

VERSIONE ITALIANA			
TITOLO DEL PANEL	<i>Sguardi potenti. Strategie fotografiche di sovversione oltre i confini</i>		
A CURA DI	Federica Cavazzuti (Università di Torino)		
ABSTRACT GENERALE	<p>Rappresentare il mondo con scritti, immagini o fotografie, come nel caso specifico affrontato in questo panel, significa partecipare in qualche modo alla sua costruzione. Per le donne, l'accesso a questa pratica, culturale e politica, è sempre stato più complesso.</p> <p>Bertilotti e Cavazzuti mostrano, a questo proposito, la svolta radicale che il movimento femminista ha determinato nella costruzione di uno sguardo potente, per la sua capacità di contribuire al cambiamento dei regimi di visibilità. Lo fanno a partire da due realtà molto distanti non solo spazialmente: quella giapponese per Cavazzuti e quella italiana per Bertilotti. Ma l'attribuzione di significato a una fotografia non è interamente inscritta nell'atto della sua produzione. Su questo aspetto determinante porta la nostra attenzione Dubon, che si concentra sul processo di rilettura etica di alcune immagini coloniali nell'interazione con tre pratiche creative in prospettiva post-coloniale.</p>		
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	<p>Il 19 ottobre 1971 Luisa Di Gaetano annota: «da Carla Accardi (Rivolta Femminile)». Si tratta di uno dei molti appuntamenti con i collettivi femministi che, insieme alle tante manifestazioni, punteggiano le sue agende e di cui testimoniano le sue fotografie.</p> <p>Il paper, sulla base delle foto e dei video realizzati da LDG nonché delle interviste che ha rilasciato, si propone di indagare il nesso femminismo-fotografia e, con questo, le relazioni individuo-collettività e i rapporti intergenerazionali ai quali LDG dedica particolare attenzione a partire dagli anni '80.</p>		
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	<p>L'origine di una dichiarata autorialità femminile nella fotografia giapponese, pratica artistica caratterizzata dal predominio maschile, si può far risalire agli anni '70, quando i movimenti femministi locali hanno iniziato a creare spazi di emancipazione per donne e soggetti marginalizzati.</p> <p>Prendendo la fotografia come esempio della sistematica sottorappresentazione delle artiste, questo intervento osserva come diverse fotografe si siano opposte alle visioni patriarcali nell'arte.</p>		
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	<p>L'archivio è un nemico per noi storica e produttrice culturale? I movimenti BLM e Rhodes Must Fall hanno reso inevitabile ciò che era già evidente: il passato è vivo nell'oggi. Quali metodologie possono supportare l'interrogazione etica degli archivi coloniali pubblici? Questo contributo si propone di presentare tre ricerche creative contemporanee di donne non bianche che, interrogando l'archivio, riflettono su come immaginare nuove realtà, ontologie e pratiche che ci permettano di confrontarci con la fotografia coloniale.</p>		
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ENGLISH VERSION															
TITLE PANEL	Powerful Eyes. Photographic Strategies of Subversion Beyond Borders														
COORDINATOR	Federica Cavazzuti (Università di Torino)														
ABSTRACT	<p>Representing the world – in writing, images or photographs, as in the specific case of this panel – means somehow participating in its construction. For women the access to this practice has always been more complex, both from a cultural and a political angle.</p> <p>In this regard, Bertilotti and Cavazzuti show the radical shift that the feminist movement has brought about in the construction of a powerful viewpoint, in terms of its ability to contribute to changing regimes of visibility. They do so by inspecting two very distant realities: Japan for Cavazzuti and Italy for Bertilotti. But the attribution of meaning to a photograph is not entirely inscribed in the act of its production. Dubon brings our attention to this crucial aspect, focusing on the process of ethical reinterpretation of certain colonial images in the interaction with three creative practices in a post-colonial perspective.</p>														
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