

“Memories of Change: Cinema and Culture in Portugal After the Carnation Revolution” is a two-day event at UCL (8th and 9th December 2014) organised by the Department of Spanish, Portuguese and Latin-American Studies in association with the Film Studies programme (MA and PhD), CMII, and the University of Coimbra, Portugal. It offers activities such as lectures by invited scholars, film screenings and a round table.

This colloquium revolves around the cultural and social changes during the decades after the Carnation Revolution in Portugal (70s and 80s). Forty years after the fall of the “Estado Novo” regime, it seems necessary to revisit this period of transition and provide an account of the dynamics that shaped the present. Thus, works of art (moving image, fine art, literature, etc.) serve as starting points to read this time of change.

Although Portuguese cinema is emphasised, this event is cross-disciplinary and designed to include areas outside Portuguese and Film Studies. Given that the lectures and the films will cover a wide variety of themes and approaches to the history of contemporary Portugal and its national cinema, ongoing debates in the humanities will be tackled via the local example.

The different backgrounds of our invited speakers underline the plurality of this colloquium (please find their abstracts and bios below). Therefore, it may be of special interest to students (both postgraduates and undergraduates) and staff from history, gender, postcolonial, and Latin-American studies. This is indeed a privileged opportunity to engage directly with Portuguese contemporary history, culture and art, as well as a stimulating way to celebrate the anniversary of the Carnation Revolution. Finally, it should be stressed that, considering Portuguese cinema’s difficult position in the international distribution circuit, the works *A Portuguese Farewell* and *Where the Sun Beats* are rare films, which means that this may be a unique chance to watch them.

Attendance is free and open to all UCL and U. London students and staff. The duration of each lecture will be about 40 minutes plus 20 minutes allocated for debate. Refreshments will be provided throughout the day on the 8th and all three films have English subtitles. This event is financially supported by the UCL Graduate School and the Centre for Multidisciplinary and Intercultural Inquiry.

Programme:

Colloquium - 8th December

Morning

Venue: **Staff Common Room (G24, Foster Court)**

9:00-10:00 — Opening Session: Dr. Stephanie Bird, Dr. Lee Grieveson (UCL) & His Excellency the Portuguese Ambassador to the UK João de Vallera

10:00-11:00 — Lecture 1: Young Ladies, Ladies and *Gajas*: Representations of Portuguese Women in Post-Revolutionary Portugal - Dr. Adriana Bebianco (U. Coimbra)

11:00-11:30 — Coffee Break

11:30-12:30 — Lecture 2: Which and Whose *Tabu*? Contemporary Art Against the Amnesia of Imperial Violence: Dr Ana Balona de Oliveira (University of Lisbon/New University of Lisbon/Courtauld Institute)

Lunch Break

Afternoon

Venue: **508, Roberts Building**

14:00-15:30 — Screening of "A Portuguese Farewell" (João Botelho, 1985)

15:30-15:45 — Coffee Break

15:45-16:45 — Lecture 3: From Us to Us: *Um Adeus Português* in 1980's Portugal - Dr. Sérgio Dias Branco (U.Coimbra)

17:00-18:00 — Round table on the circulation of art cinema: Professor Stephen Hart, Dr. Roland-François Lack & André Graça

18:00 — Reception

Film Screenings – 9th December

Venue: **Room B02, 33-35 Torrington Place**

Where the Sun Beats (J. Pinto, 1989)

Screenings at **10:00** and **11:30**

Tabu (Miguel Gomes, 2012)

Screenings at **14:00** and **16:00**

Room capacity limited to 12 pax. Please write an email to andre.graca.11@ucl.ac.uk to book your place

Abstract and Bios:

Adriana Bebiano

University of Coimbra, Portugal

Young Ladies, Ladies and Gajas: Representations of Portuguese Women in Post-Revolutionary Portugal

If asked about the 1980's, most Portuguese people of my generation would say that "nothing much happened". In fact, in the follow-up of the 1974 Revolution the late 1970's were characterized by radical social and cultural changes and intense political commitment, while by the middle of the 1980's a central-right government was securely in place, the economy was growing and consumerism was rampant among a mostly depoliticized population. Furthermore, it can also be stated that women's movements had gone the same way.

The received knowledge is that the publication of *The New Portuguese Letters* – by Maria Isabel Barreno, Maria Velho da Costa and Maria Teresa Horta – and the court case which followed it, was the main feminist event in the century: its portrayal of women was seen as scandalous by the New State regime and, on the other hand, it was a breakthrough for literature written by women. Yet, by the 1980's, it looked as though the "Three Marias" had no followers. However, the 1980's also saw the publication of *The Murmuring Coast* (1988), by Lídia Jorge – later to be made into a movie – as well as the first poetry books by Adília Lopes. While Jorge addresses the Portuguese colonial past from a woman's point of view, Lopes ironic poems deconstruct traditional poetry's representation of women. They are, in more ways than one, representative of the changes which had taken place and also provide evidence that there is no going back to the demure representations of women as "Young Ladies" or "Ladies" as opposed to "gajas" (the "other kind" of women).

Bio: Adriana Bebiano is Researcher at the Center for Social Studies and Assistant Professor at The Faculty of Letters, University of Coimbra, where she coordinates the PhD programme on Feminist Studies. She works on Comparative Literature and Irish Studies. Recent publications include the essays "Gayatri Chakravorty Spivak: a teoria como prática de vida" (Lisboa: Edições 70, 2014), "Para uma pedagogia política e lúdica: reescritas feministas de contos de fadas" (Coimbra: IUC, 2014), "Engendering the Nation: Irish Women and Nationalism" (São Paulo: Humanitas, 2011) and

“Mad, Bad, and Dangerous to know: the Stories of Chicago May and Eliza Lynch” (Frankfurt: Peter Lang, 2011).

Sérgio Dias Branco
University of Coimbra, Portugal

From Us to Us: *Um Adeus Português* in 1980's Portugal

The central topic of *Um Adeus Português* (*A Portuguese Farewell*, 1986), directed by João Botelho, is memory in Portuguese society — more precisely, the necessity of memory and its sparse presence in 1980's Portugal. The film alternates scenes in the past, set in 1973 during the colonial war in Africa, with scenes in the present, set in 1985 in rural and urban areas of Portugal. A soldier dies in the war and the family gathers twelve years after his death. My analysis emphasises the context of the film, interpreting it as a meditative depiction of the difficulty of coming to grips with the Portuguese nation's history and the suffering of its people in a particular time. *Um Adeus Português* was released in the year when Portugal entered the European Economic Community, under the slogan “Europe with us”. Such a moment served the narrative of Portugal as transitioning from an Atlantic past to an European future. It, once again, eluded the much needed conversation between us, from us to us, as Portugal integrated a capitalist structure of dominion that was further developed within the European Union. The colonial war had become history and therefore could be reflected upon. Influenced by the materialist filmmakers Jean-Marie Straub and Danièle Huillet, Botelho uses the constant back and forth between a distant past (in dense black and white) and an opaque present (in postcard-like colour) only to reveal an absence in between them: the 25th April Revolution of 1974, an event connected with the end of the war as well as with profound social and economic changes that opened the possibility of a different future. The revolution is not yet history.

Bio: Sérgio Dias Branco is Invited Assistant Professor of Film Studies at the University of Coimbra, where he coordinates the Film and Image Studies. He has taught at the New University of Lisbon and the University of Kent, where he was awarded a PhD in Film Studies. A member of the Centre of 20th Century Interdisciplinary Studies and an invited member of the film analysis group of the University of Oxford, “The Magnifying Class”, his research focuses on the aesthetics of works of the moving image and also on their relations with philosophy, history, marxism, and religion. He co-edits two

journals: *Cinema: Journal of Philosophy and the Moving Image* and *Conversations: The Journal of Cavellian Studies*

Which and whose *Tabu*? Contemporary art against the amnesia of imperial violence

Ana Balona de Oliveira

University of Lisbon, New University of Lisbon, Courtauld Institute of Art

Through the lens of the relationship between Miguel Gomes' *Tabu* (2012) and Ângela Ferreira's *Mount Mabú* (2013), a sculptural installation on whose screens stills of the former become visible, this presentation will discuss the specific contributions of artistic practice for the gradual emergence in Portugal since the 1990s of a critical discourse on the memory of the Portuguese empire, the 'colonial' war fought by the Portuguese in Angola, Mozambique and Guinea-Bissau and decolonization. While timidly emerging in literature and cinema throughout the 1980s, such critical memories remained absent in artistic practice until the 1990s, when the work of Ângela Ferreira began to open a field of historical and political enquiry through image and form. In the last two decades, alongside Ferreira, a younger generation of Portuguese artists, some of them sons and daughters of returned settlers and of soldiers who fought in the 'colonial war', have been addressing the meaning of that silence, amnesia, and taboo – not only in society but also in the cultural and artistic production of the previous decades. Why was artistic practice devoid of the critical memory of the violences of empire and war for such a long time after the Carnation Revolution? Finally, this presentation will put the practices of Portuguese artists in dialogue with those of Angolan, Mozambican, Cape Verdean, Guinean and São Tomean artists, some of them living in Portugal, who address the memory of Portuguese colonial violence from the perspective of the effects still felt not only in their countries of origin but also in diaspora. This dialogue is not founded on neo-lusotropicalist ideas of 'lusofonia', which all too often re-emerge under different guises, but on the history of anti-colonial friendship and decolonial solidarity – not remembered and put into practice often enough.

Bio: Ana Balona de Oliveira (PhD, Courtauld Institute of Art, University of London, 2012) is a Postdoctoral Researcher at the Centre for Comparative Studies of the University of Lisbon and at the Institute for Art History of the New University of Lisbon and a Visiting Lecturer at the Courtauld Institute of Art, University of London, where she wrote her doctoral thesis on the artwork of the Portuguese and South African artist Ângela Ferreira (b. Maputo,

Mozambique, 1958). She is currently researching narratives of empire, anti- and post-colonialism, migration and globalization in contemporary art from 'Lusophone' spaces and beyond. Ana has received doctoral and postdoctoral grants from the Foundation for Science and Technology (FCT, Portugal). She lectured in several institutions in the United Kingdom (Courtauld Institute of Art, Wimbledon College of Art, Westminster University) and in Portugal (University of Porto, New University of Lisbon, University of Minho), and published several articles on identity and difference, displacement and migration in contemporary art. She is also an independent curator.