

V!RUS13

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HETEROPHOTOPIA Carlos Nigro

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The critical and analytical confrontation of difficult times, by means of an innovative proposal for social transformation, aims at the common good for the recognition of diversity and the reduction of inequalities. It is a resistance action upon the conflict spaces that destabilize, facing an open horizon of complexities and infinite possibilities of methodological experimentation for its understanding.

Heterophotopia¹ is a word created and established from an authorial photoshoot of compensation heterothopias, that is, conterspaces, absolutely different places (Foucault, 2013).

Starting from an experience of perception, narrative and understanding of the complexity (Morin, 2006) of the social vulnerability territories' and their actors, through urban walking (Careri, 2015) and from situations that emerge from these wanderings (Jacques, 2005), the essay is allowed to be carried by chance or by listening to a silent scream: survival manifest emerging ahead.

The existence of this empty scientific and artistic investigation suggests the deepening of analysis focused on urban management, through experimental tooling procedures and methodologies, subjective of a refuge perception (Cartografias Urbanas, 2016) and through the complexity visibility (Corpocidade 5, 2016) of these socially vulnerable territories, founded by the philosophy of psychoanalysis and by the artistic dimension of living and acting in the city, and of their record of support mechanisms, which monitor occupation processes.

It is proposed, therefore, through this scientific and non-verbal essay, to derive in an urban investigative emptiness that has as a shield the art photography from other spaces and from its uncovered signs, destabilizing promoter that are fed from trans-disciplinary foundations, be it for abstractions, analogies and metaphors, with their meanings that denounce social phenomena and various unsolved conflict behaviors.



These other spaces, peripheral or not, deal with human rights violation, fear, deprivation, segregation and disharmony characterized by cultural gestures, and by their post-gestural signs, testimonies, tracks and indexes from a segregated and non-developmental scenario.

Diversity and social inequalities perception manifested in these other spaces, and from refugees' bodily experiences that there, are also expressed and occupy them, characterize the subjective world of representation, by empathy.

The images produced by the photoshoot give tangibility to the perception of these social vulnerable territories weaved by poverty, deprivation and/or weakening of emotional family ties or community relationships, and of social belonging, or their denial/non-reproduction, whose action by the individuals or social groups is liberating and revolutionary.

Thus, they also bring to the visibility plan the philosophic and psychoanalytic dimension of the social being, much closer to its creative capacity, which allows deciphering the inherent subjectivity, or rather, the subjective collective productions, that is, the social unconscious subjective formations (Deleuze and Guattari, 2010).

Among others, the disposal and the shape of its social confrontation is a metaphysical sign which summarizes, but it does not reduce, the visibility of this subjectivity, or rather, the materiality of a dimension from urban (un)sustainability (Nigro, 2007).

With this approach, thus substantiated, the Microcosm photoshoot of Extempore_Heterophotopia # 0 is presented, with the purpose of awareness from self-organizing patterns and nonlinear systemic interdependencies of a social, live, dynamic and emerging organism called city (Johnson, 2003), a generating machine of wants/desires generating cities through photographic art.

Subtle and sensitive conceptual connections arise by political intuition and intention, to the refusal of social conventions, of breaking off with aesthetic standards and the status quo from the traditional economic tooling mechanisms of an urban planning model office, which reveals an invisible conducting thread, but of cultural transformation, such as a manifest from these difficult times.

The heterophotopias from these vulnerable territories narrate and map the desire visibility and human restlessness, visceral and existentialist, which causes the awakening to a source of transforming light and social healing, since it breaks and confronts this dominant status quo of reproducing social models.

Can urban interventions that are more rooted, coherent, and assertive and not focused on the spectacle be prognosticated and co-created from this revealing mapping narrative?

What can we learn from this schizophrenia, that is, with these refugee beings or with these schizophrenic situations, without roots?

Are other spaces hideaways or "*encontrarijos*" (finding places)?

Is getting lost finding oneself?

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In parallel, this essay has as its greatest contemporary photographic reference a destabilizing aesthetics (Ballen, 2014), a psychologically powerful strength from an intuitive, experimental, spiritual, existentialist attitude, whose energy is nourished by a built-in ethics in a physical body and society, here founded by the legacy left by the situationists from the unitary urbanism (Jacques, 2003), by schizoanalysis (Deleuze and Guattari, 2010) and by the practice of non-institutionalized urban management, which depends, above all, from a correlation of abstract and more creative looks (Jenny, 2014) that can recognize the patterns of social self-organization that emerge as answers for these difficult times.



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Note

¹The Heterophotopia project is developed by the author. For more information, please access Facebook (www.facebook.com/heterophotopia) or Instagram (www.instagram.com/heterophotopia).

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