

Affective Landscapes of Deterritorialization in Contemporary Cinema

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This article explores how filmmaker Alice Diop articulates her diasporic condition through the affective landscapes in her films. Our analysis focuses on her short film *Vers la tendresse* (2016), examining the cinematic and narrative strategies she employs to foreground the voices of the Other and construct an aesthetics of intimacy. We propose the concept of *landscape of displacement* to understand how experiences of migration and dislocation are inscribed in the film's visual and affective language. Through voice-over testimonies and a fragmented structure, Diop portrays intimacy and affect among young men from a Parisian banlieue, destabilizing hegemonic representations and asserting alternative modes of visibility. Drawing on Édouard Glissant's poetics of Relation and theoretical contributions from postcolonial and cultural studies, we reflect on how the film negotiates proximity, distance, and opacity in representing diasporic life. Ultimately, the article contributes to broader debates on diasporic cinema by showing how Diop's work amplifies the voices and subjectivities of marginalized bodies and reshapes dominant modes of perception.

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In recent years, many migrant artists and filmmakers, as well as second-generation diasporic voices in Europe, have critically explored issues related to their experiences of displacement and deterritorialization. Contemporary diasporas arise from recent processes of globalization and are characterized by significant social, cultural, political, and historical diversity. Drawing on an analysis of Alice Diop's film *Vers la tendresse* (2016), this essay explores the nuances of a cinematic practice shaped by the perspective of a filmmaker raised within a diasporic family in France. In *Vers la tendresse*, Diop portrays intimacy and affect among young men from a Parisian banlieue, where she herself grew up. In dialogue with this film, we aim to reflect on how the affective, historical, and political dimensions of territorial displacement are inscribed in Diop's filmic landscape. In this sense, we propose the concept of *landscape of displacement* to think through the aesthetic and narrative forms that emerge from displaced subjectivities. We argue that such landscapes reveal an affective territory in which bodies, gestures, and voices of those who live between symbolic, linguistic and social borders are inscribed.

Filmographies of directors with dual ethno-cultural backgrounds, such as



Franco-Senegalese Alice Diop, have played a key role in reshaping the notion of *world cinema* (Bamba 2011). Rather than portraying identity and culture as fixed or stable, their films highlight the fractures, contradictions, and complexities that shape diasporic life in contemporary Europe. In this essay, we approach the term *diasporic cinema* not as a fixed cinematic category, but as an analytical framework through which to explore how diasporic identities, cultures, and territorialities are discursively co-constructed via cinematic practices (De Man 2023). According to Stuart Hall, the decentralized cultural empowerment of the margins is central to the construction of diasporic identity, and cinema plays a crucial role in this process. The British-Jamaican sociologist argues that cultural identity is created in and through representation, and that cinema, as a representational form, has the power to shape us into new kinds of subjects (Hall 2006, 33).

Processes of deterritorialization involve a reconfiguration of ways of seeing and narrating, which materializes in the filmic landscapes and modes of enunciation adopted by migrant and diasporic filmmakers. Within this framework, the notion of deterritorialization, as proposed by Deleuze and Guattari (1987), encompasses not only geographical displacement but also a symbolic and aesthetic transformation, that disrupts dominant codes of language, identity, and belonging. Alice Diop's films can be seen as engaging with the strategies of *minor cinema*, as they subvert dominant narrative and aesthetic forms while allowing personal stories to gain political and collective resonance for marginalized communities. By adopting fragmented narratives that blur the boundaries between documentary and fiction, Diop mirrors her own experience of displacement and cultural fragmentation.

Inspired by Deleuze's concept of the affection-image (*image-affection*), we conceive of affective landscapes as expressive forces that emerge on the surface of the filmic frame, revealing intensities and subjective displacements. In cinema, affective space often transcends the importance of its material form, aligning with Henri Lefebvre's notion of representational space—a space that overlays the physical and draws symbolic meaning from its elements (Lefebvre 1991, 39). Alice Diop explores themes of displacement by subverting the traditional power dynamics between central Paris and its peripheral zones, while also challenging the notion of cultural uniformity within the city. Her work reinterprets space and memory through a plural and relational lens, resonating with theories of *creolisation* that emphasize hybridity, entanglement, and the refusal of fixed identities.

Building on this conceptual framework, the next section examines how Diop articulates her diasporic condition through the affective landscapes in her films. By doing so, Diop reshapes modes of perception and amplifies the voices and subjectivities of marginalized bodies. Our analysis will focus on her short film *Vers la tendresse*, exploring the cinematic and narrative strategies she employs to foreground the voices of the Other and construct an aesthetics of intimacy—a gesture suggested by the film's title.

POETICS OF RELATION AND POLITICS OF PLACE: DETERRITORIALIZING SUBJECTIVITIES

Vers la tendresse opens with a black screen displaying the following words: "During a workshop on the theme of love, I met four young men, all from Seine-Saint-Denis. I recorded our conversation. I wanted to make a film from these voices." (my translation).

Thus, from the very beginning, the film's theme and the device used are made explicit. The film arises from audio recordings of conversations between the director and four young men from the Paris suburbs, discussing the theme of love. It takes shape through images and the *mise-en-scène* of characters representing these voices. Initially, Alice Diop planned to make a fiction film about romantic relationships, but the project shifted direction after a workshop with young men from her neighborhood, whom she encountered on her daily commute. One of the questions she asked was "What does tenderness mean to you?" After two and a half years, Diop decided to make a film using the answers she had collected.

The voice-over throughout the short film is a dialogue between the director and the four young men. We mostly hear their testimonies, but Alice Diop's interjections are not eliminated; on the contrary, her voice remains present. Visually, the *mise-en-scène* varies from one segment to another, each focused on one of the testimonies. In the first segment, we see a group of young men in long takes set in public spaces, such as a boxing ring, a café, and a street corner in the neighborhood. The sequence of images leads us to believe that the voice we hear belongs to one of those faces (likely the one most prominently framed in the sequence). It could be, but as suggested by the opening title card and according to the director's statement, the faces we see on screen do not correspond to the actual speakers. The characters we see are young people from Seine-Saint-Denis whom Diop invited to embody those voices in the film [Fig.1-4].

The young men's voices we hear sound very close, as if the speakers were right next to our ears. The silent images—except during transitions between testimonies—alternate between close-ups framing the faces and anonymous gazes of the characters, and wider shots showing their bodies in the public spaces of the city. There is little direct interaction between them; sometimes they are fiddling with their phones, sometimes watching the bar's television, or simply waiting, observing their surroundings with numbness and detachment. These shots therefore convey a sense of distance. Although they share the frame with other bodies, the film communicates a feeling of fragmentation and loneliness.

This feeling resonates with the content of the testimonies, which address the characters' experiences with love and the way they perceive and deal with



Figs. 1–4:
 Frames of *Vers la
 tendresse* (Alice Diop,
 2016).

affective relationships. The first testimony comes from a young man who says he feels attracted to prostitutes and “women with problems,” knowing that nothing can be built from such relationships. The same voice confesses that they (the young men) are taught from childhood to have relationships based on lies. Among friends, love or feelings are never discussed, and when someone talks about it, they are silenced. After a silence, he says he doesn’t know what love is. Maybe white people know love because their parents taught them. “For Arabs and Blacks, it’s a taboo” (my translation).

The words themselves are striking, due to the rawness and truthfulness with which they express intimate and rarely discussed subjects—love, tenderness—from a male perspective. This theme gains greater complexity when addressed by young immigrants, or second-generation African immigrants in France, who live in peripheral areas and face racism and exclusion in their daily lives. The weight of these words is amplified by the silences that punctuate them, both from the speakers themselves and from the director, who sometimes seems to hold back her interjections to allow her interlocutor space for reflection. These pauses enable the words to resonate within us, the viewers.

In *Vers la tendresse*, these pauses, which let the words echo, also appear in the transitions between testimonies. During these moments, the shots become more fluid and handheld, filmed from inside a car driving along a road or through city streets. The dim light of the night scenes, combined with a soundtrack of hip hop from the banlieues, brings a pulse and a certain vertigo to the nocturnal drift of the characters’ movements.

The second testimony comes from a young man who says he only fell in love during childhood. “That’s when you truly live and love.” After that, a segregation between boys and girls begins. Talking about girls turns into speaking badly

of them—“easy women”, and so on. He compensates for the lack of love or affection with marijuana, alcohol, and tobacco, to the point of forgetting himself. He says he doesn’t understand women and is afraid of them. He also mentions that the only tenderness he ever received was from his mother. As we listen to his testimony, we follow the young men inside a car driving through the streets of Paris at night. The camera adopts their perspective, gliding along a street where, across the sidewalk, women appear like living mannequins inside shop windows. Like them, we look straight at these women as the car moves slowly forward. Next, the group gets out of the car, buys drinks at a store, and walks down the street of mannequins [Fig. 6]. One of the young men, whom we follow more closely in this sequence, stops in front of one of these motionless

Figs. 5–6 :
Frames of *Vers la tendresse* (Alice Diop, 2016).



women—a Black woman seated on a throne, wearing lingerie and an African necklace [Fig. 5]. She returns his gaze, and the camera frames her more closely, as if it were moving inside the display window.

The third testimony is from a young homosexual man, who Alice Diop says in an interview is represented in the film by a close friend of hers. In this sequence, the young man walks alone through the streets, and the handheld camera follows him closely. The narration begins by recounting a relationship he had with a Muslim Senegalese man, whose behavior was ambiguous. He confessed to being in love but said that family and religion prevented him from engaging in the relationship. The character also describes verbal and physical violence he endured during school for not conforming to socially accepted masculine norms. When Diop asks him about love between two men, he says it’s all based on a relationship of sodomy and control. Falling in love is seen as losing control and is considered a “sissy” thing.

The final testimony, which closes the film, runs counter to the others. We follow a young couple arriving together at a hotel, exchanging gestures of affection that reveal the intimacy and sweetness of lovers in love. The testimony is from a young man who says he is not ashamed to be seen by his friends as a lover, someone who enjoys dating and forming bonds. He opposes the stigma of suburban men being seen as macho and violent, but admits that when he was younger, he hid the romantic songs he listened to in order to be seen as a “gangster” as well. The couple’s scene is filled with great tenderness [Fig. 7].

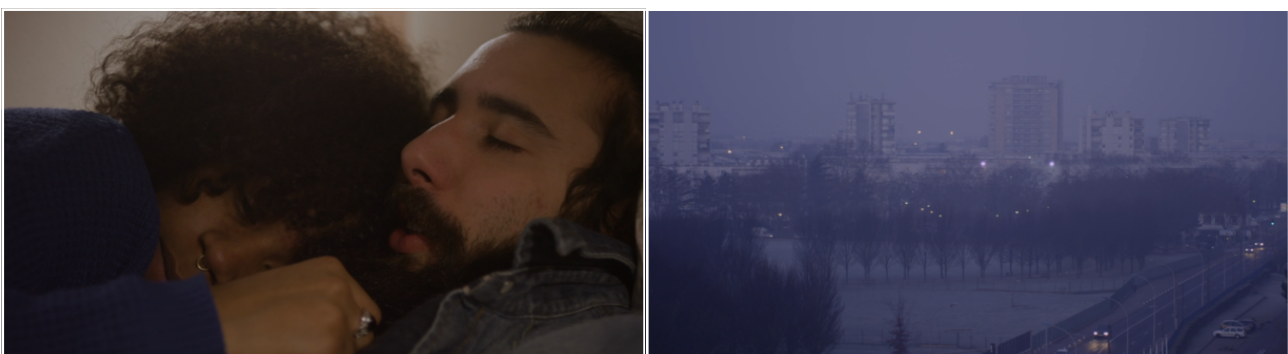
There is a naturalness between the two characters, as if their dialogues were not from a predefined script. The voice-over confesses: "shame is stronger than the desire to achieve love, but once love is achieved, it is stronger than shame" (my translation). The next morning, the young woman says goodbye tenderly, and he is left with a melancholic gaze, feeling her absence. The film ends with a romantic French song overlaying a slow pan of Paris at dawn [Fig. 8].

This final testimony contrasts with the previous ones by showing that love and tenderness still endure in contexts marked by trauma and exclusion. Even in the accounts that express disbelief in love, the speakers challenge the toxic masculinity that shapes their behaviors and reveal their vulnerabilities by admitting that they were never taught or had close examples of tenderness that could nurture such a belief.

The final shot of *Vers la tendresse*, depicting the cold and distant city after the couple's farewell in the hotel room, functions as an affective surface of intensities, moving beyond a purely narrative role and approaching what Deleuze describes as the affection-image. In *Cinema 1: The Movement-Image* (2004), Deleuze analyzes the role of the affection-image within movement-image cinema. He first seeks to understand how images can be "facialized"—when objects or places take on the quality or power of a face. An image becomes facialized because it seems to look at us, even if it doesn't literally resemble a face. According to Deleuze, this type of image reaches a new level with the emergence of pure optical and sound situations, especially in Italian neorealism and the French Nouvelle Vague—moments he identifies as turning points in cinema. In these contexts, the affection-image emancipates itself from its former subordinated role to the action-image within the sensory-motor schema. For Deleuze, this image not only gains autonomy but also transcends traditional editing by conveying a multiplicity of impressions independently. It breaks with causal logic and the spatiotemporal continuity of surrounding images, thus acquiring an atemporal character.

It is precisely this opening of the image to a spiritual dimension—the possibility of expressing a truth that exceeds the limits of the frame—that leads Deleuze to situate it within what he calls the *any-space-whatever*. This concept allows us to think of affective landscapes not only as spaces charged with affect but also as expressive, modulatory surfaces that directly address us, even when devoid of human figures. The emergence of the *any-space-whatever* within the affection-

Figs. 7–8:
Frames of *Vers la tendresse* (Alice Diop, 2016).



image, as David N. Rodowick (1997) notes, represents one of the “omens of time” still present in the movement-image—a hint of the time-image beginning to emerge. When the affection-image sheds the spatiotemporal coordinates that once anchored it, it becomes autonomous and acquires its own potency. In this process, spaces cease to function merely as settings or narrative locations and instead become any-spaces, possessing the virtual capacity to connect to any other space.

Throughout *Vers la tendresse*, Alice Diop establishes an essential link between subjectivity and urban space. The film’s characters appear on screen in transient places—corners, hotels, train cars, stations, metros, bars—spaces that evoke transit and suspension, which we might relate to the notion of *non-places* (Augé 2012), where identity is diluted and relationships are ephemeral. In many of these settings, the characters remain silent, often alone, detached, looking through windows or absorbed in television and cellphone screens. Although close-ups on their faces provoke an effect of subjectivation, there is an absence of individuation: the bodies are close, but their stories remain, to some extent, opaque. This spatial construction reinforces a feeling of loneliness and disintegration, marks of an affectively impoverished masculine youth.

One of the most powerful moments in this regard occurs in the scene where we see, from one character’s perspective, women displayed in shop windows. There is a brief hesitation, and the crossing of gazes with one of them introduces a fissure in this affective distance: we then shift to his subjective gaze, observing the woman more closely [Fig. 5]. This gesture of closeness, although momentary, points to a desire for connection—a desire that, however, remains unfulfilled. It is within this tension between proximity and distance that the film inscribes its poetics of intimacy.

The disintegrating and depersonalized urban landscape that frames the narrative contrasts with the confidential, hesitant tone of the intimate accounts shared in the voice-over. These young people who inhabit the metropolitan suburbs are rarely questioned about their feelings. In the sharing of the sensible that guides most of the discourses we are accustomed to seeing and hearing, they represent the working class—subservient, hardened, emotionally flat, and denied the right to show vulnerability. These outskirts of Paris are predominantly inhabited by migrant communities, mostly Maghrebi, as well as young populations descended from diasporic families from other African countries.

Alice Diop states that, in her view, men from the banlieue have no more existence than Arab and African men (Braibant 2016). Diop grew up in the banlieues, which, according to her, are often represented by people who are not from there. So, making cinema was for her a way to produce discourses from within the intimate sphere of the private lives of the people she grew up with. She comments that people from her neighborhood, who experienced both the heart of Paris and the suburbs, in a way, saw what was to come—a society on the brink of fragmentation and fracture:

All my films really reside in this guilt that I feel of having, for a time, integrated this French injunction of separating myself from working-class neighborhoods, so-called "popular neighborhoods." And so, in all my films [...] I return to these neighborhoods to make visible the people who I have been conditioned to reject, and that I have been made to believe were not worthy of being represented in film (as quoted in Quinlan 2022).

The four characters in the film, who provide the testimonies, have Arabic names. Rachid says that in his family, affection was not shown through words or gestures. The only tenderness he claims to have known came from his mother. He also highlights a racial issue that runs through this problem: "White people are the ones who know what love is because their parents showed them. Among Black and Arab people, it's complicated" (my translation). North American intellectual bell hooks (2016) offers a historical perspective on how sexism has appropriated the way Black men exist in life and points to a non-place they occupy within the violent and limited project of phallogocentric masculinity. She argues that the colonial and slave-owning system deeply impacted the way Black men love. Within the racist, capitalist, and patriarchal model that emerged in the Western civilizational context, Black men are considered "outlaws," uncivilized—an idea that they often internalize as a way of seeing themselves.

In *Vers la tendresse*, Alice Diop seeks to give voice to those who are unheard, revealing the subjectivity of these bodies. She adopts reflective strategies within the very dialogue she establishes with the characters, thus breaking away from a domesticated dialogism typical of documentaries and embracing an inventive use of offscreen space. It is through the offscreen dialogue that Diop shares the *mise-en-scène* with the Other being filmed. She *speaks nearby* as proposed by Trinh Minh-ha (Chen 1992), which creates a relationship of closeness and dialogue, opening space for the Other's voice to emerge autonomously. Through a floating listening, without judgment, and through the director's own hesitations and advances in the dialogue, the young men gain humanity.

The dialectic of distance and proximity is present on multiple levels in diasporic cinema. Distance can be physical, temporal, or cultural (including linguistic differences), while proximity can emerge through relationships formed by shared experiences of exile or diaspora and the desire for belonging and connection. Thus, diasporic cinema operates in the interstices, exploring the tension between a here and an *au-delà*, between origin and becoming. Through its process of de-(re)territorialization, it consistently incorporates a fundamental gesture of openness, investing in a reflective dimension that reexamines the ways of seeing and framing the Other. Particularly in films that address the life stories of others, filmmakers are constantly faced with the challenge of finding the right distance—one that allows them to establish a relationship of closeness with their subjects while preserving their fundamental opacity, that is, without attempting to fully unveil or reduce their differences. For anthropologist-filmmaker Marc Piault, there is a "permanent gap," an irreducible distance in the act of understanding and representing the Other—a space of uncertainty and incompleteness:

It is not a designation: [...] it is an empathetic disposition, a permanent gap that must be continuously filled and yet must never be completely so, lest the relationship become useless due to an excess of identity. This disposition involves a carefully crafted and specific treatment of form—that is, space—and of background—that is, time—achieved primarily through rhythm and sonic depth, which endow the transfer of experience with its full emotional power. [...] It is the necessary and indefinite incompleteness, the asymptotic approach to the other, through which one recognizes them, draws closer, and yet always maintains a distinction (Piault 2018, 365, my translation).¹

This concept resonates with the idea of opacity as a right to difference, central to Édouard Glissant's *poetics of Relation*. The Martinican philosopher envisions the world as a web of interdependent connections, where cultures are linked through processes of exchange, hybridity, and multiplicity. His approach, rooted in the experience of Antillean creolization, is closely tied to the notion of a "rhizomatic identity"—an identity conceived not as a single origin, but as one formed through intertwining roots that reach outward to connect with others (Glissant 1997).

Building on this framework, we argue that Glissant's *poetics of Relation* resonates deeply with Alice Diop's cinema. Her openness to alterity—the "Diverse," in Glissant's terms—is evident in the way she explores relationships between characters and their urban environments, as well as in how her personal history informs her gaze and subjectivity. Diop seeks to shift the cinematic gaze away from the metropolitan center, reinterpreting space and memory through a pluralistic lens. In this sense, her films offer a creolized vision of Paris, reconfiguring the urban landscape through layered histories and perspectives. Ultimately, her narratives bridge the intimate and the collective, engaging with the complex postcolonial realities that shape diasporic communities in contemporary France.

The politics of place, as articulated by diasporic thinkers and artists, understands identity, history, and culture as shaped by specific geographic, social, and historical contexts, with location formed through an intertwining of times and spaces. British artist of Ghanaian descent, John Akomfrah, captures the existential tension of this positionality through the notion of the *doppelgänger*—a diasporic double consciousness marked by cultural and psychological fragmentation. Reflecting on the motivations behind his work with the Black Audio Film Collective in 1980s England, Akomfrah emphasizes the urgency of transforming this experience of dislocation into a militant aesthetic gesture, using hybrid identity as the very ground from which to speak (Akomfrah and Debuysere 2013). In a similar vein, the politics of place that underpins Alice Diop's cinema does not assert a fixed identity or rooted belonging but rather

¹ This translation is based on the Brazilian edition *Antropologia e Cinema* (2018), originally published in France under the title *Anthropologie et Cinéma* (2000).

emerges from a conscious inhabiting of one's position of enunciation. Subjectivity thus becomes a precondition for engaging with alterity. The individual and the collective, identity and otherness, are constantly intertwined.

This political commitment is particularly evident in her treatment of traces and absences, recurring motifs in her work. As Diop remarks: "It's to deal with the fact that I don't have traces of my parents, and this is where the personal becomes political, because in France it is a political issue of whose story we tell, whose story gets to be told, whose story is legitimate" (as quoted in Quinlan 2022). For her, filmmaking becomes a way to repair what has not been narrated and to explore the contemporary world from her own position—an approach that, she insists, should not concern only Black communities, but everyone, since it speaks to the world we all inhabit:

What my filmmaking seeks to redress is the invisibility, the absence, the silencing, the marginalization [of certain people] and to place at the center of the shot bodies who have been historically and politically pushed to the margins of dominant forms of representation. (as quoted in Price 2023).

In *Vers la tendresse*, Alice Diop adopts cinematic strategies that engage with the Other by speaking nearby and subjectivizing marginalized bodies, while intentionally preserving a degree of opacity in their representation. Within the film's narrative, space does not operate as a fixed or merely functional element that situates the viewer within a coherent diegetic world. Instead, it emerges as a space of possibility—a sensory hypothesis that opens affective resonances (Dinić 2015, 221). As Gilles Deleuze proposes through the notion of the affection-image, this spatiality exceeds geographic or narrative anchoring and is defined by its potential to evoke affective responses.

ALICE DIOP'S LANDSCAPES OF DISPLACEMENT

For Avtar Brah, the space of the diaspora is a site of transformation and intersection, giving rise to syncretic formations and challenging the boundaries of inclusion and exclusion, belonging and otherness, "us" and "them" (2005, 205). Brah argues that bodies carry borders from birth but also create them through experiences that carry meaning and become markers of fluid identities. Homi Bhabha (1994) conceives the idea of the "third space" as a zone of cultural hybridization where different identities and cultures intersect and blend, generating something new. According to Bhabha, this space should not be understood as a mere fusion or synthesis between two cultures, but rather as a field of constant negotiation and transformation, where binary categories of identity are challenged and redefined. Thus, the "third space" paves the way for the emergence of new subjectivities and forms of resistance shaped by cultural

interactions.

As seen in *Vers la tendresse* and other works by Alice Diop, such as *Nous* (2021), the *poetics of Relation* and the politics of place converge to shape what we may call *landscapes of displacement*—a cinema that constructs narrative from the margins. Displacement manifests in the fragmented editing, spatial displacements that weave together peripheries and centers, and in a non-linear temporality that resists a singular history. This is, therefore, a decentered politics of place, where the landscape emerges as a relational field in flux—one that resonates with Bhabha's notion of a "third space" of resistance and discursive innovation, enabling new voices and identities to emerge by contesting dominant forms of power in postcolonial contexts.

In these *landscapes of displacement*, space does not function as a mere backdrop to the narrative but as a sensitive surface, charged with affects and traces of personal and collective histories. These spaces make visible the condition of being *out of place*, as formulated by Edward Said (1999)—an experience of affective and cultural uprooting lived by diasporic subjects on the margins of major urban centers.

Cinematic narratives that prioritize the continuity of affects over spatial-temporal coherence invite the viewer to a fluid experience. This fluidity occurs not only within the frame, which opens onto a spiritual dimension, but also throughout the narrative itself, now traversed by sensory impressions and ambiguities of meaning. Like a nomad, the viewer moves through what Deleuze and Guattari (1987) define as "smooth space": a territory shaped more by affects than by fixed properties. Affective landscapes invite us to understand space and place beyond their physical attributes, acknowledging that this "beyond," comprised of imaginary geographies and intangible yet real elements, both shapes and is shaped by material spaces and social relations. As Berberich et al. (2013) argue, it is within the interplay of the material and the virtual that an affective cultural politics arises. This dynamic allows people to form or sever attachments to place in complex ways, endowing landscapes with deep emotional resonance and making them sites of intense contestation over meaning and authority.

In this context, Jacques Rancière's theory of aesthetics also offers a valuable framework to connect affect and politics. He defines politics as the construction of specific spaces—arrangements of shared experiences and objects that are collectively recognized and open to common decision-making (Rancière 2012, 24). Politics, for Rancière, is deeply tied to visibility and voice: it concerns what is seen and said, who is allowed to see and speak, and how space and time are configured (Rancière 2009, 13). The political task, then, lies in redistributing the sensible—reshaping perception itself to create new modes of sensing and meaning (Berberich et al. 2013, 5).

Through the approach to *Vers la tendresse* by Alice Diop we've observed that the director's subjectivity serves as a starting point for her engagement with otherness. This relation of alterity manifests in the proximity between the characters and in the connection the director establishes between the

subjects and the urban landscape of the Paris suburbs. This landscape reveals the symbolic “out of place” occupied by diasporic communities in France—composed of individuals inhabiting spaces shaped by exclusionary policies and the production of invisibility. By exploring these urban margins, Diop presents the landscape as an affective territory, where the fractures of uprootedness and identities formed between different languages, cultures, and geographies become palpable.

By foregrounding these affective geographies, Alice Diop engages both the intimate and the collective, shedding light on the complex postcolonial dynamics that shape contemporary French society. The *landscapes of displacement* in her cinema function as sites of political inscription as well as relational fields where diasporic identities are continually reterritorialized. Her cinematic writing operates through a process of decentering, opening *lines of flight* that dismantle fixed regimes of representation and give rise to multiple voices, identities, and forms of belonging. This gesture traces the shifting borders of zones that are at once proximate and distant, creating counter-hegemonic narrative forms.

Through this approach, Alice Diop weaves a fragmented and plural portrait of France and constructs a visual archive that expands the field of the visible. Her diasporic experience gives rise to a rhizomatic cinema that resists linearity and conventional forms of representation, allowing us to interpret the *landscapes of displacement* both as a political gesture and as an opening toward a *poetics of Relation*.

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