



CINEMA NOVO

A film by Eryk Rocha

"An impressionistic homage to the movement that changed Brazilian film forever." —Variety

Best Documentary, Cannes Film Festival

(718) 488-8900 www.IcarusFilms.com



LOGLINE

Winner of the Best Documentary award at the Cannes Film Festival, *Cinema Novo* is an intricately edited documentary composed of film clips from the major works of the Brazilian "Cinema Novo" movement and period interviews with its leading filmmakers.

SYNOPSIS

In the 1960s and 70s, the Cinema Novo movement revolutionized Brazilian cinema at home and drew accolades from critics and festivals abroad. Eryk Rocha's documentary *Cinema Novo*, winner of the Best Documentary Award at the Cannes Film Festival, captures the energy and diversity of that movement.

Comprised entirely of archival footage—of original Cinema Novo films and as well as contemporaneous interviews with the movement's leading directors—this documentary is itself made in the spirit of the movement that strove to break down barriers between public and private, rich and poor, and fiction and documentary.

Shot largely on location, often with natural light and non-professional actors, Cinema Novo marked a sharp break from earlier films: popular dramas, musicals and burlesques known as *chanchadas*. Instead, its films told the stories of people and regions not typically depicted on screen: from the favelas of Rio shown in the five chapters of *Cinco Vezes Favela*; to the story of starving residents facing the soldiers protecting a politician's food stores in Ruy Guerra's *Os Fuzis*; to a man determined to give away his land after his sick donkey is miraculously cured in Anselmo Duarte's Cannes Palme d'Or winning *O Pagador de Promessas*.

Cinema Novo was a project of its time: self-aware, anti-colonial, questioning bourgeois society and male-dominated. The movement's leading filmmakers, featured in this film—including Glauber Rocha, Leon Hirszman, Ruy Guerra, and Nelson Pereira dos Santos—often worked together and learned from each other. Fittingly directed by Eryk Rocha, the son of Glauber Rocha, and produced by Diogo Dahl, the son of Nelson Pereira dos Santos, CINEMA NOVO is a dynamic, brilliantly edited tribute to the films that changed Brazilian cinema forever and continues to influence and inspire filmmakers today.

SELECTED FESTIVALS

Best Documentary, 2016 Cannes Film Festival
Official Selection, 2016 AFI Latin American Film Festival
Official Selection, 2016 Porto Film Festival, Portugal
Official Selection, 2016 Brasilia Film Festival, Brazil
Official Selection, 2016 Rio Film Festival, Brazil
Official Selection, 2016 Mar del Plata Film Festival, Argentina
Official Selection, 2016 Forum des Images, France

IN THE PRESS

"An impressionistic homage to the movement that changed Brazilian film forever." —*Variety*

"A dense archival essay on Brazil's very own New Wave. [CINEMA NOVO took] Brazilian movies out of the studios and into the streets, capturing the vivid daily realities of a nation of contrasts—between rich and poor, land and sea, city and country, religion and sacrilege—in movies whose bristling black-and-white cinematography was about as contrast-y as you could get."
—*The Hollywood Reporter*

"If ever a filmmaker was destined to compile a love letter to the new wave of cinema that swept through Latin American in the 1960s and 1970s, it's the son of CINEMA NOVO co-founder Glauber Rocha ... A rich viewing experience."
—*ScreenDaily*

"Completed in a year that saw Brazilian president and former political prisoner Dilma Rousseff impeached for a budgetary sleight of hand that pales in comparison to the corruption of her deponents, [CINEMA NOVO] comes at a crucial time for the country and its artists."
—*Keyframe*

DIRECTOR'S NOTE

In the words of Walter Benjamin, "There is a secret agreement between past generations and the present one. Our coming was expected on Earth. Like every generation that preceded us, we have been endowed with a weak Messianic power, a power to which the past has a claim."

Cinema Novo was a fruitful Brazilian movement, both aesthetically and intellectually. It proposed a revolutionary representation of the country's reality. CINEMA NOVO is a critical essay on a generation that created a new way of making films in Brazil. A new attitude of getting out to the streets to be with the Brazilian people, incorporating new forms of language to formulate the aesthetic and cultural issues of Brazil in new grounds. What's the Brazilian image? What to film? How to film? Reformulated questions, starting from a new political stance, which merged art and revolution.

Cinema Novo created images for Brazil, and from Brazil to the world. The process of making this film is a deep adventure through the creation of a generation who thought about art and cinema as the leading edge, and a complex mirror of Brazilian society. We want to think of Cinema Novo as a spirit of compulsive creation which reveals the struggle of the artist/filmmaker with his/her time. According to my father Glauber Rocha, "wherever there is a filmmaker, prepared to stand up against commercialism, exploitation, pornography and the tyranny of technique, there is the living spirit of Cinema Novo. Wherever there is a filmmaker, of any age or background, ready to put his cinema and his profession at the service of the great causes of his time, there will be the living spirit of Cinema Novo."

This film comes from a meeting between generations, therefore it is not a film about Cinema Novo as a movement, nor does it aim to explain it, but instead to explore it through a melting pot of voices, emotions and poetry. Walter Lima Júnior said "There is much knowledge and inspiration to get from the Cinema Novo period. Experiences and glimpses of memories. It is necessary to recover these lost tracks of time and uncompleted attempts, and reanimate them." This film emerges from these lines, film fragments, interrupted fragments. In Latin-America we know well about these cycles of interruptions and restarts. That is why it is so important to connect art and politics, bringing culture to the dimension of the political structure of the country and our continent.

To make this film was to remember a generation who experienced the military dictatorship in the flesh, to see Brazilian history interdicted, and the collective dream of a social and cultural revolution broken. I believe that the great passion that moved me while making CINEMA NOVO was the need and will to think about Brazilian reality, about my people. And, of course, to dream of cinema. Paulo César Sarraceni used to say that he wanted to make a poetic political cinema. I believe it is urgent to create new imaginative, poetical and political filmmaking.

In this sense, the film aims to discuss Cinema Novo as a movement of thought, and memory as a construction of the future, inseparable from a Brazilian and Latin-American collective project.

ABOUT THE DIRECTOR

Born in Brasilia in 1978, Eryk Rocha grew up living throughout Latin America with his filmmaker parents, Paula Gaitán and Glauber Rocha. Rocha studied at the legendary EICTV Film School in San Antonio de los Baños, Cuba, where he shot his first feature *Stones in the Sky* (*Rocha Que Voa*, 2002). An official selection of the Venice, Locarno, Rotterdam and Havana Film Festivals, it won Best Film at the É Tudo Verdade Film Festival in Brazil along with awards in Argentina and Cuba.

In 2004, Eryk Rocha's first short film, *Quimera*, played in competition at the Cannes Film Festival. Screenings at Sundance, Montreal, Bilbao followed, along with awards in Uruguay and Brazil. His second feature, *Clandestine Break* (*Intervalo Clandestino*, 2006), won a Special Jury Mention at the Guadalajara Film Festival. He followed it with *Pachamama* (2010), which traveled to more than 20 festivals and received the title of Best Film at the Cineport Film Festival.

His first fiction film, *Passerby* (*Transeunte*, 2011) was invited to Telluride, Biarritz, Istanbul, and Vancouver Film Festivals. It was chosen as Best Film of the Year by the Brazilian Critics' Association and won more than 25 awards internationally.

Jards, Rocha's 2013 feature documentary, won Best Director at the Rio International Film Festival and was invited to New Directors/ New Films in New York, as well as IndieLisboa and the Mar del Plata Film Festival. His sixth feature, *Sunday Ball* (*Campo de Jogo*, 2015), was invited to London International Film Festival, CPH:DOX, MoMA's Documentary Fortnight, and Mostra de Sao Paulo. It was commercially released by Cinema Slate in the United States. Most of Rocha's films are part of the permanent collection at The Museum of Modern Art (MoMA).

FILM CREDITS

Title	<i>Cinema Novo</i>
Direction:	Eryk Rocha
Screenplay:	Eryk Rocha, Juan Posada
Editing:	Renato Vallone
Music:	Ava Rocha
Sound design:	Edson Secco
Production:	Coqueirão Pictures & Aruac Filmes, Diogo Dahl
Coproduction:	Canal Brasil & Fm Produções
Associate Producers:	João Pedro Hirszman, Maria Hirszman, Irma Hirszman, Ava Rocha, Paloma Rocha, Pedro Paulo Rocha, Henrique Cava lleiro and Filmes do Serro
Researchers:	Thiag o Brito, Adriana Peixoto, Renato Vallone
Research consultant:	Antonio Venancio
International sales:	FiGa/Br
Language:	In Portuguese and French with English subtitles
Country of production:	Brazil
Year of production:	2016
Year of release:	2017
Aspect ratio:	1.85:1
Sound:	5.1
Running time:	90 minutes

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Icarus Films
32 Court Street, Floor 21
Brooklyn, NY 11201
(718) 488-8900
mail@icarusfilms.com
www.icarusfilms.com

