

AVANCA | CINEMA

2013

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Cinema - Arte
Cinema - Art
Cinéma- Art
Cine - Arte



A Canção, o Cinema e o Videoclipe: as Imagens da Escuta em Michel Gondry

Rodrigo Fonseca e Rodrigues
Universidade FUMEC, Brasil

Abstract

*The empathic relations between songs and movies, besides the transit of film directors by productions of video clips, can promote some contagion among ways of exploring expressive connections between fiction, visuality and sonorities. Besides trying to define the potencialities of the song in the cinematographic universe, this paper discusses some singularities of the video clip in the work of co-substantiation of sound and pictorial rhythms. The theoretical debate is supported by the ideas of Pierre Schaeffer (acousmatic listening), Silvio Ferraz and Brian Ferneyrough, proposing a activity of listening that exceeds any interference of imaginary schemes in the experience with music; and the thought of Michel Chion about the cultural and aesthetical nature of the song, as it diversifies the expressive material of cinema and vice versa. As empirical corpus, will be approached the film *Eternal Sunshine of the Spotless Mind* (2004) and the music video *Let Forever Be* (*The Chemical Brothers*, 1999), both directed by Michel Gondry, attempting to ask if that experience with the song, whether in the cinema, whether in the video clip, could disinherit itself of figurations and usual symbolisms, recreating the listening as an imaginative and experimental activity. Moreover, the creative expressions in video clip might provoke the theoretical thinking, leading it to pay better attention to the "cinematographic listening of the song" and the audio-logo-visual contemporary arts.*

Keywords: Music video, Cinema, Song, Listening, Gondry

A Metamorfose pela Música de Luís de Freitas Branco e Emmanuel Nunes dos Conteúdos Imagéticos do Filme *Douro, Faina Fluvial* de Manoel de Oliveira

Helena Maria da Silva Santana
Departamento de Comunicação e Arte,
Universidade de Aveiro, Portugal
Maria do Rosário da Silva Santana
Escola Superior de Educação, Comunicação
e Desporto, Portugal

Abstract

The way we see and conceive films contents can be hardly transformed by sound effects, music and musical discourses. Music gives us different readings of emotional characteristics of images and film discourses, providing dissimilar emotional rapports of narrative contents. Composers and sound designers

can transform the way we perceived the narrative and their emotional contents using different musical sounds and narratives.

This proposal attempts to analyze and discuss show two Portuguese contemporary composers - Luis de Freitas Branco (1890-1955) e Emmanuel Nunes (1941-2012) - can transform with their music the way we create emotional meaning in Douro, faina fluvial (1931; 1934; 1994), of Manoel de Oliveira.

We start from a given definition of several musical resources and analyze the way each composer conceive their music. Then we demonstrate how music can transform our perception of the same film frame.

Keywords: Manoel de Oliveira, Luís de Freitas Branco, Emmanuel Nunes, Douro, Faina Fluvial, Sounddesign.

A Relevância dos Métodos Tradicionais de Animação na Era da Animação Digital

Leandro Bento
Portugal
Júlio da Costa Pinto
Portugal

Abstract

The digital technologies currently integrate the normal routine of animation productions. The use of computers have been permitting, since the second half of the XX century, the creation of animated films without the use of photographic film and allowed to dismiss other analogue techniques directly related to the area of production of these films, resulting in better use of materials, manpower and other resources.

Moreover, the traditional process, frame by frame, and the analogue technique of line drawn on paper are still used. The animations completely digital are still entirely dependent on algorithms, which give them a certain mechanicalness, more or less evident. And the imprecision can be used in a positive way, adding aesthetic value to the film.

In this study, we look for analyze the gains of the tradigital animation – intersection of digital technologies with traditional animation – particularly those related to the visual and artistic dimensions. The use of tradigital animation, in the production of films, can have great practical potential and, simultaneously, aesthetic. Traditional techniques of animation can be used, offering visual qualities to the images and, simultaneously, the production can be simplified using the digital technologies.

Keywords: Animation, Tradigital, Technology, Art, Aesthetics

Abajo el Telón, de Tim Robbins: el Espacio de la Crítica Política en la Narrativa *Mainstream*

Marc Plana

Universitat Autònoma de Barcelona, España
ERAM (Escola Realització Audiovisual y
Multimedia), España

Abstract

Tim Robbins shot *Cradle Will Rock* (1999) after his award winning film *Dead man walking*. *Cradle Will Rock* is a film about the influence of politics in social committed art. Despite its recent success, the film was only distributed in 8 theatres in USA. Today, it's an unknown film by Hollywood standards. This case might be defended as a current direct censorship example. However, the aim of this paper is to use it to show that censorship is nowadays secondary in the messages selection. Raymond Williams, Janet Staiger but also sociologists as Giddens show how a whole institution point of view fits better than the censorship point of view in our information society. It's the psychosocial concept of normalization. Bordwell shows for example how the current narrative model prioritizes the hero adventure over the critical message. From script to distribution there are so many steps in between that it's easy to ostracise a film, but these steps make also possible to normalize a homogeneous and aseptic narrative model. Even if it's more visible, the direct McCarthy's hunting methods are today secondary. *Cradle Will Rock* is only one case that makes the censorship's discourse be shown as the main danger to political messages. However, films like *Fair game* or directors as Michael Moore show that politics can reach mainstream cinema nowadays because, as long as the industry is able to control and make profitable a mainstream model, an isolated message is hardly disturbing.

Keywords: Censorship, Political cinema, Narrative, Hollywood, Black mirror.

Alienação e Escravidura a Partir de *Precious* ou Aquilo que Não Queremos Ver

Paulo Alexandre e Castro

Universidade do Minho, Portugal

Abstract

It is our purpose to establish, in a parallel reading, these two films (highly rewarded), namely *The Fence* and *Precious*, that apparently being so different, are an illustration of the reality of life and the modern democratic world: the social uprooting and slavery. If in the movie of Phillip Noyce and Christone Olsen *The Fence*, is told a story of three young Aboriginal girls who are forcibly taken to be transformed into domestic slaves, in the movie of Lee Daniels *Precious*, the young

woman is already a servant in her own home and seeks the transformation of her life. Uniting these two stories, we find fundamental elements: illiteracy, ill-treatment, the idea of a migration (real or metaphysical), among others, but whose fundamental notion is the journey. If the film *The Fence*, the fence itself is used to conduct the three young Aboriginal to a real reunion with the family, in *Precious*, the metaphorical 'fence' is the limit of her world. From this interpretation, we will undertake our reflection about what we consider to be the alienation of the modern world and the silence we produce about them.

Keywords: Alienation, Slavery, Human Condition, Democratic, Modern World.

Animated Urbanisms: an Architectural Review of the Japanese Sci-Fi Animes

Melodi Öz

Delft University of Technology, Netherlands

Abstract

Architecture and urban environments in science fiction movies allow for critical reviews and discursive evaluations, anime movies provide distinct and interesting cases with their architectural discourse and techno-eclectic styles for communicating the cultural, social and psychological dimensions of the created spatial settings for these movies. This paper focuses on the key roles of the depicted architecture and urban environments in Japanese Sci-Fi Animes between 1990's and 2000's also their cultural, political and contextual references from the real world—Japanese visual arts and social, historical and urban culture in particular. Science fiction filmography includes numerous films and animes focusing on modernist utopian city and celebrating the technological advances, but the anime movies of the mentioned period take more of a critical stance and portray the failures of modernity, destructive potentials of technology and dystopian visions of the future world. Common themes of these animes are: the postmodern city which is emerged after the collapse of modernity project; transformation of utopic modern cities to dystopic postmodern cities; urban fragmentation; and the combination of cyberpunk and gothic architecture and uncanny conditions of the self being and its reflection to spaces. Combined with the visual elements and cinematographic approach of the movies, architecture turns into a significant contextual element with its own meaning and character. In order to illustrate these issues and relationships, the paper provides three in-depth case studies, comparative analyses and discussions focusing on cult Japanese Sci-Fi Animes; *Ghost in the Shell I*, *Ghost in the Shell II* and *Osamu Tezuka's Metropolis*.

Keywords: Japanese Sci-Fi Animes, Architectural Representation, Postmodern Urbanism, Cyberpunk, Gothic Architecture.

Arquivo e Memória na Prática Artística Contemporânea

Inês Rocha

Universidade de Aveiro, Portugal

Pedro Bessa

DeCA, Universidade de Aveiro, Portugal

Alexandra Beleza Moreira

DeCA, Universidade de Aveiro, Portugal

Abstract

In this paper we sought to develop a reflection on the methodologies of archival practice in contemporary art. We sought to understand how the archive operates in relation to photography and video, namely using Walid Raad's, *I Only Wish That I Could Weep* (video, 2001) and Boltanski's, *10 Portraits Photographiques de Christian Boltanski 1946- 1964* (photography, 1972). These two artists not only create their own concept of archive but also contribute to demystify the idea that it is possible to fully recover the memory of past events, thus forcing us to rethink the traditional mechanisms of legitimation of history. The paper has its theoretical bases in Jacques Derrida, *Archive Fever: A Freudian Impression* (2001), as well as in the concepts of repression, hysteria and memory proposed by Freud himself.

Keywords: Archive, Memory, Repression, Death Drive, Trauma.

Besaré Tu Boca, Lokanaán. Arte y Experiencia Cinematográfica en Salomé de Alla Nazimova

Belén Ruiz Garrido

Universidad de Málaga, España

Abstract

When the daughter of Herodias, induced by her mother, danced before King Herod, it could not have been imagined the role it would play in history and art. The Bible tells us little about Salome. It doesn't even tell us her name. So, then how can she have become the embodiment of the quintessential female fatality? The manner of transforming the Hebrew princess into a first rate iconographic figure required changes being done to the original script and placed responsibilities and a certain reshaping of the actors. The adaption the Biblical myth offered multiple possibilities. Salome, and its circumstances, has repeatedly inspired artistic creation in its many expressions. Literature, visual arts and, as to be expected, cinema; preceding opera and theatre, could not - not even if they had wanted - have evaded the visual and narrative potential of the drama. The combinations of different active creative means, in addition to an interesting approach that caters to their fruitful interrelation, to the point of making her an icon, that is to say a cultural, vital aesthetic reference. To this magnitude Salome (1923) responded. The play

put at risk the all in one multifaceted artist, director, producer and scriptwriter, Alla Nazimova. This paper aims to explore the different profiles and artistic fields of this striking example of correspondence between the arts and life. A renewed and avant-garde Salome exquisitely adapted from Oscar Wilde's play and inspired by Aubrey Beardsley's creations, interchange the protagonism between both character and creator.

Keywords: Salome-Nazimova, Art, Cinema, Myth, Femenism.

Beyond Wonderland; Designing The Scene Within The Psychoanalytic Dialogue

Cağıl Yurdakul

Istanbul Technical University, Turkey

Abstract

Surrealist interior unfolds the line between conscious and subconscious by combining unexpected and unrelated objects, playing with the scales in the space, using one part of the body as an object or furniture. Eventually, it has been inspiring for the directors to use surrealist principles for creating the mise-en-scène in order to tell their stories more effectively. Most common and well-known fantastic children book Alice in Wonderland, which has been adapted many times in different mediums, includes the basic surreal space and time narration. Thus, following the idea of Breton "the mind which plunges into surrealism, relieves with burning excitement the best part of its childhood" surrealist artist Dali and Ernst were inspired by this is naughty, stubborn, playful woman-child character, and interpreted Alice's dream world using Freudian theories. Moreover, Alice's journey through the mysterious rabbit hole meant different things to the different directors from diverse countries with it's imaginary, extra ordinary spaces and unnatural, dreamlike characters. This paper aims to explore in which social or political conditions the surreal mise-en-scènes were created in these three interpretation of Lewis Carroll' book: Alice's Adventures in Wonderland (1865) to the cinema: Alisa v Strane chude"(1981_ Efrem Pruzhansky), "Neco z Alenky" (1989_Jan Svankmajer), "Malice in wonderland" (1982_Vince Collins) by criticizing the psychoanalytic dialogue between literature and cinema.

Keywords: Literature and cinema, Psychoanalysis, Surrealism and cinema, Interior design, Animation.

Bleak Future, Bleak Costume

Elena Trencheva

Aalto University, Finland

Abstract

Many films portray the future as an unhappy dystopia set in a nightmarish environment controlled by

an anonymous totalitarian government inhabited by dehumanized masses or in a post-apocalyptic desert where we find just a handful of survivors, struggling for their life. These films extrapolate and bring to light the fears of mass consciousness prevailing at the time of creating of the film. In order to portray understandable situations and the probability of turning the impossible into possible, these films need to be close to the absolute truth verging on the documentary. But how to construct a convincing documentary picture, when it is just a speculation on a bleak future overshadowed by even bleaker prospects?

The paper explores the role and meaning of costume as a constructor of the society in dystopian film. The costume is burdened with additional sign meanings in order to reflect and transmit ideological, aesthetic and social differences. It follows the logic of events, illustrates them, and enhances them through realism and credibility. The study focuses on a selected body of films notable for the iconography of dystopia. It traces the transition from the so-called "utopian dress" found in *Metropolis*, *Alphaville*, *THX 1138*, 1984 to devolution or entropy, evident in costume in post-apocalyptic dystopias as *Mad Max 2*, *Le Dernier Combat* and *The Road*. It comments on design practices as bricolage, pastiche and recycling to conclude that costume is more connected to popular cultural codes the audience is familiar with than to design innovations.

Keywords: Costume, Dystopia film, Social structure, Semiotics, Design practices.

Celluloid's Digital Other

Jason Dee

Newcastle University, UK

Abstract

Rather than discussing the obsolescence of one technology and the increasing dominance of another, this paper concentrates on media from different eras and their interaction within film space. I will focus specifically on the transfer of analogue films to digital formats and how the removal of celluloid's physical surface shifts and distorts the boundaries that influence modern perception.

With this transfer process, the material structure of the filmstrip becomes as illusory as the narrative worlds it once contained; both are rendered into the same immaterial code. Paradoxically, the ability to freeze-frame, slow down or skip sections of digitized films allows celluloid's structure to be viewed from a self-reflexive distance unattainable to the original film audience. This reveals that cinema has always been an intricate amalgam of technologies, where different layers of abstracted space and time fold together, forming the worlds negotiated by movie characters and viewers.

I will show works created during my Practice- led PhD that explore how these hybrid layers oscillate and overlap between the worlds of film, screen and viewer.

Topics will include:

- The distorted relationship between stillness and motion in cinema.

The shift from the transportation of imagery across screens to the transformation of imagery within screens

Readdressing the viewer's position within a film space

Showing and discussing these works will offer a unique insight into how digital transfers both duplicate and subtly undermine analogue film's carefully constructed worlds, shifting fixed boundaries and frames to reveal underlying anxieties and contingent qualities hidden at the edges, or below the surface of film narratives.

Keywords: Celluloid, Digital, Screens, Installations, Cinema.

Cinema e Arte no Pós-II Guerra: o Adornecer da Razão Gera Monstros

Mirian Tavares

CIAC/Universidade do Algarve, Portugal

Abstract

Through the analysis of the work of two artists, Zoran Music and Francis Bacon and two filmmakers', Roberto Rossellini and Marguerite Duras, I seek to reflect upon the "silence" of post-WW2 European art. In a world where non-communication had reached global proportions, paradoxically, new means of communication worked as devices to exhibit an idealised and expanded world with a new civilization centre located outside of Europe. Francis Bacon, following the lineage of Spaniard Goya, produced his monsters: deformed figures, as if they were caught in a moment that revealed their amazement, their

stupor. Zoran Music, a prisoner in Dachau, produced more than 200 drawings of stacked and disfigured Jewish corpses, after which he spent more than 20 years without producing a single drawing representing a human figure. Rossellini creates Neorealism to show in the movies a world destroyed by war and the writer and filmmaker Marguerite Duras reflects on dysfunctional ways of communication. All of them directed themselves towards a very particular world, as a way to reaffirm that, faced with the unspeakable, there was nothing that art could do. Analysing the work of Music, Bacon, Rossellini and Duras, I will reflect upon the role of European art in the reconstruction/recognition of a fragmented identity and in the representation of the invisible terror that consumed the continent in the first years after the end of WW2.

Keywords: Visual Arts, Cinema, Post-WW2, European Art, Stupor.

Digital Techno-Dramas, or Still Recovering from Reality (TV): Staging Facts in Samuel Becket & Isaac Julien

Serge Ryappo

Harvard University, USA

Abstract

Recalling Alberti's investment in diagrammatic dictums and window frames, I should like to ask: does one look at when one sees an image or a painting and, if not at, then where? We look around, reorienting, in order to gain placement within a sensible, augmented space. This process necessitates a kind of synaesthetic displacement, followed by a re-assembly. What if the act of looking is conditioned upon spatial disorientation that precedes the very image being looked at? This paper examines an installation of Isaac Julien and two short plays by Beckett in order to propose a more scattered reading of spatiality in media criticism. Reading Beckett, I argue that his texts, as a medium, function on two different levels. On the one hand, each play exposes the fears or anxieties we have come to associate with newly emergent media technologies; on the other, however, the fear turns into anticipation or, further, an appreciation. With Beckett, I find the potential for a medium to be used in a way that would not only predate what is to come, but, at the same time, already be adapted to it. With *10,000 Waves* something similar happens, though quite differently. The relationship between media found in Beckett is questioned in the splitting of the exhibition space, a symbiotic synthesis of image(s) and space(s). Blurring the lines between televised facts and cinematic fictions, Julien works with an image that not only becomes but also, and at once, already is a medium.

Keywords : Beckett, Julien, Digital, Medium, Space.

El Impacto de la Imagen Técnica/ Cine en las Estructuras Dramáticas Contemporáneas. La Transposición e Hibridación Entre los Lenguajes: Teatral y Cinematográfico

Nicolás Savignone

Instituto Universitario Nacional del Arte,

Argentina

Abstract

The advent of the technological age and the arrival of cinema produced a significant impact to the theatrical drama. Since procederes like *Verfremdungseffek*, fragmentation and montage in the epic theater of Brecht; the theater of the absurd from Beckett, until today, influences of this new medium are undeniable. We can see that in the current artistic production, both in the plays and in the films, are mixed areas of intersection and undefined, generating hybrid

structures. In this context, is necessary to construct a theoretical framework that help us to think about the singularity of the contemporary scene, in the context of the relationship between theater and film. We will work on construction that propose a spatiotemporal dislocation and moving between theater and cinema territories, allowing us to analyze the processes of hybridization.

Keywords: Hybridization, Theater, Cinema, Hybrid, Structure.

Embodied Chineseness: A Study of Bruce Lee's Screen Image and Body Character

Wai-luk Lo

Hong Kong Baptist University, Hong Kong

Abstract

Bruce Lee's screen images and his martial art philosophy are constant sources of inspiration to those who strive for self-strengthening. Bruce Lee has a superb body. The muscles are so well shaped that it seems as though they were expressing a will, the will of self-actualization. Bruce Lee's body, Full of energy, is still considered to be the strongest and most beautiful in Western Gung Fu and body building circles. There is no doubt that Bruce Lee's body is a result of great determination and persistent strenuous training, and his screen images ignite helpless people's desire to fight back. This article argues that Bruce Lee's body has embodied something greater than the characters of his films. Through his body, we experience not only Chinese Gung Fu, but also Chinese philosophy and, to use a word of academic favor, Chineseness.

Keywords: Chineseness, Bruce Lee, Gung Fu, Body, Screen image

Encanto, Sonho e nostalgia: Ondina, de Neil Jordan (2009), Entre as Ninfas das Águas dos Contos Maravilhosos

Manuel Ferro

Universidade de Coimbra, Portugal

Centro Interuniversitário de Estudos

Camonianos, Portugal

Abstract

Side by side with mermaids, nymphs constitute a group of aquatic beings that nourish pop culture imaginary and folktales, possibly inspired in timeless memories of ancient religions, which relied on the animism of nature. Nevertheless, these legends anchor themselves in the immediate and prosaic reality, although they carry the most common of the mortals to a world of fancy and they ascribe a deeper sense to existence, displaying, however, in general,

a more or less stereotyped structure. Among these aquatic beings, *Melusine* and *Ondine* were those who deserved a larger fortune among writers, mainly since Romanticism. Inspired in the figure and in the tales dealing with *Ondine* (here especially taking into account the most well accomplished version of *Friedrich de La Motte-Fouqué*) and in Celtic legends of the Hebrides, Neil Jordan conceived and directed the film with the same title. Therefore, in this paper, it is intended to draw and analyze not only the way how it takes advantage of the structures and suggestions available in the literary tradition, but also the way how it updates nowadays aspects and problems that affect, influence, condition and trouble men of every epoch.

Keywords: Folkstories, Fairytales, Nymphs, *Ondine*, *La Motte-Fouqué*, Neil Jordan.

“Este Filme é para a Minha Idade?” Contributo para a História do Filme para Crianças

Rita Menezes
Portugal

Abstract

My intention is to provide a new look over the history of a quite specific gender; since the first experiences, movies for children have evolved and shown that behind them there's an infinite creativity (even though this gender is, sometimes, less visible than others, which might also contribute to boost and encourage its constant innovation). I suggest a selected research on the history of cinema to identify the characteristics that, nowadays, are considered inherent to this gender, whether these movies have been intentionally created for children or children have subsequently adopted them. This journey begins with pre cinema, it accompanies the beginnings of cinema and the origin of animation movies, it follows the evolution of the methods and styles (pointing out the contexts of the creation of those movies) e ends with a focus on the transformation brought by digital age.

Keywords: Pre cinema, Animation, Digital, Gender characteristics, Specific audience.

Evidências da Memória: Diálogos entre Walter Benjamin e Wim Wenders

Sara Rocha Rangel Dutra
Universidade Federal do Espírito Santo/
Fapes, Brasil
Robson Loureiro
Universidade Federal do Espírito Santo, Brasil

Abstract

Numerous changes have marked the course

*of the narrative, imagistic processes of film as art genuinely modern. Under their lenses Wim Wenders proposes an aesthetic journey that moves the viewer to feel and reflect on the consolidation of a film of artistic expression in modernity against the grain of film product interests of the cultural industry. Our hypothesis is that the film Wenders, through the mediation of the characters in action with, and urban space, inviting the viewer to be the director of process development and direction of history and memory, individual and collective. In his films, through mechanisms that structure the film language, the understanding of the images - form and meaning - is built in the silent gaps, voids, between the images. In his cinematography is possible to see places of memory and experience of the sensible. The territories of memory become the space for a new experience to create the possibility of gaps for the time to look over the image. Experience and memory are marks of course creative and narrative imagery followed by Wim Wenders for the composition of *Wings of Desire* (1987). As Walter Benjamin in *Berlin Childhood around 1900 and Experience and Poverty* (1933) filmmaker travels with his characters by spaces of the city of history and memory in postwar Germany marked by alienation, degradation of the senses and the changes in modes of existence in society that shape the experience of loss and urges the creation of a new story.*

Keywords: Cinema, Narrative, Experience, Memory, Education.

Expanded Cinema: Andy Warhol e Hélio Oiticica

Tatiane de Oliveira Elias
Staatliche Akademie der Bildenden Künste
Stuttgart, Alemanha

Abstract

This paper aims to expound upon the different approaches to cinema taken by Andy Warhol and Hélio Oiticica. Andy Warhol and Hélio Oiticica were two very important artists who worked using two different media: art and film.

Warhol and Oiticica however, both produced a very different film aesthetic from their paintings - their films relate to the underground, experimental, queer, and expanded cinema categories. At the same time, Warhol had a variety of phases as a filmmaker which differed from Oiticica's. Warhol's films are parodies of Hollywood, portraits, minimalistic films, and have a strong interest in sexual liberation, drugs, and transvestism. Some of Warhol's themes, such as drugs and sexual liberation, are also found in Oiticica's films. Warhol and Oiticica departed significantly from conventional film.

Keywords: Underground, Queer Cinema, Experimental Film, Art, Video Art.

Film, installation, dessin. Notes sur Paul Sharits

Enrico Camporesi
Université Sorbonne Nouvelle – Università di
Bologna, France – Italie

Abstract

*American artist Paul Sharits (1943-1993) can easily be considered on the of the major figures in the experimental film world. Throughout his entire career (and especially around the second half of the 1970s) he produced a number of works that bended the boundaries of the theatrical screening towards the installation-form. The installation set, for Sharits, seem to constitute a variation on the filmic object and, rather than being conflictual, it embodies a particular declination of the work of art, as some “versions” of his films (such as *3rd Degree*, 1982, produced both for a single screening and a three-projection installation) make explicit.*

The aim of this paper is precisely an inquiry into Sharits' method, with the purpose of tracing the links between film, installation, and drawing (the projects on paper, that the artist considered an essential part of his production). Throughout this analysis we shall finally be able to point out how the artist's work embodies a dialectical position most notably in the passage from Modernism to Minimalism, and therefore stands out as one of the key artistic productions (yet still underrated to a certain extent) in American contemporary art.

Keywords: Paul Sharits, Drawing, Film Installation, Modernism, Minimalism

Fotomontagens e Cinema: Anotações Estéticas das Vanguardas Modernistas e Suas Relações com o Espaço Fílmico

Denise Jorge Trindade
Universidade Estácio de Sá (UNESA)/ UFRJ,
Brasil

Abstract

The presence of photomontages in modernist vanguards propose a deeper reflection about the power of the photographic image in art, showing an effect cinema. As “rips in the tissue of the visible”, they make the image as a clear scar of visibility and temporality in the apprehension of instants. Besides their perceptual shocks put in check the principle of illusion, its continuous and discontinuous intervals show a multiple and fragmentary visibility derived from urban experience. Also we can see in them a report of the constructed character of the image. These characteristics approach the filmic space, as seen in “Cinema synthetic paint” from Raoul Hausmann, in “Eletrification of the Whole Country” from Gustav Klutsis, as well as in relation of the work of John

Heartfield among others with the Idea, for example, of “montage of attractions” of Eisenstein.¹

Keywords: Photomontage, Visuality, Interval, Image, Cinema.

From “bedside-films” to Trier. The 70's versus the 00's in the sexual film culture of Denmark.

Søren Birkvad
Lillehammer University College, Norge

Abstract

This paper traces the development of modern Scandinavian erotic cinema as it evolved in Denmark and Sweden, from the gentle Swedish naturalist films, starting with *One Summer of Happiness* in the 1950s, to the controversial groundbreakers like *I Am Curious (Yellow)* of the 60s and on through to the dawn of “Liberated Denmark,” where, in the early 70s, the abolition of censorship was celebrated in films that were blatantly pornographic, but also in soft core films within a mainstream mode like the extremely popular series of “bedside”-comedies. With a main focus on Danish trends in the 1970s I consider this phenomenon as a specific case of cultural history, but I also see it in a broader historical perspective of “sex and politics”. Thus the latter aspect includes a comparison of “the sexual revolution” of the 70s with the moral and political criticism of this sexual heritage in a later period. This more recent period is incarnated in Danish art films like Thomas Vinterberg's *The Celebration* (1998) and *The Hunt* (2012) or Lars von Trier's *The Idiots* (1998) and his forthcoming *Nymphomaniac*.

Keywords: sexploitation, von Trier, sex, politics

From Studio to Stage and Back Again

Francis Lowe
Coventry University, UK

Abstract

This paper focuses on the need for transferability of skill in the training of future illustrators and animators. It examines my experience as an actor and set designer for a stage production of ‘Jack the Ripper. A Musical Play’ by comparing and contrasting elements of the theatre and stagecraft with those of animation and illustration. In gauging the points of convergence between the two mediums I have been able to identify areas in which new skills were required and existing skills applied. This comparative insight into the processes that underpin illustration/animation and stagecraft has had a fundamental impact upon my work as an artist, teacher and academic and after a challenging but ultimately rewarding project I am now in a position to review its benefits.

Keywords: Performance, Animation, Theatre, Acting, Design.

Full Circle, Cinema Influencing Painted Stories

Allyson Glenn

University of Saskatchewan, Canada

Abstract

Storytelling through visual imagery has been used for centuries as a tool to describe or document sequences of events. It began with cave paintings, which developed into easel painting, photography and culminated with cinema. As such, one could argue that the medium of cinema is rooted in a history of fine art, which would include painting. In my most recent explorations, this concept of influence comes full circle with cinema influencing, inspiring, and guiding my practice of figurative painting. Although the figure is a central component of my research, context is equally important in illustrating metaphor, staging a narrative and offering content. In the formal discipline of painting, my work is informed by impressionism, realism and abstract expressionism. I predominantly use impasto, traditional and non-traditional glazing. My images are made from multiple sources collaged from photography, installation, live models and, more recently, cinema stills. My current research interest is in presenting narratives in series of three to four paintings. This has naturally led me to investigate cinema, which has provided a vast source of ideas of composition and ways to visually present stories. This body of work employs what I have learned from cinema and utilizes narrative structure (introduction, climax and resolution) to create visual liaisons between the images. My talk will present this concept, how I use what I am learning from cinema in my art practice, and how cinema is influencing the way I present painted stories.

Keywords: figurative painting, visual stories, narrative structure, adapting film stills

Godard's History(ies) of Cinema

Noni Geiger

ESDI - Escola Superior de Desenho Industrial, Brazil

UERJ - Universidade do Estado do Rio de Janeiro, Brazil

Abstract

The overload of words and images over the screen/ canvas of Godard's "Histoire(s) du cinema" ["History(ies) of Cinema"] (1988-1998) opposes its aesthetic and intellectual power of history to this 'near the visible'. The documentary, in itself, consumed in its radicality this identity of the thinking, of the writing and of the visible that is the very knot of the aesthetic thinking and its historical capacity.

Godard unifies the power of printing – the power of the word, born from the encounter of the mutism of the machine and the silence of the things – with the

power of the editing, constructing a history and a sense for the right he arrogates to himself, which is loosely combining meanings, restraining or expanding his power of expression. And produces transformations of a machine of vision into a machine of writing.

"H(s)ofC" is an epic poem, non linear, illuminated by the encyclopedic sagacity of Godard.

Keywords: Jean-Luc Godard, History(ies) of Cinema, Text, Typography, Image.

Heterotopic Intersections of Tourism and Undocumented Migration in Southern Europe: The Video Essay Sudeuropa (2005-7)

Nilgun Bayraktar

Bogazici University, Turkey

Abstract

In this article, I will examine the documentary video essay "Sudeuropa" (2005–7) by Raphaël Cuomo and Maria Iorio, which focuses on undocumented migration in Southern Europe, in particular the Sicilian island of Lampedusa. Since late 1990s, the touristic island of Lampedusa has become a major crossroad in transnational migratory routes across the Mediterranean, where the material effects of border securitization and militarization are heavily felt. "Sudeuropa" underscores the interdependency of seemingly unrelated mobilities: undocumented migration, tourism, and journalism. It reveals the significant role of migrant labor in the development and maintenance of tourism by focusing on migrant workers involved in the hospitality industry. I analyze the video in relation to theories of essay film. The genre of essay film, which has been recognized as a distinct form of filmmaking since the 1960s, provides a highly productive and politically revealing understanding of the dynamic between migrancy and visibility. Essay film has been described as a genre in-between documentary and fiction, suggesting the fluidity and indeterminacy of its aesthetic and political qualities. "Sudeuropa" calls for a reconsideration of the genre, because it plays with fact and fiction, poses problems without answers, and is profoundly self-reflexive.

Keywords: Essay film, Mobilities, Migrant labor, Lampedusa, Hospitality.

I Have Been Here Before: (Re) Visitando Brideshead e Downton

Norma dos Santos Ferreira

Instituto Politécnico de Leiria, Portugal

Valdemar Miguel Neto Catarina Martins

Instituto Politécnico de Leiria, Portugal

Abstract

The term "heritage film" has kept appearing associated to a certain idea of film, either feature film or television series, mainly British. The first examples of heritage films were the Academy Award-winning film *Chariots of Fire* (1981), and the television serial *Brideshead Revisited* (1981), considered one of the greatest British television dramas of all time. But many others have appeared since then, being the recent and popular *Downton Abbey* (2010-) one of the latest examples and one which has promoted "heritage travel" in England thanks to the way it showcases the estates, gardens and history that inspired this gorgeously shot British period drama.

Despite their many differences, *Brideshead Revisited* (both the 1981 TV serial and the 2008 feature film) and *Downton Abbey* tell the story of aristocratic English families transitioning into the modern age, living in grand houses which give the series their names. *Castle Howard* and *Highclere Castle* – the fictional *Brideshead* and *Downton*, respectively – became world famous thanks to the hugely successful drama serials. These magnificent stately homes used as backdrop for both TV serials are two of the grandest private residences in Britain which saw the numbers of visitors increase exponentially shortly after the series aired.

This paper will address the way in which the film narrative of *Brideshead Revisited* and *Downton Abbey* highlight the space of action, transforming it in one important character that attracts tourists from all over the world to visit its genuine deluxe interiors and exteriors.

Keywords: *Brideshead Revisited*, *Downton Abbey*, Heritage film, Locations, Tourism.

L'écran Synesthétique, Réflexions sur l'intermédialité dans La Antena d'Esteban Sapir

Adrien Genoudet

Université Paris VIII – EHESS – CNRS, France

Abstract

In a dystopian silent city, *Telepolis* alluding to Fritz Lang's futurist *Metropolis*, sensory deprived citizens try to escape the mind-numbing effects of television: most of them are speechless – except for a woman called *The Voice* and her son who is eyeless, being pumped out by the brainwashing strategy of Mr. TV. *Telepolis* (2008) by Argentinian Esteban Sapir depicts the iniquities of media mind-control through the singular possibilities of each medium and its relation with organic senses and

sensations (hearing *The Voice*, watching TV, speaking through material words). The film raises the medium issue dealing with its characteristics: Rudolph Arnheim's writings on media (*The Film as Art and Radio*) echo back to the display of senses and deprivation in *Telepolis*, praising blindness as a means of inspiring mental and vivid images, dealing with the frame as plastic space for figures, words. Moreover the relationship between words, not only as intertitles but also as material forms merging with the image, and thus, draw a parallel between cinema and comics. Words don't appear as ordinary intertitles but rather as superimposed forms, shaped and sculpted within the image, that is to say phylacteries (speech bubbles). How does the film raise the medium issue and question its specificities (Radio, TV, Cinema)? From an aesthetic point of view, is it relevant to compare the use of dialogues and signs both in *Film and Comics*? To what extent does *Telepolis* pay homage to silent movies and cinema History?

Keywords: Medium, Synesthesia, Comics, Scriptural Screen, Senses deprivation.

L'image Rayée ou le Médium Ouvert. Instabilité du Cadre et Vision Renouvelée du Spectateur

Benjamin Léon

Université Sorbonne Nouvelle – Paris 3, France

Abstract

This paper contains three visual objects for properties analysis: S: TREAM:S: S: ECTION:S:SECTION:S:SECTIONED, an experimental Paul Sharits's movie (1968-71), *Onement IV*, expressionist painting by Barnett Newman (1949) and *Light Sentence* a *Mona Hatoum's* visual installation (1992). The scratch's pattern is an analytical starting point of the medium questioning. The scratched image's less refers to here to the image roll's different blisters whose time is working a ruined transparency – as in found footage technical – than to the scratch on a block plans previously organized by the artist's hand on the medium (Paul Sharits). Then, scratch will be away to establish a connection with the abstract expressionism painting (especially Barnett Newman). Finally, we shall question the scratch has a physical and material element independent of the cinematography medium: i'm thinking about *Mona Hatoum's* installation, which takes frame's idea like preliminary to a form's assessment. Why integrate so different study's objects at this reflection's entrance? The scratched image in my own sense must allow to reconsider the common sense of modernism reduction and its unique need of medium. The scratch's question offers to the viewer, the possibility of a new and expanded vision beyond the medium (expanded cinema, new media's interaction).

keywords: Frame, Medium, Experimental Cinema, Installation, Expressionism Abstract.

La influencia de la Cinefilia Clásica en la Crítica Cinematográfica Moderna

Diana Ramahí García
Universidad de Vigo, España
Oswaldo García Crespo
Universidad de Vigo, España

Abstract

In the broadest sense the word cinephilia refers to a passionate interest in cinema. Meanwhile, in its academic use relates sometimes to a specific spectatorial practice, precisely characterized and specifically located: classic cinephilia, a cultural praxis that was developed in Paris between the end of World War Two and the May 1968 protests in France.

Beyond its place in the history of cultural practices, or the peculiarity of its status as a cultural system around cinema, the relevance of cinephilia, in its classical sense, seems to be related to other matters: to its impact on the future of filmmaking, to its influence on the reconsideration of the discipline and its supporters, to its role on the birth of modern film criticism and to its importance to the settlement of a historiographical canon.

Keywords: Cinema, Cinephilia, Film Criticism, Modernity, Influence

Le film Comme Contexte d'inscription de l'art. Alphaville

Gabriela Ribadeneira Crespo
Université Paris 1 Sorbonne-Panthéon,
France

Abstract

What if, though cinema is regarded as the “seventh art”, art is not always present in films? What if, from a technical point of view, even “cinema” is not always present in films? I am exploring a specific crossing modality between cinema and contemporary art, which is the film used as a context for the inscription of art. In this approach, I identify and analyze certain forms of presence of art in the filmic space. That is to say, I observe the existence of art out of the conventional art field. For this article I focused on the analysis of Alphaville (J-L. Godard 1965), a film that ensured a public success and has been seen and treated mainly as a cinema film (and not as a work of art). Nevertheless this film develops in a singular way a special treatment for certain elements that are mainly art ‘materials’ and art ‘genres’, allowing us to engage in considerations about the ways by which the film managed its “mise en image”. My hypothesis rested thus on the assertion that some films are contexts for the inscription of art, and that art circulates and reaches the audience using the whole range of circumstances and operations proper to the film context and the cinema industry. This particular kind of artistic configuration engages different

institutional and social relationships from those that maintained by traditional art objects, and in this sense they became a different form of visibility for art.

Keywords: Art, Aesthetics, Cinema, Film, Science Fiction, Inscription.

Le Vitrail Comme Dispositif Ornamental dans The Prisoner's Cinema de Melvin Moti

Eline Grignard
Université Paris 3 – Sorbonne Nouvelle,
France

Abstract

“A spiral is moving towards me. It's made up of tiny, wee dots and it's very faint” says with composure a voice from beyond during the opening of Melvin Moti's film, The Prisoner's Cinema (2008). As it describes tints and hues of shading colors that emerge from the darkness, it is some amorphous scene that takes place on the screen: fainting fields of color, vanishing and unfocused forms. Melvin Moti's work constantly widens the fringes of vision as opposed to the clichés of contemporary “spectacular” visual culture. The Prisoner's Cinema (2008) merges a documentary-like outline with a cinematic structure that consists in abstract images coupled with a soundtrack describing hallucinations. The Prisoner's Cinema comes out as a result of a fully documented approach: Melvin Moti patiently gathered information about the scientific experiment of deprivation and its neurological effects, based on reports of mind-expansions resulting from periods of prolonged visual deprivation. The prisoners who were confined in a dark cell – called a deprivation tank – described vivid hallucinations of multicolored lights : the reduce stimulation of vision leads to hyperactivity producing constellations of luminous geometric shapes that are common across time and cultures and, thus, suggest the idea of a formal experience that goes beyond subjectivity, some universal perceptual experience of formalism. To what extent does the film question the origins of cinema and its relation with abstraction? From an aesthetic viewpoint, how does the film manage to raise an ornamental issue, as if images were seen through a stained-glass window?

Keywords: Display, Stained-glass window, Ornamental, Visual Experience, Contemporary Art.

Manipulações do Corpo no Cinema

Gustavo Henrique Lima Ferreira
UFT - Universidade Federal do Tocantins,
Brasil

Abstract

This work aims to investigate possible approaches to the notion of body and body manipulation in a film,

using as references two different movies: Dolls (2002), from the Japanese director Takeshi Kitano, and Time (2006), from the South Korean Kim Ki-Duk. Although they have been developed in different perspectives, both films allow significant approaches to the notion of body manipulation and objectification of the characters on the screen. The key issue to this study will be the notion of perception and identification, especially in the relation with the cinematic language. Within this context, authors from different fields will be used as references, such as Merleau-Ponty, in the field of phenomenology, David Le Breton, in anthropology, Cassio Abe and Jean-Louis Baudry, in cinema, Donald Keene, in culture and literature, as well as authors who fall into the boundaries between these areas, as Júlio Bezerra and Susana Viega. Confronting these references to the analysis of both Dolls and Time, this work pretend to demonstrate how this notion of body manipulation overflows and is amplified through the relations built by the characters, that begin to to be objectified, turned into puppets of their own actions and their fates.

Keywords: Cinema, Takeshi Kitano, Kim Ki-Duk, Body-manipulation, Objectification.

Marvelization: The Rise of Complex Narratology on the Hollywood Screen

Julius Ayodeji
Nottingham Trent University, UK

Abstract

When in 2009 Marvel Studios announced that actor Samuel L Jackson had signed up to play the same role Nick Fury in nine films little did we know that “Marvelization” had begun.

“Marvelization” is the strategy of creating an inter-related series of films. This inter-relation is much more than the sequel with its goal of episodic equilibrium and is at the same time fundamentally different from the spin-off. “Marvelization” is an example of complex narratology played out on the Hollywood screen.

This paper proposes that the “Marvelization” strategy currently emerging in Hollywood cinema is serving to enhance the position of the screenwriter. Drawing on Mittel (2006) and Bordwell's (1989) work it demonstrates how complex narrative storytelling techniques, traditionally utilised in episodic television are now being applied to the Hollywood cinematic screen.

The recent Disney purchase of LucasFilm and the subsequent release strategy announced for future Star Wars films will fundamentally be a script-driven process whereby the screenwriter will be required to act more in the tradition of early film pioneers scenarists. The paper discusses The Sequel, the continuing sequelisation of Adaptation and the Spin-Off. It argues that these traditional approaches are distinctive different to Marvelisation and that Marvelisation is a new emergent big budget approach to storytelling that by its design places the story, storytelling and the screenwriter

at the heart of this new form of complex narratology.

Keywords: Screenplay, Marvelization, Complex Narratology, Hollywood.

Medieval Films: Moving Pictures of the Middle Ages

Ana Rita Martins
Faculdade de Letras da Universidade de
Lisboa / CEAUL, Portugal

Abstract

Since Cinema was born in 1895 when the Lumière brothers shot their first scene, images of the Middle Ages have become common at film theatres around the world. On a nearly annual basis films that are either set in the Middle Ages or resort to medieval-inspired stories and heroes are produced. However, despite their immense popularity, ‘medieval films’, a term which has come to denote ‘films that portray the Middle Ages’, are not considered a genre, like road movies or rom-coms. Instead, these on-screen adaptations are considered a part of ‘medievalism’, briefly described as “simply looking back and (...) imagining our past” (Woods, 2004: 39). In film, especially, this “imagining” is translated through moving pictures that often have an enduring effect on their audience's imagination.

Therefore, and considering its growing importance, this study aims at analysing what exactly constitutes a medieval film. Is accuracy important to the viewer or is it acceptable to alter medieval romances and tales in order to fit our modern world? What Middle Ages are we, as filmgoers, watching? In order to answer such questions we will focus on different medieval films, such as Det Sjunde Inseplet (The Seventh Seal, 1957), Excalibur (1981), and A Knight's Tale (2001), among others.

Keywords: Medieval film, Cinema, Medievalism, Adaptations, Middle Ages.

Memória de Lugar Nenhum: Vinculações Invisíveis da Imagem Afetiva

Elizabeth Motta Jacob
Universidade federal do Rio de Janeiro, Brasil

Abstract

This essay studies questions of memory and production of affects raised by cinematic images of the urban space in two latin-american cities, Rio de Janeiro and Buenos Aires. We analyze the building of these two cities' “visuality” in the movies, searching to identify the spatial instances that can intensify the living experience of urban spaces and consolidate a visual culture. We try thus to understand how movies act on memory, its affect-producing mechanisms, oneiric and imaginary evocations. We discuss the way by which

cinema creates a field of symbolic representations that arouse perceptions and world-views capable of dialectically interfere in the apprehension of lived urban space.

Our essay focuses on two films, *White elephant* [Elefante Blanco seguido do tit. original?] , directed by Pablo Trapero and produced in 2012, and *City of God* (Cidade de Deus), directed by Fernando Meirelles in 2002. In each case, the city in question is presented by way of its marginal, peripheral spaces, a significant choice in itself for the organization of the affects aroused. In both films, urban space serves as an entrance door to dialogues with time and articulates political and social memories.

Keywords: Latin American cinema, Space, Visuality, Urban Space.

Metamorfoses: Filme para uma Narrativa Coreografada

Cláudia Marisa
ISFLUP; ESMAE, Portugal
Nuno Tudela
ESMAE, Portugal

Abstract

Metamorphosis is a film project, which will be presented as a case study that intends to explore the dialogue between dance, music and film in a collaborative/devising process. Our aim is to research the implications of film (and therefore its role) during an artistic process: from the writing of the script to endeavour the consequences in the performance practice (both the relation between the different art fields present here, and between these last and the method used). Many arguments about art assume that they are expressing the truth. However, and following Merleau-Ponty's assertion that art does not provide us with access to the "Real", but rather with a version of reality, one can note that artistic narratives move into fiction territories containing one or more implicit truths. Most narratives highlight neither the process of construction this "truth" nor the specific position from which this "truth" is being constructed. To do so would reveal the fact that this "truth" is a particular version authored by a particular person, and is thereby open to question and revision. One name given to these implicit truths is verisimilitude. The concept of verisimilitude needs to be embodied, that is recognized as a metaphor and paradigm. Thus the question is not whether film can/should be metaphorical, but what specific "metaphors" are performers to "live by". Briefly, Metamorphosis is an artwork that considers the results achieved by the collaborative process, and envisages new possibilities in film, where both traditional choreographic forms and cinema strategies are mixed.

Keywords: Film, Performance, Devising, Collaborative process, Choreography.

Multiplicidades da Imagem em Rennó e Spooky: A experiência do Cinema pelos Arquivos (Audiovisuais) Imperfeitos

Rafael Rocha Jaime
UNIRIO, UNESA, Brasil
Wilson Oliveira Filho
UNIRIO, UNESA, Brasil
Leila Beatriz Ribeiro
UNIRIO, Brasil

Abstract

This paper aims to analyze and propose an image investigation associated to the archive in the contemporary art. This is based through the imaged reading of the videoinstallation conceived from pre-existing images collected and reframed in "Experiencing Cinema" (2005), by the Brazilian plastic artist Rosângela Rennó and in the live cinema experience of Dj Spooky in "The rebirth of a nation", a critical and recreational version of "The birth of a nation" (1915), by Griffith. We consider, as Spooky observes, "the film as a found object", and as Rennó seems to point with her artwork exploring the movement of the so called "found footages" or sort of. This is showed in several images and sounds appropriated, and also pointed to a film experience study as a kind of image archaeology. It emphasizes as COLOMBO proposes "index of an original film existence". Those imperfect archives make themes as remakes, spoofs, remixes and mash ups essential to the current configuration of the cinematographic art. This is only possible because the artists provoke image displacement and therefore social memories. As observed by McLuhan, "The social consciousness is a disposable recuperation and probing process" or even more if the "emphasis is almost always in the accumulation and recovering of rest residues" this paper denies the idea of a single original version, in the name of a process in art based on a multiplicity of archives. Rennó and Spooky are image archeologists that flow through and (re)create memories, understanding cinema as an object and art of memory.

Keywords: Memory, Archive, Performance, Spooky, Rennó.

Novas Ligações entre Objectos Estranhos: Poesia e Cinema (em alguns Poemas de Fernando Pessoa, David Mourão-Ferreira, Ruy Belo e Gonçalo M. Tavares)

Diana Pimentel
Universidade da Madeira, Portugal

Abstract

Ruy Belo declares that "cinema with its visuality with narrative processes such as flash-back, or the voice-off, with technical features such as assembly, for example, influenced novel and even poetry" (Belo, 1984: 279). For

Belo, "The poet makes use of words - better to say: serves words as the painter mixes his inks. (...). It gives them new connections and makes it it's like forgetting parents' house" (Belo, 1984: 74-75).

Brett Bourbon says that "sentences are strange objects" (Bourbon, 2010: 410-411). In another space, on liaison, the context of words and phrases "can be understood the conditions of the possibility for whatever happens" (Bourbon, 2010: 410-411). Bourbon and Belo seem to agree: for the Portuguese poet "the poem is an object, a thing of the outside world, once finished. (...) It is a living body, (...) a creature" (Belo, 1984: 79).

Following the idea of Pedro Eiras – "poetry as a process, construction machine" (Eiras, 2007: 22) – I intend to examine how the typewriter joins the camcorder, Throughou a kind of 'script' 'script' based on poems by Fernando Pessoa, David Mourão-Ferreira, Ruy Belo and Gonçalo M. Tavares in which are interrogated and established new connections between foreign objects, poetry and cinema.

Keywords: Cinema, Poetry, Connections, Objects, Machine.

Nuevo Panorama en las Relaciones de los Lenguajes Audiovisuales y la Literatura Española Actual

Ana Guatrán Loscos
Universidad de Zaragoza, Becaria FPU del Ministerio de Educación, Cultura y Deporte, España

Abstract

The cinematographic realm has dramatically changed in the last decades. TV, videogames and especially the Internet have influenced cinema at a discursive level. In this new communicative and cultural context, interactions between media and the arts have also been affected. Beyond the impact of film language, audiovisual narratives also influence literature to a significant degree. This paper seeks to define the thematic and formal traces left by cinema, TV series (like Los Soprano) and videogames' structure on some of the most recent Spanish narrative. To this aim, I focus on a number of authors labelled "postmodern" by critics, such as Berta Marsé, Juan Francisco Ferré or Jorge Carrión.

Keywords: Audiovisual narratives, Influences, Spanish narrative, Twenty-first Century.

O Auto-Referencial em Noé Sendas

Rodrigo Canhão
Universidade de Aveiro, Portugal
João A. Mota
Universidade de Aveiro, Portugal

Abstract

The self-reference universe is instrumental for

perceiving and understanding the outcomes of the art produced by Noé Sendas.

This research is centered on the identification of the self-referential aspects and its implications on the creative process for generating rich languages, signs and narratives observed in various bodies of work of this artist.

The methodology applied to this research started with observations of bodies of work of Noé Sendas, compiling bibliography / references and CV analysis. This information had a selection process to facilitate the analysis. Based on selected data coming from interviews, articles and observation, this information was analyzed to double check evidences that were relevant for the central problem of this research.

The outcomes of this research opened way for a critical analysis of the role of self-reference on the works of Noé Sendas.

Keywords: Noé Sendas, Self-Reference, Creative Process, Contemporary Art.

O Barulho da Crítica Sobre o Som ao Redor

Cristina Teixeira Vieira de Melo
PPGCOM - UFPE, Brasil

Abstract

From the perspective of discourse analysis, this article aims to discuss the reasons used by critics to legitimate "Neighboring Sounds" (2012), the first feature film of the Brazilian filmmaker Kléber Mendonça Filho, as an "original", "remarkable" movie, a true "masterpiece". The corpus consists of 43 texts published in newspapers, magazines, websites and blogs from Brazil and abroad. The analysis is based on the concepts of work, author, commentary, discursive formation and discursive event (Foucault, 2005, 2006, 2007). Inapparently autological, I affirm that the success of Neighboring Sounds is its discursivity. In other words, it's inclusion as a structure and as an event in the order of discourse. Its ability to join the memory network while it presents itself as something new.

Keywords: Cinema, Review, Neighboring Sounds, Discourse analysis, Foucault.

O Cinema Expandido e os Espectáculos de Fantasmagoria

Maria Mire
Instituto de Investigação em Arte, Design e Sociedade (i2ADS), Faculdade de Belas Artes da Universidade do Porto, Portugal

Abstract

The debate about moving image, in the field of contemporary artistic practice, puts into discussion its

installation in space, the pulsating dialectic between time and movement and its particular reception mode, which requires in most cases a floating gaze activated by the spectator.

However, from a media archeology approach to optical devices and immersive imaging environments, stands out the impossibility to circumscribe the debate around the moving image simply to an analysis based exclusively in the cinematographic apparatus receiving experience.

Therefore, bringing to the discussion the eighteenth and nineteenth century Phantasmagoria shows — in its technical, optical and performative dimensions — will allow a critical debate on the concept of expanded cinema, by evoking the uncanny nature of this sort of moving images, whose strangeness results not only from its peculiar type of visual representation, but also to the unawareness about the functioning of these technological devices. And, in this sense, we are facing a highly destabilizing perceptive experience, regarding the reception of images, which addresses more an active viewer than a still one, sat in front of a projection inside a darkened movie theater.

Keywords: Expanded Cinema, Phantasmagoria, Art Practice.

O Dispositivo Narrativo e o Processo de Criação: o Caso de Filmefobia

Georgia da Cruz Pereira
Universidade Federal de Pernambuco, Brasil
Marcos Antonio Neves dos Santos
Universidade Federal de Pernambuco, Brasil
Paulo Carneiro da Cunha Filho
Universidade Federal de Pernambuco, Brasil

Abstract

This study aims to analyze the constitution of the filmic apparatus as narrative strategy in *Filmefobia* (2009), a film directed by Brazilian Filmmaker Kiko Goffman. Film which aesthetic and narrative are articulated so hybrid, with the premise that the truth image is that one that results of the encounter between phobics and their phobias. For the analysis proposed here, we start with a dense description of the scene as a way of bringing the reader into the atmosphere of the film. We will work with the perspective of analysis about the creative process of the film based on the Michael Baxandall's studies (2006) about the patterns of intention of an art work.

Keywords: Narrative Apparatus, Creative Process, Contemporary Brazilian Documentary, Filmefobia.

O Quotidiano e o íntimo na Fotografia Artística Contemporânea

Patrícia Bastos
Universidade de Aveiro, Portugal
Pedro Bessa
Universidade de Aveiro, Portugal

Abstract

Quotidian means that which is from every day, which includes routine, the ordinary, the usual. It is, however, a word which represents a much broader and indeterminate something than would be possible to compose in a single definition, for it is almost impossible to describe all of which it forms part. These indeterminate and ambiguous qualities have been appreciated by the artists since the beginning of the 20th century (Johnstone, 2008:15). This paper reflects on the many contemporary artists who are motivated by the everyday, united under a same willingness to reshape, sacralize, value or simply report events and experiences. At a time when the private / public frontier becomes increasingly indistinct, much aided by the proliferation of the Internet and its social networks, artists such as Sophie Calle, Nan Goldin, Dash Snow, or Leigh Ledare tend to follow this trend and, inspired by daily life, reveal and compose identities using photography as a medium of expression.

Keywords: Everyday, Public, Private, Photography, Intimacy

O Som Feito Corpo e Espaço

Rodrigo Malvar
Teatro do Frio, Portugal
Pedro Bessa
Universidade de Aveiro, Portugal
Luís Costa
Binaural - Associação Cultural de Nodar,
Portugal

Abstract

This article describes how the practice of Sound Art has been creating, since the decades of 1970-80, several types of sonic encounters between body and space. We see the body as an element of sound production - resonance-box, spatial structure and emotional place of memories with a unique timbre, and space as the receptor chamber of this production, with its resonances characteristics influencing the spread and reception of the sound source, the sound shaping tool of that which is said / produced. Finally, we see the sound as a body / physical object that propagates in space and that, whenever it is issued, performs a site-specific performance at a place and time with their own acoustic characteristics.

By issuing a sound in a particular space, the latter can impose a quality and sound perception of its own by the way it will distribute the spectrum of its frequencies, therefore influencing the process of receiving and decoding the timbre of the emitting source.

It is in this consideration of the physical phenomenon of sound, which intersects sound, space and body that this article stands. Leaving aside every kind of tonal arrangements, it is when these three concepts come together, in terms of performance, that we find a multiplicity of interpretations, positioning the spectator in an active listening role, seeking a sense.

Keywords: Sound Art, Performance, Acoustics, Body, Space.

Os Caminhos que se Bifurcam: a Questão do Tempo nas Narrativas Digitais

Bruno Mendes da Silva
Universidade do Algarve, Portugal

Abstract

This applied research project aims to transfer the spectator, through a high immersion in the narrative, from an extradiegetic level to an intradiegetic level, creating a metalepsis. The intention is, above all, to analyze the possibilities of the spectator's identification as the main character, by the manipulating the idea of time in Cinema. We aim to reach this propose through the use of specific narrative resources, as well as through the possibility of interactivity and the possibility of choice between alternative image flows. The project "The garden of forking path" is intended to be available in different media and supports such as Internet, touch sensitive screen devices and conventional cinemas.

Keywords: Time, Cinema, Interactivity, Digital Art, Narrative.

Pioneiros: Primeiras Experiências de VJs no Brasil

Patrícia Moran
Universidade de São Paulo - Meios e Processos Audiovisuais, Brasil

Abstract

Date from the late twentieth century and the beginning of this, the first Brazilian experiences of live performance. In this essay we will discuss the jobs of VJ Spetto, VJ Duva, VJ Palumo, Jodele Lacher and Apavoramento. We will also analyze the groups Bijari, Embolex, Feito a Mão / FAQ, Media Sana. We are interested in discuss how each of these groups and directors have their poetic related to its first formation, be it artistic or professional. If origin gives a differential to the way of exploiting physical space, screens and projected images, some procedures such as the use of loopings, images overlapping and image temporization are recurrent. Our target is to draw a general view of this moment. After 20 years, almost everything has changed. From image to rhythm. From themes to space use. The own notion of alive has a new meaning. But we have in these pioneers a movement of constitution of an artistic scene with lots of developments.

Keywords: Live, Looping, Cinematism, Vj, Image Speed.

RHMC - 1989/1999 Hardcore in Rome Collective memory of an imported phenomenon

Giulio Squillacciotti
VICE Magazine, Italia

Abstract

The research and the film were developed on two concurrent layers, eventually leading one to the other and back. The methodology of video interviewing the protagonists had to be re-invented daily (during 7 years) due to issues related to memory, image, matching ethically the tales with the found footage and materials from the time (collected, archived and digitalized), editing to build a narrative cycle out of 60 different voices leading to an understandable cinematographic flow with no cryptic intent. The whole work has called forth numerous theoretical suggestions over the socio-anthropological matter and cultural studies in general, avoiding however, any academical grid of analysis, being myself not typically coming from these subjects. The author not as the center of a conversation, but as a satellite of happenings dealing with oral tradition of the singles translated into scattered collective memory of a very recent and close past, far from the *mise-en-scène* of daily life. An anthropology of proximity. The research in the shape of a keynote lecture features the step-by-step research phases, the failures, the created methodologies dealing with the found footage and materials, theoretical suggestions and hints, technological changes during the work, parts of the footage (shot and found), interviews to Lévi-Strauss and Vittorio de Seta, ethical issues on using archives, compared studies with similar phenomena, geological/archeological diagrams/layers and final convictions.

Keywords: Subcultures, anthropology, sociology, avant-garde

Sob o Signo do Fracasso: Sobre os Filmes de Buster Keaton e Bas Jan Ader

Guy Amado
Colégio das Artes - Universidade de Coimbra,
Portugal

Abstract

This paper aims to identify points in common between the body of work of the visual artist Bas Jan Ader [1942-1975] and elements of the cinematographic practice of the silent movie icon Buster Keaton [1895-1966] so as to establish a conceptual axis which allows for a widened critical reading of their poetics. Recurrent issues on the production of both artists such as the act of falling, the risk, the absurd, as well as a pathetic component manifested in an apparent fragility, inadequacy or inaptitude to perform regular daily actions point to what could be defined as a "typology of failure". Their approaches also rely on a specific kind of humour

that can be perceived in both artists' works; a humour full of physicality of the "slapstick comedies" [spread worldwide in the first decades of the 20th century by Chaplin, H.Lloyd and Keaton himself] which emerges - specially in Bader's pieces - is permeated by a strong tonus of melancholy. But above all, however, it is primarily under the sign of failure that can be traced a point of convergence on the works of both Ader and Keaton, and this is the motto to be emphasized. The goal here is to settle such connections from the analysis of Bas Jan Ader's video pieces "Fall [I and II]", "Nightfall", "Broken fall [Organic]" and "Broken fall [Geometric]", as well as from an assorted selection of emblematic films by Buster Keaton - "The goat", "Our hospitality", and "Steamboat Bill Jr".

Keywords: Art Practices, Failure, Movies, Performance, Melancholy.

Spaces of Otherness on Relation Between Dance and Film

Michael Maurissens

Academy of Media Arts, Cologne, Germany

Abstract

The film 'spaces of otherness' is an exploration on collective artistic creation in the frame of contemporary choreographic work. It presents the intensive conception process of American choreographer Amanda Miller with the dancers of the Düsseldorf Opera Ballet and investigates on intellectual and physical commitment of the dancer and the delicate relationship between creating dance artists.

It offers a singular perspective on experiencing contemporary dance and its practice, merging performing art and cinematic aesthetics, looks at the choreographic object as an heterotopic space, a space of otherness and points out the role of perception in dance and choreographic practice.

Keywords: Choreography, Heterotopia, Documentation, Process, Perception.

Temps-couleur dans les Salles de Projections – Les Dispositifs Cinématographiques dans l'Art Contemporain.

Lenice Pereira Barbosa

Paris3 Sorbonne Nouvelle, France

Abstract

In June 2012, the Guggenheim Museum NY presented the last James Turrell's installation, an ambitious project that closed the museum's ramps and use its architecture to create a mass of shifting colours similar to his Skyscapes. When we come into his installation as well as into the "Experiencing Cinema" (2003), built by Rosângela Rennó, or "The crossing"

(1996) of Bill Viola, we are spectator of an Art whose light and projection are the main medium. However, these are not the only cinematographic "dispositifs" that take part to these installations. They are created to play with the human perception (contemplation) and designed to build up the effect of time and movement.

The mean target of this presentation is to discuss about experiencing time through the light effect. It focuses on building an aesthetic approach between cinema and contemporary art in projection rooms. To define the relation between these installations, we need to be connected with the idea of "conceptual cinema". It is made by different aesthetic and temporal expressions, focussing on coloured lights. In this room, the audience has an experience where time and consciousness seem to expand. These concepts provide access to multi disciplinarily theories that are necessary to broaden and deepen our analysis. Thus, it was essential to analyse the method and to mix theories of Art and cinema, using an aesthetic, phenomenology and philosophical – continuous Duration and discontinuous Instants – point of view proposed by Merleau-Ponty and Gilles Deleuze.

Keywords: Colour-Time, Conceptual Cinema, Contemporary Art, Affective perception, Continuous Duration, Discontinuous Instants.

The Destabilisation of Gender (Re)presentation in Film Noir and the Untitled Film Stills Series of Cindy Sherman

Ana Raquel Dinger Moreira Duarte

CECC – Catholic University, Portugal

Abstract

This paper will focus on how film noir and the work of Cindy Sherman (the series of Untitled Film Stills) depict female characters and problematize gender representation. Film noir female roles are far more complex than the usual femme-fatale label attached to them. Contrasting and evolving characters are conveyed in intricate plots. Film noir imagery has influenced Cindy Sherman's Untitled Film Stills, a series of photographic work dating from the final years of the 1970s (1977-80). Though they lack the duration that allows for a character to reveal its complexity by the way it behaves, these still images carry the same sense of complexity that simultaneously denounces and complicates stereotypes. They are carefully calculated compositions that function as a forged suspension of a performance that took place specifically for the sake of constructing and reiterating an image for an audience of the 'document' or a 'second audience' (Auslander, 2006). The possibility of repetition (repeated access), inherent to both the moving image characters of film noir or the stills constructed by Cindy Sherman (that relate to no specific character of a specific movie but to general stereotypical images that emerge in cinema), works as catalyst for the consciousness of those small

intervals where questions arise. For iteration always transports difference.

Keywords: Film Noir, Untitled Film Stills, Cindy Sherman, Gender Representation, Punctum.

The Prosperous Mountain

Heidi Morstang

Plymouth University, UK

Abstract

'The prosperous mountain' is an experimental documentary short film filmed at The Global Seed Vault in the Arctic archipelago of Svalbard, Norway.

The film observes the specific global landscape of the Arctic that plays part in a fragile ecological system through an unfolding narrative.

As the global plant diversity is rapidly declining and several plant species are facing extinction various countries are collecting and storing seeds for securing the future's supply of seeds. In addition to over 1700 seed banks in the world, located in areas that could face nature disasters and wars, The Global Seed Vault in Svalbard has been built to store duplicates of food crop seeds. The balance/ imbalance of an ecological system where bees are in decline and plants face extinction, scientists and volunteers work continuously to collect seeds for securing future crops.

The paper will raise several questions that the short film addresses: What happens to the seeds in storage when they are needed? Is the Global Seed Vault a utopian idea? How can cinema convey ideas around the absurd in the relationship between landscape and humanity?

Keywords: Experimental documentary, Global Seed Vault, Environment, Landscape, Arctic.

Visiones Cinematográficas de las Mujeres en el Poder: La Reina Juana de Castilla

Pilar Pezzi Cristóbal

Universidad de Málaga, España

Abstract

The expression of power and its practice has been a constant feature in film history, specifically with historical characters that could serve as example to the audience. The interest in power mechanisms, even in private life of people holding it, gains a new dimension with female characters. Powerful women give expression in life and behavior to different female roles that can be traced along the history of the human race.

Our objective will be to focus attention on the way a particular Queen, Juana I of Castile, became the ultimate performance of the part of mad woman in the 19th Century through a successful play with strong morals: Locura de amor. We will also analyse how

recently this role has been strengthened by different approaches with the resulting avalanche of new works.

Keywords: Women, Power, Female roles, Juana I, Castile.

When Space Becomes art: Making Sense in an Aleatory World

Cláudia Marisa

ISFLUP / ESMAE-IPP, Portugal

Abstract

The aim of this paper is to discuss the concept of space as a site of ephemeral representations that gives us a glimpse of an aleatory artistic performance. Thus, one can conceive space as a representation of social relationships between people that are mediated by images. Consequently, it is through a physical space that people organise their own personal trajectory. Within this idea, one can argue that actions taking part in public spaces are performed according to shared rules within a known set of applications. Hence a polarisation effect is similar on a stage and on a daily life: there is always an interchange of roles between the "performer" (the promoter of the action) and the spectator (the witness of the action); and that interchange is crucial to the creation of a symbolic system. It appears that there is a semiotic and meaningful correspondence between scenic space (physical space of a performance) and other social spaces of representation. This paper proposes a phenomenological and aesthetic approach to "performative spaces", suggesting implications and discussing various performative (concrete and fictional) places as scenic spaces of symbolic interaction. In doing so it confronts social-philosophical theories and multiple theatrical practices, proposing different ways to understand the concept of performance as a phylogenetic and cosmological experience. It also questions performance art as an event that promotes an interruption of daily-life routine and creates different perspectives of how life can be interpreted.

Keywords: Scenic Space, Performance Analysis, Performing Art, Semiotics, Dramaturgy.

Cinema - Cinema
Cinema - Cinema
Cinéma - Cinéma
Cine - Cine



A Encenação no Cinema de R.W. Fassbinder: um Estudo dos Filmes que Compõem a Trilogia do Pós-Guerra

Roberto Ribeiro Miranda Cotta
Universidade Federal de Minas Gerais, Brasil

Abstract

The issue of mise en scène or cinematic staging was again debated vigorously in recent years. Relevant cinema researchers like Jacques Aumont and David Bordwell, as well as a portion of film critics, have turned their attention to discussions which retake the theme as emphasized by French critics and cinéphiles of the 1950s. However, we emphasize that today such discussions circulate in another perspective, where the focus has been the repositioning of mise en scène in contemporary cinema, his presence and also their relations with other cinematic elements. This essay, in turn, seeks to understand the ways of staging regimented by filmmaker Rainer Werner Fassbinder, choosing as corpus for analyzing the films of the Postwar trilogy, composed by The marriage of Maria Braun (1979), Lola (1981) and Veronika Voss (1982). Accordingly, we understand that staging is a central element in the films made by this German filmmaker whose work still influences a number of filmmakers around the world, echoing consistently in Iberoamerican cinema as the first phase of Spanish Pedro Almodóvar, in recent films from Portuguese João Pedro Rodrigues and Brazilian Marcelo Batista Caetano and the newly released Sweet Amianto (2013), by the Brazilians Uirá dos Reis and Guto Parente. The aim of the research is to understand which are the places occupied by the cinematic staging and which are its displacements in the Fassbinder's movies, using methods of film analysis to investigate these concerns.

Keywords: Cinematic Staging, Mise-en-scène, R.W. Fassbinder, Germany history, Postwar.

A Música Segundo Nelson

Marise Berta de Souza
Universidade Federal da Bahia, Brasil

Abstract

This paper intends to identify Brazilian popular music as a leading instrument in drama and language performed by Nelson Pereira dos Santos in his movie works. Santos is a strategic name in the political and cultural scene and in the Brazilian modern cinema. The proposal states the author, to build his movies, has never been far from his main point – the appreciation of culture and of Brazilian way of life. To achieve this goal, Santos runs a very closed dialogue, a kind of prolific and vivid chat, with Brazilian popular music. Ten soundtracks will be considered as long as its musical scores work as a dramatic element, resulting in an expressive effect to each film language. The titles selection and comparison crosses Santos

long life career of almost six decades, from his first Rio, 40 Graus, (1956) to A Música Segundo Tom, (2011).

Keywords: Nelson Pereira dos Santos, Movie crafting, Brazilian cinema, Brazilian culture, Film narrative structures.

A Polissemia da Canção em Chulas Fronteras: Poética e Política de uma Banda Sonora

Frederico Pessoa

Universidade Federal de Minas Gerais, Brasil

Abstract

The aim of this article is to discuss the polysemy of the Songs in the documentary Chulas Fronteras, 1976, from the U.S. director Les Blank. We will analyze the narrative construction of the film centered on its soundtrack and how the Texan-Mexican songs, the Corridos, reveal multiple layers of meaning that go beyond the traditional role assigned to music in cinema. In addition to the functions already recognized, we look at how the songs in the film become political manifests and a cultural expression that translates the relations of similarity and difference provoked by the proximity of two different countries and two different cultures that borders one another (Americo Paredes use the concept of sensitized area – where there are exchange and confrontation between two cultures that extends well beyond the point of demarcation). We observe that the Corridos play a significant role on the construction of identities and modes of being of the Texan-Mexican portrayed in the film, modes of being which are mobile and fluid and that reveal and transform themselves through the collective practices of that population. We will use the concepts of Michel Chion and Johnny Wingstedt to analyze the soundtrack, connecting them to Jacques Rancière's concepts of the distribution of the sensible and the relationship between aesthetics and politics.

Keywords: Music, Non-fiction, Politics, Poetics, Texan-Mexican.

A View in a Room

David Hilton
University of Plymouth, UK

Abstract

Drawing from a series of experiments with the 360 degree panoramic moving image productions and presentations over a period from 2010 to 2012 this paper seeks to explore some of the meaning potential of the form through an analysis of the work Ingenium quis habitat presented at the ICCI360 Weymouth 2012 as part of the Maritime Mix programme at the 2012 Cultural Olympiad by the sea Weymouth. Considering

notions of audience, attention and experience, drawing from Munsterberg's pioneering work in 1913, and others, this paper will consider questions of the immersivity of the 360 image experience. Through a consideration of the intentions of the work, its layering, indexical, visual and cultural meaning triggers and aspirations, I will evaluate its function as a framing of particular, yet open, concerns with the 360 form. Under consideration will be: reversing the expectation of regarding the frame, a prospect of cinematic access to the sublime – the inductive awe within the promise of infinity offered by the 'view', and to new experiences of space beyond the site of physiological experience of the audience of the 360 production.

Keywords: 360-degree production, Frame, Sublime, Cinematic, Space.

Afetos entre Anjos e Humanos: Imagem e Escrita em Asas do Desejo

Pablo Gonçalves
UFRJ, Brasil

Abstract

The paper examines the film *Wings of Desire*, by Wim Wenders, made in partnership with the writer Peter Handke. The paper focuses on various affective passages present in drama, narrative and aesthetics of that film, as well as in the works of the filmmaker and the writer. In this point of view it is proposed a method of intermediality, by which both director and screenwriter collaborate to create a new work, situated in a tense boundary among words, images and medias. The Ekphrasis, facing cinema and the age of medias, plays an important role in the film as well as in the works of Handke and Wenders. Thus, the article moves through themes like friendship, affection, collaboration, ekphrasis, word and image, history and narrative.

Keywords: Affect, Ekphrasis, Intermediality, New German Cinema.

Agnes

José Pedro de Sousa Teixeira
Escola Superior Artística do Porto -
Guimarães, Portugal
Pedro Mota Teixeira
Instituto Politécnico do Cávado e do Ave,
Portugal
Pedro Bastos
Faculdade de Engenharia Universidade do
Porto, Portugal

Abstract

"Agnes" is a 3D animation project meant to obtain a master degree title in Digital Animation Master, by

ESAP-Guimarães. With this project the first author pretends to develop a personal animation, with all the knowledge, tendencies and influences which represents him. The aim of the first author is to develop a low-cost project that can be an asset to the development of the 3D digital art in Portugal, at a time of scarce resources and nonexistent scholarships, the open-source might be the salvation without removing quality to the projects. The project is being developed based on experimentation. A script was developed based on experience, education, trends and influences of the main author and the desire to convey a personal message. During the development of the script, a research was made to cartoon series, animated shorts, feature films relevant to the development of the plot, art, camera and action plans. It was developed a working method to follow all the steps necessary to achieve the animation and the proper time needed for the conception of each stage: modeling characters; modeling scenarios; rigging characters; animation tests; texturing; animation; scenario lights; render; post-production. All the hours of work, researches and associated costs with the development of the project are being accounted to obtain a more accurate result by the end of the work.

Keywords: 3D, Animation, Blender, Digital Art, Free Software.

Alteridade e Utopia no Cinema de Ficção Científica Norte Americano

Elsa Margarida Rodrigues
Centro de Estudos Clássicos e Humanísticos
da Universidade de Coimbra, Portugal

Abstract

The popularity of science fiction cinema in the last 40 years is a symptom of a need of projecting earth and humanity in other times and spaces. Science fiction is a tool for imagining and planning the future, able to feed simultaneously the need of sublimation of the audience and the need of reflection about the central questions of our post modern, post industrial and, in a way, post real present. We can think about science fiction cinema as a kind of mass epistemology, where anyone can find the core questions about ecology, science, technology and boundaries between real and virtual, human and non human. The science fiction imagined universes, where human and non human and real and virtual blend, constitute powerful narratives, able to express the fears and contradictions of the zero world where we inhabit. Humans, post humans, super humans, infra humans, clones, cyborgs, androids, robots, ships and all kind of aliens are interesting objects of reflection where we can find the fears of transformation, mechanization, alienation, duplication, possession and invasion, but also the fears of the human others, the minorities that the alien can, metaphorically, represent. The main purpose is to show how science fiction of the last 40

years can be a pedagogical tool, used to show the ways each present can lead us to worst or better future and a worst or better humanity.

Keywords: Science Fiction, Utopia, Technology, Otherness, Cyborgs.

An Experts Evaluation on the Narrative and the Non-verbal Audiovisual Styles of Animation Comedy

Yen-Jung Chang
Institute of Animation and Multimedia Design,
National University of Tainan, Taiwan (R. O.
C.)
Po-Chien Chang
Department of Communication Management,
Shih Hsin University, Taiwan (R. O. C.)
Chun-Wei Tseng
Institute of Animation and Multimedia Design,
National University of Tainan, Taiwan (R. O.
C.)
Yung-Hsin Cheng
Institute of Animation and Multimedia Design,
National University of Tainan, Taiwan (R. O.
C.)

Abstract

Humorous and comic elements are critical elements in animated films in the history of animation. These elements are essentially used to entertain the audiences and key to success in box office. However, little research was found to illustrate the importance and effect of these elements systematically due to the complexity of subjective judgment during the film production. Hence, this research aims to analyze the narrative and the non-verbal audio-visual styles for promoting the effect of animation comedy. The elements and features for evaluating an animated film are formed based on the surveys of experts' opinions from animation industry and academy. A consensus of experts' opinions on weights and ratings are mathematically derived using fuzzy Delphi and AHP methodology. The result indicates that reversal, exaggeration and satire are regarded to be the most significant narrative features in an animated film. More specific to the application of audiovisual elements, characters' acting, character design and the sound are perceived prominently important. Hence, this result provides a preliminary structure for assessing the elements and features in an animation comedy. The result can be further applied to evaluate other types of animation and provides references in the process of film production.

Keywords: Animation, Comedy, Fuzzy Delphi, Narrative, Audiovisual style.

Brasil: a Visão de um Poeta

Elizabeth Real
Universidade Federal Fluminense, Brasil

Abstract

To make the script for *Um filme 100% brasileiro* ("A film 100% Brazilian" – 1986), the director José Sette de Barros was based on a selection of texts and poems written by Blaise Cendrars about his experience in Brazil, in the second decade of the twentieth century. Cendrars established a close dialogue with the group of Brazilian modernists. Bringing the author as a character and narrator, the film goes beyond the fictional universe, characterizing the events narrated in a subjective manner, a life experience, full of sensuality and poetry. Cendrars, as a character, let himself be captivated by the intense experience in the country. It is from his emotions and his eyes on Brazil that the director builds the narrative. The narrative is very fragmented by the insertion of plans that suggest metaphors, metonymies, anticipations.

Adaptation is a work that emerges from the dialogue with earlier works, as a process of interpretation and recreation that is completed by the viewer's experience. In a dialogic process, the author interprets, recreates, shifts the meaning; updates the work, placing it in another context. Considering some ideas of authors such as Linda Hutcheon on Adaptation, we can try to understand how the director José Sette de Barros made the film analyzed here, sometimes condensing, sometimes enlarging the texts in dialogue with not only the works that inspired it and the context of which they participate but also with other forms of art.

Keywords: Brazilian Cinema, Adaptation, Modernism, Blaise Cendrars, Cinema and poetry.

Chomón Animador: o Imperador dos Truques no Reino do Stop-Motion

Paulo Roberto de Carvalho Barbosa
UFMG, Brasil

Abstract

Most people today have never heard of Segundo de Chomón, and yet his name figured prominently among the filmmakers of early cinema. In the first three decades of the twentieth century, this Spanish director circulated by several European companies lending his visual craft to hundreds of films. Specialist in trickery, Chomón made use of a series of new technical and stylistic devices, later incorporated into the grammar of cinema. Among the many techniques that he experienced, animation had a particular importance, resulting in an impressive number of movie titles. Fundamental to oxygenate his poetic, the technique gave personality to the work of the cineaste, who manipulated many of its possibilities, experiencing variations like stop-motion, pixilation and animated silhouettes. Seeing in animation something more than an effect, Chomón helped to expand its

scope, giving to this new cinematographic domain the splendor of his inventiveness. This paper proposes a look of Chomón's animation movies under the light of his experimentalism, seeking to focus on the contribution of the filmmaker for the development of this "art within art".

Keywords: Segundo de Chomón, Animation techniques, Stop-motion, Early cinema, Trick films.

Cineastas do Desassossego: Labirintos Pessoaanos em Alain Tanner e João Botelho

Suzana Ramos

Centro de Estudos Anglisticos da Universidade de Lisboa, Portugal

Abstract

The Requiem (1998), an Alain Tanner's film based on a novel by António Tabucchi – a recently disappeared writer – borrows from Bernardo Soares' Livro do Desassossego (The Book of Disquiet) not just a quote but also a common thread, as well as a whole state of mind which assumes in its vocation towards the fantastic an ontological and existential questioning.

Moreover, the text of Pessoa's semi-heteronym – even perhaps the one that is closest to Pessoa, the orthonym – composed of some five hundred fragments linked by tenuous threads and written from 1913 to 1934, is also on the rise, as a first source of inspiration, for João Botelho's big screen adaptation of the Filme do Desassossego (2010).

This paper aims to understand to what extent both films, belonging to a deeply literary and topophilic cinema language, in which the city of Lisbon assumes a fantastic and ambivalent dimension, concur to intertextual convergences that illuminate Pessoa's text, thus reshaping the cinema and literature relationship.

Particularly in the case of the referred film of the Portuguese director, this relationship stresses the questioning of the 'adaptation' concept, since the task of staging Pessoa's texts seems as challenging as unlikely, but superbly effective in its implementation, appealing to some 'inter-art dialogue' as only great cinema can do.

Keywords: Cinema, Literature, Fernando Pessoa, Alain Tanner, João Botelho.

Cinema e Publicidade Cenas de um Casamento Perfeito

Roselita Lopes de Almeida Freitas
ESPM /SP, Brasil

Abstract

The experience professional with nearly thirty years in the market and teaching Film Production and Direction, has showed me how much art is inspired by life to its manifestations. The systematic study of the areas relevant to film making has shown that nothing is

coincidence. In its few over hundred years, the seventh art already has a method with language and meanings very well delineated, although volatile and always willing to be experimented freely. But there is a way. Advertising, in parallel, also has its concepts, methods and applications very clear and, like in the movies - also with great space for tests and tries. The crossing of this areas is what this article is about- cinema as inspiration and reference for advertising movies.

Keywords: Advertising, Cinema, Language, Reference, Intertextuality.

Cinema Militante: Imagens da Ditadura Militar Brasileira

Patrícia Furtado Mendes Machado

Universidade Federal do Rio de Janeiro (ECO-
UFRJ), Brasil

Abstract

In March 1968, the filmmakers Eduardo Escorel and José Carlos Avellar took their cameras to film a historic event of dimensions yet unknown: the murder of a student during the military dictatorship in Brazil. In this article we propose a thought on the trajectory of these images, forgotten for the past 40 years, from the time of the filming until its resumption in three different movies by the filmmaker Chris Marker. Our attentions are drawn to the act of filming as a militant tradition. What do these images carry? In what way do these images carry the filmers experience? What was the sense of these documentations at the moment? How should we look at these images nowadays?

Keywords: found footage, dictatorship, documentary.

Contra O Nevoeiro Dramatização das relações entre Fernando Pessoa e o Estado Novo

Bruno Marques

EAC-IHA/FCSH-UNL, Portugal

Luís Santo Vaz

ESTC, Portugal

Abstract

This paper is based on the documentary research made for the script rewriting of a fiction short-film entitled "Second rate Poetry". The script's main narrative context is the consolidation of Portugal's authoritarian political regime during the mid-30's of the 20th century. The film is an adaptation of a specific historical event - a literary awards ceremony organized by the National Propaganda Secretariat (SPN), in Lisbon, 21st February 1935. The film's title is a manipulation of the official designation of one of the categories that composed the Antero de Quental poetry award. The second category award was destined to a poetry work with less than

one hundred pages, and it was this the award that was given to Message, the single work in portuguese that the poet Fernando Pessoa saw published during his lifetime. In parallel with the portrayal of an award ceremony, several issues are addressed: the political temptation to instrumentalize the literary and artistic creation; awards as ideological control systems; the repression of freedom of speech has a form of cultural and psychological fog. This paper's title – Against fog – is an allusion to Message's final poem – Nevoeiro – the portuguese word for fog. It was in Fernando Pessoa's poetical view, what most clearly characterized Portugal at his time.

Keywords: Fascism, Poetry, Portugal, Fernando Pessoa, Film adaptation.

Da Convergência Midiática e as Plataformas Digitais ao Cine Periférico: Contribuições para a Visibilidade do Cine de Portugal

Luiza Elayne Azevedo Luíndia

Universidade Federal do Amazonas (Ufam),
Brasil

Centro de Investigação em Artes e
Comunicação (CIAC, Universidade do Algarve),
Portugal

Abstract

For Azevedo Luíndia (2011) the Internet and its digital platforms have contributed to both the aesthetic potential as factors in access, production and film exhibition windows. Today media convergence and digital cinema are part of both the history of the market not only in the entertainment industry in Hollywood, but also considered third world countries, like Brazil, Argentina, India, among others. Regardless of a rather optimistic about the Internet and digital cine to promote production, access, distribution and increase existing viewpoints, Portugal still presents a fledgling film production. Second (Nogueira 2009), Portugal's Cine has been unable, throughout its recent history, to create or renew some sort of identity and distinction, a set of ideas cinematic sound, some kind of iconography shareable and shared some recognizable narrative matrix, some devotion or dedication to the public, or some model program for training and education cine. Establishes three points: (un)artistic prestige; (in) commercial success and (in) permanence media. Thus, the objective is to analyze the contributions of the Internet and its digital platforms for the production, access and circulation. Aligns the perspective of Portugal's Cine we try to understanding of marketing dimension of Portugal's Cine today in view of artistic features a cinema copyright to a corporate setting government policy.

Keyword: Internet, Media convergence, Portugal's Cine, Invisibility, Production and circulation.

Derek Jarman: Poética Neobarroca

Luiz Carlos Andreghetto

Unicamp (Universidade Estadual de
Campinas), Brasil

Abstract

The following text proposes a forthcoming between the Neo-baroque theories, given by Omar Calabrese and Severo Sarduy, with the audio-visual image and its specificities. The Neo-baroque elements and figures serve as a framework for analyzing the poetic of a British filmmaker Derek Jarman, specifically scenes from the film Caravaggio, 1986. Jarman travels his works through the universe of Neo-baroque, being a constant in his filmography appreciation of the arts, for experimentation, controversy and the poetic construction supported by these baroque elements: the excess, chaos, multiplicity, drama, sexuality, intertextuality, etc..

By combining these two systems of cognition, cinema and art history, the Neo-baroque enters by the post-modernity as one of the ways that best describes this historical moment. Its confluence with the specifics provided by the audiovisual image (framing, photography, sound, lighting, etc.), multiply their understanding and their resonance.

Keywords: Neo-Baroque, Film, Art History, Caravaggio, Derek Jarman.

Derivas da Memória no Documentário de Eduardo Coutinho

Laécio Ricardo de Aquino Rodrigues
UFPE, Brasil

Abstract

The paper presents an analysis of the documentary work of Eduardo Coutinho, with emphasis on the category of memory and its possible configurations in this legacy. In some of his documentaries, we analyze the emergence of the pair individual/social memory in most of the experiences narrated. In these works, the stories told are often intertwined with a sense of belonging to a group or community, or guided by the existence of a common past shared by the interviewees. In other films, however, the interviews become less limited to one main theme or a collective experience, culminating in open meetings, prone to the emergence of a memory that promotes unexpected narrative drifts. This paper also emphasizes the primacy of orality in his work – a work that apparently neglects the visual elements of an art that has always been very proud of being essentially visual.

Keywords: Memory, Documentary, Eduardo Coutinho, Brazilian cinema.

Desenho de Áudio para Games – Som e Jogabilidade

Márcio Cardoso Marcolino
Universidade FUMEC, Brasil

Abstract

Video games are entertainment that stimulates many of our senses. The ability to provide a quality sound becomes one of the latest technological advances in the evolution of the game. In the world of video games is important to understand how the language of sound and image work together to benefit and enhance the gameplay. Through the soundtrack - sound effects, music and voice - the player is immersed in this universe and thus uses the creative potential to influence the player. The game industry experiences what the film industry has encountered when sound was introduced in movies. Technology has advanced to the point where the simple “bleeps and bloops” gave way to surround sound, punctuating orchestras themes, sound effects from Hollywood for each small action, voices, characters, scene transitions, and now the voice interaction multi-player where everyone compete.

The goal is to use sound to enhance the player's encounter with the game. We want players to become totally consumed by images and sounds that compose it, whether through sound effects and ambiances increasingly realistic and consistent with the image. Thus, we are finding the need to be skilled in control of what the player hears and feels on an emotional level. Understand the sound tool, it's potential and how it is directly tied to gameplay is the way that the composer or sound designer will reach its ultimate goal - an immersion in the virtual reality game.

Keywords: Sound Design, Games, Gameplay, Music, FPS.

De-siring History in Shekhar Kapur's Elizabeth Films

Aateka Khan
Bharati College, University of Delhi, India

Abstract

Indian director Shekhar Kapur's two films on the life and times of the great British matriarch Queen Elizabeth are remarkably complex instances of attempts by a post-colonial at delineating the glories of empire in its heyday. The present paper shall try to examine the element of choice in representing a particular period or individual in history. Hegel's ideas regarding the 'world historical individual' and his philosophy of history can serve as a useful theoretical background to begin with an analysis of the two films. The figure of the virgin queen Elizabeth is perhaps one of the most loaded in terms of both desire and history. It is this heady cocktail of history and desire that sets the narrative pace of the films. If history is man's burning desire for lost time, it can never be fulfilled though it has as Hegel writes

“an infinite right to be satisfied”. The paper shall also attempt to apply another theoretical category -that of the 'simulacra' - to the proposed analysis in order to examine historical representation as a kind of 'image making' and thereby to try and suggest as Deleuze does elsewhere, that the films serve as apertures opening up to an understanding by which privileged historical positions could be challenged. Alternatively, applying Baudrillard's or Nietzsche's negative perception of the 'simulacra' concept to the films could lead to a very different understanding of Kapur's films. Reading history as desire (entertainment?, distraction?) shall then become the mainstay of the present analysis besides negotiating the issue of how Kapur's films compare to formal works of history and their limitations as avenues to historical truth.

Keywords: Shekhar Kapur, Elizabeth films, historiography, desire, post-modernism.

Deus Ex Machina : de l'exploitation des Références Religieuses dans le Cinéma de Science-Fiction Contemporain

Jérôme Bloch
Université Paris III Sorbonne-Nouvelle, Paris, France

Abstract

Through the analysis of numerous international science fiction movies produced between 1990 and today, our lecture focuses on a contemporary tendency to refer to religious characters, themes, stories but also practices.

Combining contextual and textual approaches, our work brings to light the influence of socio-political events and trends on the presentation of religious communities, such as post-9/11 criticism of Islam in the United States of America (notably perceptible in the film «The Chronicles of Riddick» directed by David Twohy in 2004) or Progressive determination to defend cultural diversity in France (well illustrated by the film «The Fifth Element» directed by Luc Besson in 1997) as well as the New Age blend of beliefs (in «The Matrix» trilogy directed by Andy and Lana Wachowski for example).

Keywords: Science-Fiction, Religion, Movies, Politics, Fantasy.

Documentaries Beget Fictions

Jouko Aaltonen
Aalto University, Department of Film, Television and Scenography, Finland

Abstract

Fictional films and documentaries have always affected one another. During the last few years, there has been a trend of making fictional films about topics,

which have been introduced earlier in documentaries. For instance, Patty Jenkins' fiction 'Monster' (2003), which was about the serial killer Aileen Wuornos, was preceded by two documentaries by Nick Broomfield (1993 and 2003) on the topic. Rob Epstein directed an Oscar-winning documentary about gay-rights activist Harvey Milk in 1984. Later, he helped Gus van Santis make his Hollywood film 'Milk' (2008), which dealt with the same story. HBO has produced two fictions that are based directly on documentary films. 'Gray Gardens' (2009) is an adaptation of a classical documentary film by the same name made by the Maysles brothers in 1975. 'Cinema Verite' (2011) is based on the documentary series 'An American Family' (1973), which is considered as a precursor to reality TV. Both these HBO films have included the story of documentary filmmaking in the storyline. There are scenes that are 'documentary' in the diegetic world of fiction and even some clips from the original documentaries.

What is this new trend telling us? It is certainly telling us about the changing status of documentary films in the media, but it is also telling us about other things as well. I will compare different versions of the films and pose some questions related to them. What kinds of documentaries become fictional films? What are the differences and similarities between documentaries and fictional films? What about the authenticity of these films? What kind of aesthetics and documentary conventions are these films using? What is the position of the viewer in this multilayered field of documentary and fiction?

Keywords: Documentary, Fiction, Adaptation, Mock-documentaries, Identification, Representation.

El Uso del Díptico en los Filmes de Alfred Hitchcock. Del Díptico Pictórico al Díptico Virtual

Carlos Pantaleón Panaro
Facultad de Arquitectura de la Universidad de la República, Uruguay

Abstract

This work analyzes the evolution of the idea of diptych in Hitchcock's filmography.

The diptych is a resource frequently employed by Hitchcock for creating sense figures. These sense figures work to create suspense, a typical emotion of Hitchcock's aesthetic.

The diptych assumes the existence of two different worlds, two different stories submitted simultaneously due to the bipartite geometry of the diptych.

Due to its special proximity, both parts initiate a dialectical relationship that gives new meanings to the own diptych. Indeed, the diptych itself is loaded with new meaning.

Another interesting facet about diptych in cinematic image of film is its potential dynamism, its capacity for transformation when one of its parts or both change their position or their contents.

Along his entire career, Hitchcock worked with the diptych resource.

This type of composition evolves from the real diptych, made up in the film with visual images, to a sort of virtual diptych supported by the imagination of the spectator who has to draw in his mind the absent visual images (the sound and/or visual images that are not present) in the picture. This study also includes the cross-cutting as a special example of diptych, in a certain way a precursor of virtual diptych.

This work analyses four case studies, among the numerous examples in Hitchcock's filmography, taken from three filmes in which the British director uses diptych recourse for generating suspense: Blackmail (1929), Rear Window (1954) and Marnie (1964).

Keywords: Aesthetic, Diptych, Hitchcock, Suspense, Cinematographic resource.

Em Busca de Um Lugar Comum: deslizamentos e expansões contemporâneas no filme documentário brasileiro

Patricia Rebello da Silva
Universidade do Estado do Rio de Janeiro (UERJ), Brasil

Abstract

Subverting the logic of social occupation typical of capitalism, according to which the higher floors are reserved for those who occupy the highest positions in the ranking of the social hierarchy in Favela da Rocinha in Rio de Janeiro the most disadvantaged are those who enjoy the best views. However, this rupture in the social paradigm encloses a parody of its own cruelty. Off the ground, the “useless men”, housed in “limbo” of consumer society, turned unable to function “properly”, and therefore with no place in the system, stand out in a rupture with the own aesthetic regime in witch they are inserted. But unlike what one might expect from a gesture of defiance, disruption of a process, the break occurs here from a singular act of reappropriation of a speech expropriated, and involving a silent pact between the slum dwellers and those who present themselves as “mediators” of its reality.

Keywords: Documentary, Representation, Image, Rio de Janeiro.

“Entre os Países de Norte e Sul, Entre os Quentes e os Frios, Nada é Simples.”: Transculturação na Comédia-Musical *Nha Fala*, do Cineasta Flora Gomes

Jusciele Conceição Almeida de Oliveira
UFBA, Bahia, Brasil
Maria de Fátima Maia Ribeiro
Universidade Federal da Bahia, Brasil

Abstract

*This work does, from the research in the area of postcolonial African cinema, specifically in Guinea Bissau, the analysis of the film *Nha Fala* (2002) by filmmaker Flora Gomes - which tells the story of the life of the protagonist Vita, a young Guinean, who won a scholarship in France and is about to leave. A young man carrying a family curse that prohibits women from her family sing, so that, if violated, women die. - research and reflection on the concept of transculturation narrative, based on the issues raised by Fernando Ortiz and then by Ángel Rama, to the present time, which allows us to understand the changes that the postcolonial African cinema come through, beyond borders physical and cultural, as well as the effects of globalization.*

Keywords: Transculturation, Postcolonial African cinema, filmmaker Flora Gomes, *Nha fala*.

Evocaciones del 23-F en el Cine Español Contemporáneo: Muertos de Risa y *El Calentito*

Laia Quílez Esteve
Universitat Rovira i Virgili, España

Abstract

*Las representaciones que desde el ámbito de la ficción cinematográfica se han llevado a cabo del frustrado golpe de Estado comandado por Tejero cubren una amplia gama de géneros, tonos, estilos y perspectivas. Ya sea a partir del retrato en clave de humor negro que en *Muertos de risa* (1999) Álex de la Iglesia esboza de aquellos años de incipiente libertad democrática, o ya sea mediante la referencia, con notables tintes autobiográficos, que Chus Gutiérrez hace a la España del 1981 en *El Calentito* (2005), lo cierto es que ambos largometrajes han contribuido a que la violenta irrupción del teniente coronel en el Parlamento se haya convertido en un capítulo del pasado reciente que sigue perviviendo con toda su fuerza en el imaginario colectivo de los españoles. El presente artículo pretende ofrecer una aproximación crítica y comparativa a estas dos películas con el fin de dar respuesta a algunos interrogantes relativos a cuestiones de representación del pasado y a las imbricaciones que se establecen entre cine, ideología, historia y memoria.*

On 23 February 1981 began in Spain an attempted coup d'état that would collapsed the following day, after holding the Parliament and cabinet hostage for 18 hours. The impact of the failed coup was huge, especially if we consider that the country had recently emerged from a hard and long dictatorship.

Our paper pretends to offer a panoramic vision of two of the films that in the last thirty years have represented that important moment of the Spanish history. Belonging to a different genres and made from multiples perspectives, films like “Muertos de risa” (Álex de la Iglesia, 1999) or “El Calentito” (Chus Gutiérrez, 2005), have tried to allude to a chapter of our past which has survived in full force in the Spanish collective memory.

Keywords: 23-F, Transición española, Cine español, Memoria, Historia, Democracia, Franquismo, Álex de la Iglesia, Chus Gutiérrez, Chema de la Peña.

Extra-Muros: uma Experiência Poética do Documentário

Marta Reis
CITAR | School of Arts, Católica Porto, Portugal

Abstract

This article is focused on the experience of a documentary film recorded at Centro Hospitalar Conde de Ferreira (Portugal) “chrysalis”, part of a PhD by practice research, where the intent is to permit multiple readings through captured moving images, some of them quite “literal” others “symbolic” that, combined with an original soundtrack, present our experience in one of the last psychiatric institutions in Portugal in a given time, demystifying the role performed by these hospitals and perpetuating their memory.

Other projects developed by the author will also be on analysis:

- “Andar com as próprias pernas”, a documentary miniseries which scripts are based on universal stories and planned along with the protagonists;

- “Melodia de um rio”, a short photo-documentary of Porto which embodies the spirit of European filmmakers of the *avant-garde* of the 20s. This was an extreme experience on aesthetics and on the meaning that can be conveyed through a photographic sequence of poetic and subjective images.

The research for “chrysalis” allowed this documentary research team to go inside the hospital's boundaries, get acquainted with this micro-society and hopefully being able to allow others to “experience” it. Aside from the already complex frontiers of film, and in particular documentary film, this research permitted the analysis of concepts, such as: outside, frontiers, foreign, normal / not normal, inside, in between, along with many others.

This seems to be the privilege of poetics: to widen the perception of what is “not showable”.

Keywords: Documentary, Experience, Institution, Poetics, Research.

“Fantasia Lusitana”, de João Canijo: O Portugal Ficcional vs. o País real. O Estado Novo e a ‘Portugalidade’. A Construção da Identidade

Vitor de Sousa
CECS-Centro de Estudos de Comunicação e Sociedade/Universidade do Minho, Braga, Portugal

Abstract

In Lisbon, which welcomed refugees from around the world, we lived in the 40s of the twentieth century a fantasy of peace and happiness in opposition to the capitals of Europe affected by the Nazi invasion. In this documentary of João Canijo we are struck immediately by the title - “Fantasia Lusitana” – from which we foresee a deviation from reality, and stress the irony, a staging point from which we look at Portugal.

The director shows in an overwhelming way the images used in the Portuguese World Exhibition of 1940 (the high point of propaganda of the Estado Novo) as a reference, overlapping texts of three famous foreign travelers who passed through Lisbon during World War II (Alfred Doblin, author of “Berlin Alexanderplatz”, Erika Mann, daughter of Thomas Mann, and Antoine de Saint-Exupéry, author of “The Little Prince”). The mixture of simultaneous triumphal images of paradisiacal Portugal and the lucid and poetic texts read in “voice-off”, function as a methodical disassemble with which the film begins (the phrase “everything for the nation” by Salazar) and the attempt to create a virtual identity. It shows a nation of fantasists concerned with the superfluous and where, paradoxically, the foreigners are the ones who believe the least in this less evident reality.

Canijo shows how Portugal of the past continues today and dispels the unreality of the Portuguese identity, inoculated at Estado Novo, and which still lingers today.

Keywords: ‘Estado Novo’, Portuguese World Exhibition 1940 (Lisbon), Propaganda, Identity, ‘Portugalidade’.

Filmes, Violência e Educação

Laura Maria Coutinho
Faculdade de Educação – Universidade de Brasília, Brasil

Abstract

One of the issues more present in discussions about film and education concerns of violence in its many forms of manifestation. How to deal with this issue is a challenge for educators, filmmakers, citizens. For a debate on this issue bring the film “Apocalypse Now”. There are many films about wars. Perhaps because, in addition to the spectacular images that provide, wars are very difficult to be understood. All war leaves deep marks of violence, not only for the lives of brutal and direct way, but for all that, under the influence of the

media, particularly the film and television, are touched by the stories. The reality, in this film, expresses a bloody conflict between two cultures, two worlds, two languages and bring to the universe of education a possibility of approach and discussion of the role and meaning of violence in society, in school, in people's lives.

Keywords: Cinema, Movies, Violence, Education.

Flying between Earth and Sky with Wings of Desire: an Inner Editing Camera Eye Wander through Existence and Existential Quests

Carlos Manuel de Almeida Figueiredo
Architecture Faculty of Technical University of Lisbon, Portugal

Abstract

In the movie “Wings of Desire” by Wim Wenders, the camera leads us through Berlin, floating through their neighborhoods and roads, entering dwellings where we are confronted, always in motion, with its inhabitants. We can hear their thought, a mosaic of doubts and anxieties about their existence and ephemeral nature of our world. In the film the camera is not invisible, becoming a guide that leads us through the plot, narrative and space in a fluid, casual way, going in and out of housing selecting characters who briefly their thought is tuning, witnessing way of life and concerns. Sudden inversions of the camera movement, false points of interest, space clues that invite us into but that the camera suddenly refuses, transform each framing with which is revealed a new space in a surprise. The camera flows without cuts, in a brilliant use of internal editing. The viewer is interpellated often, being placed in the line of action between the two characters look, in a neutral and opposing plans, so feeling involved. The way the space is shown gives meaning to scenes, by its composition, light, order, environment, plan type, orientation in space and axis of action of movement and look. The voiceover of the angel protagonist who is his thinking, commenting individual dramas who watches in humans, as well as the music, gives them new meanings. But even the angels watching the inhabitants live conflicts as the value of their unlive eternity versus the transience but lived experience of mortals.

Keywords: Editing, Camera, Space, Inner Self, Mystical

Geografia do Filme - A Viagem de Rossellini

José Umbelino de S. P. Brasil
Universidade Federal da Bahia – Salvador, Brasil

Abstract

This proposal looks after to determine the path of the unfinished project of Italian filmmaker Roberto

Rossellini and his idea to transpose to the cinema the classic of Brazilian social literature: *Geography of Hunger*, by Josué de Castro. It is a moment in the life of these two important intellectuals, recognized worldwide. Roberto Rossellini, one of the inventors of Italian neo-realism and Josué de Castro, Brazilian sociologist and politician, identified strongly with his political and social thought through his work. *Geography Of Film* points to an utopian project, much in advance for its time, and for the interests inside itself. There were no producers willing to afford it. It was something that was not done and which stands still like an invitation to the discussions on the future of ideas that feed the imagination of those who believe in making a social and movie political.

Keywords: Roberto Rossellini, Josué de Castro, Geopolitical, Geography of hunger, Neo-realism, Brazilian social literature.

Imagens Esquecidas - Os Primeiros Filmes Feministas da História do Cinema

Ana Catarina Pereira
LabCom / Universidade da Beira Interior,
Portugal

Abstract

In recent years, there has been an increasing interest by institutional feminist art, as art produced mostly, but not exclusively, by women, and focused on asymmetries of power relations according to a gender perspective. This interest - felt at an international level, but mainly in the countries of Northern Europe and in the USA - is remarkable in different forms of artistic expression, particularly those who have images as its essential raw material. Here we can include video art, photography and, of course, cinema.

Throughout this many decades of cinema history, in particular, openly militant different proposals can be detected. In this paper, we would like to focus on some of them. Therefore, the name of Alice Guy Blaché, the first female filmmaker in the world, will be an essential reference; but we will also focus on the heterogeneous and equally dense careers of Lois Weber, Germaine Dulac, and later, of Agnès Varda. Our main goals will thus be to reflect on how do these women perceive the feminist movements of their own time. Have they reflected them in their films? Is it possible, accordingly to these ideas, to speak about an "art with sex", with a complaint character and political objectives? Nowadays, do these initial feminist proposals still make sense?

Keywords: Feminism, Female directors, Representation, XX century.

Inner Space Expressions of Urban Dwellings Used in Turkish Cinematography of 1960s

Demet Dinçay
Istabil Technical, University, Turkey
Filiz Özer
Istanbul Technical, University, Turkey

Abstract

1960s mark itself as a period that presents the interactions with new ideas and expressions of modern life. The change initiated in the family with an independent view, sets the scene for a modern way within the society as well.

Cinema enjoys its heyday in this setting. 'Yesilcam' -the green pine, referring to the name of the street within which the sector blossomed- as the era is referred, is the period where star-centered movie is hailed by press and embraced by masses, while it reaches every corner of the country mostly due to developments in technology and transportation.

Cinematography of 1960s represents a time where Turkish movies are bound with actually existing sets. Melodramas with similar stories have been shot hurriedly in a few sets within the next two decades. Movie sets consist of actual dwellings with real owners and the decor is just the real furniture in these homes. This study examines two urban dwellings that have hosted a number of examples of Turkish cinema in 1960s, in order to define the set cinematique.

Study focuses on the movie set of a 1965 film 'Kırık Hayatlar-Broken Lives' filmed at Muammer Karaca's home in Yeşilköy and a 1967 film 'Samanyolu-The milky way' filmed at the Kuleli Yalı in Fenerbahçe, both in Istanbul. This paper will try to explain dynamics of post 1960 urban life, through a comparative analysis of these two sets.

Keywords: Interior architecture, Dwelling, Modern interior, Turkish cinema, Modernization.

Intertitles: the Art of Narrative in The Artist and The Pleasure Garden

Mark Poole
Faculdade de Letras da Universidade do Porto,
Portugal

Abstract

Based on the success of Hazanavicius's "The Artist" (2011), the silent movie and the method of progressing narrative through the intertitle needs to be examined. This paper aims to look at how the intertitle was used during the heyday of the silent movie, with particular reference to Hitchcock's "The Pleasure Garden" (1927) and compare its use with how narrative is forwarded through the intertitle in "The Artist". It will also examine how literacy rates affected the onscreen duration of the intertitle, as well as the different purposes the

intertitle served, whether to act expositionally, further the narrative or give voice to characters' mouths and thoughts. Finally, it will look at visual and narrative strategies in both films which do not rely on the intertitle, but rather strategies within the diegesis of the film that either comment on or further character and narrative.

Keywords: Intertitles Hitchcock Silent Films Literacy

Into the Wild on the Page and on the Screen

Ana Luísa Pires
Instituto Politécnico de Leiria, Portugal

Abstract

Both the 1996 nonfiction narrative *Into the Wild* by Jon Krakauer and the 2007 film of the same name by Sean Penn follow the adventures of Christopher Johnson McCandless, an affluent college-educated young man whose fascination with the call of the wild, nurtured by his readings of Jack London and Henry David Thoreau, lead him on a journey across the USA until his final destination, Alaska, the ultimate symbol of wilderness in the US territory, where he dies alone.

Though resorting to different media to try to make sense of McCandless's choices - he donated his inheritance to charity, adopted a new identity, and eventually cut all family and social ties - both Jon Krakauer and Sean Penn rely heavily upon the written word, whether by McCandless or by the authors he admired.

It is the relation between the written word, as it is presented on the page and on the screen, and the call to adventure that we are going to discuss in this article.

Keywords: Travel narratives, Adventure, Literature, Road movie, Self-discovery.

La Représentation du Masculin dans le Cinéma Populaire Turc

Neşe Öztemiz
Assistant de Recherche, Université Okan,
Turquie

Abstract

Patriarchal structure, dominant in Turkish society, has found its place in cinema as most influential understanding; thus, films have present masculine heroic representations, which are idealized through objects fetishizing the hegemony of man within the frame of ideal-man. "Popular" Turkish films, containing indicators about how the problems concerning social life are experienced and will be experienced on the basis of collective affections, are utmost important at this point.

Within this scope, the starting point of this study is recent films, which we accept as "popular" or

"commercial." To examine the narratives of these "popular" films means to obtain indicators about which narrative mechanisms concerning today's sexist ideologies are functioning in the reproduction process. This study, having this understanding in mind, has focused on the main characters of one of the Turkish films of late period named "İssız Adam" (Isolated Man) (2008, dir. Çağan Irmak), and has made possible to interpret the symptoms happening on the societal level as to men, while giving clues about how the gender regime is "codified" on silver screen. Thus, our study attempts to locate the main characters of films, which did well at the box office in 2000's through the masculine discourse. The power relations, equilibrium and rebellions, which are attempted to be constructed beneath representations are especially questioned. These dynamics are evaluated within the scope of body, power discourse, oral or non-oral communication or various social relations.

Keywords: Popular Films, Gender, Representation, Masculinity, Femininity.

La Révolution de Cesare Zavattini

Gabriele Biotti
Université de Lille 3, France

Abstract

Aim of this article is to analyze some aspects of Cesare Zavattini's approach to film, to cinema, to art. Starting from some of his theoretical ideas, it will be possible to underline a global dimension of an utopic, revolutionary definition of some traditional fields as "cinema", "film", "subject", "script", "image", "thinking". In a very different range of proposals and projects, Zavattini has enriched the cinematographic context, promoting a new awareness of the links between cinema and life. Cinema is always something to think, to find, to explore, in a constant search for a different way of filming men, worlds, situations. In this new dimension, human gaze is a fundamental stage for building a new kind of experience linked to our everyday's rich and full life, where reality has to be explored, seen, analyzed without preconceived ideas. How can we think and approach "cinema"? How can it be used for a new, democratic knowledge of human world? And finally, how can we underline the effects of thinking through the image? It's possible to underline Zavattini's dissatisfaction towards schemes, formulas, systems, everything that could arrest cinema's transformations. Film is a way of constantly exploring approaches to the world, from the chronicle to the "flash-film", from the film as essay to the audiovisual transformations of cinema and the television experience as a more direct cinema and image system. The author's work can be analyzed in his revolutionary approach to our ways of filming, of seeing, of connecting image, knowledge, history.

Keywords : Essay film, Film aesthetics, Film history, Utopic cinema, Philosophy.

Motion Comics. Banda Desenhada em Movimento. A Página, O Ecrã e o Leitor-Utilizador

Herlander Elias

Universidade da Beira Interior, Portugal

Abstract

After conventional comic books began their digital publishing process, whether on the Web or in tablets, everything turned out to be different. Comic books are resurrounding on platforms such as the Apple iPad, after facing strong influences from photography, movies, painting, and more currently, from videogames and interactive images.

The goal of this work relies on studying the actual "motion comics", i.e., the animated comics; a hybrid media product, visually oscillating between the comic cartoon strip (born in the newspaper) and the layer-based animation film (empowered by the screen) with sound effects added-on. Beyond this, in platforms such as the iPad, the reader is a "user-reader", which can choose and intervene on the images, should they be interactive.

On methodological terms, one starts upon an analysis of the majority of the motion comics available in the market / Internet; by going through a deductive methodology, from general to singular. Data grids are assembled, and in doing so, the gathered data are useful for pattern recognition and conclusions will be drawn. Having said this, and aspiring for a better understanding of the field of study, data will be crossed with concepts, models and theories coming from animation film, image, advertising, cinema and digital culture.

The works available for review and interaction, ranging from documentary films, live-action movies, episodes, interactive graphic novels, videogames and animated comic books, are sharing common features between them; something typical in the new media milieu.

Keywords: User-Reader, Motion comics, Digital graphic novel, iPad, Animation.

Música Clásica y Maldad en el Cine: la Perversión Refinada

Judith Helvia García Martín

Universidad Pontificia de Salamanca, España

Abstract

We find in films a phenomenon with relative frequency: the relationship between the antagonist (who represents the evilness / perversion) and his taste for classical music. The examples are enough as to be considered (*Die Hard*, *Fatal Attraction*, *The silence of the lambs*, *Sleeping with the enemy*...).

When we relate or compare two concepts, we can do it in two ways: if they are homogeneous, they reflect the same meaning, and therefore their reciprocal enrichment is poor, it is a reiterative association. But if

the compared things are heterogeneous, the problem arises. Which is to the service of which?

The latter would be the case in front of which we are, since "the classic thing" takes value of symbol because of its excellence and as approximation to the perfection, and the wicked conducts appear like "anti symbol", for its dimensions of evilness, hurt or pernicious consequences.

Nevertheless, the relation between classical music and evilness is something established in an arbitrary way, a free decision of the director. Being a decision which reason only can be explained to us by the one who took it, we have to look for other routes of interpretation. It is therefore a question of hermeneutics, not of scientific demonstration.

In this paper we will approach, by means of the analysis of several film examples, different interpretations of this phenomenon. We will wonder whether classical music associates the wicked character as an expressive element that emphasizes his criminal actions, as refining element of the above mentioned evilness to which it awards elegance, or as therapy.

Keywords: Música Clásica, Cine, Maldad, Antagonista.

No Coração do Real: Música e Emoção no Documentário Brasileiro Contemporâneo

Guilherme Maia

Universidade Federal da Bahia, Brasil

Abstract

This communication discusses the perspective of an essential relationship between music and documentaries, presents survey results of the empirical corpus analysis and reflects on an important point of tension found in the domain of discourse about music in the film documentary: in a dominant way, contemporary academic studies, perhaps overly influenced by the covenant of objectivity established under the direct cinema and cinema vérité, share the idea of an interdiction to music applied in post-production, seen as a threat to the authenticity of the documentary, a "falsification of reality". Viewing this issue as a false problem, this paper proposes the hypothesis that to examine this class of films having as object of investigation the music that works in them seems to lead the analyst inevitably to "the heart of the reality", revealing an important subjective and sentimental dimension urging the full right to existence as an expression tool of documentary films.

Keywords: Brazilian cinema, Film analysis, Documentary, Music, Emotion.

No Fluxo da Maré: Imagens do Mar nos Cinemas Latino-Americanos Contemporâneos

Alessandra Soares Brandão

UNISUL, Brasil

Abstract

Taking part in a wider, global tendency in contemporary cinema, a myriad of recent Latin American films focus on questions of migrations, dispersions, and fluxes, portraying characters 'on the move' across the continent and even beyond its borders. In this context, the ubiquity of journeys that lead to the sea is noteworthy. Having had strong allegorical force in counter hegemonic film productions of the 1960s in the continent, the sea imagery has since then been largely associated with national identity and utopian/dystopian discourses of decolonization. Bearing in mind that the presence of the sea in Latin American cinemas is thus historically power-laden, this paper aims to investigate the new political configurations that stem from such presence in the contemporary context of displacement and dispersions that challenge self-contained notions of identity and representation. While the sea was once associated with territory and place in order to convey resistance, in more recent films it seems intricately embedded in contexts of (de)reterritorializations, allowing for a perception of such images as constructs of affect and becoming. In this sense, the paper proposes to look at the sea imagery in 21st century Latin American film productions, seeking to analyze the images of the sea as spaces of the sensible, also considering how the contemporary (re)configurations of such imagery entail affiliations that are constantly being refashioned and where the Latin American continent is (re)imagined as a (co)moving community that is in permanent (re) construction.

Keywords: Latin American Cinemas, Sea imagery, Affect, Becoming.

O Cinema como Construção da Memória e da História da China na Obra de Jia Zhang-Ke

Maria Fátima Nunes

CELCELCC – ISMAI, Portugal

Abstract

Since the beginning that the cinema works as a memory technology, so that it enables the construction of memory and history of the peoples. If we look at the first images of cinematography, we see scenes of everyday life, work, leisure, i.e., traces of memory and identity, registered in various countries and continents, which still allow us to understand life forms, identity marks, representing the same time and different and distant places, away geographically and culturally, and even establish intercultural relations between, for

example, *Westerners and Orientals*. In China, in the nineties of the twentieth century, alongside the official Chinese film, breaks a new generation of independent filmmakers. A new cinema, where fiction and reality merge. A film that looks at China not a look through propaganda, as was the prerogative of the Chinese documentary filmmaking, but through an invisible look that captures images, which have no place in the official audiovisual landscape. Images revealing the present moment, of everyday life for young dreamers, the poor and marginalized in the cities, the dispossession and dispersal of rural life, unemployment, alcoholism, homosexuality ... But also memory images, verbalized by men and women who lived in historical moments that are captured by the camera of this new generation of Chinese filmmakers. Of these, I propose to analyze the construction of memory and history of China in the cinema of Jia.

Keywords: Cinema, Memory, China, Jia Zhang-Ke

O Diálogo Intertextual na Obra de Woody Allen nos Filmes *A Midsummer Night's Sex Comedy*, *Shadows and Fog* e *Cassandra's Dream*

Alexandre Silva Wolf

FAE Centro Universitário, Brasil

Abstract

The object of this work is to verify that, within the career of filmmaker Woody Allen, based on the analysis of his way to create narratives, there is a real possibility of promoting a variety of options of dialogues between film and other areas. Questions are also those speeches, he created would allow an analysis based on the concepts of language sciences, such as dialogism and its annexes, thus broadening the horizons of film analysis. It also asks if we could find, this form of binding texts, permeations between the various sources to create a new object communication, hybrid, and upgraded. The texts used by Allen originate in distant places and different. The dialogue between them could portray the social and cultural changes we are experiencing, or else we might be seeing a new aesthetic choice that goes beyond the assumptions set out in the advanced theories of modernism, which depict the past and present, the scholarly and popular but not distance themselves from the nature of the medium to its intended and its origin.

Keywords: Communication, Film, Intertextuality, Woody Allen.

O Documentário Animado: Compreendendo a Realidade Através da Animação

Jennifer Jane Serra
Unicamp, Brasil

Abstract

As a hybrid of documentary and animation, the animated documentary extends our understanding of documentary film. One of its particularities is its assertive text, which is constructed through animation own strategies of telling a story. These modes of storytelling are not common in documentary films such as the compression of time and space on the same shot, the metamorphosis of draws or objects, the use of symbols etc. Moreover, when the viewer read an animated documentary as a documentary film he/she carries out different operations of producing meaning that concerning to both documentary and animated film. This means that through the film reading the viewer articulates concepts and symbolic fields that are traditionally separated and, in some aspects, discordant. Animation is most commonly associated with childhood and the world of unreal, in most of the cases being a product of entertainment. Thereby, the nature of animation differs from the one of the documentary film, which is usually associated with the discourses of sobriety, as Bill Nichols defines the discourses that claim to describe the real, such as science, politics, history etc. In this way, the viewer is led to experience the animated documentary as a unique production, in which the reading process is ambiguous. Our purpose is to analyse animation narrative strategies on the context of a documentary production and how they influence the process of reading an animated documentary.

Keywords: Documentary, Animation, Animated Documentary, Narrative, Film Reading.

O Filme Sociedade dos Poetas Mortos e sua Interação com Outras Linguagens

Ismael de Lima Junior
Universidade Presbiteriana Mackenzie, Brasil
Mariza de Fátima Reis
Universidade Presbiteriana Mackenzie, Brasil
Sílvia Cristina Cópia Carrilho Silva Martins
Universidade Presbiteriana Mackenzie, Brasil

Abstract

This abstract aims at explaining the use of some matters, which belong to the basic education, such as: General and Brazilian History, Portuguese and Brazilian Literatures and Writing, focused on Arcadism knowledge. At first, it will be used some sites, with both sound and visual languages showing the urban caos. After that, it will be shown a site with the video of the song "Casa no Campo" by Zé Rodrix and Tavito, with this countryside lyric description with the objective of

provoking a discussion about the differences between the city and the country environments. This way, it is our intention to give to students information about Arcadism historical moment in Brazil, connecting the lyrics of the song "Casa no Campo" to some Arcadism's features represented in the film "Dead Society Poets", by Robin Williams, in order to develop a literary and social comprehension of humanity.

Keywords: Dead Poets Society, Interdisciplinarity, Literature, the country, the city.

Percepção em Tempos de Massificação e Declínio da Aura

Vanessa Madrona Moreira Salles
Universidade FUMEC, Brasil

Abstract

Walter Benjamin, as well as other theorists, acknowledged that the advance of modernity would have a strong impact in the so-called human perception of time and space. The urban environment depicts a new way of living and it is the most accurate representation of social changes and daily behaviour and adjustment to the new and modern ways of living. This, undoubtedly, gave a different shape to the way space and basic social conditions of life are considered, changing also the way of thinking new cultural representation. We will consider Walter Benjamin's views on the modern way of perception which acknowledges and gives equal weight to non-aesthetics images like those generated by modern industry which can be considered both as barbaric or cultural documents. We will identify and discuss some iconic images pertinent to the cinematographic and audiovisual world. Let us give special attention to perception attached to the cinema world that can be obtained through the shock. We could say that and, according to Benjamin's himself up until the advent of technical production we perceived art work in an auratic way, that is to say, a long and detailed observation was fundamentally necessary to understand its implicit and distant meaning. However, the new cinematographic era will require a new approach from observers and their alike. The continuous advance of the photography and the cinema industry will gradually shape a different perception of the modern times.

Keywords: Walter Benjamin, Modernity, Perception, Aura, Shock.

Realismo Afetivo e Imagem Crítica

Ramayana Lira de Sousa
Universidade do Sul de Santa Catarina, Brasil

Abstract

Drawing from contemporary Brazilian cinema, this proposal aims at (re)defining realism by considering its

ffective force, an approach that questions notions like the 'mirroring of the real', mimesis, and representation. I argue that analysing Brazilian Cinema through the lenses of affective realism bypasses sociological 'truths' about Brazilian society. Moreover, realism is seen as something that the image does, as affect that challenges the viewer's response-ability. I intend to evaluate the political relevance of affects for cinematic realism and show how realism can be understood as an open, vertiginous category that engulfs subjects, objects, the real and the imagined in its whirling to the point where what we can 'know' of the real becomes as important as the 'unknown' which inhabits it. Thus, I will be able to reassess cinema's political force and how the films address the real, that is, the very possibility that these films are capable of proposing a critical image of reality. Realism and its affective traits cause a disjunction between image and real, leading to a productive dissent about what the real might mean. This proposal, then, seeks to answer the following question: How can an affective perspective contribute to the understanding of cinematic realism in Brazilian cinema and in films in general? By analysing recent Brazilian films I will try to show how cinema can manifest its political relevance when the image is freed from its destiny as a commentary about what 'is' and opened to the possibility of what 'is to come'.

Keywords: Critical image, Realism, Brazilian cinema, Affects.

Recomeços: Elementos da Manipulação de Imagem e Som em Tempo Real na Criação de Espaços Cinemáticos

Alexandre Coronato Rodrigues
ESPM - São Paulo, Brasil

Abstract

The arts have always been extremely related technical developments and technological appropriating these to create new forms of artistic expression, whether through ownership of the technique, is the appropriation of new ideas and worldviews that these innovations bring. Throughout the 90s and beginning of the present century, we witnessed an accentuation of the hybrid character of the video and its dialogue with other artistic languages that have a huge number of applications, generating collaborative actions with other media. The term Livecinema is used today to describe many genres of production done live and in principle they all create pieces imprint sensory.

This work is a theoretical and practical research in the area of livecinema. An investigation into aspects of livecinema in creating sensory spaces and on their links with the media.

The ways in which this theoretical work was based were those proposed by Sergei Eisenstein in his theory of montage, developed in dialogue with

the propositions of Christine Mello, Mía Makela and Philippe Dubois, through a contemporary visual thinking.

Keywords: Cinema, Livecinema, Real time, Multimedia.

Representação e Identidade do Cidadão Comum em Três Documentários Brasileiros Contemporâneos

Mariana Ferraz Musse
Universitat Pompeu Fabra, Espanha
Christina Ferraz Musse
Universidade Federal de Juiz de Fora, Brasil

Abstract

To understand our place in contemporary world, where media is responsible for most of the representation we have about reality, we must understand why it's happening. Reality has been built by media and a lot of audio-visual products produced by media are using themes about the real to build their speeches. They use also imagens of ordinary people to legitimize their political speeches. In Brazil documentary is the sorty that must use reality to create its narrative. Thinking about alterity, we uses interviews documentaries as the ones we will introduce in this paper to talk about the build of identities and the representation of the ordinary people in the Brazilian contemporary documentaries. Here we will work with tree of them: *À margem da Imagem* (2003), *À margem do Concreto* (2006) e *À margem do lixo* (2008), directed by Evaldo Mocarzel.

Keywords: Communication, Documentary, Interview, Identities.

Roteiro (Guião) – A Primeira Realização e Processo do Audiovisual

Glaucia Davino
Universidade Presbiteriana Mackenzie, Brasil

Abstract

Throughout film history it sought its autonomy and specificity in different propositions, sometimes pointing to the photographic support, sometimes to the editing system, some to the illusion of movement, in order to find the feature set that allows the cinema as a medium and as an art. These aspects met technical resources. Subsequently, the concern fell on authorship, a movement in which the filmmaker should show up by building its own style. Until then left in a secondary position, also in theoretical research, the script has currently being redeveloped and reborn interest in the figure of the writer and the principles of writing for the audiovisual. Our proposal is based on the effective mutation from the writing script to the crystallized script

on film. Screenplay (script) is not a finished part of creative process. Pierre Maillot, defines editing film as "la troisième réalisation." He explains that in the film there act between intention and realization one way in which the technical and aesthetic mediations are considerable. So in the same way, the proposals of a script (script) are utterances that pass through the mediation of the filming, and to become truly cinema, should go through the edition. Considering the idea of filmmaking in mediate partitions, script writing, as a universe of ideas, is the first part and we can define it as "the first realization".

Keywords: Cinema, Screenplay, Dispositivo, First Realization, Audiovisual Creative Device.

Silêncio, Melancolia e Perplexidade: a Poética do Deslugar no Cinema Contemporâneo

Sandra Fischer

Universidade Tuiuti do Paraná, Brasil

Abstract

The essay focus on poetic aspects of everyday life images presented in the films *O Palhaço* (Selton Mello; Brasil, 2011), and *Somewhere* (Sofia Coppola; USA, 2010) – exploring issues of the established places and positions settled in the course of ordinary social relationships and considering the emergency and settlement of a non place dimension that we are calling *deslugar*. The analytical approach, which rests on everyday life contexts of characters settled in different geographic spaces and contrasting social strata, as represented in the referred films, deals both with the unfolding of the so called non places (*deslugares*) and the consequent implications and determinations in terms of a very peculiar cinema – in which prevails a aesthetics that dwells between silent paths, built with the screens of melancholia and bewilderment.

Keywords: Contemporary cinema, Daily routine, Deslugar, O Palhaço, Somewhere.

Single Shot Cinema: a Different Approach to Film Language

Leonard Retel Helmrich

New York University Abu Dhabi, United Arab

Emirates

Anton Retel Helmrich

Eindhoven University of Technology,

Netherlands

Abstract

F.W. Murnau (1888-1931) once told that he wished to have "a camera that can move freely in space [...] that at any moment can go anywhere, at any speed: a camera that outstrips present film

techniques and fulfills cinema's ultimate goal. Only with this essential instrument we shall be able to realize new possibilities". Andre Bazin (1918-1958) said "the camera must be equally as ready to move as to remain still [...]; the camera has a human quality: it is a projection of hand and eye, almost a living part of the operator, instantly in tune with his awareness". From the Sundance and IDFA award-winning trilogy *Eye of the Day* (2001), *Shape of the Moon* (2004), *Position among the Stars* (2010) and the newest documentary *Raw Herring* (2013; selected for the Tribeca Festival New York) the Single Shot Cinema (SSC) approach shows that Murnau's dream is possible. In the past, the creativity and freedom of camera movement in shooting films was limited by the size and weight of the camera, which often had to be moved on a dolly or crane. Camera movements were carefully planned and scripted, reducing the camera's role in the language of film. With SSC a new approach to filmmaking is born introducing the orbit, emotional P.O.V. and collective shot by multiple operators. This paper will hopefully lead to an interesting discussion and unencumbered exchange with other filmmakers and critics.

Keywords: Single Shot Cinema (SSC), Camera movement, Orbit, Emotional P.O.V., Collective shot.

Study of Wuxia as an Aesthetic and Economic Phenomenon in Contemporary Chinese Cinema

Meghdad Jafarzadeh

University of Tehran, Iran

Ahmad Alasti

University of Tehran, Iran

Behrooz Mahmoodi Bakhtiari

University of Tehran, Iran

Hossein Yazdanshenas

University of Tehran, Iran

Abstract

This Research, Entitled *Study of Wuxia as an Aesthetic and Economic Phenomenon in Contemporary Chinese Cinema*, examines the success of Wuxia Films in world cinema after 2000. This Genre since 1920s till now is working and faced with too many troubles in these years. Wuxia is derived from the Chinese words *wu* denoting militaristic or martial qualities, and *xia* denoting chivalry, gallantry, qualities of knighthood and heroism. This genre after extraordinary success of the film *Crouching Tiger, Hidden Dragon* (Ang Lee, 2000) in both artistic and economic aspects, had become most popular Chinese film genre in the world.

In this study, we'll talk about History of Chinese Cinema and Wuxia Genre. Then we'll discuss how many successful these films are and how reached to this success. The films "Crouching Tiger, Hidden Dragon"(Ang Lee,2000), "Hero"(Zhang Yimou,2002)

and "House of Flying Daggers"(Zhang Yimou,2004) are chosen for case studies in this research.

What observed in this study is that too many reasons exist for wuxia films success such as Originality, Chineseness, Interesting Stories, Big and famous Cast and crew, representing of Chinese culture and art, new and interesting narrative structure.

Keywords: Wuxia, Chinese Cinema, Martial Arts Cinema, Zhang Yimou, Ang Lee.

Tendências do Cinema Contemporâneo: a Est (Ética) da Justiça Poética

Denize Araujo

Universidade Tuiuti do Paraná, Brasil

Abstract

This study aims to analyze three trends of contemporary cinema: the fairy tale remakes, the intertextual hybrid works of Quentin Tarantino and the insertion of vampires and werewolves within the cinematographic scenario of the first decade and beginning of the second decade of the 21st century. The hypothesis here displayed is that the three tendencies share certain elements, such as impact images built by new media, intertexts and subversion of original texts and, above all, a desire of reparation, of revenge, of avenging something badly done in the past, what I call "poetic justice". The main objective of this study is to analyze, as corpus, one example of each tendency. Although the remakes of fairy tales have proliferated lately, this research centers the analysis on *Hansel and Gretel: witch hunters* (Tommy Wirkola, 2013), where the characters, now adults, search for the witch who had made them prisoners. Regarding Tarantino, the selected film is *Inglorious Basterds* (2009), that exemplifies the return to the past to repair the evil deeds, poetically killing Hitler in a moment of collective catharsis. Equal procedure is displayed in *Django Unchained* (2012), where slavery is avenged. Within the universe of werewolves and vampires, that also inhabit the *Twilight Series* (2008-2012), the chosen film is *Abraham Lincoln, vampire hunter* (prod. Tim Burton, 2012), that mixes factual data and monster flicks. The theoretical frame of reference includes Julia Kristeva's studies about intertextuality, Fredric Jameson's concept of pastiche, studies about hybrid images and the inversion of William Dunning's concept of aesth(etics).

Keywords: Aesthetics of poetic justice, Remakes, Intertextuality, Revenge, Pastiche.

Terá James Bond Perdido a Coragem? Algumas Ideias Sobre a Nova Abordagem a James Bond

Mónica Paiva

Faculdade de Letras da Universidade de Lisboa,
Portugal

Abstract

Since Pierce Brosnan brought James Bond back to life in the mid-nineties, the character has suffered some changes in order to make the secret agent more human and more up-to-date with 21st century issues. Bond has new problems to solve, but how can he solve them when he is becoming more human, less cold and objective? The mission is losing its importance and emotions are getting the better of the secret agent.

The goal of this paper is to analyze this new perspective on the James Bond persona focusing on the last three films played by Daniel Craig - "Casino Royale", "Quantum of Solace" and the more recent "Skyfall" - and try to verify how this new approach is distant (or not) from Ian Fleming's initial ideas. The Cold War is over, Spectre is replaced by Quantum and former agents who went rogue because they could not cope with the turn the world took.

007's license to kill lasts for over 50 years and is still valid but is his aim still on the mission? Or is the super-secret agent losing his ground to other objectives in an attempt to not fall behind in this new era where wars begin and end with the push of a button?

Keywords: James Bond, Skyfall, Humanization, Globalization.

The Aesthetics of Long Take in Michael Haneke's Cinema

Hamidreza Nassiri

University of Tehran, Iran

Abstract

This paper studies how long takes contribute to Haneke's films. What distinguishes Haneke from many of art filmmakers using long take is that he uses long take not only as an integral part of his approach to a realistic style, but also to convey important themes. He uses different cinematic expressions in his long takes to achieve an aesthetic form consistent with what the film wants to say. Therefore, this paper analyzes aesthetics of important long takes in Haneke's cinema by emphasizing the way they are used to convey different themes. Bazin's theories about realistic cinema is at the center of focus in this analysis. Haneke uses long take to show how the media manipulate reality and people's thoughts. He shows television screen and video images in long takes, and by using the opposite form from that used in montage-based mainstream media and films, he makes his audience aware of the differences. Haneke, like Bazin, believes that long take makes a shot seem

unmanipulated. He provides realistic appearances by using long take and then shocks the spectators by showing them how they have been manipulated by images. This paper also demonstrates that providing viewers with liberty of interpretation through long takes, Haneke uses different elements of image to empower his cinematic expression. He shows how the mainstream cinema makes violence banal and even entertaining. Furthermore, he makes use of the extended time and the unity of space inherent in long takes to depict lack of communication among people in these days.

Keywords: Aesthetics, Bazin, Long take, Michael Haneke, Realism.

'The Road not Taken': a Viagem em Into the Wild de Sean Penn

José Duarte

CEAUL-FLUL/FCT, Portugal

Abstract

In April 1992 Christopher McCandless travelled to Alaska, symbolically known as 'the last frontier', to be in communion with nature and to temporarily live a life of loneliness. His body would be found after four months at Denali National Park. More than a decade later, Sean Penn adapted into cinema *Into the Wild*, which was published in 1996 and where John Krakauer narrates McCandless' journey.

Penn's film, the centre of this study, reflects upon the paths taken by McCandless until he reaches Alaska. An initiatory journey with an anti-establishment tone, influenced by the first road movies like Dennis Hopper's *Easy Rider*, *Into the Wild* is also a movie where there is a romantic and illusory vision of the journey of someone who decides to leave in search of happiness and drop every (dis)comforts of contemporary society.

However, by rejecting the present values and by becoming a nomad - a symbol of resistance - the main character also accepts the dangers that the journey carries. Thus, *Into the Wild* presents two main journeys: the journey of transformation undertaken by McCandless and the journey of a man into the wild where he is not entirely a hero, but rather a tragic figure that understands (too late) that 'happiness is only real when shared'. This way, the aim of this presentation is to analyze the main character's journey, the places where he travels to, the people whose lives he changes and the true meaning of this adventure.

Keywords: Cinema, Road Movie, Journey, Transformation, *Into the Wild*.

Tradições de Expressão e Convocação da Afetividade no Primeiro Cinema de Lars Von Trier

Emília Valente

Universidade Federal da Bahia (UFBA), Brasil

Abstract

This paper suggests an incursion into some early moments from the trajectory and work by the Danish filmmaker Lars von Trier, during the decade of 1980. The analyses of statements, contextual data and passages of films like *Images of a Relief* (1984) and *Epidemic* (1987) – in contrast with some aspects of his more recent films – aim to identify elements that allow us to recognize in the filmmaker's creative project the emergence of several ethical and esthetical problems related to the traditions of elicitation and expression of affectivity in narrative fiction film. In this context, we will also try to demonstrate how these problems are raised by the appeal to emotional and sensorial reactions that are evaluated as excessive and instinctive, and through the employment of resources and strategies usually adopted by the "body genres" (WILLIAMS, 1991): melodrama, horror and pornography. Based in methodological approaches developed by authors as David Bordwell, Michael Baxandall and Hans Robert Jauss – and considering some contributions of cognitive and psychoanalytical film theorists - the analytical exercise presented here results from an effort to build a perspective to the study of affectivity in cinema that take into account the relationships between text and context and the specific dynamics of films production and reception.

Keywords: Lars von Trier, Cinema and affectivity, *Epidemic* (1987), *Images of a Relief* (1984).

"Transvase: Quando a Ficção Invade a Realidade"

Fátima Chinita

C.I.A.C. / E.S.T.C., Portugal

Abstract

Adopting the concept of *metalepsis*, as explained by Gérard Genette, I intend to tackle the miscegenation of ontological worlds as practiced in metacinematic films dealing either by the creator or the spectator and made famous with Woody Allen's film *The Purple Rose of Cairo* (1985, EUA).

Assuming the existence of two adjoining fictional universes, one of them intrafilmically projected onto a screen and the other positioned in front of it so as to create or observe the other, one realizes that, in fact, they both communicate in a more intense way. That is, they both can cross the barrier that separates them and function, literally, as communicating vessels thrusting themselves onto the other side of fiction.

The use of this screen passage technique – which I call 'spilling narrative' – although it takes place

inside the film, at an intradiegetic level, cannot be considered a simple comic effect. In actuality, it is a very serious affair, denoting the authorial intervention as a reflexive practice of *écriture* by means of a *mise en abyme*, according to Lucien Dällenbach. Therefore, the fictional spilling over of worlds which totally blends together both sides of the twice artificial universe of the *fabula*, represents the emotional and intellectual involvement of the creator with his/her creation and of the spectator with the world watched. Both illustrate the desire of fusion inherent in the acts of creation and reception.

My approach will be based on Gabriele Salvatores' *Happy Family* (2010) and Wojciech Marzewski's *Escape from the 'Liberty' Cinema* (1990).

Keywords: Metacinema, Filmic narrative, Screen passages, Auteur, Spectator.

Um poeta, três olhares: Inverdade e honestidade no documentário

Henrique Manuel Pereira

Universidade Católica Porto - Escola das Artes, Portugal

Abstract

We propose to examine the poet Guerra Junqueiro, according to three documentaries or three different cinematic gazes, both in time and perspective: "Guerra Junqueiro", Leonel Brito (1980); "O Douro nos caminhos da literatura: Guerra Junqueiro", Mário Augusto (2010); "Nome de Guerra, a Viagem de Junqueiro", Henrique Pereira (2011). Poets are literary characters, and as such, are constituted by semantic elements and subject to interpretations, according to the different contexts of their reception. Each period "manufactures" its own representation of a poet. Since Guerra Junqueiro is one of the most controversial personalities in the history of Portuguese literature, essentially due to his political and religious positioning – notions like the honesty and untruth propagated by the "composition" of each of the documentaries will be discussed, as well as their impact on the Portuguese social fabric. This presentation will also address the documentary film ability to "represent" reality.

Keywords: Documentary, Guerra Junqueiro, untruth, honesty, representation.

Ventura: a Personagem Estratigráfica

Edmundo Cordeiro

Universidade Lusófona, Portugal

Abstract

Ventura is the character and the actor of «Colossal Youth» (Pedro Costa, 2006): but, where is the real person and the fictional character? A spatio-temporal continuity in permanent variation places the actor's representation outside the normalized coordinates of

confrontation and dialogue: Ventura doesn't dialogue, Ventura says; Ventura wanders, jumping from space to space, and from time to time; Ventura goes to the houses of his sons, who accept him as father – but, at the end of each scene, they remind him that after all he is not their father. This stratigraphic variation (time, space) is printed on the representation of the actor. In «In Vanda's Room» (2000), the character (the person) of Vanda says a word thousand times staged, intensified by the film-maker's composition. But, what changes between Vanda and Ventura? In «Colossal Youth», what is said by the character (the person) of Ventura comes from the film-maker's own construction, from his belief, built from the life of Ventura: an exemplary life, supporting the emblem of a tragic people. Ventura, as a transcontinental and trans-historical event, is the result of a confrontation between fictional and documentary powers, the result of a «power of the false» (Deleuze) that permanently shifts, in himself, the actually existing Ventura from the invented Ventura.

Keywords: Stratigraphic composition, Fictional power, Documentary power, Ritornello.

Viagem a Portugal: o Sonho por Concretizar de uma Ucrâniana

Maria do Céu M. M. Marques

CEMRI, Universidade Aberta, Portugal

Abstract

This paper reflects on the strategies used in *Trip to Portugal* (2011) by director Sérgio Tréfaut to criticize some obstacles foreigners have to face when entering the country, and the lack of transparency concerning police procedures. In Portugal, as well as in many other European countries, a great number of people are inconvenienced and expelled by authorities, but civil society ignores these facts.

Based on a true story, the film depicts the abuses of power by immigration police, the lack of respect for human rights, aspects of race, sexuality, immigration and citizenship. It presents the nightmare of a Ukrainian woman, Maria, after her arrival at the airport of Faro. Detained and questioned by authorities she is not allowed to leave the airport and is later expelled when the police officers become aware that a Senegalese man is waiting for her.

Keywords: communication, immigration, illegal, police, frontier.

Cinema - Comunicação
Cinema - Communication
Cinéma - Communication
Cine - Comunicación



A Imaginação e a Criatividade na Educação Escolar de Crianças e Jovens

Solange Lima
Faculdade de Psicologia de Badajoz,
Universidade da Extremadura, Espanha

Abstract

This work starts with the principle that the general objective of education is to encourage the development of what is in each individual human being, harmonizing both individuality so induced with the organic unity of the social group to which the individual belongs (Read, 1958).

In pedagogy the ultimate goal of any education is to adapt the children to their environment. This adaptation should be seen as in function of the age of child and its social context, as an education achievable in social terms is only possible in a social environment properly oriented. (Vygotsky, 2001). The child's learning does not begin at school, but the whole school learning situation faced always with a history of prior learning (Vygotsky, 2009). Be it "bio" or "psycho", the development presupposes the assimilation of the facts of the experience, a new adaptation of the organism as a whole (Leal, 2004).

In education, the imagination becomes its most powerful ally. The creative function of imagination belongs to the common man, the scientist, the technician, is so essential to scientific discoveries like the birth of a work of art, it's a necessary condition to everyday life (Vygotsky, 2009). It's precisely because the imagination only builds with materials extracted from reality (and so the adult can elaborate more), that the children needs to nurture their imagination and apply it to the tasks appropriate, aiming to strengthen their structures and broaden their horizons (Rodari, 2004). In other words, reality and fantasy interact, becoming complicit in the discoveries and growth (Jardim, 2010).

Keywords: Imagination, Creativity, Phantasy, Arts, Education.

Alone, alone, all, all Alone or together?

Ana da Palma
Sapato 43, Portugal
Jorge Delmar
Sapato 43, Portugal

Abstract

As social spaces diminish in the political architecture of the no-man's-land, as television and computer screen numb our natural ability of social beings, as the web provides a large, meanwhile possibly «endangered», number of film material, cinema in the community emerges as a possible tool to rethink social spaces, relations and learning.

In Porto (Portugal), a certain number of groups and associations reinvent lost social spaces through providing the sharing of films, thoughts and ideas. We will review the actual «work» of several of those groups/associations in different locations with broad oriented or not proposals, in order to actualize the thinking on learning theories concerning non formal and informal learning.

Keywords: Cinema, Social Spaces, Learning Theory, Multialogism, Citizen Literacy.

“Baseado em Factos Reais”: o Uso do Filme no Desenvolvimento de Conhecimentos Históricos em Sala de Aula

Tiago Santos Reigada
Faculdade de Letras da Universidade do Porto
/ CITCEM, Portugal

Abstract

The latest research on teaching stresses the importance of cinema as learning tool. However, to acknowledge this relevance is not enough; its use in the classroom shall assume as main priority the development of the student's knowledge and skills.

Bearing these objectives in mind, this proposal aims to study the movie "Farewell" (Christian Carion, 2009), trying to understand the links between movie and History, as well as the learning opportunities presented by this resource when portraying historical contents related to the Cold War period. By bringing movie analysis to the classroom we recognize its importance as working tool, either as a relevant source of historical information or as a powerful resource to develop core skills and heighten student's knowledge.

Movies ability to relate to History present us with a new didactical approach that diversifies student's learning and contributes to greater visual literacy.

Keywords: History, Teaching, Movies, "Farewell", Didactics.

Cinema e Orientação Vocacional

Sofia Rodrigues
Faculdade de Psicologia e Ciências da Educação da Universidade do Porto,
Portugal
Joaquim Luís Coimbra
Faculdade de Psicologia e Ciências da Educação da Universidade do Porto,
Portugal

Abstract

Film viewing and production oriented for vocational development gives new meanings and new insights about reality. Providing experiences

that help to question and transform the current investments a teenager has enables them to change in their relationship with the world. Movies can reveal, express and communicate a personal sense of reality, which can expand one's vision of the world and provide personal and social growth. This article is based on a pilot project with about 200 teenagers who underwent a psychological vocational group intervention with the stimulus of cinema. We used the evaluation scale EEIV-Scale Investment in Vocational Choice (Gonçalves. & Coimbra, 2003), adapted for teenagers, to understand whether there was a significant impact in terms of investment and career exploration by adolescents through cinema. The results reveal that the impact of cinema on career guidance for teenagers is significant.

Keywords: Teenagers, Vocational Development, Investment, Films.

Cinema Português 2004-2012: Qualificação entre os Números e as Suas Representações Culturais e Sociais

Vitor Ferreira

Centro de História da Sociedade e da Cultura (CHSC), Portugal

Tiago Santos

Departamento de Engenharia Informática da Universidade de Coimbra (DEI), Portugal

André Costa

Centro de Estudos Cinematográficos (CEC/AAC), Portugal

Abstract

Portuguese Cinema has established in the last years qualitatively as author's film, where social and philosophical reflection has been its main trumps allied to astonishing technical qualities. Nevertheless its recognition and qualification, Portuguese Cinema has fewer audiences on the last years. Throughout the Instituto do Cinema e Audiovisual's data we will confront it with artistic, philosophical, social and cultural perspectives where Cinema has established itself as immaterial heritage and national promotion agent. Film has also become, globally, part of territorial promotion though artistic, touristic and cultural vectors. We look forward through this analysis to identify which are the relations between Portuguese Film awards, its audiences and the populations' review on film.

We are looking to a social-cultural analysis to Portuguese Cinema audiences through tree distinct perspectives; artistic, visual cultures and heritage (cultural and material).

Authors like Zygmunt Bauman, with the contemporary society's characterisation as "liquid modernity", or Gilles Lopovestsky, with "hypermodernity", claim that economic activities new organisation methods, new concepts of production

and commerce, of communicate and distribute goods have affected the way as they are perceived, assimilated and consumed. Are we, in the case of Portuguese Film, before that phenomenon? With an annual average of 16 million spectators, which films are consumed and which is the Portuguese Film representation?

Keywords: Portuguese Cinema, Audiences, Representations, Society, Values.

Comunicação no Cinema e Sua Evolução, na Cidade de São Paulo, a Partir de 1980

José Estevão Favaro

Universidade Presbiteriana Mackenzie, Brasil

Vanessa Aparecida Franco Molina

Universidade Presbiteriana Mackenzie, Brasil

Adolpho Carlos França Queiroz

Universidade Presbiteriana Mackenzie, Brasil

Abstract

Cinema: Communication and its evolution, in São Paulo city, from 1980. Communication in cinema, in São Paulo city, whether on screen or in other related environments, has undergone a significant change in recent years, due to movements such as globalization and hence the knowledge and dissemination of new brands, products and services, and economic development; technology. This study addresses how this evolution took place within a historical context, involving the opportunities offered by the latest technology and its use to obtain more points of contact with the brand and the recovery in light of these possibilities, growth number of cinemas and advertising spending in the middle, they decreased significantly.

Keywords: Communication, Film, Globalization, Opportunities, Advertising investment.

Construções Espaço-Identitárias no Cinema Português. A Imagem Territorial do Emigrante Luso-Brasileiro nas Comédias de Lisboa

Fátima Velez de Castro

CEGOT/Departamento de Geografia da

Universidade de Coimbra, Portugal

Abstract

The first major Portuguese emigration cycle of the 20th century, of transatlantic character, reflected in the massive departure of active aged population to Brazil. This dislocation gave origin to the construction of a territorial image made particular in Brazilian emigrants, based on the idyllic idea about the "inevitability" of success of the migration processes in the place of destination, which would come to reflect in the creation

of a set of expectations and preconceptions by the potential migrants and society in general.

This ideological construction, is much owed to the circulation of true information of individuals that would achieve their goals when departing from the place of origin, especially in work/economical terms (improvement in the conditions of life from a significant raise of the earnings in Brazilian territory), but also to the broadcast of cases of evident failure of the migration project whose reality of the facts was hidden or even twisted.

Based on this idea, it will take place the discussion of the role of the Portuguese cinema in space-identity territorial image structuring of the Brazilian emigrant in Portugal in the first half of the 20th century, having as work basis the Lisbon comedies, with particular highlight to "Pátio das Cantigas" (Song Yard) (1942) by Francisco Ribeiro, and three moves by Arthur Duarte: "A Menina da Rádio" (The Girl of the Radio) (1944), "O Leão da Estrela" (The Lion of Estrela) (1947) and "O Grande Elias" (The Great Elias) (1950).

Keywords: Emigration, Brazil, Territorial Image, Portuguese Cinema.

Crossed Games. Pratiques communicationnelles virtuelles et lien social face au cinéma de Quentin Tarantino

Salomé La Sala Urbain

Université Paris III Sorbonne-Nouvelle, France

Abstract

Through this study, we chose to lean on the expression of cinephilia online. Indeed, the internet is a new medium to express one's passion for movies. We will analyze individual posts made by what we will name «cine-webophiles» on the two first films of American director, Quentin Tarantino. Using theories raised by Fan Studies and New Technologies Studies, this work will define a new kind of social link that exists in the Tarantino web fan community. We will articulate our ideas around several interrogations. What connects these different people together in the same community? What drives them to express their film opinion on the Internet? Why does Tarantino raise such an enthusiasm among cine-webophiles?

Keywords: Cinephilia, Tarantino, Social Link, Participatory Culture, Community.

Do Literário ao Fílmico e ao Televisual. Temos Mais Novidades no Front

Anna Maria Balogh

Livre-Docente Escola de Comunicações e Artes USP e Titular Pós em Comunicação Midiática – UNIP, Brasil

Abstract

The author proposes to select and analyse one or two relevant theoretical aspects of the transmutation (Roman Jakobson) from literature to cinema. These are challenging problems to be faced by the empiric subjects of enunciation (the director and his staff) in the passage of a verbal language to a heterogeneous and syncretic object (Jean Marie Floch) as a film. They can be found on narrative level, discursive level, as well as a figurative or a rhetorical problem do be solved, among many others. Some selected examples will be shown in order to make clear the complex strategies used to translate sense when two quite different languages confronted. The meta-linguistic foundations to this approach are to be found in the author's book on the subject, now in its second augmented and revised edition. The work is based on the language theories of both French and Russian Schools as well American theories of cinema, with application analysis of films as well as television series.

Keywords: Transmutation, Literature, Cinema, Narrative, Discourse.

Entretenimento e Práticas Profissionais: Relato de Experiência do Projeto Cinecom - Cinema e Cultura para Todos

Laene Mucci Daniel

Universidade Federal de Viçosa, Brasil

Hideide Brito Torres

Universidade Federal de Viçosa, Brasil

Abstract

The paper aims to describe the experience of "Cinecom – cinema for all", an extension project of Viçosa Federal University, Brazil. It started on March, 2012, offering to the community an option of culture and leisure for free by organizing quality screenings. While Viçosa citizens have access to an interesting offer of films, the students of Communication have been practicing cultural journalism, as an extracurricular activity. They have also been involved in other activities such as promoting artistic events, graphic production and graphic design, among others. From an entertainment approach, offering people a cultural and artistic leisure event, the project uses informal meetings as a didactic work for extension activities. From the leisure one reaches the art which by itself generates reflections and expertise.

Outdoors, in squares and for free, after ten sessions, the public of Cinecom turned out to be heterogeneous. All kinds of people – women and men, children, young people and elders, students and workers, films' lovers and laypeople – have been gathering around this experience of Cinema. This article will describe and analyze this experience and will discuss some issues such as: choice of movies to be shown, general public, censorship and indication, art in public places and exhibition rights.

Keywords: Open air cinema, Extension, Cultural journalism, Professional capacitation.

Érase esta Vez una Intrépida Princesa. Modelos de Comportamiento Femenino en el Cine Infantil de Disney: Enredados y Blancanieves y los Siete Enanitos

Begoña Sanz Garrido
Universidad de Deusto, España

Abstract

Cinema, as a cultural expression of its time, through its characters, transmits very influential role models, especially if we focus on children's films. Successive generations of children have enjoyed the adventures and vicissitudes of princes and princesses, monsters, villains, stepmothers, genies and other characters that appear on the screens and, despite being fictional, give them role models to imitate or avoid.

This lecture discusses the characterization and stories of two princesses from Disney films: the first of the series, Snow White (1937), and Princess Rapunzel, start of the recent film Tangled (2011), based on the story by the Brothers Grimm. The aim is to examine whether there has been a change in the definition of gender roles in both films, across each physical trait, action, and each word given to male and female main characters by the scriptwriters of these stories.

Both princesses are living confined, away from the world. Two handsome young men come into their lives. But are there more similarities between the characters of these storylines or have the changes in society in recent decades regarding the definition and construction of gender roles become evident in both scripts? Does Tangled fulfill the expectations we have of what it means to be women and men in our culture?

Keywords: Female role models, Disney's movies, Pedagogy of audiovisual fiction, Gender roles, Characterizations.

Estrategias Publicitarias Eficaces en el Cine en Periodo de Crisis

Emma Torres Romay
Universidad de Vigo, Galicia, España
Diana Ramahí García
Universidad de Vigo, Galicia, España

Abstract

The economic crisis in Spain has supposed a hard blow for the advertising sector of the country. The cuts in the investment in the mass media have come to very high percentages. Nevertheless, a showy information has taken place in recounted to the advertising investment in the cinema. This media has supported an even improved the investment. For all this the object of this work is to know the possibilities of the cinema as advertising media. For this end there will be analyzed the strategies implemented by the principal Spanish advertisers, using the cinema as way of diffusion.

A combined methodology will be used. From the quantitative point of view the principal information will be gathered to know the reality of the media and his situation from the advertising perspective; from the qualitative point of view there will be realized a follow-up of the scientific publications to gather the trends and the most recent changes. But besides this, a fieldwork will be realized gathering a sample of the campaigns of the principal advertisers and, later, there will be gathered cases of success that take the cinema as a principal drop of the strategy.

All this will allow us to value effective model that confirm the potentials of the cinema as advertising media even in a moment of crisis as current an enclosed opposite to the new technologies and new advertising formats.

Keywords: Advertising, Cinema, Strategies, Effectiveness, Crisis.

Gabriela, Cravo e Canela: Marcas da Identidade Brasileira nos Discursos Gráficos e Audiovisuais

Roberto Tietzmann
PUCRS, Brasil
Paula Regina Puhl
PUCRS, Brasil

Abstract

In the year 2012 was celebrated the centenary of birth of Brazilian writer Jorge Amado, known for themes that reflect a country with mixed identity, characterized by religious syncretism and coexistence between friendliness and social inequality. In this article we discuss aspects of literary adaptations in the three film and television versions of the novel "Gabriela, Clove and Cinnamon". The original narrative, set in the town

of Ilheus in the northeastern state of Bahia in the 1920s has as its main character Gabriela, a young sensual and simple girl from the countryside that comes to work as a cook in the city. The focus of this text are the opening sequences of the 1975 telenovela, the 1983 film and the 2012 miniseries. The research analyzes the graphic and audiovisual discourses present in these segments that operate as an introduction to the historical context and aggregate signs of Brazilian identity, situating the viewer and connecting it to the universe proposed by Jorge Amado. We discuss the thematic and stylistic choices of each period through visual cues that represent the Brazilian identity.

Keywords: Gabriela, Telenovela, National Identity, Credits, Remake.

Gostos Emancipados da Eva|Musgami: Reflexões (Trans) Figuradas a uma Narrativa Visual Emergente

Liliana Alves Couto
Faculdade de Belas Artes da Universidade do Porto, Portugal
Arminda da Conceição Alves Couto
Instituto Superior Politécnico de Gaya, Portugal

Abstract

Eva is one of the most widely used products in handmade crafts, is chosen as material involved in some occupational activities developed by people (e.g. teachers) in unfavorable situation occasioned by current of socio-economic crisis in which the world meets. Even as material resource, with aesthetic potential by handling versatility of uses in the production of artistic artifacts -"dolls", EVA, on a dimension constructivist such as visual narrative, takes us to inquire about the role that it can have as a mediator in construction of knowledge, creation, authorship, and can make the student a proactive agent in (trans)figuration of the visual anthropological reality (person/object, existing/imagined) through the options and solutions, arising of needs and problems when it is used in a educative process of visual representation, emancipating a whole of personal "tastes".

The visual narrative (image/photo, video and object/artifact) will be understood as a principle anchored in the analytical observation of this study, carrier elements and meanings that must be seized as a way to enriching research methods or as itself research object -"dolls". A short video/documentary emerges to support our perception on that fact, by "observation in conversation" of the producing creative process with the dialogue between a teacher and a student.

May, later, be a proactive occupational experience converted into pedagogical strategy. And will

constitute a significant lever by the involvement that can generate in the subject learner-maker, with a critical thinking, on a participative dynamic, in which has a position towards a certain circumstance in an environment of teaching and learning.

Keywords: Eva, Visual-representation, Visual-narrative, Visual-anthropology, Visual-culture.

O Cinema como Partilha do Sensível

Cristiano José Rodrigues
Universidade Federal de Juiz de Fora, Brasil

Abstract

The experience of fulfillment from a cinematographic work can meet audience's demand for the entertaining, the fun, the informative, the intellectual, the ideological, and the sense of belonging. Nevertheless, when fulfillment occurs in a learning setting, film gains status as pro-active. The processes include exchange of emotion, information, knowledge and above all, feelings. In a recent experiment in a film festival for professors-in-training, "Cineduca - Cinema as Narrative of Self" (UFJF-Brazil), films were chosen in which the characters used sounds and images to narrate and re-invent themselves as subjects. I had the opportunity to witness the process of perception of cinema as a pro-active instrument in the community of feelings. The subjects exchanged their life experiences and professional trajectories, thereby constituting a space enriched by learning and exchange. Cohering to the community of feelings, as elaborated by Jacques Rancière, I propose an analysis of the cinema experience in the training of professors.

Keywords: Aesthetic education, Teacher training, Sharing sensitive.

O Cinema Contemporâneo de Cabo Verde

Mário Vaz Almeida
Universidade Jean Piaget, Cabo Verde

Abstract

In our topic we present a vision about the cinema in Cape Verde: the protagonists, the social and anthropological imaginary, the academic and professional training and the absence of an audiovisual policy in this country. It is also, and fundamentally, the proposal about the design of film projects, without losing sight of the political decisions and incentives to the production and distribution of documentary produced and performed by young Cape Verdeans filmmakers. We think, therefore, that the human energy created by the growth rate of our country need to be brought to the big screen and television. It's urgent to lead the creative force that young people understands and want to express, nowadays. This reflection is

included in our essay entitled "Audiovisual Culture in Cape Verde" published by SOCA (Cape Verdean Society of Authors) in 2010.

Keywords: Cinema, Cape Verde, Audiovisual, Production, Documentaries

O Endereçamento de Vídeos de Educação em Saúde

Luiz Augusto Rezende Filho
Universidade Federal do Rio de Janeiro, Brasil
Apoio - FAPERJ
Karen Oliveira
Universidade do Estado do Rio de Janeiro, Brasil
Wagner Bastos
Universidade Federal do Rio de Janeiro, Brasil
Dayane Cavalcante
Universidade Federal do Rio de Janeiro, Brasil
Américo de Araújo Pastor
Universidade Federal do Rio de Janeiro, Brasil

Abstract

The way how is built the relationship between a movie and the likely experience of the spectator is called by film theorists modes of address. This concept is based on the argument that for a movie "to turn out right" the viewer must enter into a particular relationship with the film image. It also refers to the settings producers make so that films are understood in a certain way by an imagined audience. When using movies and videos in education is important to consider these issues, because the student becomes a spectator. However, both in cinema theatres and in schools, producers are distanced from the "real" viewers, and these are never totally who movies "think" they are. This is one of the reasons because of what viewers can read movies in a diverse direction than the one indicated by its modes of address. Such a possibility may lead to resistance to films' perspective and content, and poses a central issue for the audiovisual use in education. In this study, our aim was to analyze the address of 14 Health Education videos, produced between 1970 and 1990. The analysis was centered on two aspects: who the video thinks spectators are (identification) and who the video wants spectators to be (information). The videos analyzed have characteristics in common (thematic, aspects of identification and information), varying from a more technical to a more comprehensive address. This analysis may help to understand how videos build students as spectators.

Keywords: Modes of address, Health education, Medical education, Video production.

O Imaginário Midiático da Série ER – Serviço de Urgência Frente as Dinâmicas de um Pronto Socorro Hospitalar

Anelise Jábali Barreto
Hospital Israelita Albert Einstein, Brasil
Gelson Santana Penha
Universidade Anhembi Morumbi, Brasil

Abstract

In this work, we intend to develop the narrative fictional the television series *Emergency Room*, consisting of audiovisual products, which, as a whole, presents itself in the American series conceived by writer and former doctor Michael Crichton and was initially produced and directed by John Wells, later over 15 years of existence with 15 Seasons, various directors and writers have continued the series that fell in love popular U.S. and several other countries. The purpose of this work is having a critical about the use of these television series as a pedagogical tool for analysis, discussion of episodes and scenes that simulate the reality of narratives within the context of a *Emergency Room*. We emphasize prioritize mainly through the 15th season Episode 1 - "Life after Death" emphatically demonstrate the features of narrative in the construction of a mediated universe itself. To prove this, we propose to evaluate aspects of the real and imaginary components fictional narratives on subjects hospital. For this, the text discusses two products which are described and analyzed in different groups of theoretical concepts script. We hope to show and to compare the aspects that make up this fiction and presented in the context of emergencies and emergency department of a hospital demystifying the ideal represented reality.

Keywords: Serial Narrative, Series, Television Series, Emergency Room, Media Representation.

O Mal – Amado (1973): A Representação do Espaço Urbano como Metáfora do Conflito Sociopolítico no Início da Década de 70 em Portugal

Rita Bastos
FCT | LabCom, Universidade da Beira Interior, Portugal
Isabel Macedo
FCT | CECS, Universidade do Minho, Portugal

Abstract

In the recent years there has been increased interest in the debate regarding colonisation and the enduring negative consequences of the colonial wars. Beyond the recent films regarding this period, this reflection is seen since very early in the Portuguese

audiovisual context. The film *O Mal-Amado* (1973) from Fernando Matos Silva is pivotal in the history of Portuguese cinema - it was the last film to be banned by the censorship and the first to be released after the 1974 Portuguese Revolution. This film is a fictional portrait of a helpless and hopeless generation. It also addresses the generational and familiar conflict as a metaphor to social and political conflict, as well as the progressive ideas of student movements as a symptom of latent transformations. These two poles - conservative values and progressive ideas - are patent in the relationship between the characters and emphasized by the way the urban space is represented. The traditional home of a bourgeois family fits into the vision of a country itself ended. In contrast, the new lifestyle is represented by the modern architecture of the 60s in the office building and decoration of Inês' house.

This paper aims at presenting the results of the filmic analysis of *O Mal-Amado*, linking this data with the results of an interview with the filmmaker. Our findings highlight the collision of values that wins expression in the urban space representation, through a faithful Portuguese social portrait of the early 70's.

Keywords: Portuguese Cinema, Memory, Colonial War, Urban Space, Character.

O Videocast - Produto de Uma Relação Pedagógica Entre Cinema e História

Suzana Cristina de Souza Ferreira
Centro Universitário UNA, Brasil

Abstract

Among the several possibilities of utilizing the cinema, one of the most creative is its use as an instrument for dialogue with textual language, which also reveals is itself as an efficient tool for teaching.

In time of image supremacy, cinema has fulfilled an important role in the constitution of individuals as an intellectual and artistic element able to perform readings of the world that unite a critical and sensitive elaboration of reality.

The videocast has got a simple definition: it is a post in video. The success of this tool all over the world is not only because its easiness to access it, but fundamentally by the fact that in these programmers the user finds people, images in movements, photographs, music among others which work as mediators for the discussions, information and interpretation that minimize the limitations of the once who hasn't got enough repertoire to deal with different types of texts improving the results. The post in a video format is a way to facilitate the comprehensive process for everyone.

It is necessary to understand that the teaching/ learning process mediated by the videocast also provides the comprehension of the interfaces between knowledge, information and communication

for the subjects involved with this relation.

Settled upon technology, this media can stimulate knowledge and learning production that operates within another perception which joins itself into the developed traditional one that uses printing paper as base.

Keywords: Videocast, Cinema, History, Education, Imagem.

Rehabilitación de Espacios Escénicos: el Teatro Carolina Coronado de Almendralejo

Laura Fernández Rojo
Universidad de Extremadura, España

Abstract

In the 1914, Pedro González y Torres bought the house number 8 in the Espronceda's Square and the house number 10 next to the previous one, in order to erect a building destined to theatre, which project was ordered to Julio García y Romero de Tejada, engineers by French University.

The "Proyecto de un gran salón Teatro Cine" begins in 1913 and finishes in 1916. This project was made by "A. COFFINO. Arquitecto e Constructor civil. Especialidade em Cimento Armado". Due to Coffino's Portuguese nationality, project's validity that Pedro González Torres presented, promoter of Carolina Coronado Theatre, was questioned and different elements were modified. This last project was verified by the architect Ventura Vaca.

In 1971, the architect José Mancera Martínez took place an intervention in order to turn the theatre into cinema.

In 15th March 1988, "Dirección General de Patrimonio Cultural de la Consejería de Educación y Cultura de la Junta de Extremadura" declares the theatre Heritage of Cultural Interest as Monument.

Due to this reason the architect Vicente López Bernal restores the Theatre in 1994, being inaugurated in 17th February 2004.

In this work, through previous restoration projects, we'll study the architect's standards and our considerations for future works in the theatre.

Keywords: Architecture, Cinema, Theatre, Restoration, Extremadura.

Usando Filmes nas Aulas de Arte

Jurema Luzia de Freitas Sampaio
Centro Universitário Padre Anchieta –
UNIANCHIETA e Escola de Comunicações e
Artes – ECA da Universidade de São Paulo,
Brasil
Ricardo Reis
Universidade de Barcelona, Espanha
I2ADS/ Faculdade de Belas Artes da
Universidade do Porto, Portugal

Abstract

This text will talk about the experience of organizing a pedagogical resource – a book – that gathers the know-how of fourteen teachers by using movies in art classes. This is an attempt to outline some ideas about the pedagogical practice based on the audiovisual resources as a tool in the classroom. It is not only about the story or the scenario but, specially, is about the film language as artistic and pedagogical languages. The ten movies, chosen by the twelve authors, bring challenges to the art teacher as cultural mediator because it proposes ways of engage in the aesthetic and artistic consumption of the "learners/publics", foster, consequently, the read, the consumption, the production, circulation and exchange of new symbolic representations. The school and the classroom should be spaces of education, communication, and dialogue, where debates and cultural confrontation takes place. In this way, school and classroom, in our contemporary society, can be any space where teaching and learning, creation, aesthetic fruition and artistic consumption take place interactively.

Keywords: Education in visual arts, Educational Resources, Pedagogy, Cinema, Audiovisual.

Vidas Lazer: a Experiência da Percepção no Ser-Tempo

Raquel do Monte Silva
UFPE, Brasil

Abstract

*The proposal conference seeks to understand through certain contemporary Brazilian production and especially starting the film *Viajo porque preciso, volto porque te amo* (2010) as the perception, the existence and the bodies are placed in the process of building a sensible world sustained by temporality. To the end, we resumed film-philosophical reflection on the apprehension of thought Deleuzian of the movement and of the time, all supported by the work of Henri Bergson. In the path, we found, through contact with cinematographic works, data that enable the approximation of the concept of leisure life, existential project evoked in the film mentioned above that crosses the lifes of the characters and*

is also found in several productions, favoring the configuration a discourse on the emergence of a singular subjectivity in cinema.

Keywords: Temporality, Body, Contemporary Brazilian cinema, Philosophy of movement, Subjectivity.

We Want It All and We Want It Now: Consumindo Audiovisual Global no Brasil

Pedro Peixoto Curi
Universidade Federal Fluminense, Brasil

Abstract

Movies, TV shows and other audiovisual products can be watched worldwide in theatres, while they are broadcasted or downloaded. Audiences that don't want to wait for a movie to arrive in their countries or a TV show to be on TV use download tools and social networks to do it and discuss them later. It isn't different with Brazilian audiences, but sometimes this global market doesn't seem so inclusive. Some of these TV shows have paratexts that foreign fans can't reach and movies sometimes do not enter in the distributing system. Feeling that they are losing something, Brazilian fans create ways to access these products and interact with those universes and other fans. This paper aims to investigate how Brazilian fans interact with these products and between themselves in a global consumption with local traces.

Keywords: Fans, Cinema, Convergence Culture, Brazil, Consumption.

Cinema - Tecnologia
Cinema - Technology
Cinéma - Technologie
Cine - Tecnología



A Criação de Imagens em Movimento com Objetos-Sujeitos Tecnológicos Presentes nas Redes Sócio Técnicas

Carlos Falci
UFMG, Brasil
Leonardo Souza
UFMG, Brasil

Abstract

This article investigates how the behavior of technological objects proposes a unique aesthetic experience in respect of images produced through resources of socio-technical networks. In this context we investigate the creation of moving images in art and technology projects that articulate surveillance cameras, metadata resources (tagging images with keywords) and the modes of distribution and fruition via web. Our hypothesis is these aesthetic experiences are able to demonstrate the links and relations composed by humans and non-humans, and also to shift the discussion about who are the subjects and objects in the images presented. We believe that the works discussed here approximate art and technology and continually tenses these two terms, thus creating what Pinheiro Neves calls technical objects individuation process. Establishing relations between the phenomenology of Merleau-Ponty, critical thinking of Flusser, the epistemological critique of Bruno Latour, and Pinheiro Neves discussion, our sight about Cinema attempts to understand how technical objects can be seen as actants in creating images. To say they are actants means seeing them as capable of poetic acts, since their own behavior reveals its potential for agency in the transduction they perform between different states of information. Artworks discussed here (Your Life Our Movie - Fernando Velázquez and Urban Rhythms - Stanza) are taken as phenomena, results of transductions that operate between organic and non-organic, or as objects that constitute themselves as subjects in this relationship. This research and this article is commissioned by FAPEMIG - Fundação de Amparo à Pesquisa do Estado de Minas Gerais.

Keywords: Technological objects, Moving images, Transduction, Metadata, Cinema.

A Evolução das Imagens Icônicas de Lisboa através do Cinema

Marta Alves
Ruptura Silenciosa – FAUP, Portugal

Abstract

Some cinematic references as Belarmino (1964), Ossos (1997) and Sangue do meu Sangue (2011) potentiated a personal reflection between Architecture and Cinema. Although the action scene is always the city of Lisbon, the approach and the relationship that is established in each of them is very distinct. In Cinema

is reproduced one sight of Lisbon that is a reflection of a specific approach explored by each director. In this paper, we intend to explore the transversal connections and contact points. Interested to understand how the film helped to affirm the identity of the city, why and how "iconic images" of Lisbon were changing along the twentieth century. Mainly focus in the second half of the twentieth century until the present day, on influences and consequences on Architecture and Cinema. To do so, were selected the films that I mentioned before as study cases. Thus, it is the analysis of the "dictatorship city" through Belarmino, the "black city" with Ossos and the "current city" with the last reference Sangue do meu Sangue. Simultaneously, to the case studies were also elected dichotomies such as picturesque/realism, center/suburbs and status quo/marginalism that relate to each movie, in order to study important aspects of Lisbon and Portuguese Cinema.

Keyword: Lisbon, Cinema, Architecture, Space, Image, Identity.

A Experiência do Fluxo na Artemídia Brasileira Contemporânea: em Direção ao Transcinema

Gabriela Pereira de Freitas
Universidade de Brasília, Brasil

Abstract

Through a brief etymological-philosophical study about the notion of flow, we seek to understand, in this paper, how this experience of flow is manifested in Brazilian contemporary new media art works. Therefore, we've chosen four works by Brazilian artists according to the following criteria: installation works that allow body interaction and can only have their meaning completed through the participation of the observer. These works manifest a new way of thinking about cinema, using the traditional resource of projection combined with other technological resources to create a participatory work that goes beyond cinema itself, going towards a Transcinema - and promoting the generation of a different methodological thinking in contemporaneity.

Keywords: Flow, Transcinema, New media Art, Brazil, Technology.

A Noção de Dispositivo Técnico em Obras de Performance Audiovisual

Carolina Berger
Universidade de São Paulo, Brasil

Abstract

This article exposes on how technology conformed in a concept device impacts in the poetics of audiovisual performances. Considering the Apparatus Theory the survey emphasizes the formation of the poetics of Live Cinema as a result of the use of available technology

as a means to reinvent the tools and question their usage in the creation of performative experiences of moving images.

Keywords: Live cinema, Apparatus Theory, Audiovisual performance, Performative Arts.

Analysis of Fixed Language in the Subtitled Documentary Film on “The Real Da Vinci Code”

Cláudia Martins

School of Education, Polytechnic Institute of Bragança, Portugal

Abstract

This paper is based on the assumption that audiovisual translation performs a social and cultural function over its viewers, thus still justifying studies that focus on linguistic issues. This is particularly striking for the reading literacy in countries such as Portugal, which are traditionally subtitled countries, even if dubbing and voice-over are also occasionally used, particularly in the case of documentaries and children’s programmes. Reading habits may often be restricted to the reading of subtitles. This substitution emphasises the need for considerable care with subtitles in order to make them appear as fluent and natural – fulfilling norms of ‘idiomaticity’ – that would read like a source language text or domesticated, and not like a translation of a source text, not foreignised. From the analysis of a limited sample of fixed expressions and their translation in the subtitling of a documentary film called “The Real Da Vinci Code”, it was possible to gather data that indicate that these expressions are as common in general language as in specialised languages, namely within the audiovisual context and the informative genre, i.e. documentary films. Finally, it was possible to identify a logical relation between the visual, sound and linguistic elements of a documentary, since their interaction strengthens the semiotic value of the fixed expressions.

Keywords: Audiovisual Translation, Subtitling, Documentary Films, Idiomaticity, Set Phrases.

Animação Libre: Explorando Novos Caminhos para a Produção de Cinema de Animação

Nelson A. F. Gonçalves

Escola Superior de Educação e CI&DETS do Instituto Politécnico de Viseu, Portugal

Maria P. Figueiredo

Escola Superior de Educação e CI&DETS do Instituto Politécnico de Viseu, Portugal

Abstract

We live in remarkable times. “The Internet is the fabric of our lives” (Castells, 2001) and is changing

the way we live, learn, work, create. One of the most important and remarkable changes is a new culture of sharing fostered by the interconnected networks of computers and humans. In recent years, several artists from different fields, including animation, have been exploring this new context. Innovative forms of funding, new distribution paths and alternative Libre softwares are the building blocks that sustain a new approach to animation production, an alternative to a more traditional model.

To provide an insight into these new approaches, the paper will present a comparative analysis of several animation productions framed in the broader context of the Free Culture and Free/Libre Software movements. These cases stand for Free/Libre Software and Free Culture as ethical and valid choices for animation production. They stand for the digital commons, an ecosystem based on the free exchange of ideas and creativity, on freedom and sharing, offering and expressing a choice outside overly-restrictive traditional copyright and established or more conventional methodologies of production based on proprietary software.

Furthermore, the authors will discuss the meaning and importance of this “Libre Animation way” and suggest future directions that might be of interest to artists, educators and producers concerned with these issues and interested in exploring the alternative ways.

Keywords: Animation, Free Software, Free Culture, Creative Commons, Copyright.

Anti-War Games: Intersections of Militarism, Gaming and Cinema

Jennifer Wager

Essex County College, United States

Abstract

The historical development of video games is linked to a rising militarism in the United States, whether in drawing upon military conflicts for storylines or as justification for hegemonic military power as part of what some scholars now call the Military Industrial Entertainment Complex.

Video games emerged as an entertainment medium during the height of the Cold War from various nodes of academic and military industrial complex interactions and overlapping networks. With the advent of robotic, remote-controlled warfare, the lines between video games and the military have blurred even further. In the past decade alone we have seen video games used to recruit for the military as well as the “gamification” of military conflicts, with drone operation GUIs that mimic digital game interfaces.

Drawing upon Ian Bogost’s thesis that video games can “disrupt and change fundamental attitudes and beliefs about the world, leading to potentially significant long-term social change,” this paper will look at the disruptive cultural power of anti-war games to call into question societal norms of peace and war. Specifically,

I will compare certain emblematic titles from a global pool of mainstream, alternative and art video game worlds to find commonalities which may be used for genre analysis, taking into account both gaming narratology and anti-war film narratives.

Keywords: Video Games, Anti-War, Cinema, Drone, Militarism.

Antropologia do Set: Corpo e Tecnologia na Produção Cinematográfica

Carmela Zigoni

Departamento de Antropologia da Universidade de Brasília, Brasil

Abstract

This paper is a part of my doctoral research, which is about an ethnography of the cinematographic set regarding Brazilian fictional movies, and specifically addresses the role of cyborgs in the production of cinema movies. It’s a debate on new approaches on the relationships between humans and objects, from data constructed during fieldwork with cinema professionals that conduct highly qualified technical activities related to image captioning, organize networking and perform rituals (acts of body and speech) to boost the exchange of information and generate tangible and intangible effects. The technical specificities of each area of expertise – direction, photography, operating machinery, acting – are, nonetheless, somehow related: they’re all heavily based in technologies built through bodily extensions. From reflections regarding theories such as the Cyborg Anthropology (Haraway, 1985:2000), the Actor Network Theory (Latour, 2000; 2005; 2007) and the theory of rituals in anthropology (Tambiah, 1991, Schechner, 2002), we took the cinematographic set as a socio-temporal space different from everyday life (sacred), which holds a specific hybrid collective dedicated to produce moving information (image in movement). That’s only possible because there are shared beliefs about the artistic object (the movie) as well as blurred boundaries between bodies (conformation of hybrids) and information flows that are organized and controlled through networks.

Keywords: Cinema, Body, Technology, Ritual, Network.

Becoming Digital, Becoming Child: The Production of Pleasure in a Post-Cinematic World

Diego Costa

University of Southern California, United States of America

Abstract

This paper explores the relationship between the digital desiring subject of our time and his/her digital

(sexual) gadgets as a fundamentally infantile and ritualized way of managing the death drive. The paper recognizes the 21st century as a post-cinematic era in which the subject’s relationship to media coincides with his/her relationship to desire: perennially excessive, marred by anxiety, and difficult to articulate. It also suggests, through a close reading of the movement of images in online sexual economies that despite the widely available technology of moving images, the digital subject chooses the still image as a mode of representation over the too-revealing movement of the moving image in his/her transactions of desire -- which may or may not amount to a physical encounter, though it certainly produces endless, and endlessly deferred, impressions of its possibility. Like a masturbatory prosthesis capable of turning the supposed continuity of time (in which each instant dies to give way to the next) into the circular repetition of the neurotic (in which each time feels like the first time), the digital serves as world-making device for the subject to stage old modes of being that feel very new, and newer at each repetition. The still image traps or seizes that which the moving image lets out or leaks much in the same way the notion of the category contains, or maims, the chaotic/oceanic/excessive queerness of Desire.

Keywords: Sexuality, Internet, New Media, Queer, Gay

Cinéma et Technologie Numérique: Processus de Création en Contexte d’Innovation Technologique et de « Mondialisation des Images » en Afrique

Mame Rokhaya Ndiaye

EMC2-LG (UPMF-Grenoble 2 - EA 1967)

Emotion-Médiation-Culture-Connaissance, Laboratoire de Sociologie de Grenoble, France
CIERVAL : Centre Interdisciplinaire d’Etudes et de Recherche de la Vallée, Université Gaston Berger Saint-Louis, Sénégal

Abstract

The cinematography of Africa were celebrated in 2005, their fiftieth year of creation. They have long remained little known outside of an amateur public, and they are among the youngest in the world. The cinema is manifested for the first time in 1900 by projecting “the sprinkler watered” of Louis Lumiere by stallholder in Dakar. The first African film goes back to the year 1924 with the short film of the Tunisian Chemama Chikly: “The daughter of Carthage”. This is from 1959, with the independence of many African countries the African cinema build up. He knows from the late 1960s, relative prosperity, which was short-lived. In addition to an economy of scarcity, African cinemas are found further weakened by the changing in the global media environment. With the

development of new technologies, film production has evolved it must adapt to commercial and technology standards. It requires setting up networks, common structures, meeting places, and demands multiple skills, a renewal of expertise and knowledge.

African cinema is in contradiction. It must be able to constantly produce new works, to renew their creations as all other cinemas. However, it is confronted with a lack of technical tools and limited access to new technologies.

They are also confronted the influx of images come from everywhere thanks to increased new broadcasting media. These cinemas should remedy the industrial and innovation challenges. African cinema is forced to reorient them.

Keywords: cinema, creation, digital technologies, globalization of the pictures.

Do Espaço Cénico à Habitação: a Cenografia como Influência na Transformabilidade da Habitação

Cláudia Ferreira Lopes

ISCTE-IUL, Portugal

Sara Eloy

ISCTE-IUL / ADETTI-IUL, Portugal

Abstract

The present research encompass a theoretical and a practical study in which will be explored the features of transformability and flexibility of the scenic objects applied to housing spaces.

In scenography, the use of scenic modular objects characterized for their dynamic, portability and multifunctionality, allow a constant reconfiguration of the stage space. In stage, the object-scenario exceeds the static dimension of the traditional scenario and became interactive emerging as the element that generates the action. The use of transformable architectural modules in housing spaces, based on the flexibility and interactivity characteristics of scenic objects, pursues to respond to the constant changes and needs of society.

Besides to the innovative architectural composition of these modules, the constructive precision with which they are executed will be researched. Generative design through parameterization and construction using digital fabrication processes will be explored in order to enable the generation of a family of solutions that answer specific requirements. The use of these processes enables to explore different possibilities of multifunctional solutions as well as define the assembly and disassembly process.

Several case studies regarding scenography modules, architecture modules and digital fabricated and parameterized modules will be analyzed in the paper. Case studies will be used to compare solutions of modularity and transformability within different contexts and design programs.

The final goal of the research is to design solutions

of flexible modules that will answer the new society requirements and will be applied to an ongoing housing design.

Keywords: Scenography, Transformable Architecture, Living Spaces, Parameterization, Digital Fabrication.

Entrar-no-Filme: Alguns Diálogos Entre Cinema e Games

Renata Gomes

Pesquisadora Independente, Brasil

Abstract

The paper investigates the influence of canonic cinema's narrative, language, genres and business model in contemporary video games. First, we propose that a large universe of games tries to enable the player to "enter the film", that is, these games construct themselves as films turned into interactive 3D space the player can enter and where she/he can experience narrative implicated 'physically' and narratively as one of its characters. To pursue that agenda, however, due in large part to the particular place they occupy in the entertainment industry, video games also seem to be suffering a restrictive influence of film. The paper will cast a light onto four of these limiting influences: narrative structure, audiovisual and genre conventions and business model.

Keywords: Videogames, Cinema, Narrative, Genre, Intellectual Property.

Hollywood Film Music: Constrained Creativity

Mladen Milicevic

Loyola Marymount University, Los Angeles,
USA

Abstract

Hollywood film industry model has undergone major changes in the last couple of decades. These transformations have tremendously affected what kind of role film music plays and how it can be used the best to maximize the profits in the global market. The situation is such that big blockbuster films are understandably huge financial investments, which Hollywood studios are expecting to gain even larger revenue. Big investments call for big risks, and everybody gets nervous. A collective one replaces individual responsibility because no single person is willing or capable to take a risk of making any bold decisions. Thus, there are checks and balances all over the "creative" film making process, to assure that the final product becomes financially viable endeavor. Navigating this complex environment, film composers are put in a very unique situation where they must "give up" some of their "creativity" in order to provide music,

which makes primarily business sense and secondarily anything else. Are the Hollywood film composers just emulators of the "temp tracks" or is there more to it.

Keywords: Film scoring, Temp track, Hollywood film music.

Jacques Perconte. Investigations plastiques des algorithmes dans le cinéma numérique (2002-2012)

Bidhan Jacobs

Université Paris 3, France

Abstract

The digital and its constellation of terminals can be seen, according to a discriminant point of view influenced by a physical approach established in the history of experimental cinema, as signal (made of a captation or not), a flow of data which can be manipulated from a computer or in the cloud, with a lot of softwares – algorithms. Technical and media industries have conceived and written them according to visual standards and profitability targets. How do the artists manage these technical determinisms ? For which radical visual investigations ? What meaning do they give to these practices and visual forms ? The analyse of Jacques Perconte's work will help us to answer. The French 37 years old artist early experienced the digital and network technologies in the middle of the 90s, being one of the pioneers to explore the awakening of the Internet (at the National Center for Scientific Research). Though he uses high-tech, he claims himself as a handyman. His experiences come from the understanding and the critic of the nature, the intrinsic properties and the process of digital – from potentiality to failure – and deploys their powers as a liberation of signals. The work of other international artists will be cited such as Tatiana Marusic (Croatia), Paolo Gioli (Italy), HC Gilje (Norway), reMI (Austria).

Keywords: digital, investigation, algorithm, experimental, contemporary art

La Obra de David Lamelas, Tecnología y Conservación de la Imagen Cinematográfica

María del Carmen Bellido Márquez

Universidad de Granada, España

Abstract

The interest in knowing the real materiality of film work and their production technology, conservation issues, the artist's opinion about their durability over time and the move to new digital media has led us to the study of film work David Lamaelas's (1946, Buenos Aires, Argentina), filmmaker leading contemporary exponents of Di Tella Institute Lamaelas's one of

the first conceptual filmmakers of our time and with international recognition. His work To Pour Milk Into a Glass, is owned by the Reina Sofia Museum in Madrid and was loaned to the Museum-Centre José Guerrero (Granada, Spain) for one exhibition about David Lamaelas's film (2009). The film is made of acetate 16 mm and need a suitable projector. This time, the artist was interviewee about his work process, his interest in the original material conservation, their views on the transition from film to new media and the most appropriate way to display, because the format of the film and projector are less current commercially available. The interview was filmed and sent to the Reina Sofia National Centre Museum as a metadata documentary record of it, used to concerted author's criteria to the need to update the format of the work and renew their exposure and projection mode without losing its artistic message.

Keywords: Film, Conservation, Art contemporary, Museum, Materials of art.

Novas Mídias e a Era da Narrativa Digitalizada: a Busca por uma Nova Linguagem

Fernanda Nardy Bellicieri

Universidade Presbiteriana Mackenzie, Brasil

Hânia Cecília Pilan

Universidade Presbiteriana Mackenzie, Brasil

Abstract

This article aims to discuss in which aspects the New media introduction has influenced the ways to elaborate the narrative. This "new narrative" mixes the traditional analogical way to tell stories and its own methods of screenwriting, production and transmission, with specific concepts derived from digital environment like nonlinearity and interactivity. This language expansion leads to new paths of production, being the projects broadcasting or independent. And its is in this experimental scenario that the frontiers between amateur and professional seem to dissolve and creativity comes as the prior element to manage audiovisual products. Besides the discussion about languages and their own properties, the article will also present a cross media case of an independent webserie production which argument was adapted from the book "Contos de F..." or "F... tales", showing another interesting way to use new media as a low-budget advertising tool.

Keywords: Narrative, Webseries, New Media.

O Estímulo Criativo do Artista Amador Inserido no Cinema de Bolso

Claudia Lambach

IRCAV - Université Sorbonne Nouvelle - Paris
3, França

Abstract

This proposal has as subject the link between the visual arts and cell phone technology, focused to a contemporary art phenomenon, the pocket cinema. It is a digital camera equipped with a phone, resulting in a new film and a new spectator that is very close to the amateur film. Those movies are reproduced not only in restricted environments, but they are seen on the web and at festivals, bringing a new entertainment for both phone filmmaker as to who will watch it.

This technology involves directly on the quality of its image, but also makes us reflect on the objectivity and authenticity of the films. Pocket cinema favored the resurgence of amateur artists and made filmmaking a more democratic process. We will find a variety of pictures without much control, as if they were made at random. It is common to see films taken from the family ambience, or travel, or even intimate moments. The ease of purchasing mobile phones, allows the public to make very interesting and creative amateur films. Thus, we propose the discussion on contextualization of amateur and family cinema, inserted at the contemporary pocket cinema context, following the theories of the researcher Roger Odin. Thus, we ask ourselves if this amateur artist's vision puts it at the center of a dynamic creative stimulus.

Keywords: Cinema, Mobile phones, Amateur cinema, Phone filmmaker, Creativity.

Processos de Transcrição em Narrativas Transmídiaicas: Jovens Artistas Contam Histórias da Geração Digital em “Os Famosos e os Duendes da Morte”

Letizia Osorio Nicolí

Universidade Estadual de Campinas
(UNICAMP), Brasil

Abstract

The article presents an aesthetical review of “Play a song for me” (Os famosos e os duendes da morte), a successful transmedia product that surpasses the configuration of those forms of art traditionally designated as multiplatform or convergent. The project, as it was called by the authors, was headed by two young artists, and resulted in a book and a film, launched in Brazil in 2009, both narrating the story of a teenage boy who spends his days divided between his real life in a quiet town of Southern Brazil, and the hectic environment of blogs, flogs, vlogs and other internet communication tools. The novel and the film were

developed simultaneously, in a transcreation process of constant feedback, resulting in cross-references of text and image. The project also includes the work of other young artists, who already used internet to publish their songs, photographs and experimental videos. Therefore, the study seeks to probe transmedia aspects of “Play a song for me”, revealing the role of convergence culture in the creative process of cultural products that achieved great success of critics and public, and set a new form of collaboration for young artists who aim to overpass alternative online distribution systems.

Keywords: Brazilian cinema, Transmedia storytelling, Convergence, Digital culture, Multi-platform entertainment.

Relações Entre Cinema, Pintura e Agentes Computacionais Autônomos

Leonardo Souza

AIC, Brasil

Guilherme Ferreira

AIC, Brasil

Abstract

This article relates the motion painting possibilities of the relationship between painting and cinema discussed by Jacques Aumont. In this context, it is understood for video-painting: the process of painting and drawing performed by computational agents oriented by artwork painting models developed by humans. From the computational characterization of painting as a form of contemporary audiovisual technology such research outlines some fundamental aspects for the creative exploration of technology in cinematographic language. With an analysis of image-synthesis and its implications in cinema this study proposes relationships between concepts of Edmond Couchot, Julio Plaza, Philippe Quéau and André Parente to discuss the topic of new technologies in film language.

Keywords: Art & Technology, Painting, Video, Film, Image synthesis.

Serialização, Roteiro e Narrativas Transmídiaicas para Programas Audiovisuais de Animação

Iara Sydenstricker

Unijorge, Brasil

Abstract

This work discusses the relationship between drama and animation techniques and at the same time it reflects about serialization strategies and transmedia expansion of audiovisual fictional universes. It tries to find out how the bonds between the dramatists and animated characters are established, taking into account that there are no actors, stage and real

sceneries. How can animation techniques permit that the natural laws of the so called real world be broken, thus opening other creative perspectives? Which creative strategies can guarantee the breath of a program that desires to expand through diverse medias? Which are the perspectives of expansion of an audiovisual story through differentiated vehicles and forms, such as TV or web series and mobisodes? The work relies upon drama as a foundation to create and expand transmedia audio visual narratives, not minding for which and how many vehicles or techniques it is meant for.

Keywords: Dramaturgy, Serialization, Script, Animation, Transmedia.

Traversing the Emerging Narrative in Interactive Narratives and Video Games

Pedro Cardoso

iD+, Faculdade de Belas Artes, Universidade
do Porto, Portugal
Miguel Carvalhais

iD+, Faculdade de Belas Artes, Universidade
do Porto, Portugal

Abstract

In interactive narratives and video games the interactant's actions and choices determine a route that defines their personal narrative. Although an interactant's individual experience of the emergent narrative is always linear, they are sometimes granted the potential to choose and influence their traversal, even if they may not be aware of that.

This paper explores how an interactant crosses an ergodic landscape and how narrative emerges through their interactions with the system. We propose three non-mutually exclusive forms of traversal: 1) that in which the interactant has the ability to choose from several mutually exclusive paths; 2) that in which they have the ability to choose among optional non-mutually exclusive paths, expanding the narrative or even traversing parallel narratives; and 3) a potentially generative form, in which the traversal is determined by the disposition of other characters or actors towards the interactant and each other, a disposition that may be modulated by the interactant's choices or actions.

These patterns are deeply rooted in the ergodic structures of interactive narratives and video games, and their organization not only directs the interactant's experience as it establishes alternative approaches to narrative in ergodic media.

Keywords: Agency, Ergodic Media, Interaction, Narrative, Video Games.

Convidados
Guests
Invités
Invitados



Cine - Mnemosyne

Sérgio Eliseu

iD+, Faculdade de Belas Artes, Universidade do Porto, Portugal

Paulo Bernardino Bastos

iD+, Departamento de Comunicação e Arte, Universidade de Aveiro, Portugal

Abstract

The multidimensional experience presented here results from the appropriation of certain locations and correlated cinematographic memories supported by augmented reality technologies (using a mobile device camera and GPS).

Its execution resorted to the use of cinematographic contents which were totally devoid and deprived of its original function – the immersive projection in a dark room - maintaining the footage location as the only remaining link between the viewer and the movie sequences. A new context arises from the action which can only be uncovered through an alternative dimension, proposing a “detective game” in the pursuit for a collection of cinematographic memories. There will be as many collections as there are users/ researchers, providing the location with a whole new dynamic and ever mutating memory.

Keywords: Augmented Reality, Cinema, Immersion, Interactive Narratives.

Cinematografia Digital e Efeitos Visuais

João Victor Boechat Gomide

Universidade FUMEC, Brasil

Abstract

The term cinematography is often associated with the image captured by the camera and its process, which is not totally correct. The introduction of digital technology in the world of cinema has created a new paradigm of filmmaking. Every day, digital processes are being used more often to perform the entire workflow of audiovisual production and this trend is irreversible. The result of this supremacy can be proven by companies like Kodak and Fuji that are gradually abandoning their film manufacturing for photography and cinema.

The whole process of introduction and popularization of the digital pipeline in cinema production has been accompanied by much controversy, insults and heated debates about the quality and validity of the new methods. Recent example was the cinematographic awards received by Life of Pi in different film festivals. Christopher Doyle, award-winning director of photography and cinematographer, made an impassioned speech against the Academy Award for its cinematography. Tarantino lamented the loss of the celluloid film production in an interview about Django

Unchained, also nominated to Academy Awards with Life of Pi. But why does this controversy happen? Are criticisms well founded?

To analyze these points, this article discusses the definition of cinematography. Digital methods are presented since the introduction of the first process used in film production, the non-linear digital editing, passing through film laser scanning used in digital post-production, and reaching the 35 mm solid state camera sensors, digital projectors and digital distribution, which allowed the establishment of the entire workflow with bits. Does the mixture of live action and computer generated image in a frame change storytelling and cinematography?

Keywords: Cinematography, Postproduction, Digital Image, Non-Linear Editing, Cinema.

Entre Imagens: Mediações Técnicas do Rito e do Eu em “Réquiem para Meus Pais”

Antonio Wellington de Oliveira Junior

Instituto de Cultura e Arte da Universidade

Federal do Ceará, Brasil

Paulo Bernardino Bastos

Departamento de Comunicação e Arte da

Universidade de Aveiro, Portugal

Abstract

Essay about the nature, modes of use, processes of mediation and presentation filed by technical images in Tutunho’s performative cycle “Requiem for My Parents”: a series of performances corresponding to the main moments of the “Defunctorum Mass”. In these performances, the artist-researcher investigates the relationship between public and private, sacred and profane, life and death, eros and thanatos, as, under artistic experimentation, the relationship between artistic uses of the body and communication technologies in performing arts today. Here the mythic and ritual dimension of performance is in evidence. In this cycle, the function of cameras, photographers, videomakers and images made by them – traveling between visibility and invisibility of performative action – crosses the surgical action operated in real (vide Walter Benjamin), surpasses the mere record, replaces the myth and probes the production of contemporary subjectivities from the micro and self-performativity technologically mediated of the self. This work was supported by CNPq (National Council for Scientific and Technological Development) - Brazil, at the Laboratory for Research on Body, Art and Communication (LICCA) and ID + - Institute for Research in Design, Media and Culture, under the prof. Dr. Paulo Bernardino das Neves Bastos supervision.

Keywords: Performance Art, Micro-Performance, Auto-Performance, Requiem, Tutunho.

Federico Fellini : Le Visage Devenu Récit Filmique

Anabela Dinis Branco de Oliveira
UTAD/ LABCOM, Portugal

Abstract

In Fellini, the actor and character's body and face are even more important than the script. The Fellini identity is full of bodies and faces. Fellini defines the interpretive course of his films through the presence of faces and sights establishing a deep relationship between faces and scenario. The face becomes an essential prerequisite to the understanding and interpretation of the scenario and narrative sequence. The face of the characters, the unforgettable caricatures and intense exchanges of sights become the mirror of an immense narrative power. Faces take over the shots, look off-camera, and point out the reflected glare, mistrust, madness, sensuality, scandal and a deep narrative independence. The faces of Fellini spread the certainty of creative expression and build an aesthetic power. Are the faces of Fellini the mirror of the narrative issues? Do they point out the incredible power of the off-camera and the inevitable course of the story? Is Fellini the creator of the faces that become scenario or does he cause the metamorphosis of the faces which become film narrative? Are the faces the central theme of a story, the height of a diegetic point, the writing of a script, or rather the genesis of a film sequence? Is there a Fellini's face?

Keywords: Fellini, Character, Script, Faces, Narrative.

Is there Something Bad Here? – “Outras Imagens” nos Interstícios da Ficção Cinematográfica

Fabiana Feronha Wielewicki

i2ADS Instituto de Investigação em Arte,
Design e Sociedade/FBAUP, Portugal

ID+ Instituto de Investigação em Design
Media e Cultura, Portugal

Paulo Bernardino Bastos

ID+ Instituto de Investigação em Design
Media e Cultura, Portugal

Abstract

Vertigo (Alfred Hitchcock, 1958), *The Shining* (Stanley Kubrick, 1980), *Détective* (Jean-Luc Godard, 1985), *Mystery Train* (Jim Jarmusch, 1989) and *The Million Dollar Hotel* (Wim Wenders, 2000) share a common denominator proper of narratives permeated by the presence of hotels as setting for crime, mystery and phantasmagoria. The convergence found in such cinematographic plots has stimulated the production of a visual essay of my own that investigates the tensions between the notions of image, place and fiction in the scope of visual arts, also crossed by movie

language. The essay images were obtained during my stay in hotels so devised to provoke crossings and bypasses between cinema narratives and such atmosphere. The scenes of films captured in the hotel rooms derive from a corpus of works comprehending photography, video and fictional narratives. In *The Shining*, the kid, Danny, addresses the chef of *Overlook Hotel*: “Is something bad here?”, thus evoking a somewhat mysterious atmosphere found in hotel film imagery which can also be extended to further events experienced in such places. This paper examines intersections between movie narratives and hotel environments – here understood as the physical and fictional place – in order to consider the possibilities of elaborating a counter-narrative in the plan of the image created in fiction interstice. This study draws on theoretical contributions of Jacques Rancière's, Gilles Lipovetsky's, Nicolas Bourriaud's and Wim Wenders's.

Keywords: Cinema, Fictional narratives, Hotel, Image, Visual arts.

Jogo, Cidade e Comunidade – Experiências de Reflexão para a Construção da “Casa Impossível” no Jogo “The Sims 3”

João Vilnei de Oliveira Filho

ID+ - Instituto de Investigação em Design,
Media e Cultura, Portugal

LICCA - Laboratório de Investigação em
Corpo, Comunicação e Artes / UFC, Brasil

Paulo Bernardino Bastos

Universidade de Aveiro, Portugal

Abstract

The construction of the “Impossible House” is a project that intends to build a “big house” in Aveiro; including the entire city. To build each dependency of this house, I will use places that I named “invisible places” (forgotten, unused, ruined...). The construction of this project requires a peculiar condition of embeddedness within the social and architectural tissue of the city - an approximation between me and these places (its stories, the people who lived there, etc.).

This article discusses my project-based research and speculates about the time/space relations I discovered within the spatial and narrative coordinates of life simulation videogame, “The Sims 3” when producing my two prototypes, for the impossible house, “Chico Gauba” and “António Mascarenhas”.

At “Chico Gauba”, I tried to simulate the construction of “Impossible House” inside the game (to transform different places spread around the city in parts of a house), but in this version of the game it is impossible because the player can only be the owner of one house. In prototype two, “António Mascarenhas”, I altered the coordinates inserted in the first version in order to elude the game spatial/narrative mesh and extend an

illusional world that allows me to test some ideas of the impossible house with each dependency operating in a different location.

I will present a reflection departing from the construction of the prototypes, it's resulting videos and concepts of house, city and community operating within the discourse of authors like Barthes, Guerrero, Huizinga, and Caillois.

Keywords: City, Community, Game, House, Place.

La Belle et la Bête: a Delicada Alquimia do Preto e do Branco, do Realismo e do Mágico de Jean Cocteau

Maria Eugénia Pereira

Universidade de Aveiro, Portugal

Abstract

At the origin of this rendition of Beauty and the Beast (La Belle et la Bête) by Mme Leprince de Beaumont, we find a cinematic poet who, through black and white, dark and light, acceleration and ralenti, the presence and absence of the object, imbues images with a unique quality of expression, at once realistic and magic, real and unreal. Beauty and the Beast by Jean Cocteau (1946) opens up a pathway to the extraordinary world of childhood where dream pervades reality and the viewer is allowed to access that universe unreservedly. The restored version of this French masterpiece is a spectacular vision of enchantment, desire, and death. Beauty and the Beast have become timeless icons of cinematic wonder.

Keywords: Jean Cocteau, Beauty and the Beast, Poetry-cinema, Black and white magics.

Le Documentaire Ethnologique Entre Méthode et Esthétique

Cristian Mauricio Montecinos Billeke

Paris Ouest-Nanterre-La Défense, France

Abstract

In 1948 André Leroi-Gourhan was the first to question about the existence of the ethnological documentary, in « Le film ethnologique existe-t-il ? ». Even if several filmmakers had made films that could be identified as ethnological, it was the beginning of a new regard on documentary.

Today, the increasing technology proposes new possibilities of expression. What became the question of Leroi-Gourhan, while, with the news technologies, the «ethnologue-cinéaste» is actually confronted with the possibility of making films with the same duration as the process they observes. Even when real time seems to be the central question of the apprehension of real, the way to make films became sensitive to production schemes.

The dictatorship of broadcast formats forces the

filmmakers to synthesize the reality when finally they can represent it. That means that the scientific observation becomes an accessory for the promotion of an aesthetic of the reality always reduced to the broadcast format? Or the accessibility to the complete footage is an alternative to those who search to understand the humanity?

Different methodological approaches seem to indicate the evidences of a lack that harms the science and encourages the broadcast system, that finally appears as the somum of the recognition. Facing an aesthetic challenge where the filmmaker must improve the own reality, we must think about a paradigm of documentary not just as a product but as a tool for the Human Sciences and imagine solutions to make the link between the ethnologue-cinéaste, the technology and the contemporary public.

Keywords: Cinematography, Documentary, Ethnology, Aesthetics, Human Science.

Le Drôle de de Mai ou os pontos críticos locais exasperante, apaixonados e conflituosos do enfrentamento cultural

José da Silva Ribeiro

Universidade Aberta, Portugal

Abstract

The ‘ happenings ‘ of May 1968, by its magnitude, by the role young people and foreigners had in it , by the new forms of action and participation that gave rise and for some aspects qualitatively new of the presented claims, not only revealed a political force of the labour movement (paralyzing power and blocking institutions), but were also a « subversive » experience of invaluable work and practical significance in the development process of social struggles, both in France as in other European countries. It has also inaugurated a new stage that came to have the meaning of a true «historical mutation»: the «Union» power gave way to the «workers’ power» that spread throughout Europe – France, Italy, Germany and Sweden. Portuguese immigrants in France, coming from rural areas, continued to practice a traditional Catholicism stating to know nothing of unions, or identifying unions, politics and communism. It was however in contact with these events which started a fundamental stage in the process of integration of Portuguese immigrants in the « labour movement». The film by José Vieira , *Le Drôle de Mai Chronique des années de boue* (2008), tells us, fifty years later, as were experienced those times of fear of being sent back to the misery that had left, the civil war or communism, exasperating sites hotspots, passionate and conflicting of cultural confrontation. It tells us also the result of opening to the world and to the problem of migration.

keywords: May 1968, Portuguese immigrants, Cinema, Passionate, Conflicting, Cultural confrontation.

Mimicry and Immateriality in Art Holography: different approaches and concepts

Rosa Maria Oliveira

Department of Communication and Art,
University of Aveiro, Portugal
Research Institute for Design, Media and
Culture (ID+), Portugal

The Link between Cinema and the Ideology of Persian Poet Rumi (From Visual Poems to Poetic Visions)

Farshad Fereshteh-Hekmat

Scientific board member, Faculty of Theatre
and Music, College of Fine Arts, University of
Tehran, Iran

Abstract

Being Holography, so far, the recording technology that represents the object most similarly to the original, with the same parallax, it allows a mimetic representation of reality. But is that the only purpose for an artistic work in this medium? Holography is a pure light medium. It also offers the unique quality of presenting rather than representing light qualities such as immateriality, invisibility, and the recording of several images in the same space, which invites artists to explore and express in those types of subjects.

How do artists use Holography as a resource for developing their own artistic language? Approaching it in different ways makes holography appear as a specially suitable medium for Conceptual Art works. And there is no greater dematerialized energy than the light itself, which is the essence of the holographic image. Therefore, materiality is reduced to the support in the case of the holography medium.

This paper aims to reflect and enhance the characteristics of Holography as an artistic medium in a moment that new approaches and techniques such as stereoscopic projection (several times wrongly called holography) 3D movies and video and augmented reality are being developed and divulged.

Keywords: Light, Artistic holography, Mimetic, Immateriality, Conceptual art.

Subjective point of view: the construction of the documentary

Alfonso Palazón Meseguer

Universidad Rey Juan Carlos, Espanha

Abstract

The film is built on territories represented a reality that serves working material. The documentary filmmaker approach of mean a look interrelated with their imaginary world, with his understanding of that reality. It is a completely subjective point of view and a reconstruction of a new world of fiction / non-fiction.

Keywords: documentary, Cinema, Fiction, Point of View.

Abstract

This article attempts to indentify signs of Rumi's visions as reflected in the structure and content of contemporary films, using intertextual analysis. The film treated as case study is Tim Burton's Big Fish. Based upon this article's hypothesis, Big Fish reflects notions of Rum's life and works in its images and dialogues and codes. . These images are the result of moments of revelation and ecstasy of the poet. Rumi is regarded as one of the most famous poets in history. An intertextual study of Rum's Divan with Big Fish movie origin reveals the existence of an undeniable inter-textual relationship between them.

Keywords: Rumi, Film, Intertextuality, Image, Poem.