



# FESTIVAL ECOVIDEO LISBOA NATURA 2020



18 – 19 – 25 – 26 SEPTEMBER 2020

ESTUFA FRIA

## credits

**Lisbon Municipal Council Department for Culture and International Relations** Catarina Vaz Pinto

**Municipal Department for Culture** Manuel Veiga

**Cultural Heritage Section** Jorge Ramos de Carvalho

**Municipal Archives Division** Helena Neves

**Video library Municipal Archive - Coordination** Fernando Carrilho

**Direction** Helena Neves

**Coordination** Fernando Carrilho

**Conception, production and programme** Ilda Teresa de Castro

**Coordination assistant** Marta Gomes

**Executive production** Denise Santos

**Catalogue editor** Ilda Teresa de Castro

**Catalogue editor assistant** Denise Santos

**Jury and critical texts** Ana Craveiro, Ilda Teresa de Castro, Inês Gil, Teresa Castro

**Graphic Design** Joana Pinheiro

**Communication** Pedro Cordeiro, Susana Santareno

**Video commercial** Fátima Rocha

**Video commercial sound engineering** Pedro Lourenço

**Accounting** Susana Madeira

### VIDEO LISBOA NATURA ARCHIVE

<http://arquivomunicipal.cm-lisboa.pt/pt/eventos/lisboa-natura-2020/>

#### ORGANIZATION



arquivomunicipal de lisboa  
videoteca



#### SUPPORT




## table of contents

OFFICIAL SELECTION	6	After the pandemic	
PROGRAM		João Esteves	41
Days 18 e 19	8	Emergency state	
Days 25 e 26	9	Catarina Lopes	42
INTRODUCTION Green light into the future!		Fall Out	
Fernando Carrilho	11	Catarina Marto & Raquel Pedro	43
EDITORIAL Editorial and a bit more		Indignation	
Ilda Teresa de Castro	13	Mário Pereira	44
CRITICAL TEXTS OF THE JURY		<i>Lisboa, Saudade, Luz</i>	
A look, with city pronunciations		Eduardo Correia Pinto	45
Ana Paula Graveiro	23	School strike for climate – what children said	
Re(ligar)-se pelo cinema.		Rita Brás and Inês Abreu	46
Inês Gil	26	School strike for climate – what youths said	
Against Landscape. Cinema, Anthropology of Nature and Ecological reason.		Rita Brás and Inês Abreu	47
Teresa Castro	31	<i>Mata: Quinta das Conchas e dos Lilases</i>	
MOVIES SELECTED	35	Miguel Cortes Costa	48
Sinopses e biographys		Next Stop	
The ink fades in waves		Florence (Weyne) Robert	49
Carina Martins	36	Sounds of silence	
April in Lisbon		Mohammed Boubezari	50
Raquel Montez and Miguel Garcia	37	Sovereign Condition	
The things we do in gardens		João Bispo	51
Maria Abrantes	38	Stones on the path	
Across the landscape: Lisbon by tuk-tuk		Diogo Pessoa de Andrade	52
Museu da Paisagem	39	A day in Lisbon	
Incorporation: Choreographic study about the reconnaissance of a living space		Sebastião Antunes, António Faria e Helena Gokotta	53
Pedro Ramos - Ordem do O - Associação Cultural	40		



# official selection

► lisboa  
natura 2020  
FESTIVAL ECOVÍDEO



# official selection

► lisboa  
natura 2020  
FESTIVAL ECOVÍDEO

## **THE INK FADES IN WAVES**

Carina Martins, 2016, 10'41'', Portugal

## **APRIL EM LISBON**

Raquel Montez, 2020, 1'30'', Portugal — world premiere

## **THE THINGS WE DO IN GARDENS**

Maria Abrantes, 2020, 15'36'', Portugal — world premiere

## **ACROSS THE LANDSCAPE: LISBON BY TUK-TUK**

Museu da Paisagem, 2019, 02'03'', Portugal

## **INCORPORATION: CHOREOGRAPHIC STUDY ABOUT THE RECONNAISSANCE OF A LIVING SPACE.**

Pedro Ramos - Ordem do O - Associação Cultural, 2018, 8'14'', Portugal

## **AFTER THE PANDEMIC**

João Esteves, 2020, 2', Portugal — world premiere

## **EMERGENCY STATE**

Catarina Lopes, 2020, 1'53'', Portugal — world premiere

## **FALL OUT**

Catarina Marto & Raquel Pedro, 2019, 1'59'', Portugal

## **INDIGNATION**

Mário Pereira, 2017, 2'28'', Portugal — world premiere

## **LISBOA, SAUDADE, LUZ**

Eduardo Correia Pinto, 2018, 2'15'', Portugal

## **SCHOOL STRIKE FOR CLIMATE – WHAT CHILDREN SAID**

Rita Brás e Inês Abreu, 2019, 7'37'', Portugal — world premiere

## **SCHOOL STRIKE FOR CLIMATE – WHAT YOUTHS SAID**

Rita Brás e Inês Abreu, 2019, 6'41'', Portugal — world premiere

## **MATA: QUINTA DAS CONCHAS E DOS LILASES**

Miguel Cortes Costa, 2020, 5'26'', Portugal — world premiere

## **NEXT STOP**

Florence (Weyne) Robert, 2019, 7'30'', Portugal

## **SOUNDS OF SILENCE**

Mohammed Boubezari, 2020, 11', Portugal — world premiere

## **SOVEREIGN CONDITION**

João Bispo, 2019, 6'35'', Portugal — world premiere

## **STONES ON THE PATH**

Diogo Pessoa de Andrade, 2017, 1', Portugal

## **A DAY IN LISBON**

Sebastião Antunes, António Faria e Helena Gokotta, 2019, 4'10'', Portugal



**program**

**estufa fria**

**18, 19,  
25 e 26**

**september**

## 18 SEPTEMBER — 9 P.M. — SESSION 1

*LISBOA, SAUDADE, LUZ*

Eduardo Correia Pinto, 2018, 2'15'', Portugal

APRIL IN LISBON

Raquel Montez, 2020, 1'30'', Portugal — world premiere

EMERGENCY STATE

Catarina Lopes, 2020, 1'53'', Portugal — world premiere

*MATA: QUINTA DAS CONCHAS E DOS LILASES*

Miguel Cortes Costa, 2020, 5'26'', Portugal — world premiere

SOVEREIGN CONDITION

João Bispo, 2019, 6'35'', Portugal — world premiere

THE THINGS WE DO IN GARDENS

Maria Abrantes, 2020, 15'36'', Portugal — world premiere

SCHOOL STRIKE FOR CLIMATE – WHAT YOUTHS SAID

Rita Brás e Inês Abreu, 2019, 6'41'', Portugal — world premiere

SOUNDS OF SILENCE

Mohammed Boubezari, 2020, 11', Portugal — world premiere

## 19 SEPTEMBER — 9 P.M. — SESSION 2

*LISBOA, SAUDADE, LUZ*

Eduardo Correia Pinto, 2018, 2'15'', Portugal

FALL OUT

Catarina Marto & Raquel Pedro, 2019, 1'59'', Portugal

A DAY IN LISBON

Sebastião Antunes, António Faria e Helena Gokotta, 2019, 4'10'', Portugal

INDIGNATION

Mário Pereira, 2017, 2'28'', Portugal - world premiere

STONES ON THE PATH

Diogo Pessoa de Andrade, 2017, 1', Portugal

ACROSS THE LANDSCAPE: LISBON BY TUK-TUK

Museu da Paisagem, 2019, 2'03'', Portugal

EMERGENCY STATE

Catarina Lopes, 2020, 1'53'', Portugal — world premiere

SCHOOL STRIKE FOR CLIMATE – WHAT CHILDREN SAID

Rita Brás e Inês Abreu, 2019, 7'37'', Portugal — world premiere

SCHOOL STRIKE FOR CLIMATE – WHAT YOUTHS SAID

Rita Brás e Inês Abreu, 2019, 6'41'', Portugal — world premiere

APRIL IN LISBON

Raquel Montez, 2020, 1'30'', Portugal — world premiere

AFTER THE PANDEMIC

João Esteves, 2020, 2', Portugal — world premiere

SOVEREIGN CONDITION,

João Bispo, 2019, 6'35'', Portugal — world premiere

THE THINGS WE DO IN GARDENS

Maria Abrantes, 2020, 15' 36'', Portugal — world premiere

*MATA: QUINTA DAS CONCHAS E DOS LILASES*

Miguel Cortes Costa, 2020, 5'26'', Portugal — world premiere

INCORPORATION: CHOREOGRAPHIC STUDY ABOUT THE  
RECONNAISSANCE OF A LIVING SPACE

Pedro Ramos - Ordem do O - Associação Cultural, 2018, 8'14'', Portugal

THE INK FADES IN WAVES

Carina Martins, 2016, 10'41'', Portugal

NEXT STOP

Florence (Weyne) Robert, 2019, 7'30'', Portugal

SOUNDS OF SILENCE

Mohammed Boubezari, 2020, 11', Portugal — world premiere



## 25 SEPTEMBER — 9 P.M. — SESSION 3

### A DAY IN LISBON

Sebastião Antunes, António Faria e Helena Gokotta, 2019, 4'10'', Portugal

### FALL OUT

Catarina Marto & Raquel Pedro, 2019, 1'59'', Portugal

### INDIGNATION

Mário Pereira, 2017, 2'28'', Portugal — world premiere

### ACROSS THE LANDSCAPE: LISBON BY TUK-TUK

Museu da Paisagem, 2019, 2'03'', Portugal

### STONES ON THE PATH

Diogo Pessoa de Andrade, 2017, 1', Portugal

### SCHOOL STRIKE FOR CLIMATE – WHAT CHILDREN SAID

Rita Brás e Inês Abreu, 2019, 7'37'', Portugal — world premiere

### AFTER THE PANDEMIC

João Esteves, 2020, 2', Portugal — world premiere

### INCORPORATION: CHOREOGRAPHIC STUDY ABOUT THE RECONNAISSANCE OF A LIVING SPACE

Pedro Ramos - Ordem do O - Associação Cultural, 2018, 8'14'', Portugal

### THE INK FADES IN WAVES

Carina Martins, 2016, 10'41'', Portugal

### NEXT STOP

Florence (Weyne) Robert, 2019, 7'30'', Portugal

## 26 SEPTEMBER — 9 P.M. — SESSION 4

### AWARD-WINNING FILMS

#### HONOURABLE MENTIONS

### STONES ON THE PATH

Diogo Pessoa de Andrade, 2017, 1', Portugal

### INDIGNATION

Mário Pereira, 2017, 2'28'', Portugal — world premiere

### *MATA: QUINTA DAS CONCHAS E DOS LILASES*

Miguel Cortes Costa, 2020, 5'26'', Portugal — world premiere

### SCHOOL STRIKE FOR CLIMATE – WHAT YOUTHS SAID

Rita Brás e Inês Abreu, 2019, 6'41'', Portugal — world premiere

### THE INK FADES IN WAVES

Carina Martins, 2016, 10'41'', Portugal

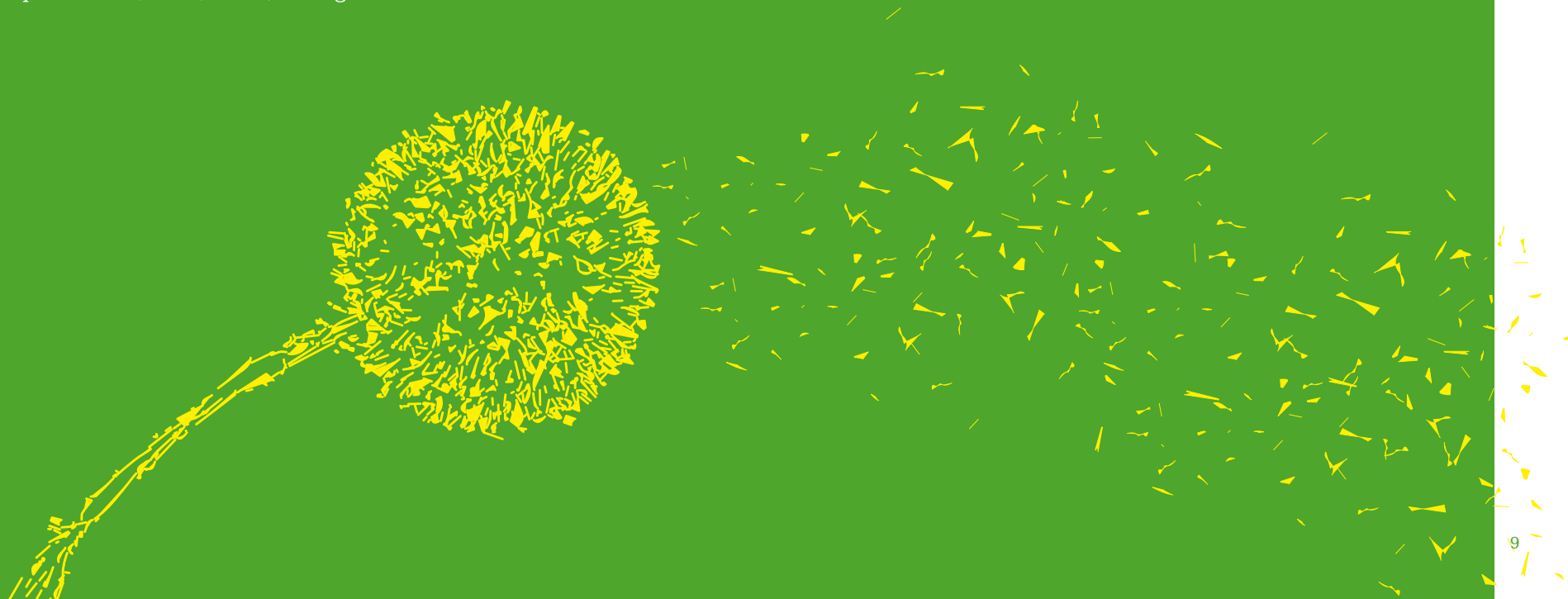
#### FIRST PRIZE

### NEXT STOP

Florence (Weyne) Robert, 2019, 7'30'', Portugal

### SOUNDS OF SILENCE

Mohammed Boubezari, 2020, 11', Portugal — world premiere





**introduction**



# Green light into the future!

Fernando Carrilho\*

The *Natura 2020 – Lisbon Ecovideo Festival* arises as a video festival exclusively devoted to screening and divulging videos about Nature in Lisbon. This concept encompasses other domains, as mentioned in the enrolment regulation and the submitted works show that clearly. These are auteur pieces that intersect various perspectives, aesthetics and topics, but they share a common focus: Lisbon, our city. In this sense, the selected videos function as a valuable display window, a test tube, allowing us to observe and reflect about the city. Lisbon is portrayed before and during the confinement period brought on by the current pandemic.

The only downside of the festival is that it is overdue, since Lisbon has been undergoing a visible and significant transformation for the last 15 years. Urgent issues have been brought to the fore, such as excessive tourism, pollution and the need to improve living conditions, which are all intrinsically and necessarily linked to ecology. The incisive gaze of these filmmakers, who are also citizens, constitutes a direct testimony, a feeling, an expression that needs to be taken into account

when designing and running the city. This series of videos will enrich the collection of the Lisbon Municipal Archive and make up the city's "ecovideographic" archive, which will soon be available online. We intend to extend this festival as a permanent way of observing, from an environmental point of view, the endless transformation of the city – an event that is an act of citizenship, providing a space for artistic expression, critique and perpetual intervention.

The Municipal Video Library has been wanting to organize a program related to ecology for some time and the fact that Lisbon received the European Green Capital 2020 Award is the perfect opportunity to launch this new festival. We thank the contributions of our sponsors and the crucial support of Estufa Fria, the fabulous, symbolic place where the videos will be screened.

In the hope that this festival will be repeated, we challenge these filmmakers to imagine new pieces, since the future can only be green.

\*Coordinator Lisbon Municipal Archive – Video Library



**editorial**

**Ilda Teresa de Castro** is a researcher, artist and curator. She completed the postdoc programme Landscape and Change – Movements, which intersects Critical Studies in Environmental and Animal Values, and Film, Digital Media and Art (CineLab, IfilNova). She has a Ph.D. in Communication Sciences/Cinema and Television (FCSH/UNL), with a thesis on the role of film in raising ecological awareness. She holds a B.A. in Cinema, from Lisbon Theatre and Film School and in Art Expertise from the School of Decorative Arts (FRESS, Lisbon). She is the author of numerous essays, and the books *Eu Animal – Argumentos para uma Mudança de Paradigma – Cinema e Ecologia* (2015); a trilogy on Portuguese cinema: *Animação Portuguesa, Conversas com...* (2004); *Cineastas Portuguesas, Conversas com...* (2001); *Curtas Metragens Portuguesas, Conversas com...* (1999) and the comic book *Não Fazer Nada É que É Bom, 1991-2004* (2005). She works in drawing, photography, sculpture, cinema and music. As an eco-artist, she develops multi-disciplinary projects in environmental and animal critique. She is the co-author of the multimedia opera *Descartes Nunca Viu Um Macaco* (2017). Her eco-films and installations have been shown in eco-festivals and eco-conferences in the Amazon, Goa, Mexico, Funchal, Porto, Lisbon and Colares. She directed the eco-films and installations *Hope Esperanza*, 13', 2018; *Ecocídio*, 11', 2017; *Diários de Uma Pesquisa*, 21', 2016; *Vegetal Shadows*, 12'11", 2014 (short version); *Vegetal Shadows*, 45', 2014; *Herbarium*, 15'45", 2014; *Ecceidade*, 12'28", 2014, and the art film *B Bird B Boy*, 24', 2014. She founded the platform and online magazine *ecomedia\_ecocritica\_ecocinema animalia vegetalia mineralia* [www.animaliavegetaliamineralia.org](http://www.animaliavegetaliamineralia.org). She curated dozens of screenings and non-competitive festivals of cinema and video (Videoteca de Lisboa, Fórum Lisboa, Accatone – Paris, Art Film Trensianske Teplice – Slovakia, 1995-2005). She was part of the jury of several cinema and video festivals. She is the programmer at the eco-video festival LISBOA NATURA 2020.

## Editorial and a bit more

Ilda Teresa de Castro

"(...) I have been in contact with the Northeast since 57. It's awful to save a Romanesque capital only to put it in a museum. The capital was part of a column, the column belonged to a portico, the portico belonged to a cathedral, but, despite all of its institutions, alienations and dreams, it was still part of a temple inhabited by people. At this moment, when everything is homogenized, in the worst possible way, I find it extremely serious that we do not do everything in our power to prevent that destruction, even if it's just through a film", António Reis, 1974<sup>1</sup>

This quote by António Reis, uttered during an interview with João César Monteiro, in April, 1974, serves as introduction to this editorial, which is also a reflection on the role of the filmic as a tool of dissemination of an ecocritical consciousness in our time – the assertion that prompts this programme. The empowerment that Reis summoned for film in 1974, the resistance to standardization and mass production that led to a loss and negation of singularity and diversity remains a relevant matter that the many political and economic conjunctures have only made more urgent. It is a stance that resonates with the natural world and the urgency to preserve terrestrial systems, an issue that the debate about our climate crisis necessarily brings to the fore and often summons for the cultural, social and political discourse.

I learned a great deal from António Reis's classes at the Lisbon Theatre and Film School (1986-1990). Among other things, he definitely moulded my way of seeing the *life of forms* and the *form of life*, the ontology of a sound, the plasticity of a word, the semiotics of an image, the *topos* of an emotion. But, for me, in the centre of it all has always been the desire to move towards what we call Nature, through small, unique, simple and authentic truths that resist in his films and poems. The conversations and experiences that we shared in school, and especially outside of it, were decisive in defining the programme that I presented at the Videoteca, which now culminates in this project of a simple and

delicate format, like a small jasmine flower whose aroma lingers in memory, despite being fragile and modest.

Other formats with different dimensions would certainly be possible, such as my proposal from 2010, which included conferences, seminars, and national and international sections, in a wide thematic programme that extended beyond the city. Nonetheless, this contained model organized by Lisbon's Municipal Archive/Videoteca brings us home, inviting us to reflect on the global present in the local, to look closer and inwards, with an urgency that the current pandemic has reinforced.

In an article from 2010, Ken Loach praised the versatility that characterizes the art of film: "You can compare it to the visual arts, to painting, to drawing; it can document reality, like still photographs. It can explain and record like journalism, and it can be a polemic, like a pamphlet. It can be prosaic and poetic, it can be tragic and comic, it can be escapist and committed, surreal and realist. It can do all these things."<sup>2</sup> In doing so, he continued a common reflection in the discourse about cinematic practices that resist the standardization of dominant mainstream models.

The filmic allows a multitude of approaches. Some of these can be found in the films selected for the first edition of Lisboa Natura and others will certainly emerge in future editions, if there are any. For example, while *Mata: Quinta das Conchas e dos Lilases*, by Miguel

<sup>1</sup> MONTEIRO, João César – "Jaime" de António Reis: o inesperado no cinema português, interview with António Reis. *Cinéfilo*. N. 29 (20 abr. 1974), p. 31-32.

<sup>2</sup> LOACH, Ken – It is time to rescue film. *The Guardian*. (15 Oct. 2010). [Consult. 31 julho 2020]. Available on the internet: <http://www.guardian.co.uk/comment-isfree/cifamerica/2010/oct/15/time-to-rescue-film>.





*Mata: Quinta das Conchas e dos Lilases, de Miguel Cortes Costa (2020)*



*Stones on the path, de Diogo Pessoa Andrade (2017)*

Cortes Costa (2020), is a poetic document of a natural urban habitat, *Stones on the path*, by Diogo Pessoa Andrade (2017), uses a model closer to a reportage to record an interesting relationship with the mineral domain. *Lisboa, Saudade, Luz*, by Eduardo Correia Pinto (2018), relies on photographs, and *Fall Out*, by Catarina Marto and Raquel Pedro (2019), uses clippings and collage. *Indignation*, by Mário Pereira (2017), and *State of Emergency*, by Catarina Lopes (2020), are controversial proposals, based on their synopses. *A Day of Lisbon*, by Sebastião Antunes, António Faria and Helena Gokotta (2019) creates a dream-like, surreal Lisbon. *Traversing the Landscape: Lisbon by Tuk-Tuk*, by Museu da Paisagem (2019), and *April in Lisbon*, by Raquel Montez and Miguel Garcia (2020), describe recent and opposite urban experiences, and *The things we do in gardens*, by Maria Abrantes (2020), stages a collective choreography. The variety of films is evident.

The proposal we presented, using video as a creative medium, was to read, record and remember Nature in Lisbon, through the documentation of the realities of the natural world, both past and present, but also to encourage the creation of new possible or devisable landscapes, meanings and contents. The project defends the potential of this extraordinary medium that we call film, at the service of original stories that convey a current perception of reality – critical, interventive and independent – in contrast with the production practices that follow the TV model, guided by market interests and viewer numbers. Since these works will form an Ecovideographic Archive that will be made available online by the Videoteca of the Lisbon City Council, we hope that they arise as testimonies of the past-present-future of a culture under transformation and in the process of re-elaborating its singularities<sup>3</sup> in an increasingly ecological way.

The films of António Campos, António Reis and Margarida Cordeiro, filmmakers who have delved into Portuguese reality in the natural human and non-human (or more-than-human) domains, have successfully drawn a mnemonics, recreating epistemologies and primordial gestures that were fading. António Campos stated: “It was really nice to go back to the roots (...) to what is fading and being destroyed in the name of progress, which I am not opposed to, it should be noted.” A bit later he concluded with apprehension: “Everything is happening very aggressively. I am talking about the actual roots and I would like those to be preserved. The wheel of progress changes things and that’s healthy. I just don’t agree with the violence that is used to force that modernity, instead of taking our time.”<sup>4</sup> In this way, he expressed the preoccupation that preceded the conception of his works, which also arose as documents of a filmic archive.

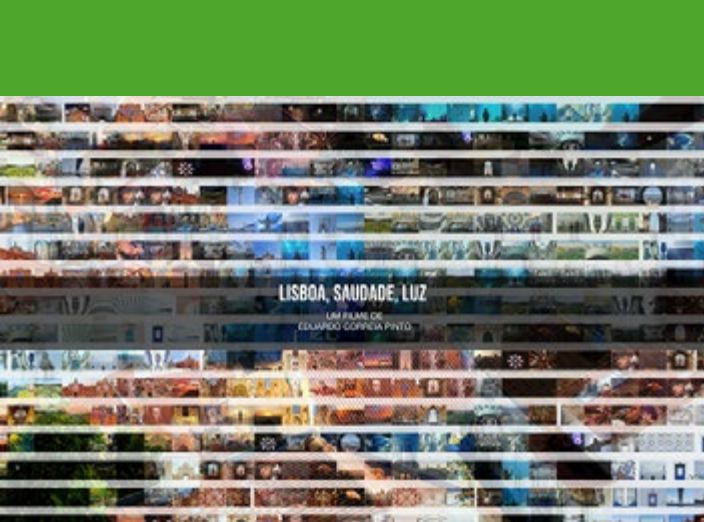
His words resound in Florence Weyne Robert’s *Next Stop* (2019), a record of Lisbon as it undergoes a fast mutation, whose violence comes through in the experiences that it portrays and that the filmmaker feels herself, in a show of empathy to which we easily respond as well.

Another film, *Ink Fades into Waves*, by Carina Martins (2016), reminds me of a Margarida Cordeiro’s quote, which has stayed with me since I have read it: “For us, in film, Nature functions as an external house. There’s a house, with its spaces and sounds, but the external sounds give us the impression of a house closed in on itself and open to Nature. Outside, it is also a house, it is also inhabited.”<sup>5</sup> This delightful idea also echoes through *Sounds of silence*, by Mohammed Boubezari (2020), a film immersed in the sounds of the city, as if an intimate but shareable Lisbon pulsated in an anechoic chamber. The film dives into this city, bringing

<sup>3</sup> The texts by Ana Craveira, Inês Gil and Teresa Castro, who are judges of this festival alongside me, present different critical approaches and perspectives, which we should consider.

<sup>4</sup> Interview conducted by Manuel Costa Silva e António Loja Neves, António Campos: o Amador e a Coisa Amada – um olhar sobre o real. In MOSTRA ATLÂNTICA DE TELEVISÃO / MAT ca 1997. In MADEIRA, Maria João, org. – António Campos. Lisboa: Cinemateca Portuguesa-Museu do Cinema, 2000. p. 136.

<sup>5</sup> Interview by Pedro Borges, JL, 14 May, 1985. In MOUTINHO, Anabela; LOBO, Maria da Graça, org. – António Reis e Margarida Cordeiro: a poesia da Terra. Faro: Cineclub de Faro, 1998. p. 270..



*Lisboa, Saudade, Luz*, de Eduardo Correia Pinto (2018)



*Fall Out* de Catarina Marto e Raquel Pedro (2019)

back the groundbreaking work of Mário Neves,<sup>6</sup> who invented a machine that built films based on sound instead of image, which had always been the case in Portugal. Mohammed Boubezari locates Lisbon and relocates us, viewers, in the present moment, during an unprecedented social lockdown that will never be forgotten, since for the first time in the history of humankind we are all going through the same existential predicament in tandem. And the film records this.

### the cause and because

Developing the previous premises, these films prompt us to reflect on the role that the audiovisual – as the art, politics and semiotics of subjectivation – occupies in life, culture and sociability, as well as the role that it can play in reshaping the human, both for the sake of our own species and of other species.

The reformulation of the androcentric, speciesist, anthropocentric, homogenizing, massifying, consumerist and alienating model that characterizes “developed” societies, i.e. capitalist, hyper-industrialized and hyper-technological – a model that accumulates a myriad of configurations □, that reformulation, albeit slow, seems inevitable. Whether it results from a conscious decision of the individual confronted with an emergency that is exacerbated in multiple evidences, or it arises from a serious constraint of the sub-systems in which they are involved, it is possible to raise individual and collective awareness for that reformulation. Considering that contemporary societies are exemplars of a way of life increasingly ruled and influenced by images, espe-

cially moving images, we can investigate the role of the audiovisual in establishing a greater, wider awareness about environmental issues and even a *new gaze* on existence.

Since the overwhelming dissemination of technology in contemporary thought and in the constitution of the individual established the influence of visual and audio construction, technologies can and should be reclaimed and used. In this way, film occupies a central interventional role. It is about valuing the audiovisual besides the obvious entertainment that it represents, since, contrary to a few confused voices, the filmic (both in video and in film) was never just entertainment. Even if the episodic controversy regarding its status as art persists, as well as the question of knowing which concept of art it belongs to, other functions and abilities should be summoned by this medium. Certainly its immediate attribute as record, testimony and memory, but also – it should be noted in this unique civilizational moment – its potential as an intervening disseminator of messages.

Long before Loach, in 1911, Ricciotto Canudo<sup>7</sup> stated that the filmic, as a technical-artistic device, combining plasticity, music, representation, light, image, narrative and the relations that intersect between them, may constitute the *total work of art*. Besides the aesthetic fruition that it provides, it not only entertains us but also influences us and makes us think. It works at the conscious and unconscious levels, establishing complex cognitive arrangements whose operation we have not mastered yet, but that we can feel. Existential or philosophical configurations and issues, which the

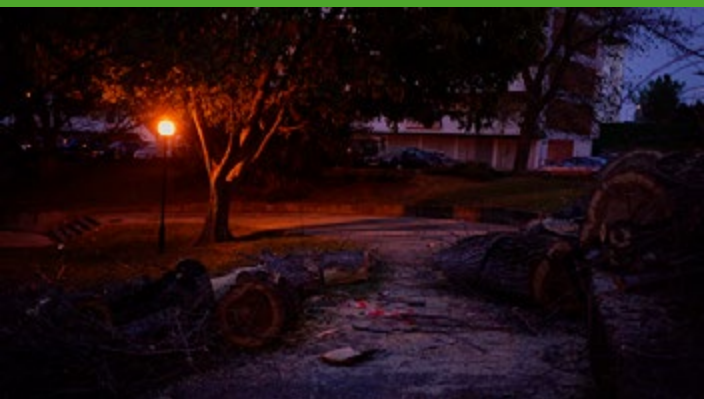
<sup>6</sup> Mário Neves, pioneer of Portuguese animation, was also a music lover. He invented equipment for synchronizing the sounds, chords and beats of any score recorded on magnetic tape with the subsequent construction of the film, designed frame by frame. With this method, the sequences were conceived based on the music and not the opposite, i.e. the creation of sound after image, which is common in cinema. His film *Beth* (1978) stemmed from music, which was, and still is, a groundbreaking, unusual thing. See CASTRO, Ilda Teresa de – *Animação portuguesa: Conversas com Mário Neves, Servais Tiago, Artur Correia, Ricardo Neto, António Gaio, Hernâni Barbosa, Vasco Granja, Abi Feijó, Regina Pessoa, Paulo Cambraia, Mário Jorge, António Costa Valente, Nuno Amorim, Humberto Santana, José Miguel Ribeiro, e Zepe*. Câmara Municipal de Lisboa – Cultura, Lisboa, 2004.

<sup>7</sup> In “La naissance du sixième art- Essai sur le cinématographe” (1911), Ricciotto Canudo stated that cinema performed the synthesis between the arts of space (architecture, painting and sculpture) and time (music and dance) and classified it as the sixth art. In 1922, he founded one of the first film magazines, “Gazette des sept arts”, whose second issue included “Manifeste des Septs Arts” (1923), where poetry emerged as the founding art of the second group, and cinema received its definite place as the seventh art. In his manifesto, Canudo defends the emergence of cinema as a *total art*, the fusion of the visual impulse (painting, sculpture, architecture) with the rhythmic impulse (music, dance and poetry): “Cet art de totale synthèse qu’est le Cinéma, ce nouveau-né fabuleux de la Machine et du Sentiment, commence à cesser ses vagissements, entrant dans son enfance [...] Nous avons besoin du Cinéma pour créer L’art total vers lequel tous les autres, depuis toujours, ont tendu.” CANUDO, Ricciotto - Manifeste des Septs Arts. Les entretiens idéalistes [Online]. Bd. X Jg. 6 N. LXI (25 Okt. 1911), p. 2. [Consult.: 4 julho 2020]. Available on the internet: [https://www.film.uzh.ch/dam/jcr:cde830ca-7203-4040-84cb-c93b92ac8f5f/canudo\_1922b\_Manifeste%20des%20sept%20arts-Prim%C3%A4rquelle.pdf, accessed 2020.07.04]





*Indignação*, de Mário Pereira (2017)



*Estado de Emergência*, de Catarina Lopes (2020)



*Um Dia de Lisboa*, de Sebastião Antunes, António Faria e Helena Gokotta (2019)

dromological speed (Virilio) in which we live does not allow us to perceive, may find in cinema their space of creation, reflection, dissemination and, ultimately, influence. As a universal language, as an art or expression that combines a series of other artistic expressions, as a mediator and disseminator of ideas, gazes and perspectives, film, video and cinema influence behaviours and ways of thinking on a large scale. In a world that is becoming increasingly image-oriented, the specificity of the diegetic construction occupies a relevant place, both through what is revealed in the moving images and sounds, and through what is hidden, albeit present, in the interstices of the plot that it weaves between each image and sound, in the subliminal associations that it establishes. By operating these processes of association of image with sound, structuring the narrative, recreating the dimensions of space and time, the filmic suggests contours and specifies the meanings of reality. Therefore, it can possess a powerful cognitive, emotional and psychological effect. From this perspective, it might be interesting to reflect on the possibilities of filmic practices in the documentation and reformulation of existential models and social praxis.

This particular approach to the filmic as a medium for expressing an existential, philosophical and poetic dialectics does not mean that it cannot also be seen as a medium of entertainment and leisure, or even propaganda and influence. In fact, any media-based expression can constitute a form of influence and propaganda, and entertainment films arise as examples of existential, metaphysical and ecocritical questioning. These include, just to name a few from different periods, *2001: Space Odyssey*, by Stanley Kubrick (1968), *Solaris*, by Andrej Tarkovsky (1972), *Avatar*, by James Cameron (2010), and *Mad Max: Fury Road*, by George Miller (2015).<sup>8</sup>

For this reason, we cannot forget that the elaboration and construction of a cinematic work relies on a figu-

rative procedure of self-inscription of idiosyncratic options, which are expressed in that diegesis and reveal the degree of awareness of the creative individual. There is certainly also a cinematic production guided by alienating economic goals, which entails the negation of everything that I have been defending as essential. There are stark differences between overtly commercial productions and actual art. Deleuze identifies the problem: "Cinema is valuable inasmuch as it creates brain circuits, precisely because image is moving." He continues: "The question that is posed pertains to the richness and complexity of the arrangements, connections, circuits, and short-circuits. The majority of cinema production, with its arbitrary violence and stupid eroticism, indicates a clear deficiency of the cerebellum, instead of the invention of new brain circuits."<sup>9</sup> If, as a mechanism of reflection and re-subjectivation, the audiovisual holds a singular potentiality, we are interested in the production that, through the act of filming, conveys a movement of "singularization" that influences the *thought-action* inherent in the issues of the present time, e.g. ecological and ecocinematic.

### ecocriticism\_ecocinema\_ecovideo

The History of Cinema and the Audiovisual has revealed authors with a particularly incisive work regarding the relationship between the individual and Nature. Among them we find António Campos, António Reis and Margarida Cordeiro, but also Robert Flaherty, Artavazd Peleshyan and Abbas Kiarostami, whose works involve a mapping of reality based on a filmic order that is directly related to human and more-than-human life, as well as the Earth. Alongside a poetic work that uses cinematic resources, these filmmakers have reflected on the movements between beings and elements, between micro and macro universes, creating new gazes. Similarly, subjectivation and otherness, the dialectics between microcosmic and macrocosmic uni-

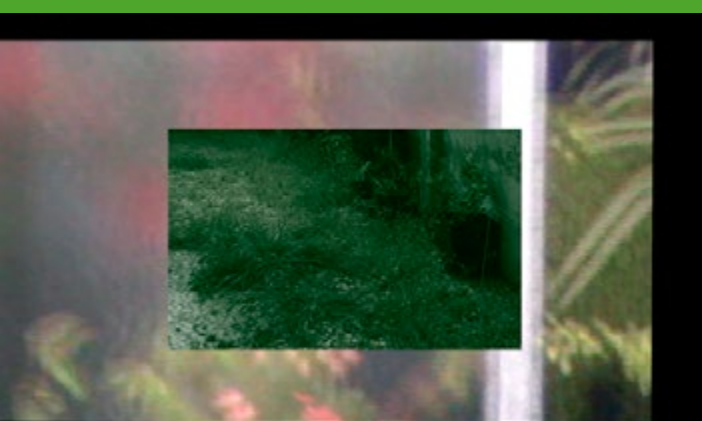
<sup>8</sup> On the last film and the historical importance of Ecofeminism, see CASTRO, Ilda Teresa de – Mulher e Natureza: sob o jugo da usurpação. *Philosophica*. Lisboa: Departamento de Filosofia, Faculdade de Letras da Universidade de Lisboa. N. 49 (2017), p.147-161., and CASTRO, Ilda Teresa de – Mulher & Natureza e os Cinco Pontos Cardeais do Antropoceno, Capitaloceno – Mindwalk, Bernt Capra(1990), Mad Max: Fury Road, George Miller(2015) *Animalia Vegetalia Mineralia* [Online]. Year V N. X (2018-2019). Available on the internet: <https://animaliavegetaliaineralia.org/ecocinema/>.

<sup>9</sup> DELLEUZE, Gilles – *Pourparlers 1972-1990*. Paris: Minuit, 1990. p. 86-87.





Atravessar a Paisagem: Lisboa de tuk-tuk, do Museu da Paisagem (2019)



Abril em Lisboa, de Raquel Montez (2020)



As Coisas que Fazemos em Jardins, de Maria Abrantes (2020)

verses universes with which they engage, the present, the ghost, life, death, are premises exemplarily treated by cinema, e.g. Marguerite Duras, Agnès Varda, Chantal Akerman and Jane Campion, just to name a few. Contrary to the way in which they are commonly presented, these territories and domains of thought are not separate, despite our tendency to set them apart. The interconnections established in intra-species and inter-species relations, the joys and anxieties they involve, as well as all the surreptitious processes in the movement of beings, substances and organisms are part of a whole that becomes increasingly evident in the anthropocenic reality that we are experiencing, in the contamination of scales, beings and elements, which constitute a vast natural universe to which humankind also belongs.

Observing the more generic territory of mainstream Hollywood production, since the 1990s there is a high prevalence of political-environmental films. This coincides, or at least accompanies the emergence of Ecocritical Studies in the literary domain, around the same time, with the institutionalization of this term and concept. In fact, *ecocriticism* – a disciplinary practice that built bridges between literature and the environment, researching examples in universal creation, from oral tradition to science fiction – emerged during this decade, when the studies combining ecology and literature received the status of a critical school, after over a decade of gestation since the term itself had been coined at the end of the 1970s, by William Rueckert. The following years were marked by other similar movements.<sup>10</sup> Cheryll Glotfelty, leader of the movement, and Lawrence Buell<sup>11</sup> were the main figures of this school, later joined by Greg Garrard and Glen A. Love, among others.

The field of ecocritical literary criticism established a framework with parallels in other areas of creation and thought, namely in independent filmic creation and *en-*

*vironmental films* that question (and inform about) the need to change human practices that have a harmful environmental impact.<sup>12</sup> Among the films that will be screened, *School strike for climate – What Youth Said* and *School strike for climate – what children said*, both by Rita Brás and Inês Abreu (2019), fit into this wider context of environmental films, while *Sovereign Condition*, by João Bispo (2019), and *Chap. 1 Incorporation*, by Pedro Ramos (2018), are contemplative proposals closer to *Slow Cinema*, which Scott MacDonald evoked with the term *ecocinema*,<sup>13</sup> and from which all of these films, following different variants, descend.

This new production tendency, *ecocinematics*, was closely followed by magazines such as *The Hollywood Reporter* and *Variety*, which started publishing more articles centred on environmental issues, as reported by *The UCLA Environment Report*. We should also note the extension of creative environmental concerns to the ecological footprint of the act of production itself. The Environmental Media Association Awards (EMA) – which presents categories related to environmental contents in films and TV shows – has included, since 2004, a specific, separate category for films that incorporate environmental improvements in their production process, based on the verification of the EMA Green Seal for Production.<sup>14</sup> Therefore, since the environmental impact of digital production is much lower than that of cinematic production using film, the former is seen, by some authors, as a self-sufficient and ecological mode of expression and communication.<sup>15</sup> Nonetheless, according to the conclusion of the extensive document “Sustainability in the Motion Picture Industry”, produced by the UCLA in 2006, there is still a complex set of environmental relations underpinning every moving image, a reality to which even the so-called “carbon-emission-free films” are not strange, e.g.

<sup>10</sup> As reported by the collection *The Ecocriticism Reader*, by Cheryll Glotfelty and Harold Fromm, University of Georgia Press, 1996.

<sup>11</sup> Lawrence Buell, author of *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*. Cambridge: Harvard University Press, 1995.

<sup>12</sup> On this topic, see Inês Gil’s article on *ecocinema* and Paula Willoquet-Maricondi’s theory below.

<sup>13</sup> *Idem*.

<sup>14</sup> *EMA Green Seal for Production* [Em linha]. [Consult. 4 July 2020]. Available on the internet: <https://www.green4ema.org/ema-green-seal-production>.

<sup>15</sup> This is defended by Nadia Bozak in *Cinematic Footprint* (BOZAK, Nadia – *Cinematic footprint*. New Brunswick: Rutgers University Press, 2012. p. 10).



Próxima Paragem de Florence Weyne Robert (2019)



A Tinta Esbate-se em Forma de Onda, de Carina Martins (2016)

feature documentaries such as *An Inconvenient Truth*, by Davis Guggenheim (2006), and *Home*, by Arthus-Bertrand (2009).<sup>16</sup>

Even though ecocinematic production is not limited to American mainstream production, or environmental films, Hollywood's move towards an "ecological" cinematic production opened up new perspectives for eco-critical studies and the possibility of a more substantial ecoaction.<sup>17</sup> Gradually, the meetings and events that promote sustainability have proliferated and EcoMedia have grown exponentially. With the recent transnational campaign promoted by Greta Thunberg for about a year, and thanks to youth adherence, the issue was disseminated through different social and political strata in various parts of the world – the documentaries by Rita Brás and Inês Abreu (2019) report these moments that took place in Lisbon.

These protests, which the pandemic abruptly suspended, resonated differently in the minds of different generations. Especially when a few months later they realized the drastic decrease in the levels of pollution observed during lockdown. The undeniable and evident effects of this suspension will never be forgotten. The exceptional situation experienced during those first months allowed us to test, on a global dimension, possibilities that were deemed impossible outside of a utopian framework. More concretely, we observed the narrowing of production and consumption to essential goods, the suspension of the progress model based on permanent growth, the reduction of forms of exploitation that pose an environmental risk, and the paralysis of all that is superfluous. With this, air pollution

has gone down tremendously, the planet breathed a sigh of relief, and the other species relaxed. Dolphins returned to the Tagus, fish and medusozoas came back to the Venice canals, wild animals appeared in carless cities all over the world. There is no precise information about the impact of this "standstill" on different natural habitats, but according to information divulged by the Center for Research on Energy and Clean Air, in April there were 11 000 fewer deaths due to pollution, among which 609 in Portugal – the country that recorded the highest impact, with 58% less nitrogen dioxide (NO<sub>2</sub>). There have also been 6000 fewer cases of asthma in children and 600 fewer premature births. There are no doubts about the efficacy of the produced changes.<sup>18</sup>

### decelerating\_reformulating\_anticipating\_inventing

We have reached a pivotal moment in the redefinition of urgent strategies that are effective, given the need to stop human practices that compromise the environmental future of the planet and life. The sixth great mass extinction is happening as we speak. It is the first caused by humans and not by nature. It is the most serious, due to the irreversibility of the potential collapse of the ecosystems. It is urgent to suspend the repercussions of the Capitalocene on planetary sustainability in this Anthropocenic time. Many voices, mine included,<sup>19</sup> have posed and insisted on the question of knowing how to retain and implement the positive aspects that the possibility of contagion and the lockdown have in-

<sup>16</sup> See on this topic, CASTRO, Teresa – Ecodocumentário e ecocrítica: earthlings, an inconvenient truth, the 11th hour, meat the truth, home and encounters at the end of the world. In NATÁRIO, Maria Celeste; BEZERRA, Cícero Cunha; EPIFÂNIO, Renato, coord. – *(Im)possíveis (trans)posições: ensaios de filosofia, literatura e cinema*. Sintra: Zéfiro, 2014. p.122-131..

<sup>17</sup> See MURRAY Robin L.; HEUMANN Joseph K. – *Ecology and popular film*. Albany: State University of New York Press, 2009. p.3.

<sup>18</sup> "The measures to combat the CoVid-19 epidemic have resulted in unprecedentedly dramatic reductions in coal and oil burning and associated air pollution in Europe. (...) Furthermore, our analysis highlights the tremendous benefits for public health and quality of life that could be achieved by rapidly reducing fossil fuels in a sustained and sustainable way. (...) Air pollution levels are plummeting as an unintended result of measures against the virus; this should not be seen as a 'silver lining', but it does show how normalized the massive death toll from air pollution has become, and points to what can be achieved if we shift to clean energy. When restrictions are fully lifted, European decision-makers can continue to implement policies to green electricity grids and transport systems in order to clear up our skies so we don't return to heavy pollution.", MYLLYVIRTA, Lauri – *11,000 air pollution-related deaths avoided in Europe as coal, oil consumption plummet* [Em linha]. [S.l.]: Centre for Research on Energy and Clean Air, (Apr 30, 2020). [Consult. 3 June 2020]. Available on the internet: <https://energyandcleanair.org/air-pollution-deaths-avoided-in-europe-as-coal-oil-plummet/>

<sup>19</sup> See CASTRO, Ilda Teresa de – AGORA Dia da Terra Urgência Climática Covid19 Sustentabilidade. *Animalia Vegetalia Mineralia* [Online]. Year VI N. XI (2020-2021). Available on the internet: <https://animaliavegetaliamineralia.org/ecocinema/>.





*Sounds of silence* de Mohammed Boubezari (2020)



*Manifestação estudantil pelo clima - com os jovens*, Rita Brás e Inês Abreu, 2019



*Sovereign Condition*, João Bispo, 2019

flicted on the societies in which we live. How can we make sure that the economic recovery and the “return to normality” does not mean a return to the previous systems of consumption and production with their conspicuous symptoms of depletion of planetary resources and species? João Esteves’s film *After the pandemic* (2020) is also about this questioning. It is imperative that we oppose the return to the same identified errors of the past and the models that lead us, at a high speed, towards an unprecedented climate dystopia. We fear the continuation of demonstrably harmful methodologies in the process of economic upturn and the revalidation of goals that were temporarily suspended and do not serve the desired planetary future. It is urgent to reflect, discuss and raise awareness, based on data and facts. We aim to make a difference and effect change through words, presence, creation, action. Bruno Latour created an “inventory to help us discern”, so that each of us may question themselves as a starting point.<sup>20</sup> These are the questions that immediately spring to the mind of those who want to reflect on or discuss the subject. They allow us to think about one of the most decisive moments of life on the planet, both in terms of risk and possibility. Isabelle Stengers prioritizes the surprising impact of the local-global action (with imperatives in economic growth) that the virus has achieved, and that the threat of the climate disaster underway, also global and predictable, had never

achieved. “The success of the virus has brought about the inconceivable”, she concludes.<sup>21</sup> And Donna Haraway asks: “What is it like to live in times of possibilities, when just a year ago many of us thought nothing was possible?”<sup>22</sup>

Even though this challenge is being recognized among some political groups and in the European Parliament,<sup>23</sup> it is important to persist in our efforts to re-orient the system and learn from this tragic experience. The decisive measures have not been applied yet. A few key sectors insist on refusing any transformative change and denying the urgency of the situation. The focus on economic recovery at any cost, combined with the possibility of hoaxes within the “green economy” are too serious and justify a more cautious and insistent attitude. Promoted by economic and political interests, climate negationism is the most obvious example of the manipulation of environmental issues, which has allowed the continuation of the conditions that support the capitalist system and prevailing financial flows.<sup>24</sup>

The risk of manipulation of environmental interests exists and it is not new.<sup>25</sup> It was identified by Gregory Bateson in the second half of the 20th century as the redirection of ecological ideas into the commercial and political domains. Dave Foreman described it as the “professionalization” of the environmental movement and Isabelle Stengers as the monetizing of the climate

<sup>20</sup> LATOUR, Bruno – *Imaginer les gestes-barrières contre le retour à la production d'avant-crise*. [Online] Available on the internet: <http://www.bruno-latour.fr/sites/default/files/downloads/P-202-AOC-03-20.pdf>

<sup>21</sup> “Ce qui, pour le virus, est l’accomplissement de sa vocation première et dernière, a réussi à susciter ce qu’a été incapable de provoquer une menace qui, elle, est globale et prévisible: celle du désastre climatique dont les signes avant-coureurs se multiplient aujourd’hui. Certes, des catastrophes se succèdent désormais, imposant le fait qu’il y a «comme un problème», mais il semble entendu que celui-ci devra se résoudre dans le respect de l’impératif de croissance. Quoi que ce soit d’autre est inconcevable. La réussite virale a pourtant provoqué l’inconcevable.” STENGERS, Isabelle; REVERCHON, Antoine, propos recueillis – *La science est balbutiante face aux enchevêtrements du vivant*. *Le Monde* [Online]. (19 juin 2020). [Consult. 20 juin 2020]. Available on the internet: [https://www.lemonde.fr/idees/article/2020/06/19/isabelle-stengers-la-science-est-balbutiante-face-aux-enchevetrements-du-vivant\\_6043456\\_3232.html](https://www.lemonde.fr/idees/article/2020/06/19/isabelle-stengers-la-science-est-balbutiante-face-aux-enchevetrements-du-vivant_6043456_3232.html).

<sup>22</sup> “Science for the People” has never been more relevant (especially if the “people” are both human and more than human). No more business as usual. These times are more dangerous than ever, but maybe, just maybe, there is a chance for something better. So, the old question for the left, what is to be done? “That’s what I want to talk about. What is it like to live in times of possibilities, when just a year ago many of us thought nothing was possible?”. *Donna Haraway* [Online]. [Consult. 26 juin 2020]. Available on the internet: <https://www.facebook.com/donna.haraway>

<sup>23</sup> See CASTRO, Ilda Teresa de – *Corpo, carne e pandemia no Capitaloceno*. In BUTTURI JUNIOR, Atilio; LEME, José Luís Câmara; SCARSO, Davide – *Antropocénico, biopolítica e pós-humano*. Campinas: Pontes Editores.(forthcoming).

<sup>24</sup> Agnotology, the concept with which James Proctor designated the deliberate production of ignorance – which worked wonderfully in promoting tobacco and asbestos and concealing the extermination camps during the Second World War – can be found more recently in the negation of the climate crisis, with oil companies commissioning scientific studies for this purpose. Alongside the ignorance that it promotes and sustains, this convenient maneuver exploits the eco image and brand as an artifice and hoax.

<sup>25</sup> See CASTRO, Ilda Teresa de – *Eu Animal: argumentos para uma mudança de paradigma* – cinema e ecologia. Sintra: Zéfiro, 2015. p.192, 239, 287, 379.





Cap I Incorporação: estudo coreográfico sobre o reconhecimento de um lugar vivo, Pedro Ramos - Ordem do O - Associação Cultural, 2018

issue. In the 21st century, Pablo Sólón saw it as the commodification of Nature that the “green economy” can become. Ecocinematic production also serves to denounce these mechanisms. On the eve of Earth Day, during the lockdown brought on by the Covid-19, Michael Moore announced that the Jeff Biggs’s documentary *Planet of the Humans*, of which he is the executive producer, would be available on YouTube for 30 days. The film caused some shock among viewers and a wide discussion among environmental experts,<sup>26</sup> by declaring that the extensive subsidization of bioenergy, such as renewable energy, amounts to an empty gesture. He defends that the exploitation of biomass devastates essential forests around the globe, with terrible effects in terms of resources and biodiversity, and that these practices are similar to the fossil fuels that they aim to replace – with an aggravating factor: according to the old classifications still in effect, their impact would be classified as “zero-emission”. This narrative opens up the possibility of criminal activity, since setting fire to forests enables the extraction of wood that makes this exploitation possible.<sup>27</sup> Moreover, he believes that photovoltaic, wind and solar energy depends on the exploitation of fossil fuels at a wider scale than one might imagine. In fact, these mechanisms cause so much pollution that they will probably be suspended in their present form. Finally, he defends that information on this issue has been concealed or dissimulated in the last decades, with the full knowledge and support of large environmental groups. The documentary also focuses on overpopulation, a taboo subject that is inseparable from the exhaustion of the Earth’s resources. More precisely, it highlights the lack of information and concrete policies for managing this problem, by contrast to the constant promotion of hyper-production and hyper-consumerism by the global economy.

Many voices have pinpointed the lack of rigor of Gibbs’s film, accusing him of serious factual distortion, which

could lead to a nihilism that is the opposite of the environmental goal. Films for Action put the film online without watching it, and it removed it soon after, arguing that the information provided was not precise or current. It published the “Films for Action’s Statement on *Planet of the Humans*” and put the film back online for free, stating that media literacy and critical debate are the best solutions against disinformation. Despite the controversy, or because of it, the film’s open-source release promoted a discussion and clarification around renewable energy and alerted us to the intricacies of the “green economy”, precisely when the political debate on sustainable policies is increasing around the world. Occasionally, we are warned about the dangers of strategic plans dissimulated within the economy, about manoeuvres that are moral, ethical and ecological hoaxes, which do nothing but carry on the established political and economic interests that one intends to replace. Nonetheless, in this historical moment, any delay in raising awareness and implementing the measures promoted by this type of strategies, may have irreversible, as well as imminent, repercussions for life on Earth. We all have to be pro-active and intervene to prevent this scenario, including governments, organizations and institutions. We already knew that recycling was not enough, but now we know that investing in renewable energy is not enough either; we need to closely follow the development of this field. It could never be safe to blindly trust economic and political structures interested in profit. We need to anticipate the traps of the “green economy”.

In short, renewable energy is not fraudulent in itself, but the involvement of this project with capitalist interests invested in continuous and lucrative growth can only constitute a gigantic fraud, a toxic, impossible alliance. If with the introduction of environmentally-friendly technologies, one intends to secure permanent economic, consumerist growth, then they are nothing

<sup>26</sup> See CASTRO, Ilda Teresa de – *O que é preciso mudar para continuarmos vivos. Animalia Vegetalia Mineralia* [Online]. Year VI N. XI (2020-2021). Available on the internet: <https://animaliavegetaliamineralia.org/2021>.

<sup>27</sup> It is a fact that large fires have been observed in the last few years, such as in the Amazon, Australia, the U.S., and Portugal.



Manifestação estudantil pelo clima - com as crianças, Rita Brás e Inês Abreu, 2019



Depois da pandemia, João Esteves, 2020

but another fatal sham. Let us not forget that life assumes many forms and that the virus is just one of them. The scientific prediction for the future of life on this planet, if we cannot stop the environmental destruction underway, is the survival of life in starkly different states than the ones we normally recognize. Life will endure, but not humankind, at least not as we know it. Perhaps, at best, it will survive as the mutant hybrids envisioned by Elisabeth Povinelli,<sup>28</sup> or in the form of virus and bacteria.

To maintain this model hinders the rebalancing and sustainability that we desire. To relax in the shade of the “calming” investment in renewable energy, while continuing our hyper-consumerist lifestyle, will lead us to the same bleak and lethal end that had already been announced, but that is now capriciously equipped with *green technology*. There is no future if we do not change the way we live. We need to decelerate the economy, production and consumption. We need to produce and consume locally. Reduce the exploitation of raw materials and terrestrial resources. Reduce the consumption of energy. Reduce the investment in technology that is increasingly dependent on energy. Limit the number of airports, highways, trips. Suspend new forms of consumption and spending, new trends and gadgets. Reuse. It is vital that we go back to what is basic and essential. Invent solutions, mechanisms, objects and structures with net zero energy cost. Return to the land, to growing and consuming local food. Return to sustainable ways of life. Integrate this knowledge and lessons into practical, realistic models that can be applied to schools, instead of theories detached from real life. We need to think local in order to think global, and vice versa. We need to shift the economic paradigm based on the supremacy of profit, submitting it to the primacy of ecological honesty. We need to get out of our comfort zone. We need to combine science and technology, art and culture, adopting procedures that respond to actual needs, in a concrete effort to solve problems.

We need to take our current situation seriously and responsibly. Create new rules for wholesome behaviour. Go from theory to practice. The role of the filmic as the disseminator of an ecocritical consciousness is also part of this struggle, and festivals such as the Lisboa Natura can arise as decisive, adequate and responsible tools.

<sup>28</sup> See POVINELLI, Elisabeth – *Geontologies and the carbon imaginary* [Registo vídeo]. In Youtube. (22 Set 2014). [Consult. 5 may 2020]. Available on the internet: <https://www.youtube.com/watch?v=YyBLwYfIkE>.



**jury**

**critical  
texts**



**Ana Paula Craveiro** holds a B.S. in Agriculture and Livestock Science and attended a university program in Landscape Architecture. She has been working in Garden Construction, Maintenance and Management since 1996, when she initiated her professional activity at the Lisbon City Council. She has been working as a certified instructor since 2004, both in public and private organizations, within the Garden Maintenance and Botany courses. She works as a consultant and author in specialized publications and her texts on gardens and ornamental plants are published weekly. She also collaborates in blogs devoted to these issues. She participates in the organization and conception of exhibitions and events and conducts guided tours in Lisbon's Estufa Fria. She collaborates in the Lisbon City Council's Facebook page, namely in the Estufa Fria section. She coordinates the Division for the Maintenance and Regeneration of Green Spaces (DMREV) of the Lisbon City Council, where she is responsible for managing and maintaining northern parks and gardens. She collaborates in several projects, e.g. analysis of landscape projects, selection of vegetation, elaboration of plantation plans, as well as projects within "Lisbon, European Green Capital 2020".

## A look, with city pronunciations

Ana Paula Craveiro

Warm, vibrant colors. Stems topped by flowers. Wild orchids. Strong fragrances at dusk. The perfume of jasmine in the spring. Generous green patches of tree tops rise and stand out among the buildings. Bees, butterflies. Millipeds. Children's laughter. Picnics on the grass. Nights under the moonlight accompanied by the sound of a guitar. The daily companionship of the elders. Nature expressing itself in its most beautiful and genuine way. The light. The city reflected in the river. Lisbon.

An ambitious Lisbon that wants to be more sustainable, that wants to be connected by bicycle paths and green corridors and plagued by less pollution; that respects nature and its cycles. A Lisbon that wants more flowered and biodiverse meadows, promoting biodiversity through the introduction of new plantation concepts in thick patches of native trees and shrubs, which thrive and self-regulate. All of this is achieved thanks to the work of volunteers, focused on contributing to improvements in environmental quality. A Lisbon that has surrendered to the benefits of alternative energies, that wants to reduce water consumption and transform the garbage that it produces. A Lisbon that boasts a network of urban gardens, in a strategy for the promotion and development of urban agriculture, whereby the population is encouraged to produce organic fruits and vegetables, which harmonize and coexist with green areas for lingering and leisure: a modern, current lifestyle.

A Lisbon with a golden sun, refreshing river, seven hills, typical neighbourhoods with their own appeal and grilled sardines. A centuries-old Lisbon. A Lisbon that is both classic and cosmopolitan – warm, friendly and welcoming of its visitors. A Lisbon that wakes up to its

streets being cleaned and to gardeners watering and caring for the plants in its gardens.

These gardens tell stories and are the witnesses of History. To know them is to travel through the History of Portugal and that of the city of Lisbon. It is to go on a trip through a unique historical, cultural and natural heritage.

That journey could begin in Tapada das Necessidades, the place where D. Fernando II, D. Maria II's husband, used to horse ride and hunt.

In its approximately 10 hectares, you can find a cactus garden, majestic tress, lakes, a round greenhouse covered by a glass dome, idyllic niches, historical buildings and an old windmill. There is a wealth of interesting things to see.

It was also in the Royal Palace, where the Portuguese Royal Family lived in the 19th century, that D. Fernando II set up the first Christmas tree in Portugal. A pine tree decorated with candles, fruits and animals, and the King dressed as Saint Nicholas, with a bag full of presents for distributing among its seven oldest children – an event that inspired this enduring tradition.

The journey could continue through the Amoreiras Garden (Marcelino Mesquita Garden), beautifully framed by the Mãe de Água and the Aqueduto das Águas Livres, which supports the pillars of some of its large arches. The history of this garden is linked to the Portuguese silk industry, since the Real Fábrica dos Tecidos de Seda was located here (presently the Arpad Szenes-Vieira da Silva Museum). In this garden, 331 mulberry trees were planted for the culture of silkworms, by order of the Marquis of Pombal, who wanted to promote this industry. In 1863 the mulberry trees were replaced by other trees. Today, a series of ginkgos (*Ginkgo biloba*) stand

out, a species considered a living fossil, since it survived the radiations of Hiroshima.

Estrela Garden. Lisbon would not be the same romantic city without the Estrela Garden (Guerra Junqueiro Garden). Inaugurated in the mid-19th century, it was characterized by botanical diversity, imposing trees, lakes and waterfalls, sculptures, and a network of winding, strategically designed paths. It has always been a lively, central garden, a refuge from the intense, energetic and noisy city environment.

The Eduardo VII Park and Lisbon's Estufa Fria are also a must-see. The park, the visual extension of Avenida da Liberdade (the former Public Promenade), is topped by a viewpoint, which provides one of the most beautiful panoramic views of the city. Inside it, we find Estufa Fria, a sheltered garden with unique characteristics within the country. Here you can find a botanical collection with hundreds of species originating from various regions of the world, a design inspired by Romanticism, combined with basalt pieces from a former quarry. You can also find the water element, in the form of lakes and waterfalls, as well as several statues. A vast collection of sceneries, environments, and nooks and crannies for one to discover and enjoy.

In the context of Lisbon's most popular historical centre, which comprises the monumental Jerónimos Monastery (declared World Heritage by UNESCO in 1983), Torre de Belém, Padrão dos Descobrimentos and Belém Cultural Centre, we find gardens that function as the extension of this historical heritage: Empire Garden, Vasco da Gama Garden and Afonso de Albuquerque Square, which are close to each other and perfectly united.

The journey will only be complete if we go up Avenida da Torre de Belém, head towards Monsanto and visit at least part of the 900 hectares that compose Monsanto Forest Park. Located in an area formerly known as "Sacred Hill", it was here that the Romans produced wheat and the Muslims olive trees. The engineer Duarte Pacheco and the architect Keil do Amaral recreated and introduced a new concept of enjoyment: the park is open

to the general population and sought after as an escape from the hustle and bustle of the city.

The importance of gardens and green areas for man's well-being is unquestionable. The creation of the Garden of Eden and the Hanging Gardens of Babylon in ancient times illustrated this human need to be surrounded by nature.

The garden is a physical structure, created by man to satisfy a specific goal. Its common elements are vegetation and the fact that it allows multiple uses. A garden's meaning varies from person to person. A poet or a painter might be inspired by its form, content, a simple leaf or a dying tree. For a biologist, the garden will be a source of study and knowledge. For the majority of users, it represents a place of leisure and contemplation. Therefore, no two gardens are the same, since they reflect what each person is looking for.

Neighbourhood gardens (framed by buildings), small flowerbeds and patios, vertical gardens and green roofs constitute smaller – but no less important – typologies that evoke natural landscapes. To design them is to recreate landscape. To build them is to bring them to life. To keep them is to allow them to continue, to guarantee that their functions and goals are reached.

To improve the quality of the urban environment, and to do so in a sustainable way, is the mission of the Municipal Direction of Environment, Green Structure, Climate and Energy of the Lisbon City Council, whose work promotes the construction, sustainable consolidation and maintenance of the city's ecological structure. The result of this work was recognized and distinguished with the European Green Capital 2020 Award, granted by the European Commission for the Environment, Oceans and Fisheries. This award recognizes cities' efforts to implement environmentally friendly plans that involve the population in environmental, social and economic sustainability.

The awareness of the negative consequences derived from man's actions is not a new thing. The first World Conference on the Human Environment – the 1972 Stockholm Summit – warned us that we were potentially going down a path of no return, with the extinction

of species, the disappearance of natural resources and changing landscapes. Almost 50 years later, the need to correct our erring ways has now become a primary concern.

In 2020, a year of transition, marked by a worldwide public health emergency, the importance of a green, fluid, airy and permeable city is particularly felt.

The films featured in Lisboa Natura 2020, Lisbon's first eco-video festival, value sustainable projects, but also show us sensitive interventions, contributing to the identification of behaviours and their environmental and social impact, as well as urging the decision makers, participants and general players to take responsibility with regard to their actions and resulting consequences for environmental processes. They engage, raise awareness and demand answers that should show the utmost respect for nature – a goal embraced by the Lisbon City Council through a vast program of environmental management initiatives.

A few of the competing films express these environmental concerns, pointing out that society does not value its references, its human heritage – the elders. They highlight the silence and the void, light and darkness, the rusticity of the vegetation, the security and power of trees. They give colour to the river, drama to the industrial landscape and voice to the children and youngsters who fight for a better world. Hope, balance, moss, plant litter, lively places and profiles are all portrayed here. These films represent a declaration of love for nature and the environment that surrounds us and needs protection!

*Next Stop.* Under a sad, intense fog, a monotonous train ride goes through a dark neighbourhood. The everyday life of an old neighbourhood that used to have everything: adults scrambling to catch the train for work, packed cafes late afternoon, a few places where you can still find children playing hopscotch and skipping rope, women making lace and exchanging recipes, clothes hanging outside.

A neighbourhood under transformation. Modern, lavish buildings are built, but without origins, without roots, without any respect for what remains of the lives



of those who do not know what to expect. Old, lonely people in abandoned neighbourhoods, whose half-suspended lives are covered by a wide umbrella of fog between the river and the railway. A fog that hovers not only above the neighbourhood, but also above each elder. Nothing can end while there is still hope! A blue sky and hope.

*Sounds of silence.* The beauty of an empty city that was devoid of life for a while and that now longs for movement. What stands out is the singularity of the architecture, the Portuguese pavement, squares, gardens and monuments. Empty public transportation, the projection of shadows, fears, silences. The few who venture out of the house are alone in the street. One hears seagulls and pigeons occupy the city. These are the sounds of a city that closes and protects itself.

*Mata: Quinta das Conchas e dos Lilases.* A film shot in a dense, forest-like area of this park, where nature is more pristine. It depicts a successful example of preservation of biodiversity, of concentration of species native to Lisbon in a public space that maintains an intimate, magical quality, despite its transformations and uses. The existence of diverse habitats makes it extremely valuable in terms of biodiversity. In it we find more species than in other urban green spaces. There are mosses, fungi and lichens, arboreal masses classified as public heritage, Himalayan cedars, Buçaco cedars, a thick covering of shrubs, such as *Heberdenia excelsa*, *Rhamnus alaternos*, elderberry and common hawthorn, which many bird species use for shelter, food and nesting. Lifeless trunks, trodden and explored by several classes of animals.

Even though it is located in one of the city's most densely populated parishes and the fact that it is intensely used by all age groups, it manages to remain balanced and offer a sense of tranquility. Therefore, it arises as a pleasant, inspiring place, a reference for the rest of the city.

This film shows the other facet of a garden's life, the one that emerges after its gates have been closed and the garden becomes even more serene. It seems untouchable. Some fauna and flora, which did not reveal them-

selves during the day, continue to exist and can be observed in calmer periods. There they are, enhancing and complementing this heritage, from the humble weed to the most remarkable and majestic tree. The biological relations that are established in green spaces are fascinating and mysterious. In this park, as in the excerpt from Sophia de Mello Breyner Andresen's "The Bronze Boy", animals and plants leave their niches to explore, dance, sing and play:

"And during the day the Bronze Boy could not move and had to be really quiet, always in the same position, because he was a statue. But during the night he talked, moved, walked, danced; it was he who ruled over the gardens, park, pine forest, orchards and fields."

Moreover, the woods contrast harmoniously with the river, a sublime frame that evokes the wealth accumulated during the Age of Discovery by Afonso Torres, the main promoter of the old farms that gave rise to this park.

*Indignation.* The slow, persistent, noble development of a tree is not compatible with the action of a simple chainsaw, which, in a few seconds, attacks and harms it irreversibly. A life that falls to its knees, with no possibility of reaction or recovery. In this single act, many years of care are lost. A landscape that will never be the same again. The sadness of birds that will never again alight on the tree's branches, or show off their singing among its thick, green foliage. The change of seasons will never be expressed in that tree again. Something happened that justifies the loss: a sanitary problem, roots that have shrivelled up, putting the tree in a critical condition. Something happened. But it is still a loss!

*Stones of the Path.* Stones give meaning and bring happiness. Formed by hard, strong mineral matter, they resemble these men's lives, marked by the need to become resilient. Tired, disappointed and resigned men, who find in the inert material the inspiration to transform their lives. Concentration, balance, growth, and satisfaction with results are all decisive in the change that they need. A creative change occurred not only in the figures that they have built, but also in their future. The

perfect symbiosis between stones and river enables processes of transformation and indicates the right path.

*School strike for climate – what youths said.* Youngsters mobilize and call for a change of attitudes. They organize and propose measures for changing consumer habits, for reverting the trend of climate change. These youngsters, who engage in active citizenship, are the drivers of sustainable development.

*The ink fades in waves.* On a window, the vegetation remains calm. The exterior is more dynamic. Several forms of vegetation (trees, shrubs and herbaceous plants) move like a wave outside of a closed window.

The analysis of the selected films allowed us to understand the main concerns and expectations regarding environmental sustainability, creating a barometer for the Lisbon City Council's actions. The sounds and silences of Lisbon's residents and visitors are vital for improving and continuing its mission.

**Inês Gil** a Professor at the Universidade Lusófona, where she has been teaching cinema and photography since 2000. She worked at the UCLA Film Archive (Los Angeles) from 1994 to 1997, editing outtakes from *The Night of the Hunter* (Charles Laughton, 1955) and coordinated the Lisbon's Photography Archive of the Portuguese Centre of Photography until 2001. She completed a Ph.D. in Cinema from the University of Paris 8 in 2002, with a thesis on the Atmosphere of Cinema, published by Edições Gulbenkian in 2005. She concluded a postdoc program in 2010, with a scholarship from the Foundation for Science and Technology, focusing on the cinematic patina and its use in contemporary experimental films. She completed a 2nd postdoc program on Time and Contemporary Cinema at Lisbon's Universidade Católica in 2015, where she analysed silence as transcendent time. She has directed many documentaries and video-art installations and regularly participates in juries of international cinema festivals. Her latest documentary *Curtir a Pele* (2019) portrays the everyday lives of workers at a tannery in Seia. *Fátimas* (2017), commissioned by RTP, presents the difficult relationship that three women have with their names. In *Onde Moras* (2016) we discover the monastery of Lumiar, where a community of non-conformed Dominican nuns live. *Sangue na Guelra* (2014) was shot in the intercultural school of Reboleira. It follows the 12-15 Project, which gives troubled youngsters the opportunity to complete their studies. In her first video installation, *Os Viajantes do Tempo* (2011), a series of twins embark Noah's Ark. The diptych *Gratia Pela* (2018) provides a contemporary interpretation of the Annunciation.

## (Re)Connecting Through Cinema

Inês Gil

In the Mexican documentary *Heritage* (2019), directed by several students from the University of Guadalajara, the farmer Juan says: "Is it not about taking good care of our land, or about what type of land we are going to leave to our children, because land has always been here. What I ask is this: what kind of children are we going to leave to the land?"

Juan's concern is clear: the parents are responsible for educating the future generations to save the world from new ecological catastrophes. How can cinema contribute to that awareness of ecological responsibility without becoming institutional? *Heritage* is a school film.<sup>1</sup> Film students chose the topic of the documentary, and the message of the film is expressed by the farmer, who talks about the need to pass on values to the new generation. But Juan goes further: "I believe that taking care of my children and taking care of my plants complement each other. If we take good care of plants, we pass on that emotion to them, which they in turn give back to us. The same is true of fear. I have seen plants absorb fear, like children." Every human being is sensitive to the way in which they are treated, observed and heard. Juan teaches us to observe and take care of nature as if it were

a human being. The new generations of filmmakers are aware of their responsibility to show the state of the world and they increasingly stress the importance of a wholesome material and spiritual heritage as a way to prevent violence against nature. They know that their message will have a much stronger impact if it is conveyed by the protagonists themselves.

In her book *Eu Animal*, Ilda Castro states that ecocriticism, "the need to reflect on ecology and the human, is growing in (...) the fields of creation and thought, the arts, sciences and humanities, within which currents and branches are emerging that share an ecological stance".<sup>2</sup> The initiative of Lisbon's Municipal Archive to create an urban ecovideo festival, Lisboa Natura 2020,<sup>3</sup> reinforces this need to raise awareness among the public, who must (re)discover their city by looking at various landscapes differently. Besides being a new festival in terms of format, the project's originality is also visible in the creation of a video archive where all the screened films can be re-watched after the event. For its first edition, Ilda Castro, the organizer of the Festival, proposed a wide range of themes connected to the city of Lisbon.<sup>4</sup> Through the filmic image, it is possible to question what is happening today in a highly complex world,

<sup>1</sup> *Heritage* was directed by Cesar Camacho, Alejandra Retana and César Hernández. The documentary is 17-minutes long.

<sup>2</sup> CASTRO, Ilda Teresa de – *Eu Animal, argumentos para um novo paradigma, cinema e ecologia*. Sintra: Ed. Zéfiro, 2015. p.15. The author of this seminal text of ecocritical studies is responsible for the first in-depth analysis of cinema and ecology made in Portugal. Moreover, she created *Animalia Vegetalia Mineralia*, a website featuring original information on "ecomedia, ecocriticism and ecocinema" (<https://animaliavegetaliamineralia.org/>)

<sup>3</sup> A festival promoted by the Lisbon City Council.

<sup>4</sup> The topics proposed for the video submissions were the following: environmental memory and new imagery; public space – gardens, parks, viewpoints, streets, Tagus; historical and cultural heritage; public space/private space; natural space/urban space; new visions and ideal scenarios for the city; utopias and dystopias; scientific, artistic and activist domains; light, sound; city environments and natural archive.

by constructing or destroying natural and urban landscapes with multiple facets.

Cinema has always been asked to show and interrogate the relationship between man and his environment, from the “Lumière views”<sup>5</sup> to the contemporary documentary features of the climate cinema genre, or “environmental films”.<sup>6</sup> Throughout the years, there has been a true effort to denounce inhuman living conditions, for example in India, where people live in landfills, or alongside garbage-strewn railway tracks. The risk of being run over by trains is part of everyday life. By putting themselves in danger, humans worsen their separation from the world. They do not want to see or hear it; they live to survive.

To avoid falling into the nostalgic temptation of a memory turned towards the past, “when things were better than now”, it is crucial to rethink landscape as a hybrid structure of new territories, adapted to contemporary reality. In the debate on ecological film studies we find two main opposing views: in mainstream American cinema, environmental films display an aesthetics that strives to be more appealing than the topic behind them, while independent films use a groundbreaking cinematic language to convey their view of the state of the world. Spectacular visual sensations provided by drone-based camera movements highlight special effects (used both in pre-production and post-pro-

duction). While the U.S. fears that the destruction of the planet derives from an ecological unbalance that will hinder the establishment of new ecological ways of living, in Europe the main concern pertains to the preservation of memory through the reconstruction of the natural and cultural heritage. We can also identify two trends in the formal representation of this concern with ecological memory. Paula Willoquet-Maricondi believes that the language of independent cinema, original and more *artistic*, helps the public gain awareness of ecological problems and encourages it to act,<sup>7</sup> while the classic language of mainstream cinema would not allow the viewer to distance himself from the represented subject, causing him to identify with it and let his feelings be manipulated. Without a true interpretative “step back” it becomes difficult to react and take action based on what one sees and hears. That is the main flaw of commercial cinema noted by Willoquet-Maricondi, if we compare it to a possible cinema genre: ecocinema. Her proposal is grounded on an initially cognitive approximation to image, which only later can become emotional. Scott MacDonald was one of the first to use the term “ecocinema” to define “slow cinema”<sup>8</sup>, which offers a viewer experience based on *resistance*, in contrast to mainstream cinema.<sup>9</sup> In this respect, the writer John Banville said about the filmmaker Gideon Koppel (*Sleep Furiously*, 2008): “He sets up his camera and lets the scene unfold before it,

holding the lens steady through long takes and allowing his subjects to wander offscreen and back on again as their actions dictate.”<sup>10</sup> Koppel himself stated: “Being behind the camera altered my sensitivity and awareness of the world around me. In effect giving me a particular patience for waiting and watching, allowing things, people, animals, dramas to unfold and reveal themselves.”<sup>11</sup> The gesture of capturing a free and true time allows the invisibility of the real to manifest itself. If the viewer lets himself become involved in the temporality of images, he will surrender himself to an experience of communion with the things of the world.<sup>12</sup>

If, on the one hand, man intends to integrate himself constructively and creatively in nature, its destruction is always violent, whether through pillage or contamination, and the transformations that derive from it often transcend the planet itself. Natural and urban landscapes present ecological situations that illustrate specific needs within a cultural proposal. Therefore, the European Landscape Convention (ELC) was signed in 2000, in Florence, and ratified by Portugal in 2005 – a document containing guidelines for protecting and organizing European territories. It is the “first international treaty to be exclusively concerned with landscape” and “it pro-

<sup>5</sup> Cf. Marco Bertozzi’s article, – Le paysage dans les vues Lumière. *Cinémas* [Online]. V. 12 N. 1 (automne 2001), p. 15–33. Available on the internet: <https://doi.org/10.7202/024865ar>

<sup>6</sup> These are films that deal with environmental topics, such as *Home*, by Yann Arthus-Bertrand, from 2009.

<sup>7</sup> WILLOQUET-MARCONDI, Paula, ed., *Framing the world: explorations in ecocriticism and film*. Charlottesville; London: University of Virginia Press, 2010.

<sup>8</sup> OSLOW Cinema is a relatively recent cinema genre characterised by long and contemplative takes, with no precise narrative or plot. Its precursors include Andrei Tarkovsky and Abbas Kiarostami.

<sup>9</sup> Cf. MACDONALD, Scott – The ecocinema experience. In STEPHEN, Rust; MONANI, Salma; CUBBIT, Sean, ed. – *Ecocinema theory and practice*. New York: Routledge, 2013. p. 17–41.

<sup>10</sup> BANVILLE, John – The hills are alive: sleep furiously. *Sight and Sound*. V. 19 N. 6 (2009), p. 45.

<sup>11</sup> *Idem*.

<sup>12</sup> This is the principle of realism of André Bazin and his “forbidden montage”. What matters is to not manipulate the event in space and time, therefore the camera should film continuously to respect the linear unfolding of the real. Cf. BAZIN, André – *Montagem interdita*. In *O que é o Cinema?* Livros Horizonte, 1992.





*Next Stop* de Florence Weyne Robert (2019)

motes the protection, management and planning of European landscapes".<sup>13</sup>

The Russian photographer Alexander Rodchenko associated a tree with a factory chimney, using a low-angle shot (almost a 0° angle, in fact). He probably wanted to convey the idea of progress, thus serving the propaganda of the Soviet regime. But, besides that political message, the viewer can sense the projection of an ideal onto the unknown, searching for a formalist aesthetic and point of view and reinforcing the artistic ontology of images. Without melancholy or sentimentality, Rodchenko shows that urban landscape is ultimately a utopia of natural landscape.

Today, landscapes comprise so many heterogeneous elements that they no longer have a well-defined identity. Their hybrid representation in cinema rarely introduces the dialogue that arises when one has that predisposition. *Next Stop*, the *cine-roman* directed by Florence Weyne Robert, is an ode to urban landscape, whose everyday life is inserted in the disparities and contradictions of a city undergoing a recent mutation. To the sound of machines that demolish in order to rebuild, the city residents become distressed. The film's author says in voice-over: "Once, she [an old woman] told me that her building had been bought in its entirety, but that's all she knows." The nostalgia of past landscapes gives rise to the ambiguous fear of uncertain futures, where today's inhabitants will be excluded from new urban landscapes. In Florence Weyne Robert's photographs, life's vibration is not visible, but it manifests itself in the sound of a train that passes and promises *new stops*. The "photogenicity" of *Next Stop* lies in the movement of images that follow one another, revealing

a time that always belongs to the past,<sup>14</sup> but that can inspire our tomorrow. In the train journey, the filmmaker's gaze covers the longitudinal plane of the image, and the external space turns into a pictorial portrait of the city. Through the window, various forgotten territories, such as empty lots, where nature takes over, remind us that they are also part of the city. But how can we integrate ourselves in them? Better yet, how can we integrate them in our social spaces? How can we protect them from becoming construction land for the economically privileged?

All natural or urban landscapes have something to say, as long as we are willing to listen to them. As societies change, so do landscapes, but even in their new arrangements, unsettled by climatic and technological chaos, they (will) continue to speak to us.

The spiritual communication between living and nonliving beings is probably best represented in Asian cinema. The work of the filmmaker Naomi Kawase explores a cultural evidence that has been lost throughout time: the awareness that we are profoundly connected to nature gives us a reason to live, because it prevents us from feeling alienated. One of the key problems of our time is the political awareness that separates us from the rest of the world. In her 2015 film, *Sweet Bean (An)*, there is a character named Tokue, a 76-year-old woman who has suffered from Hansen's disease since she was teenager. She gives a true life lesson to the film's protagonist, Sentaro, a sad, depressed man, disconnected from himself and the world's beauty. Tokue, who has every reason to feel unhappy, talks to the things that surround her, hears the stories told by the beans that she cooks, sees the

<sup>13</sup> "The aspirations advocated by the European Landscape Convention can be summarised in the following activities: identifying and characterizing landscapes; protecting landscape; integrating landscape in all relevant policies" (the main ones). Cf. <http://premiopaisagem.dgterritorio.gov.pt/convencao-europeia>.

<sup>14</sup> Since photographic temporality is also indexical and marks the capture of an inexorable "this was". Cf. BARTHES, Roland, – *A Câmara clara*. Lisboa: Edições 70, 2018.



*Sounds of silence* de Mohammed Boubezari (2020)

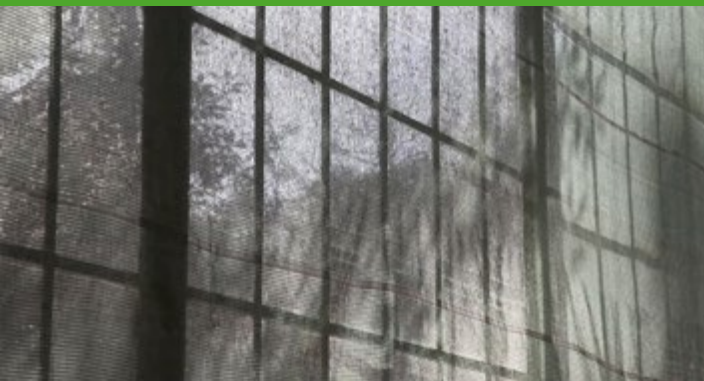
tree leaves saluting us when they shake in wind, and hears what the moon has to tell her. Tokue believes that we were born to see and hear the world. In a letter to Sentaro she writes: "I believe that in this world everything has a story to tell, even the sunshine and the wind." The world talks to us, guiding our lives, but we have to pay attention. Tokue's story shows us that by connecting to the world, we can (re)discover the importance of little things and forget our personal dramas. This connection is lost as we enter the adult world, and by privileging other concerns we disconnect from what is essential. In order to feel profound intimacy with nature, we need to recover the wandering gaze of childhood, which constantly looked for life in its surroundings. Tokue continues sharing her thoughts: "We are crushed by our ignorance about the world. There are moments when we need to use our senses (...) That day the full moon whispered into my ear: 'I wanted you to see me, that's why I was shining.'" When awake, our body is a sensation receptor that expands to communicate with the world. While words can subvert the truth, the body does not lie. On the other hand, Sentaro tells us that he cannot hear about his mother's pain when he was in prison. "I could not listen to her stories, I could not listen to anyone's stories." We need to get out of ourselves in order to surrender to the world.

If in ecology the act of caring for natural and urban spaces is vital, in order to move forward we have to (re)learn to listen to them. How can we hear a train passing if the engine of a lawn sweeper overpowers it and takes precedence? How can we connect to the urban energy of the crowd if everyone is only concerned with themselves?

Since cinema creates a strong impression of reality, it can represent a first link to the world, by indirectly questioning the viewer about his rela-

tionship to the surrounding environment. At Lisboa Natura 2020, Mohammed Boubezari's *Sounds of silence* shows us Lisbon during the coronavirus pandemic. The confinement has transformed cities into curious territories: if, at first sight, Lisbon became a ghost-city, at the same time it rediscovered its *pure* urban sounds, away from excessive commotion. The city was no longer an infernal machine that produced several types of physical and audio pollution. All of a sudden, you can hear it breathe: wind blowing in the trees, streetcars slowly passing through the empty streets, people walking along the Tagus, and turtle doves mating on public benches. Paradoxically, the city rediscovers a human dimension, but without humans. It is as if the city needed a *retreat*, so it could find its original space and discover the other human, animal or vegetable. Urban temporality transforms itself and creates a consensus.

Silence highlights the passage of time, which is feared by many, since it forces us to face our own loneliness. Nonetheless, that time of self-awareness allow us to discover our profound bond with the world around us. Feeling time and enduring its duration reveals that forgotten relationship, which was obvious and present when we were children. Carina Martins' film *The Ink Fades into Waves*, also competing at the Lisboa Natura 2020 festival, represents a true encounter between natural and urban landscape. Shot in a greenhouse at Ajuda's Botanical Garden, in Lisbon, the film brings us the vibrations of the outside world, which penetrates an inner space. Letting oneself be carried by its images and the unusual sounds that accompany them is an experience of connection between the origin and the infinite, in the natural light that traverses matter, always filtered. The natural landscape offers itself from the human perspective, because it has something to communicate to



*The ink fades in waves* de Carina Martins (2016)

those who are willing to listen. Long, still shots are necessary to enter the time of its vibrational movement, and the field of images is sufficiently open for us to surrender to its mystery.

In the first edition of *Lisboa Natura 2020*, no projects directly addressed the animal (non-human) issue. To direct a film about the animal and its relationship with the rest of the world is always a great challenge. From the simple encounter with an animal an inspiring and decisive experience can arise. A friend told me once with some embarrassment: "One day I was driving through a country road when I chanced upon a cow that forced me to stop and let it pass. The cow stared at me for a long time. I tried to hold her glaze, to not look away. It then turned its head and continued walking. This exchange of glances stayed with me until today. We were both conscious of our existences and differences. But the fact that we felt equally alive gave me an acute sense of my presence in the world." That impression, subjective in its essence, reminds us that we belong to a living Whole, composed of an incalculable diversity of species and unique beings. The emergence of an existential awareness through close-up gazes<sup>15</sup> corresponds to Ilda Castro's words about *Baraka*: "The expressiveness of that close-up (...) evokes the inner worlds that Uexkull described for each animal species in a multiplicity of perceptive worlds (the *Umwelt* of every being) that interconnect, instead of a unique world, in time and space, where all species establish their relationships, according to the theory of classic science."<sup>16</sup> With *civilized societies*, which separate themselves from the animal and the vegetable out of arrogance and power, the human being left half of himself behind. What remains is a feeling of inner void, which manifests

itself through depression. By disconnecting from the things of the world, he centered his whole existence on himself. The possibility of (re)connecting to the external world, i.e. communicating with it, getting out of oneself to meet the world, could enable future children to look at their territories as spaces of expansion. In addition to this, cinema and video festivals and screenings, such as *Lisboa Natura 2020*, are vital as a way of reentering the language of the world through image.

<sup>15</sup> The description of that exchange of glances is highly visual and only seems possible when two beings are close to each other.

<sup>16</sup> CASTRO, Ilda Teresa de, *Op. cit.*, p. 466-467.



**Teresa Castro** is Associate Professor in Image Theory at the Department of Cinema and Audiovisual Studies of the Université Sorbonne Nouvelle – Paris 3 since 2011. She holds a Ph.D. in Film Studies (Université Sorbonne Nouvelle – Paris 3) and studied History of Art in Lisbon (FCSH/UNL) and London (Birkbeck, University of London). She was a postdoctoral researcher at the Quai Branly Museum (Paris) and was a guest researcher at the Max Planck Institute for the History of Science (Berlin). She published *La pensée cartographique des images. Cinéma et culture visuelle* (Aléas, 2011) and edited several collective volumes and journal issues. She is the author of more than 50, published in scientific journals and books from different countries. A significant part of her recent research has centered on the relations between cinema and animism. She is currently finishing a monograph on this topic. She is particularly interested in vegetal life forms. On this issue, she published “Queer Botany” (MAL, *A Journal of Sexuality and Erotics*, 2019) and “The Mediated Plant” (*E-flux journal*, September 2019) and edited, together with Perig Pitrou and Marie Rebecchi, the collective book *Puissance du végétal et cinéma animiste. La vitalité révélée par la technique* (Presses du réel, 2020). Alongside her academic activities, she works as a critic and programmer. She was the assistant curator of the exhibition *Vues d'en haut* (Centre Pompidou Metz, 2013) and recently participated in the exhibition *Plant Revolution!* (CIAJG, Guimarães, 2019), curated by Margarida Mendes.

## Against Landscape. Cinema, Anthropology of Nature and Ecological Reason

Teresa Castro

“Against Landscape” is a provocative title for an essay. The provocation has an intent behind it. It is not about goading for the sake of it, but about questioning established (pre)conceptions, practices and habits. With a bit of luck, the provocation should prompt action and reaction. “Against landscape” invites the readers to engage in a renewed relationship with cities, where the old notion of “landscape” gives place to that of a *living* environment that envelops us and that we inhabit. It explores the possibility of conceiving this environment as something shared by both humans and non-humans. It recognizes the limits of anthropization and anthropocentrism.<sup>1</sup> It invites us to think about the commons and “commoning” as a means of becoming a true community. It summons us to celebrate alliances between humans and the “others”, those whom we like to situate in a separate sphere from ours, a sphere classified as “natural”. It begs us to imagine a closer, wiser, more inclusive and more generous relationship concerning the ways in which we inhabit the Earth – an Earth increasingly affected by the climate crisis and the devastating phenomena that accompanies it. Faced with the perspective of an uninhabitable planet, the optimists believe that we can still “land”, regain our ground, reconnect with the sensitive, concrete context made of other matters, rhythms, logics, lives and intentionalities, which have for so long been reduced to the merely physical, impassive and inert framework of human history.<sup>2</sup> “Landing” on a damaged planet means rethinking “landscape”, in particular in the cities where we live, and where more and more of us will live. Perhaps images, especially filmic and video images, can help us

to land back on Earth and to imagine these renewed relations.

Let us begin with the city. When it comes to landscape, Lisbon is not just any city, as summarized in a famous quip that Eça de Queiroz never wrote, but that is still attributed to the writer when one wants to denounce Portuguese centralism: “Portugal is Lisbon, the rest is landscape.” What a curious, significant statement. It reduces “landscape” to a secondary occurrence, a background scenery to which little or no attention is paid. At a time when Lisbon has become an oasis for sought-after “foreign investment”, the city is certainly no “landscape”. Paradoxically however, the history of its recent success is somewhat tied to the question of landscape. Old, decayed, impoverished, miraculously “touristified”, renovated and regenerated, but also gentrified and depopulated in its historical centre (and threatened today by a stealthy virus): these are the lines that describe Lisbon’s triumph. A triumph founded, among other things, on the singularity of the city’s landscape: an amphitheatre of hills covered in colourful façades, looking out into the Tagus estuary and enveloped in a unique light. A picturesque setting, which, according to many enthralled visitors, is also profoundly “melancholic”, as if the capital’s landscape was inseparable from that feeling so dear to national mythology (and marketing). In other words, Lisbon’s example clearly demonstrates that “landscape” cannot be reduced to a visual experience, but rather suggests something much more complex: a multi-sensorial impression, a bundle of affects, an instant lived and often shared with others.

From unimportant background to iconic skyline (commodified and sold *ad nauseam* in mugs and T-shirts manufactured on the other side of the world), the notion

<sup>1</sup> In the field of geography and ecology, “anthropization” refers to the transformation of “natural” environments and “landscapes” by human action.

<sup>2</sup> LATOUR, Bruno – *Où atterrir? Comment s’orienter en politique*. Paris: La Découverte, 2017.

of landscape lends itself to multiple readings. In Europe, the concept evokes an aesthetic genre well studied by historians and philosophers. Even though a sensitivity towards the environment might constitute a phenomenon shared by every human,<sup>3</sup> the idea of landscape is associated, in this part of the world, both to a precise visual form – landscape painting – and to an experience, which became prominent in the 15th century: the ability of the individual to distance and abstract themselves from the universe that surrounds them and to recognize the latter as a sensitive object separate from them and worthy of appreciation, especially through the gaze. The French term *paysage* (from which the Portuguese *paisagem* derives) highlights precisely that constitutive dimension of the gaze: an extension of land (*pays*) that the eye embraces. In other words, a point of view, a perspective.

On this topic, especially the way in which painting, photography and film have developed a series of representational strategies that structure our perception of landscape, numerous books were and will continue to be written. Contrary to what the simplifying summary that I have just sketched might suggest, these are infinitely complex issues that deserve to be studied in detail.<sup>4</sup> What I am trying to address – drawing on the well-known works of the geographer and philosopher Augustin Berque, for example, but also on the essential contributions of contemporary anthropology, to which I will return below –, is merely the cultural, if not ontological, nature of the (European) notion of landscape. In fact, and contrary to the Chinese example – China

being, alongside Europe, the other great “landscape civilization”,<sup>5</sup> –, the former is inseparable from the rationalist enterprise of modernity. Contemporary of perspective (i.e. the rationalization of space, which is now mathematically built, homogeneous and infinite), the Copernican Revolution (i.e. the cosmological decentring and mechanist paradigm that imagines the world as a machine) and Descartes’ radical dualism, the pictorial discovery of landscape represents, in Europe, not merely a distancing, but a separation from “nature” – in itself a European invention, a conceptual framework within which the relations between humans and non-humans are thought and negotiated. The step backwards that the observer imposes between himself (the subject is an abstraction tailored after the masculine) and the objectified world – “nature” transformed into “landscape” by the gaze – perfectly illustrates this paradox. In reality, the European “invention” of landscape was one of the consequences of the modern invention of nature, signalling what we now call the “great divide”: the divorce of nature and culture.

One of the great thinkers of this divide is the French anthropologist Philippe Descola. Within an anthropology of nature, Descola observes that in certain societies, such as the Amazonian, the notions of “nature” and “culture” do not make sense.<sup>6</sup> For the Achuar, among whom he lived for several years, natural beings are not seen as resources, but as social partners with whom various diplomatic alliances can be forged. In fact, the animist ontology that characterizes these societies is profoundly distinct from the naturalist ontology that

has prevailed in the Western world since the 16th century and of which landscape painting is emblematic.<sup>7</sup> To put it shortly, the way in which we compose the world is not universal. Even though we might find it hard to accept, not every culture or civilization engages with its surrounding environment as if it were a “landscape” – an observation first made by Berque, whose approach constitutes a true environmental anthropology.<sup>8</sup> Within this context, not even the notion of “territory” seems to be universally shared.<sup>9</sup> Perhaps it is our ethnocentrism, our understandable difficulty in emancipating ourselves from the worldview that we inevitably share, or in questioning our thought habits, that makes it so hard to accept. Another great contemporary anthropologist, the Brazilian Eduardo Viveiros de Castro, talks about the need to rethink old metaphysical schemes and to destroy false hierarchies between “our” thought and the thought of “others”. In other words, we must “decolonize” thought. But there is a caveat: no “decolonization” is ever definitive, since thought itself constitutes a form of “colonization”.<sup>10</sup>

One of the most stimulating contributions of contemporary anthropology pertains to a thorough analysis of what Descola calls the different modes of composing the world. As intuited by Viveiros de Castro, this discussion is also an invitation to relativize the logic inherent in our own mode of composing the world. Certainly, it was not Descola (or Viveiros de Castro, a major thinker of Amerindian “perspectivism”) who initiated this process: just to mention a paradoxical example, the philosopher (and armchair anthropologist, as one could pejoratively

<sup>3</sup> BERQUE, Augustin – *Paysage, milieu, histoire*. In BERQUE, Augustin, ed. – *Cinq propositions pour une théorie du paysage*. Seyssel: Champ Vallon, 1994. p. 12-29.

<sup>4</sup> On landscape and cinema, it is worth mentioning the excellent article by Inês Sapeta Dias, “Paisagem: sobre a reconfiguração cinematográfica da descrição da natureza”. In GRILLO, João Mário; APARÍCIO, Maria Irene, ed. – *Cinema e filosofia*. Lisboa: Colibri, 2014. p. 283-301.

<sup>5</sup> On this issue, see the works of the French geographer, philosopher and orientalist Augustin Berque, from whom I took the idea of “landscape civilization”. Berque is one of the most influential thinkers of the notion of landscape, and more broadly, of human and living environments, from a so-called “mesological” perspective. Regarding the notion of landscape, his discussion about the “European landscape” is founded on a profound knowledge of the Chinese and Japanese cases. Cf. BERQUE, Augustin, ed. – *Cinq propositions pour une théorie du paysage*, op. cit.; *Les Raisons du paysage, de la Chine antique aux environnements de synthèse*. Paris: Hazan, 1995, and *La Pensée paysagère*. Paris: Archibooks, 2008.

<sup>6</sup> See DESCOLA, Philippe – *Par-delà nature et culture*. Paris: Gallimard, 2005. The same observation had already been made by Marilyn Strathern in an essay dedicated to the Hagen people, from Papua New Guinea. Cf. STRATHERN, Marilyn - No nature, no culture: the Hagen case. In MACCORMACK, Carol; STRATHERN, Marilyn, ed. - *Nature, culture and gender*. Cambridge: Cambridge University Press, 1980. p. 174-222.

<sup>7</sup> See the chapter “Le grand partage”, which begins precisely with a long commentary on landscape painting (DESCOLA, Philippe – “Le grand partage”, *Par-delà nature et culture*, op. cit., p. 114-165), as well as the catalogue of the exhibition curated by Descola, *La fabrique des images: visions du monde et formes de la représentation*. Paris: Musée du Quai Branly, 2010. Descola identifies four ontologies or worldviews: animism, totemism, analogism and naturalism.

<sup>8</sup> BERQUE, Augustin – *Paysage, milieu, histoire*, op. cit.

<sup>9</sup> DESCOLA, Philippe – *Les usages de la terre: cosmopolitiques de la territorialité*. Aulas no Collège de France, 2015-2016; 2016-2017.

<sup>10</sup> See Viveiros de Castro’s interviews with PSKAFISH, Peter - The metaphysic of extra-moderns: on the decolonization of thought: a conversation with Eduardo Viveiros de Castro. *Common Knowledge*. 22 N. 3 (September 2016), p. 393-414.



call him) Lucien Lévy-Bruhl blazed new trails in his time, albeit formulated in problematic terms.<sup>11</sup> Moreover, anthropology does not have a monopoly on this type of critique, which is particularly necessary today, since the damages that we have inflicted and continue to inflict on the planet are inseparable from an “extractivist” rationality – a logic that conceives “nature” as an inexhaustible and inert collection of resources that must be tamed and dominated. On this issue – the critique of not only a Eurocentric notion of nature, but also of rationalism, understood as the exacerbated cult of a very particular form of reason (an invention historically associated with modernity as well) –, the contribution of various eco-feminist historians and philosophers should be noted.

In fact, since the late 1970s, against the background of so-called second-wave feminism, but also following the groundbreaking suggestions made by deep ecology, a series of female authors have studied the mechanisms and historical reasons that have led to the instrumentalization (and feminization) of nature in the West. These authors’ goal, among whom Carolyn Merchant and Val Plumwood, was (and still is) to imagine more harmonious relations with the Earth – famously renamed “Gaia” by James Lovelock, the Mother Earth of Greek mythology, and conceived as a living organism (a self-regulatory and infinitely complex cybernetic system).<sup>12</sup> In *The Death of Nature* (1983),<sup>13</sup> the American historian Carolyn Merchant addresses the transformations that occurred in the 16th and 17th centuries and which led to a way of composing the world whereby nature is seen as an inanimate, passive and feminine reality, which can (and should) be controlled by humans (particularly in the context of the primitive accumulation of capital,

which paved the way for the Industrial Revolution<sup>14</sup>). These changes are inseparable from a mechanist philosophical-scientific conception. From a more philosophical perspective, in *The Ecological Crisis of Reason* (2002),<sup>15</sup> the Australian author Val Plumwood argues that rationalism and the discourse that equates the heroic supremacy of reason with human exceptionality and superiority (the justification behind all dualisms, such as human/nature, nature/culture, reason/culture, reason/nature, etc.) resulted in our current ecological crisis (as well as in the neglect of corporeal and material processes). As a philosopher and eco-feminist, Plumwood does not call for renouncing reason. Denouncing the contradiction inherent in the destructive irrationality of rationalism is but one stage: the goal is to imagine a more ecologically aware and responsible rationality. In other words, transforming reason into “a vehicle for liberation and life” – and not for “domination and death”, as has been the case in the last few centuries.<sup>16</sup>

Perhaps my provocative title, “Against Landscape”, has something in common with the eco-feminist gesture that exposes the contradictions and mechanisms of power integral to seemingly neutral or banal notions and modes of thinking, but which also aims to elaborate alternative proposals. Proposals that allow us to rethink the terms of the human relationship with “nature” and go beyond a phantasmal adherence to worldviews that are radically different from ours, such as animism, gaining precious knowledge from them instead. Plumwood’s reflection is particularly suggestive – images will allow me to return to it below. I share her belief that feminism means more than “simple” gender equality or women’s empowerment: feminism is also about exploring and denouncing unsuspected relations between discourses

and ideologies (that feminize nature and masculinize reason, for example). In reality, as I have mentioned before, the “against” of the title (echoing the iconoclastic position of another contemporary anthropologist, the British Tim Ingold<sup>17</sup>) strives to question concepts, practices and habits. Above all, I am diametrically opposed to a view of landscape that is too often founded on a separation from the Earth, a distancing from the non-human, a view which covers in appeals to aesthetics or heritage, or in purely fictional aspirations described as “sustainable”. Talking about landscape doesn’t mean giving up on thinking critically. This is precisely the lesson of contemporary anthropology, alongside an openness to the non-human, in a movement of admirable decentralization, by which the discipline of the *antropos* “de-anthropologizes” itself and invites us to reconsider our compulsive and subordinating centrality. With regard to “landscape”, the belief that the Eurocentric approach is particularly problematic, given the monumental challenges brought on by the Anthropocene, is shared by many, including Berque. His work on landscape arises precisely as an attempt to expand our understanding of what landscape is and could be.<sup>18</sup> Naturally, we can keep the word “landscape” as long as we confer new meanings to it and identify new ways of inhabiting the Earth. Disciplines such as geography and architecture have dealt with these questions, devising proposals where landscape is more than an exteriority that we get to enjoy.

But in what way does all this relate to moving images? Why write “against landscape” in the catalogue of an eco-video festival? Because that “against” is actually an “in favour” – a defence of the urgent need to rethink our relations with the environment and the non-humans

<sup>11</sup> Forgotten for decades (and almost banished from the disciplinary history of anthropology by Claude Lévi-Strauss), Lévy-Bruhl’s work has been rediscovered and recontextualized in recent years. See, among others, KECK, Frédéric – *Lucien Lévy-Bruhl: entre philosophie et anthropologie*. Paris: CNRS, 2008, as well as DEPPEZ, Stanislas – *Lévy-Bruhl et la rationalisation du monde*. Rennes: PUR, 2010.

<sup>12</sup> See, for example, LOVELOCK, James; MARGULIS, Lynn – Atmospheric homeostasis by and for the biosphere: the Gaia hypothesis. *Tellus*. V. 26 Issue 1-2 (Fev. 1974), p. 2-10.

<sup>13</sup> MERCHANT, Carolyn – *The death of nature: women, ecology and the scientific revolution*. San Francisco: Harper and Row, 1983.

<sup>14</sup> On this issue, see the seminal study by Silvia Federici, *Caliban and the Witch: Women, the Body and Primitive Accumulation*, recently translated into Portuguese: *Calibã e a Bruxa: as mulheres, o corpo e a acumulação original*. Trad. de Pedro Morais. Lisboa: Orfeu Negro, 2020.

<sup>15</sup> PLUMWOOD, Val – *Environmental culture: the ecological crisis of Reason*. London; New York: Routledge, 2002. Ver também o seu *Feminism and the mastery of nature*. London; New York: Routledge, 1993.

<sup>16</sup> PLUMWOOD, Val – *Environmental Culture*, op. cit., p. 5.

<sup>17</sup> See his essay Against space: place, movement, knowledge. In KIRBY, Peter, ed. – *Boundless worlds: an anthropological approach to movement*. Oxford: Berghan Books, 2009. p. 29-43.

<sup>18</sup> See BERQUE, Augustin – *La Pensée paysagère*, op. cit., and Jean-Marc Besse’s latest book, *La nécessité du paysage*. Marseille: Parenthèses, 2018.



Figure 1. The firefly tree in *Tropical Malady* (Apichatpong Weerasethakul, 2004).



Figure 2. A sheep looks back at the camera in *Sweetgrass* (Ilisa Barbash et Lucien Castaing-Taylor-Taylor, 2009).

that surround us and on which we depend to survive in a damaged planet. But also because cinema – understood as the generic medium of moving images, which thus comprises the digital videos competing and screening at the Lisboa Natura festival – has, in this regard, an important role to play. It is not about simply documenting and archiving the singular moment that we are going through, even though that is necessary as well. In the last few years, for example, we have witnessed the birth of new ecological social movements, especially among the youth – captured in the ethnographic notes of Rita Brás and Inês Abreu in *Manifestação Estudantil pelo Clima – Com os Jovens* (2019) and *Manifestação Estudantil pelo Clima – Com as Crianças* (2019). As for our recent experience of confinement, it represented a perfect occasion to observe the effects of the quarantine on the sound landscape of Lisbon's tourist centre, suddenly emptied out and silent (or maybe not so much) – see Mohammed Boubezari's video, *Sounds of Silence*, 2020.

Above all, cinema can help us negotiate new worldviews, new ways of being on and with the Earth. Thanks to its particular powers and potentialities, i.e. a remarkable capacity to mimic reality and a specific mode of screening, cinema and moving images have allowed us – and still do – to restore a sense of awe towards the world. According to Plumwood, it is that fascination, that wonder in the face of something as simple as a tree illuminated by fireflies (Apichatpong Weerasethakul, *Tropical Malady*, 2004) (Fig. 1), or an animal looking back at us (see, for example, the beginning of *Sweetgrass*, by Ilisa Barbash and Lucien Castaing-Taylor, 2009) (Fig. 2), that modernity tried to take away from us. That awe – which in a way is present in *Mata: Quinta das Conchas e dos Lilases* (Miguel Costa, 2020) – is now more necessary than ever, especially when we need to rediscover the intentionality of the non-humans that surround us. As Plumwood writes: "Being able to conceive others in intentional terms is important to being open to them as possible communicative, narrative and ethi-

cal subjects".<sup>19</sup> Given its capacity to condense or amplify time, cinema allowed us to extent intentionality to non-humans within our rationalist culture, making the idea of plant sentience or intelligence conceivable and acceptable, for example.<sup>20</sup>

In reality, what a historical anthropology of the cinematic medium might reveal is that we have not been as modern as we would like to think. Here lies another paradox. Generated by modernity, cinema participated in the radical transformation of the conditions of sensible experience associated with it and was immediately put at the service of various projects of objectification and subordination of the world. But it also contributed to the relative deconstruction of our rationalist categories of thought and to disrupting its epistemic foundations. If we are serious about producing an ecological reason, we need to accept that we are ecologically integrated in a *living* environment. An ecological rationality is, among other things, a way of accepting our dependence on the Earth and surrounding non-humans, of abolishing the divides that we have established, of rethinking what it means to be human today, of opening ourselves up to more sensitive, caring relations with plants, trees, animals, the air that we breathe, the wind that cools us down or messes our hair, the water that flows in front of us or under the paths that we walk on, the rain that wets us, the ground that sustains us, the sand where we bury our feet, the blocks of rock that sometimes tremble in cities such as Lisbon, light and shadow, heat and cold, humidity and dryness, the scent of wet earth or jasmine in the spring, twittering birds... and so many other things. Images can help us achieve this – and a festival such as Lisboa Natura might be a space for that reflection.

<sup>19</sup> PLUMWOOD, Val – *Environmental Culture*, op. cit., p. 177.

<sup>20</sup> See CASTRO, Teresa – The mediated plant. *E-flux* [Online]. 172 (September 2010). Available on the internet: <https://www.e-flux.com/journal/102/283819/the-mediated-plant/> e À l'écran le végétal s'anime: animisme et sentience des plantes. In CASTRO, Teresa; PITROU, Perig; REBECCHI, Marie Rebecchi, ed. – *Puissance du végétal et cinéma animiste: la vitalité révélée par la technique*. Dijon: Presses du réel, 2020. p. 41-74.



**movies  
selected**

short  
biography

table of  
contents



Carina Martins lives and works in Lisbon. She graduated in English-German Translation at Universidade Católica de Viseu and, in 2016, she finished the Photography advanced course at Ar.co – Centro de Arte e Comunicação Visual. She works mainly with photography and video, exploring industrial landscapes, nature and places that have been lost to the world. In a process of decontextualisation and appropriation of these elements, she is interested in the human disengagement of places, in the stillness, in geometric and fictional shapes. She has been showing her work since 2008.

**Image** · Carina Martins

**Original language** · Português

**Sound** · Jez Riley French

**Edition** · Carina Martins

## The ink fades in waves

Carina Martins, 2016, 10'41'', Portugal



### SYNOPSIS

In Ancient Greek the word *Natura* (*physis*) meant that which is being born, it's the constant rebirth. Combined with the curiosity of exploring the classics of Japanese painting, in particular the theme of Nature (landscapes, trees and plants) which is usually associated with the seasons and time, there was also an interest in the relation between the constant growth of the natural elements and the apparent fixity of human constructions which as Ruy Belo reminds us actually undergo the same cycle of life and death: "Oh, the houses the houses the houses/ the houses are born live and die". The intention was to explore the variations of light, focusing specifically on the details of nature in a constant transformation of the space, through the double exposition of images that were reflected in the windows of a greenhouse at the Ajuda Botanical Garden in Lisbon.



## short biography

## table of contents



**Raquel Montez** lives and works in Lisbon.

Photographer and visual artist, she graduated in Arts and Humanities from Faculty of Letters - UL in 2018 and finished the post-graduation in Visual Studies: Photography and (post) Cinema from UNL in 2020.

From a young age, she has been building an intimate relation with photography and the moving image, seeking to materialize experiences, memories and human relationships. Her work portrays transformations, which presence and absence are relevant subjects.

**Miguel Garcia** currently lives and works in Lisbon. Studied guitar and vocals at Hot Clube de Portugal between 2015 - 2017. At the same time, he started to compose, produce and record his own music and to collaborate with other artists, integrating the LEFT. project in 2017 until the present moment. Based on R&B, Gospel and Jazz, but also on experimental music, he created his own strong and close connection with the surrounding sounds that are in his musical universe, making them his sentimental refuge.

**Image** · Raquel Montez

**Original language** · Português

**Sound** · Miguel Garcia

**Edition** · Raquel Montez

## April in Lisbon

Raquel Montez and Miguel Garcia 2020, 1'30'', Portugal — world premiere



### SYNOPSIS

From inside out and out within, *April in Lisbon* presents a view over the green landscape of the city. Thought and captured in Spring bloom, it is a sensorial experience that starts over my backyard window and goes by all accessible nature through the month of isolation: Jardim da Alameda, Parque da Bela Vista and Praça Paiva Couceiro.

short  
biography

table of  
contents



Maria Abrantes, (1998, Lisbon) is always stumbling and doesn't stay still.

**Sound** · Original

**Edition** · Maria Abrantes e João Sanchez

**Cast** · Andreia Alpuim, Andreia Marinho, Ana Ester, Francisco Almeida, Vitor Afonso, Raquel Machado

**Choreography** · Maria Abrantes

**Colour correction** · João Sanchez

**Production** · Pagárrenda

**Cinematographer** · Joaquim Leal

## The things we do in gardens

Maria Abrantes, 2020, 15' 36'', Portugal — world premiere



### SYNOPSIS

pim pim pim (...) jump tuc tuc tuc. A kid sitted in that way that ruins his knees. an inclined lamp. It was here that I sang hoarsely, you fell asleep among the intermittent rays of sunlight that penetrate the young branches of these centuries-old roots..

short  
biography

table of  
contents



“Lisbon by tuk-tuk” is a co-authored work developed within the research project “Narratives and Place Experience(s): Basis for a Landscape Museum”.

Its authors, Catarina Neves, João Abreu, Inês Ponte and Margarida Carvalho are members of the multidisciplinary team of researchers, lecturers and students of the School of Communication and Media Studies, involved in the creation of the Landscape Museum.

**Directing** • Catarina Neves, João Abreu, Inês Ponte, Margarida Carvalho

**Image** • Catarina Neves

**Screenplay** • Catarina Neves, João Abreu, Inês Ponte, Margarida Carvalho

**Sound** • Catarina Neves

**Edition** • Catarina Neves

**Music** • ‘Sovereign Condition’, por João Bispo

**Production** • Museu da Paisagem/ESCS-IPL

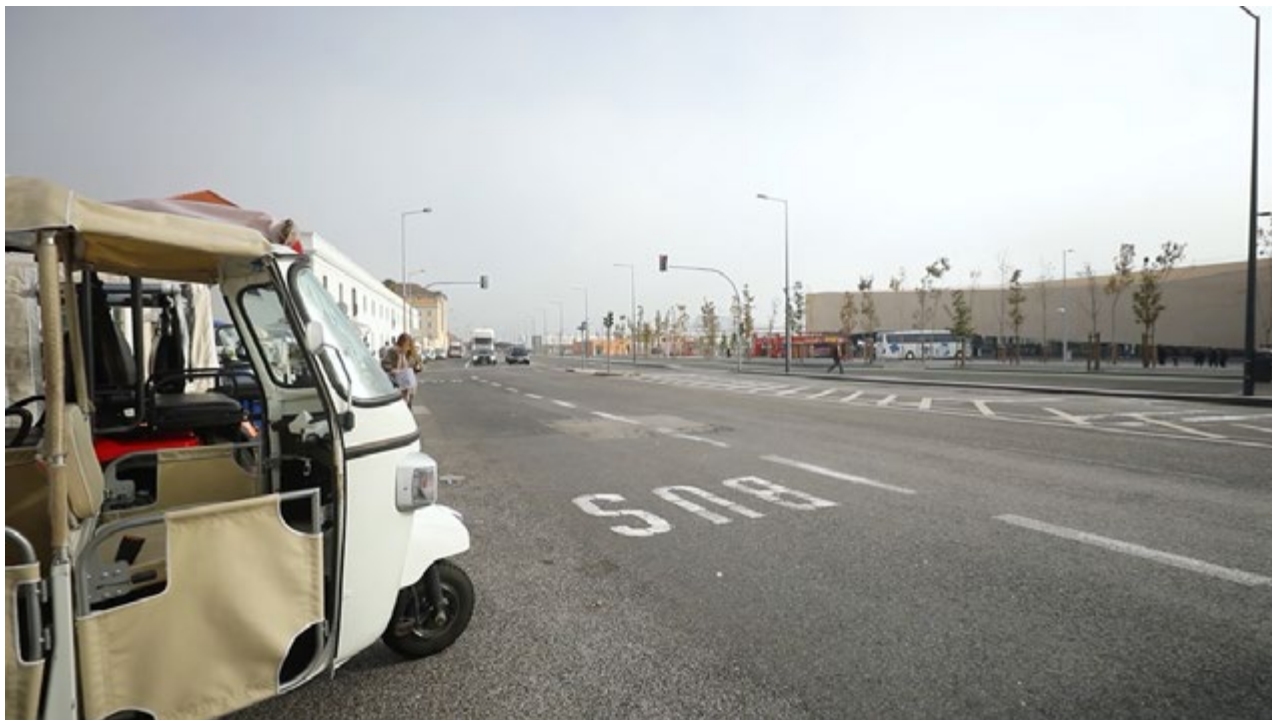
**Cast** • Maria Taborda Pires

**Episode of the series** “Filmar a Paisagem”

**Original language** • Português e Inglês

## Across the landscape: Lisbon by tuk-tuk

Museu da Paisagem, 2019, 02'03", Portugal



### SYNOPSIS

Those who inhabit a landscape cross it with specific purposes, repeating them cyclically. Their motion is also part of the landscape. Guided by the gaze of an inhabitant, we cross the Tagus River landscape, attempting to emulate it. In this episode of the “Filming the Landscape” series, Maria Taborda Pires drives a tuk-tuk through the streets of Lisbon.



short  
biography

table of  
contents



© Susana Pereira

Artistic Director of the Order of the O. Choreographer, Dancer, Researcher, Visual Artist, Musician / Singer, Dance and Hatha Yoga Teacher. Graduated from College of Dance and attended the Postgraduate in Dance Movement Therapy and Communication Not Verbal at UAL. Teaches Analysis and Composition Techniques at the Dance School of the National Conservatory and the discipline of Body in the degree of Theater in School of Art and Design of Caldas da Rainha. He is a Master's Student of Theater Movement, at the School of Theater and Cinema.

**Image** · Luís Margalhau

**Original language** · Português

**Argumento** · Pedro Ramos

**Sound** · Som gravado ao vivo

**Edition** · Pedro Ramos

**Cast** · Performance - Pedro Ramos;

**Artistic assistant** · Sandra Rosado

**Production** · Ordem do O - Associação Cultural

## Incorporation: choreographic study about the reconnaissance of a living space.

Pedro Ramos - Ordem do O - Associação Cultural, 2018, 8'14", Portugal



### SYNOPSIS

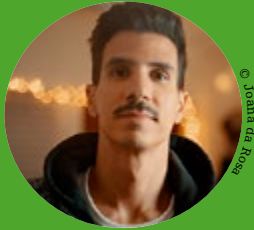
In the presence of living surroundings he body enters an empathetic dialogue and rediscovers meaning in the quality of its connection with the outside and the inside.

A new vocabulary is created to communicate with the living reality of the forest, with matter and with the complexity of living structures. A language that expresses, contemplates and traces the nuances of sensory experience, subjective experience and the expansion of consciousness.



## short biography

## table of contents



© Joana da Rosa

João Esteves grew up in Lisbon and spent the last 10 years producing documentary media. In 2019 - in the wake of the largest ever climate action movement - his efforts were focused on raising awareness and mobilizing people towards climate-action activism, through the media production collective he founded: RANNA (ranna.pt)

**Image** • João Esteves e Mariana Simões

**Screenplay** • João Esteves

**Sound** • João Esteves

**Edition** • João Esteves

**Animation** • João Esteves

**Production** • Ranna Media

A short-film produced by RANNA, a Lisbon-based media production collective, producing original content about climate change and environmental sustainability.

## After the pandemic

João Esteves, 2020, 2', Portugal — world premiere

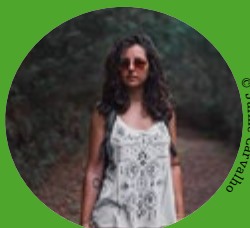


### SYNOPSIS

In times of uncertainty, one thing is for sure: what we do to cope and recover from the covid-19 pandemic impact on society will shape humanity forever. After a forced break from “business as usual”, an opportunity arises from the rubble: to build the foundations of a sustainable system on Earth, with social and climate justice at its core.

short  
biography

table of  
contents



Freelance photographer and video maker, with a degree in Communication Sciences, specializing in cinema and television (Nova University, Lisbon).

**Image** · Catarina Lopes, Rodolfo Gonçalves

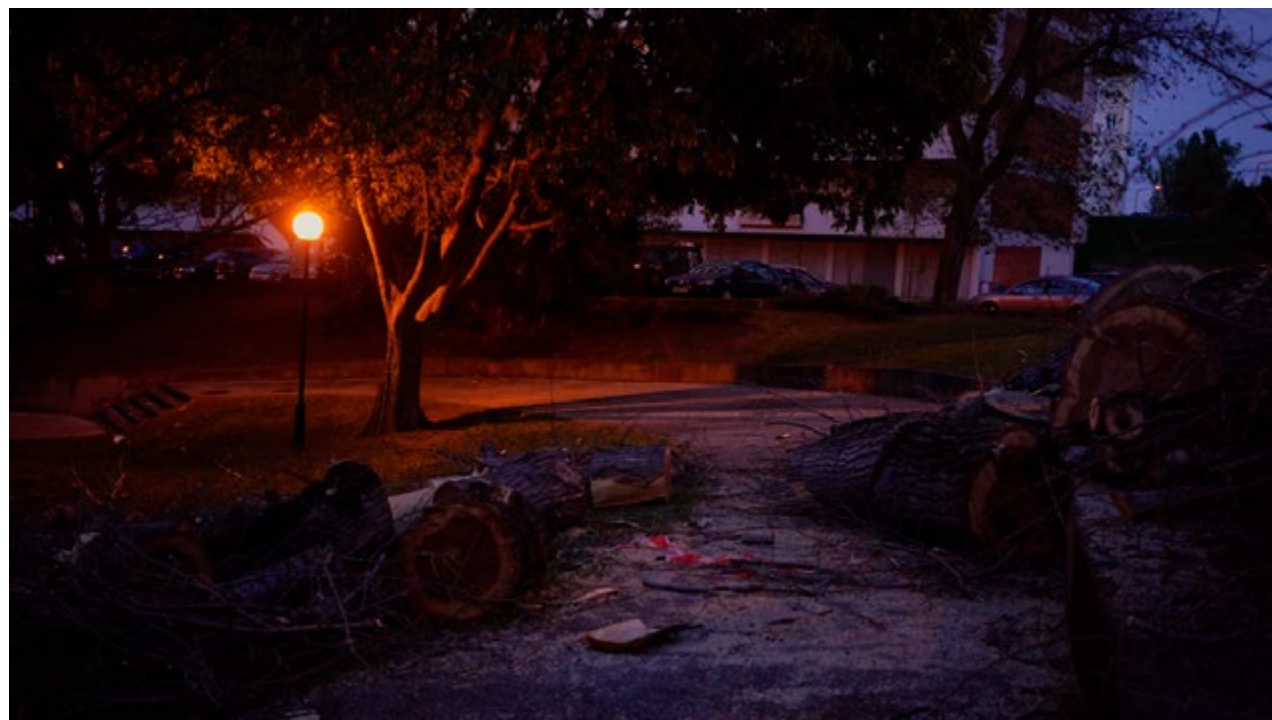
**Sound** · Catarina Lopes

**Edition** · Catarina Lopes

Special thanks to Maria Viana, a resident in Olivais, for the activism that helped spare some trees, and for helping me to review the facts of the film and improve it.

## Emergency state

Catarina Lopes, 2020, 1'53'', Portugal — world premiere



### SYNOPSIS

Amid the celebration of Lisbon's naming as "Green Capital" the lack of maintenance of its green areas remains shocking. The Jardim Maria de Lourdes Sá Teixeira stands as an example of it, a garden with spectacular landscape architecture, rehabbed in 2013, which included the presence of City Counselor José Sá Fernandes. The same garden that in 2020 was stage to a massive cut down of trees with no prior warning to the population."

## short biography

## table of contents



Catarina Marto (Aka Catagreena) & Raquel Pedro have been collaborating since 2012 when they decided to join their collage and drawing practices for a joint artistic residence at Vila Nova de Cerveira. Montes de Montes, Galeria Má Arte, Aveiro 2014, Risk and Uncertainty, Municipal Gallery Palácio Ribamar, Algés 2015 and Ubiquidade do Natural in the C.M. of Lisbon, Campo Grande, 2015 were some of their main exhibitions. In 2019-2020 they were artists in residence at the Geosciences Museums of IST.

<https://catagreenaxraquelpedro.wordpress.com>

**Screenplay** · a partir de “This dump that is the Anthropocene” (2019) de Michael Marder

**Edition** · Catarina Marto, Raquel Pedro e Rita Figueiredo

**Image** · Catarina Marto & Raquel Pedro

**Sound** · Fvix “the crowdsourced mutant electro tune”

**Original language** · Inglês

## Fall Out

Catarina Marto & Raquel Pedro, 2019, 1' 59", Portugal



### SYNOPSIS

This very short and low-tech film was made in the context of an artistic residency at the Geosciences Museums of Instituto Superior Técnico, in Lisbon. The “characters” are taken from the extensive photographic collection of this incredible and unknown museum in the centre of Lisbon. We see images that relate to the industrial society, its impetus to build and exploit fossil energies. These are extracted from the soil, then sent up to the sky and inevitably fall back as geological dump or aerial dump. In the background, trance music with female voices completes the parable. *Fall Out* in English also means nuclear ash, discussion and quarrel.



short  
biography

table of  
contents



I am a photographer willing to tell stories, with career made in other areas, but my main focus is photography

**Edition:** Mário Pereira

**Image:** Mário Pereira

**Sound:** Mário Pereira

**Production:** Mário Pereira

## Indignation

Mário Pereira, 2017, 2'28'', Portugal — world premiere



### SYNOPSIS

Pretending to be a Green City, but still murdering trees



## short biography

## table of contents



Eduardo Correia Pinto is an independent filmmaker born in 1988 in Santa Comba Dão, Portugal. He received his BA in Sound and Image at the Caldas da Rainha School of Arts and Design and then he studied Cinema at the Faculty of Social and Human Sciences of NOVA University of Lisbon.

He worked as assistant director for the film “República” (2010), in distribution at RTP - Radio and Television of Portugal and also as lighting assistant for the film “Gesto” (2011). Until 2018 he worked at Angelus TV as an editor, camera and director.

Since 2009 he won some prizes such as director of many documentary and experimental short films.

He lives and works in Fátima, Portugal.

**Animation** • Eduardo Correia Pinto

**Screenplay** • Eduardo Correia Pinto

**Edition** • Eduardo Correia Pinto

**Sound** • Borrtext

**Production** • Eduardo Correia Pinto

## *Lisboa, Saudade, Luz*

Eduardo Correia Pinto, 2018, 2'15", Portugal



### SYNOPSIS

Welcome to one of the most #instagramable cities in the whole world.

short  
biography

table of  
contents



© Inês Abreu



© Helena Vieira Gomes

**Rita Brás**, (Lisbon, 1980) is a documentarist and anthropologist living in between Brazil and Portugal for a decade. She has directed several documentary films among which: *Aqui*, *A Ocasão*, *A Ocasão Seguinte*, *Trésor*, and *Minha Vizinha*. She coordinates Pólen - media channel aimed at documenting environmental conflicts in Portugal. She is currently a post-grad student in Documentary Cinema (Getúlio Vargas Foundation, Brazil). She is a founding member of Fogo Posto Association since 2012.

**Inês Abreu** was born in Faro in 1983 and lives in Lisbon. She has degrees in History, Photography and is currently a master's student of Visual Anthropology. She is a founding member of Fogo Posto Association since 2012.

**Screenplay** • Rita Brás e Inês Abreu

**Image** • Rita Brás e Inês Abreu

**Sound** • Rita Brás e Inês Abreu

**Edition** • Rita Brás e Inês Abreu

**Production** • Polen - canal audiovisual

## School strike for climate – what children said

Rita Brás and Inês Abreu, 2019, 7'37", Portugal 🇵🇹 world premiere



### SYNOPSIS

Are we going to live in Mars one day? And where will the polar bear go?

On 24th may 2019, the "School Strike for Climate" (aka "Fridays for future") movement took place in Lisbon following the initiative of Swedish student Greta Thunberg who first went on strike to demand more political action on climate change. This global protest movement was joined in 33 Portuguese cities where students marched on the streets expressing their views and concerns. In Lisbon, we listened to primary and secondary school children.





© Inês Abreu



© Helena Vieira Gomes

**Rita Brás**, (Lisbon, 1980) is a documentarist and anthropologist living in between Brazil and Portugal for a decade. She has directed several documentary films among which: *Aqui*, *A Ocasão*, *A Ocasão Seguinte*, *Trésor*, and *Minha Vizinha*. She coordinates Pólen - media channel aimed at documenting environmental conflicts in Portugal. She is currently a post-grad student in Documentary Cinema (Getúlio Vargas Foundation, Brazil). She is a founding member of Fogo Posto Association since 2012.

**Inês Abreu** was born in Faro in 1983 and lives in Lisbon. She has degrees in History, Photography and is currently a master's student of Visual Anthropology. She is a founding member of Fogo Posto Association since 2012.

**Screenplay** • Rita Brás e Inês Abreu

**Image** • Rita Brás e Inês Abreu

**Sound** • Rita Brás e Inês Abreu

**Edition** • Rita Brás e Inês Abreu

**Production** • Rita Brás e Inês Abreu

## School strike for climate – what youths said

Rita Brás and Inês Abreu, 2019, 6'41'', Portugal 🇵🇹 world premiere



### SYNOPSIS

Are we going to make the necessary change and build a new future? Or is it already “all fucked up”?

On 24th may 2019, the “School Strike for Climate” (aka “Fridays for future”) movement took place in Lisbon following the initiative of Swedish student Greta Thunberg who first went on strike to demand more political action on climate change. This global protest movement was joined in 33 Portuguese cities where students marched on the streets expressing their views and concerns. In Lisbon, we listened to students from different high schools and universities.

short  
biography

table of  
contents



Born and raised in Elvas, Miguel Cortes Costa took a biology degree in Lisbon.

Joining his knowledge in ecology, he did research, advisement and started working as a cameraman for documentaries of anthropology, culture, science and natural history in Europe, Africa and South America screened at national and international broadcast and festivals.

**Image** · Miguel Cortes Costa

**Screenplay** · Miguel Cortes Costa

**Sound** · Miguel Cortes Costa

**Edition** · Miguel Cortes Costa

**Animation** · Carolina Castro Almeida

**Original music** · Miguel Pinheiro

## *Mata: Quinta das Conchas e dos Lilases*

Miguel Cortes Costa, 2020, 5'26'', Portugal 🏆 world premiere



### SYNOPSIS

"MATA" is an experience that takes us into the woods called Mata - an area belonging to Quinta das Conchas e dos Lilases - the third largest green space in Lisbon. The woods not only preserve native species that coexist with planted vegetation, it's density is also home to small animals that manage to live in the capital.

The camera point of view, usually low to the ground, brings us closer to the small details complemented by the background sound of the city and the chirping of birds that we can't see.



short  
biography

table of  
contents



Florence Weyne Robert is a script supervisor and assistant director for Brazilian and French cinema industry. After living in Paris and Brazil during years, she settled in Lisbon in 2017, a city she has attended and loved since the late nineties.

In Lisbon, she resumed a daily photographic practice. She is currently developing a documentary on creative processes and another on the future evolutions of the district where "Next Stop" was filmed.

In parallel she also began a visual essay on flowers and blooms in urban environments.

**Image** • Florence Weyne Robert

**Screenplay** • Florence Weyne Robert

**Sound** • Florence Weyne Robert/ Benjamin Laurent

**Edition** • Florence Weyne Robert

**Production** • Florence Weyne Robert

## Next Stop

Florence (Weyne) Robert, 2019, 7'30", Portugal



### SYNOPSIS

In the heart of Lisbon, a small abandoned district, wedged between the Tagus and the railway, passes through two parallel movements. The end of the lives of a few lonely old people living there and the new luxury buildings growing up overlooking the Tagus.

Old women used to come to a small coffee place and tell me some discrete fragments of their lives.

short  
biography

table of  
contents



Mohammed Boubezari is an architect and urbanist specialized in urban sound environments. He is currently a researcher professor at the Universidade Lusófona of Lisbon.

[www.lisbonsoundscapes.com](http://www.lisbonsoundscapes.com)

**Image** • Mohammed Boubezari

**Sound** • Mohammed Boubezari

**Edition** • Mohammed Boubezari

## Sounds of silence

Mohammed Boubezari, 2020, 11', Portugal 🏆 world premiere



### SYNOPSIS

*Sounds of silence* is a portrait of Lisbon during the lockdown period in 2020 due to coronavirus. It was an opportunity to immortalize the soundscapes of Lisbon and share this reality that Lisbon people have not had the chance to experience. It is presented in three chapters: the first highlights calm soundscapes, the second a few interior soundscapes, and the third predominantly motorized soundscapes. Some places were presented twice so that to allow us to notice the difference with or without motorized noise.

Much attention has been given to the audio recording for the most realistic rendering and listening. Headphones or earphones are essential for an immersive effect.



short  
biography

table of  
contents



Composer, sound and visual artist based in Lisbon. He studied audio production (Academia Áudio da Graça), Management of Performative Arts (Forum Dança). He composed and produced several soundtracks, for documentary and contemporary dance, most recently for 'Libre: Danza desde el Confinamiento', vídeo-art by peruvian choreographer Lucía Rua in which sixty international artists took part of. Participant o creative residency Lab #02 (Das Haus). Distinguished in the category of Digital Innovation in the virtual residency O(pe)n Air University (EUBYLAKES).

**Image** • João Bispo

**Screenplay** • João Bispo

**Sound** • João Bispo

**Edition** • João Bispo

**Music** • 'Sovereign Condition', por João Bispo

**Production** • João Bispo

## Sovereign Condition

João Bispo, 2019, 6'35'', Portugal 🟡 world premiere



### SYNOPSIS

Artistic object composed off video recordings made at the Gulbenkian gardens, focused on the meeting / composition between natural and humanmade elements. Hybrid in its character, it is simultaneously a visual expression to accompany the music piece *Sovereign Condition*, and constitutive with said piece of a moment of immersive reflexion about thresholds of confluence, or friction, of human action on Nature.

## short biography

## table of contents



Director and filmmaker. In 2001 he completed the course in Mechanical Engineering. Later he decided to make a turn in his career and in 2002 he started to study multimedia and cinema. He works in the audiovisual media industry since 2002 as a creative content producer, consultant and instructor.

**Image** · Diogo Pessoa de Andrade

**Original language** · Português

**Screenplay** · Diogo Pessoa de Andrade

**Sound** · Diogo Pessoa de Andrade

**Edition** · Diogo Pessoa de Andrade

**Production** · Diogo Pessoa de Andrade

**Credits (in order of appearance)** · Aldomiro Manuel  
Rocha dos Santos, Pedro da Silva Baptista

**Original song (improvisation) by** · um homem à  
beira do rio

**Subtitling** · Inglês

## Stones on the path

Diogo Pessoa de Andrade, 2017, 1', Portugal



### SYNOPSIS

A 1 minute documentary about how river stones changed the life of two men for the better. Two men who live in a reception centre (residential home or homeless shelter) found a way to make a living through urban art and this changed their lives for the better.



## short biography

## table of contents



© Cristina Capucho



© Helena Gonçalves

António Faria was born in 1966, studied at ARCO and IADE, lives and works in Lisbon as a designer and artistic artist.

Helena Gonçalves was born in Lisbon in 1997, studied communication techniques at the António Arroio School and later Documentary Cinema.

**Director** · António Faria e Helena Gökotta

**Screenplay** · António Faria e Helena Gökotta

**Image** · António Faria e Helena Gökotta

**Sound** · Sebastião Antunes

**Edition** · António Faria e Helena Gökotta

**Animation** · António Faria

**Production** · António Faria e Helena Gökotta Gonçalves

**Original language** · Português, Francês

## A day in Lisbon

Sebastião Antunes, António Faria e Helena Gökotta, 2019, 4'10", Portugal



### SYNOPSIS

Video accompanying the theme "Um dia de Lisboa" by Sebastião Antunes & Quadrilha, made in animation with clip-pings of images creating a dreamlike and surreal Lisbon.



arquivo  
natural

som

novas  
imagéticas

memória  
ambiental

utopias  
e  
distopias

luz

cidade

jardins  
parques  
miradouros  
ruas  
Tejo

espaço  
natural

ativismo

## ARQUIVO VIDEO LISBOA NATURA

<http://arquivomunicipal.cm-lisboa.pt/pt/eventos/lisboa-natura-2020/>

### ORGANIZAÇÃO



arquivomunicipal de lisboa  
videoteca



### APOIO

