

VI LUSOPHONE INTERNATIONAL MEETING

ALL THE ARTS | ALL THE NAMES

AMONG **RUINS** AND **NOSTALGIAS:** **ARTS, PERIPHERIES, IDENTITIES, AND** **COLLAPSES**

SUBMISSION OF ABSTRACTS

From November 10 to March 15, 2026.

Website: <https://www.todasartes.pt/>

Email: todasartes.congresso@gmail.com

DATES

July 13th and 14th, 2026

LOCAL

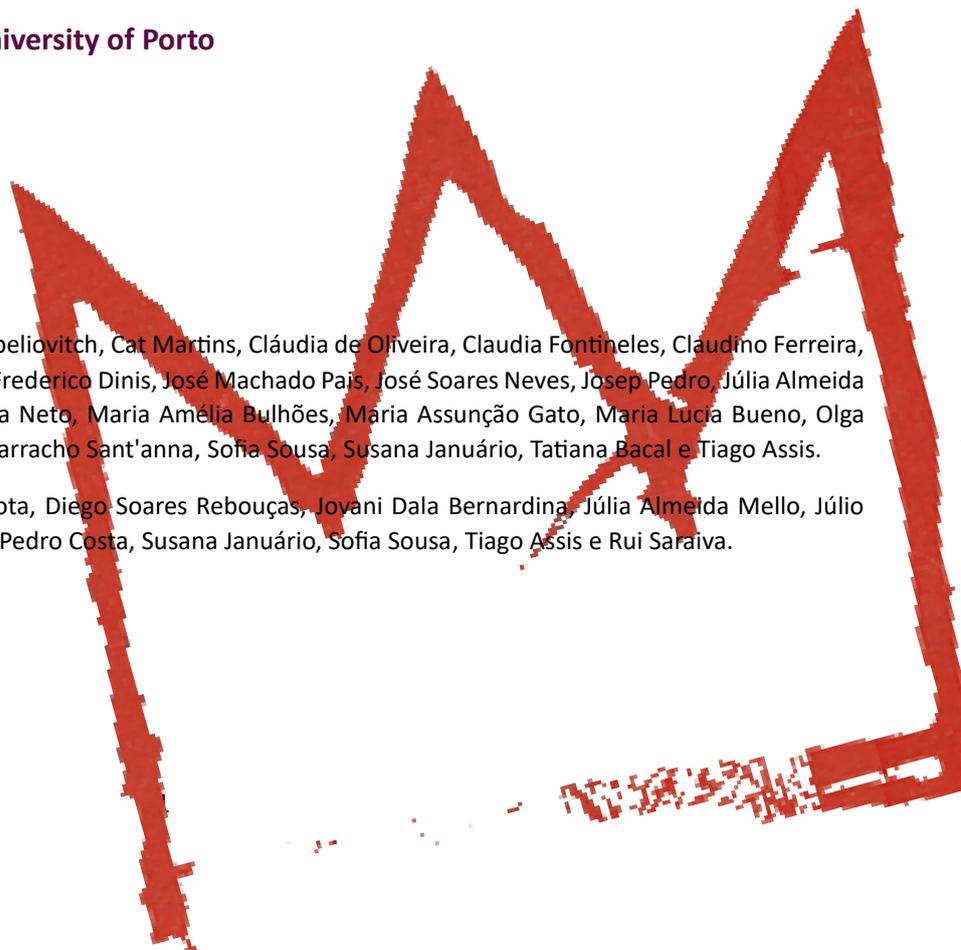
Faculty of Arts and Humanities of the University of Porto

COORDINATORS

Paula Guerra and Pedro Costa

SCIENTIFIC COMMITTEE: Ana Oliveira, Andrea Copeliovitch, Cat Martins, Cláudia de Oliveira, Claudia Fontineles, Claudino Ferreira, Cornelia Eckert, Eliska Altmann, Elisabete Tomaz, Frederico Dinis, José Machado Pais, José Soares Neves, Josep Pedro, Júlia Almeida Mello, Kadma Marques Rodrigues, Marcelo Sousa Neto, Maria Amélia Bulhões, Maria Assunção Gato, Maria Lúcia Bueno, Olga Magano, Paula Abreu, Ricardo V. Lopes, Sabrina Parracho Sant'anna, Sofia Sousa, Susana Januário, Tatiana Bacal e Tiago Assis.

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PRESENTATION

Bringing together Brazilian, Portuguese and other national researchers, the **VI International Meeting of the All the Arts Network | All the Names, which will take place in the city of Porto, on July 13th and 14th, 2026**, proposes to reflect on the place of popular culture and the aesthetics of "bad taste" in contemporary cultures. Starting from popular expressions such as *pimba* and *brega* as finished examples, this meeting invites a critical analysis of what are the sound, visual and performative margins of culture and the arts today, questioning the mechanisms of distinction, hierarchization and artistic legitimation that define them.

In recent decades, the so-called "bad taste" has been recurrently associated with a popular, kitsch, sentimental and melodramatic aesthetic, often devalued by the cultural elites - as Bourdieu already told us in his seminal works - but deeply rooted in the collective imagination. Today, we are witnessing a revaluation and revival of these expressions, as artists, DJs, producers and curators rescue the peripheral, the *pimba*, the *brega*, the *arrocha* or the *tecnobrega*, transforming it into a symbol of identity and belonging, of memory and nostalgia. Between nostalgic celebration and critical reappropriation, the revivalism of popular culture - in these times of war and ruins - raises questions about memory, authenticity, class, gender, regionalism and the (de)coloniality of taste. This time, this Meeting proposes a plural and interdisciplinary debate on these expressions, convening the views of sociology, anthropology, musical studies, cultural studies, communication and performing arts, among others.

The fulcrum lies in the need to think of the *pimba*, the peripheral and the *brega* not as anomalies, but as devices of memory and resistance, forms of expression that reveal the contradictions of late modernity, globalization and the hierarchies of taste. Thus, the aesthetics of "bad taste" emerges, here, as a language of subversion, that is, as a space where excess, sentimentality and irony destabilize boundaries between the erudite and the popular, the urban and the rural, the national and the transnational.

This time, the event will bring together researchers and creators from different areas — such as sociology, anthropology, philosophy, urban studies, architecture, visual arts, music, literature and technology — who explore both Lusophone popular cultures (*pimba*, *brega*, *funaná*, *kizomba*, *kuduro*, *sertanejo*, *popular fado*, among others) and their revivals and recontextualizations in cinema, visual arts, fashion, the internet and youth cultures. **So, continuing the mission of the All the Arts | All the Names, this VI International Meeting encourages innovative and critical approaches that intersect art, science and society from the Global North to the Global South in a (counter) (de)colonial impetus.**

A driving force in the face of the diversity of approaches and themes around art, the All the Arts Network | Since its creation in 2016, the Meeting has been working towards convergence, communication and exchange between researchers and research networks on art in the areas of sociology, anthropology, economics of culture, cultural studies, urban studies, architecture, history and the arts, among others. In this way, the presentation of research results and debates around art, its spaces and hierarchies; the relations between art and the public sphere; cultural institutions and artistic practices in contemporary culture; the connections between sociology, anthropology and contemporary art, among others; street arts, graffiti, the city and youth; urban landscapes, arts and cities; curatorships, engagements and artistic identities; art criticism; cultural and artistic diversity; identities, cultures, diasporas and nationalities; art and globalization; art, technology and the (dis)enchantments of the world; documentary film and ethnographic narratives; objects, memories, heritages and collections; perspectives on the body, gender and fashion in contemporary times; the questions of expanded poetics and resistance music; theater, creation, language and contestation; the festivalization, the events and the cosmopolitanism of contemporary culture; underground and subversive artistic manifestations; publications on art and social life; the role of the arts in social inclusion; the relations between artistic action and cultural policies and the development of territories.



THEMATIC AXES

With the aim of stimulating, aggregating and promoting a broad participation of researchers, the VI International Meeting of the All the Arts | All the Names proposes the submission of abstracts within the following axes:

- **Revivals and nostalgia:** contemporary reappropriations of arts and cultures around pimba, tacky, romantic and kitsch.
- **The aesthetics of bad taste:** discussion of "bad taste" as an aesthetic and political category, that is, as a field of symbolic dispute in which visions of class, morality, identity and coloniality confront each other.
- **Taste, class and distinction:** cultural hierarchies and tensions between the popular and the elitist, from a Bourdeusian and post-subcultural perspective.
- **Politics of identity:** pimba and brega as an expression of gender, regionalisms and (post) (against) (de)-coloniality.
- **Arts and popular affections:** emotion, body and ritual in consumption and performance practices.
- **Digital culture and global circulation:** memes, remixes, playlists and the virtual revival of "bad taste".
- **Performativity and body:** gestures, fashion, dance and theatricality in the practices of fruition.
- **Aesthetics and social criticism:** revivalism as a form of activism
- **Industry, media and authenticity:** production, distribution and media framing of popular music in contemporary times
- **Festivals, television and spectacle:** spaces of legitimation and commodification of the popular.
- **Lusophone crossings:** dialogues between the Portuguese pimba, the Brazilian brega and other peripheral cultures.
- **Resistance and subalternity:** "bad taste" as a strategy of cultural affirmation, and political and activist.
- **Memory and popular archive:** patrimonialization, musealization, technologies and politics of nostalgia.
- **Gender and sexuality:** femininities, masculinities and desire in pimba and brega narratives.
- **Arts and kitsch:** popular taste in painting, cinema and visual culture.
- **Arts, ruins and nostalgia after the war:** in architecture, museums, design.

TYPES OF CONTRIBUTIONS

The Meeting will feature invited speakers and parallel sessions (each session will last 90 minutes, usually including four papers per panel). Therefore, each participant can propose papers and paper panels. The same proposer may present and coordinate only one panel.

INSTRUCTIONS

Papers: Abstracts should be written in Portuguese, have approximately 250 words and include 3-5 keywords. Abstracts must be sent together with a short biographical note of the authors (up to 100 words). Participants are asked to submit the abstract and their contact details by March 15th, 2026. **Proposals must be sent via e-mail: todasartes.congresso@gmail.com**

Panels: A panel title and a coordinator must be presented. Abstracts of the four *papers* included in the panel must be presented. Abstracts should be written in Portuguese, have approximately 250 words and include 3-5 keywords. Abstracts must be sent together with a short biographical note of the authors (up to 100 words). We ask participants to submit the panel and their abstracts by March 15, 2026. **Proposals must be sent via e-mail: todasartes.congresso@gmail.com**

IMPORTANT DATES

Abstract submission: from 10th January to 15th March 2026.

Registration opens: 21st March 2026.

Notification of approval of abstracts: 21st March 2026.

Deadline for early bird registration: 21st April 2026.

Deadline for late entries: 30th June 2026.

REGISTRATION PRICES

To ensure their participation, all interested parties must register and pay in <https://www.letras.up.pt/si/subscriptions?event=141>

Early (until 21st April, 2026):

General: 60€

Students: 40€

Late (until June 30th, 2025):

General: 90€

Students: 70€

Registration includes the publication of the abstract in *the Book of Abstracts*; the program of the Meeting; the publication of a chapter, based on the *paper*, in a book of proceedings (Vol. 7) *All the Arts; coffee breaks*.

ORGANIZATION

Institute of Sociology – University of Porto - IS-UP

DINÂMIA'CET'- Iscte - Centre for Studies on Socio-Economic Change and Territory – ISCTE – University Institute of Lisbon

Centre for Social Studies – University of Coimbra -CES-UC

Transdisciplinary Research Centre «Culture, Space and Memory» - CITCEM

Faculty of Arts and Humanities of the University of Porto - FLUP

Luso-Afro-Brazilian Network of Sociology of Culture and Arts - ALL ARTS

Luso-Brazilian Network of Researchers in Arts Urban Interventions - R.A.I.U

PARTNERS

Portuguese Sociological Association – Thematic Section of Art, Culture and Communication

Graduate Program in Arts - Federal University of Espírito Santo

Graduate Program in Contemporary Arts Studies – Fluminense Federal University

Graduate Program in Sociology at Universidade Federal Fluminense - Universidade Federal Fluminense

Graduate Program in Social Sciences - Federal Rural University of Rio de Janeiro

Graduate Program in Sociology and Anthropology - Federal University of Rio de Janeiro

Graduate Program in Arts, Culture and Languages - Federal University of Juiz de Fora

Rectory of the University of Porto - UP

Caixa Geral de Depósitos

CONTACTS

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Facebook: <https://www.facebook.com/groups/1529584397371585/>



TODAS AS ARTES TODOS OS NOMES

VI ENCONTRO
INTERNACIONAL LUSÓFONO

13 E 14 JULHO 2026
FACULDADE DE LETRAS
DA UNIVERSIDADE DO PORTO

**“ENTRE RUÍNAS
E NOSTALGIAS.
ARTES, PERIFERIAS,
IDENTIDADES
E COLAPSOS”**

SUBMISSÃO DE RESUMOS
DE 10 DE NOVEMBRO DE 2025
A 15 DE ABRIL DE 2026

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