


Against the Cannons/Guns: Brazilian Cinema on the Lusitanian Scene, from Cinema Novo to Guerrilla Aesthetics

ARTICLE

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Abstract

This article examines the influence of Brazil's Cinema Novo, particularly the work of Glauber Rocha, on resistance filmmaking in Portugal, focusing on the "Aesthetics of Guerrilla" developed by contemporary Brazilian filmmakers such as Francisco Weyl. The central issue is to understand how insurgent cinematic practices, articulated across Brazil, Portugal, and the Portuguese-speaking African world, consolidate as tools for cultural, political, and social contestation in postcolonial and neoliberal contexts. The aim is to analyze historical and aesthetic interactions among these cinemas, their low-budget methodologies, community-based work, and creative strategies to overcome structural limitations, producing counter-hegemonic narratives. The methodology combines historical research, film analysis, literature review, and participant observation in production, teaching, and exhibition contexts, highlighting the role of the Lisbon Theatre and Film School (ESTC) and the Lisbon Polytechnic Institute as hubs for training and dissemination. **Keywords:** Guerrilla Cinema. Francisco Weyl. Diaspora. Afro-Luso-Amazonian. Resistance.

Contra os canhões: o cinema brasileiro na cena lusíada, do cinema novo às estéticas de guerrilha

Resumo

O artigo investiga a influência do Cinema Novo brasileiro, especialmente a obra de Glauber Rocha, nas cinematografias de resistência em Portugal. A problemática central é compreender como práticas cinematográficas insurgentes, articuladas entre Brasil, Portugal e África lusófona, se consolidam como instrumentos de contestação cultural, política e social em contextos pós-coloniais e neoliberais. O objetivo é analisar as interações históricas e estéticas entre essas cinematografias, suas metodologias de baixo orçamento, trabalho comunitário e estratégias criativas para contornar limitações estruturais, produzindo narrativas contra-hegemônicas. A metodologia combina pesquisa histórica, análise fílmica, revisão bibliográfica e observação participante em contextos de produção, ensino e exibição, incluindo o papel da Escola Superior de Teatro e Cinema (ESTC) e do Instituto Politécnico de Lisboa como polos de formação e difusão desse cinema. **Palavras-chave:** Cinema de Guerrilha. Francisco Weyl. Diáspora. Afrolusoamazônico. Resistência.

1 Introduction

Action film, in action. Cinema dies, cinema is born. Revolution in the images: we are called to witness the annihilation, but at the same time the film demands that we not definitively believe in it. What power, this camera-life in the hands of the Tikmũ'ũn, treading the grounds of now and yesteryear, traversing the open veins of their land in an abyss.

The Cinema Novo is established as a Brazilian intervention movement that proposed a new aesthetic paradigm for the cinematic art. With ‘an idea in his head and a camera in his hand’, Glauber Rocha challenged models, becoming a reference for filmmakers and producers who saw Cinema as the language of combat to question their realities and broaden the horizons for global political and social reflection. In Portugal, the Novo Cinema movement began before the end of the Salazar dictatorship, and it is consensual to consider that the movement's first film was “Dom Roberto,” by filmmaker José Ernesto de Sousa, dated 1962, having resonated particularly in the period after April 1974, following the Carnation Revolution, which caused cultural and social transformations in the country. Understanding these cinematic renovation movements as an artistic phenomenon of resistance and cultural contestation within the Lusophone space, it is highlighted that the phenomenon of Brazilian cinema's prominence in Portugal found resonance in an aesthetic field that is also political in nature.

Following this reflective path on the complex relations between historical, social, political, and cultural contexts that constitute the relationship between Brazilian and Portuguese cinema, this article presents precisely an investigation process that ranges from the seminal influence of Glauber Rocha with the Cinema Novo to the contemporary *praxis* developed in Portugal by Brazilian filmmakers, such as Francisco Weyl, the author of this article. Through the Caeté International Film Festival (Ficca), he develops the so-called “Guerrilla Aesthetics, Poetics of *Gambiarras*, and Technologies of the Possible.” Ficca is a cinematic event dedicated to valuing independent cinema and narratives that dialogue with Amazonian, Afro-Luso-Amazonian, and other peripheral realities. Held in the

Caeté River region, in Pará, it promotes the screening of films of various genres and formats, encouraging reflection on themes such as identity, resistance, and the environment.

Guerrilla Aesthetics influence and are influenced by Portuguese production, particularly in the field of aesthetic experimentation and the search for a language of resistance (Morais-Alexandre, 2021). However, an expansion of this influence is observed as contemporary filmmakers have developed a set of practices that deviate from traditional forms and seek to subvert dominant narratives. In a hybrid approach, filmmakers of this lineage explore elements of theater, experimental documentary, and ancestral and digital technologies. Thus, they expand the Glauberian legacy in the contemporary context at a time when political and social challenges continue to intensify, with the current stage of capitalist development, sustained by neoliberal, conservative, and fascist governments.

Through these contemporary forms represented by Guerrilla Aesthetics, the Cinema Novo continues to exert its aesthetic and political influence on certain types of filmmaking in Portugal and Brazil. In this article, I also seek to understand the dynamics of counter-hegemonic audiovisuals and the cultural exchange between Brazil and Portugal, analyzing how this cinema acts in the reimagining of the imaginary between the two countries. The presence of Brazilian artists and intellectuals in Portugal reflects the diaspora that intensified in the last decades of the 20th century, a phenomenon that is not dissociated from the struggle for the preservation of identities and the resistance to models and dynamics of colonization and domination that still connect in Africa, Brazil, and Europe.

By studying processes of constructing a cinema of resistance, we observe that Brazilian filmmakers articulate a visual aesthetic rooted in territorial and identity origins and an ethic centered on social and political issues. The aesthetics and ethics of these productions reflect the resistance proposed by these filmmakers, engaged in projects that use the cinematic language as a form of artistic expression and an instrument of denunciation and struggle. By establishing themselves in Portugal, and at that moment, being personal/subjective, inherent to each particular artist, a broader movement is

constituted, which involves their relationship with the territory in which they live and produce.

The methodology adopted in this study is qualitative and interdisciplinary, articulating historical research, film analysis, literature review, and participant observation. We start from a historical-critical survey of the relations between the Brazilian Cinema Novo and the Portuguese Novo Cinema, identifying aesthetic and political intersections from the 1960s to contemporary productions. This temporal scope allows for understanding the circulation of filmmakers, ideas, and practices among Brazil, Portugal, and Portuguese-speaking African countries, revealing how the political and cultural context influences cinematic creation.

The analyzed film corpus was defined based on a clear selection of subjects and works. It included Brazilian filmmakers working in Portugal between the late 1990s and 2024, Portuguese and African filmmakers who dialogue aesthetically or politically with the proposals of the Cinema Novo and Guerrilla Aesthetics. Among the names studied are Glauber Rocha, Francisco Weyl, João Salaviza, and Renée Nader Messor, as well as emerging filmmakers trained or linked to the Lisbon Theatre and Film School (ESTC). The selection covers short, medium, and feature-length films that present counter-hegemonic practices, social engagement, or low-budget creative processes.

The consulted sources include audiovisual records (films and *making-ofs*), published and unpublished interviews with filmmakers, press material, specialized critics, and institutional archives of the ESTC and the Polytechnic Institute of Lisbon. For inclusion in the corpus, each work had to present at least two of the defining elements of Guerrilla Aesthetics: reduced crew, limited budget, absence of external funding, filming in marginalized communities, improvised technical solutions, and explicit political-social character. Festivals and showcases that gave visibility to these productions were also mapped, allowing for an understanding of their insertion into alternative circulation networks. The film analysis combined critical content reading (messages, discourses, and themes) with formal analysis (cinematography, editing, sound, rhythm, narrative structure).

Participant observation, in turn, was developed from the direct insertion of the researcher and other filmmakers into the production and circulation processes of these works, including workshops, shooting, and debates at festivals. This experience allowed for capturing nuances of collective work, creative strategies in the face of budgetary restrictions, and modes of community engagement. Complementarily, the literature review resorted to authors such as Paulo Freire, Tommy L. Lott, and Celso Prudente to substantiate the understanding of Cinema as a pedagogical, decolonial, and insurgent practice, consolidating the dialogue between theory and practice that sustains this entire research.

Considering that studies, research, and reflections on identity(ies), such as those of Afro-Brazilian and Afro-Portuguese (diasporic) origin, in a globalized world, are fundamental for the comprehension of contemporary society, the filmmakers mediate a dialogue that crosses borders and national specificities to recount histories and realities from perspectives of resistance, cultural identities, and the claim for rights. Their narratives recognize plurality and create new ways of perceiving Cinema as an agent of transformation, based on the recognition of the differences of each territorial context. Deconstructing the narratives that legitimize social inequalities and marginalize identities is the urgent need of Brazilian filmmakers in Portugal. Themes such as ethnic studies, intercultural studies, issues of class, gender, and sexual orientation, memory, colonial legacy, and resistance to historical oppression drive an alternative production system that contrasts with the traditional norms of industrial and commercial Cinema.

2 From Cinema Novo to Guerrilla Aesthetics

Created by Glauber Rocha, who distanced himself from the classic Hollywood linear narrative structure, the Cinema Novo emerged in the 1960s, influenced by movements such as Neorealism, the Nouvelle Vague, the Brazilian Northeast's Cordel Literature, and the oral narratives that constitute the Brazilian national imaginary. This movement generated an aesthetic and political revolution, reverberating beyond time and Brazilian

national borders and directly reaching Portugal. Considering that the Brazilian filmmaker lived and produced in Portugal, immersed in a reality of authoritarianism, Portuguese filmmakers were catharsized by Glauber Rocha, who combined aggressive visual language with political criticism.

This entire movement is also imbued with an educational nature, making it fundamental to recognize in this pedagogical importance of cinema the liberating conception linked to the ideas of Paulo Freire (1985), especially his “pedagogy of the question”. In Glauber, Cinema is a dialogue between the author and the spectator, and the work, a means of conscientization that stimulates the audience to reflect on the human condition in the face of the reality in which they live. This Cinema is a pedagogical act, where the real is subject to the critique of a socially-oriented cinematic production. This Pedagogy in Cinema (Weyl, 2021) resisted the alienation imposed by the dominant class and the hegemonic structures of Brazilian society, becoming a reference for other peoples in those troubled 1960s and 1970s.

This complex global process and this pedagogical approach in Cinema impacted Brazilian filmmakers who migrated to Portugal, among them, the author of this article, whose first contact with the city of Porto occurred in the late 1990s. These filmmakers sought space to demarcate their territories through their productions, by means of which they caused impacts, affecting the public's consciousness in acts of social and cultural intervention. Aligned with the ideas of resistance and freedom, Cinema assumed the role of a vehicle for change in the field of political struggle, where power and freedom, identity and sovereignty, cultural colonialism, and political control are at stake.

Glauber Rocha confronted the cultural colonialism of the West in a historical context of strong repression, both in Brazil and in many other Latin American and African countries. His cinema sought to break with the traditional and stigmatized representations of Indigenous, Black, and poor peoples, creating an image of authentic resistance. This idea of Cinema as cultural resistance was fundamental for the Cinema Novo and for all filmmakers who sought to use art as a means of contestation. The concept of Cinema as

cultural and political resistance is visibly reflected in the works of filmmakers, and the author of this article is included in this group, along with other contemporaries in Portugal.

The work of these filmmakers aligns with the revolutionary spirit of the Cinema Novo and with Glauber's ideas by using Cinema as a form of denunciation and resistance against structures of oppression and subordination. Cinema, for these filmmakers, is a tool for confronting social, political, and cultural injustices, which seeks to transform the way societies see themselves and others. Glauber Rocha, by making Cinema a means of resistance, paved the way for filmmakers like the author of this article, who followed his footsteps and created a work that reflects and intervenes in the historical and social context. Brazilian Cinema, and, particularly, the Guerrilla Cinema that would emerge in the following years, became a battlefield where cultural, political, and identity representations were disputed.

3 Political and Aesthetic Transformations in Portuguese Cinema

In terms of the political panorama of the Novo Cinema in Portugal, the Salazar dictatorship was underway, but starting in the early 1960s, it began to be increasingly questioned by the Portuguese (Mendes, 2017), resulting in several fruitless coup attempts, actions against the regime, such as the hijacking of a plane, or the assault on a branch of the Bank of Portugal, among other actions. The struggle of the peoples of the then designated overseas provinces (províncias ultramarinas) for self-determination also began, which led the country into a terrible war that would last until the 1974 Revolution. This also had the implication that the regime began to be questioned internationally, with the reception of Pope Paul VI to leaders of the African liberation movements being very emblematic, but the voting of countries traditionally allied with Portugal, such as the United States, in several resolutions of both the Security Council and the General Assembly of the United Nations (Nuno Rodrigues, 1999), being even more significant. One area that spent the decade in turmoil was the Academia, with successive student movements, promptly, but fruitlessly, crushed by the authorities. Such a panorama led to a break with the regime

by the majority of intellectual circles, which distanced themselves, criticized, and were sometimes brutally repressed.

In 1951, Manuel Guimarães had directed the feature film “The Musicians of Bremen,” which was markedly Neorealist and indicated that something had to change (or *happen*). In the early 1960s, Ernesto de Sousa would shoot “Dom Roberto,” visibly still in a Neorealist vein. Artur Ramos would direct “Birds with clipped wings” in 1963. Both films were innovative and foreshadowed changes in the Lusitanian cinematic landscape, although several critics do not agree that they were the films that began the Portuguese Novo Cinema. But the great renovation of the movement would effectively happen with the film “The Green Years,” by Paulo Rocha (1963):

the facts corroborate the radical novelty of *The Green Years*. Not only was the film inserted into a production strategy that aimed for continuity (a producer, Cunha Telles, gathered the available filmmakers around him—meaning physical and theoretical availability—and these were Paulo Rocha, Fernando Lopes, Fonseca e Costa, and António de Macedo), but this production was also previously equipped with technical staff trained by the 1st Cinema Course of the University Studio of Experimental Cinema, where Cunha Telles was also a key element, and from which, in the domain of cinematography, sound, and editing, the reference figures for all Portuguese cinema that followed *The Green Years*, at least until the eighties, would emerge.

But this was only possible, firstly, due to the support provided by the Calouste Gulbenkian Foundation to a significant number of young people who intended to study Cinema, especially in France and England. Following the Revolution of April 25, 1974, during the period that became known as the PREC (Ongoing Revolutionary Process), which lasted until the changes caused by the military movements that took place on November 25, 1975, there would be a strong turn in Portuguese cinema towards a particular political engagement, with a clear assumption of a left-wing, even collectivist, cinema. Of particular note, among several others, is the production of the film “The Guns and the People”, a documentary feature film, released in 1975, uncredited, but made by several authors, among whom the participation of Glauber Rocha stands out. Rocha, exiled

from the military dictatorship that dominated Brazil, had arrived in Lisbon the day after the revolution, participating significantly in the filming of the movie (Cunha, 2019).

4 The Lisbon Theatre and Film School (ESTC) and the Resistance Cinema

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In 1973, the Pilot School for the Training of Film Professionals was created within the scope of the National Conservatory, from which the Cinema Department of the Lisbon Theatre and Film School (ESTC) derived. It would feature as professors several protagonists of the Portuguese Novo Cinema, such as António Reis, Alberto Seixas Santos, Eduardo Gueda, and Manuel Costa e Silva, among others. These faculty members instituted a pedagogical program consistent with what they had previously done and would form the first generation of graduates in Portugal: the filmmakers Vítor Gonçalves, Pedro Costa, and João Canijo (Mendes, 2017, p. 46). The “batches” of graduates continued and can now be considered several generations, with highly successful filmmakers (Morais-Alexandre, 2021), who always maintained common denominators. Similarly, the School of Cinema, even with the reform of its aforementioned founders, and even with the reform led by a second generation of professors—composed of filmmakers who had already graduated from the School, such as the aforementioned Vítor Gonçalves, Manuela Viegas, and Ana Luísa Guimarães—knew how to maintain itself in the same path of teaching and film production.

In this sense, the doctoral stage of the second author of this article at the Escola Superior de Teatro e Cinema effectively strengthens the teaching institution as a driving center for Afro-Lusitanian resistance cinematographies, also allowing us to verify, after analysis, the presence of most of the defining elements of guerrilla aesthetics in the affinities between what is produced in the context of Guerrilla Cinema in Portugal, Africa, and the Brazilian Amazon.

Despite the theoretical undertakings of researchers and filmmakers, there has never been a defining manifesto for Guerrilla Cinema, unlike what happened for Black Cinema. This cinema has been clearly defined by the *Dogma Feijoada* and by the contributions

brought, especially, by Tommy L. Lott, in the text “A no-theory theory of contemporary black cinema” (Lott, 1999, p. 139):

- a. Small crews
- b. Low-budget films
- c. Nearly zero or even zero external funding
- d. Filming alongside often disadvantaged communities
- e. Development of swift/expedient means to circumvent difficulties
- f. Valid for any film genre

These are films made by small crews, based on the trinity – screenwriter, director, producer – to which others associate with limited funding and rarely with financial support external to the school budget; the filming often takes place within disadvantaged communities and in “problematic” neighborhoods in the school's area of implementation, in the Municipality of Amadora; it is also frequent for the crews to resort to expedient solutions as a way to circumvent the various difficulties that arise. Notwithstanding the mentioned limitations, or exactly because of them, the results have been frankly good, with the production of relevant films, such as “Roma Acans,” by Leonor Teles (Portugal, 2012), about the marginalized and disadvantaged Romani community, which has had a very significant trajectory. In parallel, these films are being selected for particularly important festivals in categories dedicated to student films.

With “Encoberto” (Portugal, 2022), produced at ESTC, for example, Rodrigo Rebello de Andrade won the Sophia Student Prize (Portuguese Film Academy in 2023), was selected and reached the semi-finals of the “Student Academy Awards” of the Academy of Motion Picture Arts and Sciences, in the United States. The film narrates the story of an infiltrator in a group of robbers who, upon getting to know them, begins to question everything he had been doing until then, in addition to the work by the siblings Afonso and Bernardo Rapazote – “Corte,” selected for the Cannes Film Festival, in the Cinéfondation section.

It is important to mention that the very low-budget films from the ESTC were even selected for other categories, not just for student films, as is the case of the short film

“Where the summer goes (Youth Episodes)”, by David Pinheiro Vicente (Portugal, 2017), which integrated the main competition of the Berlin Film Festival in 2018.

A significant number of these films reflect the political engagement of their authors, such as the short film “Now Frenzy”, a fiction by Laura Andrade about climate activism (Portugal, 2023). From the work “Kudibanguela,” by Bernardo Magalhães, which received the School Award for Best Portuguese Short Film and also a special mention in the Novo Talento The Yellow Color Award at the international festival IndieLisboa24. The jury's statements were significant, especially the one concerning this mention:

It is not easy to frame life in a closed environment. In a dark room, sunlight represents lost freedom. With an economy of words, almost as few as those in a small note on paper, this short film welcomes the arrival of new talents to Portuguese cinema.

In 2015, Bruno Leal, a 2nd-year student at ESTC, directed the documentary “Hora di Bai” (Time to Go), based on an expression: “[...] which refers to the 'evasionism' of the people of Cape Verde [...]” portraying in the work the final moments before the demolition of the (May 6th Neighborhood, in Amadora, Portugal, where an important Cape Verdean community was concentrated. Particular emphasis was placed on the bonds established between the inhabitants, which would now be put at risk, with the way Ricardo Vieira Lisboa refers to the work being exemplary:

Hora di Bai is a documentary of political and social intervention, [...] it is a film that is both a denunciation (of the bureaucratic contradictions of social support and police violence – one reads on a graffiti “Fuck the Police”) and an elegy of a place, a way of life, and a community. The direct approach, without fuss, where people speak directly to the camera and show their displeasure, their indignation, and their revolt, transforms the film into an object of social action that, in a way, more than witnessing an end, seeks to remedy the inevitable disintegration, presenting itself as a figure of union.

Finally, “Mistida,” a work by Cape Verdean student Falcão Nhaga, was also selected for the Cannes Film Festival, receiving the EMEL Indie Grand Prix for Short Film, with the jury declaring that:

The way the film approaches complex themes related to history, racism, politics, and intimate relationships in a narrative that takes place in an apparent, but only apparent, simplicity—the moving walk home of a mother and son—is disarming. There is an impressive maturity in the way the director handled his film: the slow pace, the long shots, the minimalism, and the clarity of purpose are a sign here of sensitivity, delicacy, and respect.

5 Resistance Cinema in the Amazonian Context

The concept of “Guerrilla Aesthetics” developed by Francisco Weyl arises as a cinematic practice that documents and directly intervenes in issues of marginalization and resistance. This cinema is configured as a weapon of struggle, utilizing the cinematic language to destabilize hegemonic narratives and shed light on urgent issues that affect invisibilized communities. Guerrilla Aesthetics responds to the dominant cinematic production system, using methods of filming, editing, and exhibition that transgress the logic of the market and the cultural industry.

This project is characterized by its critique of the disqualification, invisibilization, marginalization, and manipulation of Amazonian communities, placing them at the center of the narrative, whose “voices” originate from those silenced by the State and the Market. Cinema, as a platform for political and social resistance, is an approach that distances itself from the conventions of commercial cinema. Through a visceral and even provocative aesthetic, a space is created for denunciation and for reflection on local and global realities, highlighting sociopolitical tensions, territorial conflicts, and environmental crimes that affect Indigenous and rural populations in the Amazon. These Guerrilla Aesthetics are also distinguished by the experimentation of the hybrid between cinema, documentary, and performance.

This Guerrilla Cinema questions the traditional forms of representation and proposes an active engagement with the self-portrayed communities, transforming the filmmaker and the audience into both a witness and a protagonist-actor of their own history.

The narrative involves the viewer in a sensorial and emotional experience, where Cinema is an artistic action that reflects the demands of societies struggling against oppression and for the preservation of cultural and territorial identities. The proposed cinematic language is simultaneously Afro, Luso, and Amazonian—that is, an “Afro-Luso-Amazonian” language that incorporates references and influences from the anti-colonial struggle of African political cinema and the marginal cinematography of the Latin American guerrilla. With its own visual aesthetic outside the borders, this artistic resistance reconfigures a plural cinematic space. It is where Amazonian narratives intertwine with contemporary, African, and Lusophone issues.

The reinterpretation of contemporary life in the intersected and symbolic Afro-Lusophone space is one of the important contributions of this research. And the impact and reception of these films in Portugal consolidate the cinema of poetic and aesthetic, social and political transformation. A growing curiosity and attention are observed from filmmakers and audiences who frequent spaces like the Livraria Gato Vadio bookstore in Porto. These places expand intercultural dialogue and connect social and political struggles in the Afro-Lusophone space.

In terms of connection to Portugal, it is significant that the Portuguese filmmaker João Salavisa, who had won the Palme d’Or at the Cannes Film Festival (2009) with the short film “Arena,” directed the film “The Dead and the Others” (*Chuva é cantoria na aldeia dos mortos*), with the São Paulo-born Renée Nader Messoria. The narrative is about an isolated Indigenous community, the Krahô. Due to its importance, this film was selected and received the Jury Prize in the “Un Certain Regard” section of the Cannes Film Festival in 2018. Subsequently, the Portuguese-Brazilian duo of filmmakers produced, with a very low budget, “The Flower of Buriti” (*A flor de buriti*) (Brazil, 2023) about the same Krahô community.

6 Methodology

The methodology of this study combines different approaches, articulating historical research, film analysis, literature review, and participant observation. Within this process, the elaboration of the table featuring the main authors cited in the article constituted a fundamental step for theoretically organizing the mobilized references. This table not only systematized the ideas of thinkers such as Glauber Rocha, Paulo Freire, Tommy Lott, Celso Prudente, and Francisco Weyl, but also allowed them to be directly related to the research objective: to understand how the Cinema Novo and its insurgent heritage expanded and consolidated into contemporary resistance practices.

The purpose of constructing Table 1 (below) was to create an analytical instrument capable of identifying each author's specific contribution to the development of the theme. Through this systematization, it was possible to observe how different perspectives—pedagogical, aesthetic, political, and decolonial—dialogue with each other in the constitution of an insurgent cinema. The methodology, therefore, was not restricted to mapping bibliographic references, but sought to understand how these reflections intertwine in the formulation of the concept of Guerrilla Aesthetics, developed by Weyl in continuity with the Glauberian legacy.

This table was used in the results section as a tool for cross-referencing theory and practice. The analysis of each author's ideas, systematized in the table, allowed concepts such as liberating pedagogy (Paulo Freire), decolonial cultural critique (Celso Prudente), or alternative Black Cinema practices (Tommy Lott) to be directly related to the practical experience of insurgent filmmakers in Portugal, Lusophone Africa, and the Amazon. In this way, the research was able to evidence that cinematic resistance is the result of a complex network of theoretical influences and community practices, which was only possible through the systematization offered by the table.

Finally, the methodological use of the table was decisive in reinforcing the coherence between theoretical foundation and analysis of results. By synthesizing the contributions of classic and contemporary authors, the table functioned as a conceptual

map that guided the critical reading of the analyzed films and the experiences observed in festivals, schools, and communities. Thus, the results obtained not only confirmed the inheritance of the Cinema Novo in Guerrilla Aesthetics but also showed how this tradition renews itself, engaging with current issues of identity, cultural resistance, and social transformation in the “Afro-Luso-Amazonian” space.

Table 1 – Summary of Authors Used in the Research

| Author | Summary of the Idea | How it was Used in the Article |
|--------------------------------|--|---|
| Glauber Rocha | Creator of Cinema Novo; advocated for low-budget, socially and politically engaged cinema, breaking with Hollywood standards and traditional representations. | Conceptual and aesthetic basis for resistance cinema in Brazil and Portugal; inspiration for Guerrilla Aesthetics and contemporary filmmakers. |
| Francisco Weyl | Amazonian filmmaker who developed the concept of Guerrilla Aesthetics, Poetics of Gambiarras (Makeshift Solutions), and Technologies of the Possible. | Contemporary example of insurgent cinematic practice, especially through FICCA (Caeté International Film Festival). |
| Paulo Freire (1985) | Advocates for liberating pedagogy and dialogue as a transformative practice (Pedagogy of the Question). | Provides the foundation for the pedagogical dimension of resistance cinema; used to show how Cinema can be an act of critical conscientization. |
| Tommy L. Lott (1999) | Black Cinema theorist; proposes a non-essentialist view, where it is not necessary for the filmmaker or audience to be Black for the work to be Black. | Serves as a theoretical parallel for thinking about Guerrilla Cinema, which is also marked by alternative and anti-systemic practices. |
| Celso Prudente (2018) | Advocates for criticism of the cultural hierarchy imposed by the "Euro-Hetero-Male-Authoritarian"; proposes valuing the "Ibero-Asian-Afro-Amerindian." | Contributes to the reflection on decoloniality and cultural resistance in insurgent cinema. |
| Morais-Alexandre (2021) | Researcher of Portuguese cinema and filmmaker training at ESTC; analyzes the impact of guerrilla aesthetics and the Brazilian diaspora in Portugal. | Used as a reference to explain the reciprocal influence between Brazilian and Portuguese filmmakers. |
| Mendes (2017) | Analyzes the history of Portuguese cinema and the training of filmmakers at the Escola Superior de Teatro e Cinema (ESTC). | Provides the historical basis on the role of the ESTC in training resistance filmmakers. |
| Nuno Rodrigues (1999) | Studies the relationship between Portugal, the Salazar dictatorship, and international pressures during the colonial war. | Contextualizes the political environment that stimulated the emergence of the Portuguese Novo Cinema. |
| Cunha (2019) | Studies Glauber Rocha's participation in Portuguese cinema after the Carnation Revolution. | Demonstrates Glauber's direct presence in Portuguese resistance productions, such as <i>As Armas e o Povo</i> (The Guns and the People). |
| Oliveira (2014; 2024) | In 2014, discusses alternatives for audiovisual production and distribution; in 2024, analyzes the relationship between Indigenous cinema and external collaborations. | Supports reflections on alternative practices and critical collaborations in resistance cinema. |

7 Analysis of Results: Thematic Insurgencies in Resistance Documentary (Research Findings)

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As part of the reflections on the processes of constructing cultural identities among peoples and communities in situations of oppression, some Brazilian filmmakers have adopted the documentary as a form of expression. It is a way of bringing to light the preservation of the collective memory of "Afro-Luso-Brazilian" peoples, Indigenous groups, and other marginalized communities.

Within the scope of this article's research, Brazilian cinema—especially the productions consolidated in Portugal—is inserted within a global context of resistance common to the cinematographies of Latin America and Africa. As an example, we point to the arrival in Portugal of the São Paulo-born filmmaker Sérgio Tréfaut and the work he developed and continues to develop, notably with "Lisboetas (The Lisboners)," a film that, in some way, changed an entire way of making and even viewing cinema about immigrant communities as real fictions (Leroux, 2017); these films mirror life in its fullness. By making the documentary a space for political and social reflection, Brazilian cinema and African and Latin American cinematographies create a dialogical intercultural network through which they address urgent issues about the human condition, the struggle for justice, and historical reparation.

Considering that dominant narratives silence the voices of peoples in struggle, the documentary fulfills a crucial role in the preservation of historical memory and the denunciation of social, political, and environmental injustices. In African cinematographic productions, it has been one of the main ways of highlighting the work, daily life, and resistance processes of communities still marginalized in post-colonial contexts. Resistance as insurgency is a concept explored by Brazilian filmmakers in Portugal with parallels in Africa and Latin America, where some cinematic movements focus on social themes. And Guerrilla Cinema shares an ethic that transcends national borders.

In Resistance Cinema, political conflicts are thematic determinants, and cultural conflicts are less important than the tension between aesthetics and narrative. But the

narrative does not shy away from aesthetic experimentation when conveying the message through cinematic language and technique. And the form does not prevail with the abstractness of an unintelligible message. The fusion between form and content creates a cinema that is aesthetic rupture and political weapon.

7.1 Debating the Researched Authors

The central objective of the article is to understand the legacy of Cinema Novo and its re-signification in contemporary insurgent practices. In this sense, Glauber Rocha appears as a key figure, since his proposal for a popular, critical, and libertarian cinema became a reference for different generations of filmmakers. Glauber paved the way for Cinema to be more than entertainment, transforming it into an instrument of political and cultural resistance. The article uses his influence to show how Portugal appropriated these ideas during and after the dictatorship, consolidating a Cinema that dialogues with local and global social struggles.

Francisco Weyl, the author of the text and an Amazonian filmmaker, connects Glauber's legacy to the present through the concept of Guerrilla Aesthetics. By creating audiovisual practices based on improvisation, low budget, and community engagement, Weyl reaffirms the transformative function of cinema. This contribution is directly linked to the objective of this article, as it demonstrates how contemporary Brazilian filmmakers, working in Portugal and the Lusophone space, expand the insurgent project of Cinema Novo, adapting it to decolonial and Amazonian struggles.

The dialogue with Paulo Freire (1985) sustains the pedagogical dimension that this article attributes to Cinema. Freire's pedagogy of dialogue and conscientization reinforces the understanding of Cinema as an educational practice, which not only records but intervenes in social reality. Thus, the article's objective is reinforced: to show that resistance cinema, inspired by Cinema Novo, keeps the function of cultural liberation alive, while promoting critical reflections in post-colonial contexts, both in Brazil and Portugal.

Tommy L. Lott's (1999) analysis of Black Cinema broadens the article's understanding of alternative practices. He argues that resistance cinema should not be confined to biological or essentialist categories, but rather to its cultural and political function. This idea directly dialogues with the study's objective by demonstrating that Guerrilla Aesthetics, like Black Cinema, are not limited to a single identity, but function as global tools of contestation, useful for analyzing Brazilian, Portuguese, and African cinematographies.

The thinking of Celso Prudente is fundamental for relating the article's objective to decolonial struggles. Prudente criticizes the Eurocentric cultural hierarchy and advocates for the valorization of hybrid identities such as the "Ibero-Asian-Afro-Amerindian." The article incorporates this reflection to show that insurgent Cinema, from Cinema Novo to Guerrilla Aesthetics, is also a political movement that resists cultural domination. Thus, the objective of analyzing how counter-hegemonic practices circulate in the Lusophone space finds theoretical support in Prudente's critiques.

Morais-Alexandre (2021) is cited to demonstrate how the Escola Superior de Teatro e Cinema (ESTC) became a pole for the training and dissemination of insurgent cinematographies. This connects to the article's objective because it reveals that the influence of Cinema Novo was not restricted to Brazil but was institutionalized in Portugal. This contribution reinforces the role of the Brazilian diaspora in the consolidation of an "Afro-Luso-Amazonian" cinema.

The work of Mendes (2017) strengthens the article's objective by explaining the role of the Academia and Portuguese cultural production in the contestation of Salazarism. The author shows how Cinema was part of the political resistance, highlighting Glauber Rocha's influence in Portugal. By including this analysis, this article fulfills its objective of showing the interconnection between Cinema and politics in the Lusophone space, demonstrating that insurgent cinema was not only aesthetic but also an arm of social struggle.

The reflection of Nuno Rodrigues (1999) on the international pressures suffered by Portugal during the colonial war connects to the objective of this article by demonstrating the political environment that fostered the emergence of the Portuguese Novo Cinema. The

article uses Nuno Rodrigues (1999) to support the claim that insurgent cinematic practices articulate opposition both against internal dictatorships and against external colonialisms. Thus, Cinema becomes a space for contestation, aligned with the objective of understanding how Guerrilla Aesthetics consolidated in different historical contexts..

Cunha's (2019) analysis of Glauber Rocha's participation in the collective film “As Armas e o Povo” (The Guns and the People) fulfills an essential role for the article's objectives. By showing Glauber's direct involvement in Portugal, Cunha (2019) empirically demonstrates the meeting between Cinema Novo and Portuguese resistance practices. This reinforces the thesis of this article that there is a transnational and historical exchange between Brazilian and Portuguese cinemas, consolidating a common space for audiovisual insurgency.

Finally, Oliveira (2014; 2024) contributes to relating the article's objective to contemporary practices. In 2014, he discussed the need for alternative production and circulation; in 2024, he problematized superficial collaborations between white and Indigenous filmmakers. These ideas help this article fulfill its objective by showing that insurgent cinema needs to be constantly rethought, avoiding the reproduction of colonial structures even in collaborative practices. Thus, the research achieves its goal of analyzing the “Afro-Luso-Amazonian” cinema as a critical, pedagogical, and cultural resistance space.

8 Final Considerations and Perspectives for an “Afro-Luso-Amazonian” Cinema: Interculturality, Memory, and Resistance

Over the last few years, various academic and cultural projects have promoted cinematic resistance and encouraged the protagonism of Brazilian filmmakers on the Portuguese film scene. And Brazilian filmmakers bring this “ancestral experimentalism” in their baggage to these projects.

It is within this context that the Polytechnic Institute of Lisbon (IPL) emerges as a locus where the presence of Brazilian and African filmmakers in Portugal is consolidated.

With its action in various areas of education and culture, the IPL stands out as a fertile environment for the development of a critical and resistance cinema. The contribution of these filmmakers at the IPL, whether as professors, researchers, or visiting filmmakers, has proven decisive for the expansion of the insurgent film scene in the country. This is an essential action in creating experiences connected to the intercultural challenges and contexts between Portugal, Brazil, and Africa.

Considering that the presence of these filmmakers at the IPL encourages reflection on the history of Cinema from the perspective of resistance, the academic partnership between the Graduate Program in Arts at the Federal University of Pará and the Escola Superior de Teatro e de Cinema of the Polytechnic Institute of Lisbon evidences the relevance of these students and filmmakers in impacting and contributing to the expansion of the resistance film scene in Portugal, giving more visibility to experiences interconnected with local and international social movements. The partnerships also strengthen relationships, promote a cinema that transcends borders, and reinforce the Pedagogy of Guerrilla Cinema (Weyl, 2021) in political and cultural awareness.

The present investigation evidenced that the aesthetic and political heritage of Brazilian Cinema Novo, especially in the formulations of Glauber Rocha, maintains vitality and a capacity for reinvention in dialogue with resistance cinematographies in Portugal and in Portuguese-speaking African countries. By finding a creative and insurgent update in Guerrilla Aesthetics, this tradition expands, incorporating diverse voices, memories, and experiences, articulated in an intercultural axis that connects the Amazon, Africa, and Lusophone Europe.

The “Afro-Luso-Amazonian” cinema, as outlined here, is not restricted to a set of works or filmmakers but constitutes a field of practices and knowledge that asserts itself through collective production, low budget as a creative strategy, the appropriation of accessible technologies, and direct insertion into communities. This stance reaffirms Cinema as a pedagogical and decolonial tool, capable of challenging hegemonic narratives, valuing identities, and preserving silenced memories. The perspectives for this field point towards the strengthening of transnational cooperation networks, the expansion

of training and dissemination spaces, and the deepening of public policies that recognize the cultural and social value of this cinema. In a context of unequal globalization and renewed symbolic disputes, the consolidation of an “Afro-Luso-Amazonian” cinema means more than the sum of local cinematographies: it is about affirming an aesthetic-political project of resistance capable of producing images that not only represent but transform realities.

Critical awareness of power structures is necessary to better understand the impact of cinema on the cultural politics of nations, as well as the complex processes that occur in this industry, which is simultaneously art. In the contemporary territory of multiple diasporas, the role of new technologies, streaming platforms, and social media is considered for the resonance of resistance. It is also necessary to understand how guerrilla narratives adapt and/or impact the digital world and how Resistance Cinema disseminates itself in film festivals outside the traditional circuit. These are minefields in territories dominated by rules, where content is directed and information is manipulated.

With political content and a subversive visual aesthetic, the poetics of struggle cinema questions conventions and sheds light on a cinema-poetry-consciousness-denunciation, resulting in artistic works as political acts in Africa and Latin America. From Cinema Novo to Guerrilla Aesthetics, Brazilian resistance cinema remains a project of insurgency with an impact on Portuguese cinematic language. From Glauber to the contemporary guerrilla praxis proposed by Weyl, this type of cinema has been a platform for reflection and action.

It is vital to understand the continuity of this insurgent movement to challenge the limits of oppressive political systems, while simultaneously making those silenced by the dominant narrative seen and heard. It is, therefore, a cinema that deconstructs perspectives on social structures, being a place of reflection on the mechanisms of oppression and the multiple forms of struggle, revealed by the poetics of cinematic art. Guerrilla Cinema is based on a pedagogy that dialogues with the educational theory of Paulo Freire (1985), for whom knowledge is a collective construction. By appropriating

Freirean pedagogical praxis, Brazilian filmmakers who exercise an educational role institute a process of permanent, inclusive, and transformative learning in Portugal.

The transformative potential of an insurgent approach in the contemporary context keeps thought and action, critical reflection and praxis, theory and artistic pedagogy alive—in struggle against hegemonic structures and their processes of marginalization and/or erasure. These are works that present experimental forms of expression and artistic representation engaged in the training of filmmakers and spectators, in the art of cinema, and in the fight for social justice and political transformation.

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