

PRODUCTION



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INSTITUT
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PIERRE VERGER
AWARD
ITINERANCY

award-winning
ethnographic films

June 3, 2019
FCSH - LISBOA

Brazilian
Anthropology
Association (ABA)

Portuguese
Anthropology
Association

PRESENTATION

The Pierre Verger Prize, created by the Brazilian Anthropological Association, celebrates twenty-three years of existence in 2019. Along the years becoming an enduring and seminal event for the exhibition of filmic and photographic production in Brazil. For the first time, the Pierre Verger organizing committee is caring the awarded productions abroad and present Brazilian Visual Anthropology to countries which we hope to establish a fruitful interchange. We also hope that this will contribute to the strengthening of the network of anthropologists that work with moving and still images.

On the 7th of June, 2019, our itinerancy arrives in Portugal, thanks to a partnership with the Portuguese Association of Anthropology (APA). The exhibition of the Pierre Verger Award's winning films meets the objectives of the Conference: to strengthen an anthropology of the lived experience, "without conceptual, thematic or epistemological boundaries" and to commit to also, thinking through images, "the past, present and future, unequally lived by humans and nonhumans."

The purpose of the traveling Pierre Verger Award is to present and recognize video productions that have anthropological relevance and express heuristic and aesthetic qualities. The Award's title pays homage to the presence of French culture in the formation of the anthropological thought in Brazil. Pierre Verger, honored by ABA in 1996, the year of his death, is an explicit reference to the visual production of the anthropologist. Moreover, some of the contest's prizes were sponsored by a fellowship between the French Embassy and the Brazilian Association of Anthropology.

At the 7th APA Conference, we exhibit 5 of the films that were competing for the 2018 Pierre Verger Award. We've selected the films awarded 1st and 2nd places and those awarded with honorable mentions -, during the 31st Brazilian Anthropology Meeting (RBA) held in Brasília in December 2018. The films offer a kaleidoscope of the Brazilian experience, making reference to the political economy of visibility (national and transnational) of both the Anthropological Associations and the population and minority groups with which anthropology has always had explicit ethical commitment.

The itinerant exhibition of the Pierre Verger Award turns into a feasible way of forming networks of global visual anthropology, mainly between Brazil and Portugal. We hope that this first event will consolidate our partnership for the years to come.

SYNOPSIS

XII Edition of
Pierre Verger Award
Ethnographic films

Leave on the ruler by Emílio Domingos

(PPCULT/UFF). 2017, 73 min.

SYNOPSIS

The favelas and suburban barber salons are places where the new aesthetics of the city's periphery is born and expands. As a meeting place for young people, the barbers' salons became spaces of exchange for youth. Leave on the ruler enters this universe between cuts, razor and scissors and also shows what goes on the minds of barbers and their customers.

DIRECTOR'S COMMENT

The barbers shops always have been a space of sociability. Leave on the ruler reveals that behind geometric and detail cuts, painted nails and eyebrow drawings, there is a whole concern on both an affirmation of the individualities of the boys of city's peripheries and the showing of a new construction of masculinity in favelas and suburbs of Rio de Janeiro. This close relationship between barbers and their clients enables the discussion and filming of several and more intimate subjects such as, family, violence and sexuality, among others. This film is the second part of a trilogy about the body of young people from the outskirts of Rio de Janeiro.

*Awarded:
Honorable Mention*



DIRECTOR: Emílio Domingos

PRODUCTION: Julia Mariano e Emílio Domingos (Osmose Filmes)

EXECUTIVE PRODUCER: Julia Mariano

EXECUTIVE PRODUCTION: Alessandra Castañeda (Jurubeba Produções)

DIRECTOR OF PHOTOGRAPHY: Léo Bittencourt

EDITING: Jordana Berg, *edt.*

SOUND: Julio Lobato

SCRIPT: Emílio Domingos e Julia Mariano

PRESS ACCESSORY: Joca Vidal

The stonecutters by Paula Pflüger Zanardi

2017, 31 min.

SYNOPSIS

This Ethnofiction reflects over the craft of stone cutting, its challenges and conflicts and the continuity of practice as it is enacted by some stone cutters themselves. The film was created in partnership with the protagonists, stone cutters, who participated in the construction of the script, plot and the editing process.

DIRECTOR'S COMMENT

This film was made as part of a Master's research opening other possibilities for documentary film in the field of IPHAN's inventory policy. In its production, we chose to use the audiovisual not as a recording format or a post-research product, but as a research tool itself. The choice of ethnofiction emerges as a possibility to speak about criminalized practices while the elements of comedy were the language chosen by the stone cutters to dramatize their craft.

Awarded: 2º Place



DIRECTOR: Paula Zanardi

SCRIPT: Cássio Araújo de Jesus, Luís Carlos Araújo de Jesus, Marcos Antônio Silva dos Santos e Paula Zanardi.

IMAGE AND SOUND: Açony Santos, Marcelo Abreu e Paula Zanardi.

EDITING: Camila efoni, Paula Zanardi.

SOUND POSTPRODUCTION: Guilherme Fiorentini.

The clash

by Tiago de Aragão (UnB)

2018, 28 min.

SYNOPSIS

One year after President Dilma Rousseff's impeachment, in April, Brasília receives the largest indigenous mobilization during the 14th edition of Terra Livre Camp. Meanwhile, in the same Esplanade of the Ministries where are placed the tents of indigenous peoples from all over Brazil, parliamentarians create an agenda of setbacks to the indigenous cause. Relatives will not stop fighting.

DIRECTOR'S COMMENT

The film was born with the idea of documenting attempts of popular participation in the physical spaces of federal Legislature. The indigenous movement emerged as a representative case, as a latent example of the hardships placed for this democratic exercise, especially in regards to how their organization was up to mobilize the agenda of the Congress. Hence, this is why it aroused the difficulties of access to space for our characters. The film also focuses on the impossibility to communicate between organized collectives of parliamentarians around a specific interest, the seats, with popular groups without economic power and without representation in the political framework of the House. The Parliamentary Commission of Inquiry of FUNAI and INCRA was chosen to criminalize movements related to the struggle for the right to land, together with the indigenous movement, the quilombola movements and the struggle for agrarian reform.

AWARD: 2° Place



DIRECTOR:

Tiago de Aragão

EXECUTIVE PRODUCER:

Ana Paula Rabelo

SCREENPLAY:

Tiago de Aragão

PHOTOGRAPHY:

Alan Schvartsberg

SOUND:

Arthur Egydio

EDITING:

Guile Martins

PRODUCTION COMPANY:

Salt

CO-PRODUCTION:

Comova

Other fire

by Guilherme Moura Fagundes (UnB)

2017, 21 min.

SYNOPSIS

A record of the relationships of affinity as well as hostility with fire, in the conservations process of the Cerrado biome. Besides documenting the techniques of firefighting, the cinematic experiment points out to a visual rather than a human anthropology, where environmental forces such as heat, vegetation, and wind compose an alterity whose condition remains ambiguous.

DIRECTOR'S COMMENT

The film composes my doctoral research in Social Anthropology, developed over two years in the region of Jalapão (TO), in Brazil. In the field, the capture of images was thought as an ethnographic device for the analysis of the technical gestures that compose the emergence of the Integrated Fire Management Policy (MIF) in Brazil. In the montage, we try to provoke the limits of the observational cinema, conjugating assumptions of the praxiological school, centered in the analysis of the gestures. We also use film references that are dedicated to the sensorial amplification of the spectator. The aesthetic composition aims to explore the affections established with the fire, between the pyrofobias of the combat and the pyrophilia of the handling.

AWARD: 1° Place



DIRECTED, FILMED
WRITTEN AND
RESEARCHED BY:
**Guilherme
Moura Fagundes**

SCREENPLAY,
MONTAGE AND
COLORIZATION:
Pedro Branco

POST AUDIO
PRODUCTION:
Olivia Hernandez

PRODUCTION:
**Laboratory of
Image and
Registration of
Social
Interactions - IRIS**

See fish

by Rafael

Victorino Devos (UFSC)

and Gabriel

Coutinho Barbosa (UFSC)

2017. 46 min.

SYNOPSIS

On the beaches of southern Brazil, watchmen look for signs of mullet banks. They estimate the quantity of fish, their direction and speed. They guide their fellow fishermen with the purse seine with the canoe and the net. See fish means unraveling changes in temperature and sea surface, direction and intensity of the winds and ripples.

DIRECTORS COMMENTARY

Accompanying fishermen along the beach, we follow their perceptual skills and learn to see fish. Their actions reveal an ecosemiotic of the mullet, in ways in which the banks of fish show themselves in the landscape. The film alternates two rhythms. One follows the aesthetics of the lookout: the waiting for the fish banks to reveal through the waves, in stains and shakes into the sea, in the change of winds, in the dives of birds, in the news on the radio. The other is the walking along the beach act: camera in action with contact aesthetic, haptic images in which fish, water, blood, sand, hands, feet and nets reach the lens and the mic.

Honorable Mention



DIRECTOR:

Rafael Devos

SCRIPT AND RESEARCH:

**Rafael Victorino Devos,
Gabriel Coutinho Barbosa,
Viviane Vedana**

IMAGE: **Rafael Devos,**

Gabriel Coutinho Barbosa

SOUND: **Viviane Vedana.**

EDITING: **Rafael Devos**

**SOUND POSTPRODUCTION: Viviane
Vedana, Julio Cesar Stabelini**

**PRODUCTION: CANOA - Collective of
Studies in Environments,
Perceptions and Practices -
PPG Social Anthropology - UFSC**

BIOGRAPHY

OF THE DIRECTORS

XII Edition of the
Pierre Verger Award
Ethnographic films

Leave on the ruler

Contact: contato@osmosefilmes.com.br

Emílio Domingos is a filmmaker, has a degree in Social Sciences from the Federal University of Rio de Janeiro UFRJ - [1997]. He is now studying the master's degree in the Program of Post-Graduation on Culture and Territorialities (PPCULT/UFF). He works with Documentary and Visual Anthropology with emphasis in the area of Urban Culture and searches on funk, samba and hip hop. He is also an associate researcher of the NAI - Nucleus of Anthropology and Image - UERJ. He is a director, researcher, screenwriter, assistant director on documentary and has several works awarded in important cinema and visual anthropology festivals.

The stonecutters

Contact: paula.zanardi@gmail.com

Paula Zanardi holds a degree in Social Sciences from the Federal University of Santa Catarina. She holds a Master in Preservation of the Cultural Heritage offered by the Institute of Historical and Artistic National Heritage. She has experience in the area of Anthropology and Cultural Heritage with an emphasis on Museum Anthropology, Visual Anthropology, Public Policies and Intangible Heritage and Traditional Knowledges.

The clash

Contact: tiagodearagao@gmail.com

Tiago de Aragão is an anthropologist, associated to the PHD Program in Social Anthropology of the University of Brasília. He is interested in the areas of Anthropology of Politics, State Anthropology and Cinema Anthropology.

**BIOGRAPHY
OF THE DIRECTORS**

XII Edition of the
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Other fire

Disclosure and Contact: guilhermefagundesantro@gmail.com

Guilherme Moura Fagundes has a PhD in Social Anthropology from the University of Brasília (UnB) and is member of the Laboratory of Anthropology of Science and Technology (LACT / UnB). He has experience in the areas of anthropology of techniques, filmic anthropology and conservation anthropology, with emphasis on the processes and politics of manipulation of life and living beings in the Cerrado and Amazon.

See fish

Contact: rafaeldevos@yahoo.com

Rafael Victorino Devos is professor in the Department of Anthropology at the Federal University of Santa Catarina (UFSC) and has a PhD in Social Anthropology from the Federal University of Rio Grande do Sul.

JUDGING COMMITTEE

XII Edition of the
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Andréa Barbosa

Professor of anthropology at the Department of Social Sciences of the Federal University of São Paulo (UNESP). Coordinates since 2007 the Group of Visual and Urban Research (VISURB) of UNIFESP. Barbosa is a researcher at the Visual Anthropology Group (GRAVI) at USP since 1996. She is author and organizer of books in the field of anthropology and image. In 2015 she was as Visiting Scholar at the University of Oxford. She develops research in the following areas: anthropological theory and visual anthropology.

Ana Zanotti

Filmmaker, with a masters degree in Communication for Development (Malmo University, Sweden, 2009) and social anthropologist (Universidad Nacional Misiones, Argentina, 1995). She was part of the Educational Television System of the Ministry of Education of Misiones, Argentina. In the 90's, she made several independent documentaries, recognized inside and outside the country. She currently organizes collaborative video workshops with a group of young people and is a Visiting Professor at UNAM Misiones, at the Audiovisual Creation Laboratory with an Anthropological Perspective.

Eduardo Escorel

Editor, director and film scholar. Since 1966 he has been making classic films of Brazilian cinema, as well as directing fiction films and documentaries, some of them awarded. He is currently a film critic on the Piauí Magazine Blog. He is also coordinator of the Graduate Program in Documentary Cinema of the Getúlio Vargas Foundation of São Paulo.

PROGRAMMING

June, 3, 2019

14:30 p.m – 16:30 p.m

The stonecutters by Paula Pflüger Zanardi, 2017, 31min

Leave on the ruler by Emílio Domingos, 2017, 73 min

17 p.m – 19 p.m

Other fire by Guilherme Moura Fagundes, 2017, 21 min

The clash by Tiago de Aragão, 2018, 28 min

See fish by Rafael Victorino Devos and Gabriel Coutinho Barbosa, 2017, 46 min

PLACE AND INFORMATION

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