

Body, destruction and potency in *White out, black in**

Corpo, destruição e potência em Branco sai, preto fica

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ABSTRACT

This article discusses two stress fields. The first one regards the place of the body in philosophy from the dialogue with Nietzsche and Foucault. The second one comprehend the field of cinema, in which we propose a dialogue with *White out, black in* (2014), by Adirley Queirós, a film that shuffles bodies marked by police violence and that finds in the devices of science fiction a line of flight against the refuge of history. Between these two fields in dialogue – the thought of philosophy on the concept of body and the cinematographic work as artifice and strategy to documentary reports on resistance and fabling of the characters –, relations between memory and fiction, true and false arise.

Keywords: Cinema, science fiction, body

RESUMO

Este artigo apresenta dois campos de tensão. O primeiro se refere ao lugar do corpo na filosofia a partir do diálogo com Nietzsche e Foucault. O segundo abrange o campo do cinema, no qual propomos uma interlocução com *Branco sai, preto fica* (2014), de Adirley Queirós, filme que embaralha corpos marcados pela violência policial e que encontra nos artifícios da ficção científica uma linha de fuga contra o refúgio da história. Entre esses dois campos em diálogo – o do pensamento da filosofia sobre o conceito de corpo e o da obra cinematográfica como artifício e estratégia para relatos documentais sobre a resistência e a fabulação dos personagens – se colocam as relações entre a memória e a ficção, o verdadeiro e o falso.

Palavras-chave: Cinema, ficção científica, corpo

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FIELD ONE – THE BODY

IT IS FIRSTLY IMPORTANT to note where the body is placed in the work of Michel Foucault, as it is in Nietzsche. In Foucault, it is possible to situate fundamentally the problem of body not only from *discipline and punish* (1987), when he described the tormented body of Damien, but also throughout the course of his thought, particularly in *the birth of the clinic* (2011), in which Foucault touches upon sick and dissected bodies and how the human body is in the area of origin and the distribution of disease. The group of intellectuals whose knowledge in Clinical Medicine were responsible for specializing the disease: “A space whose lines, volumes, surfaces and routes are laid down” (2011: 1). We can see it especially with Nietzsche’s *On the Genealogy of Morality* (1987), by saying that it is by forming bodies and engendering an agent that submits us to a self-discipline, as is true with the position of David Lapoujade (2002), while trying to answer that the body cannot take anymore. Lapoujade states that in Nietzsche it is an animal body (for which nurturing is needed) and, in Foucault, it is the anomalous body (for which discipline is needed).

For Foucault, the body is material, a surface of modulations created by disciplinary and biopolitical techniques. The body is an entity that suffers from the actions derived from the power relationships that make up political and historical technologies; it is the subject of power and knowledge relationships. Therefore, this view implies that the processes of subjectivation are only possible through the body. Foucault understands the body and the processes of subjectivation as strengths between the control and the elements that resist this control.

Foucault affirmed the inscription of the body as a field of power injunctions. The body is not only a surface that can be molded, but it is, above all, a place of tension, conflicts, and, in this sense, a privileged place to analyze its power. Since the Classical Age, we have understood that the body is an object of manipulation of teaching with the objective of obedience. We can clearly see these exercises of power over the body in the writing of Saly Wellausen (2006, 2007), when she explains that the Classical Age instrumentalized the physical torture used by the royal power in the objectification of the criminal, thereby producing a dual effect of inspiring fear and respect for power and inciting rebellion in the masses.

Wellausen also points out that the 17th century ushered in new methods of meticulous control on the body through continuous coercion, which preserved the activity processes more than their results, scrutinizing time, space and movements to the maximum. According to the author, in the Classical Age, the body was discovered as the object of power, which could be manip-

ulated, modeled, trained, and that obeys, making it become docile and skilled as its strengths multiply. Thus, not only metaphysical dimension of the body is created, but also the techniques that control its operation.

An analysis of the body in Foucault can only be understood if it is accompanied by Nietzsche, as it is Nietzsche who establishes the break from the philosophy that is focused on truth and the soul and that produces another philosophy, which is separated from one unit of the subject. According to Nietzsche, the body ceases to be regarded as an inferior part of man as regards the soul, but is understood as a guiding principle for analyzing philosophical problems. The author's proposition states that the body is a multitude composed of forces that is in constant motion. Different from the dualistic metaphysics which gave the body the role of villain, blaming it for every mistake and, especially, due to the losses, mainly from memory itself, in Nietzsche, we can understand the body as a creation. If the body is the place of forgetting, such as loss and punishment in metaphysics, then, in Nietzsche, memory only occurs in conjunction with forgetting, which leads to the continuous creation of new values.

Regarding the thought of Nietzsche, Maria Cristina Franco Ferraz (2002) points out the importance and the celebration of the power of forgetting, considering it as the spirit's highest activity. For Nietzsche, forgetting is a digestion and the production of forgetting corresponding to a process that without which we cannot free ourselves from resentment against the constant drain of time, against its irreversibility, nor could we install ourselves in the new and be happy. Maria Cristina Franco Ferraz indicates that, above all, it is in *On the Genealogy of Morality* (1987) that Nietzsche proposes this new meaning to forgetting, which is no longer understood as pure passivity. For Nietzsche forgetting would be a primary activity:

Forgetting would not come to eradicate the previous marks produced by memory, but, prefacing it to inscription would prevent, inhibit anything laid down. In this sense, memory is that which becomes considered to be "anti-university"; it is that which would overlay itself over oblivion, suspending it, preventing it salutary, fundamental activity. (Ferraz, 2002: 60)

In this way, forgetting becomes regarded as a plastic, molding strength, as well as a university inhibitor. It is only thusly that forgetting is no longer a punishment, but rather an essential activity and memory builder. Listening very closely is to understand how this dialogue occurs between Nietzsche and Foucault, which is how we can establish the primacy of this

plastic, aesthetic game, between memory and forgetting in the body. Above all, it is about understanding that the separation between body and spirit completely disappears in this thought. This is what we see in Ferraz's analysis (2002: 61-63), which was performed based on her reading of *On the Genealogy of Morality*:

In the "*On the Genealogy of Morality*" Nietzsche refers to forgetting as a process of digestion, and he even creates a complementary German word which, in English, would mean the term "physical assimilation" (*Einverleibung*) [...] Breaking with the circumscription of the digestive process to the environment of the physiologically thought body. Thus, Nietzsche not only pulls the theme of digestion from the field of mere physiology, bringing it from philosophy, but he proposes a unique body concept: to the extent in which the process of digestion happens to be extended to the field of the 'soul', it is the soul itself, as something supposedly different from the body, which is swallowed by that which was only previously associated with a physical function, reputedly distinct from the activity of the "spirit". [...] The theme of the digestive function of forgetting directly relates to the following statement in paragraph 16 of the chapter "On Old and New Tablets", "thus spoke Zarathustra": "the 'spirit' is relatively most similar to a stomach", in which the verb "is" was highlighted by Nietzsche. [...] The spirit is not similar to a stomach. [...] Spirit and stomach are merged.

While making the stomach swallow the soul, Zarathustra shifted the place of the spirit into the stomach, and with it, gave a new dimension and other territory to the body, where forgetting and remembering are part of an activity of that same body. And it is this new place, in the shelter of the soul in the stomach, that we talk about the body as living archive, which pulsates, which dodges and invents itself, taking the movie by Adirley Queirós, *White out, black in* (2014), as an object. However, firstly, it is necessary to deter us on the concept of the archive, as we have done here.

This is, in the words of Foucault, that the Archive that lets you see that, in each present, in each actuality, we are taken by an intersection in which we think we know what coexists with is, with what we are becoming, but that we still do not know what this is. It is as if every actuality, each temporal-spatial configuration were a complex place of conflict and simultaneous emissions of signs that we seek to decipher, either as signs of our retentions, our contentions, our obstacles, our shortcomings, or as signs of resistance or differential announcing statements of exits.

If the place of which we speak of the soul is the body, it is in this very body that memory and its articulation is inscribed with forgetting as a sensory-bodily game. It is for this reason that we can refer to the body as an archive, therefore, a body that behaves and builds archives. This perspective leads to the creation of the concept of the body-archive, a body where the archive of which Foucault speaks is realized, which is full of temporal intersection.

The body-archive is the body of the memory and the memory of the body, which

is a memory made up of the set of sensory-motor systems that habit organized and that is, therefore, a near-instantaneous memory to which true memory of the past serves as a basis. [...] In order for a memory to reappear within a consciousness, it must step down from the heights of pure memory to the precise point where the action is performed. (Bergson, 1999: 280)

The body-archive is constructed from the place of now, in the present – an infinitely small point where different temporalities cohabit. It is in this present that all time comes together. The body-archive is not the place to store memories from the world, is not a chest in which ghosts are found. The body-archive is the present and the place where the different temporalities meet. It is the now of which Benjamin speaks, that only exists at the confluence between interruption and fugacity. The body-archive is from the order of happening, which makes the continuity of the world jump through the air. It is still the territory and the poetic condition of events.

FIELD TWO – CINEMA

We decided to use the movie by Adirley Queirós, not with the intention of illustrating a thought, but to put it in a dialogue with the system of cruelty that is imposed upon the bodies. A system against that of Nietzsche and Foucault, at the same time in which they performed a viewing on the philosophy as the body took place under the condition of disease, guilt and pain in the body as power. The good news that appears in Zarathustra: “Listen to me, before, my brethren, hearken unto the voice of the body are” (Nietzsche, 2010: 59). In Nietzsche, the body is not an obstacle to resistance, much less something that holds the soul or martyrs men. On the contrary, Nietzsche describes the body as a game of strengths in constant becoming, a body of potencies.

In *White out, black in*, two black men who live in the outskirts of Brasília, have their body mutilated by criminal police action in the *Quartirão*, a black music club and party venue for residents of Ceilândia in the 1980s, which was raided by the police. Shots, raiding and the consummation of the tragedy: one of the man is permanently confined to a wheelchair, the other loses his leg after a mounted police horse fell on it. However, these men do not feel comforted by simply telling the story without inventing new life possibilities. They want to tell a tale, they want other possibilities in the narrative. It is here where cinema, as is the case in philosophy, does not serve the State or the Church, nor the dogmatic image of thought. One philosophy and one cinema that contradict and beset. According to Nietzsche, art is the highest power of falsehood, a magnificent world of error, sanctifies the lie, and creates the will to deceive a higher ideal. One art and one philosophy that do not heal, calm or sublimate. On the contrary, they prevent us from dying.

In this movie, science fiction is an art strategy, into which Truth and History are thrown, its vanishing point. It is necessary to distort the lives of its three characters, all absolutely swallowed up by the violence of the State, the Police and Destitution, three overwhelming institutions. It is necessary to invent trade through passports, so that those on the outskirts of Brasília have access to the city, which is ultimately the expression and the deadly target of those who are denied the right of way. Brasília is on the inside of the story. The rest are across the borders, justly returning in the form of an animated drawing, with weapons and machines of destruction representing the only way to get revenge. Destroying reality (harsh, unbearable) requires imagining a future, a place where everyone is under the same condition. Albeit, where no one leaves unscathed or victorious.

The strength of the bodies is what is found in Adirley Queirós's movie, the establishment of a dramaturgy of mutilated bodies. Each sequence designs a space where the bodies pass through, challenging movie to transgress the impediments of the bodies. The bodies are mechanized, a species that reinvents itself, articulated by the remnants of the junkyard. The mechanical chair, the car that has been adapted to be used by the mechanical leg, the elevator made of improvised parts, the tunnel entrance at the headquarters of the pirate radio station; the mechanical legs built in a workshop filled with rubber and silicone body parts. It is this body that makes Adirley Queirós cinema an object of resistance, a question about its limits and its power. Everything is absolutely designed for putting bodies in scene that are remade by the action of these characters.

It is here that the bodies determine the *mise-en-scène* as a privileged place in Adirley Queirós. The body is stubbornly that which resists as a form of scene. It is the place on which the camera is focused, viewing the daily lives of its characters, showing what is left from past experiences in the bodies. And the response comes in the forms of the body. As if between the destruction of the *Quarteirão*, the terror and the present time, moving, as if everything were shuffled into different layers, in the way in which the body incites us to think. It is like the movement of the bodies, their curves, imbalances, the strength of their voices were of the thoughtless, the unsaid from time, memory. Following the amputated bodies of Marquim and Sartana and the reveries of Dimas's body is what the scene imposes upon us in the links of chains, coordination, of one scene with another. It is worth noting that these bodies, in their everyday motions, are not naturalized. In *White out, black in*, the body enters the scene with markings which determine the action, these are not simply to tell a story of what was, but, above all, to distort (maybe through dramatizing body attitudes, expressing the strength of violence), to distort its own self. Thereby, it is in this movie that the destruction and the power of the bodies are demonstrated.

It is the principle of the art, where power of the false, deployed and repeated, is raised to its maximum potency. Distorting history to affirm life. The three main characters from *White out, black in* are Dimas Cravalaças, the detective who comes from the future; Sartana (Shokito), which has a mechanical leg, a kind of cyborg, and the Marquim, who lives isolated among his radio artifacts and the various objects that he uses to move around in a labyrinthine of architectural space. Adirley Queirós speaks of a place where life is only possible in some narrative through fiction itself. Fundamental cinematic procedures, not only those from the scope of the narrative, but, above all, those from the Constitution of a field of forces in which body and space are closely related. And also, it is the body and time strata, from where a body-archive produced by a movie scene comes, also by the powers of fiction infiltrated in a documentary, the neighborhood outlines between the lived experiences, the outline of the survivals and the fabulorous dimension, which makes working with the political imagination possible, which is bolstered in the body.

"White out, black in": a slogan that, from the beginning of the massacre of black youth from the periphery, which also gives the movie its title, narrates the hardest expression of a memory, inscribed on the amputated bodies of Marquim and Sartana (Chokito), when the tragedy/extermination of the Quarentão residents takes place. Miška Durães, what makes Dildu in *Is the City One Only?* (2011), another movie by Adirley Queirós, who now plays Di-



mas Cravalaças, a man who came from the future to collect evidence against the State. This is the future in which we can see the place of science fiction as a warm core that is central to the challenge of making a documentary, which is deeply bonded into this world and full of artifices and lacerated bodies. The candidate Dildu does not play his dice anymore in a popular *jingle* that could make him a politician, a congressman, to represent Ceilândia. He is no longer a candidate since he was hit by huge convoy of the Brazilian 'Workers' Party', which crossed the road when his car ran out of gas.

Now it is in the 1980s, separated by destitution whose severed color skin is betrayal, which has destroyed the absolute power, with its broad avenues and impeditive buildings. After all, in *White out, black in*, Adirley Queirós makes a movie with the underground, a place where the return of the repressed is being planned. The strongest element of making this science fiction in this cinema of now is that the winding interior spaces and entrance tunnels are less dark than the contraptions built to keep the world moving, to keep it going forward. The elevator that leads to Marquim's house/office is perhaps the most forceful way to know the makeup and strategies of this movie that resists under the regime of falsehood.

In this movie, Adirley Queirós creates a battle between memory and the cinematic form. She takes at least two central issues as hers: the discussion about the documentary strategies of science fiction, which is engendered in the same movie, and the other, the place of bodies as an inscription and archive. During this battle, there is one field of strength in Foucault's work, when he assigns every action for which politics intervenes in the field of living to biopolitics: health, hygiene, sexuality etc. The biopowers are exercised on the biological properties of living, controlling and generating humans on the condition of the body and population, while the old conceptions of power were on the soul, on the spirits. This is when Foucault points to the concept of biopolitics as a form of resolution that is found by biopowers to solve an equation of liberalism, i.e., how to govern less, but without losing control.

In this sense the governing bodies, by inserting life into the field of politics, we can understand the order carried out by police officers, who raided the Quarentão, the place where the bodies were experiencing a common becoming, a sense of growing strengths and impulses of joy. It is from the material of this memory in this movie that we experience the bodies shattered as bodies from memory, i.e. in the direct tension that remains against what is the reinvention of these bodies, as their biopotency. According to Foucault, the body as an object of memory and as a surface of modulations by disciplinary

techniques and biopolitics finds that the articulation of life power is in its own destruction.

More than from the reports, the strength of Adirley Queirós's movie comes from the resistance architecture, which extrapolate the limits of science fiction and animation design, as cinematic forms of *u-topos* (fiction as a projection of the future intervened in the present using animation to create fantasy, make-believe, of which does not interfere with the real and, therefore, instead of playing against any kind of reality). The shuffling between fiction and memory, in the story, which is so arduously worked in its constitution in an order of procedures and adequacies, makes Adirley Queirós's movie more than merely a stylistic exercise. The movie is more than confronting cinema with all of its weapons. It is not a purge, such as Aristotle attributes to tragedy, a medicalized acceptance of pain and a moral sublimation – reactive strengths – but, on the contrary, the it is a tragic conception of art, whose principles are the will of power and the power of the false.

Here we have the procedures by which relief work of the movie *forja* makes other possible spaces to inhabit, spaces for body and memory, which are engendered in the scripture of the work. Going back to a key that Rancière (2013: 159) give us regarding documentary as a type of fiction – and a fiction of memory in the cinema of Chris Marker, we can find a central figure to arrive upon a new understanding about a policy of fiction in the idea of forging. “*Fingere* does not mean, first of all, to pretend, but to forge. Fiction is the mobilization of art resources to build a ‘system’ of actions that are represented, in aggregate by signs that respond” (Rancière, 2013: 160). There is a commitment in Adirley Queirós's fictional work to manufacture and research stage writing scenes in intimate tessitura between the *mise-en-scène* operations from the fictional device and the world of open drifting by the bodies of those in shot.

In *White out, black in*, the natural dynamics of appropriation and deviation put into play when touching the codes of science fiction cinema become even more singular. This ability to fictionally operate concerns the work of forging situations where the camera shoots a meeting, in the dynamic double of the moviemaker, who cuts and directs movement, and of the actors, who create these directions with their bodies, developing guidelines and expressing other derivations of what was, to some extent, agreed upon and planned. The bodies are not confined to a set design or a prefabricated structure, but they forge a game of relationships that are continuously moving. It is a collective fabrication, put together by beings who wish to tell a tale, to open worlds and subsequently produce survivals. A time machine movie, opening slabs to the street and adventures that put together the expressive forms of life in the



community and the imaginary universes of the afternoon session movies. The experience of the lived and the potency imaginations in constant becoming is so intimately implied in these movies.

Fiction is not the creation of an imaginary world that is opposite to the real world. It is before the work that operates *dissentments*, which modifies the sensitive presentation modes and forms of enunciation, changing the tables, scales or the rhythms, building new relationships between appearance and reality, the singular and the common, the visible and its meaning. This work changes the coordinates of the representable; changes our perception of sensitive events, the way we put them in relation to the subject, the way in which our world is populated by events and figures. (Rancière, 2010: 97, emphasis added by the author)

With Rancière, we could talk about a constituent fiction, which can also be a way of working with the people's memories, making the temporal crossings to avenge a generation of amputees. *White out, black in* unfolds the power of infiltration between fiction and documentary to invent the manufacturing of an explosion with Marquim and Sartana. Time travel, intervention in police partitions in an urban space, it is science fiction that folds an event of oppression. The prepared insurgency materializes in lines and on paper, the figures of the resistance gain a body and are as a body. It seems crucial here that even one gesture could point to a new impetus on the insistence on living. More than any nihilist or catastrophic attitude, it is about affecting new sensitive sides. We are facing a radical bet on what the movie might produce, not as a mobilization for a continuity with the world, but to enter into disagreement with it. In a fiction there is a foundation of a disconnected constituent cinematic form, disorganizing places and jumbling inside and out, center and periphery. The documentary assumes strategies from fiction to disturb the real and constitute other sensitive, insurgent worlds in the face of the scrutinizations performed.

The police order, who gives the movie its title, and what makes the distinction between white and black, is the same opening of the silver screen, the surface of the picture, the composition of the fields. There is no place for hope in the reactive power in *White out, black in*. Unlike *Is the City One Only?*, in *White out, black in*, no one is a candidate for anything. Everyone is in the underworld, whether it be in a sort of junkyard for human prosthetic limbs, in an elevator made of pieces of iron and pulleys, which takes us to the top of the safe house where the voices from the past can be heard on pirate radio. This is the same location where a homemade musical bomb is made to be exploded on the Central Plateau of Brasília. *Ceilândia* from *Is the City One Only?* is not

just a satellite city on the outskirts of power, it is a random space where the opposition's *bunker* is built, a place where the passports to enter the Federal Capital are negotiated through trade. It is a factory of illegal business, which is subjects of scams and confidence tricks, based on the same engineering that moves the stairs of power in Brasília. However, in *Ceilândia* nothing is legal.

The violence dimension in the shape of the State took over life and destroyed such in the image. There is no middle ground, no representation. It is cinema that documents a future more further than the present. Life is made up of the bodies that were severed. The images are the artifices of these same bodies, reinvented into a state of survival. Junk, machine parts, cans, parts of adapted into other stuff, material industrial waste, and disposable goods. This scenario in which the documentary about the end of the Quarentão turns into a science-fiction. On this black side, separated by a track, a wall, a curtain, are the bodies of the memory and the archives of a night of a blood-soaked party. On the white side, the absolute deletion over which cannot be seen, the inhabitants or their bits of life are not a part of this. Until one day, the bomb explodes. Brasília vanishes exactly as it does through an animation.

The two separate cities, or perhaps not even two cities, but one, divided into two blocks. Or maybe they are only two worlds and a trench. Or maybe two islands, one fantasy, the other a ghost world. But it is not, certainly, the city casts doubt regarding it being an affirmation or perhaps a question: Is the City One Only? The City Is One Only. It is here that Dildu is confronted with the huge convey belonging to Brazilian president candidate Dilma Rousseff. No, in *White out, black in*, there is no shadow of a doubt. Destroying Brasília is urgent in order to be heard. After all, this is the belief that science, the basis of science fiction, has only proposed bombs, explosions, disappearances from the black, poor population living on the outskirts.

Adirley Queirós's cinema makes no mediations, but rather works with annoyances. The main one of these is the proposal of a destruction as a grand finale. Even in drawing form, in the explosion's animation, destroying Brasília is not an easy way out. There is a tension in the scene, which in addition to being dramaturgical, is a gesture of confrontation with the tradition of American cinema in making movies with a variety of explosives. The true *Day After* is really the fact that precedes the movie, the time when the police ordered that the whites leave and the blacks stay in the Quarentão. What comes next is pure fantasy, the a bomb sequence is a real explosion, because a strange song for people from Brasília is played, which is certainly not recognized as "*candangos*", since they are in Brasília, not because they are descended from the migrants who built it.

The *candangos* are all spread around the outskirts, where there is no city. social apartheid and discrimination based on color and accent await these individuals, which already leaves a wound in the sense of the word itself. The *candango*, who are at the root of what is bad, vulgar, befitting of the villain. Ceilândia is where these people are, the characters make the movie narrate, in future tense, the explosion in Brasília. The *candangos*, whose bodies' purpose was given to heavy brick lifting from the red sand landscape and dry air. It is they who carry the memory in their bodies, which lives and invents themselves, after all, it is also making movies.

Adirley Queirós makes a counterterrorism action movie of revenge against the Brazilian police state that destroys the lives of those off the grid. The passports required to enter Brasília that are denied to those from Ceilândia are not simple metaphors of a fictional terror. The subject is that the document is denied, from the mutilated bodies by the extermination of poor black individuals. There are no whites among the characters of *White out, black in*. The bodies that move to the sound of funk, black music, were given crutches, prosthetics traded on the duel exchange rate. They are bodies-archives from a mutilated city that needs to be invented with the remnants. Or, in the words of Adirley Queirós, a movie-response to the lack of dialogue: "you do not make dialogue with each other with weapons in your hands." The cinema is its weapon, an act of terrorism. Cinema is made at the same time as a strategy for war and cinema.

The weapons of cinema exist. There is a long research project lasting four-year regarding the day the police raided the Quarentão, which includes several depositions. A screenplay created every day, where the situations for the scenes will be given over the course of the filming. The dialogue with the future, the time that will be engineered the building of a bomb, is done with the same rhythm as funk, a song that emerged from black Americans and is denied by society of aseptic bodies, specifically by referring to the sexual act and the odor of the bodies during sexual relations. Funk calls for an explosive body. It is exactly this body, mangled by the Order that Adirley Queirós's cinema puts in scene. A body charged with giving itself to a sound that "is not a part of good music, is not music, it is electronic junk, containing letters that make no sense" (ENTREVISTADOR, 2014). This rhythm that is syncopated by a dense bass line and guitar rhythm is not heard in *Power*.

What is at stake in this filmic strategy is the proposition of making a place of confrontation between memory and fiction from cinema. And it is in the place where the body talks under the tension between remembering and forgetting. The strength of forgetting does not come from a memory erasure,

from the marks left on the body itself resulting from this violence. What is found in the movie is not a simple scenic game. This movie contains a kind of procedure to build characters, put them in a given situation, and shoot them in this tension between the documentary and science fiction, the fabulation and the betrayal. It is this process that triggers an invention force and a power of the memory, where it is no longer possible to tell where the character can be found as pure fabulation and memory as self-invention. And then there is no place for one or the other, except the traffic and the indiscernibility that one possible narrative brings to the movie.

Finally, it is Nietzsche, in the *On the Genealogy of Morality* (1987), who leads us to understand the revenge in *White out, black in*, in addition to the bomb that will explode Brasília. It is not a reactive force that mobilizes this movie, but rather the potency of life, because the little man and the reactive force will not return. This was what Nietzsche (2010) presented as Zarathustra's cure and Dionysus' secret. What returns changes Nature forever. And maybe we can still mention Adirley Queirós's cinema, which Foucault gives us to see with his science of heterotopology: "cinema is a large rectangular scene, at the bottom of which, over a space with two dimensions, a new space with three dimensions is projected" (2014: 24). Cinema as a heterotopia, where a space of all time is composed (that of the memory, the lived, the fabled, what is inscribed of the bodies) and that, in this sense, while closing all of them, it is no longer any one of them. Adirley Queirós makes the tragedy of the 1980s in Quarentão into an experience that is no longer that of her characters, because it is in this tangle of memory and fabulation that this same life emerges to its maximum potency.

Adirley Queirós takes her cinema to an unknown place where there are all the times in their inflected forms, thereby creating cinema which is also a documentary at the same time, since it depicts the tragedy in Quarentão. However, a documentary that does not allow itself to be a prisoner of this cruel and violent past, which invents itself as science fiction, with all the elements of this narrative genre, and at the same time, for the animation design, turning everything into a big animated fabulation by design. What is this place? Perhaps Andrei Tarkovsky, in *Stalker* (1979), can point some way through the character which gives the movie its name, a man who guides his congeners cautiously through a post-apocalyptic environment, which is called the Zone. The Zone is Ceilândia, a place built in memory of the poor residents expelled from Brasília.

When Brasília was built, near the airport, in everyone's face, there was also a shantytown of migrants built, an opposite mirror, and a total denial of the pro-

posal for the new capital. Subsequently, the Government, in a military style operation, pulled the people out and dumped them here, 40 kilometers from Brasília. It was a wilderness, with nothing. It was like Dogville, by Lars von Trier. The only things there were plot marks indicating where houses could be built. (Monteiro, 2014)

The relationship between *White out*, *black in* and *Stalker* does not arise in any way. The two science-fiction movies are about what happens following a destruction of life. Adirley Queirós's cinema has a place in the apocalypse, Ceilândia, a land that arose in 1971 with the Squat Eradication Campaign (CEI – *Campanha de Erradicação de Invasões*), a Brazilian Government policy to remove the slum building and people, who were considered urban land thieves. *Stalker* takes place in an unnamed country, in 1 hour there is no need for one, in a desert setting, one *Day After*, where a group of subversives, formed by a teacher, an artist and a guide, the Stalker, go in search of the Zone, a demilitarized area, a place dominated by psychics, where wishes can come true. The Zone from the movie was inspired by a nuclear accident that happened near the Russian city of Chelyabinsk in 1957. A huge area was polluted by radioactive dust, which was subsequently abandoned.

Two places. One of escape, the Zone, a “heterotopia”, a term coined based on a proposition by Foucault for the creation of a new science. The other a dump for the unwanted, the Ceilândia, a “dystopia”, a term from the Greek language, formed by *dys* meaning “grim, bad” and by the radical *topos*, meaning “place”, which may be even better understood when taken from the philosophical thought that characterizes an imaginary society controlled by the state, or by other means of extreme oppression, which create unbearable living conditions for individuals. The paradox of destruction and power are within these two antagonistic places. Inhabiting these places are bodies that reinvent themselves, in such a way that is very diverse, as with cinema – this possible place. ■

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