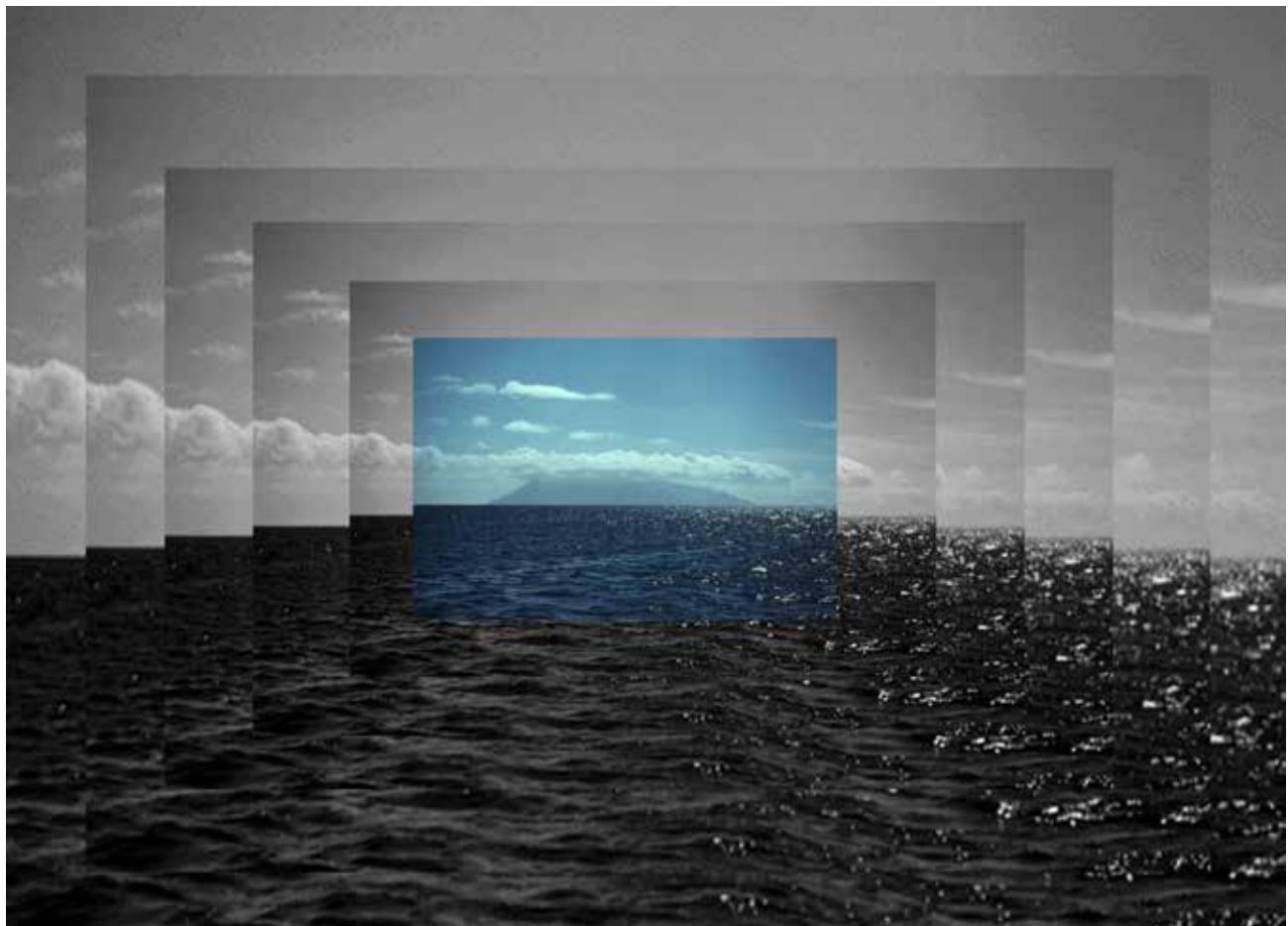


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AND CINEMA

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The 2018 Conference on Landscape and Cinema

Cinema portrays, creates and decodes landscape, while proceeding as its allegory. Echoing its spatial display of physical elements and confronting it with a soundscape, filmic landscape addresses subjectivity, culture, ideology and theory through the contemplation of what is frequently located at the background of the shot. The background's autonomy, stated by the *mise-en-scène*, dispositif and the audience, allows for landscape to emerge, revealing it also as a rhetoric process that implies a self-reflexive gaze.

Moving-image practices also take in the minutiae of what would usually stand as the background in a narrative film as the subject matter for a reflection on history, materiality and situatedness. A film becomes the place where the actualization of the filmed material landscape happens and its connection to its outside and its multiple temporalities becomes evident. Landscape as already cinematic.

A centrifuge and fragmented image, filmic landscape renders atmosphere – *Stimmung* – and functions as a dramatization element, ‘a sort of polyptych, disseminated, repeated or altered according to a space-organising narrative necessity (Natali, 1996, p. 15). Ever vibrant in itself, ‘landscape is the freest element of film, the least burdened with servile, narrative tasks, and the most flexible in converging moods, emotional states, and spiritual experiences’ (Eisenstein, 1987, 217).

The ‘Cinema and the World’ project is fostered at the THELEME - Interart and Intermedia Studies research group.





Angela Prysthon is Professor of Film Studies at the Federal University of Pernambuco, Brazil, teaching undergraduate and graduate courses and supervising theses and dissertations. She was Visiting Research Fellow in Film at the University of Southampton in 2012 and 2013.

She holds MPhil in Literary Theory (UFPE, 1993) and a Ph.D. in Critical Theory and Cultural Studies (University of Nottingham, 1999), with the thesis "Peripheral Cosmopolitanisms. Aspects of Brazilian Postmodern Culture." Among her publications, are the book *Utopias da Frivolidade* (Cesárea, 2014), articles in various journals such as *Devires* (UFMG), *Revista da FAMECOS* (PUCRS), *Cinéma et Cie*, *La Furia Umana*, and chapters in *O olhar feminino no cinema hispano-americano* (2015) e *Visualidades Hoje* (2013). She is the current president of SOCINE (Brazilian Film Studies Association).

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Colonial Spectra. Landscape, Desolation and Power in Contemporary Latin American Cinema

From a conception of the landscape that takes it as a first cognitive encounter with a place, we intend to address some specific landscape figurations of 18th and 19th century Latin America as engendered in recent films – a set that includes *Jauja* (Lisandro Alonso, 2014), *Zama* (Lucrecia Martel, 2017), *Vazante* (Daniela Thomas, 2017) as its main subjects- but that also comprises other works, such as *Joaquim* (Marcelo Gomes, 2015) or even an American picture such as *The Lost City of Z* (James Gray, 2017). Our objective is to understand how these films have processed the cartographic, topological and pictorial tradition of colonial Latin America and to see from this comparative perspective the different ways of articulating the colonial discourse, enumerating, detailing and analysing the different strategies used in the meshes of these films.

One of our concerns is precisely the link between landscape and power. W. Mitchell (2002), for instance, alludes to a certain imperialist vocation of the landscape image, referring mainly to the landscape not only as a pictorial genre but also as a historical formation of an European tradition. Of course, each one of these filmmakers appropriated this historical formation (clinging to it or subverting it) in a different way. But the works also have many similarities (they are all period films, they allude to the colonial epoch, they deal with territorial issues). Since the landscape is also the crystallization of a way of looking, of a way of circumscribing a territory and establishing a kind of dominion over it, we propose to discuss the various layers of meaning of the landscape images in these films, from compositional choices, from references and influences used, from material surfaces to geopolitical issues, to colonial views and to the implicit postcolonial resistance.

The initial hypothesis is that these films, although in absolutely different ways, seek to highlight the role of spaces in the creation of imaginary worlds and confirm in many instances that the landscape is not only a pictorial representation of space, but that it focuses directly on forms of perception and composition of space. The world glimpsed in these films has a direct connection to history and the textures seem to compose a spectra from a colonial topology, inspired by other pictorial and literary traditions. We are interested, then, in detailing and refining in each film the links between *mise-en-scène*, geography and history, working the differences and continuities in each film in order to establish a kind of tentative grammar of Latin American colonial territory and history in contemporary cinema.

Jonathan Rayner is Reader in Film Studies at the University of Sheffield, UK. His research interests include Australian Cinema, auteur studies, genre films and the interactions of landscapes and moving images.

He is the author of *The Films of Peter Weir* (1998), *Contemporary Australian Cinema* (2000), *The Naval War Film: Genre, History, National Cinema* (2007) and *The Cinema of Michael Mann* (2013). He is the co-editor of *Cinema and Landscape* (2010), *Film Landscapes* (2013), *Mapping Cinematic Norths* (2016) and *Filmurbia* (2017).



Jonathan Rayner
University of Sheffield

Natural/National Landscapes: Australia's Cinematic Sublime

Depictions of the natural landscape have always constituted a crucial component within the imagery of the Australian cinema. They have been integral features of Australian productions tasked with national representation via reproduction of a unique national landscape, and of films evoking or imitating the art films of other countries in the construction of an Australian film culture. Equally pervasive and long-running have been the treatments and themes, evocatively but evasively labelled 'Gothic', which have been associated with that landscape as key characteristics of the Australian cinema for international consumption. The relationship between these two pervasive, perhaps inconsistent and arguably inseparable elements has been explored in previous attempts to define the parameters and significance of the hybrid group of films covered by the blanket term 'Gothic.'

Gothic may imply a vague and subjective perception of atmosphere or tone in a horror text, or suggest a thematic approach to concepts of identity and disempowerment in relation to establishment authority. There are numerous strands entwined in this conception of landscape – impassioned, enervated, concerned with natural and human chaos or divine order, but not all necessarily sublime under the definitions of Edmund Burke or Emmanuel Kant. Troublingly Gothicism, Romanticism and Sublimity are, it seems, not always present at the same time or in equal measure, which makes their comparative interpretation with Australian Gothic problematic.

Examining the history of landscape representation in Australia and focusing on the Mad Max franchise, this paper attempts to address and define the Australian cinematic landscape in terms of sublimity, which may in turn be used as a binding concept for Australian Gothic, and for a wider Australian cinematic identity.

Nota biográfica:

Teresa Amorim tem duas constâncias na vida: a sua terra natal e o gosto pelo cinema. Não havendo curso de cinema em Constância, mudou-se para Lisboa, onde completou este ano a Licenciatura em Estudos Artísticos, variante Artes do Espectáculo na FLUL. Pelo caminho, fez Erasmus na Universidade de Nanterre e estagiou no Festival de Cannes (2017) e no Festival MONSTRA (2018).

Before Sunset, Richard Linklater (2004)

Resumo:

Nove anos depois de um primeiro encontro inesperado e espontâneo em Viena, Paris é a cidade que o realizador e argumentista Richard Linklater escolheu para continuar a história de Céline (Julie Delpy) e Jesse (Ethan Hawke). Em *Before Sunset* (2004), a premissa mantém-se. As duas personagens caminham pela cidade enquanto falam do rumo que tomaram, das adversidades da vida e de como tudo poderia ter sido diferente caso tivessem mantido o contacto um com o outro. Num cenário de fim do dia, em plena cidade do amor, as linhas de conversa cruzam-se entre a efemeridade da vida e os seus contrastes sociais e pessoais. Neste contexto, esta apresentação tem como objectivo perceber como é que a forma escolhida pelo realizador para mostrar Paris é moldada pelas imagens criadas pelas duas personagens ou, ao mesmo tempo, de forma inversa, influenciando dessa forma a perspectiva do espectador relativamente aos diferentes elementos que o filme lhe oferece: paisagem e diálogo.

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Biographical note:

Dan Bashara received his Ph.D. from the Screen Cultures program at Northwestern University in 2014 and is currently an instructor in the Cinema & Media Studies Program at DePaul University in Chicago. His forthcoming book *Cartoon Vision* explores the postwar American cartoon as a principal actor in the midcentury modernist movement, in dialogue with architecture, graphic design, and live-action cinema; it will be published in March 2019. His research interests include animation, architecture, design, visual culture, and modernism in all its forms, and he teaches courses on cultural studies, film noir, science fiction, animation, the cinematic city, and the fantastic. He also adores the literature of Central and Eastern Europe, South America, and Portugal, but he hasn't figured out a way to work it into his scholarship just yet.

Cartographic Cartoons: Animated Landscapes and the Logic of the Map

Abstract:

The animated map is a staple in many genres of film; propaganda films use maps to visualize the abstract consequences of political and historical forces, while live-action Hollywood films use them to condense narrative time and to ease the transition from one location to another. However, the hand-drawn surfaces of cel animation suggest a more diffuse and powerful resonance with maps as a mode of spatial representation. My aim is to bring cartography theory and animation theory to bear on each other to challenge our understanding of spatial representation. In keeping with animation's capacity for metamorphosis and transformation, I examine the fluid spaces in which flat map and cartoon world, and mimetic representation and graphic design, become one.

In this paper I explore the spatial designs of midcentury American animation alongside the visual strategies of cartography. Historically, the modern map grew out of the early Renaissance pictorial tradition, which merged the frontal view of landscape art with the overhead view of the navigational map, so that clashing perspectival systems cohabitated in a single image. The modern cartoon of the 1950s returns to this perspectival hybridity, jumbling frontal and overhead views in what is often seen as a kind of perspectival anarchy. However, I argue instead that the presence of the overhead in the ground-level space of the modern cartoon allows us to view landscape as cartography, not only in moments when the armature of the map is visible in the frame, but in their entirety. Midcentury animation is thus less a targeted dismantling of Disney's dominant style of naturalism than an infiltration of cartographic reasoning into filmic space.

At stake are three things: the first is an understanding of the ways in which a different, more "scientific" mode of representation infiltrates the cartoon, a mode at odds with the three-dimensional spatiality of naturalist animators' Renaissance perspective. Second, to view the cartoon as a map is to question the status of narrative space: the map is no longer the schematic view that identifies and then gives way to the location where the action occurs, but rather is the location where the action occurs—with consequences for our ideas of how the representation of landscape works in animation. Finally, by combining cartography and animation, the scientific and the fantastical, I challenge our definition of realism in the cartoon and expand our understanding of the visual components of animated form.

Biographical note:

Guilherme Carréra is a Ph.D. Candidate at the Centre for Research and Education in Arts and Media (CREAM), at the University of Westminster. His research looks at contemporary Brazilian documentaries resorting to allegories of ruins as a means of addressing national tropes, such as progress and underdevelopment. The project is funded by the Coordination for the Improvement of Higher Education Personnel (Ministry of Education, Brazil). At the XXIV Visible Evidence International Conference, he chaired the session on Brazilian documentary and presented the paper “Cinema and ruins: an investigation on destruction and decay in contemporary Brazilian documentary.” Guilherme holds a Bachelor’s degree in Journalism (2011) and a Master’s degree in Communication/Aesthetics and Media Culture (2013) awarded by the Federal University of Pernambuco, in Brazil. He has published several articles and given papers in national conferences, particularly on the relation between samba music and non-fiction Brazilian films - the topic of his MA thesis. As a journalist, he has worked in the field of cultural journalism, with a special focus on cinema and travel.

Rio of ruins: construction and deconstruction in contemporary Brazilian documentary

Abstract:

This paper aims to discuss how contemporary Brazilian documentary has been addressing the underside of progress and the destructive effects of development in the city of Rio de Janeiro, Brazil. The group of documentaries under analysis deals with visual allegories of ruins in order to tackle the rotten urbanisation of the former capital of the country, putting into account the cycles of construction and destruction that are at the very basis of the idea of modernisation, something that Walter Benjamin famously explored in his understanding of progress as an image of barbarism. Bearing this in mind, *HU Enigma* (Pedro Urano and Joana Traub Csekö, 2011), *Chronicle of the Demolition* (*Crônica da Demolição*, Eduardo Ades, 2017), *Tropical Curse* (*Maldição Tropical*, Luisa Marques and Darks Miranda, 2016), and *ExPerimetral* (Daniel Santos, 2016) create provocative imagery and storytelling in order to shed light upon an architecture of failure, a paradox in itself, that has shaped the city throughout the last century. In doing so, those filmmakers challenge official narratives in exploring specific urban constructions (a hospital, a palace, a museum, and a viaduct) in order to propose new angles to be included to the account of history. In the paper, I argue that this group of documentaries successfully encapsulates the chaos in which the city/country was immersed due to the 2014 FIFA World Cup's and 2016 Rio Olympic Games' infrastructure projects, being an artistic reflection of political, economic, and social issues. Drawing on the idea of “neoliberal ruins”, coined by scholar Idelber Avelar (2009), this is a particular strand of the current crop of Brazilian documentaries interested in questioning the imbrication of private initiative and public management. French anthropologist Claude Lévi-Strauss' famous sentence in the occasion of his visit to Brazil seems to be a guideline for them all: “Here everything seems to be under construction and it is already a ruin”.

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Biographical note:

Ana Carvalho is a live video composer and performer, and writes on subjects related to live audiovisual performance. She is a doctor of Communication and Digital Platforms from FLUP (Faculdade de Letras da Universidade do Porto). Her thesis' title is "Materiality and the Ephemeral: Identity in Performative Audiovisual Arts, Documentation and Memory Construction." Researcher at CIAC (Centro de Investigação em Artes e Comunicação) and CITEI (Centro de Investigação em Tecnologias e Estudos Intermédia), she is responsible for the research project "Ephemeral Expanded". Currently, she holds a position as invited lecturer at the ISMAI (Instituto Universitário da Maia).

Abstract imagery, Live Cinema, and constructed landscapes

Abstract:

The experience of a landscape, as an aesthetic cinematic composition, is by default an exercise of interpretation. That is, an individual reading of what was the director/artist's intentions, ideas, concerns, constituting the experienced and given to experience. Interpretation of landscapes pictured in films is complex. "Depicted landscapes are often symbolic, and often contribute to social formation, impacting upon human associations and social norms" (Harper & Rayner). The alien entity in *Solaris* (1972), directed by Andrei Tarkovsky, connects visually to its original description in the book with the same name by Stanislav Lem. Tarkovsky translates its strangeness to human understanding, its capacity to affect its surrounding without close contact, through a series of sequences with fluids/liquids. What could be more formless and fitting the strangeness manifestation of this alien than a liquid? The alien in *Solaris* is an entity and simultaneously a landscape, making indistinct the entity from the landscape of the planet. We take this example from narrative cinema of landscape-entity to approach the subject of our presentation.

Following the tradition of abstraction imagery in experimental cinema, we situate our debate within live cinema (Menotti). While the experience of landscape in narrative cinema takes information from reality and contextualises it within the film, in cinematic performance, the abstract imagery provokes a total disruption with the reality. The reality in the screen is not only a landscape but a landscape that describes a world that only exists there. In this sense, some works of live cinema are landscape. Intimately associated with digital technology, no longer concerned with making the real more real or hyperreal (Baudrillard) but rather with the construction of other landscapes, landscapes of imagination. Here, a connection with minimalism in painting can be articulated, an understanding of painting that holds a concept wider than anything representable (Lyotard).

This position of experiencing landscape - entities in live cinema, we argue, is achieved through a mixture between synthesised image captures and image generated through algorithms. Each proposition will be presented with an example of live cinema performances. What is given to selection and interpretation is no longer what we understand as real but an alternate reality, between an alien form and an ambient. What is it that is given to the spectator to interpretation?

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Natureza como paisagem: a representação do espaço nos filmes *Watership Down* e *The Plague Dogs*

Resumo:

Watership Down (1978) e *The Plague Dogs* (1982) são dois filmes de animação dirigidos por Martin Rosen e adaptados da obra literária de Richard Adams. Os filmes têm como protagonistas animais não humanos e dão atenção distinta a uma relação estabelecida com a natureza. *Watership Down*, ambientado em Hampshire, Inglaterra, apresenta um grupo de coelhos deixando o seu meio à procura de um outro espaço onde possam habitar, construindo uma jornada de tom épico centralizada em uma idealização do espaço natural pastoril. Já *The Plague Dogs* traz o percurso de dois cães, que fugiram do laboratório onde foram utilizados como cobaias para uma série de estudos farmacológicos. O filme é reconhecido por uma representação contra-hegemônica de animais não humanos e pela consideração ecocrítica dada à relação entre os processos sociais de produção e consumo e a natureza (HÖING e HUSEMANN, 2016).

Ao mesmo tempo em que o espaço da natureza é central aos dois filmes (da encenação ideológica à construção de cena como um todo), esta se apresenta, no entanto, na materialidade do cinema de animação — essa natureza é assim, antes de tudo, uma representação produzida para este meio específico. Ler essa natureza representada como paisagem reafirma esse lugar de um espaço produzido, de uma superfície midiática. Como, então, uma leitura desses espaços filmicos como paisagem — ou seja, uma leitura que reivindica a materialidade filmica, superficial — dialoga com a consideração ecocrítica desses filmes e com o reconhecimento desses espaços como natureza?

Para considerar esse tensionamento entre natureza e paisagem (ou da natureza como paisagem), utilizo-me do entendimento de Jean-Luc Nancy (2005) da paisagem como um fenômeno de representação. O entendimento de uma noção de paisagem vinculada a um reconhecimento de uma materialidade da superfície aparece em uma comparação da leitura de Nancy ao trabalho de Giuliana Bruno (2014) acerca das materialidades midiáticas. Esse vínculo entre os dois autores me parece fundamental para uma leitura do aparecimento da paisagem no cinema. O aporte teórico de base para a apresentação é complementado por autores vinculados à ecocrítica, como Jedediah Purdy (2015), que realiza um levantamento histórico do interesse ecológico antropocêntrico, sugerindo uma materialidade diversa já na idealização da natureza; e Anat Pick (2013), que analisa, de uma posição ecocrítica, o aspecto de mundo (“worldhood”) do cinema de interesse ecológico.

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Biographical note:

Patrícia Castello Branco works as a researcher at CineLab/Ifilnova. She is the author of several essays as well as the book *Image, Body, Technology. Haptics in New Technological Images* (Fundação Calouste Gulbenkian, 2013) (Portuguese). She obtained her Ph.D. in 2009 with a doctoral thesis on haptic visuality and technological images, which was awarded with its publication by Fundação Calouste Gulbenkian. She subsequently obtained a post-doctoral fellowship at IFILNOVA and, later, held an Assistant Professor position at University of Beira Interior, where she served as the Director of the MA in Cinema and was responsible for several courses on philosophy and film, film theory and film history.

She works mainly on haptic visuality and embodied perception, investigating on the sensory awareness and the role of the body in the artistic discourses of contemporary and classical art. Central to her research is the ongoing dialogue between philosophy and the arts.

She is co-editor and founder of *Cinema: Journal of Philosophy and the Moving Image*.

'Montage' as the main aesthetic and political element in the sonorous landscape of *Weekend* (1930), and the visual landscape of *Berlin* (1927)

Abstract:

This presentation aims at analysing the different ways cinematic 'montage' functions as the main aesthetic element in two experimental films by Walter Ruttmann: the image-less *Weekend* (1930) and the sound-less *Berlin: Symphony of a great city* (1927). I will try and examine how 'montage' is used as the privileged cinematic tool to portrait what it is believed to be the modern and highly mechanized urban landscape of the city of Berlin in the late 1920s; portraying, not only the exterior landscape of the German capital, but also the perceptive and emotional internal landscapes of its inhabitants. I will further discuss the two different ways in which Ruttmann explores all the potentialities of the montage for the creation of these landscapes - the montage being strictly sonorous or strictly visual - both methods having the same aim: creating rhythms and movements, perceptions and emotions. I will start by discussing the idea of 'symphony' and what can it exactly mean in this context. Next, I will analyse Ruttmann's option for making an image-less film in *Weekend*, articulating the aesthetic elements of the film with the director's positions about the role of sound in cinema. I will also discuss the way Ruttmann stands for a conception of sound as a filmic element by its own right, that should not be subordinated to images (as it was happening with the introduction of sound in popular narrative cinema). I will further try and explore all the aesthetic consequences of this position, discussing the potentials and limitations of using sound montage by itself, without images.

Transversal to all this analysis will be the discussion of the potential of montage (either sonorous or visual) for interpreting modern life and promoting aesthetic and political ideas.

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Ilda Teresa de Castro é ecóloga, artista e investigadora. Realiza o pós-doutoramento (2013-2019) “Paisagem e Mudança – Movimentos”, com apoio da Fundação para a Ciência e Tecnologia. Doutorada em Ciências da Comunicação / Cinema e Televisão, na FCSH, da Nova de Lisboa, com uma tese sobre a participação do filme na sensibilização ecológica. É formada em Cinema na Escola Superior de Teatro e Cinema de Lisboa, e em Peritos em Arte na Escola Superior de Artes Decorativas da Fundação Ricardo Espírito Santo e Silva, Lisboa. É autora de vários ensaios e dos livros *Eu Animal – argumentos para uma mudança de paradigma – cinema e ecologia* (2015); de uma trilogia de entrevistas sobre Cinema Português, *Animação Portuguesa* (2004); *Cineastas Portuguesas* (2001); *Curtas Metragens Portuguesas* (1999) e do *cartoon book Não Fazer Nada É que É Bom 1991-2004* (2005). Enquanto ecoartista desenvolve projectos multidisciplinares num cruzamento entre arte, ecologia, filosofia e ciência com enfoque no domínio ecocritico, ambiental e animal. Os seus ecofilmes têm sido exibidos em ecofestivais e ecoconferências na Amazónia – Brasil, Panjim – Goa, Cidade do México – México, Porto, Lisboa e Colares – Portugal. É co-autora da ópera multimedia *Descartes Nunca Viu Um Macaco* (2017). É a fundadora e editora da plataforma e revista online: *ecomedia, ecocinema e ecocritica_animalia vegetalia mineralia*.

Ecocinema e Antropoceno – valores e representação

Resumo:

Num tempo em que reflectir sobre as condições do Antropoceno se tornou um imperativo alargado às artes e presente no cinema, esta proposta analisa distintas representações da paisagem no cinema tendo em vista a valorização ecológica e a sensibilização ecocritica. Configurando a pertinência do ecologismo cinematográfico associada ao impacto espectatorial e disseminação do filme, ressalvo a paisagem enquanto âncora de obras ecocinematográficas que alertam para realidades e práticas globais antropocénicas, e convocam a necessidade de mudança ou a aceitação de possíveis consequências drásticas num futuro próximo. Num cruzamento com as principais éticas ambientais e animais, a paisagem é pensada como o meio para a representação dos valores éticos da contemporaneidade.

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Biographical note:

Rinaldo Censi (Ph.D. in Film Studies, University of Bologna) is a writer, lecturer and film curator. He's interested in the borders of disciplinary areas. He wrote a book on Italian silent Diva-films (*Formule di Pathos*, 2008), and one on Yervant Gianikian and Angela Ricci Lucchi (2013). In 2014 he published a book called *Copie Originali. Iperrealismi trapittura e cinema*. He curated several film programs on filmmakers as diverse as Straub-Huillet, Charley Bowers, Pedro Costa, Philippe Garrel, Peter Tscherkassky, Karl Kels, Jean Eustache, and Peter Kubelka. In 2017, together with Roberto Turigliatto, he curated Jacques Tourneur's retrospective at Locarno Festival. He co-signed, with Armin Linke, a short doc on Straub-Huillet, *The Green and the Stone. Straub-Huillet in Buti* (2017).

Straub-Huillet: Filming landscape

Abstract:

There is something that always fascinated me in the work of Jean-Marie Straub and Danièle Huillet: it's related to the cartographic exploration of the places that they will shoot. It's something that recurs frequently in their work.

Before the making of the film, the locations are studied by them, crossed, walked, traversed. They are measured. We can try to imagine them on the road equipped with map. Taking photos, testing lenses, taking notes. I remember a statement by Jean-Marie Straub, about *Too Early, Too Late* (I'm quoting from the wonderful English edition of their *Writings*, edited by Sally Shafto): "For the Egyptian portion of *Too Early, Too Late*, we went to Egypt one year before the shoot to do location scouting in the villages. We had the maps drawn by the expedition of Napoleon. The geographers who accompanied him made precise maps, with the wheat fields. When we showed these maps to the film crew, they didn't know how to read them, so Danièle had to write out very explicit itineraries. It was the same for the French segment. No one had ever gone to these Breton villages. That said, we made these itineraries primarily for ourselves. Danièle used to send them also to members of the film crew just in case they got lost on the way".

The idea of site-inspection and moving around using a map has always reminded me of the gesture of Land Art artists: Robert Smithson in particular. I doubt that Jean-Marie and Danièle have ever heard of Smithson. Personally, I never asked. However, for example, a serious scholar as Domenico Carosso (who also translated from German to Italian the movie dialogues taken from Hölderlin and Kafka, along with Danièle) wrote a book on Straubs entitled *Straub e la resistenza del cinema (con Pavese, Kafka, Hölderlin, Cézanne)* and in one appendix, we can find a passage dedicated to *Schwarze Sünde*, written in 1990: "The whole dispositif operates as an artifact, an 'artificial' object, also, close to those of Land Art".

Landscape, geological strata, history, memory are some of leading elements that emerge in their films. They're the topics that my paper will analyze.

Biographical note:

Maile Colbert is an intermedia artist with a focus on sound and video. She is currently a Ph.D. Research Fellow in Artistic Studies with a concentration on sound studies, sound design in time-based media, and soundscape ecology at the Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa. Her current practice and research project is titled, *Wayback Sound Machine: Sound through Time, Space, and Place* (<http://www.mailecolbert.com/proj-wayback.html>), and asks what we might gather from sounding the past. She has exhibited, screened, and performed around the globe. You can see, hear, and read more of her work at www.mailecolbert.com

Wayback Sound Machine: Practices for Sounding Time, Space, and Place In Cinema

Abstract:

The story begins: working on a project in Cornwall years ago, I walked a lesser-known arm of the Santiago Pilgrim Route called St. Michael's Way, an ancient pilgrim path half-covered in time and time's artifacts. Towards the middle of the path atop the hill, the wind from both sides carried sonic pieces of the day to day from the villages on each side—old language and new tools, birdsong and birdsong vanished, church bells of hard alloy and electronics. I started to dream of a wayback machine for sound. What if as you walked this path, you could listen to time spinning back, listen to how it might have sounded then and when? And what could you take from that experience; what would the experience contribute? If sensing is of an essence to an embodied experience, how can we create a sensual past in the present, and what do we consider within that act?

My work since then explores various time-based artistic forms, and text of/on sound from the past—and designing and composing sound for the past—to consider what knowledge and application can be gained from the concept, particularly within a culture and historic narrative in which the visual is predominant, within a segregated sensory hierarchy, in mediating our perception of the world around us. This work proposes that the relationship between our soundscape and sound design can give key information about how we listen, what we listen for, and what that can tell us. This work is working to show that this information holds benefits and contributions towards many disciplines—including art and cinema, archive studies, ethnography, and ecology—and investigates through artwork, sound art, cinema, sound maps, practice-based research, case studies, philosophical inquiry, and mapping a new path in sound studies connecting soundscape ecology, sound ethnography, sound art and design, and aural culture.

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Nota biográfica:

Paulo Cunha é docente na Universidade da Beira Interior, onde dirige o mestrado em Cinema. É coordenador editorial da *Aniki: Revista Portuguesa da Imagem em Movimento* e director da revista *Cinema*, órgão da Federação Portuguesa de Cineclubes. Investigador integrado no LabCom.IFP, é co-coordenador do Seminário Temático Cinemas Pós-Coloniais e Periféricos da Socine - Sociedade Brasileira dos Estudos de Cinema e Audiovisual. Programador dos festivais de cinema Curtas Vila do Conde e Porto/Post/Doc.

Um Adeus Português: filmar África em Portugal

Resumo:

Estreado em 1986, *Um Adeus Português* é um filme singular no contexto do cinema português porque marca um regresso do cinema português à guerra colonial vinte anos depois do seu término. Tema polémico e incómodo durante a primeira década da democracia portuguesa, João Botelho propõe um olhar para o mais traumático episódio da história do Portugal contemporâneo a partir de um drama familiar que, narrativamente, divide a sua acção em dois blocos espaço-temporais: um a cores ambientado em Portugal (1985) e outro a preto-e-branco em África (1972). No entanto, a rodagem do filme circunscreveu-se ao território português (Lisboa, Mafra, Ponte da Barca e Ponte de Lima), tendo-se recriado em Lisboa e em Mafra os cenários para as cenas ambientadas em África.

O objectivo desta proposta é analisar o trabalho cenográfico, arquitectónico e artístico na composição da paisagem africana do início dos anos 70, e reflectir sobre um certo imaginário visual relacionado com a paisagem e o território africano na sociedade portuguesa ao longo do séc. XX, nomeadamente a sua redefinição em contexto pós-colonial.

Biographical note:

Cormac Deane is lecturer in media and cultural studies at the Institute of Art, Design and Technology in Dublin. His publications have appeared in *Nature Nanotechnology*, *Culture Machine*, *The Journal of Sonic Studies*, *New Review of Film and Television Studies*, *Marketing Theory, and Science, Technology & Human Values*, among others. In 2016, Columbia University Press published his translation from French of *Impersonal Enunciation*, the final work of the seminal film theorist, Christian Metz. Cormac also worked as a news journalist in a Berlin television station for five years. He is currently preparing a book-length media archaeology of the control room. He writes a monthly film and television column for *Village Magazine*, and he is the producer of the Field Day Podcast.

The Political Fantasy of Landscape as Data Visualisation

Abstract:

Popular cinematic narratives, particularly in the action genre, are full of scenes of control rooms from which external environments are controlled and monitored remotely. Control rooms, such as those in *Avatar* (2009), render the landscape in unusual ways, to the extent that the category of landscape does not apply to them.

If a 3-dimensional space is transformed into data, and that data is in turn rendered in some kind of data visualization, then the spatial economy of landscape becomes entirely disrupted. Equally, if a screen narrative features a 3-D or a transplane image (Jens Schröter), then there is no fixed viewing position or plane, with the result that everything becomes landscape, or nothing is landscape. What are the consequences of these visual systems, where landscape seems to have become just one more digital object inside the frame? I propose a reading of the spatial politics of control room narratives. This reading suggests that the dematerialization of landscape in these fantasies is part of a more general political fantasy of dematerialization, whereby data and computation are imagined to supply pure, and purifying, filters to our understanding of the environment, society and the world. I suggest reasons why fantasies such as this are politically tempting at a time when concepts such as network, protocol and the digital are highly valorized, and when the imagined capacity of humans to exercise political agency is hugely diminished.

Nota biográfica:

Sérgio Dias Branco é Professor Auxiliar de Estudos Fílmicos na Universidade de Coimbra, onde coordena os Estudos Fílmicos e da Imagem e dirige o Mestrado em Estudos Artísticos. É coordenador do LIPA - Laboratório de Investigação e Práticas Artísticas. Como investigador, integra o Instituto de Filosofia da Nova (IFILNOVA), colabora com o Centro de Estudos Interdisciplinares do Século XX (CEIS20) e é membro convidado do grupo de análise fílmica da Universidade de Oxford, "The Magnifying Class".

É presidente da Direção da AIM - Associação de Investigadores da Imagem em Movimento. Desenvolve uma investigação de mestrado em teologia na Universidade de Durham. Lecionou na Universidade Nova de Lisboa e na Universidade de Kent, onde lhe foi atribuído o grau de doutor em Estudos Fílmicos.

Co-edita duas revistas, *Cinema: Revista de Filosofia e da Imagem em Movimento* e *Conversations: The Journal of Cavellian Studies*, e é autor do livro *Por Dentro das Imagens: Obras de Cinema, Ideias do Cinema* (Documenta, 2016).

Terra e poder: As paisagens do cinema pós-colonialista de Ousmane Sembène

Resumo:

O cinema de Ousmane Sembène surgiu depois do Senegal se ter tornado independente do império colonial francês. As suas obras não se limitam a observar a realidade pós-colonial, a tomá-la como ponto de partida, retratando de forma crítica o passado colonial. Elas procuram construir um olhar pós-colonialista, analisando o impacto duradouro do colonialismo no período pós-colonial mesmo quando as narrativas se desenrolam noutra época histórica. Um dos elementos que dão forma a este olhar é a paisagem — mais concretamente, a paisagem como um elemento produzido, resultante da organização social e económica. A primeira longa-metragem de Sembène, *A Negra de...* (*La Noire de...*, 1966) narra o percurso de Diouana, uma criada que acompanha um casal francês da capital senegalesa para a Riviera Francesa. É neste filme que esta comunicação se vai concentrar. A contraposição da paisagem de Dakar à de Antibes é uma comparação entre o passado e o presente, cujas imagens são identificáveis pelas notórias diferenças entre paisagens. A estória desdobra-se e inscreve-se nestas paisagens e a história pode ser lida nelas. Depois do domínio colonial, manteve-se aquilo a que Aníbal Quijano chama de “colonialidade do poder”, uma estratificação social de cunho racial que se reflete em relações de dominação e subordinação que só se tornam claras para Diouana em França. É precisamente a partir deste prisma que o filme dissecava o racismo, espacializando-o. A paisagem francesa é marcada por infraestruturas e meios de transporte que convidam à viagem e à circulação, mas Diouana ficará confinada num apartamento.

Nota biográfica:

José Duarte lecciona na Faculdade de Letras. É investigador no CEAUL (Centro de Estudos Anglísticos da Universidade de Lisboa). Tem publicado estudos diversos sobre Cinema e Estudos de Televisão. Recentemente editou, com Timothy Corrigan, o livro *The Global Road Movie: Alternative Journeys Around the World* (Intellect, 2018).

Boi Neon (2016): para encontrar o lugar do corpo

Resumo:

Boi Neon (2016), obra sensação em vários festivais (Veneza, Locarno, Toronto), é um filme que procura olhar para diferentes modificações no interior brasileiro. Parte road movie, parte western, o filme explora a paisagem nordestina – *topos* recorrente ao longo da história do Cinema Brasileiro – para encontrar o lugar do corpo. O filme de Gabriel Mascaro olha para a paisagem natural, mas também para a paisagem (artificial) criada e as múltiplas possibilidades e contradições que o encontro destas gera e que se pode rever no próprio título do filme. Se “boi” alude a um lado natural e selvagem, o néon aponta para a natureza comercial e moderna da região (Powers). Alicerçado na tensão entre um mundo que está em desaparecimento, e um mundo porvir, *Boi Neon* é um filme sobre transformação: a transformação da região nordestina, a transformação dos corpos que habitam essa paisagem e a viagem dos protagonistas em direcção a “novas escalas de sonhos possíveis” (Mascaro). Deste modo, a presente proposta pretende analisar o filme de Mascaro tendo em conta o modo como o realizador examina e interpreta as variadas paisagens e a forma como os corpos se relacionam com o espaço que os rodeia.

Nívea Faria de Souza

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Nota biográfica:

Docente do curso de Cinema da Faculdade Hélio Alonso/RJ, doutora em Arte e Cultura Contemporânea pela UERJ com a linha de pesquisa em Processos Artísticos, Mestre em Arte e Cultura Contemporânea pela UERJ, Graduada em Artes Cênicas – Indumentária e Cenografia pela UFRJ. Diretora de Arte, Cenógrafa e Figurinista.

O devir na paisagem tropical brasileira: A *Deusa Branca* de Flávio de Carvalho

Resumo:

Flávio Resende de Carvalho, considerado um precursor da ideia de artista multimídia no Brasil, um revolucionário romântico e crítico voraz dos comportamentos sociais europeizados, sempre buscou questionar conceitos da formação identitária brasileira. Arquiteto, engenheiro, pintor, desenhista e cenógrafo, Flávio fez uso de todos os meios de representação e linguagens em tentativas de entender e revelar a ideia de “homem brasileiro” e sua inserção no mundo moderno. O artista, desde o final dos anos de 1920, assumia-se antropófago, e buscava refletir sobre a ideia do “ser tropical”. Ensaísta, publicou uma série de textos para construir uma ideia de “homem brasileiro”, um “homem nu”, em permanente devoração. Ele nega uma identidade pétreia, colocando-se a favor de uma subjetividade em devir similar à ideia de Oswald de Andrade. Flávio de Carvalho, que construiu suas experiências, em arquitetura, teatro e performances, sob este signo, em 1956 tenciona os fios e arrisca-se o registro em audiovisual. Em *A Deusa Branca*, seu primeiro trabalho para o formato cinematográfico, Flávio monta uma equipe e segue em expedição pela Floresta Amazônica, na bagagem uma equipe composta de duas atrizes, câmera e, a contra gosto, a imprensa. Seu projeto era viver mais uma vez a experiência, o roteiro é construído durante a turbulenta expedição, sendo constituído pelo devir que atravessa esta viagem. Flávio propõe um cinema empírico, uma experiência baseada no afeto, um cinema embebido em cânones modernos, esquemas sensório-motores que propunham desconstruir clichês de uma tropicalidade midiática. *A Deusa Branca* revela a paisagem como fruto de uma longa e complexa experiência, uma relação estreita e privilegiada que busca revelar uma desconstrução da paisagem tropical como uma ilusão produzida ao longo do tempo. Para Flávio, a nova paisagem é fruto da vivência, da contemplação e da construção a partir de fluxos e tensões revelados pela própria paisagem. Sem roteiro, ele sugere um ponto de vista diferente, sem influência e artifícios de uma construção pré-estabelecida. A nova experiência de Flávio é fazer uso dos sentidos para construir um novo conjunto de signos a partir da paisagem atravessada pelos fluxos do devir. As imagens de Flávio de Carvalho, feitas em 1956, enriquecem a arte cinematográfica brasileira com a imprevisibilidade da experiência, presença constante na obra do artista.

Nota biográfica:

Sara Figueira vem das paisagens madeirenses para as paisagens lisboetas. É aluna na Licenciatura em Artes e Humanidades e já foi aluna no Mestrado Integrado em Medicina Veterinária, sempre na Universidade de Lisboa. Gosta de ver filmes e de, principalmente, pensar sobre eles.

A paisagem como objecto por decifrar em *Blow Up* de Antonioni

Resumo:

A presente apresentação abordará *Blow-up*, filme de 1966 de Michelangelo Antonioni. Através da análise da paisagem em *Blow-Up* pretende-se aqui investigar as relações entre esta e o indivíduo que a observa, e que faz uso dela para criar arte, nomeadamente fotografia. Assim, a partir da obra de Michelangelo Antonioni tentar-se-á especificar o carácter estrangeiro que o seu olhar poderá acarretar sobre Londres (Cottino-Jones), ao mesmo tempo que serão analisadas também algumas considerações do cineasta sobre o cinema. Desta forma, a proposta divide-se em dois momentos: por um lado, perceber a relação do realizador com o cinema e, por outro, olhar para o modo como este usa a paisagem urbana londrina em *Blow-Up*.

Pedro Florêncio

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Biographical note:

Pedro Florêncio has a graduation at ESTC (Portuguese Film National Conservatory), a Master in Cinema at FCSH-UNL and is currently finishing a Doctor's degree in Performative Arts and the Moving Image at Lisbon University, with a dissertation about relations between space and cinema through an analysis of Frederick Wiseman's filmography. As a filmmaker, he directed the multi-awarded shorts *Banana Motherf*cker* in 2011 and *Where My Friend Made a Painting* in 2014, and the long-features *Afternoon* and *Day Shift* in 2017 and 2018, both premiered at Doclisboa International Film Festival national competition. Professionally, he is currently teaching Documentary and Film History at two vocational art oriented schools.

About Tiredness – notes on landscape, duration and abstraction in Wang Bing's Traces

Abstract:

In Wang Bing's *Traces* (2014), the idea that "everything that is solid dissolves into air" is seriously problematized. While preparing the shooting of *The Ditch* (2010), the Chinese director kept collecting images and sounds exhaustively during long pedestrian walks through the deserts of the Gansu region, which is one of several locations where the politically misaligned individuals under the Chinese Cultural Revolution were sent to be re-educated (meaning: to die by tiredness and/or starvation). From this investigative diversion turned into an experience of documental fatigue emerged *Traces*, a small 28-minute film consisting of repetitive, nauseating and uncertain shots that seek to show evidences or traces of human and material remains on the surface of that tragic historical space.

According to a famous theory by Paul Virilio, we can glimpse in Wang Bing's cinema a combative idea of polar inertia that "instantaneously exiles us from space, a quite real space that until very recently could separate the inside from the outside." In accordance with Virilio's thesis, the cinema of Wang Bing is formally constituted by a desire of physical experimentation of real spaces. Through an objectivation of the concrete, the image recovers the task of counteracting the "domain and properties of an active optics," which carry out a "dissipation of the distancing obstacle, of the immensity of a given territory." It is precisely in the vastness of a certain territory that the recovery of a "delay, distance and exteriority" inherent to the physical space occurs in Bing's cinema. Somewhere between concreteness and abstraction, the director elaborates landscapes through what Tomás Maia, regarding some paintings of Cézanne, calls "approximative touches" that allow us to see "that which never remains in front of us - and yet does not disintegrate immediately." Through *Traces*, we intend to sketch an aesthetic theory in which the "full identity between vision and the object seen" is equally impossible – and thus a body is required for the experience.

This presentation aims to develop tools of analysis for a form of expression in which the historical space can only be thought in correlation with a certain kind of physiological and ethical understanding of the landscape. For this reason, we will speak of a cinematographic experience that implies an act of perception subdued to the physicality of a certain type of fatigue.

Nota biográfica:

André Francisco é licenciado em Línguas, Literaturas e Culturas na Faculdade de Letras da Universidade de Lisboa. Durante o seu percurso frequentou diversas cadeiras na área do cinema, entre elas: Análise Fílmica, Historia do Cinema, Cinema Português e Cinema Norte-Americano. Encontra-se actualmente a frequentar o Mestrado em Estudos Comparatistas na mesma instituição de ensino.

O olhar de Aki Kaurismaki sobre a cidade proletária em *Le Havre*

Resumo:

No âmbito do painel “O olhar do estrangeiro sobre a cidade”, irá ser abordado o filme *Le Havre* (2011), de Aki Kaurismaki. O realizador finlandês mostra-nos a cidade portuária francesa com o mesmo nome através da rotina de um antigo escritor boémio que ganha a vida como engraxador de sapatos, e da restante comunidade constituída por vários elementos de igual classe social baixa. Com a descoberta de um contentor repleto de imigrantes provenientes de África que tentam chegar a Londres, a história ganha um contorno de conto de fadas. Kaurismaki, enquanto estrangeiro que olha uma cidade que não é a sua, coloca nas palavras de uma das suas personagens o que pode muito bem ser a chave desse olhar: “Foreigners see bums in a considerably more romantic light than we French” (*Le Havre*, 2011). Esse olhar leva A. O. Scott a afirmar que *Le Havre* é uma carta de amor à França e, em particular, a um imaginário quase desaparecido da franqueza do proletariado francês (A. O. Scott). Assim, através desta premissa, procurar-se-á ver a forma como este filme nos apresenta a cidade e todos aqueles que a habitam.

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Biographical note:

Hideaki Fujiki is Professor in cinema studies at the Centre for Transregional Culture and Society at Nagoya University, Japan. His books include *Making Personas: Transnational Film Stardom in Modern Japan* (Harvard University Asia Center, 2014); *The Japanese Cinema Book*, co-ed. (British Film Institute/Bloomsbury, 2019, forthcoming); and *Who is the Cinema Audience?: A History of Media and Social Subjects, 1920s-2010s* (University of Nagoya Press, 2019, forthcoming in Japanese). He is currently completing a monograph tentatively titled *Radioactive Documentaries: Ecology from Fukushima to the Globe*.

(In-)visible Radioactive Landscape: Ecology and Documentaries on and beyond the Fukushima Nuclear Catastrophe

Abstract:

The March 11, 2011, nuclear catastrophe in Fukushima complicates the concepts of cinematic landscape. While Martin Lefevre and many others have discussed landscape mostly in terms of narrativization and de-narrativization, and purity and impurity, the radioactively contaminated environment requires us to seek further sophisticated approaches to the complexity of landscape. This paper explores the following three issues by analysing how documentaries problematize or de-problematize the potentially polluted landscape as part of the ecology in which the human and the nonhuman coexist or contested to each other: (1) reality and spectacle, (2) science and politics, and (3) lived experience and global imagination.

The issue of reality and spectacle, which was first theorized by Elizabeth Cowie on documentary film, involves how a documentary romanticizes the landscape in association with hometown and cultural tradition, offers to the spectator an ontological presentation of spectacle, makes the human-centred truth-claim, or problematizes the toxic ecology as a whole. *Living in Fukushima* (2013), a documentary film sponsored and planned by the Japan's Ministry of the Environment, for instance, audio-visually represents the natural environment of the mountains as the beautiful background for the humans' economic and cultural livelihood. The NHK television documentary, on the other hand, emphasizes the invisible as the 'truth' by its voice-over narration while cautioning that we should not be lured by the beautiful spectacle on the surface, but it eventually ends up with a human-centred perspective. The issue of science and politics concerns how the narrative of science particularly by means of interviews with scientists and CGI data visualization as well as voice-over narration serves to either conceal or disclose the politics and the tension in the human and non-human relationship that the radiation has caused. As I use the term 'catastrophe', rather than 'disaster', referring to Niklas Luhmann, the radiation resulted from the production of nuclear energy necessarily more or less goes beyond scientific management, thereby involving politics, but official discourses tend to de-politicize the problem by emphasizing its scientific control. Lastly, the issue of lived experience and global imagination relates to how some documentaries localize the problem of radiation as we see in many films on the aftermath of the Fukushima catastrophe, and how some documentaries instead reveal toxic landscapes that are globally located in multiple places in the circuit of the production of nuclear energy from its front end to its back end, or from uranium mines to nuclear waste storage. Through the examination of these three issues, I argue that documentaries take a socially significant role in problematizing the landscape which tends to make invisible two overall problematics of radiation: its politics and its globalism.

Nota biográfica:

Jorge Vaz Gomes nasceu em 1980, viveu na Guarda, estudou Engenharia do Ambiente na Universidade Nova de Lisboa e tirou uma Pós-graduação em Políticas Públicas no ISCTE em Lisboa. Estudou também Realização na ETIC e Fotografia no ar.co também em Lisboa. Tem trabalhado como argumentista, videasta, fotógrafo e editor nos últimos oito anos, nas áreas de televisão, cinema e documentário. Criou e realizou as rúbricas semanais *Enviado Especial* e *Repórter Mudo*, que emitiram ao longo de dois anos no Canal Q. Também realizou as curtas-metragens *Sobre a mesa*, 2010; *A encomenda*, 2011; *O Quarteirão*, 2015; *Jean-Claude*, 2016 (Menção Especial IndieLisboa 2016); *mapa-esquisito*, 2018 (Seleção Oficial IndieLisboa 2018). Frequentava atualmente o segundo ano do Mestrado em Arte Multimédia da Faculdade de Belas-Artes da Universidade de Lisboa, onde está a escrever uma tese acerca da dialéctica entre imagem e texto no contexto do filme-ensaio.

O desenraizamento geográfico no filme “mapa-esquisito”

Resumo:

Quando era novo a minha família mudou oito vezes de casa. Esta ideia de geografia fragmentada ressoou particularmente quando há uns anos atrás, no livro *Os Anéis de Saturno* de W.G. Sebald, li uma conversa que o narrador tem com o poeta e tradutor Michael Hamburger, em que este último lhe relata que por vezes, quando sonha, mistura num mesmo espaço a casa onde viveu em Berlim quando era jovem com a paisagem campestre inglesa onde viveu mais tarde. Michael Hamburger, de origem judaica, fugiu com a família da Alemanha para Inglaterra em 1933, o que fez com que as memórias de infância ressurgissem nos sonhos para se misturarem com imagens do presente. Desta mistura, criou-se um novo espaço imagético, com uma configuração própria, e que existe apenas nos sonhos de Michael Hamburger. Parece surgir assim um mundo novo de sítios e imagens, sobre os quais existe a possibilidade de discurso, reflexão e até poesia. Desta conjugação de imagens produzidas pelos sonhos com geografias fragmentadas, duas ideias que mexem muito com a minha história pessoal, surgiu a ideia de um “mapa-esquisito”, uma reflexão sobre estas questões, tendo por base a minha história de vida e a da minha família. Tal como os Atlas costumam estar recheados de mapas, este mapa esquisito está recheado da ideia por detrás dos Atlas, que Georges Didi-Huberman formula desta forma: eles oferecem-nos um saber que é visual e uma visão do saber, para além de que vivem entre o saber das palavras e a inteligibilidade das imagens, mas sem estarem propriamente dentro de qualquer um destes campos, vivem num território único.

Para além das imagens produzidas pelos sonhos, também as imagens produzidas ou transformadas pela imaginação parecem revestir-se de uma espécie de aura que também interessa à linguagem e à história deste documentário. Cruzam-se assim vários temas nesta viagem pessoal: a fragmentação geográfica, as migrações, a natureza das imagens, os sonhos, a imaginação e os símbolos. Assim, os vários capítulos, encabeçados por títulos retirados do catálogo de símbolos e alegorias da História da Arte, encadeiam-se com as várias histórias que vou contando: Sonho, Caverna, Pesadelo, Torre, As Artes, Morte, Fuga.

Uma história pessoal marcada pela fragmentação geográfica, fruto dos caprichos dos meus pais, por oposição à fragmentação geográfica de Michael Hamburger, fruto das guerras do Século XX. Tolstoi defende que são sempre os percursos individuais, e não a vontade dos grandes líderes, que definem a História do Mundo. Ainda assim, a história das pessoas está longe de ser apenas o resultado dos percursos individuais. Guerras e País: as grandes forças motrizes da emigração?

Sonho com um futuro em que a fragmentação das geografias é só fruto da inconstância dos indivíduos, tal como me aconteceu a mim, sorte que Michael Hamburger não teve.

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Biographical note:

Gabriel Doménech González (Madrid, 1991), researcher and lecturer at the Carlos III University of Madrid, FPU scholarship holder for the doctoral program in Media Research.

New formulations of “landscape theory” in contemporary auteur cinema. From Masao Adachi (1969) to Éric Baudelaire (2017)

Abstract:

The “landscape theory” (*fūkeiron*) was developed in the 1960s by Japanese theorist, critic and filmmaker Masao Adachi, along with critics and screenwriters Mamoru Sasaki and Masao Matsuda. Based on a critical analysis of Japanese society at the time and linked to a whole national tradition of avant-garde film thinking and practice, the “landscape theory” valued the influence that the environment had on individuals, placing its presence in the foreground, not mediated by the human. The theory stated that, through careful examination of the landscape, one could see the forms of power and oppression that gripped the individual in modern Japanese society. The film *AKA Serial Killer* (Masao Adachi, 1969), one of the most important titles in Japanese political cinema, is the most complete example of the application of this theory to the cinematic medium, although there are other titles (made by Adachi's collaborators, such as Kōji Wakamatsu, who in 2004 directed *Cycling Chronicles: Landscapes the Boy Saw*, with thematic and formal approaches close to the 1969 film) that have extended the scope of Adachi's thought.

Currently, the cinematographic treatment of landscape as a way of revealing the power structures that govern capitalist societies has witnessed interesting formulations in works by young European directors such as Riccardo Giacconi (with *Due* [2017], on a Milanese residential complex built on the orders of the tycoon Silvio Berlusconi) or Daniel Zimmerman (with *Walden* [2018], on the absurdity and alienation of globalized trade routes). However, probably the most interesting and fruitful relationship with “landscape theory” and the figure of Masao Adachi is held by the French filmmaker Éric Baudelaire, whose entire filmography revisits and updates the thought of the Japanese filmmaker. With his latest film, *AKA Jihadi* (2017), a kind of remake of the Adachian original, the reflection on the ideological and aesthetic heritage of the Japanese filmmaker reaches new levels of complexity when he transposes the formal approach of *AKA Serial Killer* (the journey of a serial killer through a series of empty landscapes) with the story of a young man who, in real life, enrolled in the Daesh and left to fight in Syria, and then returned as a terrorist to Europe.

Through a review of the main notions that make up *fūkeiron* and the analysis of the films cited, this communication aims to trace a path through the ways in which the filmic expression of the landscape can become an element of ideological agitation suitable to take on different geographical, social and political contexts.

Biographical note:

C. Elise Harris is a Ph.D. candidate in Visual Studies and Cinema at Université Paris Diderot (Paris, France) and is a laureate of the “Initiatives d’excellence” fellowship of the Université Sorbonne Paris Cité. Currently working on a thesis entitled *Filming Space: Rethinking Mise-en-scène and Spatiality in Digital Outer Space Films*, Harris has taught film courses in the U.S. and in France, and is interested in film philosophy, aesthetics, formalism and neoformalism, phenomenology and the phenomena of cinema, intermediality, and the analogic relationship between science and the arts.

Deep Space Exploration: Surface and Depth in the Cinematic Outer Space Landscape

Abstract:

Films about space travel might seem, at first thought, to be all about spectacle and the pleasure of seeing: an occasion to glimpse with our own eyes, through the power of fiction and visual artistry, the wonderous landscapes of distant worlds which occupy our imaginary.

However, in most films about space exploration, it is surprising how little screen time is actually allotted for depicting and rendering visible outer space landscapes. Indeed, in most cases, these films could more fittingly be classified as chamber films, single-location films (or nearly) whose settings are limited to the claustrophobic interiors of a space craft or a space station. The elusive exterior shots — either of the void of outer space itself or of non-terrestrial planetary landscapes — have almost universally been relegated to the role of establishing shots, appearing only briefly and serving to punctuate a film with contextual information. In this sense, outer space is not so much a place, but rather, an organizing, functional parameter intervening from the off-screen; it conditions the aesthetic of these films and catalyzes the (psycho)dramas that result from its harsh environmental circumstances, but all from a position of relative absence. In terms of film form, we could consider these fleeting exterior outer space landscape sequences as reduced to elements of montage: inserts which intercede from outside the film, edited in during post-production, and thus discrete (deterritorialized) from the spaces and places of film action.

In the digital age, particularly in the last decade and culminating in films like *Gravity* (A. Cuarón, 2013), the treatment of outer space landscapes in film has been undergoing a fundamental paradigm shift. As the materials of cinema become increasingly dematerialized — celluloid, physical sets, lenses, even the camera itself may be entirely absent —, space is becoming ever more material. The computer-simulated camera is especially responsible for the spatial turn we see in today’s outer space cinema: liberated from the technical constraints of a physical camera and endowed with a new perpetually mobile frame, the depiction of space is no longer limited to placing objects along an X axis (a stage or a horizon), but is instead about building a cosmos into which the ‘camera’-spectator can penetrate and explore. Outer space landscapes are no longer inserts or backgrounds, but have come to construct the very mise-en-scène of a film. This results in a shift from a flat 2-dimensional profilmic surface to an immersive 3-dimensional spatiality, offering an increasingly profound depth of field and, as a consequence, proffering a renewed interest in space exploration in all senses — allowing us to finally visit and explore the alluring landscapes of outer space, but also ushering in a rethinking of cinematic spatiality.

This paper will undertake a formal analysis of the aesthetic and technological conditions of this paradigm shift using a corpus of milestone film moments in the depiction of outer space landscapes. It will engage questions of realism, of materialism vs idealism, and of actual vs virtual in order to situate this rethinking of cinematic spatiality in a larger film philosophical context.

Biographical note:

Inesa Khatkovskaya is a Ph.D. candidate at the University of Toronto's Cinema Studies Institute. She received a Specialist Degree in Cultural Studies from the Belarusian State University and an MA in Cultural Studies with a specialization in Gender Studies from the European Humanities University. Before becoming a Ph.D. student at the University of Toronto in 2015, Inesa taught film courses at the Department of Media at the European Humanities University in Vilnius, Lithuania. Her current dissertation project focuses on landscape in late Soviet Belarusian Cinema.

Vanishing Nature: Landscapes in Late Soviet Belarusian Cinema

Abstract:

In my presentation, I will address landscape in a set of films from the late 1970s Soviet Belarusian cinema. Departing from the perspective of the critical theory of space according to which space is a social product and the social itself is inevitably spatially organized, I consider cinema as informed by spatial dynamics and implicated in its complex production. Belarusian cinema, as well as cinemas of other Soviet republics, I argue, were implicated in the production of Soviet space and worked through the demands for homogenization (the production of the social and spatial unity of the Soviet state) and at the same time an inevitable particularization stemmed from their local cultural, historical, geographical, and political contexts. Departing from this, I consider landscape as "place" as Doreen Massey defines it: rejecting an essentialist vision of place as "bounded, as in various ways a site of authenticity, as singular, fixed and unproblematic in its identity," she conceptualizes it as essentially "unfixed, contested and multiple," "open and porous," as a subset of space that does not presuppose any notion of stable timeless identity or internal history. Place is always constituted by "the juxtaposition and co-presence there of a particular set of social interrelations" and by their effects.^[1] I argue that filmic landscapes seen as place both participate in the production of the Soviet unity and at the same time undermine this unified vision of Soviet space, thus exposing heterogeneity of the Soviet. Instead of seeing filmic landscape as supplementary and secondary to a film's thematic focus, I approach it as that which complicates narratives, intertwines with the production of cultural identities (irreducible to a single category of 'Soviet-ness') and functions as a mediator between official ideology and local responses to legitimized ways of seeing and being, as a site of struggle between opposite forces in maintaining national mythologies and identities, and as an open, unfixed, and contested ground for thinking of cultural diversity in Soviet cinema. In cinematic terms, and following this trajectory, landscape as place can be read as "a strikingly heterogeneous and specific element recorded by or sensible in a film"^[2], which allows to address cinema's materiality as well as its potential in particularization of the cinematic experience and our experience of place and also to reconsider in positive terms "reality effect" in terms of/in relation to cinema's indexicality, contingency, and referentiality.^[3]

Within this framework, I will focus particularly on filmic landscape and its connection to "ukhodiashchaia natura" ("vanishing nature") – the notion/process, that in the 1970s Soviet cinema often played a determining role in re/scheduling a film's production process including the choice of location, and elaborate on the relationship between filmic landscape, profilmic space, the political economy of the Soviet film industry, and the resulting peculiar "creative geography" of late Soviet Belarusian cinema.

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- [1] Doreen Massey, A Place called Home? in *Space, Place, and Gender*. Minneapolis: University of Minnesota Press, 1994.
- [2] Elena Gorfinkel and John David Rhodes, Introduction: the Matter of Place in *Taking Place: Location and the Moving Image*. Minneapolis, London: University of Minnesota Press, 2001, xiii.
- [3] *Ibid*, p.xvi-xviii.

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Biographical note:

Currently a doctoral student in Cinema Studies at Université Paris Nanterre, Lucas Lei aims to highlight descriptive processes and iconographic issues of pastoral imagery in landscapes of late 20th-Century French cinema. While working on his thesis provisionally entitled *Contemporary “Arcadias” in Éric Rohmer’s and Robert Guédiguian’s Fiction Film Landscapes. Aesthetic Approaches of Cinematic Depiction of Suburbs and Countries in France*, he is also a teaching assistant at Paris-Nanterre.

Rester vertical [Staying vertical], Alain Guiraudie, France, 2016 : Towards the virtuality of the “filmscape” of land

Abstract:

Rester vertical is deeply rooted in a number of French territories. None of the places in question is explicitly named or mentioned, with the exception of the Grand Causse, a characteristic limestone plateau in Lozère Department where Léo (the main character) meets Marie. Nevertheless, each place is shot in its own typical appearance: in particular Brest – its harbour and its main street which was rebuilt after World-War-II – and the Poitevin marshlands shot as a labyrinthic network of water and luxury vegetation. Here, landscape shots and backgrounds echo, to some extent, a kind of filmic landscape description that is inherited from 19th- and 20th-century French literature (Flaubert, Maupassant, Sand, Proust...), from early 20th-century French geography (Vidal de la Blache), and, of course, from French cinema (Epstein, Pagnol, Grémillon, Rohmer, Chabrol, Varda, Blier, Larrieu...)

My first hypothesis is that Guiraudie’s landscapes cannot be said to be a naturalistic depiction of the French territory: the elliptic editing puts locations away and unsettles the perception of duration. The syncopated cut editing and temporal breaks give an impression of arbitrariness, so that there is no continuity between places but, instead, a floating and undetermined space, and a lack of continuity in the plot.

Because of the many subjective shots, the above-mentionned piecemeal narrative is likely to be ascribed to Léo’s psyche and wandering way of life: a scriptwriter having lost inspiration, he seems to be a marginal individual, freed from any social, sentimental, and sexual norm, while roaming around the country according to his instantaneous desires and feelings. As a matter of fact, my second hypothesis is that Léo should be regarded as a figure of vital impulse rather than a classic psychological character.

My previous developments on Léo has important consequences for the issue of the landscape in *Rester vertical*. Without denying their importance, I assume that notions of set, background, and atmosphere or *Stimmung*, etc., are not sufficient to understand the figurative features of the landscape in this film. In this respect, it is worth noting that each place has a figural or symbolic aspect, such as the wolves haunting the surroundings of the farm of Marie’s father, or the “wizard-doctoress” healing Léo with vegetal electrodes in the Poitevin marshlands. These two figures allude to folkloric, fantastic, and dreamlike patterns, in particular the Beast of Gévaudan, a monstrous wolf that spread terror throughout the eponymous Province in the 18th Century (nowadays the Lozère Department). The night scenes or the recurrent appearance of wolves and wolves’ wails typically arouse a feeling of the uncanny.

As a conclusion, I intend to show that, thanks to their iconographical and literary clues and according to the elliptic form of the narrative, the above-studied patterns give a virtual dimension to the landscape, which is neither realistic nor fantastic, neither dreamlike nor magical, neither pictorial nor contemplative. Rather, in my view, the virtuality of landscape would be driven by an animistic vital impulse that manifest himself through filmic figuration, human imagination, nature, and wilderness.

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Biographical note:

Mariana Liz is a Postdoctoral Research Fellow at ICS-ULisboa. She has a Ph.D. in Film Studies from King's College London, and taught at King's, Queen Mary and at the University of Leeds (UK) before moving to Portugal in 2016. She is the editor of *Portugal's Global Cinema* (2018), co-editor of *The Europeaness of European Cinema* (2015) and author of *Euro-Visions* (2016). Her research interests include European cinema, European cities, and contemporary Portuguese cinema, particularly issues of gender.

Lisbon on Screen, 1980-2015: Urban Landscapes in International Film Productions

Abstract:

Blue skies and sunny days, the river and the bridge, the decaying (or renewed) historical centre: how has the cinematic vision of Lisbon changed in international film productions between 1980 and the contemporary era? Considering as case studies *In the White City* (Alain Tanner, 1983), *Lisbon Story* (Wim Wenders, 1994), *Foreign Land* (Walter Salles, Daniela Thomas, 1995), *Night Train to Lisbon* (Bille August, 2013) and *I Was in Lisbon and Remembered You* (José Barahona, 2015), this presentation examines the transnational status of Lisbon and of contemporary cinema. It is structured into three sections, each covering a historical period and one or two film case studies. We move from the democratic transition of Portugal to its most-European period, and finally into a post-austerity period of global openness yet uncertainty, underpinned by a desire for cosmopolitan status and the massive expansion of tourism. Although rarely examined in the expanding cinema and the city literature, contemporary Lisbon is a particularly fruitful case study for the analysis of the link between cinema and the city. This is a city characterized by a dichotomy structured on its geographical, political and financial 'smallness' (when not insignificance), on the one hand, and its international visibility and exposure, on the other. By focusing on cultural aspects of this urban landscape, this presentation addresses issues such as the notion of periphery in an increasingly globalized era, ongoing Europeanization processes and the exposure of small nations to dominating transnational networks, as well as the development of the heritage industry and tourism, particularly through the moving image.

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O devir na paisagem tropical brasileira: A *Deusa Branca* de Flávio de Carvalho

Resumo:

Flávio Resende de Carvalho, considerado um precursor da ideia de artista multimídia no Brasil, um revolucionário romântico e crítico voraz dos comportamentos sociais europeizados, sempre buscou questionar conceitos da formação identitária brasileira. Arquiteto, engenheiro, pintor, desenhista e cenógrafo, Flávio fez uso de todos os meios de representação e linguagens em tentativas de entender e revelar a ideia de “homem brasileiro” e sua inserção no mundo moderno. O artista, desde o final dos anos de 1920, assumia-se antropófago, e buscava refletir sobre a ideia do “ser tropical”. Ensaísta, publicou uma série de textos para construir uma ideia de “homem brasileiro”, um “homem nu”, em permanente devoração. Ele nega uma identidade pétreia, colocando-se a favor de uma subjetividade em devir similar à ideia de Oswald de Andrade. Flávio de Carvalho, que construiu suas experiências, em arquitetura, teatro e performances, sob este signo, em 1956 tenciona os fios e arrisca-se o registro em audiovisual. Em *A Deusa Branca*, seu primeiro trabalho para o formato cinematográfico, Flávio monta uma equipe e segue em expedição pela Floresta Amazônica, na bagagem uma equipe composta de duas atrizes, câmera e, a contra gosto, a imprensa. Seu projeto era viver mais uma vez a experiência, o roteiro é construído durante a turbulenta expedição, sendo constituído pelo devir que atravessa esta viagem. Flávio propõe um cinema empírico, uma experiência baseada no afeto, um cinema embebido em cânones modernos, esquemas sensório-motores que propunham desconstruir clichês de uma tropicalidade midiática. *A Deusa Branca* revela a paisagem como fruto de uma longa e complexa experiência, uma relação estreita e privilegiada que busca revelar uma desconstrução da paisagem tropical como uma ilusão produzida ao longo do tempo. Para Flávio, a nova paisagem é fruto da vivência, da contemplação e da construção a partir de fluxos e tensões revelados pela própria paisagem. Sem roteiro, ele sugere um ponto de vista diferente, sem influência e artifícios de uma construção pré-estabelecida. A nova experiência de Flávio é fazer uso dos sentidos para construir um novo conjunto de signos a partir da paisagem atravessada pelos fluxos do devir. As imagens de Flávio de Carvalho, feitas em 1956, enriquecem a arte cinematográfica brasileira com a imprevisibilidade da experiência, presença constante na obra do artista.

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Imbricamentos entre paisagem e espaço interior em *Órfãos do Eldorado* e *Romance Policial*

Resumo:

O objetivo deste trabalho é abordar a relação entre a paisagem e o universo interior dos protagonistas de *Órfãos do Eldorado* (Brasil, 2015, dir. Guilherme Coelho) e *Romance Policial* (Brasil, 2013, dir. Jorge Durán). *Órfãos do Eldorado* se passa no estado do Amazonas, em uma pequena cidade ribeirinha, tanto em suas ruas e espaços interiores – sobretudo aqueles da casa da família de Arminto –, quanto em amplos espaços exteriores, em meio à natureza – entre o rio e a floresta –. Em *Romance Policial*, Antônio se dirige ao deserto do Atacama, no Chile, local onde se passa grande parte da narrativa, em busca de novas experiências de vida, de libertação. Meu foco será justamente a construção desses amplos espaços naturais e o modo como expressam as vivências, afetos, desejos, dores e conflitos interiores de Arminto e Antônio.

Henri Agel define duas categorias do espaço – contraído e dilatado –, caracterizando-se, o primeiro, pela hostilidade, encerramento, reclusão, enquanto o segundo representa um respiro, uma expansão, provocando uma descontração libertadora (AGEL, 1978, p. 109). As características do espaço físico, apesar de importantes para a classificação proposta por Agel, não são determinantes. Assim, a abertura em direção à natureza e aos exteriores, propensa a gerar uma descontração libertadora e configurar o espaço como dilatado pode ganhar conotação diversa. É importante, ainda, assinalar que um mesmo espaço físico pode oscilar de dilatado a contraído, ocorrendo o “milagre da respiração cinematográfica: sístole-diástole; contração-dilatação; signos da terra e signos do ar” (AGEL, 1987, p. 101). Nesse sentido, o deserto, além do potencial revelatório e libertador apontado por Bill Viola, a propósito de seu vídeo *Chott el-Djerid* (1979), realizado no Saara, pode também se configurar como um espaço hostil e aprisionante, como nos fala Jorge Luis Borges em seu breve conto *Os dois reis e os dois labirintos* (BORGES, 2013, p. 139-140).

Tomando como base as categorias propostas por Agel procurarei compreender como são modelados os espaços exteriores dos dois filmes, levando-se em conta sua construção narrativa e os recursos da linguagem cinematográfica, destacando-se o partido estético adotado pela fotografia, sua paleta de cores, a montagem, bem como a trilha sonora e a edição de som, aspectos fundamentais na construção de nossa audiovisão (CHION, 2011).

Um aspecto importante para a compreensão da paisagem é o fato de a mesma se constituir num fenômeno cultural, que deve ser considerado em sua historicidade, como chama atenção Silveira (2009: 71). Tal perspectiva vai ao encontro da reflexão desenvolvida por Brad Prager acerca da articulação entre mente e paisagem exterior no cinema de Werner Herzog (PRAGER, 2010). Partindo dessas considerações, caminharei no sentido de perceber como as peculiaridades individuais repercutem na modelagem da paisagem, apontando aproximações e/ou distanciamentos na representação do espaço do rio/floresta em *Órfãos do Eldorado* e do deserto em *Romance policial*.

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Biographical note:

Born in Lisbon, 1986. He is a Ph.D. scholar in a field and at a faculty where he had also taken his master's: Communication Sciences at FCSH/NOVA. Before that he had begun teaching, within the scope of Free Courses conceived by himself in collaboration with colleagues. Regularly, he teaches History of Photography in Instituto Português de Fotografia (IPF). In 2017 he published two books: one based on his Ph.D. thesis, entitled *Fotografia e Cinema Moderno: Os Cineastas Amadores do Pós-guerra* (Edições Colibri), which had the support of Cinemateca Portuguesa, the Bookshop Linha de Sombra and IPF; and another, edited with Carlos Natálio and Ricardo Vieira Lisboa, with the title *O Cinema Não Morreu: Crítica e Cinefilia À pala de Walsh* (Linha de Sombra). This book resulted of over five years of work editing the website he co-founded, *À pala de Walsh*, considered by *Cahiers du cinéma* (Dec. 2015) "the most important website on cinema in Portugal."

Utopia, dreams, and destruction: the post-May 68 landscape or the group Zanzibar

Abstract:

"Under the Paving Stones, the Beach." The May 68 slogan, promising a landscape in reward for the struggle, is well-known. A more or less idyllic landscape, an ingress/regress to the promised Eden – to nature, to childhood, to the elements in their purest state. Out of that revolutionary fable, told and sung in between the images of a violent act of insurrection (of the body and of the soul), came a group of filmmakers – the "Dandies of May 1968" – financed by patron and activist Sylvina Boissonnas. The group's name was presenting us with a landscape: Zanzibar.

In this island lost in the history of auteur cinema, very low-budget films were produced, in guerrilla mode, between 1968 and 1970. These eminently experimental films documented the inner scars of an entire generation who came out of May 68 morally defeated – that is to say, disenchantedly "grown-up." Films by directors such as Philippe Garrel, Jackie Raynal, and Serge Bard extolled in their own matter the collapse of utopia – sometimes in confrontation with a real or dreamt, inner or outer promised landscape. But is this collapse not presented hand in hand with an intensely messianic thinking? Though the beach has not yet come, it might still come one day. Let us pull the beach out of the paving stones. Let us question the landscape – this image of thought – on its own delay and on the failure of our present revolutions.

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Biographical note:

Dalila Martins is a Ph.D. student in Audiovisual Media at Universidade de São Paulo, with a CAPES scholarship. She studies the cinema of Danièle Huillet and Jean-Marie Straub. Bachelor in Audiovisual and Master in Audiovisual Media at Universidade de São Paulo. Member of the research group "História da Experimentação no Cinema e na Crítica." She also has worked as a programmer (IV Fronteira Festival Internacional do Filme Documentário e Experimental), film critic (*Revista Cinética, La Furia Umana*), teacher and visual artist.

The art of seeing and showing: technique and aesthetics in Huillet-Straub's *Cézanne* (1989)

Abstract:

In 1985, four years before Danièle Huillet and Jean-Marie Straub's *Cézanne* (1989) was released, Gilles Deleuze had already recognized, in *The Image-Time*, the Provençal painter as the filmmaker's master (DELEUZE, 2005, p. 302). Certainly, it is engendered in the medium-length commissioned by the Musée d'Orsay — but refused later on because of its overly authorial outlook — a correspondence of both aesthetics. This correspondence goes beyond the purpose of bringing the works of a past century closer to contemporary sensibility, inasmuch as it lists other authors and disposes heterogeneous materials, tracing a broader historical arch to analyze the problem of the "art of seeing and showing" (AUMONT, 1990, p. 104).

The film is divided into two parts. First, Cézanne's aesthetics is introduced, only then his paintings being exhibited. "The two most striking features of the formal organization of the materials in the first part [...] are repetition and variation" (BÖSER, 2004, p.162). In the initial halfhour, three photographic portraits of Cézanne's at work, taken by André Derain, alternate with different present-day cinematographic views of the Sainte-Victoire mountain, esteemed motif of his landscapes. In voice-over, Huillet-Straub read selected excerpts from *Cézanne - Dialogue avec Joachim Gasquet*, a compilation of conversations that took place between 1896 and 1904, elaborated and published by the poet and art critic in 1921. As an allusive response to the content of these excerpts, sequences of the films *Madame Bovary* (1934) by Jean Renoir, an adaptation of Gustave Flaubert's novel, and *The Death of Empedocles* (1987) by Huillet-Straub, based on Friedrich Hölderlin's tragic play, are inserted "without any punctuation glue" (PAINI, 2012, p. 209). In the second part, the reading continues while nine Cézannian paintings appear always with their frames or easels in evidence. Finally, there is a documentary shot of the Parisian building where Cézanne had his studio at the end of his life.

Just as the photographic and cinematographic media employed in the film already contain the problem of impression inherent to Cézanne's aesthetics, the references brought by Huillet- Straub present modes of seeing and showing which derive from the subjects in question. In both *Madame Bovary* and *The Death of Empedocles*, framing choices perform the styles of their textual matrices: Renoirian long lasting medium shots with marked depth of field and frames within frames are equivalent to Flaubertian impersonality; the strictness of the shot that segments the body of Empedocles when he stands up is the Huillet-Straubian commensurate gesture with the Hölderlinian utopia of communion with nature before the consummate separation. Such problems resonate in the Cézannian precept of looking at things as if it were the first time or of the artist being a receptacle of reality. Nonetheless, by not eliminating discrepancies between the lyrical tone of Cézanne's words recalled by Gasquet and his paintings, by not obliterating the signs of historical progress in Aix-en-Provence, Huillet-Straub point out the accumulation of interpretative layers to which Cézanne's art is susceptible. Hence, one perceives the technique of originality developed by Cézanne, the act of denaturing conventions right at the core of his own — and Huillet-Straub's — concept of nature.

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Nota biográfica:

Tiago Ramos. Aluno da Faculdade de Letras, da Universidade de Lisboa. De momento completa a Licenciatura de Artes e Humanidades com variante em Artes do Espectáculo. Interessa-se por estudos filmicos, em particular pelo diálogo permanente que o cinema, como meio de representação, estabelece com o real.

Descobrir Lisboa como o objeto de desejo de Alain Tanner

Resumo:

Em 1983, Alain Tanner, um cineasta suíço, escolhe Lisboa como o cenário do seu próximo filme, *Dans la ville blanche*. O filme de Tanner segue um marinheiro suíço que desembarca de um navio industrial após estar um longo período de tempo cativo em mar aberto. A evasão da prisão flutuante em que se encontrava desponta uma estadia prolongada na capital portuguesa. Paul (Bruno Ganz) explora as ruas sinuosas da cidade e descobre os seus recantos através de uma câmara de filmar e, de igual forma, Tanner cria um vínculo íntimo com a cidade pelo meio da câmara, ou seja, do cinema. Paul irá procurar incessantemente um objeto de desejo que ele possa vislumbrar através do olho da câmara (Stephen Barber), e esta apresentação terá como objetivo identificar como o protagonista é definido por esse objeto, Lisboa, que é concomitantemente um espaço de alienação e autodescoberta.

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Nota biográfica:

Professora Adjunta da Escola de Belas Artes da Universidade Federal do Rio de Janeiro. Investigadora integrada do Centro de Estudos Interdisciplinares do Século XX da Universidade de Coimbra.

Paisagens (pós)coloniais no cinema contemporâneo: *Yvone Kane* e *Praça Paris*

Resumo:

O filme da realizadora portuguesa Margarida Cardoso *Yvone Kane* (2014) e o filme da cineasta brasileira Lúcia Murat, *Praça Paris* (2017) têm em comum a relação de uma mulher branca estrangeira, em ambos filmes uma portuguesa, com territórios pós-coloniais extremamente complexos e violentos. De forma semelhante, Rita, ao chegar em Moçambique depara-se com a história surpreendente da guerrilheira Yvone Kane, uma mulher moçambicana negra. Como a terapeuta portuguesa Camila que é confrontada, no Rio de Janeiro, com o depoimento visceral de sua paciente Glória. Em ambos filmes, a centralidade do olhar feminino em relação à paisagem pós-colonial é duplamente marcada, pois nos dois casos a narrativa é dominada pelo protagonismo das mulheres que transitam entre espaços áridos, hostis, paradoxais. O encontro da mulher branca europeia com a mulher negra africana ou brasileira impõe uma forte reflexão acerca da relação de gênero e de raça com o território, com a paisagem. Esta comunicação pretende refletir acerca da paisagem em ambos os filmes, livremente influenciada pelo feminismo interseccional brasileiro e a maneira com a qual a mulher branca e a mulher negra relacionam-se com espaços pós-coloniais. Discutiremos também a imprecisão do conceito “pós-colonial” refletindo através dos filmes mencionados o que consiste um cinema pós-colonial: entre a representação temática, uma política identitária e um marco histórico é urgente a revisão do conceito, até aqui minado pelo passado histórico e por um olhar ainda marcadamente eurocêntrico.

Biographical note:

Inês Sapeta Dias has finished her Ph.D. in 2018 with a thesis on cinema programming. Organizes cinema programs since 2004, mostly in Arquivo Municipal de Lisboa – Videoteca where recently she has been responsible for launching projects such as: *TRAÇA (moth) - a Home Movie Show case*, *Topografias Imaginárias (Imaginaries Topographies)* or *What is the Archive?* In 2008 has finished the film *Winter's Portrait of a Burnt Landscape* (16mm, 40') with the financial support of ICA/RTP.

Wastelands and ruins: the landscape of exile in the films of Raoul Ruiz, Wim Wenders and Robert Kramer made in Portugal during the 80's

Abstract:

In 1981 Raoul Ruiz filmed, near Lisbon, in Sintra, a labyrinth - the film he called *The Territory*. The following year, in 1982, Wim Wenders, in part very close to the place where Ruiz filmed, but also in Lisbon, with the same crew and four of the same actors, made *Der Stand der Dinge (The State of Things)*, a film which follows the interrupted filming of another film, *The Survivors*. And in 1988, Robert Kramer, who had written *The State of Things* with Wenders, makes, during his exile in Portugal, *Doc's Kingdom*, a film that accompanies the exile of a New York doctor in Lisbon. In this presentation I propose to account for this confluence. I propose, in particular, to treat it from the landscape standpoint and to observe the affinities between the dis-centered labyrinth of *The Territory* forest, the suspension and ruins of *Der Stand der Dinge*, and Doc's circulation through Lisbon as if it was a wasteland in *Doc's Kingdom*. I will also try to integrate these films in the context of Portuguese cinema made in Lisbon during the same years and ask if they can be taken as a kind of synecdoche for a cinema of outcasts.

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Biographical note:

Paolo Simoni (Ph.D. Cultural Heritage, Turin Polytechnic, Italy) is a founding member and current director of the Italian Amateur Film Archive (Home Movies - Archivio Nazionale del Film di Famiglia, Bologna, www.homemovies.it). His interests are in both academic research and audiovisual production. As a research fellow at the University of Padua (2016-2017) and formerly at the University of Modena and Reggio Emilia, he is engaged in projects on recovering and studying archival film materials. He has written several essays on amateur cinema, focusing primarily on the relation between audiovisual sources, personal stories and history, as well as the book *Lost Landscapes. Il cinema amatoriale e la città* (2018). As an author, curator and producer, he has completed a large number of audiovisual archive-based projects, including found footage films (*Catherine, Formato Ridotto, Miss Cinema - Archivio Mossina*), installations (*Expanded Archive*), exhibitions (*Family, Cinematic Bologna*) and apps (*Play the City*).

The view from the car. Home movies and landscape in Italy

Abstract:

The ‘mobilized’ view from the car is since the origins of amateur cinema a *topos* (and a very recurrent technique) of amateur filmmaking, as a strategy for documenting and representing the movement during a travel. It seems that the “camera car” becomes a visual tool for capturing and recording the landscape: It works as a “machine ensemble,” a combination of auto, camera and human. And being inside the moving car is the equivalent of watching a movie. The cases studies taken into consideration for the paper are selected from the largest collections of home movies and amateur films in Italy (Archivio Nazionale del Film di Famiglia). The aim of this research is tracing the double and parallel develop in Italy of the car industry and home movies practices after the War (in the age of the so called economic boom), report the representation of the landscapes in the amateur moving images and reflect on the values of these documents as cultural heritage. A large number of people and families during the 50s and the 60s buy the first car and the first camera. Then they start to travel and film, producing a rich visual documentation. Until the late 70s and early 80s, 8mm and Super8 cameras are functioning as mechanical gaze over the country during a period of deep transformations. And to some extent, the tourist cameras have the capabilities of mapping the landscape and share qualities of anthropological and ethnographic observation. The paper will analyse different amateur films. *A prelude is a film* (1949) introduces the car factory in Turin, FIAT (Fabbrica Italiana Automobili Torino), and the production of cars, from the assembly line to their ‘baptism’ on the street. The industrial landscape of this film and its optimistic perspective is followed by different examples of sequences of travels taken from the car in the 50s and 60s, from North to South, from East to West. Idyllic landscapes of the hills, the mountains, the countryside, the sea follows: everything is filmed and portrayed with the inner aim of conquer the space and taking it back. But soon the amateur cameras filmed also the dark signs of the industrialisation of the country and the destruction of the landscape, predicted by intellectuals like Pier Paolo Pasolini. Between realism and phantasies, and like a beautiful dreams changed into nightmare, these representations as archival materials produce a sort of counter-narrative of the Italian history, as unofficial visual diary.

Biographical note:

Patrick Brian Smith is a Film and Moving Image Studies Ph.D. Candidate in the Mel Hoppenheim School of Cinema at Concordia University, Montreal. His research interests include experimental nonfiction cinema, the politics of space, Marxist geography, late-capitalism's (un)representability, and the essay film. He is currently working on a thesis project entitled *The Politics of Spatiality in Experimental Non-Fiction Cinema*, which maps out the presence of a spatio-political tendency within a diverse corpus of contemporary experimental nonfiction films. Fundamentally, within an epoch structured around the machinations of transnational global capital, authoritarian state (and supra-state) governance, the birth of an obfuscated neo-colonialism and neoliberalist political hegemony, how can contemporary moving image practices capture—and, concomitantly, offer modes of resistance to — the spatial machinations of contemporary power relations?

Landscapes of Extraction and Exploitation: Caspian Oil Geographies in Ursula Biemann's *Black Sea Files*

Abstract:

As the noted political geographer and urban theorist Edward Soja has suggested, under current socio-political conditions, “relations of power and discipline are inscribed into the apparently innocent spatiality of social life... human geographies become filled with politics and ideology.” Within an epoch structured around the machinations of transnational global capital, authoritarian state (and supra-state) governance, the birth of an obfuscated neo-colonialism and neoliberalist political hegemony, the spatial and geographical have become increasingly important sites of conflict and contestation. Several non-fiction filmmakers have responded to this “spatialising” trend by creating works that focus on landscape as a way to critique the destructive forces of authoritarian state governance, global capitalism, and neoliberalist political hegemony. Within the work of artist-filmmakers like Allan Sekula, Thomas Kneubühler, Patrick Keiller and Susan Schuppli, urban/rural landscapes and spaces (typically presented through protracted, deep-focus shots) become the central and structuring foci through which to deploy critiques of oppressive socio-political power relations and the machinations of transnational global capital. How do these moving image practices that pay close attention to the landscape capture—and, concomitantly, offer modes of resistance to—the spatial machinations of contemporary power relations? The aim of this paper is to examine the work of one spatio-political filmmaker, Ursula Biemann—focusing particularly on her 2005 work *Black Sea Files*. Through an analysis of this work, I aim to explicate how her concern with the landscapes of natural resource extraction form a crucial part of her spatio-political aesthetic praxis.

The Baku–Tbilisi–Ceyhan pipeline extends from the Azeri–Chirag–Gunashli oil field in the Caspian Sea to Ceyhan, a port city on the south-eastern Mediterranean coast of Turkey. The pipeline is 1,768 kilometres (1,099 miles) long and carries crude oil out from the land-locked Caspian Sea. This is the starting point for *Black Sea Files*, a film which explores the socio-geographical re-composition of the territories carved apart by the creation of this subterranean pipeline and the connections to national and supra-national governance. Alongside this attempt to map the deeply interconnected financial and governmental machinations involved in the pipeline’s construction, Biemann also attempts to render visible the micro-impacts upon a range communities along the pipeline. This imperative is signalled within Biemann’s short summary of the work, where she suggests, “the video sheds light on a multitude of secondary sceneries. Oil workers, farmers, refugees and prostitutes who live along the pipeline come into profile and contribute to a wider human geography that displaces the singular and powerful signifying practices of oil corporations and oil politicians.” This oscillation between micro and macro spatial-geographical injustices becomes a structuring concern of *Black Sea Files*. Examining the spatio-political aesthetic that Biemann utilises to “cognitively map” such a “hidden matrix of... political space”—moving between the micro and the macro—will be the central focus of this paper.

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Biographical note:

Ana Isabel Soares is a professor at Universidade do Algarve. She teaches English Literature, as well as Film and Literature, and Film History. Ana has a Ph.D. in Literary Theory from Faculdade de Letras de Lisboa (2003) and a post-doctorate also from FLUL on poetry and Portuguese documentary films. Most recently, she has published and lectured on Portuguese contemporary poetry.

Lisbon Revisited: film, photography, poem

Abstract:

In the course of the last years, Edgar Pêra has revisited Fernando Pessoa/Álvaro de Campos's poem "Lisbon revisited." He calls these revisits "an oneiric journey through the amazed eyes of a trans-human, a kino-symphony of voices of the numberless Fernando Pessoa's heteronyms." The trigger-topic was found by Pêra in one of Alberto Caeiro's lines: "To think is to have an illness in the eyes." The director wanted to explore what exists of the material and sensorial in the aesthetic experience of reading Campos's poem, in the widest sense of "reading." The process used for this exploratory journey interrogates, while installing, a place with a pre-existing referent and an imagined landscape with distinct (authorial) origins, configurations (supports) and recipients. Besides the different versions of the eponymous film, Edgar Pêra produced and exhibited 3D photos in the exhibition *Lisboa Revisitada - Photo-Liturgya Lisboeta & Kino-Exorcismo Pessoano*. The title, beyond being programmatic, suggests the build-up of places as a ritualized artistic process. In this paper I am interested in exploring the idea that transposition among genres is set up in a permanent oscillation from approach to approach, from support to support, from material to material: and that such an oscillation generates places, which in turn cannot be definitely pinpointed. Is the incapacity to pinpoint – a sort of "illness in the eyes" – the result of the variegated artistic objects claiming either the erasure of genre borders, or the annulment of each of those objects and of what they generate?

Nota biográfica:

Cheila Sousa acabou recentemente a Licenciatura em Línguas, Literaturas e Culturas na Faculdade de Letras da Universidade de Lisboa com um minor em Artes e Culturas Comparadas. Atualmente frequenta o primeiro ano de mestrado em Estudos Comparatistas na mesma faculdade, onde espera expandir os seus conhecimentos na área da Literatura e do Cinema.

***Lisbon Story* de Wim Wenders: A procura da cidade pura**

Resumo:

Realizado em 1994, *Lisbon Story* de Wim Wenders é, de certa forma, uma carta de amor à cidade de Lisboa. A personagem principal, o técnico de som Philip Winter (Rüdiger Vogler), viaja para a cidade de Lisboa quando recebe um convite do seu colega Friedrich (Patrick Bauchau) para trabalhar no seu novo filme. Quando chega, no entanto, não encontrando o seu amigo, decide explorar a cidade, que se denuncia pouco a pouco através da paisagem captada pela lente da câmara de Friedrich e pelo gravador de som de Philip. À procura de uma representação realista e pura da cidade, Philip e Friedrich afastam-se da palavra “turista” e deambulam sem roteiros, como *flâneurs*, à procura das semelhanças e diferenças entre as cidades que conhecem. Neste contexto, a apresentação tem como objetivo entender a visão estrangeira destas duas personagens sobre Lisboa – visão essa que é moldada pelas suas respetivas experiências na cidade – e como esta se relaciona com o filme que tentam criar juntos.

Biographical note:

Vlad Strukov is an Associate Professor in Film and Digital Culture at the University of Leeds. He has previously been a visiting professor / researcher at the Universities of Copenhagen, Helsinki, London, Moscow and Pittsburgh. He is also an independent art and film curator. He makes regular appearances in international media such as Al Jazeera, American Public Radio, BBC, and RBK. He is the founding and principal editor of an international journal, *Studies in Russian, Eurasian and Central European New Media* (www.digitalicons.org). He explores theories of empire and nationhood, global journalism and grassroots media, consumption and celebrity by considering the Russian Federation and the Russian-speaking world as his case study. In the last two years he has published the following books: *Contemporary Russian Cinema: Symbols of a New Era, Memory and Securitization in Contemporary Europe, Popular Geopolitics: Plotting an Evolving Interdiscipline*, and *Building New Worlds: Industry and Visual Culture*.

Arctic and/or Siberian?: Landscaping modernity in Sakha cinema

Abstract:

The Sakha Republic (Yakutia) is a constitutive part of the Russian Federation. It is the largest governing body by area in the world at over 3 mln square kilometres. It stretches from the Arctic Ocean in the north almost all the way to the Russian border with China in the south. Sakha is larger than Argentina and slightly smaller than India, with the population of just under one million people. Incorporated into the Russian Empire in the 17th century, Sakha is an autonomous republic where ‘Russians’ are one of many minorities whilst Yakuts constitute a majority. With its tundra, taiga and permafrost, Sakha is known as one of the coldest places on the planet.

In the twenty-first century Russia, in parallel with the revival of Moscow-centric cinema (see Strukov), Yakutia saw a rise in local film productions—‘Sakha-wood’—presently being one of the most exciting developments in the country. Screened at festivals in Moscow, Istanbul, Rotterdam and other major cities, Sakha cinema has a strong domestic following. In Sakha, ticket sales for locally made films exceed by far the average figure elsewhere in the Russian Federation.

In a recent publication, I defined Sakha cinema as hyperlocal insofar as it reveals local dynamics whilst having the potential to emerge into a global phenomenon (Strukov). Landscape plays an important role in conveying hyperlocal sensibilities, or what can be described as ‘culturally charged landscape’. This kind of situatedness requires contextual knowledge to enable reading, on the one hand. On the other, it speaks to the concerns of global citizenship and therefore allows for transfers among cultural contexts (Sakha films are available online for streaming and downloads).

With over twenty feature films released annually, Sakha cinema carries the features of both professional and amateur filmmaking. In fact, Sakha cinema helps me problematize these notions alongside the notion of ‘post-colonial cinema’. I use landscape as a means to apprehend the intentionality of Sakha films vis-à-vis Russian and global modernities. I argue that Sakha cinema uses Siberian landscape to present the former, and Arctic landscape to convey the latter. Siberia stands for colonisation, industrialization, penal colonies and labour camps, whilst the Arctic—for reindeer herding, family values, trade and nomadism. On one level, Sakha cinema reflects on the dichotomy between sustainable living and neoliberal capitalism, thus politicizing landscape [discursive dramatization]. On another, it shows how the North [nature as visual matter]—including snow, ice and the polar night—resists the impact of the Anthropocene [ecocinema]. Animals and animism play an important role in mediating and landscaping Arctic and Siberian subjectivities.

My discussion will be based on an analysis of a large corpus of Sakha films; I will use 2-3 cases to support my claims. My discussion will make a contribution to the theories of ethnocinema (Marks 2000), world cinema (Nagib 2011), and postcolonial cinema (Ponzanesi and Waller 2012; Weaver-Hightower and Hulme 2014).

Biographical note:

Janaina Wagner / São Paulo, Brazil - 1989.

Graduated in Fine Arts and in Journalism, and with a MA in Experimentations in Politics and Art (SPEAP- SciencesPo), Janaina Wagner develops her researches in several medias, such as photography, books, video and paintings. Currently at Le Fresnoy (Studio national des arts contemporains), Janaina took part in an amount of solo and collective exhibitions and residencies – Bolsa Pampulha, Red Bull Station, Phosphorus, Casa Tomada (Brazil) and Anarcademia (W139, Amsterdam) and NES Skagaströnd, on the rural coast of Iceland. The conceptual point of Janaina's work are the relations of limit, control and contention that men-kind establishes with the world.

Werewolf

Abstract:

The conceptual point of Janaina's art work are the relations of limit, control and contention that men-kind establishes with the world. Searching contact points between the human character and the constructions that him himself edifies, Janaina investigates the forms and ways that his efforts represent issues that refer to his finitude in itself – being through his own death or through some kind of apocalyptic "end of the world". Janaina operates a experimental practice, both in relation to the conceptual part of her work and also the practical part. She materializes her researches in various medias, such as photography, books, drawings, video and painting.

Werewolf is a film and the outcome of a six months research art residency Bolsa Pampulha, in Belo Horizonte, Minas Gerais - Brazil.

Researching the figure of the Werewolf through the maxim "man is a wolf to man" and thinking about a creature like this in our time took her to the image of a deactivated iron-mining field: a men-shaped dismantled mountain. The land eaten by the mouth of the machines are the human part, and the brutal nature that lasts despite the exploitation, the wolf. A mining field is a landscape created by human tools — a post apocalyptic ruin of soil, an entropic scenario projected in order of the production of a so-called developmental progress, in the shape of fossil energy. An empty and silenced artificial contemporary desert.

She visualizes the werewolf as an amalgam that merges in one single image the human and the animal, and works as an approachable bridge to investigate civilizing process of domination through history. The firsts apparitions of the figure of a werewolf date from ancient Greece. Since then, it continuously surfaces in several cultures, through the Inquisition's judgments and tortures and echoing until nowadays. Every time it is more present inside contemporary culture, bouncing around in pop movies, games, literature and television series. She sees it as a hybrid being, that operates always 'in between', transitioning around the limits of reality and invention, lie and truth, history and stories.

The legend is also present inside Brazil's folklore. It has arrived during the colonization time, and thus during the catechization period of the indigenous people, around the XVI century. It was used as a tool of religious and social control: it was spread through a rumor that a child, if not properly baptized as a Christian, would eventually become a werewolf — a entity sent by the devil.

Inside Europe the werewolf has also an expressive history, specifically through the transition of the Middle Ages to the Modern Age, when as the rumor says, around 30.000 people were accused and judged of being one of them. It was during this period that the term lycanthropy was coined, a said psychic condition of a person that vehemently believed in existing as a wolf, and committed hideous crimes impregnated by his so called "animal instincts."

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Biographical note:

Joshua Harold Wiebe is an MA student at the University of Toronto in cinema studies. He holds a BA in film studies from Concordia University.

I See a Darkness: Spatiality & the Black Screen

Abstract:

The black screen holds in tension two different orders of landscape: the first is the landscape towards which the cinematic deploys an indexical logic —we see the last light in a dark room be extinguished— and the second is the cinematic landscape which is conjured on the level of materiality via variation in the visual field —across frames we encounter minute differences which impose upon the projected image a spatiality. If these two disparate landscapes can be unified in a single image of imagelessness, in that aesthetically there can be no distinction between the absolutely dark room (dark landscape) and the black screen, then what does it mean to be a landscape that can't be seen? Using François Truffaut's *La chambre verte* (1978), Chantal Akerman's *News from Home* (1977) and Olivier Assayas' *Personal Shopper* (2016) as jumping off points, this paper interrogates the ways in which the black screen is deployed as its own peculiar landscape, one that not only operates as transitional image but one that generates its own abyssal temporality. If cinematic time is parasitic upon variation across frames in order to generate the illusion of movement, and so has its particular temporality subsumed under the empirical runtime/duration of the cinematic text, then the black screen's denial of this variation by way of its approximation of the static provokes a temporality estranged from the normative. We watch the black screen and have no way of processing its temporal modality beyond noting its empirical runtime. Operating at the point of conjunction between the unique temporality of the black screen and its unique spatiality, this paper enables us to think through the problematic of the black screen by way of intentionality (what might the black screen be hiding?), affect (what does exposure to the black screen provoke in the spectator?), and effect (what does the black screen allow for on a formal level?). That the black screen's indiscernability opens up a variety of modes of engagement enables us to contend with what it means to measure cinematic landscapes (that which persists across variation) against this static image of darkness, refusing variation while projecting a very particular form of spatiality that counters conventional definitions of the cinematic depiction of landscapes. The paper builds to a prolonged investigation of the question, "what kind of landscape are you in if you have no way of knowing what it looks like?"

Nota biográfica:

Rui Vilela concluiu o mestrado em artes plásticas pelo Dutch Art Institute, onde pela primeira vez abordou dois aspectos fundamentais do seu trabalho: a volatilidade da voz na obra de arte e a emergência de narrativas históricas. No seu atual trabalho com o título *Non-historicised Histories*, convida artistas a reinterpretar legados anticoloniais. Ao referir-se aos afetos em detrimento das epistemologias embutidas no arquivo, propõe pensar na narratibilidade inherente da historiografia por meio de práticas performativas. Vive entre Lisboa e Berlim e é atualmente bolseiro da Fundação Kunstfonds.

Unscheinbare Landschaften – Paisagens francas na pós-colonialidade

Resumo:

No seu texto *Passividade*, a autora Kathrin Busch escreve: “Assim, na Antiguidade, baseia-se a ideia de lazer numa estima do pensamento, que só é possível na ociosidade porque pressupõe uma liberdade das exigências práticas da vida. Só se poderá ser capaz de sabedoria política e filosófica quando liberto de contextos propositais”.^[1] No seguimento deste pensamento, fotografei paisagens na Guiné-Bissau de forma desinteressada, enquanto vou caminhando, o que resulta numa sucessão de imagens a ser exibidas como uma instalação de várias projeções de slides de 35mm, que tenha em consideração a sua construção tridimensional no espaço de exposição. Na língua alemã, designei uma tal encenação do território como *Unscheinbare Landschaften*, algo como paisagens francas porque, de facto, o são e do que digo ser uma representação performativa, descriptiva, visual e temporal de espaço, onde este pode ser entendido não só na sua fisicidade, mas também através daquilo que ele emana e se exprime por meio de imagens. O acto de caminhar surge-nos, por isso, como um lugar de reflexão e criação de imagens, ou seja, de produção artística. Eu argumento que tais observações, à partida consideradas ociosas, carregam ainda assim uma mensagem histórica e política porque olham e documentam o território, bem como os processos e objetos antropogénicos, que nele assentam, como o planeamento urbano e a arquitetura, a rede de estradas e outras infraestruturas, elas geram, por isso, condições para uma reflexão estético-política sobre paisagem e território, respetivamente. Tal como refere a autora, é assim na ociosidade, na passividade, na despreocupação, na deambulação, que precisamente existe a oportunidade para uma reflexão filosófica e, neste caso que aqui me interessa focar, política, pois não olho um qualquer território mas sim um território anteriormente colonizado, contestado, disputado e por fim liberto.

Neste entendimento de espaço interessa-me, não só a qualidade cénica do território, a paisagem, baseada na evidência da sua geografia mas também o estudo de construções geopolíticas de foro colonialista que nele se tornam visível. O espaço dito nacional na construção imperialista portuguesa, conta com territórios descritos e desenhados, geografias imaginadas, sob a denominação colectiva de ultramar, por oposição à metrópole. Denominação esta que se mostra inócuia do ponto de vista geomorfológico porque aglomera territórios tão distintos como as ilhas vulcânicas de Cabo Verde, o estuário do rio Buba na Guiné-Bissau ou a central montanhosa de Timor-Leste. O território ultramarino é uma denominação imperialista, de expressão sobretudo administrativa, referente a processos políticos e que não discrimina características geográficas, como localização, posse de recursos naturais, contingente populacional e geológico, topografia natural e clima. As relações coloniais geraram a noção de espaço dito lusófono, e redefiniram território nacional pela implementação de estruturas administrativas políticas. Ao fazê-lo, elas, inevitavelmente, exerceram sobre o território colonizado um poder porque o denominaram e lhe impuseram campos de ação com vasto impacto na organização da vida social.^[2] Manuela Ribeiro Sanches escreve: “Assim, contar o império na pós-colonialidade passa necessariamente por indagar as estreitas relações que sempre existiram entre a nação e o império, entre o espaço ‘metropolitano’ e ‘ultramarino’”.^[3]

Antes da imagem não há paisagem, apenas território. Para haver paisagem é necessário a representação deste, seja ela imagética ou literária. A paisagem resulta da observação e fruição do território. Neste sentido, o que observamos, então, nos bairros periféricos existentes nas cidades europeias? Como se relaciona o tal espaço “ultramarino” com os bairros contemporâneos de predominância africana naquelas que eram as “metrópoles” dos impérios? O que podemos entender como espaço colonial e espaço pós-colonial? O que os constitui e que dinâmicas existem nesses espaços? O que interessa pensar sobre os fluxos de pessoas que têm lugar hoje em dia no espaço-tempo pós-independência? Quais as possíveis representações imagéticas destas paisagens políticas na pós-colonialidade? Nesta análise, pode espaço ser entendido num sentido geopolítico, o que questionará as relações estreitas, por vezes conflituosas, bem como as complexidades de alguns afetos, positivos e negativos, existentes em movimentos migratórios. Aqui serão abordadas as ideias de Edward Saïd que se referem a geografias sobrepostas e histórias entrelaçadas bem como a ideia de que o espaço colonial continua presente no pós-colonial, visto que este não consiste num conceito meramente cronológico, mas que conserva e abole o primeiro.[4]

Referências biográficas:

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- [2] Harvey, David. *Between Space and Time: Reflections on the Geographical Imagination in Annals of the Association of American Geographers*. Washington, D.C.: 1990.
- [3] Ribeiro Sanches, Manuela. *Portugal não é um país pequeno: contar o “império” na pós-colonialidade*. Lisboa: Cotovia, 2006.
- [4] Ribeiro Sanches, Manuela, em diálogo, Lisboa, 2018.

Nota biográfica:

Iván Villarmea Álvarez é investigador de pós-doutoramento da Universidade de Santiago de Compostela. Publicou o livro *Documenting Cityscapes. Urban Change in Contemporary Non-Fiction Film* (2015) e co-editou o volume *Jugar con la Memoria. El Cine Portugués en el Siglo XXI* (com Horacio Muñoz Fernández, 2014), assim como um dossier temático sobre paisagem e cinema para a *Aniki. Revista Portuguesa da Imagem em Movimento* (com Filipa Rosário, 2017).

Paisagens Vividas, Trabalhadas, Truncadas - Paisagens da Austeridade #3

Resumo:

A paisagem é o resultado da experiência do território; uma experiência individual, social, cultural, estética, histórica e coletiva: vemos aquela imagem ambiental que antes alguém nos mostrou, que aprendemos a perceber ao longo da nossa vida ou que interiorizamos através da nossa própria vivência do espaço.

A imagem cinematográfica, como antes acontecera com a pintura, é um dispositivo de mediação entre o olhar e o território: o olhar dos cineastas estabelece uma determinada visão do território que às vezes pode mesmo integrar-se no imaginário coletivo. Esta visão é um registo de um espaço ancorado no tempo, onde convivem várias temporalidades: o tempo longo do substrato geológico e o tempo curto das contingências históricas, que provoca contínuas alterações na paisagem.

Esta comunicação tenciona analisar a presença recorrente de dois elementos iconográficos na paisagem ligada a uma contingência histórica específica, a Grande Recessão, a partir das representações disponíveis nos cinemas ibéricos da austeridade. Esses dois elementos são as fábricas fechadas e as obras abandonadas, dois signos da paralisia no sector industrial e na construção civil entre 2008 e 2014 que aparecem sistematicamente em muitos filmes desses anos, como *As Mil e uma Noites* (Miguel Gomes, 2015), *São Jorge* (Marco Martins, 2016) ou *A Fábrica de Nada* (Pedro Pinho, 2017) em Portugal ou *Cinco metros cuadrados* (Max Lemcke, 2011), *Casas para todos* (Gereon Wetzeld, 2012) e *Os Fenómenos* (Alfonso Zaraiza, 2014) na Espanha.

Estes motivos visuais funcionam como documento e como metáfora desse período, como âncora temporal que introduz uma nova temporalidade na paisagem: o tempo da incerteza, da desorientação, da nostalgia por um futuro que já não vai acontecer. Existe, no entanto, uma diferença substancial no tratamento e significado desta iconografia: as fábricas fechadas são representadas pelos cineastas portugueses com uma melancolia crepuscular que lembra os ambientes rurais e piscatórios que foram retratados pelo cinema moderno dos anos sessenta e setenta como paisagens vividas e trabalhadas no limiar da sua desaparição –de *Mudar de Vida* (Paulo Rocha, 1966) a *Trás-os-Montes* (António Reis e Margarida Cordeiro, 1976)– enquanto as obras abandonadas filmadas pelos realizadores espanhóis transmitem uma ideia de excesso que contrasta com o otimismo associado com os prédios em construção nos filmes produzidos durante o *desarrollismo tardofranquista*, um período que coincide, mais uma vez, com os anos sessenta e setenta.

A análise comparativa da omnipresença destes dois motivos visuais nas representações da paisagem nos cinemas ibéricos da austeridade ajudará a perceber a origem e o sentido dos discursos sócio-culturais ligados à ideia de crise que estão a condicionar a percepção contemporânea da Grande Recessão.

INTERNATIONAL CONFERENCE ON LANDSCAPE AND CINEMA

School of Arts and Humanities, University of Lisbon

Centre for Comparative Studies

Cinemateca Portuguesa

Larry Gottheim



Sérgio Taborda

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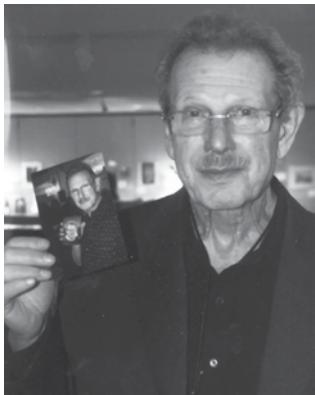
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Larry Gottheim

Larry Gottheim was born in 1936. In the late 1960's, he began to make his first films and created the film department at Binghamton University (part of New York State University) where he taught Cinema and Aesthetics for several years. Between 1969-1979, a strong nucleus of new films and videos was produced there, including: Critical Mass (1971) by Hollis Frampton, We Can't Go Home Again (1973) by Nicholas Ray, and Serene Velocity (1973) by Ernie Gehr. During the 1970's, he made a series of four films titled Elective Affinities exploring innovative relationships between sound and image.

He recently completed a video, Chants and Dances for Hand (1991-2016) which includes material captured at Vodou ceremonies in Haiti.

He was the director of the Filmmaker's Co-op in New York for a short time in the 1990s. His films are represented in various collections and international film archives, and have been presented in museums, festivals and other places both in the United States and in Europe



Sérgio Taborda

Sérgio Taborda was born in 1958. He lives and works in Lisbon and Berlin. He studied sculpture at AR.CO and Cinema at the Lisbon Film School and holds a PhD with a thesis titled Event and time. On the work of perception in installation and cinema practices from Universidade Nova de Lisboa.

Taborda taught sculpture and drawing at Ar.Co (Lisbon) and drawing, project, and a Master's seminar at ESAD-CR (Caldas da Rainha). He was Artist / researcher in residence at the Arsenal-Institut for Film and Video-Art in Berlin as part of an individual post-doctorate research grant from FCT-Foundation for Science and Technology (2010-2013).

He has been exhibiting individually since 1985. Since 2012 he has curated presentations of experimental films and videos presented at CAM-Centro de Arte Moderna, Fundação Gulbenkian, Portuguese Cinematheque and Culturgest.

