



Cinema Novo

Director: Eryk Rocha

Production Companies:

Coqueirão Pictures & Aruac Filmes, Diogo Dahl

Co-production: Canal Brasil & Fm Produções

Associate Producers: João Pedro Hirszman,

Maria Hirszman, Irma Hirszman, Ava Rocha,

Paloma Rocha, Pedro Paulo Rocha,

Henrique Cava Iheiro, Filmes do Serro

Written by: Eryk Rocha, Juan Posada

Researchers: Thiago Brito, Adriana Peixoto,

Renato Vallone

Research Consultant: Antonio Venancio

Editing: Renato Vallone

Music: Ava Rocha

Sound Design: Edson Secco

Brazil 2016

90 mins

Digital

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Brazil on Film

Cinema Novo

Director's note

In the words of Walter Benjamin, 'There is a secret agreement between past generations and the present one. Our coming was expected on Earth. Like every generation that preceded us, we have been endowed with a weak Messianic power, a power to which the past has a claim.'

Cinema Novo was a fruitful Brazilian movement, both aesthetically and intellectually. It proposed a revolutionary representation of the country's reality. *Cinema Novo* is a critical essay on a generation that created a new way of making films in Brazil. A new attitude of getting out to the streets to be with the Brazilian people, incorporating new forms of language to formulate the aesthetic and cultural issues of Brazil in new grounds. What's the Brazilian image? What to film? How to film? Reformulated questions, starting from a new political stance, which merged art and revolution.

Cinema Novo created images for Brazil, and from Brazil to the world. The process of making this film is a deep adventure through the creation of a generation who thought about art and cinema as the leading edge, and a complex mirror of Brazilian society. We want to think of Cinema Novo as a spirit of compulsive creation which reveals the struggle of the artist/filmmaker with his/her time. According to my father Glauber Rocha, 'wherever there is a filmmaker, prepared to stand up against commercialism, exploitation, pornography and the tyranny of technique, there is the living spirit of Cinema Novo. Wherever there is a filmmaker, of any age or background, ready to put his cinema and his profession at the service of the great causes of his time, there will be the living spirit of Cinema Novo.'

This film comes from a meeting between generations, therefore it is not a film about Cinema Novo as a movement, nor does it aim to explain it, but instead to explore it through a melting pot of voices, emotions and poetry. Walter Lima Júnior said 'There is much knowledge and inspiration to get from the Cinema Novo period. Experiences and glimpses of memories. It is necessary to recover these lost tracks of time and uncompleted attempts, and reanimate them.' This film emerges from these lines, film fragments, interrupted fragments. In Latin-America we know well about these cycles of interruptions and restarts. That is why it is so important to connect art and politics, bringing culture to the dimension of the political structure of the country and our continent.

To make this film was to remember a generation who experienced the military dictatorship in the flesh, to see Brazilian history interdicted, and the collective dream of a social and cultural revolution broken. I believe that the great passion that moved me while making *Cinema Novo* was the need and will to think about Brazilian reality, about my people. And, of course, to dream of cinema. Paulo César Sarraceni used to say that he wanted to make a poetic political cinema. I believe it is urgent to create new imaginative, poetical and political filmmaking.

In this sense, the film aims to discuss Cinema Novo as a movement of thought, and memory as a construction of the future, inseparable from a Brazilian and Latin-American collective project.

Brazil on Film

We Are Also Brothers Também Somos Irmãos

Fri 1 May 18:20 (+ intro by Dr Felipe Botelho
Correa, King's College London); Sat 30 May 15:20

Boy and the World O Menino e o Mundo

Sat 2 May 12:15; Sun 24 May 12:30

Black God, White Devil

Deus e o Diabo na Terra do Sol
Sat 2 May 18:10; Sat 16 May 16:00;
Fri 29 May 20:35; Sat 30 May 20:30

São Paulo Incorporated

São Paulo Sociedade Anônima
Mon 4 May 18:30; Thu 14 May 20:40

The Margin A Margem

Fri 8 May 21:00; Thu 21 May 18:15

At Midnight I'll Take Your Soul

À Meia-Noite Levarei Sua Alma
Sat 9 May 13:00 (+ intro by Dr Bruna Foletto Lucas,
University of Hertfordshire); Tue 19 May 20:40

Bye Bye Brazil Bye Bye Brasil

Sat 9 May 18:15; Sat 23 May 14:30 (+ intro by
Dr Antonio da Silva, University of Essex)

City of God Cidade de Deus

Sat 9 May 20:20; Sat 23 May 17:15;
Thu 28 May 18:00

Neighbouring Sounds O Som ao Redor

Sun 10 May 14:40; Sun 17 May 18:10;
Fri 22 May 20:25

Man Marked for Death, Twenty Years Later

Cabra Marcado Para Morrer
Sun 10 May 18:15; Mon 25 May 18:20

Chuck Billy and the Marvelous Guava Tree

Chico Bento e a Goiabeira Maraviósa
Sun 10 May 12:15; Sat 23 May 12:20

Manas

Mon 11 May 18:00 (+ intro by season co-curator
Renata de Almeida); Sun 31 May 18:30

Lower City Cidade Baixa

Mon 11 May 20:50 (+ intro by season co-curator
Renata de Almeida); Wed 27 May 20:55

An Introduction to Brazil on Film

Tue 12 May 18:15

Foreign Land Terra Estrangeira

Tue 12 May 20:20 (+ Q&A with co-director Daniela
Thomas); Tue 26 May 18:15

Mars One Marte Um

Fri 15 May 18:20 (+ intro by Marta Calderón
Quiñones, Cinema Mentirê); Sat 23 May 20:30

Cinema Novo

Sat 16 May 18:40; Tue 26 May 20:45

Dolores

Sun 24 May 18:20; Sun 31 May 15:20

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About the director

Born in Brasilia in 1978, Eryk Rocha grew up living throughout Latin America with his filmmaker parents, Paula Gaitán and Glauber Rocha. Rocha studied at the legendary EICTV Film School in San Antonio de los Baños, Cuba, where he shot his first feature *Stones in the Sky* (*Rocha que voa*, 2002). An official selection of the Venice, Locarno, Rotterdam and Havana Film Festivals, it won Best Film at the É Tudo Verdade Film Festival in Brazil along with awards in Argentina and Cuba.

In 2004, Eryk Rocha's first short film, *Quimera*, played in competition at the Cannes Film Festival. Screenings at Sundance, Montreal, Bilbao followed, along with awards in Uruguay and Brazil. His second feature, *Clandestine Break* (*Intervalo clandestino*, 2006), won a Special Jury Mention at the Guadalajara Film Festival. He followed it with *Pachamama* (2010), which travelled to more than 20 festivals and received the title of Best Film at the Cineport Film Festival.

His first fiction film, *Passerby* (*Transeunte*, 2011) was invited to Telluride, Biarritz, Istanbul, and Vancouver Film Festivals. It was chosen as Best Film of the Year by the Brazilian Critics' Association and won more than 25 awards internationally.

Jards, Rocha's 2013 feature documentary, won Best Director at the Rio International Film Festival and was invited to New Directors/ New Films in New York, as well as IndieLisboa and the Mar del Plata Film Festival. His sixth feature, *Sunday Ball* (*Campo de Jogo*, 2015), was invited to London International Film Festival, CPH:DOX, MoMA's Documentary Fortnight, and Mostra de Sao Paulo. It was commercially released by Cinema Slate in the United States. Most of Rocha's films are part of the permanent collection at The Museum of Modern Art (MoMA).

Icarus Films production notes

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