

LEISURE, CINEMA AND SOCIO-SPACE TRAJECTORIES OF BLACK FILMMAKERS: UNVEILING STRATEGIES TO FACE RACISM/SEXISM¹

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RESUMO: Este artigo objetiva investigar as intersecções de gênero/raça nas trajetórias socioespaciais de cineastas negras, tendo em vista compreender as estratégias por elas utilizadas para enfrentar o racismo e o sexismo, em seu fazer cinematográfico e em suas vivências de lazer. A pesquisa fundamenta-se nas contribuições do pensamento decolonial, do feminismo negro interseccional, dos estudos críticos do lazer e do cinema. A metodologia desta pesquisa qualitativa contou com estudo bibliográfico e entrevistas em profundidade com sete cineastas negras, as quais foram analisadas com o auxílio da técnica do Discurso do Sujeito Coletivo-DSC. As principais estratégias que detêm a potência de sentido para enfrentar o racismo e o sexismo no fazer cinematográfico e nas vivências de lazer das entrevistadas são as narrativas de si, a participação em associações de coletivos pretos e festivais de cinema com temática negra e a vivência de um “lazer diferenciado”, que possa ser desfrutado criticamente, mesmo que seja necessário avançar no sentido de subverter a realidade social, cultural e política estabelecida em nosso contexto. Concluindo, as trajetórias socioespaciais de cineastas negras descortinam desigualdades visando romper com o imaginário social estereotipado, reafirmando a relevância de um “lazer insubmisso”.

PALAVRAS-CHAVE: Cineastas negras. Atividades de lazer. Racismo. Sexismo.

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ABSTRACT: This article aims to investigate the intersections of gender/race in the socio-spatial trajectories of black filmmakers, with a view to understanding the strategies they use to face racism and sexism, in their filmmaking and in their leisure experiences. The research is based on the contributions of decolonial thought, intersectional black feminism, critical studies of leisure and cinema. The methodology of this qualitative research included a bibliographic study and in-depth interviews with seven black filmmakers, which were analyzed using the Discourse of the Collective Subject-DSC technique. The main strategies that have the power of meaning to face racism and sexism in filmmaking and in the leisure experiences of the interviewees are the narratives of themselves, participation in associations of black collectives and film festivals with a black theme and the experience of a “differentiated leisure”, which can be critically enjoyed, even if it is necessary to advance towards subverting the social, cultural and political reality established in our context. In conclusion, the socio-spatial trajectories of black filmmakers unveil inequalities aiming to break with the stereotyped social imaginary, reaffirming the relevance of an “unsubmissive leisure”.

KEYWORDS: Black filmmakers. Leisure activities. Racism. Sexism.

Introduction

What strategies do black filmmakers use, in their filmmaking and in their leisure experiences, to face racism and sexism? This key question guided the preparation of this article.

It is essential to discuss the intersecting struggles of black Brazilian filmmakers for space in the audiovisual area and for representation. Research aimed at investigating the diversity of gender and “race” in cinema, such as the one carried out by the Multidisciplinary Studies Group of Affirmative Action with 246 directors (GEMAA, 2014), found the absence (0%) of black or brown women performing functions of direction and scripting. Black and brown men are also practically absent, with each category having only 1% of the sample. White men, in turn, dominate with 84% of the total directors, followed by white women, with 13%.

In this regard, we have identified, in leisure studies, these intersectionalities that still lack investigation. Since the term intersectionality was coined some 30 years ago, it has been adopted in a number of academic disciplines across the Americas. It started being used in public discourse as a fashionable word, in the era of identity politics, but it acquires an epistemic and methodological foundation in decolonial black feminism, since the trajectory of a black woman permeates markers of oppression of, but not limited to, race, gender and class.

To analyze the displacement of the narrative and the process of production of cinematographic works supporting the historical reading of the racial problem in the audiovisual, we sought, in this research, to understand how black women who work “behind” the cinema cameras, put, “inside” the screens and in their leisure experiences, themes relevant to society, in particular to the black population. In this regard, we consider it essential to discuss the intersecting struggles of black Brazilian filmmakers for space in the audiovisual area, for representation and for the reaffirmation of the right to leisure.

Recognizing leisure as a right and as part of the human experience also of non-white people, is to say that this research was carried out in the cracks of the concept. This analysis is interdependent on the historical-cultural processes of each subject, legitimizing the condition of social time/space of the right to leisure. This knowledge, not having only a single meaning, acquires a bias to attribute visibility and be guided as an affirmative action.

Thinking of cinema as a possibility of leisure, as a driver of new subjects, new forms of subjectivity and practices of freedom, refers to the writings of Marcellino (2002), when he clarifies that leisure is a historically generated phenomenon, which has possibilities for the experience of values contributing to cultural changes.

It should be emphasized that the feeling of not being alone and the urgency of moving from silence to speech, the urgency of raising our voice, as is constantly highlighted by Hooks (2019), leading us to raise and transform silences that have been imposed in action and revolution.

A wide academic production can already be observed in the sense of showing the relevance of cinema and leisure in the social and cultural constitution of each subject and each society, which authorizes us to affirm that the action of watching a movie, even if it is as a entertainment, it is not banality from the point of view of human formation. After all, the pleasurable situations that are embodied in the spectator's relationship with different apparatus of sounds and moving images composing the film narratives, arouse interests and expectations of aesthetic enjoyment, being able to foster dialogues and instigate reflections on the “matters” discussed the screens. Hence the importance of understanding cinema from the perspective of leisure (GOMES *et al.*, 2017, p.1).

The quote above, taken from the editorial *Lazer e Cinema* da a *Revista Brasileira de Estudos do Lazer*, emphasizes the understanding of leisure as a human need and as a dimension of culture marked by diversity, dynamism and potential (GOMES, 2014). As the author states, leisure is constituted by the playful experience of cultural manifestations in social time/space, establishing dialogic relationships with various fields of everyday life – education, politics, media and cinema are some of them.

Thus, the purpose of this article is to investigate the intersections of gender/race in the socio-spatial trajectories of black filmmakers, with a view to understanding the strategies they use to face racism and sexism, in their filmmaking and in their leisure experiences. In this regard, we seek to give visibility to black women committed to cinematographic leisure, taking on the challenge of raising the voice (HOOKS, 2019) of each of them, as a relevant part of a collective.

Theoretical Foundation

Having the need to *raise the voice*, we assume that there are silenced voices. In this sense, when dealing with the choices that substantiated this study, we seek to unveil some concepts, to unveil the structure providing them feedback.

Racism is one of these concepts that, as a result of the social structure itself, that is, the “normal” way in which political, economic, legal and even family relationships are constituted, cannot be seen as a social pathology or an institutional breakdown. Racism is structural (BONILLA-SILVA, 2006), but that does not mean that such a problem is unavoidable or that anti-racist actions and policies are useless. What we want to emphasize, from a theoretical point of view, is that racism, as a historical and political process, creates social conditions so that, directly or indirectly, racially identified groups are systematically discriminated against. The purpose of this more complex overview is to remove superficial or reductionist analyzes on the racial issue that, in addition to not contributing to the understanding of the problem, make it very difficult to fight against racism. As Sílvia Almeida (2020) emphasizes, “thinking racism as part of the structure does not remove individual responsibility for the practice of racist conduct and is not an alibi for racists.” (ALMEIDA, 2018, p. 51).

As racism is a system of rationality, opposing forces need to operate, after all, as Kabengele Munanga (1999) teaches, prejudice is not a problem of ignorance, but of something that has its rationality embedded in the ideology itself (MUANGA, 1999). Thus, revealing the existence of racism as a marker of active oppression in the construction of the identity of black women and identifying the absences and violence that it imposes, highlights the importance of studies of black feminism in the sphere of being/becoming a black woman and filmmaker, which fills an important gap to instigate affirmative social policies in interdisciplinary studies of leisure.

As stated by Hall (2003; 2015), each identity is built through differences, of the body as difference (GILMAN, 1985). The body is a construction shaped and remodeled by the intersection of a series of disciplinary discursive practices. In the 19th century, medicine was one of the discursive practices that inscribed the body as a place of signification of difference. Patricia Collins (1986, 2019) goes further in the analysis. For the sociologist, jointly to with Hazel Carby (1999), “stereotyping not only reflects or represents reality, but works to mask the objective social relationships, making racism and sexism seem natural” and an inevitable part of everyday life of black women (COLLINS, 1986, p. 69).

For this discussion, it is important to point out that gender differs from the sex category, the latter being understood as the objectively physiological/phylogenetic conditions of the human species differentiating individuals into two groups (male/female⁴). Such conditions culminated in explanations, poorly grounded in the historical and cultural reality of human subjects, which determined some impasses for the expanded understanding of what we now call “men” and “women”, when we reduce the concept of gender to a binary system of identities.

Joan Scott (1988) is the author of the text that visibly marked the history of academic production in which the concept of gender is used to designate the unequal relations of power in relation to individuals belonging to the “male” and “female” classifications, that is, for her, gender relations are inherently permeated by power relations. Scott (1988) clarifies the relational, asymmetrical and unequal character of power relations, demonstrating that gender is a concept making it possible to understand the hierarchy of social practices.

⁴ We chose to use the terms male/female to make use of the biological difference between men and women, and these terms – man/woman – are considered, herein, as terms representing and comprising certain culturally disseminated patterns.

In this regard, Maria Juracy Toneli (2012) points out the relevance of

deconstruction of the binary opposition equality/difference, since it hides the interdependence of the two terms (difference does not prevent equality and this, in turn, does not mean the elimination of difference). According to Scott, equality resides in difference, and the discourse of male–female difference hides the several differences between women (and men). The author therefore defends the thesis of multiple difference rather than binary difference, understanding that women differ from each other in terms of class origin, race/ethnicity, generation, behavior, character, desire, subjectivity, sexuality, historical experience (TONELI, 2012, p. 150).

In order not to prioritize gender, racial and class oppressions in this study, given its interdisciplinary character, with the help of decolonizing theoretical bases and intersectional black feminism, we bring up Djamila Ribeiro, who reinforces:

To think about intersectional black feminism is precisely to break with the split created in an unequal society, therefore, it is to think about projects that communicate, new civilizing milestones so that we can think of a new model of society. Despite that, it is also to disclose the intellectual production of black women, placing them in the condition of subjects and active beings who, historically, have been thinking about resistance and reexistence (RIBEIRO, 2017a, p. 14).

The emerging need to give visibility to productions by black women, as Ribeiro (2017a) provokes us, made us dialogue with Tedesco (2012), by emphasizing that the presence of women in cinema took place throughout the first century of the existence of this art, especially in Latin America, but in an irregular, stereotyped, objectified, fragmented and without continuity. In this path, the presence of actors and actresses stands out, or an attempt at black representation, in national films that have taken place since the beginning of cinema in Brazil, that is, since the end of the 19th century.

According to Carvalho (2011), we find representations of black people in the early days of cinema in Brazil. In the period of silent cinema, blacks appeared in films such as *Dança de um baiano* (1899), *Dança de capoeira* (1905), *Carnaval na Avenida Central* (1906), *Pela vitória dos clubes carnavalescos* (1909) and *O carnaval cantado* (1918). It is a presence, however, that reinforced limiting identity frameworks. In the films mentioned by Carvalho (2011), it is possible, through the titles, to have an idea of the continuous association of the black population with certain spaces and

manifestations of society, such as, for example, capoeira and carnival. The problem is not in the association, but in the absence of black bodies in central positions, in other cinematographic plots of that period, given that, in some of the productions, it is possible to see, for a few moments, black people acting as extras or interpreting characters and roles of lesser importance.

With the advent of sound in films, the black subject also conquered more space on screens. This victory, however, was accompanied by an even more stereotyped configuration of its image, in which representations present in the social imaginary of previous centuries, marked by slavery, were also reproduced and disseminated through cinema, since they were already through books. literary and didactic, newspapers, magazines, plays and others.

In this regard, Carvalho (2011) argues the following:

With the development of cinematographic language, the black was placed in the center of the scene; nevertheless, their marginalization was enhanced through the racial stereotypes associated with their image. Here, we need to pay attention to the fact that competent editing of sounds and images is a powerful way of imposing meaning and possibilities to exercise what sociologists call symbolic power. Film language can (and it is not uncommon for it to do so) naturalize a social order and its racial hierarchies (CARVALHO, 2011, p. 18).

We are experiencing a moment of search for answers and for the construction of new knowledge, which distances itself from the model currently given that excludes African and Afro-Brazilian thinkers from the construction of prestigious knowledge. In this context of coloniality of power and knowledge (QUIJANO, 2005), the subjugated populations have their identities submitted to eurocentric hegemony. Thus, the imaginary built during the formation of a colonial/modern system results in epistemological mutilation, from the hegemonic domination of eurocentric thinking, progressively restricting the ecology of knowledge and establishing abyssal lines between them (SANTOS, 2010).

Universalism and structural racism, by crystallizing the black in the “zone of non-being”, as discussed extensively by Frantz Fanon (2008), remove from black bodies their humanity and remove from them the possibility that they are part of everything that is designed for those who are in the “being zone”. Questioning this exclusionary hegemonic logic becomes the duty of every anti-racist society, which needs to be addressed within the scope of leisure studies.

In this sense, decolonial thinking guides our analyses, indicates black epistemologies to support racialized discussions and walks in the direction of liberation from the coloniality of knowledge, power and being that permeate leisure studies (SANTOS, 2018). “Even if it seems to be just a neutral and impartial abstraction, all theoretical-conceptual production is political and ideological, but this is not always openly assumed and made explicit” (GOMES, 2014, p. 6).

In this article, our challenge was precisely the challenge of revealing the “unsaid” about black bodies. Building from nonexistence is challenging and requires evidence that the perceptions made are in the direction of a new understanding in line with reality, without pretending to be an end in itself. In this regard, we are moving towards adding to leisure studies an intersectional reflection committed to confronting and overcoming racism and sexism.

Methodology

The methodology of this research, of a qualitative nature, was developed through a bibliographic study and in-depth interviews. Based on black feminist approaches (MCHUGH; COSGROVE, 2004), the bibliographic study sought to deepen the central themes of the research. The hermeneutic approach was adopted, valuing the interpretative analysis of the information collected (MARQUES, 2007; APPOLINARIO, 2004; SUDBRACK, 2006).

According to Duarte (2008), the interview is a qualitative strategy that explores a subject from the search for information, perceptions and experiences of informants. The use of in-depth interviews with black filmmakers was configured as fundamental material in the research, since it revealed symbols, norms, value systems, meanings shared by a collectivity and representations of groups, according to certain socio-spatial and socio-economic conditions (MINAYO; SANCHES, 1993).

The selection of filmmakers to be interviewed took into account the criteria explained below.

1st Moment: mapping of information available on websites related to the investigated theme, aiming to identify black filmmakers who could voluntarily participate in the research by granting interviews. The following websites were consulted: Mulheres Negras no Audiovisual Brasileiro; Associação dos Profissionais do Audiovisual Negro (APAN), virtual schedules of the Coletiva MALVA and Fórum Itinerante de Cinema Negro (FICINE). It is worth noting that these sites are configured as socio-spatial places of black resistance in Brazilian audiovisual. Many black filmmakers with representation in the country access and use these sites for different purposes, such as participation and organization of seminars, exhibitions and collective writing of projects to compete for public notices, among other possibilities.

2nd Moment: selection and contact with female filmmakers registered on the websites <http://mulheresnegrasavbr.com/apresentacao.html> e/ou <http://www.afroflix.com.br/>, who individually met the following criteria: self-declared black; Brazilian women, being over 18 years old; having graduation in areas related to cinema; have experience with directing and/or screenwriting, presenting in the curriculum at least one short film with a black protagonist or ethnic-racial theme; have production selected for a Brazilian film show between 2013 and 2019 (last year in

which the selection of possible volunteers was made); participate in any social network, and it is possible to verify public engagement with the feminist and/or ethnic-racial collective. Based on these criteria, nine filmmakers were identified, to whom an invitation letter was sent explaining the research objectives and inviting them to voluntarily contribute to the study by granting an interview. It was possible to obtain positive feedback from seven black filmmakers.

3rd Moment: conducting interviews. After formal acceptance to voluntarily participate in the research, individual interviews were scheduled via WhatsApp, six of which were carried out in person, and one interview was carried out virtually due to the Covid-19 pandemic. It is worth noting that the investigation protocol and the Free and Informed Consent Form (TCLE) were reviewed and approved by the Research Ethics Committee of UFMG. The interviews were carried out from September 2019 to August 2020 in São Paulo, Rio de Janeiro, Minas Gerais and Bahia on a day/time/place chosen by each filmmaker.

All interviews were recorded, in full, with the agreement of the interviewees. The real identities of the filmmakers are made explicit in the research with the agreement of the UFMG Research Ethics Committee and at their own request, with the purpose of engaging in cinematographic visibility: all were, at the time of the interview, with an autonomous authorial work to be released, or awarded with awards widely publicized on social networks. Thus, the seven black filmmakers selected in the research were able to discuss their own socio-spatial trajectories:

Camila de Moraes, 34 years old, cisgender woman, from Porto Alegre, director of the documentary feature *O caso do homem errado*. This audiovisual work gained international prominence when it was included in the national list of 22 films that could

represent Brazil in the competition for the Oscars, in 2019, in the category of best foreign film.

cynthia rachel, 35, from Rio de Janeiro, decided that she would write this way (all lowercase, including her name) after reading bell hooks. It highlights the authorship of this writing, which presents itself as an attempt to deconstruct the canonical standards imposed on us. She writes screenplays and assists in the affirmative writing of other black female filmmakers.

Duca Caldeira, 22, a transsexual woman, from São Paulo, has signed directions, productions and montages over the last two years and today continues to delve into the possibilities of a darker, non-cisgender audiovisual. She produced, scripted and directed the short film *Clandestyna*.

Issis Valenzuela, 36 years old, cisgender woman, from São Paulo, graduated in the Audiovisual Course at the School of Communication and Arts (ECA) of Universidade do Estado de São Paulo (USP). With different possibilities in her career, Issis now has her own production company, Tabuleiro. She wrote and directed the short film *Receita de Caranguejo*.

Naira Évine, 26 years old, cisgender woman, from Bahia, graduated in Communication (radio and TV) by Universidade Estadual de Santa Cruz (UESC). Research on race, gender and sexuality in contemporary cinema, focusing on black lesbian cinema. She has been a photographer and editor for over 10 years, with documentary being her great passion.

Natalie Matos, 25 years old, non-binary, from Minas Gerais, presents herself as a social filmmaker and is one of the creators of Renca Produções, a production company created by black women.

Vaneza Oliveira, 31, from Bahia, gained notoriety by playing the character Joana Coelho in the Netflix series called *3%*, which was successful in more than 190 countries. She, who became pregnant as a teenager, takes a risk on the script and direction of the short film *Mãe não chora*.

The testimonies of the interviewed filmmakers were treated using the DSCSoft software, using the Collective Subject Discourse-DSC technique in the analysis. This methodological tool made it possible to extract from the interviews the Central Ideas (CI) or Anchors (AC), and their corresponding Key Expressions (ECH) (LEFEBVRE; MARQUES, 2009).

The CSD is a single synthesis-discourse based on ECHs that have similar or complementary CIs or ACs. Based on the aforementioned concepts, this research used the study of social representations to understand the perceptions of black filmmakers on how the intersections of gender and race affect their socio-spatial trajectories and in their cinematographies, and to identify the strategies they use in their experiences of leisure and in its cinematographic work, to face racism and sexism.

These contents of the same meaning, gathered in a single discourse, as they are written in the first person singular, seek to produce in the reader an effect of “collectivity speaking”; in addition, they give rise to an increase in semantic density in social representations, making an idea or position of the deponents appear in a “emphasized”, developed, enriched, unfolded way (LEFEBVRE, F; LEFEBVRE, AMC; 2009, p. 194).

In order to understand collective thinking, a panel of social representations was created in the form of narratives. The synthesis speeches revealed the collective writings (EVARISTO, 2008), highlighting themes that permeate the life stories of these women, always correlated with becoming an audiovisual professional. The results of this process will be presented and discussed below.

Results and Discussion

More than three decades make up the estimated interval between two important fictional feature films directed exclusively by black women in Brazil. The first was *Amor Maldito*, shot in 1984 by Adélia Sampaio, a pioneer filmmaker in national cinema. The second film, *O dia de Jerusa*, was released in 2018 by Viviane Ferreira, a filmmaker from Bahia, the only woman among the others contemplated in the announcement of the Audiovisual Department of the Ministry of Culture, in 2016, within the scope of affirmative actions of audiovisual in Brazil (Notice *Longa BO Afirmativo*)⁵.

The temporal distance between the two productions symbolizes the lack of representation that marks the history of Brazilian black women in the Brazilian audiovisual area, which was highlighted by the interviewee Camila de Moraes:

As a director of just one short film and a few other projects, as a screenwriter and/or producer, I faced the challenge with the purpose of changing the historical numbers of black women filmmakers, becoming the first black Brazilian woman to commercially release, in national cinemas, a feature film that denounced the murder of a black man by the police forces of Porto Alegre, in more than thirty years of total erasure (MORAES. Interview, 2020).

Camila de Moraes confirms the need for the contemporary movement that, in the cracks of structural racism, demands another posture. Thus, it is intended, more than becoming a filmmaker, to guarantee visibility for her cinematographic work, for a filmography-complaint, made by a black woman committed to overcoming the challenges that daily intersect her race and her gender.

The filmmaker Naira Evine, in a remarkable moment of the interview, presented herself revering her ancestry, in an attempt to denaturalize the subjugated place of the black woman and the trivialization of religions of African origin:

⁵ Information about this public notice can be found on the Ministry of Culture website. Available at: <<http://cultura.gov.br/longa-bo-afirmativo-resultado-final-da-fase-de-habilitacao/>>. Accessed on: February 27, 2021.

I'm a black woman. I'm from water, Pisces, guided by Iemanjá, I really surrender. My productions so far have been made from the inside out. I felt the need to talk about racism, identity, hair and I directed *O Lado de cima da cabeça*⁶. I needed to talk about how families like mine deal with a neuroatypical member and I produced *Como Somos*. After years without producing anything, I felt the urge to do something about love, deconstruction, the inadequacy of a black lesbian in this society and I produced *O dia que resolvi voar*. I'm making a film to talk about ancestry with my grandmother and grandfather who are from a quilombo in Camamu-BA, as well as those black women who preceded me and died for me. And this is being born little by little, while I live all these concerns and desires to rescue my story and the story of so many black people. I intend to make a documentary about an association of women from family farming in my city who do an amazing job, which includes my mother. And, for me, it's ok to be in the social field, because it touches me somehow, even though I still don't have logical explanations for this feeling. And I know that, if it touches me, it touches many others like me, after all, our true history is recorded in some ancestral place (SOARES. Interview, 2019).

The short story *Olhos d'água*, by Evaristo (2016), from the passage “[...] sang songs of praise to all our ancestors who, from Africa, had been plowing the land of life with their own hands , words and blood” (EVARISTO, 2016, p. 18) deals with this claimed and demarcated ancestry in the tale and speech of Naira Evine. It emphasizes premises of a sociological identity that, according to Hall (2015), will fill a space between the interior and the exterior, respectively symbolized by the personal and public world, which allow us to project ourselves in cultural identities that, in some way, we consume and internalize, in order to occupy certain places in the social and cultural environment. Identity shapes the subject to the structure (HALL, 2015, p. 11). It is precisely because it is distant from her ancestors and, therefore, from identity references, that the filmmaker needs to return to her origins, due to the anguished need to discover/remember the possible connections to be made of her identity as a black woman.

⁶ “Rite of passage in Candomblé, a religion of African origin, where there is total shaving of the hair, symbolizing birth and healings are performed, to prepare the person's body and head to receive the energy of the orixá, as well as its orisa, that is, the “necklace” worn by the initiate in religion. Made with “beads”, bead thread, interspersed with porcelain signatures, agate and crystal stones, terracotta, whelks, lagdba, even seeds. Its color varies according to the orisa of each initiate in the making of a saint”. Source: GAARDER, Jostein; HELLERN, Victor; NOTAKER, Henry. *O livro das religiões*. São Paulo: Companhia de Bolso, 2005.

Bell hooks (2008), drawing on Toni Morrison, explains: “Now people choose their identities. Now people choose to be black” (HOOKS, 2008, p. 153). The historical moment is consistent with the sharing of black people, from across the diaspora, both in the pain of oppression and exploitation and in the pain that comes from resistance and struggle. What makes us equal is the cloak of racial oppression, therefore, what is done to counter white supremacy reverberates in all oppressed black women. “It is our responsibility, as non-white people committed to ending white supremacy, to help each other connect with those who have gone before us. It is our collective responsibility to educate for a critical conscience, without being afraid of the marked subjectivities, registered in us” (HOOKS, 2008, p. 153).

The American philosopher and feminist Angela Davis, in her book *Women, Race and Class* (2016), emphasizes another important factor when analyzing the trajectory that constituted the power struggle between the genders, pointing out ethnic-racial and class issues as guidelines to be placed as an aegis of analysis of themes involving gender. The dialogue of the gender theme with the race/ethnicity and social class guidelines brings the perspective of intersectionality, which contributes to the deconstruction of the idea of a universal woman as opposed to a universal man.

Then, intersectionality emerges in this research, amid the self-declaration of the interviewees about their color/race and their gender identities. In this regard, it appears as a category of analysis to take into account the multiple sources of identity, although it does not intend to propose a new globalizing theory of identity, as highlighted by Crenshaw (1994). The author proposes the subdivision into two categories: a) structural intersectionality, which demarcates the position of women of color at the intersection of race and gender and the consequences on the experience of conjugal violence, rape and the forms of response to such violence; and b) *political intersectionality*, which

encompasses feminist and anti-racist policies that result in the marginalization of the issue of violence in relation to women of color (CRENSHAW, 1994).

On this reflection, one of the interviewees says:

Being a black woman in film has always been and always will be difficult as long as cis and white men lead chairs of power - as critics and evaluators in approving projects and so on. This act happens from job interviews when they analyze my resume and get scared with my skin color and my ability, to when I present myself as one of the creators of *Renca Produções*. There are so many pejorative evaluations that cross me in these moments that, in fact, there is no way to talk about our stories if we do not deal with the intersectionalities that cross the bodies of black women (MOURA. Interview, 2020).

This report corroborates the understanding that the biological factor of color has always been one of the determining aspects for the hierarchy that made non-white peoples considered inferior in terms of work, their place in society, among other factors (QUIJANO, 2005). In addition to the difference in race, however, gender also appears as a mark in this system of hierarchies imposed by the colonizers on the colonized peoples. Regarding the position of black women in the social pyramid and their place in Brazil, we can observe their position at the base - below the black man, the white woman and the white man -, makes them occupy an even more subordinate place in society than his black brother (GONZALEZ, 1988b).

Toneli (2012), when introducing the concept of *multiple difference*, emphasizes the importance of women verbalizing their differences. Filmmaker Naira Evini, when presenting us with the timeline of her socio-spatial trajectory, connects to the author's understanding, when she reports:

In college, I found myself as a black woman, politically speaking. I was part of a group called "A coisa tá ficando preta" where we did a lot of work through education and audiovisual focused on racial public policies in Itabuna and Ilhéus. I found myself a lesbian too. As I worked a lot in marriages, racist and lesbophobic harassment became increasingly uncomfortable. I came home from work in tears many times. I couldn't take it any longer. So at the end of 2015, shortly after my graduation, I decided to move to Maceió to live with my then-girlfriend. It was a period when I had to face a lot of lesbophobia in Bahia, but a lot of racism in Maceió. I had to start my career from scratch. In Maceió, I got a job teaching computer graphics at a private college. There I fell in love with Education and started to pursue an academic career. In 2016, I did a Specialization in Cinema. In 2017, we

moved to Rio de Janeiro, as my wife was approved in a selection for public office. Here, I met another Brazil. I took courses in the master's degree in Ethnic-Racial Relations, in 2017 and in 2018, after three attempts in other programs, I managed to get into the master's degree in Cinema at UFF. There I develop research on black lesbian cinema in Brazil. Here in RJ I also started to work more on mostly black/female/lesbian sets and this has formed me even more as a black lesbian filmmaker (SOARES. Interview, 2019).

Naira's statement reveals a black woman and filmmaker in the midst of various challenges and confrontations. However, the positive result of this identity construction throughout her trajectory is perceptible, especially when the filmmaker happily signs her speech. She does so with propriety, as a black and lesbian filmmaker, in addition to registering that she will not constitute the numbers of murdered and/or raped lesbians in the Atlas of Violence.⁷, but will be with another active as an audiovisual educator.

When Naira names the territories that suffered the most homophobia, it is necessary to understand that the city is organized through discourses, violence and fear around what is considered "normal", based on heterocisnormativity.⁸, to the detriment of what, by not fitting into this so-called normality, is just different. There is a web of powers that structure this space, establishing what is accepted and what is not. And this space is forbidden to us in several ways. It is as if the city is screaming, through fear, that LGBTI+ people are not welcome there. We are taught to accept heterocisnormativity as normal and homosexuality as a lack of respect for the family.

These violences were mentioned by Duca Caldeira, when she spoke about her leisure:

As the street oppresses and violates me, I was already very afraid to walk. But it is on the street that I feel freedom from the bonds that are placed on my transvestite body, since slavery with my ancestors, I live subjugation in the flesh. But I remade myself bold and I'm breaking the loneliness, caused by

⁷ Data from the Report *Observatório de Mortes Violentas de LGBTI+ no Brasil [Observatory of Violent Deaths of LGBTI+ in Brazil]*, by *Grupo Gay da Bahia*, show that, every 36 hours, a Brazilian LGBT dies, a victim of homotransphobia. Thus, Brazil is the country that most commits crimes against sexual minorities: in 2020, 237 LGBT+ people died violently (224 homicides and 13 suicides).

⁸ Heterocisnormativity is the agglutination of the words heteronormativity and cisgenderity pointing out the establishment of a social pattern of behavior based on both heterosexuality - sexual orientation towards the opposite "sex" - and cisgenderity - "congruence" between the "biological sex" determined at birth and the gender with which a person identifies - as the only possible and intelligible ways of experiencing affections, desires and genders.

racism and transphobic sexism, to be happy, and being happy for us is an affront! I love shows with a political sense and there was going to be the *Crespo Festival* with a show by Liniker, there in Urca. This all happened in 2018. I didn't have money for tickets, but we wanted to be at this show, after all, it was almost a transvestite uprising, supporting the wonderful Liniker. I started to move, I got in touch with her band asking for tickets and explaining how important it would be for us to be there. The band confirmed the entry authorization, responding to us by email and saying that our names were already on the list. Arriving there, on the big day, our names had disappeared from the list: it wasn't on the band's list, it wasn't on the production list, just a big confusion, accompanied by embarrassment, of course. But breaking the barriers to enjoy that show was more than a night out, it was the pleasure of exercising sisterhood, because Liniker, a black transvestite, was a part of each of us on an ascent, that is, we had to be there. holding her hand and she ours to pull us (BOILER. Interview, 2019).

Duca ponders something defended by bell hooks (2019): the social justice that comes from the feminist movement changes all lives. The filmmaker instigates us and goes further, by showing us that feeling can be transformed into action, by putting the exercise of happiness into action and by exercising sisterhood with singer Liniker. Breaking the possible alliance between women is a commitment and a project of patriarchal society. "All political and affective solidarity between women always weakens sexism and prepares the way to overthrow patriarchy" (HOOKS, 2019, p. 39). When the writer tells us about how the feminist movement clothed sorority with an idea of political solidarity, she is telling us that there are no individual solutions, but collective ones. The alliance between women only moves reality, from the perception of the sufferings of all of them, paying attention here to the cuts of gender and race. Therefore, sorority becomes a counter-hegemonic action and, at the same time, threatening to colonialist, racist and sexist structures.

Duca Caldeira points to a possible future and to keep living and not surviving in the midst of situations of oppression, discrimination and violence. However, in practice, the barriers are enormous. The filmmaker continues:

I remember: I had pink black hair, a backless dress, a top sandal, and my friend Bruna, with extremely elegant hair, that is, we were well-groomed that day, you know?! So, we, already in disbelief with the information that our name wasn't there, but already understanding what was happening, obviously, after all, Morro da Urca is the south zone, the shit of Rio de Janeiro. So, I

retrieved the email I had sent on my cell phone, printed it and showed the authorization. We don't give up and we succeed, it's always like that [laughs]. Our *show* of life starts before the artist's show that we're going to watch, that's everyday [laughs]. It's not over, dear, we got to the "frisk" part and the security guard asks me "are you male or female?". I replied to him "what do you think?". He replies "it doesn't matter, but I'm going to frisk you". Then he started doing it. Honey, you already leave the frisk all sore, he picked me up, felt me all over, without embarrassment and even looking me in the eye. I almost hesitated, I felt a little bad, but one thing is a fact: when a black woman leaves the house to enjoy herself, she has a purpose: "nobody is going to take that away from me, they take away so many things from me along the way, that I go to the end".

Well, it's not over yet [laughs]... Anyway, inside the *show*, I called my friend Bruna to go to the bathroom, when I'm in the bathroom, a woman who worked there arrives and says: "Sir, I'm going to have to ask you to leave the bathroom, it's my supervisor's orders". I even took this fact to my movie *Clandestina!* And then we left the bathroom, reflecting on how much it takes to dare, face and have your identity strengthened to handle it and not let microviolence kill you little by little. Imagine you, all this in a *show* of a black transvestite like me! In this world, people don't know anything about us. Making cinema, I can present who we are and how we also want to live, you know. Oh! I went on stage this day and took off my clothes in protest, but kept my panties on [laughs]. And I did what I went there to do, I held hands with Liniker! Even in the dressing room we went. I was welcomed by Liniker and I asked myself if I would do it all over again... [laughs] Yes, I would do it all over again and I will do it every time they try to stop me from being happy and being who I am (CALDEIRA. Interview, 2019).

Duca, with her speech, went beyond the individual level and established a kind of "collective call" for a movement of implicated action. She proved her existence on the "side", but was not intimidated and invited us to understand how and with what strategies she fought/combat racism and sexism in her life and leisure experiences. By exercising the right to choose, when she says "but one thing is a fact: when a black woman leaves the house to enjoy herself, she has a purpose: 'nobody is going to take that away from me, they take away so many things from me along the way, that I go to the end'". or when she states "our happiness is an affront" (CALDEIRA, 2019) there is collectivity in her voice, there is construction, action and insubmission in the face of colonizing, structuralist epistemes, which believed to be defining the being in the world of black women, summarizing them to the place of oppression and subalternity.

Among other things, what draws our attention in the filmmaker's narrative is not concentrated on the episode she chose to discuss leisure, but on the way and in what Duca attributes to the action of enjoying it. The way in which it depersonifies leisure

and assigns new meanings and politically racialized meanings to it becomes powerful. Duca's collective discourse, which finds chorus in a decolonized black society, invites us to reflect on the need to discuss the ontological root of black humanity's leisure, that is, the possible linearities that submit discourses, theories and concepts.

There is an attribution of meaning to the leisures experienced by black women: the socio-spatial trajectories of the black filmmakers interviewed here and their collective discourses present the struggle to enjoy leisure critically, even if it is necessary to subvert reality and go beyond the idea that it's just an escape valve. This understanding can be found in the collective discourse of Naira Évine:

I am [part of the] audience, when I stop to watch a movie. I love seeing things produced by fellows. I like to be in spaces that remind me of who I am, whether in samba, funk, candomblé or with my family, other than that, I even accompany friends, but I like to understand this critical separation I make. I watch different films and I'm critical when it's something that hurts my humanity, dignity... otherwise, I'm a spectator! I cry, I laugh, I make faces and mouths [laughs] I'm an admirer of productions, especially those from the marginalized, when one comes out I feel like I'm going to watch Black Panther [laughs] (SOARES. Interview, 2019).

Leisure, here, conceived as a human need and cultural artifact, finds an echo in the interviews' reports when they claim that their experiences in this context are loaded with intentions. The leisure of several black people, for years, seeks to be built, developed and practiced in a perspective of political/cultural/social engagement that highlights the marks of a black ancestry of resistance to the slavery and/or enslavement process. In this regard, leisure is a phenomenon operating to strengthen the existence of our reality as humans. The performance, from the perspective of leisure, has been constituted, for this part of the population, with conditions that are intertwined with ethnic-racial factors and are tainted by the splits, marks and scars left by the racism of our society.

In the research, it was evidenced that black people who manage to exercise their right to circulate through chosen, preferred, selected and objectively named leisure

spaces, show some characteristics complying with the political/social/cultural aspirations of a considerable portion of the population, committed to overcoming racism and sexism, inequalities and violence in our society. The option for certain videos, books, clubs, concert halls, events, meetings, books, beauty salons, etc., is commonly made because these things present or signal a connection to the political engagement of black men and women coexisting in less vulnerable conditions.

Finally, when we enjoy leisure practices that refer to the universe of African ancestry, we are against certain understandings that, unfortunately, do not contemplate us, do not welcome the performance and do not conceive our condition as historical, social and cultural subjects. Among them, we can mention the visions of leisure reducing it to the opposite of work, as if the former were in charge of relieving stress, promoting forgetting about problems and escaping from reality. Understandings like these neglect that leisure is a fundamental human right enabling cultural production through different playful experiences.

The experience of intersectional black women producing what we call cinematographic leisure, that is, the production of audiovisual works that can be watched and enjoyed by interested people, concerns the human experience of great complexity. It is marked by “subjective, playful and intentional enjoyment in the world” (VILLAVERDE, 2003, p. 55). When it comes to black bodies, however, it is necessary to reassess the question of “human life”, having as a lens the studies of the anthropologist Kabengele Munanga:

Blackness is born out of a feeling of frustration on the part of black intellectuals for not having found in Western humanism all the dimensions of their personality. In this regard, it is a reaction, a defense of the cultural profile of black people (...) a refusal of colonial assimilation, a political rejection, a set of values of the black world, which must be rediscovered, defended and even rethought. In short, it is first a matter of proclaiming the originality of the sociocultural organization of blacks, and then defending its unity through a policy of counter-acculturation, that is, authentic disalienation (MUANGA, 2009, p. 63).

According to Teixeira (2012), Raymond Bellour explains in his essay *Autorretratos*, that it was from the 1970s onwards that a subjective and autobiographical cinema began to be discussed, and that the subject of contemporaneity will approach cinema to build their own narratives, aimed at for the “I” (BELLOUR apud TEIXEIRA, 2012, p. 265).

It should be noted that, in Brazil, the experience with self-narratives is directly linked to the cheapness and accessibility of digital equipment in the mid-2000s, as well as to the various audiovisual training courses that emerged especially in the peripheries across the country. As an example, we can mention *Pontos de Cultura* [Culture Points] and the *Núcleos de Produção Digital* [Digital Production Cores], created under the government of then President Luís Inácio Lula da Silva. Initiatives such as these were highlighted by Vaneza Oliveira:

I tried to get into the Drama School of USP, through the selection exam for candidates for the Actors Training Course. There were two failed attempts, unfortunately I didn't pass. My schooling process was not so linear, due to my lack of structure and due to early motherhood. So, I opted for free and open courses, in addition to the multiple learnings in the black women's collectives. But it was at Teatro Oficina, which is an important theater company in Brazil, here in São Paulo in the neighborhood of Bexiga, that I managed to dedicate myself for two years with a very nice and engaged density. In this course I was discovered (I did *3%*, a series that is a hit on Netflix) and here I also started my contact with the Movie Set, observing a lot the recording techniques, the scripts, attentive and critical eyes for everything I didn't want to do, so this world was calling my attention (OLIVEIRA. Interview, 2020).

As well as non-governmental organizations, NGOs and projects, such as *Vídeo nas Aldeias*, the *Central Única de Favelas* (CUFA), the university quotas themselves, the result of the historic struggle of the Black Movement⁹ in Brazil due to access to

⁹ “In 1931, the *Frente Negra Brasileira* [Brazilian Black Front] was founded. This movement would become a political party, extinguished with the others in the creation of the Estado Novo. After the Estado Novo, these groups began to organize themselves, forming important entities in history for the rights of blacks, taking as an example the *União dos Homens de Cor* and the *Teatro Experimental do Negro*. In the 1960s, the path of groups in Brazil gained new influences and references, such as the Civil Rights Movement in the USA and the African struggle against racial segregation and the liberation of colonies. Prominent people, such as Rosa Parks, Martin Luther King, Nelson Mandela and Abdias Nascimento stand out. As well as influences from the movement known as ‘Black is beautiful’”. Available at:

education, allowed young people from the periphery and blacks, such as Vaneza, to attend cinema and audiovisual courses. Affirmative public policies such as these change statistics and, added to the intense work of social movements, transform conceptions and paradigms that also interfere with leisure. This was highlighted by one interviewee when she recalled the speech of a female colleague from the black audiovisual collective:

I remember it as if it were today, I even have it written down in my notebook; she said something like this: our ancestors, forcibly, worked for free and you don't have to. You should value yourselves! No one is doing you a favor by inviting you into a screenwriting room. Your life and cultural experiences print originality in the narratives, so make yourself heard. Identification with what you watch is comforting, don't you think? It is a "differentiated leisure". Get inspired by black and inspire black! Never forget where you came from, it's the only way to honor all the past of our people, of our ancestors, of those who were enslaved so that we could be here today. I was anesthetized with that speech and I take it for life (OLIVEIRA. Interview, 2019).

Vaneza Oliveira, in her speech, allows us to understand the importance of black filmmakers approaching black collective associations, black-themed film festivals to achieve a "differentiated leisure", and valuing the learning possible in the *Movimento Negro Educador* [Black Educator Movement] (LINO GOMES, 2017). By seeing these spaces as a support for continuing to racialize white works, in addition to being able to gradually identify the entire operation of the market and productions, the filmmaker understands that cinema reveals possibilities for making partnerships, studying and having a political and racial awareness about the market and about the leisure of black people and communities who appreciate cinema.

Due to the current contemporary movement, there are several shows entitled as black cinema throughout the country, with new narratives and in a peripheral space, narratives also known as *cinema de periferia* or "*cinema de quebrada*" (ZANETTI, 2008). Such counter-narratives appear to fight for a representation disconnected from

<<https://guiadoestudante.abril.com.br/blog/atualidades-vestibular/conheca-a-historia-do-movimento-negro-no-brasil/>>. Accessed on: November 05, 2020

the negative stereotype, historically disseminated by institutional and structural racism, a sad legacy of the Brazilian slavery period.

The productions of the black filmmakers interviewed seek to create fissures in the cinematography representing the hegemonic discourse. This is crucial for talking about a specificity of leisure from which it becomes possible to think about the enunciation of differences that oppose the hegemony of the racist discourse present in Brazilian society. Fanon (2008) highlights, in the colonialist system, the production of negative stereotypes that would reveal themselves as the erasure of the speaker him/herself. On the other hand, BhaBha (2013), when referring to the colonial discourse as a legitimator of domination strategies, points to the possibilities of contesting this discourse from discursive productions that destabilize the homogeneity of the nation.

About the possibilities in the fissures and acting on the margin, Natalie Matos explains:

We have *Renca Produções* – *renca*, in the sense of lots of children, extended family [laughs]. So, we came from a very fertile and productive period, with a busy schedule of work, but the pandemic changed everything. Both the independent projects and the provision of services had to be postponed. The restrictions of the moment also affected the recording of a medium-length film about the congado in Morro do Papagaio. But about filmmaking, not only on the periphery, but, in general, to make audiovisual work, you need to be close, in contact. We want to tell love stories, most white people think we don't know love, I want to talk about these deconstructions. But not being able to be on the streets limits us a lot. Another obstacle for filmmakers on the outskirts of the country is access to major festivals, which are always very popular. Achieving visibility overcoming prejudice (lesser, but still existing) and the distorted look that often persists in relation to the periphery is a challenge to be overcome: This has changed a few, but I think it's because we are working in our field, strengthening ourselves, and then arriving, arriving at elite festivals, it may seem strange or incoherent, but we want to be there too (MOURA. Interview, 2020).

The search for humanity, which, socially and historically, has been deprived of the existence of black people, has been the agenda of the struggle undertaken by an entire black community that still does not have its identity aspects respected, considered and incorporated into our society. Thus, going beyond the historiography of black people and their programmed assemblages, in different contexts and historical periods,

is also an assumed refusal to the conditions of privilege, power and violence, as an attribute of the white racial pole.

It is necessary for black people, in particular, to retake the spaces of representation, within which we can both interrogate the other's overview and look back and at ourselves, naming and re-signifying what we see. We emphasize that the look was, and is, a place of resistance for black people colonized around the world and must always have an epistemological and political rigor. It seems evident to us that it was the oppositional/opposing gaze that responded to these gaze relationships, especially towards the black body, when developing independent black cinema (HOOKS, 1992, p. 116).

In this regard, debates about black corporeality are fundamental, because, due to the social conflict experienced in the skin, the black community takes the black body as a space of identity expression, transgression and emancipation to combat social invisibility (GOMES, 2017).

Fiction films or documentaries have been configuring themselves as spaces of agency and dialogue and are consolidated amidst the strategies of struggle and continued training in the Movimento Negro Educador. This is strongly pointed out as an important formative dimension for the narrative constructions of the interviewed filmmakers. As examples of this power of agency in audiovisual, films such as *Elekô* (2015), by Coletivo Mulheres de Pedra; *Kbela* (2015), by Yasmim Thayná; *Receita de Carangueijo* (2020), by Issis Valenzuela; *Clandestyna* (2019), by Duca Caldeira; *Mãe não chora* (2019), by Vaneza Oliveira; *Como Somos* (2015), by Naira Evine; *Quijauá* (2016), by the Coletivo Revisitando Zózimo Bulbul/Mulheres de Pedra.

Camila de Moraes locates the origin of her power of agency and how much this locus guides her towards the senses and meanings of life.

Still in this navigation without knowing for sure where we were going to arrive, in August 2018, we arrived on the national list of 22 films that could represent Brazil in the Oscar race in 2019, in the foreign film category. Another milestone for Brazilian cinematography, and a great incentive for black productions to also reach this level, if they so wish, and who knows one day represent Brazil in the biggest world dispute in cinema. The path was difficult, hard, but not impossible. I remember the day the result of the Brazilian film that would represent Brazil came out, September 11, 2018. I was traveling from Rio de Janeiro to Porto Alegre and was constantly updating my cell phone to get the news. I boarded without knowing the result and when I landed the messages started to arrive and our film had not been selected. I recorded the information, but when I got out, there was the *Bonde do Documentário* waiting with a banner and celebrating. It even seemed that we were the representative of Brazil. Seeing all those people, I remember hugging my mother and saying “not this time” and starting to cry copiously. Meanwhile, *Bonde do Documentário* only said “yes, this time”. It's strange to talk about leisure telling this moment, but this is my answer, I've lived the intensity of racial struggles since childhood, this adrenaline is part of my identity formation and currently understands what I want to offer as filmic entertainment and live this “doing” is my greatest pleasure, precisely because the Black Movement has always been present in the trajectory of this film and so many others that I will make (MORAES. Interview, 2020).

Black social movements, in their different dimensions of struggle, and collective organizations (quilombolas; congada; capoeira; samba circles; African-based religions and others), celebrate processes of memories, histories, sociability and sharing that brought us closer to traditions and of African ancestry. With the use of decolonial lenses, we know that they never surrendered to the violence to which they were subjected. It is precisely on this fertile ground that the trajectory of Camila Moraes took place, as well as that of other black filmmakers interviewed in the research.

Such an approach has been experienced by black women filmmakers in their artistic work. In her report on the construction of production, Duca Caldeira adopted a unique perspective of questioning and conceptions of the sociocultural environment that each subject has of herself.

Sister, the first sentence that came to my mind for the direction of the short *Clandestyna* was: *We are “the bitch who gave birth to us”*. I had in my hands an image script that has the body as poetry. The short-film was conceived and given birth by the bodies of black women like me. I look at it today as a performing audiovisual experiment. It is a way of materializing what we have learned in the collectives. The repertoire worked in a cyclical way, while the actresses were there in the film making their first scene, taking their first steps, their/our bodies complement this narrative with repetitive physical actions, with silence, with pain and with the celebration of this new life inside the screen (CALDEIRA. Interview, 2019).

What denotes the singularity in Duca's discourse is not the work produced, but who prepares it and through which circumstances one chooses to prepare it, in addition to deciding to make her work a collective thought. Thus, the idea of self-representation arises when people want to represent themselves, and no longer be represented. The filmmaker's perception, in the face of sexism, transphobia and racism, places her in a creative place, with the possibility of "saying whatever comes to mind" and building narratives to self-present, self-represent and represent other transvestites and black women. In this regard, the themes raised by such narratives start from the personal and transcend them, reaching the collective.

In addition, black women filmmakers signal, in their narratives, that they no longer want to be submitted and subordinated to "general" guidelines, whether of the Black Movement or the Feminist Movement. They aim to create references, to become spokespersons for their own ideas so that they can join the side of black and white men and white women on an equal footing in the fight against oppression. To this end, from this discussion, we agree with bell hooks (2019) who expresses that black women should separate feminism as a political agenda of white women so that they can understand how machismo affects black communities. The author warns us that feminist practices are fundamental to "the process of self-recovery of black women, in which the transformation of community and society becomes the most basic task that black feminists must focus on confronting machismo, racism and sexism" (P. 369).

Thus, expanding and deepening the understanding of the black and gender experience, claiming the right of black women to critical leisure and participation in the process of forming a black feminist theory/practice, means ensuring security for us to speak, to represent ourselves and to represent ourselves in the possible spaces for such

discussions. Between representation and self-representation, cinema can be used as a possible device for such claims.

Regarding the cinematographic production of the seven black women interviewed, the research showed that it is an oppositional production, where the dialogue with the world - above all, among themselves and for themselves - creates in them the *espaços de agenciamento* [spaces of representation], those initiated by the enslaved black women, of the which bell hooks tells us in *The Oppositional Gaze: subordinates in Power Relations learn from experience that there is a critical look, which looks to document, which is oppositional.*

We take up again Vaneza Oliveira's speech, when she emphasizes the importance of "differentiated leisure", where the whole context highlights the thinking of bell hooks (2019) and his proposal of "opposing gaze". As seen, it goes deep into the idea that it is necessary to understand the historical and sociocultural context experienced by black women to understand the construction of the look and the visual pleasure in cinema, of being in the cinema and staying in it (COSTA, 2003). In this regard, the gaze is understood as an important and fundamental instrument of power, which can be used not only to confront visual entertainment, but also to develop the delight of contesting its own existence through cinema (FERREIRA, 2016).

Finally, the survival strategies of black men and women were and still have been the ability to resist (SOUZA, 2011) and that of imbricating diverse knowledge, even in the midst of the wreckage that colonialism made of us and the African diaspora, printing them in the cinematic leisure experiences highlighted here. Bringing a look back and ensuring oneself in the memories are actions that work as points of reflection and possibilities for a dignified life that brings the experiences of a people that survived and survives, despite the frequent violations and dehumanization that were subjected to it in

the process. slavery and nowadays. Thus, our leisure activities can contribute to reconnect us to organizational practices based on a decolonial historiography, challenging us to overcome the episteme and Eurocentric practices that subtracted the identity of a people through kidnapping and colonial violence.

Final Considerations: For Unsubmissive Leisure

In this article, we sought to investigate the intersections of gender/race in the socio-spatial trajectories of black filmmakers, with a view to understanding the strategies used by them to face racism and sexism, in their filmmaking and in their leisure experiences. Considering the role of cinema as a product and producer of imaginaries, it was verified, in the analysis of the discourses of collective subjects, the spatial, social and symbolic transits and displacements that summon these women, daily, to rewrite their stories to be seen. They resort to creative strategies of re-existence in the narrative construction and in the elements of audiovisual language, highlighting the intersection of racism, sexism and social inequality.

From this perspective, self-narratives are a strategy that has the power of meaning to face racism and sexism in filmmaking and in the leisure experiences of the interviewees. Such narratives allow filmmakers to present themselves, representing themselves and all black women, giving them voice and visibility. As seen, there is collectivity in the voice of these women, there is construction, action and insubmission in the face of colonizing epistemes.

We understand that the taste and self-presentation that make up the aesthetic choice of cinematographic productions by black women are riddled with codes and meanings that, at times, will be out of technique, but politically anchored in the knowledge that demarcates a place in Brazilian audiovisual, today called black cinema.

In a country like Brazil, where difference is praised but the topic is rarely discussed critically, revealing relations of subalternity allows breaking the silencing of these black women in spaces of audiovisual creation and production, as well as in their leisure experiences.

Another strategy that the black filmmakers interviewed use concerns the relevance of participating in black collective associations and black-themed film festivals to achieve a “differentiated leisure”, as well as valuing the lessons learned from these processes. These initiatives expand the possibilities to racialize white audiovisual works and our everyday leisure experiences. Thus, possibilities for making partnerships, studying and having a political and racial awareness about the audiovisual market, about the leisure of black people and communities, and of our societies as a whole, are unveiled.

In this regard, the counter-narratives highlighted by the interviewees appear as an opportunity to undertake struggles for a representation disconnected from the negative stereotype commonly attributed to black people, historically disseminated by the institutional and structural racism still prevailing in our environment.

A strategy identified in the socio-spatial trajectories of the black filmmakers interviewed here takes the form of taking care to enjoy leisure critically, even if it is necessary to move forward in the sense of subverting the social, cultural and political reality established in our context, thus overcoming the idea that it should be seen only as an outlet for everyday stresses and pressures.

From what has been exposed, it is considered that the black filmmakers interviewed have their existence marked by their relationship and complicity with other subjects in filmmaking in their leisure experiences. This highlighted the challenge of building a movement here named “unsubmissive leisure”, envisioned as a concept that

welcomes black bodies as humans (VIANA, 2021). Thus, the multidimensionality of cinematographic leisure produced and, above all, lived, is configured as dialogic, with a political, ethical and affirmative plot.

Therefore, we reaffirm a political intention by highlighting the epistemic imperative of presenting a new conception that can be accepted as a supplement, as an added value, to the counter-hegemonic perspectives of leisure, pointed out by authors who adopt a critical position on the phenomenon. The discussions undertaken herein show that leisure needs to have an affirmative ethnic social dimension, so that the leisure practices of black subjects are considered as a right, where everyday sociability, especially those with militant recreational purposes, are considered and encompassed in such a concept.

If we agree that other epistemologies systematized by non-hegemonic authors are possible, it is expected that leisure will be apprehended as an unsubmitive action, as a disalienation, arising from an affirmative struggle for black humanity. And it can still be considered as an act of reparation, since, in this conception, the black subject recreates themselves, empowered. Their identities are no longer forged in racism and are reconstructed in the humanity of the black body.

In this regard, this action can be seen as a creative and insurgent activity, through which the interviewed filmmakers create strategies in charge of facing/overcoming, in their leisure experiences and in their filmmaking, everyday racism and sexism. We then move on to the crucial and conscious exercise on black epistemological guidelines: naming¹⁰ to exist, as an act of “self-recovery, through self-determination, as a way of recognizing the vital force in every cinema and leisure

¹⁰ “The name has always raised an ontological question, that is, a question of existence. Naming was considered to presuppose the existence of something. This understanding came from Plato (2001). When analyzing the relationship of names with the state of fact in the world, it formulates the ontological problem of names: if there is a name, it is because there is someone to be named” (PLATÃO, 2001, p.102) Source: PLATÃO. *Diálogos. Teeteto Crátilo*. 3. ed. Belém: UFPA, 2001.

experience. Naming is directly related to empowerment” (HOOKS, 2019, p.336). Thus, the adjective insubmissive intends to expand the “margin”, constituting an action encompassing new intentions to leisure. It invokes an individual responsibility that is also collective, for the accomplishment of deeds that change the reality of life of black Brazilian people, as well as of researchers who work with a race/color approach in the studies of leisure.

In short, we conclude that unsubmissive leisure can be developed by black subjects and is connected to the ability to act and transform, to act and build strategies for living. Therefore, it is not uncommitted leisure, but a practice of insubmission, which must be racialized, contextualized, counter-hegemonic, creative and critical.

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