

Ana David on FoR Shorts #1

*One way could be you being an actress for a character who isn't you, who isn't me ...
Of a character we both can build? That's it.*

The cards are laid on the table right at the start of Leonor Noivo's *Reynard*, a layered, truth-to-essence portrait (shot on 16mm) of a heroine's mental affair with her body. Fiction will envelop reality and thus bring it to the forefront. Cinema will become a game for its makers, one of narrative experimentation and artistic freedom, and the viewer will be offered a staging of reality. Noivo and actress Patrícia Guerreiro (playing Marta-Patrícia) slowly unfold a story of a behavioural malady and the inner path its bearer walks to cope with it, aiming at a personal liberation that presents itself as both intricate and necessary. Through a gentle display of Marta-Patrícia's obsessions, patterns that guide her life, one infers that we are at least partly dealing with anorexia – and with a body to which she will literally and metaphorically pose as a spectator when cinema infiltrates the narrative with an excerpt of Guerreiro's performance in João Botelho's *O Fatalista* (2005).

In Affonso Uchôa's *Seven Years in May*, the body of Rafael dos Santos Rocha bears victim to the external and very tangible menace of police brutality in Brazil. The game of re-enactment is deliberately put to use in order to place the viewer as a spectator on a night of violence through which Rocha lived some seven years ago. With a fluid narrative fully committed to portraying and denouncing the pain of its subject, Uchôa closes this nocturnal journey by making sure Rocha wins the last game, one in which he stands still in the face of social inequality.

Suspended in time and place, we find the youngest of our subjects in Isabel Pagliai's *Tender*. Mia, still a child, keeps her reins on Hugo short when discussing his love affair with Chaïnes, a girl to whom he took a liking a few months before. Pagliai tenderly wraps these children in the poetic density of the carefree nature in which they spend their time, allowing their bodies and words to take centre stage. Their love is combat, their strength unequivocal. Holding its intimate yet kaleidoscopic gaze at human nature and the forces that surround it, the cinema of the real in this programme is one that elevates and dignifies those who these films portray.

Ana David is a film programmer.