



Festival de l'Europe autour l'Europe
presents
MOSTRA IMAGINAIRES COLONIAUX

The European Film Festival L'Europe autour de l'Europe is a yearly event presenting around 100 films d'auteur from Greater Europe (47 member countries of the Council of Europe). Recent and classic European cinematographic masterpieces are made accessible to all audiences. The 17th edition of the Festival will be held in Paris from 17 to 31 March 2022.

The Mostra *Imaginaires Coloniaux* proposes to discover Portuguese films that, since 1920, have portrayed on-screen the long history of the "Empire": the Discoveries in the XVth and XVIth centuries, the imperial project, colonial expansion, Salazar exploitation and domination and finally the war against the separatists (1961-74). These works were produced at the end of the Republic (1910-1926), under the military regime (1926-1933), during the Estado Novo established by Antonio O. Salazar, and then in democracy from 1974 to the present day. This program is also part of the France-Portugal Season 2022.

A unique program in partnership with the Cinemateca portuguesa in Lisbon

This original programme was conceived and elaborated by the author and filmmaker Ariel de Bigault. An important part of it highlights how, until the end of the empire, cinema, used by the regime as a more or less explicit propaganda tool, contributed to forging a colonial imagination.

These **documentary films**, which construct colonial "fictions", show, from film to film, the evolution of imperialist ideology. The first silent films reveal, in contrasting ways, surprised and curious looks at the countries and peoples filmed for the first time, and a more or less assertive aim of domination. **The documentaries of the 1940s and 1950s** advocate, particularly in the commentaries, the development brought about by the white and European civilising mission, while sometimes giving a large place to the life and customs of the populations. The work of **Antonio Lopes Ribeiro**, a great filmmaker of the regime, is remarkable for the contrast shown between the dominant discourse and the images of African customs and traditions. Against the backdrop of the global anti-colonial movement of the 1960s, Portugal stubbornly insisted on 'staying' while independence movements in Angola, Guinea and Mozambique took up arms (*Angola, Decision to Remain*, 1962). While Portuguese soldiers confronted the independence fighters on the field, the films were telling the beautiful stories of being Portuguese, a universal identity, and of a harmonious conviviality between the Portuguese and the peoples of Africa and the East. This ideological fiction is effectively exposed in *Overseas Portugal in Today's World*, a government commission, directed by the Frenchman **Jean Leduc**. The fussy and inflexible censorship did not let anything pass. This is why **Joaquim Lopes Barbosa's** 1973 film is a rare gem, a radical work, committed to the Mozambican peasants, banned and then forgotten and recently rediscovered.

All these films, carefully preserved by the Cinemateca Portuguesa which exceptionally lends 16mm and 35mm prints for the program, have never been shown in France.

The second part of the program is composed of **fiction films** made after 1974, some of which have been distributed in France. *Acts of Guinea-Bissau*, which was shot in 1970 by the young captain **Fernando Matos Silva**, portrays the history of Portuguese Guinea and the apocalypse of the empire. After independence in 1975, the cinema seems to conceal the colonial past. It is this silence that **Margarida Cardoso** sets out to break with in *The Murmuring Coast*, which remarkably evokes the atmosphere between colonists and soldiers in a Mozambique at war, where she herself grew up. Filmmakers born in a democracy question the history and identity of their country, built on the myth of empire. **Hugo Vieira da Silva** is inspired by J. Conrad's *Outpost*

Manifestation organisée dans le cadre de la Saison France-Portugal 2022



of Progress to plunge us into the jungle of colonial expansion in northern Angola at the end of the 19th century. Ivo Ferreira returns to the war in Angola, as told by the young military doctor Antonio Lobo Antunes in his *Letters from War*.

Two films with a broader perspective complete the programme: Ariel de Bigault's documentary *Ghosts of an Empire*, which explores 100 years of colonialist and anti-colonialist cinema, featuring interviews with several filmmakers, and Manoel de Oliveira's masterpiece NON ou la Vaine Gloire de commande

Deux films de regard plus ample complètent le programme : le documentaire *Fantômes d'un Empire* d'Ariel de Bigault, qui explore ces 100 ans de cinéma colonialiste et anticolonialiste, avec la participation de plusieurs cinéastes, et le chef-d'œuvre de Manoel de Oliveira *NO or the Vain Glory of Command*.

The cinematographic factory of colonialism

Thus, the Mostra is a journey in the cinema making of various colonial paradoxical, contradictory and polemical narratives: those of European, white and Christian domination and superiority; those of violent exploitation, falsifying ideology and oppression of peoples. It is also questioning the perspectives, the views, the attitudes of the directors towards the Other. The one who yesterday was colonized, today becomes a citizen of an independent nation but also an immigrant, a refugee. While filmmakers from various countries are once again questioning Europe's colonial past, this retrospective of Portuguese heritage works opens up possibilities to reflect on the role of cinema in the construction of images of yesterday and today, shared across borders.



**Detailed program from March 19 to 25, 2022
21 films, 10 screenings, 3 venues, many filmmakers and guests**

The filmmakers Fernando Matos Silva, Hugo Vieira da Silva, Ivo Ferreira will attend the Festival in person to present their films. The screenings will be followed by debates led by José Manuel Costa, director of the Cinemateca Portuguesa and creator of the Cinemateca's "Colonial Collection", Tiago Baptista, head of the ANIM, the Cinemateca's archives, Antonio Pinto Ribeiro, curator, writer, co-director of *Memoirs - Filhos do Império*, and director Ariel de Bigault. The screenings will take place in the prestigious Parisian cinemas: the Saint-André des Arts, the Jérôme Seydoux-Pathé Foundation, as well as the Maison du Portugal, Portuguese cultural centre.

(See program below)



19 March, 14h – Fondation Jérôme Seydoux-Pathé – OPENING

THE FIRST SILENT FILMS

Macau – Cidade Progressiva e Monumental (Macao) by Manuel A. Amor, 1923.

Angola – Exposição Provincial, Agrícola, Pecuária e Industrial (Angola – Provincial, Agricultural and Industrial Exhibition) by unknown filmmaker, 1923.

São Tomé Agrícola e industrial (São Tomé, Agriculture and Industry) by Augusto Seara, 1929.

Festejos em Lourenço Marques pela passagem dos territórios do Niassa para a posse do Estado (Festivities in Lourenço Marques) by Augusto Seara, 1929.

Guiné – Aspectos Industriais e Agrícolas (Guinea-Bissau – Industrial and Agricultural Aspects) by António A da Mata, 1929.

Ação Colonizadora dos Portugueses (Colonial Actions of the Portuguese) by Fernandes Tomaz, 1929.

Guiné, Aldeia Indígena em Lisboa (Guinea-Bissau, Indian Villiage in Lisbon) by Agencia Geral Colonias, 1931.

19 March 18h – Le Saint-André-des-Arts

COLONIAL PROPAGANDAS 1 (1940-1956)

Gentes que Nós Civilizámos (The People that We Civilized) by António Lopes Ribeiro, 1944.

Guiné, Berço do Império 1446-1946 (Guinea-Bissau, Cradle of the Empire 1446-1946) by António Lopes Ribeiro, 1946.

Beira, by Felipe de Solms, 1950.

Macau, Joia do Oriente (Macao, Oriental Jewel) by Miguel Spigel, 1956.

20 March 15h – Le Saint-André-des-Arts

Ghosts of an Empire / Fantasmas do Império by Ariel de Bigault, 1920.

21 March 19h – Le Saint-André-des-Arts

COLONIAL EXPANSION IN ANGOLA

Outpost of Progress / Posto Avançado do Progresso by Hugo Vieira da Silva, 2016.

22 Mars 19h – Le Saint-André-des-Arts

Acto dos Feitos da Guiné (Acts of Guinea-Bissau) by Fernando Matos Silva, 1980.

23 March 19h – Le Saint-André-des-Arts

WAR IN ANGOLA

Angola, Decisão de Continuar (Angola, Decision to Remain) by Vasco Hogan Teves, 1962.

Letters from War / Cartas da Guerra, by Ivo Ferreira, 2016.

24 Mars 16h – La Maison du Portugal

COLONIAL PROPAGANDAS 2 (71-73)

Beira, Porta Turística de Moçambique (Beira, Touristic Porte of Mozambique) by Miguel Spigel, 1973.

Le Portugal d'Outre Mer dans le monde d'aujourd'hui (Overseas Portugal in Today's World) by Jean Leduc, 1971.



24 March 19h – Le Saint-André-des-Arts

MOZAMBIQUE, THE END OF THE COLONY 1

Deixem Me au Menos Subir às Palmeiras (Let Me at Least Climb the Palm Trees) by Joaquim Lopes Barbosa, 1973.

25 March 19h – Le Saint-André-des-Arts

MOZAMBIQUE, THE END OF THE COLONY 2

The Murmuring Coast / A Costa dos Murmúrios by Margarida Cardoso, 2004.

Screening date to be confirmed later

No or the Vain Glory of Command / NON ou a Va Gloria de Mandar by Manoel de Oliveira, 1990.

The Festival reserves the right to modify the program in case of necessity and/or force majeure. The full programme will be available on the [France-Portugal Season website](http://www.france-portugal-season.com) and the Festival website www.evropafilmakt.com

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