

BIMIFF

M A G A Z I N E

Year. 1 Edition 3

CINEMA AND EDUCATION



EDITION 3
2022

WELCOME TO THE 3RD SEASON



"As Time Goes By" is a song with "silly" lyrics (deceased critics will roll over in their graves) sung and immortalized by Frank Sinatra, written by Herman Hupfeld which was the theme song for the classic Casablanca (1942). Undeniably, the song has also become a classic, even though I find the lyrics "silly". Well, all this background is to say that time has passed and we can consider ourselves survivors of the Covid 19 epidemic, even with other pandemics - monkeypox and other animals - knocking at our doors. The show must go on and the cinema, since its first screening on December 28, 1895, in Paris, at the "Grand Café", with the short film "L'Arrivée d'un train en gare de La Ciotat" and "TLa Sortie de l'usine Lumière à Lyon" by the Lumiere Brothers, has fulfilled its role and noble mission to educate and teach. Education and memory rescue is what we need most in the world.

In this edition we are pleased to bring an interview with director Gregório Albuquerque from the fantastic award-winning documentary in our 17th edition: "Ilva!", which tells the story of the 84-year-old actress Ilva Niño Mendonça. A very important historical rescue of Brazil during the dictatorship.

Over time we can only celebrate: this month, the BIMIFF - Brazil International Monthly Independent Film Festival, starts its third season, solidifying its position as one of the largest independent festivals of the Filmfreeway platform with 1,246 submissions to be evaluated and awarded monthly over two years, reaching countries from all continents. This magazine was born from this festival and is already in its 3rd edition and has a wide range of readers in Brazil and abroad. This month we also celebrate the Best of the 2nd Season 21/22 Awards, including the great wins of the impactful film "Eat Me", which won the awards of Best Screenplay of Feature Film and Best Actress of Feature Film to the talented Jacqueline Wright.

Cinema completes 127 years this December and has been changing its history: from silent to sound, on October 6th, 1927, with the screening of the musical "The Jazz Singer", from black and white to color, even though there were already experiments in 1914, color was only commercially established after the 1960s. Today cinema is no longer restricted to large screening rooms or a TV screen, but rather, to small smartphone devices. But the important thing to highlight and reiterate is that it has never lost its ability to entertain, teach, and educate.

In this 3rd issue, we celebrate once again, the independent cinema made most of the time without industry or government resources. Cinema is made the hard way, in guerilla style, but it never loses its capacity to enchant. Enjoy your online magazine.

Marcelo Cesar
Film Critic of BIMIFF Magazine

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BETWEEN REFLEXES

A FILM BY IVANN WILLIG



CINEMA AND EDUCATION

CINEMA AND THERAPY, A CALL OUT FOR MENTAL HEALTH ISSUES

AN EXCLUSIVE INTERVIEW WITH ANA A. P. BRAUNSTEIN, DIRECTOR OF
THE FILM "A SILENT CALL: CAN ANYONE HEAR ME?"

BY RICHARD CAEIRO AND MARCELO CESAR



CINEMA AND THERAPY, A CALL OUT FOR MENTAL HEALTH ISSUES



The director Ana A. P. Braunstein

CINEMA AND THERAPY, A CALL OUT FOR MENTAL HEALTH ISSUES

An exclusive interview with the filmmaker ANA A. P. BRAUNSTEIN
by Richard Caeiro and Marcelo Cesar

Born and raised in Rio de Janeiro, Brazil, Ana A Prickett Braunstein is a U.S Citizen and has lived in New York for many years. Her love for writing and acting began at an early age. As a child, she used to write stories and perform for her mother, siblings, and friends. Her father gave Ana her first camera when she was five. She was fascinated with photography and liked to create stories. As a teenager, she wrote, acted, and participated in plays in schools, churches, and communities every chance she had. Her loving parents had a passion for the arts and they were both avid readers, and they influenced all three children to be good readers. Her parents took her to museums, movies, concerts, ballet, and many national and international plays that premiered at the prestigious Municipal Theater of Rio de Janeiro where she was fascinated and enchanted by it. Today, going through the Covid pandemic made her realize more than ever before that time is one of the most valuable assets. And during quarantine, she began to write again.

Being born and raised in Rio de Janeiro, and living most of your life in the United States, as a US citizen, how do you relate your "Brazilianness" to facing the challenges in such a competitive film industry like the one in the US?

I think that most immigrants value the opportunities that life in the US offers. Some of the challenges I faced when I first moved here was having a Brazilian accent. When you have a passion for writing and acting since a young age and you see a downtime, when we all were forced to take it during one of the most devastating Worldwide Covid crises; a time to reflect and re-evaluate priorities and to remind ourselves that time is one of the most valuable assets not to be taken for granted. It was during this time that

I felt compelled to start writing again and combined with the amazing avenue FilmFreeway provides, a place to make it possible for new talent to showcase their work and share it with the world through the Film Festival circuit. I just had to challenge myself to dare try it! Well, the overwhelming positive response I received blew my mind away and I knew then, that was a confirmation that I had a very welcoming audience, it is a joy and it feels so special to be able to share our film with the world! I am so grateful for that!

It is well known that the film industry is predominantly male. What are the biggest difficulties you have been facing, even more so when holding so many prominent roles as a female director, producer, and actress?

The world has been changing and there are more open doors than ever before. It is refreshing to have a female perspective point of view and women all across the globe have been gaining ground in all areas. Many times for several reasons including mostly financial reasons an independent filmmaker wears many hats in order to get the project to the finish line. It is not easy a long hall to multi-task, it takes everything you got, lots of organization skills, long sleepless hours, patience, perseverance, stamina, lots of coffee, knowing how to work with people, etc... but the benefit of being a writer-director is that you know your vision and what you are looking for and try to accomplish. I believe that you get to be respected by the predominantly male industry by showing that you can play in the sandbox with the male directors that you so admire their work and learn from them, not competing with them, but rather creating your own style and be admired by them and perhaps someday having the privilege to collaborate together. There is plenty of space in the sandbox for all of us to contribute to art and film!

"A Silent Call: Can Anyone Hear Me?" is a powerful narrative that deals with highly relevant social issues such as parental abandonment, psychological problems, and addictions. What were your inspirations when writing this project?

In the last few years, we have observed that there is a huge increase in problems in society, especially among our youth. The growing level of suicide, drugs and alcohol addictions, combined with more and more divorces and single parents, the Covid death crises, uncertainties, and lack of stability in the World, and in our world individually all contribute to these negative stressful times; in a way, we all felt it, young and old, we have experienced the times, a silent voice inside, a cry and call for help, for renewing, for changes, a need to listen better, to pay attention to what is not being said, to seek answers, to find better ways.



"A Silent Call: Can Anyone Hear Me?" film scene

The complex relationship Blake Smith has with his father is something very recurrent in our society. How was the development of this story between son and father elaborated? And how was the casting process to tell this story?

Often in divorce, there is a greater degree of separation both physical and emotional and for a child, it can be even more difficult to understand and to deal with when one of the parents lives miles away out of town combined with other more complex issues being a single parent and conflicts between ex's can widen the gap for a healthy relationship with the kids after divorce, and kids are caught in the middle leaving them with emotional pain, and those pains are harder to heal. I wanted to write something meaningful, real and profound, a protagonist's journey from finding the source of his pain and many ramifications into a positive hopeful outcome. The parents also had a lot to deal with in the story. And the therapist played a key role in his recovery.

I've done the casting myself and it was done virtually on zoom, then we had group cast table readings and I worked on one on one with each actor with sub-text, character breakdown details, and answering any questions.

Therapy is a tool of great importance for self-knowledge and personal development, as well as aiding in the understanding of the relationship and social dynamics. Art, in a more subjective way, has the same power to provoke changes from the inside out through reflections. How do you see the connection between these two aspects through Cinema?

Therapy is indeed a great tool that involves opening up to the therapist which often can be awkward and uncomfortable until you build up a sense of trust and can reach a place of relax to honestly open up to the professional. Cinema on the other hand is a much more intimate experience, with a more introspect impactful effect on a personal individual level and indeed have the power to touch our deepest emotions and provoke changes from the inside, and it can remain private or it can be shared and discussed as often we do after we watch a movie. They are both important.

During your childhood, Art was an integral part of your personal and social growth, going through immersion in literature, museums, cinema, plays, and musical concerts, among so many other artistic manifestations. How do you recognize in your films this education you received from your parents?

Very influential and definitely left an impression on me. I was mesmerized and fascinated as a child watching a play totally immersed in the stories, the set, the lights and wardrobe. The movies show you other cultures and parts of the world and entice your curiosity and open up your mind, imagination and desire to travel and see those places. The concerts, music and ballet speak to your soul without language barriers.

And reading gives you the knowledge and takes your mind on a journey of creativity and imagination. Art is to be experienced and shared. I am forever grateful to my parents for their love of us, the arts, and their strong faith in God.



"A Silent Call: Can Anyone Hear Me?" film scene

We all went through behavioral and philosophical changes during this pandemic and almost post-pandemic process that we are living. What are the most significant changes that have occurred in your life as a filmmaker and storyteller?

Dark, very sad times in life such as Covid health and death crises were and are very hard to cope with, but it taught us to be strong, resilient, and courageous as we saw so many deaths amongst us, it was surreal ... no words to describe it. More than ever before, I felt the importance of using our time well. My commitment to the craft of storytelling as a screenwriter and as an actress took a place on my priority list.

"A Silent Call: Can Anyone Hear Me?" is a film that can be used in an inspiring way in therapy groups. Do you believe in the possibility of exploring this "pedagogical" aspect of the film?

That is so special that you thought of my film to be used that way. It will bring me much joy to know that our film could be a vehicle for a therapy group. I most definitely would welcome the idea and would be happy to share and distribute the film with them.

How has the career of "A Silent Call: Can Anyone Hear Me?" been in film festivals in the USA and around the world?

Simply an outstanding positive response from the Film Festivals audiences and Judges beyond my wildest dream! I feel blessed and grateful to be recognized for my writing. It is unbelievable that we received 51 Winner Awards for the film and we just returned from LA where our film had a Red Carpet Premiere at the Marina Del Rey Film Festival. I am grateful for the talented actors and project team that brought the story to life!



"A Silent Call: Can Anyone Hear Me?" film scene

"A Silent Call: Can Anyone Hear Me?" is your second film participating in BIMIFF, the first being "This Case & My Life", winner of the Honorable Mention for "Spotlight Filmmaker". Do you have any new films planned for the future?

Yes. I am working to finish writing two screenplays: a drama/suspense and one comedy. Someday I dream of Merryll Streep and Daniel Craig starring in one of my stories! I will keep dreaming as dreams do come true!



"A Silent Call: Can Anyone Hear Me?" film scene

TEAR

A FILM BY GREYGON EFETOBOR AVWOKURUAYE



CINEMA AND EDUCATION

A DATE IN THE DARK

DIRECTED BY SINGARA MOHAN



SYNOPSIS

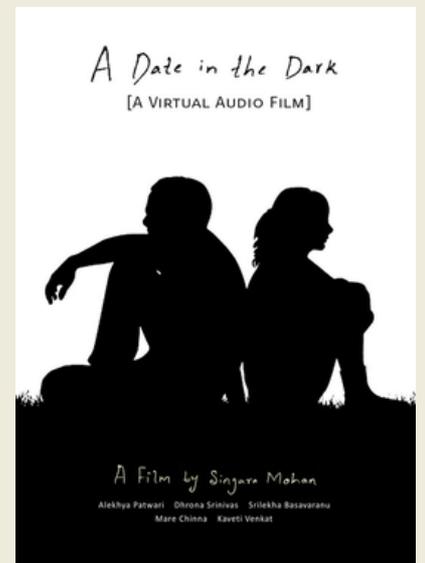
Chinna decides to spend the last day journey with his blind wife, Priya.

Cast: Dhrona Srinivas, Alekhya Patwari

Director, Writer, Producer and Editor: Singara Mohan

Crew: Mare Chinna, Kaveti Venkati, Srilekha Basavaraju

Sound Effects: Feslian Studios



Singara Mohan is an award-winning film director and writer known for his latest experimental film titled 'A Date in the Dark'. Singara is an Independent Filmmaker from a small town in the Southern part of India, he learned the art of Cinema completely online. The director never worked under any filmmaker to learn the craft. A Date in the Dark is his debut work and it was completely made during the covid times by following the Lockdown guidelines of India.

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Contact email: cultmoviesinternational@gmail.com

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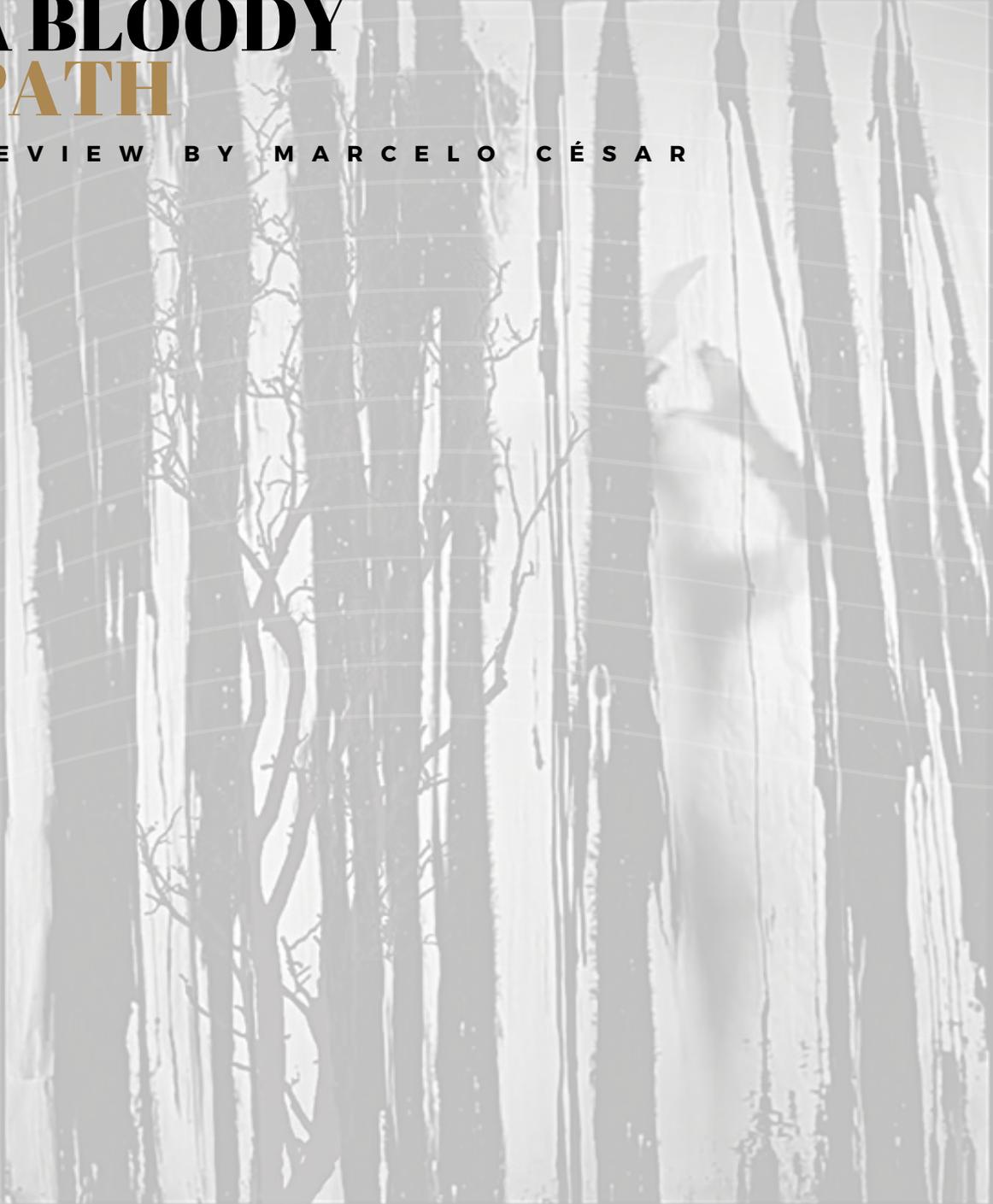
JADSON CALDEIRA

PROFESSIONAL DANCER, CHOREOGRAPHER,
AND TEACHER AT THE CONSERVATOIRE DE MUSIQUE ET D'ART
DRAMATIQUE IN MONTREAL.



A BLOODY PATH

REVIEW BY MARCELO CÉSAR



REVIEW

A WORLD TURNED AROUND A FILM BY JOHANNE CHAGNON

REVIEW BY MARCELO CÉSAR



"A World Turned Around" film scene

A BLOODY PATH

The world has been distressed by pandemic periods, where the numbers vary around 500 million infected, causing over 50 million deaths. The best-known pandemics are the Black Death in Asia and Europe from 1346 to 1352; the Spanish Flu worldwide from 1918 to 1920; and now Covid19 from 2019 to the present day. These are overwhelming and frightening numbers that the news media and social media are bringing us every day.

The fear and perception of these historical moments of humanity afflict us as we follow the death of people close to us; and even our fate. We were trapped in four walls for two years. Without knowing much about what was happening in the outside world. The only companionship and contact with news of what was happening in the world were through a cell phone, television, or computer screen. When I saw the work of Canadian director Johanne Chagnon: "A World Turned Around" the identification with the only human figure in her production was immediate.

It is clear the concern with the environment in the work of the experienced and fantastic director Johanne Chagnon. In her cinematographic "room" or "stage", she divides the human figure trapped by a single wall, while the other walls have the raw nature with its vital elements: a tree trunk covered by snowflakes and rain, a waterfall abounds, trees sway with the wind, and finally the majestic presence of the animal kingdom. A kaleidoscope of meaningful images.

The way she places these elements, the human figure is trapped by a wall where various textures are projected onto it. As the flooring, we have a path of dark blood, where we can see the history of humanity written, built, and drawn on the reddish-black floor. These are centuries-old wars, plagues, natural disasters (accentuated by the human touch), and everything that mankind itself has been building, or it would be better to say destroying, throughout the ages.

In counterpoint, the human figure struggles on this wall. At the same time, its foundation and its path are made of blood. This thesis proves itself by the red veins that run down this wall, in which the human figure is stuck, until it touches the floor, modifying or worsening this bloody impression of the human being even more. This figure/character also modifies itself: a woman's silhouette transmutes to a child who walks from one side to the other and soon returns itself to the figure of another female in front of her. The artist projects a cracked canvas like dry, arid, and infertile soil.

One more question about what we do to the soil of our planet, no matter how much international bodies worry about changing the chaotic and sick situation we live in: it seems a dead-end. Our seas are nothing but industrialized products from petroleum. Scientists already found microparticles of plastic in our blood. Regarding the climate, experts prove that the planetary temperature has continuous warming, causing the melting of the polar ice caps. The future is uncertain. New generations try to change this situation, but even for the most optimistic people, there is no turning back. And so the artist closes her work to the sound of something like thunder: a storm is approaching.

There are countless interpretations for a film that lasts only 1 minute and 10 seconds, where the artist's genius both challenges and provokes us. It is up to our imagination to make the proper analysis of this work so rich in meanings. I keep thinking that this work would also look great in an installation in any great world museum.

About the director: She has been working with art since 1984, as coordinator and editor of the ESSE arts + opinion magazine (esse.ca), and has also developed the LEVIER and ROUAGE programs of Engrenage Noir (agneaunoir.ca), focused on art and community action. Concerned with people living in exclusion, she has been creating collective actions related to these people's lives. Her working method uses several supports, exploring several forms of presentation spaces, sometimes unconventional.

On her website: <https://johannechagnon.quebec/> we can appreciate the various areas of the artist's work, such as several publications: NAVIGUER MALGRÉ TOUT, LA MORT EST PASSÉE PAR LÀ, L'HALLOWEEN AU 5131 FABRE, and J'ENTENDS LA PEAU DU LOUP MORT, as well as her other video works: FASCINATION, DISRUPT, NATURE FOUND DEAD UNDER SUSPICIOUS CIRCUMSTANCES and others.



The director Johanne Chagnon

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SAFETY FIRST

A FILM BY VIC KINGS



CINEMA AND EDUCATION

TALENTED LITTLE ARTIST, FROM THE STAGE TO BEHIND THE CAMERAS

AN EXCLUSIVE INTERVIEW WITH THE FILMMAKER BEC FORDYCE
BY RICHARD CAEIRO AND VIC KINGS



Photo by Coco Jourdana

TALENTED LITTLE ARTIST, FROM THE STAGE TO BEHIND THE CAMERAS

TALENTED LITTLE ARTIST, FROM THE STAGE TO BEHIND THE CAMERAS



"A Class Act" film scene

TALENTED LITTLE ARTIST, FROM THE STAGE TO BEHIND THE CAMERAS
An EXCLUSIVE interview with the filmmaker Bec Fordyce

by Lucas Marques and Vic Kings

Bec Fordyce is an Australian actress turned filmmaker living in Brooklyn, New York. She has worked in independent film and television for over twenty years. She founded her production company, Morbid Little Girl Productions in July 2020. Her directorial debut "Cut To The Chase" was awarded Best First Time Filmmaker (Fresh Blood) at Scared for Your LIIFE 2020.

With an extensive career as an actress and makeup artist in several independent films and TV shows since arriving in the US, can it be said that your journey as an immigrant artist is reflected in the creation of your character Courtney Grant in A CLASS ACT?

"A Class Act" is definitely my most personal project to date. The story was inspired by real-life stories from my experiences in New York City and Sydney acting classes. Courtney Grant is a fictionalized and exaggerated version of myself. She's a mix of who I was, am, and who I might be under heightened circumstances.

Morbid Little Girl Productions, your production company, is now on its 3rd project, and it has been winning several awards in the USA and around the world, as here in Brazil at BIMIFF. How did this desire to not only act but to produce your own narratives come up?

I have known since the moment I could speak that I wanted to be an actor.

Filmmaking wasn't something I thought of or considered until the last few years.

I had the seed planted by Heidi Marshall- an incredible acting coach I had the pleasure to study under all the way back in 2014.

Heidi is a huge advocate for actors to be creators as well. I was very hesitant to follow this advice because I didn't feel I had a story to tell. After a string of highly traumatic events I went through in 2016 - I had a therapist suggest that I write a screenplay to help me process what happened. I found myself back in Heidi's class for a new workshop specially designed for actors looking to branch out as creators. I workshopped the script. It was cathartic, but it ultimately wasn't a story I wanted to tell.

In early 2020, a friend and I started sharing jokes and stories about New York City acting classes. It led me to write the first draft of "A Class Act". I wrote the roles for specific actor friends of mine and had a table read. It was fun but I had no idea how I was ever going to make it come to life.

During the 2020 lockdown, my partner really started to encourage me to go DIY. Being that he's from the New York Punk/Hardcore scenes, everything in those communities is built on being self-sufficient and being able to wear all the hats yourself to get your art across. So with that ethos, I took a leap and made my first micro-short "Cut the Chase" on a trip with him to New Hampshire. I wrote a very short and silly script that could be easily made. I obsessively studied the shots from both the cabin run scene in "Evil Dead 2" and the "Here's Johnny!" scene in "The Shining". I made a shot list of what I wanted and hoped for the best!

I took the reins of being a one-person crew handling every aspect of the production myself with the exception of the acting directly- though we found a creepy cellar door similar to the one in the original "Evil Dead" film in the cabin where we were staying and shooting at. I took that opportunity to add that to the script and do some voice acting in it as a demon.

The next step was to name my production company. I knew the logo would be of a shark eating a person. My sister and I loved "Jaws" growing up. We would draw pictures of sharks eating people with little speech bubbles, screaming out for help. So technically the logo came before the name itself. My sister and I were always drawn to the spooky and macabre, so Morbid Little Girl Productions felt like the perfect name.

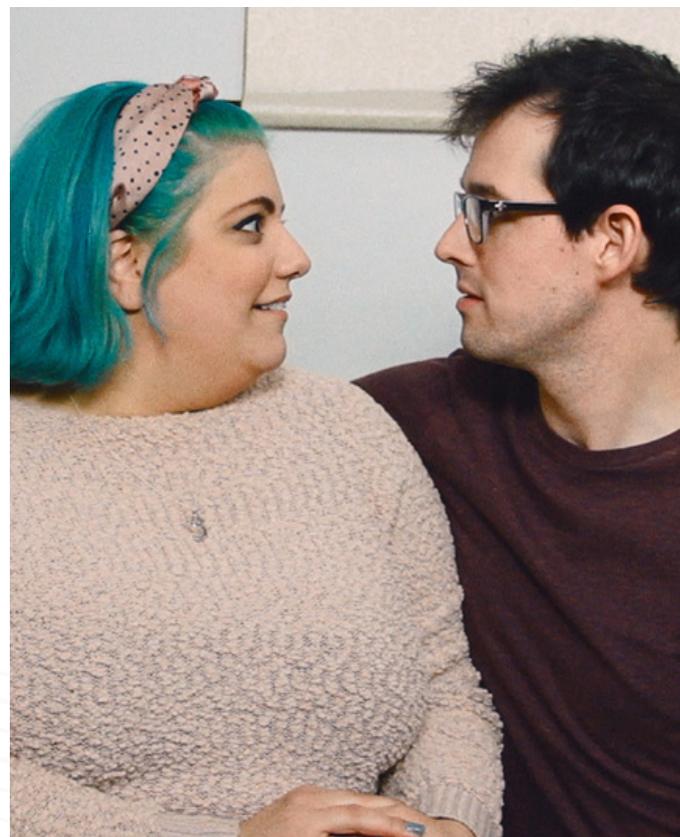
The short caught the attention of a horror festival on Long Island and I won Best First Time Filmmaker which was an honor. It also got to screen in Los Angeles, Sao Paulo, and Istanbul! From there I teamed up with Louie Cortes and some of my closest actor friends and made "The Karening" which came out in 2021. I then teamed back up with Louie Cortes to help bring "A Class Act" to life.

I honestly feel that by becoming a filmmaker I have been able to empower myself as an actor. Instead of waiting for opportunities, I am creating them myself and am attracting better quality outside projects as a result.

I am so incredibly grateful for all the festivals that have screened projects from Morbid Little Girl Productions so far and hope that they are kind enough to keep showing my work! Festivals have been such a lifeline during the lockdown and it's been an honor to have two of my projects screened at BIMIFF!



The directors Louie Cortes and Bec Fordyce



"A Class Act" film scene

How did you conceive the idea of making a mockumentary about actors in such a vibrant and competitive place as New York?

Originally, "A Class Act" was a series of scenes and flashbacks set in an acting class in a situational manner. When Louie Cortes came on board, he communicated that he felt the story was missing a justification as to why it was being told so I decided a mockumentary was the easiest and most obvious choice to tie all the stories together.



"A Class Act" film scene

Mockumentary series such as *THE OFFICE*, *MODERN FAMILY*, *AMERICAN VANDAL*, and *RENO 911* is very successful not only with audiences but also with critics. Was the creation of *A CLASS ACT* inspired by productions like these?

The mockumentaries that mostly inspired "A Class Act" were Chris Lilley's "Summer Heights High" as well as Christopher Guest's work- especially "This is Spinal Tap" and "For Your Consideration".

Since we had such a limited crew and budget, I felt a mockumentary would make the story seem more personal. Funnily enough, I have gotten feedback from people who genuinely thought it was a real documentary. I think that's a huge compliment to the wonderful cast.

Who better than an actress to write such an interesting and funny script that profiles different people in a theater class? Can we say that part of this is due to the experiences in your life when you were studying acting?

It's like what they say: write what you know best.

I've studied under many teachers in both New York and Sydney. You get to encounter many different types of personalities from both the teachers and other students. I certainly have had my share of incredible teachers but I have also encountered some absolute scam artists, hacks, and downright monsters.

The horror stories do make great entertainment though!



"A Class Act" film scene

The entire cast of *A CLASS ACT* has excellent chemistry and comedy timing. How was the casting process?

Thank you so much! The cast of “A Class Act” is a mix of actors that I have trained with and/or worked with over the years as well as close friends of mine. I wrote the majority of the roles with very specific people in mind.

I am extremely grateful to know such fantastic actors. The project would have been a disaster if I had to cast over 20 actors on such a shoestring budget. They really elevate my material and I am incredibly grateful that everyone said yes!

What are the next steps planned for *A CLASS ACT*, and for the *Morbid Little Girl* productions?

The next steps for “A Class Act” is to start fundraising to make a 4 story arc after its festival run. Ideally I’d love to reshoot the pilot with a bigger crew and tell more stories about Tommy and his students but only time and funding will tell.

I’m also in Pre-Production for a horror short I wrote called “The One Who Got Called In”. I’ll be stepping back from directing to focus on learning how to properly produce and to play one of the leads. My friend and collaborator Louie Cortes will be taking the reins directing so I’m excited to see what it’s like to work on a film I have written but not directed.

Both *A CLASS ACT* and *THE KARENING* have a critical and sarcastic sense of humor when talking about the American way of life and American society. What was the process of creating the script for the series?

I have always been drawn to the darker side of humanity. A lot of my work tends to lean into traditional conventions of horror or explore the horrors and contradictions of humanity.

“The Karening” was written after a friend suggested that I should make a movie like “The Wolfman” but instead of turning into a werewolf they turn into a Karen. I had no idea how I would make that happen until I saw a tweet written during the pandemic where the people who wrote it came across as so entitled that I couldn’t resist ridiculing them.

“A Class Act” was inspired by my immense dislike of pay-to-play programs designed to scam gullible actors. I’ve been working in many professional capacities since I was 16 years old and have fallen for a lot of scams in my earlier days so I hope that the mockumentary makes fellow actors that have been down similar roads laugh or maybe at least have an “aha” moment.



Photo by Coco Jourdana

The co-director Bec Fordyce

REASONS

A FILM BY ALICE FARIA



CINEMA AND EDUCATION

EL ÚLTIMO ADIÓS

DIRECTED BY FEDERICA ALICE CARLINO



SYNOPSIS

A fan film based on Netflix's Money Heist. The professor is saying his last goodbyes to his squad, he remembers all the moment spent together before the end is near.

Cast: Patrizio Salvi, Manuel Antonio Gullotta, Giulia Anna Vada, Ludovica Carbone, Stefano Perillo, Laura Padovan, Riccardo Sartori, Federica Alice Carlino, Valerio Padovan, Gabriele Fabbris, Alessandro Marsiglio, Rinaldo Gressoni

Director, Writer, Editing and VFX: Federica Alice Carlino

Producer: Marika Padovan, Federica Alice Carlino, Angelo Carlino, Sandra Burlizzi

Cinematography: Marco Elli, Francesco Parini, Manuel Antonio Gullotta

Make-Up: Vera De Mori, Chris Masoni, Ricardo Celsi

Hair: Giulia Di Milia, Marika Padovan, Federica Alice Carlino, Vera De Mori

Costume Design: Federica Alice Carlino, Marika Padovan, Gabriella Bonomi, Vera De Mori, Germana Pagliari



Federica Alice Carlino was born on January 23, 1991, in Milan, Italy. She showed her love and passion for movies at the age of 3. Her family moved around Europe for work, so she had the opportunity to meet new cultures. She grew up in the Netherlands until she was 6, then moved back to Italy for most of her education, she also studied in London at Richmond Upon Thames College. She studied filmmaking, photography, and makeup in Milan and makeup prosthetic in Rome with Dario Argento's makeup artist, Sergio Stivaletti. She is a New York Film Academy BFA graduate. She has experience in directing, casting, writing, and acting.

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"Amazonia Cinema Awards" is a quarterly Brazilian online independent film festival that seeks to create opportunities and promote world independent cinema, valuing its culture and unique artistic expression.

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THE QUEST FOR ROYALTY

REVIEW BY MARCELO CESAR

REVIEW



DNA CLEAN A FILM BY KATARZYNA ADAMUS

REVIEW BY MARCELO CESAR



"DNA Clan" film scene

THE QUEST FOR ROYALTY

The Covid-19 pandemic brought to the planet a need for adaptation of all modes and ways of survival. In the arts, the way out was the reinvention of communication through the famous "live streams". For almost two years, communication was done through the Internet. Shows, theater plays, film festivals, and all forms of audiovisual passed through this experience. Now, with the decrease in cases of contamination and deaths from the disease, we are witnessing the hybrid modes (live-streaming and in-person) and we will still be living this way for a long time.

Many films have been released using this "tool" of producing audiovisual pieces from inside one's own home, what used to be frowned upon and called "apartment cinema" has become the only way to survive in these difficult times. Many interesting and creative works came to life and traveled the world through the numerous film festivals that sprang up after the pandemic began.

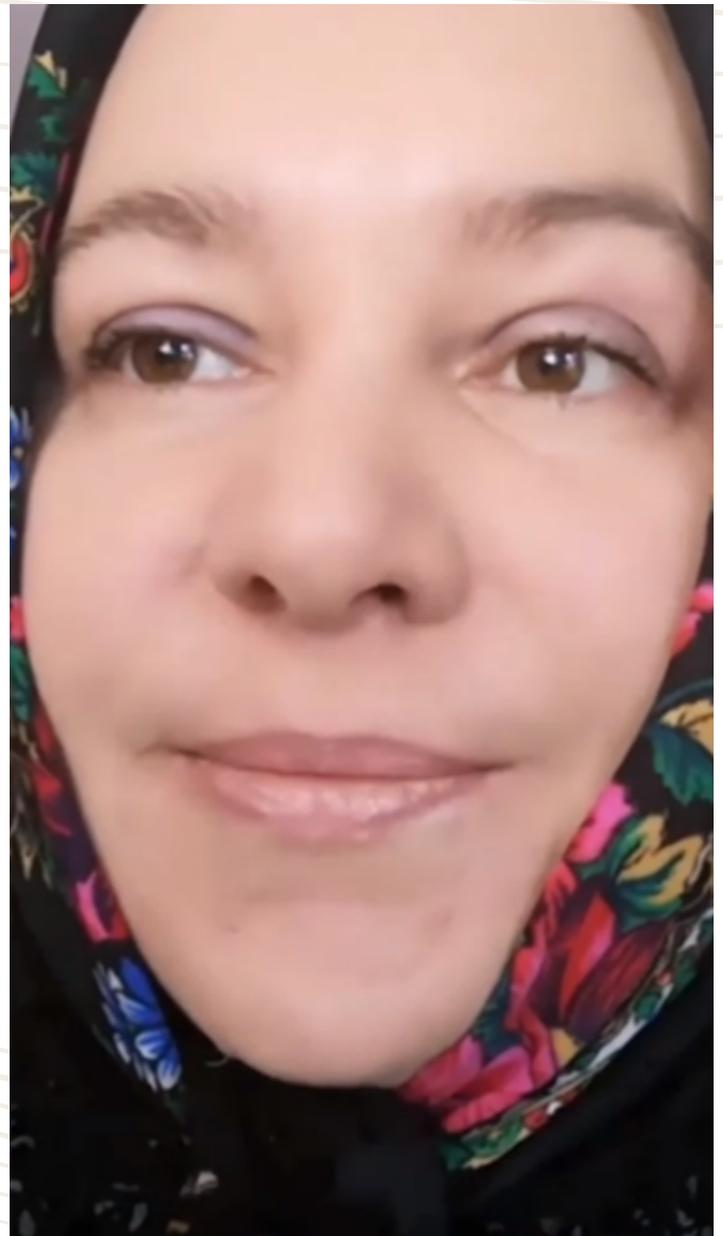
Surfing on this online wave, the producer, director, screenwriter, and actress Katarzyna Adamus released the short experimental comedy "DNA CLEAN". In it, we come across 4 female characters, very well played by Katarzyna herself, who dialogue with each other through a video call. They are Josephina, Geraldina, Nina, and Victoria. The characters are visually differentiated by a change of wig or an object placed on the head, such as a towel or a scarf, but the construction of each accent and personality makes each cousin unique among the others.

In a test provided through a website, one of the characters talks to her cousins (or possible relatives), and she discovers that one of them has a friend who works in the kitchen of the Queen of England, hence the strange idea of doing a DNA test to see if she is related to the Queen.

With this short film, the director brings, maybe in a veiled and hidden way, social criticism of the deification of British royalty. We know that the situation of the monarchy is a very delicate subject that extends throughout the centuries and advances into the contemporary in a country that is so outstanding in the western world.:

The royalty's celebration of luxurious living has long been criticized by their subordinates. Recently, in 2019 Prince Harry and his wife Meghan Markle created a tricky situation by being interviewed by US TV host Oprah Winfrey. Situations of racism and disappointments in the relationships between members of royalty were raised and shown to a world that no longer has room for this kind of social behavior.

It is hard to tell if the director intended to raise these issues or simply to bring entertainment to the taste of the British, where funny situations involving the monarchy are always shown.



"DNA Clan" film scene

HOMECOMING

A FILM BY DANIEL UZODINMA



CINEMA AND EDUCATION

WAKING UP FOR NEW EXPERIENCES BEYOND UNCONSCIOUSNESS

AN EXCLUSIVE INTERVIEW WITH THE FILMMAKER CHRISTOS ARFANIS
BY RICHARD CAEIRO AND MARCELO CESAR

WAKING UP FOR NEW EXPERIENCES BEYOND UNCONSCIOUSNESS



W A K I N G U P F O R N E W E X P E R I E N C E S B E Y O N D U N C O N S C I O U S N E S S

WAKING UP FOR NEW EXPERIENCES BEYOND UNCONSCIOUSNESS

An exclusive interview with the filmmaker Christos Arfanis

by Richard Caeiro and Marcelo Cesar

Christos Arfanis is an award-winning greek filmmaker, journalist, and music producer. In Cinema, Christos works as a director, screenwriter, and producer. In media, he works as Entertainment Author.

How was your creative process in the construction of the screenplay for UNCONSCIOUS? Did you have any specific inspiration?

There are many stories about people who awoke from a coma after a lengthy period of time. UNCONSCIOUS isn't based on or inspired by some specific story, but the above condition as a whole. My experimental short film serves as hope to anyone who has ever been in the state of unconsciousness that maybe, one day, a new experiment will be formed in order to help those people "wake up" faster.

Although UNCONSCIOUS has a premise, the editing allows the viewer freedom of interpretation. Was this your intention during the editing process of the short film?

Yes, it was. Despite UNCONSCIOUS having a certain premise, the entire experimental short film was made and edited in such a way, as to give the viewer the freedom of interpretation.

How was the film's reception in Greece?

Although UNCONSCIOUS hasn't yet participated in many film festivals in Greece, I've had a few Greek people sharing with me some very nice words regarding it. I very much appreciate their time to watch the short film and then reach out to me with an opinion.

Cinema is far beyond a merely narrative function. Experimental cinema always subverts the traditional use of language, proving that the seventh art has infinite possibilities. How do you see the current experimental cinema scene in Greece and the world?

It's encouraging to see that experimental filmmaking is still alive and thriving in the modern filmmaking period, regardless of geographical boundaries. Filmmakers will continue to experiment as long as there are still boundaries to challenge. After all, the goal of experimental filmmaking could be to capture an artist's particular vision or to pique interest in new technology.

When you connect deeply with work, it is interesting to find out what are the author's references. What are yours?

UNCONSCIOUS doesn't have a specific reference it is based on, rather than a supposed scenario where scientists manage to enter the world of dreams and, by leaving "wake up" messages, to help the patient get back into consciousness. Inspiration for it is the fear a friend of mine shared with me: The fear of falling into a coma for a lengthy period of time. I am quite a positive supporter of modern technology and science, thus I have the hope that there will be always new experiments that aim to help people under any condition and no matter the difficulty of the case.



"Unconscious" film scene



"Unconscious" film scene

We can notice that the making of the film was family work. How was the making of UNCONSCIOUS?

It was certainly an interesting experience working with my brother, Nikolaos for UNCONSCIOUS. He is a very talented man and a very cooperative work partner. After working together to write the story of the short, we decided that he could also star in it as well.



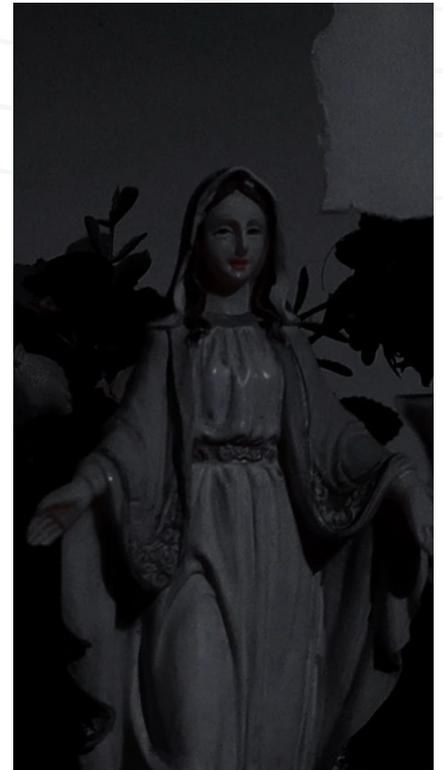
"Unconscious" film scene

Mimicry is a recurring element in the climax of the short film, where the character incorporates the stages and forms of both the Bosko character and the Catholic saint. How did you come up with the idea of working with these symbolisms so different from each other?

Those two, different from each other symbolisms, were meant to give the impression of time passing, but also the way society can see a person or a situation: either as something childish like a cartoon or as something holy. The man we see on UNCONSCIOUS is in a hospital bed for the past 20 years of his life. While being a young boy, he could be a fan of Bosko and that could be the form society has shaped him to have as well, as the way, the scientists' treated his condition at first. But, as the years pass and the man are not waking up, mentioning the Catholic saint to take care of him can be also a possibility of the people's hope for them to wake him up, and an approach to how society sees the man now and the state he is in.



"Unconscious" film scene



"Unconscious" film scene

UNCONSCIOUS is your 4th project as director and screenwriter. Do you already have plans for new films coming up?

Yes, I have plans for new film projects with some of them already in early development, but I can't reveal anything yet.

ANTONIA

A FILM BY LUCAS MARQUES



CINEMA AND EDUCATION

TRUE BELIEVER

DIRECTED BY HIDEKI KOJITANI



SYNOPSIS

The hospital ICU cleaner enjoys doing something, but that pleasure becomes his biggest and scariest problem.

Cast: Tetsuo Shoji

Director, Writer, Cinematographer and Editor: HIDEKI KOJITANI

Producer: EMI KOJITANI, HIDEKI KOJITANI



After working in various genres of filmmaking, "True Believer" is Hideki Kojitani's debut project as a general filmmaker. He started shooting this film without any intention of filming UFOs, but he got caught up in the unfolding of the events and found himself in a situation where he had to shoot it no matter what. "True Believer" can be said to be a single organism that swirls around and invites the audience into another world.

A COLOR PALETTE AND A TRAP

BY PAMELA NASSOUR

A COLOR PALETTE AND A TRAP



A C O L O R P A L E T T E A N D A T R A P

A COLOR PALETTE AND A TRAP

A special article about Art Direction and Color Palettes
by Pamela Nassour (Lebanon)

The writer, Pamela Nassour, is an award-winning Lebanese filmmaker, film critic, and educator. Pamela graduated from the Holy Spirit University of Kaslik USEK with a master's degree in Visual Arts - Cinema and Television. She is currently pursuing her Ph.D. in Contemporary Latin American Cinema at the Saint Joseph University Beirut and the University of Granada.

A woman in her early fifties is sitting right in front of me. She is wearing a flower patterned shirt and black pants. We are on a plane waiting for take-off, and as soon as I grabbed my phone to snap a picture, I thought to myself that this lovely lady over there is just ruining the frame. The color of her clothes does not blend with the dominant colors around her. It is yellow everywhere and there is some grey here and there. In a world of marketing and mainstream, colors are now identity.

For me, at that moment on the plane, all I could think of was that this unknown lady was ruining the artistic aspect of my frame. Then a question struck me: "what would it feel like, if we go back in time, and one of the directors of one of my favorite films faced the same thoughts while choosing his/her frame? What would have happened then?"

Cinema has been always praised for portraying reality and it has been its strongest asset ever since, making it a form of art highly engaged with its protagonists and their surroundings. As I am writing this piece, I hesitate, because what I am about to question contradicts what I teach my students in class and somehow my personal work in the field. But well, here it goes anyway.

I am not sure how cinema can portray "reality" if the "reality" it shows is a space of well-designed colors and props. The set designer, along with the cinematographer and the director takes this nowadays very seriously since if the color palette is used correctly it forms the visual foundation of a film and helps maintain consistency. So, will *The Grand Budapest Hotel* be weakened if its color palette was disturbed? Would *Kieslowski's Bleu* become happier if the color blue was less in it? Would my frame be different if this lady wasn't there?

As a Lebanese filmmaker, I am now questioning our own Lebanese identity and reality from a color palette perspective. Why would we need color to imply a feeling? A feeling that is already there, off-frame shaped by our collective consciousness and memory while the camera should be only a tool to record it. Why would we need extra elements? If a story is taking place during the civil war period; why would I need the color palette? Real people did not wear matching colors on the street or on the battlefields at that time. That time frame was just chaos. In fact, one can say that the world is a vast chaotic medium, so why do we have this urge of organizing it that way?

Is reality weaker than we think? Is the camera not strong enough on its own? Is that what fiction means? But the fictional story derives from real feelings... how come the feelings aren't strong enough to be seen in a frame?

Cinema fell into the trap of mainstream. The spectators became consumers, and the artists became traders. Graphic designers are hired to create the film's label. The whole crew is led by strict instructions based on well-defined mood boards. Streaming platform giants, festivals, and movie theaters imposed their conditions on filmmakers. So, if you want to stand out, you have to belong, and to belong, your "work of art" should look and sound as requested. Everything looks similar now. The "cinematic" feeling is actually nothing more than pre-decided specs. Going back to the color palette, one would argue that it supports the film idea and that it creates the identity of the fictional world. If that is the case, then cinema would lose its powers of portraying "reality", because "reality" is not that well organized and visually homogenous. What we are facing as spectators, and what we are creating as artists, is a "forced reality" that does not exist but within the frame, no more, no less; and I am personally not sure if the word "reality" would even fit after these questions.

THE NEXT STEPS

AN EXCLUSIVE INTERVIEW WITH THE ACTRESS MARIANA QUEIROZ
BY LUCAS MARQUES AND VIC KINGS

THE NEXT STEPS



T H E N E X T S T E P S

THE NEXT STEPS

An exclusive interview with the actress Mariana Queiroz

by Richard Caeiro and Vic Kings

Mariana Queiroz is a Brazilian actress from Uberaba, Minas Gerais. In Cinema, the actress has worked as an actress in the films "Tudo Acaba em Festa", "É Cedo", "Em Glória" e "During Carnival, Anything Goes".



The actress Mariana Queiroz

In your career, you worked in several theater plays and television, as well as in films. What are the biggest challenges in the construction and performance of characters in these 3 different media?

The construction of a character in each one of these media is very different. In the theater, the actor has much more time for this construction and preparation; the actor can experiment with body, voice, and mannerisms variations that this character can have. In cinema and television, everything is much faster; in films, there may even be more time depending on the project, but in general, the actor needs to build the character throughout the work. Many times you enter the middle of a soap opera or film and don't have much information about the character itself and about who that character is in the plot. So, the character development must be quick and then better developed.

Dance is one of the most ancient artistic manifestations of mankind. Since its early days, it integrates rhythm and movement into the artist's soul and body. How do you apply your experience as a dancer to your acting practice?

I think it is of great importance because a good actor/actress needs to have good physical conditioning sometimes to do difficult scenes, and it is also fundamental to have body consciousness to build different kinds of characters. And dance brings exactly that.

As an actress, your experience on the theater stage is a crucial part of your training. What was the importance of your academic training in Performing Arts for your career?

I think it was fundamental! For me, the theater is the basis of good acting. The theater actor can do cinema and TV, but many times the opposite doesn't happen. I see that I made the best choice I could have made by starting in theater and studying hard. But for sure, the actor can never stop studying and improving themselves... You are an eternal student.

The theater is the birthplace of great and memorable artists who are primordial references for the new generations. What are the biggest inspirations that awakened your desire to act?

I think that when an actor starts studying theater one gets amazed by the great theater actors that have already existed and were very important to the Brazilian theater scene. I can't name them all, but certainly, Paulo Autran and Cacilda Becker are names that give us many references to great actors.

How was the casting and production process for "During Carnival, anything goes"?

I was indicated for this short film by a friend, and I remember that at the time it was very important for me to make this short film screened at the "Cinema Odeon" in Rio de Janeiro. It was an independent production with few resources, but everyone was very careful to give their best in every detail. It was interesting that there was a scene where the audio didn't sound right and we had to dub our characters, and then I had my first experience with dubbing.

"During Carnaval, Anything goes" is an independent short film that deals metaphorically with an issue present in our crime news: violence. By inverting the role of "predator" and attributing it to a female figure, the director ends up raising reflections about feminicide, a crime that has been increasing every day in numbers and the scale of the level of atrocities. As a Brazilian woman and actress, what have been your biggest challenges in the artistic community so dominated by patriarchal culture?

I think that the biggest challenge is to be a woman, a woman in Brazil, a woman in the US, a woman in whatever profession she has, she will always have to fight against the patriarchy that exists in any place or profession and tries to dominate and suffocate her.

We know how much American culture and cinema are valued in Brazil, where even with high-quality cinema, we are flooded by foreign productions. This is also due to the production force that the USA put into their cinematographic projects. In your perception and experience, what are the major differences between the American and the Brazilian film markets?

I think that the USA has great investments in their productions and this results in really exceptional work, not only because of the investments of course but also because of the possibility of having many good professionals contributing to it, besides the advanced technology that they have for post-production, etc. But I think that in Brazil we also make great films and Brazilians need to value more the work that is done in the country, which many, many times is not inferior to Hollywood productions. We need to value our cinema as well so that it can grow more and more.

Studies are an integral part of the career of actors and audiovisual professionals. Do you plan to pursue new academic challenges related to acting and arts?

Yes, an artist can never stop improving and challenging oneself. For me, this is very interesting. I have been studying singing for some time now.

The life of independent artists is full of challenges and obstacles, but also full of dreams and goals. Can you tell us about the next steps you want to achieve in your acting career?

To conquer more and more of my space as an actress by having the opportunity to work on good projects and characters.

Dealing with this new format of the audiovisual market, with more opportunities and challenges, do you already have projects to be produced soon? And if so, can you tell us more about them?

I have some, but I can't tell you about them yet... (laughs)



The actress Mariana Queiroz



The actress Mariana Queiroz

ONYX

DIRECTED BY AGUINALDO FLOR



SYNOPSIS

Bruno lives a psychological drama arising from a strange emotional connection with his grandfather, a former political prisoner in the 70s. Near his house, he bumps into Caio, a troubled man who does not accept his own essence. The casual encounter becomes intense and sensitive as they both expose their weaknesses, memories, and melancholy.

Cast: Guilherme Griz, Carlos Bruno

Director, Writer and Producer: Aguinaldo Flor

Produced by: Zero8Onze PhotoCine, Jandaya Produtora de Áudio, RecColor, Lumos

Executive Producer: Guilherme Griz

Director of Production: Helora Azevedo

Creative Director: Lúcia Lemos

Directors of Photography: Aguinaldo Flor, Leonardo Martins

Art Director and Costume Designer: Rômulo Crisóstomo

Editors: Aguinaldo Flor, Lúcia Lemos

Make-Up Artist and Hairstylist: Bia Torres

Sound Designer and Sound Mixer: Marcelos Rossas

Music Composer: Sá Gabriel

Colorist: Luiza Almeida



Aguinaldo Flor is a filmmaker, photographer, and cultural producer. After directing three documentaries and four narrative short films, he is producing audiovisual projects with social themes, both documentary and fictional. Aguinaldo produced and co-directed the short films: "Dia de Domingo", "O som do surto" and "Averso". In 2020, Aguinaldo produced and directed the short film "Onyx", and in 2021 produced and directed the short film "Sina". In the theater, within the documentary universe, Aguinaldo develops research following the creative process of montages, such as: "Esse Vazio", by Juan Pablo Gómez; "Marat/Sade", by Peter Weiss; and the dramatized reading of the show "A Máquina", directed by João Falcão. In music, he was director of photography for the music videos by Renata Jambeiro called "Fogareú" and the theme song for one of his films "Súplica".

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MAYBE ANOTHER TIME

A FILM BY CHRIS BURTON



CINEMA AND EDUCATION

ARTIST AND REVOLUTIONARY, THE MEMOIRS OF ILVA NIÑO

AN EXCLUSIVE INTERVIEW WITH THE FILMMAKER GREGORIO ALBUQUERQUE
BY VIC KINGS AND MARCELO CESAR



ARTIST AND REVOLUTIONARY, THE MEMOIRS OF ILVA NIÑO

ARTIST AND REVOLUTIONARY, THE MEMOIRS OF ILVA NIÑO

ARTIST AND REVOLUTIONARY, THE MEMOIRS OF ILVA NIÑO

An exclusive interview with the filmmaker Gregorio Albuquerque
by Vic Kings and Marcelo Cesar

Gregorio Albuquerque is a professor/researcher at the Center for Educational Technologies in Health and professor of the audiovisual discipline in high school at the Joaquim Venâncio Polytechnic School of Health (EPSJV/FIOCRUZ). Ph.D. in Public Policies and Human Formation at the State University of Rio de Janeiro (UERJ) with the research "Thinking through the image: Audiovisual Education from a cultural, political and pedagogical perspective". Coordinator of the Student Audiovisual Exhibition Joaquim Venâncio, of the Audiovisual and Education Seminar, and the Mandala Pedagogical Camps project. Produced and directed the documentary *Ilva!* in 2021.

What is the importance of bringing Ilva Niño's life story to the new generations that still don't know the actress' work?

Cinema is a place of memory, and in the case of the documentary *Ilva!* it is a present memory. A memory represented and told by the actress Ilva Niño herself. On the first day of class as a student, I only knew that she was an actress for a television channel, nothing more than that. I had no notion of her history and her work method. I only began to have some awareness when I was partnering up with her, producing work between audiovisual and theater. But I only had the whole dimension of her life story during the documentary production, when we got to know her before her arrival, fleeing to Rio de Janeiro during the military coup of 1964. It's funny that even people connected to the theater told me they didn't have the dimension of her life story and learned it from the documentary.

Do you believe that the actress was unfairly treated by producers and directors when they left this prominent actress in supporting roles with less screen time, especially on Brazilian TV?

It has always been a question I have asked, and I got the answer from Ilva herself when she said that she always played secondary roles, like maids. But to each maid character, she gave life and dedicated herself to the maximum to value the characters. I learned that the issue was not the diminishing of her for only being maids characters, instead, it was to outstand from these characters their histories other to be merely an employee of the boss, without life, without history. These characters, just like in real life, have stories and lives outside of work and for this reason, they need to be respected and valued, whether in their roles or in real life.



The director Gregorio Albuquerque

Brazil is a great producer of documentaries worldwide, and the best-known national documentarist is Eduardo Coutinho. Do you have among your influences and references names like Coutinho's?

Coutinho has always been my reference either in the classroom, with my students, or in my documentary productions. He participated in the first showcase I organized, called "Mostra Audiovisual Estudantil Joaquim Venâncio" (available at <https://youtu.be/26zNONmLnck>), discussing his film "Um dia na vida". It was interesting because it is a documentary without a questionnaire for the interviewees, as is the classic documentary style.

To make a documentary, you always need to have an initial question to be problematized and answered by the film. In the case of *ILVA!*, my question was: "why people didn't know about her life story?". I only knew what they let me see from the soap operas. The answer that reality gave me, just as Coutinho does, was to discover Ilva Niño's memories and trajectories of struggle and life in theater and education.



"Ilva!" film scene

Nowadays we can notice a larger number of documentaries getting produced in Brazil. Some years ago there was a preconception that documentaries are "boring" films, only appreciated by intellectuals. Do you think this mentality has changed in the country with so many new productions on diverse subjects?

I am a professor-researcher at the Escola Politécnica de Saúde Joaquim Venâncio at the Fundação Oswaldo Cruz, a research institution in health matters with national and international recognition. The language of the documentary is the most used in science as a form of theoretical proof and research. My students are not used to watching documentaries or producing them in class. However, it is up to the teacher to show them the power of language, be it in scientific production or the production of their subjectivity. The formation of an audience for cinema, whether documentaries or "cult films", as they say, is much necessary for deconstruction and, thus, a more auteur production. The school is the cornerstone environment for this to become possible.

The audiovisual scenario in Brazil is very challenging for independent filmmakers, even more so in the terrible political situation in which the country finds itself. What were your biggest challenges during the production of your film?

The biggest challenge was finding the necessary funds. We spent two years trying to get public funding, but since we didn't have much experience or a production company, this was impossible. So we decided to do it with our efforts. We did online crowdfunding that didn't have a very significant contribution, but it helped. We donated the plane tickets, and the rest I paid myself. I think the film deserved to come out, and that's why I invested my resources to produce it. The production was amateur, with my and Hugo Marins' camera, and the sound equipment was also his. The editing was on the computer at home, even splitting the work with him.

In the documentary, Ilva Niño's fundamental presence in the creation and foundation of the Popular Culture Movement of Recife (MCP), in the 1960s, responsible for alphabetization and cultural diffusion actions in the capital of Pernambuco, is reported. At the time, the Movement was persecuted and suppressed by the Military Dictatorship. In your opinion, in this political moment in which we currently live, facing so many anti-culture and anti-art projects, how can the legacy of Ilva and her comrades' fight be attributed and incorporated into the actions of young contemporary artists?

Ilva recounts the moments of political persecution that she and her husband Luiz Mendonça suffered with the coup of 64. They came to Rio de Janeiro, fleeing from Pernambuco. During this trajectory, she recounts several moments of terror for the two of them, who could not travel together because if one of them got caught, the other would flee. Each time she reports it, she talks about the situation we are living in nowadays, on the verge of another political coup, and of the destruction of Brazilian culture and art. The lesson she leaves for the young people is to fight and to resist always!



"Ilva!" film scene



"Ilva!" film scene

How was your professional transition from working as an assistant in productions to now being a director, writer, and producer of a feature film?

This whole trajectory starts from my position as an audiovisual teacher. I created the discipline of audiovisual at the Escola Politécnica de Saúde Joaquim Venâncio, at the Fundação Oswaldo Cruz, in 2008, as a demand from the students themselves to produce videos in the classroom. I had been doing this work since 2004, at the school itself. In this course, I was improving myself in practice and theory in audiovisual and cinema. A trajectory that culminated in my doctorate in Public Policies and Human Formation (PPFH-UERJ) with the subject of audiovisual education, that is, my practice in the classroom being researched and theorized. During the same period of the production of the thesis, I finished Ilva's documentary project. My whole trajectory with cinema and audiovisual comes from the classroom and in some jobs as an assistant as a way to improve myself as a teacher. The documentary Ilva is the synthesis result of my trajectory as a teacher and audiovisual producer in a school environment. This strengthens the documentary for being about a theater teacher who had her trajectory in education.

For you, how was the experience of having as the central theme of your first film a renowned actress, who besides having a brilliant career was also your teacher and colleague?

It was an experience and, as always, a learning experience to be with her and go into her memoirs. I say that the documentary came about when I entered the school and was her student. From that moment on I learned a lot from her as a teacher and as a person. Ilva, even with the prestige she had, spent the night sewing the costumes for the plays she put on at school. She made all the costumes herself, without anyone's help. When she was working in her theater, in Lapa (Rio de Janeiro), she would leave school to go and make food for the construction workers. I learned a lot from her, the film is just a small way to thank her for everything she taught me and I am still learning.

How has the national and international career of "ILVA!" been in film festivals?

It's funny that even though Ilva is a nationally known character, Brazilian festivals don't accept that the film was screened before. My option was that as many people as possible have access to her life story and not only festivals.

That is why I opted to put it on youtube and try to get festivals to accept this condition. On the other hand, the international festivals are accepting it and the film was already selected in 15 international festivals, it even received awards and became a finalist in some of those (Selection and Award for Best Feature Film at Take Único Festival; Selection and Award for Best Documentary Director at South America Awards Festival; Selection and finalist at Blue Star Film Festival Internacional; Award for Best Documentary at 17th competition of BIMIFF - Brazil International Monthly Independent Film Festival; Selection at 1st Competition - Amazônia Cinema Awards; Selection at Hollywood Blvd. Film and Best Documentary Award; Selection at Hollywood Blvd. Film and Best Documentary Award; Selection at NYCinternationalfilmfestival(7th season) and Best Documentary Award; 8 & HalFilm Awards - Selection; Selection and Best Documentary Award at Stanley Film Awards; Ilva! to Quarter-Finalist - BIMIFF - Brazil International Monthly Independent Film Festival; Selection at NYKO Awards Films; Selection and Semi-Finalist at London Indie Short Festival; Selection and Semi-Finalist at Rotterdam Independent Film Festival; Selection for the 4th Dimension Independent Film Festival in Bali, Indonesia.

Can you tell us about your future projects after the production and great success of your documentary?

I have always been thinking about the issue of memory and its relation to cinema. During the period of the pandemic and absolute isolation, I was writing my thesis research and in a moment of reflection, I thought of a script that would tell the fictional story of the return of Oswaldo Cruz and Joaquim Venâncio in the current days of the pandemic. I wrote the script and called some of my former audiovisual students who wanted to participate in the project. Now we have started producing the short film called "In search of the vaccine - The return of Oswaldo Cruz and Joaquim Venâncio", which tells the story of their return amidst the pandemic and a new vaccine revolt. The release is set for the end of 2022.



The director Gregorio Albuquerque

ELA ACORDA CEDO

A FILM BY ELISA ALEVA

CINEMA AND EDUCATION



S H E

DIRECTED BY DERRICK GETZFRED



SYNOPSIS

A life-altering event thrusts a woman into psychosis where she experiences glimpses of her future; a world taking place inside surreal cellphone conversations.

Cast: Chrysanthe Pappas, Chad Davis, David Ojokian, Nikolas Mikkelsen, Bruce Broidy

Director and Writer: Derrick Getzfred

Producers: Charla Behrens, Christi Rath, Derrick Getzfred

Line Producer: Ahsley Whittamore

Camera Operators: Zac Codner, Derrick Getzfred

Editors: Jeremy Nance, Derrick Getzfred

Sound Design and Mixing: Jeremiah Zeier

Colorist: John Lendved



Derrick Getzfred is an award-winning American filmmaker. Derrick is the Director, Writer, Co-Producer, and Co-Editor of the short film "She". At BIMIFF, the short film won the "Best Editing of Short Film" Award at the May 2022 Competition, and at the Best of the 2nd Season 21/22 competition.

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DARKNESS, FANGS, ACTION! THE NOSTALGIC CINEMA OF JOE BOI

AN EXCLUSIVE INTERVIEW WITH THE FILMMAKER JOE BOI
BY RICHARD CAEIRO AND VIC KINGS



DARKNESS, FANGS, ACTION! THE NOSTALGIC CINEMA OF JOE BOI

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DARKNESS, FANGS, ACTION! THE NOSTALGIC CINEMA OF JOE BOI

An exclusive interview with the filmmaker JOE BOI

by Lucas Marques and Vic Kings

Joe Boi is an eclectic, nostalgic Director specializing in Horror, Comedy, Action, Fantasy, and Sci-Fi films. Joe is currently engaged in writing and producing his own films having previously worked as personal assistant in film for over a decade.

How has your experience in big Hollywood films helped your way of producing, directing, and writing independent films?

My experience has prepared me for almost everything. I've seen it all. From actors not showing up forcing the writers to rewrite the story on the spot with what they have at their disposal, I've seen simple to complex green screen setups, and I've worked with extra crowds of up to 200-300 at a time. When producing my award-winning films, I've failed many times and have learned from every single one of those experiences. As a filmmaker, you should never fear failure, but welcome it and look at it for improvement.

As an artist who has worked on many projects, what are your primary references in cinema?

The movies of the 80s or even a little before then are great references for cinema. You can learn so much from what the ones that came before you have done. Also, how do you know where to take your genre if you don't know where it's been?



The director Joe Boi

What are the most challenging aspects of writing, acting, and directing simultaneously?

The most challenging aspect is the directing because everything falls on the director, whether it's good or bad. It's always on the director. Directing encompasses a lot more than people think. Directors need to be knowledgeable in all parts from cinematography, lighting, blocking, acting, sound design, editing, etc...

Vampires are immortal creatures. This aspect gives the writers great possibilities to work on, such as the possibility to play with space and time. After all, these mythical creatures have seen wars, the fall of kings, and various revolutions. How did the idea of creating a vampire so human that she would go on a first date come about?

It was exactly that, vampires have seen it all from the rise and fall of kings and queens, the wars throughout most of human history, and being supernatural creatures themselves--so, it was interesting to me to have a vampire, who's experienced so much epic and phenomenal thing in their life for them to go on a regular, simple date with a regular simple man.

What was the process of casting actress Ashleigh Ann Wood as the protagonist?

Kinda bitter-sweet!

The process was a blessing. It was an easy choice to cast her as she's one of the best actresses I know of -she's great to work with and bounce ideas off of as well.

Both your previous film D.E.A.D. FORCE and RAVEENA'S REVENGE won awards at BIMIFF. How has the reception of "R. R." at festivals in the US and worldwide?

It's been beyond amazing. Raveena's Revenge has been well received from all over winning 18 awards so far. It's been so overwhelming that I've written a feature script that has also won 7 Best Feature Screenplay awards and still going strong.



"Raveena's Revenge " film scene

RAVEENA'S REVENGE has romance, comedy, and vampire hunters, i.e. several references to vampire movies of the 90s. Can you say that the film is an homage to this cinema?

It's definitely an homage to '90s and 80's vampire movies. I loved Buffy, The Lost Boys, Fright Night, Queen of the Damned, and even today's Underworld.



"Raveena's Revenge " film scene

With such a great and extensive filmography, do you have new projects on the way?

I just finished 2 feature screenplays: Code Blue, and SuperZero. And I'm thinking about new concepts for the next feature screenplay that I'm going to write; which, is always an exciting part of the writing process.



"Raveena's Revenge " film scene

WHAT HAPPENED IS YET TO COME

A FILM BY LUCAS MARQUES



CINEMA AND EDUCATION

THE TALK

DIRECTED BY RYAN D'SA



SYNOPSIS

A late night conversation reveals why knowledge without character is a danger to human virtue.

Cast: Ryan D'sa

Director, Writer and Editor: Ryan D'sa

Producer: Thinking Couch Productions

Director of Photography: Anamika



Ryan has been an avid presence in Dubai's theater and short film circuit since 2009. Having written and acted in several film projects, "The Talk" marks his debut as a Director and Editor. Ryan also won the awards for "Best Screenplay of Short Film" at BIMIFF - Brazil International Monthly Independent Film Festival and GIMFA - Gralha International Monthly Film Awards.

A VIOLENT CATHARSIS

REVIEW BY MARCELO CÉSAR

REVIEW



EAT ME A FILM BY ADRIAN A CRUZ

REVIEW BY MARCELO CÉSAR

A VIOLENT CATHARSIS

Tommy is a depressed woman, and to commit suicide, she grooms herself, overfeeds her cat, and hides objects that could be compromising, even rehearses what would be the best position to be found. After ingesting several drugs, her house gets invaded by two men. And so, a series of attacks take place.

The film deals with two very controversial and, unfortunately, very current issues: depression and urban violence. It is an adaptation of the play by author and screenwriter Jacqueline Wright, who also plays the leading character: Tommy.

"Eat Me" is directed by Adrian A. Cruz, who has had other previous collaborations with Jacqueline. The filmmaker works very well with the camera positioning, creating tense movements through the rooms. The author/actress' own house was the film set, where most of the scenes take place inside. The house environment got completely modified to cause claustrophobia. The few external scenes are very well cinematographed.

The two actors who play the roles of the invaders and aggressors are Brad Carter (Bob) and Mike Wiles (Frank), and they succeed brilliantly in providing their characters with the necessary hatred and fury. Even the clash between the two men is very violent.

In the narrative, there is a game between aggressor and victim in which the sides often change. In this two-sided struggle, there is a search for humanity within each character, through words and actions. The writer tries to place the viewer into the scene in a way that it becomes even difficult to choose which side you stand on; without justifying all the male violence in the film. The game of the observer causes a disturbing passivity.



"Eat Me" film scene

Unfortunately, we Brazilians are used to urban violence and receive terrifying news of break-ins, torture, and hideous domestic crimes, often from people known to the victims, e.g. former relationships.

Jacqueline Wright writes impressive physical torture for her character that is breathtaking to watch, and I think she is brave for taking on such a role. The need for certain people to take a trip to "hell" to feel cleansed comes to mind. I still don't know what Jacqueline's intention was, but for sure, no actor is immune after this immersion. Perhaps the best word to describe it is "catharsis".

Ultimately, the film is very violent and, at the same time, sensitive in dealing with issues kept in the darkness of our intimacy. Both in her writing and brilliant acting, Wright manages to bring up all these issues in a masterful way. Long live the genre, not only of horror but of the film that makes you think about how delicate and complex we can be.



"Eat Me" film scene



The director Adrian A Cruz

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BRIGHTNESS IN THE DARK

REVIEW BY RICHARD CAEIRO

REVIEW



BRIGHT PEOPLE A FILM BY YURI SASAMOTO

REVIEW BY RICHARD CAEIRO

BRIGHTNESS IN THE DARK: THE SEARCH FOR BALANCE AS AN ARTIST

Stanislavski believed that actions lead to emotions, i. e., a feeling that arises from bodily experience, and not the other way around. Therefore, his method includes several physical exercises that help actors evoke emotions in their characters, such as physical and vocal relaxation techniques.

Christian Bale in the film "The Machinist" weighs only 55 kilos. To reach this weight, he had to lose 30 kilos. Of course, this experiment put real stress on his body system. The actor admitted that he tested his willpower to prepare for the role. Shia LaBeouf has gained fame for his roles concerning strange events. His erratic behavior during the filming of "Fury" proved this: the actor pulled out a tooth and stopped showering. In the film adaptation of Anthony Burgess' dystopian novel "A Clockwork Orange", Malcolm McDowell plays Alex, a sadistic young man. In the film, the actor has the opportunity to improvise and thus become one with his hero. This affects his everyday personality. McDowell began to have cramps at night and had to seek specialized help.

The proposal of Yuri Sasamoto, Japanese actress and director of the film "Bright People", is to create a documentary that permeates between the real and the fictional. She decided to make this documentary after playing a villain and discovering that darkness had taken over her life. Her thoughts were getting deeper and deeper and she couldn't get rid of them. As she has been acting since she was a child, she explores a world that revolves around the testimony of actors, singers, dancers, and musicians about the difficulty of making a living from these arts. The director creates 26 characteristics of brilliant people throughout this sensitive film of almost 30 minutes. It shows us that even though we have to live with the "dark side" of this profession, we are capable of creating actions that make us better every day. The world, especially the artistic world, needs stories like this.



The director Yuri Sasamoto



"Bright People" film scene

As Yuri shows us her experience in the theater, she brings testimonials from colleagues and teachers about the acting form. In this way, the documentary unveils the world that Yuri lives in as an actress. Actors often seem to live in the worlds of their characters, making it difficult to separate reality from fiction. As it happened with the actors mentioned at the beginning of the review.

If we measure in percentages, there are more drama films than comedies and romances, according to Sasamoto in one of her interviews, this is because negative and extraordinary stories are easy to attract people's attention. "Bright People" points out that the important thing for the artist is to find the middle way, a point of balance, not to run away from the negative, but also not to get attached to bad feelings, as Western cultures usually do. The negative exists, it is foolish to deny this. And that darkness is fundamental for there to be light. But to find this balance, it is fundamental that the artist knows oneself, that one knows where one is stepping. But it is always necessary to train our minds.

Perhaps this is something clearer to the Eastern tradition, which is why I say that this is a fundamental film for Western artists, immersed in self-help books as if the act of living were a pathology. And that sometimes romanticizes sad stories like Heath Ledger's tragic suicide.

The Japanese documentary has had an excellent international career, traveling through countries such as India, Brazil, Turkey, the United States, Ukraine, Greece, France, and the United Kingdom among others, and has won awards for Honorable Mention, Best Actress, and Best Editing.

Yuri Sasamoto used to work as a child in the NHK children's theater company and graduated from Hokkaido University. She has had the opportunity to act in TV dramas and films from her homeland where she studies and has been doing video productions since 2016. Some of her films include "Can't Judge: Corona and the Japanese Government 20XX Version" (2020) and "Who Is Bad?: Rokkuzamurai no Osakebi" (2021).

THE DAY OF THE SHRED

DIRECTED BY GIOVANNI MASSA



SYNOPSIS

Aaron and Mateo try surfing to break the curse of a wave possessed by zombie spirits.

Cast: Cristian Menes, Jorge Murillo, Kristoffer Toribio, Christopher Lona

Director and Writer: Giovanni Massa

Producers: Giovanni Massa, Valentina Lorenzo, Robert Hurt

Cinematographers: Giovanni Massa, Danielle Manis, Robert Hurt, Mojtaha Bakhtiari Azad

Assistant Director: Madison Blaylock



Giovanni Costa Massa was born and raised surrounded by the naturally preserved beach on the coast of Bahia, in an environment much like Hawaii or Costa Rica, which provided him the inspiration for his later projects. He recently graduated from his Film School at Orange Coast College in California, went to the New York Film Academy for some time, and earned his Bachelor's degree in Cinema at UFPel.

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FROM THE COUNTRYSIDE TO THE WORLD

MAZ is an 18-year-old Educational Institution that has been a great source of artists, discovering the most diverse talents in the areas of Cinema, Theater, Modeling and arts in general in the countryside of Minas Gerais/Brazil.

We have more than 300 awards in film and theater festivals and over 400 graduated artists who have been conquering incredible spaces inside and outside of Brazil in Cinema & Theater Competitions and Fashion Runways!

Besides importing filmmakers, actors, cinematographers, editors and other professionals of the 7th Art, MAZ is responsible for the largest Independent Film Festivals in the South and East of Minas Gerais State: Inhapim Cine Festival, OFFCine and CineMAZ!

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OUR DAILY VIOLENCE

REVIEW BY MARCELO CESAR

REVIEW



PASTICHE A FILM BY SHIVAAN MAKKER

REVIEW BY MARCELO CESAR



"Pastiche" film scene

OUR DAILY VIOLENCE

Anthony Burgess' *A Clockwork Orange*, written in 1961 and released in 1962, is among the classics of world literature and influenced a generation of writers and visual artists, playwrights, filmmakers, and intellectuals by dealing with issues of judgment and freedom of choice. Burgess' dystopian world was adapted for film in 1971 by Stanley Kubrick and centers on a young man who spends the night with a gang of trouble-making friends. The questioning of the book/film is the exploration of sexuality and violence in a unique way and how society in a mechanical, artificial, and programmable way can reintegrate these young people into the "normal" world.

The short film "Pastiche" by director and producer Shivaan Makker, assumes that one needs to commit a heinous crime to become famous like several serial killer criminals. The director, in his interviews, cites John Wayne Gacy (the Clown), Toolbox Killers (Lawrence Sigmund Bittaker and Roy Lewis Norris), Paul Bernardo / Karla Homolka (Ken and Barbie), and many other serial killers as references for the writing of his short film. Shivaan makes a "collage" out of films like "The Silence of the Lambs" (1991), "One Flew Over The Cuckoo's Nest" (1975), and the very own and most referenced: "A Clockwork Orange" (1971).

Therefore, the very well-thought-out title: is "Pastiche". The director opens the first seconds of his film with the definition of the word: copy or bad and crude imitation of work (literary, musical, artistic, etc.). Reproduction of work made ironically and humorously. This opening is extremely important so that no one complains about your work. It gives the title and explains what we will see in the next 25 minutes: a middle-class North American family being attacked by two masked men.

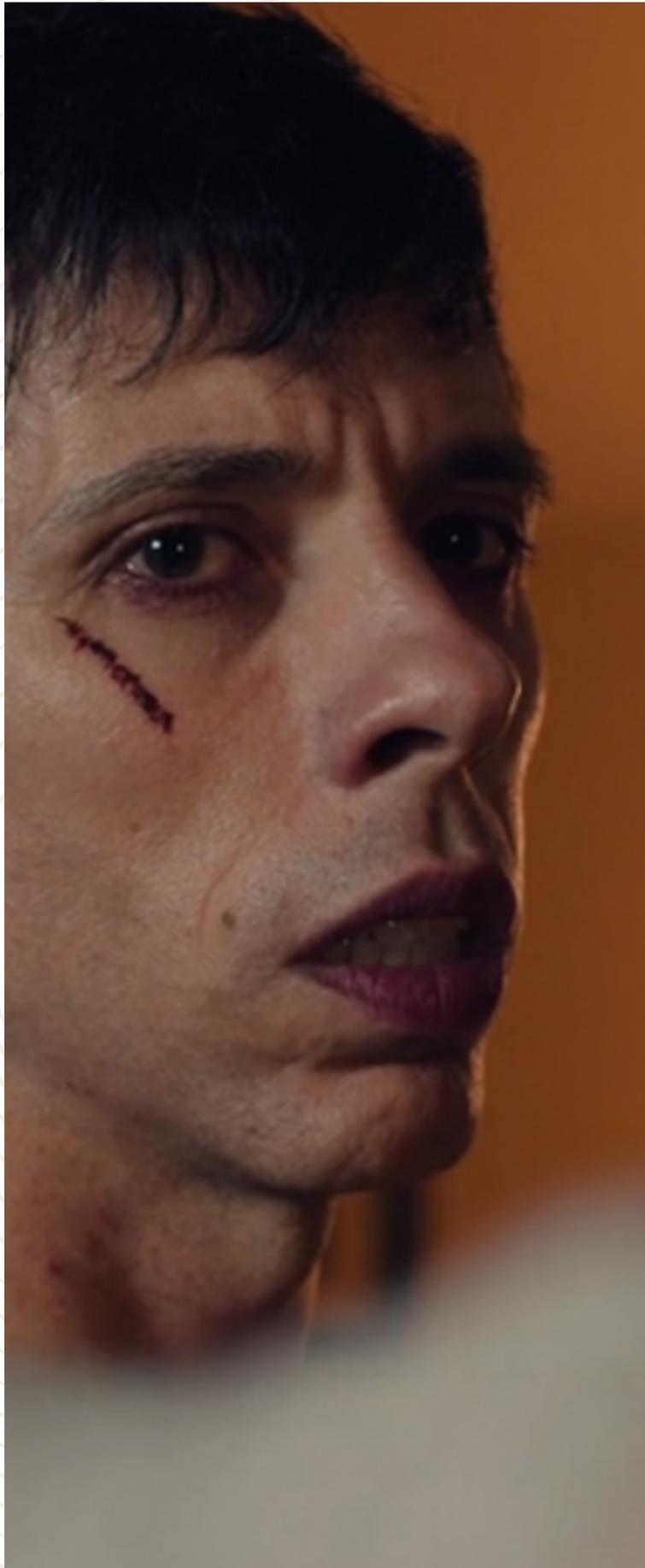
This family is composed of mother Susan (Vanessa Cleary), father Mike (Nike De Matteo), and son Adam (Brandon Scott), who is brutally murdered shortly after the home invasion. The young attackers are Sidney (very well played by Alex Montaldo), who seems to be the mastermind of the violent attack, and his partner (with whom he maybe has a relationship) Kelly (Alex Perez).



"Pastiche" film scene



The director Shivaan Makker



"Pastiche" film scene

Shivaan tries to explain Sidney's psychopathy through flashbacks of his childhood, where he was tortured and harassed by his father. There is a scene where Sidney dresses up as Nurse Ratched, a reference to the character from the movie "One Flew Over The Cuckoo's Nest" and the current series released in 2020 by Netflix: "Ratched". Perhaps in this scene, we have a breach of understanding of Sidney's disturbance.

Extremely important issues with how we should care for our children. How psychiatry, especially Freud's psychoanalysis explains the emergence of irreversible psychopathies set up by parents with unorthodox punishments and treatments, that are often encouraged by religious cults of dubious origins. A crucifix is shown several times with impact in the torture scene of the infant Sidney.

The German essayist, literary critic, and philosopher Walter Benjamin (1892-1940), always warned us that oppression and violence that is perpetuated would result in fascism, globalization, or terrorism. As one of the thinkers of the Frankfurt School, he dissertated on the harmful effects of the dissolution of boundaries between information, consumption, entertainment, and politics, caused by the media. Through the cultural industry, as a political and economic system that aims to produce cultural goods such as films, books, popular music, and TV shows as commodities of social control strategy, we can see Sidney's psychopathy as a result of this cultural patchwork. He, to exist and be known, had to commit a crime to be famous. This is why he records every type of violence possible against the couple Susan and Mike.

We live, in a way premonitory of the Frankfurt thinkers, a society sickened by the flood of images that frequent our telephones and start to inhabit our minds producing ways of thinking and acting, many times unnatural. Works such as Shivaan's and Sullivan's are necessary for us to reflect on where we are headed. Benjamin, from the grave, shouts: I told you so.

The film was written and produced by Sullivan McGuffin, who is also a writing partner on Makker's other two films. About the director: Shivaan Makker is a 29-year-old filmmaker. He was born in New Jersey but currently lives in Los Angeles. He is a graduate of the University of Southern California - USC. His filmography is strongly influenced by directors such as Alfred Hitchcock, Stanley Kubrick, David Cronenberg, and Fritz Lang. Besides Pastiche (2020) he directed two other short films: Room 203 (2014) and 2 Brothers (2016).

CONSEQUENCES OF DOMESTIC VIOLENCE

REVIEW BY MARCELO CESAR

REVIEW



THE INVENTORIANS A FILM BY NEI FRANCISCO

REVIEW BY MARCELO CESAR



"The Inventorians" film scene

CONSEQUENCES OF DOMESTIC VIOLENCE

Facing independent cinema in Brazil is not an easy task. The scarce resources of a fascist government discourage the creation of art in a country of extreme cultural poverty - a viable solution has been to gather groups of people with the will to make films, the so-called "guerrilla cinema". These are artists who gather around a project as they all work for the collectivity. In a conversation at a film festival, two of these artists from the countryside of Minas Gerais came up with the idea to produce the film under discussion.

The idea of filming "The Inventorians" came from the director, screenwriter, and editor Nei Francisco, through a short story by Walter Paiva; the film crew is composed of artists from various cities of Minas Gerais, with the director from Belo Horizonte and the actors from the south of the state. It was shot in São Lourenço and received five Best Film international awards.

A woman, Bárbara, brilliantly played by Marina Azze - who is also responsible for the cast preparation - faces the violence of a slap, preceded by an aggressive and disturbing look from her husband Juliano, played by actor Zé Pedro Baroni (who received 12 international awards for this role). The gaze of a little girl (Nicole Poeta) witnesses this act, and the scene of violence repeats in a veiled way. This scene reminds me of the famous bathroom scene in the film "Psycho" (1960) by film master Alfred Hitchcock. The viewer doesn't see the action, only its shadows, so one is wrapped in the elaborate sound work (strokes, screams, cries, objects breaking) - this resource is the work of sound professional Patrício Laurindo.

The movement of the actors makes you create scenes in your mind that not even the most outstanding director of today could transmit on the screen. The idea of this "innuendo" has the power to create on your mental canvas what the sight could not. A masterstroke by Nei Francisco.

The screen fades to black, title and a frequency signal from hospital equipment to measure heartbeat show that something happened. A beautiful photograph registered by Wanderson Chan shows the end of the day and a new situation for our characters. Juliano is paralyzed, totally dependent on Barbara's care. The child with the frightened look at the beginning of the film is now a beautiful girl with an expression full of irony - her name is Sofia. The actress who plays her is the incredible Maria Brasil, who at the time of the filming was only 11 years old; Maria did a remarkable job.

The three meet in a room inside the house, with Juliano now attached to a wheelchair. The room has greenish tones and the twilight brings a claustrophobic atmosphere to the screen. The production design was made by the actor Zé Pedro Baroni.



"The Inventorians" film scene

Encouraged by her daughter Sofia, a decisive element in the solution of the plot is introduced by Bárbara: a gun is now on game. Juliano is verbally humiliated repeatedly by the two, who play with the gun in their hands. The atmosphere is tense and we know that a tragedy is approaching. Sofia proposes a Russian roulette game. It is impactful to hear this from a child and makes us reflect on the impact of growing up with violence at home: What are the consequences of this violence in the shaping of an individual? Her expression is one of hatred. Meanwhile, Barbara still carries the physiognomy of suffering and pain from a lifetime of violence. The possible "solution" to this problem will be yet another brutal act, now against the life of one of them.

Chan's camera plays an important role in the movement of the plot. It brings tension like a macabre ballet of life and death between the three protagonists. When the game begins, everyone is rooting for them; Juliano's fate is already set.

Sofia's spoken text is forceful and reflects all the suffering of this violent life imposed by Juliano. His expression shows the terror of the situation he is facing. In our heads, we can just think about the thoughts of this character, perhaps regret. Zé Pedro Baroni does an amazing job of facial and body expression. The actor is confined to a wheelchair, but his strength of interpretation is all in his emotion. Barbara tries to quit the game, but Sofia won't let her. We hear a click of a triggered gun. The end.

According to research, more than 70% of Brazilian women suffer some type of violence, both verbal and physical. This is frightening data. Many already search for specialized police stations for this type of crime, but even so, the number of femicides in Brazil only increases. Films like this one serve as an alert for sexist societies like ours.

Nei Francisco is 41 years old and was born in the countryside of the state of Minas Gerais, but has lived in the capital since he was three years old. Just like Tarantino, he started working and studying cinema in a video rental store, having studied filmmaking in Rio and then in Panama. His films before "The Inventorians" were: "Antes que o Céu Desabe", "Infinito Particular", "Viaduto Vinil" and "O Ponto".



"The Inventorians" film scene



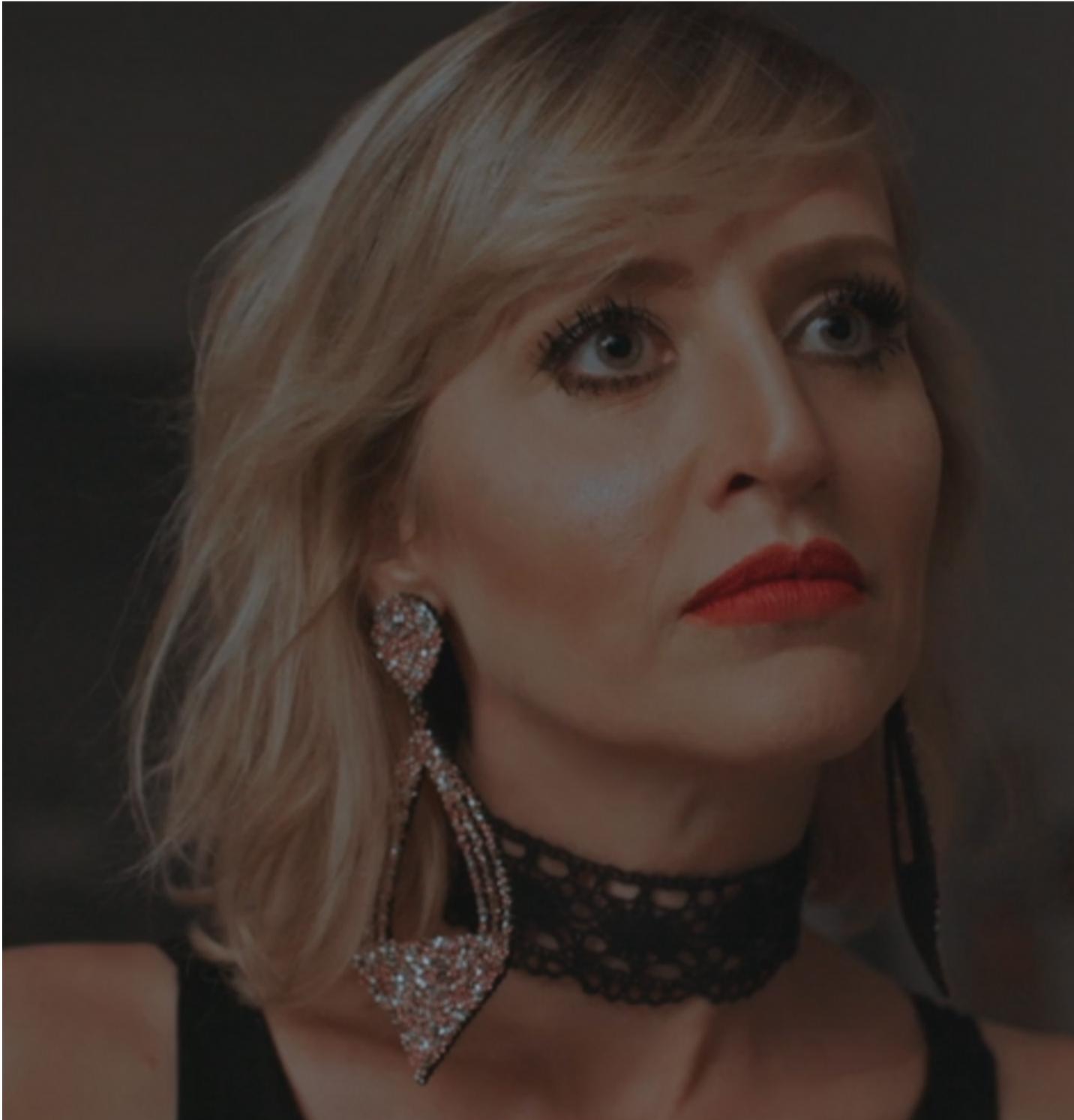
"The Inventorians" film scene



The director Nei Francisco

POISON GIRL

A FILM BY GLEISON MOTA



GILDAS

CINEMA AND EDUCATION

BY VIC KINGS, LUCAS MARQUES AND MARCELO CÉSAR

CINEMA AND EDUCATION



CINEMA AND EDUCATION

The academic formation with a focus on the 7th Art is not unanimous among filmmakers around the world. As an example of successful careers of filmmakers, we have South Korea's Bong Joon-Ho, who graduated from the Korean Academy of Film Arts; meanwhile, some directors never went to film school, as is the case of Quentin Tarantino and his already famous apprenticeship in filmmaking working as a clerk in a video store in Los Angeles.

However, even though education is not necessarily part of the life of every film artist, it is a fundamental pillar of human formation. From the earliest years in pedagogy, the possibility of learning is a vital right of each individual, and this may extend or formally end after the completion of the Basic Education curriculum, but the hunger and the need arising from the curiosity for discovery lead people, even away from classrooms and educational institutions, to explore and specialize in new subjects and contents.



MAZ - Associação Artística

On the other hand, education is not the main investment in several nations around the world, including Brazil. A country that has high rates of school dropouts and functional illiteracy as the result of public policies that aim to massify common sense; thus ensuring that restraints continue to be placed on people in the middle of the 21st century, through the lack of access to knowledge and the precariousness of time and quality of life.

One of the most marginalized subjects in schools is precisely the one that refers to art, since the sparse classes that try to cover, in a synthetic and summarized way, the history of humanity through a cultural view, but mainly in the technical-theoretical formation in institutions, universities, and schools. Cinema, for example, is an undergraduate subject that suffers from narrowed access, where the middle class is the vast majority, not illustrating well the Brazilian panorama, even more, scaled in ethnic and gender statistics.

Even so, educational institutions and educators have struggled to promote an instigating and profound education of what art is, diving deep into the process of cultivating the seed of creation and investigation in the soul and mind by transforming ideas into artworks.

Throughout this article, we will talk to educators from different parts of the world, with different challenges, but with the same driving force: the passion for art and for educating.

Marina Azze is an actress, producer, and educator, she founded MAZ - Associação Artística in 2010, and since then has promoted the diffusion of talents from the countryside of Minas Gerais, Brazil. Located in the city of Varginha, MAZ has several students who study acting, dance, English, fashion modeling, and film, ensuring that these people who live far from the big cities have opportunities to learn and develop their talents.

In recent years, the economic, political, and social crises have hit educators and artists around the world hard, especially when the two are mixed.

"In a world where knowledge is so devalued, where social massification has been used as a political weapon to increasingly alienate and culturally impoverish the population, art becomes urgent! This media exposure, fake news, and the standardization of ideas and behaviors for political and social domination can only be perceived with a lot of social and personal knowledge. Nothing is deeper than art for critical awareness, respect, and admiration for individuality. To know a nation, read a book, know the feelings of a nation, and connect with its art. There is no more effective tool for empathy than art.



The actress and educator Marina Azze

It raises questions, makes us perceive new angles and perspectives, and feel what life let go unnoticed. It has not been easy to convince students that their potential lies precisely in being unique. It is necessary to open the minds not only of the students but also of the parents themselves. The virtual world has seduced and standardized multitudes. Capitalism, exacerbated consumerism, and the cult of silly images seem to guide our society. Inviting them to change is challenging. I often lose some students in the middle of the process. But it is such a pleasure when we begin to notice that they change completely. They even change the way they communicate, express themselves, and think. I love the philosophical, social, and political discussions that art brings in a few seconds. And I notice that they discover themselves through the art of others. It is time for individualization, for us to create thinking beings, capable of following their destinies in unique ways. It's time to stop wanting to sell and buy, and start being true: human beings, responsible and critical. Education to liberate and art to humanize. All our thirst in these very dry times", affirms Marina Azze.



The actress Marina Azze (center), the director Lucas Marques (left) and the actor Zé Pedro Baroni (right)

In the same line of thinking, we have Nigerian Uchechukwu Okoro, a film director, screenwriter, and teacher who helped mentor over a hundred independent filmmakers through the NYSC program in Nigeria from 2018 to 2019. He is a dubber and translator whose remarkable Igbo dialect has been heard in brands and institutions such as Access Bank, World Health Organization, PalmPay App, MTN Lumos, and others. He is the founder of MODOK™, Institute of Arts and Production Company.



The educator and filmmaker Uchechukwu Okoro



MODOK Institute of Arts

"At Modok Institute of Arts, our mission is to discover, develop and present the creativity in every person. We know how certain talents are identified in children and follow them into adolescence, but there are no reliable institutions to help hone those talents and translate them into a career from which they can profit," Okoro informs us. "Well, at Modok Institute of Arts, we create an enabling environment to help creatives study and thrive in what they want to be sole. Because the academy is built on being different, it has encouraged them to take a likewise step in addressing a lot of social and political concerns in, within, and outside the country, some of which have been submitted to your festivals exclusively, some of these social, political concerns and changes made in motion pictures include documentaries on marine pollution, making the planet ecologically sustainable with the five R's (Reuse, Reduce, Rethink, Recycle, and Refuse), LGBTQ issues, equality, women's inclusion in political and social causes, the recent abortion bills, domestic violence, gender-based violence, the #MeToo movement, and many more that will be coming soon to film festivals."

In the TV series Atlanta (2016), a dialogue became famous for the universal situation that the character "Earn" played by Donald Glover lives in, in which he says, "Look, I'm poor, Darius. All right? And poor people don't have time to make investments because poor people are too busy trying not to be poor. I have to eat today ... and not in September".

In Brazil and anywhere else in the world, the lower class often stays away from the big art schools and colleges. The vast majority of the students are Caucasian and middle and upper class. This statistic was one of the reasons that made Marina Azze seek to bring knowledge to young people and adults through social projects of great scope and plurality.

"For a long time making art was a privilege of the middle and upper classes in the big centers. Being in the countryside making a counter force to the urban exodus, to the capitals of the nation, brought to my attention that we needed to 'create artists'. How can we teach independent cinema without these students having access to independent films? Here in the region, few movie theaters show commercial films, dubbed, at a very low price. This is why we saw the need to create film festivals, film clubs, and mainly, to open the students' eyes to all the arts. And cinema embraces all of them. So we stopped thinking about just one. Today they come to MAZ and have access to all artistic modalities. This opens up a huge range of possibilities not only for work but also for understanding the world from different points of view. If we want an audience for quality independent cinema, we need to sharpen the artistic outlook. And suddenly, the 'excuse' of making movies has fomented art as a whole. If before we spread actors, actresses, filmmakers, and models all over the world, now we will be able to spread artists from all areas. Giving opportunities for everyone to study together. Regardless of the social class, they were born into," explains Marina. "We can't accept this idea that 'Brazilians don't like art. When 80% of the population doesn't even have access to it. MAZ brought the possibility of offering courses with very competent professionals to so many people. We aimed at the job market, and we got it right for society as a whole. Now there is a place where society is discussed politically. Where you watch movies from all over the world, listen to classical music, play, dance, and express yourself freely and independently. It is a city with very conservative ideas, which is now opening up, with and through art, to a more glorified understanding of differences. But I must complete it, it is useless just to make speeches about the inclusion of "diversity" when we don't face the reality head-on. Art schools are not attended by all social classes. If we want to make room for everyone, we need to transform from the bottom up. Nowadays I delight myself with children 6 years old, talking about Frida Kahlo, about Vincent Van Gogh, subjects that many parents had never even heard of. If we are so tired of the present society, it is today that we have to change the structure of education. Art is transformative because it makes us develop a critical sense. Not to repeat formulas and numbers. We use the tools to guarantee our expression. We only have voices when, before speaking, we learn to listen. We only understand political and social manipulation if we can develop criticism. Art is wonderful for this. And it has become our weapon, in the fight for a world with more free ideas and more intimate arguments respected".

Also thinking about this inclusion, and about the market, MODOK prepares young talents for this diversified and competitive industry. Regarding this, Uchechukwu Okoro tells us that:

"At the institute, apart from the practical and inclusive approach to honing and sharpening their talent we also take them through understanding the business of their craft, essentially how to translate their talent-time into a paying career and we outlined this in our manifesto for our creative education agenda and they are:

- Encouraging independence while promoting collaboration: Nothing of real value is ever achieved alone no matter how independent the idea is, this is true for filmmaking as it is for any other business and this is one of the cores of the academy's philosophy.

- Pre-resumé credibility: Is the number of years these recruiters demand feasible or is it just symbolism? The popular answer is "No nobody can't meet those years of experience they require to get a job ", but that is an incomplete truth because at the institute we involve our students in job opportunities while they learn simultaneously building their resume fit for any hiring client by the time, they are done with their choice of course.

- Experiential Learn: For you to discover your "why", you must experience as many things as possible, otherwise you find yourself in the trap of living someone else's life, so at the academy, directors must take acting classes and audit other classes to understand their process of work and ethics, same for Actors who will be mandated to take Producing classes or any other practical course so they don't just become redundant actors only waiting to be called on before they have a commitment in the film making process.

- Mission Declaration: Vision gives one the legitimate reason to say "NO" to a lot of distractions because a lot of the time the enemy of a good idea is another good idea, so they are made to declare a mission to why they are choosing their course of study and what they intend to do with it, to innovate, improve and or contribute to the society and the world at large such that when there is a distraction or drift the mission statement brings them on course with laser focus attention till they have achieved that mission and establish the vision, then they can move over to something else, declare a mission and finish it. It's about starting a thing and following it through".

Furthermore, despite the large number of productions filmed in Nigeria, the country deals with various instabilities, both economically and politically. Besides the technical and creative aspects, social-political issues play an important role in MODOK's pedagogy.



The educator and filmmaker Uchechukwu Okoro

Amanda Uzoagba, Chief Operating Officer of Modok Institute of Arts, is an Entertainment Law Specialist, Award Winning Author, Legal Educator, Consultant, Public Speaker, Career Coach, and Legal Podcaster (Founder of the 'Dear Creator Podcast' and co-host of the Legal Avenue Podcast with Lola OJ & Mandy). She holds a Bachelor of Laws (LL.B) degree from the University of Nigeria Nsukka (UNN) and was called to the Bar in 2017. She is currently the Legal Executive of EbonyLife Group. Uzoagba acknowledges that some socio-political issues can affect the level of growth and productivity in the country's cultural industry, "to a very reasonable extent, plays a significant role in our mode of teaching. Our syllabus is based on current realities. In as much as we are helping to tutor the new generation of Artists, Entertainers, as well as the industry's manpower to have the requisite skills and solid platform to grow on. We acknowledge the fact that some socio-political issues may affect their level of growth and productivity in the industry. Bearing in mind that most of them will have to start from Nigeria. Therefore, we at MODOK have designed our pedagogics in such a way that our students are trained to be able to thrive and function well in Nigeria irrespective of these issues and economic instabilities that the country is facing. With our level of mentorship/tutorship, it is near impossible for them not to be able to succeed in the country and beyond."



The educator Amanda Uzoagba

In Brazil, on the other hand, the difficulties Marina Azze faces in her school happen thanks to a culture in which fame is more important than the artworks themselves. As mentioned at the beginning of our text, art is still marginalized within Brazilian schools. Being seen in a very synthetic and summarized way, it is often used as a famous "stopgap" in schools, as if it were something minor, a mere hobby. For Azze, these obstacles perpetuated by society are very well identifiable, among them, she mentions: "Alienation. Philosophical. Political. Social. The cult of capital, of money. Sudden fame. Life without study. The search for the myth of the "power" of money. The lack of cultural baggage. The person says they want to be an artist, but how, if they never had access to art? They only listen to commercial music, and commercial movies, they never go to museums, galleries, or dance concerts. I think that the greatest difficulty is always having to start from scratch. You have to open your perception to all artistic manifestations. When you find families willing to do this, everything flows. But some, unfortunately, the majority, without knowing anything about art, detect "talent" in their children and invest more in being known on social networks, than in study and courses. They teach children early the cult of fame and money. They forget that everything that standardizes and massifies goes against art. I think that one of the biggest challenges is to educate not only the students but also the families. But Marina states that: "The first thing I usually do for parents who want their kids to be stars is to warn them that that's not what our space offers. We have an aversion to stardom. What we are interested in are humans."

Even an ocean away, in the African country the difficulties are not so different for professionals in the arts. With almost a decade of experience as an artist educator in Nigeria, Avwokuruaye Greygon Efetobor is a graduate of the renowned New York Film Academy and is currently Head of Academics at Modok Institute of Art, he tells us that the biggest challenges he has dealt with as an artist educator are:

- "- Lack of proper funding: There are not enough funds that are invested in the art education system and this, in turn, decreases the quality of the artist that will go into the industry.
- Underpayment: I will say the amount of work we put into building and training these students is not proportional to the wages we get. But then again, the passion and the love for building a new generation of filmmakers is compensating at most.
- Poor school structure: The majority of the schools do not teach the business and also the various ways in which these students can navigate the industry that they are being trained to venture into, and as such, when most of the students are done with their courses, they seem lost and abandoned, which is one of the major things we at MODOK have strongly incorporated into our curriculum and that is why we have a paid internship program where the majority of our grandaunts are paired with top-notch production companies in which they can begin to their career professionally as soon as they finish their courses at our institute".

Nonetheless, with so many problems and obstacles in the way, the possibility of transforming people's lives through Art is something essential and instigating for these educators, making the act of educating transcend, and provoking young talents to create and unleash their voices and imaginations through art. This has been one of MAZ's driving forces in recent years, even in the midst of so many political and social, national, and international changes.

"Knowledge is revolutionary! In a world where it is so devalued, where social massification has been used as a political weapon to increasingly alienate and culturally impoverish the population, art is urgent! This media exposure, fake news, and the standardization of ideas and behaviors for political and social domination can only be perceived with a lot of social and personal knowledge. Nothing is deeper than art for critical awareness, respect, and admiration for individuality. To know a nation, read a book, know the feelings of a nation, and connect with its art. There is no more effective tool for empathy than art. It raises questions, makes one perceive new angles and looks, makes one feel what life lets go unnoticed," Marina says.

"It hasn't been easy to convince students that their potential lies in being unique. It is necessary to open the minds not only of the students but also of their parents. The virtual world has seduced and standardized multitudes. Capitalism, exacerbated consumerism, and the cult of such silly images, seem to guide our society. Inviting them to change is challenging," tells Marina Azze, who can already see MAZ's legacy throughout Brazil and the world.

"I think the conquests came even faster than I imagined," says the Brazilian educator. "Most students arrive here not knowing how to read. Coming from a mediocre education. Consuming 'trends and hits' that standardize foolish behavior. And with a lot of philosophy, practical and theoretical art classes. Reality is changed to the point of transforming them into creative beings. Many of our students have gone abroad to study cinema. We have models running in fashion shows all over the world. We have actors who have won prizes in major international festivals with films that they have directed and won awards. From here emerged directors, actors, and cultural producers who changed the reality not only of the neighboring cities but also of the southern Minas Gerais' cinema. In the second semester, we will have an orchestra rehearsing here. We opened for the dance, drawing, and painting markets. Our students learn everything about art and even English, so they can communicate with the world!"

The success story of MAZ students and associates is increasingly reaching new heights, going global, and breaking the standards created and maintained by a society that downgrades its cultural producers. Through the institute, Brazilian talents can reach new grounds but step on solid steps on their way up. "We have female students, who will co-direct international films with million-dollar productions. We have fantastic female directors conquering the market who came out of here. Producers who multiply art wherever they go. MAZ is only growing! More than 400 artists have passed through here. Of these, 80% were women. 90% were from the lower economic class. How could these artists achieve so much without our simple space? Psychodrama grounds us, and art stimulates us to keep moving forward, each time reaching higher flights, but without stopping to look inside. It is from the inside out that we are dissolving the word impossible," reports Azze.

MAZ is the union of artistic knowledge through the extraordinary professionals who lead the association, the students who get to know themselves through encounters with art, and the exchange with outside professionals who end up getting closer through the results of our work," says Azze. "Educating goes beyond the content. Either we give back autonomy, and creative authenticity, to the students, or we turn educators into severe monsters. It is to admire the differences that the school institutions exist. To enhance what is special and unique about each one. The cruel ones are enough to massify, promote ignorance, and impoverish. When a student begins the process of self-knowledge, the student wants to devour the knowledge of the world. One becomes smart and sagacious. And the most delightful thing to observe. One does this with great dignity. With an empathic heart. That raises it to the tenth power.



MAZ - Associação Artística



The filmmaker and educator Greygon Efetobor

The Brazilian educator also reflects that "if regular schools invested more in arts, maybe children would be able to educate the whole family. And then we will be able to live in a less robotized society, exchanging the social network algorithms for creative and transforming human beings. But don't think that it's all magic here. On the contrary. I have experienced unimaginable things in these years of MAZ. I still witness many people believing more in what is outside. I have to teurapetize many losses. And cut many things to reduce personal failures.

In a land where money seduces more than a sublime experience, sometimes I lose a pseudo-artist to an "eccentric business" and sometimes to the "massifying tradition" of virtual celebrities. I breathe. I cry. And I go to the garden to take care of the plants. In the hope that by feeding on the love, cultivated in our garden at MAZ, these artists will become aware of the wonders they can do for the world. TRULY through their talents".

The globalization of their students and promising talents is also a primary matter for MODOK, which aims not only to professionalize these individuals but mainly to enable their success inside and outside the country. And understanding the importance of this artistic-cultural and also social exchange, the institute's general director, Uchechukwu Okoro, always seeks partnerships with international film festivals, including BIMIFF, as platforms for the exhibition and promotion of the works of their young talents.

"Inclusiveness and collaboration are at the core of the institute's philosophy, and we have selectively accepted to partner with festivals whose concern is to support creatives and give them an encouraging platform to thrive. It will also help us connect and create stories that don't only appeal to the Nigerian audience alone. To create an inter-relational friendship across cultures and individual Nigerian cinema", Okoro reports.

These exchanges and discoveries that see no borders are a trend that, especially after the experiences lived during the global pandemic of COVID-19, has become almost mandatory for those hungry to turn their ideas and feelings into artistic works. And these new perspectives align directly with the emergence of more and more young people interested in exploring the possibilities of manifesting themselves individually, but also collectively.

Based on her experience both as a creator and as an educator, Marina Azze's perspectives for the next generations of artists for Brazil are encouraging, but it is still necessary to urgently look to the inner parts of the country. "Art needs to reach more in the interior of the country. Otherwise, we will become more and more pathetic beings consuming pathetic manifestations. I play a lot with my students. To see if you are on the path, watch the social network algorithms. Because they will send you things that you consume. And what has been showing up?"



Film set in Nigeria during the production of a MODOK's film

Artistic videos, social and political issues, or silly hits and dances? The Internet has opened up the whole world to us, but what are we watching on it? Future generations depend on the present. And what are these people truly consuming? What behaviors? What movies? What are they inspired by? What about their parents?" asks Azze. "If we want to improve the prediction of the future, we need to question the past and transform the present. Offering EVERYTHING that leads to questioning is a good start. Talk, debate, and learn to see multiple angles and points. Before we swallow a piece of information and take it for 'granted'. It is time to learn to read the contexts. The generation of texts must go urgently".

Amanda Uzoagba, meanwhile, is betting on fertile ground as an enriching tool for Nigeria's new generation of artists. "The next generation of Artists will have a lot more leverage in the global music industry than the earlier generations. This is due to the sporadic growth of afrobeats, also there are more educational outlets/materials and manpower to guide them through the career path without having to lose themselves, their intellectual property, and/or money. This growth will spill over to other entertainment industries and markets currently striving and participating in the global market. I must say, I am very excited for the next generation of Artists because, with the way things are going at the moment, they have a softer ground to grow and build on", concludes Uzoagba.



The filmmaker and educator Greygon Efetobor

At the same time, precisely because of this explosion of new people interested in expressing themselves culturally through films, plays, and other artworks, there is a lot of talk about art and artists, and these labels go much deeper than merely showing off to audiences to satisfy a craving for applause or other forms of external validation. Art, in whatever form it is expressed, is also an urgent power that reflects and promotes reflections, paradoxically externalizes and internalizes ideas, feelings, thoughts, speeches, and so many other human manifestations that are only purged after a last "cut" shouted by the director, the closing of the curtains, the last musical chords, or a final brush stroke on a previously virgin canvas.

To reflect on this question that differentiates a true artist from a mere talent, Greygon Efetobor tells us that "The words that define art are life, imagination, and creativity. In my experience lecturing, I will say the simple difference between a true artist and a mere talent is; Hard Work, Ingenuity, and Consistency. These three qualities are what separates a true artist from a mere talent".

Marina Azze, meanwhile, believes that being an artist is in the attitude. "I define art as questioning, critical-awareness, and empathy. Thus, the artist is the one who makes art. Talent is the one who has the will to make art, but doesn't know how to do it."

The etymology of the word education, which comes from the verb to educate and thus from the Latin "educare", means to create, to nurture, to make grow; and this is the primary function of cinema and art as a whole. As seen above, the biggest problem in countries like Nigeria and Brazil is that the artist is constantly struggling with a political and social current that is different from artistic culture as the growth and development of a nation. On the contrary, it is an area destined for vagrancy and promiscuity. See the 50% decrease in the budget destined for culture over the last 10 years. If there is no political change, this situation can hardly be reversed.

Having money or not, the willingness to live from art will always prevail, and the artist will always find a way to survive because creating, nurturing, and making it grow will always be life. Whereas during the Covid-19 pandemic, what kept the sanity of millions of people isolated, were the various options of art disseminated in an online form.

Next, BIMIFF Magazine presents an exclusive interview with dancer, choreographer, actor, and educator Jadson Caldeira, talking about his experiences and views on Art and Education in Montréal, Canada.

ART AS AN URGENT CALLING

AN EXCLUSIVE INTERVIEW ABOUT CINEMA AND EDUCATION WITH THE
DANCER, ACTOR AND EDUCATOR JADSON CALDEIRA
BY VIC KINGS (CANADA)

ART AS AN URGENT CALLING



A R T A S A N U R G E N T C A L L I N G

ART AS AN URGENT CALLING

An exclusive interview about cinema and education with the dancer, actor and educator Jadson Caldeira by Vic Kings (Canada)

Jadson Caldeira is a professional dancer, choreographer, and teacher at the Conservatoire de musique et d'art dramatique in Montreal.

Education has always been a revolutionary tool to take people out of stagnation and self-indulgence. Just like Art, to provoke and propose reflections take the artist and the public to innovations both in the rational and emotional fields. How have you been working with your students in these last years of so many national and international political and social changes?

I find it difficult to answer this question, because I don't believe that education, in general, is used in the way you have described. Because ideally education would be that, but it is not the way it is done. Especially in art schools and universities. So I think that idealizing education, yes. I idealize it and practice it that way, but what you see in reality is not that. Most of the schools when we talk about art education, are still very much stuck in concepts, forms, and techniques, instead of using it as a way to liberate, question, give conditions and enable the artist who presents themselves in these schools, with all kinds of grounding, information, and questioning, so that the artist oneself can undo one own learning and reformulate it with a social vision. I don't find this in any school, neither in Canada nor in Brazil. And when you talk about the political and social conditions and the challenges, I agree too, but what is missing, for example, speaking of Canada, after two years of Covid, was exactly the lack of questioning. Because what I saw were artists with 20, 30, or 40 years in the profession, established, who were comfortable, and who were just upset, depressed, and sad, because they no longer had the "comfort" that they were used to. That's why I said it was hard to answer, because the description that was given is almost utopian, concerning what you see and what you do. I think the question comes from an artist who questions and works his art in a meaningful way, but that doesn't exactly reflect how education is practiced. I speak of Canada, but I don't think it is so different in other parts of the world.



The artist and educator Jadson Caldeira

And what is very interesting and paradoxical is that here in Canada you have a whole social and political structure, besides the comfort and stability, to create works with much more strength. Because here you have a potential that is not obstructed by things that exist in Brazil, such as financial and social difficulties. But because of this comfort, people here are sometimes put to sleep. So, for example, during Covid, what was very hard to see was, that because people are not used to the lack of comfort, they were not ready to create something new, to try other things. To throw them in the deep end and say "okay, what can we do differently?" Since the beginning of the pandemic, I felt alone. And when I went to talk, or try to contact people who were in a position to help, to change something, I had no access to them. They had no openness at all. So for me, what I think is the saddest thing about the answer I'm giving you is that. Yes, I think that reformulating the construction, the way of teaching art, whether for the actor, music, etc., would be essential. We want to help, so those brilliant artists can emerge, and we can contribute to the generations that are going to change the planet because we need it. I remember once I was teaching at the Quebec Arts College here for a few years, and I discussed this with one of the professors. A very respected lecturer who had been teaching there for 25 years came up to me and said that I was utopian because we couldn't create artists. I didn't have anything else to say to him, because what he didn't understand was that I wasn't trying to "create artists", but as an artist, I can create the necessary conditions so that the individual can see that it is possible. And if I don't do that I am going against the very integrity, the very reason for being there. What happens is that these "artists" are bitter people who have learned formulas, developed concepts, and techniques, and have stagnated at a point in their lives. It is a very big challenge, especially when you don't feel respected, and you don't have support in society. In a country like Brazil, where this



The artist and educator Jadson Caldeira

support is hard to find, it is a huge challenge, because when you find a path to formulate your work, to keep doing it, you will have to follow the guidelines that are already determined by who is going to finance your work. So it is a great challenge to keep artistic integrity. For me, the key is this: before I teach, before I try to say that I am teaching, I have to undo what I have learned because otherwise, it is futile, it is just repeating and vomiting information to somebody, and for me it is useless. It is useless because you don't create. It doesn't help to throw this artistic seed to the student who is arriving. And this is what I find most serious and most sad in almost everything I see. The exceptions that I have seen in my career are great, profound artists that when you have the opportunity to spend time with them, if you are open, to live in this space of discovery, openness, and availability, but it is rare. And as soon as these "artists" put themselves in the position of teachers, then it gets worse because ego and control make people think that "people should do it the way I do it". And there is no way out of this vicious circle. So I agree in a way with the question, because I live this questioning of education in the way I teach, but it is not what I see.

Being an immigrant artist and educator from a country where Art and Education are extremely undervalued, how do you apply your social experiences in the formation process of young artists?

One of the main points and one of the things I miss most about Brazil is the passion. This fire to throw you into the experience with vigor and this will go all the way. This fire I grew up with, and in Brazil, there were many people to exchange it with. Here in Canada I always contrast myself, since I started dancing, in all my artistic interventions, I have always been very contrasting, until today. This passionate way. Canada has a very stable society, so when you live this way, this urgent side doesn't exist. For example, to dance and be an artist in Brazil I had to fight against everything, and not even get paid and continue the fight. So here as the social structures are much more solid, it is not that the artist lives a wonderful life here, but it is incomparable. The social balance allows you to have a decent life regardless of what you do. And for me, that's a great thing, but artistically it can be a bummer. It is exactly the paradox that I see here, that the human being when comfortable, one sleeps, so this discomfort of countries like Brazil creates this internal fire, this force that pulls us to do, to work 16 hours, 20 hours, and be possessed by this artistic mission. Here I didn't find it, it is very rare to find someone with this same passion and fire. I am not saying that in Brazil you find this all the time, but I am saying that there this discomfort, this vibrant and paradoxical Brazilian society, in everything, from the horror to the most beautiful, makes it easier to question internally too because you are forced to see the contrasts continuously in the street. You leave your house and see death and life at the same time. Here you don't. So this kind of access to this perspective is very important for me in creativity, which is to understand the human contrasts. For example, teaching actors, understanding the inner oppositions, those volumes between fear, sadness, and enormous joy, when you live in a society where you can't laugh hard or cry in public. How can you have access to these forces that are so important to being an actor, if since you were a child you never could express them? So for me, it is fabulous to create a space where they can experience these emotions because Canada is a very cold country. So what I like about being an immigrant is that I can bring and keep everything that I think is beautiful and important from the Brazilian culture, and also preserve what I think is important and beautiful from the Canadian culture. So I think that, for example, the students that come to my classes can access these two realities, the best of both worlds, in a way. Now, if I speak only for myself as an artist in Canada, the difficulty is to be seen as what I am, with all that I carry, all the artistic potential, and all the influences that I have, without being classified as exotic. So this is another challenge, but this is a challenge that Canadian society is facing, and especially the Quebecois side, will have to experience more and more because immigrants are much more numerous, they are part of social and artistic life, so gradually society will have to adapt to these other colors, and recognize them as important colors in the society that will be Quebec in 10, 20 years, and in a Canada that will change with immigration.



The artist and educator Jadson Caldeira

Besides the financial and structural issues that are completely different between the countries, what are the biggest differences that you notice between Brazilian and Canadian art students?

As you said, the structural, economic, and social perspective affects a lot, but what interests me the most, if I am to lecture as I did in France, the USA, etc, is not the question of structure, but how this human being responds to an artistic stimulus, and I think that this is universal, that it doesn't have to do with a specific culture, nor with the tendencies that this culture can give. Of course, for me, I have a certain affinity with this pulse, with this emotional availability and human access that I have with Brazilian artists, but I cannot generalize, because this openness of spirit, this willingness to dive in and go deeper into oneself has nothing to do with culture. This is an important thing to remember because it is not because I described a little bit the differences between Brazil and Canada, that here I will not have the opportunity to meet people who are very deep and ready to dive into self-knowledge. I was talking to a student of mine who has just graduated, a brilliant, curious, interesting woman, the difficulty is that, if I draw a parallel, if I take this woman, with all this potential here, and transfer her to Brazil, she would grow with this potential 10 times faster, because in Brazil she would be exposed to discomforts that she is not exposed to here. She would be forced to grow faster. As in Brazil, with all that chaotic structure, there comes a moment when the spirit doesn't even have time to evolve because it is so busy with other things, worried about your own survival. It is the balance between the two. Now if I were to take an individual in Brazil who is hungry, available, and that's it, in other words, the opposite process of my student's example. If I gave this person stability, "comfort" to be able to work and study, to have time to live their art, to question themselves, to write a thesis, to develop their body... That's the delicacy of it all, because of course one thing will affect the other, for me the interest in an artistic encounter has nothing to do with culture, and it has to do with the human being.

What are the biggest challenges you have dealt with as an artist trainer in your country?

The biggest challenge is the lack of artistic hunger. It is something that I don't feel here. I don't even like to talk about my students, because I treat these people as individuals and potential artists, that's all. I don't have any pretensions, and I make a point of assuming that I am not their teacher, and I am not interested in being one, but what I miss most is that in Brazil we speak of "tenacity", right? But it is not tenacity like an addiction; it is this deep desire for transformation, this inexplicable desire that we have to do because otherwise, it will not work. And that we will do it regardless of whether we make money or not; if I don't do it, my life has no meaning. So this is the most honest answer, what I miss is this urge. When I tell them, for example, if you are going to show this on stage or camera, what you are showing them has to be urgent, because if it isn't, you don't show it. Why show it? Now to find the urgency, you need to feel the urgency of being the artist that you are, even before you go into the matter. And the absolute majority doesn't have it. This I cannot give. I can create all kinds of stimuli and games for them to see the importance of urgency. But I can't give them their urgency, individually. This is a great challenge, and I don't think it has anything to do with the country. As I said, the artist is in any country in the world, and it is no excuse, it is not because Canada is quiet that there won't be people capable of changing everything. These individuals are anywhere in the world. I think that what's flavorful about my participation, of accompanying them, is simply to question them to see if something comes out and if some flame is going to reach them and set them on fire inside. And it is this fire that will create something different like: "No! This is what I have to do! I've never seen it before, but this is it! Now I see it! This is what I want!" It is more on that path that I work, but the difficulty, and that is why in a way I agree with that professor who told me that I cannot create artists, in that sense I agree. But I don't intend to create either. I have, as an artist, part of what I am is to create the possibility for something to happen. To create a field, a state, a method, techniques, or games, so that something in these individuals can appear, and they can feel that "if I don't go there, life doesn't make sense". This I feel, I communicate, but the exchange, who also has this to give me back, is very rare.



The artist and educator Jadson Caldeira

To know new cultures, countries, philosophies, people, and languages is something that you absorb not only as an artist, but mainly as an individual, and in your art, you reflect this love and respect for that which is different, without losing your essence and roots. How does this cultural exchange influence your pedagogy?

What I find most delicious about being an immigrant is the possibility to have and create that inner reflection, to absorb what you find interesting, that fuels you as a human being, and to keep what you see and feed off the original culture. This fusion, this blending, is what I find most beautiful about being an immigrant. Of course, every human experience I have, and every trip, can affect my artistic expression, but I also think you can stay in the same place, and be open, with a very broad artistic expression. What I think can help with immigration, with changing, with contact with other cultures, is artistic openness to other cultures, which is not necessarily what happens. For example, I saw the São Paulo Ballet Company here a few months ago, after years of not seeing them. And I saw a French choreographer who created a performance piece for them, and I liked what she did because I felt that she used the colors of the dancers, the interpretation form, the Brazilian cultural aspects, and she put that on top, and I thought that was very nice to see. But most creators will do plays, and dances, with companies from other countries, and they will not necessarily use what they have. What I feel is that people are afraid, in my way of thinking, that they are not mature enough, because when you have artistic maturity you are not afraid that your language is going to be dispersed by a different culture. You can adapt to the being that is in front of you, the actors that are working with you, whatever, but there is a lot of this fragility of language that makes people try to impose their culture on artists that don't come from the same culture. North America has a very clear tendency to do everything white, you will find in the companies, most of them, white which means following the majority, because most of the population is white anyway, or exceptions of black dance companies in the US, that even though the dancers are black, what I find sad is that they are not reworking the techniques, they are not reinventing, reformulating, restructuring and doing them in a Black way. They repeat the white formulas and they call it a black company, I think it's sad. When I was in Europe I had a choreography scholarship in France, and I remember seeing a German choreographer named Sasha Waltz, which I was very thrilled about. She being German, I don't remember how many dancers were in the company, but there must have been two Germans - and the others came from totally different cultures, there were Brazilians, Japanese, Africans, and what was most beautiful was that on the stage, in the choreography (and of course, it was her artistic language), I saw each individual with everything they brought. This is very rare! I saw that very few times on stage. So I think that the challenge for the creator, regardless of whether he or she is an immigrant or not, because even if you are working in Brazil, or Canada, or Europe, it doesn't matter, you have 10 actors in front of you, and the 10 are unique beings. How do you respect the integrity of these beings so that artistically they can be great in their work? That is the challenge for me! You can't even do that at home, you learn a technique and impose it on those people just to say "That's my name! This is my way of doing it! However, my way has to be wider than that, in my way of thinking. It has to be able to invite every possible color into it.

Based on your experience both as an author and as an educator, what are your perspectives on the next generations of artists in your country?

Interestingly, I gave an interview to an actor who graduated from the conservatory about three years ago and this was a question he asked me. And I remember I told him that I don't see a difference because I don't believe that art is for the future, but rather for the present. So it is a complex question because the only way I see a genuine function of art is in the now. So my whole focus in what I do is how I create relationships of communication and exchange now, by doing that the rest will come, but it's out of my control. I believe that, as an artist, my focus is this, otherwise I become a bureaucrat idealizing art, and for me, idealized art doesn't exist, it exists now, it has to be done now. You have to be willing, available, and do it in the now. And what I try to do is this, not only practicing but being available to the artists that are close to me, interested, near, vibrating, wanting, in any way to be present, to give support. For me, the answer is not in the next generations, because we don't even know what will happen to the planet 10 years from now. The artistic vision for me is now, what we can change, what we would have to do together as artists, to change or to want something new, should be done now, not tomorrow or in a while, but now.

In three words, what is "Art"?

Awareness, availability, and love.



The artist and educator Jadson Caldeira

In your vision and experience with your students, what differentiates a true artist from a mere talent?

I think I have already answered that, it is that incomprehensible willingness to search. That almost suicidal desire to throw oneself into oneself. I can't give this to anyone. I can have, exchange, and create all kinds of artifice to show how important this kind of fire, of search, of inner madness is. Because it takes a great degree of madness to be in this position. I said suicidal, but it is and it is not a joke, because if I want to reflect, because as I said, for me art should be a mirror, I only know true art as a mirror. And to know true art I have to "die," in the sense of abandoning what I know. Rediscover me, remake myself, and for me, this is a big difference. How then to create an "education structure" for artists that allows this space, that invites to this space and sees this performative, cultural space, to guarantee a presentation of something, a formulation of some structure? Because structure and technique will change, but this vivacity, this human fire that will build, undo and remake. So we adapt ourselves, we become too eager for the security of the formula, of the technique, of the response, of the applause, of the good reviews, and then we lose the very reason for doing what we do.



The artist and educator Jadson Caldeira

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