


UC San Diego


Indigenous Film Festival Initiative

Presented by the Latin American Studies program and the Suraj Israni Center for Cinematic Arts

Mariana Xochiquetzal Rivera Garcia Victor Arroyo



FLORES DE LA LLANURA



CHERÁN


February 18th, 2023 3 PM

AMUZGO Y P'URHEPECHA
MEXICO

Room 113, Mosaic Building, Arts & Humanities UC San Diego

Indigenous Film Festival Initiative
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UC San Diego



Eventbrite Registration

Ayelen Lonconao Vargas Cesar Borie



MELI



ALBERTINA Y LOS MUERTOS

February 18th, 2023 6:30 PM

MAPUCHE Y AYMARA
CHILE

Room 113, Mosaic Building, Arts & Humanities UC San Diego

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Saturday, February 18th, 3 pm

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**AMUZGO Y P'URHEPECHA
MEXICO**

Flores de la llanura (2021) 19 min - Mariana Xochiquétzal Rivera García

Cheran (2022) 90 min - Victor Arroyo

Mariana Xochiquétzal Rivera García



Mariana has a doctorate in Anthropological Sciences from the Universidad Autónoma Metropolitana Unidad Iztapalapa , a master's degree in Visual Anthropology from the Latin American Faculty of Social Sciences in Ecuador and a bachelor's degree in Social Anthropology from the National School of Anthropology and History of the National Institute of Anthropology and History (INAH) of Mexico. In addition to her work on visual anthropology and ethnographic film, she has worked as a documentary filmmaker, conducting research on memory, weaving, and social conflict, and more recently on transmedia narratives.



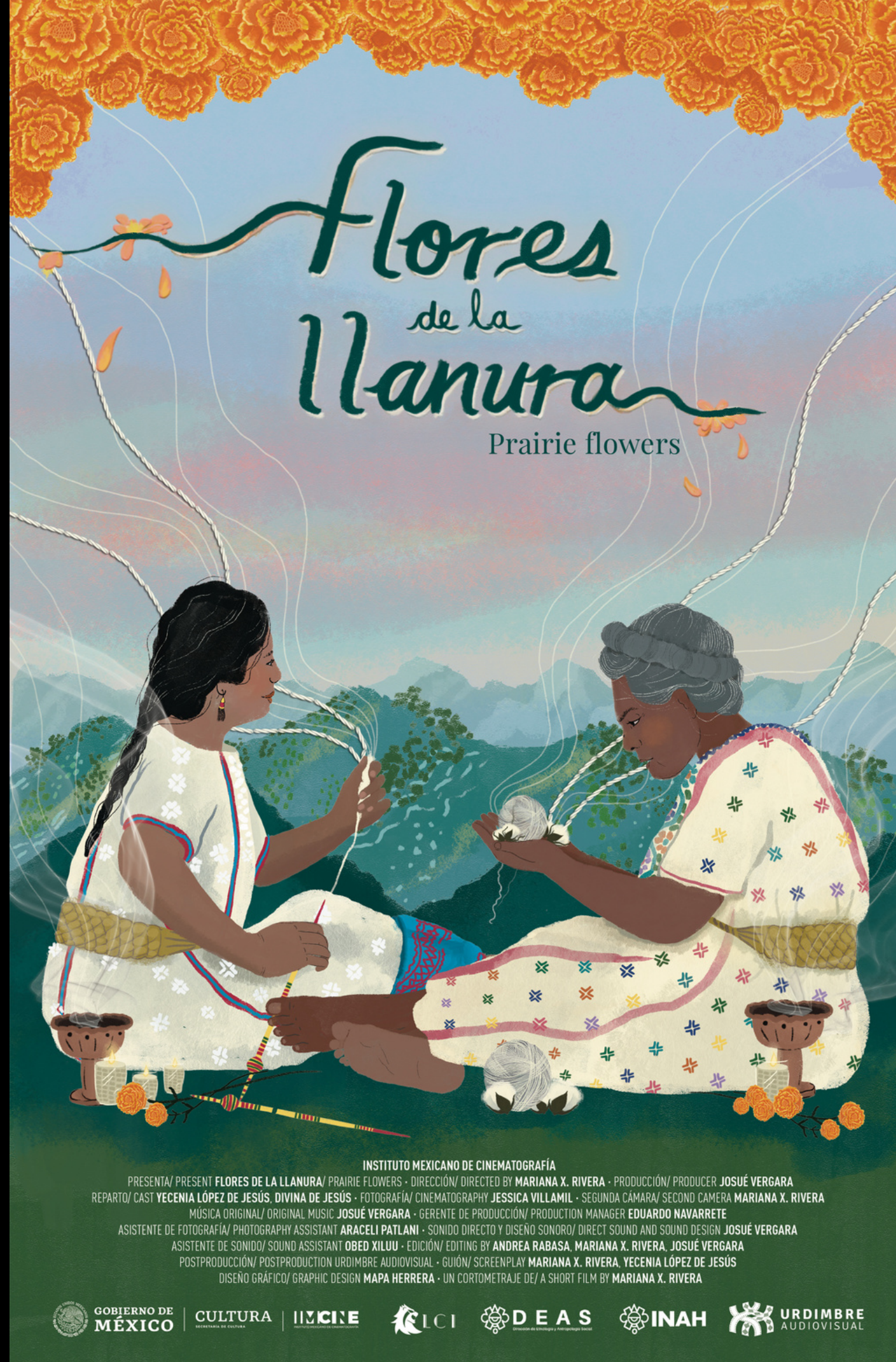
Entonces aprendió a hilar con el malacate.

Flores de la llanura

In the Amuzgo town of Suljaa', women are backstrap weavers and cotton sowers. In this place, traditional textile knowledge is handed down and possessed by women. But violence against them is unfortunately commonplace. Yecenia, a young weaver, is mourning her cousin Silvia who's been a victim of femicide. She and other weaving women create a collective ritual to honor Silvia's life and the textile legacy they've received from their female ancestors. As if it were a cotton thread, their commitment to dignity weaves them together and helps them keep on with their lives despite violence.

Trailer

Additional Material



- [Tejer para no olvidar](#)
- [Telares sonoros Entrevista](#)
- [Telares sonoros](#)

Victor Arroyo



Victor is a video artist working in the cross field between cinema and contemporary art. His films are informed by various modes of listening and seeing, emerging from long periods of observation and documentation. In them, the camera is present both as an object with social implications and as an instrument mediating aesthetic thought. His practice is situated at the intersection between aesthetics, knowledge production and community-based research, often concerned with the encounters and tensions between lived experiences, knowledge regimes and the politics of display. His research seeks to examine the specificity and geopolitics of place, exploring the possibilities laying dormant between ethnographic research, academic writing and artistic practice.

Victor is currently completing a Ph.D. in Arts & Humanities at Concordia University in Montreal.

A person wearing a blue hooded jacket and light-colored pants stands with their back to the camera on a grassy hillside. They are looking out over a valley where a small town is visible, with a large mountain range in the background under a clear sky. The scene is bathed in the warm light of late afternoon or early morning.

CHERÁN

A man wearing a white long-sleeved shirt, light blue jeans, and a wide-brimmed straw hat stands in a rural setting. He is looking down at his hands. Behind him is a structure with a thatched roof made of dark, weathered wood. To the right, there is a large, dense green bush. In the foreground, there are some plants, including white and pink flowers, and a blue bucket. The scene is brightly lit, suggesting daylight.

Trailer

A quiet revolution is taking place in the P'urhépecha forest of Michoacan in Mexico. The 2011 P'urhépecha uprising in Cherán battled against illegal logging, narco-cartels, and various forms of extraction. Cherán is the first autonomous Indigenous community with a system of governance built on P'urhépecha traditions, officially recognized by the state authorities. The Indigenous P'urhépecha are ancestral victims of state power and colonial forms of governance woven with violent disparities of race, class and geography.

This ethnographic study weaves in various geographies and rural environments, from campesinos and local activists to Indigenous local militia. Lingering between cinema vérité and ethnography, this documentary emphasizes rural space and the forest as sets of relationships, distributing in the landscape in ways we may not always see.

Additional Material



- Geographies of Emancipation and the Production of Autonomy in the P'urhépecha Forest
- Geographies of Resistance and Political Autonomy: The Production of Territory in the P'urhépecha Forest, Conference on Indigenous Knowledge and Research, Department of Native Studies
- The Making of Indigenous Resistance: Land Struggle and the Foreclosure of Politics Department of Geography Planning & the Environment
- Inside the Autonomous Mexican Community That Ejected Drug Cartels

Saturday, February 18th, 6 pm

Eventbrite Registration

**MAPUCHE Y AYMARA
CHILE**

Meli (2020) 20:30 min - Ayelen Lonconao Vargas

Albertina y los muertos (2022) 80 min - Cesar Borie

Ayelén Lonconao Vargas



Ayelén was born in 1993, in Valparaíso, Chile, where she spent the first years of her life. Later she moves with her family to lof Kechukawin within the Aylla Rewe Budi region of Araucanía. It is here that she grows up, taking part in socio-cultural activities representing her Mapuche, Lafkenche community.

She has a degree in Audiovisual Communication and Audiovisual Producer from the University of Chile. She is also the director and co-scriptwriter of the short film "MELI", a work that addresses the ancestral call of a young Mapuche who at a very young age goes to live in Santiago. The piece has the collaboration of the National Corporation for Indigenous Development, CONADI.

MELI

Melisa is a young Mapuche woman who emigrates to the city in search of a better living. As she nears the end of her university studies, she begins to experience unexplained dreams. These dreams are a call for her to return to her traditional homeland.

[Trailer](#)

Additional Material

MELI

Dirigido por Ayelén Lonconao Vargas

- [Interview](#)
- [The Clinic](#)

ELENCO: LAURA MARIPILO LLANCAO, JUAN CAYUL CALFUL, HERMINIA MARIVIL, ALEXANDRA LAGOS CALVIO, NAHUEL ESCOBAR HUENCHU, ELVIARA LLANCAO, JUAN ALONSO MARIVIL
DIRECCIÓN: AYLÉN LONCONAO VARGAS | GUION: AYLÉN LONCONAO VARGAS, MARCELO QUEZADA GONZÁLEZ | PRODUCCIÓN: DANIELA GACITÚA, GONZALO SAAVEDRA
DIRECCIÓN DE ACTORES: FELIPE ZAMBRANO MIGUIELES | DIRECCIÓN DE FOTOGRAFÍA: DIEGO RIFFO DIRECCIÓN DE ARTE: CARLA BERNAL AGUIRRE
DIRECCIÓN Y DISEÑO DE SONIDO: JONHATAN ASCENCIO NAVARRO | POST PRODUCCIÓN DE SONIDO: ZOOFILMS | MÚSICA: JAVIER VELASCO SWINBURN, GIANLUCA FACCILONGO
MONTAJE: DANAE OLAVARRÍA ÚBEDA | COLOR Y POST PRODUCCIÓN DE IMAGEN: KITAL PRODUCCIONES



Cesar Borie



César Borie has a master's degree in anthropology with a mention in archaeology from Universidad Católica del Norte and Universidad de Tarapacá in Chile. Interested in developing ethnographic research using audiovisual tools, he has participated in the ethnographic documentary "Azapa. Fiesta Para Los Muertos". Official Selection at the XVI Resegna Internazionale del Cinema Archeológico, Italy (2005), published in specialized magazines and assumed the positions of co-executor, lead researcher and producer in Fondart Projects since 2006. "Albertina y los muertos" is his first feature film as director.



Albertina (78) is the matriarch of San Miguel (Arica, Chile), a town built on indigenous tombs. She is charged with the responsibility of mediating between the community and Ño, a rag doll revered during Carnival week that embodies the creative and destructive forces of the earth. Albertina's death shakes the town and hits her family. Now without her guidance, they must comply with the traditions she instilled in them to ensure the balance between the living and the dead.

[Trailer](#)





ALBERTINA Y LOS MUERTOS

Una mujer guiada por las almas para cuidar de un pueblo

Una película de César Borie

DIRECCIÓN César Borie Cervellino GUION César Borie Cervellino, Melisa Miranda Ulloa MONTAJE Melisa Miranda Ulloa PRODUCCIÓN Rocío Romero Quintana
ASISTENCIA DE DIRECCIÓN Daniela Camino Valdivia JEFA DE PRODUCCIÓN Claudia Guzmán Villarroel DIRECCIÓN DE FOTOGRAFÍA Wenceslao Miranda Cruz
SONIDO Andrés Fortunato Mankoch, Sebastián Concha Ramírez POSTPRODUCCIÓN DE IMAGEN Tetrápodo Films POSTPRODUCCIÓN DE SONIDO Outro + Sonamos
DISEÑO GRÁFICO Simón Jarpa y Madre Mía Estudio

CORFO



OUTRO



- el Mostrador
- Beethoven
- Azapa. Fiesta para los muertos
- Azapa: etnografía fiesta y muerte
- El Ño carnavalón no es un dios, tampoco un diablo. Una huaca contemporánea en San Miguel de Azapa
- Ontología relacional y cosmopraxis, desde los Andes. Visitar y conmemorar entre familias aymara