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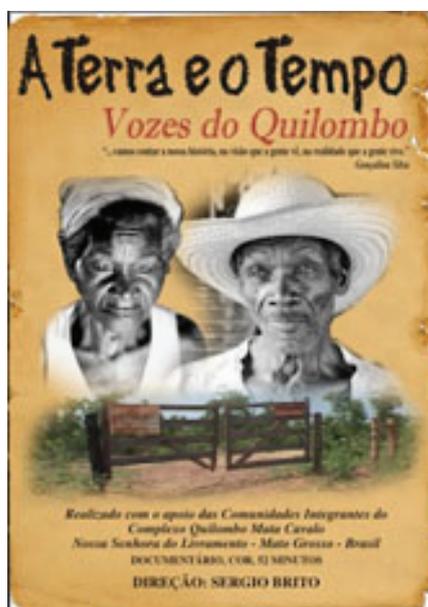
The Magic Power of Reality

Video review “Land and Time - Voices of Quilombo”

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Synopsis

Based on their personal and collective remembrances, women and men from the remaining communities of Quilombo* Mata Cavalo Complex (*Quilombos are Afro-Brazilian hinterland settlements that originated in the 17th century with the rebellion of African slaves in Brazil), in Mato Grosso, talk about the origin of this Quilombo, community life, collective work, and celebrations. But, most importantly, they talk about the history of their struggle for regaining their land, settling, and finally legally owning this land that once belonged to their ancestors, but where, throughout a long period of time, millions of hectares had been “acquired” by other people. A documentary on the story told by those who have been actually experiencing in their daily routine an endless attempt of being silenced and excluded by the dominant culture.

Cast and crew credits

Writer and director: Sergio Brito

Duration: 52 minutos

Production: AMAV – Associação Matogrossense do Audiovisual and VideoSaúde Distribuidora da Fiocruz

Year of production: 2006

Distribuição

VideoSaúde Distribuidora da Fiocruz

Internet: www.youtube.com/watch?v=7tws2MM5h8A

African-Brazilian people have survived diaspora and genocide, and resisted to policies that evolve around white people. Such policies impose denial and invisibility to the black community through different means of communication. This is where the production of "Land and Time" (original title: *A Terra e o Tempo*) lies, and it focuses on oppression, identity, and freedom issues.

This video is inserted in the struggle and political solidarity against racism and its judicial and ideological feature. Making movie as cultural entertainment and awareness is relevant to allow a free connection between the people that remained in the Quilombo and their past and history, to acknowledge their present situation, as far as exposing their pride, resistance, and race. Image and sound come together as a linguistic tool of utopia, development, and human intelligibility. To what concerns it as being a mediator, it searches for the notion of belonging, for what regards the black identity issue.

This documentary depicts, in its work process, how much cinema is loved - the documentary is like a sanitarian from a developing country that goes where the forces of tenuous and imaginary opposites dwell, such as pain and joy, life and death, and the desire, in a photography realism that develops images on a real world context. There is no *cliché*, it is a praxis of cinema in action, with an enchanting simplicity, building images where the "other" lives their life saga. In its narrative, the current perception of the social imaginary, having the cultural environment as being the builder of language, insistently working towards the task of cultivating the speech, a non-official literature spread out in time of resistant popular groups such as the remaining people of the Quilombo. On the real story, Quilombo de Palmares was nothing but a place of refuge for slaves, it was never a place of resistance for blacks, native indians, nor marginalized white people that had as captains of the woods the executioners of Zumbi de Palmares.

"Land and Time" is cinema for the thinking. Thus, it is capable of depicting magic forces, when the principal performance is up to actors that are object of its work, where issues considered to be quite primitive, archaic, and repressed, are the basis of the argument that will provide sense, value, and coherence in the life story of these Quilombo people. Cinema as written language in action, where men and women relate with their life reality. The shooting is of an infinitely subjective level, with editing on the quarrel of oppression, slavery, and racism.

From what perspective should there be a pact between the audience and the piece? Those who fight against "cordial"

racism, intentional misleading, and lies. We will build changing paths in the root of dignity for black people that have no land, and that have been taken by the energy forces of "OLORUM" and incorporated in the fight of Zumbi, with a heroic gesture, holding their weapons firmly, defending and impregnating our intense resentment, our old territories of life.

The plan – sequecy on which Sergio Brito conducts a "thinking of cinema" idea, with an eminent threatening attitude towards the type of progress and (in) justice we have to face. On the hideous ambition of disfiguring nature, on the cerrado and Legal Amazon versions, on genocide scale against diversity and the culture of traditional people. On the expelling and violence against people that have owned these lands for centuries, such as those from Quilombo Mata Cavalo, and 127 other, found in Mato grosso.

Should we mention militancy - why not? – regarding Sergio Brito's engagement as a filmmaker who steps on the dirt of the ground and live the routine; and whose lenses can capture images that are absolutely natural and real. Sergio dove into the sea of Quilombo Mata Cavalo, and started to live there as if it were his place of residency. Meanwhile, he was responsible, while staying a short period of time in Mato Grosso, for AMAV - Audiovisual Association of Mato Grosso, and for a project called *Projeto Circulante*, which worked a school to sensitize people and to form humble filmmakers. Sergio Brito walked through territories that are excluded from the media; where people that had to move away from where Rio Manso dams were built have settled, most of them are African-Brazilians or native Indians. Similar to Augusto Boal's theater, the documentary describes the path of a documentary filmmaker for the oppressed people, with the principle of "letting the other speak".

The entire effort for achieving the audiovisual ultimate goal is to develop a cinema for the people, in languages that depict the conflicts of these remaining people's lives; where the Quilombo women are the inspiration and the core of the spirit of fighting and resisting of people who have been denied the land that was once taken from them. Sergio was there, he slept, he dreamed about the Mata Cavalo people with his eyes open, he saw it all, and he learned through his retina lenses about people like *são Antonio Mulato*, Adulfo's final master, (drums of Siriri and Cururu) from the lowlands of Cuiabá; *são Cesário*, herald of São Benedito, and Nenzinho, both king and prince of the Orixás's sacred territories. Where do the disperse desires of endless nights await for the harvesting? Harvesting of crops of love, which have always cultivated the saga of these people of memories. When will these ancestral lands finally be returned to their sons?