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Ruína

Ruin

Gabraz Sanna

2015, DCP, black/white, 14 min., Portuguese. **Producer** Gabraz Sanna. **Production company** Eu morri em 1999 (Rio de Janeiro, Brazil). **Written and directed by** Gabraz Sanna. **Director of photography** Gabraz Sanna. **Sound** Raquel Junqueira. **Music** Gabraz Sanna. **Sound design** Gabraz Sanna. **Editor** Gabraz Sanna. **With** Maria do Mar.

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A woman reads a poem, but the world doesn't seem to care.

Ruína starts with the false impression that we are about to see a talking head. The director is behind the camera of a documentary where a famous singer reads out a poem called "Ruína". However, in the middle of the film we realize it's more of a self-reflected essay about the just distance – or just a distance – between the camera and the author. While trying to read the poem, Bethânia is often interrupted by the sounds of the world that insist on invading the narrative's foreground. The invisible landscape naturally takes over the film, either with its incidental mechanical sounds like cars and choppers or also with fragments of animals, such as birds and even a barking dog. The film reveals itself through cracks in this gossamer dialogue – between sound and image; word and ambience; the author and us (the audience). Then all of a sudden there's a rupture, and we're introduced into a whole new universe, as the singer's voice is now dubbed clean, and the images reveal, in a more stylized shape, a naked female body swimming in a waterfall. Now we have almost the opposite effect to the one in the first sequence: the rawness of her image and voice is now taken over by natural soundscapes. Between all those layers of reality construction nature takes over the film, not only in its given forms, like waters and animals, but specially in the nature of cinematic representation.

Marcelo Ikeda

Gabraz Sanna, born in 1981 Rio de Janeiro, Brazil, is a visual artist and filmmaker. He started working with moving images while collaborating with ethnic groups as a linguistics student, especially with the Maxacali. He shot his first film *O estrangeiro* in 2004, followed by two experimental features as co-director about the contemporary writers Manoel de Barros and Maria Gabriela Llansol. Since 2002, Sanna has been a curator at the film festival Mostra do Filme Livre in Rio de Janeiro. Presently he is preparing his first feature film, which is part of a series on experimental musicians.

Films

2004: *O Estrangeiro/Stranger* (3 min.). 2005: *A Roda/Wheels* (12 min.), *Plano sequência para surtar os amigos* (10 min.), *Diferença ou Repetição/Different Repetition* (7 min.), *Especulações em torno da palavra punk!/Searching the punk word* (7 min.). 2006: *Amor à flor de lá/The Outside Flower* (5 min.), *Lingua de Brincar/Play my Tongue* (70 min.). 2007: *Pequena Abertura Para o Deserto/The Desert Window* (5 min.), *Redemoinho-Poema/The Hurricane Poem* (50 min.). 2008: *Cães da Vizinhança/Street Dogs* (5 min.), *Enfim sós/Lonely then* (5 min.). 2009: *O Crepúsculo dos ídolos/The Twilight of the Idle* (3 min.), *Proposição 24/Proposition 24* (24 min.). 2010: *Marisqueiras do Cabuçu/Sea Them* (9 min.). 2011: *Arrebenção/Ties* (8 min.). 2012: *Rio do Meu Cabelo/My River Hair* (co-directed by 'Sara não tem nome', 1 min.). 2013: *Oceanne* (co-directed by Anne Santos, 5 min.). 2014: *Sonho de Sara/Dream of Sara* (co-directed by 'Sara não tem nome', 8 min.). 2015: *Digitaria ex Machina* (23 min.). 2016: *We are Dreamers* (co-directed by 'Sara não tem nome', 5 min.). 2014: *Ruína / Ruin*.