29-30 MARÇO 2023

I COLÓQUIO INTERNACIONAL CINEMAS DO MEDITERRÂNEO

KEYNOTES:

Mirian Tavares
Universidade do Algarve

Austin Fisher
Universidade de Bournmouth-UK

Dia 29: 9h30-18h
Campus da Penha
Auditório 1.4. (presencial)

Dia 30: 14h30-17h30
(sessão online)

Programa disponível em www.ciac.pt

UAlg UNIVERSIDADE DO ALGARVE

ciac. CENTRO DE INVESTIGAÇÃO EM ARTES E COMUNICAÇÃO

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BOOK OF ABSTRACTS

I INTERNATIONAL CONFERENCE FOR MEDITERRANEAN CINEMA

29-30th March 2023

DAY 1 - AUDITORIUM 1.4 OF CAMPUS DA PENHA PEDAGOGICAL COMPLEX

9h00 | Opening Session of the I International Conference for Mediterranean Cinema

Sérgio Vieira
Director of the Faculty of Humanities and Social Sciences

Ana Soares
Director of the Faculty of Arts and Humanities

Mirian Tavares
Coordinator of CIAC

Jorge Carrega
Organizing Committee I International Conference for Mediterranean Cinema

9h30 | Panel 1 'Keynote Speakers'

Moderator: Jorge Carrega

9h30-10h10 – Mirian Tavares (CIAC/UAlg) | " Buñuel and Fellini - From Surrealism to carnivalization"

Which elements of surrealism can converge with aspects of the grotesque present in the Carnival of the Middle Ages? I believe there are several meeting possibilities and this convergence is mainly present in the works of Buñuel and Fellini. The work of both directors was built between surrealism and carnivalization (according to Bakhtin) – the most dogmatic ideas of Surrealism and the principle of pleasure emanating from Bakhtin's carnivalization are constantly present across both cinematographies. Speaking of Luis Buñuel's surrealist spirit is only stating the obvious. Fellini, by contrast, never considered himself a surrealist and rarely had his cinema recognized as such. I intend to bring together two deeply idiosyncratic filmmakers in order to establish a dialogue between cinematographies whose aesthetic principles start from different premises, but whose results can be compared/comparable. In both, we find the enjoyment of medieval festivals, the passion for deviation, and the unusual, which reinforces the presence of the surrealist spirit in their poetic universes.

Biography:

Mirian Tavares holds a Ph.D. in Contemporary Communication and Culture from the University of Bahia (Brazil). She is the coordinator of the Research Center for Arts and Communication (CIAC) and an Associate Professor with Habilitation at the Faculty of Human and Social Sciences, University of Algarve (UAlg). She currently directs the Ph.D. program in Digital Media-arts, taught in collaboration between the University of Algarve and The Open University of Lisbon. Internationally, she is the vice president of the International Association of Computational Art – ARTECH-Int, which she articulates with other important functions nationally. Mirian Tavares is a member of the curators' team of the Portuguese Network of Contemporary Art and the director of Rotura – Journal for Communication, Culture, and Arts. She was involved in more than 25 scientific projects, exercising, in many of them, a role of general coordination and/or institutional coordination. She has been invited to more than 100 national and international conferences, publishing more than 60 articles in distinguished journals. As a result of her intensive scientific activity, she has published 17 books, as well as 56 chapters of highly renowned works in her field of study. Moreover, Mirian Tavares regularly contributes to several cultural magazines and the production of texts and artistic catalogs, having coordinated and conceptually developed a set of web series with the goal of promoting science (CIAC Talks and CIAC Talks Initiative).

10h10-10h50 – Austin Fisher (Bournemouth University) | "Charting the Spaghetti Western as 'Mediterranean Cinema'"

The term ‘Mediterranean cinemas ' carries multiple, conflicting meanings around hybridity, transculturation, and the drawing of boundaries to demarcate regional, national or local identities. The Mediterranean's Commonwealth role as a frontier between Europe and Africa serves to divide peoples and cultures, perpetuating an enduring worldview that centers an affluent north and marginalizes a benighted global south. This talk will consider an alternative function that the term can imply, whereby the Mediterranean provides an outward—rather than an inward-looking centre: a wellspring that bridges cultural identities, rather than a vortex that subsumes them. Taking the Spaghetti Western as a starting point, I will consider the implications of the ‘Mediterranean cinemas’ label both for the film industries that have surrounded the Mediterranean Basin and for fields of scholarship that analyze cinema's local, national, and transnational dimensions. The Spaghetti Western was co-produced on a large scale by various Mediterranean countries, ostensibly providing both a productive example of what Mette Hjort has called ‘affinitive transnationalism’ and a useful model for what a ‘Mediterranean cinema’ might entail. Yet this genre's overwhelmingly northern location in the region excludes the majority of Mediterranean nations and cultures, rendering the label problematic. It is in these very tensions, I argue, that it sheds light on the multifarious meanings inherent to any ‘Mediterranean’ categorization. A genre that invites both 'southern’ and ‘northern’ cultural-historical readings, the Spaghetti Western's simultaneous appeal to global identities answers Bergen-Aurand's call for the region's cinemas to be considered a porous and dynamic 'constellation.'

Biography:

Austin Fisher is an Associate Professor of Popular Culture at Bournemouth University. He is the author of the monographs *Blood in the Streets: Histories of Violence in Italian Crime Cinema*

(2019) and *Radical Frontiers in the Spaghetti Western* (2011), as well as editor of *Spaghetti Westerns at the Crossroads* (2016) and *Grindhouse: Cultural Exchange on 42nd Street, and Beyond* (2016). He also co-edits the book series Bloomsbury's "Global Exploitation Cinemas."

10h50 - Discussion

11h00 | Coffee Break

11h15 | Panel 2

Moderator: Bruno Mendes da Silva

11h15-11h35 – Ana Soares (CIAC/UAlg) | "Five maritime visions in Portuguese cinema of the second millennium"

I suggest focusing on five Portuguese cinematographic moments and observing how the maritime landscape is configured. The idea of configuration will imply analyzing how the image is visually and materially constituted, on the one hand, and the different symbolic processes in which it operates. Thus, I will begin by focusing on Um Filme Falado (Manoel de Oliveira, 2003) and its allegorical relationship with Western history; I will follow Margarida Gil Adriana's film (2005), to look for an equally allegorical style, although, this time, in the perspective of the fantastic and the traditional, centering on the idea of a foundational insularity; I will then analyze some plans of Cristovão Colombo, O Enigma (Manoel de Oliveira, 2008), to explore the camera's power of suggestion in the reconfiguration of the historical narrative; I will delve into the literary vision of the sea in a Corte do Norte (João Botelho, 2009); and, finally, I will try to show how actuality and human tragedy reconfigure the same Mediterranean that Oliveira presented in the 2003 film O Mar (Margarida Gil, 2018).

Biography:

Ana Isabel Soares holds a degree in Modern Languages and Literatures (Portuguese/English) from the Faculty of Letters of the University of Lisbon (FLUL; 1993) and a Ph.D. in Literature Theory from the same faculty (2003), where, in 2009, she completed postdoctoral research on Portuguese cinema and poetry. She teaches at the University of Algarve as an assistant professor. Her scientific work has been related to the fields of Literary Theory, and with multi-artistic works (David Wojnarowicz), film (Manoel de Oliveira, António Reis, and Margarida Cordeiro), and literary (namely, Portuguese poetry of the XXI century). The essays resulting from her reflections have been published in Portuguese and Brazilian journals. She was part of the founding team of the Association of Researchers of the Moving Image, of which she was the first president (2010-2014).

11h35-11h55 – João Carvalho (UAlg/CLEPUL) | "Pilgrimage: from the primordial source to Botelho's film"

The figure of Fernão Mendes Pinto and his work, Pilgrimage, inspired creatives from different artistic fields. We chose, as the theme of our communication, after a brief

presentation of the work of the fifteenth-century author, the 2017's cinematographic adaptation-recreation by director João Botelho, a place for questioning history from the present, of experimentation with different forms of telling/filming a story and also a place of convergence between different arts.

Biography:

João Carlos Firmino Andrade de Carvalho is a Professor at the Faculty of Human and Social Sciences of the University of Algarve. He is an integrated researcher at CLEPUL and a collaborator of CIAC. He holds a Ph.D. in Classical Portuguese Literature from the University of Algarve, a master's degree in Portuguese Literature from the Faculty of Letters of the University of Lisbon, and a degree in Modern Languages and Literature, also from the University of Lisbon. João has published several books and numerous publications distributed by various national and international magazines and conference proceedings on matters such as Portuguese literature and culture, literary theory and criticism, and comparatism and rhetoric.

11h55-12h15 – António Costa Valente (CIAC/UAlg) | " Algeria, a cinema born in the battlefield"

Algeria gained its independence in 1962 after a war with France that began in the 1950s. Its cinema reflects the struggle that formed the country. Mohammed Lakhdar's "Chronique des annees de braise" (1975) marks a revolutionary cinema that seems poised to settle a total victory over the shadow of the close French colonizer. The earning of a Palme d'Or at the Cannes Film Festival also marks the first major victory for Arab and African cinema in this French Riviera festival of international magnitude. However, it seems that it is in the vicinity of foreign territories that the great moments for the birth of this inevitably young cinematography are formed. The Egyptian Youssef Chahine had directed, in 1958, "Jamila, the Algerian" and, already in times of independence, the year 1966 was marked by the international premiere of the American film "Lost Command" by Mark Robson, but above all by "La Battaglia di Algeri" by Gillo Pontecorvo. Premiered at the Venice Film Festival, winner of the Golden Lion, it would later be nominated for the Academy Awards for Best Foreign Language Film, Director, and screenplay. This Italian/Algerian co-production was, at the time, banned from French screens, beginning a long period of widespread erasure of France's military and political defeat. Algeria and France, in cinema as in life, seem to mark a permanently bitter bridge between the two Mediterranean continents. A new Algerian cinema, flourishing in the new century, does not seem to completely heal the wounds of an independence conquered by the blood of many. Malek Bensmail is one of the filmmakers who seems most terribly keen to deconstruct and reprise the great moments of a very recent history. "La Bataille d'Alger, un film dans l'histoire" joins France, Switzerland, and Algeria in a production where Malek revisits Lakhdar's work and, with it, the war that France's "Foreign Legion" seems to have made even more visible internationally. This and his other films are works of remarkable reflective cruelty. Latifa Said directs short films where emigrant women are the protagonists. In each film, each emigrant brings forward a deeply dark story, as it seems to be the role of women in the social battles for their country. Between France, where she is an emigrant, and her Algeria, each of Latifa's short films plunges into a darkness that she manages to make very private. AVANCA 2022 winner, the

feature film "Soula" by the young filmmaker Salah Issaad, tumultuously travels this path of the night, of the place of women, of the legacy of a country built on the battlefield. A bright and tremendously dark film. A journey with no exit, more than without end, as it seems to be the new cinema of Algeria that forces itself into existence – battling.

Biography:

António Costa Valente holds a Ph.D. in Communication Sciences and Technologies from the University of Aveiro. He was an invited professor at the public universities of Aveiro and Vila Real and director of the Department of Theater and Cinema at ESAP – Artistic School of Oporto. He has directed the AVANCA Film Festival since 1997, the AVANCA | CINEMA scientific conference since 2010, and coordinates the "Award Eng.º Fernando Gonçalves Lavrador", awarded annually to the best academic research on cinema. He is the European coordinator in the "International Federation of Film Clubs" and the national coordinator of "INPUT-TV", an international conference that annually brings together public televisions from around the world. He has produced and directed films that have been distinguished with more than three hundred awards at festivals on all continents. Among them, he produced and co-directed the first animated feature film in Portuguese cinema. He has written several books, book chapters, and other scientific writings. He also mentored several Ph.D. and master thesis students. He is a reviewer for several national and international scientific conferences and journals, and co-edits the International Journal of Cinema.

12h15-12h35 – Alexandre Martins (CIAC/UAlg) | "*Ô saisons, ô châteaux* and *Du côté de la côte*: the tourist films of Agnès Varda"

This presentation explores Agnès Vardas ' first documentaries: *Ô saisons, ô châteaux* (1957) and *Du côté de la côte* (1958), two films that were commissioned to her by the *Office de Tourisme de France*. Taking the link between travel and film as a starting point – a link present in travelogues, exploration films, and tourist films – our journey through these short films is based both on the analysis of the films themselves and on Varda's speech about their creation. By closely analyzing these strikingly creative pieces, we can find trademarks of Vardian cinema, namely what would come to constitute the foundations of the cinematographic style claimed by Varda herself, that of *cinécriture*. The use of humor and a sociological and lyrical approach are some of the elements that display her uniqueness as a filmmaker, taking viewers on a geographic-tourist representation that is also a cinematographic journey.

Biography:

Alexandre Martins is a Ph.D. student in Digital Media-arts (UAlg/UAb), holds a master's degree in Heritage, Arts, and Cultural Tourism (ESE/IPP), and a degree in Foreign Languages and Cultures (ESE/IPP). He collaborates with Direção Regional de Cultura do Norte (DRCN), providing support in the revision and edition of the monographic collection 'Património a Norte', and with Cine-Clube de Avanca, in the organization of its archive. He is a researcher at Centro de Investigação em Artes e Comunicação (CIAC) and at CITCEM – Centro de Investigação Transdisciplinar «Cultura, Espaço e Memória», where he develops studies in the fields of Cinema and Digital Arts.

12h30 - Discussion

13h00 | Lunch Break

14h30 | Panel 3

Moderator: Jorge Carrega

14h30-14h50 – Hugo Barreira (CITCEM/FLUP) | " What films did cinephiles listen to? For a problematization of sound prior to the phonofilm?"

In the various transformations or turns in the studies of the moving image, the contributions of visual studies (visual turn) and materialities (material turn) have brought enormous contributions to rethink the history of Portuguese cinema. Within the practices of historiographic review and in a perspective of the problematization of the reception and enjoyment of cinema, film studies have been nourished by new views that bring to light the problematization of existing and exhibited versions, production documentation, the recovery of musical scores, among other aspects. The film thus ceases to be only an incorporeal and tendentially absolute reality, to become a phenomenon related to a context of production and reception that reinforce the sense of its survival and artistic fortune, as well as the perception of these phenomena over time. The different values of the study of the various heritage dimensions associable with the film, but external to it, such as magazines, propaganda materials, equipment, exhibition circuits, as well as the cinema halls themselves, contribute to reading exercises about the history of cinema that, far from exhausting it, alert us to the numerous questions yet to be answered. If the transition to sound has proved more complex and rich than what traditional historiography led us to think, from the researcher's point of view, studying the reception of sound cinema remains a more stable ground than studying silent cinema, which, as we know, was far from being. But what sound did cinephiles listen to, many of whom, such as Manoel de Oliveira, had their formation journey in the silent film? With this communication, we will seek to question these issues from the researcher's point of view, using methodologies of visual studies and art history. To this end, we will test some readings based on case studies that start from the analysis of the architecture of movie theaters and respective changes, as well as the evidence that we were able to gather about the sound that the so-called phono-film did not arrive in time to capture or reproduce.

Biography:

Hugo Barreira holds a Ph.D. in Portuguese Art History from the Faculty of Letters of the University of Porto (FLUP). He is an Assistant Professor at the Department of Heritage Sciences and Techniques at FLUP, and an integrated researcher at CITCEM – Centro de Investigação Transdisciplinar «Cultura, Espaço e Memória». Barreira researches cinema and the moving image and its use as a resource for studies in the history of art and heritage, as well as on visual culture, the sound-image relation, and the history of art and architecture of the contemporary era, being the author of several publications in these areas.

14h50-15h10 – Joana Isabel Duarte (CITCEM / FLUP) | "*Per aspera ad astra*: Portuguese stars until the emergence of New Cinemas"

The studies of movie stars usually tend to focus on the American model – where the star system flourished. This phenomenon is closely related to American cinematic reality, its industry, and the management of actors and studios. However, the need for film stars was present in most European cinematographies, especially in those richest and most economically stable. In fact, there are several studies on British, French, and Italian *stardom*. Still, as Shingler (2017) and Shail (2019) point out, few investigations focus on stars in Europe, especially in countries with less developed film industries. In Portugal, the issue of movie stars has been little discussed, although there are some reflections in this regard (Areal, 2019; Duarte, 2018). This study aims to map the stars of Portuguese cinema, going back to its origins in the 1920s but focusing more predominantly on the 1950s and 1960s, a time when Portuguese cinema started to become international. Indeed, the stays of António Vilar, Virgílio Teixeira, Milú, and Helga Liné in Spain represent some of these first steps. They are discovered in Portugal; nevertheless, it is beyond borders that they rise to stardom. At the same time, the period we explore coincides with the emergence of new cinemas, such as Neorealism and New Wave, which reflect in film critique and in the Portuguese periodical press. Thus, along with an increase in the exportation of Portuguese actors overseas, there is also a certain iconoclasm (as far as the stars - the icons of that time - are concerned) from the so-called "serious" film magazines (i.e., dedicated to movie critique and film clubs). Our presentation will reflect on these transformations and contradictions.

Biography:

Joana Isabel Fernandes holds a master's in Art History, Heritage, and Visual Culture (FLUP, 2018). She is currently pursuing her Ph.D. in Heritage Studies (University of Porto) and in Territories, Heritage, and Culture (Universitat de Lleida), where she is working on a thesis about "Cinephilia and Cinematographic Culture in Portugal in the 50s and 60s". Her research focuses on the fields of film press, film, image, and heritage.

15h10-15h30 – Norberto Gaudêncio (Mackenzie Presbyterian University) | " Cândido Aragonez De Faria and the Art of Movie Posters"

The communication will address the work of the artist Cândido Aragonez De Faria from Sergipe, with an emphasis on his production during his stay in Paris (1882-1911), when he established himself as a sought-after graphic artist in Montmartre, acting as a specialized professional in show business. We highlight his pioneering poster production as well as his important role as a collaborator for the Pathé film company—integrated with the presentation and legitimation strategies adopted by this company -, emphasizing the different aspects of this specialization and the way in which the artist instilled himself with an immense *imagerie* as a communication strategy.

Biography:

Norberto Gaudêncio Junior is a graphic designer, researcher, professor, and coordinator of continued education at the Center for Communication and Letters (CCL) at Mackenzie Presbyterian University. He is the author of the books "A Herança Escultórica da Tipografia"

(2004) and "Cultura Gráfica" (2010). He curated and authored the catalog text for the exhibition "Veja ilustre passageiro: O Atelier Mirga e os cartazes de bonde", held at Instituto Tomie Ohtake (2011). He holds a Ph.D. in Education, Art, and History of Culture from Mackenzie Presbyterian University, with an internship at Université Paris Descartes – Sorbonne.

15h30 - Discussion

15h50 | Panel 4

Moderator: Ana Filipa Martins

15h50-16h10 – Sara Fernandez (CIAC/UAlg) | " Cinema as a means of disseminating and questioning stereotypes: the case of *L'enquête Corse* (2004), by Alain Berberian and *Opération Portugal* (2021), by Frank Cimière"

Cinema has been a means of disseminating stereotypes since the representations of characters in cinema can influence opinions and perceptions of the public about certain social groups. Stereotypes in cinema are patterns of representation of certain social groups that are repeated over time, often in a caricatural or simplistic way, and can reinforce prejudices and discrimination. These stereotypes can have a negative impact on society propagating discrimination and prejudice toward these groups. Some films portray certain social groups in a simplistic and stereotyped manner, like characters from other cultures or countries, which can lead to a limited and incomplete understanding of these groups. However, it is important to note that cinema can also be a powerful tool for confronting and deconstructing stereotypes. When a film leads to a reflection about the self and hetero-image, the idea one has of the Other, and the concept of identity, we are before a text that questions and forces the audience to re-evaluate their own ideas. The study of the films *L'enquête Corse*, by Alain Berberian, and *Opération Portugal*, by Frank Cimiére, leads to a problematization of stereotype propagation and the idea of Corsican and Portuguese identity through the eyes of French or French-influenced filmmakers. Although both films are light and enjoyable comedies, they raise relevant questions about the construction of the mental image and the value judgment we make about the Other.

Biography:

Sara Vitorino Fernandez has a degree in Portuguese Studies – Scientific Field, specializing in the areas of Comparative Literature and Medieval Culture. In 2005, she completed a master's degree in Comparative Literature under the guidance of Professor Petar Petrov with a dissertation about metafiction in the works of Carlos de Oliveira and Augusto Abelaira. In 2014 she defended publicly, at the University of Algarve, her Ph.D. thesis in Literature in the fields of Postmodernism and Metafiction in Contemporary Portuguese Literature, also mentored by Professor Petar Petrov. Since then, she has devoted her work to the study of metafiction in narrative fiction, historical novel, and film discourse. On these topics, she has published works in specialized journals and participated in several publications. In addition to her research work, Sara featured, from 2013 to 2016, a permanent column in the Swiss magazine Lusitania Contact named "Portuguese Writers," where she wrote about themes and authors of

Portuguese literature. She is a collaborator of CIAC and teaches Portuguese language courses at the University of Algarve.

16h10-16h30 – Natália Laranjinha (University of Meknès/CIAC) | " The new face of Moroccan cinema"

If Morocco has had, over the decades, a close relationship with cinema, this has been mainly due to its geographical locations. A privileged place for its lighting and landscapes, Morocco was an ideal setting for films by authors such as Orson Welles *Othello* or cult films such as *Game Of Thrones*. However, film production in Morocco experienced a boost in the 80s created by young directors who had international training and no taboos. As a result, a new cinematic language and several innovations emerged, not only thematic but also aesthetic. Some of these film productions were scandalous, quickly becoming targets of prohibition and condemnation because of offenses against Moroccan morals, values, and women. Many of the young directors use cinema to denounce concealed themes and realities silenced by Moroccan society: homosexuality and prostitution, or even extreme poverty and Islamic radicalism, are recurring themes in directors such as Nabil Ayouch (*Les chevaux de Dieu*) or (*Les yeux secs*) by Narjiss Nejjar. Despite an oscillation, still present, between tradition and modernity, Moroccan cinema has gained autonomy and built a specific identity that reflects its idiosyncrasies. This communication presents a state-of-the-art Moroccan cinema and analyzes some examples of this new identity.

Biography:

Natália Laranjinha was a professor at the Dom Afonso III University. Currently, she is a visiting professor at the University of Meknès (Morocco), and a member of the Research Center for Arts and Communication (CIAC) of the University of Algarve. She developed her postdoctoral in Art Studies at New York University (NYU). Natália is also the author of several articles on literature and visual arts and has published a book entitled Lars von Trier - Pathos et surfaces, published by Harmattan Editions.

16h30-16h50 – Sandra Rojo Flores (Jaén University) | "The myth of Al Ándalus in Morocco: an experience from the ethnographic documentary"

In this paper, I will share my experience in the ethnographic research of the documentary "Andalusíes" (2010) directed by the Spanish anthropologist José Antonio González Alcantud. The documentary was shot in the cities of Fez and Rabat and, through various interviews, shows multiple perceptions of "the Andalusian" in the Maghrebi country. These are far from the pure nostalgia and idealization of the past and, although this discourse is present in some interviewees, in others, there is a clear rejection of the myth and the construction of an image of superiority of present-day Andalusians. It is important to note that the documentary does not address historical facts about Al Andalus, but the validity of the discourse of those who claim to be Andalusians, since many of them occupy important positions in the political, cultural, and commercial spaces of Morocco. The discourse is not homogeneous as one might think at first glance, but represents a fracture in the core of Moroccan society, as for

years it has been a sign of social status. "Andalusíes" has been screened in several academic and cultural spaces in Mexico, France, Spain, and Morocco, provoking certain reactions that will be addressed throughout my intervention.

Biography:

Sandra Rojo Flores is an anthropologist from the National School of Anthropology and History (Mexico) and holds a Ph.D. in Arabic and Hebrew cultures from the University of Granada (Spain). She is a Professor at the Department of Geography and Anthropology of the University of Jaén and a member of the research group "Observatorio de Prospectiva Cultural" of the University of Granada. Director of the International Film Festival and common memory of Nador, Morocco. She was a postdoctoral fellow at the Institute of Anthropological Research of UNAM and has been a collaborating researcher in various projects and R&D concerning Morocco. She developed the ethnographic documentation of the documentaries "Andalusíes" – directed by José Antonio González Alcantud, and "Les années 1958 et 1958 au Rif. Recherche historique et vulgarisation de la mémoire" - directed by Tarik el Idrissi. She was co-responsible for the Moroccan film series carried out within the framework of the Arab Week organized by COLMEX and CIDE (Mexico City), an event of which she has been a regular lecturer. She has published, together with José Antonio González Alcantud, the books "La Alhambra, mito and vida. 1930-1990: Tientos de memoria oral y antropología de un Patrimonio de la Humanidad" (Editorial Universidad de Granada, 2016) and "Andalusíes: antropología e historia cultural de una elite Maghrebi" (Abada, 2015), and together with Carmelo Lisón Tolosana and Juan Calatrava, "Antropología y Orientalismo" (UGR, 2021).

16h50-17h10 – Carlos Coelho Costa (University of Maia/CIAC) | " the Role of the *Festival International de Cinéma Et de la Memoire Commune de Nador* in the dissemination and promotion of African and Independent cinema"

In this presentation we propose a reflection on the role of the *International Film Festival Et de la Memoire Commune de Nador*, demonstrating its importance in promoting African and independent cinema, both locally and internationally. In addition to its cinematographic relevance, we will also focus on its relevance in the preservation of peace, reconciliation, and democracy.

Biography:

Carlos Coelho Costa started his career in the Audiovisual field 23 years ago and has been teaching at the University of Maia (ISMAI) for about six years. In 2018, he completed his Ph.D. in art and Design at the University of Porto. Due to his experience and passion for the field, Carlos founded the production company Megalito Média and is also a film and television director and producer, having won, to date, more than 300 International Film Awards. He is a researcher at CITEI - Centro de Investigação em Tecnologias e Estudos Intermédia and Artistic Director of the Festival Internacional de Cine de Memoria Común Nador Marrocos.

17h10 – Discussion

17h30-18h00 – "Presentation of the book 'Popular Genres and Transnational Cinema in Mediterranean Europe'" with Mirian Tavares (CIAC/UAlg), Bruno Mendes da Silva (CIAC/UAlg) and Jorge Carrega (CIAC/UAlg).

Moderator: Ana Filipa Martins

Between the early 1950s and the mid-1970s, the cinema of Mediterranean Europe experienced a long period of commercial and creative heyday, greatly thanks to the success achieved by the co-production of popular genres such as the peplum, cop films and the western spaghetti, which were distributed in various international markets. In this book, we analyze the popular genres of Mediterranean Europe from a historical perspective, supported by the theoretical framework of transnational cinema, and seek to articulate the aesthetic dimension of films with the cultural, socioeconomic, and industrial context in which they were produced, distributed and received by the general public.

Biographies:

Mirian Tavares holds a Ph.D. in Contemporary Communication and Culture from the University of Bahia (Brazil). She is the coordinator of the Research Center for Arts and Communication (CIAC) and an Associate Professor with Habilitation at the Faculty of Human and Social Sciences, University of Algarve (UAlg). She currently directs the Ph.D. program in Digital Media-arts, taught in collaboration between the University of Algarve and The Open University of Lisbon. Internationally, she is the vice president of the International Association of Computational Art – ARTECH-Int, which she articulates with other important functions nationally. Mirian Tavares is a member of the curators' team of the Portuguese Network of Contemporary Art and the director of Rotura – Journal for Communication, Culture, and Arts. She was involved in more than 25 scientific projects, exercising, in many of them, a role of general coordination and/or institutional coordination. She has been invited to more than 100 national and international conferences, publishing more than 60 articles in distinguished journals. As a result of her intensive scientific activity, she has published 17 books, as well as 56 chapters of highly renowned works in her field of study. Moreover, Mirian Tavares regularly contributes to several cultural magazines and the production of texts and artistic catalogs, having coordinated and conceptually developed a set of web series with the goal of promoting science (CIAC Talks and CIAC Talks Initiative).

Bruno Mendes da Silva is a post-doctoral fellow in Communication, Culture, and Arts at the University of Algarve (UAlg), a Ph.D. in Literature and Film at UAlg, a post-graduate degree in Arts Management at the Institute of European Studies of Macau (IEEM) and a degree in Film and Video at the Art School of Porto (ESAP). He is Vice-coordinator of the Research Centre for Arts and Communication and Coordinator of the Communication Sciences Area of the School of Education and Communication (ESEC) of UAlg, Visiting Professor at Saint Joseph University of Macau. He was a director and producer for Teledifusão de Macau (TDM). He has participated, by invitation, in international festivals of video, digital media art and cinema, such as FRESH (Thailand), Thinking Media (Korea), Dokanema (Mozambique), Loop (Spain), Festival de La Imagen and Ecologias Digitales (Colombia), The Script Road (China) and FILE (Brazil). He has participated in twenty-two (22) scientific projects (as the responsible researcher or research member) and is the author of several books, book chapters, and other scientific publications (about 90). He has been an invited speaker in Portugal, Spain, France, Italy, Tunisia, Mozambique, Brazil, Colombia, Sri Lanka, South Korea, and China. He has supervised seven (7) doctoral theses. He is the Director of Rotura – Journal for Communication, Culture, and Arts and a member of the winning team of the Ceratonia 2008 scientific award.

Jorge Manuel Neves Carrega holds a postdoctoral degree within the project "1950-1974: Popular Genres and Transnational Cinema in Mediterranean Europe" – University of Algarve (2018), a Ph.D. in Communication, Culture and Arts – University of Algarve (2014), and Master

in Literature - University of Algarve (2009). He earned a Ph.D. grant from FCT and, since 2011, has taught subjects in the fields of Film History and other Arts. He is the author of seven books, including "Elvis Presley and the Musical Cinema of Hollywood" (2009) and "Brief History of Culture in Faro" (2018). Jorge Carrega has organized twenty congresses and conferences and published thirty scientific papers and book chapters. He is a member of the editorial board of Rotura – Journal for Communication, Culture, and Arts, and the coordinator of CIAC's Research Group for Film Studies. Since 2011, he has been a member of the jury of the FARCUME – Faro Short Film Festival.

18h00 | Closing Session

Jorge Carrega
Organizing Committee I International Conference for Mediterranean Cinema

Mirian Tavares
Coordinator of CIAC

Bruno Mendes da Silva
Vice Coordinator of CIAC

DAY 2 - ONLINE SESSION

Moderator: Jorge Carrega & Ana Alexandra Carvalho

14h30-14h55 – Ana Bela Morais (CEComp/FLUL) | "Romy Schneider in Portugal. Cinema and censorship (1968-1974)"

The main goal of this presentation is to disseminate unpublished documentation about film censorship in Portugal, of which the actress Romy Schneider was part, during the marcelismo ruling period (1968-1974). The historical period chosen coincides with Romy Schneider's directorial beginnings in France, when she starts to free herself from the image of purity and perfection that had made her famous in the 50s, first in Austria and Germany, with the "Sissi" trilogy, the Austrian Empress. This communication aims to pay tribute to Romy Schneider: 2022 marked forty years since her death. The research was carried out in the archives of the National Secretariat for Information and Tourism, namely in the national and foreign film Censorship Files, which are deposited in the National Archive of Torre do Tombo (ANTT) in Lisbon.

Biography:

Ana Bela Morais is a researcher at the Center for Comparative Studies, where she coordinates the LOCUS Research Group – *Spaces, Places, Landscapes*. She is a member of the DIIA subgroup – *Iberian and Ibero-American dialogues*, being responsible for the line of investigation "Censorship systems in the visual and performing arts of the Iberian Peninsula in the 20th and 21st centuries", in which her research project "Censorship and Cinema in the Iberian Space, from 1968 to the present" is included. She Co-lectures the Master / Ph.D. Seminar, Topics in Comparative Studies II – "Times and Spaces in Portuguese Cinema," in the program of Comparative Studies of the Faculty of Letters of the University of Lisbon. Ana Bela Morais also lectures Film History, Cinema, and Literature at the same faculty.

14h55-15h20 – Giulio Olsen (Bournemouth University) | "State of Distrust. Violence, law enforcement, and conspiracies in the Italian poliziottesco"

This paper explores the poliziottesco (Italian Cop Thrillers) filone to document its contribution to the national debate on political, criminal, and institutional violence in the early 1970s. It investigates the representation of the police and the judiciary in films presenting state-driven conspiracies at the center of their plots – *Execution Squad* (Vanzina 1972), *Violent Professionals* (Martino 1973), *Killer Cop* (Ercoli 1975), *Silent Action* (Martino 1975). Addressing ongoing debates on Italian filone cinema (Fisher 2014, 2019; Marlow-Mann 2013; O'Leary 2011), this paper interrogates the possibility of using these films as historical documents by connecting them to news media discourses around the so-called strategy of tension, a series of terrorist attacks aiming at artificially raising political tension in Italy. Positioning the films as intermedial texts (Rajewski 2005), it is possible to identify shared representational and interpretative strategies between the seriality of Italian newspapers and that of these low-budget and fast-produced genre products. The use of news media as devices and the reworking of news media narratives in the films insert them into a 'political ritual' (Elliot 1981), elaborating both the trauma related to the outcomes of terrorist attacks and

the rage for the lack of effective state action against them. This approach sheds new light onto often critically dismissed products, going beyond interpretations that have primarily focused on the derivative nature of Italian genre films. Instead, it aims at situating them as a place of negotiation for the attribution of blame for the failures of the Italian state in the struggle against terrorism.

Biography:

Giulio Olesen is a lecturer in media at Bournemouth University (United Kingdom). He holds a Ph.D. in film studies and has research interests in the areas of Italian cinema and history, cinema and social conflict, and genre studies. Olesen has participated in academic events and conferences in Prague, at Canterbury Christ Church University, the American University of Rome, and The Ohio State University. He has published an interview with filone director Sergio Martino in the Journal of Italian Cinema and Media Studies (2017) and is currently working on a monograph based on his research on Italian Cop Thrillers (poliziottesco).

15h20-15h45 – Marcello Messina (Southern Federal University of Russia) | "Enclaves of Whiteness - Disquieting Presences and Domesticated Territories in the Sicilian Archipelago"

Film representations of Sicily and its inhabitants often place them as peripheral accessories, gregarious within the general action. Alternatively, Sicilians (and even Sicily) are portrayed as threatening presences that hinder the protagonists. In this communication, I examine examples of films set on the smaller islands of the Sicilian archipelago. In these films, the peripherality of local residents usually corresponds to an exoticized and racialized otherness. In this context, these smaller islands, discontinuous portions of the Sicilian lands, are characterized almost as enclaves purified of whiteness, placed at the exclusive disposition of the Italian, European, and North American characters who transit in these spaces. In there, the Sicilians act only as silent servants, obedient helpers who mediate communication with the locals, or unsettling presences who are always on the verge of acting maliciously against the protagonists. In this communication, I focus on the viewing strategies that enable these representations in Italian and international films. Subsequently, I consider the setting of films in tourist "paradises" in the Sicilian islands, in order to expose the visual, auditory, and verbal mechanisms that characterize these places as domesticated enclaves of whiteness, "freed" from the violent or suspicious subjectivities of local residents.

Biography:

Marcello Messina teaches at Southern Federal University in Rostóvia do Dom. He is also a collaborator of the Federal University of Acre and the Federal University of Paraíba, both in Brazil. He writes about music, history, culture, and cinema.

15h45-16h10 – William Pianco (FMU University Center/FIAM-FAAM) | "The Figure of the Sea in Manoel de Oliveira Travelogues"

Based on the assumption that there is a narrative strategy oriented by the Historical Allegory in the so-called Manoel de Oliveira Travelogues, we will seek to reflect on the recurrence of the figure of the Sea in four feature films by the Portuguese director: *O*

sapato de cetim (1985); *Palavra e utopia* (2000); *Um filme falado* (2003); and *Cristóvão Colombo – o enigma* (2007). Our goal is to understand how the sea is explored, in these cases, as an allegorical element related to the Portuguese expansionist project which helps us comprehend both past and present.

Biography:

Wiliam Pianco is a professor at the University Center FMU-FIAMFAAM (São Paulo, Brazil), teaching subjects in the field of Social / Audiovisual Communication. He holds a Ph.D. in Communication, Culture, and Arts from the University of Algarve (UAlg / Portugal, 2018), where he defended the thesis "The historical allegory in Manoel de Oliveira Travelogues", focusing on the research themes: Manoel de Oliveira; Cinema; Portuguese Cinema; Historical Allegory; Travel Films; and Portuguese Culture. Doctorate degree validated by the University of Minas Gerais (UFMG, Brazil 2018). He holds a Master's Degree in Image and Sound from the Postgraduate Program in Image and Sound at the Federal University of São Carlos-SP (UFSCar, 2011). He holds a degree in Communication and Postmodernity from the Pontifical Catholic University of São Paulo (PUC-SP, 2007) and a degree in Social Communication - Journalism from the Cruzeiro do Sul University-SP (Unicsul, 2006).

16h10-16h35 – José Maria Neto (University of Pernambuco) | "John Huston's Noah and the representation of the patriarch in the 20th century"

Noah and the myth that surrounds him presents us with a great opportunity to discuss how antiquity is appropriated, recreated, and recycled by the present to speak to contemporary passions and how the past is often revisited to justify or sustain the world around us. Cinema often goes to the Bible and establishes a dialogue with the sacred book, but also with the centuries of reprocessing that preceded it, and with the filmic transpositions of the flood story that came before it, generating a rich weave of times and meanings to be explored in the construction of the historical knowledge. In this sense, the Noah's Ark segment in the film *The Bible… In the Beginning* (1966), produced by Dino De Laurentis, with the direction of John Huston and photography by Giuseppe Rotunno, is a fundamental element in the formation of an historical culture about the myth of Noah, which was inspired heavily by previous portrayals and profoundly influenced what came after, in particular *Noah* (2014), directed by Darren Aronofsky.

Biography:

José Maria Gomes de Souza Neto holds a PhD in history from UFPE, and a postdoctoral degree in Education from the Federal University of Sergipe. Assistant Professor at the University of Pernambuco/Mata Norte Campus. Permanent member of the Professional Master's degree in History Teaching at the University of Pernambuco. Member of the Postgraduate Program in History of the Federal Rural University of Pernambuco (UFRPE). Leader of Leitorado Antiguo: a group for teaching, researching and disseminating Ancient History. Member of the Film Studies Research Group of CIAC - Research Center for Arts and Communication of the University of Algarve. He lectures on the subjects of Pre-Classical and Classical Antiquity. He currently studies the reception and teaching of antiquity in the contemporary world.

16h35-17h00 – Jorge Carrega (CIAC/UAlg) | "Fernandel – A transnational star in the Mediterranean European cinema"

Between the late 1940s and the 1960s, the French comedian Fernandel was one of the biggest stars of European cinema. Thanks to the film model of co-productions between France and Italy, in the post-war years, several of the films starring the actor achieved significant success outside his native country. In this presentation, we analyze Fernandel's career, from a transnational perspective, to understand the impact of this actor in Portugal.

Biography:

Jorge Manuel Neves Carrega holds a postdoctoral degree within the project "1950-1974: Popular Genres and Transnational Cinema in Mediterranean Europe" - University of Algarve (2018), a Ph.D. in Communication, Culture and Arts - University of Algarve (2014), and Master in Literature - University of Algarve (2009). He earned a Ph.D. grant from FCT and, since 2011, has teached subjects in the fields of Film History and other Arts. He is the author of seven books, including "Elvis Presley and the Musical Cinema of Hollywood" (2009) and "Brief History of Culture in Faro" (2018). He has organized twentyCIAC – Researchd conferences and published thirty scientific papers and book chapters. He is a member of the editorial board of ROTURA - Journal for Communication, Culture, and Arts, and coordinator of CIAC's Research Group for Film Studies . Since 2011, he has been a member of the jury of FARCUME - Faro Short Film Festival.

17h00 – Discussion

17h30 | Closing Session

Jorge Carrega
Organizing Committee I International Conference for Mediterranean Cinema

Technical Sheet

CIAC Coordination:

Mirian Tavares

Bruno Mendes da Silva

Organizing Committee:

Jorge Carrega (Coordination)

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Carlos Costa

Ana Alexandra Carvalho

Juan Loza

Ana Filipa Martins

Alexandre Martins

Joana Rodrigues

Juan Loza

Amanda da Silva

Beatriz Valente

Filipa Gonçalves

Gabriella Silva

Scientific Committee:

Mirian Tavares (University of Algarve)

Bruno Silva (University of Algarve)

Jorge Carrega (University of Algarve)

Austin Fisher (Bournemouth University)

Ana Bela Morais (University of Lisbon)

Ana Alexandra Carvalho (University of Algarve)

João Carlos Firmino Carvalho (University of Algarve)

António Costa Valente (University of Algarve)

Ana Isabel Soares (University of Algarve)

Hugo Barreira (University of Porto)

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