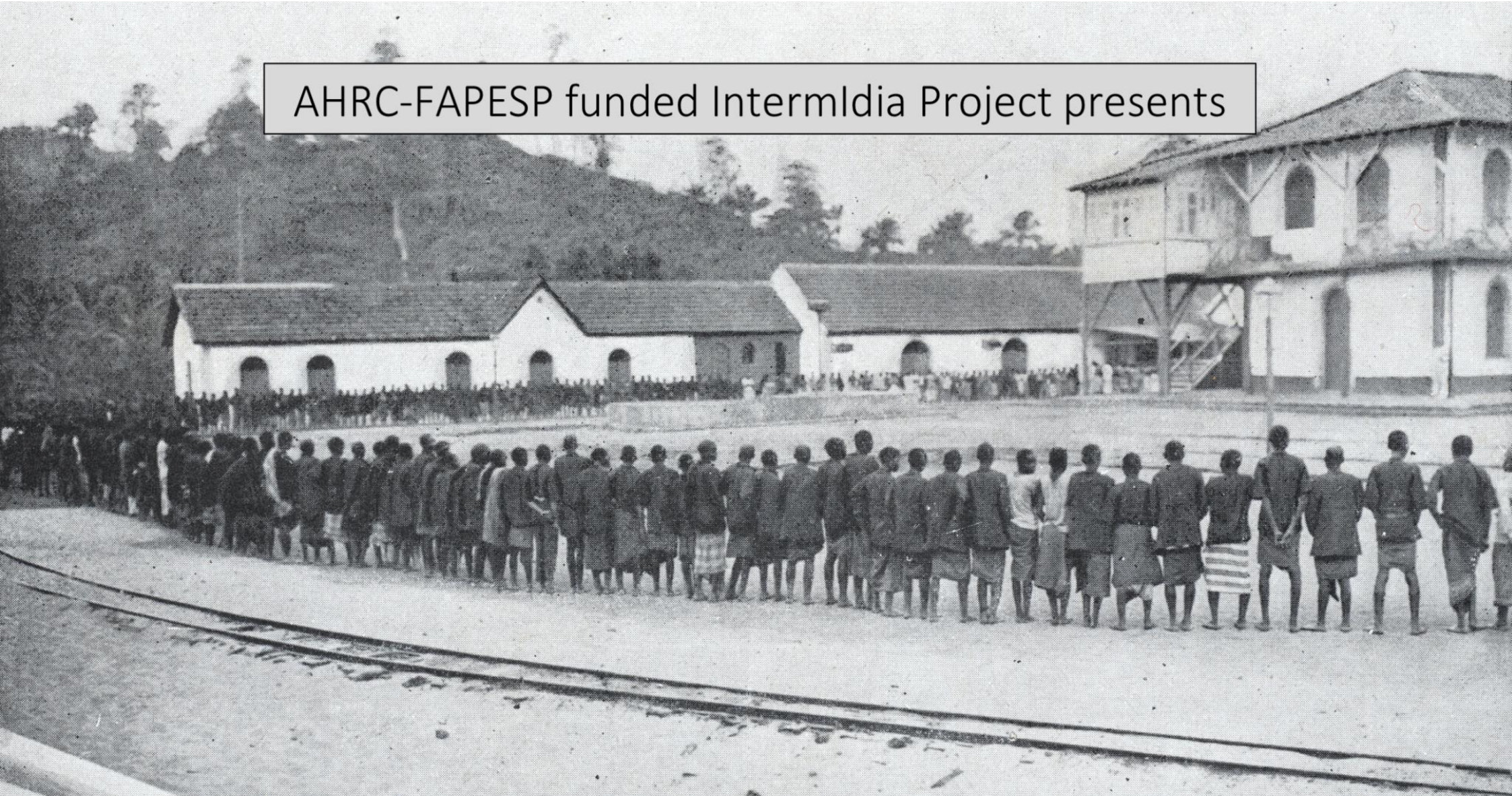


AHRC-FAPESP funded Intermdia Project presents



CFAC - Centre for Film Aesthetics and Cultures

Image credit: *The Song of Ossobó* (2017)  
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## (POST)COLONIAL IMAGES: AN INTERMEDIAL APPROACH

Centre for Film Aesthetics and Cultures, University of Reading, Reading  
21<sup>st</sup> June 2018

A one-day workshop on (post-) colonial film and intermediality. Keynote speech by Vicente Sánchez-Biosca (University of Valencia).

Attendance is free, but places are limited. Please book your seat with Maria do Carmo Piçarra, on [carmoramos@gmail.com](mailto:carmoramos@gmail.com).

### Programme

11h-13h00 Cinema, Minghella Building G4

Opening by Lúcia Nagib.

Screening *The Song of Ossobó* (Silas Tiny, 2017, 99')

13h00-14h00 Lunch break

14h00-14h40 Studio Space, Minghella Building room 102

Maria do Carmo Piçarra (Minho/Reading) – *Intermedial approaches to Portugal, France and England representations of the empire in the cinema*

14h40-15h40 Studio Space, Minghella Building room 102

Katy Stewart (Sheffield) – *Singing for Timbuktu and Kinshasa: Intermedial voices in African cinema's digital revolution*  
Sérgio Dias Branco (Coimbra/ Durham) – *Spectres of today: Fractured history and digital modulation in Horse money* (2014)

Chair: Maria do Carmo Piçarra (Minho/Reading)

15h40-16h00 Coffee break

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

Artistic take

*Quarries of wandering form* by Judy Rabinowitz Price (Kingston)

16h30-18h00 Studio Space, Minghella Building room 102

Keynote speaker

Vicente Sánchez-Biosca (Valencia) – *When the images are missing. Rithy Panh and the visual strategies to address the Cambodian Genocide*

### Organising committee

Maria do Carmo Piçarra, postdoctoral researcher, Centre for Film Aesthetics and Cultures, University of Reading / Communication and Society Research Centre, University of Minho

Lúcia Nagib, Intermdia Project PI, Director of the Centre for Film Aesthetics and Cultures, University of Reading

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MINISTÉRIO DA CIÊNCIA, TECNOLOGIA E ENSINO SUPERIOR



# Full Programme with Abstracts

Centre for Film Aesthetics and Cultures, University of Reading, Reading

21<sup>st</sup> June 2018

**11h-13h00** Cinema, Minghella Building G4

Opening by Lúcia Nagib.

Screening of *The Song of Ossobó* (Silas Tiny, 2016, 99')

**13h00-14h00** Lunch break

**14h00-14h40** Studio Space, Minghella Building room 102

Maria do Carmo Piçarra (Minho/Reading) – *Impure cinema and the projection of the nation(s)*

The building of a new 'imagined community', where Portugal's colonial "provinces" played a pivotal role, was key to the Estado Novo dictatorship. But when these "provinces" became independent, the new emerging countries also used cinema to forge a national identity. As Frodon (1998) has argued, projection is the mechanism common to both cinema and nation, without which they cannot exist. In order to "re-imagine" Portuguese colonialism and African Independence, some intermedial approaches to traumatic events are worth analysing. This presentation provides an analysis of the iconography of the Portuguese (anti/post)colonial situation. I'll start with an overview of representations of the Portuguese dictatorship propaganda films, focusing on the first fiction film of colonial propaganda, *The Spell of the Empire* (1940), and, in reverse shot, on the first Mozambican fiction film, *Mueda, Memory and Massacre* (1979). After analysing two re-enactment sequences on these films, I'll contrast them with montage sequences of two forbidden "Portuguese" films - *Catembe* (1965), and *At least let me climb the palm trees...* (1972). Finally, I'll present an analysis of one anti-colonial film, Sarah Maldoror's *Monangambé* (1968). What I want to discuss are the continuities but also how cinema images, introducing dissensus, challenge their own limits and the power of representation.

**14h40-15h40** Studio Space, Minghella Building room 102

Katy Stewart (Sheffield) – *Singing for Timbuktu and Kinshasa: Intermedial voices in African cinema's digital revolution*

When music was banned under Jihad rule in Northern Mali in 2012, musicians in exile began to write and perform songs of resistance. Abderrahmane Sissako's 2014 film, *Timbuktu*, stars one of those musicians, Fatoumata Diawara. The title song she wrote for the film has taken on a life of its own and become an anthem for the suffering and resistance of the people of Timbuktu. The Democratic Republic of Congo, meanwhile, is home to both the only symphony orchestra in Central Africa, and to a self-described 'congotronic' band comprised of 25 musicians from 5 different ethnic groups. Both feature heavily in Alain Gomis' 2017 film, *Félicité*, and attest to the remarkable pluralisation and flow of Congolese music and voices, across media platforms and across borders. This paper will explore key musical scenes in the films *Timbuktu* and *Félicité*, as well as the YouTube music videos and trailers relating to the films. It will demonstrate both how the directors employ music and musical stars for affect and for political statement, and how the films give rise to distinct forms of music-based media, with their own political and artistic aims. Drawing on Lúcia Nagib and Anne Jerslev's work on intermediality (2014), it will be argued that the 'impurities' and hybridities that define film as an art provide, in this digital age, some of its most vibrant, urgent and political aspects. It will thus be demonstrated how these films create constellations of art and media not limited to the film itself.

Sérgio Dias Branco (Coimbra/ Durham) – *Spectres of today: Fractured history and digital modulation in Horse money* (2014)

It took Pedro Costa four feature films to get to *Horse Money* (2014). In *Down to earth* (1994), a nurse accompanies an immigrant worker in coma from Lisbon to his homeland, the Cape Verdean island of Fogo. *Bones* (1997), *In Vanda's room* (2000), and *Colossal youth* (2006) form a trilogy in which a group of Cape Verdean immigrants who lived in the Fontainhas slum becomes central. First travelling to Cape Verde, then getting to know and working with people from that Portuguese ex-colony on the

outskirts of Lisbon, Costa's films respond to the need for the voices of the subaltern — the colonised, the discriminated, the exploited — to be articulated and valued. This paper argues that *Horse Money* tackles the spectres that haunt contemporary Portuguese society in a radical way, both politically and aesthetically. Its politics of representation is connected with the composition of a fractured history. These fractures emerge from the complicated interchange between two languages, Portuguese and Cape Verdean creole as well as the conflicting ruptures and continuities after the 1974 Carnation Revolution. In consonance with this approach and these themes, the use of digital video that has become usual in Costa's cinema since *In Vanda's room* achieves hauntingly expressive qualities through mise-en-scène and image modulation.

**15h40-16h00** Coffee break

**16h-16h30** Studio Space, Minghella Building room 102

Artistic Presentation

*Quarries of wandering form* by Judy Rabinowitz Price (Kingston)

In *Quarries of wandering form*, Price will discuss her film *White Oil* (2014-2107) that excavates a number of narratives around the limestone quarries in the Occupied Palestinian Territories of the West Bank. How the quarries are not just industrial spaces in which labour and excavation of raw material take place, but lived spaces by unfolding narratives around colonialism, expropriation of land and mobility through the day-to-day lives of the quarry owners, workers and security guards. Her presentation will unpack how the stone and quarries reveal a complex set of geopolitical relations between worker, owner, land, military, nationalist identities and sovereign state.

**16h30-18h00** Studio Space, Minghella Building room 102

Keynote speaker

Vicente Sánchez-Biosca (Valencia) – *When the images are missing. Rithy Panh and the visual strategies to address the Cambodian Genocide*

Like others, the Cambodian genocide is scarce of images. Over four decades, though, filmmakers, photographers, and artists, as well as historians, human rights activists and criminal courts representatives have dealt with these “images in spite of all” as insufficient visual vestiges that must be commented on to be telling. After a series of attempts to produce an iconography for the Khmer Rouge genocide (1975-1979) by using archival footage, filming testimonies, producing re-enactments of the actors, and interviewing perpetrators, victims and bystanders, Rithy Panh's film *The missing picture* (2013) looks for a new horizon: to put together personal trauma and historical catastrophe. This contribution provides an analysis of the iconography of the Cambodian genocide as used by Pahn as a trigger for his un-realistic imagery based on hand-carved clay figurines placed in a diorama-like setting. By juxtaposing these static figures with propaganda archival footage, Panh introduces an estrangement that paradoxically imbues the film continuum with an emotional tone ideal for conveying affliction. Beyond a representational point of view, the originality of *The missing picture* draws on the search of a visual and narrative vocabulary destined to perform an exorcism from trauma; or, from another perspective, a self-therapeutic exercise through art and memory work.

## Organising committee

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