

EDITORIAL: ON CINEMA

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In the past decades, the field of cinema has undergone several transformations. The digital turn increasingly called for new forms of production, distribution, and exhibition, which imply different ways of thinking, doing, and experimenting cinema. These new forms also reduced the gap between cinema to other so-called visual arts. If cinema and visual arts were already in the process of merging, the last years forced the naturalization of thinking in similar theoretical grounds. This special issue aims to be a forum for the discussion of new practices of researching cinema, and the changes in cinema's forms of experience and production. New vocabularies to access what is at stake in this "new cinema" as well as new methodologies for its study are necessary. The special issue is also a result of the *Spring Seminar: On Cinema*, a conference held in May 2019 at the School of Arts, Universidade Católica Portuguesa, sponsored by the ongoing research in the Research Center of Science and Technology of the Arts. Given this scope, the special issue focuses on three large-scale areas:

1. The relation between Cinema and the Arts:
 - (a) The intersection of cinema and visual arts: the presence of cinema in art-exhibition galleries demands a critical reflection on new genres of exhibitions (and on the curatorial practices associated with it) that take cinema out of the theatre into the art-exhibition space. On the other hand, the contrary movement from the white cube into the cinema theatre (the so-called artist films) also demands reflection and further research. In short: how do we see, understand and experience images in the cross-field of cinema and the so-called "contemporary visual arts"?
 - (b) The intersection of cinema and literature and the written word. How are both mutually influenced? What is the presence of cinematic elements in literature and vice-versa?
2. The new paths of contemporary cinema: based on hybrid forms and genre-blending, and the new vocabularies for film research, such as body and sensory experience; non-human and the role of nature in our complex world; slow time and slow cinema in a fast and technological planet (durational films and the new realism); the post-colonial thinking in today's world cinema; realism; etc.
3. The audio-visual essay. In a visual-centered world, we observe new models for using moving images for pedagogical as well for researching cinema. In these terms, there is an essential role in the digital audiovisual essay. Is it a valid way of studying cinema? Can it be compared to traditional forms of written research?

After a careful peer review – and we must thank the various reviewers for their contribution – this special issue has seven articles that stand for different research agendas and perspectives. The first two articles deal with the concept of moving image in two distinct areas: Maria Mire tries to acknowledge the importance of the Werner Nekes collection as a kind of archaeology of cinema and the artistic use of the moving image

in optical toys; Sara Castelo Branco uses the concept of the window to research on the ways that different devices create different screens in the contemporary visual studies, using the case study of the Portuguese artist Alexandre Estrela.

The issue follows with two papers dedicated to contemporary practices in cinema and the audiovisual, from two radically different geographies. Carlos Natálio uses the concepts of building and the contemporary for talking about Apichatpong Weerasethakul, and Michelle Sales and Bruno Muniz discuss from many audiovisual products the limits of anti-racist and decolonial cultural production in Brazil. The contemporary and the decolonial are here important concepts for thinking about cinema.

Finally, the special issue ends with three different approaches to film studies coming from three independent disciplines. Pedro Eiras talks about the cinematic in the work of the celebrated Portuguese writer Gonçalo M. Tavares. Álvaro Barbosa and Kristine Dizon develop the film sound analysis framework which they coin as a conceptual tool to interpret the cinematic experience. Yiannis Christidis and Nicos Synnos develop on how both the sound and image of a documentary under production footage can serve as a narrative tool for a sound-oriented video art piece.

This Journal is a special issue that proves its agenda: several angles can be used in researching cinema and the moving image in the contemporaneity. We hope that these articles can promote further discussions and research. Adding to the special issue, we also present a review on a recent book on the work of Pedro Costa, written by Nuno Barradas Jorge.