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ARTICLE

Caminhada da Seca in memory gestures: notes with the audiovisual narratives of Uzina Films

Caminhada da Seca em gestos de memórias: notas com as narrativas audiovisuais de Uzina Films

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ABSTRACT: *Caminhada da Seca is an annual pilgrimage that, in addition to involving the faithful and promise keepers, is established as a gesture of memory of the 1932 drought concentration camps in Senador Pompeu, state of Ceará, Brazil. Based on it, other memory gestures are also carried out, giving contours to the events and conferring political participation to the symbolic disputes over the ways of accepting and refusing coexistence with the stories involved in this case. In this article, focusing on the proposals made by Uzina Films in two audiovisual productions, we seek to discuss the political dimensions of the memories that are acted out with the works.*

Keywords: *Caminhada da Seca; gesture of memory; concentration camp; Uzina Films; Senador Pompeu.*

RESUMO: *A Caminhada da Seca é uma peregrinação anual que, para além de fiéis e de pagadores de promessas, firma-se como um gesto de memória sobre a presença dos campos de concentração da seca de 1932 em Senador Pompeu, no Ceará. Com base nela, outros gestos de memórias também são praticados, propondo contornos aos acontecimentos e constituindo participações políticas*

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nas disputas simbólicas sobre os modos de admitir e de recusar convivialidades com as histórias envoltas por esse caso. Neste artigo, com atenção às proposições realizadas por Uzina Films em duas produções audiovisuais, buscamos discutir as dimensões políticas das memórias que são agenciadas com as obras.

Palavras-chave: *Caminhada da Seca; gesto de memória; campo de concentração; Uzina Films; Senador Pompeu.*

Introduction

In the Brazilian historiography, the year 1932 was marked by, among other things, a period of water drought and state measures to deal with the flow of migrants arriving in the cities. In the state of Ceará, Brazil, in 1932, as specified by Neves (2000), the State imposed confinement to returnees in decentralized concentration camps along the railway line, located in the municipalities of Crato, Cariús, Ipu, Senador Pompeu, Quixeramobim, and Fortaleza — being two in the latter. In addition to the "enclosures" (MACÊDO, 2024a), as called by the citizens who attributed to confined individuals the incivility that would approximate them to bestial figures, we are interested in the concentration camps as a necropolitical process (MACÊDO, 2024b). It is a policy of control of those who see themselves as "others," structured by the referentiality to the Campo de Concentração do Matadouro [Matadouro Concentration Camp] — created in the drought of 1915, in Fortaleza (capital of the state of Ceará).

It is uncertain how many people went through the concentration camps, established by the government of Getúlio Vargas and operated by Instituto Federal de Obras de Combate à Seca [Federal Institute of Works to Combat Drought], in 1932. The total numbers, estimated in the hundreds of thousands, and the mortality records, increasing each month of confinement, vary between different documents and research — and, therefore, there is no precision on how many people have been submitted to this regime and how many have lost their lives to it. With the release of survivors in 1933, concentration spaces became, over time, other places. In many of them, initiatives were carried out to wash away the aspects of this story, in such a way that, nowadays, we can hardly identify for sure where the confinements took place. Nevertheless, this was not case in Senador Pompeu, where the ruins of the concentration camps and the testimonies of the survivors insist on mobilizing this story.

The memories of this case are permeated by modulations between remembering and forgetting, as proposed by Paul Ricoeur (2007), when

formulating that one dimension no longer succumbs to the other so that they can be articulated in imprecise processes that bring out the stances taken, constituting tensions by which we confer vivacity to the events. In this sense, corroborating Luciana Amormino (2024, p. 29, free translation), "considering memory experiences that are intended to account for a common ground, but are not reduced to a totalizing concept and cannot be understood in a relatively stable way," as they are elaborated "through disputes," in which different agencies constitute "the sharing of the common ground" in which we operate and exercise multiplicities in a given space-time.

Hence, it is from this perspective that we can consider both the multiplicity of memories and the conflicts between the propositions that coexist in the imageries about the concentration camps in Senador Pompeu. Considered as a "gesture" by Amormino (2024), memory is exercised as a performing work that, in its multidimensionalities, mobilizes a shared act. In this act, we propose dimensions to events and experiences that, along with others, become unstable and consist themselves in fickle elaborations entangled by tensions. Likewise, we can observe the different gestures of memory that are carried out around the event. Throughout his PhD research, Daniel Macêdo (2025b) has been interested in gestures that are carried out together with the montage of audiovisual productions based on events that mobilize a public conversation about the 1932 confinements.

Among these events is the *Caminhada da Seca* [Drought Walk], which was constituted as a pilgrimage and that, since 1982, has been mobilized by popular congregations of the Catholic Church as an act for contesting the silencing promoted by the State. It is also understood as an act of control of the rites of faith that confers holiness to the confined dead — deviating from the dictates institutionalized by Catholicism. Furthermore, investigated with greater detail in Macêdo (2025a), we can acknowledge that the Drought Walk was constituted under gestures of memory based on the institutionalized intentions of parish agents who, based on it, develop a way of remembering and forgetting the historical event.

However, if there are gestures of memory that constitute the Walk, we should acknowledge that they do not settle the ways of remembering and forgetting the concentration camp and its dead. With the multiplicity of those involved in making the pilgrimage, there are a diverse set of agents who become attached to it to carry out other gestures of quite particular memories through the performances and relationships that are possible to them. In this study, we devote our attention to the achievements of Uzina Films, an audiovisual collective operating in Senador Pompeu and other municipalities of the Sertão Central region, Ceará. Among the productions based on the Drought Walk, we mention the documentaries *As almas do povo é o santo do povo* [The souls of the people are the saints of the people] (2007) and *Caminhando ao campo santo* [Walking to the holy field] (2012), which, here, are constituted as materialities with which we intend to think about the events based on gestures of memory that involve the narrative proposition of these audiovisual products.

To this end, we consider these audiovisual productions as texts, in order to take them as propositions of meanings to the events and, corroborating Leal (2022), as productions permeated by textualities that make the context of production a dynamic of agency and tension. Thus, this article is written considering an investigation of the textualities of these documentaries, seeking to interpret the gestures of memories that are made by Uzina Films and that are proposed to us by the audiovisual productions when experiencing them. As a theoretical-methodological experiment, these perceptions gain contours through the relationships that are made possible between montages and mirages of texts that, as per Macêdo (2025b), encourage us *to look at montages* carried out by the collective based on textualities, to elaborate filmic works. Meanwhile, with the films, we are also *putting mirages together*, reshaping inaccurate contours to the events based on our agency with the audiovisual productions.

This exercise, between montages and mirages with films, allows us, consequently, to consider both the memories that are proposed to us with

the works and our singular processes by embracing and refusing certain narrative aspects and building other imaginary and memorable domes for the case. Thus, considering the biases configured in the face of an exercise marked by the experience with the audiovisual productions, we assume the narratives as heuristic operators, as proposed by Leal (2022; 2023), when resuming Paul Ricoeur (2010), to think about what is contextual and relational in the perception of narratives. Hence, we consider the specificity of our experiences with the audiovisual productions to share them and, subsequently, we notice the connections and discuss what we identified about the montages that constitute memories, through the mirages that are possible to us — which we present next.

"It was the worst suffering in the world"

These are the first words of the older woman who, in front of the camera and based on the montage of a documentary by Uzina Films, carries out a gesture of memory by proposing an image to the concentration camps in the documentary *As almas do povo é o santo do povo*. This narrative construction reverberates throughout the production that, in the initial subtitles, presents itself as a result of a learning journey in audiovisual workshops held in 2007, within the scope of the *Ponto de Cultura Arte Sobre Rodas* [Arts on Wheals Cultural Spot], linked to the *Programa Cultura Viva* [Living Culture Program] of the Brazilian Ministry of Culture. The documentary, in addition to the direction and script by Fram Paulo, is constituted based on the cinematography of Washington Paulo, Fram Paulo, and Lucas de Sousa, the direct sound exercises of Thamires Fernandes and Natanael Alves, and counts on the participation of actors and actresses as agents of the scenes.

The cast is particularly important in this work due to the development of scenes with scripted lines that are mixed with the images of the 25th edition of the Drought Walk and the collected reports to, with this articulation, assemble the audiovisual production. Thus, as an artifice for articulating the narratives experienced and affirmed in — or about — the

Pilgrimage, the actors and actresses appear amid surrealistic images, produced by the overlapping of images (Figure 1). These compositions take place as gestures to visually affirm the presence of holy souls in one of the abandoned mansions that once was a concentration camp.

Figure 1 – Visual montage of ghosts.

The montage made by Fram Paulo and Polianne Lima when editing the material takes these figures as narrators of the work. This elaboration is related to the propositions of Martins (2016) regarding a surrealistic aesthetic in visual narratives, with which it becomes possible to make the experience complex, through dimensions of meaning that extrapolate the realistic ordinary. These constructions, in the montage of the film, take on the place of transition between testimonies and agendas, configuring a certain gap, marked by the lines uttered in repetition by the actors and actresses — when present in the scene — or by the sound branding that constitute the sound effects carried out by Carlos Ney. The holy souls, more than a topic of interest to the film, play this role as articulators of the stories, as announcers of the scenes and the testimonies that will be presented.

Thus, the holy souls pave the way for the stories they mobilize and for the people who are called to speak and participate in the audiovisual production. In the work, people who speak before the cameras are not identified by a name or by belonging to an organization. They are simply there, a person among so many others. In their specificities mobilized by the words they say, there is also a homogenizing gesture of montage by denying them their identity and, thus, producing the deceiving feeling that the shared stories could belong to anyone.

The absence of names, however, is not the only homogenizing aspect, considering that, with the curation of narratives and the selected excerpts of the interviews, the similarity of the presented testimonies converges in such a way to nullify the divergences, particularities, and heterogeneity of each perspective. There is the feeling that, apart from the nuances of the voices and the differences between the bodies, the perspective vocalized throughout the audiovisual production is of a single person — in this case, the director.

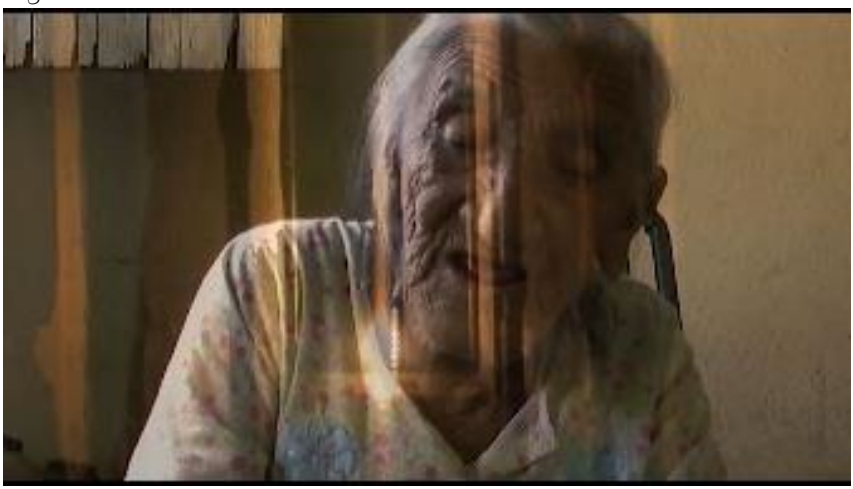
With regard to narrative constructions, the work is articulated in three affirmations: in the first, by mobilizing the testimony of an older woman, it proposes the dimensions of the horrors experienced in the Patu Concentration Camp; in the second, through statements of participants of the Walk (walkers), motivations for doing the walk are pointed out; in the third, with testimonies about the achieved blessings, the miracle character of the dead who died in confinement is advocated.

Mobilizing the memories of a survivor of the Patu Concentration Camp, the first narrative construction is articulated in affirmations about everyday life in the spaces of confinement, based on the narratives of the woman who give testimonies before the camera. We know, considering how recurrently this woman appears in narrative productions, that it is Mrs. Luiza Lô; although this identification is denied to her in the audiovisual montage. As she appears with no name, sharing a narrative about a life tainted by pain, hunger, and misery, the woman is presented in the work in order to encourage us to think that this story could be any survivor's story, that it does not matter to whom this body belongs and

the marks it carries, given the common character of this story shared by so many people — which, as aforementioned, is very problematic from our point of view.

The survivor's testimony is assembled, amid the narrative flow of the work, by overlapping images referring to places ruined by the concentration camp (Figure 2). This combination — given its use, in this audiovisual production, to constitute ghosts — attributes such characteristics to the woman. The overlapping of images, throughout the work, is used as a way of articulating spatialities, temporalities, and corporeities, validating a dynamic of correlation between them. That is, by looking at the experiences in the concentration camps, we also focus on the spatial and temporal dynamics that are entangled in these stories and that enable them not as elaborations of a distant past and enclosed in a timeline, but as emerging in the present, made possible through narration.

Figure 2 – Interviewee of the first narrative construction.



Unlike historiographical progressiveness, the work proposes to us to accept the vivacity of the concentration camps — which, once they have happened, they do not cease to happen when we endeavor to narrate

them. The montage, by mobilizing testimonies about what was experienced in the confinement zones, with the overlapping of images of the spaces, invites us to look at the concentration camp that is reassembled in the present in which the woman elaborates gestures of memories. They are blurred, inaccurate, and unstable elaborations, in the midst of the words uttered by the survivor, and which invite us to imagine such events — also in perennial formulations.

The camps that take place in our experience with the production are mobilized as deadly spaces. The survivor tells us that "people died every day... every day people died, children died... all of that! All of that!", and with that, she makes her emotional features a gesture of memory that reveals, with the pain emerging from the memory, the possibility of remembering the dead who died before her. She tells us that she survived because her father was able to flee to "run some errands," which provided them some money to feed her family, in which "my mother just gave birth, had nothing to eat, was starving," demanding special care that was not provided by the precarious health care of Patu Concentration Camp. When discovered for his infraction, upon leaving the confinement zones, the father was arrested and raped: "There was a guard to arrest my father [...] The next day, my father went the other way, to the woods... Poor thing! Starving, beaten up, wearing no clothes."

The precariousness of living conditions structures the narrative created with the testimonies. Here, it denounces the improper quality of the meals — "which made us feel sick"; the absence of suitable places for resting, as people "slept on the floor" in crowded spaces, "full of mistreated poor things everywhere you'd go"; and to whom no goods were allowed: "There was no hammock, no clothes, nothing." No wonder, she is categorical in stating that she lived "a year of suffering." The suffering, materialized in the smallpox epidemic and in the pestilences of a place "full of lice," is mobilized by the woman through the death of a brother, who was buried in a random place. "We escaped [from it]," she stated referring to death and the concentration camp, which, in these statements, were manifested together.

These statements are reinforced by the narrators who repeatedly state that they are "surrounded by suffering, hunger, and pain"; that "the concentration camp, [was] pointed out as a solution, turned into oppression"; that "we ate candle melts not to starve," unraveling their place as ghosts of the confined individuals — who, unlike the woman, died. The highlight of these statements is when the narrators, by raising their voices, state: "The souls of the People cry out for justice! Suffering has taught the way: the way of prayer that brings the hope of a life without oppression" and, in doing so, produce a turning point in the narrative of the work.

With this last statement, there is a transition between the survivor's testimony and the presence of walkers who, in addition to changes in sound effects, start to display sharp images with scenes from the 25th edition of the Drought Walk in the montage (Figure 3), while the overlapping of images is presented at particular moments, when the narrators are called to speak.

Figure 3 – Images of people in the 25th edition of the Drought Walk.

These transition elements are, therefore, marks for us to look at the second narrative construction, which mobilizes statements about "the importance of the Drought Walk" for the city and for its residents — for us to remain in an element commonly affirmed in the first words of the different people to whom the montage calls to speak. To articulate this narrative, three people without identification are invited to speak (Figure 4).

Figure 4 – Interviewees of the second narrative construction.

Here, the snippets of the montage are very objective, and each person appears only once, sharing their perspective on the walk. The first person is an adult man who, apparently involved in the organization of the Drought Walk, states that: "From my point of view, the Drought Walk has two purposes: the first is for people not to forget their history [...] the second is popular religiosity itself", and states that: "Faith was what really... kept the flame of this story alive. It was faith that made us not forget about here," by legitimizing the relationship of the Catholic Church and its agents throughout the 25 editions of the Walk.

The second person to speak is an adult woman, who mobilizes the political dimensions of that act by stating that

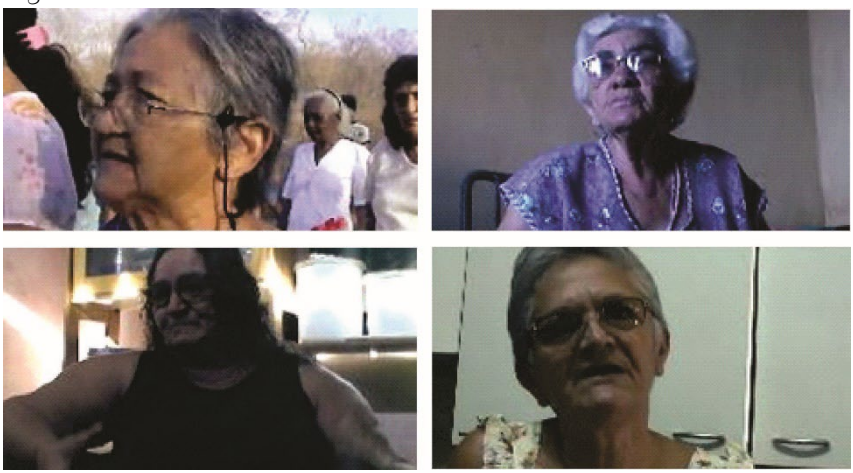
> This walk reminds us of a past of misery, political neglect, destruction of nature itself... and today we want to relive that moment from the perspective of building citizenship, in which people, based on their past, their history, can build a better, more dignified and more humane future... and that drought, hunger, political neglect, and everything that still prevails in our everyday life be a reason for organization and struggle! (AS ALMAS DO POVO É O SANTO DO POVO, 2007, free translation).

She stresses the proposition of the Walk as a political act, by pointing out that "the Patu dam was built, but there is a huge social debt with this population: both the population of the past and the population of the present." In doing so, she demands for reparation measures both to those who have died and to those who have survived and still deal with water scarcity, hunger, and misery, under the dismay of the State that should support them. The third walker to speak is, unlike the others, very brief. He states that "the importance [of the Drought Walk] is resuming the

history of the people [...] the history of the struggle for water, for life," pointing out the Walk in terms of what is interesting to us, to think of it as a gesture of memory, to the extent that it is carried out in mobilizations of events, in entanglements between remembering and forgetting, permeated by the political agency that supports them.

Subsequently, the transition to the third narrative construction is marked by the narrators' statements: "the people who suffered became miracle-working saints who intervene on behalf of the people who suffer" and, thus, they provide the perspective of the documentary by sharing the popular sanctification attributed to the confined individuals who, here, emerge as "holy souls" or as "souls of the dam." There is no demarcated sound transition to the third part; nor a change in the aesthetic composition of the images. What changes, in addition to narrative perspective, are the visual surroundings in which statements with the camera take place. In the third construction (Figure 5), only a dialogue takes place during the Walk; the other interviews are carried out in domestic spaces, and all the people called to speak are women who narrate their promises and the achieved blessings by the advent of faith in the souls of the dam.

Figure 5 – Interviewees of the third narrative construction.



Similar to the previous construction, there is no intersection in the montage of the interviews, and each women's entry into the scene is constituted as the space for them to narrate their stories to the others. In spite of the particularity of the accounts, they all follow in same direction by attributing their faiths to the holy souls and the achieved blessings, to the latter.

The first woman, in the middle of the Walk, plays the role of presenting the Souls of the dam, and tells us that they were "healthy creatures who suffered a lot, who struggled a lot, who starved, were casted aside, abandoned… they've been through it all here" and, in redemption, they protect those who, like these women, still suffer and make life in the city a legacy of suffering. Hence, in domestic environments, the following two women play a minor role in acknowledging their faith and achieved blessings, without providing details. The latter, in turn, takes up more space and shares detailed accounts of promises and how she kept these promises through lunches for the confined: "I'm sure that the souls are holy, 'cause they were the ones who suffered the most in this life." These are the last words from the interviews present in the montage.

Based on these words, reverberating the acknowledgment of the confined people who died in the concentration camps as suffering and benevolent figures, the documentary mobilizes images of the Walk, amid the statements of their ghost-narrators, to demarcate that "the people who suffered no longer want to witness suffering," to claim that "enough of misery in the backlands!", to advocate that "God is not guilty of the drought, nature is not guilty! The misery of the backlands is the fault of the man himself who does not understand the nature of the backlands," and, therefore, advocate for policies of coexistence with the semi-arid that are no longer based on "handouts," because they recognize that "the backlands lack the following: books, education, dignity, and respect!"

"In honor of the souls of the suffering people"

Among the images of the pilgrimage, the rhythmic sound of the Benedictus — popular canticle of Catholic prayer —, which considers the

Drought Walk a tribute to holy souls, leads the first narrative propositions of the work. This production was directed by Karla Samara, produced by Uzina Films and carried out in 2012, based on the project presented by the Audiovisual Production Center of Instituto Casarão de Cultura e Cidadania, and promoted by the state notice of the VIII Film and Video Award of the State of Ceará. The affirmation of the subtitle, in turn, is developed throughout the work that, as well as the previous one, takes on the social and epistemic place of the director, as a walker, as a way of relating to the confined dead to whom one seeks to honor.

The soundtrack of this production, created by Carlos Ney, is the same as that of the previous production, as well as some images and interviews of the production company's archive, which are resumed in this work — duly disclosed and identified in the credits and insertions of the images. When presenting the archive images of the Walk or when choosing to propose an experience of previous records, a monochrome aesthetic is adopted (Figure 6).

Figure 6 – Monochrome scenes.

In addition to archive footage, there is a coverage in images and interviews, conducted by Washington Alves and Fram Paulo during the 29th edition of the Drought Walk, in 2011, which underpins the montage of the work. Unlike the previous one, in which the overlapping of images mobilizes a surrealistic aesthetic, this production is mobilized by sharp images with clear focus in order to confer a realistic aesthetic to the documentary (Figure 7).

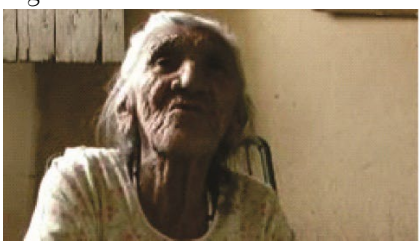
Figure 7 – Images of the 29th edition of the Drought Walk.

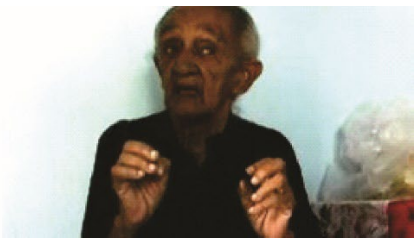
The images in the documentary vary between detail shots, close-ups on walkers' faces and on general shots, emphasizing the path of the walk. Throughout the work, the images are organized to substantiate the narrative constructions that are assembled based on the curation of excerpts from the testimonies, which, articulated, are guided by three affirmations that qualify: the daily life of the concentration camps, the performance of the Walk, and the walkers' faith in the holy souls. Unlike the previous production, the participants are identified, thus conferring particularity and locality to the experiences that are shared in the documentary.

In the first construction, the work proposes imageries about the drought of 1932, based on the testimonies of women who are presented

to us as "survivors" of the concentration camps (Figure 8). The interviews are part of the collection of Uzina Films archives and, in this work, they resume the accounts of Luiza Lô — which were also used in the previous work — and Maria de Jesus.

Figure 8 – Interviewees of the first narrative construction.





The testimonies of the two women resume experiences about the everyday life in the concentration camps, highlighting social inequality in the use of government resources, in the words of Maria de Jesus, according to whom "the rich had access to the best and the poor, standing right there in the sun, the sun right in their faces, 'cause they didn't have some sticks or leaves to make a tent. We lived right there, exposed to the sun, and the people who died near our tent, [they were] eating the candle melts... dying of hunger". The mortality experienced there is also highlighted in the statements of Luiza Lô, saying that "many people are buried there, good lord! A number of people here, another there... They were all threw there, old ladies, old folks, children... all mixed up on top of each other... and the vultures on top, eager to eat the dead."

In both cases, the testimonies are mobilized in the work to substantiate the argument that the concentration camps were created by the Government as a way to avoid "invasions" of migrants in large cities, thus being established as a place of population control. Unlike the previous work, narrative investments in the case are reduced in order to pay greater attention to the Drought Walk.

After the survivors' testimonies, the narrator states that, in 1933, there was the release of those who were resilient to the scarce living conditions and, hence, "each survivor took with themselves the sad memory of the of camp of pain and suffering." Thus, the Drought Walk is presented in the work as an act carried out under gestures of memory, with which a city seeks to remember what happened there, in tribute to those who died there. The second construction, in this sense, mobilizes political statements by lawyer Valdecy Alves and Father Carlos Roberto, priest of Senador Pompeu (Figure 9).

Figure 9 – Interviewees of the second narrative construction.

In this montage, the Drought Walk is proposed as an initiative of the Catholic Church, which renews each year as a sacred ritual of popular faith. In spite of both acknowledging that the Walk is a way of remembering the events of 1932, it is by accepting the sanctification of the souls, which are part of those places, that the political incidence and popular mobilization of the pilgrimage are sustained. For Valdecy, "the feeling of piety and that suffering purifies and elevates the spirit to the plan of salvation" is the element that mobilizes devotion to the souls of the dam, who went through a "collective torment" during the drought and under the abuses of the State. This perspective is also shared by Father Carlos, who, each year, observes the gestures of people who bring bread and water as offerings to the souls and penance for the achieved blessings.

There is, in the Father's statements, an acknowledgment that "the souls of the dam intertwine with our saints by the faith of the people," as devotional practices mobilize elements of Catholic rites, such as

Benediction, prayers, ex-votos, and images of saints associated with the intervention and devotion of the souls of that place. Although the confined individuals are not deemed saints by the Catholic Church, there is a dynamic of popular sanctification, claimed by the audiovisual work and legitimized by the statements of the priest and the faithful. "There's only one mysticism," says the priest when thinking about these sacred confluences between the institutional and popular dimensions.

It is in this dimension of the walkers' devotional practices that the third narrative construction of the documentary is structured, mobilizing testimonies of men and women in order to highlight experiences of faith in holy souls (Figure 10). Taken as examples, the cases of Maria Rodrigues, Helena dos Santos, Francisco Bezerra, and Antônio de Souza demonstrate the popular belief and syncretic aspect that involve the rites of penance in the walk.

Figure 10 – Interviewees of the third narrative construction.

Maria and Helena narrate their experiences of achieved blessings because of the healing of their children, and participation in the Walk is a penitent rite in keeping the promise. Francisco, in turn, talks about

achieving a personal blessing and the promise to go on the walk carrying a cross. In these three cases, in addition to the testimonies of healing achieved by the intervention of holy souls, there are statements of gratitude for their benevolent nature. Antônio, on the other hand, reports no blessing. What mobilizes him, in his words, is the importance of the ritual: "I have been following this Drought Walk since Father Albino Donatti's time [...] Today, I still continue on this pilgrimage to dig a little of the history of those who have gone through the great tragedy of the drought of 32."

Notes for mobilizing memories with audiovisual productions

As we engage with the audiovisual works presented here, we can notice how narrative flows resemble and constitute similar structures. After all, as we have observed, they are structured around constructions about the experiences embodied by survivors in 1932, the foundations that locate the Drought Walk, and the testimonies that claim achieved blessings to justify the rites that dynamize the pilgrimage. Although the qualities of the statements that constitute these three constructions are similar, we can notice that they differ with the reconfiguration of the audiovisual elements and the involved agents.

With regard to the visual montage, the first video makes use of surrealistic elaborations that, in turn, lose prominence in the face of the realistic option adopted by the second. The option for realism is one of the elements that has been established, over time, as characteristic of Brazilian documentaries, as pointed out by Consuelo Lins and Cláudia Mesquita (2008), when discussing that this choice operates in order to legitimize the narratives that are assembled with the audiovisual productions. By using the same recording of Mrs. Luiza Lô, these audiovisual works differ in the way she is presented, by transitioning these aesthetic references. Thus, they combine different qualities of the survivor's presence and the stories she tells in the audiovisual work.

Although the witness bias is presented as a basis to legitimize the narratives that are assembled, it is worth noting that the second documentary differs both in identifying the interviewees and in constituting elements that justify their statements, such as the spaces where they speak, which begin to characterize and qualify what they say. Noticing this difference brings us closer to Selligmann-Silva (2022), by updating his work and valuing what is adaptable in the testimonies due to what is performative, which repositions them. On the one hand, by resuming the archive recordings of survivors in distinct compositions each work; on the other hand, by using different arrangements and perspectives to mobilize testimonies that meet the narrative flow of the documentary, both dynamics evidence a testimonial duality. In such duality, both the peculiar implications of the moment people are called to witness before the cameras and the montages that are made based on these records are considered to constitute another testimony: the one concerning the political action exercised during the audiovisual montage to propose a memory about the historical event based on the pilgrimage.

In this study, we do not intend to define the memories that are re-elaborated based on these audiovisual productions, nor to undertake efforts aimed at delimiting or classifying the "impacts" of these works on the disputes of memory. After all, as our focus lies on reflecting, there is a constant instability due to the contexts of the experiences, with which different perspectives — including ours, during this exercise — engage with the documentaries in inaccurate contexts that no longer fit in the logic of structuring. What matters here is noticing that, as audiovisual productions circulate, perceptions about the events are tensioned in movements of different audiences, which are fomented through their repertoires.

In the face of the unstable context of the consumption of audiovisual productions and the repertoires of those who relate to it, we should note that its elaboration takes place as a gesture of memory, with which a perspective to the event is presented, without, however, confining it — even

if endeavoring oneself to such a thing. The transitions in the ways of operating a similar narrative show, in witnessing the contexts in which they are carried out, the process of audiovisual montage as a dynamic marked by gestures of memories. That is, as an act that operates dimensions between remembering and forgetting, and that uses the specificities of the audiovisual work — and, here, the documentary — to legitimize the propositions of memory presented with it.

By assuming this relationship, we are led to think that changes in the ethical and aesthetic processes of making documentaries are not mere operative processes of audiovisual forms, but complex dynamics that handle propositions of memories not only with what is said in verbalizations, but also with what is (not) established as visual and sonorous elements. Each of these audiovisual works is marked by gestures of memories made possible in a given space-time and, therefore, our movement is not of comparison, but of approximation, so that we can notice the transience around the ways of acting and, thus, observe the changes in the gestures of memory.

The documentaries, made at different times and conducted by different directors, can be approximated when we consider the collective dimensions that permeate their making, when they are assembled within the scope of Uzina Films. This, in turn, is characterized by a dynamic of audiovisual creation marked by sharing functions between the team, and the alternation of roles and processes between directors. It is in this collective dimension that, despite the variation in roles played by each agent in creation, we can think of the montage process, consisting and constitutive of gestures of memory in the face of the event, which are put into practice through the bonds and alliances between these agents.

Uzina Films is a collective that works in Senador Pompeu and that, formed by residents of the municipality, positions such audiovisual creations as a way of relating to stories that integrate the everyday life of the place where they live. Therefore, when we take these audiovisual creations as gestures of memories, we shift the documentaries

from presumptions in which realism can reify the authoritarianism of the sociological model — extensively discussed by Jean-Claude Bernardet (1985) — to take them as testimonies of the relations of those involved with the Drought Walk, of the roles they play when calling us to remember and forget the concentration camp, through certain relationships with the confined dead. In this sense, we can corroborate Didi-Huberman (2017), according to whom the audiovisual creation, in its montage and products, is constituted by the political affirmations and the exercises of powers that nourish it, distancing itself from a "document of truth" of events to be made as a record of the processes, actions, and positions that underpin it.

Thus, we must characterize the Drought Walk as a complex dynamic, in which different gestures of memory are constituted by the agents who, with it, intend to narrate the case while mobilizing the event in particular ways, under the tensions of present moments in which the documentaries are produced. Therefore, the idea of the concentration camp's lack of representativeness is no longer appropriate, because, as discussed in the dissertation of Macêdo (2025b), corroborating the formulations of Didi-Huberman (2020), the Drought Walk and the audiovisual productions resulting from it point to the exact opposite, as they constitute possible, blurred, inaccurate — and, therefore, very powerful — images about the historical event and the way its presence, its reverberations, are witnessed. It is an invitation to memories, without the pretension to define them, that these works are established as a call to see the case from a political perspective mobilized with the audiovisual work.

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