

Title

Shadow and false brightness on Michelangelo Antonioni's Cinema¹

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Abstract

Michelangelo Antonioni's films are the epitome of darkness: not the phenomenal, but one other that, although it also cannot be seen, lies upon the interiority of the characters and the abstraction of the spaces: obscured and tormented individuals mostly operating in double layered environments. In Antonioni's films, darkness is a state of mind, an existential condition, expressed not only through action and characters (*The Passenger*), but also through titles (*The Night*, *The Eclipse*). This presentation will establish a connection between the inner shadow of Antonioni's characters and their metaphors through architectures and locations (*The Adventure*, *Red Desert*, *Blow Up*, *Zabriskie Point*), demonstrating a concomitant bright vision and dark version. Blankness is a way of not seeing, such as of darkness or blindness themselves.

To conclude, the presentation will start addressing a scene at the end of "The Passenger" in which the protagonist David Locke says to the girl: "I know a man who was blind [but] when he was nearly 40 years old, he had an operation and regained his sight. (...) After he regained his sight... he became afraid. He began to live in darkness."

Biographical notes

Joao Rosmaninho (c.40 years old) holds a BA in Architecture (2004), a MSc in Communication Sciences (2009), and a PhD in Architectural Culture (2017). Currently, he is Assistant Professor at the University of Minho's School of Architecture with a position at its R&D unit (since 2017). Joao was also researcher on the project "Silent Rupture" at University of Porto (2012-2013), visiting fellow at Harvard University (2013), and visiting research student at University College London (2014). His main field of research is focused on the links between fiction and architecture. Joao is father (since 2016) of a beautiful girl called Luisa.

Eduardo Brito (40 years old) holds a Master's degree in Artistic Studies - Museology and Curatorial studies - from the Faculty of Fine Arts, University of Porto, with the dissertation *On the representations of the Museum in Fiction Films*. At the faculty, Eduardo is a researcher at the I2ADS's Research Group, researching on museology, film and photography. He was project coordinator of Reimagining Guimarães, a photography and archive programme for the Guimarães 2012 European Capital of Culture. Eduardo wrote the script for the feature film *Blue Breath* (Rodrigo Areias, 2018) and directed the short films *Penumbria* (2016) and *Slope* (2018).

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