PREMIER RASSEMBLEMENT NATIONAL DE CINÉASTES LATINX-CANADIENS
FIRST NATIONAL GATHERING OF LATINX-CANADIAN FILMMAKERS

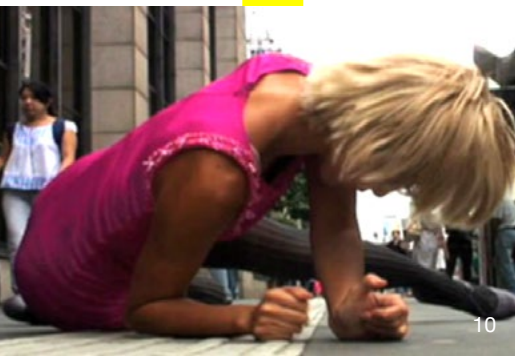
Organisé par la cinéaste et commissaire Cecilia Araneda, en partenariat avec le Groupe Intervention Vidéo (GIV) et l'Alliance des arts médiatiques indépendantes, ainsi qu'avec le soutien de OBORO et Ada X.

Cinémas de résistance : Cartographier les histoires latinx-canadiennes
Cinemas of Resistance: Mapping Latinx-Canadian Stories

L'un des principaux enjeux auxquels les artistes de la diaspora sont souvent confrontés est un état récurrent d'entre-deux. Un sentiment de (non-) appartenance divisé entre multiples dimensions spatio-temporelles: maintenant et ensuite, ici, là et ailleurs.
Cette situation complexe n'est pas étrangère aux cinéastes latinx-canadiens, car ils naviguent entre la vie et le travail dans un pays où l'histoire coloniale et les vagues de migration s'entremêlent. Les œuvres des cinéastes de ce programme révèlent la myriade d'intérêts, de formats, de genres, de matérialités et de subjectivités qui inspirent les membres de cette communauté créative. En tant que cinémas de résistance, historiquement marginalisés dans les sociétés d'origine et d'accueil des auteurs, ces œuvres sont des quêtes d'identité, de collectivité et de nouvelles formes de citoyenneté.
Ce geste curatorial vise à mettre en lumière les réalisations extraordinaires des cinéastes de la diaspora latinx-américaine au Canada. Leurs récits nous permettent d'établir des liens significatifs entre notre grande hétérogénéité et nos histoires communes de franchissement des frontières, de déplacement, d'adaptation et d'intégration. Bien que limitée, cette sélection de films tente d'inclure les relations des cinéastes avec leurs origines et leurs cheminements, alors qu'ils tournent en plusieurs langues, dans leur pays d'origine, au Canada ainsi qu'ailleurs. Neuf pays d'Amérique latine sont représentés dans treize courtes histoires dont l'esthétique évolue en s'apparentant d'abord aux arts du spectacle, à la danse et à l'art vidéo, puis, à l'expérimental, le documentaire et la fiction. La structure temporelle et chronologique de ces deux programmes a pour but d'aider à tracer l'histoire des cinémas latinx-canadiens.

One of the main issues artists in the diaspora often face is a recurrent state of in-betweenness. A feeling of (non)belonging divided amongst multiple spatiotemporal dimensions: now and then, here, there, and elsewhere. Latinx-Canadian filmmakers are not foreign to this complex condition as they navigate life and labour in a country where colonial histories and waves of migration intertwine. The works of the filmmakers in this program reveal the myriad of interests, formats, genres, materialities, and subjectivities that inspire the members of this creative community. As cinemas of resistance, historically marginalized in the auteurs' birthplace and host societies, these pieces are quests for selfness, collectivity, and new forms of citizenship.
This curatorial gesture aims to highlight the extraordinary achievement of filmmakers from the Latin American diaspora in Canada. Their stories allow us to establish meaningful connections in both our wide heterogeneity and shared histories of border crossing, displacement, adaptation, and integration. Although forcibly limited, this selection of films attempts to include the filmmakers' relations to their roots and routes as they shoot in multiple languages, in their countries of origin, in Canada, and other locations. Nine Latin American countries are represented in thirteen short stories aesthetically moving from performing arts, to dance and video art, experimental, documentary, and fiction. Temporal and chronological, the structure of the two programs seeks to help map a history of Latinx-Canadian cinemas.

Zaira Zarza, Montréal 2023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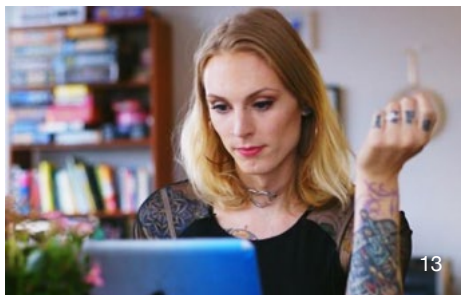
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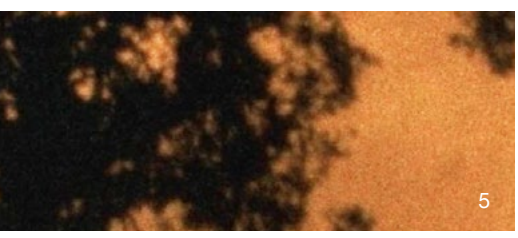
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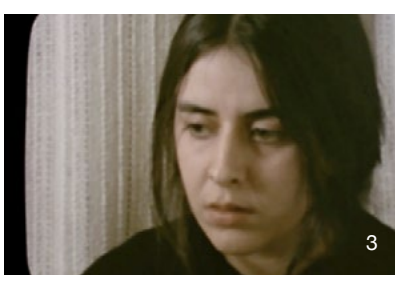
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Ce rassemblement a été rendu possible grâce au généreux soutien du Conseil des arts du Canada. *This gathering has been made possible through the generous support of the Canada Council for the Arts.*

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GIV since 1975 depuis 1975

OBORO

Ada X

Independent Media Arts Alliance Alliance des arts médiatiques indépendants

TRAILBLAZERS présente les réalisations de quatre artistes incontournables à l'établissement de la présence de cette communauté ethnoculturelle créative au Canada il y a plus de trente ans. Leur héritage est essentiel pour comprendre où nous nous situons aujourd'hui.

TRAILBLAZERS *shows the endeavours of four foundational artists that established the presence of this creative ethnocultural community in Canada over thirty years ago. Their legacy is crucial to understand where we position ourselves today.*

NEW GENERATIONS célèbre un groupe de cinéastes qui réalisent des films au 21e siècle. Le programme comprend de nombreuses œuvres expérimentales réalisées par des cinéastes dont la carrière s'étend sur les dix à vingt dernières années. Les films (incluant les coréalisations) illustrent les relations complexes avec le pays d'origine, le pays d'accueil, les autres pays d'Amérique latine et les autres communautés diasporiques au Canada. Dans l'ensemble, ils traitent de sujets aussi divers que la violence systémique, les diversités ethniques, le corps des femmes, l'activisme transgenre, la souveraineté indigène, les couples bi-raciaux, les traumatismes familiaux, la politique du lieu et de l'espace, et les défis de la migration elle-même.

Parfois avec le soutien du laborieux système de financement des films au Canada, parfois en le contournant, ces cinéastes ont créé des histoires percutantes qui ont encore du mal à trouver un public et des espaces de diffusion. Les conversations sur l'archivage éthique de la production créative de cette communauté diasporique sont également attendues depuis longtemps.

Les contre-archives que représentent ces films doivent être davantage partagées, réparées et gérées de manière responsable. Nous espérons que les omissions, les lacunes et les oublis de ces programmes puissent être pris en considération lors de futures rencontres et que ce premier rassemblement national soit le cadre idéal pour que les cinéastes latinx-canadiens apprennent à se connaître, élargissent les réseaux de notre communauté, trouvent un plus grand public, suscitent de futures collaborations et renforcent les solidarités. À une ère où les discussions sur les politiques identitaires ont le potentiel de nous unir et de nous rendre plus forts, mais aussi de nous diviser ou de nous étiquetter, faisons en sorte que ce soit une occasion fantastique de nous réinventer, de nous réapproprier les écrans, d'être présents et d'être entendus.

NEW GENERATIONS *celebrates a group of filmmakers making movies in the 21st Century. The program includes many early experimental pieces by filmmakers whose careers span the last ten to twenty years. Single-authored and co-directed films express complex relations with the homeland, the host land, other Latin American countries, and other diasporic communities in Canada. Overall, they deal with topics as diverse as systemic violence, ethnic diversities, women's bodies, transgender activism, indigenous sovereignty, bi-racial couples, family traumas, the politics of place and space, and the challenges of migration itself.*

At times, with the support of the cumbersome film financing system in Canada and, at times, bypassing it, these filmmakers have created powerful stories that still struggle to find audiences and screens. Conversations about the ethical archiving of the creative production of this diasporic community is also long over-due. The counter-archives these films represent need further sharing, repairing, and responsible stewardship. May the omissions, gaps and oversights in these programs be honoured in future encounters. May this first national gathering be the ideal setting for Latinx-Canadian filmmakers to get to know each other, expand our community's networks, find larger audiences, incite future collaborations, and increase solidarities. In an era where discussions on identity politics have the potential to unite us and make us stronger, but also to divide us or pigeonhole us, let this be fantastic opportunity to reinvent ourselves, reclaim the screens, be present and be heard.

Programme #1

TRAILBLAZERS

Commissaire / *Curator* Zaira Zarza

CRUCERO/CROSSROADS
RAMIRO PUERTA 1994
28 MIN. FICTION, COLOMBIA.

An exploration of Latino identity and its representation in North America, the film centers on Guillermo Verdecchia's two-stage personae, Guillermo, an Argentinian-born Toronto actor, and Wideload, an inflated stereotype designed to deflate stereotypes. Displaced from his history, surroundings and himself, Guillermo is caught between fixed borders and alienating cultures. At the same time, Wideload ponders "Saxonian" attitudes, examines myth and mysticism, and provides controversial lessons in language and dancing.

NIÑOS
CARLOS FERRAND 1974
16 MIN. FICTION, PERU.

Shot on bright black and white 16mm, Niños relates a day in the life of four Andean boys as they experience school, work, and community relations. This project, filmed in Cuzco and Ollantaytambo, led to the creation of the film collective Liberación Sin Rodeos, integrated by Carlos Ferrand, Marcela Robles, Nenée Herrera, Pedro Neira and Raúl Gallegos.

LENTEMENT
MARILU MALLET 1976
27 MIN. FICTION, CHILE. (NATIONAL FILM BOARD OF CANADA.)

Made by three Chilean filmmakers exiled in Quebec after the military coup, the feature Il n'y a pas d'oubli explores the difficult conditions of the Chilean community's survival in the diaspora. Lentement (Slowly), the second short in the trilogy, follows Lucia, a young woman struggling to integrate into a new social environment as she deals with the traumatic memory of the coup.

UNBOUND
CLAUDIA MORGADO 1995
20 MINS DOCUMENTARY, CHILE.

Unbound is an act of physical defiance against societal expectations, reframing "the nude" and giving women control over their breasts. The film plays into the contradictions of female body politics in a whimsical and humorous way.

Programme #2

NEW GENERATIONS

Commissaire / *Curator* Zaira Zarza

ANTE MIS OJOS
LINA RODRÍGUEZ 2018
7 MIN. EXPERIMENTAL, COLOMBIA. (RAYON VERT)

Shot on grainy, amber-like Super 8, Lina Rodríguez's elusive and evocative Ante mis ojos offers a fragmentary glimpse of Colombia's mythic Lake Guatavita, long considered the inspiration for the legend of El Dorado.

SONG FOR CUBA
TAMARA SEGURA 2014
7 MIN. FICTION, CUBA. (NATIONAL FILM BOARD OF CANADA.)

This short experimental documentary about memory and music follows a young Cuban couple charting a new course for their lives on an island in the North Atlantic. The film features original music by Patrick Boyle and Cuban popular songs "Preferi Perderte" by Benny Moré and "Suavecito" by Ignacio Piñeiro.

A TIME TO DWELL #1
KATHERINE JERKOVIC 2006
10 MIN. EXPERIMENTAL, URUGUAY–ARGENTINA.

Filmed along the northern coast of the Saint Lawrence River, this piece is part of an audiovisual series that meditates on migration and the coastal landscape, as it reveals the limits of the frame and the image as an ellipse in space.

BURNT
ALEJANDRO VALBUENA 2009
14 MIN. FICTION, COLOMBIA. (ALUNA FILMS)

Triggered by a father's actions within a traditional nuclear family, courage and despair are expressed through the performance of the dancing bodies in Burnt. Based on a real-life story, the film is a monochromatic portrait that recounts events told by a lover's voice.

PRESIDIO MODELO
PABLO ÁLVAREZ MESA 2008
16 MIN. EXPERIMENTAL DOCUMENTARY, COLOMBIA.

Presidio Modelo explores the idea of historical figures as monuments and the tension between a social justice revolution and the prison system linked to it. The walls of Cuba's Presidio Modelo crumble, revealing a past covered by layers of thick yellow paint. When left unvisited, pain turns into amnesia, and history cannot absolve everything.

PINK GIRL – SAO PAULO
SARAH SHAMASH 2010
4 MIN. EXPERIMENTAL, BRAZIL.

Shot on Avenida Paulista in the heart of São Paulo, this video reflects a moment of limbo and escape into a fantastic pink girl dance reality as her street performance generates unexpected interactions with passers-by. Pink Girl-Sao Paulo furthers a collaboration between artist Sarah Shamash and dancer/choreographer Toshiko Oiwa.

SILVIA IN THE WAVES
GIO OLMOS 2017
13 MINUTES. FICTION, MEXICO.

Noa struggles to honor the identity of his recently deceased parent while his mother tries to uphold the appearance of a conventional family. Grief and fantasy entwine to reveal the complex relationship between history and erasure, identity, and memory.

THE SWEATER
JEAN-PIERRE MARCHANT 2021
5 MIN. DOCUMENTARY, ARGENTINA–CHILE.

The Sweater blends 16mm hand-processed film with found footage and video to explore childhood memories triggered by finding the last thing my deceased father gave me. Using short vignettes, I tell several stories that defined our relationship with each other and how the world shaped us both.

DO I HAVE BOOBS NOW?
MILENA SALAZAR & JOELLA CABALU 2017, 6 MIN.
DOCUMENTARY, COSTA RICA.

In 2015, Victoria-based trans activist Courtney Demone launched the viral online campaign #DoIHaveBoobsNow. She posted topless photos of her transition on social media while undergoing hormone replacement therapy. One year later, Courtney

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LES VIDÉOS SONT LISTÉES PAR ORDRE DE PRÉSENTATION.
THE VIDEOS ARE LISTED IN ORDER OF PRESENTATION.

RECONNAISSANCE TERRITORIALE Nous aimerions reconnaître que le GIV est situé à Tiohtià:ke/Montréal, un territoire autochtone non cédé, dont la nation Kanien'kehá: ka est la gardienne. Nous aimerions particulièrement reconnaître le rôle des générations de femmes (dans sa définition la plus inclusive) dans la protection et la préservation du territoire et de l'eau que nous partageons aujourd'hui.
LAND ACKNOWLEDGEMENT We would like to acknowledge that GIV is located in Tiohtià:ke/Montréal, unceded indigenous lands, for which the Kanien'kehá: ka nation is recognized as custodians. We want to specifically recognize the role of generations of women (in its most inclusive sense) in protecting and caring for the lands and waters that we share today.