

LIBERDADE
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PRESOS
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MADRES DE PLAZA DE MAY

Convocan al pueblo a acompañarlas todos los jueves a las 15.30 hs. para pedir aparición con vida de los detenidos-desaparecidos, que con profundo amor a su pueblo lucharon por la dignidad, la justicia y la libertad. APARICION CON VIDA PARA DEFENDER LA VIDA Y JUICIO Y CASTIGO A LOS CULPABLES PARA DEFENDER LA NACIÓN.



DITADURA
NUNCA MAIS

Memórias de Resistência no Brasil



Dictatorship Never Again:

Memories of Resistance in Brazil - 60 Years since the 1964 Coup

PROGRAMME

ARTFICTIONS

(Assessing the Contemporary Art Novel in Spanish and Portuguese: Cultural Labour, Personal Identification
and the Materialisation of Alternative Art Worlds)

Symposium in Portuguese Studies (2024, Cork, Ireland).

The programme cover draws inspiration from the book cover of Sacchetta, V., Roio, J. L., Carvalho, R. (Eds.). (2012). *Os cartazes desta história. Memória gráfica da resistência à Ditadura Militar e da redemocratização (1964 - 1985)*. Escrituras.

All the images on the cover of this programme are sourced from the same book

DITADURA NUNCA MAIS



Dictatorship Never Again

Memories of Resistance in Brazil. 60 Years Since the 1964 Coup

About the event:

On March 31, 1964, one of the most momentous and tragic moments in the history of Brazil unfolded: the 1964 Military Coup. It marked the beginning of one of the darkest chapters in Brazilian history—a dictatorship that lasted 21 years (1964-1985). This period was characterized by the systematic use of torture and extrajudicial killings of dissidents, censorship of the press and artists, severe restriction of political rights, and the abolition of direct elections and democracy.

In their book, *Brazil: A Biography* (2019), researchers Lilia Schwarcz and Heloisa Starling provide a comprehensive account of the mechanisms of persecution employed by the dictatorial regime. They highlight that within the first week after the coup, 763 police inquiries were initiated. Within a year, "10,000 defendants and 40,000 witnesses were subjected to investigations demonstrating complete disregard for the rules of justice. Between 1964 and 1973, thousands of Brazilians were affected by these purges, with an estimated 4,841 people losing their political rights."

From 1967 onward, the regime's methods of repression became increasingly brutal and sophisticated, utilizing structures such as the Departments of Political and Social Order (DOPS), the Center for Internal Defense Operations (CODI), the Information Operations Detachment (DOI), and the Army Information Center (CIE). The regime employed censorship as a critical tool to silence Brazilian citizens and suppress political mobilization. As Schwarcz and Starling (2019) explain, "Censorship began to operate with different objectives: to ensure control over the public flow of information, communication, and the production of opinion; to suppress the symbolic content present in cultural production; and to manipulate the mechanisms of memory and interpretation of national reality." During this time, book editors were forced to submit their manuscripts for approval, and artists like Gilberto Gil, Caetano Veloso, Nara Leão, Chico Buarque, and Geraldo Vandré were exiled. Intellectuals, students, and teachers were arrested and kept under close surveillance.

Conversely, the opposition's strategy against the military regime underscored the importance of connecting culture and politics as essential tools for rebuilding narratives that would challenge those created by the government and promote the debate of ideas. Notable among these resistance efforts was the 1965 demonstration at the Hotel Glória in Rio de Janeiro, as mentioned by Schwarcz and Starling, which included journalists Antonio Callado, Márcio Moreira Alves, and Carlos Heitor Cony; filmmakers

Glauber Rocha, Mário Carneiro, and Joaquim Pedro de Andrade; Ambassador Jayme de Azevedo Rodrigues; theater director Flávio Rangel; and poet Thiago de Mello. Another significant event was the vigil at the Municipal Theatre of Rio against censorship, featuring the participation of prominent figures from music, literature, architecture, drama, cinema, and visual arts, such as Drummond, Chico Buarque, Vinicius de Moraes, Nelson Rodrigues, Oscar Niemeyer, actors Paulo Autran, Cacilda Becker, and Tônia Carrero, literary critic Otto Maria Carpeaux, and painters Di Cavalcanti and Djanira. The artistic community played a key role in resisting dictatorial authoritarianism, particularly through "popular songs," "protest songs," and various forms of performance art. Their efforts aimed to challenge the existing power structures and erode the official narrative propagated by the dictatorial government.

More recently, supporters of the former President of the Republic in Brazil who did not accept the validity of the election results attacked the Buildings of the Três Poderes in Brasília. This led to the vandalism and destruction of the Judiciary, Legislative, and Executive branches' headquarters. These incidents on January 8, 2023, highlight the ongoing need for restoration and healing. The damage inflicted on Brazilian democracy during these assaults remains deeply impactful.

In light of these recent threats to Brazilian democracy and the 60th anniversary of the 1964 Military Coup, this symposium seeks to foster an interdisciplinary discussion on the artistic productions in Brazil and Latin America that served as forms of resistance and beacons of freedom during times of authoritarian rule.

Source: Schwarcz, L. M., & Starling, H. B. (2019). *Brazil: A biography*. Farrar, Straus and Giroux.

Organizing Committee:

Dr. Fernanda Barini Camargo
(Lecturer. University College Cork)

Dr. Carlos Garrido Castellano
(Senior Lecturer/Associate Professor. University College Cork)

Beatriz Dantas Vieira | Flávia Espindola
(Ph.D. Students. University College Cork)

ARTFICTIONS

(Assessing the Contemporary Art Novel in Spanish and Portuguese: Cultural Labour, Personal Identification
and the Materialisation of Alternative Art Worlds)

PROGRAMME

Wednesday, September 25, 2024
Quarta-feira, 25 de Setembro de 2024

3:00 PM - 6:30 PM (Cork, Ireland)	<p>OPENING</p> <p>Room: Mary Ryan Meeting Room Seminar Room</p> <p><i>Dictatorship never again: memories of resistance in Brazil. 60 years since the 1964 coup.</i></p> <p>Dr. Fernanda Barini Camargo (UCC)</p>
11:00-14:30 (Brasília, Brasil)	<p>Roundtable - (Hybrid)</p> <p><i>Memories of resistance in Brazil</i></p> <p><i>Literatura, Cinema e Autoria de Mulheres no Brasil da Ditadura Militar</i></p> <p><i>Literature, Cinema, and Women's Authorship in Brazil under the Military Dictatorship</i></p> <p>Guest Speaker: Dr. Renata Soares Junqueira (UNESP - Universidade Estadual Paulista São Paulo State University)</p> <p><i>Narrating the Brazilian dictatorship in the 21st century</i></p> <p>Guest Speaker: Dr. Lua Gill da Cruz (PUC-Rio Pontifical Catholic University of Rio de Janeiro)</p> <p>COFFEE BREAK</p>

Roundtable - (Hybrid)

Memories of resistance in Latin America

Title

Guest Speaker: Sergio Schargel
(USP - University of São Paulo)

*The Entangled Military Coup in Santiago: A Layered
Reading of La cordillera de los sueños (2020)*

Guest Speaker: Sara Helin-Long
(UCC - University College Cork)

CLOSING REMARKS

Dr. Fernanda Barini Camargo | Dr. Carlos Garrido Castellano

(UCC - University College Cork)



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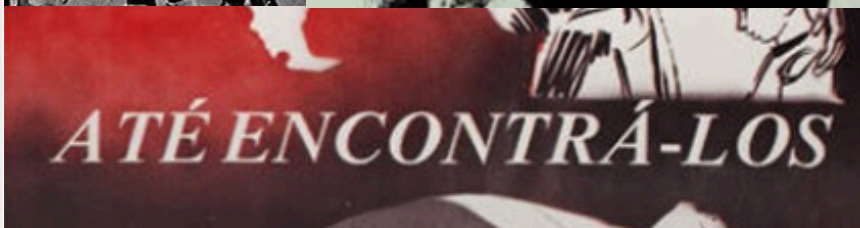
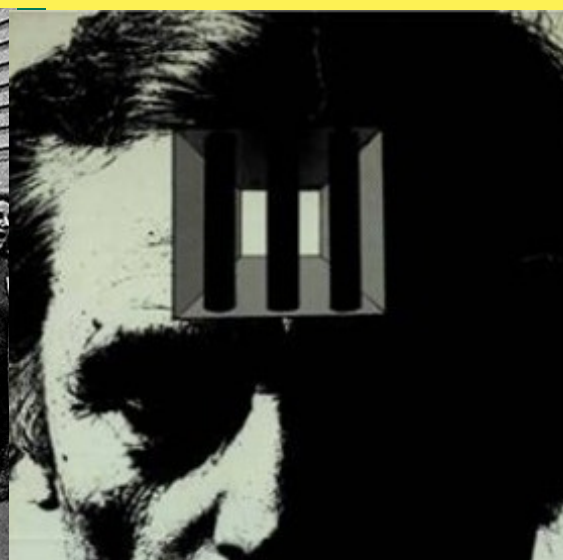


Roundtables

ABSTRACTS

AND

KEYNOTE SPEAKERS



ROUNDTABLE 1: MEMORIES OF RESISTANCE IN BRAZIL

LITERATURA, CINEMA E AUTORIA DE MULHERES NO BRASIL DA DITADURA MILITAR

Literature, Cinema, and Women's Authorship in Brazil under the Military Dictatorship

Dr. Renata Soares Junqueira

UNESP - Universidade Estadual Paulista | São Paulo State University

Mulheres atuaram intensa e sistematicamente na criação e na expansão do moderno cinema brasileiro, e não só como atrizes. Foram continuístas, roteiristas, diretoras e produtoras, mas os diversificados frutos do seu trabalho criativo têm sido até hoje apagados ou relegados a segundo plano pelo domínio do cinema feito por homens. Investigar e questionar as razões dessa invisibilidade é tarefa urgente. Para avaliar a qualidade do cinema brasileiro feito por mulheres durante a ditadura militar, estabelecemos um corpus constituído por sete longas-metragens de seis diretoras com produção significativa nas décadas de 1970 e 1980: *Os homens que eu tive* (1973), de Tereza Trautman; *Marcados para viver* (1976), de Maria do Rosário Nascimento e Silva; *Feminino plural* (1976), de Vera de Figueiredo; *Mar de Rosas* (1977) e *Das tripas coração* (1982), de Ana Carolina; *Amor maldito* (1984), de Adélia Sampaio, e *Ariella* (1980), dirigido por John Herbert e roteirizado por Cassandra Rios.

Abstract:

Women played a crucial and systematic role in the creation, and expansion of modern Brazilian cinema, and not just as actresses. They contributed as script supervisors, screenwriters, directors, and producers. However, the diverse outcomes of their creative work have largely been erased or relegated to the background by the male-dominated film industry. Investigating and challenging the reasons for this invisibility is an urgent task. To assess the quality of Brazilian cinema made by women during the military dictatorship, we established a corpus of seven feature films by six directors who made significant contributions in the 1970s and 1980s: *Os homens que eu tive* (1973) by Tereza Trautman, *Marcados para viver* (1976) by Maria do Rosário Nascimento e Silva, *Feminino plural* (1976) by Vera de Figueiredo, *Mar de Rosas* (1977) and *Das tripas coração* (1982) by Ana Carolina, *Amor maldito* (1984) by Adélia Sampaio, and *Ariella* (1980) directed by John Herbert with a screenplay by Cassandra Rios.

Keynote Speaker: Dr. Renata Soares Junqueira holds a Bachelor's degree (1987), a Master's degree (1992), and a Ph.D. (2000) from the State University of Campinas (UNICAMP, SP, Brazil). She also earned her Habilitation (2010) and became a Full Professor (2018) at São Paulo State University (UNESP, SP, Brazil). Since 1994, she has been a Professor of Portuguese Literature at the Faculty of Sciences and Letters at UNESP, Araraquara campus.

Since 2013, Dr. Soares Junqueira has been a Research Productivity Fellow with the National Council for Scientific and Technological Development (CNPq, Brazil). Her current research project is titled Literature, Cinema, and Women's Authorship in Brazil during the Military Dictatorship. Among her publications are the books *Nelson, o alquimista do inferno: algo mais sobre Nelson Rodrigues no teatro e no cinema* (2022), *O cinema épico de Manoel de Oliveira* (2018), and *Transfigurações de Axel: leituras de teatro moderno em Portugal* (2013). She also co-organized the essay collection *Mulheres em cena: ensaios sobre literatura, cinema e teatro* (2023).

NARRATING THE BRAZILIAN DICTATORSHIP IN THE 21ST CENTURY

Dr. Lua Lua Gill da Cruz

PUC-Rio | Pontifical Catholic University of Rio de Janeiro

Narrating a historical period is always contingent upon political, social, historical, cultural, and temporal matters. When it comes to the 20th-century dictatorships in South America's Southern Cone and particularly the Brazilian Dictatorship of 1964-1985, that "what was" (or "what is") is still being produced. The history of the past is reconstructed in the present when we recover, rekindle, reincorporate, and even modify the way of seeing, telling, and saying. This presentation aims to present and situate historically, socially, literarily, and temporally the cataloging of the production of long literary narratives in which the Brazilian and Southern Cone military dictatorships are literarily recovered and reconstructed in the 21st century, as well as their formal, aesthetic, and thematic relationship with the period in question.

Keynote Speaker: Dr. Lua Gill da Cruz is currently completing a postdoctoral fellowship at PUC-Rio. She was a visiting professor at the University of Chile through Brazil's Leitorado Program (MRE/CAPES). She holds a Ph.D. in Literary Theory and History from the State University of Campinas (UNICAMP), where her research focused on exploring the relationships between different temporalities in 21st-century novels that address the military dictatorships of the Southern Cone as formal, aesthetic, thematic, and literary concerns. She also earned her Master's degree from the same program at UNICAMP. During her doctoral studies, she was a Visiting Scholar in the Department of

Portuguese and Brazilian Studies at Brown University. Dr. da Cruz is an active member of the Literature and Dictatorships Study Group at PUC-SP, where she co-founded and coordinated the podcast "60 livros para 60 anos." She holds a Bachelor's degree in Portuguese and French Language and Literature from the Federal University of Pelotas (UFPe) and has served as a Language Assistant in Portuguese language and Brazilian culture in France.

ROUNDTABLE 2: MEMORIES OF RESISTANCE IN LATIN AMERICA

TITLE

Sergio Schargel

USP - University of São Paulo

THE ENTANGLED MILITARY COUP IN SANTIAGO: A LAYERED READING OF *LA CORDILLERA DE LOS SUEÑOS* (2020)

Sara Helin-Long

UCC - University College Cork

The 2020 documentary film by Patricio Guzmán *La cordillera de los sueños* contends with post-dictatorship traces of terror and lingering injustices within the cityscape of Santiago, Chile. In physical contrast, the Andes mountain range surrounds the city; therefore, Guzmán considers it both a 'witness' to past atrocities and a 'gateway' into the past. The Cordillera acts as both a physical and personal barrier for Guzmán in reckoning with the dictatorship's effects on Santiago (and Chile). I reflect on the film's proposal that the day of the coup is entangled within the fabric of the cityscape through an analysis of the relationship between the cityscape and the natural landscape of the Cordillera. I argue that at their meeting points in the film, the construction of memories of the coup, Guzmán's exile, and Chile today are negotiated at once.

In the analysis, I utilize texts such as Dipesh Chakrabarty's *Anthropocene Time* (2018) to consider the interaction between the cultural-historical importance of the Cordillera and its geological existence across time. This text is also crucial in navigating the Cordillera's significance to the cityscape of Santiago. I contend that evaluating the interaction between the physical and cultural layers of the cordillera through an Anthropogenic lens allows for a valuable conversation about how we might contend with post-dictatorship memory, particularly in the wake of the current political

struggles in Chile. In *La cordillera de los sueños*, the legacies of the dictatorship are woven into the physical, cultural, and sensory imaginations of Santiago.

Keynote Speaker: Sara Helin-Long is a Ph.D. candidate at University College Cork in the Spanish, Portuguese, and Latin American Studies Department. She completed a Master's in Heritage and Memory Studies at the University of Amsterdam. Her research currently explores the convergence of Memory Studies, the Anthropocene, and post-dictatorship memory in Chile within three documentary films by Patricio Guzmán.