In this film we construct a narrative with the forms of speech of Miriam Lifchitz Moreira Leite - the biography and literary form of the tale. The film deal with the relationships between various mnemonic devices and audiovisual language. Following the biography of the character, using the photo viewing, visiting places known in other times, experimenting flavors of childhood and other resources, we access her lived experiences.


Miriam Lifchitz Moreira Leite is 84 years old. Her reflections about images and memory have inspired and influenced many Brazilian researchers from the Human Sciences, precisely because of their ability to cause reflections, sketch other ways of looking. Based on Miriam’s work itself, we review her biography, looking to retrace the paths of her choices and concerns. This movement produced a video in which we seek to practice the methodology proposed by Miriam in her research, mobilizing memory from the use of images, weaving her biography. Along the way, we examine the material produced by the author, her research on the feminist Maria Lacerda de Moura, and her boxes and personal photo albums.

In ‘Ways of Memory,’ the use of photography, in addition to presenting the structural dimensions of social life, recovers vestiges of experiences: Miriam the child, the young student, the actress, before marriage and motherhood, her tales kept for a long time, and Miriam the mature woman of many intellectual productions.

In its production process, the film required the work of memory - from images, the senses, visiting known places at other times, tasting the flavors of childhood, as in Proust’s La recherche du temps perdu. Sharing experiences through the film implies recreating a biography, rediscovering other times, highlighting possible dimensions, desired, full of meaning, present in instants already passed.

We chose to dramatize situations that evoke women's work, highlighting part of the life history of those women who wrote during the years of marriage and motherhood, before widowhood, when Miriam could produce their intellectual work. This feature had already been implemented in the production of the video Maria Lacerda de Moura. Trajectory of a rebel (Ana Lucia Ferraz and Miriam Moreira Leite, 2002), creating a double to build the presence of the character in the film. In the case of the film Ways of Memory, such dramatization emphasizes the time when women would write, at home, stories in the first-person voice, which narrates the film.

These experiences led us to a redefined conception of time, one subjectively lived that immobilizes instants that remain in memory, as well as actualized ones, giving meaning to the present.