

## **The Paths to Revolution.**

### **Film, Images and Revolutions in the 1960s and 1970s.**

**Wednesday 15<sup>th</sup> June (screening)**

**Friday 17<sup>th</sup> and Saturday 18<sup>th</sup> June 2011 (presentations, debates and screenings)**

**9.30am – 7.30pm**

Musée du quai Branly - Salle de Cinéma et Salon Jacques Kerchache

37, Quai Branly / 218, rue de l'Université, 75007 Paris

Métro ligne 9 Alma-Marceau or RER C Pont de l'Alma

In his book *Under Three Flags: Anarchism and the Anti-Colonial Imagination* (2006), the English historian Benedict Anderson draws a portrait of a planet in turmoil, shaken by a series of anti-imperialist and nationalist movements at the end of the 19<sup>th</sup> century. The astonishing circulation of ideas that fed this real globalisation serves here as an epigraph to the exploration of another key moment in the long history of political struggle: the fights for liberation and the revolutions that reconfigured the world in the 1960s and 1970s. A joint initiative of Bétonsalon, Centre de Recherche en Esthétique du Cinéma et des Images from Paris III University – Sorbonne Nouvelle and the Salon de lecture Jacques Kerchache of the musée du quai Branly, “The Paths to Revolution: Cinema, Images and Revolutions in the 1960s and 1970s” aims to gather researchers, artists and filmmakers around these questions. Taking the form of screenings, presentations and debates, these two complementary days – one conceived around a special issue of the journal *Third Text* dedicated to the militant image, edited by Kodwo Eshun and Ros Gray (Goldsmiths College, London) and the other developed by Teresa Castro (musée du quai Branly / Paris III) around the revolutionary cinemas of lusophone African countries – explore the links between the cinematographic traditions of different liberation movements. The screening of Ruy Guerra’s *Mueda, Memory and Massacre* (1979) on Wednesday 15<sup>th</sup> June at Studio des Ursulines (a collaboration with the association Olho Aberto) symbolically launches the event.

**With: Mathieu Kleyebe Abonnenc, Nicole Brenez, Jonathan Buchsbaum, Teresa Castro, José Filipe Costa, Margaret Dickinson, Kodwo Eshun, Elisabete Fernandes, Ros Gray, Olivier Hadouchi, François Lecointe, Sarah Maldoror, Lúcia Ramos Monteiro, Raquel Schefer, Catarina Simão et Cédric Vincent.**

**Practical information:** Attendance is free. The presentations will be held in English and French. Booking is advised at: [info@betonsalon.net](mailto:info@betonsalon.net).

**Screening of *Mueda. Memory and Massacre* (dir. Ruy Guerra, 1979).**

**Wednesday 15<sup>th</sup> June 2011, 8.30pm**

***Studio des Ursulines, 10 rue des Ursulines, Paris 75005.***

On 16<sup>th</sup> June 1960, in Mueda, Northern Mozambique, the Portuguese army, following orders from the Portuguese governor, executed 600 people. Since their country has become independent (in 1975), Mueda's survivors regularly re-enact the massacre, playing the role of victims, assassins and spectators.

*Screening introduced by Raquel Schefer in the context of the Monthly Rendez-vous of Lusophone Cinema / Association Olho Aberto.*

<http://www.olhoaberto.com/>

**Day 1 / The Militant Image: A Ciné-geography**

**Friday 17 June 2011, 9.30am – 7.30pm**

***Musée du quai Branly: salle de cinéma (morning) and Salon de lecture Jacques Kerchache (afternoon).***

How is the militant image to be understood at this moment in this special issue of *Third Text* (volume 25, 2011) that assembles research from London, Buenos Aires, Paris, New York and Lisbon? Expansively, capaciously, exorbitantly: the militant image comprises any form of image or sound – from essay film to fiction feature, from observational documentary to found-footage ciné pamphlet, from newsreel to agitational reworkings of colonial film production – produced in and through film-making practices dedicated to the liberation struggles and revolutions of the late twentieth century. This special issue on the ciné-geography of the militant image revisits the archives of these moments in order to reconstitute necessarily partial examples of the most contested and the most influential as well as the most overlooked formulations of the militant image that were proposed throughout the late 1960s and early 1970s.

9.30 Doors open.

9.45 Introduction to the day and to the morning screenings.

***Fragments of some revolutions.***

10.00 Screening: *Scenes from the Class Struggle in Portugal* (dir. Robert Kramer, 1977, 85 min).

11.45 Screening: *Black Liberation* (dir. Edouard de Laurot, 1967, 38 min).

12.30 Nicole Brenez. *Edouard de Laurot : l'engagement comme prolepse* (FR).

13.00 Lunch break.

***Translation / Diffusion / Circulation.***

14.30 Kodwo Eshun et Ros Gray. *The Militant Image: a ciné-geography*. Presentation of *Third Text* issue 25 by the editors (EN).

- 15.00 Jonathan Buchsbaum. *One, Two... Third Cinemas* (EN).
- 15.30 Elisabete Fernandes. *Une expérience de super 8 au Mozambique ou «Comment filmer la liberté ?»* (FR).
- 16.00 Discussion/Coffee break.

***Aesthetics of engagement / Collective production / Training.***

- 16.30 José Filipe Costa (Royal College of Art). *When Cinema forges the event: the case of Torre Bela* (EN).
- 17.00 Olivier Hadouchi (Paris III). *La lutte d'indépendance de l'Afrique lusophone vue par le Festival Panafricain d'Alger de 1969* (FR).
- 17.30 François Lecointe (EHESS). *Les éléphants du bout du monde* (FR).
- 18.00 Roundtable with the day's participants (EN).

**Day 2 / Lusophone Africas, revolutionary screens**

**Saturday 18 June 2011, 9.30am – 7.30pm**

***Musée du quai Branly: Cinema theatre***

In 1975, the lusophone African countries – Mozambique, Angola, Guinea-Bissau, Cape Verde and the islands of São Tomé and Príncipe – celebrated the end of their colonial occupation. During the war years, several filmmakers and militants of various backgrounds filmed images that account for the liberation struggles. The story of these films is the tale of an “alternative” globalisation, bringing together countries of the “Third world”, the Soviet bloc and various militant networks around questions that are as much of a geopolitical as of an aesthetic nature. Faced with the blanks that characterise this history, what strategies can be mobilised in order to repair the omissions? Between testimony and global accounts, how can one reconstruct the complex cartography that stirred these particular experiments?

- 9.30 Doors open.
- 9.45 Introduction to the day.

***History(ies)***

- 10.00 Ros Gray (Goldsmiths). *The Vanguard of the World: Mozambican Cinema and the turn to Militancy in African Liberation* (EN).
- 10.30 Cédric Vincent (EHESS). *Quand les festivals se donnaient le mot : luttés festivalières dans l'Afrique des années 1960-70* (FR).
- 11.00 Discussion / Coffee break.

***Artistic strategies***

- 11.30 Raquel Schefer (Paris III). *Reconstitutions: autour de “Mueda, Memória e Massacre”* (FR).
- 12.00 Lúcia Ramos Monteiro (Paris III). *Passages d'images* (FR).

12.30 Discussion/Lunch break.

### **Artists/historians**

14.00 Teresa Castro (musée du quai Branly / Paris III). *Artistes – historiens? Archives, mémoire et explorations documentaires* (FR).

14h30 Mathieu K. Abonnenc, *Notes: autour de Des fusils pour Banta, un film de Sarah Maldoror* (FR).

15h00 Catarina Simão, *Hors-champ. Autour des archives cinématographiques du Mozambique* (FR).

### **Witnesses' accounts**

16.00 Margaret Dickinson. *Flashbacks to a Continuing Struggle* (EN).

16.30 Screening of *Behind the Lines* (dir. Margaret Dickinson, 1971, 53 min).

17.30 Sarah Maldoror in conversation with Mathieu Kleyebe Abonnenc (FR).

### **Screenings**

18.30 Selection of artist's films: Raquel Schefer, *Nshajo (O Jogo)*, 2011; Manuel Santos Maia, *alheava\_filme*, 2006-2007; Alfredo Jaar, *Muxima*, 2007.

## **Participants' abstracts and biographies.**

### **Mathieu Kleyebe Abonnenc.**

In 1970, Sarah Maldoror, then a young filmmaker, spent three months in Guinea-Bissau in order to shot a film for the Algerian National Chamber of Commerce and Industry. Upon her return, and after a disagreement with the Algerian authorities concerning the final editing of the film, Sarah Maldoror was expelled from Algeria and the film negatives were confiscated and lost have never been found. I will try to retrace the enquiry I have been leading around this lost film, entitled *Guns for Banta*, as well as the intentions of Sarah Maldoror, her ambitions, her aesthetical and ideological influences and, more generally, the international context in which she evolved. This journey will take us from Paris to Alger, from Cuba to Bissau, through Lomonosov University in Moscow.

*Born in French Guiana and currently working and living in Paris, artist Mathieu K. Abonnenc is interested in a part of colonial history that has passed in silence or that has been distanced in collective consciousness. His approach has most recently been anchored in long-term research projects, with his latest project to date taking as a point of departure the militant cinematographic body of work by Sarah Maldoror in the context of liberation struggles in Portuguese-speaking Africa. Forthcoming and recent exhibitions: A minor sense of didacticism, Marcelle Alix, Paris (2011); solo show at La Ferme du Buisson (2011); Foreword to Guns for Banta, Gasworks, London (2011); Manifesta 8, Murcia (2010).*

## **Nicole Brenez.**

Building on the example of René Vautier, the trajectory of the Polish filmmaker Edouard de Laurot leads directly from the Resistance struggles during the Second World War to the Liberation battles of the 1960s and 1970s. In an interview entitled “Yves de Laurot defines Cinema engagé”, Edouard de Laurot explains: “the first time that I held a camera in my hand, it was the end of the war, I was a young teenager. We captured a German tank and inside – in addition to the usual equipment – we found a military 35mm Arriflex. So we explained to the soldiers that we would let them live if they taught us to use this camera. There was one Austrian machine gunner who was trembling all over and was rather unconvinced that we would let him go. But we did, and he showed us how.” (*Cinéaste*, Spring 1970). The initial link between cinema and war would never be undone: for Edouard de Laurot, the camera is a weapon, and he would continue to defend, theorise and illustrate what he called - using the French term - “Cinéma Engagé”. De Laurot made two films: *Black Liberation* (1967), *Listen America!* (1968). He also left behind him a considerable amount of articles, scripts, rushes and initiatives that remain largely unknown, despite the simultaneously pioneering, coherent and multifarious character of his career.

*Professor of cinema at the Université de Paris 3 - Sorbonne Nouvelle, Nicole Brenez is a historian and film programmer. A former student of the École Normale Supérieure, an agrégée in Modern Humanities, she has published several books (De la Figure en général et du Corps en particulier. L'invention figurative au cinéma, De Boeck Université, 1998 ; Une Passion critique. Abel Ferrara, le mal mais sans fleurs, Illinois University Press, 2007 ; etc.), as well as numerous articles. She has conceived and organised a large number of events and film retrospectives both in France and abroad. She has been programming the avant-garde screenings at the Cinemathèque française since 1996.*

## **Jonathan Buchsbaum.**

The celebrated 1969 article by the Argentineans Octavio Getino and Fernando Solanas, “Towards a Third Cinema,” appeared first in the journal *Tricontinental*, published in four languages. *Tricontinental* identified itself as the organ of the Organization of Solidarity with the People of Africa, Asia and Latin America (OSPAAL). Thus, the journal was aimed at mobilizing a third world audience at a time when radical filmmaking groups throughout the world were producing both militant films and theories of militant filmmaking. While “Towards a Third Cinema” became the best known statement on militant filmmaking from the period, Solanas and Getino elaborated on their thinking in many subsequent articles, few of which were translated into other languages. Yet those other writings not only tried to clarify their formulations, but also reflected their own participation in concrete political movements in Argentina. The contributions of Mestman and Buchsbaum to the *Third Text* issue on “The Militant Image. A Ciné-Geography” seek to adumbrate those nexuses of theory and practice, specifically in relation to what they called “Militant Cinema. An Internal

Category of Third Cinema,” which remain relevant today.

*Professor of Media Studies in Queens College, City University of New York, Jonathan Buchsbaum has written on political cinema and the politics of national cinema. His publications include Cinéma Engagé: Film in the Popular Front (1988) and Cinema and the Sandinistas: Filmmaking in Revolutionary Nicaragua (2003).*

### **Teresa Castro.**

If the figure of the “artist-historian” is not new, one cannot but notice that the visual archives (in a large sense) of numerous African countries (including Mozambique, Guinea-Bissau, or Angola) are being more and more invested by artists (Mathieu K. Abonenn, Filipa César, Manuel Santos Maia, etc.). Their documentary explorations, founded on a minutious work on the sources and more or less lengthy research experiences, produce a form of “counter-history”, or “alternative history” that we must take notice of.

*Trained as an art historian and holding a PhD in cinematographic studies, Teresa Castro teaches at the Université de Paris 3 – Sorbonne Nouvelle. A post-doctoral fellow at the musée du quai Branly (2010-2011), she’s currently doing research on anthropological photography. A co-founder of the collective Le Silo, she also is engaged in art criticism and film programming. Her book La Pensée cartographique des images. Cinéma et culture visuelle was published by Éditions Aléas, Lyon, in 2011.*

### **José Filipe Costa.**

In this presentation I will discuss how the film *Torre Bela* (1977), by the German director Thomas Harlan is considered a special case in the history of the cinema produced during the on-going revolutionary process that succeeded the military coup in 1974, in Portugal. The film follows a group of peasants occupying a large estate in the centre of Portugal. Harlan and his crew played a crucial role in the flow of the events captured by the camera, despite being invisible in the film. In this context, cinema is understood not as a mere passive observer that records events, but as a driving force of the revolution, creating reality that emerges from provoked encounters between new protagonists. In *Torre Bela*, to act revolutionary and to shoot a film are faces of the same coin.

*José Filipe Costa is a filmmaker and doctoral candidate at the Royal College of Art in London. His films include Entre Muros (2002), which he co-directed, and the short films Undo (2004) and Domingo (2005) which he wrote and directed. He collaborates with UNIDCOM/IADE, Research Unit in Design and Communication in Lisbon, and is the author of the book O cinema ao poder! (Power to Cinema!, 2002).*

### **Margaret Dickinson.**

I will talk about the cultural background of my film *Behind the Lines* (1971) in the context of an ambivalent

relationship to Lusophone African image culture. While by most definitions the production counts as 'British', the key factor behind its genesis was that I spent the year 1967 to 1968 working for FRELIMO in Dar es Salaam. In considering the film's politics I will argue that FRELIMO was the principle inspiration but that there were other significant influences. I will then look at cinematic strategy and film language in relation to some contemporary documentary practices, noting that the finished product did not entirely conform to the views I held at the time about documentary method. In conclusion I will suggest that *Behind the Lines* is best understood as a product of a particular politics of solidarity linked with an optimistic revolutionary internationalism.

*Margaret Dickinson is an independent filmmaker and author of books about cinema, including Rogue Reels: Oppositional Film in Britain, 1945-1990 (1999). At the end of the 1960s, Dickinson worked for FRELIMO (Front for the liberation of Mozambique); in 1971 she made the documentary Behind the Lines about the armed fight for independence in Mozambique and in 1978, she taught film editors at the National Institute of Cinema of Mozambique (INC). Recently, she has been involved in teaching media studies in India.*

**Kodwo Eshun** is a theoretician, artist and director of the Masters programme Visual and Oral Cultures at Goldsmiths College, London. His recent publications include *Rock My Religion (2011)*, *Harun Farocki: Against What? Against Whom? (2009)* and *The Ghosts of Songs: The Film Art of the Black Audio Film Collective (2007)*. He is co-founder (with Anjalika Sagar) of *Otolith Group*, whose work has been exhibited internationally, notably at the *Turner Prize (2010)* and the *British Art Show (2011)*; at the *29th biennale of São Paulo (2010)* and *Manifesta 8, Murcia (2010)*.

#### **Elisabete da Silva Fernandes.**

In September 1977, Jean Rouch and Jacques d'Arthuys, who at the time was Cultural Attaché of the French Embassy in Mozambique, made *Makwayela*, a film about a school, filmed in Maputo with/in the presence of students of the National Institute of Cinema of Mozambique. The experiment was a success and several months later there followed an audio-visual *cooperation* agreement between Mozambique and the French Ministry of Foreign Affairs for the creation of a super-8 cinema studio at the Centre of Study and Communication of the Eduardo Mondlane University. A pioneering experiment in Africa, the studio made miracles, but once the project was finished, the Mozambican authorities refused to allow copies of the films to leave the country and accused the French of having used the Mozambicans as "guinea pigs". This lecture will attempt to present the circumstances in order to understand how and why an experiment of the cinematographic order could end in a diplomatic imbroglio.

*Trained as a historian, Elisabete da Silva Fernandes is currently attending an MA in Cinematographic Studies at Paris 7. Her research thesis focuses on post-colonial Mozambican cinema. Since December 2006, she has also been the programme manager of the Monthly Rendez-vous of Portuguese-speaking Cinema, organised at*

*the Studio des Ursulines cinema in Paris.*

**Ros Gray.**

This paper will situate the unique culture of cinema generated by the Mozambican Revolution at the center of a trans-national movement that sought to decolonise the moving image and harness cinema to the cause of African emancipation, identifying with a more militant turn then taking hold in many parts of the Continent to a notion of liberation as, in the words of Amílcar Cabral, an 'act of culture'. It argues that the experience of cinema in Mozambique generated new concepts, aesthetics and strategies even though these were rarely articulated in the form of theoretical texts. The paper thus seeks to map out the interconnections between filmmaking practice, national and international politics of the moving image, and anti-colonialist political and cultural theory. In so doing it will explore how cinema in revolutionary Mozambique embodied, aesthetically and/or in terms of filmmaking production and distribution, new modes of internationalism beyond the polarities of the Cold War.

*Ros Gray is a theoretician, researcher and teacher. She teaches Artistic Practice (Critical Studies) at Goldsmiths College and is Director of Research in the Curating Contemporary Art department of the Royal College of Art. Her research is currently evolving around the subject of militant cinema and its global networks; the screen as site of assembly; anti-colonial and post-colonial theory. She is currently working on chapters for the books Building an African Presence in the World in the Twentieth Century (co-edited by Mamadou Diouf and Jinny Prais 2011) and Moving Images of Postcommunism (edited by Lars Kristensen 2011) and on a monograph titled The Vanguard of the World: Cinemas of the African Revolution.*

**Olivier Hadouchi.**

*Pan-African Festival of Algiers (1969) by William Klein is a commissioned film shot during the homonymous Festival in July 1969. At that time, several Portuguese colonies were still fighting for their independence and the south-African apartheid regime continued to dominate the region. The film - done with the collaboration of several film crews, present in Algeria in order to immortalise different political meetings and musical events (dance shows, concerts, theatre plays) taking place that summer – reuses a large number of archival images, used in previous films about the liberation and decolonisation movements in Africa. A significant number of these images comes from witnesses: journalists, reporters, photographers, filmmakers). In this paper, we will discuss this particular way of articulating different images, while trying to address, more specifically, the role played by the African Lusophone liberation movements in Klein's films.*

*A doctoral candidate at Université de Paris 3 – Sorbonne Nouvelle, Olivier Hadouchi is currently working on a thesis on the subject of cinemas of liberation at the time of the Tricontinental (from 1945 to 1975). He has collaborated on numerous journals (Calamar, Cinéastes, Cinéfabrika, CinémAction...) and has participated in*



colloquiums and study days. He is the author of *Resistance[s] III (a DVD compilation of films and videos from the Maghreb and the Middle East)* and *Kinji Fukasaku : un cinéaste critique dans le chaos du XX<sup>ème</sup> siècle* (Harmattan, 2009).

**François Lecoïnte.**

*Loin du Vietnam* in 1967 was the beginning of a cinematographic adventure, articulating reflections on the cinematographic medium and its use in the context of propaganda/public information films, and the manufacture of film. At the heart of this project, Chris Marker launched himself body and soul into a collective adventure via the SLON cooperative where the relationships between worker's struggles and tri-continental wars are a constant, notably throughout the series *On vous parle... du Chili, du Brésil, de Prague, de Flins...* This series carries in itself a view of the relationship between art and politics according to which cinema does not tell stories, but makes history. This experiment in counter-information finds its culmination in the montage of *Fond de l'air est rouge* where Chris Marker attempted to "give back to the spectator, using the montage, 'his/her' commentary, which is to say his/her power". The markerian gesture is in this respect decisive: by pushing back the limits of cinematographic language, by provoking an encounter between the filmer and the filmed via the gaze, Chris Marker makes the work political.

*A graduate of Sciences-Po Grenoble, François Lecoïnte is a professor of history and geography, is qualified in audio-visual cinema and is a lecturer at the Pierre Mendès-France University in Grenoble. A doctoral candidate at EHESS, he is working on a thesis within the framework of the Centre for historical research on the connections between historical writing and cinematographic writing, under the direction of Arlette Farge. A Chris Marker specialist, he has published numerous articles on Marker, Alain Resnais, Armand Gatti, the history of cinematographic criticism, as well as on Pierre Bourdieu and on the teaching of history.*

**Sarah Maldoror.** *Born in 1938, Sarah Maldoror is a French filmmaker of Guadeloupean origin, one of the key figures of African and West Indian cinema. A founding member of the theatre troupe Les Griots, Madoror studied cinema at the VGIK in Moscow. Her first documentary film, Monagambéée (1969), was on the subject of the tortures perpetrated in Algeria and won her several awards; Sambizanga (1972) won an award at Carthage. Her films depict the battles for liberation in Africa since 1971.*

**Lúcia Ramos Monteiro.**

This talk aims to analyse the circulation of images in Mozambican cinema, in particular images produced in the period between the struggles for independence and the first years of the independent Mozambique. In the context of contemporary art, this *circulation of images* characterises the re-use of films in video-installations (this is particularly the case in *Pour Mozambique* by d'Ângela Ferreira, in *Off Screen Project* by Catarina Simão, and in *Muidumbe* by Raquel Schefer). It is possible that in the case of Mozambique, the roots of this phenomenon – which, besides, is appropriate to images whose vocation is movement – are situated

within frequent visual exchanges between films that have (almost) never received any real commercial distribution, such as *Deixem-me ao menos subir as palmeiras* (Joaquim Lopes Barbosa, 1972), *25* (José Celso Martinez Correa and Celso Lucas, 1975) and *Mueda, memória e massacre* (Ruy Guerra, 1979).

*Lúcia Ramos Monteiro is a doctoral candidate in Cinema at Paris III University, in co-supervision with the University of São Paulo, under the direction of Philippe Dubois and Ismail Xavier. She holds a Master in Social Communication from the University of São Paulo as well as a Master in Cinema from Université Paris III. She has published articles on the relationship between cinema and contemporary art, and is one of the coordinators of the volume Oui, c'est du cinema (Udine, Campanotto Editore, 2009, co-directed by Philippe Dubois and Alessandro Bordina). She is a member of Le Silo (lesilo.org).*

### **Raquel Schefer.**

*Mueda, Memória e Massacre* (Mueda, Memory and Massacre, 1979), by the filmmaker Ruy Guerra, a naturalised Brazilian from Mozambique, produced by the NIC (National Institute of Cinema), is considered to be the first feature-length fiction film from independent Mozambique. The film deals with the Massacre of Mueda (1960), historically inscribing and establishing the cinematographic memory of the final decades of Portuguese colonialism. By combining the staging of the Massacre of Mueda with documentary strategies, the diegetic and formal construction of Guerra's film reveals a complex intertextual view of the historical narrative and the filmic object as a form of representation of history. In this lecture, I would like to analyse the way that this "fiction of memory", to use a concept of Jacques Rancière, visually articulate the relationship between history and memory and work on the issue of the dramatic reconstruction of episodes from the decolonisation of Mozambique.

*Raquel Schefer is a filmmaker and doctoral candidate in Cinematographic studies at Paris 3 University – Sorbonne Nouvelle. She published the book El Autorretrato en el Documental in Argentina, the result of her Master's thesis in Documentary Cinema. Her short films have been presented in numerous festivals and exhibitions.*

### **Catarina Simão.**

Since the beginning of the 1960s, Mozambican cinema has been simultaneously used as witness and participant in the history of Independence of the country. Therefore, a large part of Mozambique Film Archive's collection convey ideologies, consolidate social and economical measures and report violence, oppression and imperialist threats. The experience of one year research project *Off Screen (Fora de Campo) - on the Mozambique Film Archive*, followed the first stage of the restoration process of this archive's collection by the Portuguese Development Agency. A country, disintegrated under Portuguese colonialism, seeks in cinema the form for a unifying ideological project. Cinema was both operating and documenting this

process, so there is no paradox to assist how the making of these images also programmed its inscription in the History of People's Republic of Mozambique. What can this archive reveal about this self-documented cinema? What instruments and assumptions are we using today to approach the operative evidences of this archive of power?

*Catarina Simão is an architect and independent researcher based in Lisbon. Her research work relates to "situated knowledges", diaspora and the archive. She was director of Fundació 30km/s in Barcelona and organised the event Luso-Phonia (2008). Since 2009, she has been developing the project Off Screen (Fora de Campo) – on the Mozambican Film Archive (artist's residence at l'Atelier Re.al, Lisbon; Musée de Serralves, Porto ; 1st Mozambican Cinema Symposium, Univ. Eduardo Mondlane, Maputo; Manifesta 8, Murcia). She co-founded the research group PIE - Performance & Image Exploration (2011).*

### **Cédric Vincent.**

From a programmatic perspective, this presentation intends to explore the pivotal role played by festivals in the development of foundational cultural and political movements in Africa from the 1960s to the present day. Too often reduced to playing the role of celebration or entertainment, festivals have been neglected as places of concentration and mediation between creators and decision-makers on the one hand, and highly heterogeneous audiences on the other, as these events have also acted as sound boxes, broadcasting ideas previously confined to elites into the public space. Veritable vital centres, representational and relational systems, the festivals in Dakar (1966) and Kinshasa (1974) are located at the heart of circles of influence that had a fundamental impact, throughout the world, on the structuring of nation-states in progress. It is a case of thinking of these festivals as fully-fledged actors in the structuring of political and aesthetic forms at the heart of newly independent states; and, simultaneously, as witnesses of a frequently violent transition between the enthusiasm-filled years of Independences and those of crisis (the rise of dictators, the explosion of civil wars), that often followed them and led to a withdrawal from the world and to disillusionment.

*An anthropologist (EHESS) and art critic, Cédric Vincent has set up a research project on the subject of pan-African festivals. His work has been featured in many publications, both in journals (art press, art21, Parachute, Springerin, Sarai Reader) and catalogues (Africa Remix, Indian Summer, Raqs Media Collective, Conspire!).*