**BFI WORKSHOP on *PASSAGES: TRAVELLING IN AND OUT OF FILM THROUGH BRAZILIAN GEOGRAPHY* (UK, 2019)**

**Directed by Lúcia Nagib and Samuel Paiva**

**Edited by Tatiana Germano**

**This workshop will centre on a screening of the film, *Passages*. It will be preceded by an introduction and followed by Q&A with Lúcia Nagib**

*Passages* proposes the use of the intermedial theory as a mode of film practice. Positioning itself between the essay and the documentary genres, it showcases a selection of Brazilian films in which intermedial devices, that is, the utilisation within film of artforms and media such as literature, painting, theatre, music, photography, radio and television, appear to function as a ‘passage’ to political and social reality. It interweaves these filmic examples with interviews with 15 exponents of the Brazilian film industry, all of whom are strongly connected with what became known as the Retomada do Cinema Brasileiro, or the Brazilian Film Revival of the 1990s, which brought back to the agenda the question of national identity and Brazil’s deep-rooted social issues. The flourishing and diversification of independent filmmaking from the 1990s onwards favoured not only a new approach to reality, but also an emboldened use of the film medium that acknowledged and exposed its inextricable connections with other art and medial forms. The intermedial method is thus strategically poised to shed a new light on the ways in which these films represented, interfered with and transformed the world around them. The chosen case studies hail from **Pernambuco**, in the northeast of Brazil, and from **São Paulo**, in the southeast, whose filmmakers, though stemming from disparate regional cultures, have been in a close artistic dialogue since the Brazilian Film Revival, demonstrating their shared values at a certain historical juncture and interconnectedness across Brazilian geography.

**Interviewees (in alphabetical order)**

Tata Amaral – Film director, producer, screenwriter

Hélder Aragão (DJ Dolores) – Composer, film director

Cláudio Assis – Film director, producer

Beto Brant – Film director, producer, screenwriter

Paulo Caldas – Film director, producer, screenwriter

Vânia Debs – Film editor, academic

Ana Farache – Curator, photographer

Lírio Ferreira – Film director, producer, screenwriter

Marcelo Gomes – Film director, screenwriter

Hilton Lacerda – Film director, screenwriter

Fernando Meirelles – Film director, producer, screenwriter

Kleber Mendonça Filho – Film director, film critic, screenwriter

Renata Pinheiro– Film director, art director, screenwriter

Adelina Pontual – Film director, producer, screenwriter

João Vieira Júnior – Film producer

**Further reading suggestions**

Bazin, André (2009), ‘For an Impure Cinema: In Defence of Adaptation’, in *What is Cinema?,* translated by Timothy Barnard. Montreal: caboose, pp. 107-137.

Nagib, Lúcia (2007), *Brazil on Screen: Cinema Novo, New Cinema, Utopia.* London/New York: IB Tauris.

Nagib, Lúcia (2020), ‘Passages to Reality: The Case of Brazilian Cinema’, in *Realist Cinema as World Cinema: Non-cinema, Intermedial Passages, Total Cinema.* Amsterdam: Amsterdam University Press, pp. 173-198.

­­­­­Pethő, Ágnes (2020), *Cinema and Intermediality: The Passion for the In-Between* (second enlarged edition)*.* Newcastle Upon Tyne: Cambridge Scholars.

Sá, Lúcia (2013), ‘Filming Favelas: Space, Gender, and Everyday Life in *Cidade de Deus* and *Antônia,* in Kantaris, Geoffrey and Rory O’Bryen (eds.). 2013. *Latin American Popular Culture: Politics, Media, Affect.* Martlesham: Tamesis, pp. 167-186.