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Worlding Rio de Janeiro's favelas

Relations and representations of socio-spatial inequality in visual art

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English summary

Worlding Rio de Janeiro's Favelas: Relations and Representations of Socio-spatial Inequality in Visual Art

This thesis examines the representation of Rio de Janeiro's favelas in modern and contemporary visual art, as well as the social contexts in which these art practices are produced, disseminated and received in Rio de Janeiro and abroad. This process is described as the "worlding" of Rio de Janeiro's favelas. To examine this process, I 'follow around' these artistic practices and their reception in a variety of spatial and temporal contexts. Building on an interdisciplinary methodology and theoretical framework, the thesis describes two main characteristics of this worlding process.

First, it is shown that these worldings tend to build on a series of interrelated dichotomies: favela versus formal city, global North versus global South, Europe versus Brazil, and informal versus formal urbanism. While the stark inequalities that lie at the basis of these dichotomies are a central focus, the analysis calls this oppositional framework into question because they ultimately maintain the idea of favelas as territories of 'Otherness.' Specifically, I highlight the common tendency to approach favelas as a category, distinct from other forms of urbanism but singular in itself. This approach allows favelas to become a sign or symbol in globalized discourses, to which a number of narratives, associations, ideas and images are attached. These imaginaries of favelas are extensive and complex, and closely entangled with broader discourses around Brazilian nationality, poverty and global inequality. Crucially, however, I also examine a number of artworks and practices that call this dichotomous framework into question.

The second focal point concerns how local and global inequalities are frequently reproduced in practices of display, audience outreach and exhibition framing. With this in mind, the thesis questions how artistic practices – embedded as they are in their social, political and economic contexts – can both, and sometimes simultaneously, reinforce *and* challenge existing inequalities, highlighting the dilemmas and difficulties this raises for varied actors within this field. I develop an analytical focus on three broad groups of stakeholders within this process – while recognizing each of these groups is highly diverse in

itself – namely favela residents, middle- and upper-class Brazilians, and foreigners. Rather than a dualistic distinction between favela residents and outsiders, or Brazilians and foreigners, I argue that such a tripartite approach, focused on how these groups interact with and influence each other in different temporal and spatial contexts, allows for a more nuanced account of how and why favelas are being represented in art and how these representations are displayed and received.

Building on these arguments, the thesis foregrounds the ethical concerns raised by artistic favela representations traveling the world, which implies acknowledging the ways in which academics (including myself) contribute to these representational processes. Needless to say, putting poverty on display for a privileged audience can be a highly problematic practice. Crucially, the different media in which favelas are depicted (e.g. film, tourism, visual art, academia) are mutually influential, and I argue in particular for examining the links between artistic and academic favela imaginaries. The categorical approach denies the agency of favela residents, reducing favela neighborhoods to a locus of authenticity and/or a destitute place yearning to be transformed by artistic or social action. Moreover, by discursively isolating favelas in this manner, the complicity of elite actors in the formation and continued marginalization of favela neighborhoods is effectively denied. For this reason, I argue that ethical and epistemological questions should be fundamentally intertwined when considering the representation of favelas in both art and academia. Because of this, the thesis focuses on the frameworks of thought and aesthetic repertoires through which favelas are seen and shown across the world. In doing so, it is argued that the lines between resisting and reinforcing local and global inequalities are not always easy to distinguish – and that artistic projects or representations can shift between the two when traveling across different spatial and temporal contexts.

Nederlandse samenvatting

Worlding Rio de Janeiro's Favelas: Relaties en Representaties van Sociaal-ruimtelijke Ongelijkheid in Beeldende Kunst

Dit proefschrift onderzoekt de verbeelding van Rio de Janeiro's favelas in moderne en hedendaagse kunst, alsook de sociale context waarin deze kunstwerken worden geproduceerd, getoond en ontvangen. Dit proces beschrijf ik als het wereldkundig maken ('*worlding*') van Rio de Janeiro's favelas. Om dit proces te onderzoeken volg ik (de receptie van) deze kunstprojecten langs de diverse locaties waarin ze worden getoond, in verschillende tijdsperiodes. Zowel de methodologie als het theoretisch kader van het onderzoek zijn interdisciplinair, wat cruciaal is om de twee belangrijkste eigenschappen van dit '*worlding*'-proces naar voren te brengen.

Ten eerste wordt aangetoond dat aan de productie en verspreiding van deze kunstwerken meestal een serie gerelateerde tegenstellingen ten grondslag ligt: favela versus formele stad, *global North* versus *global South*, Europa versus Brazilië, en informele versus formele stedenbouw. Hoewel de sociaal-economische ongelijkheid die deze contrasten veroorzaakt een centrale focus van het onderzoek is, bekritiseert mijn analyse deze tegenstellingen omdat ze uiteindelijk het idee van favelas als plaatsen die essentieel 'Anders' zijn in stand houden. Favelas worden te vaak benaderd als een aparte categorie, fundamenteel anders dan andere vormen van stedenbouw, maar zonder onderlinge variatie. Door deze benadering, zo toont dit onderzoek aan, kunnen favelas over de hele wereld ingezet worden als teken of symbool, waaraan verschillende verhalen, associaties, ideeën en beelden worden gerelateerd. Deze beeldvorming is uitgebreid, complex en nauw verweven met bredere discussies rond de Braziliaanse nationale identiteit, armoede en wereldwijde ongelijkheid. Het onderzoek licht echter ook verschillende kunstwerken en projecten uit die deze tegenstellingen in twijfel trekken.

Ten tweede onderzoek ik hoe lokale en mondiale ongelijkheden worden gereproduceerd in de verspreiding van deze kunstpraktijken, bijvoorbeeld door te focussen op tentoonstellingsteksten, methoden van publieksbereik en media receptie. Zo vraagt het proefschrift hoe artistieke praktijken – ingebed in hun sociale, politieke en economische context – bestaande ongelijkheden zowel, en soms zelfs tegelijkertijd, kunnen versterken en bestrijden, en welke problemen en dilemma's dit oplevert voor de verschillende spelers in dit veld. Om dit te doen ontwikkel ik een analytische focus

op drie groepen van belanghebbenden, namelijk favelabewoners, Brazilianen van hogere sociale klassen en buitenlanders. Deze groepen zijn ook onderling divers, maar – zo beargumenteer ik – ze positioneren zichzelf ten opzichte van elkaar, beïnvloeden elkaar en spelen specifieke rollen in internationale samenwerkingen. Meer dan een dualistische focus op favelabewoners en buitenstaanders of Brazilianen en buitenlanders geeft deze benadering daarom een genuanceerd beeld van hoe en waarom favelas in kunst worden verbeeld en hoe deze representaties beschreven en ontvangen worden.

Door de gekozen benadering worden de ethische vraagstukken rondom het artistiek verbeelden en wereldwijd tentoonstellen van favelas op de voorgrond gezet. Een zeer belangrijk onderdeel daarvan is het erkennen van de medeplichtigheid van academici (waaronder ikzelf) binnen deze representatieprocessen. Het behoeft geen uitleg dat het tentoonstellen van armoede voor een bevoorrecht publiek zeer problematisch kan zijn. De verschillende media waarin favelas worden afgebeeld (bijv. film, toerisme, beeldende kunst, en wetenschap) beïnvloeden elkaar, zoals we in dit onderzoek zien in de relaties tussen artistieke en wetenschappelijke representaties. De categorische benadering van favelas negeert de stemmen en daadkracht van favelabewoners, waardoor favelas gereduceerd worden tot onveranderlijke, authentieke gebieden of wijken waarin behoeftige bewoners smachten naar transformatie door artistiek of sociaal werk. Bovendien wordt, door favelas als ‘Anders’ te beschouwen, de medeplichtigheid van lokale en globale elites in de totstandkoming en constante marginalisatie van favelas op effectieve wijze ontkent. Daarom beargumenteer ik dat ethische en epistemologische vragen fundamenteel gerelateerd zijn in discussies rondom favela representaties in kunst en wetenschap. Om deze reden focust het proefschrift op de denkkaders en beeldtalen waardoor favelas wereldwijd gezien en getoond worden. De grens tussen het bestrijden en het bevestigen van lokale en mondiale ongelijkheid is niet altijd makkelijk te zien, en artistieke projecten wisselen de twee vaak af in hun reizen langs diverse locaties en tijdstippen.