

(POST-)CONFLICT CINEMA - ABSTRACTS

PANEL 1 – PERFORMING THE ARCHIVE

The Ghetto reframed: Inhabiting the Nazi gaze in *A Film Unfinished*

Daniela Agostinho (Catholic University of Portugal/CECC)

For almost half a century, an unfinished Nazi propaganda film of the Warsaw Ghetto, simply titled *Das Ghetto* and discovered by East German archivists after the war, was used by scholars, historians and institutions as an authentic record of ghetto life. Shot over 30 days in May 1942 — just two months before deportations to the Treblinka extermination camp would begin —, this hour long silent film interweaved scenes of Jews enjoying various luxuries with images of profound suffering. These images were subjected to a radical revision with the appearance of another reel in 1998 that included 30 minutes of outtakes showing the extent to which those scenes had been deliberately staged.

In *A Film Unfinished*, the Israeli director Yael Hersonski undertakes a critical examination of *Das Ghetto*, reframing the original footage through a complex web of viewpoints: excerpts from a taped interview with one of the cameramen who worked on *Das Ghetto*, which she re-stages with an actor; extracts from personal diaries, like those of the head of the Jewish Council; and the reactions to the footage of five survivors of the Warsaw Ghetto who remember the filming of *Das Ghetto*. The original Nazi gaze is thus splintered through different gazes that shatter the perpetrator's visuality while reinhabiting it. With this gesture, Hersonski responds to two conflicting positions on Holocaust's representability: Claude Lanzmann's, who rejects the use of archival footage filmed by perpetrators, as well as its reenactments; and that of Godard, who argues for the visual representability of the Holocaust in film, including in fiction form.

By drawing our attention to the image-making process itself, and questioning those two positions, *A Film Unfinished* builds upon a double logic of inhabiting and refracting the gaze that deconstructs the Nazi “archival violence” (Derrida) while replicating the perpetrator's visual machinery. This movement of duplicating and reversing the Nazi gaze against itself, I will argue, reveals how images both serve and contain the potential to unsettle dominant representations, exposing a permanent tension between enclosure and fluidity within visual regimes.

**Voice of/f the World War II in contemporary Russia:
Mikhail Romm, Aleksandr Sokurov, Sergei Loznica**

Natalija Arlauskaite

(Vilnius University)

The cultural status of WW II in contemporary Russia is ambiguous. On the one hand, the current situation is definitely “Post-Conflict”, as the war is over for more than six decades. On the other hand, it is “At-Conflict”, as WWII is still (in some cases – again) the main symbolic resource for the positive self-image and collective identity of the state and the people of Russia.

The aim of this paper is to show how the struggle for the symbolic weight of WWII is fought in the field of the documentary film. More specifically, how the strategies of voice implemented in certain films are related to the effect of reality differently constructed in each case. Three films by leading Russian film directors of different generations are to be discussed: *Ordinary Fascism* (1965) by Mikhail Romm, *Sonata for Hitler* (1979–1989) by Aleksandr Sokurov, and *Blockade* (2002) by Sergei Loznica.

As I will show, the voice-off (in *Ordinary Fascism*), its elimination (in the film *Sonata for Hitler* – the film is created in response to the *Ordinary Fascism*), or the “minus-voice” (in the film *Blockade*- there is synchronous sound track for the archival footage, however it mostly ignores human voices) build radically different subject positions for the viewer. Moreover, these subject positions are diverse in their temporality.

***The Autobiography of Nicolae Ceaușescu* – new cinema in the collective memory**

Ioana Duță (West University of Timisoara)

Romania’s new and promising cinematography clearly highlights the necessity of gaining a detached view from a turbulent era that has traumatically marked the collective memory of a nation. The post-revolution period has signified the emergence of probably the most important aspect of democracy – freedom of speech. This is why *new cinema* plays an important role in revealing delicate/taboo topics concerning the realities of totalitarianism that are still concealed in the people’s subconscious.

The 21st century has marked the freedom to pin down the basic coordinates of Romania’s national identity, and the new cinematography represents a powerful tool in destroying communist myths and taboos by overusing and overrating them. Such post-trauma films as *The Paper Will Be Blue*, *12:08 East of Bucharest*, *Tales from the Golden Age*, *4 Months 3 Weeks and 2 Days*, *The Way I Spent the End of the World*, reflect the desire to reach, discuss and cope with such difficult topics. Probably the most shocking film that reveals the *other* facet of communism is *The Autobiography of Nicolae Ceaușescu* by Andrei Ujică, a controversial film – a collage of archival footage depicting history-changing moments from the life of the Romanian dictator.

This paper focuses on the pseudo-documentary released in 2011 and its relation with the collective memory, and discusses its double nature: on the one hand it emphasizes the deformed image self-created by the Romanian dictator; on the other it reiterates the mechanisms of propaganda and their impact on the people. Moreover this paper concentrates on the reactions generated by the film, on Ujica’s view in choosing the scenes for the montage and on the patterns reestablished in those that have survived communism. Thus, this *anti-biography* is a remarkable example outlining the delusion

and the buffoonery of communism, bringing up the ways in which memory functions in the collective imaginary and mentality.

Photo-roman as an act of resistance? Susana de Sousa Dias' 48

Susana Viegas (New University of Lisbon/IFL)

What can we do with personal memories that are part of a collective history of a country immersed in 48 years of dictatorship? A photo-roman. Each time that real images, traces of a living past, coincide with the first person speech, we are offered a unique encounter and openness to fabulation.

The film *48* (2009), directed by Susana de Sousa Dias, brings back an idea already developed in the previous film, *Natureza Morta/Still Life* (2005). *48* is made up exclusively of anthropometric photos from the PIDE's archive, with a voice off reporting in the first person of days and months in prison, days and months that are visible on each individual face.

In this presentation I will aim to answer some possible questions that *48* and *Still Life* posit. For example, what is the place/role of an audiovisual archive in the dramatization of personal and collective memories? In order to question the place and function of a photographic archive, I will consider these two films together as one photo-roman: each plan corresponds to a single image, a single photography, in black and white.

But this particular question also demands a larger question concerning cinema as a *problematic object* or an *act of resistance*, as Gilles Deleuze put it. What is an act of resistance? Every work of art (and not only the cinematographic one) is an act of resistance. As André Malraux states, first and foremost the work of art resists death. So, archive will be the ideal medium for this kind of resistance.

PANEL 2 – VIOLENCE, CONFLICT AND RECONCILIATION

Violence and conflict: the cinema of João Canijo

Daniel Ribas (University of Aveiro /Polytechnic Institute of Bragança)

Central name in the contemporary Portuguese cinema, João Canijo has a solid career as a filmmaker. Since 1998, when he directed *Black Shoes*, his films have received critical attention and support at international festivals. His work since then - made up of four feature films and a documentary – has indelibly marked the last decade. In these films, there are three structural dimensions: the analysis of a national identity, the use of Greek tragedies as narrative support, and the use of an audacious aesthetics, with recourse to digital video and a realistic approach.

In the interconnection of these dimensions - especially after the release of the documentary *Lusitanian Illusion* in 2010 - in conjunction with the public discourse of the director, Canijo's work articulates a vision of a national identity marked by the Salazarian trauma, reinforced by the illusion built on the control practices of the dictatorship. If, on the one hand, the analysis of identity made by the filmmaker is often in a conceptual paradox (between essentialism and multi-portrayal); on the other, the strength of the films lies in their violent and graphic portrayal of Portuguese contemporary reality.

This is, therefore, the actual (and invisible) impact of an historical ideology in the fiction films of João Canijo. An important part of our argumentation implies the use of violence in family relationships, through an articulated narrative that follows the same pattern in the author's four fictions. Also the representation of women is, in this context, particularly relevant. Moreover, this violence (combined with the aesthetic proposal) is clearly a departure from a certain genealogy of Portuguese cinema.

Canijo's discourse refers to a political context, challenging the viewer to watch himself in the mirror, exposing a trauma, a wound that has not yet healed, left by the Salazar regime and the illusion of "easy goingness". The latent conflict - within the family - erupts in an unexpected violence. This paper is intended, therefore, to discuss these concerns, and reflect on the film and narrative forms around which this discourse is construed, trying to shed some light on the tension with the practices of contemporary cinema.

Memories of Displacement:

Narratives of Armed Conflict in Contemporary Colombian Film

Maria Ospina (Wesleyan University)

Contemporary Colombian fiction of the past two decades is populated with images of psychic and material catastrophe. These images evoke the destructive power of the many forms of violence experienced in a country marked by confrontations between armed groups and the State, the wars deployed around the drug trade, and diverse forms of social unrest. For decades Colombia has endured a prolonged internal armed confrontation between the State, guerrillas and paramilitary groups – the longest and most deadly in the Americas –, one which is inextricably related to the political economy of narcotics. This presentation seeks to examine the ways in which contemporary Colombian cinema has staged armed conflict as an object of public interest in recent years with important effects for public reflection about war, memory practices and reconciliation.

In the past decade, Colombian cinema (triumphantly labeled by some as “Nuevo cine colombiano”) has flourished in unprecedented ways. However, despite the growing number of films and in line with the general difficulty of Colombian society to make

sense of its histories of armed conflict and to symbolically incorporate its victims to the urban nation, very few of these texts examine the tragedies of war and forced displacement that have recently shaped contemporary Colombian life. In particular, both the effects of armed conflict on civilian life and the complex effects of paramilitary violence that forcefully displaced and killed hundreds of thousands have been suspiciously left out of the screen.

This paper will examine texts that address these issues, namely *La sombra del caminante* (2004), *El vuelco del cangrejo* (2009) and *Los colores de la montaña* (2010), films that revisit armed conflict from the perspective of civilian life. They do so at a time in which the country faces a unique moment of public revelation shaped by processes of transitional justice, the emergence of a truth and reconciliation commission, and the airing of grievances by victims' organizations. Through audiovisual languages that deliberately depart from the regimes of visibility of commercial television and publicity in charge of staging violent events for the mass public, that is, from languages that are related to the communicational globalization of intensive capitalism, these films inaugurate important reflections about loss, memory, dispossession and subjectivity in the face of war that are crucial for Colombian society to examine the mechanisms and effects of war, and to decide what it means to enter into a future stage of "post-conflict".

A Letter to Bin Laden... with Love On Healing and Conciliation in Sharon Maguire's *Incendiary*

Mónica Dias (Catholic University of Portugal/CECC)

Reflecting on Sharon Maguire's film *Incendiary* (2008), inspired by Chris Cleave's novel, which was published just a few days before the terrorist attacks on the London Underground of 7 July 2005, I will endeavour to assess to what extent the proposal fictionalized in this film of the potential of forgiveness and conciliation (to act as a form of healing and conflict resolution) fits with the most recent (real-life) conflict resolution strategies.

The starting point of the film's narrative is an imaginary terrorist attack on a football stadium in London, focusing on the trauma of a woman who loses both her son and her husband in the attack. Paralysed by a feeling of grief and guilt until the moment when she meets and saves the son of one of the terrorists responsible for the attack, the film is actually driven by a letter (narrated in voice-off) that this mother writes to Osama Bin Laden, through which she discovers/reveals that responding to the power of hate with the force of love gives her back a (new) life. Could it be possible to move from trauma and overcoming of trauma at the personal level - as it seems to be argued in the movie - to a social "healing" of the trauma through the work of conciliation and conflict resolution, as it is suggested by recent work in the field of Peace Studies? Could the imaginary letter to Bin Laden be an appeal not only to "private" conciliation, but also to community conciliation?

We will see to what extent this proposal is, in fact, in line with the post-conflict conciliation and forgiveness programmes (for example in Kosovo and South Africa) which bring together victims from both sides of the conflict, while at the same time seeking to find a non-violent means of confrontation / restitution of justice between victims and aggressors in order to enable the survival of the individual and of the community.

PANEL 3 – AFRICA BETWEEN PAST AND PRESENT

Identity narratives and post-conflict memories: an analysis of the documentary series *I am Africa*

Isabel Macedo (University of Minho/CECS)

Rosa Cabecinhas (University of Minho/CECS)

Lurdes Macedo (University of Minho/CECS)

During the past century film and video have become important vehicles of collective memory, becoming in the present century an increasingly important source of evidence and historical reflection. The documentaries based on autobiographical memories may be a tool for fighting against the injustices of the past, contributing to the (re)making of our interpretations of historical events.

In order to deconstruct these interpretations, we will examine the documentary series *I am Africa*, consisting in ten episodes, two by each of the Portuguese Speaking African Countries (PALOP): Angola, Cape Verde, Guinea-Bissau, Mozambique and Sao Tome and Principe. In each episode the participants, five women and five men, directly involved in recent historical events and development of their countries, construct a narrative about their journey. All participated in the independence of their countries and seek to deconstruct the commonplace beliefs that persist in the perception of their places of origin. The speeches of the different actors contain unique reflections on the recent history of PALOP.

The analysis of the documentaries *I am Africa* has three dimensions: the individual experiences and trajectories, the meanings of independence, which involve the representation of the subjects that have participated in the process of (de)colonization, and their perceptions about the Portuguese language as a factor of identity.

This work aims to be a contribution to the promotion of dialogue and reflection between cultures.

**Post-conflict memory and oblivion in *Kangamba*:
A Cuban film about the Angolan civil war**

Raquel Ribeiro (University of Nottingham)

This paper departs from an analysis of the Cuban film *Kangamba* (Dir. Rogelio Paris, 2008) in order to evaluate the cultural impact of the 15-year Cuban presence in the Angolan civil war (from 1975 to 1989).

The Angolan war marked deeply a generation of Cuban men and women in the 70s and 80s and its impact in Cuban society today is yet to be fully grasped in social, economic and cultural terms. To Angola, Cuba deployed almost 300,000 military personnel (of which some 2000 lost their lives), and around 50,000 civilians worked as doctors, nurses, teachers or engineers.

The film was a blockbuster in Cuba attaining half a million viewers in just a couple of weeks throughout the island, and provoking a collective discussion in the nation about Angola, through the recuperation of national “heroes” of the war or the recollection of *memoires* and testimonies in the public sphere. In the film, the hardships of war are brought to the fore with a lot of cruelty and realism. The director Rogelio Paris stated that he did not intend to make a “tropical Rambo”: interestingly that idea of a “Hollywood-style” film charged with violence and extreme heroism corroborates an official discourse in Cuba of a triumphal presence in the Angolan war. But that discourse should only be read at the surface, since, for the first time in many years, through *Kangamba*, Cubans were finally revealing (on TV, in the papers, through literature, in public debates) their war experiences, and talking publicly about the loss of friends or family members. As this paper intends to show, resorting to Michael Rothberg’s theory of “multidirectional memory”, *Kangamba* might have awakened the dormant experiences of these Cubans whose testimonies are today offering a new understanding of, in Rothberg’s words, “what has remained unconscious and inarticulable” for so long.

Complex involvements and responsibilities.

The cinematic representation of Rwandan Genocide

Aylin Basaran (University of Vienna)

In 2004/5 – a decennial after the 1994 genocide in Rwanda - three feature films dealing with this historic event received international attention: *Hotel Rwanda* by Terry George, *Shooting Dogs* by Michael Caton-Jones and Raoul Peck’s *Sometimes in April*. Film as a highly engaging art form can be a discursive means to deal with historical conflict situations. It is thus a central part of the creation of a collective memory which always appears as a political, ethical and highly negotiated matter.

The Rwandan genocide is – although at that time presented as a solely ethnical problem (with “Rwandans killing Rwandans”) by international officials – a conflict of international dimension, coercively hitting on political as well as historical questions of involvement in a post-colonial context. Just as well, the films are produced for an international audience and have to be analyzed within an international discursive context. In this way, the question of representation becomes eminent.

In my paper, I will examine which perspectives and which complex discourses the films disclose about the genocide as a multilateral traumatic experience. All three films refer to true historical incidents, trying to present them, narrating their stories from the perspective of people involved. They depict the meaning of several common connotations, representative for certain aspects of the genocide, such as the changeover from a normal course of life to the outbreak of genocide, the radio propaganda spread by the Hutu forces, the phlegm or indifference of UN-troops, the metaphor of the dogs and the symbol of the machetes to name but a few examples. By doing so, they contribute to disclose an understanding of the dramatic incidents to a wider international audience for which the Rwandan genocide would otherwise have been a farther barbarian aspect of history, out of their imagination.

But the films differ in the way they choose to display the topic in terms of narration, dramaturgy, aesthetics, protagonists and general focus. An important aspect to be pointed out will thus be the differences pertaining to the representation of agents – Hutu and Tutsi as well as “Westerners” –, their motives and behaviour, the importance that is attached to the conflict’s political and historical context, the way acts of violence are displayed and finally the prospects that are drawn to the conflict’s aftermath.

PANEL 4 – (RE-)IMAGINING EUROPE

Merry Christmas and a Happy New Europe: Post-Conflict Cinema and European Identity

Mariana Liz (Film Studies Department - King’s College London)

The notion of conflict is intrinsically tied to the European integration process. In addition to the political domain and the history of institutions such as the European Union (EU), contemporary cinema is also a productive field in which to analyse this topic. On the one hand, conflicts on Europe’s borders are depicted in films such as *No Man’s Land* (Daniel Tanovic, BH/SLO/IT/FRA/UK/BEL, 2001) and *Paradise Now* (Hany Abu-Assad, PAL/FR/GER/NL/ISR, 2005). On the other, conflict is at the core of Europe’s past – and, by consequence, it forms the subject of an increasing number of European historical films, and more specifically, war productions. This presentation focuses on *Joyeux Noël/Merry Christmas* (Christian Carion, FR/GER/BE/UK/RO, 2005), a film set during World War I and narrating the 1914 Christmas Truce between German, Scottish and French troops. By looking at the film in relation to contemporary

readings of WWI as a European civil war (Winter and Prost 2005) and as a European co-production distributed with the support of the EU, as well as through textual analysis of key sequences, this paper questions the role of war cinema in the reinvention of the idea of Europe. How does a new memory of armed conflicts contribute to the emergence of a post-national identification with Europe? What is the role of humanism and compassion in the European integration process? In an increasingly globalised world where the EU wishes to promote a European cosmopolitan identity, what does WWI, but more importantly, this truce, signify? Arguing *Merry Christmas* illustrates a repositioning of Europeanness as universality, I examine the interconnections between post-memory and new cinema, as well as the extent to which post-conflict narratives add to the rebuilding of Europe's cultural heritage and subsequent formation of a new European identity.

Cinematic Destruction, (Re)construction and Deconstruction of national Myths in former Yugoslavia, after 1989

Klaudija Sabo (University of Vienna)

In contrast to most other Eastern European states, the former Yugoslavia has fallen prey to conflicts in the ensuing years after the fall of the wall. In the 90s both the upcoming independence-movement of the single republics and civil war split the former nation, united under President Josip Broz Tito and causes great upheavals. Nations are build, old/new national myths are narrated, and hence a new kind of national self-conception was required for the former Yugoslavian population.

Having an intertextual visual focus, the paper will explore to what extent the national film-production mirrors and debates the consequences of the growing nationalism, the socialist heritage and the political upheaval. What kind of esthetic forms do national and oppositional film artists use to comment and criticize the predominant hegemonic power? At the center of the presentation stands the relation of the visual artists' construction and de-construction of symbols and pictorial narrations, which correspond to transformation processes and particularly the upcoming myths and the nationalism based thereupon.

Intersecting Exiles: Transnational Constellations in Post-Conflict Balkan Film

Axel Bangert (Homerton College - University of Cambridge)

This paper examines cinematic engagements with the transnational dimensions of post-conflict situations, their history and memory. In particular, it traces the themes of migration, exile and diaspora in recent films about the Bosnian War. Through case studies of fictional as well as documentary productions, it investigates the ways in

which the conditions of exile and diaspora have shaped cinematic attempts at reconstructing and redefining war-torn identities and communities. Considering the interrelations between personal histories, thematic concerns and aesthetic features, the paper illustrates how the medium of film has reflected multiple histories of exile and diaspora. On the one hand, it presents cases such as that of Serbian director Goran Paskaljević who due to his opposition to the Milošević regime was forced into exile in France and Ireland. His feature *A Midwinter Night's Dream* (2004) stages a gradual rapprochement between Bosnian-Serb refugees and a deserter of the Serbian army. Here, the individual experience of exile prompts an exceptional take on the Bosnian War, as well as a passionate plea for a collective attempt to overcome the social alienation of the post-conflict situation. On the other hand, the paper presents cases such as that of Bosnian director Duska Zagorac who returned from exile to find a society characterised not only by post-war social reconstruction, but also by post-industrial labour migration. Her documentary *Patria Mia, Nomad Direction* (2008) portrays a Chinese diaspora whose struggle for identity and community at the same time mirrors and contrasts the Bosnian experience of war and exile. Through such exemplary analyses, the paper highlights the ways in which Balkan film has reworked and remembered the Bosnian War through the lens of migration, exile and diaspora, at points allowing the transnational scale of this conflict and its aftermath to intersect with that of globalisation.

PANEL 5 – FRAGMENTED IMAGES, CONFLICT EXPOSED

‘Moi, je me plains quand je suis malheureuse’ – The kaleidoscopic Other in *Muriel ou le temps d'un retour* (1963)

Anna Magdalena Elsner (St Hugh's College, Oxford University)

Alain Resnais's 1963 film *Muriel ou le temps d'un retour* turns around Muriel, a woman tortured by French soldiers in Algeria, a woman who is never seen, and whose story is only peripherally told through diary entries, photographs and a film, which Bernard, an amateur filmmaker, shows half-way through *Muriel ou le temps d'un retour*. Resnais's film has never had a univocal success and this is, as Emma Wilson puts it, because '*Muriel* is a film that plays on our nerves' (Wilson 2006: 88). Like his earlier *Hiroshima mon amour* and *L'Année dernière à Marienbad*, the film is a 'memory-piece' and troubles via its composition as a set of fractal-like images that induce a sense of growing anxiety about the accuracy of memories and the imprisoning subjectivity that surrounds each character. What sets the film apart from Resnais's previous films however is that it uses no flashbacks and that it intertwines – and seemingly covers up – France's colonial atrocities with images of domestic middle-class banality at Boulogne-sur-mer.

The aim of this paper is to assess this film's 'post-conflict' status via the multilayered image of the kaleidoscope. Unlike previous analyses which have foregrounded theories of mourning and trauma, I propose to focus on Sigmund Freud's less well-known post-

Word-War-I research on melancholia and Jacques Derrida's concept of 'impossible mourning' in order to claim that it is melancholia rather than mourning that makes for the film's troubling tone. The sense of what has been lost is blurred throughout the film, or rather, as I argue here, loss becomes kaleidoscopic, as it is on the one hand multiplied and fragmented via the characters' mysterious relationships with each other and with Algeria, and on the other hand, it is demagnified through the film's focus on everyday objects and the repetition of domestic scenes in a provincial seaside town.

**The Outbreak against Narrative in Contemporary Conflict Cinema:
A Case Study of Steve McQueen's *Hunger* (2008)**

Alessandro Zir (UFRGS/Dalhousie University)

A controversial trend in contemporary criticism aims to understand cinema in a sense irreducible to traditional ideological analysis. Cinema is approached not as a vehicle of ideas, but as a force destabilizing the conceptual nets we use to make sense of reality. Intense conflictual movies make perhaps a strong case for such theoretical perspectives. This is undoubtedly the case of *Hunger* (McQueen, 2008), a movie about the 1981 IRA hunger strike, in the Maze Prison, Northern Ireland. The characters of *Hunger* fight against a motto that appears written in small white type over a massive black background right away in the opening: the withdrawal, by the British government, of the political status of all paramilitary prisoners of the Irish Republican Army. One should note, however, that the motto is displayed in a very modest fashion. What is immediately superimposed on it is not another motto or idea, but the sound of a protest being carried in the streets. And this is not an articulate protest. It is not even a protest of human voices. The protest is made by the noise of objects, lids of pans that are violently, rhythmically banged on the ground. Examining closely this and other passages, this paper argues that the actual thrust of this conflict movie is not a political narrative or counter-narrative, but an unavoidable tension in a series of intense, harsh and aggressive sounds followed by silence. In *Hunger* we see an actual process of emancipation of iconic (visual and audio) elements in relation to their narrative function. The process must be understood as a deconstruction, an almost literal outbreak against the conceptual unity of the movie, which enables the emergence of fragmentary, non-subjective ontological issues that are fundamental to aesthetic experience beyond its merely psychological and social dimensions.

Paper lights ashes: Films facing W. G. Sebald

André Dias (New University of Lisbon)

To consider, be it negatively or positively, film and particularly documentaries as "ideological laden material" would strain its most productive dimension, which resides in their capacity to surpass the grip of discourse and present the visible layers of

‘institutions’ and the order conveyed by them. A major and almost foundational theoretical problem must then be dealt with in order to clarify, and eventually establish on more solid grounds the political relevance of cinema. Precisely because in the passage from an archeology of knowledge to a genealogy of power (see Foucault) there is a non-isomorphism between discursive and visible elements, i.e., visibilities that need to be considered irreducible to statements (according to Deleuze), making way for the emancipation of power as a different sphere, it seems essential to draw a strategic position for cinema within this problematic field. How does the expression of thought that constitutes cinema take part in this knowledge/power articulation that forms our societies? This is the unavoidable context in which one has to understand cinema’s function, in parallel to the overwhelming emergence of the audiovisual archive. But the belief in some level of irreducibility of visibilities to statements is perhaps the major theoretical hint we have of an understanding of cinema’s political relevance that could be consentaneous with its most accomplished artistic exploits, exactly what one can never neglect while trying to grasp another level of intelligibility.

Even an exhausted cinema must try to find a way to work against the mere archival impulse of all human experience. This becomes clearer in a few stances of documentary films, constructed ‘monuments’ standing by themselves and not relying on mere documental value. To tackle both the theoretical problem mentioned above and to inquire into the political relevance of documentary, we propose a somewhat distant but hopefully revealing excursion through ‘the evidence of the remains’. A fascinating but difficult to understand affinity can perhaps be established between the disquieting literary works of the late W. G. Sebald – in which prose is ‘haunted’ by images as the remains offered to a singular archeology into the hurtful layers of modern history, its memory and mourning... – and some documentaries (by authors such as Keiller, Marker, Bitomsky, McElwee, Panh, Nestler, Wiseman, Akerman, Benning, Lehman, and Lee Ann Schmitt) which intertwine forcefully similar ‘formal’ compositions – playing around with fragments and voices, investing in a narration permanently assailed by the jutting remains, insistently crossing the creative threshold between fiction and documentary – and more ‘thematic’ concerns – the pregnancy of memory, the irresolution of genocide, the hardship of testimony... Reading Sebald could simultaneously cast a light on some of documentary’s main achievements, therefore not abdicating of the “intrinsic” cinematic force for a solely thematic correspondence, and lay ground for a yet to come “political cinephilia”.

PANEL 6

UNWINDING THE CINEMATIC (POST)MEMORY OF THE COLONIAL WAR PART I

Anticipating the End of Modern Cinema: Mourning and melancholia in *A Portuguese Farewell* (João Botelho, 1985)

Tiago Baptista (New University of Lisbon/Institute of Contemporary History)

A Portuguese Farewell (João Botelho, 1985) was one of the first Portuguese films to directly acknowledge the traumatic memories of the Colonial War (1961-1974). The film is also commonly described as emblematic of the fourth generation of Portuguese modern cinema, often referred to as the “Portuguese school”. I will start by arguing that the film only engages so directly with the Colonial War because it embodies so thoroughly both the formal style and the themes that define the “Portuguese school”, mainly its readiness to engage with issues of loss, national identity and history, as well as its reflexive filmmaking.

However, I will further argue that it would be wrong to see this film as an act of closure, or mourning solicited by the traumatic memories of the Colonial War. On the contrary, because *A Portuguese Farewell* is so deeply inscribed in the modern film tradition, it aims for a narrative ambiguity that guards off any closed and stable relation between past and present, individual memory and collective history – something I hope to make clear through an analysis of the film’s highly subversive use of the flashback device.

This ambiguity is of course a mark of the film’s modernity, but it is also the key to understand the importance of melancholia (and the cinema), rather than mourning (and the war), in the film’s enunciation strategies. Accordingly, I will argue that Botelho’s film depicts as loss what is actually a lack: the lack of a stable national identity, the lack of closure towards the individual and collective traumas of the war, and above all the lack of an enduring modern film tradition. Still, I will suggest that *A Portuguese Farewell* should be understood not as the (anticipated) mourning for a modern cinema tradition about to become lost, but rather as the melancholic regret for a tradition that never had the chance to firmly establish itself in Portugal in the first place.

**Myths and Memories of the Colonial War:
A Comparison of *NO, or the Vain Glory of Command* (1990) by Manoel de
Oliveira and *Still Life* (2005) by Susana de Sousa Dias**

Carolyn Overhoff Ferreira (Federal University of São Paulo – Guarulhos)

This paper will discuss two different approaches towards the representation of the African Colonial War within Portuguese cinema. Its main objective is to compare two films with a critical and essayistic stance on the subject: on the one hand, *NON, ou a Vã Glória de Mandar/NO, or the Vain Glory of Command* (Manoel de Oliveira, 1990), and on the other *Natureza Morta/Still Life* (Susana de Sousa Dias, 2005). It argues that even though the earlier film sets out for a complex historical analysis of Portugal’s desire of expansion and interrogates hegemonic memories and assumptions about the war, it maintains a Eurocentric discourse based on a positive idea of cultural expansion and a lack of engagement with the African Other. The second film, a collage of archive footage and photographs, is far more successful in offering a critical perspective on both the war and the Salazarist dictatorship, which used it to maintain its power. However, both films share the belief in film as an art form that can rewrite history and offer a different outlook on its visual memory. The analysis of the different aesthetic

strategies employed and their accomplishment in challenging a conventional view on history, its events and images will be central to this text.

**The Return of the Repressed:
The Colonial War in Post-74 Portuguese Cinema**

Patricia Vieira (Georgetown University)

The Portuguese New Cinema movement, which started during the Colonial War in the mid-1960s, represented a novel approach to film in the country. Highly politicized and influenced by the avant-garde European cinema tradition, the film directors emerging at the time rejected the propagandistic movies produced in the country in the previous decades and offered a new perspective on Portugal's history and colonial past. With the end of censorship after the introduction of democratic rule in 1974, this new generation of filmmakers went on to direct a number of movies about the impact of the Portuguese Colonial War both at home and in Africa. Films such as João Botelho's *A Portuguese Farewell*, Teresa Villaverde's *Coming of Age*, António-Pedro Vasconcelos's *The Immortals*, Manoel de Oliveira's, *No, or the Vain Glory of Command*, and Margarida Cardoso's *The Murmuring Coast*, to name but a few, deal with the country's long colonial past, try to come to terms with the heritage of colonial violence and war, and reflect upon Portugal's postcolonial identity.

In this paper I will argue that a common thread uniting the work of post-74 Portuguese filmmakers is a meditation on the limitations of historiography to grasp the colonial experience. After decades of dictatorship and of propagandistic indoctrination, often conducted through cinema, post-dictatorship filmmakers are suspicious of official history and focus on memory, testimony and personal experiences to convey the brutality of Portugal's Colonial War. Further, many of the films produced after 1974 struggle to overcome the fetishized, larger-than-life representation of the former Portuguese overseas territories created during the dictatorship and offer images of the colonies that hesitate between a process of mourning for the lost empire and its melancholic appropriation.

PANEL 7 – (POST-)WARSCAPES

A Cinema Inhabited by the Angel of History: On Rossellini's *Paisà*

Sérgio Dias Branco (University of Coimbra)

In her poetry book, *The Angel of History*, Carolyn Forché shares a vision of the poet's work as resembling that of the angel of history. This figure is presented in Walter

Benjamin's essay "Theses on the Philosophy of History". Inspired by Paul Klee's *Angelus Novus*, Benjamin talks about this angel as a contemplative creature whose face is turned toward the past and whose back is turned to the future. Propelled into the future by progress, his eyes are fixed on the wreckage that piles in front of his feet.

Following Forché's idea, this paper looks at a filmmaker's work as resembling that of the angel that Benjamin describes. Robert Rossellini's films, and his war trilogy in particular (*Roma, città aperta* [*Rome Open City*, 1945], *Paisà* [*Paisan*, 1946], *Germania anno zero* [*Germany Year Zero*, 1948]), are structured around ruins, the remains of what was (and that, because of its sheer presence, still is). These films look directly at the physical and mental disintegration that World War II has generated, and like Benjamin they reject a set perspective on the past instead of a variable one. My focus will be on *Paisà*, a film in episodes whose structure intensifies the fragmentary feeling (or incompleteness) and the sense of indetermination (or openness) of the other two. As André Bazin suggests, by filming on location, within the debris and the life of devastated cities, this work turns history into something actual, present — a present made of many characters, languages, and stories. This is a cinema inhabited by a kind of angel of history, Rossellini, who sees cinema as an anthropological activity, as a way of understanding reality, and for whom the future cannot be anticipated, because it does not yet exist.

Flash backs in early post WWII cinema:

Lang ist der Weg and Der Verlorene

Geesa Marie Tuch (University of Zurich)

I doubt that there is anything like a universal language of post conflict cinema, but there are certain narrative devices that lend themselves to the working through of conflicts as much as they help to interpret a past event as collective crisis. In early post WWII feature films the flash back served as such a narrative device. It seems justified to describe the frequent usage of the flashback in the European post WWII films as a transnational phenomenon, still the employment of similar aesthetic strategies does not necessarily reflect similar attitudes or transport similar contents.

Therefore in this paper I want to discuss two films that construct extremely different war experiences – both with the help of flash back narratives: *Lang ist der Weg* (*Lang iz der Veg/ Long is the Road*, Herbert B. Fredersdorf, Marek Goldstein, West Germany 1949) and *Der Verlorene* (*The Lost One*, Peter Lorre, West Germany 1951). The first one representing a Jewish family's experience of deportations, camps and resistance (*Lang ist der Weg* is the only German film ever that was produced in Yiddish), the latter telling the story of a scientist whose complicity with the national socialists turns him into a serial killer.

By using flashbacks instead of a linear narrative structure both films emphasize the difficulty of translating personal experience into collective memories. The flash back structure thus articulates a collective identity crisis in the aftermath of the NS regime

and rejects the notion of closure. These flash back films don't tell stories about a past conflict but are involved with the past's lasting presence.

(Re)Imagining Japanese American Internment in the Post-World War II Era

Constance Chen (Loyola Marymount University, LA)

In February 1942, in the wake of the surprise attack on Pearl Harbor, anti-Japanese sentiments prompted President Franklin Delano Roosevelt to enact Executive Order 9066, which authorized the American government to relocate and intern Japanese Americans and Japanese nationals on the West Coast in the name of "military necessity." By the end of World War II, approximately 110,000 individuals of Japanese descent had been forcibly moved and "evacuated" to various War Relocation Camps. In what has been considered to be an egregious violation of civil liberties, interpersonal and familial bonds were disrupted and economic and cultural losses were felt for generations to come.

Throughout the post-Second World War period, sympathetic cinematic depictions have told the stories of various individuals who suffered through and survived the internment camps. In films such as *Snow Falling on Cedars* (1999) and *Come See the Paradise* (1990), camp life, the consequences of the mass evacuation, and the subsequent reintegration of internees back into American society are frequently portrayed through the eyes of white American protagonists. However, Asian-American filmmakers who came of age in the Civil Rights Movement of the 1960s, have sought to highlight the experiences of Japanese Americans by exploring racial-ethnic discourses, inter-generational conflicts, identity formation, "Americanness," and citizenship in *Day of Remembrance* (1999), *Family Gathering* (1990), *Rabbit in the Moon* (1999), and other films. This paper seeks to address the ways in which cinema has been used to delve into complex issues of marginalization of Others, race relations, trauma, and reconciliation amidst dramatic political and ideological transformations in an increasingly globalized world.

PANEL 8 – CINEMA, DISPLACEMENT & THE CITY

A Palestinian Film We Call Home Women's Cinematic Bodies out of Place

Shahd Wadi (University of Coimbra)

The occupation of Palestine in 1948 resulted in the forced exile of a significant part of its population. The current oppression by the colonialist and racist politics of Israel towards Palestinians and its effect on the economic lives of Palestinians has led to a recent flux of immigrations. Both *Amreeka*, a film written and directed by Cherien Dabis, and *Salt of This Sea*, written and directed by Annemarie Jacir, address this reality.

“Your past is my present, my everyday life” says Soraya, the Palestinian woman protagonist of *Salt of This Sea*, to the Israeli woman now occupying her grandfather’s house, when she went back to Palestine from a lifetime exile in search of a dream called home. On the other hand, Muna, the protagonist of *Amreeka*, feels obliged to leave her occupied country, Palestine, in search of what she thinks to be the dreamland “America”.

The bodies of both protagonists are undesired and considered out of place both in Palestine and in America. The moment Soraya arrives to her ancestral homeland, the Israeli occupation strips Soraya’s naked as a threat of a possible Palestinianism and a reminder of her unwanted body in that place. On the other hand, Muna’s fat body was replaced by that of her ex-husband’s new thin wife: her big fat body was also living in a tinny occupied land, with daily control and checkpoints continuously stabbing it.

In this paper I question how both protagonists, and simultaneously how both directors/writers (also exiled Palestinian women) try to redefine or even undefine the notion of homeland. Furthermore, I ask whether they find a place for their “undesired bodies” through these cinematic narratives and if the perfect homeland of Palestinian women and their bodies can be only found in films and other fictions.

**Forced prostitution as a trope for war.
Migrants and globalisation in *Lilja 4ever*, *Promised Land* and *Transe***

Júlia Garraio (University of Coimbra/CES)

Teresa Villaverde's segment “Cold Wa(te)r” is the Portuguese contribution to the project *Visions of Europe* (2004). The short-film depicts African migrants trying to reach the Italian coast of Lampedusa as the casualties of an ongoing war that has been waged against the poor and the deprived from other continents and fought along the European borders. Villaverde's film on forced prostitution *Transe* (France/Italy/Portugal/Russia, 2006) also depicts contemporary social relations in Europe within a broader spectrum of a war: a war of the strong against the weak. I will focus on three fictional films about migrant women from Eastern European post-soviet states, who find themselves entangled in the nightmare of sexual slavery and forced prostitution in their search for a better life in prosperous countries: *Lilja 4-ever* (Sweden, 2002) by Lukas Moodysson, *Promised Land* (England/France/Israel, 2004) by Amos Gitai and the aforementioned *Transe*. The directors' efforts to call the Western public's attention to the suffering of migrants heavily rely upon on-screen strategies that have been used to represent sexual violence. By examining the contextualizing

narratives privileged by these films, I intend to stress how the directors inscribe the sexual exploitation of migrants in the violent twentieth century European history and denounce neoliberalism and globalisation as promoters of social war.

Londres en colère. Of 'translated (wo)men', cinema & the city of our discontent

Alexandra Lopes (Catholic University of Portugal/CECC)

Our identity is plural and partial. Sometimes we feel that we straddle two cultures; at other times, that we fall between two stools.

Salman Rushdie, "Imaginary Homelands"

Working mostly in the field of Translation Studies, I am particularly interested in observing and reflecting on the movement between languages, landscapes and cultures. (Etymologically, translation of course means "to carry across".) My paper will reflect on how contemporary British cinema represents the diverseness and tension(s) resulting from mobilities of different natures (unemployment, war, terrorism), with the global, ever-expanding city becoming the fractured geography of individual narratives of displacement and melancholia (Gilroy 2004). As John McLeod puts it, "the urban and human geography of London has been irreversibly altered as a consequence of patterns of migration" (2004: 4) — being inhabited by a new polyphony, the city comes to embody diversity, dissonance and potential conflict, thus becoming a site of translation.

I argue that cinema — that most inclusive of art forms — compounds this multiplicity, which, in turn, unfolds into a polyphony of refractions (see Lefevere, 1985) when staging loss (of security, lives and/or identity) in the aftermath of social tensions and conflicts. As a travelling concept, translation again becomes a key strategy for decyphering and coming to terms with the traditions and contradictions, the challenges and fears resulting from perceptions of what Paul Gilroy critically translates as "the flux and chaos of the postcolonial world, where the danger of terrorism by nihilistic nonstate actors and rogue or failing governments looms at large" (2004:66). While remaining committed to the narrative form, films such as *London River* (2009) and *Breaking and Entering* (2006) are exemplary of the aesthetic attempt to come to grips with the pluralities and partialities that inhabit the global city.

Lisbon's negative cosmopolitanism:

A double bind in Sérgio Treffaut's *Lisbonners*

Joana Mayer (Catholic University of Portugal/CECC)

The urban territory, as the shared realm of common contemporary anxieties, is often a *locus* for the lenses of documentary films. From very early on, emerging social and cultural issues have been critically addressed by this cinema genre (Nichols, 1991). Thus, the commitment of documentary filmmaking to the depiction of contemporary phenomena makes it a privileged site of inquiry on the dynamics of modern (and post-modern) cities --most notably on the urban territory as the topographic dimension of alterity, and conflict as a feature of a globalized world.

In this context, this paper aims at reflecting on the role of documentary film in the visual construction of the contemporary city as a space of tense belonging and fierce exclusion. The growing problem of intangible borders and consequent migration, integration and segregation are questions positioned at the centre stage of a growing number of documentary films, both at national and international level. Considering this premise as a starting point, I will examine how Sergio Treffaut's *Lisbonners* delves into the mediated image of the city of Lisbon.

I will argue that the cosmopolitan dimension of Lisbon, as often enacted and referred to in public and symbolic discourses, finds an inflection in this documentary film. The frail hospitality, denied citizen(ship) and the insidious presence of immigrants in Lisbon's urban scene emerge as pressing concerns. Yet, despite the film's attempt to dismantle the image of Lisbon as a cosmopolitan city, it nevertheless reiterates the visual rhetoric of subalternity which it attempts to criticize. Hence, the film falls into a double bind, where the re-activation of negative cosmopolitanism emerges as an inescapable narrative of the contemporary city.

PANEL 9

UNWINDING THE CINEMATIC (POST)MEMORY OF THE COLONIAL WAR

PART II

Post-conflict and Dissensus in *Um Adeus Português* and *O Bobo*

Rui Gonçalves Miranda (University of Minho and University of Nottingham)

João Botelho's *Um Adeus Português/A Portuguese Farewell* and José Álvaro Morais's *O Bobo/The Jester* present contrasting yet complementary representations of war and of the persistence of violence and conflict in post-revolution, democratic Portugal. This paper aims to analyse these films with reference to the work of Jacques Rancière, namely by pursuing the intricate connection between politics and aesthetics in the partition of the perceptible which renders the thought of democracy possible.

In different ways, both films address and undermine the teleological narratives that underlie the identity and historical discourses which sustain a represented post-revolution consensual system. On the one hand, *Um Adeus Português* renders evident the notion that a post-conflict society is not a society where conflict has come to an end.

O Bobo, on the other hand, stages dissensus (Rancière) by affirming the ungroundedness of politics and enabling paths for political subjectification.

Both films expose Portuguese post-revolution communities as a “discursive artifice” (Stuart Hall) which occults differences and exclusions under the cover of unity and identity while leaving no space for political action and by the deprivation of visibility the “part of those who have no part” (Rancière) in the system.

**The Impossibility of Fitting In:
The Integration of Soldiers after the Colonial War in
António-Pedro Vasconcelos’ *Os Imortais***

Rui Manuel Brás (Catholic University of Portugal/CECC)

António-Pedro Vasconcelos’ film *Os Imortais* (*The Immortals*, 2003) is a rare example of how Portuguese cinematography deals with the issues concerning the post-Colonial War period. In this work, it is possible to see how military education and war experience turn these five ex-*Comandos* into misfits, unable to adjust and adapt in the democratic and post-empire society. The impossibility to fit in a society that presents no challenges, that offers only a boring day-to-day compared to the war action is every year marked in a celebratory reunion, in which they recall war memories, and underline the *macho* attitude that goes along with the soldier self-image. They are fighters, men of action stuck in a certain past, convinced they would always conquer death, who need to repeat a situation where danger and violence are present so that they could feel really alive again.

These five men are the cinematic image of the traumatic encounter with reality that many soldiers faced when they returned from the war and had to lead “normal lives”. They were taught to fight and to keep an empire, but suddenly that was all gone. Some adjusted to that new life, but others, like the *immortals*, never really did.

In this paper I propose to address the issue of the difficult integration of Colonial War soldiers represented in this film, as an example of a pathological relation with the past, an expression of the Freudian melancholia, i.e. as an attachment to the lost object that the subject does not want to let go, and that leads to some kind of compulsive repetitions.

**Portuguese Men at War:
Picturing Masculinities in Margarida Cardoso’s *A Costa dos Murmúrios***

Mark Sabine (University of Nottingham)

This paper identifies how depictions of male bodies and behaviour in Cardoso's film first illustrate the clumsy operations of a crude racial-generic hierarchy underpinning the Portuguese colonial order at the time of the African colonial/independence wars, and, secondly, serve to challenge the affirmation, through the cinematographic and narrative conventions of mainstream combat films, of martial, patriarchal and imperialist values.

The paper explores contrasting treatments in Cardoso's film and in the cinema and pictorial literature of *Estado Novo*-era Portugal of the established topoi of the 'white hunter' and the 'white ape-man' (see K. Cameron (1994), Bederman (1995), Landau and Kaspin (2002)). Drawing on studies of the filming of the white male body by R. Dyer (1978) and others, it shows how *A Costa dos Murmúrios* parodies and subverts the conventional configuration of the white man in Africa as transcendental heroic subject, simultaneously in harmony with Africa's 'primeval' environment, and in mastery of it through his 'modern' and rational faculties. Portuguese male colonisers' dysphoric relationship with African environments is suggested through their inhabitation of such liminal sites as beaches, promenades, hotel balconies, and city limits. Herein, displays of their (clothed and unclothed) physicality and association with objects symbolising authority and civility – weapons, motorised vehicles, alcohol – recall, yet fall risibly short of, the affirmations of virility that such tropes conventionally denote in the jungle adventure and imperial epic films.

The paper also draws on studies of masculinity in war films (e.g. Smith (2004), Gibson (2004)) to explore how this characterization culminates in the film's images of war crimes committed by Portuguese army personnel in the colonies, subverting a diad of European civility and African barbarism that, as the paper argues, echoes Achebe's identification, in his critique of Conrad, of Europe's abjection of its 'heart of darkness' into an imaginary Africa. Responding to the pioneering analysis of the film by Medeiros (2010), the paper will consider how Cardoso's construction of an implicitly female narrative gaze challenges a well-established cinematic convention of depicting (post-) colonial warfare as epic of a specifically male national subject's coming-of-age or trial by combat (e.g. in *Platoon* or *Hamburger Hill*).

PANEL 10 – LOOKING BACK INTO THE FUTURE

The Thin Red Line: Nature and War in the Battleground of the Human Spirit

Sónia Pereira (Catholic University of Portugal/CECC)

Directed by Terrence Malick, American film director and screenwriter whose career has been quite sparse and volatile, *The Thin Red Line*, although commonly acknowledged as a war film, hardly displays the generic elements that have come to represent the conventions of the genre, offering instead a complex poetical and philosophical visual exercise that reflects upon such issues as good and evil, life and death, nature and the

spirit and, naturally, the role war can be said to play within each man's journey towards the contemplation of the Self in the unique scenario of the battleground.

"What's this war in the heart of Nature?" is one of the main questions the film seeks to address through the questioning of Private Witt, the character that carries the film and embodies its chore essence, frequently revealing his meditations to the audience by the use of the voiceover technique, simultaneously acknowledging his close presence and absolute distance from the scenery that surrounds him. Looking at the context of war, where the horror, the chaos and the senseless violence create a time/space continuum where all sense of the ordinary slips away, this paper will inquire into the cinematic process of reimagining the landscape of the Self during and after conflicts, simultaneously reflecting on Nature's own power to create and destroy, constantly renewing itself in a permanent cycle to which man is utterly external, and the nature of man as he is forced to wonder about his own evil and goodness, and whether these forces permanently coexist inside him. The singularity of life and death, the radical ontological solitude of the soldier, the silence of mortality, the thin red line between sanity and madness (and the living body and the corpse) and the contemplation of the human as a *being towards death* (Heidegger) are some of the issues this paper aims to discuss, looking at the centre of the human spirit as a battleground where nature and war are always at stake.

"All this evil in the world ... where does it come from?"
Pain, Suffering, Death, and the Other in Terrence Malick's *The Thin Red Line*

Frank A. Anselmo (Louisiana State University)

Terrence Malick's film adaptation of *The Thin Red Line* opens with the depiction of a utopian Melanesian community in which children, mothers, and men live together in harmony. But this paradise cannot endure, as is made obvious when an alligator is seen sliding ominously into the algae covered waters of a dark lagoon while an unseen speaker ponders conflict during a foreboding voice-over: "What's this war in the heart of nature?" the voice asks. "Why does nature vie with itself? The land with the sea? Is there an avenging power in nature? Not one power but two?" With the destruction of this idyllic Melanesian community, Malick suggests the permanence of conflict on four different levels in this film: man versus man; man versus nature; nature vs. man; nature versus nature. The result of this constant state of conflict in the physical world is perpetual suffering, and—as Malick appears to imply—the only way to attain peace is by calmly accepting death.

In my conference paper, I will analyze the various ways in which conflict is depicted in *The Thin Red Line*. Showing that Malick appears to suggest that conflict is inevitable—in human communities as well as in natural settings—I will examine in particular the way in which the suffering of "others" is depicted/perceived in the film. Moreover, I will attempt to propose an implicit spiritual/religious connotation as a means of interpreting Malick's general vision of pain and suffering within a world that is perpetually in conflict with itself.

A look back or a look ahead?
**Cinematographic suggestions of how to integrate East German refugees in
two opposite post-war German societies**

Alina Laura Tiews (Westphalian Williams-University of Münster)

In the aftermath of World War II twelve million Germans from East of the rivers of Oder and Neiße escaped and were expelled to the West. The arrival of these millions of homeless in post-war Germany led to a serious clash of cultures. The refugees spoke unique dialects and followed other religious and cultural rites. This irritated the local population and consequently led to open discrimination against the newcomers. As a result, both developing German states, the German Democratic Republic (GDR) as well as the Federal Republic of Germany (FRG), had to deal with serious integration problems.

How did cultural policies reflect these cultural differences among the people? Could the cultural heritage of the refugees possibly have influenced new post-conflict cultural identities? To examine these cultural processes adequately one should analyse the medium that had the strongest impact on people's minds back then: The cinema.

All movies discussed in this paper are from the late 1940s or 50s, as this decade was the one in which post-conflict symptoms struck society the strongest. Both German societies were facing the same problem of integrating millions of unemployed and homeless strangers under grave material concerns. But each state followed a totally different policy of integration. Consequently, the movies evolving were of opposite aesthetics and intentions. Thus, it makes sense to pick examples from the GDR as well as from the FRG, to get a differentiated picture in the end. In my paper the movies of concern range from early DEFA-productions to the West-German "Heimatfilme". Where did these opponent cinemas differ and where did they match? In which way did they reflect the conflicts between locals and newcomers? On the whole, what role took the 1950s' cinema in the integration processes of the German refugees in the FRG and the GDR?

PANEL 11 – GEOGRAPHIES OF TERROR

***Exit from the Underground: the perpetrator in post-terrorism cinema in
Italy and Germany***

Maria Christodoulou (Lancaster University)

This paper examines the ways Italian and German cinema represent the end of political terrorism, as experienced during the 1970s and 1980s, with particular emphasis on the perpetrators' exit from the underground and the space they inhabit in a post-terrorism era. The historical 'terrorist' underground that became refuge to some and source of pain to others is revisited upon its destruction; the same applies to the return of the ex-terrorist as a rehabilitated repentant or as prisoner, and his/her non return as a fugitive or in exile. Through the comparative analysis of the filmic tropes in German productions such as *Die Stille nach dem Schuß* (2000) and *Die innere Sicherheit* (2000), and Italian such as *La seconda volta* (1995) and *I Riconciliati* (2001), the aim of the paper is to trace how cinema intervenes in public mourning and the elaboration of the trauma of terrorism in its (arguable) aftermath. By rendering visible the perpetrator and his/her fate the film mediates on the issues that arose when clandestinity came (or failed to come) to a voluntary or imposed end: the relation with the state and the legal apparatus, with the socius, the victims and their relatives and ultimately with the existential revaluation of armed struggle as a failed life-project. Moreover cinema exposes the complex and far reaching consequences of the ideological conflict in the national, social and political life which need to be addressed in terms of reconciliation, justice, memory and amnesia. The question posed is whether the exit from the underground is possible in cinematic, psychological and historical-political terms when the presence of the ex-terrorists is a destabilising and dividing factor inside a national community, perpetually reinforced by a globalised and impassioned interest in the phenomenon of terrorism.

Memory and representation of Japanese terrorism in *Distance* (2001) and *United Red Army* (2007)

Nuno Barradas Jorge (University of Nottingham)

This paper analyses depictions of terrorist activities in Japan in Hirokazu Koreeda's *Distance* (2001) and Koji Wakamatsu's *United Red Army* (2007). The second film can be included in a group of contemporary works that portray fact-based radical activity. However, Wakamatsu – once a collaborator of the group featured in the film – deploys a filmic style that contrasts with linear plot-driven narrative, still favoured in mainstream works such as *The Baader Meinhof Complex* (2008) or the TV mini-series *Carlos* (2010). Instead, the film blends documentary style, historical re-enactment and drama, marking particular segments of the film with a subjective narrative style and favouring the long take, as formulated in Deleuze's term 'time-image' (1985).

This deployment of characters' memories and slow (filmic) pace can equally (and more acutely) be observed in *Distance*. Koreeda deploys a subjective style to express the memories of the family members of the Aum Shinrikyo religious cult, whose activities culminated in Tokyo's subway sarin gas attack in 1995. In both films, parts of the narrative seem to stand only on emotional re-collections. How does this subjective style constitute an alternative form of re-telling such factual events?

This paper addresses this issue by first analysing the filmic approach taken by Wakamatsu and Koreeda to deal with the memories that compose the heart of these two films. Second, it describes in what terms these works deploy a subjective view to understand the events of conflict (in the public sphere) and the shocking memories and sense of loss (in the private sphere) as well as how that subjectivity affects the identities on display. Last, it relates these two films to a broader tendency in global contemporary auteur film, which favours narrative introspection and the long take as a mean of approaching realism in film, in opposition to Hollywood formulas.

Understanding terrorism – How Hollywood shapes the perception of political violence

Thomas Riegler (University of Vienna)

The main point of this article will be to verify the claim that a major cultural institution like Hollywood cinema plays a vital role in informing, pre-processing, and shaping the public's perception of terrorism. The examination will yield that the cinematic "mirror image" of terrorism is constructed in close correlation with its socio-political original contexts. At the same time, it functions semi-autonomous: Equipped with an unmatched power to immerse viewers, cinema is uniquely suited to shape the understanding of its transported themes, especially when it comes to a complex subject like terrorism.

It is highly probable that movies have influenced the awareness of the terrorist threat more than any other form of cultural discourse. This is not unproblematic since Hollywood tends to essentialise terrorism. Although the output is not uniform and includes both critical and enlightening pieces, by large, Hollywood's mainstream products legitimise extralegal and military approaches while denouncing compromise. Above all, complexity is reduced to a simple dichotomy of good and evil. The result is a kind of false consciousness that hampers and distorts the understanding of terrorism and political violence, in regard to its causes, intentions, and possibilities for counteraction. It can fuel false expectations of quick and easy resolution, while reinforcing existing bias and contradicting the need for closer inspection of social and political root causes for political violence.

The modern understanding of terrorism – as a form of asymmetrical warfare waged by subnational groups – was first depicted in 1970s Hollywood cinema. But during this decade terrorism was still featured as mere entertainment with little basis in reality (*The Enforcer*, *Black Sunday*). This distanced perspective on terrorism radically changed during the 1980s, when the US became increasingly involved in Middle Eastern conflicts and suffered a string of traumatizing attacks (*Invasion U.S.A.*, *Delta Force*, *Death before Dishonor*). The end of the Cold War brought a brief period of relaxation: Instead of ideological or religious zealots, apolitical terrorists dominated (*Die Hard*, *The Rock*). More recent films consciously aim to capture the phenomenon realistically since purely nihilistic villains would not fit into the post 9/11 environment (*Syriana*, *The Kingdom*, *Body of Lies*).

Summing it up, this contribution will explore (1) how Hollywood cinema addresses and examines terrorism – in comparison with selected European perspectives (*Carlos, Four Lions*); (2) how Hollywood’s cultural products reflect hegemonic interpretations in regard to the causes of terrorism, its framing and the proposition of countermeasures against it.

PANEL 12

UNWINDING THE CINEMATIC (POST)MEMORY OF THE COLONIAL WAR

PART III

The Shock of Affection: Unveiling the Lie of the Portuguese Empire in Margarida Cardoso’s *Natal 71*

Adriana Martins (Catholic University of Portugal/CECC)

In 1971 the *Movimento Nacional Feminino* (MNF, National Women’s Movement) produced 300 thousand records with songs, jokes and messages sent by Portuguese public figures (artists, soccer players, among others) to be offered to soldiers who were fighting in the Portuguese colonies in Africa. The aim of the ladies who supported the MNF, led by Cecília Supico Pinto, was to bring psychological relief and “affection” to soldiers who were far from their families and homeland in a context of war during the 1971 Christmas.

This paper discusses the interesting post-memory exercise (Marianne Hirsch, 1997, 2008, 2010) carried out by the director Margarida Cardoso, who can be considered a “child of the war” (Margarida Ribeiro *et al.*, forthcoming) since her father had been a pilot of the Portuguese Air Force during the Colonial War. After having found the aforementioned record, entitled “Natal 71”, among her father’s belongings, Cardoso reflects on the visibility/invisibility of the Colonial War in Portuguese people’s daily life through the official and private representations of the conflict. My aim is to demonstrate how Cardoso skillfully digs the past, unveils the lie of the Portuguese empire encapsulated in the record *Natal 71*, and offers a distinct perspective of the period. I will examine how the crossed (re)mediation of various representations (testimonials, songs, literary texts, archival films and photos) allows Cardoso to subvert the official representation of the war and allows the reader to listen to some of the forbidden protest songs of the *Cancioneiro do Niassa (The Songbook of Niassa)* that translated the Portuguese soldiers’ feelings of revolt in the early seventies.

**Re-writing and negotiating the colonial past.
Historical documentary films from Portugal and Mozambique**

The Portuguese empire was dissolved in 1974. Mozambique became independent on the 25th of June 1975. During the war of decolonisation and afterwards, documentary and feature films dealing with this violent encounter were produced not only in Portugal but also in Mozambique. This paper will focus on three moments of postcolonial documentary practice and takes a look at productions such as *Vinte e Cinco* (Mozambique, 1977), *Deus, Pátria e Autoridade* (Portugal 1975) and *Estas são as armas* (Mozambique, 1978). I will ask how such films use certain strategies to include footage and other visual representations from the colonial period in order to evoke a specific image of the past. In this respect, it is useful to explore the way in which these films may constitute counter-narratives to “imperial” historiographies or to the historiography of Africa in general. The question is thus not how much truth these films contain but rather which creative techniques they implement in order to produce truth, authenticity and evidence about colonizers, colonized and other social actors involved in oppression, exploitation, “modernization” or “liberation”. Moreover, the analysis of the audiovisual representations of such categories may provide insight into the dis/continuity of stereotypes in postcolonial times that in turn hint at identity formations connected to nation building or national reconfigurations. Therefore, I conceptualize documentary representations as a form of memory politics in which a discussion and negotiation of the colonial past is brought forward from particular social frameworks situated in the very present and in this case characterized by radical social and political change as well as policies of destabilization.

Regarding the Cinema of Others:

The Colonial War in Portuguese Contemporary Art

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The Colonial War was one of the historical episodes that most profoundly impacted on contemporary Portuguese culture. However, this belligerent campaign, lasting well over a decade, still occupies an unfinished chapter in recent Portuguese history. Contemporary art, understood as an artistic field dependent on the ongoing macro-dynamics (globalization, the bankruptcy of meta-narratives, etcetera), becomes a privileged means of observing the discursive instances prevailing within conflicts. This artistic language mediated by global vicissitudes accepts its own contamination and enormous permeability within which questions of war and violence are posed as central and resulting from the contact between places, cultures, past and present.

Taking Portuguese artworks on the Portuguese Colonial War as a starting point, *Nostalgia* by Maria Lusitano Santos and *Composição* by Pedro Barateiro, this paper aims to analyse how contemporary Portuguese artists (de)construct the visuality and visibility of this conflict, exploring their role in shaping Portuguese cultural memory and identity. Both Portuguese artists regard the cinema of others through appropriation of cinematic and vernacular images, thus transfiguring personal and

public visual memory. Therefore, *Nostalgia* and *Composição* explore the visual territory of the Portuguese cultural memory and identity in its relationship with the empire and the Colonial War. This paper will argue that *Nostalgia* and *Composição* enclose a multiple function, enabling, on the one hand, the “invention” of tradition and nation, and, on the other, conveying a nuanced model for the refraction of traumatic narratives of the past.