



Seis Vezes Mulher (Six Times Woman)

• Another Gaze / Cinelimite

Film/Video

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8 PM

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Seis Vezes Mulher (Six Times Woman)

• Another Gaze / Cinelimite

Another Gaze is a feminist film journal founded by Daniella Shreir that provides nuanced criticism about women and queer people. For *Seis Vezes Mulher (Six Times Woman)*, it has partnered with Cinelimite Inc., a nonprofit organization dedicated to exhibiting, distributing, and digitizing repertory Brazilian cinema. Together they have curated a series of six restored films directed by women under the Brazilian military dictatorship (1964-1985). This film series includes work by artist, researcher, and video pioneer Leticia Parente, documentarian Helena Solberg, acclaimed filmmaker Eunice Gutman, and filmmakers Regina Chamlian, Maria Inês Villares, and Maria Inês Nunes de Castilho.

The program includes a post-screening talk with Chica Barbosa, moderated by Jheanelle Brown.

Presented in Portuguese with English subtitles.

The Jack H. Skirball Series is organized by Jheanelle Brown and Bérénice Reynaud.

Preparação 1 (Preparation 1) (1975) Dir. Leticia Parente, 3 min.

In front of a mirror, the filmmaker inverts her own image, but it's not a top-down view, it's blindness instead of sight. Filmmaker Leticia Parente takes care of each part of her face, like a woman preparing her makeup before going out. First, she glues on her mouth, then she outlines her lips. Then she repeats the process with her eyes. The design of the tape recreates what she has chosen to conceal. Without speech or sight, the woman continues to fix her hair, then fixes her newly-drawn eyes wide open and leaves the bathroom.

A Entrevista (The Interview) (1966) Dir. Helena Solberg, 20 min.

The Interview by Helena Solberg was made in 1964, the year that marked the beginning of the military coup in Brazil. Released two years later at the height of the Cinema Novo movement, the film's themes caused a stir at its premiere. The 19-minute short film results from interviews with several upper-middle-class women between the ages of 19 and 27. The interviewees talk about marriage, sex, virginity, fidelity, happiness, work, and the social roles assigned or imposed on women. These interviews reveal a conventional profile of Brazilian women, idealized by themes of female oppression and the military repression experienced in the country. Helena Solberg's lens affirms the presence of women in cinema as protagonists, whether they are filming, producing, or acting, always in an authorial way. In this context, *The Interview* is a documentary that encapsulates the aspirations of a generation and a society in constant transformation. Screening of the new 2K digitization by the Brazilian Film Digitization Initiative (IDFB).

Dois Vezes Mulher (Two Times Woman) (1985) Dir. Eunice Gutman, 11 min.

Two Times Woman compares the lives of two women from the Vidigal favela (slum) in Rio de Janeiro. Jovina and Marlene left the countryside and ventured to the city to try and live differently, building their own lives and homes. They tell us about their relationships, their singledom, their difficulties in raising their children, their domestic work in their own homes and in other people's homes, and their desire for independence. Screening of the new 4K digitization by the Brazilian Film Digitization Initiative (IDFB).

Ana (1982) Dir. Regina Chamlian, 11 min.

In *Ana*, Regina Chamlian draws a contemplative and poetic profile of the artist Ana Moisés. What the portrait conveys is the reflection of the reality of many Anas, Reginas, and so many other Brazilian women fighting for equality. Ana's work expresses her need to get it all out, and the film is an intimate portrait of an artist. Ana speaks of love, death, frustration, and maturity.

Meninas De Um Outro Tempo (Girls from Another Time) (1987) Dir. Maria Inês Villares, 25 min.

In *Girls from Another Time*, Maria Inês Villares' last film, the director records the testimonies of elderly women in a nursing home. They share their feelings and reflections on love, life, sex, loneliness, and old age. In the words of the director, the film is "a reflection on life when there is little of it left," and we are presented with a melancholy portrait of a time in life when women often find themselves deeply alone. The film was made with a very small crew, including Villares' longtime creative partner Olga Futemma, and was produced by Futemma and Renato Tapajós' company, Tapiri Productions.

Histerias (Hysterias) (1983) Dir. Maria Inês Nunes de Castilho, 16 min.

Interspersed with the dance performance "Possession" by the artist Juliana Carneido da Cunha, the experimental short film *Hysterias* by Inês Castilho looks at female oppression with a sharp eye. The film takes us on a disorienting journey, with abrupt cuts in sound and image, through documentary, fiction, and performance, making us part of the unrest in which it dives. Castilho mentions the Catholic Church, repressed sexuality, racial violence perpetrated by white women, maternal loneliness and fatigue, male chauvinism, and addictions, culminating in the rage and desire that can no longer be contained but must find an outlet in the body and on the screen.

ABOUT THE ARTISTS

Leticia Parente was an artist and researcher from Bahia. A pioneer of video art in Brazil, Parente produced twelve films between 1975 and 1980, many of them challenging the conventions of genre, such as *Preparação 1* (1975), *In* (1975), and *Tarefa 1* (1982). In addition, she devoted herself to audiovisual installations, paintings, and prints. With a Ph.D. in Chemistry, Parente has also worked as a lecturer at the Federal University of Ceará and the Pontifical Catholic University of Rio de Janeiro and has published several books.

Helena Solberg is a filmmaker, producer, and scriptwriter. Born in Rio de Janeiro, Solberg spent most of her life in the United States, where she consolidated her career as a documentary director for American television. Before that, however, she directed the short films *A Entrevista* (1966) and *Meio-dia* (1969) in Brazil. Solberg's body of work, including eighteen films, documentaries, and fiction, is permeated by political and feminist militancy. Her last film was released in 2017, the feature film *Meu corpo, minha vida*.

Eunice Gutman is a filmmaker, editor, and screenwriter. With a degree in Cinema from the National Higher Institute of Arts in Brussels, Gutman worked editing programs for Belgian and French television. She returned to Brazil in the seventies, where she directed her first film, the documentary *E o mundo era muito maior que a minha casa* (1976). From then, she made at least seventeen films throughout her career. Her most recent achievement is the feature film *Lights, Women, Action*, released in 2022. Much of Gutman's work is dedicated to women's issues and women's struggle for their spaces.

Regina Chamlian is a writer of children's books. She has received several awards for her work, among them the Author-Revelation and Best Children's Book Award from the Monteiro Lobato Library and the White Ravens Award from the Munich Library. A Doctor in Literature, she first graduated in Cinema at the School of Communications and Arts at the University of São Paulo. She directed only one film, the short *Ana* (1982).

Maria Inês Villares graduated in cinema at the School of Communications and Arts at the University of São Paulo where she made her first films, the short films *Circulando* (1976) and *Tamo ino* (1977). Outside the university environment, she made the documentaries *Como um olhar sem rosto (As presidiárias)* (1983) and *Meninas de um outro tempo* (1986). In addition to being a director, Villares worked as an assistant director, scriptwriter, and editor.

Inês Castilho is a journalist who played an active role in the feminist alternative press in Brazil in the 1970s and 1980s through the newspapers *Nós Mulheres* and *Mulherio*. In cinema, she made the short experimental film *Histerias* (1983) and the documentary *Mulheres da Boca* (1982), co-directed with Cida Aidar. She also worked as a scriptwriter, producer, and assistant director in other productions of the time. She currently writes for the blog *Outras Palavras*.

Cinelimite is a non-profit organization dedicated to the exhibition, distribution, and digitization of Brazilian repertory cinema. Founded in 2020, Cinelimite aims to promote Brazilian repertory cinema worldwide and provide free digitization services for historically neglected Brazilian films and filmmakers. It is also home to the Brazilian Film Digitization Initiative (IDFB) and the Traveling Digitization project, which provide free access to 4K (35mm) and 2K (16mm, Super 8 and 8mm) film scanning services to archives and individuals throughout Brazil.

Another Gaze is a feminist film journal, founded in 2016 to provide a nuanced forum for discussion about women and queers as filmmakers, filmic subjects, and spectators. In 2021 they launched Another Screen, an irregular streaming platform, streaming short-term programs of films by women across modes of production and geographies, with new writing and translations about these works. In 2022 they launched a small publishing imprint, Another Gaze Editions.

Instituto Moreira Salles (IMS) is a unique institution in the Brazilian cultural landscape. It is home to important archives in four fields: Photography, Music, Literature, and Iconography. It is also known for promoting visual arts exhibitions by Brazilian and foreign artists. It also edits ZUM, a journal on contemporary Brazilian and international photography, and Serrote, a bimonthly journal with essays and ideas.

Chica Barbosa is a Mexican-Brazilian filmmaker based in Los Angeles, US. Her work focuses on experimental and hybrid narratives, addressing themes like feelings of displacement, the residuals of colonialism, the visible/invisible borders around us and faith as an act of resistance. Her work has been showcased in film festivals like IDFA, Frameline, Outfest, Guanajuato International Film Festival, Festival Biarritz Amérique Latine, DOC NYC, LALIFF, RIDM, Sheffield Doc Fest, Leeds International Film Festival, Festival Internacional del Nuevo Cine-Latinoamericano de la Habana.



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