

Monochrome Postmodernity: An Approach to the Use of Black and White Film in *Tabu* (Miguel Gomes, 2012)

Carolina Cuervo G
Erasmus Mundus Masters
Crossways in Cultural Narratives

What is the sense of making a monochrome film in 2012? It has been decades since black and white stopped being cinema's only option and became just one alternative, so shooting a fiction partly in 35 mms and partly in 16 mms in the twenty-first century is not a random decision. Using Marxism as a theoretical and methodological framework, this dissertation attempts a dual analysis through cultural studies and theory of film: on one hand, it will dig into the meaning conveyed by *Tabu* being filmed in black and white celluloid, and on the other, it will identify how this decision, intentionally or not, appears as a result of being a symbolic act socially grounded in a specific context: that of Portugal in times of late capitalism.