

CROSS-DISCIPLINARY AND INTERDISCIPLINARY APPROACHES TO ANIMATION, INCLUDING SOCIOLOGICAL AND ANTHROPOLOGICAL PERSPECTIVES | 20 Minute Paper Presentation

(SAS2019-11080) - SOCIO-POLITICAL PERSPECTIVES ON PORTUGUESE ANIMATION CINEMA

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Abstract

The importance of discussing animation cinema, in this specific case "Portuguese" animation, is to demystify the idea of animation being destined exclusively to children and to clarify the socio-political positions it conveys. Talking about animation cinema is talking about ideologies, concepts, thoughts, dreams inserted in a historical, political, ideological, environmental, social and personal context that communicates with its contemporaneity.

The relationship that Portuguese animation establishes with the world and society is immediately understood when one returns to its origins and analyzes the first known portuguese animated film, "O Pesadelo de António Maria" (1923) by Joaquim Guerreiro. The confrontation with the socio-political nature of this film emphasizes its contemporaneity and builds an inheritance that will remain present in the History of Portuguese animation cinema.

Abi Feijó's filmography is one of most representative of this legacy for it not only conveys an understanding of animation as a form of political resistance and social criticism but is also an open invitation to the spectator to question reality and the way it's perceived by society. As the former director of Cinanima António Gaio once declared "cinema is a weapon that makes you think" and Abi Feijó's films go beyond entertainment, adopting an important position to give rise to a debate around the role of animation as a medium of resistance in permanent dialogue with its contemporaneity.

Palavras-chave : Portuguese Animation Cinema, Abi Feijó, Contemporaneity, Socio-political Perspectives