



Tactility and animism in the performative realism of *Esse amor que nos consume*

*Músculos, Exu e axé no
realismo performativo
de Esse amor que nos
consume*



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Abstract: this study analyzes scenes and highlights the events of the movie *Esse amor que nos consome* (2012), by Allan Ribeiro, from a phenomenological and tactile approach of film studies in authors such as Laura Marks, Vivian Sobchack and Jennifer Barker. Such approach focuses on embodiment, which, in the movie analyzed here, has peculiar characteristics of the afro-Brazilian way of relating to the body, considering other ontologies in their relation to reality and cinematographic performance.

Keywords: haptic visuality; performative realism; phenomenology; Exu.

Resumo: analisam-se cenas e se destacam eventos do filme *Esse amor que nos consome* (2012), de Allan Ribeiro, a partir de uma abordagem fenomenológica e tátil dos estudos fílmicos presente em autoras como Laura Marks, Vivian Sobchack e Jennifer Barker. Tal abordagem chama atenção para a corporificação, que no filme aqui analisado ganha características peculiares do modo afro-brasileiro de se relacionar com o corpo, considerando outras ontologias no relacionamento com a realidade e sua performance cinematográfica.

Palavras-chave: visualidade háptica; realismo performativo; fenomenologia; Exu.

Introduction

Between past and future displacements, witnessing the neuroses that the economic power imbues in machinated cities, bodies who dance experiences occupy old houses, and not only that: they also go to the streets to dance under overpasses, in departure and arrival ports. City streets in which they were not born, but have been occupying for so long, moving and being moved. In squares, chatting, letting time pass and calmly pass.

“The man is in the city, as the city is in the man” is what says the voice-over of a character in the movie *Esse amor que nos consome* (2012), directed by Allan Ribeiro. This character is Gatto Larsen, a person who, along with Rubens Barbot, directs in Rio de Janeiro the first afro-Brazilian contemporary dance company. In the audiovisual work, the boundaries between life and creation, between documentary and fictional forms, body and city, between magical and real, are freely crossed, in order to create a more intense poetics in its attention to gestures of everyday temporalities, of unpretentious conversations in public and private spaces, of wanderings through the urban space.

The members of the dance company contribute to the process of cinematic fictionalization from their daily lives, with actors performing and improvising in their own language, in their own dwelling space, in their own anxieties, fears, imaginations and passions. The movie follows a logic that is not based on the realism of representation, but in the intervention that creates the conditions for a creation process about and with life.

When they decided to engage in a cinematographic creative process along with young Allan Ribeiro, filmmaker then newly graduated from the Universidade Federal Fluminense (UFF), the couple of artists (partners for 40 years) experienced the relocation of their dance company to a new temporary building. This is the first information we get in the narrative, in a *plong e* of an If , a type of Cowrie-shell divination from Candombl . An old building temporarily provided by an owner who wanted to sell it for 1 million BRL.

Such building already has a definite end, says orix  Ians , and the artists should not worry about the means to get to it: it will be a dance building, and it will house the Rubens Barbot Company, even if the 1 million figure makes this seem impossible.

Curiously, permission to settle in the place was granted after the owner witnessed one of the first screening of *Esse amor que nos consome*, performed at a

festival in Rio de Janeiro (ALLAN..., 2013). The group remains in the building until today, seven years after the movie was released. As the film director says in an audiovisual interview given to the *Revista Moviola* and transcribed to this article:

[Gatto Larsen] went to the *m e-de-santo*, which is the beginning of the movie, to ask what she thought, because he had many doubts, but he felt that, in that space, they could create roots, take the group [there], settle in that place. Conclusion: they are today in this privileged three-stored space, and we're all desperate team friends in Rio de Janeiro, wanting to scape from there, because it's impossible, renting is increasing absurdly, everyone is being evicted from their homes, but they feel great there, very well settled. After the movie, the owner said they would not leave. (ALLAN..., 2013)

What the If  stated at the starting point became true after one of the first public screening of the cinematographic narrative. The movie allowed this achievement. This curious fact, therefore, is the speculative motto that establishes a base for the objective of this article. Our objective, in this sense, is to reflect on animist agencies that incorporate from the audiovisual to achieve certain ends. The movie will be an object of reflection based on cinema theories on haptic visuality, emphasizing the viscerality of its visuality and of theoretical questions that involve embodiment and animism.

The intersection between haptic visuality, embodiment and animism to address contemporary afro-Brazilian cinema may, we believe, exercise paths to be positioned before the images in a reflexivity more able to address phenomena that escape a framework marked by critical, objective and rationalist distancing.

The concept of embodiment escapes this framework because it is defined more abstractly than through a fixed and safe reference to the representation given by a specific theorist or set of theorists: it is a concept conducted through the perceptive experience of the body, always in motion. Still, following Reichert (2016), we highlight that evoking the embodiment is opposed to the Cartesian mind-body dualism and reaffirms the human in relations of materiality that are constituted in the lived experience and in the sensible presence of the whole body, perceptibly attentive and reflexive in the constitution of time and space.

In *The skin of the film: intercultural cinema, embodiment and the senses*, the feminist theorist Laura U. Marks (2000) associates embodiment and cinema to promote another type of engagement, less oculocentric, with the image in motion. Her attitude emphasizes what is not limited to vision, marking a *turn to the nonvisual*

senses [which] has been in part a response to the perceived imperialism of vision, the alignment of visual information with knowledge and control (MARKS, 2000, p. 194). Touch, the tactile sense, the exercise of tactility or of a haptic visuality are a way to negotiate the cinematographic embodied experience in relation to the traditional preponderance of vision in the reflections on cinema and its others. In other words, the encounter of the body and its tactile dimension becomes, in this approach, a fundament to redefine the system of representation.

And when we think of body from an afro-Brazilian perspective, we must consider that there is no body or matter without ax . In other words, every materiality contains a vital potency that may gain agency (SODR , 2017). This possible agency of what is not visible, but present in relations of materiality, is what we preliminarily understand as animism.

During the article, the relations between embodiment, cinema, haptic visuality and animism will be addressed from the filmic analysis of the work *Esse amor que nos consome*, collaborating to expand the scope of possible readings on contemporary Brazilian cinema from the potential of gestures of sewing, walking, filming, performing, shaking bodies and feeling through the image in motion.

Barbot's sewing on the urban fabric

First, we highlight a sequence that starts around 34 minutes into the movie, with a medium shot of Rubens Barbot sewing long fabrics, in profile, on his right side. Sound is initially extradigetic, consisting of the music of a previous sequence, which had as action the performance of two dancers of the company before the sea, dancing in the Guanabara Bay. The music of the dance experience transposes the shot and naturally follows to the domestic space, in the house occupied by the company.

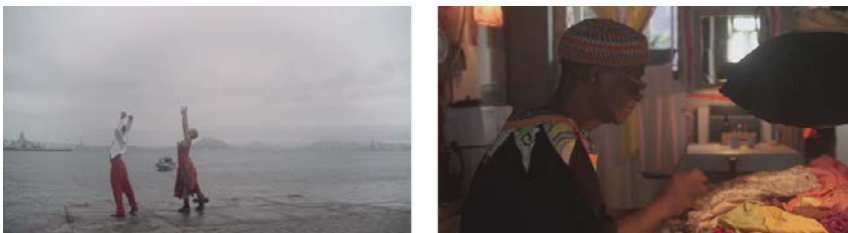


Figure 1: Frames from *Esse amor que nos consome*.

We witness this sewing for another forty seconds of music, until another song begins to be played on the street, causing Rubens to get up and go to the window to “see what music” it is. At the end of this action, the director ends the shot of a minute and a half and takes us to a medium-long shot; now, we see a piece of furniture, from which comes the sound of the music heard since the beginning of the shot of the dance in the Bay. Rubens turns off the music and only then the sound memory of the bodies dancing over the city in the previous place may rest.

In this moment of the movie, we see Rubens, with his delicate hands, sewing, gathering fabric flaps, with the dance of the previous shots remaining through the music that crosses the film sequences. In the memory of the previous shot, quite lively and sharpened by the sound, is also the image of the city that is not absent from the private sensory experience, of the public that is not absent from the domestic, of diluted distinctions between the house and the street in the experience of contemporaneity and Rio de Janeiro.

The house, thus, becomes visible in proximity to the placement of DaMatta (1997, p. 109), who does not see it as a complementary space to the public world, such as the internal one that is opposed to the external and complements it, but as a dimension that encompasses the entire social universe, making the other dimensions disappear.

Usually, house, street and other world complement and assert each other in a dynamic of segmentation and exclusions. But there are occasions when each of them may encompass all the others, so that the system is as if subjected to its ethics or social logic (DAMATTA, 1997, p. 109, our translation).

Street and house, however, are targets of a threatening speculation. In the following shot, Allan Ribeiro chooses to cross the axis established by the first shot and positions the camera in the left side of Rubens, showing us the presence of his lover Gatto Larsen in the background, sitting and working in front of his laptop. They follow their actions for a period until the moment the front bell resonates, causing Gatto to get up and send the visitors up; he then abandons them and returns to his work. Only then the director chooses to cut to a quick medium close-up of Gatto in front of the laptop, followed by a medium close-up of Rubens’s right side, sewing. Both ignore the presence of the visitors and are ignored by them.

In both shots, the sound we hear is of a man and a woman walking around the building, talking about its structure. This is the person responsible for selling the property, accompanied by a possible buyer. They talk about the structure of the

building and the changes that can be made, reforms that will take place. The director returns to the frontal close-up of Gatto to then reveal to us, from a medium-long shot on the left side of Gatto, the possible buyer accompanied by the seller, which tells us that the place where Gatto is sitting is where an elevator will be installed. The focus is alternated to the visitors in the background and the director of the dance company in the front.



Figure 2: Frames from *Esse amor que nos consome*.

For four minutes in the movie, we are introduced to the atmosphere of coexistence of the occupation with the imminence and uncertainty of their displacement. Accentuating the fact, the director quickly takes us upstairs, in a long shot, where now are the seller and the possible buyer, who praises the space, although showing a certain disappointment regarding what she had idealized.

The action follows in the background sound of the sequence, and again we return to the shot of Rubens sewing, with his partner in the background, on his laptop. On the foreground sound, the tailor states: “They can come here five hundred times, M e Ians  said that this house was going to be mine. Ours! Exu is waiting downstairs for them.” When the last sentence is said, the sound of drums fades in, anticipating the action of the next shot: a medium-long shot of Exu sitting on the stairs, looking up, smoking a cigar, with black and red fabric enveloping his body.

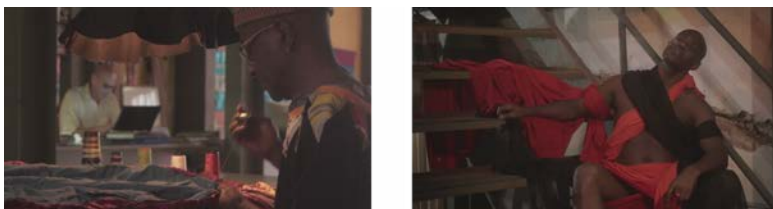


Figure 3: Frames from *Esse amor que nos consome*.

The external scenes that are not absent from the internal ones in *Esse amor que nos consome* constitute an experience of the city in which economic interests

collide against socially marginalized affective interests. It is the contemporary dystopian Rio de Janeiro that negotiates the urban space with its corrupt political, legal, parallel and media device.

Occupying abandoned buildings and managing art in these spaces, as well as occupying the city with performing and contending bodies, breaking away from the dictatorial rhythm of life speculation (of which real state speculation is just one aspect) are gestures of an afro-Brazilian cultural citizenship that is cinematographically manifested. I quote the work by Stevenson (2003, p. 57), *Cultural citizenship: cosmopolitan questions*, to expand the question.

The contours of citizenship are progressively shaped by the social and political fabric of the city. As Castells (1996) argues, increasingly the global economy is organized through the command centres of global cities, including Tokyo, Paris, London and New York. These informational cities tend to be the spaces and places of political power, media control and the managerial elite. Global cities are urban spaces where globalization gets done; they are nodes within a network that is globally interconnected, while being simultaneously locally disconnected.

The urban contexts of these cities, of which pre-World-Cup and pre-Olympics Rio was a great exponent, are exposed in Stevenson’s work as spaces aimed at the consumption of a global and cosmopolitan elite, while witnessing growing socioeconomic divisions and the attraction of global migrants and immigrants (it is worth mentioning that Gatto Larsen was born in Argentina and Rubens Barbot in Southern Brazil).

Allan Ribeiro and his editor Ricardo Pretti sew a perspective of the city from six sequences that last about four minutes, bringing shots of downtown Rio de Janeiro with its architecture and the presence of construction machines, shots of characters walking the streets with the camera following them from behind, or in unpretentious conversations in public squares, as well as aesthetizing (with the body in a dance performance) the criticism to the development logic that despises the human being.

Thus, the movie builds a visual alternative to the advertising of “wonderful city” before the great events that marked the 2010s; also, it shows other ways of relating to the public space:

[...] the two questions we need to be able to answer in respect of the city are: who constructs the visual images that represent the city, and who determines access to public spaces of social interaction? In answer to both of these questions, [Sharon

Zukin (1995)] argues that public spaces are being progressively commodified to meet the needs of capitalism and social elites. While this inevitably means that cities are increasingly becoming contested and polarized spaces, it is arguable that the cultural economy also grants cities new possibilities to respond to industrial decline and reinvent the projected image of the city (STEVENSON, 2003, p. 58).

Curiously, the economic power (the value of 1 million to someone who seeks profit from the old building where black bodies dance) is challenged by who is “waiting downstairs for them,” by the smoke of Exu’s cigar, contender and disruptor of something that is trying to be established as a natural and teleological order of progress. Ax  is mobilized from muscles, sweat and bodies shaking; from the movement of the body and from recent theories on image in motion.

Tactility, musculature and viscera in the moving image

The sequence previously analyzed shows long shots of Rubens Barbot delicately working with his hands a large piece of fabric that, in the end of the movie, will be used by the whole company to cover the building, magnetizing it with the energy invested through the contact and gestures of the seamer. Exu, in this ending, blows his smoke as he observes the patchwork quilt that covers the building and the “For Sale” board.

In a film theory perspective distinct from those imagined in a lineage of linear progression of knowledge, as well as from those that understand the movie as an exterior to be analyzed with distancing, theories based on tactile relations are guided by the production of ambivalences and direct somatic contacts, such as the contact caused by Barbot’s sewing, which aggregates non-linear flaps in the delicacy of the hand, through the movie. However, only the final shot reveals the purpose of this action.

Haptic visuality is delineated, according to Marks (2000, p. 160), reducing the gaps that separate what is perceived from the perceiver, bringing sensations and experience closer to the body, positioning the eyes as organs of touch, considering touch as a sense located on the surface of the body, forcing the viewer to contemplate the image in itself instead of just being pushed to a narrative. Haptic visuality does not exclude optical visuality, which is exemplified by practical situations: “it is hard to look closely at a lover’s skin with optical vision; it is hard to drive a car with haptic vision” (MARKS, 2000, p. 163). It is not a question, according to Elsaesser (2015, p. 140), of complementing the visual with the tactile part of the senses for a

Gesamtkunstwerk, a total work of art, but of creating an alternative configuration of agendas for the moving image, perception and perceptive experience.

In the filmic theory of haptic visuality, communication happens from the body contact between movie and viewer, through the embodied experience in structures that are audiovisually shared, a situation in which being aware of the embodiment of oneself is the radically irreducible condition of empathy with the Other or with a situation that is not yours (ELSAESSER, 2015, p. 129). This theory differs from approaches on cinema called by Elsaesser “neoformalist,” which seek to give clues to suggest a certain cognitive or emotional alignment of the movie characters with the viewer.

In *Esse amor que nos consome*, this resonance leads familiar bodies to give themselves to the dance, by shaking their bodies, knitting, walking, talking while touching the other, playing, being together, by communal work, gestures that constantly cross the movie, interspersed by close-ups of hands.

Authors known to establish a theory of tactile cinema, Jennifer Barker (2009), Laura Marks (2000) and Vivian Sobchack (2000) create criticisms to a model in which vision is privileged as a parameter for other perceptions. With their feminist position, they state that touch, being the first sense experimented by the fetus, should be the foundation under which the sensory experience is constituted in the relation between subject, world and its images.

While the encounter between the subject fundamentally missing in the figure of the viewer and the object fundamentally missing in the film takes place in the filmic approaches guided by Lacanian psychoanalysis, the emphasis in tactility seeks an exchange between an embodied subject in constant transformation and their embodied intercessor (the cinema). Our bodies are not passive objects in which meanings are inscribed, they are sources of meaning themselves: the nature of the cinematographic experience is embodied, both for the projected filmic bodies and for the ones placed before the projection. Cinema is, thus, perceived by the whole body, and vision is inseparable from other senses.

Sobchack is a name frequently referenced when establishing relations between cinema, body and perceptions in which the movie is not an illusion, but an extension of the embodied existence of the viewer. Marks (2000, p. 152) relates this conception of cinema with Merleau-Ponty, philosopher for whom language was not a substitute to a being, but its extension. Then, it is not only through signs that cinema communicates, but also through body experience, causing in subjects a relation of alterity of creations and mutual permeabilities.

Barker (2009) advances with this project when addressing tactile visibility from other layers of the body: *musculature* and *viscera*. Musculature there refers to particular spatial structures, ways of moving, of extending the space, from agency, empathy and desire; while *viscera* would be linked to rhythms in several depths of the body, so that filmic temporal structures would have particular modes of experienced, understood and embodied time, which may generate a “visceral resonance” between movie and viewer.

Cinematic tactility, then, is a general attitude toward the cinema that the human body enacts in particular ways; haptically, at the tender surface of the body; kinaesthetically and muscularly, in the middle dimension of muscles, tendons, and bones that reach toward and through cinematic space; and viscerally, in the murky recesses of the body, where heart, lungs, pulsing fluids, and firing synapses receive, respond to, and reenact the rhythms of cinema (BARKER, p. 2, 2009).

Esse amor que nos consome is full of references to a visceral and muscular daily life of a dance company and of the subjects who manage it, to the daily life of the building, of the city and of the image they occupy: embodied building, embodied city, embodied images and embodied ghostly entities. The tactile theory of cinema repositions the body in the field of film studies, but how does this come about when we think the afro-Brazilian bodies?

Resuming the analysis of the sequence, right after the shot of Exu sitting on the stairs in the visual field while the drums resonate in the sound field, we have a medium-long shot of percussionists and dancers of the company, playing and dancing the music that had started when Rubens states the presence of the Orix . The static camera shot happens around the forty-minute mark into the movie.



Figure 4: Frames from *Esse amor que nos consome*.

In this shot, we notice the power of “musculature” as a reference to particular spatial structures, ways of moving, of extending the space with empathy, agency and

desire, as well as the power of visceral resonance between the filmic bodies, both the ones in the image and those who perceive them. City, Exu, daily life, muscles, pixels and life are combined, invoking a look to this work not from the power of its signs or its psychoanalytic interpretations, but from its tactile, muscular and even extra-human resonances (at least in the scene where Exu was present, managing the conquest of the building, which we could speculate to be extra-human).

The action of Exu, represented sitting on the stairs, is inscribed in the body of *Esse amor que nos consome*. According to Machado (2013, p. 109), he is the one responsible for the mysteries of communication. It was this orix  that taught the If  — a type of Cowrie-shell divination — to humans, so they could communicate with the energies of life.

Exu would be a space-time dynamism present in humans, fish, trees, water, food, in cables, media, in cinema. According to Sodr , the subject of the nag  thought does not consider the *Self* as a foundation figure of subjectivity, but as a differential and pre-individual unity (Exu) invested with a power (ax ), which has an intensity that unfolds in the ontogenetic development of the individual. Also, the representations of this thought are not absolute, but what the author calls “infrapositional,” since they are inscribed in a non-deterministic random movement (SODR , 2017, p. 176).

According to Sodr , although explained by nag s, this amplitude is not far from chains in the circle of philosophy that evoke epistemologies of difference or movement, since Exu moves in a plane of communication that connects heterogeneities. In this logic, Sodr  seeks to give way to the common, understanding communication processes as events given in a binding or relational dimension, constituting an organizational texture of thought with an understanding that is “derivative with complex semantic strata, of which deciphering never exhausts them, such as the peeled layers of an onion, which result in zero” (SODR , 2017, p. 178, our translation). Also, Machado (2013, p. 109, our translation) adds:

African thought is characterized by the idea of the body committed to the phenomena of nature. In this perspective, we place ourselves in the relation with the energies of nature and cosmos, in order to also experience them in our own body. Exu Obar , Exu, king of the body, is the one who animates, beautifies and revitalizes. It is he who keeps alive in people the impulse to exchange affections and the desire for joys so that life on earth never ends. [...] What is not renewed nor continuously recreated rots and dies. One must always move and warm up to keep the wick of life lit. He is the absurd, the sun that does not let wisdom rot.

Music, dance and party are, in the afro-Brazilian approach, performances that decentralize, improvise and modify the supposed organic coherence of the body, making it a sacred time, space and place. The building that was abandoned and is now occupied by dancing bodies is still the object of real estate speculation, but both the company and Exu are engaged to ensure that it does not rot and die, making the moving image a muscular and visceral gesture of dancing to generate ax e, the sacred force that is present in all things.

Performative realism

MacDougall (2005), in *The corporeal image: film, ethnography, and the senses*, related ethnographic movies that focus on the relations between embodiment and ghost narratives, pointing out that, as ghostly and evanescent as they are, cinematographic image and experience with spirits are also bodily for our senses. The presence of these ghostly bodies would not be an illusion, but a hallucination that is true in its effects, reinforcing links between artistic work and life, or, as Bazin suggests, “art is a lifeline between the physical world and our physical selves” (MACDOUGALL, 2005, p. 12).

The field involving body, image and movement and spirituality is studied by Ingawanij (2015) from the award-winning Thai filmmaker Apichatpong Weerasethakul, highlighting the consonance of Apichatpong with a realism that stimulates the perception of the viewer through sound and tactility, allowing beings, altered or of uncertain existence, to be shown as real or “normal.” The author related this with the term “animism,” the vitalizing animation that people, animals and some things have and that sustains all activity, vital senses to perception and communication, and that should not be confused with the human soul. This is what Brazilians call “ax e,” and that would have as value the ability to intercommunicate between several elements of nature in an interdependent relationship with the material world. Similarly, supernatural presences, ghosts and spirits in Apichatpong are thought by Marrero-Guillam on (2011) as linked to the ways of learning to speak with alterity:

His films have created hospitable spaces where the ghosts of a silenced past can be summoned, and with them subaltern stories uttered. In this sense, their understated simplicity is misleading, these films are in fact rather monumental in their ambition to host anything and everything: ghosts, dreams, memories, experiences, non-humans, transubstantiated beings that alert “spectators to the motion of otherwise imperceptible life forces in the existing world.”

It breaks, in these approaches, with an indicative and descriptive mode of realistic cinema. Hence emerges a speculative cinema that, instead of capturing pre-existing ideas and relations through techniques of representation, becomes a vehicle for an intervention of a mode of engagement with the subjects and objects of the world, as well as the worlds of these subjects and objects, through which unpredictable events, knowledge and encounters may be produced.

Ingawani (2015, p. 252) points out the inadequacy of the term “fantastic realism” to conceptualize the phenomenon we associate here with *Esse amor que nos consome*, since such term would be based on a “drama of disbelief,” acting in a vacillation between enchantment and scientific, with supernatural events that are an illusion that may be scientifically explained.

Esse amor que nos consome is affectionate, animated by Exu and full of shots of hands sewing, bodies shaking, sweaty black skin, pipe smoke, modulating relations between human, material world and the urban context of Rio de Janeiro in the early 2010s. As an audiovisual work captured not only by reading its form, but also by the emphasis on its process, Exu stands out as a possible agent who states at the beginning of the movie his objective, alongside Ians , of giving that building to the body of dance. His goal was achieved after one of the first public screenings of the movie, with the presence of the owner.

Curator and researcher Ingawani then point out another term she considers more appropriate to reflect on these movies: “performative realism,” a term that accepts the fact that there are events in the world that challenge rational explanations, including cinematic events. A cinema populated by ghosts who carry out an elementary realist performativity, establishing diegetic worlds overlapped in layers inhabited by material immaterialities, such as ghosts, perceived as real:

For our purpose, the ethnographer Ashley Thompson, writing about spirit possession in Cambodia, has proposed a highly suggestive definition. Animistic practices of possession and mediumship engender reality of a performative nature: ‘a reality that vanishes into thin air as soon as it is not experienced as real’ This is the same epistemological grounding as that which underscores Apichatpong’s layering of diegetic worlds in which material immaterialities are perceived as real. (INGAWANI, 2015, p. 246)

Anthropologists have seen in these relationships created through the cinematic device an answer to the challenge posed by Viveiros De Castro, of taking seriously the objectified ontologies in the disciplinary exercise of Anthropology,

addressing them as objectively experienced worlds (VIVEIROS De CASTRO, 2010), and not as “world views” or just “opinions.” To Viveiros de Castro, only by recognizing the existence of alternative ontologies and engaging in them as metaphysical systems proper to Anthropology, one may face the practical and theoretical challenge of decolonizing thought, escaping the language of representation (VIVEIROS DE CASTRO, 2010, p. 140).

We may thus think the agency of Exu in *Esse amor que nos consome* connecting him with the phenomenon of animism observed in the historical *Les maîtres fous* (*The mad masters*, 1955), by Jean Rouch. The movie helps us think about animism because it starts from an invitation from the Hauka, a sect that existed in the cosmopolitan and urban Accra, in the colonial period. The sect ended with the achievement of its goal: The end of colonialism in Senegal.

In Hauka rites, Africans of different origins from West Africa who migrated to the cosmopolitan Accra in the 1950s would occasionally gather and be possessed by colonizer spirits. This cult was persecuted by the colonial security device at the time, for causing rebellions of possessed people with unusual force and for spreading rapidly through the immigrant population. Its practitioners invited Jean Rouch to record a ritual they performed annually, seeing in the cinema a possibility of transcendental action of anticolonial resistance. The Hauka appropriated symbols and elements of colonial power to control them in their own terms, and the cinema would be the appropriation

of another western element, which is not, incidentally, a simple element, but is endowed with great value to a single symbolic and technological time, given by the ability to reproduce moving images and convey them to a large audience. Cinema was, at the time Rouch was filming in Accra, one of the strongest signs of modernity: to appropriate it was clearly a way of showing control over the situation and, above all, to make visible a situation that remained invisible. A dream machine, cinema could materialize, as in possession, invisible aspects of the cosmos, creating a new context of interaction (SZUTSMAN, 2005, p. 120, our translation)

In *Les maîtres fous*, the cinematographic device was seen by agencies that were socially and politically positioned as passers-by between different planes of human existence, appropriating this device for an anticolonialist action.

The context, the processes and the places are completely distinct, but we wonder if there would not be a similarity with *Esse amor que nos consome*, if we

think that the orix  s may have assumed an agency that was embodied in the images of the affective daily lives of the audiovisualized subjects, acting politically when stating another possible affectivity for these spaces, when using the cinematographic medium as instrument of action and expression against the speculation about life in Rio de Janeiro.

Fiction or reality, model creator and producer of truth detached from the representation in its documentary character of experiencing the real. Thus, the cinematographic device triggered a concatenation of relations between things that culminated in the goal established in the first shot of the movie: owning the building that was borrowed and transformed in object of consumption by real estate speculation.

Conclusion

This article sought to observe the line that sews the fabric of cinema elements in today's world, in its direct relation with life, its essay potential over the city from an emphasis on touch, on the movement of muscles, on the presence of energies, vitalized and projected on the encounters between body, technical devices and the desire to stay, inhabit and create, as well as on the performance of the ontological difference increasingly expensive to fields of knowledge that came from clear European colonizing projects, such as Anthropology.

The space conquered by the Rubens Barbot Company continues to resist in this time marked by intense transformations: neither Brazil nor cinema are the same. This realism that scapes the real already became something widely recognized and studied, and, since the beginning of the previous decade, it has been awarded and discussed in researches and festivals throughout Brazil and the world.

However, the peculiarities of racist Brazil, marked by the culture of African fundamentals, still need to be further discussed, thought and highlighted. With the growing emphasis that the body and the embodied experience gained in filmic studies, it is urgent to specify the particularities of cinematographic bodies and their differences. The embodied experience present in Apichatpong's cinema has similarities and differences from the embodied experience of the afro-Brazilian in the cinema of Allan Ribeiro. Similarities of a more universal character, but differences that start from the embodied experience marked by historically different territorial and identity powers.

Esse amor que nos consome needs more recognition as an emblematic Brazilian cinematographic work of the 2010s, especially to think how the

national cinema answered with life the intended and frustrated transformations of development objectified in the great events that marked that period. These answers have an epistemological character that should still be better studied. The work is especially emblematic for Rio de Janeiro, the unique stage of major events of the decade: the Confederations Cup, huge street demonstrations, the World Cup, the Olympics, Copa Am rica, corruption scandals involving construction, the murder of black and lesbian politician Marielle Franco, the growing persecution to afro-Brazilian religious manifestations, with the destruction and expulsion of terreiros from favelas, and the institutional strengthening of neofacism with obscure links to the parallel power in the city.

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