

EDITORIAL: PORTUGUESE CINEMA AND PHILOSOPHY

This fifth issue of *Cinema: Journal of Philosophy and the Moving Image* is entirely dedicated to philosophy and Portuguese cinema, with a particular focus on the philosophical perspectives about its motion pictures. We took, as our starting point, the awareness that, although the studies with this kind of focus are scarce (and brief), centred primarily on the works of Pedro Costa and Manoel de Oliveira, the majority of Portuguese films have a strong connection with philosophical inquiry. This particular encounter is revealed in a unique aesthetic, but also in a complex network, determined by circumstances of the recent political, cultural and social history, which marked Portuguese cinema at a political, ethical, aesthetic and cultural level. With this issue, we aim at helping to fulfil this gap, contributing to the philosophical inquiry on Portuguese cinema, taken here in its broadest sense, i.e., including feature films, documentary films and trends in video art. We have tried to broaden the already established dialogue between filmmakers and philosophers, widening the scope of the aesthetic-philosophical analysis to meet the disciplinary intersection of historical, political and psychoanalytic readings, also crossing intermediatic approaches to the moving image that include such disparate creators as Paul Rocha, Miguel Gomes, Alberto Seixas Santos, António da Cunha Telles, Solveig Nordlund, José Álvaro Morais, Manuel Goncalo Mozos, opening the scope to other protagonists of the moving image in our country, such as Vasco Araújo, João Onofre or Filipa César.

The section of original "Essays" opens with an article that reveals a deep knowledge of Portuguese cinema and of philosophical inquiry. In "The End of History Through the Disclosure of Fiction: Indisciplinarity in Miguel Gomes's *Tabu* (2012)," Carolin Overhoff Ferreira develops the potentiality of a new concept: the "indisciplinary film." The author, inspired by the thought of Jacques Rancière, redefines this concept, proposing it as an alternative to the concept of "essay-film," and argues that Gomes' film "thinks Portugal's colonial history between disciplines."

In "Thinking the Revolution in Alberto Seixas Santos's *Mild Manners* and *Gestures and Fragments*," Luís Trindade focuses on the historical turn of the Portuguese revolution of

April, the 25th, 1974. The author examines the relationship between ideology that defines both the narratives and the very revolutionary process, through the presence and influence of three philosophers: Marx and Engels on *Mild Manners* (*Brandos Costumes*, 1974), and Eduardo Lourenço in *Gestures and Fragments* (*Gestos e Fragmentos*, 1982).

The focus on the same historical epoch is shared by Érica Faleiro Rodrigues who, in “Between Narcissism and Repression: The Castration of Female Desire in Portuguese Film — Julia Kristeva and Abjection, the 1974 Revolution, *The Siege* and *Dina and Django*,” gives us a totally different approach, based in an original reading of the films *The Siege* (*O Cerco*, 1970) by António da Cunha Telles, and *Dina and Django* (*Dina e Django*, 1983) by Solveig Nordlund. Taking these two works as paradigms of a certain vision of the feminine at epochs as seemingly as diverse as the “before” and the “after” of the 25th April Portuguese revolution, the author highlights how, such supposedly so divergent social and political circumstances, share main features. Drawing on the ideas of Julia Kristeva, Érica Rodrigues tries and demonstrates how, in both films, the female protagonists evolve from narcissism to punishment, and present themselves as characters in struggle (internal and external) for social and sexual emancipation that, however, cannot reach.

The volume continues with the analysis of the cinematic work of Pedro Costa, offered by two different essays, which also draw upon two philosophers: Gilles Deleuze (once again), and Jacques Rancière. Maria del Pilar Gavilanes, in « Apprendre chaque jour de nouveaux mots, de beaux mots: le cinéma de Pedro Costa comme scène politique d'une démonstration égalitaire » (“Learning New Words Every Day, Beautiful Words: Pedro Costa’s Cinema as a Political Scene of an Egalitarian Demonstration”), inspired by Rancière, focuses on the playing of words and the construction of both the meaning and the characters in Costa’s films, seeking to demonstrate how they function as a “statement of equality.” In another approach to the films of Pedro Costa, this time drawing on a Deleuzian perspective, Patricia Brás, with the essay “*Ne Change Rien* (2009): Time is Political,” presents a detailed interpretation of a particular scene in this film that, in the opinion the author, illustrates the relationship between “becoming,” repetition and the passage of time in the music essays of Jeanne Balibar as a critique of the artwork itself (Hannah Arendt and Karl Marx), when the gesture becomes political.

It is also upon the thought of Gilles Deleuze, and mainly upon his book “The Time-Image,” that John M. Carvalho draws for his analysis of the work of Miguel Gomes in —

“*Tabu: Time Out of Joint in Contemporary Portuguese Cinema.*” The author tries and demonstrates that this film forces us to think. Identifying the feeling of loss, or *objet petit a*, according to Jacques Lacan, as the guiding thread of the movie, the author acknowledges also in the work of Manoel de Oliveira and of the filmmakers of Cinema Novo, the well-known moving advocated by Deleuze's from the movement-image to the time-image.

It is precisely with Manoel de Oliveira that we continue, this time with a couple of essays, entirely dedicated to his works. In the first one, Talitha Ferraz — “Coexistências nas Margens: Reflexões sobre *Douro, Faina Fluvial* a partir de Deleuze e Guattari” (“Coexistences Along the River: Reflection about *Labor on the Douro River* from Deleuze and Guattari”) — examines this pioneering film by Oliveira, in the light of the concept of the movement-image and of the thoughts by Deleuze and Guattari. In the second, Cam Cobb — “Narrative Pedagogy on a Train” — focuses on the film *Singularidades de uma Rapariga Loura* (*Eccentricities of a Blond-haired Girl*, 2009), following the perspective of pedagogy and undertakings of learning within the narrated story.

From Manoel de Oliveira, we proceed to other major name of Portuguese cinema: Paulo Rocha. Carlos Melo Ferreira presents us with the poetical reading entitled “Paulo Rocha no Cinema Português” (“Paulo Rocha in Portuguese Cinema”) — in which Rocha's aesthetic choices are reframed in the light of the ideas of modernity, the concepts of *poésis*, tragic, lyric, epic and mythic, with an particular emphasis on how all this incorporates the main influences of the creator and, at the same time, how it lays the foundations of a very special and unique aesthetics that, nonetheless, holds some strong contact points with other Portuguese filmmakers, which were strongly influenced by Rocha.

From the cinema of Paulo Rocha, this time to another type of moving image, in a radically different approach, Luis Deltell and Jordi Massó Castilla, in their essay “Imagen y Pensamiento en el Videoarte Portugués Actual” (“Image and Thought in Contemporary Portuguese Video Art”), propose an original perspective that highlights an issue that is itself also innovative: Portuguese contemporary video art. In this article, Luis Deltell and Jordi Massó Castilla find a set of characteristics which they believe are common to the works of the artists of the new generation of Portuguese creators such as João Onofre, Vasco Araújo or Filipa César, and may even function as distinguish features at an international level. The authors argue that the work of this new generation of Portuguese creators share a theoretical and reflexive concern centred essentially on two main topics: the subject of time and the

question of representation. These are, in the opinion of Deltell and Castilla, the two major issues that place the new generation Portuguese video artists in a direct dialogue with some of the most fruitful theories on these matters and that, at the same time, demonstrate, in a unique and very productive way, that art “thinks” and can “think” by its own means.

From video art to the documentary film, the article “O lugar da voz na construção do espaço documental português: Morais, Mozos e Tocha” (“The role of the voice in the construction of Portuguese documentary space: Morais, Mozos and Tocha,” by Filipa Rosário, draws on the analysis of three Portuguese documentary films of the last three decades, and whose central focus are specific “places” and “spaces” in their own materiality, in order to examine how another spatiality (the film) creates, through the connection and/or disconnection between images and sound (i.e., the use of voice-over), various film poetics.

In the section “Interviews,” Susana Nascimento and Nuno Lisboa entail a conversation with Susana de Sousa Dias, raising a number of issues, such as the necessary interconnections between theory and practice in the work of this Portuguese filmmaker, who also has a significant amount of theoretical work. These are major issues that converge in a number of other key subjects to the creative process of Sousa Dias, and that are related with a deep inquiry on the connection of her films to the historical past and present time, discussing, also the ideas of Archive and historical record, in the essential tension that they establish with the cinematographic creative process, and that also includes the primary relationship between images and words.

We finish this volume with two book reviews of two recently published works dedicated to Portuguese cinema: Patricia Vieira's book — *Cinema no Estado Novo: A Encenação do Regime* — by Sofia Sampaio, and *Espectres del Cinema Portuguès Contemporani. Història i Fantasma en les Images* by Nuno Crespo.

With all this, we hope to have contributed to the deepening of the knowledge and, especially, of the questioning, on Portuguese cinema, aiming at thinking more *with* the films than *about* the films. This volume, with its deep belief in the transformative power of thought, in all of its forms, is entirely dedicated to it.

THIS ISSUE'S EDITORS

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