



Antoine de Baecque
Jacques Parsi

*Conversations avec
Manoel de Oliveira*

CATHERINE DU CINÉMA

Manoel Oliveira L'intervention Cinématographique Littérature

Hilary Owen, Cláudia Pazos Alonso



Manoel Oliveira L'intervention Cinématographique Littérature:

Manoel de Oliveira Randal Johnson, 2023-12-11 Understanding the iconoclastic work of a lifelong cinematic pioneer Manoel de Oliveira's eighty-five year career made him a filmmaking icon and a cultural giant in his native Portugal. A lifelong cinematic pioneer, Oliveira merged distinctive formal techniques with philosophical treatments of universal themes: frustrated love, aging, nationhood, evil, and divine grace in films that always moved against mainstream currents. Randal Johnson navigates Oliveira's massive feature film oeuvre, locating the director's work within the broader context of Portuguese and European cinema. Johnson discusses historical and political influences on Oliveira's work, particularly Portugal's transformation from dictatorship to social democracy. He ranges from Oliveira's early concerns with cinematic specificity to hybrid discourses that suggest a tenuous line between film and theater on the one hand, and between fiction and documentary on the other. A rare English language portrait of the director, Manoel de Oliveira invites students and scholars alike to explore the work of one of the cinema's greatest and most prolific artists. [A Comparative History of Literatures in the Iberian Peninsula](#) César Domínguez, Anxo Abuín González, Ellen Sapega, 2016-10-20 Volume 2 of *A Comparative History of Literatures in the Iberian Peninsula* brings to an end this collective work that aims at surveying the network of interliterary relations in the Iberian Peninsula. No attempt at such a comparative history of literatures in the Iberian Peninsula has been made until now. In this volume, the focus is placed on images. Section 1: genres. Section 2: forms of mediation. Section 3: and cultural studies and literary repertoires. Section 4: To these four sections, an epilogue is added in which specialists in literatures in the Iberian Peninsula, as well as in the sub-disciplines of comparative history and comparative literary history, search for links between Volumes 1 and 2 from the point of view of general contributions to the field of Iberian comparative studies and assess the entire project that now reaches completion with contributions from almost one hundred scholars.

Antigone's Daughters? Hilary Owen, Cláudia Pazos Alonso, 2011-02-24 *Antigone's Daughters* provides the first detailed discussion in English of six well-known Portuguese women writers working across a wide range of genres: Florbela Espanca (1894-1930), Irene Lisboa (1892-1958), Agustina Bessa-Luís (1923-), Natália Correia (1923-93), Hélia Correia (1949-), and Lídia Jorge (1946-). Together they cover the span of the 20th century and afford historical insights into the complex gender politics of achieving institutional acceptance and validation in the Portuguese national canon at different points in the 20th century. Although a patrilineal evolutionary model visibly structures national literary history in Portugal to the present day, women writers and critics have not generally sought to replace this with a matrilineal feminist counter-history. The unifying metaphor that the authors adopt here for the purpose of discussing Portuguese women's ambivalent response to female genealogy is the classical figure of Antigone, who paradoxically sacrifices her own genealogical continuity in the name of defending family and kinship while resisting the patriarchal pragmatics of state building. Should women writers faced with the absence of a female tradition posit a woman-centred place outside the jurisdiction of male genealogy, however?

strategically essentialist that place may be or should they primarily eschew fixed sexual identity to act as unnameable saboteurs undoing the law of patriarchal tradition from within [Women's Cinema in Contemporary Portugal](#) Mariana Liz, Hilary Owen, 2020-03-05 Women's Cinema in Contemporary Portugal brings together scholars from Portugal UK and the USA to discuss 14 women film directors in Portugal focussing on their production in both feature film and documentary genres over the last half century It charts the specific cinematic visions that these women have brought to the re emergence of Portuguese national cinema in the wake of the 1974 Revolution and African decolonisation and to the growing internationalisation of Portugal's arguably minor or small nation cinema with significant young women directors such as Leonor Teles achieving prominence abroad The history of Portuguese women's cinema only begins systematically after the 1974 revolution and democratisation This collection shows how female auteurs made their mark on Portugal's post revolutionary conceptualisation of a differently national cinema through the ethnographic output of the late 1970s It goes on to explore women's decisively gendered interventions in the cinematic memory practices that opened up around the masculine domain of the Colonial Wars in Africa Feminist political issues such as Portugal's 30 year abortion campaign and LGBT status have become more visible since the 1990s alongside preoccupations with global concerns relating to immigration transit and minority status communities The book also demonstrates how women have contributed to the evolution of soundscapes the genre of essay cinema film's relationship to the archive and the adaptation of the written word The result is a powerful provocative and definitive challenge to the marginalisation of Portuguese female directed film in terms of double minority

MLA International Bibliography of Books and Articles on the Modern Languages and Literatures, 2006 **International Index to Film Periodicals**, 1992 *Suroeste* Antonio Sáez Delgado, Luis Manuel Gaspar, Museo Extremeño e Iberoamericano de Arte Contemporáneo, 2010 [Alternative Press Index](#), 2003 **Arts & Humanities Citation Index**, 1992 A multidisciplinary index covering the journal literature of the arts and humanities It fully covers 1 144 of the world's leading arts and humanities journals and it indexes individually selected relevant items from over 6 800 major science and social science journals **Index de Périodiques Canadiens**, 2002 **Manoel de Oliveira and the Portuguese cinema** Maria Burmester, 2023 **Matériaux pour l'histoire de notre temps**, 2005 *French books in print, anglais* Electre, 2002 [Ecrans D'Afrique](#), 1996 [La Quinzaine littéraire](#), 2003 **L'Art du cinéma**, 1960

Conversas com Manoel de Oliveira Manuel de Oliveira, Antoine de Baecque, Jacques Parsi, 1999 **Manoel de Oliveira** Claude Murcia, Régis Salado, 2015 D'une exceptionnelle longévité la carrière de Manoel de Oliveira né en 1908 s'est déployée dans une constante confrontation de son cinéma aux œuvres littéraires *Amour de perdition* *Le Soulier de satin* *La Divine comédie* *Val Abraham* *La Lettre* et plus récemment *Singularité d'une jeune fille blonde* ou *Le Vieux du Restelo* sont quelques exemples de ce dialogue du Maître portugais avec des écrivains aussi divers que Camilo Castelo Branco Claudel Dante et Dostoïevski Agustina Bessa Luís Madame de Lafayette Eça de Queirois et Camões Revendiquant pour son art un

haut service de la parole littéraire Oliveira n en est pas moins le cinéaste d'une liberté absolue créateur d'une œuvre qui n'a cessé de se reinventer dans son dialogue avec les grands textes. C'est à ce dialogue qui est au cœur de l'une des grandes aventures artistiques de notre temps que sont consacrées les études ici réunies. **Manoel de Oliveira** Antonio Preto, 2011

Commencé du temps du muet et se poursuivant jusqu'à nos jours, le parcours créatif du réalisateur portugais Manoel de Oliveira a accompagné les plus importantes transformations de l'histoire du cinéma. Le rapport avec la littérature est une des dimensions les plus originales de cette œuvre, ainsi qu'un des angles d'étude qui permet de mieux appréhender les aspects les plus originaux sans pour autant réduire l'histoire des réalisations à un ensemble stabilisé. La multiplicité des interrogations esthétiques et épistémologiques qui guident l'approche oliveirienne des objets littéraires oblige à repenser la notion d'adaptation et à valuer les frontières entre théâtre et cinéma, ainsi qu'entre documentaire et fiction. **Conversations avec Manoel de Oliveira** Manoel de Oliveira, Antoine de Baecque, Jacques Parsi, 1996

Conversations brefs et rompus avec ce cinéaste portugais né en 1908 et qui a commencé sa carrière avec le muet. Il parle ici de sa vie, de ses films, des hommes et des femmes qui l'ont marqué et influencé. Il raconte son enfance, ses maîtres, ses relations parfois orageuses avec les pouvoirs portugais successifs.

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