

IMACS @UFJF

1stSemester 2019 (2ndIMACS semester)

**Cinema and Contemporary Art: analysis and theories
(Théorie/histoire de l'art et esthétique du cinéma- module nº 6)
Prof. Dr. Patrícia Moreno**

The connections among the theories linked to the Art History and the Cinema are discussed and problematized since the avant-gardist production period of both these areas and became even tighter after the possibilities brought by the widened field of Contemporary Art. The course intends to discuss these connections based on studies on the use of moving pictures as a language by the artistic production, starting with the historical vanguards until the Latin-American contemporary output, especially the Brazilian one.

Classes in Portuguese

Papers can be submitted in English and/or Spanish.

**Cinema and history: methodology and analysis
(Patrimoine, archives et histoire du cinéma et de l'audiovisuel - module nº 7)
Prof. Dr. Alessandra Brum**

This course aims to propose a reflection on the methodological issues and approaches that involve the relation between cinema and history, in constant dialogue with the traditions and transformations in the field of analysis. To the questions related to the aesthetics, theory and History and historiography of the cinema understood in a cultural complex that allows the amplification of the possibilities of dealing with the cinema like the source of research.

Classes in Portuguese

Papers can be submitted in French and Spanish.

**Cinema and Modernity: historiography and criticism
(Sociologie, économie, droit et technologie du cinéma et de l'audiovisuel - module nº 8)
Prof. Dr. Alessandra Brum**

This course aims to reflect on the issues surrounding the notion of modernity, with historiography and film criticism as its core, through its canons and conceptual structures. It is intended to understand the transformations that technical development

has brought to the new world cinemas, especially in Brazil and Latin America, in connection with the cultural, technological and economic practices of film and audiovisual.

Classes in Portuguese

Papers can be submitted in French and Spanish.

**Cultural aspects of contemporary narrative and image
(*Culture Visuel et anthropologie des Images- Module n°9*)**

Prof. Dr. Christian Pelegrini

The course focuses on the emergence of new practices of consumption and processes of meaning attribution to the wide variety of contemporary audiovisual forms. It is essential to consider how the narrative and visual aesthetics overdetermined a new spectator/enjoyer/interactor, with all the gamut of implications to the management of creative processes in the contemporary audiovisual, with particular attention to a comparative analysis among Brazilian operations and the others from different audiovisual industries in the world.

Classes in Portuguese

Papers can be submitted in English and Spanish.

**Narrative aesthetics on contemporary audiovisual
(*Pratiques contemporaines de l'image et du son - Module n°10*)**

Prof. Dr. Christian Pelegrini

The classes approach narrative texts in its manifestation on audiovisual media. The course is mainly theoretical and comprises conceptual discussions and analysis about narratives in their classical, post-classical and transmedia approaches, revising the theoretical tools for concrete situations analysis in audiovisual media. For such task, we took as examples the European short season serials (4 to 8 episodes), the American long season series (24 episodes), the casual narratives (very short and autonomous episodes) and the various narratives expansions (e.g. Marvel Universe, The Conjuring, Doctor Who, Jack Ryan etc) that populates the contemporary audiovisual ecology. With analytical features, the class turns to representative case studies of mentioned configurations.

Classes in Portuguese

Papers can be submitted in English and Spanish.

2ndSemester 2019 (3rd IMACS semester)

The cinema between realism and intimacy: avant-garde, traditions and cleavages
(Théories des formes visuelles et sonores – Module n° 11)
Prof. Dr. Luís Rocha Melo

Onwards the Brazilian Super8 feature film *O insigne ficante* (The insigne ficant, Jairo Ferreira, 1980), filmed after the impact one of the most important Brazilian avant-garde silent film, *Limite* (Limit, Mário Peixoto, 1930), this module will discuss from theory from Octavio Paz and François Albera, the notions of avant-garde and avant-garde's dawn, as the "rupture of tradition". The discussions surrounding realism will come from Andre Bazin, David Bordwell, and Glauber Rocha; relations of national identity and intimism from Marilena Chaui, Renato Ortiz e Carlos Nelson Coutinho. Brazilian films as *Limite*, *A mulher de longe* (The woman from away, Lúcio Cardoso, 1949), *Porto das Caixas* (Caixas' harbour, Paulo César Saraceni, 1962), *A margem* (The margin, Ozualdo Candeias, 1967) e *Orgia, ou o homem que deu cria* (Orgy, or the man who calves, João Silvério Trevisan, 1970) will be discussed in their relations between the modern cinema and the counterculture, as the ideas about marginality and experimentalism on cinema.

Classes in Portuguese

Papers can be submitted in English, Spanish, French and Italian.

Introduction to audiovisual Brazilian historiography
(Histoires des formes visuelles et sonores – Module n° 12)
Prof. Dr. Luís Rocha Melo

From the 1930's until our times were made many documentaries, short and feature films, which were concerned to represent the cinema environment or to tell the Brazilian cinema history. What is the practical impact of these films on building new historiographic discourses about cinema? This module turns to the cinema history "written" by films, from multiple perspectives, since the more traditional chronological landscape until the essay film and filmmakers, technicians and actors biographies, going to more specific approaches like movements, filmographies, genres, and styles. From authors as Robert C. Allen and Douglas Gomery, Michèle Lagny, Jean-Claude Bernardet, Paulo Antonio Paranaguá and Timothy Corrigan we can map an initial and introductory walk around the cinematographic essays about itself.

Classes in Portuguese

Papers can be submitted in English, Spanish, French and Italian.

The documentary intersections between comics and cinema
(Pratiques des nouveaux médias et culture des images)
Prof. Dr. Felipe Muanis

The documentary comics have risen in the last years as a strong comics genre. The strategies and operations from it come from cinema, television, illustration, and journalism with many possibilities of influences and hybridizations. Understand the documentary comics process also helps to stress some canons of the documentary on cinema, like image representation, memory, and post-memory, testimony, intensity, presence, and fabulation. In such discussion, some essential modes of cinema like the animated documentary and interactive documentary also helps to point to a broad understanding of documentary discourses.

Classes in Portuguese

Papers can be submitted in English, Spanish, French, German and Italian.