

film
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KING'S
College
LONDON



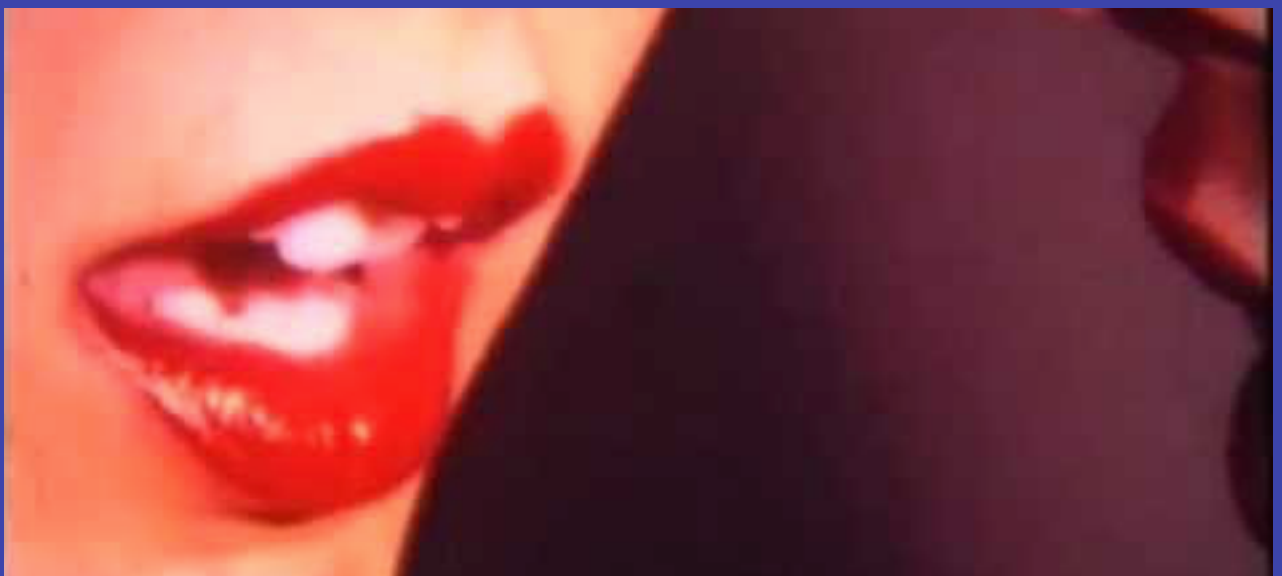
UTOPIA

10th Utopia - UK Portuguese Film Festival

Contemporary Portuguese Image and Censorship

4 and 6 December 2019 King's College

Keynote Speaker
Julião Sarmento



Still from *Faces* (1976) by Julião Sarmento with special thanks to Julião Sarmento's studio

In this conference, the moving image is the starting point for an urgent debate around the topic of freedom of expression. What, until very recently, appeared to be an unquestionable right, is now caught in a battlefield between extreme right-wing perspectives and political correctness. Important voices have raised the fact that censorship is again on the rise in the western world; particularly the self-censorship of authors; for, more than ever, this type of proscription has become tantamount to a survival skill.

Here, a wide variety of topics will be discussed by a diverse panel of international speakers: from colonialism, the home film archive and the National Fund during the dictatorship years, to the part played by gender in censorship, to the challenges faced by visual artists today (with comparisons between the space of the gallery and that of the cinema).

Today, forty-five years after state censorship was officially abolished in Portugal, we seem to have gained enough temporal distance to warrant some objectivity in our historical analysis of what it meant to live under its rule in Portugal, decade after decade. This conference will bring together a number of key researchers from France, Portugal and the UK to discuss the topic of censorship in contemporary Portuguese image; a debate relevant not solely for Portugal but to all of those who understand the pressing relevance it still stubbornly holds in our present day.

Scientific Committee and Organisation

João Paulo Silvestre – King's College London

Érica Faleiro Rodrigues – Birkbeck, University of London / IHC – Universidade NOVA de Lisboa

PR

Fernanda Franco

Co-curator Julião Sarmiento screening and talk

Bruno Marques - IHA / Universidade NOVA de Lisboa

Organisation

Centre for Portuguese Language and Culture (King's College, London)

and Utopia - UK Portuguese Film Festival

The conference is part of Utopia – UK Portuguese Film Festival 2019

The full festival listings can be found at: <http://www.utopiafestival.org.uk/>

Project supported by

Instituto Camões, Portugal

PROGRAMME

DAY 1 WEDNESDAY 4 DECEMBER 2019

- 15.00 **Welcome remarks - Bush House, King's College, London Room (SE) 2.09**
- 15.10 'Índia' (1972-75) by António Faria or the epistemic camera: censorship and imperial canon from Estado Novo to nowadays
Maria-Benedita Basto - Sorbonne université/CRIMIC
- 15.30 A woman censor during the Portuguese dictatorship
Ana Bela Morais - CEC - Universidade de Lisboa
- 15.50 Voyeurism, censorship and libertinism in Julião Sarmento's experimental cinema
Bruno Marques - IHA - Universidade Nova de Lisboa
- 16.10 - 16.30 Coffee Break - Room (SE) 2.05
- 16.30 **Bush House, King's College, London Room (SE) 2.09**
Making Visible the Invisible: Reflections on the Process of Production of my Film "Avó (Muidumbe)" (2009)
Raquel Schefer - CEC - Universidade de Lisboa / University of the Western Cape
- 16.50 The National Film Fund: Portuguese production under the eye of the New State (1948-1974)
Eurydice da Silva - Université Paris Nanterre (CRILUS)
- 17.10 - 17.30 Round table with all Speakers moderated by Érica Faleiro Rodrigues
- 17.30 -18.00 Coffee Break - Room (SE) 2.05
- 18.00 **Film Screening - Nash Lecture Theatre**
A Pleasure, Comrades! + Granny (Muidumbe) (12A*) + Introduction by Raquel Schefer
- A Pleasure, Comrades! (12A*)
In competition this year at the BFI London Film Festival and the Locarno Festival.
1975, rural Portugal. In the wake of the Carnation Revolution, the country and most of its people are in the process of re-organising themselves in a collective effort that sparks the interest of foreigners and expats who share the ideals of the revolution. Newcomers start to volunteer at the recently formed co-ops, offering literacy, health and sex education. Drawing from the testimonies of those who lived through this period, *A Pleasure, Comrades!* travels in time to give centre stage to an older generation bravely and joyfully re-enacting the social and sexual interactions of a time when women were still embarrassed to stand naked in front of their husbands. Eight years after his previous feature, *Red Line*, José Filipe Costa surprises with a

comical and charming docudrama of storytelling inventiveness. Long live the proletariat, long live the sexual revolution!

'The lingering illiteracy, patriarchal power relations and sexual taboos of post-dictatorship Portugal are laid bare in this humorous and sex-positive docudrama with a feminist soul'
BFI London Film Festival 2019

Portugal 2019 Dir. José Filipe Costa 105 min

Granny (Muidumbe) (12A*)

Mozambique, the 1960s, just before the start of the war, the portrait of a colonial family. A sequence of archive clips recorded by Raquel Schefer's grandfather, a former colonial administrator, is the starting point for an experimental documentary on the history of the Portuguese decolonisation and its memory. Double memory or memory split into two: the lived and descriptive memory of the colonisers (their texts and images) versus the fictive memory of their descendants. The film is Raquel Schefer's attempt to represent her indirect memories of Mozambique.

Portugal 2009 Dir. Raquel Schefer 11 min

DAY 2

FRIDAY 6 DECEMBER 2019

18.00

Film Screening

Bush House Lecture Theatre 1, Room BH(S)1.01, King's College London

Revolution and Subversion in Portuguese VideoArt

Early works by Julião Sarmiento (15*)

We must consider the revolutionary character of the explicitly erotic images produced by a young Julião Sarmiento against the context of Portuguese Salazarism, which lasted 48 years and only ended with the carnation revolution of 1974. The political repression enacted by the regime had inflicted a suffocating morality at the service of the most conservative poles of Portuguese society. Sarmiento's experimental films openly oppose state repression and profound cultural conservatism against everything that is explicitly erotic. For this reason, as it is being produced, much of Sarmiento's work can be thought of as being dissident, since it articulates sexual pleasure with the desire for knowledge. Among the peculiarities of a research that places him in the avant-garde tendency of cinema-art, are the questions raised around counterculture and libertarianism. In this regard, it is noteworthy Sarmiento's Super 8, anti-diegetic and dilating film works, directly subsidiary to the anti-cinema of a Andy Warhol. What Sarmiento seems to have retained from his dissident appraisals of Sade, Bataille, etc, and the underground cinematic vagabondages of Warhol, Brakhage, Snow, Mekas and Smith, is a real fascination with the subversive.

List of films:

Legs (15*)

Fixed frame shooting of a sequence centered on the bare pubis of a female body. A slow and sensual alternation of forward and backward leg movement repeats indefinitely.

Portugal 1975 Dir. Julião Sarmiento 3'45''

Copies (15*)

Two naked women face each other replicating self-directed gestures and caresses. Near the end, the director steps out of his voyeuristic shadow, to turn his hand to playing the exhibitionist.

Portugal 1976 Dir. Julião Sarmiento 14'23''

Faces (15*)

Close up of an endless kiss between two women, centered on their mouths and the movement of their tongues.

Portugal 1976 Dir. Julião Sarmiento 44'22''

Films from the collection Van Abbermuseum with special thanks to the artist.

19.15

Keynote Speaker Julião Sarmiento

Bush House Lecture Theatre 1 BH(S)1.01, King's College London

Conversation, chaired by **Bruno Marques** and **Érica Faleiro Rodrigues**, with major Portuguese artist Julião Sarmiento.

This talk will address the early work on show as a way to understanding Sarmiento's decades-long oeuvre.

* Locally Classified

