

## **FILM AND VIDEO REVIEWS**

*Soccer Fans: Life, Passion, and Death in the Soccer Country.* **Gastaldo Édison.** 66 min, 2019.

What does it mean to be a soccer fan in Brazil? This question permeates the research directed by anthropologist and documentarian Édison Gastaldo in “Soccer Fans: Life, Passion, and Death in the Soccer Country”, released in 2019. For this project, 112 soccer club supporters from 13 Brazilian states were interviewed between 2014 and 2019. The documentary is divided into six chapters — Roots, Rivalry, My Club Today, Violence, Arenas, and Organized Fandom — interspersed with narratives from the interviewed individuals about unforgettable goals. Assumptions that are key to understanding Brazilian social thought revolve around the idea of supporting a soccer club. In Gastaldo’s words, “We have gathered stories of lives connected by the passion for a soccer club. Stories of shame and glory, of fights and hugs. Stories of soccer, stories of Brazil”.

According to the anthropologist Roberto DaMatta (1982), the football universe represents a drama of social life in Brazil. For anthropologists, this represents a privileged way of situating a set of socially significant problems in society, where different social, cultural, and political aspects manifest and are debated. Through accounts, “Soccer fans” shows us how a soccer match almost entirely involves the cities in the country, even the largest urban centers, which experience transformations in public security and traffic for supporters’ access to stadiums

The word “Torcedor” carries a peculiarity in Brazil: it comes from the verb

“torcer” [to twist], and in Brazil, its meaning has been expanded to include soccer fans. The term originated from women who used to twist handkerchiefs while watching matches in the early 20th century. It didn't take long for “torcedoras”, used in its grammatical feminine gender form, to start appearing in sports chronicles of that time. Unfortunately, it was only a few decades before this conception was erased from the semantics of supporting.

Although “Soccer Fans” does not directly address this problem, he seeks to bring gender balance among the interviewed individuals, a rare issue regarding giving voice to Brazilian women when it comes to football. It is important to note that the practice of this sport was prohibited for women in this country for almost forty years, from 1941 to 1979, resulting in the invisibility of a large part of the female references linked to football. These reflections are felt even today when our interpretations of the football universe are considered irrelevant or even classified as peripheral. This is due to a prevailing notion that was constructed in Brazil over the last century, suggesting male dominance in the subject of football, which attributed authority in the production of knowledge about football to men.

While soccer fans are understood through a collective, it also expresses individualities. In this game of projecting the self into a public dimension, the stories narrated in the documentary express the subjectivities of individuals: how they became supporters; the affections and feelings expressed for the club and its rivals; relationships with the stadium, team, and organized supporters. Club identity is shaped

through the positive or negative influences of family, in Brazil often focused on paternal preferences; the first contact with a match; the rivalries created between clubs; the symbols assimilated by supporters; and shared emotions ranging from a sense of belonging and sociability to aggressiveness. These are valuable insights for researchers in the fields of urban studies and sports.

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*The Rise of the Human 3.* **Williams Eduardo.** 121 min, 2023.

The Rise of the Human 3 by Eduardo Williams is a film whose constructive procedure is based on a production that selects people in different parts of the world who speak different languages (Chinese, English, and Spanish, among others) and makes them travel to live together for a certain time in different countries such as Sri Lanka, Taiwan and Peru (countries that we don't see as normally connected). These non-professional actors, without knowing each other deeply or understanding each other's languages talk about their lives, work, dreams, and desires. The resulting ethnographic and geographical narrative generates a polyphony composed of diverse subjectivities that traverse floating times in different locations.

The film aims to be an aesthetic creation with an artistic and expressive function. Viewers in general, anthropologists, and urban planners in particular can find usefulness in video as a source of pleasure and discover, the possibility of video in its capacity to explore diverse geographies virtually, distant places

in the world, and singular ways of inhabiting it. In this sense, it is a film that relates to urban studies because, from its construction, it proposes a vivid sense of location for the viewers. As the actors travel through different places (cities and natural spaces linked to the urban drama), the urban traces that people make can be appreciated, and, in this way, a historical document that functions as an archive of these spaces is inscribed. It is an unusual cinema of transits, based on cultural exchanges, languages, and sensibilities.

This film premiered in 2023 during the Mar del Plata International Film Festival in Argentina and continues to circulate in film festivals. It is a 121-minute experimental film that, although it is fiction, has a strong documentary imprint. This audiovisual project is made with a virtual reality camera that records the surrounding space as if it were a 360-degree "absolute eye". This device is made up of a helmet that films the entirety, at first, without a filter. Then, the director, among a very wide range of possibilities of the visual field, cuts out that part of the spatial image that he is interested in showing. Sometimes, he uses the recordings of more than one camera, distorting the image in such a way that we have a panoramic view of sublime landscapes or a glitch in the images (those digital errors, which show the device, but without being disturbing). The topic of the journey and the tower of Babel merge as an exploration into the unknown that produces unusual forms and altered visions.

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