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TAPETE
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A BICHA FLÂNEUR E A CIDADE DO FUTURO: UTOPIA QUEER EM "A SEITA"

THE FLÂNEUR FAGGOT AND THE CITY OF THE FUTURE: QUEER UTOPIA IN "THE CULT"

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Abstract

Over the past few years, Brazilian cinema has produced a great number of works reflecting discussions about different urban issues, such as gentrification, real estate speculation, and public space occupation. The present article sets out to analyze the feature film *The Cult* (2015) from Pernambuco (in the Northeastern region of Brazil) so as to discuss how queer theory could contribute to the debate about political usage of public space in the Brazilian context. By using analyses from different queer theorists, especially those from the Global South, regarding the relationship between sexuality and the city, we seek to investigate the film through the lens of a wide range of debates in the city of Recife, about the struggle for the right to the city. Articulating concepts such as "perverse flâneur" by Paul Preciado (2017), "queer utopia" by José Esteban Muñoz (2019) and "queer space" by Bobby Benedicto (2013), we aim to discuss how the film's discourse, via scientific fiction, envisions not only a new possible city, but also another possible future for queer subjects who live in the Global South.

Keywords: Queer cinema, Brazilian cinema, City, Flâneurialism, Science Fiction

1 Introduction

As Larissa Pelúcio (2016, p. 127) points out, queer studies arrived in Brazil via universities and not social movements, as it happened in the United States. So instead of carrying an experience from specific social groups which turned into activism, queer is thus introduced to us as an academic line of thinking. This leaves us the task of adapting such a concept to local and political realities. Along the lines of decolonial studies and

subaltern knowledge, for at least two decades, queer researchers in Brazil have reflected upon transposition possibilities and reapplication of queer studies in the national context. When we turn our glance to the Global South, we notice a similar pattern in different contexts.

Edited by Heloísa Buarque de Hollanda and published at the end of 2020, the fourth volume of *Pensamento Feminista* (foundations and concepts regarding feminist thinking) provides good examples of queer possibilities in the Global South. The collection aims at reflecting on issues related to sexualities in the Global South and offers an expressive number of articles from different countries who have appropriated queer theory. In the volume's introduction, Hollanda declares that queer in the Global South "gains in political and social strength in the sense that it opens up an endless experimental field of subjectivity production, proving that it is not sexualities who are multiple, but rather subjects themselves" (2020, p. 27, our translation).

Reflecting on queer transposition to Latin America, Juan Pablo Sutherland (2014) identifies propositions in the works of Néstor Perlongher (1997) and Pedro Lemebel (1995), which are aligned with queer policies, though he does not ignore the theory's risks and limitations at regional level. In the Brazilian case, the same can be noticed in the works of João Silvério Trevisan (2019) and Glauco Mattoso (2006). In his article, Sutherland concludes that

At least in our countries, queer policies (because they characterize a sexual-cultural policy who is critical of normative regimes and, at the same time, challenges their very institutionalization) have consisted of several radical readings combining the popular, mestizo, critical activism, male and female representation crises in the sexual communities. Crossings shaped as endless cultural battles which we will keep struggling against. (Sutherland, 2014, p. 18, our translation).

In a similar movement, Indian author Madhavi Menon (2015) challenges queer foundations as an essentially colonial theory. Coining the notion "queer universalism", Menon states that "universalism not only announces itself as queer — *empty of content, revolutionary, indifferent* — but it also argues that queerness is universal. Queerness refuses to settle in a country or language or color or dress or gender." (2015, p. 18, author's highlights). Queer thus denies the location of queerness in particulars. Instead, it represents a set of differences which can appear in multiple places, people, and events.

By bringing the discussion to Brazil's right to the city struggle scenario today, this article aims at reflecting on the ways in which the film *The Cult* (2015)¹ aligns itself to a social movement who debates uses of public spaces in the city of Recife, Pernambuco's state capital (in northeastern Brazil), while also inserting practices and concepts related to queer thinking in the Global South within said debate. This will be done via a film analysis in interdisciplinary relation to other areas of knowledge.

2 Brazilian-style dystopia

The Cult (2015), the first feature film written and directed by André Antônio, is a science fiction film produced by the group Surto & Deslumbramento in the city of Recife. Within a panorama of contemporary Brazilian film production, it is part of a trend seen in recent works: films which circumvent realist models predominant in 21st century national cinema. Instead, they use artificialism, genre cinema, frivolousness, overplayed aesthetics, and an ode to imagination. As Angela Prysthon (2019, our translation) points out, these films put forth a type of "crossed-out realism", in which the frivolous and artificial are tools used "as strategies to obliterate, highlight and criticize reality" (2019). The author argues that these works deviate familiar spaces, creating heterotopias or alternative worlds via a subversion (or perversion) of what we understand as the real world (2019). When she analyses how the city of Fortaleza (in northeastern Brazil) is depicted in one of these films, for instance, Prysthon states that "These images of ruins, of desolation seem to be defigurations or transfigurations of the real Fortaleza. But they are also very evidently Fortaleza, as a furious commentary on Brazilian urban chaos" (2019, our translation). In *The Cult*, we can easily identify a similar movement in the representation of Recife.

As André Antônio is a filmmaker and also a researcher, it becomes inevitable to discuss his work and not take into account themes discussed in his academic works. Following Angela Prysthon's footsteps, André Antônio Barbosa tends quite strongly and clearly towards the frivolous and artificial, both in his research and in his pictures. In *The Cult*, it becomes apparent how the auteur applies concepts from his work as a researcher onto the film. Barbosa deals with many issues present in the film in his PhD thesis on communication and culture, *Constellations of frivolity in contemporary Brazilian cinema* (2017a), such as the idea of queer unproductivity, a tendency towards artifice and, most remarkably, dandyism being lauded as a radical stance which disturbs bourgeois social order.

The Cult has a fairly simple synopsis: in a not so distant future, in 2040, economic elites have moved to Space Colonies and a mandatory vaccine makes sleeping unnecessary. In this context, a nameless young protagonist decides to leave life in the Colonies and return to Recife, where he spent his childhood. He then balances his days between hours of idleness, drinking tea and reading sci-fi books, and long walks through the city's ruins and casual sexual encounters with several men. The protagonist thus embodies the reappropriation of the Dandy figure due to its rebellious potential defended by Barbosa in his thesis. "In most texts about the theme, a Dandy's frivolousness is understood as a power which destroys hierarchies and understandings upon which sacred bourgeois values are founded" (Barbosa, 2017a, pp. 54-55, our translation).

It is quite clear from the opening credits how Recife will play a leading role in the narrative. As we are introduced to the film's production team, many urban landscapes from the city are shown. Though contemporary, they appear to be post-apocalyptic settings. In terms of genre, *The Cult* is a science fiction film which finds creative solutions to deal with possible budget restraints. By leaving aside the visual effects spectacle, in addition to producing the crossed-out realism effect described by Prysthon (2019), the film aligns itself with what Alfredo Suppia (2013) called "subtle science fiction" or "realistic science fiction" (2013, pp. 328-329, our translation). Futuristic and dystopian elements are thus expressed by the protagonist's voice-over narration of the film, which presents us information about its universe. They are also expressed by the use of abandoned and decayed urban spaces, re-signified as landscapes of a dystopian future, as represented in Figure 1.

The past's reinvention is also used as a discursive tool by the art direction department, as avant-garde costumes are mixed with outdated furniture, trinkets, cups and old books, shown here as relics, thus exacerbating the film's futuristic aspect. The film uses digitally produced visual and sound effects only in specific moments, so as to create a sci-fi atmosphere (such as when a motorcycle drives by with enhanced sound effects or on the hologram screen in which the protagonist contemplates childhood photos). Adherence to this "subtle science fiction", however, does not only mean dribbling the financial precariousness that independent cinema faces. As he does not demonstrate ambitions in building a visually ostentatious, grand, and epic science fiction, André Antônio seems to be interested in the genre more in the sense pointed out by Prysthon's proposal on its use "due to the possibilities arising from artifices to provoke fissures and to find emancipatory aesthetic solutions to problems of political order" (2019, our translation). And it is precisely in fluids leaking through these fissures that we witness queer contaminating the narrative.



Fig. 1: Urban landscape as a dystopian scenario. Frames from the film "The Cult". Source: The Cult, 2015. Available at <https://embaubaplay.com/catalogo/a-seita/>. Accessed 12 Aug. 2021.

3 The perverse *flâneur*

The film builds its discourse through the relationship between the character and the city. The protagonist decides to return to Earth due to a nostalgic relationship with places from his childhood. At one point, for example, he visits his old school, which has turned into ruins. Although an aristocrat, he is fascinated by the decadence of the places he visits. He spends his afternoons like a *flâneur*, walking through the destroyed city and looking for sexual partners. A significant portion of the film consists of long shots in which the character wanders aimlessly through urban spaces. For this reason, it is curious to note that when writing about The

Cult, dandyism was a topic theorized by André Antônio himself as well as researcher Ricardo Duarte Filho (2017), but both authors completely ignored the main character's flâneur aspect.

Historically, flâneurialism is an urban practice that is directly related to dandyism. A phenomenon appearing at the end of the 19th century, the term was coined by Charles Baudelaire (2010). As noted by André Antônio, the latter has also been partially responsible for defining dandyism (2017a, p. 54). It describes an urban resident who finds pleasure in the habit of walking around the city without defining destinations. The act of walking slowly, exploring, and living in the city is a source of all joy and purpose on its own. The relationship between flâneurialism and the homosexual desire experience was first done in anthropological research about street male prostitutes, carried out by Néstor Perlongher in the city of São Paulo, in southeastern Brazil (1987). Conceptualizing the idea of cruising as a typical mode of desire circulation in homosexual communities, in which men wander through streets seeking only some kind of sexual encounter with other men, Perlongher points out that streets "become something more than a mere place for directed traffic or spectacular fascination against consumerist proliferation: they are also a zone of desiring circulation" (1987, p. 156, our translation).

So, the act of homosexuals who expect an erotic adventure as they flirt and seduce during cruising constitutes opposition to automated and hasty crowds marching through megalopolises. This is because streets become a mere transitional space between one place and another, thus recapturing the sense of appreciation and investment that flâneurs devote to the city. Reflecting on the 2004 Argentinian film *Night Watch* by Edgardo Cozarinsky, which follows the life of a male prostitute, Lucas Martinelli writes along the lines of Perlongher's proposal. He states that the character represents "nomadic subjectivities which resist the flux of neoliberal mediations and disturb the ways of life constituted in late capitalism" (2019, p. 71, our translation). In a contemporary analysis, Paul Preciado will deepen this relationship between flâneurialism and the gay experience. According to the author,

On the extreme opposite, the dual situation regarding the legitimate public space occupier (due to his male condition) and the marginal body subjected to surveillance and normalization (due to their homosexual condition) convert the gay subject into a privileged urban space hermeneutist: "the gay person can be understood as a perverse flâneur who walks aimlessly through the city seeking news and events. His experience turns him into a privileged observer who sees everything and knows all about a city that seems to have no secrets for him. The gay male penetrates beyond the surface and uncovers the streets' hidden aspects, thus becoming an interpreter of urban life (and especially nightlife)". (Preciado, 2017, pp. 6-7, our translation).

The definition of "perverse flâneur" proposed by Preciado fits *The Cult's* protagonist perfectly. Even with the dystopian, post-apocalyptic condition immersing the city, the character still takes pleasure in walking through deserted streets and destroyed buildings. For him, who lived in the Space Colonies, the ephemerality of these abandoned places turns into novelty. The protagonist confides in one of his sexual partners, who warns him about the dangers of walking through the city at night: saying that he likes to walk in Recife because it is something he missed in the Colonies, where no one walks on foot. He continues, complementing that walking around the city still has an adventurous spirit to it.

Such craving for adventure is constantly stated by male prostitutes and clients interviewed by Perlongher. In one of the stories, a street hustler defines urban adventure as an openness to the unexpected, to the act of going out and not knowing what may happen. In his own words, "what hustlers want the most is to live, to happen on the streets (...). This is life as it should be, it should have nothing previously set up, work schedules, nothing. On the streets, there is much more flow, unimaginable things happen, you are exposed" (Perlongher, 1987, pp. 158-159, our translation). Such desire to live and "happen on the street" not worrying about obligations and a disciplined daily life is also present in the dandyism seen in *The Cult's* protagonist. As Barbosa points out, in direct dialogue with Sutherland (2017a, p. 55): a dandy constitutes a rebellion against utilitarian and productive principles of bourgeois and capitalist culture. And this is done by valuing idleness and the frivolous. As a dandy, the film's protagonist flaunts his unproductiveness when he experiences the life goal stated by the male prostitute interviewed by Perlongher: he does not work, does not perform activities with fixed hours, does not maintain a timetable of pre scheduled appointments, or even follows a rigid routine. The only constancy in his daily life is, precisely, his flâneur habits; living and happening on the street.

As mentioned by Preciado (2017), a gay man develops an ability to "penetrate" the city beyond its surface, which can be read as a metaphor for the way gays utilize urban space to pursue casual sex, a practice known as cruising. Right in the film's beginning, the character states that it was not difficult to find a "place to have fun", and we are introduced to one of these pick-up areas, seen in Figure 2. The film is then marked by several

sexual encounters with different men who the protagonist meets in this area. The film's editing then proposes a discourse that illustrates the relationship between sexuality and the city, as well as between public and private.



Fig. 2: The pick-up area. Frames from the film "The Cult". Source: The Cult, 2015. Available at <https://embaubaplay.com/catalogo/a-seita/>. Accessed 12 Aug. 2021.

4 The city of the future

To discuss public sex issues, it is crucial to turn to Pat Califia's transgressive work (2000). In his revolutionary 1982 article *Public Sex*, the author argues that the notion of public sex is a tool used by the state to legislate and control dissident sexualities. As Califia (2000) explains, the difference between public and private sex is not as simple as choosing to have sex in an open field or one's bedroom: there are nuances between these extremities which constitute spaces in which control over bodies and sexual practices is disputed (such as saunas, cars, motels, parks, bars, deserted alleys). Via a historical analysis of legislation from different countries, Califia (2000, n. p.) demonstrates that the definition of "public sex" can be so extremely comprehensive to the point of characterizing it as any sexual act which occurs when a third party is present, even within a supposedly private setting — a sex club, a sauna or even one of the participants' home. In his argumentation, Califia provides several examples which indicate how such laws exert strong power over the persecution of sexual dissidents, such as homosexuals and fetishists.

In Madhavi Menon's research on *Desire in India* (2018), the author also acknowledges how "public sex" laws impact how certain sexualities are demonized. According to her, tens of thousands of people, including heterosexuals, resort to public spaces to satisfy their sexual desires in India today. "Parks are democratic to the extent that anyone who cannot have sex elsewhere for whatever reason will resort to the bushes." (Menon, 2018, p. 91). Perlongher, Califia, and Menon all agree that certain areas are always appropriated by sexual deviants' desire during the night in urban centers. While Califia calls these public spaces "sex zones", Perlongher deals with the idea of a "moral region."

An interesting factor about *The Cult* is that scenes in the public area reserved for sex always take place during the day. This goes beyond conditions noticed by Califia (2000), who identifies such zones as places that do not exist only as a space for sex. Unlike a park, which has one role in the daytime and turns into a sex zone at night, the ruins in which *The Cult*'s desiring wandering take place seem to be a region exclusively for sexual practice. Even though the protagonist seemingly only flirts at pick-up zones — since sexual acts are always consummated in his private residence — the choice to depict a space for queer sexual desire circulation in broad daylight is that much more significant. In the narrative's dystopian scenario, this sex zone seems to exist in the abandoned ruins of what was once an institution built within the city's architecture. In an article on the queer appropriation of the Philippines capital Manila's decayed dictatorial architecture, Bobby Benedicto (2013) writes that

Abandoned places are not empty places, but the practice of abandonment creates a terrain vague. It provides room to maneuver — an opening, a gap in which new arrivals might create something unexpected, where new dreams might be crafted

out of the remnants of ones that have been or might be forgotten. Indeed, ruins have traditionally drawn those who are compelled — by an inner voice or the outside world or both — to fabricate their own place, to take fragments of the past and re-member them into something other. (Benedicto, 2013, pp. 36-37, author's highlights).

In Juan Pablo Sutherland's *Bodily narratives of urban queer desire and its policies* (2017), he reflects on the way internet, smartphones and hookup apps are changing dynamics of gay desire and its relationship with the city. In this new composition, "the sexual walker, the sexual observer, the pedestrian used to flirting on the virtual city's every corner, no longer has a body. This walk has been stripped of him so that he turns into a georeference to another interconnected desire seeking the best suitor" (Sutherland, 2017, p. 262, our translation). By evoking his own sexual memories, Sutherland describes the process of urban, political, and social changes leading to the near extinction of toilets, squares and other public spaces for cruising in the city of Santiago. Such a phenomenon described by the Chilean author has been repeated in almost every major city in the world. In times of hyper-surveillance with security cameras and aforementioned technologies which allow a discreet search for sexual partners, cruising areas become increasingly scarce and less visited. Considering this, André Antônio's choice to set cruising scenes in a physical and public space is noteworthy.

As the film's plot is futuristic, one could have expected virtual flirting and computer-mediated eroticism to have become increasingly common or even compulsory within the fictional universe. Filling the gap between the film's 2015 release and 2040, when the film takes place, we could understand this occupation of decayed public spaces as depicting an opposition stance against prevailing policies in future Brazil. Discussing *Night Watch's* protagonist, Martinelli describes the hustler as a "flâneur who envisions an extinct world within the city" (2019, p. 71, our translation). The same can be said about *The Cult's* protagonist and his obsession and queer appropriation of Recife's debris. Echoing Benedicto's idea of "queer space", the film's character reimagines the city's territory "not only as a defamiliarizing challenge to (the heterosexism of) official ideology but also as a space emergent in the ruins of modern dreams" (2013, p. 28). Such an idea of queer space as a locus for opposition and resistance is quite substantial in order to reflect on the Brazilian political context in which the film is embedded.

At a certain point in the narrative, a dialogue reveals that demonstrations against repressive police actions are taking place. And, as made clear by Califia's (2000) and Perlongher's (1987) works, the police force presents an extensive history of persecution against sexual minorities in urban spaces. A brief chronology of public sex in recent decades, described by Argentinian author Alejandro Modarelli (2017), reports that

Obviously, resistance arose. The street had to burn again. The first activist responses originated in the United States and Canada. Against the Republican campaign which proposed a gleaming and profitable Manhattan, queer SEX PANIC! college students proposed re-heating the docks, where real estate developments had been swarming, in the style of Puerto Madero or how Costanera Sur is soon expected to be, where truck drivers meet bold fags, making Eros shine. In Canada, Pink Triangle Press called out via internet for sex in public and squirting, orderly stipulating the places for confusion. While for SEX PANIC!, putting the desiring body in the public space carried the weight of political duty, for squirting fans, it was game with some rules agreed in advance. (Modarelli, 2017, p. 175, our translation).

Since we discussed speculative fiction, it is not difficult to detect that something similar happened in *The Cult's* Recife. As we compare fiction and Recife's current scenario, this relationship becomes even more explicit. For years, Pernambuco's capital has been cultivating a strong social movement for the right to urban space and for maintenance of the city's physical history against real estate housing market's interests. These movements culminated in initiatives such as #OccupyEstelita and the [*projetotorresgêmeas*] (2011), a collaborative film, which includes an excerpt by André Antônio.

As defined by director Pedro Severien (2018), the collaborative production process of [*projetotorresgêmeas*] not only proposes a cinema with a sense of shared authorship, but it is also a creative articulation. "The way to communalize the audiovisual production is directly linked to a collective strategy that is being reworked throughout the struggle of Occupy Estelita." (2018, n. p.). This means cinema which is directly related to socio-political movements who struggle for the right to the city and is also shaped by their demands. Other films like *Aquarius* (Kleber Mendonça Filho, 2016), *The Great Club* (Joelton Ivson, 2016), *High Rise* (Gabriel Mascaro, 2009), *Novo Apocalipse Recife* (Occupy Estelita Movement, 2015) and *Love, Plastic and Noise* (Renata Pinheiro, 2015) also criticize real estate speculation in Recife. This corroborates the hypothesis that this is a relevant issue to the city's most recent cinematic production, placing *The Cult* within said panorama of films aligned who attempt at imagining "another possible city" (Severien, 2018).

The film's discourse is echoed even more by Modarelli's discussion when we are introduced to the cult that names the film. Throughout the narrative, the protagonist comes across mysterious pink posters spread around the city and eventually becomes obsessed with discovering their origin and meaning. In the end, he finds one of the people who affixed posters on the walls and is then conducted to a secret location where a party takes place. That is when he meets true heterotopia, where bodies experience the most diverse pleasures, as illustrated by Figure 3. The night continues and he discovers that the cult is not just a party, but also a terrorist group who intends to put a certain drug in every drink in Recife. That drug would neutralize effects from the mandatory vaccine, and people would thus be able to sleep again. "The dream will have the importance that it always had", declares the group's leader; the line works in a literal and metaphorical sense. The voice-over narration alerts us that the plan never came to fruition since policemen murdered the cult's leader and disbanded its members a day before their plot's final stage.



Fig. 3: The Cult, a heterotopia. Frames from the film "The Cult". Source: The Cult, 2015. Available at <https://embaubaplay.com/catalogo/a-seita/>. Accessed 12 Aug. 2021.

5 Queer utopia

In contrast to what Lee Edelman (2004) states, José Esteban Muñoz argues in *Cruising Utopia* (2019) that futurity carries queerness' true potential, one which has not been yet reached. Muñoz states that "it is equally controversial to argue that we are not quite queer yet, that queerness, what we will know as queerness, does not yet exist." (2019, p. 22). At the same time, he also acknowledges the merits of Edelman's controversial work and especially his criticism of "culture of the Child." To a certain extent, *The Cult* uses science fiction to speculate on what such a queer future could be. To cite André Antônio himself when writing about his film, dystopia could be defined by an ending: "the end of an era, end of humanity, end of a determined way in which our societies are organized, end of something around which we already feel safe and accustomed" (2017b, p. 85, our translation). But who could be deemed safe in the way society organizes itself?

As Muñoz defines it, we live in a straight time, which is not a good time for certain subjectivities. "The present is not enough. It is impoverished and toxic for queers and other people who do not feel the privilege of majoritarian belonging, normative tastes, and 'rational' expectations." (Muñoz, 2019, p. 27). So, André Antônio's dystopian creation may not only be the end of society, but also the end of mandatory heterosexuality, of the hetero norm, of this straight time itself. At no point in the film do we see any heterosexual interaction. And homosexual desire does not appear to be a problem for any of the characters. Indeed, this complete absence of heterosexual romance and sexuality is not necessarily or virtually revolutionary. But ignoring such a central element of this straight time is a choice that raises some possibilities to speculate about the future. In that sense, dystopia becomes a utopia that allows us to imagine the potential of queerness, as Muñoz dreamed it: in the film, it reaches its peak when the cult is established, even if it fails and eventually ceases to exist.

Queerness is utopian, and there is something queer about the utopian. Fredric Jameson described the utopian as the oddball or the maniac. Indeed, to live inside straight time and ask for, desire, and imagine another time and place is to

represent and perform a desire that is both utopian and queer. To participate in such an endeavor is not to imagine an isolated future for the individual but instead to participate in a hermeneutic that wishes to describe a collective futurity, a notion of futurity that functions as a historical materialist critique. (Muñoz, 2019, p. 26)

After the cult is extinguished, our protagonist also loses his family's money and so he needs to return to the Colonies, where he will then live "isolated and broke". He does, however, take with him a supply of the drug created by the cult and creates experiments with it. In his final monologue, the character states "but I'm sure the dream will come back; I hope to find out a little more next time." And this is perhaps the best way to define utopia.

6 Conclusion

Via a film analysis substantiated by different Global South queer theorists, we sought to illustrate how the film *The Cult* not only enriches the debate regarding urban occupation in the city of Recife but also allows us to contemplate new possibilities for cities and dissident subjects in a future which exists outside of straight times. Muñoz, who passed away in 2013, could not see his utopian queerness come to fruition. However, his work still echoes powerful fantasies. Also published in 2013, Benedicto's article deals with Muñoz's proposals on heterosexual temporalities and on cracks that could allow for a queer world to be built. As the author proposes, queer territories are "sites where frayed desires are brought back into circulation and where worn-out dreams are re-remembered as part of the intangible architecture of new worlds" (Benedicto, 2013, pp. 28). Considering the film itself as a queer space, *The Cult* echoes theoretical and political queer productions regarding the relationship between queer subjects and cities, between sexual desire and public space, between dystopias and heterotopias. This empowers us to re-member new architectures from the ruins.

The exercise of remembering worn-out dreams seems to be especially productive for us to ponder on the relationship between queer subjects and cities in Brazil today. At a time when several initiatives already push for urban architecture remembering via collective efforts, the first step has already been taken towards the collective futurity dreamed of by Muñoz, which means a different time is coming: when new worlds and ways of being will be built. Like the film's protagonist, we are then assured that the dream will return, and the desire to find out more next time will be kept alive.

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1 You can watch the full movie at: <https://embaubaplay.com/catalogo/a-seita/>.