COUNTER-VISUALITIES OF EXTRACTION: ARCHIVAL FRICTIONS IN THE AFTERLIVES OF PETRO-COLONIALISM

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introduction

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Film and photography have long operated as technologies of colonialism, particularly in the context of oil exploration and corporate expansion in the Persian Gulf. Between the 1920s and 1960s, oil corporations like British Petroleum (BP) and the Anglo-Persian Oil Company (APOC) or Anglo-Iranian Oil Company (AIOC) strategically employed a variety of media, from films to postcards, to legitimize and naturalize their extraction activities and corporate presence. As Carola Hein and Mohamad Sedighi (2016: 351) write: "Petroleum actors' investments go beyond the physical presence of industrial spaces: they are also active in the creation of narratives and representations of the petroleumscape." These representations framed oil extraction as a marker of progress and, at the same time, they obscured the exploitative practices and socio-environmental consequences. These visual productions shaped perceptions of local landscapes, labor, and populations to align with corporate agendas. In doing so, cinema and photography became an instrument that both archived and produced a sanctioned version of history.

Recently, Iranian-born, research-based artists in the diaspora have begun to critically examine the legacies of corporate visuality. Nariman Massoumi (Teheran, 1980; based in Bristol) and Sanaz Sohrabi (Teheran 1988; based in Montréal) are filmmakers that consider the visual archives of these oil companies as *instruments of governance*. For them, archives are dispositifs that not only store the content of the past but actively produce it, an understanding that has shaped archival scholarship since Jacques Derrida's *Archive Fever* (1996), published at an early stage of the so-called "archival turn" of the 1990s, when processes of digitalization began making archives available. It is in this context that concepts like "an-archive" (Ernst, 2015), "counter-archive" (Amad, 2010) or "anti-archive" (Kashmere, 2018) become relevant, as they emphasize that archives contain both "conservational and destructive functions" (Kashmere, 2018: 15).

If Sohrabi and Massoumi treat archives as contested spaces it is because, following Renée Green's (2014) notion of "archival lacunae," they understand that these dispositifs are formed not only by its holdings but also by its absences. The hidden contents or alternative narratives that are embedded within the archive's positivist conception of history are revealed through the disassembly and reassembly of moving-images, a filmic practice Marcia Landy (2015) terms "counter-historicizing." Gestures, bodies, affects, and voices that defy official histories linger in the margins of colonial archives. The echoes of these *absent centers* can destabilize the dominant linear narratives of modernization. ∎

discussion

1. Both of your works engage with visual archives to expose how film and photography were instrumental in legitimizing and naturalizing colonial oil economies. These narratives are embedded within their visual regimes, but you demonstrate that alternative histories exist within them, and that they can be filmically reconstructed. To create these counter-histories (or counter-visualities) you use different formal strategies. Both approaches pursue, however, the same goal: to foreground what colonial visuality conceals. Sanaz employs magnification-based techniques, from digital re-scaling to material enlargement, while Massoumi often works with text-visual juxtaposition. Why did you decide to use these specific strategies to intervene in or subvert the visual regimes of colonial archives?

Sanaz Sohrabi

It is about recreating the encounter and questioning how we arrive at images, and how images arrive at us. It is very important for me to think about expanding an image sonically, spatially, and materially. During fieldwork in an archive, I began using the magnifying glass to see whether I could find any bodies in the shadows of industrial buildings, camouflaged by large machinery and alienated by the external documentarian frame of the images. A search to encounter and magnify the eerie instances when flesh became one with infrastructure. This is why I am very invested in exploring and "scaling" images both in space materially (through enlarged prints or projections) but also in the digital format (by de- and re-resolving pixels).

There is a space in which still images can move and transplant the reader and become a portal to an elsewhere and an elsewhen. Collective fingerprints from oil workers on strike, letters written by labour activists from prison declaring their political demands with great awareness of their historical role in shaping the nationalization movement not only in Iran but the broader West Asia, secret anticolonial pamphlets to be distributed across the oil towns, all amount to acts of refusals and solidarity hiding in plain sight in the archives.

Nariman Massoumi

These strategies were driven by a sense of responsibility for problematic contexts in which these images were originally produced and acquired. In *Pouring Water on Troubled Soil* (2023), I employed photographic stills, mainly drawn from British Petroleum's archives, because I found that they offered an effective contradistinction to the vivid Technicolour of *Persian Story* (1951), an unfinished corporate film commissioned by the Anglo-Iranian Oil Company (AIOC) and scripted by the Welsh poet Dylan Thomas to promote the company's operations in the city of Abadan, Iran, the centerpiece of British oil refining in the Middle East. The stills I found in the company's archive can be considered images that counter *Persian Story*'s acts of erasure. They were visual evidence of racial and social inequalities and simultaneously addressed the gaps and silences in Dylan Thomas's account. Adopting a photo-roman style with archival photographs helped me evoke a proto-cinematic sensibility, which supported the notion of a "film-in-the-making" or one emerging in the poet's imagination (hence the inclusion of moving images in the middle of the film), while simultaneously referencing the ethnographic lecture-slide travelogue and its vexed history. My approach was a combination of historical immersion (through sound), aimed at reconstituting a hidden and excluded past through its fragments, while acknowledging this restricted access. I sought to retain the integrity of the archive photographs while using aesthetic strategies to remind us of their status *as* images—images produced within the context of coloniality and hierarchical structures of subordination.

2. In both *One Images, Two Acts* (2020) and *Scenes of Extraction* (2023), you work with historical documents that audiences are not usually used to seeing on screen, yet you bring them to the foreground and make them central to your cinematic language. How do you think this approach shapes the viewer's sense of historical proximity or distance? And how does this notion of cinematic time interact with other temporal scales, like geological time, which is referenced in *One Image, Two Acts*?

Sanaz Sohrabi

Since colonial temporal logics condemn their subjects to a pre-history, one that is rendered unrepresentable via the modern systems and logics of distribution of time, I deliberately avoid a seamless chronology. Instead, my editing process often mirrors the structure of the archive itself—it becomes a kind of archival viewing table, where I invite the viewer to walk with me, to explore and question. This process involves a layered temporality. On one hand, I'm engaging with what Allan Sekula called the "archival gaze"—a mode of seeing that carries both historical and material distance. On the other, I'm interested in how archival absences and presences shape our perception of historical time. In the BP archive, for example, labour strikes are rarely pictured, but they are made visible through the expansive volume of secret reports by company officials on the worker unions' political activities. These documents expose "an omnipresent militarized gaze," even as workers' images remain absent. This dynamic—between what is shown and what is withheld—is central to how I think about cinematic time. It is not just about historical reconstruction, but about making room for what Ariella Azoulay calls the "distribution of the sensible": the political space shaped by what does and does not make it into the frame.

3. The title _Pouring Water on Troubled Oil_ alludes to a phrase written by Dylan Thomas to describe his work in Iran: "My job was to pour water on troubled oil." This phrase captures the AIOC's attempt to present its controversial presence in Abadan in a calming and benevolent light, despite rising tensions over oil nationalization. The film sought to depict Persia as an exotic and beautiful land while portraying the British company's activities as gentle, stabilizing, and beneficial—a carefully curated narrative aimed at "soothing" political unrest through imagery cooperation and development. One might say that your film "returns" the trouble to the soil by surfacing the very tensions, contradictions that the original film sought to erase or suppress. Could you speak about your process of reworking archival material as an act of counter-narration?

Nariman Massoumi

What I would add here is that the counterpart to _Persian Story_'s (and BP's films more generally) legitimization of colonial claims to territory and resources is its very monologic form, where the possibility for alternative meanings or autonomous voices is denied. Reconfiguring the archive as a space of resistance or remembrance is complex and hazardous particularly if one is working with corporate and colonial archives (like BP's) because, as Antoinette Burton has pointed out, such collections are not simply neutral sources of information but historical actors in their own right that serve imperial power and hegemony. There is a danger that films like _Persian Story_ give the impression that British Petroleum (BP) and other oil companies were in total control of their image-making and impervious to resistance. In this sense, the archive allows us to account for the historical contingency and contestation behind their construction of BP's oil imaginary. Thus, I was immediately struck by how Dylan Thomas's sardonic and unsettling account stood in direct opposition to the sanitized and civilizing narrative of oil and modernity in Iran he was assigned to write, and to the colourful prestige film _Persian Story_ eventually produced. This raised the notion of conceiving his letters (or extracts from them) as both a counter-history and as a set of notes for an unmade or unrealised film, a vision unrestrained by the company's propagandist agenda. In other words, the film Thomas _might_ have made.

Part of the task of creating a counter-history thus required a response that challenged this ideological perspective in form as well as content. Given the centrality and dominance of Thomas's voice, it was important to create space for contradictions, conflicts and dialogical interactions between his account and the wider historical reality he was immersed in. This included subtle choices in the edit and soundscape as well as more disruptive ones—such as the interruption to Thomas's voiceover narration (with the insertion of the oil worker's voice), the shift from black and white photographs to colour moving images in the middle of the film, or the removal of sound altogether during the section on the shanty town. Beyond their narrative purposes, these interventions seek to operate as Brechtian alienation devices, to break our accustomization with the persistence of Thomas's perspective, or to disrupt our suspension of disbelief and immersion in the film's photographic world, thereby reminding us of its construction from still images and archives.

4. Sanaz's works insist on the idea that the history of oil extraction is inseparable from the evolution of photographic and cinematic technologies. Visual technologies, such as early reflection seismography cameras, were initially developed to penetrate and visualize subterranean spaces. As described in her solo exhibition *Extraction Out of Frame* (2023), these technologies function as "apparatuses of seeing and destroying." From this perspective, the archive itself can be seen as a tool of extraction, but also as a site of resistance and reconfiguration. How do you perceive the relationship between these different forms of extraction—archival, data-driven, or resource-based? What possibilities or limits do you see in using "extraction" as a shared metaphor for these practices?

Sanaz Sohrabi

There is a clear connection between the history of photography and the history of oil extraction. When photography becomes a more common technology, it is also when there is the transition from coal to oil, so we can see that shift in the imperial use of coal, the steam ships, and trains to oil and airplanes. This transformation in the energy needs has been uniquely documented by the oil companies. So, the political life of the oil company's camera can reveal a lot about how that colonial encounter was and how it evolved. More so, there is a clear use of photography and what Harun Farocki has called "operational images" in using photography in seismographic tests and using images not as representation but as part of a scientific or military operation.

Nariman Massoumi

While my film does not explicitly draw on the kind of parallels you mention, I can see how its concerns or its construction may be considered relevant here. Mining metaphors are not uncommon to archival practices—the notion of searching and uncovering hidden or suppressed material seems to correspond productively and figuratively with the activity of extracting resources below the surface from subterranean depths, as Leo Goldsmith has discussed. These associations can be useful in considering the ways in which archival practices and image technologies can be implicated in the cultural and ideological logic of extractive capitalism and environmental destruction. However, I would stop short at drawing direct equivalences between what I consider to be quite different forms of activity, even if they are sometimes unified under the name of "extractivism." As Imre Szeman and Jennifer Wenzel have argued, we should be cautious of metaphorical inflation or conceptual creep given extractivism has become shorthand for any form of capitalist value generation or accumulation—on the one hand naming the material, violent instrumentalisation of the natural environment and, on the other, an ideological and cultural logic. Similarly, I'm mindful of drawing too close a correspondence between the activities you name because I wish to retain their methodological and political distinctions. Each of those activities can mean very different forms of exploitative relations depending on their purpose, nature and context. Even the exploration and exploitation of oil under colonialism has a different economic relation to that under postcolonialism. So, while archival mining can in one context be extractive and exploitative, in my work I see it precisely operating against the extractivist logic of *Persian Story* and its historical legitimization of British colonial claims to Iranian oil, by recuperating and rewriting the lost or buried material left in its wake back into history. In that sense, mining the archive becomes an act of rectification and reparation rather than exploitative extraction.

5. Building on this idea of visual extraction, your films, Sanaz, often employ Computer-Generated Images (CGI) to expose the limits of technologies designed to render space fully visible and knowable. In one extended sequence of *Scenes of Extraction*, you used AI to generate spatial renderings from early geological aerial surveys photographs and panoramic films of the Iranian oil concession. Could you elaborate on how you use CGI and speculative digital methods to disrupt these extractive scopic regimes?

Sanaz Sohrabi

For the creation of the CGI elements, I used early photogrammetry photographs produced by BP and processed them through various software programs designed to generate spatial maps from still images. The outcome was a series of fragmented renderings—glitchy, low-resolution visual reconstructions that revealed the limitations of these tools. My intention was to highlight the discrepancy between lived experience and the CGI's attempt to produce a complete, totalizing representation of space—one that suggests everything can be seen, mapped, and understood within its visual logic.

British Petroleum had long relied on visual technologies such as aerial photogrammetry and panoramic photography to construct an "all-seeing eye" that simultaneously documented and abstracted landscapes, labor, and infrastructural power. My use of CGI attempts to break that illusion—revealing the contradictions and failures within those scopic regimes and their desire to render space as fully knowable and controllable.

6. In *One Image, Two Acts* you investigate how oil companies in southwestern Iran reorganized the everyday lives of its workers via newly built towns. The "petro-modern" city of Abadan and other worker towns were instruments of social and economic regulation: housing, transportation, and public amenities were linked to labor schedules. Leisure spaces—parks, cinemas and other recreational facilities—were integrated to produce a controlled form of socialization, while essential services, like schools and hospitals, reinforced dependence on the industrial economy. These settlements are extensions of oil infrastructure. The film foregrounds the Gulf-coast oil metropolis as part of a "palimpsestic petroleumscape" (Hein and Sedighi, 2016)—a site in which colonial power projected modernity through built environments and media infrastructures. How do you understand the oil landscape as more than physical territory—how is it a media ecology shaped by intertwined regimes of labor, memory, and desire?

Sanaz Sohrabi

I referred to cinematic representations of landscape in the Iranian new wave—specifically Amir Naderi's 1984 film *The Runner* (*Davandeh*) and Ebrahim Golestan's 1961 documentary *A Fire* (*Yek Atash*)—to show how the cinematic language after the nationalization attempted to show that proximity and the ecological challenges of living and working close to the oil fields. For example, for those who grew up in Khuzestan or have relatives from the southwestern province in Iran, oil stands for many things; it is always a placeholder for something intangible and beyond its material dimension. Oil is a story: childhood memories, the oil company's special school stationery for workers' children, familial migratory paths, or night picnics by the 'gas flares' popularly known as 'Atisha' in Ahvaz. In other words, oil has a residual effect on memory for those who have lived in proximity to it.

7. Your works interrogate the relationship between extractive infrastructures and modes of belonging or exclusion, whether through migration, displacement or fractured archives. How do you see your practice as contributing to a broader understanding of how extractive regimes shape postcolonial subjectivities—not just economically or environmentally, but also visually and affectively?

Sanaz Sohrabi

I approach the archive as a battleground wherein I have to construct through absences and retrieve the voices of its workers from the shadows of extraction. I aim to continue along the path that the oil workers began over a century ago, and to look beyond the nostalgic imagery of petro-utopias. Archive is a verb: it sees and it silences. Now more than ever, we need to start by weaving and reading through these silences in the archives.

Visual ethnography of archives of extraction is very important to think about how labour has always been central and integral to colonial archives—especially when we think about mono-commodities whether they are industrial or agricultural. Images are full-fledged historical actors and are parts and parcel of the imperial conditions of extraction from which they have been produced, and how we read them, sense them, unpack them and "listen" to them is an important element in interrogating the archives as the visual-discursive structure.

The archives of British Petroleum (BP), which started its operations in Iran in 1908 until the nationalization of the oil industry took place in 1951, never encompassed the full picture for me. If we think of the archives as the commons and not the past, as Ariella Azoulay argues, we are then able to read through these shadows, absences, and shared struggles and not assume the archive as merely a source for historical facts. Images of oil in the BP Archives consist of a foreground and a background. Those inhabiting the shadow economy of extraction in the background were coded through racial difference and dispossessed of the wealth generated by the same machinery of oil.

I grew up listening to these stories from my uncles and relatives who had worked for the National Iranian Oil Company (NIOC), known before the nationalization of the oil industry took effect in 1951 as the Anglo-Iranian Oil Company (AIOC). I would often find objects with the NIOC logo on them in our household. The prevalent nostalgic image of oil is deeply troubled by a violent extractive logic whose past has been pushed to the margins of history by both the national and corporate narratives, rendering invisible the unequal social footprints and ecological devastations caused by the oil industry set against its colonial legacy. The story of oil's establishment in Iran sheds light on how corporate narratives of beginnings are colonial constructs used to marginalize other forms of historical storytelling that can reveal social experiences of oil from the perspectives of oil-producing countries in Western Asia and North Africa.

8. Throughout *Pouring Water on Troubled Oil*, a complex relationship is established between the archival photographs and the voice-over drawn from Dylan Thomas's letters to Caitlin Thomas and Pearl Kazin. Sometimes the images directly illustrate his text, but at other moments there's a deliberate tension or even contradiction. This text-visual dissonance occurs, for example, when juxtaposing photos of unveiled Iranian women marching on strike (not an uncommon image before the Islamic revolution) with Thomas's line about women always being "wrapped." How do you navigate this interplay between image and sound to build a multi-layered narrative? What guides you in deciding when to align or intentionally misalign text and image?

Nariman Massoumi

One of the central benefits of constructing the film principally from photographs is that photographic stillness allows Thomas's elaborate prose to be absorbed, the intricate language inviting their own virtual images that align or conflict with those on screen. As mentioned above, I built the film on the concept of Thomas's unmade film while trying to retain the integrity of his original epistolary form. This perspective required a close correspondence between voiceover and images, but I would like to think that even when aligned with the voice, the images have their own enunciations and contradictions open to interpretation, beyond the intentions of the photographer or my arrangement of them in the film. Hence, I placed great emphasis on silences and gaps in the voiceover to allow space for the viewer's own analysis of the images. The soundscape played a key role here in "unmuting" the oil encounter, adding offscreen space and a cinematic tempo-rality. By imagining and reconstructing the profilmic scene through sound, each photograph we are viewing emerges as one instance captured in a broader set of possibilities. Of course, there were significant gaps in Thomas' own account. I chose not to decide on the precise reason for these gaps—whether they were a limitation of Thomas's own understanding or experience, or of the available archival evidence. His writing at times suffers from Orientalist tropes although not always conventionally so. In the case you cite, Thomas writes of women wrapping themselves to hide their poverty ("it is their only possession"). While this does not strictly follow the racialised perspective of veiled Iranian women as simply agentless victims of patriarchy, it felt appropriate to address the power dynamics by opening the film to the agency of veiled and unveiled women involved in the nationalisation movement and raising the question of what Dylan Thomas may or may have not known or encountered.

9. In addition to Dylan Thomas's private letters, the film brings in two anonymously authored letters, one published in the political newspaper *Iran-e Ma* and the other in the women's magazine *Ettelā'āt-e Bānuvān*. One reads: "The English believe that the people of Iran will forever remain in a backward state and never imagine that ten thousand workers in a remote desert will rise up and strike against them." By foregrounding these epistles—whose authorship is deliberately obscured—the film problematizes conventional notions of testimony: the very invisibility of these oil workers becomes a form of resistance, suggesting that revolutionary potential often resides in those whom history has rendered faceless. How do you negotiate the dynamics between private correspondences (with a known authorial presence) and anonymously published missives (whose authors remain uncredited)?

Nariman Massoumi

That's a fascinating and challenging question, which I am unsure if I have a completely satisfying answer to! Through the voice of an "oil worker" I sought to disrupt Thomas's epistemic authority and introduce the idea of the subjects of the photographs "speaking back" - whether the addressee is the oil company, Dylan Thomas, the photographer producing the ethnographic representation or the audience. As you say, the voice does not function in the same way as conventional forms of testimony. I conceived it not as the voice of an individual but one representing a collective history of struggle, given the centrality of oil workers to the course of events in 1951 (and, of course, later in the revolution of 1979). This was partly inspired by the anonymity and sense of collectivity emerging from the main source, a letter from 1928 signed simply "Khuzestani", meaning a person from Khuzestan (the Southwestern Province where oil operations were located). James C. Scott defines "hidden transcripts" as discourse that takes place "offstage" from the public transcripts that take place between dominant and subordinate actors. Hidden transcripts of the dominated can reveal aspects of agency and resistance concealed from the public performance of deference to power. So, both Khuzestani and Thomas's letters might be read as hidden transcripts of *Persian Story* and the oil company's public discourse. Thomas's correspondences were private, but his language had a public address, and he directly incorporated sections from his letters into his 1951 BBC radio broadcast Persian Oil (appearing at the end of my film). As Thomas occupies a position of dominance with respect to the oil workers, placing Khuzestani in the film can be read as also a hidden transcript or comment on Thomas's account. It was therefore important for me that the oil worker's voice had its own agenda and an authoritative delivery to match Thomas's one, rather than taking the form of a response to a question or an interview with a localized accent. The film thus tries to reconfigure what counts as public and private and plays with the boundaries of what remains on and offstage.

10. Sanaz, in your forthcoming film, *An Incomplete Calendar* (2026), you explore how OPEC member states utilized visual culture, such as magazines, newsreels, and stamps, to construct narratives of resource nationalism and postcolonial identity. Do you perceive these postcolonial image policies as a rupture from the colonial petrovisuality of the past, or do they represent a reconfiguration that still bears traces of earlier visual regimes?

Sanaz Sohrabi

There is a clear tension between continuity and rupture in the visual strategies used by OPEC states after nationalization. In my research, I've explored how these image policies both challenged and inherited aspects of earlier scopic regimes. In this sense, it is crucial to understand that "scopic regimes of oil" are not merely styles of seeing, but that they are visually and culturally grounded, deeply tied to systems of knowledge and authority. The BP archive, for example, organized its visual and textual materials in ways that "disconnected, dispossessed, and displaced" bodies and spaces from their historical relations to land. Nowadays, even in postcolonial contexts, this legacy persists. The distribution of presences and absences in state-produced imagery still reflects the intertwined relationship of aesthetics and politics. My work seeks to navigate these continuities—not to resolve them, but to make them legible as part of a longer history of visual authority. ∎

conclusions

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As we have seen, Sohrabi and Massoumi's practices challenge the notion of the oil audiovisual archive as a mere repository of memory, working instead with it as a contested space that underscores the power of images in producing and legitimizing colonial narratives. Through a remarkable diversity of formal strategies and a complex, layered treatment of temporality, we witness a transformation of archival materials into a performative device of counter-historicization—one capable of dismantling the colonial visual regime and opening up the possibility of new genealogies and rewritings of the collective memories of the Persian Gulf. Both filmmakers approach their work through a critique of visual extractivism, finding in digital technologies of vision—traditionally associated with control and domination—tools that can be re-signified to make visible the zones of shadow: the bodies, gestures, and voices that were left outside the frame. ∎

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COUNTER-VISUALITIES OF EXTRACTION: ARCHIVAL FRICTIONS IN THE AFTERLIVES OF PETRO-COLONIALISM

CONTRAVISUALIDADES DE LA EXTRACCIÓN: FRICCIONES ARCHIVÍSTICAS MÁS ALLÁ DEL PETRO-COLONIALISMO

Abstract

This interview examines the film practices of Sanaz Sohrabi and Nariman Massoumi, two artists of Iranian origin whose works explore the visual legacies of petro-colonialism in the Persian Gulf. Through a critical analysis of corporate film and photographic archives, the filmmakers reveal how cinema and photography historically functioned as technologies that simultaneously legitimized narratives of modernization while concealing labor struggles, socio-environmental violence, and structural inequalities. The formal strategies employed by these artists approach the archive as a dispositif marked by absences, silences, and extractive logics. The conversation considers how their works destabilize dominant scopic regimes, reactivating buried histories of resistance. Through this interview, we see how contemporary film practices grounded in archival materials can open new genealogies of the Persian Gulf's visual history, transforming extractive visualities into sites of critical reinscription and ecological and political attunement.

Key words

Petro-colonialism, archival films, media technologies, extractivism, visual regimes, iranian cinema, oil infrastructures, postcolonial studies, documentary practices, image politics.

Resumen

Esta entrevista analiza las prácticas fílmicas de Sanaz Sohrabi y Nariman Massoumi, dos artistas de origen iraní cuyas obras examinan los legados visuales del petro-colonialismo en el Golfo Pérsico. A través de un análisis crítico de archivos fílmicos y fotográficos corporativos, los cineastas muestran cómo el cine y la fotografía actuaron históricamente como tecnologías que a la vez legitimaron discursos de modernización mientras ocultaban luchas laborales, violencias socioambientales y desigualdades estructurales. Las estrategias formales usadas por estos artistas abordan el archivo como un dispositivo marcado por ausencias, silencios y lógicas extractivas. La conversación examina cómo sus obras desestabilizan los regímenes escópicos dominantes, reactivando historias de resistencia enterradas. Con esta entrevista vemos cómo las prácticas fílmicas contemporáneas basadas en el trabajo con materiales de archivo pueden abrir nuevas genealogías de la historia visual del Golfo Pérsico, transformando visualidades extractivas en espacios de reinscripción crítica y sensibilidad ecológica y política.

Palabras clave

Petrocolonialismo, cine de archivo, tecnologías mediáticas, extractivismo, regímenes visuales, cine iraní, infraestructuras petroleras, estudios poscoloniales, prácticas documentales, política de la imagen.

\(DIS)AGREEMENTS

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