THE SUBJECTIVE TURN IN BRAZILIAN DOCUMENTARIES[1]

Pablo Gonçalo[2]

Abstract: This article discusses three distinct movements regarding the consolidation of the subjective turn in the historical context of Brazilian documentaries. The first is the unfolding of the "sociological voice" and the ways in which documentaries were understood at the time of new cinema. The second is characterized by the valorization of the subject, anonymity, a new type of voyeurism, confessional and autobiographical works. More recently, in the last five years, production and debates have been centered around performance, role-play and a new ethical and political kind of dimensioning. The article discusses aesthetic and historical movements and considers the works of filmmakers such as Eduardo Coutinho, João Moreira Salles, Cao Guimarães, Kiko Goifman, Sandra Kogut, Sérgio Borges, Marcelo Pedroso and Adirley Queiros.

Keywords: Documentary. Subject. History of documentaries. Brazilian documentaries.

During the course of the last twenty years, the narrative norms relating to Brazilian documentaries have undergone profound changes. Whether it is in terms of approaches to interviews, the aesthetic forms and choices concerning the portrayal of those featuring in documentaries, or games established with spectators, one notices the gradual consolidation of a subjective intermediation that, until then, did not figure significantly in the history of documentaries in Brazil. In this study, we seek to trace these movements, as well as outline a classification and possible periodization from the 1970s onwards.

Beatriz Sarlo developed the concept "subjective turn", in reference to this restoration of the subject's voice, which was regarded as a mere ideology or false consciousness throughout the decades of structuralist predominance. Thus, "oral history and testimony restored confidence in this first person who describes their life (private, public, emotional, political) in order to preserve the memory or repair a damaged reputation" (SARLO, 2005 p. 19). Attention needs to be drawn here to the emergence of this emphasis on the subject in the context of Brazilian documentaries, that is to say, to the groundwork laid by particular works and authors, which gradually consolidated the centrality of testimony, autobiographical narratives or language games with the subject"[3].

---

[1]Paper prepared for delivery at the 2012 Congress of the Latin American Studies Association, San Francisco, California May 23-26, 2012.

[2] Undertaking doctoral research in communication studies at UFRJ. Email: pablogoncalo@gmail.com

[3] Regarding discussion of the subject, we shall follow the insights proposed by Felix Guatarri, who treats subjectivity as a multi-faceted, heterogeneous, cohesive and plural process – a notion that presupposes the coexistence of different models of subjectivity intermediation. See (GUATARRI, 2008, p.200).

Interestingly, the “subjective turn” to be discussed marks a distinct facet of the “sociological voice” that typified much of the production of new cinema documentaries. Jean-Claude Bernardet, who developed this concept, drew attention to the preponderance of a certain kind of reasoning in these documentaries, which resulted in interviews and portrayals of subjects being heavily underpinned by previously formulated theses. Consequently, the theme of these films was always “the people” or “the other of class” and, following critical reading, one detects a disguised middle class discourse with respect to representations of the other on the basis of problems that are peculiar to the documentarian’s world. With a critical outlook, the concept of “sociological voice” challenges the complex relations between otherness and documentary.

> “The shift towards the middle class made it difficult to constitute the other since, for better or worse, the filmmaker and audience belong to them. This turning back on one’s self results in the film oscillating between the scientific posture, which established the subject, and identification. Looking in the mirror disturbs the method” (BERNARDET, 2003, p.60).

Eduardo Coutinho’s work represents the perfect example of the dissolution of the sociological voice and, above all, of its unfolding. It ends up representing the links with and shift towards the “subjective turn”. The first part of this article shall focus on introducing and analyzing these movements in the films *Cabra Marcado para Morrer* (Eduardo Coutinho, 1964 - 1984) and *Edifício Máster* (Eduardo Coutinho, 2002). Both will facilitate understanding of which key aspects of representations of the other came to be gradually adopted.

From the 1990s onwards and during the same period in which the diffusion of digital technology in documentary production occurred, various autobiographical films in Brazil emerged as particularly noteworthy. Works such as 33 (Kiko Goifmann, 2004), *Um passaporte Húngaro* (Sandra Kogut, 2003), *O prisioneiro da grade de ferro* (Paulo Sacramento, 2004) and *Rua de mão dupla* (Cao Guimarães, 2005), were pioneers for a specific type of subjective documentary, a first-person, confessionary narrative, which became widely adopted in contemporary Brazilian production. These films will be pivotal to the second part of the discussion. Unsurprisingly, a considerable proportion of these documentaries are in circulation, not just in the personal and private spheres but above all, in the imaginary of the home. It will thus be shown how the personal camera in these films was also

characterized by an audiovisual circuit that reconfigures the home space, testimony and subjective expressions in contemporary Brazilian culture.

In the third section, attention will be focused on more recent production of Brazilian documentaries, in which games, a peculiar dynamic with role-play and yearning for challenge to the public sphere, translated in ethical dilemmas, are put to the spectator. The ethical purism of representations of the other is condensed to create other fictional games and it represents an invitation to be mediated by affection. Using this line of reasoning, the following films shall be discussed: *Um lugar ao sol* (Gabriel Mascaro, 2009) *A cidade é uma só?* (Adirley Queirós, 2011), *Pacific* (Marcelo Pedroso, 2009) and *O céu sob os ombros* (Sérgio Borges, 2011). They interact directly with fluid, imprecise subjectivities, in an indefinite state. Hence, they do not rely on confession, testimony or autobiographies but rather, they create relations that overcome significant borders in documentaries and in the supposed decency of representations of the other. It is telling that these films bring political criticism to new cinema and that, paradoxically, they are measured and tacitly influenced by this subjective turn.

From "sociological voice" to anonymity (1964 – 2002)

Eduardo Coutinho's film *Cabra marcado para morrer* stands out on account of the dates it deals with. It was filmed between 1964 and 1984, a period that encompasses the beginning of the military dictatorship in Brazil as well as its decline. In fact, the film consists virtually of two distinct films integrated into one piece. The first, produced in 1964, deals with a fiction feature about a peasant leader who was killed in the state of Pernambuco as ordered by a landowner. The tone of this film was didactic and political, as was the case with works from the beginning of new cinema, with the support of the Popular Culture Center (CPC), the National Students' Union (UNE), which perhaps brought it more in line with the "sociological voice". However, the military coup occurs halfway through the recording; the cameras are hunted down by the army and then filming stops completely.

In 1984, Coutinho returned to the recorded material in search of the people he filmed in the hinterland of Pernambuco. This gave rise to the second film, representing a whole new manner of searching, in contrast to the didactic tone that predominated twenty years before.

However, there was a significant time lag, which concerned precisely the objective and subjective process of the film's fulfillment. The first indication of this new manner is the presence of Coutinho as the main protagonist in the processes of investigation, searching, filming and narration. Until the historical period of *Cabra marcado para morrer*, it was rare to see filmmakers presenting themselves as characters (LINS, 2004 p. 33).

Clearly influenced by Jean Rouch, Coutinho also encourages characters to participate in the game proposed by his search in the film. Thus, he showed the footage from 1964 to the peasants along with scathing testimony from those who were the actors and characters. Nonetheless, of all the contributions, the most striking comes from Elizabeth Teixeira, widow of João Pedro, a peasant who was killed in the 1970s and who received great praise in Eduardo Coutinho's film. There is one particularly gripping detail: until the historic moment of the second part of the film, in 1984, Elizabeth was clandestine, afraid of being discovered by the dictatorship, yet it is only when she gets to the second stage in the filming process that she reveals her true identity. The coming together of the filmmaker and Elizabeth ultimately helped bring about an important change: she no longer remains anonymous; she takes on her original identity and thus becomes a strong character.

Cabra marcado para morrer is an absorbing film due to the affection and emotions it brings together and intensifies. As the film encompasses a gap of 20 years, it also encapsulates political, aesthetic and personal experiences of the dictatorship in Brazil. In terms of style, Coutinho accords priority to listening- rather than the sociological interview and the representation of "great" historic moments. It is thus a masterpiece due to the person who documents. The conversations are freer, more relaxed and do not come to a clear conclusion, thereby increasingly resembling a psychoanalytical session. Perhaps Elizabeth Teixeira's interview is our main clue. Not only was she clandestine and her family completely fragmented. Her husband, dead. She barely had a relationship with her children, most of whom were far away, spread out, living in fear of the dictatorship. In Elizabeth, Coutinho dealt with a character who allowed him to make of the documentary the art of meeting, via an ethical and aesthetic gesture:

> "Elizabeth Teixeira is effectively the central character in *Cabra Marcado*. This was not intended, it simply happened (…); the film shows us the

> dissolution of her family. It is her reunion with Coutinho that allows him to establish a link between the past and the present beyond the film since, when she ceases living in clandestinity, she resumes active political participation in the country's social causes" (LINS, 2004, p.49).

In this film, Coutinho establishes some of his ethical principles: the absence of screenplay, more horizontal conversation, the research carried out prior to searching for characters, in addition to making the interview the defining point that evidences the meeting. This may all be attributable to the filmmaker's simple act of subjectively presenting himself, in the first person, as a character, director, citizen and even as one who has been through similar situations to those experienced by his characters. *Cabra marcado* is perhaps one of the most remarkable films of a whole line that seeks to trace the "subjective turn" in Brazilian documentaries and audiovisual content and thus broaden subtly several tendencies found in expository and thesis documentaries, using a dynamic of "sociological voice".

Eighteen years later, in 2002, we find another remarkable trait in Eduardo Coutinho's work. In *Edifício Máster*, he decides to film ordinary, middle class people living in a tenement building in the Copacabana neighborhood. There is no pre-existing theme or event capable of provoking an interview and conversation (LINS, 2004, p.149). The only commonality between them is that they live in the same building.

The characters are very diverse. During the film, there are short interviews with: a street vendor, seamstress, prostitute, soccer coach, students, a musician, civil servant, maid, English teacher, poet and forwarding agent. There are multiple experiences, anonymous experiences, but that open up unexpectedly and boldly to the camera, Coutinho and the spectator. *Edifício Máster* is an interesting film as it highlights the confession and exhibition that already lay dormant among Brazil's television audience. According to Paula Sibila, this era was marked by a strong global tendency towards exhibition and confession, apparently stimulated by voyeurism, reality TV shows, the main innovations of the time, and by the language used on blogs. They represent alterdirected individualities, in the context of a clear decline of interiority and a way of developing and transmitting experiences that is tied directly to audiovisual language:

> "It was in this way that a culture of visibility and appearances emerged and it later came to be instilled everywhere, representing an intense sociocultural mutation, the most ambitious reverberations of which we now perceive on the internet. However, everything arguably began with the cinema, as it was this

> audiovisual means that prepared the public throughout the 20th century" (SIBILIA, 2008, p. 244).

Nevertheless, it is through contact with the camera that such features become possible, as though images could help (with their exhibitionism, visibility and voyeurism) to forge an existence and subjective exchange via the camera. *Edifício Máster* demonstrates that this "subjective turn" is not merely the result of a documentary director's attitude. The subjects are latently apprehensive in front of the camera, seemingly due to deep-rooted, cultural practices. Equally, the voyeurism that is so important to classic cinema, takes on new tonalities. Thus, the desire to observe, bear witness to and follow the anonymous lives of others in the private sphere became a trait of contemporary spectators.

For this reason, the film puts in evidence some important points. Together with the subjectivity of Coutinho that established a speechless act of searching by middle class characters, we find a certain apprehension towards exhibition on the part of those who were interviewed. Ultimately, meeting with anonymous or ordinary individuals revealed a clear tendency in the way Brazilian documentaries treated the other or otherness.

In this way, a diversion is made from sociological types and instead, games with the interviewees are sought after, in which secrets relating to performance and lucid narratives are part of a new manner of combining camera, reality and social representation. If one can point to a *subjective turn* in Brazilian documentaries, it is surely borne out emphatically in these two films from Coutinho.

Atavistic houses, existential territories and collective subjects (2002 - 2008)

Edifício Máster is also noteworthy for the way particular emphasis is placed on one building, on small, one bedroom apartments and meetings and clashes between the private and public spaces, between a regime of visibility and intimate accounts. Therefore, it is not surprising that *Edifício Máster* does not show external images. The outside world is only to be seen through windows. The individuals portrayed appear secluded, confined to a tight space, and perhaps they find in the images a kind of scenery, of contact and relation with the world that surrounds them.

It is interesting to note that the home features in most subjective and autobiographical documentaries produced in the first decade of this millennium. They are not simply cheap production, home movies containing amateur dialogue. In most subjective Brazilian documentaries, one finds a direct link with the home, housing and family.

Firstly, there seems to be a preponderance of atavistic houses, that is to say, spaces that are haunted by images or experiences of the producers' ancestors. I am referring to films that deal with past traumas or traumas experienced by ancestors, which generally involve family discoveries and mark out symbolic areas representing suffering. Paradoxically, when a family figure is absent in the present, the tools for a search film are established, as though this were necessary to balance out or render cinematographically viable a narrative that is close to the image of an abode.

The works of Kiko Goifman and Sandra Kogut are particularly noteworthy as regards these movements that combine performance, authorship and autobiography. For instance, Goifman's documentary establishes unorthodox norms, including a deadline of thirty three days immediately prior to this thirty third birthday, which inspired the feature's title. He also liaises with professional detectives, midwives, his adoptive mother and doctors, all of whom were close to him when he was born. Goifman's role-play is clearly influenced by the tones of *cinéma noir*, presented in black and white and featuring voice over. The film interacts openly with the subjective means of expression offered by digital technology, such as blogs, the internet more broadly and live-audience shows. Thus, his hypermediatic search for an adoptive hand spreads like wildfire: an autobiographical act, a media event, as well as a film.

In such features focusing on atavistic abodes, one tends to come across films that seek to express past family memories, a postmemory, and reminiscence over childhood experiences, from when the authors were children. Sandra Kogut's *Passaporte húngaro* forges a way to aid the search for Hungarian nationality, in order to discover the history of his Jewish grandparents, who fled Hungary and came to Brazil where they still had to face the Nazi sympathizers within Getúlio Vargas's dictatorial regime. Dealing with sensitive subject matter, the film combines important past events with family accounts, like that of the grandmother, the memory that gradually takes a cinematic shape before vanishing. As though filming one's self could bring about a family reunion.

The other film that connects with a parents' home is João Moreira Salles's *Santiago*. To an extent, it bears resemblance to Coutinho's *Cabra marcado para morrer*, as it depicts in reflexive fashion two key moments. The first is the attempt to put together a documentary about a butler (Santiago) who worked at his parents' house for several decades during the filmmaker's childhood. However, the narrative of the film left a lot to be desired and, in the end, Moreira Salles did not complete it. But he returned to this piece thirteen years later and noticed that a hidden character was missing, himself, his memory, his Proustian search for a gateway to the past and the experiences lived inside the household. Santiago thus became the spark that ignited his search for intimate home memories.

Interestingly, *Santiago* manages to incorporate shared, intimate experiences that are important to the formation of the family and Brazilian sociability. One only needs to refer to the groundbreaking works of Gilberto Freyre (FREYRE, 2006), such as *Casa-Grande & Senzala* and *Sobrados e Mucambos*, to notice that the home abode represents one of the founding pillars of the ethos of Brazilian sociability. Traditionally, the standardization of architecture and the home in Brazil highlights the retreat from the public sphere in search of the perfect place, in an urban home, for social companionship, exchange and interaction between distinct social classes, away from the abodes of patriarchal men or the barons of the 20th century. Curiously, for Freyre, it was this historical, symbolic, architectural and urban construction that allowed for harmony and warmth among such antagonistic classes, like those that supported slavery in Brazil.

Of course, this home space underwent profound, intense changes throughout the past decades, particularly following relentless urbanization that gave rise to metropolises like São Paulo and Rio de Janeiro. Nevertheless, if one considers Brazilian soap operas the main driving force behind audiovisual practice and culture, and also of a certain notion of nationhood, the result is a rare encounter between audiovisual language, home space and a certain Brazilian culture. It was most definitely this narrative format that best brought together the private and public environments, and audiovisual language. Another important aspect of Brazilian soap operas, as well as their centrality in the home space, is the high level of interactivity. The cheering from characters, their free-mindedness (legacies of the feuilleton) and melodramatic crying, galvanize the audience's emotions and place discussions about soap operas in daily life.

> Everyday experience of daily soap operas made possible the indirect participation of the audience for over thirty years and paved the way for interactive programs and reality shows that captured contemporary imagination (HAMBURGER,1998, p. 486)

Even in Brazilian reality shows, intermediation via the home space emerges as a key factor to the programs' success. It is in this way that most autobiographical films from the contemporary scenario connect with an audiovisual circuit and narrative, ingrained in the imaginary space, that permeates the Brazilian family home and architecture. Thus, the intimate relationship with the camera constructs transitory abodes, which, whilst performative, also forges identities. They are subjective houses. Or games between the camera and existential territories. This dynamic is exemplified in Cao Guimarães's film *Rua de Mão Dupla* (2003), which at times is reminiscent of a reality show. On the other hand, a clear, opaque device also emerges that renders impossible the participation and transfer of most of these television programs.

At the beginning of the documentary *Rua de Mão Dupla* (2003), a game emerges: a poster presents two characters. It is revealed that each will spend twenty four hours in the other's home with a light, digital camera, handled in amateur fashion. Significantly, they do not know each other. The screen splits. There are two simultaneous images. Two cameras, two homes, two subjects. Thus, in a coordinated manner, without any pre-established hierarchy, the film structures itself around the presentation of these three pairs. Rafael Soares films Eliane Lacerda's house. And Eliane films Rafael's house. Paulo Dilmas records his impressions of Mauro Neuenschwander's house, while Mauro does the same in Paulo's home. Finally, Roberto Soares films Eliana Marta's home. And Eliane spends a day in Roberto's house.

Spread out, the subjective cameras in *Rua de mão dupla* multiply the points of view. The game proposed provides the audience with two simultaneous, subjective and inverted perspectives. There is thus a break with the unicity and even the individuality of the subject. With two subjective expressions, the subject becomes fragmented. Just like the image that takes shape in the mirror, the subjectivities are also inverted; that is to say, the subjective camera is in the other's home. And this camera is more investigative than confessional. It seeks traces of the other in affection expressed through objects and the way the home is organized.

Cao Guimarães therefore puts in motion subjective deterritorializations or a dangerous game in which abodes are shared. The first deterritorialization is linked directly to the rules established: one individual spends a day in the house of another. They leave their home to try and gauge the other's house and thus leave their intimate and existential surroundings. The second deterritorialization comes from the declarations made in the testimonies: in attempting to speak about the other, which is practically unachievable, the subjects end up generating unexpected auto-portrayals. In this way, they unintentionally portray themselves by portraying their own values, prejudices, in terms of what they like and dislike. Perhaps a third and final deterritorialization occurs in the very narrative process of the audience. The subjects-characters are deterritorialized, as shown and narrated. In dealing directly with some contradictions, the spectator is also urged to find a defining territorialization for each of the individuals and subjects present, as though it were necessary to distinguish between false, true and fictional discourse.

Along with Cao Guimarães's other documentaries, this feature reveals aloof individualities, who, though subjective, conceal themselves whilst confessing. Little by little, subjectivity becomes a fluid and moving territory, as though there were a circuit and network inevitably linking the camera to the house and the house to the camera. To an extent, this represents the opposite of the "sociological voice" and ushers in a new era and an unsettling ethical-aesthetic impasse.

To a degree, the "subjective turn" led to the meeting between the camera and the home, as well as the subjective processes of societies and communities that were often excluded from the democratization of audiovisual language. Two fascinating movements merit particular attention here. The first is called "Video in the Villages", beginning in 1980[4], which allowed various indigenous communities to have access to cameras, editing stations and workshops. The key idea here is self-management and the potential for empowerment through audiovisual means. Another similar movement that has featured strongly over the last fifteen years is that of audiovisual workshops in city outskirts, made up of partnerships between filmmakers, NGOs and suburban communities of major Brazilian cities. To an extent, they illustrate a new way of approaching the "the other of class", to take Bernardet's concept further, since

[4] For details on the project, visit: http://www.videonasaldeias.org.br/2009/

they are framed in provisional relationships in which the capacity to represent is undermined due to the propensity towards self-representation.

In this respect, the most interesting case is Paulo Sacramento's film *Prisioneiro da grade de ferro* (2004), which has the riveting subtitle "(self-portrayals)". Sacramento, encouraged by the emergence of digital devices, hands over the camera to the detainees of Carandiru prison, the largest incarceration facility in South America at the time, totally incompatible with the idea of a home or abode. This film establishes workshops and teaches prisoners the basics of how to control a camera. We see images that only imprisoned individuals can capture, as though the voyeurism of the "casa-grande" (big house) were being relocated to the "senzalas" (slave quarters). Although it is one of the most interesting documentaries of the last decade, *Prisioneiro da grade de ferro* ultimately induces self-portrayals that were not expected and deals with experiences in a way that resembles class voyeurism.

During this historic period, the subjective turn focuses attention as much on existential territories as collective subjectivities, as though the possibility of representing the other for the camera had reached a limit, or forged an ethical and even epistemological impasse. This turn combines self-portrayals, autobiographies, a new kind of voyeurism and a democratic yearning to construct collective subjectivities. These elements share the home space and a desire to redefine a meeting place between the private and public spheres via the constitution of new existential territories, necessarily captured by the camera.

Ethics, role-play and the *polis* (2008 - -)

Since 2008, another trait in this "subjective turn" has emerged. Rather than having confession, autobiography and collective subjectivities as starting points, the guiding principle in recent times has resided in the performing act and in the fictional games that are latent in each testimony. In recent, more experimental Brazilian documentaries, there has been a search for a narrative space that consists neither of a subjective documentary (of the sort that has been discussed) nor of fictional representation in the purest sense. Little by little, the concept of *mise-en-scène* itself became important, while ethics returned to the forms of presentation and observation of the other.

> Ethics refer to the combination of values, coherent among themselves, that provide a view of the world that backs the valorization of the intervention of the subject in this world (RAMOS, 2008, 33).

In his classification regarding performing, subjective and autobiographical documentaries, Fernão Ramos advocates for conceiving of them as originating from a *modest ethic* for performing and contemporary documentaries (RAMOS, 2008, 33 - 39). In this regard, the films discussed in the previous section add other characteristics to this "modest ethic", according to which "the 'I' speaks of itself and becomes satisfied upon encountering the egotistic resonance to enhance the scope of its speech". Unraveling these ethical pitfalls is a necessary step in better interpreting contemporary production of Brazilian documentaries.

Once again, it is Eduardo Coutinho who leads the way. In *Jogo de cena* (Eduardo Coutinho, 2006), he brings representations of well-known actresses to Brazilian television, together with other anonymous declarations. The stories are two-fold and told twice, alternately. One is therefore "genuine", the other staged. The game proposed (that could be considered anti-ethical from a purist perspective), consists of introducing an unknown actress who is presented as anonymous. Interestingly, therefore, she ends up calling into question the relations that are important to confessions and the way the audience perceives them.

It is clear that the game, as posed by Coutinho, is typical from a modern filmmaker who enjoys playing and alternating between aspects of illusionism and anti-illusionism; or between opaque and transparent relations (XAVIER, 2005). However, he appears to have completely changed the current flow of direction taken by Brazilian documentaries. To a certain extent, some of the last films demonstrated that they no longer dread dealing with issues like the truth and representing "the other of class" oversensitively, leading to an objectivity. It seems paradoxical, yet what one witnesses is the emergence of a realism that underpins the act of doubt- regarding the other, regarding discourse, regarding the possibility of enunciation. Perhaps the "subjective turn", having adopted confessional undertones, has returned its attention to the audience, seeking to provoke a response, a reaction or simply a unique sensation, by sharing more skepticism, doubts and certitude.

Gabriel Mascaro's *Um lugar ao sol*, takes this turn to the penthouses of Recife, putting together what is perhaps one of the first Brazilian documentaries that aims to observe the habits and discourse of the rich in this country. The result is

interesting and it takes a quite different course from that seen in *Edifício Máster*. For the most part, the testimonies from the interviewees show that they are proud of living in penthouses that overlook the sea, and of effectively being part of the country's elite. Contrary to what one might imagine, there is neither apprehension nor shame regarding the situation and status acquired. What one sees is an unpleasant glimpse into the sense of superiority the interviewees feel in relation to other citizens. It is no coincidence they are rich, they are blessed by God. We thus hear a liberal discourse, according to which they deserve to occupy that space on account of being rich.

Until that point, there is no apparent problem or novelty except for the fact that we see the middle class as producers of audiovisual discourses that look to portray the elite. Nevertheless, the editing and filmic discourse make a point of emphasizing the tastelessness and even tackiness of this class, as though the famous "axiological neutrality" had been broken. And this break is not due to the act of the subject who sees itself placing itself, but rather to the creation of a game that shares the distorted views of those who portray.

Comments such as "I feel sorry for those who cannot buy a jaguar. I can" – are passages that stand out and attempt, subtly, to dislocate the discourse of the interviewee. Although it is not made explicit in the interview or the editing, the director outlines not only the distrust vis-à-vis the filmmaker, but also puts the ethical question to the audience- "if you could, would you also want this life"?

The middle class are even portrayed in deliberately superficial fashion in Marcelo Pedroso's *Pacific* (2009). This film brings out a method that is important to Peter Forgács: using amateur images, recorded without seeking to generate a narrative. Nevertheless, unlike Forgács, who attempts to link these images to a great historical movement, Pedroso opts to run through and leave enigmatic the images of several tourists who were on the ship *the Pacific* for the New Year celebrations of 2008 on the way to the island of Fernando de Noronha. We see momentary performances, as though it were necessary to record those glorious holiday moments for the camera. The figures are encouraged to act as though they were on a TV program, a series of somewhat amateur yet professional shows. Very often, the pathetic and grotesque elements of the images are brought out. It is clear that publication of the images was authorized by those who filmed and appear in them. But *Pacific* stretches ethical limits in terms of mocking unknown subjectivities. It is

in this sense that this new side to the "subjective turn" breaks with the confessional and the traumatic relations involving the autobiographical game.

The debate surrounding role-play also seems to feature important films from this emerging historical moment. In Sérgio Borges's *O céu sob os ombros* (2011), we are introduced to the lives of three characters from Belo Horizonte. A writer, a transvestite, a telemarketing assistant. Each of these characters bears out innumerable contradictions as well as significant ambivalences in their lives. At first, it seems we are in observational mode but at several points, the director creates situations and devices, seeking to have role-play as a unique response to his documentary. Thus, he hires a pornographic actor to approach the transvestite and film a shoot, a sexual encounter, with him. And he asks an editor (and friend) to call the writer- he wants to see the "character's" reaction in adverse and surprising situations. A game is unraveling here, between scenic situations that tend to establish reality reactions. This represents more than just a device where everyone knows the rules of the game; it is also a way of playing without stating explicitly that a game is underway.

Finally, it is worth highlighting Adirley Queiros's film *A cidade é uma só?* (2011), which focuses on the construction of Ceilândia, a "satellite city" of Brasilia, the country's capital. It is an interesting case, as Brasilia was a new city, built in only five years between 1955 and 1960. In order to carry out the construction work, the input of thousands of immigrants was necessary. Upon completion of the building work, the immigrants, who were for the most part poor and from rural areas, found themselves without accommodation. The banned "invasions" then began, which encircled the urban landscape conceived of by Lúcio Costa. In response to these invasions, the governments of the time built the city of Ceilândia, the abbreviation of which, *CEI*, stands for Invasion Eradication Center. The film's starting point focuses on the propaganda material used at the time (in the 1970s) to persuade the population to live in Ceilândia, the slogan of which was the affirmative: "the city is one".

Provocative and critical, the film begins by deconstructing this propaganda and initiating a game between the characters and spectators. The narrative is structured around the follow-up on the lives of three characters, of which only Nancy experienced the invasion eradication campaign. She was one of the women who sang in the choir. Nevertheless, she cannot completely remember the melody and nor can she find the original song. Thus, the director asks for a new version to be invented and he films it as though it were the true or original one. At that point in his narrative,

Adirley Queirós asks two friends to act out what they find most appropriate. Zé Antônio begins to look for valuable plots of land in Ceilândia. In turn, Dildu decides to set up a political party and be a candidate for Congress. The result is contrasting. Of course, the attempt to launch the campaign was not carried out but it was filmed as though it had been. They created a name for the party, a slogan, campaign ideas, they went leafleting and, on top of this, it coincided with Brazil's 2010 national, regional and municipal elections. Hence, the context was highly political, which attributed a certain credibility to the character.

Adirley Queiros's documentary borders on being a false documentary or "mockumentary". In this way, he makes reference to the film *Exit through the gift shop*, which, paradoxically, generates filmic events in order to discover new political horizons. In similar fashion, *A cidade é uma só?* ultimately invites the audience to create a new dimension within the city space. The documentary is used as an act of sublimination and an act of filmic utopia is created. Thus, the role-play escapes from the debate on the performance and invites the spectator to the imaginary so as to create and experience cinematographically a city that has not yet been (and perhaps never will be) invented.

Throughout the many changes the "subjective turn" undergoes, we end up leaving the home, the apartment and the prison and find ourselves in the street. It is as though an already consolidated, subjective speech had already been established, through which discussions concerning the city and new forms of polis occupation were being put forward. It is no coincidence that two of the films analyzed here do not merely approach the "city" as borne out in their titles.

There are perhaps other ways of breaking down and explaining the narrative, aesthetic and ethical consolidation process of the subject in Brazilian documentaries. There are certainly other films and distinct historic moments that could be emphasized. Nonetheless, a certain coherence emerges in the outlining of these three movements: from the sociological voice to the valorization of anonymity; from consolidation of confessional and subjective voices underlying the home space; to the current valorization of role-play and performance within the new ethical dimensioning of the documentary. They are interesting movements that encourage us to keep close track of the production of contemporary Brazilian documentaries.

Bibliography

BERNARDET, Jean-Claude: *Cineastas e imagens do povo*. São Paulo: Companhia das Letras, 2003.

FREYRE, Gilberto: *Casa-Grande & Senzala*. Rio de Janeiro: Editora Global, 2006.

_____: *Sobrados e Mucambos*. Rio de Janeiro: Editora Record, 2002.

GUATARRI, Felix: *Caosmose. Um novo paradigma estético*. São Paulo: Editora 34, 2008.

HAMBURGER, Esther: *O Brasil antenado*: *a sociedade na tela*. Rio de Janeiro: Jorge Zahar, 2005.

_____: *Diluindo fronteiras: as telenovelas no cotidiano*. IN: *A vida privada no Brasil*: *contrastes da intimidade contemporânea*. Vol. 04. NOVAES, Fernando & SCHWARCZ, Lilia. São Paulo: Companhia das Letras, 1998.

LINS, Consuelo: *O documentário de Eduardo Coutinho: televisão, cinema e vídeo*. Rio de Janeiro: Jorge Zahar Editor, 2004.

MIGLIORIN, Cesar (ORG): *Ensaios no real: o documentário brasileiro hoje*. Editora Azougue, Rio de Janeiro, 2010.

RAMOS, Fernão Vitor Pessoa de Almeida: *Mas afinal, o que é mesmo documentário?* São Paulo: Editora Senac, 2008.

SARLO, Beatriz: *Tempo passado: cultura da memória e guinada subjetiva*. São Paulo: Companhia das Letras; Belo Horizonte, UFMG, 2007.

SIBILIA, Paula: *O show do eu: a intimidade como espetáculo.* Rio de Janeiro: Editora Nova Fronteira, 2008.

XAVIER, Ismail: *O discurso cinematográfico: a opacidade e a transparência.* São Paulo: Paz e Terra , 2005.

Filmography

Cabra marcado para morrer, (Eduardo Coutinho,1964 - 1984)

Edifício Máster (Eduardo Coutinho, 2002)

Um passaporte Húngaro (Sandra Kogut, 2003)

33 (Kiko Goifmann, 2004)

O prisioneiro da grade de ferro (Paulo Sacramento, 2004)

Rua de mão dupla (Cao Guimarães, 2005)

Jogo de Cena (Eduardo Coutinho, 2006)

Santiago (João Moreira Salles, 2006)

Um lugar ao sol (Gabriel Mascaro, 2009)

Pacific (Marcelo Pedroso, 2009)

O céu sob os ombros (Sérgio Borges, 2011)

A cidade é uma só? (Adirley Queirós, 2012)