
The end of cinema as we know it

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Abstract

This essay poses the theoretical possibility of the end of cinema (probably by the end of this century). With these words, it is meant that in the near future, the cinema, that is to say, the film industry, the films, the movie theatres, will disappear or will change in the way we know it. To support this thesis there are (at least) the following arguments and circumstances: the pseudo-hedonism in modern society, the rapid development of artificial intelligence, the alteration of neuronal structures and therefore, the alteration of human rhythms in perceiving reality, the political and environmental changes in the planet. This will, in turn, open to some new other possibilities such as new devices for viewing, new entertainment industries, and even, perhaps, a new society. So, one may ask if it will be just a transformation in the way we see movies or really the end of cinema as we know it?

Keywords: Artificial Intelligence, Society, Cinema, Institutional Art Theory, Singularity

Transposições cinematográficas de *Madame Bovary*

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Abstract

Since the creation of the cinematograph, literature has been a source of inspiration for films and scripts. Consequently, literature from the canon were and continue to be desirable for numerous adaptations and *Madame Bovary* by Gustave Flaubert, couldn't have escaped this phenomenon. In this article, I am going to focus on two inter-artistic and intersemiotic variations from indirect adaptations of Flaubert. One, Portuguese, *Vale Abraão* (1993), by Manoel de Oliveira, based on the novel with the same name by Agustina Bessa-Luís, where *Bovary* is from the Douro region, and the other French, *Gemma Boverly* (2014), by Anne Fontaine, a recreation of the graphic novel by Posy Simmonds where a reader of a French novel attempts to read the real through fiction.

Keywords: French Cinema, Portuguese Cinema, Cinematographic Adaptations, French Literature, Graphic Novel

Turning Backs - o espectador está presente?

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Abstract

Does a performance have the potential to intensify the experience in the life of a human being? And what is the level of participation required? Having a performative video installation called "Turning Backs" as a central object of study, this essay will address these and other questions.

This work intends to make an analysis that explores the space of the spectator and the transgression of roles: spectator-performer. "Turning Backs" is a piece that aims at the materialisation of the paradox: we are all included in the exclusion. It is based on a performative video installation, which combines image, body and voice in a scenic device to orchestrate two lines of viewers from two opposing fronts in order to participate. Turned back to each other, the audience is a kind of choral corps commanded by two videos. The two lines of seats have no back and force each viewer to use the back of another as backrest. This situation is a strong allegory of economic co-dependence and still, what I will look at is the condition of the spectator.

Keywords: Performance-Participation, Video Installation, Spectator-Performer

Videomúsica: expressão musical audiovisual

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Abstract

Music is used in cinema predominantly in terms of the function it performs: among other uses it serves to give continuity and establish rhythms, to inform the time or the mood of the scene, to emphasize the narrative with its signs impregnated with affections, capable of announcing a turnaround even before the pictures reveal the facts. On the other hand, in so-called Experimental Cinema, Visual Music and other genres, there are other audiovisual works that are structured on other paradigms related to musical organization. The expansion of access to the digital media of sound and image production has boosted the growth of a subgenre called videomusic — also known as electroacoustic audiovisual music, audiovisual composition and other expressions — characterized