

Since 1932, the marvelous Djin Sganzerla emerging, killing himself, his splitting image in the water, has been the cinematographic moment most intensely connected to Dreyer's *Vampyr*. A doppelganger protagonist in death and against it, with the aquatic horizon like the Charon shoreline that we don't want to cross. Dreyer lost his struggle (was it enough? or wasn't the surrounding "reality" that should have partook in that struggle enough?) against rising Nazism. Helena Ignez's masterpiece, a first film that already has the necessary strength of a fundamental film from a filmmaker that has already participated (both as an actress and a creative accomplice) in a few of the most beautiful Brazilian films, in 1919 found the year in which the eclipse over Brazil concentrated, the invention of the theory of relativity and the composition of Brecht's *Baal*: the year of our present 90 years later. The film's three female protagonists (Beth Goulart and Simone Spaladore, together with Djin, a meta-cinematographic Sganzerlian-Ignezian creature) live through an imposed and unjust sacrifice that the spectator is called to rebel against to have a reason to exist. Beth's barefooted tears, Djin's nude suicide, swimming toward the infinite waters of Simone's statuaries are, in tenderness and beauty of their presence that we don't want to take away, among the images that we don't feel useless as spectators for. This film, that Palms, Lions, Bears and Leopards should have competed for, is a priceless gift for the Association Anno Uno.

Association Anno Uno