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ON CINEMA | 2022

International Conference

6-8 April 2022

CEAA | Centro de Estudos Arnaldo Araújo
Escola Superior Artística do Porto
Portugal



ON CINEMA | 2022
Conference Book of Abstracts

Edited by
Henrique Muga, M. F. Costa e Silva and Isolino Sousa

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DTC | Departamento de Teatro e Cinema
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6-8 April, 2022

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Porto, Escola Superior Artística do Porto
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Centro de Estudos Arnaldo Araújo (FCT uRD 4041)
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Escola Superior Artística do Porto

ON CINEMA | 2022

The Film Studies research group of Arnaldo Araújo Research Centre (CEAA) has become interested in exploring the effects of rapidly changing technologies and platforms on the study of different issues in film, television and multimedia: how postgraduate researchers in a context of change face the relationship between cinema and narrative; how new technologies multimedia do affects the way that film and multimedia schools develop new pedagogies and methods in teaching film and audiovisual; and how do changes in the present affect relationship between film and other arts.

In this context, in collaboration with departments of Theatre and Cinema and Theory and History of the Escola Superior Artística do Porto (ESAP), the national and international scientific community was invited to gather around three main themes:

1. Film and narrative: morphology, taxonomy, analytical, pragmatic, poetic, and narrative models on film and audiovisual.
2. The Cinema in dialogue with the arts: relationships between cinema and visual arts, theater, literature, photography, design and architecture.
3. Film in the schools: film and pedagogy, theory and history of cinema, new methodologies in teaching, film, audiovisual and multimedia schools and technology challenges, film production in the university context.

Program

April 6

17h30 – Conference Opening

18h00 – Keynote Address: Alfonso Palazón – *Cinema as a sense of reality and representation*

19h00 – Cocktail Dinner

April 7

10h00 – Keynote Address: Daniela Angelucci – *What can cinema teach to philosophy?*

10h45 – Coffee Break

11h00 – Session 1 – chair: Maria Helena Maia

Renato Essenfelder – *Memory and psychomagic in Alejandro Jodorowsky's cinema*

Marc Boumeester – *Cinematographing Perception: Between the Autopoiesis and Entropy of a Mediumless Medium*

Raf Wollaert – *'Cinéma Modèle': Re-enacting Marcel Broodthaers' Cinema*

Debate

12h30 – Lunch Break

14h30 – Session 2 – chair: Alfonso Palazón

Mariana Beatriz Marques Fernandes – *The Cinema Costume as Heritage: Patrimonialization and management processes*

Isolino Sousa – *Television and cinema: What relationship (1957-1992)?*

Alba Zarza-Arribas & Josefina González Cubero – *Lisbon-Madrid: Between ideas and representation of housing*

Debate

16h00 – Coffee Break

16h15 – Session 3 – chair: Pedro Crispim

Cláudia Costa Pires – *Christopher Nolan's Tenet, The audiovisual translation of inversion*

Luís Miranda – *"I TORCHED THE LAST ONE!" - (Re)fabulations of the Stories of History and Cinema in Quentin Tarantino's "Once Upon a Time... in Hollywood"*

Talita Caselato – *The construction of subjectivity in the film-essay "Veronica" through the singularity of the spaces and sounds of the city*

Debate

18h00 – Keynote Address: Nina Tedesco – *"Tônica Dominante": Reflections on a historical photograph for women in Brazilian cinema*

April 8

10h30 – Session 4 – chair: Alba Zarza-Arribas

Pedro Crispim – *Roman Polanski: The power plays*

Anja Isabel Schneider – *The operatic unconscious in the films of Alexander Kluge & Khavn De La Cruz*

11h30 – Coffee Break

11h45

Nelson Araújo & Liliana Rosa – *Dialogisms between Le Bassin de J. W., directed by João César Monteiro, and other arts*

M. F. Costa e Silva – *Digital cinema and cinematography aesthetics: Filmic intersection between Edgar Pêra and Pedro Costa*

Dominik Lengyel & Catherine Toulouse – *Narratives by Poetic Architecture on Analytic Humanities*

Debate

13h00 – Closing Session

APRIL 6

KEYNOTE ADDRESS

CINEMA AS A SENSE OF REALITY AND REPRESENTATION

Alfonso Palazón

The relationship between cinema and reality stems from a dialogue between images and their representation. The camera looks and observes on the ontological duality of the meaning of the film. The objectivity of representation has its meaning in the construction of a multiplicity of worlds. The point of view proposes a series of meanings from the moment we start filming. The cinematographic language offers a range of possibilities that seeks the authenticity of the representation of reality and in which the images crystallize in very semantically rich narratives. 'The real' through images are a mirror of emotions and feelings where knowledge has a decisive influence.

APRIL 7

KEYNOTE ADDRESS

WHAT CAN CINEMA TEACH TO PHILOSOPHY?

Daniela Angelucci

A reformulation of the theoretical approach to cinema has taken place in the last few years, in the confrontation with a phenomenon in continuous transformation from a technological but also narrative point of view. The twenty-first century opened with the recognition of the impossibility of a single and all-encompassing theory on the cinematographic medium and with the relative multiplication of different orientations. However, a recurring and indeed new element can be identified in the increasing diffusion of perspectives that intertwine cinema and philosophy. My talk will deal with the different ways of understanding the relationship between philosophy and cinema. Finally, following Deleuze, I will propose the relation that I think is most fruitful, the one according to which cinema can teach philosophy a creative approach, which is not content to reflect on something but intends to invent new imagery.

SESSION 1

MEMORY AND PSYCHOMAGIC IN ALEJANDRO JODOROWSKY'S CINEMA

Chair: Maria Helena Maia

Renato Essenfelder

How are the experiences lived by a film director manifested on the big screen? Can memory be re-enacted and re-imagined for therapeutic purposes, to combat past traumas? This article reflects on these questions based on the analysis of the feature film "The Dance of Reality", an autobiographical work by Chilean director Alejandro Jodorowsky, with a strong surrealist inspiration. After the systematic viewing of the work, we conclude that Jodorowsky innovates by using cinema as therapy not for his audience, but for himself, re-enacting acts of the past to make peace with his old ghosts and, thus, free himself from its shadows. To this procedure, the author gives the name of psychomagic.

CINEMATOGRAPHING PERCEPTION: BETWEEN THE AUTOPOIESIS AND ENTROPY OF A MEDIUMLESS MEDIUM

Marc Boumeester

Cinematographing – as a verb – exposes what Žižek aptly named “The Third Pill”: an agency arising from the Moving Image itself which empowers it to act as an autonomous entity, rather than having a foundation in the actualized or in the illusion of a narrative. The construction of perception relies heavily on cinematographing realism, in which reality is composed of and edited from the elements in the actualized and the past, present and future virtual. Cinematographing leads to a dismantling of existing boundaries: it frees disciplines (such as architecture and theater, but also cinema itself) of the limitations that are inherent for its medium specificity. This entropy enables to quickly shift from perspectives, creates functional voids, aligns the disheveled and constantly adds and reduces new dimensions in a creative process. Simultaneously are the boundaries of the act of cinematographing constantly guarded and petrified where possible, after all the entity itself can only exist by grace of having its own definition. This autopoiesis of action (rather than that of property) can be instrumentalized in the design of creative processes, regardless of which medium or discipline its outcomes would crystalize in. This paper will investigate how cinematographing perception (as a mediumless medium) can be a key entry point to shed dogmatized methods of creative design and will add to the understanding of how non-anthropocentric agency is vital to be recognized as a major force in the design of art & design (education), but also for the perception of life itself.

'CINÉMA MODÈLE': RE-ENACTING MARCEL BROODTHAERS' CINEMA

Raf Wollaert

Marcel Broodthaers (1924-1976) is considered an 'artists' artist' par excellence. In addition to visual artists, his historical legacy has been of great relevance to a number of artists questioning the state of the cinematic medium at the turn of the 21th century. Through references to his work, as inspired by Broodthaers' proper practice of citation, artists such as Tacita Dean and Cerith Wyn Evans re-activate some of his crucial cinematic strategies, and demonstrate his fundamental role to Post-cinema.

SESSION 2

Chair: Alfonso Palazón

THE CINEMA COSTUME AS HERITAGE: PATRIMONIALIZATION AND MANAGEMENT PROCESSES

Mariana Beatriz Marques Fernandes

Through research on heritage concepts, history of cinema and its objects, cinematography, musealization processes and practical examples, this work aims to raise questions about the patrimonialization of cinema costumes, their recognition, safeguarding, valorization and management by the responsible studios, particularly Disney Studios, in order to understand, even if in an introductory way, how these relationships occur and the experience provided by these pieces and their respective meanings beyond the film itself.

TELEVISION AND CINEMA: WHAT RELATIONSHIP (1957-1992)?

Isolino Sousa

Television, which emerged in the first half of the 20th century, became the most important mean of communication and entertainment for the general American and European population. The cinema was afraid of the competition from television, but in the mid-1950s they made peace and began a long path of cooperation and mutual help. In Portugal television played an important role in the fields of manipulation, knowledge, information and entertainment. In this essay we intend to approach the importance of Portuguese television in the dissemination of some Portuguese cinema: premieres, replacements and programming criteria; broadcasted movies and forgotten movies.

LISBON-MADRID: BETWEEN IDEAS AND REPRESENTATION OF HOUSING

Alba Zarza-Arribas & Josefina González Cubero

The news and reports on housing in official newsreels offered a wide panorama of the urban development during the Estado Novo (1933-1974) in Portugal and the Franco's regime (1939-1975) in Spain. At the same time, these images of residential neighbourhoods revealed some of the ideas about architecture and housing that were discussed in professional conferences and publications. Since these pieces of news were part of the current affairs or national information contents of newsreels, short documentary films screened at cinematographic sessions and funded and promoted by the State itself, they also showed the social and political context in which architectural and urban works were developed.

This paper focuses on the contents located in Lisbon and Madrid, since both cities were the most represented due to their main role as capitals and symbols of both regimes and the ones that experienced the largest urban growth during these years. Through inaugurations and official acts, these cinematographic images reflected the construction of social housing neighbourhoods and the evolution of housing policies towards mass housing and high density to accommodate rural migration and replace shanty towns and precarious dwellings.

At present, these audiovisual materials provide a wealth of knowledge about architecture, housing, and its dissemination during the middle decades of the last century. In addition, these film fragments allow us to investigate the spread of architectural ideas and debates among the coetaneous general public who attended the film sessions and its differences or commonalities within the totalitarian regimes of southern Europe.

SESSION 3

Chair: Pedro Crispim

CHRISTOPHER NOLAN'S TENET, THE AUDIOVISUAL TRANSLATION OF INVERSION

Cláudia Costa Pires

This research studies the representation of the concept of inversion in '*TENET*' (2020) by Christopher Nolan. Inversion is part of the reflection on time, developed by Nolan since '*Memento*'. The objectives are to understand: the treatment of time in the film; the audiovisual translation of inversion through the combination of image, dialogue, sound and the soundtrack; and the importance of Ludwig Göransson's soundtrack in translating the concept of inversion.

“I TORCHED THE LAST ONE!” - (RE)FABULATIONS OF THE STORIES OF HISTORY AND CINEMA IN QUENTIN TARANTINO’S “ONCE UPON A TIME... IN HOLLYWOOD”

Luis Miranda

In “Once Upon a Time... in Hollywood”, Quentin Tarantino fables once again about filmic narrativities as textualizers of (his) alternative historical realities. His desire to write new stories of History and the corresponding film narratives that re-fiction the first, associated with his meta-reading and referential meta-game of Cinema, are confirmed in this “Once Upon a Time... in Hollywood” as an example of how a filmmaker unabashedly looks at cinematic images as ways of reconstructing dark stories into other, far more appealing, alternative fictional realities. This article thus intends to investigate the way in which Quentin Tarantino – in his furiously, still and as always, analogue demand in such a digital world – constructs these new fictions, speaking about Classic American Cinema when it clearly ceased to be, infecting it with his disruptive characters, who redo the stories we have from History and the History of Cinema. For this purpose, the narrative structure of the film will be studied, as it recounts the story of the event that takes as its subject matter to rephrase (the murders of Sharon Tate and others by members of Charles Manson’s apocalyptic community), the references to Cinema and to Television and the ways of making them and the way in which the characters function as agents of this rewriting of the historical-filmic world that they invade.

THE CONSTRUCTION OF SUBJECTIVITY IN THE FILM-ESSAY “VERONICA” THROUGH THE SINGULARITY OF THE SPACES AND SOUNDS OF THE CITY

Talita Caselato

This paper will present the a posteriori decoupage of the short film “Veronica” (IFFR 2021), of my direction, paying attention to the relationship between elements of sound construction, photography, editing and art direction, in order to clarify the way in which this film structures and shapes a subjectivity that is produced through the encounter with the spaces and sounds of the city.

KEYNOTE ADDRESS

“TÔNICA DOMINANTE”: REFLECTIONS ON A HISTORICAL PHOTOGRAPH FOR WOMEN IN BRAZILIAN CINEMA

Nina Tedesco

At the end of 2020, a film that was already born in history premiered at the Montreal World Film Festival. “Tônica Dominante”, directed by Lina Chamie, had for the first time a woman in charge of the cinematography of a Brazilian fiction feature film. A little over 20 years after this milestone, we ask ourselves: what has changed since Kátia Coelho managed to get into this previously exclusively male role? How many women can, today, repeat their feat? What are your profiles? In addition to joining, do they remain in the profession?

However, “Tônica Dominante” is also historic for its photographic virtuosity, recognized nationally and internationally through awards such as 2nd place for Best Photography at the Kodak Vision Award / WIF (2021). Through the interview with the director and the photographer, we turned to some sequences in order to demonstrate that from this film one can think about issues of representation, always fundamental, but also the images resulting from the creative collaboration between Chamie and Coelho. Through the interview with the director and the photographer, we turn to some sequences in order to demonstrate that from this film we can think of questions of representation, always fundamental, but also the images resulting from the creative collaboration between Chamie and Coelho.

APRIL 8

SESSION 4

ROMAN POLANSKI: THE POWER PLAYS

Chair: Alba Zarza-Arribas

Pedro Crispim

This study intends to analyze four feature films by Polish director Roman Polanski – *Nóż w wodzie* (*Knife in the Water*, 1962), *Death and the Maiden* (1994), *Carnage* (2011) and *La Vénus à la Fourrure* (*Venus in Furs*, 2013) – through its spatial implications. Featuring the power plays as a vital, thematic, and narrative element, this informal tetralogy is constructed and unified by the unity of place and, consequently, by the setting's inclosure. Therefore, through the conjugation of its themes of interpersonal and intimate power along with the oppressive tightness of Polanski's *mise-en-scène*, the conjuration of atmosphere and chamber play motifs (whether explicit or tacit) emerge as preferential tools that enables cinema's ability to act as a reflection of human tragedy.

THE OPERATIC UNCONSCIOUS IN THE FILMS OF ALEXANDER KLUGE & KHAVN DE LA CRUZ

Anja Isabel Schneider

Happy Lamento (2018), the first collaboration between Alexander Kluge (b. 1931) and Khavn De La Cruz (b. 1973) has been described as intoning a 'requiem for cinema', a 'translation of the psychosis of the Internet age'. It features a plethora of images and sound fragments brought together from multifarious sources, including dramatist Heiner Müller's moon poetics. For *Orphea* (2020), their recent collaboration, Kluge and Khavn explicitly stage cinema in dialogue with the arts, foregrounding the close relationship between cinema and music, literature, the visual and scenic arts. Yet how precisely is this relationship addressed in the filmmakers' cooperation? Going against the conventions of film, opera and theatre, *Orphea* foregrounds the reverse of things, revolutionary, resistant energies, and an active work of mourning. As such, it brings together a collection of laments in the form of short music pieces. 'Lamento, the lament, plaint or lamentation', as Carl Orff has noted, 'is a genuine term from the Renaissance period'. This paper builds on these (happy) laments, by recasting today's relationship between cinema and the other arts, and the filmmakers' urge to infuse them with new life, while enlivening their viewers. Moreover, I read Kluge's return to cinema in the context of a broader ecology of film, such as his *Minutenfilme* to consider what this might tell us about cinema's future. For Kluge, as Eric Rentschler notes, 'cinema has abided as a capacity in the human mind for thousands of years, and it will continue to exist long after film's passing'. In *Cinema Stories*, Kluge concedes: 'it could well be that, following its rebirth, cinema will adopt a form that we won't immediately recognize', and he ends his reflection with a citation from Michelangelo: "I'm not dead / I'm merely changing places / I am still with you / In dreams you'll see my traces".

DIALOGISMS BETWEEN LE BASSIN DE J. W., DIRECTED BY JOÃO CÉSAR MONTEIRO, AND OTHER ARTS

Nelson Araújo & Liliana Rosa

In 1997, João César Monteiro directed *Le Bassin de J. W.*, a film that stems from a provocation/suggestion by film critic Serge Daney: "I dreamed that John Wayne wonderfully moved his basin at the North Pole". The cinephile complicity triggers a work inhabited by August Strindberg; Pier Paolo Pasolini; Teixeira de Pascoaes and André Breton in an artistic fragmentation that places us in the orbit of the relationships between theater and literature with cinema that allows us to extract Monteirian identity unfolding.

Based on this film, we will seek to highlight João César Monteiro's cinematographic journey, based on the dialogue with the other arts and with cinema itself, in an artistic movement where poetic art dominates. The multiple artistic references will be substantiated in a methodological scope that explores the visible and the invisible.

DIGITAL CINEMA AND CINEMATOGRAPHY AESTHETICS: FILMIC INTERSECTION BETWEEN EDGAR PÊRA AND PEDRO COSTA

M. F. Costa e Silva

It is intended to demonstrate in this work that the aesthetic mark of Portuguese cinema is not the result of a cut with the narrative but, on the contrary, results from the way Portuguese filmmakers - especially from the New Cinema - at the dawn of the sixties of the twentieth century, managed to create in the cinematic discourse a perfect symbiosis between the level of history and the level of narrative. The arrival of digital technologies to our cinema was slowly imposing itself in Portugal but allowed for greater and better democratic access to the tools that made it possible to make a film. However, this did not change the creative process or influence negatively the aesthetics and particular narrative of our cinema. With two exceptions, apparently irreconcilable, but evident: Edgar Pêra and Pedro Costa. It is from reading the works of these two authors that we envision the intimate relationship between language, support and digital techniques, and the way in which each of them influenced the creative process of the authors in question.

NARRATIVES BY POETIC ARCHITECTURE ON ANALYTIC HUMANITIES

Dominik Lengyel & Catherine Toulouse

After our contribution on “The Dogmatic Sleep” in 2019, in which we presented our method for the visualisation of architectural ideas as a contribution to Europe’s cultural heritage, we now would like to use “On Cinema” as an opportunity to put our concepts on the moving image up for discussion. Many of our projects convey the archaeological narrative in the form of a film, which through its dramaturgy can guide the learning process much more than the images alone could, which is further emphasised by the addition of spoken narration. Some of these films are also produced in the university context. But they are always films with an explicitly scientific message. The narrative is therefore always negotiated in close cooperation between the creative and poetic discipline of architecture and the analytical humanities disciplines of archaeology, historical building research or art history. However, it is not only about the narrative alone, but also about the suggestive potency of movement per se. The cinematic has the great advantage over the static that movement, along with stereoscopy, constitutes a significant part of spatial vision, an inestimable value for the interpretation of architecture.

The presentation aims to demonstrate and illustrate the film narratives by several projects developed by the authors in cooperation with several research institutions:

- Cologne Cathedral and its Predecessors (by order of and exhibited in Cologne Cathedral)
- Bern Minster (by order of and published by Bern Minster Foundation)
- Metropolis of Pergamon (within the German Research Fund Excellence Cluster TOPOI)
- Palatine Palaces in Rome (by order of the German Archaeological Institute, both latter exhibited in the Pergamon Museum Berlin)
- Ideal Church of Julius Echter (by order of the Martin von Wagner Museum in the Würzburg Residence)
- Access and Construction Principles of the Amphitheater in Dyrrachium (funded by Gerda Henkel foundation for historical humanities)

SHORT CURRICULA VITAE

Alba Zarza-Arribas. Degree in Fundamentals of Architecture (2015), Master in Architecture (2016). Since 2018, she is a team member of the Architectural Studies research group of CEEA | Centro de Estudos Arnaldo Araújo (FCT uRD 4041), taking part in the transnational collaborative research project MODSCAPES | Modernist Reinvention of Rural Landscapes (HERA.15.097). Currently, she is PhD candidate in Architecture with a FCT PhD grant (SFRH/BD/141720/2018) developed at CEEA and the Department of Architectural Theory and Projects, University of Valladolid. Her research work focuses on the relations between architecture and cinema.

Alfonso Palazón. Professor of Audiovisual Communication at the Faculty of Communication Sciences of the Rey Juan Carlos University (URJC). Aurélio Paz dos Reis International Award 2016. He is the author of publications in the field of cinema, documentary film, new technologies and audiovisual literacy. His work revolves around audiovisual language and its narrative forms from fiction, documentary and transmedia narratives; a reflective and practical vision of audiovisual work. He has worked on different audiovisual projects as a director, producer and screenwriter.

Anja Isabel Schneider. Is an art historian, curator and writer. She holds an MA in Art History from the Courtauld Institute of Art and an MFA in Curating from Goldsmiths, University of London. Currently, she is a postdoctoral researcher at UCLM (University of Castilla-La Mancha) and a member of the research group ARTEA-Research and scenic creation (Madrid) under the direction of José Antonio Sánchez (<http://arte.uclm.es/>). She holds a special interest in transdisciplinary art practices on the crossover between visual arts, performing arts and literature. From 2015-2020, she held a doctoral position in Curatorial Research at the Lieven Gevaert Centre, KU Leuven / M HKA, Museum of Contemporary Art, Antwerp.

Cláudia Costa Pires. Is a post-graduate student in the Masters of History of Art, Heritage and Visual Culture in the University of Porto. She is currently developing a project subordinated to the theme of Portuguese jewelry from the renaissance. The fields of study she explores are the Decorative and Applied Arts, namely Renaissance and Baroque Jewellery, as well as Film and Television Studies, and Architecture. She has been participating in conferences including: "Global Horror: Local Perspectives, An Inclusive Interdisciplinary Conference (Progressive Connexions), 2021"; "14th Meeting of Young Researchers of the U. Porto, 2021".

Catherine Toulouse. Assistant professor at BTU University Cottbus. She studied architecture at Universities Stuttgart, Paris-Tolbiac and ETH Zürich. Working as architect at Prof. O. M. Ungers with Dominik Lengyel. Foundation of office for architectural visualisation. Major research: Visualisation of archaeological hypotheses. Member of Excellence Cluster TOPOI funded by German Research Foundation (DFG). Funding: DFG, Gerda Henkel Foundation, Federal Ministries of Education and Research (BMBF), Economic Affairs and Energy (BMWi) and Interior, Building and Community (BMI).

Daniela Angelucci. Associate professor of Aesthetics and co-director of the post-graduate course Environmental Humanities (Department of philosophy and architecture) at University Roma Tre. Vice-president of Italian society of aesthetics. Co-director of the series *Voci fuori campo* (Mimesis). Member of the scientific board of the series *Estetica e critica* (Quodlibet); member of scientific committee of the journal *La Deleuziana*. Recent books: *Filosofia del cinema*, 2013; *Deleuze and the concepts of*

cinema, 2014. Recent editions: *Philosophical Essays on Nespolo's Art and Cinema* (with D. Dal Sasso), 2018; *Deleuze in Italy*, 2019; *Estetica, arte e vita* (with S. Oliva), 2020, *Environmental humanities* (with M. Armiero, F. Giardini, D. Gentili, D. Balicco, I. Bussoni), 2021.

Dominik Lengyel. Full professor at BTU University Cottbus. Lengyel was substitute and full professor University of Applied Sciences in Cologne, is member of European Academy of Sciences and Arts in Salzburg. He studied architecture at Universities Stuttgart, Paris-Tolbiac and ETH Zürich. Working as architect at Prof. O. M. Ungers with Catherine Toulouse. Foundation of office for architectural visualisation. Major research: Visualisation of archaeological hypotheses. Member of Excellence Cluster TOPOI funded by German Research Foundation (DFG). Funding: DFG, Gerda Henkel Foundation, Federal Ministries of Education and Research (BMBF), Economic Affairs and Energy (BMWi) and Interior, Building and Community (BMI).

Isolino Sousa. Isolino Alves de Sousa, (PhD), Doctorate in Media Art (2018) by Lusofona University of Oporto, Master's degree in Communication Science (television studies) and bachelor's degree in Communication Science. More than 40 years of work in television as a producer, director and programmer at RTP, being involved in various television projects in Portugal. He has developed teaching activity since 1998 in several high schools and since 2000 in ESAP as a professor in the Film and Audiovisual Degree and in the Masters in Film and Television Directing at ESAP. Takes part in the organization of MIFEC, International Film School exhibition since 2008. In this role has been taken part in national and international festivals and developing other activities that aim to disclose the cinema and television and to promote ESAP.

Josefina González Cubero. Architect (1986) and PhD in Architecture (1996). Associate professor of Architectural Theory and Projects at the Escuela Técnica Superior de Arquitectura, Universidad de Valladolid (UVA), Spain, since 1999. Her research focuses on the modern architecture and the cross-cutting relationships between architecture and other arts. Since 2007 she is a researcher of the Architectural Studies research group of Centro de Estudos Arnaldo Araújo (CEEA), Portugal, and since 2019 she is a permanent member of Instituto Universitario de Urbanística (IUU), UVA.

Liliana Rosa. PhD in Cinema and Television at Universidade Nova de Lisboa. Researcher at Instituto de Filosofia da Nova (Ifilnova) / Laboratório de Cinema e Filosofia (CineLab), Universidade Nova de Lisboa (UNL), and an Invited Assistant Professor of Cinema in the Theater and Cinema Department of Escola Superior Artística do Porto (ESAP) and an Invited Assistant Professor of Cinema at Instituto Politécnico de Tomar, Escola Superior de Tecnologia de Abrantes (IPT/ESTA). She is Director of the Theater and Cinema Department of Escola Superior Artística do Porto (ESAP).

Luís Miranda. Is a film and video director/producer, screenwriter and instructor. Director of 122 films and videos (short and long form). 2 Best Short Film Awards, 6 Honorable Mentions (Directing). Multiple official selections and nominations (Best Film, Best Directing) in more than 90 participations in national and international film festivals. 6 short films released commercially. Holds more than 700 credits in film and video production. Founder of the film production companies Miranda Filmes and Hiperfocal Filmes. Cinema and Video instructor at Escola Artística de Soares dos Reis and Escola Superior Artística do Porto. Holds a master's degree in Contemporary Artistic Practices (FBAUP, subject: auteur cinema), a licentiate's degree in Art and Communication – Audiovisual

(ESAP) and a bachelor's degree in Cinema and Video (ESAP).

M. F. Costa e Silva. Manuel Fernando da Costa e Silva has a PhD in Media Art, with a thesis on Narrative in Portuguese Cinema, has also a degree in Multimedia Communication and a Bachelor's Degree in Cinema and Audiovisual. He is a university professor in the field of cinema and audiovisual at the Escola Superior Artística do Porto and at the University of Trás-os-Montes and Alto Douro. He is an integrated researcher at the Arnaldo Araújo Study Center. He is a film director, author of one medium and three short films. He represented Portugal in several national and international film festivals. He taught, gave Master classes and workshops in the field of cinema and audiovisual at the Academy of Music, Theater and Film in Vilnius, Lithuania, at the Academy of Arts in Maribor, Slovenia, at the Baltic Film and Media School in Tallinn, Estonia, at Luka School of Arts in Brussels, Belgium, at Kaporo Karpenko Kari University of Theater, Film and Television in Kiev, Ukraine, at Kinoproba International Film Festival in Ekaterinburg (Russia), at Ural State University in Ekaterinburg (Russia), at Meiji University in Tokyo, Japan, at the National Academy of Theater and Film in Sofia, Bulgaria, at the University of Theater and Film in Bucharest, Romania and at the Universidad Rey Juan Carlos, Madrid, Spain. He has been a judge at several national and international film festivals and has been a judge at the ICA since 2010.

Marc Boumeester. Is an experienced tutor and researcher in the fields of media philosophy, art theory and the overlapping area of film and architecture within the context of art and design education. His research focuses on the liaison between perception, social-economic conditions and the affective capacities of media and objects. Boumeester founded several new departments such as Interactive /Media /Design (KABK) and Moving Image (ArtEZ) and was the Dean of AKI Academy of Art and Design. Currently he is appointed as researcher at ArtEZ University of the Arts. His publication list includes his book *The desire of The Medium* (2017).

Maria Helena Maia. Degree in History - Art and Archeology and PhD in Architecture. She is a professor at ESAP - Escola Superior Artística do Porto and director of Arnaldo Araújo Research Center (RDU 4041 of FCT). She has been developing research in the area of theory and history of architecture. She was one of the PIs for the transnational collaborative project MODSCAPES - Modernist Reinventions of the Rural Landscape (HERA.15.097). She received two awards for published work.

Mariana Beatriz Marques Fernandes. Graduated in Design from the State University of Pará (Brazil), she has a MBA in Art History from the Estácio de Sá University (Brasil) and obtained certification in Social Studies from Maynooth University, Ireland. She has a Masters degree in Art History, Heritage and Visual Culture from University of Porto (Portugal), is currently pursuing a Doctorate in Heritage Studies also at the University of Porto and works in the Education Department of the Museu Nacional do Traje (National Museum of Costume), in Lisbon. Her main areas of research are fashion, heritage, culture, cinema, art history and design.

Nelson Araújo. PhD by the Faculty of Fine Arts of the University of Vigo (2015). Researcher at the Arnaldo Araújo Research Center (CEAA). Assistant Professor of Cinema in the Theater and Cinema Department of Escola Superior Artística do Porto (ESAP). He is Director of the Cinema and Audiovisual Degree, vice president of the Association of Image Researchers in Motion and is a member of the organizing committee of the International Meeting of Cinema and Other Arts. Published the book

Cinema Português: Interseções estéticas nas décadas de 60 a 80 do século XX [Portuguese Cinema: Aesthetic Interceptions in the Decades of 60 to 80 of the 20th Century] (Edições 70, 2014).

Nina Tedesco. Professor in the Film and Audiovisual course and in the Graduate Program in Film and Audiovisual at Universidade Federal Fluminense (Brazil). She has almost two decades of experience in audiovisual production, especially in the field of cinematography. She is the coordinator of the Cinematography, Expression and she is part of the 2020-2022 coordinating committee of the Audiovisual Research Network made by Women in Latin America (RAMA). Among other books, she co-organized "Cinematography, Expression and Thought", (2019), "Feminine and plural: women in Brazilian cinema" (2017), finalist for the 2018 Jabuti Award, and "Bodies in projection: gender and sexuality in Latin American cinema" (2013). Currently, she is a fellow of the Young Scientist of Our State program. Her latest film, the documentary feature "À luz delas", talks about cinematographers in Brazil and can be seen online and for free at: <https://www.videocamp.com/pt/movies/a-luz-delas>

Pedro Crispim. Initiated his studies on theater at Academia Contemporânea do Espetáculo (2010), and graduated in Cinema and Audiovisual (2013) from Escola Superior Artística do Porto. He has a master's degree in Audiovisual Communication (2016) from Escola Superior de Música e Artes do Espetáculo, with the dissertation *O cinema dos espaços fechados: Padrões, temáticas e estilísticas da mise-en-scène em espaços de clausura*, and a postgraduate diploma in Screenwriting (2019) from Escola Superior de Media, Artes e Design. He has been involved in short-film projects, mainly his short-film *Clowns* (2015), winner of the Sophia Student Award, and as Manuel Mozos' assistant director in *The Glory of Filmmaking in Portugal* (2015). Currently, he is a PhD candidate in Communication Sciences from Faculdade de Ciências Sociais e Humanas of New University of Lisbon, specializing in Cinema and Television, with a thesis on the relation between intimacy and unity of place in fiction film.

Raf Wollaert. Is a PhD fellow (FWO; Research Foundation Flanders) at the University of Antwerp. His doctoral research project focuses on the distinctive cinema practice of Marcel Broodthaers. Recently, he has organized film a film screening dedicated to the artist, while his texts have appeared in 'De Witte Raaf' and 'HART' among others. Currently, he is preparing an international symposium on Broodthaers's cinema, and the publication of an LP-record of several unedited poems, recited by the artist.

Renato Essenfelder. Brazilian journalist, professor, and researcher in Communication Sciences, Journalism, and Cinema. Post-doctorate in Communication and Arts at the University of Beira Interior (Portugal) and Doctor in Communication Sciences at the University of São Paulo (USP) with a specialization in Film and TV Direction at ESAP (Escola Superior Artística do Porto). Post-doctorate researcher at CIAC (Centro de Investigação em Artes e Comunicação). Currently teaching at the levels of bachelor's degree, master's, and PhD at the University Fernando Pessoa (Porto, Portugal). Also writing about human behavior and arts since 2014 for "Portal Estadão", one of the largest news media companies in Brazil. With a passion for cinema and extensive experience in daily journalism, he was a reporter at Folha de S. Paulo and editor-in-chief of the newspaper Metro.

Talita Caselato. (1986) Is a Brazilian award-winning cinema director, visual artist and producer. She is a PhD researcher in Arts from the University of Lisbon, Master in Arts and Multimedia from UNICAMP/

Ulisboa and a post graduate in cultural management from SENAC-SP. From 2018 to 2020 she directed and produced the award-winning documentary short film VERONICA (2020) with editing by renowned editor Cristina Amaral, financed by SPCINE, which had its international premiere at 50th IFF Rotterdam and national premiere at 31th São Paulo ISFF, when it got the SESC TV Acquisition Award. She has been exhibiting since 2007, her work has been curated by Paulo Herkenhoff, Ricardo Resende and Fernando Cocchiarale.

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