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The Museum of Modern Art Department of Film

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In Memory of
GLAUBER ROCHA

Monday, November 2nd at 6:00 p.m.

Screening of A IDADE DA TERRA.

The print of A IDADE DA TERRA carries no credits. This was the late filmmaker's wish as he regarded the work as a collaboration. The following credits are taken from documentation supplied by the Cinemateca Portuguesa in Lisbon.

A IDADE DA TERRA. (THE AGE OF THE EARTH). Brazil. 1980. Written and directed by Glauber Rocha. Camera: Roberto Pires, Pedro Moraes, Roque Araújo. Music: Rogério Duarte, A Orquestra Mistica de Bahia, Nana, Heitor Villa-Lôbos. Edited by Carlos Cox, Raul Soares, Ricardo Miranda. Produced by Embrafilme and Glauber Rocha Comunicações Artísticas.

Filmed in Salvador, Brasilia and Rio de Janeiro.

With: Maurício do Valle, Jece Valadão, Norma Bengell, Tarcísio Meira, Antônio Pitanga, Geraldo d'El Rey, Danuza Leão, Carlos Pterovich, Mário Gusmão, Ary Parraios, Tete Catalão, Raul de Xango.

In Portuguese, English subtitles.

The running time has been listed as 153 and 178 minutes. As of the printing of this note the time of this original print is not known.

What you're about to see is:

the result of the profound commitment of its maker to the quest and realities of his people;

the attempt to create a new film form when all known forms seem to be eroded by conformism;

an intellectual analysis of the cinema as a popular art;

a pageant to the religious syncretism that makes Brazil a mystic (and mystifying) country.

Glauber Rocha's last film is the "Bachiana Brasileira" that Villa-Lobos didn't compose; it is also the only truly inventive film to come from Brazil in the past few years. It is hard to praise it as well as to condemn it--film poetry as a genre is still much under suspicion by the intelligentsia, since very few films made (and shown) reflect such a vision and sensibility. It demands an involvement that has long been dormant in an audience.

It seems one has to be used (or persuaded) to see in a work of art certain familiar qualities in order to let oneself be enraptured by it. In the case of A IDADE DA TERRA (THE AGE OF THE EARTH), precedents do exist. Glauber was akin to Griffith, Stroheim, Godard, Eisenstein, Welles, Rivette, Vigo, Murnau, Whale, in his creative force, in the defiant, hallucinogenic, destructive force that is the property of geniuses .

Growth always comes with pain; Glauber Rocha's accomplishment wasn't any different; yet he bathed in the warmth of his sun, his sea, his mountains, his land, in the midst of his people; THE AGE OF THE EARTH is the proof that he did so.

--Fabiano Canosa

"I'm a scholar of the History of Brazil, and I have wide information about Brazilian politics and its culture. The films I make stem from the economical, political and cultural reality of my country, so I can allow myself to talk about the eventual political contradictions of Brazil..."

"The cinema is much behind other modern arts, such as painting, poetry, music and the theater. The low intellectual level of producers, actors and directors destroyed an art that should be going forward...filmmakers, almost without exception have a great inferiority complex regarding, for instance, Godard, who is the only avant-garde filmmaker in Europe..."

"(In THE AGE OF THE EARTH)...all my characters were taken from the depth of the soul of the Brazilian people. The landscapes of the film is Brazil, Bahia, Brasilia, Rio de Janeiro, it is modern architecture altogether with the baroque. But it is simply not a film with beginning, middle and end. It doesn't have the technique of the classical romance, but that of a poem, an epic poem. I got my inspiration in Camoens' The Lusiads."

--Glauber Rocha from interviews with the Brazilian press of the time of A IDADE DA TERRA's opening.
(adapted by F.C.)

GLAUBER ROCHA (March 14, 1938, Bahia - August 23, 1981, Rio de Janeiro)

Filmography (as director):

1957-UM DIA NARAMPA (short:co-filmmaker); 1958-PÁTIO (short); 1959-A CRUZ NA PRACA (THE CROSS IN THE SQUARE;short); 1961-BARRAVENTO (ILL WIND aka SEA WIND) Rocha's first feature; 1964-DEUS E O DIABO NA TERRA DO SOL (BLACK GOD AND WHITE DEVIL); 1965-AMAZONAS, AMAZONAS (short); 1965-MARANHÃO (short); 1966-TERRA EM TRANSE (EARTH ENTRANCED); 1968-ANTONIO DAS MORTES; 1970-O LEO DAS SETE CABEÇAS (THE LION HAS SEVEN HEADS); 1970-CABEÇAS CORTADAS (SEVERED HEADS); 1975-CLARO; 1977-DI CAVALCANTI (short); 1980-A IDADE DA TERRA. In 1968, Rocha collaborated on a feature, CÂNCER.

The Museum's film program is made possible with public funds from the New York State Council on the Arts and by a grant from the National Endowment for the Arts.