

ONCINEMA

2013



INTERNATIONAL CONFERENCE

PORTO, ESAP | MAY 16 - 17



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

ON CINEMA | 2013
Conference Book of Abstracts

Edited by
António Preto, M. F. Costa e Silva and Marco Miranda

CEAA | Centro de Estudos Arnaldo Araújo (FCT uRD 4041)
DTC | Departamento de Teatro e Cinema
Escola Superior Artística do Porto (ESAP), Porto, Portugal
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Título:
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Editores:
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Capa:
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Edição:
Centro de Estudos Arnaldo Araújo da CESAP/ESAP

Propriedade:
Cooperativa de Ensino Superior Artístico do Porto
(CESAP)

Impressão e Acabamento:
LITOPORTO – Artes Gráficas Lda
Porto, Portugal

1ª Edição, Porto, Maio de 2013

Tiragem: 200 exemplares

ISBN: 878-972-8784-48-5

Depósito Legal: 359193/13

This publication is funded with national funds by FCT –
Fundação para a Ciência e Tecnologia within the strategic
project PEstOE/EAT/UI4041/2011

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FILM SEQUENCES AND ROLES IN THE ORIGIN OF THE EGYPTIAN ARCHITECTURE

Daniel Villalobos Alonso

In 1956, Cecil Blount DeMille produced his last film, the second version of 'The Ten Commandments'. In 1923 he had produced a prior film about the feat of the Israeli slavery, in which he shows the fight to get rid of the Egyptian people.

In both films appeared different interpretations about the role of the Architect. The main character of the last film, *Moses* (Charlton Heston) assumes several dominant roles: from the Egyptian Army Head, First Chief below the Pharaoh coming before his own son (Yul Brynner), the Architect in charge of the construction of the Imperial Town, to the Supreme Priest in direct contact with Yahve after assuming his Hebrew origin and the misfortune of his people.

In parallel, historical studies show the first Architect in History and inventor of the pyramids, Imhotep. During the command of Netjerykhet Djoser (Zoser), the second Pharaoh of the III Dynasty (2.686-2.613 b. C) he assumed the same roles: The King's Chancellor, Great Vizier, The Carrier of the Royal Signet Ring, The Royal Works Architect, Supreme Priest and The Saviour of the Egyptian People from the famine of those days.

Studying in depth Imhotep's architectural works, we find in Sakkara the Great Funeral Complex of Zoser, similarities between the processional chamber route and the display of a film sequence. So, the space is symbolic, film and shapes a set and the ritual sequence of Sakkara is made in linear progression like a modern travelling.

Carlos Melo Ferreira. Born in Lisbon, is a Law graduate from Lisbon University and a Doctor in Communication Sciences, specializing in Cinema, for which he received the highest grade (very good, with commendation and distinction, by unanimity) from the Faculty of Social and Human Sciences of the New University of Lisbon. He was a professor in the Cine-Vídeo course of the then Cooperativa de Ensino Superior Artístico Árvore, between 1987 and 1989. He resumed teaching in the same course in 1993 and, from 2004 onwards, also in the Arts and Communication course - currently Cinema and Audiovisual, Design and Multimedia Communication - in the Escola Superior Artística do Porto (ESAP), where he has taught History and Theories of Cinema, Film Analysis and Filmology and also Visual Anthropology and Semiology and Semiotics, all in graduate courses, and History and Theory of Cinema in the Masters in Filmmaking - Cinema and Television course. At ESAP he has taught five thematic seminars, one conference and one workshop. He has taken part in two series of lectures in the PhD on Modes of Knowledge in Contemporary Artistic Practices course (ESAP/ Vigo University, 2005 and 2007), in the International Colloquium "The Cinema and the Arts and the Arts in Cinema" (ESAP/Centro de Estudos Arnaldo Araújo, 2007), in the International Meeting "Corte e Abertura" (Centro de Estudos Arnaldo Araújo, 2010) and in several other debates in different formats. He is currently an Assistant Professor at ESAP, and a part of its Scientific Council. He is also an Integrated Researcher at the Centro de Estudos Arnaldo Araújo (CEAA). He has published the books "O Cinema de Alfred Hitchcock" (1985), "Truffaut e o Cinema" (1991), "As Poéticas do Cinema" (2004), "Cinema – Uma arte impura" (2011), all published by Edições Afrontamento, and "Cruzamentos – Estudos sobre Arte, Cinema e Arquitectura" (with Pedro Vieira de Almeida - CEAA, 2007). He has also published hundreds of articles in the cultural press, specialty magazines and other publications by ESAP. In January 2012 he has created the blog *Some like it cool*.

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ON CINEMA GRAPHIC DESIGN

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ACKNOWLEDGMENTS

10ª Mostra Internacional de Filmes de Escolas de Cinema (MIFEC)
Dulce Margarida Gonçalves
Maria Carneiro
Jorge Cunha Pimentel
Sofia Miranda

COM O APOIO:

