


# REMEMBRANCE

DOC | 70'





Either carefully preserved, censored or thrown into the fire, cinematographic works can arouse passions and reveal power struggles.



## SYNOPSIS

While acetate rolls are carefully sanitized, cataloged, stored in a controlled chamber and made available for public access, in a commercial room in downtown Belo Horizonte, more than 3,000 lined up reels store films that wait silently for light. Either carefully preserved, censored or thrown into the fire, the stories arouse passions. Their trails say a lot about the collective human experience, reveal situations that conceal social hierarchies, power struggles and colonialism. In the documentary *Remembrance*, the stories of Zacarias dos Santos, a Black filmmaker of humble origins who kept his “posed” films at home, are parallel to the stories of Neville d'Almeida, an icon of Brazilian counterculture, a box office record holder who had his films censored by the military regime - one of which has been restored by MoMA -, and to the cinematic experiences of Rosa Antuña, one of the pioneer filmmakers in the state of Minas Gerais, who directed award-winning - and, at the same time, repudiated - films during her very brief career. In addition to people's relationships with films, the documentary draws attention to the challenges involved in the preservation of memory, especially cinematographic collections, often victims of technological obsolescence and tragedies of different natures, which may or may not be caused by human action.



# CHARACTER

## IVANI COTTA

Guardian of the works of filmmaker Marcos Cotta, has kept the Minas Filme collection for 30 years, with 3,200 film cans stored in a private property. For the past 10 years, attempts to finance preservation projects.





# CHARACTER

## NEVILLE D'ALMEIDA

The veteran filmmaker, internationally renowned counterculture icon, box office record holder, had his films censored and vanished by the dictatorship. One of them, "Mangue Banguê", was later found in New York and restored by MoMA.

MANGUE-BANGUE

R. 5 1 + 2

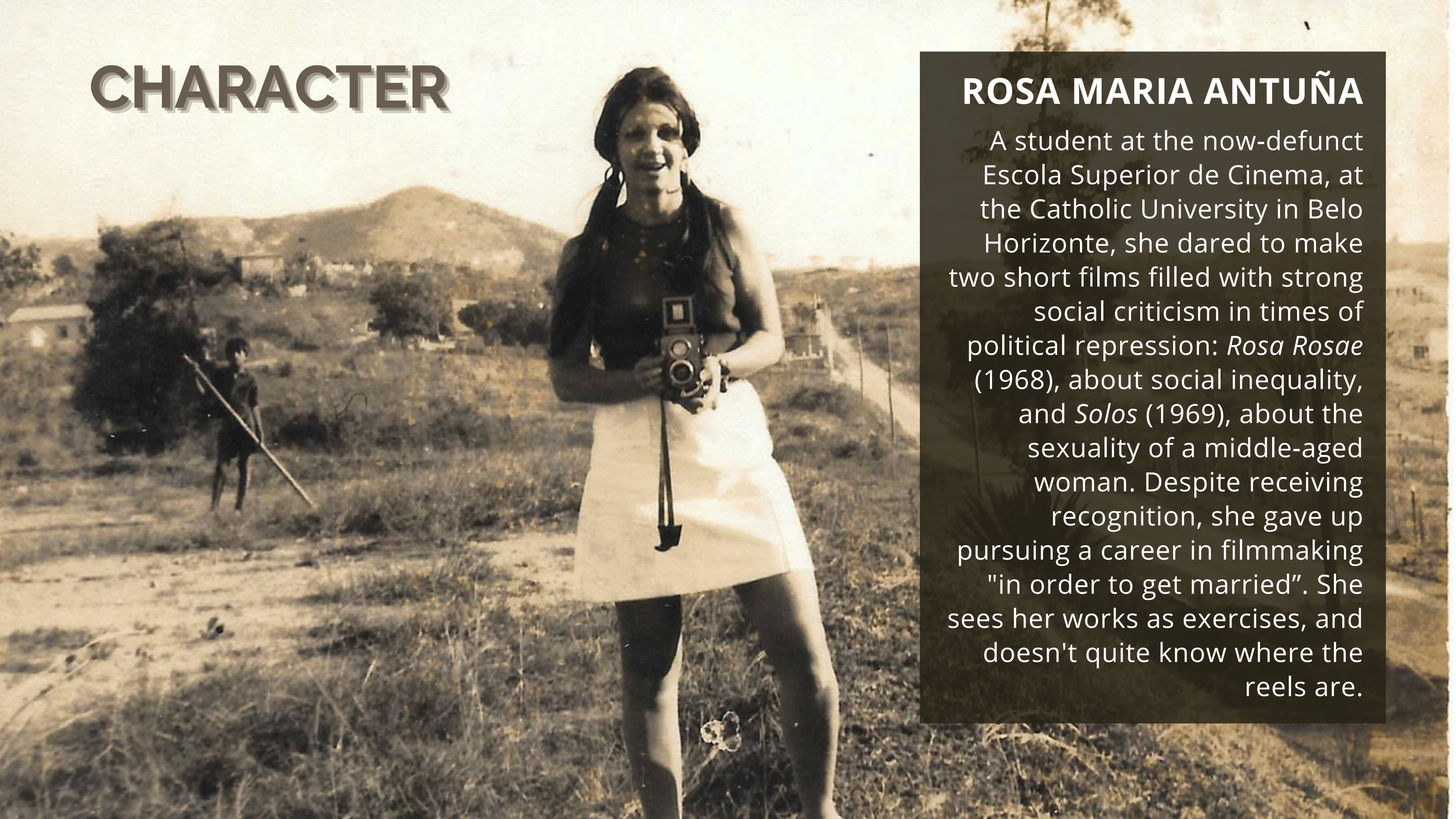
16mm Color Comp. PRT.



# CHARACTER

## ROSA MARIA ANTUÑA

A student at the now-defunct Escola Superior de Cinema, at the Catholic University in Belo Horizonte, she dared to make two short films filled with strong social criticism in times of political repression: *Rosa Rosae* (1968), about social inequality, and *Solos* (1969), about the sexuality of a middle-aged woman. Despite receiving recognition, she gave up pursuing a career in filmmaking "in order to get married". She sees her works as exercises, and doesn't quite know where the reels are.



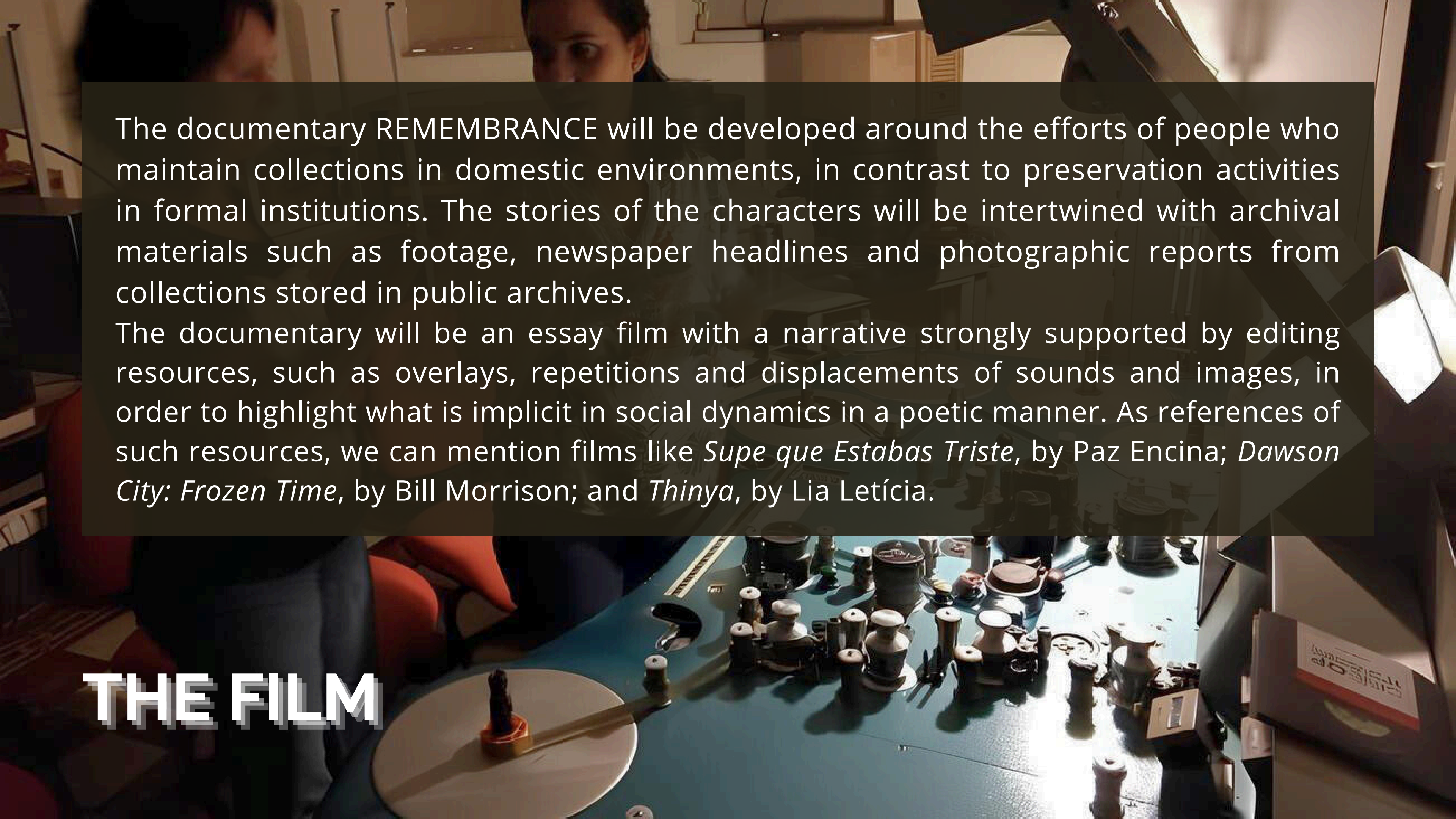


A photograph of an elderly Black man, Zacarias dos Santos, smiling and holding a large, green film reel. He is wearing glasses and a light-colored shirt. The background is a wooden wall. A dark green rectangular box is overlaid on the right side of the image, containing text about his work. The word 'CHARACTER' is written in large, white, bold letters at the bottom center of the image.

## ZACARIAS DOS SANTOS

The Black, self-taught independent filmmaker made, alongside Armando Sábató, two “posed” feature films: “Chico da Usina” (1977) and “O Campônio do Rio Comprido” (1986). Both were financed using savings from his job as a general assistant, Sábató's equipments and other partnerships. He kept his reels at home.

CHARACTER

The background image shows a woman with dark hair looking intently at a vintage sewing machine. The machine is a light blue color with numerous spools of thread and various mechanical parts visible. The scene is set in a room that appears to be a storage or workshop, with many cardboard boxes stacked in the background. The lighting is warm and focused on the sewing machine.

The documentary REMEMBRANCE will be developed around the efforts of people who maintain collections in domestic environments, in contrast to preservation activities in formal institutions. The stories of the characters will be intertwined with archival materials such as footage, newspaper headlines and photographic reports from collections stored in public archives.

The documentary will be an essay film with a narrative strongly supported by editing resources, such as overlays, repetitions and displacements of sounds and images, in order to highlight what is implicit in social dynamics in a poetic manner. As references of such resources, we can mention films like *Supe que Estabas Triste*, by Paz Encina; *Dawson City: Frozen Time*, by Bill Morrison; and *Thinya*, by Lia Letícia.

THE FILM



# AUTHOR'S NOTE

The seed for the REMEMBRANCE project sprouted in 2013, after observing that many collections that could be part of the history of the city of Belo Horizonte were being kept in dusty boxes on the highest shelves in the homes of people who might not even know the content documented in the materials. From her experience researching archival material for the short-film *Lírico Movimento*, the issue of preservation motivates Ana Amélia Arantes, screenwriter for this proposal, to develop new projects. Based on the absence of films produced in Belo Horizonte in the city's public archives collections, the documentary REMEMBRANCE focuses on the relationships established between the objects and the people who keep collections, expanding the field of possibilities for responses to consider the political, cultural and social context of the time when the films were produced, thus extrapolating the difficulties faced by preservation institutions, such as lack of funds for training specialized professionals, purchase of specific equipment and materials, climatized spaces, etc. The documentary seeks to focus precisely on aspects overlooked by these more immediate topics in order to dive into the particular worlds of the stories behind some of the films, which can reveal memories both valued and despised concerning certain subjects or social groups.



# AUTHOR

**Ana Amélia Arantes** graduated in Media Studies, specializing in Cultural Production and Critique at the PUC Minas University. As a director, screenwriter, and researcher, she has produced the documentaries *Lyrical Movement* (26', 2013), broadcasted on Rede Minas TV; *Reserved* (7', 2022), which won the Best Screenplay Award at the 6th *Lugar de Mulher É No Cinema* (Women Belong in the Cinema Festival) and the Innovative Perspective Award at the 16th *Entretodos Festival*; *Residual* (25', 2023), which is currently circulating at festivals; and *Expression, Coordination and Rhythm* (30', 2024), in which she worked as screenwriter and co-director. Ana is currently developing the feature film projects *Resonances*, *Remembrance* and *Residual*.

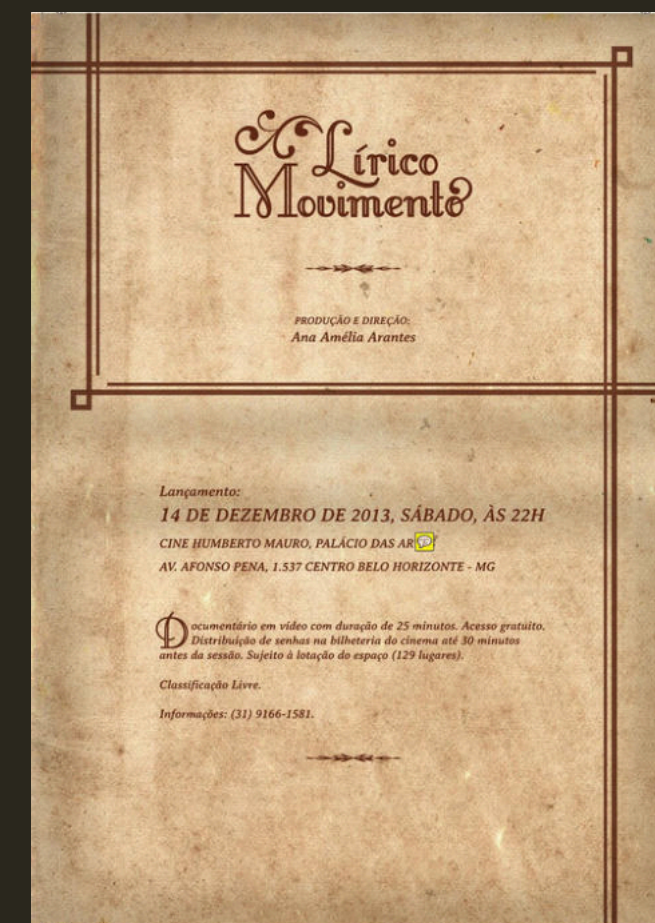
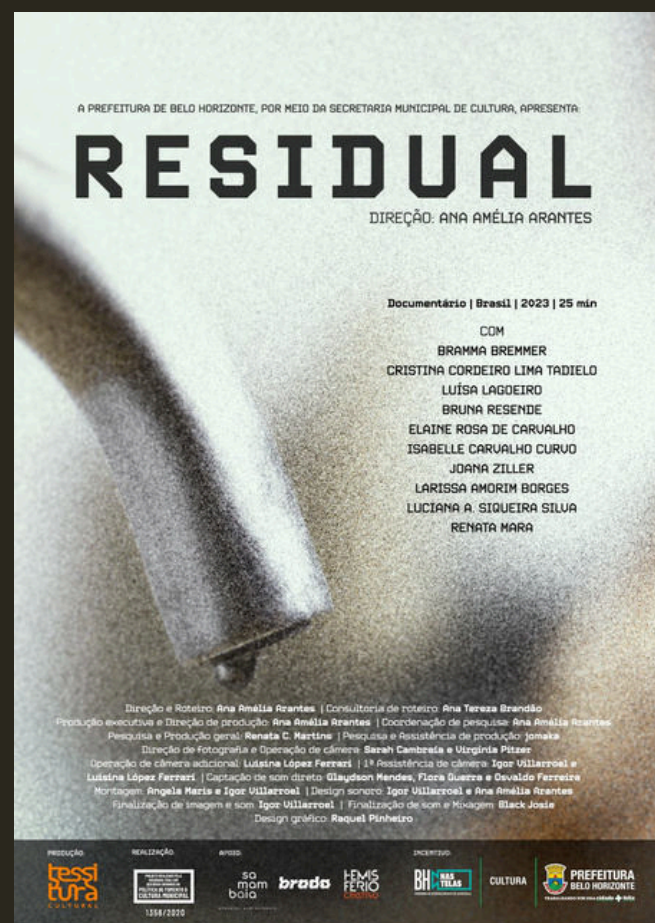




# PPRODUCTION COMPANY

tessitura  
CULTURAL

TESSITURA CULTURAL is a production company specialized in audiovisual and cultural projects, with a special focus on creative documentaries. Founded by Ana Amélia Arantes, it also provides services for feature films and series, both original and commercial. Among other projects, Tessitura co-produced the feature films *Between Worlds* (2019) and *Heritage* (2018), and produced the short films *Lyrical Movement* (2013), *Reserved* (2022), *Residual* (2023), and *Expression, Coordination, and Rhythm* (2024) – the latter as a contracted producer. Currently, the company has the feature film projects under development: *Resonances*, *Residual* and *Remembrance*.





# PROJECT STATUS

The **Remembrance** project is in the development stage. So far, we have carried out the preliminary research, script writing and project development, funded by the Public Fund for Feature Films BH nas Telas - Paulo Gustavo Edition (2023) in the amount of **R\$ 100,000.00** (USD \$ 16,000.00). These resources are being invested in further research, script development, consulting and teaser-trailer production. The project participated in the MAX LAB 2024 and will be registered in development labs and calls for funding. We are currently looking for potential co-producers, distributors, partners and exhibitors. The estimated total value for the production of **Remembrance** is **R\$ 500,000.00** (USD \$ 84,000.00) The estimated project duration is of **12 months**.



# CONTACTS

A black and white photograph of a person sitting on a wooden bench outdoors. The person is wearing a light-colored shirt and dark pants, and is looking down at a book or a device in their hands. The background shows trees and a fence.

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