

February 16-18, 2011

A conference exploring
the films of women
filmmakers in
contemporary Brazil



NEWCOMB
COLLEGE
INSTITUTE



Conference Program

Wednesday, February 16th

6:30 PM SCREENING

Hillel House, 912 Broadway
Welcome and Introduction: Ana M. López and Rebecca Atencio (Tulane University)

Lúcia Murat presents:
Maré, nossa história de amor

Reception to follow



Lúcia Murat



Filmmaker Lúcia Murat began her career working as a television and newspaper journalist. She was responsible for the educational series "Testemunho," about the history of Brazil and its people. While working in television, Murat also completed *O caso eu conto como o caso foi*, a series of short films based on Brazilian literature classics and *Mulheres no cinema*, about women in the Brazilian film industry.

Murat participated in the leftist guerilla movement against the military dictatorship in the late 1960s and was arrested and tortured in prison. This experience has been highly influential in her work. She is among the most sensitive and critical directors in contemporary Brazilian cinema.

Murat's film credits include various award-winning works including: *Que bom te ver viva* (1989, How Nice to See You Alive) *Doces Poderes* (1996, Sweet Power), *Brava Gente Brasileira* (2000, Brave Brazilian People), *Quase dois irmãos* (2004, Almost Brothers), and *Olhar estrangeiro* (2006, The Foreign Gaze).

Maré, nossa história de amor (2007, Another Love Story) is her latest film and, on the surface, represents a significant departure from her prior work. *Maré* is a love story loosely indebted to *Romeo and Juliet*. It is also a musical somewhat a la *West Side Story*: Analídia and Jonatha, teenagers from feuding favela groups discover a neutral ground in the space of an NGO sponsored dance initiative where music and dance give them the freedom to let their love blossom and to attempt overcome the differences that otherwise rule their lives.

<http://www.mareofilme.com.br/>

Thursday, February 17th

Greenleaf Conference Room, Jones Hall,
Tulane University

9:00 AM

Continental Breakfast

9:30-11:00 AM PANEL

The Retomada, Violence and Citizenship

*Cacilda Rêgo (Utah State University): “Mulheres da Retomada after the Retomada”

Jeremy Lehen (University of New Mexico):
“(Re)Creating the *State of Exception* in Lúcia Murat”

Marguerite Itamar Harrison (Smith College): “The Camera Lens as an Anti-Dictatorship Device in the Work of Brazilian Filmmakers Lúcia Murat and Tata Amaral”

11:15-1:45 PM SCREENING

Race Room, Lavin Bernick Center

Post-Retomada Women: New Voices, New Eyes

Followed by lunch

Presented and curated by **João Luis Vieira** (Universidade Federal Fluminense) in collaboration with Inês Eisengart (Universidade Federal Fluminense).

Babás Experimental documentary, dir. Consuelo Lins (2010, 20 min, Rio de Janeiro).

Director Consuelo Lins will be in attendance.



Consuelo Lins

Autobiographical reflections on the presence of nannies in the daily life of Rio. Genuine affective bonds are incapable of dissolving the layers of oppression which still echo the period of black slavery. It incorporates photos, home movies, newspaper ads and contemporary images of nannies and children shot on the beaches and parks of Rio.

Olhos de Ressaca Experimental documentary, dir. Petra Costa (2009, 18 min, Rio de Janeiro).

Director Petra Costa will be in attendance.



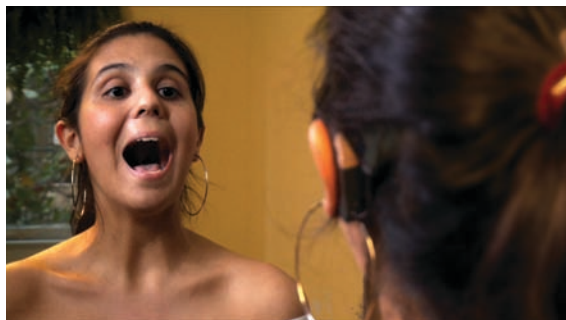
Petra Costa

Vera and Gabriel have been married for sixty years. They recall their own history: the first flirtation, the birth of their children, life, aging. Those memories are constructed upon family films which weave an affective and dreamy world mixed with images past and present that suggest a personal and existential diary about love and death.

2009 Rio de Janeiro International Film Festival (Prize ASCINE-RJ); 2009 Gramado Film Festival (Special Jury Prize and Best Short in the Students' Jury); 2009 Rio de Janeiro International Film Festival (Best Short); 2009 São Paulo International Short Film Festival (10 best Brazilian Films, Popular Jury); 2009 Goiânia Short Film Festival (Best Short); The Cine Las Americas International Film Festival 2009 (Best Documentary Short).



Dois Mundos Documentary, dir. Thereza Jessouroun (2009, 15 min, Rio de Janeiro).



The sound world experience of deaf people who underwent cochlear implants and use hearing aids. 2010 FEMINA-International Festival of Women's Films (Great Prize FEMINA); 2009 Brasília Film Festival (Best Sound); 2009 Vitória Cine Video (Best Documentary, Best Film Popular Jury).

Handebol Fiction, dir. Anita Rocha da Silveira (2010, 19 min, Rio de Janeiro).



Bia is a girl like so many others: she likes rock, handball... and blood. 2010 Rio de Janeiro International Film Festival (Special Jury Prize). Prêmio Especial do Júri no Curta Cinema - Festival Internacional de Curtas do Rio de Janeiro 2010.

Dez Elefantes Fiction, dir. Eva Randolph (2008, 15 min, Rio de Janeiro).



Clara is 8 years old and lives with her mother and brother in the countryside. The children play hide and seek. Small incidents occur...

2008 Locarno International Film Festival (Golden Leopard); 2008 Kodak Film School Competition (Kodak Film School Award), 2009 Brazilian Festival of Film Schools (Best Cinematography).

2:00- 3:30 PM PANEL

Greenleaf Conference Room, Jones Hall

New Media/New Visions

*Sophia Beal (Tulane University): "Aging Skin: Reflections on Petra Costa's *Olhos de ressaca*"

Esther Hamburger (Universidade de São Paulo): "A Brazilian Poetic Eye on Bosnia"

Simone Osthoff (Pennsylvania State University): "Quasi Cinema: Women and the Moving Image in the Visual Arts"

3:45-5:15 PM PANEL

Greenleaf Conference Room, Jones Hall

Retratos no Documentário Brasileiro Contemporâneo Feito por Mulheres

Alessandra Brandão (Unisul): "Retrato de uma Mulher em Trânsito"

Cláudia Cardoso Mesquita (Universidade Federal de Santa Catarina) "*Vida* (Paula Gaitán, 2008): Urdiduras de Memória e História"

*Ramayana Lira (Universidade do Sul de Santa Catarina) "A Presença e(m) a *Falta que me faz*"



5:30 PM SCREENING

Stone Auditorium, Woldenberg Art Center

Sandra Kogut presents:
Mutum

Reception to follow



Sandra Kogut



A video artist and documentarian, Kogut grew up in Brazil, spent more than a decade in France and now lives in the United States. Since 1984, she has performed, written, directed and produced theater, documentary and musical television, advertisements, videos and films. Between 1992 and 1993 she worked as an art editor for Globograph (Globo Network). In collaboration with Pontifícia Universidade Católica in Rio de Janeiro, she developed Teleeyes, an art installation on the Internet. Kogut studied philosophy and Communications at the Pontifícia Universidade Católica in Rio de Janeiro, Brazil and studied video at Video Free America in San Francisco. Among her installations are *Video Cabinas* (1990, Video Cabins) and *Cabine video number 1* (1988, Video Cabin Number 1).

Kogut's directorial credits encompass a body of work in video and film which includes *Parabolic People* (1991), *Lá y ca* (1995, There and Here), and *Um passaporte húngaro* (2001, A Hungarian Passport).

Mutum (2007) is her fiction film debut, although it is also a film that blurs the lines between documentary and fiction. It is based on the coming of age novel *Campo Geral* (1964) by João Guimarães Rosa that Kogut adapted with Ana Luiza Martins Costa. Set in the sertão, the story is centered on ten-year old Thiago, a dreamer at odds with his practical and increasingly violent father.

Mutum has played at a number of national and international festivals and was released in the U.S. as part of the Global Lens series.

<http://www.mutumofilme.com.br/>

Friday, February 18th

Greenleaf Conference Room, Jones Hall

8:30 AM

Continental Breakfast

9:00 - 10:30 AM PANEL

Against the Grain

*Aaron Lorenz (Duke University): "Strategies for Engaged Filmmaking: Laís Bodanzky's *Bicho de sete cabeças* and Brazil's Anti-Asylum Movement"

Roberta Veiga (PUC-MINAS and University of Texas, Austin): "When She Looks at Both Sides: The Experience between Childhood and Adulthood in the Brazilian Documentary"

Regina Felix (University of North Carolina, Wilmington): "Her Laughter Contract: Image Demolition in *Carlota Joaquina, Princess of Brazil*"

10:45 - 12:15 PM PANEL

Center, Peripheries, and Gender

*Leila Lehnen (University of New Mexico): "Charting the Gendered Spaces of Citizenship in Tata Amaral's *Antônia*"

Jack Draper (University of Missouri): "The Matriarchy of the Periphery in Contemporary Brazilian Cinema"

Consuelo Lins (Universidade Federal do Rio de Janeiro): "*Um Passaporte Húngaro*: Political Cinema and Intimacy"

12:30 - 1:45 PM LUNCH

1834 Club, Lavin Bernick Center

2:00 - 4:00 PM PANEL

Rechler Room, Lavin Bernick Center

Genre, Gender, Performance

*Catherine Benamou (University of California, Irvine): "Gender, Genre and Crimes of Passion: Self-Loathing and Resistance in the films of Tata Amaral"

Leslie Marsh (Georgia State University): "Jogo de Bonecas: Teen Pregnancy and Youth in Sandra Werneck's *Meninas* (2005)"

Emmanuelle K. F. Oliveira (Vanderbilt University): "Narrative Male Pleasures and Gendered Cinema: Female Representations in Contemporary Brazilian Narratives from Marginal Spaces"

Stephanie Dennison (University of Leeds): "Stardom and the Retomada: Women, Race and Sexuality on Screen"

4:15 - 5:15 PM KEYNOTE LECTURE

Rechler Room, Lavin Bernick Center

Lúcia Nagib (University of Leeds): "Beyond Difference"

Reception/Pachanga to follow in the Jones Hall patio.



Mulheres da Retomada is sponsored by the Newcomb College Institute, the Stone Center for Latin American Studies, and the Silverstein Fund of the School of Liberal Art's Film Studies Program at Tulane University.