



CALL 2020

Cinema & Território associates the visual arts with anthropology and the notion of territoriality. Within this main line, scientific reflection of a performative nature is covered in the areas of dance, music and theater.

The originality of visual anthropology is that it contradicts the traditional anthropological paradigm: language. However, the verbal language of one culture does not adapt to describe another culture. The visual method widens the verbal vocabulary considered imprecise to describe emotions, gestures, postures and interactions, for example, dance: only images can show all the poetry of the movements of the bodies, harmony of colors, the originality of the costumes, the changes in rhythm and the music that accompanies it. The words are limited describing gestures and movements without, however, revealing the charm of the moment.

Cinema and anthropology have in common the fact of observing and appropriating, through the image, of the human being. Filmmakers, photographers, ethnologists are sensors of moments and stories whose gaze is confronted with the complexity of the representation of the Other - pictorial, mental, social or intimate representation. This “object”, highlighted by the professional of the images is inserted in a frame - frame of the camera lens or landscape frame - producing a space with its limits and its actors, - a cinematographic territory.

Today, cinema seems, more than ever, to be questioned by the issue of territory, its crossing and its limits. Certainly, mobility has marked the cinematograph since its birth: image mobility (moving photography), mobility of what is filmed, mechanical, animal, human subjects (galloping horses, humans crossing the square, trains arriving at the station), camera mobility (travellings and other panoramic), operator mobility (we can quote Francis Doublier, one of the operators who traveled the world to collect images - Munich, Berlin, Warsaw, St. Petersburg - where he joined Felix Mesguich, operator of Louis Lumière: « All of them in the villages of the world and also the electricity »¹).

This border crossing has continued in the history of cinema, particularly in the field of cinematographic distribution, allowing both greater knowledge of cinema (horizontal borders) and sometimes uneven distribution of production (vertical borders). In fact, there is a bold cinematic revival coming from the “South” (from the Third World as opposed to the “North” of rich countries), from poor economic and institutional contexts. Walking through space, a way of expressing the exploration of new territories, it is diversely

¹ Cited by Michaël Mandl, in *Inédits du cinéma muet*, Archives MM ©, 2017.

followed by many young Mediterranean or Asian filmmakers (Algeria, Iran, India, Tibet) whose works are often classified as “experimental cinema” for having left the formatted picture of the “cultural cinema”.

The film moves even faster, because it has lost materiality (numerization of the production chain, editing and projection), but the filmmakers, actors, technicians themselves constantly migrate according to various modalities and motivations (economic, political and aesthetic, among others).

The film's own poetics were affected. Geographic boundaries are no longer the only ones to be called into question; those of genres (documentary/fiction, short/feature film, experimental commercial, modern/classic, including new formats used on social networks) up to the existential question of the film itself (see the question of film critic André Bazin, *What is cinema*, today?) as a specific art, they moved, crossing the borders that once separated, for example, music, literature, theater and the visual arts.

The concept of Territory - multidimensional - allows interrogating visual and image professionals about the different forms of cinematographic production (Henri Lefebvre) - both as a space for artistic mediation and power (political, economic and cultural cinema).

Bazin, A. (1961). « What's the movie? ». *Cinéma et Sociologie*. t. III. In *Communications*, 1, 1961. pp. 211-220.

Lefebvre, H. (1974) « La production de l'espace ». *L'Homme et la société*, N. 31-32, 1974. *Sociologie de la connaissance marxisme et anthropologie*. pp. 15-32. DOI: <https://doi.org/10.3406/homso.1974.1855>

The journal of art and anthropology of images, *Cinema & Território*, intends to gather, in its VARIA - number 5-2020 -, works that mirror this reality, through a broad contribution to the vast area that the concept of territory brings us and cinema promotes.

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CALENDAR

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Acceptance notice: until May 17, 2020

Article submission deadline: **July 19, 2020**

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Contributions are accepted in Portuguese, French, English, Spanish, Italian, German.

Researchers, PhDs and professionals can present their work. Doctoral work supervised by PhDs is allowed.

Proposals must be sent to ct-review@mail.uma.pt and must comply with the journal's "Instructions for Authors" available at: http://www.ct-review.org/wp-content/uploads/2020/02/authors_guidelines.pdf

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