

# AVANCA | CINEMA

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2018

livro de resumos

## A Cinematic Book: *The Maias* on the Cinema Screen

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### Abstract

*The Maias - Scenes from Romantic Life - 2014* is a Portuguese film directed by João Botelho that confirms the dramatic qualities widely recognized to *Eça de Queiroz's nineteenth century novel - The Maias (1888)*. Surprisingly, only in 2014 was the cinematic approach conceived by proposing a unique and empathic creative dialogue with the novel. Thus, the objective of this paper is to establish a frame of reference which guides the reading to an interpretative proposal of João Botelho's filmic adaptation. The text emphasizes the transformational grammar of the adaptation in the composition of an artful and operatic-theatrical ingenious film.

**Keywords:** Cinema, Adaptation, *The Maias*, *Eça de Queiroz*, João Botelho.

## A devastação da infância em Alemanha, Ano Zero (1948)

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### Abstract

The work *Germany, Year Zero (1948)*, under direction of Roberto Rossellini, is analyzed here in the context of the art researching, psychoanalysis and education: aesthetic procedures in cinema and the childhood issues CEPAE/ UFG/PUCGO/UEG/UNB/UEMS. The film narrative takes place in post war Germany and its protagonist is Edmund Kohler, a child gradually taken to the extreme. The suffering inherent in childhood is magnified under the atmosphere of destruction in which death becomes an imperative. His attitudes and feelings become the portrait of Adorno's words when he states that "the normal is death". The film presents to us this situation based on the aesthetics of Italian neorealism. "Germany, Year Zero", raises questions that involves not only the childhood and the death, but a constellation of dramatic elements of loneliness, dehumanization, the reproduction of misfortunes and despair. It helps the understanding of the childish eye in the face of the barbarism. The aesthetic gimmicks of the work, loaded with zooms, traveling, light and shadow games, among others that unveil the reality in

black and white. The city architecture in ruins resounds on the personal lives of the characters, including the childhood of the boy, buried in responsibilities. The scenes may be related to the aesthetic of the photos of the artist Diane Arbus, from 1962, that also focusing in a child, do not spare the viewer of the reality of everyday life, many times avoided in the common place that almost automatically interpret the child being as the one who is nonchalant, and happy.

**Keywords:** Cinema, Childhood, Child, Education, War.

## A dimensão pedagógica do cinema negro

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### Abstract

It is possible to observe in the communication some points of the sphericity of the sacred knowledge of horizontal circularities of the primitive African worldview. As can be seen in the ontological struggle of the positive image affirmation of the Iberic-Asian-Afro-Amerindian, versus the linearity of the cumulative mercantilist logic of European thought, seen in the Euro-hetero-male-authoritarian imagery hegemony. The Technological Revolution established the Information Age, demonstrating the image as knowledge. The representation when abstract becomes more important than concrete objectivity. In the approach, vulnerable minorities (black, indigenous, women, LGBT, handicapped etc.) who suffer from existential epistemological denial struggle, through the positive image affirmation, for the dribbling of representation, which was denied by Euro-hetero-normativity. This ontological struggle has as fundamental instrument the pedagogical dimension of black cinema, which teaches historically how the minority is how it should be treated.

**Keywords:** Worldview, Sphericity, Linearity, Minority.

## A impermanência da arte e a memória na cidade: uma viagem filmica, fotográfica e sonora com Agnès Varda e JR na poesia de "Visages, Villages"

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### Abstract

Cities, like narratives, are human creations of the most rigorous labor. Creating a city depends on more elements than the simple will, to create an habitable city requires an eternal planning, or else if it will live