



Audiovisual repertoires and media imagination in contemporary cinema

*Repertórios audiovisuais e
imaginação midiática no
cinema contemporâneo*



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Abstract: in this article, we discuss a set of contemporary Brazilian films –*Batguano* (2014) by Tavinho Teixeira, *Nova Dubai* (2014), by Gustavo Vinagre, and *Estudo em vermelho* (2013), by Chico Lacerda– that uses fragments of films and videos, as well as references and citations to cinema repertoires and media and digital cultures to establish their sensibilities and diegetic universes. Such elements become available to filmmakers by allusion and appropriation, as well as by the audiovisual dissemination activity, because of “digital reproducibility” as a pervasive practice in contemporary culture.

Keywords: audiovisual repertoires; media imagination; sensibilities; digital reproducibility; Brazilian cinema.

Resumo: neste artigo, buscamos discutir um conjunto de filmes brasileiros contemporâneos – *Batguano* (2014) de Tavinho Teixeira, *Nova Dubai* (2014), de Gustavo Vinagre, e *Estudo em vermelho* (2013), de Chico Lacerda, – que fazem uso de fragmentos de filmes e vídeos, assim como de referências e citações a repertórios do cinema, da cultura midiática e das culturas digitais, a fim de constituir suas sensibilidades e universos diegéticos. Tais elementos se tornam disponíveis para os cineastas por meio de procedimentos de alusão e apropriação, bem como mediante a disseminação do audiovisual propiciada pela “reprodutibilidade digital” como uma prática pervasiva na cultura contemporânea.

Palavras-chave: repertórios audiovisuais; imaginação midiática; sensibilidades; reprodutibilidade digital; cinema brasileiro.

Practices of cultural production, circulation and consumption

This study² analyzes three contemporary Brazilian films that draw on and displace audiovisual repertoires by directly using films and video fragments, as well as references, citations and allusions to the universes of cinema, and media and digital cultures. Namely: *Batguano* (2014) by Tavinho Teixeira, *Nova Dubai* (2014) by Gustavo Vinagre, and *Estudo em Vermelho* (2013) by Chico Lacerda. By emphasizing such procedures, I aim to reflect upon cinema as the interpenetration of creation, circulation, cultural consumption, and critical reflection. I approach the films not only by their formal properties and narrative elements, but also as artifacts that yield relationships and make them apparent. Thus, the emphasis is on works that elaborate spectatorship forms for minority groups, meeting some of their historical demands.

Before discussing the works of filmmakers associated with LGBTQ+ communities in contemporary Brazil, I suggest we look backwards to identify to what extent certain aesthetic procedures help us outline a history of the sensibilities involved in these communities. I specifically refer to what Roger Hallas (2003) called “gay cinephilia” when analyzing experimental films produced during HIV/AIDS pandemic, in the 1980s and 1990s. Artists and political subjects expressed the loss and grief of this historical moment by various and complex responses. Yet, Hallas maps a set of works that elaborated trauma not by explicit denouncing and demanding for political measures, but rather by reprocessing images and media references that comprised these communities’ cultural codes.

Artists such as Matthias Müller, Mike Hoolboom and Michael Wallin elaborated the conditions of social marginalization, precariousness, and real threat to survival. They formulated their inadequacy and nonbelonging, as well as their generational anxiety and the constant presence of the ghosts of disease and death, by appropriating classical cinema iconography and audiovisual and media culture in a broader sense. All works and artists analyzed by Hallas (2003, p. 86) made use of audiovisual culture and, predominantly, cinema to articulate a sense of identity.

² A version of this study was presented at the Society for Latin American Studies Conference, held in Leicester, United Kingdom, on April 4th and 5th, 2019. The paper integrated the table “LGBTQ+ Activism and Representation in Latin America.” To participate in the conference, the author was awarded a SLAS grant.

Audiovisual elements help to situate personal experiences in a broader historical and public context by tracing the lines that connect these instances. Thus, reaching personal experiences that imply a range of meanings that, although fragile, become to some extent shareable.

Yet, revisiting popular properties of the audiovisual culture to enable experiences that often assume traumatic contours is a conflictual action. As the author observes, “[artist’s] attitude is often inscribed by an ambivalence about the possible toxicity of the culture they appropriate.” (HALLAS, 2003, p. 86). This implies that elements of film and media culture dealt with as components of a sensibility are not merely celebratory. The hegemonic cultural artifacts put at stake the clashes between the desire to belong and the impossibility of belonging, what denotes the problems of representation that plague these individuals’ relations with the audiovisual universe. These are prolific procedures for expressing the most compelling reality of HIV/AIDS, as well as several components related to LGBTQ experiences, such as: violent socialization process, anxieties and difficulties arising from “coming out,” and challenges involved in establishing maverick ways of life.

Roger Hallas observes that such procedures are employed within the most specific context of the experimental production of this period but are also present in what came to be widely known as *New Queer Cinema*. One of its main strengths was to produce fiction feature-length films that “appropriate and cite historical forms of popular cinema, especially Hollywood, both explicitly and implicitly” (HALLAS, 2003, p. 92). *New Queer Cinema* emphasis on the traditional fiction feature-length film indicates another facet or unfolding of this dubious tension between LGBTQ-related audiovisual productions and classical cinema heritage. “Dubious” because the history of classic Hollywood cinema ranges from erasure to problematic representation by applying tendencies to provide visibility that are supported by the dynamics of underrepresentation and crystallization of stereotypes.

Hallas engages in what is issued when filmmakers adopt a stance other than searching for radical exteriority to dominant cinema, but rather of investing in the history of these ways to tell and (bring to) view. This is where resides the idea of a fold through which the film articulates creation and cultural consumption: the filmmaker is, first and foremost, an explorer who mobilizes something of the

images and sounds that formed him. In this process, he³ reverts these repertoires to communicate something of his own experience, even if antagonistic to what they have historically allowed to show and tell.

Laura U. Marks (1997), also dedicated to tracing the relationships between appropriation and the challenges faced by LGBTQ artists, analyzed the correlations between the decaying audiovisual element and the loss of coherence of the human body, both marked by the risk of disappearance. For her, melancholia associated with mourning is manifest on disappearing images, which intensifies directors and spectators' affective engagement. This implies the refusal to understand the mourning solely by means of negativity. These revisits entail the affirmative power of a "vast array of imagery" (MARKS, 1997, p. 102) (expression used to refer to the heterogeneous material collected by one of the works analyzed by the author), as such appropriation enables a sensibility and, consequently, a sense of community, even if by a feeling of nonbelonging. To Marks (1997, p. 94), these are experiences within which "the locus of identification and subjectivity is shifted from the human figure to an image dispersed across the surface of the screen."

The actual deterioration, occasioned by the disintegration of the supports' physical nature, stands out in the cases analyzed by Marks. The emotional investment in "disappearing" images is never completely uncoupled from the broader sociopolitical and cultural context that governs their production, circulation and consumption. The potential loss of wholeness –disintegration– is both a material and symbolic response to a "maximization of the visible" (MARKS, 1997, p. 93). Such response is the articulation between artistic perspectives and subjective positions crossed by vulnerability, of which weakened body and illness are perhaps the most tangible dimensions.

Lucas Hilderbrand is particularly interested in the informal, or even clandestine, circulation and cultural consumption. This is the case of videophilia (2009) – a sort of passion for images and sounds of an audiovisual universe that

³ I resorted to a male inflection in this and other passages of the text because I am aware that the corpus analyzed in both Hallas' and my work consists of works performed by gay men, with all the social and cultural specificities implied. I am only speaking of LGBTQ communities in a broader sense when referring to experiences and conditions that would be more widely shareable – although in no way possible to be generalized indiscriminately.

exceeds the traditional understanding of cinephilia, for adopting less canonical practices unrelated to the traditional form of the cinematographic device.

An exemplary case, analyzed by Hilderbrand (2004), is Todd Haynes' *Superstar*, an unauthorized biopic of Karen Carpenter, the lead singer of the band The Carpenters. The circulation of the production was condemned to clandestinity after banned in court for the unauthorized use of the group's copyrighted songs (HILDERBRAND, 2004, p. 67-68). The history of its circulation was marked by the successive VHS copies that were sneaked into circulation, which associated the film exhibition with the social and emotional bonds of the community of spectators and the different experiences of spectatorship. For Hilderbrand, the online circulation of audiovisual flows on platforms such as YouTube disseminated a "bootleg aesthetic" (2007, p. 54). It comprises signals of the multiple layers of remediation, inscribed in the audiovisual materiality, intensified by the transition from analog to digital supports. Among others, such aesthetic is composed of: the inscription logo of television stations; loss of images saturation and sharpness; marks arising from transmission, recording and reproduction contingency; effects arising from the loss of resolution; and pixelation.

In *Superstar*, the most relevant factor for our discussion is that the vicissitudes of its reception duplicate and deepen formal procedures already used within its constitution. Haynes' film incorporates low-resolution files, whose expressiveness results less from the conveyed content than from their various textures and effects. Such multifaceted materiality testifies the successive transitions between different supports: from VHS to 16mm film, and then again to successive VHS copies. We would further add the conversion into digital files for download, from which the film has been made available online, also in a clandestine way, over the last few years.

Many elements of media culture in the so far mentioned works cannot be properly apprehended by the traditional categories of "author," "work," and "filmography." The heterogeneity of appropriated records comprises media landscapes that are more considerable for the panorama they constitute than for their specific and particularizable references. We resorted to the notion of repertoire to account for such heterogeneity of elements that encompass the different contexts of production and circulation of images and sounds from cinema, video,

television and digital cultures; as well as the mobilization of narrative tropes, genre conventions, lines of dialogue, as well as performances, gestures, poses, and codes. To resume Diana Taylor (2013) theorizations: the repertoires would need to be envisioned along with related notions, such as archive. The archive is an appropriated material component; whereas the repertoire evokes the accumulation of previous experiences, a spectator's formation journey in their singular relations with images and sounds, and the narratives and meanings framed by audiovisual culture.

Spectatorial relations are open to variability and multiple contingencies, and are, therefore, unique. Repertoires are based on a wide range of works and materials of social circulation, posing a collective route for identification and recognition. This understanding is similar to that of Sara Ahmed (2014) when suggesting to think of archive as a "contact zone." According to the author, "an archive is an effect of multiple forms of contact, including institutional forms of contact (with libraries, books, web sites), as well as everyday forms of contact (with friends, families, others)" (AHMED, 2014, p. 14). What is broadly understood as a cinematographic culture indicates these distinct approaches: the institutional – systems of circulation, preservation, exhibition, and cataloguing– and the history of relationships and contacts with the audiovisual universe. The interweaving between these approaches are intensified within the context of digital cultures, as cultural consumption depends upon feeding and daily using platforms for accessing and sharing files. Such practice would turn all of us into "archivists" interested in disseminating repertoires that form us and to which we are willing to engage with.

Audiovisual culture as a repository of experiences

Which repertoires and experiences are triggered by the works of contemporary Brazilian cinema that I aim to analyze? In the historical context discussed by Roger Hallas, filmmakers invoked the classical cinema repertoire. The studied Brazilian films add to this landmark of canonical references another range of languages and technologies, denoting that the audiovisual culture (due to its place of mediation) assimilates media transformations and experiences that comprise contemporary landscapes. It is as if each of these works sought, in its own

way, to account for the slips and transitions of the audiovisual history that lead to current accumulation of images and sounds: cinema, television, video, internet, sharing platforms, and applications.

In *Batguano* (Tavinho Teixeira, 2014), two characters –peripheral, third-worldly version of Batman and Robin– spend most of their time in front of the television, in touch with multiple audiovisual products: films, cartoons, beverage advertisements, old television documentary or news, and images of natural disasters, catastrophes, and cities in ruins. The characters’ living space embraces a terrain in front of the trailer, the sofa, and the dressing room, just as a backstage in which the media imagination persists in a sort of delirious fabulation.

Exteriority embodies a desolate out-of-field, which the narrative thread gradually outline as a post-apocalyptic world, devastated by a plague. The “West suspension,” named as such by one of the characters and which remains largely out-of-field, revisits the sunset experience that permeates the biographies and imaginaries built around many stars of the entertainment world. This imagery, widely related to certain phenomena of the popular culture –the star system, the universe of celebrities–, feature denser issues, such as: helplessness, body degradation, and precariousness of urban experience in peripheral contexts.

The contingencies of the disintegrating body are particularly related to the loss of coherence and identity. However, *Batguano* appraises this condition not necessarily, or solely, as a reality to be regretted, but rather as an example of the potentialities and limits that subjects need to confront. As Laura U. Marks (1997, p. 95) observes:

To have an aging body, as we all do, raises the question of why we are compelled to identify with images of wholeness, as classical film theory would have it; the question of whether this still is or need be the case; and the question of what it would be like to identify with an image that is disintegrating.

Besides using several archives and scenic elements, the foregone images are also evoked by techniques such as the rear-projections – a recurrent convention in classic Hollywood films and which denotes, here, the prior cinema history. In *Batguano*, this technique is applied when the characters occasionally leave the trailer to explore “out there” for fun and sexual adventures. Laura Mulvey (2011) highlights two relevant aspects of rear-projections. According to her, this technique

has a privileged bond with the Hollywood star system. Its advent compensated a technical limitation in capturing external images, while preserving all the rich details within the stars' performances, which was still done in studios (MULVEY, 2011, p. 207; p. 210-211). Not only actresses' and actors' speeches remained perfectly audible, but also the quality of their presence (portrayed by the nuances of their gestures, poses and intonations) was fully displayed, excelling from a previously captured "background." However, this technique poses an issue to transparency postulates for revealing a disparity within the articulated spaces and times, as well as within coexisting visual regimes. Explains why, at its peak, rear-projections could be perceived as overly sharp or even "clumsy" resources (MULVEY, 2011, p. 211); yet, according to Mulvey (2011, p. 214), they were fascinating not despite these characteristics, but precisely because of them.

The paradox outlined by Mulvey –the prerogative of transparency incurring the exposure of medium artificiality– is relevant to understand the renewal of rear-projections in contemporary cinema and, specially, in *Batguano*. The technique implies a different interest, since it evokes a convention already too noticeable during the classical period, which functioned only when incorporating the repertoire of different community segments. Its obsolescence in contemporary times supplements a layer of aesthetic interest and entail different meaning for its use. Thus, still according to Mulvey (2011, p. 208), this technique becomes increasingly a citation.

In Tavinho Teixeira's feature-length film, the television screen evokes certain forgone images, assembling the outdated signs of the characters' universe. After all, the film does not adopt as reference the latest Hollywood hits Batman and Robin, but rather the camp inflection of the 1960s American sitcom. Gustavo Vinagre's *Nova Dubai* (2014) portrays other screens; the television is present, but so are computer and cell phone screens –even more strongly– as interfaces for music videos and pornography, as well as social networks and communication applications for establishing often ephemeral and even anonymous sexual practices.

In his film, characters' pathways traverse city landscapes, radically reshaped by the real state speculation phenomenon. The centrality of sex scenes portrays the anxiety and sense of dissociation arising from the city rapid transformation in face of the numerous real estate enterprises that followed the so-called "Brazilian

Economic Miracle,” a landmark for the final years of the 2000s and the early years of the following decade. Another prominent characteristic in the film is that characters respond to the transformation of urban spaces into hostile environments by immersing in media landscapes. Thus, the mighty mediatization of the experience in *Nova Dubai* is not necessarily negative. In fact, digital cultures are presented as resources for constituting a possible world, more favorable for individuals to establish some sort of sharing.

Media landscapes are present in the film not only through these different screens: pop culture is also widely triggered as a repertoire that is both shown and evoked in spectators’ memory. For example, within the reiteration of Miley Cyrus’ song, *Wrecking ball*, which is first directly cited by a video fragment and is later retrieved when one of the characters sings a snippet of it a capella. The mean by which this musical moment is approached in the film is rather significant: the actor/character is positioned upfront, facing the camera, in a visual composition that resembles a portrait. Pop culture may also be solely evoked, and not directly cited. It is the case of the horror movies, whose synopses are recited throughout the film by a character’s different speech acts. These moments present a strong mnemonic component by appealing to the audience’s memories, whose ability to recognize such narratives depends on their different spectatorial paths. Besides endowing the filmed spaces with an underlying semantic load, the horror narratives recovered by the character express the universe of references that make up his own world.

Likewise, Chico Lacerda, in his short film *Estudo em vermelho* (2013), mobilizes the immersion in audiovisual universes, made possible by the digital combinatory power. Its core is recreating the notorious performance of the British singer Kate Bush for the music video “Wuthering heights.”⁴ Chico Lacerda’s inability to reproduce the singer’s dance movements with dexterity precludes any expectation of professional excellence and quality as value criteria for appreciating the work. From the beginning, the performance disallows comparison as value judgment, although it does not eliminate it: it is assembled by operated transitions from one body to another, one record to another. Although the relationship

⁴The one that became known as the “red dress version.” There’s another; the “white dress version,” recorded in studio.

between the two records is important for engaging the spectator, it is proposed as a game. The discrepancy between Kate Bush and Chico Lacerda counteract a culture that attempts to normalize bodies. Texts read throughout the film allude to the various codes of conduct governing the terms of bodies visibility within the public scenario. By repeating and shifting elements that mark the performance of the British artist, the short film stresses that repetition fosters iterations and displacements. Chico's performance was intended to compose a new archive or record; yet, by incorporating each gesture, movement, facial expression and scenic element of the original –the clothing, the green landscape, the chosen frames– it enables the production of the differences established *between* the records.

Another remarkable aesthetic procedure in *Estudo em vermelho* is, in the third and last part of the short-film, reiterating the value of the artifice by simulating a behind-the-scenes environment that culminates in TV screen foreground (once again, the television). But this time, the device does not sign an anachronistic, obsolete, or “old-fashioned” media culture. This TV screen points to contemporary times for articulating, without plausible diegetic justification, records of various origins and modalities: from television attractions, cartoons, and films from canonical cinema (more precisely *2001: a space odyssey*, 1968, by Stanley Kubrick) to videos associated with digital media (as the second episode of *Leona, the vengeful assassin*).

I say “points to contemporary times” because such audiovisual fragments can be retraced to the device that provides their wide access and circulation nowadays: YouTube. This platform is evoked, first of all, for the fragments texture: low-resolution files, many of which pixelated. The association with the broader universe of digital networks results from a broader sense of “digital culture,” encompassing access modalities, as well as a set of practices and new logics of creation and circulation, and distinctive languages and aesthetics. YouTube, by its high combinatorial and associative power, potentiates the heterogeneity in composing and revisiting repertoires just as the possibility of directly appropriating them, by files made widely accessible by networks. The association between Chico Lacerda's *Estudo em Vermelho* and YouTube is underlined by the fact that the short-film was released directly on this platform, reinforcing work-medium approximation

and broadening the interpenetration among realization approach, circulation alternatives and consumption practices.⁵

In short, it depicts a dissemination by means of “digital reproducibility,” triggered as a pervasive practice in the contemporary culture. For Daniel Link (2002), it is not only the perception that is transformed by the changes arising from the reproduction apparatus. In the update proposed by the author for debating the question of reproducibility, he suggests a “theory of property” in Benjamin’s essay (LINK, 2002, p. 5). Thus, what is transformed is also “the mediation of the consecrated legal apparatus (today as never before) to the control of the freedoms of the general public or, which is the same, control over *the uses of art*” (LINK, 2002, p. 3, emphasis in original) (our translation). Later on, Link (2010) reestablish the debate on digital reproducibility –not without reviewing what he considers “the pregnant sentences of optimism of then” (LINK, 2010, p. 1) (our translation)– to discuss a threshold or frontier on which cinema transfigures:

From analog to binary archives, from images and stories produced as jewels or carved like stones, each in its rightful place, in syntactic formation, to images and stories frayed as pieces of a preexisting puzzle, but whose final figure turns out indecipherable. (LINK, 2010, p. 4) (our translation)

The references inserted in the films analyzed manifest a high degree of randomness, which indicates a kinship to the notion of archive as a *series*, rather than a *collection*. The idea of collection implies a “set of elements ordered according to classification and hierarchy principles” (LINK; CARESANI, 2018, p. 40) (our translation), whereas the elements embedded in the films analyzed lack clear principles of causality and regularity.⁶ These references are inserted less by the sense of justifying them than by the aesthetic effects that the media landscapes

⁵ I thank the research groups “*Poéticas da Experiência*” (The poetics of experience) and “*Poéticas femininas e políticas feministas: a mulher está no cinema*” (Feminine poetics and feminist politics: women are in the cinema) for the opportunity of discussing these and other issues envisaged by my work in a meeting that took place in February 2019 at UFMG, in which I was a guest. The debates fostered by that occasion put many of my arguments to the test and led me to stress some aspects of what I believe is at stake in this combinatorial operation proposed by Chico Lacerda.

⁶ The predominance of the red color in most of (if not all) the clips inserted in the final sequence of *Estudo em vermelho*, operates, at best, as a kind of game: it does not imprint causality, nor assumes any kind of semantic load.

create. In a way, this is what is under discussion when Link (2015) refers to YouTube as “this vast museum of the humanity gestures”: each fragment embraces altogether a material existence and all virtualities within the public imagination, which is driven by the accumulated images and sounds disseminated through contemporary modalities of cultural consumption. The idea of a museum of images is old; yet, its formulation enabled us to reflect upon to what degree this repository implies revisiting our personal and collective stories as spectators.

In Lucas Hilderbrand’s series of studies on different technologies and the processes of cultural consumption related to them, he suggests that personal and collected stories assemble different modalities of spectatorial bond, each with its specificities. These processes result in a complex accumulation of experiences – a *cultural memory*, understood as “a concept that suggests the idiosyncratic ways that personal experience, popular culture, and historical narratives intersect.” (HILDERBRAND, 2007, p. 50).

For Diana Taylor (2013, p. 128), “Cultural memory is, among other things, a practice, an act of imagination and interconnection;” thus, Hilderbrand’s use of the term alludes to the specificity of these facets of memory assembled by the intense mediation of technologies, which exposes it to sensitive and global signs and experiences, with all the conflicts and ambivalences arising therefrom. Despite the mediated inflection of these “acts of imagination,” Taylor’s propositions – undoubtedly articulated regarding cultural manifestations and phenomena rather different from those analyzed here– are still pertinent to think about these audiovisual repertoires:

Memory is embodied and sensual, that is, conjured through the senses; it links the deeply private with social, even official, practices; sometimes memory is difficult to evoke, yet it’s highly efficient; it is always operating in conjunction with other memories, “all of them pulsing regularly, in order.” Memory, like the heart, beats beyond your capacity to control it, a lifeline between past and future. (TAYLOR, 2013, p. 128-129)

Media culture, disseminated as articulating an imagination that connects both personal and collective instances, raises questions about its limits and fragilities. Its resulting aesthetic propositions themselves would be a symptom of

the contemporary dilemmas faced by the Brazilian films discussed in this article. In their own way, they understand the contemporary as the intersection among different temporalities (although they do not find a discourse that allows articulating a last sense).⁷ As Thomas Elsaesser notes:

(...) our present tendency to privilege memory over history, as the more authentic and truthful, and to associate memory above all with trauma, may to some extent be less due to actual historical traumata, and more a symptom of our culture's way of coping with the fact that the history of the 20th century is also made up of the repositories of its mechanically and electronically recorded sounds and images: archives for which we are only beginning to find the sorting routines and narrative tropes that can manage their meanings and make bearable their magnitude. (ELSAESSER, 2018, p. 255)

It seems to me that filmmakers are responding, partly, to the transfiguration of forms by their relation with audiovisual flows. The process of summoning elements that have formed them (and us) as spectators and directors implies not necessarily only adherence, but also testing what can be retained from stories that evoke spectators' pleasure, preference, inadequacy, violence and nonbelonging. These are present whenever audiovisual relationship with media imagination triggers unforeseen uses and agencies –pleasure and impossibility, or pleasure and conflict, – which arise from the processes of reappropriation and diversion.

Final considerations

I do not aim, in the cases briefly discussed here, to directly equate aesthetic and political concerns that marked their different historical contexts. What I seek to emphasize by proposing such approach is a recurrence of their procedures, associated with the ways in which they deal with some sensibilities related to LGBTQ communities. More than that: by doing so, I would like to

⁷ It is pertinent returning to what Daniel Link and Rodrigo Javier Caresani assert over archive as *series*: “archive knowledges move, at the same time, towards the past (as repetitions) and the future (as impossible gestures to complete): they stutter” (2018, p. 40) (our translation).

define a sort of generational connection among different temporalities. Although varying in their themes and iconography, such works are bounded by the past and the history of these sensibilities as well as by the enduring political issues depicted by them –such as precariousness, social alienation, and strict normalization of bodies,– which persist as violence against LGBTQ individuals and reoccur within our communities.

Finally, the three Brazilian works discussed here were launched between 2013 and 2014 (a rather specific time frame). In chronological terms, they are shortly distant from the context in which I have written this article. These films refer to a crucial moment regarding both the proposition of new aesthetics, and the opportunities for accessing and appropriating the audiovisual. This implies the digital medium as a distinctive type of materiality and an operator that enables access to a wide production originated in other media. Nowadays, cinema is challenged to expand critical propositions, revise them, and even question what is sustained from this possible moment of enthusiasm regarding digital medium potentialities.

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