O OLHAR, A TACTILIDADE E A SUA REPRESENTAÇÃO EM FOTOGRAFIA:

superfície, materialidade e codificação

ANEXOS

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Tese orientada pelo Prof. Doutor José Sanches Ramos, especialmente elaborada para a obtenção do grau de Doutor

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GOLDEN AND DEFACE
FAILURE IS A GIVEN
UNTITLED (AFTER SORLIN)
So why embark on an unsatisfactory study that will be out of date in twenty or thirty years? For the moment, we have no alternative: we must begin somewhere, and we can argue that getting used to pictures no doubt begins with getting used to reading.
When we approach a given, real image, we must spend a definite effort and time upon it, in advancing from the general to the particular, in intensifying our attention to the point at which we begin to remark and apprehend details.
We cannot hope to find and clarify them all. We must choose a middle way between discussing the obvious and losing ourselves in a maze of largely unanswerable questions.
Intellectual, theoretical research is an abstraction: if we want to understand we must ignore its presence; if we want to discuss it, we must isolate it and examine it from a distance. Objective consideration of this sort is probably less satisfying than pure, unalloyed ‘feeling’, but at least it can form the basis of further discussion.
Fateful, glorious, terrible: days are larger than life, momentous; taken together, those dates constitute the symbolical time, the series of dates which seem to exist by themselves—opposed to the series of ordinary days and years which make chronological time, the regularly divided time that we use in our business and which has no signification unless it is related to our activities and projects. In both cases we may speak of time, for both are designated by the same indices that are used to label 'dates'—but they do not have the same function in social life.
"Point of view" is the place or situation from which characters perceive events.
the scene makes no real contribution to the progress of the narrative but it rings a bell, reminding us that we are 'not in the present'. 
we are used to considering that every event depends on propitious circumstances and that nothing happens unless it is in the nick of time.
everybody knows that there are no ‘breaks’ in time and that
‘periods’ or ‘ages’ are never separated from previous ‘epochs’.
"Point of view is the stance or position that someone takes in respect to the events of the story, and that someone may be a character or he may be the narrator (if there is one)."

[Image of a black and white photograph showing a woman and two children standing near a wall]
Out of the almost infinite mass of incidents and encounters which perpetually occur, a certain number are identified and described, and in this way become fixed as events, particular moments, the memory of which will be passed down and adopted by later generations.
But in a country where two-thirds of the population were uneducated and had no opportunity to express their opinion, only speeches from the ruling class were heard.
The leaders of a political struggle have of course left their own accounts of the period, but how can we discover the point of view of those who did not write in newspapers or speak at congresses, but who nevertheless had an important part to play in a period of open struggle?
In any culture, certain anecdotes or phrases are known to everyone, and only have to be mentioned to bring a particular period to mind.
The crisis is mentioned only indirectly and coverage of politics is confined to what might be called "recognized" circumstances – elections, inaugurations, visits of foreign dignitaries.
The distrustful eye cast at the foreigners is important for it suggests a concealed xenophobia.
a profile, a distant silhouette we never see in close-up but whose name and influence are felt throughout.
TOUCH ME
ELEPHANT HOTEL
WANDERING GAZE
Fixe a luz vermelha até esta desaparecer.

Observe a imagem e em seguida abra esta do vivó.
O sistema será activado.
TEMPS PERDU
GOLDEN & DEFACED
Digitalização de provas fotográficas antigas, impressão digital, tinta dourada e solventes
Dimensões variáveis

FAILURE IS A GIVEN
Digitalização de provas fotográficas antigas, manipulação digital e impressão digital
Dimensões variáveis

UNTITLED (AFTER SORLIN)
Negativos digitalizados, páginas digitalizadas e rasuradas de *The Film in History - Restaging the Past*, de Pierre Sorlin
30 x 40 cm

TOUCH ME
Negativos digitalizados, impressão digital, tinta termocrómica aplicada em serigrafia
20 x 20 cm

READ ME
Prova fotográfica digitalizada, impressão digital, entalhes com texto em Braille
A3

ELEPHANT HOTEL
Vídeo, caixa em acrílico preto, *Raspberry Pi* e ecrã
12 x 18 x 12 cm

WANDERING GAZE
Moldura com fotografia, íman, *plotter*, visor com câmara infra-vermelhos, tripé, mini PC e *eye-tracking*
Dimensões variáveis

TEMPS PERDU
Caixa de espelho, duas colheres de prata e duas próteses oculares
10 x 13 x 10 cm
Com o apoio: