

Experience the Black Cinema: an intercessor for others ethical trajectiveness

ARTICLE

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Abstract

Globalization imposes itself as an intense production of perversities, an understanding that is related to the colonial history that is transversal to the new globalization in which the State facilitates necropolitics, which vulgarizes the murder of the Black children. In an attempt to not allow differences to become normalized as a justification for inequality, Black Cinema recognizes the potential of the audiovisual to deflagrate possibilities of confrontation of knowledge, enabling the emergence of other trajectories that open new political flows of cohabitation and cultural, religious and symbolic circulation, this article considers the animation “O Magrelo” by Prudente, as an intercessor to advance in the confrontations of this necropolitics that, inclusive, is situated in the erasure of blackness in cinema. We investigated whether in the pedagogical dimension of Black cinema there is a dialogism in building another globalization, more ethical, supported by solidarity as a praxis.

Keywords: Pedagogical Dimension of Black Cinema; Necropolitics; New Globalization; Trajectivities. Ethics.

Experimentar o Cinema Negro: um intercessor para outras trajetividades éticas?

Resumo

A globalização se impõe como uma produção intensa de perversidades, entendimento que se relaciona com o histórico colonial que é transversal a “nova globalização” em que o Estado facilita a necropolítica, que vulgariza o assassinato de crianças negras. Na tentativa de não permitir que diferenças se normalizem enquanto justificativa para a desigualdade, o Cinema Negro reconhece o potencial do audiovisual para deflagrar possibilidades de confronto dos conhecimentos, viabilizando a emergência de outros saberes e outras subjetividades que não sejam hegemônicos. Partindo de outras trajetividades que abram novos fluxos político de coabitação e circulação cultural, religiosa e simbólica, o presente artigo considera a animação “O Magrelo” de Prudente, como intercessor para se avançar nos enfrentamentos dessa necropolítica que, inclusive, situa-se no apagamento da negritude no cinema. Investigamos se na dimensão pedagógica do cinema negro há um dialogismo em construir uma outra globalização, mais ética, amparada na solidariedade como práxis.

Palavras-chave: Dimensão Pedagógica do Cinema Negro; Necropolítica; Nova Globalização; Trajetórias.

1 Black Cinema

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Cinematographic production has significant power in the construction of imaginaries and in symbolic enrichment. The symbol gives food for thought (REZENDE, 1995), in the sense that it suspends immediate action to be thought about, reflected on, taken as something whose validity or otherwise does not need to be assessed. Cinema, as one of the expressive-symbolic consistencies of the arts, gives food for thought precisely when the broad conjunction of its aesthetics suspends immediate perceptual reception, allowing it to be thought about. This is how cinematographic production has a strong influence on social relations, especially considering its power over the symbolic (BOURDIEU, 1989), precisely because it makes people think.

In the Brazilian context, cinema arrived in 1896, a few years after the Abolition of Slavery (1888). According to Souza (2007, p. 20) "the first screening was held at Rua do Ouvidor, 57, in Rio de Janeiro, on July 8, 1896". In the case of Brazil, the arrival of the cinema came at a complex historical juncture that was plastered with the eviction of Afro-Brazilians into precarious living conditions, in a context where their labor force was replaced by white European immigrants (FURTADO, 2000). In addition, the cinema is part of the construction of a Republic whose participation of the people was totally exclusionary, even more so of the poor masses, the majority of whom were Afro-Brazilians (CARVALHO, 2019). Welcomed by the political-economic elite of the former Brazilian capital, cinema converged among us for an equally exclusionary experience, in the sense of symbolically rewriting the meanings of the hegemony of power and supposed knowledge. Between 1896 and the present day, the "shortening of the social space with the popular classes" accumulated, in the valuable expression of Jessé Souza (2015, p. 249). Since cinema is also a social space, it is clear to see that it was not just a question of excluding the "popular classes" from cinema, but above all of not giving visibility to black cinematographic productions, as well as to Amerindian and Asian representations - identities that have suffered the attempted subjugation of Euroheteronormativity (PRUDENTE, 2019).

Representation and representativeness in the media are topics of widespread interest, especially with the strength that this debate has established within the Black Movement. Several historical milestones are part of black performance in the media and in artistic productions. To give you an idea, a black artist took part in a play in 1849, still during the slavery period. There is also evidence that Benjamim de Oliveira had been performing as a clown in circuses in Brazil since 1889, and his photo was featured in the newspaper Estado de São Paulo in 1901.

The important thing to note from these cases is that, even in the face of the dominance of aesthetic possibilities, various artistic strategies were created by the black community, aimed at affirming multiple expressive-symbolic perspectives. Along the same lines, in 1944 the Teatro Experimental do Negro (TEN), in Rio de Janeiro, began to establish the issue of the image of black people within the Performing Arts on the national scene in a more incisive way, when the theatrical artist Abdias do Nascimento was able to point out the relevance of the image of black people for the construction of identity. This understanding was of the utmost importance and, at the same time, it is reinforced in the articulations of black people, especially when we consider the power of mass media and how they have penetrated concepts within the fields that guide budgets, public policies, educational and artistic formations, not to mention the maintenance of memories.

On the other hand, we can see that in the historiography of cinema there are historical traces of racism, structuring our artistic and cultural formation, directly implying an aesthetic reinforcement from which artistic roles and representations were reduced to the same colonial symbolic demands. In this sense, the cinema of the time reserved for blacks the roles of enslaved men and women, in precarious jobs, in supporting roles and so on. In the name of maintaining the hegemony of power, there has always also been a hegemony of color and national and foreign cinema has sought to silence or erase black people, denying them space, for example, through the *Blackface* and other forms of stereotypically racist representations:

Blackface, a practice whose historiography dates back to 1830s minstrel shows in the US, is a way (...) of reducing black existence to a few phenotypical traits and a few stereotypical moral and behavioral characteristics. Since in this understanding

black existence is shallow, devoid of a soul, it acts as if it were possible to perform an ethnic-racial group in such a simplistic way. We know that similar racist aesthetic actions have existed since the 16th century (MELLO, PRUDENTE, PRUDENTE, 2022, p. 385).

Attempts to erase minority majorities have also affected the representation of women in cinema. In this context, what has happened and still persists with the black universe has to do directly with the colonial impositions of a Euro-hetero-male-authoritarian imagination (PRUDENTE, 2019). It is not without reason that, according to research presented in the article "Gender Prejudice Without Borders: A Survey of Female Characters in Popular Films in 11 Countries", there is a considerable disproportion in speaking and/or named characters on screen when comparing female and male sexes. For example, only 23.3% of films had a girl or woman as the lead or co-lead in driving the plot, (SMITH, CHOUEITI, PIEPER at al. 2015). In the same way, LGBTQIA+ existences also find themselves crossed by sometimes demeaning expressions of their experiences, which are generally neglected and subtracted from artistic productions. In this context, the article entitled "Neutral Mask, Blackface and Transfake - discussions on representation and representativeness in overcoming the hegemony of the Euro-Hetro-Macho-Authoritarianism" (Neutral Mask, Blackface and Transfake - discussions on representation and representativeness in overcoming the hegemony of the Euro-hetero-male-authoritarian) points out that the number of transgender people acting as actresses/actors, or occupying the directorial chair, as playwrights and/or screenwriters is limited, just as it is common for trans characters to be played by cisgender artists (MELLO, PRUDENTE, PRUDENTE, 2022.).

The prominence of discussions around representation and representativeness, aesthetics and the black imaginary gained ground through what came to be known as Black Cinema. It was a creative statement that, using Oswald de Andrade's expression (1978, p. 18), emerged "against the memory source of custom", in other words, the long repetition of the imaginary about the places constituted and in the process of being constituted for black Brazilians with all their culture. The trigger for Black Cinema, in fact, came from Cinema Novo. We can't ignore the fact that Cinema Novo projected blackness and the black person

as an aesthetic reference and, no less importantly, as a central trigger for social problematizations whose Brazilian "Source Memory of Custom" insisted on reduplicating through the constitution of an imaginary attached to the corners of the colonial elite. In other words, blacks in Cinema Novo not only played a leading role in the social, political and economic injustices of Brazil's racist intestines, they also came to occupy the foreground of artistic composition about the very fabric of Brazilian society, much to the horror of the Euroheteronormative elites. All this can be found in films such as: "Soul in the Eye" by Zózimo Bulbul (1974); "Why Eritrea?" by Ari Cândido (1978); "Axé Soul of a People" by Celso Luiz Prudente (1987). They show how these films, which inaugurated Black Cinema, proposed a vision of liberation and autonomy in relation to the black population, recognizing their humanity (once denied) and situating the black condition as an active agent of history, since blacks are also historical subjects, implicated in the plots of political action and, as such, in need of being affirmed by moving images whose forms activate the experiences of making them think against the "usual source memory".

As a result, Black Cinema arises from the critical development of the struggle against colonialism and therefore also pays attention to the demands of other minority categories, and does so through an image of positive affirmation of all vulnerable minorities. In fact, this is what Mbembe (2018) called becoming-black, in other words, black has gone to the maximization of institutionalized and profitable dehumanization, today represented by the new colonizations of neoliberalism, which amplify the precarious exposure of what we have mentioned as vulnerable minorities. The becoming-black, in Mbembe's terms (2018, p. 309), blatantly exposes that "capitalism has always needed racial subsidies to exploit the planet's resources. This was the case yesterday and this is the case today, even though it is recolonizing its own center and the prospects for a black becoming of the world have never been more evident." On the other hand, becoming-black is the struggle against this established becoming-black, in the sense of affirming other possibilities of life and existential expressions or relationships with the determining conditions of life. This is why "it is only possible to problematize black identity as an identity in becoming", argues Mbembe (2018, p. 171), precisely because, he adds, identity in becoming "feeds at the

same time on the differences between black people, whether ethnic, geographical or linguistic, and on the traditions inherited from the encounter with black people “*Everyone*”.

Since its inception, Cinema Negro has made it possible to problematize the becoming-black in two ways. In effect, activating the ongoing urgency of aesthetic perspectives that are sufficiently capable of indicating that contemporaneity is also the time of inclusion, in other words, of another becoming-black, far removed from the prejudices aimed at any kind of segregation. In this dimension, it is a question of highlighting the antithetical nature of cultural, political and economic productions in the Information Age, with which the struggle for images is made possible which, as Prudente and Souza (2021, p.5) elucidate, converge to "(...) our construct [which] is given by the way in which we see ourselves and are seen, thus creating the concepts of individuality and collectivity, facilitating or not belonging to certain ethnic groups, or categories linked to age, gender, sexuality and creed".

Contrary to the absence of black people, the pedagogical dimension of Black Cinema (PRUDENTE, 2019) presents a possibility for the movement of the world, as it seeks to know and produce more conditions to promote hope and the cohabitation of life. Hope, in fact, is a central dimension in the work of Paulo Freire, who discusses the dream as the engine of history in the conjecture about tomorrow, so hope is "an ontological necessity" (FREIRE, 1992, p.10).

Milton Santos (2015, p. 19) elucidates that "globalization is imposing itself as a factory of perversities" on most of humanity. Based on this argument, the geographer suggests that another globalization can emerge from the production of new discourses, a new way of denouncing and announcing new stories. But we maintain that in the constitution of this new globalization, sensitive experience is also of paramount importance. Beyond competitiveness and the unbridled reproduction of consumer demands that takes war as the norm and directs humanity towards an absence of compassion, sensitivity emerges as a condition for a sensitive politics in the face of the trivialization of the perversities mentioned by Santos. In addition to the intersection between Freire's and

Milton Santos' productions, there is no denying the privileged place that Black Cinema has in outlining other sensitive experiences about blackness.

Based on the path we have traveled so far, we would like to focus on the Pedagogical Dimension of Black Cinema (PRUDENTE, 2019). To do this, we will focus on the expressive and symbolic richness of the film *The Skinny*, by Celso Luiz Prudente (2022). Based on this, we will explore the dialogism between Milton Santos' (2015) proposal for "another globalization" and Paulo Freire's (1991) revival of solidarity as praxis. In the end, it seems to us that the fundamental question for the affirmation of Black Cinema touches on all the questions raised by Mbembe (2018, p. 304): "how do we fully belong to this world that is common to us? How do we move from the status of 'non-party' to that of 'interested party'? How do we take part in the constitution of this world and in sharing it?"

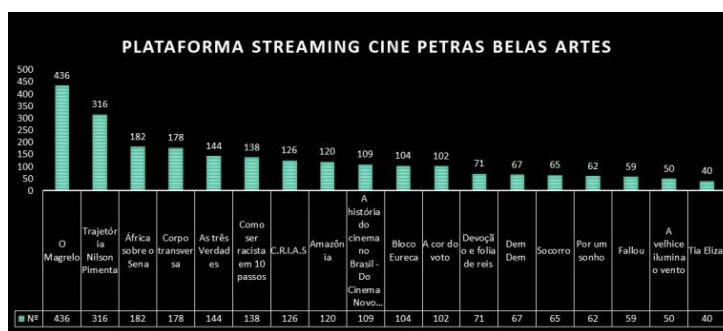
Black Cinema allows for diverse analytical possibilities, facilitating the many readings that can be established from contact with its productions. However, we see Cinema Negro as a feasible counter-reading in itself: "Counter-reading is understood as an exercise in the points that resist our impetus to read: the erasures, the deformations, everything that corresponds to the 'error of reading'. We are thus interested in the points of mutation of a discourse." (DUNKER, p. 18, 2021). Or we could say, an intercessor, in the terms of Deleuze (1992), that is, the taking of concrete, symbolic, abstract, sensitive, organic elements, it doesn't matter, which are connected to an expressive intentionality that moves, beyond the usual, the potentiality of gestures, forms, experiences, perceptions and successively with other consistencies or new meanings. Black Cinema, then, seeks to deconstruct "nuclei of stabilization of meaning" (DUNKER, 2021), which form hegemonic ways of reading the world. And in this sense of counter-reading and intercessor, it allows the release of expressivities whose invention intercedes as an aesthetic-ethical-political potentiality aimed not only at new "hopes" in the world, but even more so, at other becomings.

2 O Magrelo, by Celso Luiz Prudente (2022)

Inspired by the filmic perceptions that emerge from the Cinema and Psychoanalysis series by Dunker and Rodrigues (2015), we invite those reading this article to share with us a little of what emerges in a conversation after the cinema, specifically, after the International Black Film Festival (MICINE) taking place in São Paulo, curated by filmmaker Celso Luiz Prudente. Christian Dunker discusses the difference between cinema and video, calling on us to deepen the relationship we have with art through dialogism. For the psychoanalyst, "going to the cinema is different from watching a video because we are very interested in the conversation that takes place after the movie. And conversation only happens if there is reading. Without reading, our experience is reduced to an immediate judgment of taste: *I liked it, I didn't like it.*" (2021, p. 17).

Magrelo was one of the films screened at MICINE in its 18th edition, which took place in 2022 in São Paulo. This edition took place in person and via streaming, generating significant debate among the public, researchers and artists, since it was one of the screenings with the highest number of views among the short films via streaming during the Mostra's panel discussions and awards:

Table 1 Number of Cine Petra Belas Artes streaming screenings per short film



Source: research collection.

We can assume that the movie was not only watched, seen, but also read. Reading, in this case, can be considered an intercessor produced by the film, in other words, it is coextensive with an aesthetic experience which, however, potentially opens up horizons that go beyond the temporality of the aesthetic experience itself. It's important to say that niche cinema, or if we prefer, counter-commercial cinema, as the films in the

exhibitions tend to be, intercede creative horizons and also promote ethical discussions, since they are in the opposite flow to the dominant representations. It was in this sense that Guattari (2012a, p. 369) argued that "mainstream cinema, commercial cinema, has functioned as a business of mystification, of recruitment, which consists of consuming people, from will to force, in dominant representations". Now, the dimension of dialog, as invested here, emerges as a counter-mystifying flow precisely in relation to racist narratives and perceptions.

Therefore, based on the assumption that "reading implies assuming that a film has layers of signs, or meanings, or even that it is a kind of tree, labyrinth or palimpsest of discourses" (DUNKER, p.16, 2021), reading ends up crossing the participants in the "read" precisely in order to produce lines of signs, meanings and meanings that are different from those that freeze the film in a single or homogeneous sense.

We started our experience of reading the film from the poster advertised during the 18th edition of MICINE, at the Cine Petra Belas Artes (on Avenida da Consolação, in central São Paulo); at SESI on Avenida Paulista (also in central São Paulo); at the University of São Paulo (USP), on the Butantã-USP campus, at the School of Communication and Arts (ECA) and at the Museum of Image and Sound (MIS), in the Jardim Europa district of São Paulo, what can we intercede? Now, if we have named these spaces here, it is because they are home to what is almost always ignored: their exclusionary geographies, which are hardly open to those whose film animation portrays: Magrelo and his grandparents. Having the poster displayed in these environments is also a way of confronting the occupation of these spaces. This is because every image can also function as another political trajectory. As Carvalho (2015) explained, trajectory consists of a politics of life paths, operating in a double way. On the one hand, paths are arranged and made available as closed circuits, generating, for example, localized exclusions, social marginalizations, territorialized prejudices - upscale neighborhoods, poor neighborhoods, ghettos, communities, etc. - or, on another level, trajectory can be the experimentation or wandering of paths. In this case, what exists are open drifts to politicize territories insofar as they are open to new political flows of cohabitation, circulation, communal, ethnic, cultural, religious and symbolic

sharing, such as cinema. In fact, a poster for a non-commercial film crossing the walls of meaning of the trajectory of exclusionary geographies already indicates a new intercession in the crystallized world of representations, and therefore of the politics and ethical plans of how the community can perceive itself, notably in a sense of being included in aesthetic trajectory.

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Figure 1 Poster for the movie "O Magrelo" by Celso Luiz Prudente (2022), personal collection.



The film's poster features a black woman holding a black child, the poster reproduces a defining scene in the story, a grandmother supporting her grandson murdered by the police in an action of disintelligence in the ultimate expression of Necropolitics (MBEMBE, 2018a). Needless to say, in the trajectory of exclusion, this trivialized violence is repertorized in everyday life and passively accepted by society, embodied in the values, as we saw earlier, of the memory of customs.

We would not be wrong to say that we can understand this image as a reinterpretation of Pietà, a Christian theme that represents piety according to its name, of Italian origin. Michelangelo's Pietà, from the Renaissance period, presents a relationship of extreme maternal affection between Our Lady and Jesus Christ and is one of the greatest (if not the greatest) reference in this theme. Furthermore, we can see some similarities between the classic Renaissance work and the proposal for the poster, which has the same pyramidal composition, presenting the three expressions of Christian belief: God, Son and

Holy Spirit. Instead of the headscarf, a symbol of purity and the distinction of holiness, as in the case of Jesus Christ's mother, the grandmother in the poster wears a turban whose aesthetic marker is that it is Afro. Here she is no longer a grandmother: she is a story of clothing drenched in the blood of captivity produced by the forced diaspora to the demeaning colony, but also of unfulfilled freedom from the recognition of the need for social inclusion to the villainy of the police who kill more black people and incarcerate them abominably. The grandmother who holds the body consigned to death, without redemption, is an intercessor of the trajectory of black bodies in Brazil.

From a filmmaking point of view, *O Magrelo* is an animated short film with a script by Ivan Ferrer Maia, Anderson Brasil and Celso Luiz Prudente. Celso Luiz Prudente himself is its director. Created and produced in the early years of the pandemic, its official premiere took place in 2022, at the 18th International Black Film Festival, at the Cine Belas Artes in São Paulo. The film was also screened at the São Paulo Museum of Image and Sound (MIS-SP) and at the Lupe Cotrim Auditorium at USP's School of Communication and Arts (ECA), which was followed by a debate with professors Celso Luiz Prudente (UFMT), Ricardo Alexino Ferreira (ECA-USP), Antônio Luiz Nascimento (UFMT) and Ana Vitória Prudente (Master in Education - UNIFESP).

This debate brought to the agenda the importance of Black Cinema productions in order to spark new perspectives on the repeated attempt to erase the Black population. This genocide needs to be stopped in its tracks by the blindness that necropolitics causes, especially from how it injects society with representations and actions driven by insensitivity towards racialized persecution and death, as if black life was a life that didn't matter to be lived. In the case of Black Cinema, what is also at stake are productions that are other politics of trajectory, articulating scripts, shots, images and sounds to enhance minimally ethical intercessors, imbued with senses of combat against the trivialization of deadly trajectory. At the same time, we are producing all kinds of ethical problematizations about the politics of death facilitated by the state, because Black Cinema allows for experiences and perspectives that recognize and affirm subjectivity in blackness, placing us unequivocally as political agents of our own existences.

The film begins like a dream: on the screen there is a representation of a multicolored sky, which is crossed by a red kite while we see the name of the film's director, Celso Luiz Prudente, followed by the name of the film "O Magrelo", the red kite rises together with other colored kites, in a suggestion of the Sansa Kroma bird, which is also mentioned in the film.

From the window of a simple house we see the favela presented in the short film. The film is a 5-minute short, packed to the touch with the rhythm of Ijexá. The change of scenes in the editing suggests the turning of pages, and this is how the nuances of a favela are presented to us like reading a book. O Magrelo tells the story of a boy who is extremely thin due to hunger, one of Brazil's woes and, unfortunately, an accentuated one:

The pandemic has undoubtedly aggravated the situation of growing food insecurity by overlapping with the political, economic and social crises that preceded it. In this tragic context, inequalities have deepened and hunger has returned to the national stage as a social problem with national dimensions and no longer restricted to historically vulnerable groups in specific regions. (REDE PENSSAN, 2022, 13).

The factory of perversity that Milton Santos warned about, long before the Covid Pandemic, unfolds in this reality of unconsumable hunger: "We live in a world of exclusions, aggravated by social unprotection, a hallmark of the neoliberal model, which is also a creator of insecurity" (SANTOS, 2015, p. 59). The exclusions that are aggravated by social disenfranchisement is one of the main threads of the film's narrative, as it presents the evils of misery and necropolitics that affect more black children, who don't have their childhood protected by the state and who are destined to become recolonized blacks.

O Magrelo's narrative focuses on the perspective of a child who wants to be a soccer player, despite not having a pair of shoes. In this line of approach, we recall the participation of Professor Hélio Santos, an important activist in the black movement, in the Roda Viva program on Cultura, on November 7, 2022, in which he presented an interesting analysis of the number of black idols, soccer players that we have in Brazil. For Hélio Santos, we can see that in several marginalized regions there is the presence of a soccer pitch, albeit improvised, which facilitates the access of children and young people from peripheral communities to the sport, which is also widely disseminated by the media. However, he points out a curiosity. While in soccer we are a world reference - with a massive representation of black and brown athletes - in sports that require a more organized structure, such as swimming, where most of the pools are private and built in restricted clubs, there is an almost total absence of black people. In this category, for example, the memory does not reach names referenced by so many significant medals and awards.

The film thus proposes a look at black childhood permeated by the playfulness that is denied to us. The boy in the film who deals with hunger played in mud puddles, enchanted animals and dreamed of kites,

which symbolically allow a connection between Heaven and Earth, the imaginary and the concrete, bringing distances closer together by means of a line/kite¹. It is possible to consider that the composition of this character, who is a black child, is an attempt to establish an image of positive affirmation of black people, despite the conditions imposed on them. The film is in line with Freire's perspective that we have the ontological vocation to be more (FREIRE, 1978).

In another scene, we see that the perception of wealth is not directly correlated to socio-economic status, but rather to the post-abysal thinking proposed by Boaventura de Sousa Santos (2007), whose premise is epistemological diversity, recognizing the plurality of knowledge and also considering non-academic knowledge. This is because the film, combining the narrative with the song *O Magrelo*, reveals that the boy "played happily in a mud puddle, he enchanted animals" (Composition: Anderson Brasil and Celso Luiz Prudente, 2021). At issue is the recognition of children's knowledge as an existential trajectory without the age category, as supposed by a Cartesian logic of valorization that proposes antagonism between the different. But we know that we have a deeper understanding of this ecology of knowledge (SANTOS, 2007) when the film tells us that, despite his socio-economic poverty, the boy was rich because he had lived with his grandparents. At this point, the boy's becoming-black contrasts with the trajectory of the recolonized becoming-black.

There is a very relevant scene in this film: the grandmother reads with the boy. It's about the complicity of a common good that, despite the unfavorable situation of the human condition, goes beyond the reduction of time dedicated more and more to living together, or rather, to living with. In another scene we see the boy next to his grandfather, and here we point out that the image of an elderly black man is powerfully and recurrently invisibilized. The persistent invisibilization of elderly black people is an accomplice to the strategy of erasing the narratives of black lives. Without memory there is no belonging;

¹ We have an interdependent relationship between the sacred and the telluric, since there is no paradise without the human, and humanity seeks to understand the invisible, rationalize the sacred, logically understand the sensible in order to give reason to its own existence.

without belonging there is no coexistence; without coexistence new policies for life are deserted.

In general, the design of the film builds characters without defined faces. This lack of definition works like a sharp, double-edged blade. On one edge, it cuts through preconceived meanings about black identity. On the other edge, the blade opens up fields of a-signification, that is, of symbolic possibilities in which each black person can also project onto the characters the costume of their faces, with all the violence inflicted by the daily abuses of racism. Despite this, it is possible to see in the silhouettes something that is being organized in the name of another trajectory of becoming-black: the silhouette of the grandfather's face evokes the map of the African continent, pointing to the ideology of the epistemologies of the South (SANTOS, 2007); the grandmother's turban, as we mentioned, "involves" us in a mutual belonging. In the scene there is an indication that grandfather and grandson are playing with kites together. Once again, the meaning of "together" comes to the fore, but precisely as shared communion or the construction of an ethic of sensitivity. At the end of the day, we're looking at an epistemological reference that dialogues with Milton Santos' idea of a new globalization that is "constituted from the bottom up" (2015, p. 154), allowing for an ethical modulation through sharing, with social, cultural and moral concerns.

The same scene is relevant because it shows expressions capable of interceding for the value of family in black relationships. In this way, we understand that the filmmaker Prudente agrees with Hooks (2021), for whom love is a powerful force, and is therefore fundamental to a culture of peace, after all "we want to live in a culture where love can flourish" (HOOKS, p. 43, 2021) and there is no love where there is abuse. In times of the politics of enmity, to use Mbembe's (2021) valuable concept, permeated by hatred as a marker of the destruction of what is different, especially in the sense that becoming-black implies, love emerges as an amalgam of a sense of mutual belonging and of trajectory triggers, aiming to confront the politics of enmity. From this point of view, loving takes on the shape of an ethical attitude, as it involves decisions whose movements cannot ignore the place of otherness.

If we consider this framework in the context of the Sankofa movement, something interesting emerges. Sankofa is a symbol of Adinkra culture, in turn, one of the "African communication systems embedded in the logic of ideograms" (FILINTO, 2022, p.127). Furthermore, Sankofa refers to the principle of "knowing the past in order to improve the present and build the future" (NASCIMENTO, 2022, p.19). Now, through such a significant rapprochement between different generations, in which ancestry appears as a way of opening up to the future, the affirmative sense of becoming-black converges into the richness of Sankofa. It should be pointed out that scenes like this are not commonly presented in the mass media, something that Guattari drew attention to in the cinema of dominant representations, especially in film productions, soap operas and advertising pieces that, in general, deny the existence of the black family, because as Souza and Carvalho (2022, p. 8) observe:

[vetoing black children a childhood peculiar to them was preponderant for the dehumanization of the group as a whole, since the social projection of black people was marked with the signs and values of a cultural system closed to their destiny: the fact of being black.

It is in the aftermath of this scene that this boy's brief existence comes to an end. Hunger had not defeated him - and in this observation we already have a great expression of the necropolitics (MBEMBE, 2018) that especially affects black children, who are generally marginalized and deprived of their right to childhood. Mbembe explains that "racism is above all a technology designed to enable the exercise of biopower, 'this old sovereign right to kill'. In the economy of biopower, the function of racism is to regulate the distribution of death and make possible the murderous functions of the state" (2018a, p. 18). Well then, when this dimension of necropolitics also affects black children, what proportions come into play? From a mathematical point of view, we should look at the data collected by the Brazilian Institute of Geography and Statistics (IBGE), through the National Household Sample Survey (PNAD), carried out in 2009. It shows that more than 50% of children and adolescents are indigenous and black - data that will be updated in the census being carried out in 2022 and could increase. According to UNICEF, we know from their survey that:

Twenty-six million Brazilian children and adolescents live in poor families. They represent 45.6% of all children and adolescents in the country. Of these, 17 million are black. Among white children, poverty reaches 32.9%; among black children, 56%. [...] a black child has a 70% higher risk of being poor than a white child. (UNICEF, 2010, p. 6).

Poverty is a socio-economic situation understood as inherent to the black population, in the name of maintaining the status quo that favors Eurocentric normativity. Clovis Moura calls this situation an economy of misery, a kind of constant in the social-historical process: "the black man was compulsorily thrown into the last strata of society, both where he was marginalized and where he was integrated" (2021, p. 52), in which all the reasons led to the inferiorization of the former slave. There is, therefore, in the Cartesian logic coined by the Euro-hetero-macho-authoritarian (PRUDENTE, 2019a) a permissive association of difference as synonymous with inequality.

The genocide of black children in Brazil, a subject that has already been elaborated from different conceptual approaches, is objectively the symbolic and material murder of hope within an ethnic-racial framework. In short, it is the murder of all black becoming in the form of anti-colonial trajectory. In the film, the boy's death takes place within a scene that is repeated in the favelas of Brazil: the "stray" bullet has an owner: the black body - even if they are children or young people.

By naming the children we have lost in the face of the necropolitics that affect the black population, the film presents the dreams that have been cut short, indicating that in the face of these losses we distance ourselves from dreams, because as Freire (1992, p. 91) points out, "there is no change without a dream, just as there is no dream without hope". By saying that Marias, in the plural, die in the favelas of Brazil - in the film and in the song referenced by the Favela do Alemão in Rio de Janeiro - by pointing out that "one more" Francisco died, but that he was already called João, we observe that necropolitics favors the emptying of memory, at the same time as the film illustrates that "culture is not a question of ontology, of being, it is becoming, and in this way reconstructing the image of the black man is to go against silence, something that is urgent in Brazilian society" (PRUDENTE, SOUZA, et al. , 2022).

The film, which is in the language of Black Cinema, ends by recreating the myth of the Sansa Kroma bird, which is part of the references of African cosmoperception. Sansa Kroma is a bird that protects children, which in this film is the soul of the skinny boy, who flies like a kite protecting other black children: "Seu Pipa Voa, Na Imitação, Pássaro Sansa Kromá, Que Protege o Coração/ No Canto Do Banto, o Mais Onírico, Livre e Lúdico, Do Magro Negro Erê" (Composition Anderson Brasil and Celso Luiz Prudente).

3 Conclusion: Experiencing Unthinkable Worlds

By drawing a parallel between Paul Preciado's (2013) text "Who defends the queer child?" and this film production, we intuit that the answer to who defends black childhood are black epistemologies, including through Black Cinema and African cosmoperceptions that allow us to shine in the direction of possible dreams, which meet Freire's utopian dimension. For Freire and Santos, solidarity is antithetical to capitalism. Santos observes that "to be poor is not just to earn less than an arbitrarily fixed sum; to be poor is to participate in a structural situation, with an inferior relative position within society as a whole" (SANTOS, 2015, p.59) and it is also from this perspective that Freire anchors his fight against capitalism, understanding that its "anti-solidarity nature" is based on its intrinsic perversity (FREIRE, 1995, p. 70). Both, when discussing globalization, understand that it "reinforces the rule of powerful minorities" (FREIRE, 2004, p. 129).

And Santos' (2015) proposal for a new globalization starting in the South is not only in synergy with Freire, but also with Prudente's (2019b) proposal for Black Cinema, which we can also see in the short film *O Magrelo* (2022):

(...) this cinematographic trend gives rise to a pedagogical dimension in which black people assert themselves by teaching their ontology. To the extent that they realize and become aware that, without economic-social-educational integration, in respect for cultural diversity in which black people also realize themselves as citizens, expressing themselves as subjects (...) (PRUDENTE, 2019b, p. 131).

Black Cinema is an essential intercessor for the values and trajectories of Africanity, as well as an epistemology based on the worldview of "respect for biodiversity"

(PRUDENTE, p. 131, 2019b), which is also seen in the understanding of the African *Ubuntu* cosmoperception.² – I am because we are - the primacy of perception, specifically of Africanness, which has its ontological reference in the community over the individual.

Black Cinema, to a large extent, by giving meaning to the symbolic circulation of a black aesthetic, ends up acting to deconvert the dominant flows of representation around the long history of black colonial trajectory and the cancerous necropolitics of the affirmative becoming-black. Despite these terms, here we are faced with the fact that "cinema is political, no matter what its subject; every time it represents a man, a woman, a child or an animal, it takes sides in the micro-class struggles that concern the reproduction of models of desire" (GUATTARI, 2012b, p. 393). So let's not ignore the power that Black Cinema has in this political dimension which, at the same time, as in every political dimension, inseparably involves ethical paths and ways of resisting racist or exclusionary representation policies. There is another aspect to this. Even in the form of short or feature films, fiction or documentaries, the issue is this background of micro-fights that Guattari highlighted above. Against the models of desire that insist on giving black people the same insolent destinies as the distorted measures that continue to erase them from history, to kill them through necropolitical banality, to ignore their intellectual, scientific, artistic, moral and symbolic creations and, above all, to necrotize through the subjugation and massacre of black childhoods, the becoming-black as an agent of another writing of what history can be, beyond a repetitive word.

Finally, it must be said that Black Cinema is an intercessor for the thinking paths of new ecologies of knowledge, recognizing epistemologies denied because they are raised by ethnic-racial groups understood as "the other", the stranger ignored along the way, embodied notably by the black and Amerindian population. Dialoguing with the proposal for a new globalization starting from the southern hemisphere has never been more urgent - I understand this geographical destination as a political trajectory of the colonized

²verb-substantive: means man as humanity, in other words, to be perceived as human, the individual is, being together with Another. It's a word that sums up the concept of transcendence as man's exclusive condition: moving towards something beyond oneself, towards the Other, therefore." (SODRÉ, 2017, p.111).

countries, underdeveloped heirs of self-centred European domination based on the politics of death. The film *O Magrelo* (2022), rather than recognizing the necropolitics that plague black childhood, proposes solidarity as praxis based on the bird Sansa Kroma, in dialogue with Freirean production that recognizes hope as action, without ignoring black skin as the canvas for new constellations of black becoming.

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