

Cinema of Intervention: 50 Years After

Revisiting and Actualising the *Mostra Internacional de Cinema de Intervenção* (Estoril, 1976)

24.06, 18h30 > Opening Session, Salão de Festas at A Voz do Operário

25.06–26.06, 15h30–21h > Film Screenings and Debates, Casa do Comum

This programme marks 50 years since the *Mostra Internacional de Cinema de Intervenção*, a nine-day gathering held in Estoril in May 1976, which brought together more than 150 politically committed films from very diverse geographies of the Global North and South.

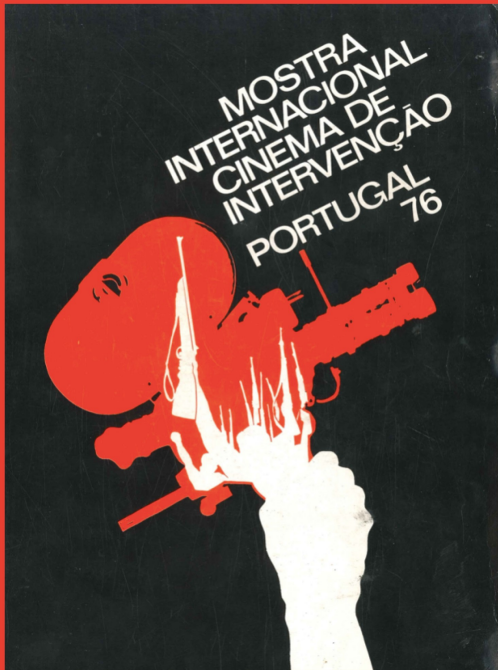
Largely forgotten today, the *Mostra* was an ambitious, openly militant project that wove together different struggles from across the world through cinema, thereby interlinking antifascist, anti-racist, working-class, and feminist solidarity networks in Europe with anticolonial and anti-imperialist struggles elsewhere. In this context, cinema was inseparable from collectivity and political imagination, from practices of seeing, making, and thinking together through images.

Over the course of three days, we would like to raise a series of questions around cinema's capacity to intervene in the contemporary political reality, as well as reflections on the infrastructures, old and new, through which contemporary cinematic practices might produce concrete forms of collectivity and mobilisation.

Cinema of Intervention **Cinema de Intervenção**
50 Years Later **50 Anos Depois**

A Voz do Operário + Casa do Comum

The Ongoing Seminar / 24.06–26.06



DOC'S KINGDOM I/FILNOVA NOVAFCSH fct

INSTITUTO DE FILOSOFIA DA NOVA NOVA FCSH Fundação para a Ciência e a Tecnologia

PROGRAMME:

24.06 — A Voz do Operário (Salão de Festas)

6.30pm. [Presentation and Screening]

OPENING SESSION

Presentation of the programme and screening of the film *My Heart Beats Only For Her*, Mohamed Soueid (2008, Lebanon, 86').

>> In the long years of the 1960s, calls multiplied to turn every Arab capital into a Hanoi for the Palestinian Revolution. The film follows Hassan as he writes a letter to his father, Abu Hassan Hanoi (a nom de guerre), seeking to understand his revolutionary period within the Fatah movement, from Lebanon to Hanoi, via Dubai. [Film in Arabic, English, and Vietnamese, with English subtitles.]

Doors open at 6.30pm, with bar service available. The session begins at 7pm.

25.06 — Casa do Comum

3.30pm. [Screening and debate]

CINEMA AGAINST FASCISM (1936-1938)

Screening of a compilation of films titled *Ciné-Archives: Films of the Popular Front* (*Ciné-Archives: Films du Front Populaire*, 2026, France, 55', French with English subtitles), followed by a debate.

>> Compilation of archival films made between 1936 and 1938, in the context of the Popular Front in France, a left-wing coalition that rose to power amid the advance of fascism in Europe. The compilation was produced by Ciné-Archives, the audiovisual archive of the French Communist Party and the workers' movement, where the original films are preserved. Films included in the compilation: *La Vie est à nous* (collective, Jean Renoir, 1936), *Le Défilé des 500.000 manifestants à la porte de Vincennes, 14 juillet 1935* (anonymous, 1935), *Grèves d'occupations* (collective, 1936), *Paris 1937, Exposition internationale des arts et techniques* (collective, 1937), *Magazine populaire n° 1* (Réalisation collective, 1938), *La mutilation de Barcelone* (Anonymous, 1938), *L'Espagne vivra* (Henri Cartier-Bresson, 1939), *La Relève* (Anonymous, 1938).

6pm. [Round Table]

WATCHING POLITICAL FILMS COLLECTIVELY TODAY

Roundtable with **Cineclube da Linha de Sintra**, **Cinema na Mula**, and **Cinema Fulgor** [in Portuguese].

Cineclube da Linha de Sintra, organised by Nêga Filmes, is a space for screening and reflecting on a cinema that escapes the mechanisms of the major industry and finds a place to be seen, discussed, and celebrated on the periphery of Lisbon, on the Linha de Sintra, where the scarcity of cultural facilities devoted to art is a sad reality. They screen films made by filmmakers who live and create from the margins, geographic, social, or cultural. A space of art, resistance, and imagination, the cineclub began in early 2025, at Espaço Cultural Mbongi_67, in Monte Abraão. Since then, it has screened around 20 works, both national and international, often focusing on anti-racist struggles. With the presence of Maíra Zenun (Nêga Filmes).

Cinema na Mula is the cineclub of the Cooperativa Mula, in Barreiro, a cooperative space built around culture, community support, and sustainability. They have recently organised series such as "The Doors That April Opened," "Beyond Bars," "What Music Can Do," and "Migrations." With the presence of Catarina Simões.

Cinema Fulgor is a mobile, itinerant cinema rooted in the Alentejo. It seeks to take part in building a living and autonomous rurality, to summon and nurture the region's diverse and dispersed communities, proposing cinema as a communal and ecological experience. Its sessions are monthly and draw on a vast cine-geography. They can take place in the forest, on the plain, on the banks of a river, in squares, silos, and wine cellars, across a plurality of spaces of hospitality. With the presence of Sílvia das Fadas.

9.30pm. [Screening and Debate]

INTER-SESSIONS. FILMIC INTERRUPTIONS YESTERDAY AND TODAY

Programme composed of *Ciné-Tract 23* (anonymous, 1968, France, 3'); *Now!* (Santiago Álvarez, 1965, Cuba, 6'); and *Video Tracts for Palestine* (anonymous, 2026, 43', new cut), followed by a debate.

>> Reflection on militant forms of cinema, then and now. The 1968 *ciné-tract* was born to interrupt a flow of images and show what was not being shown. Today's *video-tract* faces the opposite problem: the genocide in Gaza is hyper-visible, broadcast live, available on any phone, and still without consequence, without accountability. What's missing is not visibility, but what visibility was supposed to produce. Made by someone far from the event, alone, who only joins others by naming their gesture part of the same project, the video tract perhaps no longer interrupts anything. It is instead a gesture in the face of that hyper-visibility without effect, in the face of the world's refusal to act on what it already sees.

26.06 — Casa do Comum

15h30. [Screening and Talk]

IBERIAN CONNECTIONS: COOPERATIVISM, REPRESSION AND CLANDESTINE FILMS

Screening of short films by the Colectivo de Cine de Madrid, shown anonymously at the 1976 Mostra: *Luchas Obreras*, *Universidad 71-72*, *Solidaridad con los presos españoles*, *Vitoria marzo 1976*, followed by a conversation with Alejandro Alvarado (filmmaker, researcher) and Ana Algarra (historian, researcher).

>> Made under clandestine conditions, these films depict demonstrations, strikes, concerts and various forms of political mobilisation during the final years of Francoism and the transition to democracy, constituting one of the most important audiovisual records of the cycle of struggles that followed Franco's death and the harsh repression that accompanied them. Their screening in Portugal represented a space of freedom and solidarity with the struggles then underway in a Spain only recently out of dictatorship, and in a Portugal still marked by the echoes of its own revolutionary experience.

6pm. [Screening and Debate]

NOT A PENNY ON THE RENTS

Screening of *Not a Penny on the Rents* by the collective Cinema Action (1969, United Kingdom, 22 min., English subtitles), followed by a conversation with Lisbon's new Sindicato de Moradores (Tenants' Union).

>> In September 1968, tenants of the GLC (Greater London Council) organised themselves into residents' associations and launched the first rent strikes in protest against rent increases imposed on council housing. The movement, its confrontations with the government, the demonstrations, the landlords and the bourgeois press are all depicted in this fervent agitprop documentary made by the radical collective Cinema Action, who took part in the Mostra in 1976. The screening will be followed by a conversation with members of Lisbon's new Sindicato de Moradores.

9pm. [Film and final debate]

CLOSING SESSION

Screening of the films *Barronhos: Quem Teve Medo do Poder Popular?* (*Barronhos: Who Was Afraid of Popular Power?*) de Luís Filipe Rocha (1976, Portugal, 53') and *Paralaxe (Paralaxe) do Colectivo Los Ingrávidos* (2019, México, 5'), followed by an open debate.

>> In the hot summer of 1975, in the thick of the revolution, amid the heat of political and social conflict, a crime is committed in one of the shantytowns on the outskirts of Lisbon. Examining that crime, its causes, its protagonists, its local and national context, *Barronhos: Quem Teve Medo do Poder Popular?* proposes a reflection on the PREC that, throughout that year, shook the country, and on the political, social, and economic contradictions that divided Portugal as a consequence of the military coup of April 25, 1974. The film premiered at the 1976 Mostra. [Copy digitised by the Cinemateca Portuguesa – Museu do Cinema, under the Recovery and Resilience Plan. Measure integrated into the Next Generation EU programme.]

>> “A political composition on natural resistance. These images are an expiring breath in danger of extinction. These images become extinguished, consumed: a drop, a pure intensity which only appears when falling. In the presence of the image these audiovisual crowds become an affected body, assaulted by entropy. A face exhausted and reanimated by the continuous sound trance that traverses the battlefield. Faces for an eye that would not need to see” (Los Ingrávidos on *Paralaxe*)

Organisation: Doc's Kingdom (Catarina Boieiro, Stefanie Baumann), in close collaboration with Philip Widmann, Raquel Schefer, Alejandro Alvarado, Ana Algarra.

Co-organisation: IFILNOVA/CineLab, as part of The Ongoing Seminar. With the support of FCT (Fundação para a Ciência e para a Tecnologia) under project UID/00183/2025.

Venues:

A Voz do Operário, Rua d'A Voz do Operário 13

Casa do Comum, Rua da Rosa 285.

Free admission.

www.docskingdom.org

DOC'S KINGDOM

International Seminar
on Documentary Film