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CAPÍTULO V | CHAPTER V CONVIDADOS | GUESTS

A survey on binge watching and narratology	55
Humberto de Campos Rezende	
João Victor Boechat Gomide	
De um <i>Um passo para ir a Era o Hotel Cambridge</i> , notas de um percurso de criação cinematográfica colaborativa	55
José da Silva Ribeiro	
Dentro e fora de narrativas fílmicas: estratégias de pesquisa.	55
Alice Fátima Martins	
El error de Narciso: Alfabetización audiovisual en la educación secundaria	55
Alfonso Palazón Meseguer	
Jesús Ramé López	
El sector del cine en España y en Portugal: diferencias y similitudes.	56
Gloria Gomez-Escalonilla	
O silêncio e a memória no cinema de Pablo Larrain	56
Regis Frota Araujo	
Rashomon e Sem Pena um entrecruzamento de falsas memórias e perguntas sugestivas	56
Fernanda Sousa Oliveira	
José Silva Ribeiro	
Um olhar subjetivo sobre o papel da câmara no cinema - <i>Viajo porque preciso, volto porque te amo</i>	56
Mirian Tavares	

to reveal new perceptions, new affects.

Rather, becomings aim to find a zone of indiscernibility where one can no longer be distinguished from a woman, an animal, or a molecule.

We will be especially focused on "Eraserhead" and "Inland Empire" Lynch artworks.

This zone of indiscernibility between man and animal is also an indistinct brand in Gonçalo M. Tavares. This uncertain blurred line we can recognize at "animalescos". "Jerusalém" will be the other work we will pay particular attention.

The intention of this essay, therefore, is to increase a more proficuous dialogue between literature and film theory; thus, the attempt to find an intimate correlation between Gonçalo M. Tavares and David Lynch.

Keywords: Becoming, Animal, Man, Lynch, Tavares.

O ideal da forma panorama frente à crescente compressão espacial e temporal das mídias digitais. O panorama do pré-cinema e seus usos atuais

Denise Costa Lopes

Pontifícia Universidade Católica do Rio de Janeiro (PUC-Rio), Brasil

Abstract

The panorama-form, a very popular notion during pre-cinematic times as a mass event, remains an important principle for the sensitization of spectators. It is ubiquitously present in the works of several contemporary artists, be it by means of photography, as is the case with Andreas Gursky, or installations that create sculptural panoramas of well-known landscapes, as in the works of Christo and Jean-Claude. Even designers, architects and video artists, such as Thomas Heatherwick, Santiago Calatrava and Bill Viola, with his gigantic screens, have resorted to them.

The panorama-form is characterized by its ever-distending horizons and demands for a gaze that browses through its infinitely unfolding surface. It might be understood as a powerful frontier, able to displace the spectator in regards to his capability of reconstructing the past. One could even say that it poses the question of our sense of belonging to a specific place, a sense that the contemporary networked way of accessing information via multiples platforms is increasingly disrupting. This strategy of exhibition/projection onto large surfaces, which throws us into a powerful trompe l'oeil, might be seen as an alibi for the emergence of what German author Andreas Huyssen defines as a "desire for memory". These monumental and multidimensional environments engender "presence effects" and incite ways of contemplation that counter the ever growing fragmentation, acceleration and unbridled approximation of digital media.

Keywords: Panorama-form, Pre-cinema, Spatial-Temporal Compression, Digital Media.

O movimento enquanto intencionalidade no discurso performático: do corpo texto ao texto corpo

Fernanda Nardy Bellicieri

Universidade Presbiteriana Mackenzie, Brasil

Abstract

This article aims to investigate, considering an authorial experimental research in the field of Performance and the doctoral thesis related "The experience of Body-Text", the inherent relationship between the intentionality existing in the words as basic unities from the physical speech considering textual code, and the movement conception as a basic structural component from the body-speech. Considering the body, the treatment will be held considering the representative sphere of the individual identity in its artistic –expressive dimension using for this a Performance elaboration, in which the movements come from the text. Although the article won't consider one's individuals vocabulary of movements on its daily life basis, we can't ignore that this vocabulary, conscious or not, affects and constructs a speech able to define the individuals as a persona and his/her personality which defines or qualifies a social role. Movement as an extrinsic element is also an intrinsic element, as the words are. The movement in its social function tell us about the body in its political sphere, and performing, although does not tell us exactly about one's social role, is a speech that goes beyond daily life basis and creates new perspective about who in fact is that one individual and his/her movement speeches. Performing can be, in this sense, a kind of search/research that can create/recreate a more authentic individual or at least a more conscious about his/her speeches.

Keywords: Body, Speech, Performance, Intentionality, Persona.

Ocupações midiáticas na cidade: uma análise sobre processo criativo em videodança

Carlos Gonçalves Tavares

Faculdade Sudamérica, Brasil

Bruno Mendes da Silva

Universidade do Algarve, Portugal

Alba Pedreira Vieira

Universidade Federal de Viçosa, Brasil

Abstract

Since the invention of the camera and improvement of the scenic materials used in artistic creations we note that researchers, theoreticians and mainly artists have thought the arts since the beginning of the twentieth century in contact with the media. Another characteristic in the arts that is present in the new forms of artistic making is the transposition of borders,

a place where artistic languages interact: graffiti has invaded the streets, dance and theater have left the presentation rooms and artistic relations with the city and in the city present themselves as a small part of the possibilities that contemporary art has brought to the world. Between the intermeditic processes we have video, whereas hybrid language is the result of the addition between dance and video, it presents itself as a process that produces concepts, contaminates itself by a dancing aspect, and consequently contaminates all its aesthetics, and differs from the simple video recording. The present study aims to analyze aspects of inter - media relations based on a creative process and experimentation in videodance, where dance, video and modern architecture of the city of Cataguases (MG) interrelate.

Keywords: Videodance, Dance and Tecnology, Contemporary Art, Urban Space, Intermediality.

Paisagens, cenários, e locações: o espaço como elemento de criação da África contemporânea nos filmes “A Batalha de Tabatô”, de João Viana, e “Gabriel e a Montanha”, de Felliipe Barbosa

Marcelo Rodrigues Esteves
PUC-Rio, Brasil

Abstract

The representation of the African continent by Western mainstream cinema, forged from a gaze coming from outside of Africa, has historically maintained a regime of representation marked by stereotypy, clichés and prejudices. Concerning the representation of the spaces and landscapes of Africa, a rapid and unsystematic tracking of worldwide audiovisual production confirms the existence of a limited and delimiting repertoire of representation of the continent, which has perpetuated, film after film, old models of representation marked by a colonialist gaze: the Africa of great landscapes and wildlife; the ungovernable Africa of bloody wars, be they ethnic or for the maintenance of dictators in power; the miserable Africa of refugee camps and favelas, a sort of apocalyptic portrait of the African continent in the globalized world. However, regarding the representation of space as a category of meaning, two recent films produced from outside the African continent – “The Battle of Tabatô”, by João Viana, and “Gabriel and the Mountain”, by Felliipe Barbosa – seem to disrupt, each in its own way, this regime of representation, creating, through the spaces, sceneries, landscapes and locations proposed, a different image of the Africa commonly represented by world cinema.

Keywords: Africa, Space, Screenplay, Regimes of representation, Postcolonialism.

Pensalo bien antes de dar ese paso: l’ecran second e ficção no filme *The Tango Lesson*

Cláudia Marisa
Instituto de Sociologia UP/ ESMÁE IPP,
Portugal

Abstract

*In 1997 the director Sally Potter made a film about Argentine tango in which she plays the leading role telling the story of her seduction by this dance. As a director and writer she became spellbound by the spectacle of tango. As a “tanguera” she would be the object of that gaze. She decided to shoot the film in a sequence of tango lessons around the following subjects: love; work; creation. Hence, Tango - as a testimony to endurance the apparent pointlessness of daily life - would be the emphasis of the film. Potter made a decision about the script: it would be in three languages (Spanish, French and English) so as to explore the Tango’s nature of cultural exchange. The resulting film, *The Tango Lesson*, can be understood as an investigation about cultural identity. In fact, *The Tango Lesson* besides of being a film about the dynamics and practices of Tango turned into a reflection on the politics of exile. Note that cultural exchange often involved domination or “colonization”, thus the challenge for Sally Potter was to develop a counter-narrative to this tendency. To do so mastering the dance would not be sufficient; she had to engage herself in it in order to portray tango from an inner regarding rather than from an outer viewing. With this paper our aim is to analyze how the director explores the interactions between the “kitsch” Europeanized portrait of the tango and the Tango she experienced in Buenos Aires.*

Keywords: Tango, Tango Lesson, Sally Potter, Dance Analyses, Film Analyses.

Quando cinema e literatura dialogam – um estudo sobre a Intermedialidade

Eliane Aparecida Machado
Universidade Presbiteriana Mackenzie, Brasil

Abstract

An investigation that appropriates of the concept of “Comparative Literature” as a study focusing on different areas of knowledge, through intertextual strategies and therefore of a dialogic nature (because it proposes a dialogue between different spheres of human expression), in fact, suggests a probable dialogue between texts of different natures, but also with different intentions and strategies of meaning. In this article, it is proposed to describe the verbal-visual elements present in different media, but from a process originated from an adaptation phenomenon: a short story and its transposition to the short animation format. It is also proposed to evaluate the effects of sense generated in this process of mediatic transposition that involves different languages, according to the different