

**2018**

**CINEMUNDUS**



## Sessões de Cinema CineMundus / 2018

O cinema como fenómeno cultural tem um grande impacto, movendo e comovendo pessoas em todo o mundo. Desde a sua invenção que se afirma como uma arte com uma vocação especial para contar histórias, tanto no campo da ficção como no registo documental, daí que funcione também como um espelho das relações humanas, expondo as suas fragilidades e qualidades, transportando-nos para outros lugares, outras épocas e culturas diferentes. O cinema é também sem dúvida uma forma de entretenimento massificado, com uma grande exposição mediática, e que por vezes parece não evitar uma certa homogeneização de géneros e convenções, sujeito à pressão da sociedade do consumo e da globalização; no entanto continua a existir lugar para outro tipo de experiências de cinema, que não deixa de se manifestar e resistir precisamente chamando à atenção da sua especificidade, e muitas vezes,

consegue manter a sua capacidade de desafiar o posicionamento do espectador com perspectivas singulares e originais, colocando o espectador perante um olhar de um outro, explorando e reinventando constantemente o imaginário colectivo, e sobretudo afirmando a diversidade cultural e regional como a sua maior riqueza.

Esta é a terceira edição do ciclo de cinema do CineMundus, dedicada a estudantes de mobilidade que estudam actualmente no Porto. É um evento promovido pelo Gabinete Internacional da Universidade do Porto, em parceria com a Faculdade de Belas Artes. O ciclo apresenta quatro filmes, de quatro realizadores de diferentes regiões e nacionalidades do circuito Erasmus Mundus Action 2. Os filmes são exibidos na Aula Magna da Faculdade de Belas Artes (FBAUP) todas as quartas-feiras às 21h, em junho.

### **Cinema sessions CineMundus / 2018**

Cinema has a great impact as a cultural phenomenon, touching and moving people around the world. Since its invention, it settled as an art with a special vocation to tell stories, both in the field of fiction and in the documentary style, hence it also functions as a mirror for human relations, exposing our weaknesses and qualities, carrying us to other places, other times and different cultures. Cinema is also undoubtedly a form of mass entertainment, with great media exposure, and sometimes it does not seem to avoid a certain homogenization of genres and conventions, subject to the pressure of society and globalization; however there is still a place to other types of cinema experiences, never ceasing to express itself and to resist precisely by drawing attention to its

specificity; it can often maintain its ability to challenge the viewer's situation with unique and original perspectives, placing the spectator before a glance of another, constantly exploring and reinventing the collective imagination, and moreover claiming cultural and regional diversity as its greatest wealth.

This is the third edition of the CineMundus film sessions, dedicated to mobility students that are currently studying in Porto. An event promoted by the International Office of the University of Porto and in partnership with the Fine Arts Faculty. The event features four films, from four directors of different regions of Erasmus Mundus Action 2 nationalities. It is screened at the Aula Magna of the Faculty of Fine Arts (FBAUP) every Wednesday in June, at 21h.

06.06 [open class]

## THE ROOFTOPS

Algeria, France, 2015, Drama, 94', M/16

Spoken language: Arabic

Subtitles: English

The story takes place on five terraces of Alger, five times a day punctuated by five daily calls to Muslim prayer, in five districts of the city: Bab-el-Oued, La Casbah, Notre-Dame d'Afrique, Telemly, Belcourt. In one of the terraces, a singer awaits the arrival of friends for a rehearsal but she is annoyed by the presence of a young man on another terrace who persists in watching her. On another terrace, an old woman rebukes a young man, apparently unoccupied, who returned home after three days of vagrancy. In a house under construction, two men under the orders of a chief, tortured a man for not signing a document. Further afield

an elderly man, suffering from dementia, a former soldier in Algeria, lives chained and locked in a kennel. On another terrace, a drunkman occupies a room that he lends to an exorcist sheikh...

Nabil Boudraa suggests that *The Rooftops* sums up the director's persistent concerns, "putting together issues like Islamist violence, immigration, postcolonial corruption, among others. In this scrutinizing critique of Algerian society, nobody is spared, even those members of the population who used to be the victims of the state and of the Islamists".



**Director and Script:**

Merzak Allouache

**Production:**

Merzak Allouache,  
Marianne Dumoulin  
Jacques Bidou

**Cinematography:**

Frédéric Derrien

**Film Editing:**

Raija Talvio

**Music:**

Abdelaziz El Ksouri  
Mohammed Ghouli  
Djamil Ghouli  
Fathi Nadjem

**Cast:**

Adila Bendimerad  
Nassima Belmihoub  
Ahcène Benzerrari  
Aïssa Chouat  
Mourad Khen  
Myriam Ait El Hadj  
Akhrum Djeghim  
Amal Kateb

**13.06** [open class]

# THE MILK OF SORROW

Peru, 2009, Drama, 95', M/12

Spoken language: Spanish, Quechua

Subtitles: English

Fausta is suffering from a rare disease called the Milk of Sorrow, which is transmitted through the breast milk of pregnant women who were abused or raped during or soon after pregnancy. She lives in constant fear and confusion due to the disease, when suddenly she has to deal with the death of her mother. However, she chooses to take drastic measures to avoid following her mother's

footsteps. According to Ella Taylor "the movie is littered with unforgettable images of incongruity (an orgy of frothy wedding dresses amid dire poverty), destruction (an aerial view of a smashed piano, and two women scrambling for pearls across a class divide), and, finally, healing, in which a taciturn man who makes things grow offers Fausta a way out of her fear and the means to bury her beloved mother.



**Director and Script:**

Claudia Llosa

**Production:**

Claudia Llosa  
Antonio Chavarrías  
José María Morales

**Cinematography:**

Natasha Braier

**Film Editing:**

Frank Gutiérrez

**Music:**

Selma Mutal

**Cast:**

Magaly Solier  
Susy Sánchez  
Efrain Solís

20.06 [open class]

## DUKHTAR

Pakistan, 2014, Drama, 93', M/12

Spoken language: Pashto, Urdu

Subtitles: English

Two clans that have a long history of hostility decide to pacify relations, and this agreement includes a young girl from one of the families who is to marry an older man, a tribal chief of the other family. That's when Allah Rakhi, the mother, decides to flee with the child, and so a chase will follow, by men of both tribes. As they cross the country, they find Sohail, a truck driver, on the way, giving them protection, taking them to another remote area to hide.

Sohail and Allah Rakhi begin to trust each other and revealing issues of their past: Allah Rakhi, who was also a child bride, failed to see her own mother (much less leave her community) since her marriage, while Sohail joined a terrorist group, until he became disillusioned with its violence. In Zainab, two people imagine the chance of a better future, they covet to take care of the girl and nurture the hopes of a safer Pakistan.



**Director and Script:**

Afia Nathaniel

**Production:**

Afia Nathaniel

Muhammad Khalid Ali

**Cinematography:**

Armughan Hassan

Najaf Bilgrami

**Film Editing:**

Armughan Hassan

Afia Nathaniel

**Music:**

Sahir Ali Bagga

Peter Nashel

**Cast:**

Samiya Mumtaz

Mohib Mirza

Adnan Shah Tipu

Saleha Aref

Asif Khan

Ajab Gul

Samina Ahmad

**27.06** [open class]

# MOTHER OF GEORGE

USA, Nigeria, 2013, Drama, 106', M/12

Spoken language: English, Yoruba

Subtitles: English

The film begins with a wedding, the celebration is contagious, and we realize a certain sensuality and austerity in the ritual process: the bride, Adenike, dressed in a hood of hard fabric, comes silent while the wedding guests laugh, on shades of orange, purple and gold. Her fiancé, Ayodele, is clearly in love. The Nigerian immigrant couple seems willing to live long, fruitful lives in Brooklyn, surrounded by family and following their tradition. The bride's mother-in-law tells Adenike to give

her grandchildren, a natural wish; yet this desire seems to become a ruled sentence in the young couple's life. When the couple's conception problems start, the issue defies cultural expectations and leads Adenike to make a shocking decision that could either save or destroy her family.

The director's style is very clear, not just because of the way it emphasizes colors, but also how the camera slowly seems to focus our attention mainly on the details and especially onto central characters.



**Director**

Andrew Dosunmu

**Script:**

Darci Picoult

**Production:**

Patrick S. Cunningham

**Cinematography:**

Bradford Young

**Film Editing:**

Oriana Soddu

**Music:**

Philip Miller

**Cast:**

Isaach de Bankolé

Danai Gurira

Bukky Ajayi

Anthony Okungbowa

Yaya DaCosta

Bukky Ajayi

