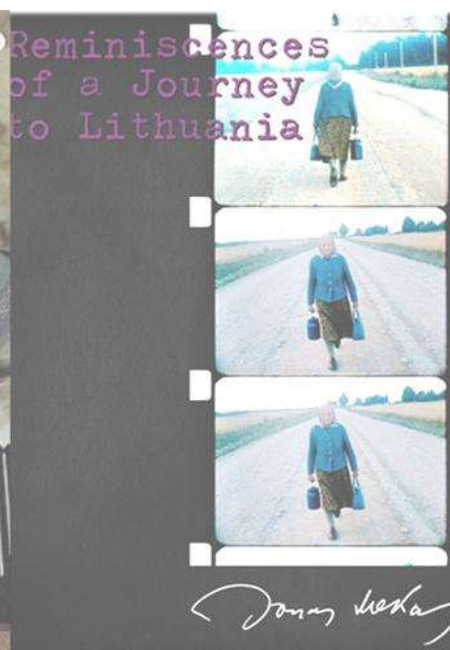
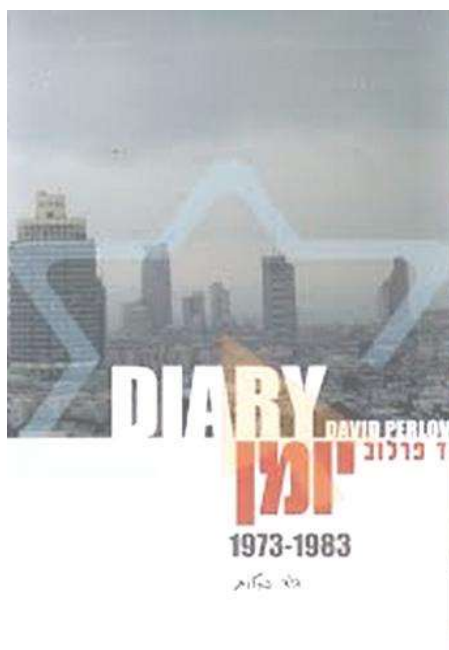


CFAC – Centre for Film Aesthetics and Cultures
FTT – Department of Film, Theatre & Television



Conference WORLD CINEMA AND THE ESSAY FILM

Minghella Building University of Reading
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cultural transmission and tradition, employing the essay film as a documentary research tool, a transient archive that temporalizes our being in the world.

Roberto Cavallini is Assistant Professor in Film and Visual Cultures in the Radio, TV and Cinema Department, Faculty of Communication at Yaşar University (Izmir, Turkey), where he teaches both theoretical and production courses (Documentary Cinema, Short Film, Auteur Cinema). He holds a PhD in Visual Culture (Goldsmiths, University of London, 2010) and in 2007 he co-founded InC - Research Group in Continental Philosophy (Goldsmiths). He published book chapters and essays on Italian Cinema and he is currently editing an anthology titled 'Requiem for a Nation: religion, politics and visual cultures in post-war Italy' (Mimesis International, forthcoming 2016).

Panel 7: Eduardo Coutinho (chaired by Lúcia Nagib)

Preconstituted panel: 'The cinema of Eduardo Coutinho: documentary, essay, reflexivity, scene'

The essay film condenses many questions and dilemmas of contemporary filmmaking and film theory. The essay film seems to emerge as a space of experimentation for those who research forms to explore new ways of thought. In what ways films might enrich interrogations, instead of reinforcing preconceived ideas? In what ways can films express original ways of looking at the world instead of repeating genre forms? From Montagne (...) to Rascarolli (...), with Benjamin and Adorno, among others, current discussion about the essay film raises questions about the boundaries of a concept which cannot be contained in a set of formal conventions. Responding to the challenge posed by this seminary this panel discusses connections between the work of Eduardo Coutinho (1933-2014) and the essay form. In so doing, this panel approaches a Brazilian filmmaker whose work defied the Brazilian documentary scene along the last 35 years, from the perspective of a transnational field agenda. The panel attempts both to enrich the local discussion of the films of the director and to bring new material to the discussion about the essay film in a transnational arena.

Esther Hamburger (University of São Paulo), 'A cinema that thinks the world and the making of images of the world'

When *Cabra Marcado para Morrer (Signed to die - twenty years)* (1964/1984) came out, it embodied the nation's expectations of turning down dictatorship, expectations that gained form in previous massive riots for direct elections, that unified students, and workers demands for better wages, for more money for education, for amnesty, for respect for the human rights, and democracy. The film embodied the outrage at an authoritarian regime that besides interrupting the first version of the film, had censored, tortured, and killed. After 20 years of military rule urban poverty and social inequality had increased. Land problems continued. The film also embodied a reflexive and essayistic gaze at the social and political pre 1964 social movements, especially about the ways in which film addressed social class otherness. Multilayered dispositive includes the use of complex interplay of different voice over, first person's voice of the director, montage of fragments of extra diegetic sound, archive material, reflexive approach to the act of shooting, acting on, viewing, and talking about the experience of making a film. A form that emerged in the directors first television documentaries, conversation, in lieu of "interviewing" or "collecting a report" emerges here as an interactive mode which the director depurated and experimented with in his later films. Each time more conceptual, Coutinho's work evolved towards eliminating the film as representation of something that is external, sometimes even precedes the film, in favour of the film as event that is provoked in the filmic situation – and that starts and ends there. *Signed to die twenty years later* can be thought of as a starting point in this movement towards abstract forms. Although television was at the root of his cinema, he moved away from a medium that was not opened to documentary, to come back in 2010, with his TV compilation film *One day in life*, a radical work of montage that in certain ways extends from the film itself to the exhibition of the film, which than with the presence of the director flirted with performance. Dislocation of television images, recorded in during 24 hs and assembled in provocative ways to the big screen of the movie theater causes estrangement. Coutinho's films engage contemporary social and political issues along the lines of an ethic cinema that raises questions, that investigates the world. His films can be understood as a register of his thought about his experience of the world. From film reduced to revolutionary support to film as a tool to stimulate original thought.

Esther Hamburger is Professor of Film and Television Studies at the University of São Paulo, where she coordinates the Laboratory on Audiovisual Criticism and Investigation (LAICA). She has a PhD from the University of Chicago, post-doc at the University of Texas, at Austin. She has taught a short course at the University of Michigan, Ann Arbour. She has published in a number of specialized Brazilian and international journals such as *Framework, Television and the new media*,

Documenta Magazine (2007), and book collections such as *Lo Cinema de lo real, Eduardo Coutinho* (Ohata, 2013), *Media and gender*. Her book *O Brasil Antenado, a sociedade da novela* was nominated to the Jabuti Prize. She has written on film and television in Brazilian daily press. She is currently vice-director of the Cinema of the University of São Paulo (CINUSP).

Cláudia Mesquita (Federal University of Minas Gerais), 'Cinema and history'

Coutinho's work from the late 90's distinguishes itself by emphasising the unique moments produced in the encounter between the director and filmed individuals. An "art of the present", as Consuelo Lins (2002) defined it. Having this dimension in mind this paper investigates the rather distinctive ways in which the director deals with historical material in two particular films: *Twenty years later* (1984) and *Peões (Metalworkers)* (2004). Our hypothesis is that Coutinho's films "write" history against the grain in the sense that they privilege the perspective of the people who were forgotten by official history. We also discuss the idea that Coutinho's film's use archival images as fragments that interrogate the present. The director refuses to reconstitute events, or to re-enact them. He instead stimulates his characters to share their memories, which are then edited in ways that take into account gaps in time and space, association and contrast. History in his films bypasses historicism to become close to the essay form. In this presentation the comparison between these two films provides a base for a diachronic approach, making visible continuities and ruptures on the ways Coutinho deals with the historical matter.

Cláudia Mesquita is a professor at the Federal University of Minas Gerais (UFMG). She has a PhD from the University of São Paulo (USP). She writes regularly on cinema and video, with an emphasis on Brazilian documentary. She published, with Consuelo Lins, *Filmar o Real – sobre o documentário brasileiro contemporâneo* (Jorge Zahar Editor, 2008), and organized, with Maria Campaña Ramia, *El otro cine de Eduardo Coutinho* (2012), printed in Ecuador. She has published in a number of specialized Brazilian book collections such as *Eduardo Coutinho* (Ohata, 2013). She organized, with Leandro Saraiva, the Brazilian retrospective *Eduardo Coutinho, cinema do encontro* (CCBB, 2003), and worked with Eduardo Coutinho in *Peões* (2004).
