



FESTIVAL DE CANNES
UN CERTAIN REGARD
2023 OFFICIAL SELECTION

THE BURITI FLOWER

A FILM BY

JOÃO SALAVIZA & RENÉE NADER MESSORA



FILMS *Boutique*



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2023 - Brazil/Portugal - Drama - 1.66 - 124 min

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GLORIA ZERBINATI
gloria.zerbinati@gmail.com

INTERNATIONAL SALES

FILMS BOUTIQUE
contact@filmsboutique.com
www.filmsboutique.com
+49 30-69537850

CREW

Directors	João Salaviza & Renée Nader Messoro
Screenplay	João Salaviza, Renée Nader Messoro, Ilda Patpro Krahô, Francisco Hyjnõ Krahô, Henrique Ihjãc Krahô
Producers	João Salaviza, Renée Nader Messoro, Ricardo Alves Jr., Julia Alves
Production Manager	Isabella Nader Messoro
Local Production	Henrique Ihjãc Krahô
Assistant Producers	Leonardo Hecht, Adão Pýcran Krahô, Gustavo Xohtýc Krahô
Cinematography & Camera	Renée Nader Messoro
Direct Sound	Diogo Goltara
Assistant Director	Ilda Patpro Krahô
Art Directors	Ángeles García Frinchaboy, Ilda Patpro Krahô
Historical Costumes & Props	Dayse Barreto
Krahô Costumes, Objects & Props	Centro Cultural Kajré
Editing	Edgar Feldman João Salaviza, Renée Nader Messoro
Sound Design	Pablo Lamar
Sound Mixing	Ariel Henrique

CAST

Ilda Patpro Krahô
Francisco Hÿjnõ Krahô
Solane Tehtikwÿj Krahô
Raene Kôtô Krahô
Débora Sodré
Luzia Cruwakwÿj Krahô

And the communities of Pedra Branca, Coprer, Morro Grande and Manoel Alves Pequeno.

With the special participation of:

Sonia Guajajara
Thiago Henrique Karai Djekupe
Shirlei Djera



SYNOPSIS

Through her child's eyes, Patpro will go through three periods of the history of her indigenous people, in the heart of the Brazilian forest. Tirelessly persecuted, but guided by their ancestral rites, their love of nature and their fight to preserve their freedom, the Krahô never stop inventing new forms of resistance.



DIRECTOR'S NOTE

Anchored in the deep understanding of the filmmaking practice as something that allows us to think and make stories together, the film stems from the wish to reflect on how the relationship of the Krahô people towards land is experienced by their community through the ages.

The different types of violence suffered by the Krahô in the last centuries also set in motion care practices towards land, which they claim to be a greater good, besides a primary condition for their community to live with dignity and in the full exercise of their culture.

The complex relationships between villages and communities involved in the movie, the memories built collectively, the dreams, myths and the presence of the invisible compose an intricate web that permeates this film, which seeks to reflect, through image and sound, on the Krahô way of organizing their narratives and elaborating history according to their own concepts, principles and words.

THE BURITI FLOWER

The past and the present exist at the same time and shed light on the endless possibilities of future.

The challenges faced by the Krahô nowadays resonate throughout our entire continent. In an extremely specific and peculiar context, we tell the history of South-American indigenous peoples. If the forms of violence are multiple and capable of annihilating entire nations, the ways to resist to such violence are recreated on a daily basis, becoming even more powerful and vibrant.

In order to take a look across the past, we have decided to work with a few stories collected throughout the years, during extend periods of time we spent among the Krahô. The memory that resists and which is shared by the community was precisely the one we brought into the film: a massacre that took place in 1940, a traumatic experience during the military dictatorship initiated in 1964 and the implications of such past that still remain, leaving traces to this day.

The struggle for the land still prevails, even though resistance tools and technologies have been updated. Finally, the maxim “never again a Brazil without us” gains new shape and consistency, and the indigenous presence within institutional spheres becomes a pulsating reality. The film follows a movement from a micro to a macro perspective, looking closely at the unfolding of a story through the gaze of Hyjnõ, Patpro and Jotàt, and inviting us to enter their villages, walk on the forests, and dive deep into other historical times, in a way that attempts to avoid the Western linearity we know so well.

We walk the narrow paths, we listen to their problems and we participate in their fights, without ever losing sight of the beauty and delicacy of the Krahô way of stepping on these grounds and belonging to the world.



ABOUT THE BURITI FLOWER

Again with the Krahô people, in the north of Tocantins state, the film brings up one of the most urgent subjects of today: the struggle for land and the different forms of resistance implemented by the community of Pedra Branca village.

“This film stems from the desire to think about the relationship between Krahô people and the land, and about how this relationship is elaborated by the community over time. The different forms of violence suffered by the Krahôs in the last hundred years also spurred a movement of caring and claiming land as a supreme right, the first condition for the community to live with dignity and in plain exercise of their culture”, explains Renée.

THE BURITI FLOWER spans the last 80 years of the Krahô, presenting on the screen a massacre that took place in 1940, in which dozens of indigenous died. Perpetrated by two farmers in the region, the violence practiced at that time still lingers in the memory of new generations.

THE BURITI FLOWER

“Filming the massacre was a huge dilemma. If, on the one hand, it is a story that must be told, on the other hand, we were not interested in producing images that would once again perpetuate violence. We realized that the only way to shoot that sequence was through their shared memories, through the stories that linger in the collective imaginary of this people that insists on surviving”, says Renée.

THE BURITI FLOWER was shot for fifteen months in four different villages within the Kraholândia Indigenous Land, and just as in The dead and the others, the team was very small and divided between indigenous and non-indigenous people. Historical reports based on conversations and the current reality of the community served as the basis for building the film's narrative.

“We do not work with a closed script. The land subject is the backbone of the film. We proposed to the actors to work from this axis, to create a film that could travel through times, through memories, through myths, but which, at the same time, would be an open construction that we would make while we were filming. The narrative was being built with Patpro, Hyjnõ and Ihjãc, who also signed the script”, explains João.

The demonstrations in Brasilia during the judgement of a juridical thesis that would violently impact indigenous lives, and the threats that the Indigenous Land has been suffering in recent years - theft of wild animals, logging, reactivation of an illegal dam - are absorbed by the film, in a narrative where past and present coexist and form a single body.

“The challenges that the Krahô face today are echoed throughout our entire continent. What we tell here, in an extremely specific and peculiar context, is also the history of the South American indigenous peoples since the invasion. If the forms of violence are multiple and capable of annihilating entire nations, the forms of resistance are even more potent, vibrant and reinvented daily.

The selection of the film for Cannes shows that the world is really keeping an eye on indigenous peoples in Brazil. “The importance of indigenous peoples to our planet does not reside only in ancestral knowledge, but also in the elaboration of extremely sophisticated technologies for the defense of the earth. They radically occupy contemporaneity. The Festival will also be important as a place to form



new alliances, use their capacity for cultural seduction that can be reactivated in the future. In fact, Bolsonarism was a true massacre, both in the destruction of peoples and their rights, as well as the land. Now, what happens is a much more beautiful and powerful counter-offensive. The world is watching the Krahô. It's really good for us as filmmakers and allies to see the place the film can take." points out João Salaviza.

Sonia Guajajara, who also appears in the film, is admired by women from all villages, who see her as a reference figure. "She appears in a speech in Brasília as an activist, and today she is a Minister, after decades of militancy. We see that there is a very rich and very vibrant reality, with little visibility that is happening right now in each village. And that's where communities organize their resistance, that comes strongly nowadays. It is an unstoppable river that will converge. And the best news that Brazil could have after these four years is the increasingly strong presence of indigenous peoples occupying places of power."

THE KRAHÔ

The Krahô people are part of a larger sociocultural context, composed of six Amerindian groups known as the Timbira peoples. These peoples call themselves mēhĩ ("our flesh", or more simply, "we humans") and they speak languages from the same group of dialects, which is part of the Jê language family. They stand out from other Amerindian peoples due to certain common characteristics, such as body ornamentation and haircuts, the circular shape of their villages, the practice of running with logs and a vast collection of myths and rituals.

In the past, the Krahô occupied a vast territory in Central Brazil, now reduced to the Krahô Indigenous Land. This was demarcated in the 1940s after local ranchers promoted a massacre, where dozens of indigenous people were murdered. The last census, from 2018, estimated the current Krahô population to be around 3500 individuals, who live in 40 villages scattered throughout indigenous land. This territory constitutes an important area of preservation of the cerrado, a biome that holds a vast biological and cultural diversity. The cerrado is also known as the "cradle of water", since in it we find the springs of the main Brazilian hydrographic basins, among them the Amazon basin. As a consequence of the interests of agrobusiness and the world commodity market, today the cerrado is one of the most threatened ecosystems in the world. In fact, it is destroyed every day with the connivance of most of the Brazilian political class.

On the other hand, the Krahô do not see the cerrado and its inhabitants as simple "means" or "resources" to be exploited. On the contrary, they conceive the cerrado as a complex and vital network composed of humans, plants, animals, spirits and other entities that think, feel and act in the world. Due to their ancient coexistence and intense interaction with these inhabitants, the Krahô developed sophisticated ecological knowledge, passed down for generations through narratives, songs and rituals. Therefore, the life of the cerrado is intertwined with the presence and knowledge of indigenous peoples, who are in the frontline of a battle that concerns the entire planet.



JOÃO SALAVIZA

João Salaviza (1984) studied Cinema at the Lisbon Theater and Film School and at the Universidad del Cine in Buenos Aires.

His first short film ARENA was awarded the Palme d'Or at Cannes (2009), followed by the Golden Bear for Short Films at the Berlinale for RAFA (2012).

He also released the short films HIGH CITIES OF BONE (2017) and RUSSA (2018) in the Official Competition of the Berlinale.

His first feature film, MOUNTAIN, had its world premiere at the Venice Film Festival (Critics Week) in 2015.

Since then, he has lived between Portugal and Brazil, with the Krahô indigenous people. In 2018, THE DEAD AND THE OTHERS (co-directed with Renée Nader Messorá) premiered at the Cannes Film Festival, receiving the Special Jury Prize – Un Certain Regard. The film was released commercially in several countries, notably France where it was seen by 45,000 spectators.

In 2023, he returns to the Cannes Film Festival - Un Certain Regard to premiere THE BURITI FLOWER co-directed with Renée Nader Messorá.



RENÉE NADER MESSORA

Renée Nader Messori (1979) graduated in Cinematography from the Universidad del Cine, in Buenos Aires.

For 15 years, she worked as an assistant director on several projects in Brazil, Argentina and Portugal, including MOUNTAIN, João Salaviza's first feature film.

She photographed the short film POHÍ, through which she got to know the Krahô people. Since then, she's been working with the community, contributing to the organization of a collective of young filmmakers who use cinema as a tool to strengthen the cultural identity and self-determination of the Krahô people.

In 2017, she photographed the short film RUSSA, directed by Ricardo Alves Junior and João Salaviza, which premiered at the 2018 Berlinale Official Competition.

Also in 2018, her first feature film, THE DEAD AND THE OTHERS (co-directed with João Salaviza) premiered at the Cannes Film Festival, receiving the Special Jury Prize – Un Certain Regard. The film was released commercially in several countries, notably France where it was seen by 45,000 spectators.

THE BURITI FLOWER is her second feature film, co-directed with João Salaviza and shot over a period of fifteen months in the Krahô Indigenous Land.



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