



# Transnational Moroccan Cinema

MOROCCAN CINEMA UNCUT: LOCAL PERSPECTIVES, TRANSNATIONAL DIALOGUES

TRANSNATIONAL MOROCCAN CINEMA – CONFERENCE, MARRAKECH 4 – 7 DECEMBER 2016



Arts & Humanities  
Research Council

UNIVERSITY OF  
**EXETER**

**WELCOME!**

The Transnational Moroccan Cinema research team is delighted to welcome you to Marrakesh for the 'Moroccan Cinema Uncut' symposium, which runs alongside the 16<sup>th</sup> Edition of the Marrakesh International Film Festival. The symposium is the culmination of the first year of activity on this three-year research project, whose principal aim is to better understand and further provide a multi-pronged analysis of the global dimensions and transnational reach of contemporary Moroccan cinema. The fact that Moroccan cinema currently represents one of the most vibrant and diverse film cultures in the African and the Arab worlds is reflected in the range of topics, films and filmmakers that will be covered over the four days of the symposium.

One of the guiding principles of the Transnational Moroccan Cinema research project is to provide a space for collaboration and exchange between academia and the film industry: we are therefore grateful to our esteemed keynote speakers, as well as to the Moroccan film critics and members of the Chamber of Moroccan Film Producers who are generously giving of their time during the festival to participate in the symposium. Finally, we acknowledge the significant funding provided to this project by the Arts and Humanities Research Council (UK), without whom this symposium could not have taken place, and also to Sarim Fassi Fihri and the Centre Cinématographique Marocain (CCM) for the positive support they have shown to the project in its first year.

Enjoy the symposium, the festival and all that the city of Marrakesh has to offer!

**CONFERENCE ORGANISERS**

Professor William Higbee  
 Professor Florence Martin  
 Dr Stefanie Van de Peer

**CONTACT DETAILS**

PLEASE feel free to contact us at any point with requests, questions or feedback, during or after the conference:

Will Higbee: [W.E.Higbee@exeter.ac.uk](mailto:W.E.Higbee@exeter.ac.uk)

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If you have urgent requests, do not hesitate to contact Stefanie on her mobile phone: +32-488696516. Stefanie can also advise you on things to see and do in Marrakech.

## PROFESSOR WILL HIGBEE

Will Higbee is Professor of Film Studies and French at the University of Exeter. His research interests focus on contemporary French and Francophone cinema, with a particular interest in immigrant, transnational and diasporic cinemas. He is the author of *Mathieu Kassovitz* (2007) and *Post-beur cinema: Maghrebi-French and North African émigré filmmaking in France since 2000* (2013) and the co-editor of *Studies in French Cinema: UK Perspectives 1985-2010* (2010) and *De-Westernizing Film Studies* (2012). He has published numerous articles on contemporary French and Francophone cinema (with a particular emphasis on filmmakers of Maghrebi origin) and has participated in and been invited to speak at conferences and festivals worldwide. He is on the advisory board for *Studies in French Cinema*, having served as an editor for the journal from 2005-2015 and is the co-director of the MA in International Film Business, an innovative collaborative masters programme taught between the University of Exeter and the London Film School.

## PROFESSOR FLORENCE MARTIN

Florence Martin is a Professor of French and Francophone Cinema and Literature at Goucher College, Baltimore, Maryland, USA and serves on the editorial board of *Studies in French Cinema* (UK). Her articles and chapters on the cinematic productions of the Maghreb have been published internationally. Recent publications include *Screens and Veils: Maghrebi Women's Cinema* (2011) and two co-edited volumes: *Les Cinémas du Maghreb et leurs publics* (2012); and *French and Francophone Cinema and Contestation* (2013). She is preparing a special issue of *Studies in French Cinema* titled *Transnational Crossings: Terrorism and Migration on Maghrebi Screens*. Being the international co-investigator on the AHRC Moroccan cinema project allows her to focus on Moroccan cinema and issues of gender.

## DR. JAMAL BAHMAD



Jamal Bahmad's doctoral dissertation examined the politics of neoliberalism, everyday life and postcolonial subjectivity in Moroccan urban cinema since the 1990s. After his PhD he took up a postdoctoral Research Fellow position at Phillips University of Marburg (Germany), joining the Centre for Near and Middle Eastern Studies as part of the research network: "Re-Configurations: History, Remembrance and Transformation Processes in the Middle East and North Africa." He is now a British Academy Postdoctoral Fellow based at the School of Languages, Cultures and Societies at the University of Leeds. His research interests centre principally on North African, Amazigh (Berber) and Francophone culture, cinema, cities, literature, migration and minorities. He has published widely in North African cultural studies with a focus on cinema, literature, cities, cultural memory and youth subcultures.

## DR. STEFANIE VAN DE PEER

Stefanie Van de Peer specializes in Arab and African cinema by women, both behind and in front of the camera, and has a particular interest in transnational feminist solidarity, film festivals and spectatorship. She has directed and curated specialised programmes for film festivals worldwide. She has published articles internationally, e.g. in *Film-Philosophy*, the *Journal of African Cinemas*, *Middle East Journal of Culture and Communication* and *Journal for Cultural Research*. She has co-edited *Art and Trauma in Africa* (2012) and *Film Festivals and the Middle East* (2013). A book on *Animation in the Middle East* is forthcoming in January 2017, and her first monograph *The Pioneering Women of Arab Documentary* is out in March 2017.







**FESTIVAL**  
INTERNATIONAL  
DU FILM DE  
MARRAKECH



## VENUES

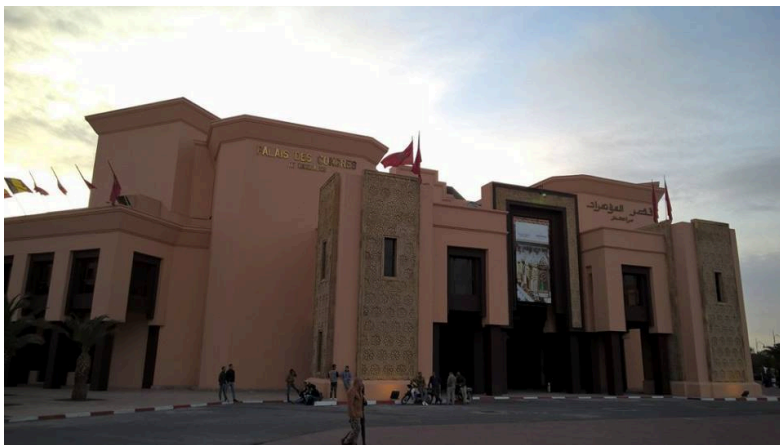
### CAFE KARMA @ HOTEL AMANI APPART

AV Mohamed VI, 11 R. Aboubakr Seddiq  
Hivernage, Marrakech, 40000 Maroc  
TEL: +212-5244-25959

Cafe Karma is the literary cafe at the Amani Hotel. It is ideally located in the Hivernage district in the new town of the city of Marrakech, a very strategic location close to many cafes, restaurants, all amenities and shops, and only 400 metres (5 mins) from the main Marrakech film festival venue, Palais des Congrès.

### Palais des Congrès

Every year in December this is the main venue for the Marrakech International Film Festival. It occupies a large area comprising architecturally-beautiful buildings and open ground.



## INFORMATION FOR PANEL CHAIRS

Presentations should last between 15 and 20 minutes (including the screening of any clips). The organisers respectfully ask that speakers do not exceed the maximum of 20 minutes. There are occasional panels with 4 speakers, which have been accommodated immediately prior to coffee and lunch breaks to allow speakers the full 20 minutes per paper, on the proviso that questions are likely to spill over into the breaks. Chairs should give their panellists signals for 2 minutes left, and “please wrap up” at the 20-minute mark.

For time efficiency, we recommend saving questions for the end of the session. Audience members’ contributions to the discussion are invaluable for all panellists. Do stick to time to ensure there is ample opportunity for questions afterwards.



## KEVIN DWYER

**TITLE: The documentary impulse in Moroccan and Tunisian cinemas: trends since 2010.**

**ABSTRACT:** Following the events in Tunisia in December 2010 that sparked challenges to authoritarian rule throughout the Arab world, the role of the documentary impulse in filmmaking has grown in importance, with creative artists in a number of countries in the region less subject than before to the stricture of “do not harm the nation’s public image,” increasingly willing to test boundaries in freedom of expression in portraying their societies, and often engaging in citizen cinema outside the official filmmaking institutions. This growing importance will be examined in Moroccan cinema, and the situation in Morocco will be compared to that in Tunisia where, in a rather different political environment, we also see the documentary impulse’s growing importance.

Kevin Dwyer’s talk will take place on Sunday 4 December at **9h45 / 9.45 AM**

## HAMID AÏDOUNI

**TITLE: Éloge des Invisibles: Histoire du Documentaire au Maroc – Ruptures et Transmissions**

**ABSTRACT:** Les historiens du cinéma marocain ont pendant très longtemps véhiculé l’idée que les pionniers du cinéma marocain étaient autodidactes. Un retour aux annales des écoles européennes de cinéma et notamment à l’Institut des Hautes Etudes Cinématographiques (IDHEC) en France et à l’école de Lodz (Pologne) suffisent pour infirmer cette hypothèse. Dès 1948 des lauréats de l’IDHEC comme Mohamed Afifi, Ahmed Bouanani, Mohamed Abderrahman Tazi, Abdellah Remili, Abdelmajid Rechiche, Mohamed Sekkat, Abdallah Zerouali, Larbi Bennani ou de l’école de Lodz comme Hamid Bensaid vont offrir au Maroc des œuvres cinématographiques d’une modernité radicale pour l’époque. Une amnésie collective, concertée, effacera de la mémoire des jeunes un moment glorieux de notre cinéma national. Quel a été le prix de cette amnésie sur le devenir du cinéma marocain ?

Hamid Aïdouni’s talk will take place on Sunday 4 December at **14h00/ 2.00 PM**

## VIOLA SHAFIK

**TITLE: Arab cinema(s) and (trans)national hegemonies**

**ABSTRACT:** This lecture wants to unpack the notion of transnationalism with regards to historical and current attempts of different Arab countries to create or sustain their proper national film industries and to render their products marketable, locally, regionally as well as internationally and put that in relation to the concept of national cinema as it has evolved in the wake of decolonisation. This process of unpacking entails also a mapping of the actual flows of films, ideas and professionals throughout the region and the contextualisation of economic and cultural protectionism as well as hegemonic expansionism in the field of production, financing and distribution.

Viola Shafik’s talk will take place on Monday morning 5 December at **8h30 / 8.30 AM**

## KEVIN DWYER

Kevin Dwyer has been carrying out anthropological research in Morocco, Tunisia, and Egypt over more than four decades. He is the author of *Moroccan Dialogues: anthropology in question* (1982); *Arab Voices: the human rights debate in the Middle East* (1991); and *Beyond Casablanca: M.A.Tazi and the adventure of Moroccan cinema* (2004). He has also authored articles on anthropological theory, human rights, and Moroccan society and culture (focusing most recently on cinema). He has worked as Head of Amnesty International's Middle East Research Department (London, 1978-1984), as director of the Institut des Recherches Appliquées (Tunisia, 1990-2001); his academic positions include Professor of Anthropology at the American University in Cairo (2001-2008), Fellow at the Woodrow Wilson International Center for Scholars (Washington DC, 2006-2007), and Visiting Professor at Columbia University (Spring 2010).



## HAMID AÏDOUNI



Hamid Aïdouni has taught film and literature at the Abdelmalek Essaadi University since 1987. He was the General Delegate of the International Festival of Mediterranean Cinema of Tetouan from 1999 to 2009 and Director of the Cinematography and the Audiovisual Research and Testing Group. He created the first National Competition of Young Cinematographic Critics, and directed the film collection 'Young Cinema Talents' and ensured the coordination of the course Cinematographic and Audiovisual Studies. He has participated in several national and international symposia on the themes of cinema and human rights, critical discourse and comparative literature (Lebanon, Spain, Algeria, Tunisia, Italy). One of his most seminal publications was *L'écriture carnavalesque - essai sur le paratexte* from 1997 and he has edited several magazines and books on cinema (on the themes of cinema and immigration, cinema and education, the cinema of the Maghreb, cinema and the arts).

## VIOLA SHAFIK

Viola Shafik is a freelance filmmaker, film curator, and film scholar and holds the position of researcher at the Art History Dept./Ludwig Maximilian University. She authored among others *Arab Cinema: History and Cultural Identity* (1998) and *Popular Egyptian Cinema: Gender, Class and Nation* (2007). She taught at American University in Cairo, Zürich University, Humboldt University and Ludwig Maximilian University. She was the Head of Studies of the Documentary Campus MENA programme 2011-2013 and was appointed as a coach for the Berlinale Talent Campus Short Film Station in 2016. She was consultant for La Biennale di Venezia and the Dubai Film Connection. She is a member of the selection committees of Al-Rawi Screenwriters Lab, Doha Film Institute, and World Cinema Fund. She directed several documentaries, most notably *Jannat `Ali-Ali im Paradies/My Name is not Ali* (2011) and *Arij - Scent of Revolution* (2014).





**SUNDAY 4 DECEMBER 2016**

9.00 – 9.45	Registration + Welcome
9.45 – 11.00	<b>KEYNOTE 1: KEVIN DWYER</b>
11.00 – 11.30	Tea & Coffee
11.30 – 12.30	Panel 1: Production & Co-Production
12.30 – 14.00	Lunch
14.00 – 15.30	<b>KEYNOTE 2: HAMID AÏDOUNI</b>
15.30 – 16.00	Tea & Coffee
16.00 – 17.30	Panel 2: Women in Film
17.30 – 18.30	Free Time
18.30 – 20.30	Reception

**MONDAY 5 DECEMBER**

8.30 – 9.45	<b>KEYNOTE 3: VIOLA SHAFIK</b>
9.45 – 11.00	Panel 3: Independent Cinema
11.00 – 11.30	Tea & Coffee
11.30 – 12.30	Panel 4: Diasporic Filmmaking

**TUESDAY 6 DECEMBER**

8.30 – 10.00	Panel 5: Trauma and Sexuality
10.00 – 11.00	Roundtable 1: Film Festivals and Berber Culture
11.00 – 11.30	Tea & Coffee
11.30 – 13.00	Panel 6: Circulation of Women's Films

**WEDNESDAY 7 DECEMBER**

9.00 – 10.30	Panel 7: Film Reception in/of Morocco
10.30 – 11.00	Tea & Coffee
11.00 – 13.00	Roundtable 2: Film Production and Filmmaking
13.00 – 13.30	Wrap-Up by Ahmed Boughaba
13.30	Meet-Up: taxis to Jardin Majorelle

## TRIBUTE TO ABDERRAHIM TOUNSI "ABDERRAOUF"

Born in 1936 in Morocco, Abderrahim Tounsi, known as Abderraouf, was a forerunner of comedic art. Fascinated by the stage, he began his acting career by forming a troupe with some friends who performed in cafés, adapting texts by Molière. The Abderraouf persona, a burlesque simpleton, was created in 1960 and inspired by one of his classmates, and has made successive generations laugh. His shows played to packed houses, and recordings of them sold by the thousand. Abderraouf's success has spread beyond Morocco's borders, extending to the whole North African community abroad. In 2011, he was named Best Moroccan Humorist of the 20<sup>th</sup> Century by the Nuits de l'Humour Arabe foundation in Antwerp. He has appeared in such films as *Majid* (Nassim Abassi, 2011), *Le Sac de Farine* (Khadija Leclère, 2012) and this year in another Nassim Abassi film that plays at the festival, *Mon Oncle* (2016).



Festival website:

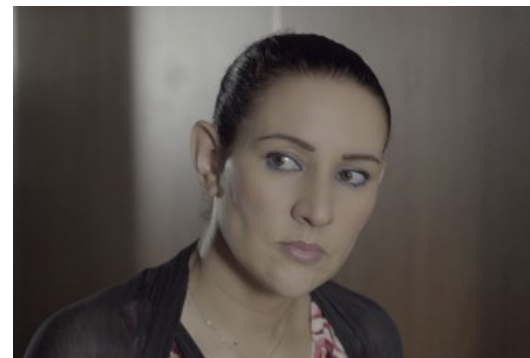
<http://www.festivalmarrakech.info/en/>

For your accreditation:

<http://www.festivalmarrakech.org/accreditations/>

## MON ONCLE, Nassim Abassi, 2016

Synopsis: Alia is an actress, she lives in Rabat with her two roommates Leila and Hind. She is attempting to find her way into cinema, and continues to hope that one day she will become a famous actress. When her uncle Abderraouf, whom she hasn't seen for a long time, visits her, the cohabitation between the three roommates and the uncle becomes more problematic every day.



## MIMOSAS, Olivier Laxe, 2016

Synopsis: A caravan escorts a dying Sheikh through the Moroccan Atlas. His last wish is to be buried with his loved ones. But death does not wait. The caravaners, fearful of the mountain pass, refuse to transport the corpse. Ahmed and Said, two rogues travelling with the caravan, pretend they know the way and promise to take the corpse to its destination. In another world, Shakib is chosen to travel to the mountains with a mission: to help the improvised caravaners.



4 DECEMBER					
		PANEL	PRESENTER	TITLE	CHAIR
9:00 - 9:30 AM	Registration		Conference organisers		
9:30 - 9:45 AM	WELCOME		Sarim Fassi-Fihri	Mr. le Directeur du Centre cinématographique marocain (CCM)	
9.45 - 11.00 AM	KEYNOTE 1	Introduction by conference organisers	Kevin Dwyer	The documentary impulse in Moroccan and Tunisian Cinema: trends since 2010	Will Higbee
11.00 -11.30 AM	TEA & COFFEE				
11.30 -12.30 PM	Panel 1	Production + Co-Production	Robert J Watson	A Zone of National Exception? Locating Tangier in Contemporary Moroccan Co-Productions	Zakia Salime
			Abdelaziz Amraoui	Le tourisme au service du cinéma et vice-versa	
12.30 - 2.00 PM	Lunch				
2.00 - 3.30 PM	KEYNOTE 2	Introduction by conference organisers	Hamid Aidouni	Éloge des invisibles: Histoire du documentaire au Maroc - Ruptures et transmissions	Florence Martin
3.30 - 4.00 PM	TEA & COFFEE				
4.00 - 5.30 PM	Panel 2	Women in Film	Nadir Bouhmouch	Gender, Class and Ideology in 21st Century Moroccan Cinema	Valerie Orlando
			Zakia Salime	Moroccan Women in Documentary: <i>CasaNayda</i> by Farida Belyazid and <i>Treve de Silence</i> by Hind Bensari	
			Said Chemlal	Female Spectatorship and Journeys of Becoming in Narjiss Nejjar's <i>Dry Eyes</i>	
6:30 - 8:30		Reception@ Café Karma			



5 DECEMBER					
8.30 - 9.45 AM	KEYNOTE 3	Introduction by conference organisers	Viola Shafik	Arab Cinema(s) and transnationalist hegemonies	William Higbee
9:45- 11.00 AM	Panel 3	Independent Cinema	Peter Limbrick	Moumen Smihi, Arab Modernities, and Transnational Moroccan Cinema	Caitlin Scholl
			Said El Mazouari	Cinéma Indépendant au Maroc: Cas du cinéaste Hicham Lasri	
			Ayoub Bouhouhou	Le Cinema Documentaire au Maroc	
11.00-11.30 AM	TEA & COFFEE				
11.30-12.30 PM	Panel 4	Diasporic filmmaking	Mourad El Fahli	New Transfigurations of Space and identity in Moroccan Diasporic Filmmaking	Jamal Bahmad
			Joshua A. Sabih	De-colonizing Exile: The Moroccan Jew in Cinema	

6 DECEMBER					
8.30-10.00 AM	Panel 5	Trauma and Sexuality	Lowry Martin	My father's house/my brother's room: The paths of desire and forbidden spaces in Abdellah Taïa's <i>Salvation Army</i>	Peter Limbrick
			Valerie Orlando	Exploring Moroccan Psychological Trauma and Postmemory in <i>Pegase</i> (Mohamed Mouftakir, 2010)	
			Kaya Davies Hayon	Subverting Spiritualism in Yasmine Kassari's <i>L'Enfant endormi/The Sleeping Child</i> (2004)	
			Jimia Boutouba	From Social Performativity to Comic Performance: The Emergence of New Gender Scripts	
10.00-11.00 AM	Roundtable	Film Festivals and Berber Culture	Lucy McNair	Translating Berber film: film festivals abroad	Joshua A. Sabih
			Habiba Boumlik	Translating Berber film: film festivals abroad	
11.00-11.30 AM	TEA & COFFEE				
11.30-1.00 PM	Panel 6	Circulation of Women's films	Karine PrévotEAU	National and transnational circulation of films by Moroccan women filmmakers: different strategies of access to visibility	Jimia Boutouba
			Patricia Caillé	National and transnational circulation of films by Moroccan women filmmakers: different strategies of access to visibility	
			Touria Khannous	Moroccan Women's Cinema: Transnational Contexts	

7 DECEMBER					
9.00-10.30 AM	Panel 7	Film Reception in/of Morocco	Caroline Eades	Faire le Point sur l'image du cinema Marocain	Michael Gott
			Rachid Naïm	Maroc, Cinéma Urbain et Postmodernisme Désenchanteur	
			Yahya Laayouni	Film Criticism in Morocco: A Critical Analysis	
10.30-11.00 AM	TEA & COFFEE				
11.00-1.00 PM	Roundtable	Moroccan Film Production & Filmmaking	Ahmed El Maanouni	With members of the Chambre Marocaine des Producteurs de Films: Lamia Chraïbi, Jamal Souissi, Khalid Zairi	Florence Martin
1.00-1.30 PM	Wrap-up		Ahmed Boughaba		
1.30-... PM	LUNCH	Cafe Bousafsaf au Jardin Majorelle			

*\*\*In the event of any last minute alterations to the programme, delegates will be informed of any changes at the start of each day and/or via email\*\**



## Amraoui, Abdelaziz: Le tourisme au service du cinéma et vice-versa

Le Maroc, de proche en proche, devient un grand studio à ciel ouvert. Que ce soit pour les productions peplum, des films d'action ou de guerre. *Gladiator*, *Kingdom of Heaven*, *La Momie*, *Un thé au Sahara*... sont tous quelque part marocains par leur tournage, mais aussi par leur recours à l'expertise marocaine lors du tournage. Les derniers *James Bond* et *Mission impossible*, ont trouvé terre au Maroc. Que ce soit les grands espaces ou les espaces urbains, le Maroc séduit. Derrière cette ruée vers l'Eldorado marocain, il y a des paysages, il y a une civilisation, une histoire, mais aussi, une législation encourageante en matière de production cinématographique et des facilitations fiscales très avantageuses aux firmes internationales, qui peuvent, ainsi, réduire significativement les coûts de production du film. Cette stratégie ne peut réussir sans une politique éducative qui donnera la belle part au cinéma, aux formations dirigées vers le travail cinématographique, et à la promotion des salles de cinéma. C'est dans ce sens que l'université marocaine a commencé à s'intéresser, et de près, à cette « filière » académique, malgré, pour certains établissements, le manque drastique de moyens. Notre proposition s'intéressera à la manière avec laquelle l'État pourrait faire mieux dans sa politique envers la promotion du cinéma, et tous les métiers y afférents, et s'arrêtera, aussi, sur l'importance de l'industrie cinématographique dans le drainage touristique.



## Bouhmouch, Nadir: Gender, Class and Ideology in 21st Century Moroccan Cinema

Locating itself at the intersection between gender and class, this article explores the construction of patriarchal and capitalist ideology in 21st century Moroccan cinema. Blending Marxist and Feminist theoretical frameworks, this paper bases itself in an analysis of five of some of the most popular and/or most controversial male-directed films produced after 2000: *Ali Zaoua* (2000), *Casanegra* (2008), *Death for Sale* (2011), *They are the Dogs* (2013) and *Much Loved* (2015). This paper situates these films in a historic, political and economic context; drawing links between cinema and the new Moudawana laws, the rise of neoliberalism and the February 20th Movement. The analysis reveals the construction of a new cinema that has based itself in Euro-American paradigms of storytelling with thinly disguised patriarchal and liberal ideologies.



## Bouhouhou, Ayoub: Le cinéma documentaire au Maroc

Au Maroc, le documentaire est en plein essor. Le public s'y intéresse. Ce constat nous amène à se poser des questions directes : le documentaire, en tant que genre, n'est-il pas amené à disparaître un jour? Le mélange des genres, comme dans le cinéma de Hakim Belabbes, peut-t-il conduire soit à l'épanouissement du genre documentaire soit à sa disparition. Aussi rejoint-on la thèse de Brunetière, qui "considère le genre non comme une espèce mais comme un individu dont le destin est de naître, de grandir, de se réaliser pleinement à un âge adulte, de vieillir et de disparaître". Dans cette définition, Brunetière s'appuie sur la thèse darwiniste, celle de l'évolution des espèces. Le genre est considéré ici comme un "individu biologique" qui cherche à se perfectionner et à s'améliorer.

Selon l'auteur du livre *Les genres au cinéma* une distinction s'impose entre "genre" au cinéma et "genre" en littérature. En effet, si en littérature cette notion s'impose puisqu'elle explicite les règles d'écriture pour le roman, la poésie et le théâtre; en revanche dans le cinéma est artiste celui qui transgresse les règles qui fondent même le genre. Parfois, le cinéma respecte les genres, se contente de répéter en gardant les mêmes "structures narratives et discursives" afin de fidéliser son public, mais en même temps il innove pour surprendre le spectateur, pour ne pas l'ennuyer et l'habituer au nouveau. Cela est à comparer aux produits ménagers et aux objets qui nous entourent au quotidien. En effet, on doit toujours chercher à adapter le produit au consommateur et à ses besoins nouveaux. L'oeuvre d'art, nous dira Laurent Creton dans *Cinéma et marché* est soumise aux lois du marché, de l'offre et de la demande. Elle doit innover pour résister. Le travail de l'artiste c'est d'innover et de ne pas obéir aux stéréotypes et aux clichés. En tant que créateur d'un monde, il cherche toujours à dépasser la normalité pour créer une oeuvre originale. En transgressant les règles du genre filmique, l'artiste veut prendre de la distance avec la norme et se hausser au rang de l'élite qui pense et réfléchit le monde. Cette transgression du genre est manifeste dans les deux derniers films présentés comme documentaires par leur réalisateur Belabbes qui vit entre les Etats-Unis et le Maroc. *Fragments* (2010) qui raconte la vie de l'auteur et *Vaine tentative de définir l'amour* (2012) traite de la légende d'"Isli" et de "Tislit". Les changements opérés dans son cinéma sont-ils les prémisses d'un début de changement au niveau de l'identité générique du genre cinématographique ou les signes du début de la fin du genre? Dans notre communication nous interrogerons le documentaire, en tant que genre, dans le cinéma marocain à travers les oeuvres de Hakim Belabbes.

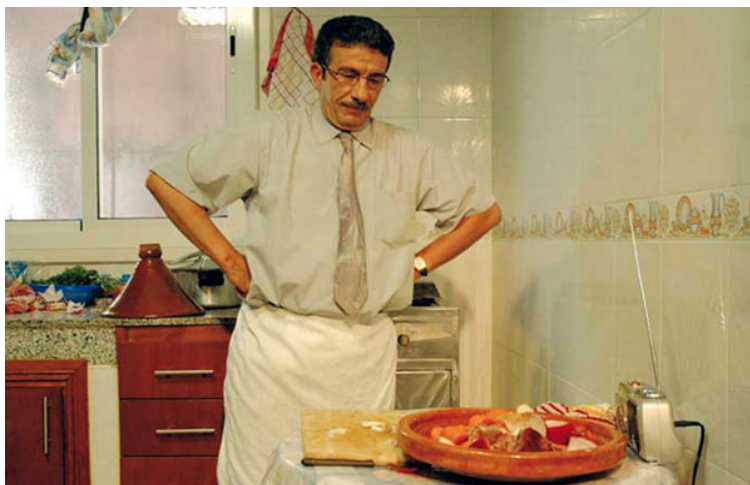
## Boumlik, Habiba: Translating Berber Film: Film Festivals Abroad

Few people in New York, and few of our students at the City University of New York's Long Island campus, LaGuardia Community College, have ever seen a film about a Berber. Inundated with media reports on contemporary Muslim terror organizations and unrest across the Middle East, they know little about actual life in North Africa and even less about the traditions and challenges of Berber communities. The inaugural Festival of Berber Film, which took place in May 2015 at the LaGuardia Performing Arts Center within the framework of a year-long critical and creative investigation of Muslim identities called *Beyond Sacred*, sought to begin to correct this aporia by offering viewers a window onto Berber society and art. Alongside films by Halima Ouardiri, Mohammed Abazzi, and Yassine El Idrissi, we were excited to showcase Kamal Hachkar's documentary *From Tinghir-Jerusalem*, which confronts religious diversity of Moroccan Berber society. The second edition, which will take place in June 2016, seeks to further explore the dynamics of a traditional culture in contact with a global economy. In our Roundtable, *Translating Berber Film: Film Festivals Abroad*, we propose to gather participants involved in making Berber film accessible and understandable to viewers outside their countries of origin, especially Morocco. Which films are successful and why? How do we best present the historical, cultural, and political background? How can we aid each other in acquiring access to films? How do our efforts parallel or diverge from those who present mainstream North African films? Which cultural or political difficulties do we encounter in this cultural translation? And how can our efforts bring support to local filmmakers?



### Boutouba, Jimia: From Social Performativity to Comic Performance: The Emergence of New Gender Scripts

This paper examines the way Zakia Tahiri's film *Number One* (2009) foregrounds a renewed understanding of gender and gender relations in contemporary Morocco, especially in the wake of the New Family Code Reform (Moudawana) which has revolutionized women's status by increasing their power in the private as well as the public spheres. It centers, not on the oft-studied subject of women and the regulation of femininity in Arab countries, but on the complex relationship between masculinity and performance, highlighting the socio-cultural norms that have shaped and affected the performance of masculinity in Arabo-Muslim contexts. From the outset, the film invites the viewer to reflect on how socio-cultural structures are produced, formed and performed; it incites the viewer to look beyond what appears to be the natural, immutable categories of gender to, as Judith Butler might argue, a constructed and therefore mutable ideology that demands that we perform as male or female. In particular, this study examines how Tahiri's film uses the subversive power of comedy to challenge gender hierarchies, to expose and dismantle the normative constructions of masculinity and to promote the emergence of a new social frame that begs for different gender performances.



### Caillé, Patricia: National and transnational circulation of films by Moroccan women filmmakers: different strategies of access to visibility

Since *La Braise* (Farida Bourquia) in 1982, Moroccan women filmmakers have made 24 long-feature films. Even though the number of films directed by women filmmakers has increased significantly since 2000, women filmmakers' access to production remains erratic with only one film made by a woman (*La Nuit entr'ouverte* by Tala Hadid, 2014) having been presented at the Festival National du Film in Tangier during the last two years. In sharp contrast with current trends in film financing in most African countries, Morocco has invested heavily in state-sponsored film production in recent years and has also supported exhibition and film festival programmes aimed at promoting cinema in Morocco. Moroccan films enjoy a strong local following, with work by women filmmakers remaining popular. Nevertheless, women filmmakers have not been the principal beneficiaries of national programmes aimed at promoting local production or the circulation of films. The purpose of this presentation is threefold; first to provide a typology of the strategies women filmmakers have developed while seeking access to visibility for their films, whether it is nationally and/or internationally (via festivals, commercial distribution or beyond). Second, relying on interviews and available data (CCM, CNC, Euromed and European Audiovisual Observatory), to consider the role of the intermediaries, from distributors, to DVD publishers and managers of new platforms (like CineMaghreb and iCflix) that provide access to films and sometimes invest in film production. Third, in the last part of this paper we will focus on the ways in which the shift to on-line cinema affects the circulation and lifecycle (and therefore the visibility) of films by women filmmakers. The conclusion will address the potential impact that the reconfiguration of the circulation of films may have on films by women filmmakers.



**Chemlal, Said: Female Spectatorship and Journeys of Becoming in Narjiss Nejjar's *Dry Eyes* (2003)**

This paper aims to cast light on Moroccan women's cinematic voices; and in particular Narjiss Nejjar. She is considered an active member of the Moroccan women's film community. Her debut feature film *Les Yeux secs / Dry Eyes* (Morocco and France, 2003) is widely acclaimed. I argue that this film negotiates female spectatorship through two main strategies. First, she represents women as full-fledged citizens away from any process of eroticisation or fragmentation. Second, she pushes the spectators, male and female, to identify with the female characters through this strategy of representation. To identify with Nejjar's female characters, one has to identify with their journeys of becoming.

Nejjar goes beyond the paradigmatic representations of women and sexuality in both Hollywood and the Maghreb. In *Dry Eyes*, the director attempts to unsettle both the national and the international cinematic images and discourses that are circulating about women by coming up with her own vision. Being a postcolonial text, *Dry Eyes* negotiates both women's representations within cinematic works and female spectatorship. Away from any eroticisation or fragmentation, women are represented as full-fledged citizens with whom the spectators, males and females, identify. They lead the narrative, control the gaze, and make meaning; they are not the spectacle. In Nejjar's film, the female protagonists are dynamic; their life experiences are marked by processes/ journeys of becoming. Dubbed as journeys, identities in this film are linked with the idea of becoming. The journeys analysed in this paper include 'becoming-Moroccan,' 'becoming-woman,' and 'becoming-Amazigh,' which do reflect the unfixity of the postmodern subject's identity/ identities.

**Davies-Hayon, Kaya: Subverting Spiritualism in Yasmine Kassari's *L'Enfant endormi/The Sleeping Child* (2004)**

Yasmine Kassari forms part of a new generation of women filmmakers from the Maghreb who have been educated abroad and, according to Roy Armes, are '[changing] the way in which a whole array of aspects of Arab society are experienced and depicted' (2015: 14). Her first feature-length film, *L'Enfant endormi / The Sleeping Child* (2004), is a Moroccan-Belgian co-production that focuses on a group of rural Moroccan women who are left behind after their fathers, husbands and sons leave Morocco to find work in Spain. The film received a series of accolades at international film festivals and was awarded the top prize at the National Moroccan Film Festival in 2005. It recounts the day-to-day existence of two young women, Zeinab (Mounia Osfour) and Halima (Rachida Brakni), who use ritualistic and spiritual practices to cope with their husbands' departure to Spain. Drawing on corporeal phenomenology and feminism, this paper argues that these practices provide a palliative function for the women in the film, but also operate on and through their bodies to control their embodied identities and desires. However, rather than depicting Zeinab and Halima as victims of their situations, the end of the film shows them subverting the ritualistic practices of their community and (re)gaining a sense of their autonomy through their bodies. In line with Armes' assertion, Kassari thus offers new perspectives on rural Moroccan women that show them transgressing the rules of their society and (re)asserting control over their bodies and desires.

### Eades, Caroline: Faire le point sur l'image du cinéma marocain

Vue depuis l'autre rive de l'Atlantique ou même de l'autre côté de la Méditerranée, l'image du cinéma marocain reste encore insuffisamment définie pour représenter avec précision l'ensemble pourtant bien réel de films, d'auteurs, d'acteurs, de structures de production et de diffusion comme de promotion et de formation qui caractérisent la profession au Maroc aujourd'hui. Cette image a peine à émerger de son imbrication dans des dénominations plus larges, plus générales et parfois plus confuses telles que les étiquettes privilégiées par la critique post-coloniale : cinéma "maghrébin", "nord-africain", "beur", puis, plus récemment, cinéma "transnational", de l'exil, de la diaspora, du retour... Malgré les contributions des spécialistes qui se sont efforcés tantôt de retracer la généalogie d'un cinéma national, tantôt de répertorier les évolutions propres à la création cinématographique dans le pays, l'identification du cinéma marocain comme tel à l'étranger reste paradoxalement plus aléatoire que celle d'autres cinémas nationaux pourtant plus récents comme en Asie du Sud-Est ou dans les régions autrefois sous domination soviétique par exemple. Cette anomalie peut être analysée comme le reflet et le produit d'une conjoncture complexe et spécifique qui sera éclairée par trois exemples : la sélection, la place, la réception des films marocains dans le festival *Arabian Sights* de Washington (Etats-Unis), l'invisibilité du Maroc en tant que tel dans les coproductions internationales tournées sur place et la situation de concurrence dans lequel se trouve le cinéma marocain sur le plan du marché comme sur le plan des enjeux esthétiques. Au croisement de l'héritage colonial, de la demande globale et des défis géo-politiques et culturels, le positionnement et l'image du cinéma marocain paraissent ainsi particulièrement problématiques sans pour autant remettre en question un potentiel solide du fait de sa productivité, de ses orientations économiques et de son envergure internationale. Je propose donc ici d'exposer les divers éléments qui constituent ce paradoxe pour déterminer s'il s'agit d'une caractéristique endogène ou d'une étape vers la normalisation, deux options contradictoires qui peuvent aussi être considérées comme précisément le garant d'une spécificité nationale.

### El Fahli, Mourad: New Transfigurations of Space and Identity in Moroccan Diasporic Filmmaking

This paper argues that the new transfigurations of space and identity in Moroccan diasporic filmmaking destabilize nationalist and absolutist spatial mapping and distribution in both the filmmaker's host land and country of origin. Throughout, I contend that these films re-invent national identity and rewrite notions of origin, belonging and home by allowing diasporic communities to juxtapose themselves with definitions, emanating from the country of origin and the country of settlement through the film medium. Most of the films discussed in this paper question and challenge dominant national self-representations and the national imaginary of a colour-blind French nation-state and the principles of inclusion upon which it is built. The history of such cinema has been also one of sporadic achievement accomplished in isolation against great odds. It has existed within an environment where access to capital for production, to the marketplace for distribution, and to theatres for exhibition has been extremely difficult. The paper also focuses on the gender dynamics involved in diasporic film-making; an aspect that has rarely been addressed. This rising voice of female filmmakers challenges not only the images of Maghribi woman that dominate French mainstream cinema but also those circulated in beur and Morocco-based film-making.



### El Maanouni, Ahmed: Roundtable, Moroccan production facing the changes

The aim of this roundtable is to discuss the changing production-distribution structures and the emergence of new economic challenges questioning the viability of the economic model in Morocco by a presentation of "case studies" of production. The final objective is to think up new ideas of providing new platforms to successfully adapt to the ways films are consumed by new viewers.

Invitees at the roundtable are:

- Lamia Chraibi, founding producer of La Prod
- Jamal Souissi, director and producer of Moroccan and US films
- Khalid Zairi, producer active in both television and cinema



### El Mazouari, Said: Cinéma indépendant au Maroc, Cas du cinéaste Hicham Lasri

Le cinéma indépendant a toujours constitué un versant essentiel de l'activité cinématographique de tout pays aspirant à un cinéma dynamique et capable de traduire les véritables questions qui traversent et façonnent leurs sociétés. Au Maroc, le cinéma indépendant n'a jamais dépassé le stade embryonnaire et les rares percées qui y ont été enregistrés demeurent des cas isolés et assez limités, aussi bien dans le temps que par les traces qu'elles ont laissées. On peut en citer notamment les cas des cinéastes : Ahmed El Bouanani, Mustapha Derkaoui et Hicham Lasri. L'objectif de la présentation est d'établir la situation et les caractéristiques de l'expérience du cinéma indépendant au Maroc, tout en analysant ses principaux déterminants et les entraves qui limitent son développement, et ce en se basant sur l'étude du cas du cinéaste Hicham Lasri.





### Khannous, Touria: Moroccan Women's Cinema - Transnational Contexts



This paper seeks to demonstrate how films by Moroccan women filmmakers such as Leila Marrakshi, Narjis Najjar, Leila Kilani, Yasmina Kissari and Fatima Jebli Ouazzani construct a particular model of Moroccan cinema emerging from a globalized perspective. Such perspective is enhanced by their connection to Europe and US, their multinational production, as well as by the significant attention they have drawn at international festivals. Even in films such as Farida Benlyazid's *Door to the Sky*, which is rooted in Moroccan culture, France remains ever-present as a subtext. Critics have pointed out that since the early 1990s, Moroccan cinema has abandoned the French model in favor of the American one, as the American model has proved to be freer, thus allowing Moroccan cinema to transcend the postcolonial and to connect to the global. Taking the case of diasporic Moroccan women's films and their global circulation, my paper sheds light on the transnational themes of their narratives, while reading their films as explicitly feminist, encompassing an internal critique of Moroccan patriarchy. My use of the term 'diasporic' refers not only to women filmmakers' physical movement from a place, but also to the unconventional ways in which they represent women. Drawing on the work of feminist film critics such as Mary Ann Doane, Teresa De Lauretis and Lauren Rabinovitz, the paper examines how gender defines the concerns of Moroccan women's cinema. Further it investigates the interactions between their cinema and the cultural and political ideologies of a new post-global Morocco. Through their films, they present a new reality in Morocco, which is not yet welcomed and often perceived as "unconventional."

My paper analyses four films by diasporic Moroccan women filmmakers, namely Yasmina Kissari, Narjis Najjar, Leila Marrakshi and Farida Benlyazid. Their displacement refers not only to their physical movement from their homeland, but also to the controversial and unconventional ways in which their films often depict women. Even though Benlyazid is based in Morocco, France is deliberately absented while symbolized by the French boyfriend who was ultimately rejected by the protagonist. His rejection is symbolic of the filmmaker's rejection of France. Drawing on Brian Edward's article on *Marock* in which he discusses anxiety about globalization, this paper draws attention to how diasporic Moroccan women's cinema has transcended theories of colonial and postcolonial theories and herald the coming of an age of globalization.

**Laayouni, Yahya: Film Criticism in Morocco - A Critical Analysis**

Since the beginning of the new millennium, film production in Morocco has increased significantly to reach more than twenty-five film releases a year. Moroccan films have become more visible both inside and outside Morocco especially through their participation in national and international film festivals. This increase in quantity and visibility is not yet reflected in the overall quality of the films released; however, Morocco has come a long way in terms of promoting the industry of filmmaking through the subsidies that the CCM (Le Centre Cinématographique Marocain) offers each year to Moroccan filmmakers on a competitive basis. Given the number of Moroccan films produced and the number of festivals in Morocco, critical writings focusing on Moroccan cinema in general and film analysis in particular are rare and inconsistent. Even though there are some promising experiences, particularly a recently paper magazine that specializes in film criticism: *The Moroccan Magazine for Research on Cinema*;" the Moroccan scene still suffers from the absence of rigorous scholarly film criticism. In addition, the existing film critics are for the most part journalists or "cinéphiles" who generally acquired their film knowledge through discussions at "Cinema Clubs" and film criticism is not necessarily their specialty. The history of film informs us that film criticism, whether journalistic or scholarly, plays an integral part in creating a film culture by reaching out to the general public and by contributing significantly to improving the quality of films both at the level of content and form. My paper explores the possibility of creating venues for Moroccan critics to engage in constructive academic criticism that would benefit "Moroccan cinema." I am particularly interested in tracing back the history of film criticism in Morocco and analyzing the reasons behind its shortage and inconsistency. Part of my paper also aims at mapping out the different types of film criticisms that exist in Morocco for a better understanding of the value and importance of each type.

**Limbrick, Peter: Moumen Smihi, Arab Modernities, and Transnational Moroccan Cinema**

This paper will consider the particularities of the phrase "transnational Moroccan cinema" by considering the trajectory and work of prominent Moroccan film director Moumen Smihi. Until recently, Smihi's work has been produced independently, without the direct support of the Centre Cinématographique Marocain, thus rendering his career exceptional within the contemporary Moroccan context and plunging him into the terrain of the transnational, especially with respect to the financing of his films. Yet from his early work (seldom exhibited in Morocco) through to his most recent productions, he has consistently exemplified the transnational relationships between Morocco, its cinema, and the world both through his production histories and his representation of Morocco's experiences of modernity, colonialism, and its aftermath.

By addressing Smihi's rich images and narratives of postcolonial Morocco, this paper (and the broader project to which it is connected) moves to analyze further the ways that Euro-American critical discourses have struggled to understand the relationship of Moroccan film production (and Arab cinema production more generally) to a modernity that is often conceived as exclusively Euro-American. Using Smihi's films as a lens, my paper rethinks those relationships in three domains. First, I stress the long histories of mutual influence and exchange (across the visual arts, literature, and cinema) that destabilize accounts of Moroccan and Arab modernisms as derivative products of cultural borrowing or colonial imposition. Second, I address the way in which the notion of the Moroccan transnational must thus be extended past any presumed European and North American axes to consider the historical links to Africa, Latin America, and the wider Arab world which have also subtended aspects of Moroccan cinema and arts. And third, my paper also aims to reflect on the rhetoric of newness as it attaches to contemporary Moroccan cinema and culture; by tracing the work of Smihi and some of his contemporaries, we can see that the qualities of the transnational have been present in Moroccan cinema since some of its earliest (CCM-sponsored) productions, whose modernist elements developed within the terrain of the global and across a field animated by painting, sculpture, and literature as well as film culture.

**Martin, Lowry: My Father's House/My Brother's Room: The Paths of Desire and Forbidden Spaces in Abedallah Taïa's *Salvation Army***

Hailed as the first Arab film dealing with same-sex desire, Taïa's autofictional film is thought to be the first film to be filmed in an Arab-speaking country as well as the first to openly depict male same-sex relations in the Arab world. Due to the subject matter, Taïa not only had misgivings about filming on location in Morocco but also about raising the capital to underwrite production. Thus, this presentation examines both the transnational dimension of the film's production as well as the politics of gender representation. Because of Taïa's unvarnished and unromanticized look at the protagonist, Abedallah's, childhood that includes domestic violence, incestuous desire for his older brother, the use of his body as both currency and site of pleasure, and the unacknowledged sexual tourism that occurs in Morocco, this film is uniquely important not only to Moroccan cinema but also to world cinema. While the filmic diegesis varies greatly from the novel in that Taïa does not provide access to Abdellah's interior life, he specifically set out to make a film of secret semiotics, "of hidden secrets"—one that requires decoding of silence and gesture. Building off a discussion in an upcoming book chapter in the collected edition, *Cinéma-monde*, from University of Edinburgh Press, this presentation argues that despite the spectator's inaccessibility to Abdellah's interior life, the director manages to reveal the lived realities of a queer Moroccan youth without the censorial judgment that might expurgate unsavory details. My analysis illustrates the ways that Taïa has succeeded in revealing the muffled, but polyphonic voices of dissident sexualities—those that whisper in the marketplaces, the construction sites, and the alleys where Taïa both took and gave pleasure. By guiding the spectator down these affective and literal paths of desire, the author/director succeeds in opening up a space that challenges "hegemonic Moroccan norms and value systems" (Gibson Ncube, *Sexual/textual politics*) while offering new perspectives on Arabic sexualities.





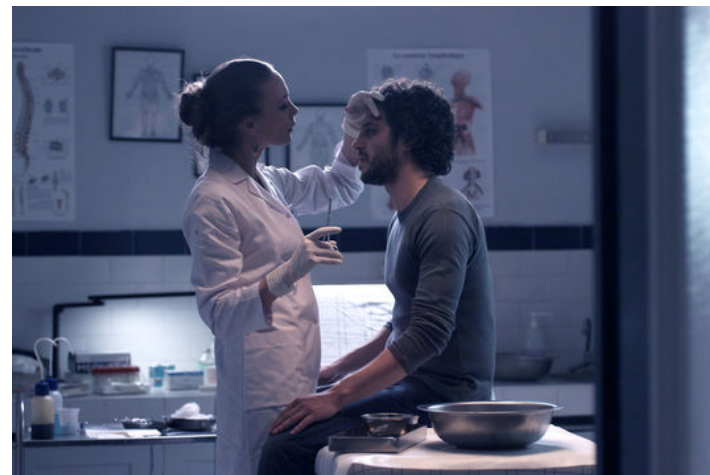
## McNair, Lucy: Translating Berber Film: Film Festivals Abroad



Few people in New York, and few of our students at the City University of New York's Long Island campus, LaGuardia Community College, have ever seen a film about a Berber. Inundated with media reports on contemporary Muslim terror organizations and unrest across the Middle East, they know little about actual life in North Africa and even less about the traditions and challenges of Berber communities. The inaugural Festival of Berber Film, which took place in May 2015 at the LaGuardia Performing Arts Center within the framework of a year-long critical and creative investigation of Muslim identities called *Beyond Sacred*, sought to begin to correct this aporia by offering viewers a window onto Berber society and art. Alongside films by Halima Ouardiri, Mohammed Abazzi, and Yassine El Idrissi, we were excited to showcase Kamal Hachkar's documentary "From Tinghir-Jerusalem," which confronts religious diversity of Moroccan Berber society. The second edition, which will take place in June 2016, seeks to further explore the dynamics of a traditional culture in contact with a global economy. In our Roundtable, *Translating Berber Film: Film Festivals Abroad*, we propose to gather participants involved in making Berber film accessible and understandable to viewers outside their countries of origin, especially Morocco. Which films are successful and why? How do we best present the historical, cultural, and political background? How can we aid each other in acquiring access to films? How do our efforts parallel or diverge from those who present mainstream North African films? Which cultural or political difficulties do we encounter in this cultural translation? And how can our efforts bring support to local filmmakers?

## Naim, Rachid: Maroc, cinéma urbain et postmodernisme désenchanteur

Parler de la ville au cinéma c'est faire appel à deux concepts distincts, « film citadin » et « film urbain ». Le film citadin est plus facile à cerner. Il représente une œuvre dont l'histoire se déroule en ville. C'est un film dont la thématique est urbaine mais qui ne crée pas ou peu de processus de référence ou de « sens second ». Le point de ressemblance entre un film citadin et un film urbain est que tous les deux mettent en scène des histoires se déroulant en ville. Beaucoup plus riche et complexe, la définition du film urbain est porteuse d'un projet à la fois thématique et esthétique qui l'identifie à un univers réel et cinématographique urbain. Elle se réfère directement au champ sémantique de la ville, avec ses personnages, ses lieux et ses thématiques propres. Le film marocain urbain se réfère à l'univers de la ville à travers une grammaire et des codes cinématographiques renvoyant, dans une posture postmoderne, à des genres filmiques typiquement urbains (Thriller, Film Noir, Policier, etc.). C'est ce ton filmique urbain et postmoderne qui va constituer notre objet d'analyse. Dans des productions comme *What a Wonderful World* de Faouzi Bensaidi, *Heaven's Doors* des Frères Noury, ou encore *Casa Negra* et *Zéro* de Nour-Eddine Lakhmari, la ville ne représente pas seulement le cadre dans lequel se déroule l'histoire filmique. Elle constitue un espace narratif entretenant une relation complexe avec les êtres qui l'habitent. Dans les scénarios précités, la ville devient même un personnage à part entière. Souvent filmés en nocturne, les personnages se meuvent dans un décor constitué d'un enchevêtrement engendré par les dédales de la ville, qui n'est pas sans rappeler les films noirs d'E. Dmytryk ou J. Huston. Cette sombre ambiance est accentuée par la verticalité accablante des bâtiments comme ceux du Technoparc de Casablanca ou Twin Center dans lesquels Bensaidi filme ses personnages avec un regard désenchanteur.





### Orlando, Valerie: Exploring Moroccan Psychological Trauma and Postmemory in *Pegase* (Mohamed Mouftakir, 2010)

Moroccan cinema serves as a cultural barometer measuring the sociocultural and political transformations that are taking place in the country. Certainly since 1999, following the death of King Hassan II and the subsequent ascension to the throne of his son, King Mohamed VI, the country has sought to map its future as a leading nation of reform in the Arab world. This presentation considers how memories, the unrevealed stories, and the facts about the Hassan II era (1963-1999), known as *Les Années de plomb*, have inspired the psychologically probing Moroccan film *Pegase* (2010) by Mohamed Mouftakir. This film, as well as others of the trauma genre, is discussed here as a conduit for the healing of collective memory, or “postmemory” as defined by Marianne Hirsch. Specifically, Hirsch notes that “postmemory describes the relationship that ‘the generation after’ bears to the personal, collective and cultural trauma of those who came before [and] to experiences they ‘remember’ only by means of the stories, images, and behaviors among which they grew up...Postmemory’s connection to the past is thus actually mediated not by recall but by imaginative investment, projection and creation...” (5). Film has been one of the most effective ways for Moroccan filmmakers and their audiences to process postmemory in the wake of *Les Années de plomb*. This paper will draw on my work on Moroccan cinema, demonstrating that film has aided Morocco’s collective consciousness to come to terms with the egregious violations committed in the past as the country confronts the challenges of its present modernity.



### PrévotEAU, Karine: National and transnational circulation of films by Moroccan women filmmakers: different strategies of access to visibility

Since *La Braïse* (Farida Bourquia) in 1982, Moroccan women filmmakers have made 24 long-feature films. Even though the number of films directed by women filmmakers has increased significantly since 2000, women filmmakers’ access to production remains erratic with only one film made by a woman (*La Nuit entr’ouverte* by Tala Hadid, 2014) having been presented at the Festival National du Film in Tangier during the last two years. In sharp contrast with current trends in film financing in most African countries, Morocco has invested heavily in state-sponsored film production in recent years and has also supported exhibition and film festival programmes aimed at promoting cinema in Morocco. Moroccan films enjoy a strong local following, with work by women filmmakers remaining popular. Nevertheless, women filmmakers have not been the principal beneficiaries of national programmes aimed at promoting local production or the circulation of films. The purpose of this presentation is threefold; first to provide a typology of the strategies women filmmakers have developed while seeking access to visibility for their films, whether it is nationally and/or internationally (via festivals, commercial distribution or beyond). Second, relying on interviews and available data (CCM, CNC, Euromed and European Audiovisual Observatory), to consider the role of the intermediaries, from distributors, to DVD publishers and managers of new platforms (like CineMaghreb and iCflix) that provide access to films and sometimes invest in film production. Third, in the last part of this paper we will focus on the ways in which the shift to on-line cinema affects the circulation and lifecycle (and therefore the visibility) of films by women filmmakers. The conclusion will address the potential impact that the reconfiguration of the circulation of films may have on films by women filmmakers.

**Sabih, Joshua A.: De-colonising Exile, The Moroccan Jew in Cinema**

The "Moroccan Jew" in postcolonial Morocco is a diasporic or exilic figure whose narrative and memory have been confiscated or colonised by the two master narratives of both Zionism and Arab nationalism. Deprived of its own voice, the term Moroccan Jew has been re-cast in these historiographies and its literary and artistic nationalising "outlets" as self-contradictory; a political impossibility. The emergence of new historiographies in Morocco and in the diaspora that have begun challenging the two hitherto dominating nationalist narratives has been "crafted" in literature and cinematography. My paper shall focus on the representation of the Moroccan Jew in both Moroccan and "Jewish" cinemas in the last two decades in order to show how transnational Moroccan cinema and post-Zionist Mizrahi films actually engage Moroccans – Jews and Muslims – to tell their confiscated memories on the screen; de-colonising exile and the Moroccan, the Jew.



**Salime, Zakia: Moroccan Women in Documentary – *CasaNayda* by Farida Belyazid and *Trève de Silence* by Hind Bensari**

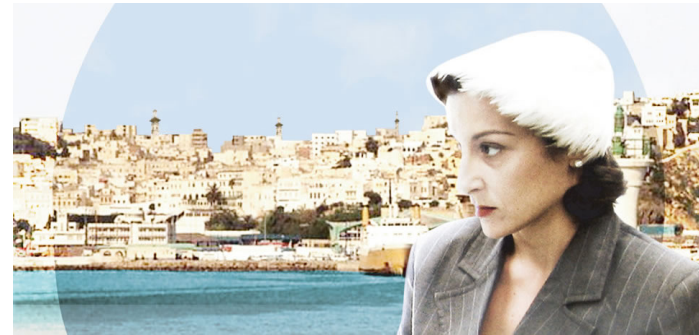
The objective of this paper is to present research findings on women's portrayals and representation in Moroccan cinema with a critical feminist analysis of relevant film texts. Placing the history of cinema in dialogue with the history of the Moroccan feminist movement, this paper explores women's access to film production and the portrayal of women in Moroccan films. I propose an interdisciplinary approach which fuses film studies with other disciplines like gender studies, sociology and history. Hence, the paper includes a variety of voices. I will discuss the problematics of gender, sexuality and law in Moroccan feminist documentaries such as *CasaNayda* by Farida Belyazid and *Trève de Silence* by Hind Bensari.



## Watson, Robert: A Zone of National Exception? Locating Tangier in Contemporary Moroccan Co-Productions

From its strategic position in between Europe and the Maghreb, to its days under multipartite international administration from 1925-1956 to its current iteration as Morocco's commercial and touristic window on the Mediterranean, Tangier has long been a space apart in constructs of Moroccan national territory and identity. Its plurality of linguistic and confessional groups rendered its integration into the fairly rigid contours of post-independence Morocco problematic at a time when the state attempted to consolidate the nation into a unified whole. In the past decades however, many writers and filmmakers working on both sides of the Mediterranean have reclaimed Tangier as a site for exploration of Moroccan identity, just as Mohamed VI has made it a priority zone for Morocco's relations with the Euro-American dominated global economy. I will analyse representations of Tangier as place and space where ideas about Morocco's past and future converge and where the impulse toward re-territorialization confronts nostalgia for Tangier's past status as an administrative no-man's-land. Recent co-productions involving Morocco and its former colonizers, France and Spain, such as André Téchiné's films *Loin* (2001) and *Les Temps qui changent* (2004), Farida Benlyazid's *La vida perra de Juanita Narboni* (2005), and Laïla Marrakchi's *Rock the Kasbah* (2013), highlight Tangier as a composite site, with characters drawn from a wide range of Moroccan society, from wealthy to working-class, Muslim to Jewish speakers of French, Spanish, and *darija*, and so-called MREs (Marocains résidant à l'étranger) returning home. These disparate protagonists circulate between Tangier's historic core (as in the family home in Marrakchi's "kasbah"), to the colonial-era *ville nouvelle* with its distinctive Mediterranean style, and the ports and free trade zones surrounding the city that feature prominently in Téchiné's films.

I will argue that these films' heterogenous locations constitute a politics of place and construct a polyvalent city that cannot be reduced to one image or identity. The traces of Tangier's multiplicity, both old in the form of colonial cosmopolitanism, and new in the presence of migrants from Sub-Saharan Africa and the interior of Morocco, turn up in ways that disrupt a unified cinematic narrative of place. Thus the spectator is forced to think through not only Tangier's dynamic nature, but also its place in a Morocco that continues to function as a boundary between colliding worlds.





## CONFERENCE MEAL

Wednesday 7 December, 13h30

### Cafe Bousafsaf du Jardin Majorelle

<http://jardinmajorelle.com>

Rue Yves Saint Laurent

Marrakech

Tel: +212-524303779



#### Majorelle Menu

Salade Majorelle

Chicken Tagine

Lemon Tarte

#### Moroccan Menu

Moroccan Salad

Meat Tagine

Crepes

#### Vegetarian Menu

Briouats

Berber Tagine

Orange salad with cinnamon



## HOTEL INFORMATION

### AMANI HÔTEL APPART

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Ensuite rooms  
TV in every room  
Breakfast included



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Marrakech

Tel: +212-524 29 25 26

E-mail: kadigraph@gmail.com

Very close to Jardin Majorelle

### **Tansift Imprimerie**

www.tansift.com

15, S.S Avenue Hassan II-Imm. des Habous Bab Doukkala

Marrakech

Tel : +212-524 43 64 68 / +212-524 43 66 15

Fax : +212-524 43 11 29

E-mail: contact@tansift.com

## TRANSPORT

Transport Abdou

Email: abdou-country@hotmail.fr

Tel: +212-668729503 or +212-524326164

Abdou organises excursions to the Atlas, where there are Berber villages and the 7 waterfalls, 65 km from Marrakech. He and his staff organise meals of typical Berber or Moroccan food (e.g. couscous or tagine) in small restaurants along the river. Feel free to contact them for a day out.

## SOCIAL MEDIA AND INTERNET ACCESS

Free Wi-Fi in Cafe Karma and at the hotel Amani

### **Twitter and Facebook**

Share your impressions of Marrakech, the festival and the conference

On our Facebook page: <https://www.facebook.com/TransnationalMoroccanCinema>

And on our Twitter page: [@MoroccanCinema](#)

Please use the hash tag: **#TMC16**

## HEALTH & SAFETY

Clinique KOUTOUBIA

Avenue de Paris

Marrakech, Maroc

Téléphone :+212 5244-20284

Clinique Internationale de Marrakech

[www.clinique-internationale-marrakech.com](http://www.clinique-internationale-marrakech.com)

Bab ighli, Route Mhamid

40 000 Marrakech Maroc

Tél. : +212-524 36 95 95 / +212-524 44 40 40 / +212-524 37 60 60

Fax : +212-524 44 40 42

Email : [contact@clinique-internationale-marrakech.com](mailto:contact@clinique-internationale-marrakech.com)



## THINGS TO SEE AND DO IN MARRAKECH

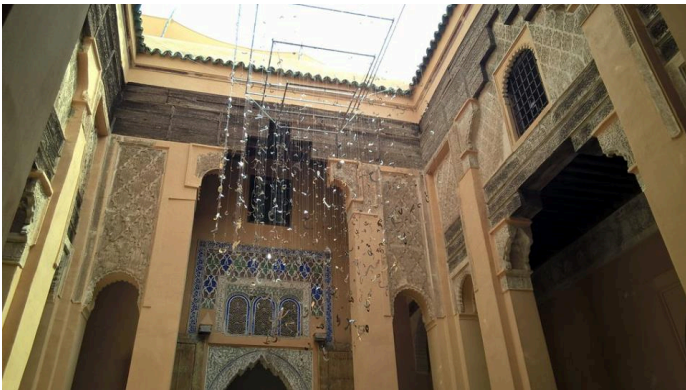
### Medina:

- Jamaa el Fna
- Ktoubia Mosque
- Souks
- Maison Tiskiwin (photo)



### Best tagine addresses:

- Chez Chegrouni, Jamaa el Fna
- Dar Cherifa, Medina (photo)
- Cafe des Epices, Medina



### Casbah:

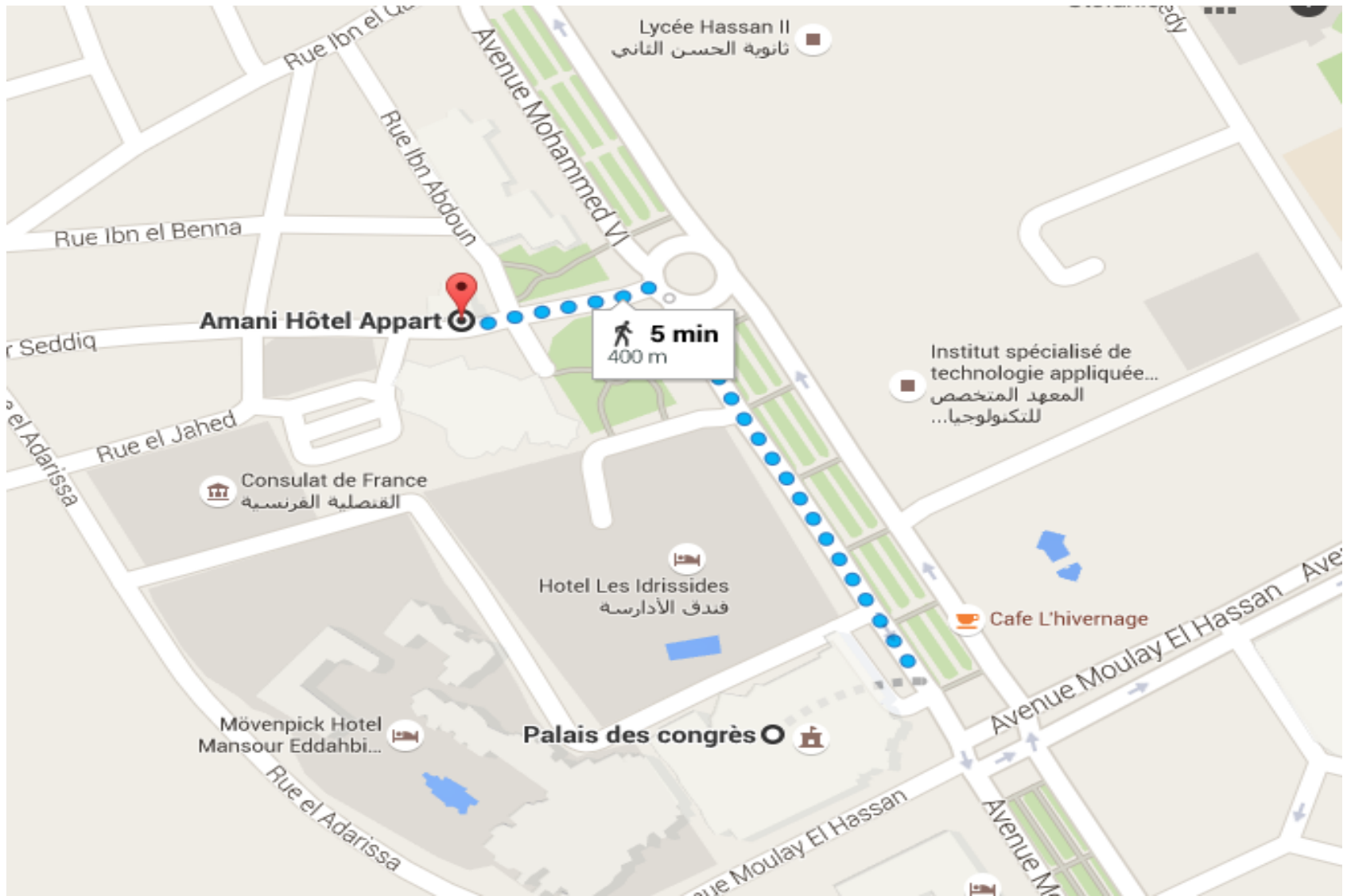
- Saadien Tombs (photo)
  - Hammam
- DVD shopping in the Mellah

### Cinemas:

- Mabrouka in the medina
  - Colisée in Gueliz

### Literary Cafes:

- Dar Cherifa (Medina)
- Cafe du Livre (Gueliz)
- Karma Cafe (Hivernage, Hotel Amani)
  - Cafe de la Grande Poste (Gueliz)



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THANK YOU! MERCI! CHUKRAN!



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