



6TH OF JULY (17.45h)

SESSION 1: SUBAQUATIC AS THE DOMAIN OF THE OTHER?

1. Selection of films by Jean Painlevé
2. *Sirenomelia (2017)* by Emilija Škarnulytė
3. When images fade: soundscapes of Bernie Krause.

The first session will explore and address the cultural imaginaries of the underwater space, bringing a collection of surrealist-influenced dreamy works of the French director Jean Painlevé. With his forefront eerie films that were created during the big period starting with the silent era and transitioning into the “talkies” we shall question the subaquatic as the domain of the Other considering topics of animal rights and anthropomorphism and the legacy of the French artist. After marveling at the octopuses and other sea creatures with their culturally heavy representations we will transition into looking at a short film by Lithuanian visual artist and filmmaker Emilija Škarnulytė who blurs the boundaries between fiction and the documentary imagining the subaquatic inhabited by a mythological posthuman that will take us on the journey to the Cold War submarine base above the arctic circle. We will finish the session by disconnecting from the images and plunging into the soundscapes of Bernie Krause - a researcher who is pioneering the soundscape ecology.

10TH OF JULY (18.30h)

SESSION 2: ANTARCTIC DREAMSCAPES: FROM HEROIC NARRATIVES TO SELF DOUBT AND OBSESSION WITH PENGUINS

1. *The Great White Silence (1924)*, dir. Herbert Ponting
2. *Encounters at the end of the world (2007)*, dir. Werner Herzog

What are the visual imaginaries of Antarctica - the vast continent often compared to a white canvas or a blank page that is waiting to become a stage for depicting the struggle between nature and the human? We shall juxtapose and show excerpts of two films created in very different times. First, we shall venture back in time with *The Great White Silence (1924)* by Herbert Ponting who was one of the first directors to visualize on screen the continent as the place of extremes and heroic endeavor of famous men-explorers. Secondly, we will look at the “inner” landscapes of Werner Herzog’s *Encounters at the end of the world (2007)* who, arguably, created a different vision of Antarctica as a place of eccentrics and people who would not normally fit the usual heroic narratives living side by side with “the nihilist penguins” in the words of Herzog. The session will end with us wondering: “why are we so obsessed with penguins?” and questioning the pop culture representations of tiny Charlie Chaplins, in the words of the British naturalist Cherry Kearton.

*Film screenings are organized for non-commercial purposes.
Film excerpts will be shown in academic ambience as part of the Film Club activity for a limited audience of students and professors enrolled in the Summer School.
Organized and chaired by Ekaterina Smirnova, PhD Student in Culture Studies, and Adriana Martins, Professor at the Faculty of Human Sciences. Universidade Católica Portuguesa.*