

AFRICA.CONT



O BARULHAMENTO DO MUNDO

Entrada livre
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PARCERIA



APOIO



ORGANIZAÇÃO



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O BARULHAMENTO DO MUNDO

[THE NOISYING UP OF THE WORLD]

Besides presenting contemporary African cultural events, the aims of AFRICA.CONT also include stimulating a reflexive stance, departing from different fields of cultural creation. This time, in collaboration with the ARTAFRICA project, words and images will be crossed.

The films and cinema installations we are going to see in the section **MIGRATION, RACISM AND THE POWER OF THE IMAGE – AFRICA/EUROPE CROSSED REPRESENTATIONS** [at CARPE DIEM and at the CLUBE FERROVIÁRIO], as well as the book by Édouard Glissant - of which we will be launching the first publication in Portuguese -, the documentary film that we have co-financed and are presenting in a Portuguese premiere, and the debates we are organizing in the **BEYOND TOLERANCE** section [at the INSTITUT FRANÇAIS DU PORTUGAL] – all of these events aim at opening up a space for a different way of imagining humanity.

In the context of the globalization in which we are living, how can one avoid the dual impasse represented on the one hand by a *pax romana* imposed by force and which standardizes the world and, on the other hand, the identitarian anarchy that stimulates wars between nations and dogmas? “Don’t we have the right and the means to live out a different dimension of humanity?”

MIGRAÇÃO, RACISMO E O PODER DA IMAGEM – REPRESENTAÇÕES CRUZADAS ÁFRICA/EUROPA

MIGRATION, RACISM AND THE POWER OF THE IMAGE – AFRICA/EUROPE CROSSED REPRESENTATIONS

Cinema Retrospective

CLUBE FERROVIÁRIO | October 13th, 14th and 15th

MNEMOSYNE

Installation by John Akomfrah

CARPE DIEM ARTE E PESQUISA | OPENING October 21st, 6 pm

22nd October – 19th November

Wed - Sat., 1 pm – 7 pm

FORA DE CAMPO: ARQUIVO DE CINEMA DE MOÇAMBIQUE

[OFFSCREEN project: MOZAMBIQUE CINEMA ARCHIVE]

Installation by Catarina Simão

CARPE DIEM ARTE E PESQUISA | OPENING November 26th, 4 pm

30th November – 28th January 2012

Wed - Sat., 1 pm – 7 pm

PARA ALÉM DA TOLERÂNCIA

[BEYOND TOLERANCE]

INSTITUT FRANÇAIS DU PORTUGAL | October 25th | 7 pm – 11 pm

POÉTICA DA RELAÇÃO [POETICS OF RELATION], by Édouard Glissant

Book launch. Portuguese edition by Sextante/Porto Editora

ÉDOUARD GLISSANT, UM MUNDO EM RELAÇÃO [ONE WORLD IN RELATION], by Manthia Diawara

Documentary, 2010, 51 min. [Portuguese premiere]

A RELAÇÃO PARA ALÉM DA TOLERÂNCIA

[RELATION BEYOND TOLERANCE]

Round table with Manthia Diawara, Miguel Vale de Almeida, Manuela Ribeiro Sanches and José António Fernandes Dias

CAIXA PRETA [BLACK BOX], a show by André e. Teodósio with Diogo Bento

Performance

Further information | www.africacont.org

MIGRAÇÃO, RACISMO E O PODER DA IMAGEM – REPRESENTAÇÕES CRUZADAS ÁFRICA/EUROPA

MIGRATION, RACISM AND THE POWER OF THE IMAGE – AFRICA/EUROPE CROSSED REPRESENTATIONS

Cinema Retrospective

CLUBE FERROVIÁRIO | 13th, 14th and 15th of October

Using different genres and registers – documentaries, fiction, musicals and essay films – this retrospective intends to show works that stand out both for their cinematographic qualities as well as for their capacity to stimulate debates on migration, racism and the power of the image; that is, about the way in which images – and their power in the dissemination of stereotypes – may also contribute to the questioning of the latter.

Migration and mobility – apparently universal nomadisms – have been current subjects in several fields, from the arts, to the media and the academy, according to a hastened consensus eager to unite under the vague rubric of hybridity or multiculturalism very distinct experiences, ranging from the comfortable nomadism of the privileged to manifestations of new forms of racism that segregate both recent immigrants from the African continent as well as Europeans of African origin, also in Portugal.

Included in the programme O BARULHAMENTO DO MUNDO, the third edition of the retrospective *Migration, Racism and the Power of the Image* (Lisbon 2009 and Naples 2010) intends to provide an opportunity to reflect on these issues in the context of post-colonial Europe.

However, this initiative is not restricted to this European perspective, as it also intends to deal with Africa/Europe cross representations; that is, a “world in relation” (Édouard Glissant), considering the intertwined, but discrepant histories of both continents from different points of view.

By juxtaposing films of different origins, some made in Africa, others throughout the diaspora, the aim is to point out the common themes, as well as the distinct approaches to them, according to different experiences, ranging from the immigration in the 1950s and 1960s to contemporary movement patterns.

At a time when Europe is facing an unparalleled identity crisis and the world is being redefined on several levels – leading not only to simplistic condemnations of multiculturalism, and the re-emergence of several forms of nationalism and ethnic absolutisms, but also to unexpected claims in the African continent – how can one imagine other, more innovative and demanding ways to think about our contemporary condition, a “world in relation”?

CLUBE FERROVIÁRIO | 13th, 14th and 15th October

13th October

7 pm

OPENING

7.30 pm

Juju Factory, Balufu Bakupa-Kanyinda, 97 min.

9.30 pm

Reflection/conversations. African cinemas: contexts of directing, distribution circuits. With Balufu Bakupa-Kanyinda, Lydie Diakhate and Pedro Pimenta

14th October

7 pm

Soltanto il mare, Dagmawi Yimer, Giulio Cederna and Fabrizio Barraco, 50 min.

8 pm

Reflection/conversations. Migration/ modernity. Viewed from Europe and from Africa. With Alessandro Triulzi and Manthia Diawara.

10 pm

Essaha [La place], Dahmane Ouzid, 113 min.

15th October

4.30 pm

Viagem a Portugal, Sérgio Tréfaut, 75 min.

6 pm

Reflection/conversations. Poetics and politics of modernity: archives and experiences of migration. With John Akomfrah, Manthia Diawara and Sérgio Tréfaut

7.30 pm

The Nine Muses, John Akomfrah, 92 min.

9 pm

CLOSING SESSION - From Europe to Africa and back again: With Manthia Diawara, John Akomfrah, Balufu Bakupa-Kanyinda, Sérgio Tréfaut, Livia Apa, Mamadou Ba, Manuela Ribeiro Sanches and José António Fernandes Dias

JUJU FACTORY

13th October | 7.30 pm

Fiction, Democratic Republic of Congo, 2007, 97'

Written and Directed: Balufu Bakupa-Kanyinda

Kongo Congo lives in Brussels in the “African” neighbourhood of Matonge, about which he has to write a book. As the pages and the days go by, the writer and the publisher disagree and come into confrontation. The publisher wants a sort of embellished tourist guide that is softened and spiced up with ethnic ingredients. The writer takes inspiration from a vision that follows him day and night, of complex, tortured souls, whom he comes across at every corner. At the same time Kongo Congo follows the invisible threads that lead him back to the history of Congo and to its ghosts. How can one survive this chaos of history? With a “Jujú”. With faith in oneself. And with Beatriz’s love.

Balufu Bakupa-Kanyinda was born in Kinshasa in 1957. He studied sociology, history and philosophy in Brussels before graduating in cinema in France, in the United Kingdom and in the USA. He is a writer and poet, being the author of reflective and analytical texts on African cinema, which he also lectures. In 2006/2007 he was a visiting lecturer at the New York University in Accra, Ghana.

www.jujufactory.com

SOLTANTO IL MARE

14th October | 7 pm

Documentary, Italy, 2011, 50'

Directors: Dagmawi Yimer, Giulio Cederna and Fabrizio Barraco

Filed on Lampedusa (Italy) in 2010, when the island was no longer in the headlines and completed at the beginning of 2011, when the arrival of new immigrants started to once again fill the front pages of the media, the documentary proposes a crossed reading of two realities which rarely enter into dialogue on Lampedusa: the reality of an immigrant, Dagmawi Yimer, who came ashore illegally on the island in 2006, and the reality of the inhabitants themselves. *Soltanto il Mare* above all intends to be a homage to the island of Lampedusa by someone who, like Dagmawi, owes it his life. But at the same time it proposes a reflection on the moral duty to help, in a place divided between an international humanitarian crisis that Lampedusa cannot deal with on its own, a war that is very close and other local problems, such as its chronically peripheral situation.

Dagmawi Yimer came to Italy on July 30th 2006, and was granted refugee status based on the “humanitarian protection” clause. In 2007 he attended the video course directed by Andrea Segre, the result of which is the documentary *Il Deserto e il mare* (2007). In 2008, along with Andrea Segre and Riccardo Biadene, he directs the documentary-film *Come un uomo sulla terra* and, in 2010, the documentary *C.a.r.a. Italia*.

Fabrizio Barraco works in the area of the documentary as an editor, camera operator and director. He is the author of *Memoria dei Saponi* (2009), an anthropological research project, and of *Alla destra del padre* (2008) about the fishermen of the Adriatic Sea, among several other published works.

Giulio Cederna is the author of the video project *Different Perspective*, with Angelo Loy and John Muiruri, and of several documentaries, among which are *Tv Slum* (2003) *Sillabario Africano* (2005) and *Millennium News* (2009). Along with Marco Baliani he created the theatre project *Pinocchio Nero*, and is also the author of the book *Le avventure di un ragazzo di strada* (Giunti, 2005).

www.soltantoilmare.eu

ESSAHA/LA PLACE

14th October | 10 pm

Fiction, Algeria, 2010, 113'

Director: Dahmane Ouzid

In a new residential city, a problem is dividing the residents: what can be done with "The Square", an abandoned plot of land located right in the centre? There are the most diverse projects: a green area, a mosque, a shopping centre... There is no consensus. It is an impasse. A minority of corrupt businessmen invent manoeuvres in order to take possession of the land, while the silent majority slips into indifference. But the young people, in order to escape their boring daily existence, dream of a better life, of love, of a travel visa...

Dahmane Ouzid was born in Tizi Ouzou (Algeria) in 1950. He graduated from the Moscow Cinematographic Institute (VGIK). He then works at the Algerian National Cinema Institute (Office National du Cinéma Algérien, ONCIC), where he carries out his first cinema experiences, making his debut with the short features *Bon voyage, bonnes vacances* (1982) and *Caricatures* (1989), also participating in the Senegalese-Algerian co-production *Camp de Thiaroye* (1987) by Sembène Ousmane. In 2007 he moves into musical comedy with *Essaha*, a TV series that will later become his first full length feature.

VIAGEM A PORTUGAL

15th October | 4.30 pm

Fiction, Portugal, 2011, 75'

Written, directed and produced: Sérgio Tréfaut

Viagem a Portugal [Journey to Portugal] is a political film about the policy of immigration control at European airports and about the inhuman treatment that immigrants are subjected to, and its acceptance as common practice nowadays. Maria, an Ukrainian doctor, lands at Faro airport in Portugal with a tourist visa. Among all the passengers on her plane, Maria is the only one to be stopped and questioned by the border police. The situation becomes a nightmare when the police officers realise that the man waiting for her is Senegalese. Illegal immigration? Human trafficking? Everything is possible. *Viagem a Portugal* is a film inspired by a true story.

Sérgio Tréfaut was born in Brazil in 1965, the son of a Portuguese father and French mother. After a Masters Degree in philosophy at the Sorbonne (Paris) he began his professional life in Lisbon, where he worked as a journalist and assistant film director. He gradually becomes a producer and director. His documentaries have been shown in over 30 countries and have received several international prizes. The main titles are: *Outro País* (1999), *Fleurette* (2002), *Lisboetas* (2005) and *A Cidade dos Mortos* (2009). *Lisboetas* was the first Portuguese documentary to be commercially exhibited for three months consecutively. For several years he was the director of the Doclisboa International Cinema Festival and was chairman of the Apordoc (Portuguese Documentaries Association).

www.viagemportugal.net

THE NINE MUSES

15th October | 7.30 pm

Documentary/Essay, United Kingdom, 2010, 92'

Director: John Akomfrah

Twenty-five years after the end of the Trojan War, Odysseus still has not returned home. So his son, Telemachus sets off an epic journey in search of his lost father. So begins Homer's epic poem, *The Odyssey* - the most revered of ancient epic poems and the narrative reference point for *The Nine Muses*, the remarkable meditation by John Akomfrah about chance, fate and redemption. The film is comprised of nine overlapping musical chapters that mix archive material with original images. Together they form a stylized, idiosyncratic retelling of the histories of migrations to the United Kingdom after World War II. The images dialogue with texts from a wide range of authors (James Joyce, John Milton, Friedrich Nietzsche, William Shakespeare, Sophocles, Dylan Thomas, Matsuo Basho, TS Elliot, Li Po and Rabindranath Tagore, among others) and with a dense and extraordinary soundtrack that includes diverse composers and performers (Arvo Pärt, Franz Schubert, Frank Purcell, the Gundecha Brothers and Leontyne Price, among others). *The Nine Muses* will be shown at the MOMA (Museum of Modern Art) in New York a few days before this retrospective.

John Akomfrah was born in Accra (Ghana) in 1957. He is a sociologist and one of the most influential figures of the black British culture in the 1980s. An artist, lecturer, writer, critic and filmmaker, his twenty-year body of work is among the most distinctive and innovative to be produced in contemporary Britain. In 1982 he was the co-founder of the Black Audio Film Collective, with the aim of dealing with issues related to black British identity, and directed a vast range of critically-acclaimed works – fiction films, tape slides, single screen gallery pieces, experimental videos, creative documentaries and music videos.

Akomfrah's work is a questioning and a reflection on documentary making, as can be seen in the controversial work which was his debut, *Handsworth Songs* (1986), in which he critically explores the conventions of the documentary film, with seven international awards, among which was the John Grierson Award For Documentary (UK), in 1987.

Among other films, of note are *Testament* (1988), *Seven Songs for Malcom X* (1993), *Last Angel of History* (1995) *Oil Spill – The Exxon Valdez Disaster* (2009), and *The Genome Chronicles* (2009). Akomfrah was a member of the Arts Council Film Committee and of the British Film Institute and he is currently a Governor of film organization, Film London. He is acknowledged as one of the pioneers of digital cinema in the United Kingdom Akomfrah was awarded the prestigious Gold Digital Award at the Cheonju International Film Festival (South Korea) in 2000 for "the most impressive use of digital technology".

www.smokingdogfilms.com

http://icarusfilms.com/press/pdfs/muse_pk.pdf

THE NINE MUSES, John Akomfrah | <http://www.youtube.com/watch?v=xegOksDquyo>

CINEMA RETROSPECTIVE | CLUBE FERROVIÁRIO | 13th, 14th and 15th October PARTICIPATING BIOGRAPHIES – REFLECTION/CONVERSATIONS

Alessandro Triulzi is a Professor of History of Sub-Saharan Africa and director of the PhD programme in African Studies at the Università degli Studi di Napoli "L'Orientale". He has carried out research in Ghana, Ethiopia and South Africa. He is the co-ordinator of the project *Confini: i saperi dell'Africa in movimento* run by the Lettera 27 Foundation, Milan. Among his many publications are: *Uomini in armi. Costruzioni etniche e violenza politica* (with M. Buttino and M.C. Ercolessi, Naples, 2000); *Remapping Ethiopia* (with W. James, D. Donham and O. Kurimoto, Oxford, 2002); *Dopo la violenza. Costruzioni di memoria nel mondo contemporaneo* (Naples, 2005); *Il ritorno della memoria coloniale* (dossier *Afriche & Orienti* 1, 2007) and *Come un Uomo sulla Terra* (Rome, 2009).

Livia Apa teaches Portuguese language and culture at the Università degli Studi di Napoli "L'Orientale", carrying out her research activity between Italy and Portugal. She was responsible for the "Mabooki" cultural project in Lisbon. Along with Maria Alexandre Dáskalos and Arlindo Barbeitos, she organised the anthology *Poesia Africana de Expressão Portuguesa*, Editorial Lacerda - Academia das Letras Rio de Janeiro, 2004, with Mario Zamponi *Il colore rosso della Jacaranda*, Aiep, San Marino, 2005 and *Angola e Mozambico, scrittura della guerra e della memoria*, Aracne, Rome, 2006. In 2010 she published *Abitare la lingua-Riflessioni sulla lingua portoghese in Angola*, Thinkthanks, Naples, 2010. Her research areas are cultural studies in the Portuguese speaking countries, African literatures, African cinema and questions of language and power in the Portuguese-speaking African countries.

Lydie Diakhaté, was born in Nice, France. She is an independent producer and art critic specialised in the arts and cultures of Africa and the African diaspora. She is also the founder of the K'a Yelema Productions in Paris and co-founder and co-director of The Real Life Documentary Festival in Accra. Among other initiatives, she organised, along with Manthia Diawara, the cycle *African Screens: New Perspectives in African Cinema*, an initiative by AFRICA.CONT, which took place in Lisbon in 2009, and is also the author (with M. Diawara) of the volume published to accompany the event, *Cinema Africano - Novas Formas Estéticas e Políticas*, Lisbon: Sextante 2011.

Mamadou Ba is a human rights activist who was born in Senegal in 1974. He graduated in Portuguese Language and Culture at the Cheikh Anta Diop University in Dakar. He is a member of the National Direction of SOS Racism, is one of the founders of the Anti-Racist Network (RAR) and of the ENAR – European Network against Racism – representing Portugal in its board. He has participated in several publications for SOS Racism on the subject of racism and immigration.

Manthia Diawara was born in Mali. He is a professor of comparative literature and cinema, as well as the director of the Institute of African American Affairs at New York University. He is the founder and editor of the *Black Renaissance/Renaissance Noire*, a bilingual magazine that publishes essays, fiction, critiques and art works related to Africa and to the black diaspora. Of special note among his publications are: *African Cinema: Politics and Culture* (Indiana University Press, 1992), *Black American Cinema* (Routledge, 1993), *In Search of Africa* (Harvard University Press, 1998), *We Won't Budge* (Basic Books, 2003) and more recently *Cinema Africano - Novas Formas Estéticas e Políticas*, Lisbon: Sextante 2011, within the scope of the *African Screens: New Perspectives in African Cinema*, which he co-organized with Lydie Diakhaté for AFRICA.CONT in 2009. Diawara is also the director of several documentaries: *Rough in Reverse* (1995), *Diaspora Conversations* (1999), *Bamako Sigi Kan* (2001), *Conakry Kas* (2004), *Who's Afraid of Ngugi?* (2007) and *Maison Tropicale* (2008), the result of his collaboration with Ângela Ferreira for the Venice Biennial 2007.

Manuela Ribeiro Sanches is senior lecturer at the Faculty of Letters of the University of Lisbon. She is the coordinator of the project *Dislocating Europe. Post-Colonial Perspectives in Literary, Anthropological and Historical Studies* for the Centre for Comparative Studies of the same faculty, which includes the ArtAfrica site. Her recent publications include: *Malhas que os impérios tecem. Textos anti-coloniais, contextos pós-coloniais*. Lisbon: Edições 70, 2011; *Europe in Black and White. Immigration, Race, and Identity in the 'Old Continent'*. Bristol: Intellect Books, 2011; *"Portugal não é um país pequeno". Contar o império na pós-colonialidade*. Lisbon: Cotovia, 2006; and *Deslocalizar a "Europa". Antropologia, arte, literatura e história na pós-colonialidade*. Lisbon: Cotovia 2005.

Pedro Pimenta began his career at the Mozambique National Cinema Institute in 1977, and has produced, either on his own or in collaboration, countless documentaries, short features and full-length features in Mozambique and in other African countries. He was the producer of the first full-length film by a black director, Ramadan Suleman: *Fools* (1997). Pedro Pimenta is the founder and director of DOCKANEMA, the Mozambique documentary film festival, the sixth edition of which was held in Maputo this year in September.

José António Fernandes Dias is an anthropologist, exhibition curator and cultural programmer. He is a professor at the Fine Arts Faculty of the University of Lisbon in the field of Performance / Installation for the Course in Multimedia Art. He is responsible for the subjects of Material Culture in the courses of Communication and Equipment Design. He is the coordinator of the Masters in Curatorial Studies at the same faculty and at the Calouste Gulbenkian Foundation. He is the author of several texts published in books, magazines and catalogues, in Portugal and abroad, on art theory and anthropology, museology and contemporary art curatorship, and post-colonial studies. He is the author of and is responsible for the Africa.Cont project of the Lisbon City Council.

MNEMOSYNE

Installation by John Akomfrah

CARPE DIEM ARTE E PESQUISA | OPENING 21st October, 6 pm

22nd October – 19th November

Wed - Sat., 1 pm – 7 pm

Running time: 45 min. | Hourly Showings



MNEMOSYNE is an installation arising from the film “The Nine Muses” (showing on the 15th October, at the Clube Ferroviário).

“I have an obsession with archival film: those ghostly traces of lived moments that occupy that unique space between history and myth. But I always start with the questions.

And the questions for MNEMOSYNE were:

How does one fulfil what the historian Carlo Ginzburg called “our obligation to the dead”, without sacrificing our equally pressing debt to the living?

And how should one make “historical fictions” about people whose lives have been profoundly shaped by what the poet Derek Walcott called the ‘absence of ruins’? Those relics of monuments that say ‘they too lived here once’.

MNEMOSYNE is my Proustian attempt to suggest what some of those ‘ruins’ could look like for multicultural Europe.” John Akomfrah

MNEMOSYNE is structured as an allegorical fable loosely inspired by existential science fiction and is a stylized, unusual and idiosyncratic retelling of the history of mass migration to post war Britain. John Akomfrah’s work questions memory and suggests the possibility of infinite reinterpretations of historical events through the crossing of archive pictures from the USA and Britain, with contemporary “portraits” of the UK.

www.smokingdogsfilms.com

MNEMOSYNE | <http://vimeo.com/25789744>

FORA DE CAMPO: ARQUIVO DE CINEMA DE MOÇAMBIQUE
[OFFSCREEN project: MOZAMBIQUE CINEMA ARCHIVE]

Installation by Catarina Simão

CARPE DIEM ARTE E PESQUISA | OPENING 26th November, 4 pm

30th November – 28th January 2012

Wed - Sat., 1 pm – 7 pm



“The history of the cinema in Mozambique shows a total awareness of the power of images. (...) the Mozambican government founds a Cinema Institute in 1975, after independence, and attracts directors and technicians from several different countries to Mozambique, including the three greatest representatives of the cinema avant-gardes, from the New Cinema to the Cinéma-Vérité, and the Nouvelle Vague: Ruy Guerra, Jean Rouch and Jean-Luc Godard.”

Since the early sixties Mozambican cinema has been used simultaneously as a witness to and participant in the history of its own independence. A country disintegrated by the Portuguese colonialism found in Kuxa Kanema – “the birth of the cinema” – the model for Mozambican cinema production that would create the new image of the nation. Therefore, a large part of the films in the Mozambican Cinema Archive contain images determined by that official strategy: they consolidate social and economic measures and they denounce imperialist threats and armed conflicts, at the same time staging a unifying ideology. It is thus not paradoxical to see how a cinema that describes, at the same time as it operates, is also capable of foreseeing its organization as an archive of power and its inscription within the global history of images. How can one approach the operational evidence of this archive?

FORA DE CAMPO (*Offscreen project*) is a non-metaphorical exploration of the political shaping of these images, and seeks complicity from those who are prepared to see the archive as an active agent in its own construction. The political element is found in each new presentation of the event through the individual invitation to contribute towards what is proposed: to recognize the potential of producing a new register in the recordings. This is an exhaustive, but also inventive, montage, of the possibilities of the real to reveal itself through different and opposite topologies, although they are in the same framework of composition: whether this is politico-historical, colonial heritage, ideological re-utilization, technological distance or an aesthetic-archaeological proposal.

<http://www.atelier-real.org/CatarinaSimoFORADECAMPO.htm>

FORA DE CAMPO | <http://vimeo.com/16781025>

PARA ALÉM DA TOLERÂNCIA [BEYOND TOLERANCE]

INSTITUT FRANÇAIS DU PORTUGAL | 25th October | 7 pm – 11 pm

“In the current panorama of the world, the main question is to know how to be oneself without suffocating the other, and how to open oneself up to the other without asphyxiating oneself.”

(E. Glissant, *Introduction à une Poétique du Divers*, 1996)



Continuing the editorial project that is part of the AFRICA.CONT programme, we are publishing the book *Poética da Relação* [*Poetics of Relation*] by Édouard Glissant, thus inaugurating our first incursion into the fields of the essay and the social and human sciences. Its launching will be accompanied by the Portuguese premiere of a documentary film by Manthia Diawara which we have co-produced. - *Édouard Glissant, Um Mundo em Relação* [*One World in Relation*] - , by a debate and a performance that take it as a starting point.

We thus intend to draw attention to a work and an author, almost unknown among us, although they occupy a leading position in recent debates, which have never been so politically urgent, concerning the critical study of colonial processes, their effects and cultural legacies in the colonised and colonising societies and cultures, and the cultural interpenetrability that characterizes our globalized world.

In trying to situate it, we cannot help noticing how different filiations in this field of studies broadly coincide with the areas of influence of the former, and resilient, colonial empires – the English-speaking, French-speaking, Spanish-speaking and Portuguese-speaking worlds. Despite their proximities, they emerged with different designations: dominant “post-colonial studies”, “creolité and creolization”, “modernity/coloniality”, “mestizaje”, and others. In any of the cases there is a questioning of whether the respective presuppositions and developments have an overall value or are restricted to historical peculiarities; with defenders of one point of view or another. But, curiously, the dialogues among the different tendencies are non-existent or almost non-existent; if the Anglophone restrict themselves exclusively to Anglo-Saxon colonial and post-colonial experiences, the same can be observed in the remaining cases; in Latin America and Brazil the study of intercultural relationships coincide with the processes of construction and defining of the respective national identities; the Francophone spaces (négritude and créolité, etc.), unlike other cases, still have their centre of gravity in France; and we, the Portuguese-speaking, live primarily under the parochial rubric of Lusophonia.

Instead of mutual indifferences, only relatively indifferent, it seems that following Glissant’s footsteps may lead us along a more interesting and fertile path. If we approach the set of these currents as an archipelago, according to the archipelagic model of thought, it will no doubt be possible to acknowledge and provide littoral and horizontal connections, without each of the islands abandoning their specificities and idiosyncrasies. To paraphrase Édouard Glissant, a more intuitive, more fragile form of thought, more exposed but also more disposed to the chaos of the world and to its unpredictabilities and developments.

This book opens the way to a new interpretative archipelago through the seas of which Africa.Cont intends to continue to sail.

PARA ALÉM DA TOLERÂNCIA

[BEYOND TOLERANCE]

INSTITUT FRANÇAIS DU PORTUGAL | 25th October | 7 pm – 11 pm

7 pm POETICA DA RELAÇÃO [POETICS OF RELATION], by Édouard Glissant

Book launch. Portuguese publication by Sextante/Porto Editora
Project co-financed by AFRICA.CONT/CML

ÉDOUARD GLISSANT, UM MUNDO EM RELAÇÃO [ONE WORLD IN RELATION], by Manthia Diawara

Documentary, 2010, 51 min. | [Portuguese premiere]
Project co-financed by AFRICA.CONT/CML

In 2009, Manthia Diawara, with his camera, followed Edouard Glissant, on the Queen Mary II, in a cross Atlantic journey from Southampton (UK) to Brooklyn (New York), a route that so many slaves took. This extraordinary voyage resulted in the production of fifty short clips in which Glissant elaborates on his theory of Relation. Diawara divided the breathtaking video clips into four general applications of the theory of Relation that shed new lights on Glissant's work.

The poet, philosopher and novelist Édouard Glissant (1928-2011), a Frenchman born in Martinique, is one of the leading contemporary thinkers in the universe of creolization, of diversity and of cultural identity. He develops the theories of *Poetics of the Relation* and of *Whole-world (Tout-Monde)*, in which the concept of "relation" deconstructs the idea of fixed and unitary identities, in the defence of a new dimension of identity in the relationship, an open, interdependent process, a relational system that produces new identities, that believes in and values difference and the right to opacity, its own and that of others, the reverse of the standardizing world approach, an encounter in which we awaken the imaginary of the world in the Other.

Édouard Glissant is one of those exceptional voices that illuminate or unsettle the work and thought of those who come across him through his books or poetry. In this intellectual biography Manthia Diawara draws out Édouard Glissant's profile and that of his concept of the *Tout-Monde*. A voice that will mark out the XXI century.

TRAILER | <http://www.youtube.com/watch?v=hBfSKmo0mPQ>

Director Manthia Diawara | **Camera** Karim Akadiri Soumaila | **Sound** Didier Brudell, Karim Akadiri Soumaila | **Editing** Laurence Attali | **Assistants** Daman Diawara, Edgardo Parades | **Production Assistant in Martinique** Danielle Nollet | **Music** Jacques Coursil | **Translation** Christopher Winks

A RELAÇÃO PARA ALÉM DA TOLERÂNCIA [RELATION BEYOND TOLERANCE]

Round table with Manthia Diawara, Miguel Vale de Almeida,
Manuela Ribeiro Sanches and José António Fernandes Dias

10 pm CAIXA PRETA [BLACK BOX], a show by André e. Teodósio with Diogo Bento Performance

"Time has its order already known; the world does not." Camões



It often happens that those who devote themselves to the adventure end up coming across the worst aspect of experimentation.

That after all the time spent on construction could be inversely calculated as years adrift.

This was what happened to this "discoverer" who came ashore on the worst of Man's manifestations: a black box only comparable to the Lagos slave market.

At the invitation of AFRICA.CONT, here is my homage to Édouard Glissant.

Because the black box is also the Black box in which one may see the accidents in the path towards humanization.

A show by André e. Teodósio | **Performer** Diogo Bento | **Production** Cristina Correia | **Co-Production** AFRICA.CONT/CML and Teatro Praga

www.teatropraga.com

www.africacont.org

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