

Atelier Tatiana Huezo

Tatiana Huezo

A biography



Fr À travers une œuvre aussi engagée que personnelle, Tatiana Huezo brosse le portrait de son pays et dénonce les mécanismes de la terreur, en recourant à un langage poétique qui parvient avec pudeur à donner corps à l'absence, à la violence et à la souffrance. Née au Salvador et vivant au Mexique, Tatiana Huezo est diplômée du Centro de Capacitación Cinematográfica et détient un Master en Documentaire de création de l'Université Pompeu Fabra. Après ses premiers essais – des courts métrages tels que *Arido* (1994) ou *Familia* (2004) – elle obtient une renommée internationale avec son premier long métrage, *El lugar más pequeño* (2011), présenté à Visions du Réel 2011 et lauréat Grand prix pour le meilleur long métrage. Après le court métrage *Ausencias* (2015), elle réalise *Tempestad* (2016), présenté en première mondiale à la Berlinale et primé par quatre Prix Ariel – décernés par l'Academia Mexicana de Artes y Ciencias Cinematográficas. Depuis, elle a non seulement enseigné le cinéma dans divers contextes académiques mais aussi écrit le livre *El Viaje, rutas y caminos andados para llegar a otro planeta*. En 2021, elle révèle son premier film de fiction, *Noche de fuego*.

De Mit einem ebenso engagierten wie persönlichen Werk zeichnet Tatiana Huezo ein Porträt ihres Landes und prangert schonungslos die Mechanismen des Terrors an. Mit grosser Feinfühligkeit gelingt es ihr mit einer poetischen filmischen Sprache, Abwesenheit, Gewalt und Leid sichtbar zu machen. Tatiana Huezo wurde in El Salvador geboren und lebt in Mexiko. Sie besitzt ein Diplom des Centro de Capacitación Cinematográfica und einen Master im Dokumentarfilm von der Universität Pompeu Fabra in Barcelona. Nach ihren ersten Werken – Kurzfilme wie *Arido* (1994), *Familia* (2004) oder *Sueño* (2005) – erlangte sie mit ihrem Langfilm *El lugar más pequeño* (2011), der bei Visions du Réel 2011 internationale Premiere feierte und mit dem Preis «Bester Dokumentarfilm» ausgezeichnet wurde, internationalen Ruhm. Aufgrund seines Erfolges wurde der Film ins Programm von mehr als 80 Festivals weltweit aufgenommen. Dann, nach dem Kurzfilm *Ausencias* (2015), führte sie bei *Tempestad* (2016) Regie, der bei der Berlinale (Sektion Forum) erstmals vorgeführt wurde und in vier Kategorien mit dem bedeutendsten mexikanischen Filmpreis Premio Ariel ausgezeichnet wurde, der von der Academia Mexicana de Artes y Ciencias Cinematográficas verliehen wird. In den letzten Jahren unterrichtete sie Film in verschiedenen internationalen akademischen Kontexten und schrieb das Buch *El Viaje, rutas y caminos andados para llegar a otro planeta*. 2021 erscheint ihr erster Spielfilm *Noche de fuego*.

En Born in Salvador and living in Mexico, Tatiana Huezo Sanchez graduated from the Centro de Capacitación Cinematográfica (CCC) film school and holds a Masters in Creative Documentary from Barcelona's Pompeu Fabra University. After her first attempts—short films such as *Arido* (1994), *Familia* (2004) or *Sueño* (2005)—she gained international renown with her first feature length film, *El lugar más pequeño* (2011), presented as an international premiere at Visions du Réel 2011 where it won the prize for Best Feature Film. Building on this success, the film was programmed by more than 80 festivals around the world. Then, following the short film *Ausencias* (2015), she directed *Tempestad* (2016), presented as a world premiere at the Berlinale (Forum section) and which won four Ariel awards—given by the Mexican Academy of Cinematographic Arts and Sciences. Over recent years, she has taught film in various international academic contexts and has written the book *El Viaje, rutas y caminos andados para llegar a otro planeta*. 2021 sees the release of her first fictional film, *Noche de fuego*.

Filmography

2021	Noche de fuego
2016	Tempestad
2015	El aula vacía (short: Ver, oír y callar)
2015	Ausencias
2011	The Tiniest Place
2005	Sueño
2004	Familia
2001	The Core of the Earth
1997	Tiempo caústico
1992	Arido

“Esperar”: Gaze and voice in the films of Tatiana Huezo

Luciano Barisone

En Urban landscapes; voices with a story to tell. On screen, the aridity of a landscape. Then, the rain falls. A girl walks with a glass of water containing a fish. A market and people working. Off-screen, a woman’s voice talks of the widespread violence, committed by the local gangs, and the police’s frequent incursions into schools. On the one hand, images with virtually no context; on the other, a story that describes the situation and suggests the feelings of a young generation towards the deregulation of their country.

Thus begins, with the short film *Arido*, the cinematographical path of Tatiana Huezo, who will go on to develop, through her experiences as a witness to life, a personal and original body of work on recurring themes of Latin American films: wide socio-economic disparities, poverty, organised crime, and unbridled violence as a method of social and political control. All of this through seven short films (*Arido*, *Tiempo Caústico*, *El Ombigo del Mundo*, *Familia*, *Sueño*, *Ver oír y callar*, *Ausencias*) and two feature length films (*El lugar más pequeño* and *Tempestad*).

Familia, especially, seems a significant milestone: it is a testimony of how we can live together without any form of exclusion. Here too, the images show landscapes (hills, forests, cultivated fields; and clouds that pass before the sun) and the bodies of the protagonists of different ages. He is a farmer, so is she. Their voiceovers describe their life. They had married, with the agreement of their families. Then, when she became ill, he welcomed his wife’s sister into their home, marking the beginning of an unconventional cohabitation. Farm work and household chores are shared, but no children. The trio became an object of scandal and were driven out of their home. After a period of vagrancy, they found a new one. And with it an adopted son, who later married and had children. The family has grown and they all live together, resistant in harmony.

As for *Sueño* and *Ver, oír y callar*, these are both training exercises. The first, undertaken as part of the Pompeu Fabra film school in Barcelona, is above all a very controlled visual essay, a decomposition of scenery which reaches a dreamlike dimension aiming to create an emotion, a feeling. The second, a segment in a collective film, also starts with a dream to tell the story of the fears of young women in the face of daily student life, made up of light and shadows.

But it is with her mature works that Tatiana Huezo’s sense of poetry takes on a defined, and perhaps definitive form, by touching on the filmmaker’s personal history. Born in El Salvador, exiled very young with her family to escape the rampant violence of the civil war, she returns to her childhood village with the intention of following the traces of both death and collective rebirth. That is how *El lugar más pequeño* begins, with the survivors wandering around houses in ruin and wordlessly looking at the camera. Their bodies and the landscape fill the shots. Voiceovers accompany them, talking about the connection with the land, about seasons, hopes and bereavements, about a social reconstruction from the bottom up. While the women prepare meals, the words coalesce into a lesson in politics. The vocal intonation and the gaze are calm and accompany one other, without force. Time is king. Nature is the motionless witness to human trials and tribulations. The images of remnants of the war make way for the symbolic shots of ants at work. And finally, the cave, which was a refuge for many people, and the names of the disappeared, an entire generation. The voice and the image move forward in parallel, as if they belonged to different universes, whilst creating a symbiotic relationship between yesterday and today, between the present time and the memory of the past.

This cinematographic practice, which leaves profound traces in the consciousness of the spectator, can be found in the two following films. *Ausencias* opens with an incursion into the domestic life of a woman, showing children and adults playing together, evoking the stages of a marital experiment and telling the stories of those who experienced it, especially Brandon, the youngest son. Then, everything becomes darker and the gentle speed of the first images becomes slower, as if weighed down. The gaze rests on the empty rooms and chipped walls and composes an abstract form of mosaic of day-to-day life. The story returns to the traces of a nightmare, those of one day, four years previously, when her husband and sons disappeared on their way to

the airport. The police then informed her of several calls they'd received, that morning, from motorists reporting an abduction committed by armed men. Her husband's scarf was all that was found at the scene. The following years, the woman repeats the same action: she keeps calling her husband's still active mobile phone to leave messages begging the abductors to free them. Furthermore, what we see is everyday life, marked by an alliance with other families suffering the same pain and by the reconciliation with her now teenage daughter, who had remained at the fringes of her perception due to her impossibility to grieve. The present is her daughter swimming a pool, while the Brandon's picture is superimposed on her.

Present and memory are also the elements on which her following film, *Tempestad*, is built and developed. Here, it all starts with a voice in the darkness, that of a woman recounting her experience in prison at the time of her release and return home. In this 2,000 kilometres long 'road movie' by bus, from the prison in Matamoros to Cancun, crossing a grey and windy country, the spectator never sees the face of the speaker, left in a space completely open to evocation. The story in a nutshell: the woman is one of a group of innocent people who were accused of human trafficking and were consequently imprisoned by the authorities, paying for crimes committed by others. The woman talks while, on screen, images show motorways, service stations, checkpoints, urban and rural landscapes, hotels, people travelling... She talks of her arrest, her conviction, her transfer to prison, her awful living conditions, the discovery that the prison institution is run by the Gulf Cartel who demand money from the inmates' families. Here, suddenly, the tale stops to make way for another, that of a woman, a circus performer, who, against a backdrop of images showing her at work, recalls her experience as a clown and as a mother; and the traumatic event when her 20-year-old daughter was kidnapped. The two accounts alternate with each other. On the one hand, humiliating work, abuse, meetings with the lawyer, inside the prison. On the other, circus performers at work, their conversations, reconstructions of the kidnapping, ransom demands. And finally, a little hope... and a lot of waiting.

In the films of Tatiana Huezo, the faceless voices give shape to the story, while the images create a visual complement that takes us elsewhere. The space that is created between the two levels of the story is phantasmatic, a void where the thoughts of the spectator debate, and they are free to make their own interpretation.

By detaching the words of her characters from their faces and their actions, the filmmaker marks a clear separation between the visible body and the invisible soul of cinema. Usually, in a filmed interview, speech complements the body and the face, often becoming explanatory. However, in the films of Tatiana Huezo, the faceless voices give shape to the story, while the images create a visual complement that takes us elsewhere. The space that is created between the two levels of the story is phantasmatic, a void where the thoughts of the spectator debate, and they are free to make their own interpretation.

Cinema is abstraction, phenomenon, theory and technique. Film is the concrete object, inspired by a theme and adapted according to narrative's instructions. This somewhat schematic process is necessary to approach the cinema and filmmaking of the Latin American filmmaker. Having lived in Mexico for a long time, her work is based on the observation of the reality that surrounds her and on her personal experience. The territory of her films is the physical, political and cultural territory of Central America; and it is here that rests the almost abstract dimension of a deserted, sunny, landscape, populated with voices and fantasies.

These are images, stories, voices that go by at two speeds: that of the gaze that calmly observes the landscapes, faces and details as if they were the pieces of an absent mosaic; and that of the voice that follows the memory and the emotion that it expresses as soon as life is evoked.



Tempestad

The experience of the world is offered according to the human, existential and social coordinates of the places in which the films are shot. But it is more than just anthropological or local anthro-political information, because the world is full of stories that are similar to those told by the filmmaker. So, what interests us in her filmmaking is not so much the thematic aspect, but that which, starting from what we cannot see, reveals the invisible. And this invisible aspect, much more important than what we see, reveals an immense void, that of a humanity that is unable to settle its score with itself and lives in a kind of perpetual grief.

However, in this musical score, where the images are the notes and voices are the music, not everything is darkness. The bodies are working in another direction and the filmmaker accompanies them with a look full of promise. To fully grasp it, we have to note the frequency with which one word, among all the words of her characters, is used: "esperar", which, in Spanish, has the double meaning of "wait" and "hope".

On this point, we cannot forget the words used at the end of a masterpiece of world literature, dedicated to a persecuted character in search of redemption: *The Count of Monte Cristo* by Alexandre Dumas. The last sentences are also an invocation: "We must have felt what it is to die [...] that we may appreciate the enjoyments of living. Live, then, and be happy, beloved children of my heart, and never forget that until the day when God shall deign to reveal the future to man, all human wisdom is summed up in these two words: 'Wait and hope.'"

According to Dumas, there are only two remedies for all woes: time and silence.

Tatiana Huezo also chooses two remedies, the image and the word. But waiting and hoping are not only part of her state of mind but also, and above all, they are part of her way of making films. Calm, reassuring, thoughtful.

Telling it from the heart

Interview conducted by Luciano Barisone, January 2021

En How did your passion for film come about? From your life experiences, from going to the cinema, or both? What were the first film images that made a mark on you?

It came from both. My first memory is a long road trip with my little sister and my mother. She'd separated from my father and I had the feeling that we were fleeing our house. It was in 1979 and the civil war was starting in the country. We travelled several days, hitchhiking, from Salvador to Mexico, in the back of pick-ups. I remember the wind on my face, huge landscapes and the point at which we crossed the border undocumented.

In Mexico, I grew up in the countryside, surrounded by cows and goats. During my childhood, there was incredible space for games and freedom: there was no television nor many rules at home. There was the prairie, the river, the animals and the shepherds' children who were our friends. I think that my filmmaking comes from that too.

Then we went to live in Mexico City and, when my mother had no-one to look after me, she took me with her to the National Cinematheque, where we saw films by David Lynch, Wim Wenders, Andrei Tarkovsky, Rainer Werner Fassbinder... I was ten years old and these films shook me up emotionally. Film was a powerful window of dreams that I dived through. Feeling that I could be in someone else's place, experiencing their sorrows, their joys and their nightmares, up close and personal, that is probably at the root of my career as a filmmaker. Inspiring in someone else the same emotions that I felt in front of the screen, that was the only thing I wanted to do in my life.

How did your formative years go at the Centro de Capacitación Cinematográfica film school in Mexico and at the Pompeu Fabra University in Barcelona?

The CCC is an incredible experimental centre, where every year I could direct a new film as an exercise. At the time, we filmed in 16 and 35mm. That taught me a certain discipline when filming, because we couldn't waste the images.

I had access to grand masters such as the Polish director of photography Janusz Polom, who said to me: "It's not enough to look with the eyes; you have to look with the heart." My fascination with this idea, with atmospheres and light, led me to specialise in the direction of photography. He would take us walking in the mountains, we'd wait for the sun to set and he'd make us observe how the light changed. He sowed a seed of love and respect for image in me. With Janusz, I discovered that you have to give a part of yourself in every act of creation. Then, at Pompeu Fabra, I discovered a kind of documentary filmmaking that we didn't see in Mexico, like that of José Luis Guerin.

Who were your formative auteurs?

At the CCC, we used to watch films by Frederick Wiseman, the Maysles brothers, Werner Herzog and Patricio Guzmán... I was also very taken by my encounter with the films of Claire Simon, just as I was also influenced by Mexican auteurs, such as Nicolás Echevarría.

My perception of the documentary genre changed at Pompeu Fabra. That's where I came to know the work of auteurs who taught me to look from another point of view, more freely: among others, Naomi Kawase, Víctor Erice, Víctor Kossakovsky, Raymond Depardon. I also discovered ways of telling more complex narratives and I started wondering about how to tell

the stories. I understood that the content is nourished by the form, that the form has a voice and that this voice is powerful. My reflections about form that I later used in my first feature-length film *El lugar más pequeño* began at this point.

What brings you closer to the stories that you tell in your films? How do you choose them? Have you witnessed the events described?

I retain an important emotional connection with all these stories. I can't say that I witnessed the events but sometimes I have witnessed their consequences. Miriam, the protagonist of *Tempestad*, was very ill when we met: after her prison experience, she was suffering from post-traumatic stress and deep depression. She transmitted her fear to me; I felt the vulnerability that violence exposed us to in Mexico, and the prevailing impunity. I think that what brings me closer to the stories is a need to understand. I'd like to understand the extent of the darkness that was spread in Miriam during her stay in prison. I also believe that the theme of loss, without having knowingly chosen it, is always present in my work.

El lugar más pequeño enabled me to understand part of my identity and to return to the place of my birth. I wanted to know how the war had been experienced, how you survive the loss of your home and of people you love. It was a war that I didn't experience; but my father's family, they had lived through it, with its deaths, its disappearances and its orphans. I wanted to know how the people of my generation had experienced what I had only watched from afar.

How do you construct your films? In your experience, what are the most important stages? Research, initial contact, recording the image, recording the sound, editing or post-production?

For me, field research is the foundation of the work. I need to get as close as possible to the life of the people I'm going to work with. This is a point at which you feel a strong emotion, but also the fear of being rejected, the fear of disturbing or encountering problems. But when you control this fear and you're ready to come into the life of other people, then things happen spontaneously. Without this first step, it would be difficult for the film to come into being.

I also consider that it's fundamental to explore the space that the story is going to inhabit, to be able to construct a suitable dramaturgy. What interests me is connecting this space to the construction of the characters, to their essence. Because the space includes the story's visual and also often emotional atmospheres. And it's this stage that sees the emergence of a part of the dramatic structure, the aesthetics and the narrative form.

In your films, there is a particular relationship between the images and the voices that accompany them. The former are based on observation (often details of reality) whereas the latter recount (only rarely showing the faces of the people who are speaking)...

My exploration of voice appears in *El lugar más pequeño*, as I wanted to put the voice of the characters in the foreground of the story. The whole film is told by the voiceover of the characters. I decided to not use the camera for these interviews and to just record the sound. In this film, I learned that the voice

is a narrative element that brings characters closer, with great power, to their sound, to their time, to their breathing and to everything that is expressed via the voice and that enables a person to be seen from the inside.

The voice became the heart of that film and also the following one, *Tempestad*, where I wanted to go even further by deciding not to show the face of the protagonist. I wanted to connect her voice to the faces that we see throughout the journey, which for me represent a country, but also the fact that what happened to her could happen to anyone.

Moreover, during the shoot, I'm not used to recording the interviews first and then, starting from them, looking for the images. The two things happen at the same time. In this way, the two elements—the images and the sound—can be constructed independently from each other. It's an intuitive process. And a third element emerges from the blend of the two elements: the film.

If we can draw a comparison between filmmaking and the other visual arts, I think that the structure of your films is closer to that of mosaic than to painting, as its rhythm is carved out of distinct fragments rather than fluid lines...

I think that *Tempestad* has a lot of that. We're travelling in a bus and, when we look out of the window, we see a landscape; but our thoughts are elsewhere.

The film is constructed like that. On the one hand, there is a journey from the north to the south of Mexico, and the images of circus life, loaded with atmosphere, which represent the emotional landscape of the characters. On the other hand, the voice tells of the events experienced. I didn't want the image to show what the voice was describing. The image strives for evocation. What interested me was opening up a space so that the audience could complete the story, with their own imagination and their own fears.

Each film has its own story. *Familia* seems important to me, as it gives a sense of poetry that I feel is deeply rooted in you, that of inclusion rather than that of social exclusion. What do you think about that? And can you tell us a little about your other short films?

Familia was my first voyage towards the life of others as a filmmaker. As I already said, I start by exploring a place which I need to understand and discover; and in this process, I become complicit, a witness. I don't know how to work any other way. I have this need to reach and feel the other in their full intimacy; and on this path, you also have to show yourself, share something about yourself. This is what happened with *Familia*. It took me a long time to gain the trust of the people I wanted to make the film with. Then I lived with them for a month. They told me about their secret life, and let me into their world. This experience made me decide to be a documentary maker. I learned that the documentary genre is a path of resistance and that, unlike any other film genre, it forces you to slowly look at the world that you want to capture.

As for the other short films: *Arido* was my first narrative exercise at school. I filmed it on the patio of the little studio where I was living. My neighbours and my sisters played the roles. I shot it in 16mm and edited it with a Moviola. From this patio, I used to see and listen to the town, the sounds of the film are made of the feelings that the town inspired in me.

Sueño was an exercise undertaken as part of a class with Victor Kossakovsky who had been invited to work with the students at Pompeu Fabra. Our mission was to shoot a single shot, a long pan-shot.

Ver oír y callar is a short film that I was entrusted to direct for a collective film on dropping out of school. I decided to return to Salvador and look for a story of children expelled from school out of fear of the gangs who control the country.

The backbone of your cinematographical production consists of three films—*El lugar más pequeño*, *Ausencias* and *Tempestad*—which give us an accurate impression of the human and social situation in Central America and especially in Mexico. What has the reaction of spectators in those countries been like?

The reaction of the public in Latin America is often cathartic. In Mexico, after watching *Tempestad* and *Ausencias*, the public needed to talk. The spectators spoke of similar experiences. There was a collective reaction at the end of screenings, when you could feel the pain and the powerlessness; and the question "what should we do to stop that?" would always shake us. It was important to feel that the film was provoking this kind of question and the need to break the silence, to share emotions. With *El lugar más pequeño*, I remember that the people in the village asked me to leave a copy of the film in the community centre, because it was a part of their memory and the children should know about it.

A final question, one that seems fundamental to me: what is it like to be a female filmmaker in Latin America? I started my journey with the idea of becoming a director of photography, but, at the time, it was difficult to become a female director of photography. Filmmakers had reservations about women's creativity and used the excuse of the camera and accessories being too heavy for them. So it wasn't easy to find a crew that would be respectful of my work. For some years, after facing all that, I distanced myself from the photography pathway. And after directing my first feature-length film, I changed direction. As a filmmaker, I've not had any more problems linked to my gender. That said, I can't deny that photography remains important to me. My films bear the signs of my quest for images and I like to sketch the visual universe of the stories. I work by being very close to the director of photography and sometimes I take the camera myself.

Ausencias

Absences

Mexico | 2015 | 26' | Spanish



Fr Une femme et deux enfants, un gamin et une gamine. Plus loin, un homme, son mari. Les images d'une famille heureuse sont brisées par la violence. L'homme et le gamin disparaissent, sans laisser de traces. Le malheur s'installe dans la vie. Les mots racontent le passé et gardent espoir pour l'avenir. Les images sont des fragments abstraits du présent.

De Eine Frau und zwei Kinder, ein Junge und ein Mädchen. Weiter weg ein Man, ihr Ehemann. Die Bilder einer glücklichen Familie werden von Gewalt erschüttert. Der Mann und der Junge verschwinden, ohne Spuren zu hinterlassen. Das Unglück hält Einzug in ihr Leben. Die Wörter erzählen von der Vergangenheit und behalten Hoffnung für die Zukunft. Die Bilder sind abstrakte Fragmente der Gegenwart.

En A woman and two children, a boy and a girl. Further on, a man, her husband. The images of a happy family are broken by violence. The man and the boy disappear, without a trace. Misfortune becomes part of life. Words recount the past and keep hope alive for the future. The images are abstract fragments of the here and now. – Luciano Barisone

Screenplay
Tatiana Huezo

Photography
Ernesto Pardo

Sound
Pablo Fernández,
Pablo Tamez

Editing
Lucrecia Gutiérrez

Production
Anaïs Vignal,
Julio López

Contact
Anaïs Vignal
anaïsvignal@
gmail.com

Arido

Mexico | 1992 | 6' | No Dialogue



Fr Un paysage aride où se déplacent divers personnages : une fille marche tenant un poisson rouge dans un verre d'eau, des gamins s'amuse avec une baignoire vide, des gens à leur fenêtre observent ce qui se passe. Et enfin la pluie. La sécheresse, traitée avec réalisme et onirisme, dans ce premier travail de la cinéaste, alors étudiante en cinéma.

De Eine dürre Landschaft, in der verschiedene Personen zu sehen sind: ein Mädchen trägt einen Goldfisch in einem Glas Wasser, Kinder spielen in einer leeren Badewanne, Leute beobachten das Geschehen aus ihrem Fenster. Und dann kommt endlich der Regen. Die Trockenheit wird in ihrem ersten Werk, das die Filmemacherin, während ihres Filmstudiums drehte, realistisch sowie traumhaft behandelt.

En An arid landscape in which various people move around: a girl walks along holding a goldfish in a glass of water, children have fun with an empty bath tub, people at their window observe what's happening. And finally, rain. Drought is treated with realism and oneirism in the filmmaker's first work, made when she was still a film student. – Luciano Barisone

Photography
Sebastian del Amo

Editing, Sound
Tatiana Huezo

Production
Centro de
Capacitación
Cinematográfica,
Tatiana Huezo

Contact
Tatiana Huezo
tathuezo@yahoo.com

El lugar más pequeño Familia

The Tiniest Place
Mexico | 2011 | 104' | Spanish

Mexico | 2004 | 37' | Spanish



Fr Cinquera, un petit village détruit et abandonné pendant la guerre civile au Salvador, reprend vie avec ses anciens et ses nouveaux habitants. Les souvenirs du passé violent et cruel retentissent avec force dans les mots des survivants. Tout autour, la forêt reste un témoin protecteur et vital de l'existence. Une mosaïque puissante faite d'images et de mots.

De Das kleine verlassene Dorf Cinquera, das während des Bürgerkrieges in El Salvador zerstört wurde, erwacht mit seinen alten und seinen neuen Einwohnern wieder zum Leben. Die Worte der Überlebenden bringen die Erinnerungen an die grausame, von Gewalt geprägte Vergangenheit mit voller Wucht zum Ausdruck. Der umliegende Wald ist ein schützender und lebenswichtiger Zeitzeuge der Existenz. Ein kraftvolles Mosaik aus Bildern und Worten.

En Cinquera, a small village destroyed and abandoned during the Salvadoran Civil War, comes back to life with its old and new inhabitants. Memories of the violent and cruel past reverberate strongly in the words of the survivors. All around, the forest remains a protective and vital witness to existence. A powerful mosaic made up of images and words.

– Luciano Barisone

Fr Un paysan se marie avec la fille de voisins. Lorsque celle-ci tombe malade, l'homme accueille sous son toit la sœur de sa femme, formant une famille peu commune. Ils ne peuvent avoir d'enfants. Ils en adoptent un, qui aujourd'hui est marié et a ses propres enfants. Tous les vivent ensemble. Un film humaniste, contre l'exclusion. Pour le partage.

De Ein Bauer heiratet die Tochter eines Nachbarn. Als sie krank wird, nimmt der Mann ihre Schwester bei sich auf und zu dritt bilden sie eine außergewöhnliche Familie. Das Paar kann keine Kinder bekommen. Sie adoptieren ein Kind, das heute verheiratet ist und eigene Kinder hat. Alle leben zusammen. Ein humanistischer Film gegen die Exklusion. Für die Gemeinschaft.

En A farmer marries a neighbour's daughter. When she falls ill, the man welcomes the woman's sister into his home, forming an unusual family. They can't have children. They adopt one, who is now married and has his own children. They all live together. A humanist film, against exclusion. In favour of sharing.

– Luciano Barisone

Screenplay

Tatiana Huezo

Photography

Ernesto Pardo

Sound

Federico González

Editing

Tatiana Huezo,
Lucrecia Gutiérrez,
Paulina Del Paso

Music

Leonardo Heiblum,
Jacobo Lieberman

Production

Centro de
Capacitación
Cinematográfica
(CCC)

Contact

Claudia Prado
Centro De
Capacitación
Cinematográfica
(CCC)
Claudia@
elccc.com.mx

Photography

Ernesto Pardo

Sound

Marcela Ceceña

Editing

Tatiana Huezo

Music

Viviana Zúñiga,
Federico González

Production

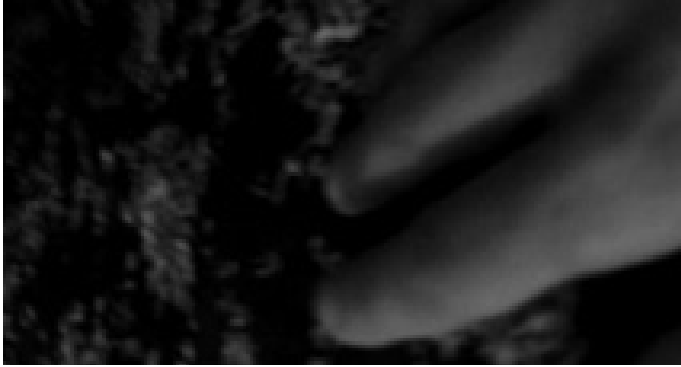
Tatiana Huezo

Contact

Tatiana Huezo
tathuezo@yahoo.com

Sueño

Mexico | 2005 | 2' | No Dialogue



Fr Un corps de femme sur un lit. La caméra suit sa silhouette et glisse hors de la fenêtre pour encadrer un paysage urbain au bord de l'eau. Le ciel et la mer se partagent l'horizon. Un souffle de liberté se dégage des images, comme un rêve dans l'ombre de l'été. Un petit essai réalisé dans le cadre de l'école de cinéma de la Pompeu Fabra, à Barcelone.

De Der Körper einer Frau auf einem Bett. Die Kamera folgt ihrer Silhouette und fängt dann durch das Fenster eine urbane Landschaft am Rande des Wassers ein. Himmel und Meer teilen sich den Horizont. Von den Bildern geht ein Hauch von Freiheit aus, wie ein Traum im Schatten des Sommers. Ein Essayfilm, entstanden im Rahmen der Filmschule Pompeu Fabra in Barcelona.

En A woman's body on a bed. The camera follows her silhouette and slides out of the window to frame an urban landscape on the water's edge. The sky and the sea share the horizon. A breath of freedom emerges from the images, like a dream in the shade of summer. A short effort made as part of the Pompeu Fabra film school, in Barcelona. – Luciano Barisone

Sound, Editing,
Photography
Tatiana Huezo

Contact
Tatiana Huezo
tathuezo@yahoo.com

Tempestad

Mexico | 2016 | 105' | Spanish



Fr Dans le noir de la nuit, une femme raconte son expérience. Elle vient de sortir de prison où elle était soumise à toutes sortes de cruautés par les criminels qui la contrôlaient. La voix d'une autre femme qui a perdu sa fille, enlevée par un gang, l'accompagne. À l'image, le Mexique d'aujourd'hui, plongé dans le désordre social, entre villes et campagnes.

De Im Dunkel der Nacht erzählt eine Frau von ihren Erlebnissen. Sie wurde gerade aus dem Gefängnis entlassen, wo sie unter der Grausamkeit der Kriminellen litt, die sie dort kontrollierte. Begleitet wird sie von der Stimme einer anderen Frau, die ihre Tochter verlor, von einer Gang entführt. Im Bild das heutige Mexiko, beherrscht von sozialer Unruhe, zwischen Dörfern und Städten.

En In the dark of night, a woman shares her experience. She has just come out of prison where she was subjected to all sorts of cruelty by the criminals who control it. The voice of another woman who has lost her daughter, abducted by a gang, accompanies her. On screen, today's Mexico, plunged into social unrest, between towns and the countryside. – Luciano Barisone

Photography
Ernesto Pardo

Sound
Federico González
Jordán, Lena
Esquenazi

Editing
Tatiana Huezo,
Lucrecia Gutiérrez
Maupomé

Music
Leonardo Heiblum,
Jacob Lieberman

Production
Nicolás Celis
(Pimienta Films),
Terminal Pictures,
Cactus Films

Contact
Shoshi Korman
(Cinephil)
shoshi@cinephil.com

Ver, oír y callar

Mexico | 2015 | 10' | Spanish



Fr Des rêves, des voix qui racontent la violence au Salvador, les luttes entre bandes, le deuil des morts. Et un sentiment de peur qui vibre dans les mots. À l'écran, des filles montrées au cours de leur vie quotidienne, des gens qui travaillent, des détails de l'existence. Un film qui pointe la maladie profonde d'une société.

Ce court métrage est extrait du film collectif *El aula vacía* (*The Empty Classroom*) et a été produit par l'Interamerican Development Bank.

De Träume, Stimmen, die von der Gewalt in El Salvador, den Kämpfen zwischen Banden, der Trauer um die Toten erzählen. Mit einem Gefühl der Angst, das in den Worten mitschwingt. Auf dem Bildschirm sind Mädchen in ihrem Alltag zu sehen, arbeitende Menschen, Details der Existenz. Ein Film, der eine schwerkranke Gesellschaft anprangert.

Dieser Kurzfilm ist Teils des Kollektivfilms *El aula vacía* (*The Empty Classroom*), produziert von der Interamerican Development Bank.

En Dreams, voices that recount the violence in El Salvador, fights between gangs, mourning for the dead. And a feeling of fear that resonates in the words. On screen are girls, shown in the course of their daily lives, people who work, the details of their existence. A film that points at the deep disease of a society.

This short film is extracted from the collective film *El aula vacía* (*The Empty Classroom*) and was produced by the Interamerican Development Bank. – Luciano Barisone

Photography
Ernesto Pardo

Sound
Guido Berenblum

Editing
Ariel Ledesma
Bacerra,
Felipe Gomez

Production
Gael García Bernal
Interamerican
Development Bank

Contact
Ma. Gador Manzano
Interamerican
Development Bank
GADORM@iadb.org

Poetas Campesinos

Nicolás Echevarría
Mexico | 1980 | 49' | Spanish



Fr Film réalisé à San Felipe Otlaltepec au Mexique, traitant de la tradition artistique des paysan.e.s du groupe indigène des Papolocas, j'ai vu *Poetas Campesinos* quand j'étais étudiante: sa forme narrative et sa mise en scène m'ont captivée. Pour traiter un thème comme celui-ci, la norme était alors d'utiliser un narrateur qui délivre une explication ethnographique. Nicolás Echevarría, lui, fait le choix d'un entre-deux fascinant entre fiction et documentaire.

De *Poetas Campesinos* beschreibt die künstlerische Tradition der BauerInnen der indigenen Gruppe der Papolocas in San Felipe Otlaltepec, Mexiko. Ich habe diesen Film gesehen, als ich Studentin war, die Erzählform und Inszenierung dieses Films fesselten mich. Damals war es üblich, einen Erzähler einzusetzen, der ethnografische Erklärungen zu dem Thema abgibt. Nicolás Echevarría begab sich jedoch auf betörende Weise in jenen Raum, der zwischen Fiktion und Dokumentation existiert, um diese Geschichte zu erzählen.

En *Poetas Campesinos* describes the artistic tradition of the farmers that are part of the indigenous group of the Papolocas in San Felipe Otlaltepec, Mexico. I saw this film when I was a student. The narrative form and staging of this film captivated me. At that time, the norm was to use a narrator giving ethnographic explanations on this matter, but Nicolás Echevarría tantalizingly transitioned in that territory that exists between fiction and documentary to tell this story. – Tatiana Huezo

Tropic of Cancer

Trópico de cáncer
Eugenio Polgovsky
Mexico | 2004 | 53' | Spanish



Fr *Tropic of Cancer* décrit le quotidien d'une famille mexicaine survivant entre désert immémorial et autoroute contemporaine. Le regard qui habite ce film révèle combien Eugenio Polgovsky sait toucher et pénétrer une réalité, présenter un univers qui est comme une caresse et un coup de poing. Chez lui, le documentaire est une expérience de vie. Un film vers lequel je reviens pour me rappeler tout ce que peut provoquer un cinéma honnête, tranchant et sans concessions.

De *Tropic of Cancer* beschreibt die Art und Weise wie eine mexikanische Familie zwischen der uralten Wüste und der modernen Autobahn überlebt. Der Blick hinter dieses Stück zeigt, wie Eugenio Polgovsky eine Realität berühren und durchdringen kann; und wie dieses Universum ihn zugleich umschmeichelt und erfasst. Sein Kino macht aus dem Dokumentarfilm eine Lebenserfahrung. Wie kein anderer erinnert mich dieser Film daran, was ehrliches, präzises und kompromissloses Kino bewirken kann.

En *Tropic of Cancer* describes how a Mexican family survives between an age-old desert and modern-day highway. The gaze that lies behind this piece reveals how Eugenio Polgovsky can touch and penetrate a reality; and how that universe caresses and hits him at the same time. It is a cinema that makes of documentary a life experience. This is my go-to film as a reminder of what honest, sharp and uncompromising cinema can provoke. – Tatiana Huezo

	<u>Selected Filmography</u>	1979	Teshuinada, Semana Santa
<u>Photography</u> Nicolás Echevarría	2014	Eco de la Montaña	Tarahumara
	2002	Vivir Mata	
<u>Sound</u> Sibylle Hayem	1991	Cabeza de Vaca	1978
	1988	De la Calle	Maria Sabina, Mujer Espirtu
<u>Editing</u> Joaquín Osorio	1980	Poetas Campesinos	
	1980	Niño fidencio, el Taumaturgo de Espinazo	<u>Contact</u> IMCINE. Claudia Rebolledo claudia.rebolledo@ imcine.gob.mx
<u>Production</u> Centro de Producción de Cortometraje			

Screenplay,
Photography,
Editing
Eugenio Polgovsky

Sound
Isabel Muñoz Cota

Production
Centro de
Capacitacion
Cinematografica

Filmography
2016 Resurrección
2012 Mitote
2008 Los herederos
2004 El color de su
sombra (sf)
2004 Trópico de
Cáncer (mlf)

Contact
Claudia Prado;
Cesar Ortiz Yáñez
Centro de
Capacitacion
Cinematográfica, A.C.
divulgacion@
elccc.com.mx