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Title: Archives, Portuguese Film and the Visual Re-writing of Salazarism

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Abstract: The long dictatorship Portugal experienced during 48 years in the 20th century definitely shaped the visual literacy of Portuguese people. The constraints imposed by censorship and the politics of Salazar's propaganda machine in the dissemination of the regime's basic tenets contributed to undermine the visual construction of the social, which, according to Capeloa Gil (2011), in line with Mitchell (2005), can only exist in relation to something else to be critical.

After the 1974 April Revolution that overthrew Salazarism, by resorting to archival footage, by letting images migrate (Sánchez-Biosca, 2014), and by using them in diverse contexts of enunciation, Portuguese filmmakers have enabled different narratives about the past to emerge. Illustrative examples of this process are films such as Alberto Seixas Santos's *Brandos Costumes* (Gentle/Mild Manners, 1975), Susana Sousa Dias's *48* (2009) and João Canijo's *Fantasia Lusitana* (Lusitanian Illusion, 2010). These filmic narratives openly address the issue of the problematic inscription of Salazar's dictatorship in Portugal's collective memory. In other words, they discuss the long-terms effects of what Gil (2004) called the 'non-inscription', a characteristic of Portuguese people translated into the deprivation of action and assertiveness that leads to the suspension of desire and repression.

Inspired by Agostinho (2014) who, with Derrida (1995), claims that the archive arrests knowledge and imprisons meaning and interpretation, in this paper I will examine Dias's and Canijo's films. My aim is twofold. On the one hand, I will examine how the archive reveals the violence of Salazar's regime, by conveying a certain representation of Portugal and of the Portuguese. On the other hand, I will reflect on how the visual remediation of official images (political prisoners' photos of identification in the former film, and newsreels in the latter), and its combination with various kinds of testimonies, produce the archive effect and affect (Baron, 2014). Both the archive effect and affect are crucial to understanding how Dias and Canijo transform their films into counter-narratives that defy Salazar's authority, and propose to old and new generations a diverse construction of the social.