International Conference


Centre for Film Aesthetics and Cultures, University of Reading, Reading
27th January 2016

Camões Centre for Portuguese Language and Culture, King’s College, London
28th January 2016

FINAL PROGRAMME

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Attendance is open and free but booking is required. To register, please email alephconferencia@gmail.com or register online at https://www.eventbrite.co.uk/e/camoes-conference-liberation-struggles-tickets-20058433314?utm_term=eventurl_text
The fortieth anniversary of Portuguese decolonisation of Africa has acted as a catalyst in discussing how Portugal ‘imagined’ colonial politics through moving images and how these propagandist portrayals began to be questioned by the Portuguese ‘Novo Cinema’. This can be seen in works that were censured and prohibited. Portuguese colonial cinematographic representations were later challenged by films made in the context of the liberation movements and by images that emerged out of the national cinematographic projection (Frodon) of the new Portuguese-speaking African countries. This conference intends to go some way in highlighting common aspects in the emergence of cinema in Angola, Mozambique and Guinea-Bissau, which have all been studied individually. In addition, it will provide a reflection on the roots of the emergence of the ‘New Cinema’ from the militancy that uses film as a means of changing society and focussing on the birth [in images] of new nations, being projected by the programs of the Marxist parties that assumed power. The aim of the conference is also to analyse how, through ‘Third Cinema’, the ‘Cinema Novo’ of Brazil and Cuban Cinema, more specifically, in addition to the authors of the French ‘Rive Gauche da Nouvelle Vague’, all played a role in questioning and rupturing the colonial representations of the Portuguese dictatorship and, most of all, in the formation of the projects and cinematographic archives of emerging African nations. This conference also intends to question, apart from the reasoning of nationalist propaganda, how did these new countries tell the story of their own history through film and cinema (Godard/Ishaghpour)? Finally, it will be discussed how, given the ‘urgency of the present’, the redemption of the past (Benjamin) is realised through a ‘cinema of resistance’ (Deleuze), such as that of Pedro Costa, and by other moving images artistic practises?

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University of Minho

FCT

Collaborating institutions
10h-10h45 Studio Space, Minghella Building room 102

Maria do Carmo Piçarra (Lisboa/Minho/Reading) – Colonial reflections: Aleph as an action-research platform to criticize colonial imaginaries

11h00-13h00 Studio Space, Minghella Building room 102

Panel I (De)constructing the projection of African nations through cinema
Chair: Alexandre Figueiroa (Recife)

Paulo Cunha (Coimbra) – Cinephilia and film culture in the “Portuguese Africa”: film societies and amateur film
Raquel Schefer (Paris) – Mueda, Memory and Massacre by Ruy Guerra and the cultural forms of the Mueda Plateau
Catarina Laranjeiro (Coimbra) – In the past the future was better

13h00-14h30 Lunch break

14h30-16h30 Studio Space, Minghella Building room 102

Panel II Memory and gazes upon the “colonial archive”
Chair: Tiago de Luca (Liverpool)

Lúcia Nagib (Reading) – Colonialism as atmosphere in Tabu and The murmuring coast
Nuno Barradas Jorge (Nottingham) – To die a thousand deaths: historical memory and the representation of personal narratives in the cinema of Pedro Costa
Teresa Castro (Paris) – The afterwardness of the colonial image: artists-researchers and the Portuguese colonial archive

16h30-17h30 - Studio Space, Minghella Building room 102

Presentation of Daniel Barroca’s work by Teresa Castro
Drawing and undrawing images and memories by Daniel Barroca

18h00-20h30 Cinema, Minghella Building G4

Presentation by Nuno Barradas Jorge
Cavalo dinheiro (Horse money, Pedro Costa, 2015)
Projection and debate with the Portuguese Film Archive – Museum of Cinema director, José Manuel Costa, and the director of CFAC, Lúcia Nagib.
Camões Centre for Portuguese Language and Culture, King’s College London,  
28th January

King’s Building  
9h-9h30 Registration and welcome

9h30-10h45 River Room - King’s Building

Chair: João Paulo Silvestre (London)  
9h30-10h Lee Grieveson (London) Colonial Film – moving images of the British empire  
10h15-10h45 José Manuel Costa (Portuguese Film Archive – Museum of Cinema director) Colonial collection of the Portuguese Film Archive. Shot, reverse shot, off-screen

10h45-11h Coffee break

11h-13h River Room - King’s Building  
Panel III The birth [through images] of African nations  
Chair: Teresa Castro (Paris)

Ros Gray (London) – Attempts at a paradigm shift: filmmaking in the Mozambican revolution  
Robert Stock (Konstanz) The many returns to Wiriyamu. Testimony and filmic negotiations of colonial violence  
Maíra Zenun de Oliveira (Goiás, Lisboa) – FESPACO and decolonization: on the persistence of freedom (post-colonial) fight through the biggest and most ancient African film festival  
Maria-Benedita Basto (Paris) – From the colonial to the imperial archive: transnational resistances and decolonizations of the image in India by António Faria and Acto dos feitos da Guiné by Fernando Matos Silva

11h-13h Small Committee Room - King’s Building

Panel IV (Post-)colonial filmic representations  
Chair: Paulo Cunha (Coimbra)

Rosa Cabecinhas, Isabel Macedo, Ana Cristina Pereira (Minho) – Cinema, Memory and Intercultural Dialogue: (post)-colonial representations  
Pedro Andrade (Minho) – Postcolonial hybrid meanings within resistance cinema  
Katy Stewart (Sheffield) – Reclaiming the archive: contesting history and memory in Zézé Gamboa’s O grande Kilapy  
Jorge Cruz, Leandro Mendonça (Rio de Janeiro) – Cinemas in Portuguese language: a methodological proposal
13h-14h00 Lunch break

14h-16h River Room - King’s Building
Panel V – Propaganda and liberation struggles: foreign gazes
Chair: Catarina Laranjeiro (Coimbra)

Raquel Ribeiro (Edinburgh) – Angola, independent nation through the Cuban (filmic) gaze
Iolanda Vasile (Timisoara) – The party, the leader, Romania: colonialism and independence within the Socialist Republic of Romania photographic frame
Afonso Ramos (London) – ‘Rarely penetrated by camera or film’: revisiting the first documentary about the Portuguese Colonial War, NBC’s Angola: a journey to war

14h-16h Small Committee Room - King’s Building
Panel VI – (De)construction of the “colonial archive”: artistic practices
Chair: Raquel Schefer (Paris)

Ana Balona de Oliveira (Lisboa) – Decolonization in, of and through the archival ‘moving images’ of artistic practice
Hugo Dinis (Lisboa) – Notes on the other
Ricardo Mendonça, Lisandra Mendonça (Lisboa) – The postcolonial de(construction) of Portuguese overseas memorials

16h-16h30 Coffee break

16h30-17h30 Council Room - King’s Building

Luta ca caba inda (The struggle is not over yet)
Presentation of collective project by Filipa César
Chair

Maria do Carmo Piçarra (carmoramos@gmail.com)

Organising committee

Lúcia Nagib, director of the Centre for Film Aesthetics and Cultures, University of Reading
João Paulo Silvestre, Camões Centre for Portuguese Language and Culture, King’s College London
Rosa Cabecinhas, Head of the PhD Program in Cultural Studies (University of Minho and University of Aveiro) and Associate Professor at the Social Sciences Institute, University of Minho
Maria do Carmo Piçarra, postdoctoral researcher, Centre for Film Aesthetics and Cultures, University of Reading / Communication and Society Research Centre, University of Minho / CEC – FLUL University of Lisbon
Abdoolkarim Vakil, Department of Spanish, Portuguese and Latin American Studies & Department of History, King’s College London
José da Costa Ramos, Professor, ISCTE – University Institut of Lisbon

Specialists and invited artists

Ana Balona de Oliveira, postdoctoral researcher, CEC – FLUL / University of Lisbon / Institute for Art History of the New University of Lisbon
Catarina Laranjeiro, filmmaker and doctoral researcher, CES – University of Coimbra
Daniel Barroca, artist
Filipa César, artist
José Manuel Costa, director of Cinemateca Portuguesa – Museu do Cinema
Lee Grieveson, director of the Graduate Programme in Film Studies at University College London and co-principal investigator of ‘Colonial Cinema: Moving Images of the British Empire’
Maria-Benedita Basto, professor, Université Sorbonne Nouvelle - Paris 8
Nuno Barradas Jorge, doctoral researcher, University of Nottingham
Paulo Cunha, professor and researcher, CEISXX – Universidade de Coimbra
Pedro Costa, filmmaker
Raquel Schefer, artist and professor, Université Sorbonne Nouvelle – Paris 3
Robert Stock, professor, University of Konstanz
Ros Gray, theorist and lecturer in Fine Art (Critical Studies), Goldsmiths College, University of London
Teresa Castro, art historian and professor, Université Sorbonne Nouvelle – Paris 3

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