



University of
Reading

CFAC – Centre for Film
Aesthetics and Cultures

With support from:



Arts & Humanities
Research Council



presents

PASSAGES

Travelling in and out of film through Brazilian geography

Screening of an 18-minute version of the feature-length film *Passages*, followed by discussion with:

Lúcia Nagib (University of Reading) and Samuel Paiva (Federal University of São Carlos), directors
Tatiana Germano, film editor

Sílvia Macedo (University of Reading) and Albert Elduque (University of Reading), producers

Discussant: Amanda Mansur (Federal University of Pernambuco)

Tuesday 6 November 2018 3:30pm

**Cinema, Minghella Building
University of Reading
Whiteknights Campus
Reading RG6 6BT**

A production of the InterMedia Project

www.reading.ac.uk/intermedia

Within the remit of the AHRC-FAPESP funded InterMedia Project, Lúcia Nagib (UoR) and Samuel Paiva (Federal University of São Carlos) are directing a feature-length documentary film entitled *Passages*, which has received support from the University of Reading through a BOISP award, and is due to be completed in February 2019. A short version of 18 minutes of this film has been prepared for screenings at a few special events, including a presentation at the University of Reading on Tuesday 6th November 2018. The screening will be introduced by Nagib and Paiva and will be followed by discussion with the directors, editor Tatiana Germano and producers Sílvia Macedo and Albert Elduque. Visiting scholar Amanda Mansur will act as discussant.

Passages attempts to address the relationship between cinema and the real by looking at a selection of films in which intermedial devices, that is, the utilisation within film of artforms such as painting, theatre, music, photography and others, appear to function as a 'passage' to political and social reality. In preparation for the film, we have interviewed **15 key Brazilian filmmakers, technicians and curators**, all of whom are prominent figures of what became known as the Retomada do Cinema Brasileiro, or the **Brazilian Film Revival**, of the 1990s, which brought back to the agenda the question of national identity and Brazil's lingering social issues. Several members of this generation went on to become internationally acclaimed filmmakers, such as **Fernando Meirelles** (*City of God*, *The Constant Gardener*, *Blindness*), **Beto Brant** (*The Trespasser*, *Delicate Crime*), **Tata Amaral** (*Starry Sky*, *Antônia*), **Marcelo Gomes** (*I Travel Because I Have to*, *I Come Back Because I Love You*, co-directed by Karim Aïnouz), **Paulo Caldas and Lírio Ferreira** (*Perfumed Ball*). The flourishing and diversification of independent filmmaking from that period onwards favoured not only a new approach to reality, but an emboldened use of the film medium that acknowledged and exposed its inextricable connections with other art and medial forms. The *Passages* project proposes that the intermedial method is thus strategically poised to shed a new light on the ways in which these films not only represented but interfered with and transformed the world around them. The chosen case studies hail from **Pernambuco**, in the northeast of Brazil, and from **São Paulo**, in the southeast, whose filmmakers, though stemming from disparate regional cultures, have been in a close artistic dialogue since the Brazilian Film Revival, demonstrating their shared values at a certain historical juncture and interconnectedness across Brazilian geography.