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Bio: PhD student in Portuguese Studies, at FCSH, Universidade Nova de Lisboa, with an FCT grant, develops the research project on alchemy and metaphor in the poetics of Herberto Helder and Yvette Centeno. He attended a degree in Theater at the University of Évora, graduated in Art Studies from the Faculty of Arts and Humanities of the University of Lisbon and a master's degree in Comparative Studies from the same institution, with the dissertation: *Urfaust and Heinrich von Ofterdingen: a comparative study in the light of alchemical thinking* He is still an actor and fado singer.

Title: The economy of love, a gesture of art

Abstract: Creating is a gesture of love. Creating is also a way of living. Art cannot only be made for love but also for money. Capitalist society understood this perfectly and contributed to allowing the artist to reproduce their work over and over again to sell it until the aura is emptied. Walter Benjamin also tells us this. The unique and irreproducible aura is lost, the traces become remnants of what was created, and now everything repeats and reproduces. The balance between love and economy in art is extremely volatile; it is like the image of the circus artist, on a tightrope, dancing and risking a fall. In Goethe's Faust II, the main character, Faust, finds herself trapped in the choice between love and money. We will revisit this story to bring it into the present and think about contemporary poets and singers who make their art, their *modus operandi*, out of this confrontation between love and economy, trying to draw conclusions with them that can help us better define the sacrifices of love made for art, the artistic sacrifices made for the economy, and the economic sacrifices made for love and art. Fado, a Portuguese musical genre, has become a consumer product that risks being a brand devoid of aura. Conversely, poetry continues to have a full aura because it lives on love and art, without entering the voracious circuits of the economy. We can also use Nanni Moretti's latest film, "Il sol dell'avvenire," as a point of reflection, with its critique of capitalism and the economic art market.

Keywords: Faust, Goethe, Fado, Portuguese poetry; Nanni Moretti