RECONSTRUCTING THE REPRESSED VISUAL ARCHIVE

Interview with

SUSANA DE SOUSA DIAS

SUSANA DE SOUSA DIAS
RECONSTRUCTING THE REPRESSED VISUAL ARCHIVE[1]

IVÁN VILLARMEA ÁLVAREZ
NIEVES LIMÓN SERRANO

Political events of recent years have dragged Europe back into an age that we once believed we had left completely behind us. The return of fascism and the outbreak of war have totally transformed life on a continent that had seemed to be moving towards the peaceful coexistence of its many different nations. War did not even seem imaginable for most of the European population when Russia invaded Ukraine in February 2022, just as we were finishing this interview with Susana de Sousa Dias. This Portuguese filmmaker has dedicated much of her career to re-framing images kept in military, corporate and police archives in order to recover the repressed memory of an ominous past that unfortunately seems to be attempting a comeback in the 21st century.

De Sousa Dias's filmmaking career has been defined by a desire to explore the collective memory for the purpose of reconstructing moments that could not be recorded, or worse still, that were intentionally erased, teasing out of the historical narrative a more honest interpretation of what happened. The four films discussed in this conversation have sought to expose blind spots that historians have overlooked or concealed about the long period of the Salazar dictatorship[2] (in the feature films *Still Life* [Natureza Morta, 2005], *48* [2009] and *Obscure Light* [Luz obscura, 2017]), or about the Ford Motor Company's project in the Amazon rainforest in the mid-20th century (in the featurette *Fordlândia Malaise* [2019]). In her reviews of the discourses associated with these

voices of power, de Sousa Dias signals the presence of silenced voices, suppressed images and erased individuals that were always there, however much our idea of the past has been filtered by the narrative of the victors.

Using her hands with an approach that is almost artisanal, Susana de Sousa Dias explores the albums of mug shots of men and women who became political prisoners under the Salazar dictatorship, the propaganda images of the Portuguese colonial wars, and the archives of the Ford Motor Company to offer insightful counternarratives that challenge our perception of the reality constructed in the historical period in question. In the process, this filmmaker not only comes up with new creative strategies for representing these suppressed voices and perspectives, but also points to the epistemic injustice implicit in the fact that these testimonies were never recorded before. In this way, her films achieve two objectives: first, they confront the audience with evidence that they have been subjected to a discourse of the past that is quite unreal; and secondly, they empower those individuals whose experiences have been deemed, in the best of cases, to be of secondary importance. The faces and the words of these individuals are moved into the foreground in all these films and sometimes even take

up most of their content. As the filmmaker herself explains in this conversation, the "right form" for showing this material may be the result of editing processes with spatial or temporal depth in order to confront the audience with certain faces—the faces of the repressed—for long stretches of time. Her films thus posit an idea of cinema as action, but also as an immersive experience.

This way of working is based on meticulous archival research work that prioritises the photographic image as a medium of expression. Taking static images as a starting point, de Sousa Dias carefully re-frames the depersonalised and criminalised gazes of victims of police repression and colonialism in order to give them back their humanity. In this and other ways, her films expose the naturalised oppression of certain narratives that has gone on for decades, while also revealing how subjectivity can be used to recover the memory of an entire country. In the midst of the release of *Journey to the Sun* (Viagem ao Sol, 2021)—a new feature-length documentary co-directed with Ansgar Schaefer—and in the middle of various international trips, Susana de Sousa Dias took time out over several weeks to talk to us about all these gaps in history, and above all, about her personal way of filling them in. ∎

Every archive functions as a tool for thinking, classifying and organising (García Ambruñeiras, 2014), but its discourse can be deconstructed and challenged through subsequent appropriation and reinterpretation. Where does your desire to delve into archive images and re-contextualise them come from?

My interest in archive images began when I started doing research on Portuguese cinema of the 1930s and 1940s, the years when the dictatorship was at the height of its power. I discovered a number of productions I hadn't known about, from propaganda films to simple newsreels. For example, I was struck by the profound paternalistic racism of the films of the *Missão Cinegráfica às Colónias de África* (Film Mission to the African Colonies)[3] of the late 1930s, and the meetings between Portuguese and German youth, with Nazi flags displayed. These images clearly exposed the fascist roots of the regime, but also the construction of an imaginary whose repercussions continue to be felt today. But the real inspiration came later, when I saw the albums of mugshots of political prisoners in the archives of the PIDE/DGS[4] and the images in the army archives (CAVE).[5] In that case it wasn't just surprise or curiosity but shock, something I couldn't explain or verbalise. I can say that I only began to fully comprehend the reasons for my troubled reaction ten years after first seeing those albums. And in the case of the army archives, I realised how extraordinarily repressed the Portuguese Colonial War was, not only in society—that was already clear to me—but also, especially, within my own family. It was a moment when everything was turned upside down, as if time itself had come undone. Those two moments were so disturbing that they changed the direction of my work, and in a certain sense, my life as well.

Do you think your films make subversive use of archives (especially the police archives) to construct an alternative to official discourses?

My films are always based on blind spots and gaps: words that were never recorded or were cut short, images that don't exist, history that was erased. I don't think it's subversive; archives, especially the PIDE/DGS archives, are the ones that subvert the realities they document.

And how do you manage to give cinematic form to that desire?

I've thought a lot about that question. In my films, the cinematic form always arises as the result of a problem. In the case of *Still Life*, it was the problem of wanting to use archive images to show the other side of the dictatorship and having nothing except images produced by the dictatorship itself. So how can I show this other side? In the case of *48*, the problem was the absence of images and documents about the torture. The Italian historian Enzo Traverso (2007) talks about "strong memories", which are supported by the official institutions and the State, and which are more likely to be historicised, as opposed to "weak memories", which are underground, forbidden, concealed. My films operate in the territory of the latter. The desire is not so much to subvert as to reveal something that was hidden, that people don't see or don't talk about. Well, perhaps that is the subversion, using the archive itself to do that, although for me it was a natural decision, as at a certain point I realised that the images reveal much more than they seem to.

Your audiovisual approach to the archives seems to have two main thematic lines: the images of colonial and neo-colonial experiences (in *Still Life* and *Fordlândia Malaise*) and images of the dictatorship's repression (in *Still Life*, *48* and *Obscure Light*). What are the differences in your way of working with photographic archives dealing with different themes?

The differences aren't necessarily in the themes of the images, but in the film I'm making itself. For me, it is very important to try to find its form,

because the form *forms* the content. I have to find what I call the "fair form", which is different from one film to the next. I always work with two types of structure: the horizontal, which is visible to the public; and the vertical, the invisible, which constitutes the real basis of the film. The editing is extremely important in my work process because it is the moment when the film is really born. In *Still Life*, for example, I used montage within the shot, editing with visual and spatial depth, which was necessary to get inside the images, to see what there was inside them, to find the signs of a reality that has been concealed. In *48* I also used montage within the shot, only this time with temporal depth: the shot, in this case made by filming images of police files, was altered through duration, taking on different meanings, although visually it is always the same. *Fordlândia Malaise* was a completely different process: I didn't make use of slow motion to work on the archive images, but just the opposite, because I wasn't interested in getting inside them. The way to problematise them involved precisely the opposite process: acceleration. The first part of the film, which is only made up of archive images, has hundreds of shots, many of just a single frame. It is an interstitial editing: what is hidden comes out in the spaces in between.

Beyond working with archive images, some of your films also construct audio archives based on testimonies like the ones we hear in *48* and *Fordlândia Malaise*. What is the function of this type of testimony for you?
Ultimately they function as counter-archives. When we read the criminal proceedings that the imprisonment of political prisoners were based on, what we hear is the voice of the political police, even in the supposed transcriptions of these prisoners' statements. We know they were tortured, but you can't find a single reference to this fact, which is why it is so imperative to collect these testimonies. As for *Fordlândia Malaise*, the

film also explores a case of repression: there is an official history of Henry Ford's project in the Amazon rainforest, and there doesn't seem to be any other. There is a lot of talk of Fordlândia as Henry Ford's utopian city or as a ghost town—it even appears in several online rankings of the ten spookiest abandoned cities. The truth is that one designation is the corollary of the other: once the utopian city project failed, it seems that nothing more than a ghost town can exist there now. That is the dominant episteme—the prevailing orthodoxy. The reality, however, is quite different. The testimonies serve to contradict the official narratives.

Do you think that the way you collect these testimonies can bring out lesser known aspects of historical processes and events dominated by other discourses and narratives?
Definitely. In a sense, it is a way of "brushing history against the grain" as Walter Benjamin put it, finding the echoes of silenced voices.

Jacques Derrida (1997) compared archive images to ghosts of a repressed past. What do you want to show contemporary audiences through your reinterpretation of archive footage of the Salazar dictatorship and the Ford Motor Company?
Basically, the idea is to confront the audience with what has been repressed. And to appeal to them, trying to break down the idea of the passive spectator. In 1976—just two years after the Carnation Revolution—the Portuguese philosopher Eduardo Lourenço wrote a text titled *O fascismo nunca existiu* ["Fascism Never Existed"], where he explained how quickly the word "fascism" was erased from public discourse and memory, leading to the repression of the 48-year dictatorship. When I made *Still Life*, which I finished in 2005, the images I showed had rarely been seen before; people rarely talked about the Colonial War, and even less about the men—not at all about the women—who were jailed as political

prisoners. In 2007, however, images of the dictator came back into the public space and a television contest acclaimed him as the greatest Portuguese figure of all time.[6] Political prisoners, on the other hand, were still absent from the public space; they were still not recognised as historical subjects. This situation has only begun to change in the last few years, but we cannot forget that since the end of the last century a process has been under way to criminalise the revolutionary and anti-fascist tradition. And quite apart from this, there is clearly a problem today with the transmission of memory. That is why my work with these images exposes what isn't thought or talked about. For me, it is very important to let people see these images, not passively, as if we were learning about the history of something that happened in the past and is now over, but actively, immersing spectators in an experience, and at the same time making them think about their own present. In *48*, it was very important to confront the audience with women and men who are prisoners, instead of confronting them with former prisoners, which is actually the current status of the person speaking. By only showing the photographs from the police file, I force the audience—symbolically positioned in the place of the incarcerator, which is an uncomfortable position—to be confronted with the gazes of the prisoners directly, rather than the gazes of ex-prisoners, which is the present condition of those who speak (Figure 1). The images from the Ford archives, on the other hand, refer to a past that in reality is not yet over. They are images of an official history that is still denying everything outside itself. Basically, it always comes down to the same questions: What history is this? Who wrote it? Why is it continuing in our present and influencing our future? How can we fight it? The images are there to make us think.

Figure 1. Photograph of the police file for Maria Antónia Fiadeiro, reproduced in *48* (2009)

CONCEALED ARCHIVES AND EXPOSED ARCHIVES

The digitalisation of images from the past and their availability online has changed our relationship with archives, which have been transformed from concealed archives into exposed archives. This supposed accessibility, however, contrasts with the tendency to find online only what we already knew existed. What kind of artistic strategies do you think can help make the exposed archive visible and give it new meaning to keep it from becoming merely a new version of the concealed archive?

There is a wide range of artistic strategies and ultimately they depend on the artist. On the one hand, it is no longer possible to work with archive images without considering the visual world they are embedded in, because today images also constitute the raw material of the world; they construct it; they act on it. On the other hand, one of the problems with the exposed archive is the idea that everything is visible and anything you don't see doesn't exist. This problem seems to me to be one of the most pressing issues. And also, as you said, only looking for what you already know exists, not because you want to, but because there

is a whole system of algorithms that points you in that direction. Basically, we need to find ways of getting around that system and not falling for simplifications. When I was making *Fordlândia Malaise*, I was quite amazed by the images you could find online, some reproduced by people who had never been to the former company town and others taken by people who had just passed through it. The images are all similar—which is what usually happens with pictures taken by tourists—but in this case not only are they showing a place; they are confirming an idea, the idea that Fordlândia is a ghost town. Yet if you go there, it is impossible not to realise that it is not a ghost town. It is as if the imaginary had already been seized by an external construction, which is dreadful.

During the creative process for your films, how necessary is it for you to study photographs and pictures?

It is absolutely essential: it is necessary to observe an image for a long time in order to understand it beyond the superficial informational level. Sometimes, it seeps into us; there are areas that start to open up to the senses. But it is always necessary to keep digging through its layers, because past one layer you always discover another: inside an image there are always others hiding and it takes time to detect them. There are different ways of looking: it can be active, more analytical observation, a viewing that allows the image to permeate us, or just a quick sideways glance, a kind of glimpse of something that is present and suddenly lights up... In the case of the editing process, sometimes what happens is that I'm not looking directly at the image and I realise that there is a tempo that isn't right. When I was editing *48*, I spent a lot of hours looking at the images, sensing their duration in the tempo of the editing. I could spend a whole day with a single image. But here as well is another important factor: looking not just with your eyes, but with your body as well. And I think also with the hands, which is why I always

edit my own films. I may have occasional editor assistants, but the film is created during the editing process, through a thought that is built using the hands. And then there are also the gestures, hands that don't just type but fluctuate, trying to measure tempos, rhythms, and intensities. The truth is that everything is connected to the tempo and the duration. And to the creation of a space. For years I used to edit in the dark. *Still Life*, *48* and *Obscure Light* were all edited in the dark. The only light I would see when I was editing came from the images themselves. In fact, the darkness extends beyond the editing: at a certain point I started living in the editing room, keeping food there, blankets, a place to lie down. *Fordlândia Malaise*, on the other hand, was edited by daylight.

How do you get access to these archives? What challenges—technical, related to footage content, etc.—have you faced in your work with this *sensitive* material?

There are a lot of challenges, ranging from overcoming the obstacles created by the archives themselves, to trying to obtain the images with the best quality possible, which sometimes is simply impossible, because they were digitalised at a time when telecines clearly didn't meet today's requirements—but as they're already digitalised, nobody is going to look for the originals—or because one part was digitalised and the part still on film automatically becomes inaccessible. It's as if it had ceased to exist, or worse still, as if it had never existed. And the content of the footage is also a very complex question: you need to think about the reason why an image is being shown, how it is going to interact with the other images, what it is doing and how. For example, in *Still Life*, I showed images of the most violent part of the Colonial War. ARTE [the co-producer] asked me to take them out of the film and I refused. At that time nobody talked about the Colonial War, so it was essential to drag these images out from under the carpet and bring them to the public.

On several occasions you have stressed how important it is for you to organise and sequence the photographic material you work with. What selection criteria have you used to construct your films?

I always know the material I'm going to work with very well; I always do some in-depth research before I start the process of constructing the film. I spend a lot of time with the images, looking at them, before selecting them for the editing stage. During editing, I work out which ones are really essential and I try to get the most out of them. In this process, each image is always an active entity: I never know beforehand what exactly its place will be in the film as a whole. There are all kinds of elements that I work on and discover simultaneously: image, sound, structure, etc.

How much material generally gets left out and how much ends up in your films?

One of the things I've had to learn to do is to mourn for unused material. Most of the images, not to mention the testimonies, end up left out. There were images I started editing *Still Life* with that for me were absolutely essential to the film, but that in the end I realised didn't fit. I was very distressing. That's why it is so important to have time for the process, to recognise that the image doesn't fit and to accept it. In *48* it was also very hard. The testimony of each person appears just once in the film, which is made up of cells, sixteen of them, one per person, and we are only in each cell once. This was one of the most problematic aspects of the film, in fact: sometimes people said some extremely significant things, but I could only put in the beginning or the end. The choice was radical: either I had to cut one thing or another, or make a totally different film that would not have been *48*. That process was very hard for me, despite the fact I believe—especially in this film—that less is more. And in reality, for me, this was the just way to make this film.

THE MIGRATION OF IMAGES

Images spend decades in a process of migration from archives to artistic works and from analogue formats to digital formats. On that journey, your films offer the audience the chance to view photographic material in a very particular way. In fact, the tools of digital post-production facilitate their manipulation, viewing and resignification by allowing filmmakers to slow them down and reframe them, combine them freely, superimpose and juxtapose them, make micro-movements over each photograph, etc. Are these effects related to aesthetic considerations or to other factors?

I never put the aesthetic question in first place. The aesthetic is something that emerges out of the process. For example, when I was making *Still Life*, during the viewings in the archives, I realised that sometimes there were signs inside the shots of the internal disintegration of the message that the regime was trying to convey. To be able to view these shots attentively I had to slow down the film in the editing room, moving forward, rewinding, and pausing. The formal principles of the film—re-framing, slowing down the speed and fading to black—are linked to this process. In other words, these principles, which could be understood as merely aesthetic, in reality emerged out of a number of factors: the need to open these images up to something more than their immediate meanings, a questioning of the aesthetic and historical value of the archive image, an ethical stance in relation to the images, but also a particular conception of image and of history that underpins my work. The same was true of *48*. The decision to show only images from police files and not to include the faces of the speakers today was not based on aesthetics but on substance, with implications of a political nature. In other words, apart from wanting to confront the audience with the men and women who had been political prisoners, as I explained above, there was the issue of not want-

ing to create a break in time that might have the effect of hollowing out the words and images. If I had shown the faces of the people today, the photograph would lose its power and become a mere illustration of how that person looked when they were young. And the testimonies would be immediately consigned to the past. But the process here is precisely the opposite: it is about understanding how the past reaches into the present and how it is interconnected with our own times. For me, aesthetics cannot be dissociated from politics.

To what extent are the images transformed during this process? Are they still the same images or are they now different?

The images are the same, but they are viewed in a different way. My films are not based on the *détournement* of the images, but on their *renversement*, on turning them around, putting them back-to-front, changing a particular order in order to discover something, switch it in the opposite direction. This operation, in contrast with *détournement*, isn't intended to decontextualise the images and produce new meanings beyond what they themselves contain, but to work on them within what they already potentially contain, within their original substance. This operation requires not only a very attentive viewing but a very clear awareness of the conditions for the production and development of images, and of their historical context.

THE PHOTOGRAPH AS A DOCUMENT AND A SYSTEM OF IDENTIFICATION

Historians like Hayden White (1988) describe photography as a basic tool that allows us to tell, represent and understand history. Do you feel that with the archives you are creating a new visual history of the places, events and people portrayed in those same archives?

I think that every filmmaker, every artist, is essentially adding pieces that can contribute to a new understanding of things, and in the specific case of working with archives, they contribute to the development of a new visual history, or better still, new visual histories. The question here is the way cinematic tools are used. Jean-Luc Godard talked about "the form that thinks" in opposition to "the thought that forms". Hayden White calls attention to the "content of the form", meaning the ideologies concealed in all varieties of narrative forms, which is something that applies both to historiography and *historiophoty*. When the thought forms or when the narrative shapes thinking, nothing new can come of it. The thinking form, on the other hand, is alive; instead of a skeleton it has a nervous system in a constant state of becoming. Artistic historiography—let's give it that name for now—doesn't pin things down; it opens them up, and out of that opening new understanding can emerge.

The use of photographs to identify all kinds of prisoners is a common practice in the history of this medium. There are even various "prison photographers" who, without undermining the uniformity of this type of image, manage to place their own personal stamp on some of their portraits. Have you ever found any kind of authorial stamp on the photographs in the police files you have worked with? Have you ever identified any of these photographers?

There are noticeable differences between photographs, which also have a lot to do with the era when they were taken and the materials used—we need to remember that it was a dictatorship that lasted 48 years—but I never identified any specific authorial stamps, because I never examined them from that perspective. I've always asked about the photographers, but I have never been able to identify them.

What resources do you use to give a new meaning to these portraits, i.e., to recontextualise and redefine the dehumanised images in the police archives?

Duration. And working with the coexistence of heterogeneous timeframes. In the case of *48*, it was also essential to maintain the integrity of the photograph, in the sense of not interrupting it, cutting it, or juxtaposing it with other images of a different kind. It is a montage within temporal depth, as I explained before, where the way the image and the sound are articulated is crucial. A single image is transfigured through the duration. Its status shifts, sometimes swinging between opposite poles. The same image can be established both as an archive image and as a memory image; as an objective image or a mental image; as a familiar image or an image infused with strangeness. Another crucial aspect is the gaze: who is looking and who is being looked at. Sometimes, the audience observes the images through their own gaze; on other occasions, they observe through the mediation of the words of the prisoners themselves, when they refer directly to the photographs. Still other times, I tried to turn the audience from the observers into the observed. In any case, the condition of the shot changes from a formal point of view, acting on the spectator's perception and placing their neutrality in doubt. In reality, the resources are quite simple: slow-motion, fades to black, and the use of black screen. The fades to black don't just make the image disappear: they themselves act, eliciting post-images. In the same way, the black screens are not inert, but quite the opposite: they have space inside them, and they also act; among other things, they erase the boundary between the space of the film and the space of the movie theatre and become a projection screen for the spectators' imaginary.

Do you also work with private archives?

Yes, above all with personal collections, with images that form part of the family history of the people I film; a family album with photos of people living underground; family albums of Austrian children; in short, images that I discover through contact with people, so I get access to them nat-

urally. *Journey to the Sun*, for example, is a film made mainly with personal collections, although it also uses footage from public archives. It is a film that has a unique status in my filmography, as the idea to make it wasn't mine; various hands were involved in the work, including the editing, which was completely new for me. It was a co-direction with Ansgar Schaefer, who has been my producer for a long time—as well as my husband—and the one who came up with the idea. They are photographs and home movies from the 1940s and 1950s that raise different kinds of questions, as in most cases they are images subject to the codes of family representation of the era when they were created: you need to know who held the camera in the family context—usually the male figure—and how each image can be mediated by that gaze. However, instead of getting inside the images by zooming in, as I did in *Still Life*, where the reframed image is enlarged, this time I tried to keep the original size of the image, using small frames to highlight certain details. One of the reasons for doing this is related to the fact that the children always appear on the fringes—of the images, of history—and I wanted to make this explicit. Another important aspect of this process was to try to tell the story through the gaze of the children instead of through the gaze of an adult reflecting on childhood experiences. There are moments in the testimonies of childhood memories, when we clearly hear the voice of those children talking inside the adult. What have those children seen? And what do the family images that feature them conceal or reveal? The film was born out of this articulation.

COLONIAL MIGRATIONS IN *STILL LIFE*

Still Life presents the Colonial War as the beginning of the political death throes of the Salazar dictatorship. The film, in this sense, seems to have a forensic dimension, as if reviewing the images made it possible to conduct an autopsy

on the political regime that produced them. How would you describe the selection process of the specific images that were ultimately included in this film?

It was an extremely long process. I looked at hundreds of hours of archive footage and I ended up selecting around twenty hours of images as the basis for the editing stage. I then went onto the first stage of organising these hours into predetermined sequences. It is important to understand that the film was conceived of around the notion of "exhibition": exhibition as an action of placing something in somebody's view, as a way of shedding light on an object, etc. This involved conceiving of a spatialised structure, as if the audience were in a space with several rooms, as the sequences were thought of as rooms: the colonies room, the church room, the freedom room, etc. The intention here is not merely to exchange one word (sequence) for another (room), but to adopt a different conceptualisation with different implications; it is another way of thinking and doing. And there was one very important aspect: at a certain point, I realised that, say, around ten shots weren't necessary to convey an idea, but that at times only one of those shots was enough—provided that you got into it in depth, in a process of montage within the shot. That is why the first version of the film had around 45 minutes of archive images, while the final version, which is 72 minutes long and which I finished a year later, has a little more than 12 minutes of archive images, apart from photographs. I thought a lot about each image. It was a construction with minimal elements, but they were worked on with precision. I looked for images that in many cases were neglected, apparently irrelevant vestiges that were not part of the grand history but that reveal a lot about what time has repressed. Jacques Rancière (2013: 23), in his analysis of the opening scene to *The Last Bolshevik* (Le tombeau d'Alexandre, Chris Marker, 1993), explains that "history is that time in which those who have no right to occupy the

same place can occupy the same image." That is one of the powerful aspects of the archive image: the appearance, often in the background or on the fringes, of the ones history forgot.

You have explained elsewhere (Armas 2012) that the initial image of the little monkey moving towards a human hand (Figure 2) establishes a connection between your individual memory—of an uncle in the army who returned from the war with a similar monkey—and the collective memory—of many other people who interpreted that image in a similar way. But to what extent can that image (or any other image) be polysemous?

That is precisely the idea. Actually, the initial image is not there because of that connection. People often ask me to explain the meaning of that image and I reply that it isn't my aim to reduce the images to a single meaning. Images are open to different readings, and that is one of the purposes of the film. However, I usually explain my private reason, which is as you say, the intersection of my memory with the collective memory: a lot of army men returned from the war with a monkey, and those monkeys remained in the memory of a lot of people. Well, today probably only the oldest would remember, but at the time when I made the film, that memory was still very widespread.

How many meanings can coexist in a single image, in your opinion?

Many. It depends on the use you make of the images. We can make an image say everything and its opposite, especially when we subsume it to a text or a narrative. Chris Marker proves this very well in the film *Letter from Siberia* (Lettre de Sibérie, 1958), in the sequence on Yakutsk. Then there are editing processes that can subvert the original meaning of an image, by association. These were some of the difficulties I faced when I was editing *Still Life*. I didn't want to use text because it would always end up inducing one reading of the images, and I also wasn't interested in subvert-

Figure 2. First image in *Still Life* (2005)

ing the image to the point that its interpretation was extrinsic to its original content. This issue got complicated as I was working with propaganda images, which were produced to convey a very specific message. I have never treated images as fixed points in the course of history: the reading of an image depends on a lot of factors, such as the historical moment when it is viewed and also who is viewing it. Marcel L'Herbier once said that the camera "shows us what those who saw could not see." Seeing an image at the time it was made is completely different from seeing it fifty years later: the meanings open up. Georges Didi-Huberman says that it isn't enough to find nouns or adjectives in relation to images to say what they are; you need to see what they do. I've never treated images as lifeless things. I've always tried to see them in their dimension as events.

Do you think it is possible to interpret the image of the monkey as a reference to the colonial migration processes that lead people (and animals) away from their homes?

I think the image is very powerful and has many possible interpretations.

And even as an allegory of the miniaturising of the Portuguese and African peoples under the Salazar dictatorship?

I never looked at it that way, but I admit that it is a reading that the image could suggest.

One of the most intense moments in *Still Life* is the way you zoom out on photographs of different women arrested by the PIDE, halfway through the film (Figure 3). Is that another connection between individual experience and collective experience?

Yes, it isn't isolated individuals being imprisoned, but the whole of society that is subjected to surveillance. Until that moment, I had only shown images from police files sequentially, one after another. In fact, the film begins with a series of juxtaposed images of political prisoners, looking at us: men and women directly confronting the audience. For me, it was very important to start the film with this confrontation to the viewer. At the moment when I zoom out we no longer see individuals, as it is the whole of society that is represented there.

Your reinterpretation of the Salazar dictatorship's archives in *Still Life* and *48* gives a lot of attention to looking at the camera, which becomes an act of resistance against colonialism and repression. What do you see in those gazes?

If we look at the images produced over the decades, many of which are propaganda, we can see that there is a fictional dimension in them, in the sense that the classical rules of fiction cinema—for example, never look directly at the camera—are observed in these documentary images. One of the most significant cases for me was a scene

showing Portuguese troops apparently fraternising with the residents of a village in Guinea-Bissau that I found in the army archives. These images were on a reel of rushes, shots from different sources all patched together, which weren't included in the final cut of any film. The soldiers are interacting with women who are lined up, their bodies in predetermined positions, each one in the required spot. Their looks, however, are aimed straight at the camera; they are looking straight at it fiercely, confronting it. It is no accident that these images were not included in any film: the fierceness of their gaze undermines any physical or cinematic device set up by the Portuguese. In the gaze of the political prisoners, there is often this confrontation as well, especially in the case of people who belonged to political organisations, such as the Portuguese Communist Party. The bodies have to be in the required positions, but nobody can control their outward expression.

Figure 3. Photographs of female political prisoners in *Still Life* (2005)

What type of emotions do you identify in those gazes?

When I opened the PIDE/DGS identification albums for the first time, I was extremely disturbed by those faces and by the range of expressions discernible in them. When people talk about forensic photography, they often refer to the way it de-subjectivises people: depersonalised faces, captured by the police system or by the law enforcement system that is the forensic photographic device. I thought a lot about this, but the thing is, when you are dealing with the context of political prisons, the situation changes: there is a moral imperative, of struggle against an unfair system; but there is also shock or even terror when you're caught by this system without understanding why. That is why these images are so powerful and disturbing. And instead of the de-subjectivising effect, what happens is exactly the opposite: the subjectivity is expressed very intensely.

How long could you spend slowing down and re-framing the images containing these gazes until you find the right rhythm and tone to identify and highlight these emotions?

A long time. A long, long time, really. In fact, as I explained earlier, the first version of *Still Life*, which was around an hour and a half long, included around 45 minutes of archive footage. It was over the course of the following months of editing that I began to get inside those images, to be with them without the time pressure. The film was partly financed by ARTE France – La Lucarne, a TV slot dedicated to art-house cinema, so they gave me set deadlines. Fortunately, they agreed to give me more time and I managed to get an extra year on the deadline originally stipulated to finish the film. At that time I was doing my master's thesis and I received a grant from the Faculty of Fine Arts [at the University of Lisbon], where I work as a lecturer, which allowed me to work full-time on research for two years, including the production of the film. Actually, the same thing happened

with *48*, which was part of my doctoral thesis, but in that case it was three years. During that time I could concentrate fully on each film. The thing is that the relationship with time not only changes during the editing process, but time itself stretches and draws out in every dimension of life. While I was editing *48*, a strange and unexpected thing started to happen to me, as despite being immersed in editing the film, eating and sleeping in the editing room, whenever I stopped to take a break I would experience every minute of that small interval very intensely. When I would read, for example, I practically lived every word, as if I were reading with my whole body. I started having private time to read poetry. Time to walk. This temporal dimension, which is basically internal, is essential for working with images.

The images of political prisoners included in *Still Life* exhibit considerable social diversity: European women, African men, children and adolescents, etc. Was that diversity already present in the organisation of the archives or was it highlighted by you afterwards, for the film?

A few of the identification albums are categorised, albeit partially, but they are the exception: people in uniform, African men, etc. There is the page I filmed that groups women together, but most of them are scattered throughout the archives. For me it was very important to show this diversity and highlight it in the film, because it was a regime that affected all of society; anybody could be arrested. However, the process to be able to film these images was full of obstacles, beginning with the refusal of the director [of the archives] at the time to grant me authorisation to do it. This person managed to hold up filming quite a lot in 2003, but she couldn't stop it. Getting access to photographs showing this social and generational diversity was a Kafkaesque process, because the archives required authorisations from every person who appeared in the photographs, or if they had passed away, I had to submit authorisations

from their heirs, death certificates… in short, it was very complicated because they didn't even let me touch the photographs to see the names that were on the back. And in a dictatorship that lasted 48 years with so many people arrested, you can imagine how hard that made things. It would have been easy, as in fact it was, to contact the better-known political prisoners, but what about the huge numbers of anonymous people? If you submit to the restrictions of the *archons*, as Derrida rightly called them, history will always be biased.

Archive images have a synchronous quality, because they portray a here and now, but they also allow a diachronic reading, as they can be organised into series. *Still Life*, for example, has a sequence that shows what remains (the dictatorship, the repression) through what changes (the ageing of the prisoners and of the rulers of the dictatorship). How did the idea of this editing approach occur to you?

The film is based on a particular conception of the image and of history. At the time I began working on the project, Didi-Huberman's book *Devant le temps* (2000) had just been published.[7] Then *L'image survivante* (Didi-Huberman, 2002)[8] came out, and there was also a new edition in French of the writings of Aby Warburg, who wasn't talked about much in those days. These two authors opened up a way of thinking about the archive image and the construction of history through moving images, which other authors would subsequently build on. The question of the overdetermination of the image, the concept of the symptom, the "extreme formula", "seeing or knowing", which Didi-Huberman (1990) explains in *Devant l'image*[9] (an image presents us with a dilemma between seeing and knowing, and ultimately either we know or we see), were key elements for the conception of the film. Walter Benjamin's notion of history against the grain, the idea of the ragpicker of history who goes around picking up mundane bits and pieces,

and especially the notion that a fact of the past is not an objective fact but a fact of memory, requires us to think about history and its temporal modes in a different way.

That is why the film has two basic principles: not to make use of the oral or written word, and not to be chronological. Actually, there is a macro-chronology, but the film works with anachronism: every sequence has within it images filmed in different eras, without any chronological organisation, because history is not a simple continuous process, or a form of knowledge that can be established by means of a causal discourse. At the same time, I didn't want to make the images subordinate to a text that would influence how they should be read. The film's logic is different. It wasn't important to explain the context of the Portuguese dictatorship either. For me, it was more important to draw on the features common to all dictatorships in order to reflect on this period and what survives of it into our times. But of course, it was important to provide anchor points, time markers: Portugal's admission to NATO, the beginning of the Colonial War, etc. The dictator is one of those anchor points, perhaps the most direct marker, because through him we perceive the passage of time, as Salazar was in power for 42 years (Figure 4). And in relation to the political prisoners, there was also another dimension that was very important to me: it wasn't just about giving visibility to the years that pass—which were many and show that people were arrested several times, or that they spent a long time in prison, in some cases more than two decades—but also to give visibility to the dictatorship's efforts to destroy these people, not only physically, but also mentally.

Many of the colonial images included in *Still Life* are enigmatic for contemporary international audiences, such as the sequence where some African women are carrying a European army officer on their shoulders, or the sequence showing Portuguese soldiers interacting with African children (Figure 5). Could you explain the context of these images?

Both images are official propaganda. In the first one, the officer is Colonel [Arnaldo] Schulz, Governor of Portuguese Guinea [from 1965 to 1968]. This image appears in the film after the zoom out over photographs of female prisoners and before the scene of African women staring down the camera that is filming them. The second image was taken from one of the films about the psychosocial actions of the army, which sought to show the supposed support that the Portuguese military received from the people of the former colonies and their benevolent treatment of those people. By eliminating the music and the narration from the film, which induce a very specific reading of the images, and deconstructing the shot showing the children, we see a different reality emerge. These films were intended to convince the Portuguese population that Portugal was a cohesive, multi-racial and multi-continental country, in line with the theories of Gilberto Freyre, a Brazilian sociologist whose work would become one of the main ideological pillars of the regime, with consequences that endure to this day.[10] His concept of Lusotropicalism is still alive today and

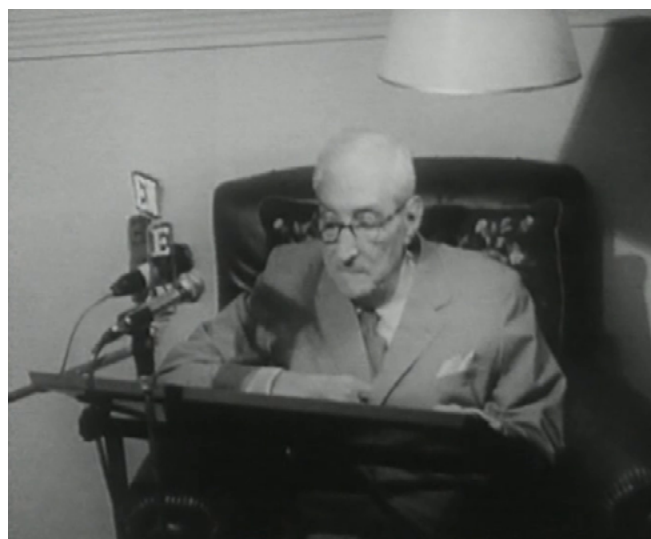Figure 4. António de Oliveira Salazar in *Still Life* (2005)

Figure 5. Propaganda images during the Colonial War included in *Still Life* (2005)

forms part of the imaginary of many Portuguese men and women, including many born since the country's transition to democracy.

THE MISSING IMAGES

The presence of images of the Colonial War in *Still Life* contrasts with the absence of images from the colonial police archives in *48*: in a film about missing images (the images of the exact moment of torture), that added absence (the lack of images of African political prisoners) opens an even bigger gap that you decide to make explicit in the film through the image of an almost imperceptible nocturnal landscape. Years later, *Fordlândia Malaise* is also in a way a film about missing images. How do you deal with these absences?

It's always complicated. In *48* I dealt with them with a lot of anguish, as it was a film based on the articulation of police file photographs and testimonies by the people who appear in them. What can you do when those images don't exist? The solution certainly did not come immediately, be-

cause I thought a lot about what I could do. Finally, I made the decision to incorporate that absence into the film, exposing and problematising the limitations of the archives and the fact that there are images that are missing. When there are no images, I'm not going to invent them; instead, I'm going to make that absence explicit, in this case in an extreme way, through the insertion of a black screen. As of that moment, I broke the system of the film, and once it was broken it was hard to go back: once the disruption was created something new could emerge. The next testimony was already edited differently and I decided that the blackness of the film stock would be inscribed on the black screen which in turn leads into the blackness of a night. In the case of *Still Life*, the idea was to show the other side of the dictatorship, beyond what the images filmed at the time revealed, using archive images only. I realised right away that I didn't have all the images I needed, but the key is never to give up. *Fordlândia Malaise* was a different case, as it was a film made under very specific conditions, created out of a process that immediately integrated solutions to those absences.

And how do you conceptualise those missing images?

My films are founded on gaps, but problematising them doesn't lie specifically in the absence; it lies in the encounter with something that disputes that absence. In other words, the premise is never "since this doesn't exist, how am I going to show it?" My process is precisely the opposite: my films are born out of an encounter with something that can reveal a blind sport, something that has no image. In the case of *48*, the original idea wasn't based on the fact that there were no images of torture, but the recognition that the images in the police files revealed something that we didn't have an

image for. *Fordlândia Malaise*, on the other hand, is about blind spots in the history of Fordlândia, one of which is the history prior to its foundation, for which there are no words or images. The encounter, in this case, happens through the oral recreation of the myths by some of its inhabitants, to fill an existential void resulting from the absence of history, giving shape to a link that had been lost. It is what potentially exists in a presence that could be faint, that could be found where you look for it least, in the humblest vestiges that the historical constructions have left behind them.

To what extent is it possible to reconstruct these kinds of records?

Although my films are born out of the perception that there is something that can reveal a particular blind spot, the confrontation with the absence is always present. The absence cannot be reconstructed with words and images because it can never cease to be an absence. This is perhaps the paradox that lies at the heart of my films: by looking for ways to fill a gap, I am simultaneously making it explicit, exposing its relentless existence. So these records aren't reconstructed, but created, sometimes with imaginative leaps, like the inhabitants of Fordlândia do.

NEO-COLONIAL MIGRATIONS IN *FORDLÂNDIA MALAISE*

Fordlândia Malaise is the result of your partnership with the French artistic collective Suspended Spaces. How did that partnership arise?
I met Françoise Parfait and Jacinto Lageira when I was in Paris doing my doctorate. It was through them that I met other members of Suspended Spaces and they got to know my work. A few years later, in 2016, we decided to organise an international conference in Lisbon based on the research and artistic experiences of the collective. It was my first partnership, and it resulted in a text published in *Suspended Spaces #4: a partilha dos esquecimen-*

tos (Dias, 2018: 153-159). In 2017, they invited me to join the Fordlândia project, which was held in 2018, and I've been working with them since then.

Did you already know the story of Fordlândia before receiving this invitation?
No, it was the first time I had heard about this former "company town".

The Ford Archives are available online, on the website of the Henry Ford Museum of American Innovation, where—in February 2022—you can access 184 photos related to the activity of the Ford Motor Company in Brazil. When did you begin to explore those archives?
I started my research on Fordlândia and its history before travelling to the Amazon. In addition to consulting publications, I also looked through a lot of images produced by the Ford Motor Company that are scattered across its various websites. I began researching the archives themselves in more depth only after returning from my trip, when I had a clearer idea of what I was going to do.

How much does the Ford collection have of exposed archive—being available online—and how much does it have of concealed archive—given the incomplete or skewed nature of its discourse, and everything it doesn't show about the history of Fordlândia?
The big question here is really what is concealed. The official archives we can access online, the Henry Ford digital collection, is in keeping with the idea disseminated by the more recent images, which are available on myriad websites: the idea that the story of Fordlândia is a story of an ideal city imagined by Henry Ford. When I began researching, I found much more information about this project. One of the essential books I found was Greg Grandin's *Fordlandia: The Rise and Fall of Henry Ford's Forgotten Jungle City* (2009). My initial idea was to focus on the issues of power and on the inherent violence of the project and to take

some of the stories documented in Grandin's book as a starting point. As I continued my research, however, I began to realise that this was not a story of the past, because life in Fordlândia goes on today. The only thing I didn't understand was the relationship the people had with the project's ruins—at the time it seemed to me that it was in ruins—and even their physical distance from the ruins. It was only when I went there that I understood that this was also a story of the present and that there was life after Henry Ford. And of course, there was life before too. The Amazon, contrary to the popular myth, was anything but virgin territory. And this was the situation: there are the images produced by the Ford Motor Company, films and photographs that in reality are propaganda material, as is the short documentary film produced by Disney, *The Amazon Awakens* (1944), which is available online; and there are Ford's buildings, powerful constructions that iconically represent this world. But then there is everything that has been concealed: the story from the point of view of the local population, both of immigrants to the region and of the Amerindians, the story of those who live there today; in short, the story of those who, following Walter Benjamin, can be described as "the vanquished": vanquished by the force of the epistemologies of the North that obliterate everything that falls outside their system, and vanquished as well by the political system of their own country. This ended up being the focus of the film: the blind spots of a history which, in accordance with the dominant narrative, is focused entirely on Ford's project.

Structurally, *Fordlândia Malaise* appears to be divided into three parts with different styles and content that seem to reflect the times of the landscape: the past (in the opening sequence), the past in the present (through the descriptive shots in black and white) and the future of the present (in the closing sequence, in colour). When did you decide to establish this structure?

That is a very interesting question because the whole key to the film lies there. The truth is that when I travelled to Fordlândia I didn't know I was going to make a film. I went to see whatever I could find and I began working with micro-situations. As I began meeting people and talking to them, and as I was being confronted with the buildings, the soundscapes of the place, which were incredibly rich, I started working out what to film and how to do it. The film bears the mark of this process. At first, I thought of making a series of short little video pieces, to be exhibited simultaneously. Then something happened that came out of an incredible coincidence: on the day of my departure to Portugal I met Vicente Franz Cecim, the writer from the Amazon, and I read the first pages of his book *oÓ: Desnutrir a pedra* (2008) while I was on the plane. And something clicked: that sudden moment when the film appears in your mind, as a whole; it takes off, comes into existence in its own right without actually existing yet. The same thing happened to me with *Still Life*: there was also a click, and suddenly the film appeared before me. After that it was very complicated to make. With *Fordlândia Malaise* it was the same: the structure came out of that, a sudden flash.

The opening sequence functions as a flashback through the images from the Ford archives. Your way of filming and editing these images uses a different strategy from the one in your previous films: after working with slowing down and re-framing the images of the dictatorship, now you work with serialising, repeating and speeding up the images, even with a flicker effect. Why did you choose this new visual and discursive strategy?

The structure initially had three parts: the first was a visual history of Fordlândia told by the Americans, through the images produced by the Ford Motor Company; the second focused on the tension between the strong memories, embedded in the Fordist structures, and the weak memories,

conveyed orally; and finally, the sequence in the graveyard, of Benjaminian quality, as if the angel of history had managed to stop the tempest that drags it into the future and called for the vanquished to rise up, bringing their voices into the present, changing the course of history. Then, after production had started, a fourth, shorter part was added.

When I was working on the editing process, thinking about how I could create this visual history, I realised that the archive images constituted what people already knew about the North American project, and that if I focused too much on them, I would be perpetuating the dominant narrative (Figure 6). Furthermore, it made no sense to immerse myself in those images to show what had been repressed. It made no sense to use slow motion to create a counter-archive. I wanted to get out of those images quickly, not give the audience too much time with them, so I decided to speed them up instead of slowing them down, using an interstitial montage, and through those interstices, to reveal what was—and still is—latent in them, because the problems aren't just in the past; they are a reality that endures: the women, obnubilated by the male world; the power of nature, which is not a mere resource as capitalism and religion would have us believe; the workers, etc. The aim was to use the soundtrack and the images to create a kind of revolution: of the people, of nature, and of the images themselves.

The landscape of Fordlândia is an open-air archive of its recent history, through the marks and vestiges that the Ford Motor Company has left on the terrain: the destruction of the jungle, the construction of buildings, streets and highways, the parcelling of the land, etc. Your way of filming this landscape adopts a two-edged strate-

gy that is descriptive—in the static shots and the pans at ground level—and also performative—in the aerial pans. How much is there of reaction and how much of planning in this way of filming?
There was no planning, and in fact that was the difficulty. How can you film something when you don't know how it will be presented or where it is going to be shown? Hence the importance of the production process through micro-situations, as I explained before. I'll give an example. I knew that I wanted to deal with the power issues that the Ford project raised. The water tower, a visual and architectural symbol of that power, would therefore be a key structure that would be filmed in any case. Then I asked myself, if I could only film a small number of shots of Fordlândia and I had to limit them to the water tower, how would I film it? I knew that I wanted to see Fordlândia from the perspective of the tower, or at least at that height: that is the shot that signals the beginning of the second part of the film and that maintains the integrity of a sequence shot that in this case is circular. But I also knew I would have to go beyond this power symbolically, placing the camera above the

Figure 6. Ford Motor Company archive photograph included in *Fordlândia Malaise* (2019)

Figure 7. Final image in *Fordlândia Malaise* (2019)

level of the tower; basically, to go above the maximum height of Ford's tallest construction. That is the last shot in the film, when we finally leave Ford's history (Figure 7). The whole shooting process was very physical, combining spontaneity with rationality.

When and why did you decide to use a camera drone?

When I started preparing the trip and I thought about the equipment I would take, I realised it was important to get a sense of how the urban layout had marked the land, to be able to see the scars it had left. To do this, I would have to observe it from above, taking advantage of the vertical perspective, so I decided to take a drone with me. Later, at the site, I became aware of a paradox: I was filming a region that had suffered terrible violence with a machine of vision that is itself an instrument of power. This led me to try other ways of handling the drone and to take advantage of its versatility, trying to overcome the ideological apparatus inherent in the instrument itself. This aspect also involved the connection to the body, and not just to the gaze. I didn't look through the drone; I looked *with* the drone, trying to see what it saw not through the screen but through its physical relationship with the space. And always accompanying it, insofar as was possible, keeping myself in movement, sometimes bringing it very close to my own body.

The disembodied voices of the inhabitants of Fordlândia, meanwhile, fill the gaps in the Ford Archives and create another discourse about the local history. Who are these informants? Where did you find them?

The first thing I did when I got to Fordlândia was to try to get in contact with some of its inhabitants, so I went straight to the church, which is located on a promontory in the middle of the region, because I was sure the local priest would

know the community. He was the one who introduced me to Fordlândia's present, telling me its recent history. I was especially interested in finding older women, to get to know a point of view that hasn't been given attention—this is a history told by men—and, at the same time, to hear memories that were closer to a bygone era. What happened next was a succession of meetings where one person led me to another. I spoke to Raimunda da Silva, a woman of more than seventy who had arrived in Fordlândia when she was just a little girl, with her parents, who worked there—and she herself ended up working in the rubber plantation. I found the children by accident: they were playing next to the basketball court and I started talking to them. One very important person was Maria do Carmo Barreto, a former teacher born in Fordlândia who now looks after the graveyard. I talked to her again in 2019, on a second trip I made to Fordlândia, and more recently in 2021. This is a project I decided to take further due to the complexity of the place, its inhabitants and its history, and what it reveals to us about our world today. Júnior Brito, who composed and wrote the music featured at the end of the movie, was one of the key people for the film: I am still in contact with him and I filmed him again in 2019 and 2021. In the film, I decided only to use their voices and not to turn these people into "characters" because I was interested in the collective dimension of history and the power of the spoken word. Right now I am editing the second part of what will become a diptych, with *Fordlândia Malaise* as the first panel. It is going to be called *Fordlândia Panacea* and it is based on recent findings on site, placing the focus on the big gap in the history of this former company town: What was there before the Ford Motor Company arrived?

And finally, why did you decide to end the film in colour?

It was a spontaneous process. The film was conceived of in three parts, as I explained before.

While I was editing, I decided to put in the shot of Isaac, the dancing child: every time I started filming him, he would start dancing, and he would stop when he decided to; it didn't matter whether the camera was still filming him, whether the stage was still set for him (Figure 8). He had—and has—the freedom to leave the scene when he wants to; it is the freedom of the body, of a de-colonised time in opposition to the industrialised time imposed by Ford. As you said, it is the future of the present, within the potential life that Fordlândia has today. ∎

NOTES

1 This text has been written as part of the research project "Cartografías del Cine de Movilidad en el Atlántico Hispánico" [Cinematic Cartographies of Mobility in the Hispanic Atlantic] (CSO2017-85290-P), financed by the Ministry of Science and Innovation-State Research Agency, and funds from the ERDF.

2 The years of the Salazar dictatorship can actually be broken down into various political stages: the Military Dictatorship (1926-1928); the National Dictatorship (1928-1933); and the *Estado Novo* (1933-1974). Taken together, these stages comprise the longest lasting authoritarian regime in Western Europe in the 20th century. António de Oliveira Salazar was prime minister from 1932 to 1968, which is why his name is often used to identify the whole period.

3 La *Missão Cinegráfica às Colónias de África* was an initiative of Portugal's Ministry of the Colonies in 1938 to promote and unite the Portuguese empire through the production of a series of films in territories under colonial rule: Guinea, São Tomé and Príncipe, Angola, Cape Verde and Mozambique.

4 The *Polícia Internacional e de Defesa do Estado* (PIDE) was the political and investigative police force responsible for matters related to the foreign service, borders and state security from 1945 to 1969. From 1969 until its dissolution in 1974, it was known as the *Direção-Geral de Segurança* (DGS).

5   The Portuguese army's film archives, the *Centro de Audiovisuais do Exército* (CAVE), contains all the photographs and footage taken by the *Secção Fotográfica e Cinematográfica do Exército* since its creation in 1917.

6   Susana de Sousa Dias is referring here to the program *Os Grandes Portugueses*, broadcast on Radio Televisão Portuguesa (RTP) from October 2006 to March 2007.

7   This text has not been published in English but does have a Spanish translation: Didi-Huberman, G. (2012). *Ante el tiempo. Historia del arte y anacronismo de las imágenes*. Buenos Aires: Adriana Hidalgo Editora.

8   English translation: Didi-Huberman, G. (2017). *The Surviving Image: Phantoms of Time and Time of Phantoms: Aby Warburg's History of Art*. University Park: Pennsylvania State University Press.

9   English translation: Didi-Huberman, G. (2009). *Confronting Images: Questioning the Ends of a Certain History of Art*. University Park: Pennsylvania State University Press.

10   Gilberto de Mello Freyre was a Brazilian sociologist, anthropologist and writer. His best-known work is *Casa-Grande & Senzala* (Freyre, 1933), a book that analyses social, sexual and racial relations between Portuguese settlers and African slaves in Brazil and argues for the virtues of miscegenation, developing the ideological construction referred to here by de Sousa Dias.

REFERENCES

Armas, M. (2012). Cinéma du Réel: Susana de Sousa Dias (I). *Lumière*. Retrieved from http://www.elumiere.net/exclusivo_web/reel12/sousa_01.php

Cecim, V. F. (2008). *oÓ: Desnutrir a pedra*. Belo Horizonte: Tessitura Editora.

Derrida, J. (1997). *Mal de archivo. Una impresión freudiana*. Madrid: Editorial Trotta.

Dias, S. de S. (2018). Estação Total: notas sobre um projeto em curso. In Various Authors, *Suspended Spaces #4: a partilha dos esquecimentos* (pp. 153-159). Lisbon: Sistema Solar.

Didi-Huberman, G. (1990). *Devant l'image. Questions posées aux fins d'une histoire de l'art*. París: Les Éditions de Minuit.

Didi-Huberman, G. (2000). *Devant le temps. Histoire de l'art et anachronisme des images*. Paris: Les Éditions de Minuit.

Didi-Huberman, G. (2002). *L'image survivante. Histoire de l'art et temps des fantômes selon Aby Warburg*. Paris: Les Éditions de Minuit.

Freyre, G. (1933). *Casa-Grande & Senzala*. Río de Janeiro: Livraria Maia & Schmidt.

García Ambruñeiras, I. (2014). Explorando la memoria traumática: Susana de Sousa Dias y el archivo salazar-

Figure 8. Isaac in *Fordlândia Malaise* (2019)

ista. In H. Muñoz Fernández & I. Villarmea Álvarez (eds.), *Jugar con la memoria. El cine portugués en el siglo XXI* (pp. 162-182). Santander: Shangrila.

Grandin, G. (2009). *Fordlandia: The rise and fall of Henry Ford's Forgotten Jungle City*. New York: Metropolitan Books.

Lourenço, E. (1976). *O fascismo nunca existiu*. Lisbon: Dom Quixote.

Rancière, J. (2013). *Figuras de la historia*. Buenos Aires: Eterna Cadencia.

Traverso, E. (2007). *El pasado, instrucciones de uso: historia, memoria, política*. Valencia: Marcial Pons.

White, H. (1988). Historiography and Historiophoty. *The American Historical Review*, *93*(5), 1.193-1.199. https://doi.org/10.2307/1873534

SUSANA DE SOUSA DIAS. RECONSTRUCTING THE REPRESSED VISUAL ARCHIVE

Abstract
Interview with the Portuguese filmmaker Susana de Sousa Dias about her creative work with images from police files and colonial archives.

Key words
Susana de Sousa Dias; Portuguese cinema; Documentary cinema; Salazar dictatorship; Portuguese Colonial War; Collective memory; Archive images; Photography.

Authors
Iván Villarmea Álvarez holds a PhD in art history from Universidad de Zaragoza and is visiting assistant professor with the Faculty of Letters at Universidade de Coimbra, as well as a researcher with the Centre for Interdisciplinary Studies at the same university (CEIS20-UC) and a member of the work team on the research project "Crisis and Hope: Structures of Feelings and their Representation in Contemporary Cinema" (PID2020-114338GB-I00). He has published the book *Documenting Cityscapes: Urban Change in Contemporary Non-fiction Film* (Wallflower Press, 2015) and co-edited the collections *Jugar con la memoria. El cine portugués en el siglo XXI* (Shangri-la, 2014; with Horacio Muñoz Fernández) and *New Approaches to Cinematic Space* (Routledge, 2019; with Filipa Rosário). Contact: ivillarmea@gmail.com.

Nieves Limón Serrano received her PhD with International Honours in communication media research from Universidad Carlos III de Madrid, for which she won the Extraordinary Doctorate Award. She holds a master's in the history of contemporary art and visual culture (MNCARS, UCM and UAM), and currently works as a professor and researcher with the Faculty of Communication at Universidad de Castilla-La Mancha. She is a member of the research project "Cinematic Cartographies of Mobility in the Hispanic Atlantic" (CSO2017-85290-P). Her research has been published by publishers such as Peter Lang, McGraw Hill, and Pirámide, and in academic journals such as *Journal of Latin American Cultural Studies*, *Catalan Journal of Communication & Cultural Studies, and Historia y Comunicación Social*. She is also the editorial secretary for the journal *Estudios sobre el Mensaje Periodístico*. Contact: nieves.limon@uclm.es.

SUSANA DE SOUSA DIAS. RECONSTRUIR EL ARCHIVO VISUAL REPRIMIDO

Resumen
Entrevista con la cineasta portuguesa Susana de Sousa Dias sobre su trabajo creativo con imágenes de archivos policiales y coloniales.

Palabras clave
Susana de Sousa Dias; cine portugués; cine documental; dictadura salazarista; guerra colonial; memoria colectiva; imágenes de archivo; fotografía.

Autores
Iván Villarmea Álvarez (A Coruña, 1981) es doctor en Historia del Arte por la Universidad de Zaragoza, profesor auxiliar invitado en la Facultad de Letras de la Universidad de Coimbra, investigador integrado en el Centro de Estudios Interdisciplinares de dicha universidad (CEIS20-UC) y miembro del equipo de trabajo del proyecto de investigación «Crisis y esperanza: estructuras de sentimientos y su representación en el cine contemporáneo» (PID2020-114338GB-I00). Ha publicado el libro *Documenting cityscapes. Urban change in contemporary non-fiction film* (Wallflower Press, 2015) y coeditado los volúmenes *Jugar con la memoria. El cine portugués en el siglo XXI* (Shangrila, 2014; con Horacio Muñoz Fernández) y *New approaches to cinematic space* (Routledge, 2019; con Filipa Rosário). Contacto: ivillarmea@gmail.com.

Nieves Limón Serrano (Madrid, 1983) es doctora con Mención Internacional en Investigación en Medios de Comunicación por la Universidad Carlos III de Madrid y Premio Extraordinario de Doctorado. Máster en Historia del Arte Contemporáneo y Cultura Visual (MNCARS, UCM y UAM), actualmente es profesora e investigadora en la Facultad de Comunicación de la Universidad de Castilla-La Mancha. Forma parte del proyecto de investigación «Cartografías del Cine de Movilidad en el Atlántico Hispánico» (CSO2017-85290-P). Algunas de sus investigaciones se han publicado en editoriales como *Peter Lang*, *McGraw Hill* o *Pirámide* y en revistas académicas como *Journal of Latin American Cultural Studies*, *Catalan Journal of Communication & Cultural Studies*, *Historia y Comunicación Social* o *Estudios sobre el Mensaje Periodístico*, revista de la que es Secretaria de Redacción. Contacto: nieves.limon@uclm.es.