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Frameworks of subjectivity in Brazilian cinema: looks from a sensitive camera

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Abstract

How would we define, from a sensitive point of view, a camera that delivers images to the viewer that normally would be out of frame? This essay aims to explore the framing effects in the films *Redemoinho* (2016), by José Luiz Villamarim, and *Pela Janela* (2017), by Caroline Leone, starting from the reflection on an emergence of Brazilian films that seems to be very interested in a daily politics. It is a cinema whose aesthetics privilege the inside of the picture and the depth of field, the subjectivity of things, the ambiances engendered to the characters, the micro-actions, and thus give rise to new sensitive experiences. It is understood that this aesthetic has a filmic materiality that strives to apprehend in subject-image the subjectivity of the subject-character imbued in the rationalist cultural logic, but that also points to the search for other existential configurations.

Keywords

Framework; Sharing the sensitive; Brazilian cinema; Aesthetics and Politics.

Introduction

How can cinematographic works focusing on the subjective construction of characters express modern political thought? To what extent can this cinema evoke a less automated look at the world? With this in mind, this essay aims to explore the framing effects in the films *Redemoinho* (2016), by José Luiz Villamarim, and *Pela Janela* (2017), by Caroline Leone, starting from the reflection on an emergence of Brazilian films that seems to be very interested in everyday politics. It is a cinema whose aesthetics privilege the inside of the frame and the depth of field, the subjectivity of things, the ambiances engendered by the characters, the micro-actions, and thus give rise to new sensitive experiences. The analysis methodology is centered on two aspects: a) on comparative studies – establishing relationships between one film and another (Carvalho & Coutinho, 1994); b) in film analysis with a focus on the semantics of the *mise en scène* and on the effects and meanings of the ways of framing.

According to Comolli (2015), in the 1920s and 1930s, there was, and perhaps still is, a demand for the production of militant cinema. "Military, for a film, was to carry the explicit: to be useful to a cause (any one), spread a slogan, serve a party, a coalition of interests, make propaganda (or counter-propaganda) of an ideology." (Comolli, 2015, p. 168). One can see in recent Brazilian cinema the recurrence of aesthetic-political projects that tend to bring narratives committed to the centralization of the subject, which question about being and being in the world and evoke sensibilities, without losing sight of socioeconomic issues. They are narratives willing to break with the status quo without necessarily being seen as works of social themes under an immediate gaze, as their claims are located more in the field of experience and culture, of subjective structures, as in the films: *Cinema, aspirinas e urubus* (2005), by Marcelo Gomes; *O céu de Suely* (2006), *O abismo prateado* (2009) and *Praia do Futuro* (2014), by Karim Aïnouz; *Viajo porque preciso, volto porque te amo* (2010), by Marcelo Gomes and Karim Aïnouz; *Além da estrada* (2010), by Charly Braun; *Histórias que só existem quando lembradas* (2011), by Júlia Murat; *À Beira do Caminho* (2012), by Breno Silveira; *O homem das multidões* (2013), by Cao Guimarães and Marcelo Gomes, 2013; *Redemoinho* (2016), by José Luiz Villamarim; *Beira-Mar* (2015) and *Tinta Bruta* (2018), by Filipe Matzembacher and Márcio Reolon; *A cidade onde envelheço* (2016), by Marília Rocha; *Pela Janela* (2017), by Caroline Leone; *Arábia* (2017), by João Dumans and Affonso Uchoa; *Temporada* (2018), by André Novais de Oliveira, among other works¹ that are similar in aesthetics and in the narrative theme about existential issues.

This cinema can be read from the perspective of an aesthetic adjusted by a policy of invitation to share the sensitive, presented by Jacques Rancière. It is defended here the idea of a way of making cinema that has to do with the indivisible relationship between politics and aesthetics, they are cinemas that imprint the political in its form, in other words, it concerns "(...) a cutout of times and spaces, the visible and the invisible, the word and the noise that defines at the same time the place and what is at stake in politics as a form of experience" (Rancière, 2005, p. 16).

According to Rancière (2005), there are common experiences not shared due to a matter of correlations of forces (these forces, which define the space authorized to say and be heard and who has this authorization). If in politics resides the power to see and say some things and not others, and defines who can take part in the common, politics has an aesthetic, a way of being. And it is in this way of being and doing (their techniques) that such films make *new visions* and sensitive capacities of perception of the world reverberate. Thus, "artistic practices are "ways of doing" that intervene in the general distribution of ways of doing and in their relationships with ways of being and forms of visibility" (Rancière, 2005,

¹ This panorama of films is the result of a preliminary survey of an ongoing thesis on Brazilian cinema over the last fifteen years. The exploratory research points to the recurrence of the theme about subjectivity, melancholy and other aesthetic and narrative aspects that approach the artistic and cultural movement of 19th century romanticism.

p. 17). Artistic fiction for Rancière (2005) is the possibility of penetrating among unauthorized spaces and disorganizing the circulation of the common, sharing visions, identities, meanings, such as writing, which for the author "(...) it destroys every legitimate foundation of the circulation of the word, of the relationship between the effects of the word and the positions of bodies in the common space" (Rancière, 2005, p. 17).

Politics as an art form for the author reinvents the sensitive capacity, displacing the subject from the time-space he occupies. The political challenge would be to overcome the conditions of perception regulated according to the current order. For example, the collective consciousness impregnated by capitalist culture. The relationship between aesthetics and politics would emerge in this deviation, pointing to a world whose meaning distances itself from the regulation of the status quo. It is a policy of dissent: "(...) a sharing of the sensitive fixes, therefore, at the same time, a shared common and exclusive parts" (Rancière, 2005, p. 15, emphasis added).

Ismail Xavier (1991), in *A experiência do cinema*, considers that "(...) one of the postulates of cinematographic art says that not a centimeter of image can be neutral but expressive, it must be gesture and physiognomy" (1991, p 99). Thus, the choice of Rancière as a reading key is made in the search to understand the technical and aesthetic processes of the films to be studied as something indivisible from politics.

Based on this definition, the films *Redemoinho* and *Pela Janela* are selected as a microcosm within the aforementioned film panorama, for a reflection that relates the capture of everyday images, while detaching themselves from a one-dimensional awareness of the world. The comparison of these films is justified by their narrative proximity, as both carry a linearity in their construction and are centered on the subjectivity of the characters, by the aesthetic similarity with regard to a *mise-en-scène* concerned with the construction of a subjective sense (social, cultural and psychological), that is, the scenic objects and the characters' relationship with the space function in such a way as to signify their individuality, as well as their class positions. Finally, it was noteworthy that in these films the theme about the relationship between industrial work and the subjectivation of characters are engendered in such a way as to raise the debate on the technicist rationalization of contemporary thinking.

Redemoinho, based on the book *O Mundo Inimigo – Inferno Provisório Vol. II*, by Luiz Ruffato, narrates the reunion of two childhood friends, Luzimar (Irandhir Santos) and Gildo (Júlio Andrade). The film metaphorized the rural exodus, represented by Gildo, who leaves the small town to live in the capital of São Paulo, while representing the industrialization process that also arrives in the countryside cities, represented by the weaving factory that Luzimar and his sister work in the city of Cataguases, in Minas Gerais. The plot shows the different subjectivities of a boy who went to São Paulo and another who stayed.

The film *Pela Janela*, on the other hand, presents the plot of a 65-year-old woman (Rosália - Magali Biff), who after being fired from a reactor factory on the outskirts of the city of São Paulo, begins to reflect on her existence that until then limited by the world of work. As a background, the narrative accuses Rosália's process of desubjectivation based on mechanized work, but it also rescues her subjectivity in the details of her routine activities. After being fired, Rosália doesn't know what to do with her own life, as she has always seen herself as a gear, a useful piece in the production sector. To be useful as a worker for the character is to exist, so she falls ill when she loses not only her job, but the world where she existed.

In both films, the work *O homem unidimensional: Ideologia da Sociedade Industrial* (1973), by Herbert Marcuse, is taken up again, when he understands contemporary society from the point of view of illness through the logic of technical rationality. For the author, from the beginning of the 20th century, society starts to organize itself through technological advances, in a logic of production and destruction. If, on the one hand, advances in technology would produce quality living standards for a minority of the population, they would also promote the exploitation of people and nature, as well as the creation of false needs. The logic of technical rationality would not only affect production and consumption models, but

human consciousness:

The world of work becomes the potential basis for a new freedom for man when it is conceived as a machine and therefore mechanized. (...). The most effective and resistant form of war against liberation is the implantation of material and intellectual needs that perpetuate obsolete forms of the struggle for existence (Marcuse, 1973, p. 25-26).

This theme on the automation of the modern subject's thinking in the face of capitalist advance processes is also the subject of studies by authors such as Walter Benjamin (1987), above all, in *Experiência e Pobreza*, and more recent studies such as that of Giorgio Agamben in *Infância e história: destruição e origem da história*. For Agamben (2008), the destruction of experience from the great tragedies and barbarities in history would no longer be a condition for the loss of experience in the daily life of the contemporary subject, as this symptom would come to be predominant in the capitalist atmosphere beyond the traumatic facts: "Modern man returns home in the evening exhausted by a mishmash of events – fun or boring, banal or unusual, pleasant or atrocious – however none of them has become an experience" (Agamben, 2008, p. 22). Based on this context of society, it is argued that the films listed have a filmic materiality that strives to apprehend, in movement-image, the subjectivity of the subject-character imbued in the rational cultural logic. But it also does not let the search for other existential configurations escape, as it points out possible deviations from this one-dimensional order in the act of thinking about life – of existence in capitalist society – through the camera's gaze.

The eroticization of the edges

Aumont (2004) reminds us that the Lumière brothers' camera did not allow the framing technique, as there was no reflection in the viewfinder, so the process consisted of inserting a piece of veiled film into the "camera window guide, then always with the camera open, the objective was opened by turning the crank and it 'framed' thanks to the image that was then formed, in the back of the camera, on the piece of film" (Aumont, 2004, p. 38). In this process, the camera was capturing the image in the frame without much precision and anticipation. This almost random image capture makes it possible to highlight the importance of framing in the narration of a plot. If the Lumière brothers did not believe in the future of cinema, much is due to the subordination of the camera operator with an unpredictable image capture.

According to Aumont (2004), framing effects, such as the process of centralizing or decentralizing objects and characters and the possibility of establishing the vanishing point in the frame, are the most important resources for the illusion of reality in the film. As the edge of the canvas is the limit of the image, for the author, the director's touch of genius is when, unlike a painting frame, the edge overflows, for example, from a car, a piece of furniture, or a dog, who stalks the fleeting screen, because "(...) it is largely thanks to this activity at the edges of the image that space seems to be incessantly transforming, (...) as if the edges became active operators of this transformation progressive" (Aumont, 2004, p. 39). In this way, the signs presented on the screen and the extrafield effect capture and materialize worldviews in the scene:

The frame is, above all, the limit of a field, in the full sense that the nascent cinema would soon give the word. The painting centers the representation, focuses it on a block of space-time where the imaginary is concentrated, it is the reserve of this imaginary. Incidentally (incidentally from my point of view; for narratologists of all kinds, it is the main aspect), it is the realm of fiction and, here, of the fictionalization of the real (Aumont, 2004, p. 40).

In line with this proposition, Comolli (2015) says that the cinematographic operation works fundamentally with plasticity and, at the same time, the violence exerted by the cinematographic frame.

It would be, then, the eye of the spectator that would complete the limits of the screen, constituting a double face of cinema: the imagination and the screen itself. Thus, the inconsistencies, the out of bounds, furtive and doubtful aspects of the visual field would contribute to the film's reflection:

From the eroticization of the frame's edges to the game of distances, amidst variations in intensity, passages, absences, silences, reversible movements, transition states, metamorphosis phases - all the changes of rhythm that come to perforate the scene, as well as the subject /spectator placed there, they transform every "message" into an object that is difficult to catch, dangerous, little controllable (Comolli, 2015, p. 174).

How would we then define, from a sensitive point of view, a camera that delivers to the viewer images that would *normally* be outside the frame?

This eroticization of edges, as in the films *Redemoinho* and *Pela Janela*, takes place in a game of exposure and concealment, as if it were a metalanguage of the out-of-frame that is presented on the screen. It is the capture of images that are inscribed inside the frame, but that could be perceptible/imagined even if they were outside the frame, but in this technique it is always important to show a little more than *necessary*. When showing more, other effects are shared. Comolli (2015) had already said that cinema is written from the visible and the invisible, well, it is emphasized that in this technique, the more it is shown, the less it is seen in levels of real visibility. For example, in scenes where characters go out of sight, but more is seen in levels of imagination when capturing the *invisible*.

These images are composed of signs that are commonly complementary to any *mise-en-scène*, such as the arrangement of the furniture in the room of a house, the sink in a bathroom, the window curtains, the sofas; of course, even in this condition they were signs that presented themselves freely on the screen, this is not about that, but an aesthetic that dialogues with the film-installation², "there is not exactly a film to see, but a new cinema device that is must inhabit" (Oliveira, 2010, p. 86). In these framings, there is almost no hierarchy between characters and things, creation uses things and spaces to create subjectivity, hence the preference for using depth of field. They are images of the hallways of the house, a refrigerator, a staircase, the intimacy of the characters - their clothes, food, bathroom utensils - or any other object that could perhaps be part of the frame, as long as its framing did not take to prejudice the action of the characters within the frame. But here, both the character and the objects and/or the ambience in the frame are made clear in the image, the field is used to the detriment of the frame³ in order to apprehend a fragment of the world.

Image 1 – The rooms and utensils of the house, highlighting the hallways



Source: Film *Redemoinho* (2016), by José Luiz Villamarim

² Films in which building installations are very present in film photography. For Oliveira these films have the proposal to create a sensorial experimentation of the presented space.

³ For Oliveira, "(...) the frame is a rectangle of image complete in itself, while the field is a voluble fragment of the world" (2010, p. 82).

Image 2 – The walls, the furniture, the stairs, the characters almost escaping out of the frame



Source: Film *Pela Janela* (2017), by Caroline Leone

As Aumont explains to us:

The medium used most commonly is the "look out of bounds", but you can include here all means that a character has the field to address a character off the field, mainly by word or gesture; " finally, the out of field can be defined by characters (or other elements of the field), a part of which is outside the frame; to mention a very common case, any approximate framing of a character almost automatically implies the existence of an out-of-field that contains the unseen part of the character (Aumont et al., 1995, p. 24-25)

In this aesthetic composition, the camera is more interested in the parts that would not be seen in a classic framing, such as the character's shins, the back of his head, part of his face escaping outside the frame, the out of focus or the distances within the frame. The subject-characters in question are decentralized from the frame to give depth of field to filmic photography. This creates an intimacy, or even an invasion of the character's private life, and by unveiling his social space, an intimate reality is also unveiled without detaching from the socioeconomic reality, it is a voyeuristic camera. As Vieira (2014) discusses, the common feature of these films is the overvaluation of an aesthetic sensory experience:

(...) instead of explaining everything with actions and dialogues to which the narrative is submitted, a certain tone of visual and textual ambiguity is adopted here, which allows the apprehension of other meanings inherent to the image. In other words, it is another pedagogy of visual and sound, often combined with a certain dose of tactility in the image, what Laura Marks calls "haptic visuality" (2014, p. 113, emphasis added by the author).⁴

Even though there is in more industrial contemporary cinema the maximum exploration of the senses with multiple editing effects, these are anesthetizing narratives and aesthetics, than this emergence of films in which aesthetics is responsible for shifting the viewer's perception. It is about making him reconfigure his gaze to a visual field that is sensory and realistic (Vieira, 2014). This approximate visuality for the objects and people in the frame provokes a filmic experience that not only disorganizes the formative tradition of looking at the cinematographic image, but also raises an aesthetic-political proposal that reinvents an experimentation of the world. That is, a cinema that presents other ways of seeing and experiencing the world. There is what Rancière (2004) calls the *representative paradigm*, when the spectator is moved to an exclusive experience, in this case, from social spaces transfigured into cinematographic ones, a sensitive sharing. And at the same time, he sees in filmic drama the common being distributed under another perspective, for example, when it presents imitations of a habitual and realistic everyday life.

⁴ Laura Marks' (2000) concept of haptic visuality defines the mental perception of touch based on images. It is about the sensation of tactility based on the aesthetics of the images. More about this concept in the article: O sentido háptico e a politização da imagem contemporânea. (Silva, Tarcisio Torres, 2017). Retrieved April 27, 2021 from: <<http://www.uel.br/revistas/uel/index.php/discursosfotograficos/article/view/25073>>.

Micro-events as an exercise of the gaze

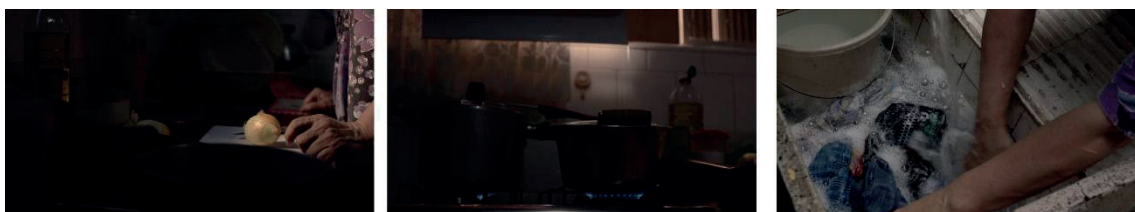
According to Vieira (2014), the valuation of the micro within the framework subverts the way of making cinema from the industrial logic of production. If, on the one hand, we have films produced on a *Taylorist-Fordist* scale that hyperbolize/spectacularize the sensory, as from images of raw/explicit violence, from editing with accelerated rhythms, from frantic movements in the action of characters, which numb the spectator's sensitivity, on the other hand, there is an emergence of a sensitive cinema that prioritizes the shot more as a performance of the gaze than as a dramaturgical proposal.

In order to apprehend a microscopic look at everyday banality, it is common in this sensitive cinema, the use of sequence shots that affect the viewer with the most realistic experience possible. The use of long shots in order to hide the violence of the cut in the frame tends to lead the viewer's gaze less and let him wander through the filmic ambience, while requiring a more complex reflection based on the imposition of the image he is looking at for the viewer with their time-consuming plans. About this Aumont (2004, p. 66) says: "The fascination of the long shot has always rested more or less on the hope that, in this prolonged coincidence of film time with real time (and the viewer's time) something of a contact with the real ends up coming".

As a basis for this exacerbation of everyday life, from long shots, some scenes from the film *Pela Janela*: Rosália, the protagonist, leaves work and walks through the streets under the gaze of a camera that sways in the rhythm of the character's steps. This camera stares at the character uninhibitedly, capturing the strength and haughtiness that the character sees in herself as she holds a position of leadership in the factory, while not letting passersby in the busy and noisy commerce escape from the frame. Under a montage with a slow and chained rhythm, which is more reminiscent of descriptive stanzas in a poem, the character goes home with firm, almost mechanical steps, without being impressed by things and people, conveying a certain loneliness.

Another camera is already waiting for her to see her open the door in the middle of the dark room with the windows closed (metaphor of the withdrawn condition – closed, trapped, *not free*). In a succession of scenes interspersing long open and closed sequences, Rosália performs various domestic activities: washing a shirt, folding and storing clothes, peeling onions. The editing under slow events and the direct sound of the environment give the impression of a deep boredom, while creating plasticity in the objects and character. Each scene is a parade of small actions, like the long frames about the soapy water in the tank or the close-up in the noisy pressure cooker. Each task performed has an average duration of one minute, adding up to more than five minutes of scenes without dialogue, provoking an immersion of the spectator into the scenic environment and an intimacy with the character. Sometimes the camera is fixed in an overall shot that throws two rooms of the house into the frame at once. This framing doesn't care about cutting the face or losing the character of focus, it cares about capturing the social space and the insignificance in their routine. The spectator is then invited to break with the *industry's idea of time* or to consume blocks of movement-duration of important actions, to build a narrative produced by blocks of images of nothing, of banal actions supported by almost tactile images.

Image 3 – The images of insignificance



Source: Film *Pela Janela* (2017), by Caroline Leone

This montage, which intersperses objects and characters under prolonged, seemingly insignificant exposure, provokes relationships of symbolic value and hides very well-planned metaphorical discourses. Like the pressure cooker, which is a metaphor for a life ruled by work, whether in the factory or at home – therefore, getting rid of the object also means the character discovers other forms of existence and experience. Another aspect in this same sense is the reordering of his routine when he starts to prioritize the act of opening the windows, contrasting with the dark scenes caused by the closed or half-open windows at the beginning of the film.

Image 4 – The pressure cooker metaphor



Source: Film *Pela Janela* (2017), by Caroline Leone

Image 5 – The windows



Source: Film *Pela Janela* (2017), by Caroline Leone

In another excerpt of the film, is to reflect on the Rosalia work as a cover for its existence. The character emerges on the screen as a spectrum in the liquid solution that bathes reactors. This spectrum leads us to think of two Marcuse nuances: on the one hand, the spectrum as a metaphor for the character's subjectivity, which seems to have been absorbed by the work she performs daily in the factory; on the other hand, the specter represents the failure narrative of a progress that never came. It is a narrative that even present today appears under a phantasmagorical aspect. The promising future announced in the nineteenth century, with the advancement of technologies, failed and therefore resulted in disenchantment and disbelief in contemporaneity.

Image 6 – Rosália's spectrum in the chemical solution



Source: Film *Pela Janela* (2017), by Caroline Leone

The image of the basin with the liquid solution added to the sounds of industrial activity personifies the character as a work tool and denounces the rationalization and utilitarianism of everyday life. Symbolically, it can be read as Marcuse's (1982) critique, in which rationalist thinking in contemporary society obliterates human subjectivity, transforming it into a hierarchical structure whose dynamics are established by dependence on an "objective order of things" (Marcuse, 1982, p. 142). Nothing escapes as experience and perception of the world, but the organized thought from the economic laws, since it also is they who dictate and guide the collective consciousness.

In common to this debate are the following scenes from the film *Redemoinho*: the weaving machine is the central object in the frame that opens the film. An employee attentive to the machine's movements composes the frame in such a way as to suggest one more piece of gear that works. The scene continues with the character Luzimar (Irandhir Santos) also appearing in the midst of the machines' uninterrupted workspace. As he walks, Luzimar tries to answer his cell phone amid the deafening sound of the machines. Thus, one infers about the arrangement of things and the character in the frame: a man with his back to the camera, perhaps suggesting that, before being a subject, he is a worker, until the moment of the unnamed film. Soon after, Luzimar answers his cell phone, another machine highlighted in the frame. The framing is not limited to capturing Luzimar's action, on the contrary, it insists on bringing into the field a perfect angle of the cell phone and weaving devices. This follow-shot camera seems to deny Luzimar's subjectivity, however, it defends things (the weaving machine, the cell phone), as they are decisive elements to signify the character's subjectivity, or even the desubjectivation of work in the factory.

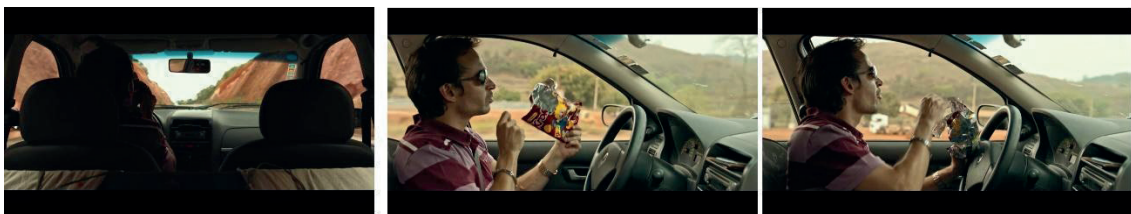
Image 7 – The characters appearing among the machines



Source: Film Redemoinho (2016), by José Luiz Villamarim

The scene cuts to the presentation of the character Gildo under a montage that compares the lives of one (Luzimar) and another (Gildo). This technique that privileges objects in the frame – car, car stereo, television – reinvents the look at the cinematographic space. By highlighting the space and objects to the detriment of the character, the ideology is imbricated,⁵ the social class and subjectivity of the characters. It is understood, once again, that the character Gildo is presented in the frame as another element, a gear that makes the car work. With an objective camera, the character's carelessness is pointed out when driving, eating and alternating hands on the steering wheel, demonstrating in his recklessness a revolt and contempt for life, whose action is in line with the framing, as neither the character nor the point of camera views prioritize the individual. But when pointing out this devaluation of the individual in the picture, it provokes an opposite effect, as it reveals the devaluation of the human within the rationalist society.

Image 8 – Gildo driving recklessly



Source: Film Redemoinho (2016), by José Luiz Villamarim

Let's also think about the scene where Gildo stops at a gas station to go to the bathroom: the character washes his face under the gaze of a camera that captures him from the top down – delivering the low self-esteem that the character tries to hide, while contributes to a feeling of melancholy and tiredness. The camera chases him by the back of his head, capturing only part of his face as his hands and head move. Thus, the sunglasses placed in the sink are the central object of the frame. This framing always seems to point to these subjects who have their backs to life, always running away from their pain, from seeing themselves in the mirror. Sunglasses, then, signify revolt and arrogance, an attempt to hide the eyes because they can surrender their fragility, their existential anxieties.

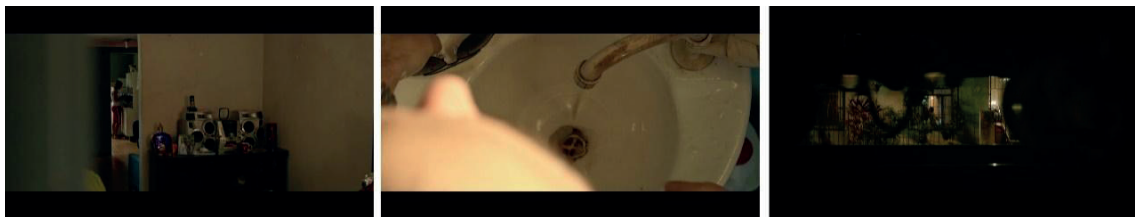
In both scenes by Gildo and Luzimar, Marcuse's (1982) conception is rescued, in which industrial

⁵ The term ideology is discussed by several theorists, such as Karl Marx, A ideologia Alemã, by Louis Althusser, in The ideological apparatuses of the State, Michel Pêcheux, in his considerations within the discourse analysis, among others. In this text, a perspective of Hebert Marcuse is taken as a conception of ideology. For the author, ideology is understood as a one-dimensional collective consciousness and unconsciousness encompassed by capitalism. It is about the way of seeing the world from the idea of technical progress, with no room for criticism - of noticing the oppressive character of the system.

society imbued the values of automation in the consciousness of contemporary society. The subject has its existence succeeded from technological rationality. It is the objectified subject: “The subject who is alienated is engulfed by his alienated existence” (Marcuse, 1982, p. 31). The rationalist thought in question is printed in the film when the construction of the characters' personality is tied to work relationships. Gildo and Luzimar have their subjectivities intertwined with class positions and the type of work they do to survive. And the more the visual field overflows, capturing the almost *intrusive* objects and spaces into the frame, the more possibilities of meaning and the more the subjective characteristics of the characters are reinforced. This idea can also be reinforced in the presentation of Toninha in the narrative. Before the character appears on the scene, a Micro System takes over the frame. The stereo recalls the character's past when she was a prostitute. The character appears on the scene under a succession of plans whose depth of field puts the back of the house. Later, even the spectator identifies that the social place where Toninha hides is the kitchen, meaning the role of gender in that small town of women with *no voice* and *no space*.

In another excerpt, the camera captures Toninha being raped in the living room. The frame shows this scene through gaps in the train tracks. This terrifying scene is barely filmed, as the camera is more interested in recording the passing of the train that drowns out Toninha's screams. The train that invades the screen seems to mock such industrial progress when it arrives running over the character's possibility of help. The train also signifies the time that pretends to take away the oppressive memories of that city, but which every now and then return noisily, unearthing the past and claiming more victims.

Image 9 – Next: the Micro System, Gildo washing his face and the cracks in the train tracks



Source: Film *Redemoinho* (2016), by José Luiz Villamarim

For Oliveira (2010), there is an aesthetic in recent cinema that the author calls flow cinema. Among the characteristics of this type of cinema is the abolition of the out-of-field, given that the camera organizes the cinematographic space according to its point of view. In this way, the characters dictate less the intensity of the plot than the rhythm of the camera's operation and “(...) the plane assumes itself as a reductive perception only to open up to the world, each frame bringing the information that there is much more things in reality that overflow it than in its precarious boundaries” (Oliveira, 2010, p. 97).

It is emphasized, once again, that these narratives in question – *Redemoinho* and *Pela Janela* – are composed of successive frames that stand out for the metaphorical character of the objects and spaces arranged in the *mise-en-scène*. There is, in both films, a look guided to the details of things and it is in this look that the rupture of the current state of things and thought is defended, and that a policy of dissent is materialized (Rancière, 2005). When disconnecting from what is normalized as important in a plot such as the narrative theme, the focus on the dramatization of the characters, there is an exchange of action for thought: “(...) the main focus is not existence as a generator of stories, but the sensory matter of the world” (Oliveira, 2010, p. 126). The camera's gaze is more concerned with the transits and reveries of the characters who, for example, walk from one room to another in the house, travel along roads that get lost in the horizon of the screen or in the many close-ups intended for distractions, in the unspoken choking on the characters' features. Both techniques (the faces in close-ups and the Horizon plans) cause reflection, it is the representation itself of thought.

Image 10 – Close-ups, panoramics and horizons



Source: Frames from the movie Redemoinho (2016), by José Luiz Villamarim

Image 11 – Close-ups, panoramics and horizons



Source: Film Pela Janela (2017), by Caroline Leone

The intimate camera is not only a witness of the characters' life experiences, but it also constructs, together with the spectator, new configurations of existence beyond the one marked by capitalist rationality (Marcuse, 1982). The sensitive aspect of their aesthetics crosses the spectator causing displacements. It is a policy that seeks the disorder of seeing and feeling. The camera provokes a filmic experiment that makes fun of the *factory's time* and gives meaning to things and places as a way of re-enchanting the world. The form of the films and the way to distribute and share the common, disorganizes with the positions of power and subordination regulated by the *police* from a discourse against the current of one-dimensional thinking in the world, in other words: "Political rationality is only thinkable precisely if it is isolated from the alternative in which a certain rationalism wants to enclose it" (Rancière, 1996, p. 55). Although it is possible to read the film works under a common idea – the critique of technicist capitalist society through existential questions –, the characteristic open to reflection proposes interpretations in *dissent* and allows for a political thinking detached from the confinement of *consensus*.

Final remarks

As a microcosm of studies, the films suggest an aesthetic-political project committed to a conception of *democracy* in Rancière (2005). First, because by bringing subject-characters from subalternized

classes living their existential concerns, it demonstrates a counterpart to the dominant media discursive construction of denial of the subjectivity of these classes. This democracy is understood when filmmakers (Caroline Leone and José Luiz Villamarim) choose an aesthetic that feigns indifference to class issues, without therefore being depoliticizing works, as politics is intertwined in the way of making and in the form of the works. It is a “denial of any relationship of necessity between a determined form and content” (Rancière , 2005, p. 19). Second, because by attributing to the camera the role of looking at the micro and the common, one sees the details of the routine of the dominated classes in a process of sensitive sharing, they are ways of distributing, therefore, of democratizing political subjectivities. Perhaps, it could be said that there are interpellations that produce distinct and indeterminate perceptions, so, once again, it is understood as *democracy in cinema*, as this cinema becomes autonomous when it is subject to the indeterminacies of correspondence and participation of the spectator.

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