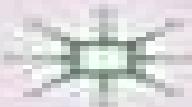


EDITED BY
CAROLINA REGO
& MARCUS BRAHMINO



IMIGRAÇÃO NA LUSOPHONE CINEMA



Migration In Lusophone Cinema 2014 11 26

C. Rêgo, M. Brasileiro

Migration In Lusophone Cinema 2014 11 26:

Migration in Lusophone Cinema C. Rêgo,M. Brasileiro,2014-11-26 With more than 250 million speakers globally the Lusophone world has a rich history of filmmaking This edited volume explores the representation of the migratory experience in contemporary cinema from Portuguese speaking countries exploring how Lusophone films filmmakers producers studios and governments relay narratives of migration Portugal's Global Cinema Mariana Liz,2017-11-30 Portuguese cinema has become increasingly prominent on the international film festival circuit proving the country's size belies its cultural impact From the prestige of directors Manoel de Oliveira Pedro Costa and Miguel Gomes to box office hit *La Cage Doree* aspects of Portuguese national cinema are widely visible although the output is comparatively small compared to European players like the UK Germany and France Considering this strange discrepancy prompts the question how can Portuguese cinema be characterised and thought about in a global context Accumulating expertise from an international group of scholars this book investigates the shifting significance of the nation Europe and the globe for the way in which Portuguese film is managed on the international stage Chapters argue that film industry professionals and artisans must navigate complex globalised systems that inform their filmmaking decisions Expectations from multi cultural audiences as well as demands from business investors and the criteria for critical accolades put pressure on Portuguese cinema to negotiate for example how far to retain national identities on screen and how to interact with popular and art film tropes and labels Exploring themes typical of Portuguese visual culture including social exclusion and unemployment issues of realism and authenticity and addressing Portugal's postcolonial status this book is a valuable study of interest to the ever growing number of scholars looking outside the usual canons of European cinema and those researching the ongoing implications of national cinema's global networks

Migration in Lusophone Cinema C. Rêgo,M. Brasileiro,2014-11-26 With more than 250 million speakers globally the Lusophone world has a rich history of filmmaking This edited volume explores the representation of the migratory experience in contemporary cinema from Portuguese speaking countries exploring how Lusophone films filmmakers producers studios and governments relay narratives of migration The Cinema of Sara Gómez Susan Lord,María Caridad Cumaná,2021-07-06 Throughout the 1960s until her untimely death in 1974 Afro Cuban filmmaker Sara Gmez engaged directly and courageously with the social political economic and cultural transformations promised by the Cuban Revolution Gmez directed numerous documentary films in 10 prolific years She also made *De cierta manera* One way or another her only feature length film Her films navigate complex experiences of social class race and gender by reframing revolutionary citizenship cultural memory and political value Not only have her inventive strategies become foundational to new Cuban cinema and feminist film culture but they also continue to inspire media artists today who deal with issues of identity and difference *The Cinema of Sara Gmez* assembles history criticism biography methodology and theory of Gmez's work in scholarly writing interviews with friends and collaborators the film script of *De cierta manera* and a detailed and complete

filmography. Featuring striking images this anthology reorients how we tell Cuban cinema history and how we think about the intersections of race, gender and revolution. By addressing Gómez's entire body of work *The Cinema of Sara Gómez* unpacks her complex life and gives weight to her groundbreaking cinema. **Contemporary Lusophone African Film** Paulo de Medeiros, Lívia Apa, 2020-12-13. Offering a range of critical perspectives on a vibrant body of films this collection of essays engages with questions specific to the various cinemas and films addressed while putting forward an argument for their inclusion in current debates on world cinema. The collection brings together 11 chapters by recognized scholars who analyze a variety of films and videos from Angola, Cape Verde, Guinea-Bissau and Mozambique. It also includes an interview with Pedro Pimenta, one of the most distinguished African film festival organizers. Drawing on various theoretical perspectives the volume strives to reverse the relative invisibility that has afflicted these cinemas, arguing that most if not all Lusophone films are transnational in all aspects of production, acting and reception. The initial three chapters sketch broad comparative overviews and suggest theoretical approaches while the ensuing chapters focus on specific case studies and discuss a number of key issues such as the convergence of film with politics, the question of gender and violence as well as the revisiting of the period immediately following independence. Attention is given to fiction, documentary films and recent short alternative video productions that are overlooked by more traditional channels. The book stresses the need to pay attention to the significance of African film and Lusophone African film in particular within the developing field of world cinema. Bringing together general overviews, historical considerations, detailed case studies and focused theoretical reflections this book is a significant volume for students and researchers in film studies, especially African, Lusophone, cultural studies and world cinema. **Migration on the Lusophone World** Maria I. Baganha, 2009. **On Migration in the Lusophone World**, 2009.

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