

SUNDAY, SEPT 15



3 PM | CINEMATHEQUE

VIOLETA WENT TO HEAVEN

110 MINS, DRAMA
Dir: Andrés Wood

The extraordinary story of the iconic Chilean folk singer Violeta Parra, whose songs have become hymns for all Latin Americans and who was integral to the development of the Chilean "nueva canción" (new song) movement that used music as a tool for social change.

7 PM | CINEMATHEQUE

THE CHILEAN BUILDING

99 MINS, DOCUMENTARY
Dir: Macarena Aguiló

This story has never been documented before: While their parents battled Pinochet's dictatorship in Chile, a group of children were raised communally, first in Europe and then in Cuba.

40 YEARS ON

THE NARRATION OF RESISTANCE AND EXILE IN CHILEAN CINEMA

THURSDAY, SEPTEMBER 12

7 PM | Salvador Allende
plays with: Even if my hands were full of truths

9 PM | The Chicago Conspiracy

FRIDAY, SEPTEMBER 13

7 PM | Agustín's Newspaper
plays with: Pinochet's Women

9 PM | No

SATURDAY, SEPTEMBER 14

7 PM | Machuca

9 PM | No

SUNDAY, SEPTEMBER 15

3 PM | Violeta Went to Heaven

7 PM | The Chilean Building

ACKNOWLEDGEMENTS

The Winnipeg Film Group acknowledges the following groups and individuals for enabling us to present this series:

- ◆ Association of United Ukrainian Canadians (AUUC) - Winnipeg
- ◆ Chile 40 Winnipeg Coalition
- ◆ Manitoba Federation of Labour
- ◆ Winnipeg Chilean Association
- ◆ Araneda family

SERIES ADMISSION

Series Pass

- ◆ \$45 General
- ◆ \$40 Students & Seniors
- ◆ \$30 Members

Single Admission

- ◆ \$9 General
- ◆ \$8 Students & Seniors
- ◆ \$6 Members

The box office opens 1/2 hour before the screening start.

Ticket and pass holders should arrive at least 15 minutes prior to show start to guarantee seating.

40 YEARS ON

THE NARRATION OF RESISTANCE AND EXILE IN CHILEAN CINEMA

Curated by Cecilia Araneda

WINNIPEG FILM GROUP'S
CINEMATHEQUE

THU SEPT 12 - SUN SEPT 15, 2013 | WINNIPEG CINEMATHEQUE

SEPTEMBER 11, 1973 is the day Chile's democratic government was overthrown by a brutal and bloody CIA-backed military dictatorship led by General Augusto Pinochet. The events of this day and the aftermath not only profoundly changed a country, but also changed the course of individual lives, mine among them. Forty years on, the investigation and interpretation of what actually happened in Chile has triggered a large body of cinema into existence around the world. While the essential elements of what happened are largely now without dispute, immersed within the core truths that surround this history, however, are a myriad of smaller and lesser known stories and perspectives – incredibly complex and telling of human nature, many still in the process of rising to public consciousness.

Internationally acclaimed documentary filmmaker Patricio Guzmán's biography of President Salvador Allende provides a starting point to understanding this history that began long before September 11, 1973. In different degrees, both *Salvador Allende* and *Agustín's Newspaper* (Ignacio Agüero) reflect on the role private media played in triggering the coup and in hiding and defending human rights violations. The role of graffiti on public property, in particular, is seen to act as an old-school version of today's social media platforms, providing a powerful challenge to perspectives reflected in the traditional media. Agustín's Newspaper to this day remains blocked from being broadcast on Chilean television, through a combination of both delays and outright censorship.

The feature film *Machuca* (Andrés Wood) reflects on the same time period, dramatizing very human and often contradictory experiences, where individual human ethics were tested.

The Chicago Conspiracy (Subversive Action Films) and *The Chilean Building* (Macarena Aguiló) reflect on experiences of the MIR, Chile's revolutionary left movement, which maintained very distinct political philosophies from the more mainstream and centrist (as surprising as this might sound to the average North American) Chilean Socialist and Communist parties.

In the late 1970's, the MIR called its militants back from exile to wage an underground revolution against the Pinochet regime. This campaign is the back-drop of Vancouver-based Carmen Aguirre's bestselling autobiography, *Something Fierce: Memoirs of a Revolutionary Daughter*. The independent documentary *The Chilean Building* recounts the story of over 60 communally raised children in Europe and then Cuba, through the MIR's "Project Home," which enabled their parents to return to Chile to be part of the revolutionary cause while keeping their children safe in an environment constructed around their core philosophical values. This project, like the revolutionary campaign against Pinochet in Chile, eventually fell apart, leaving a conflicted legacy among the children.

The underground documentary *The Chicago Conspiracy* looks at the ongoing impact of Pinochet's economic policies within the re-emerging Chilean democracy. This documentary uses as its starting point the

death of two MIR youth wing members and brothers, Rafael and Eduardo Vergara, at the hands of police on March 29, 1985 – triggering the Day of the Youth Combatant, a revolutionary day of remembrance that exists in Chile still to this day.

The internationally recognized **No** (Pablo Larraín) dramatizes the important events that led up to the eventual and largely peaceful ousting of Pinochet as president, and considers the important contribution of a younger Chilean generation in the transformation of attitudes in Chile towards supporting a transition to democracy. **No** is not a film without its own controversy, however, as its director comes from a powerful and wealthy family within the Chilean oligarchy that benefited from the Pinochet regime. The fact that this film reflecting an important milestone in Chile's return to democracy was made by this particular director, is reflective of a younger generation of filmmakers that is perhaps more enigmatic in their political beliefs than their older counterparts.

Violeta Went to Heaven is a fictionalized biography of the legendary Violeta Parra, whose folk songs have become Latin American standards. Director Andrés Wood (also the director of *Machuca*) traces her life from her impoverished roots through to international fame, which is ultimately tempered by a lack of recognition for her talents in Chile while she was alive, due to the country's defacto class system. Though Parra died a few years before Chile's coup, this film establishes an important background to the extreme divide between the rich and poor in Chile that set the stage to facilitate the rise of Salvador Allende.

The two short films in this program, **Even if my hands were full of truths** and **Pinochet's Women**, provide the perspective of a younger generation of filmmakers who grew up in exile – in this case, in Canada. The work of Chilean-Canadian filmmakers Francisca Duran and Eduardo Menz is decidedly more experimental in nature in comparison to their non-hyphenated Chilean counterparts, an aesthetic that is perhaps a reflection of the influence of the country in which they grew up when reflecting on their experiences as Chileans.

- **Cecilia Araneda, Curator**

THURSDAY, SEPT 12



7 PM | CINEMATHEQUE

SALVADOR ALLENDE

100 MINS, DOCUMENTARY

Dir: Patricio Guzmán

Internationally acclaimed director Patricio Guzmán provides a compelling personal biography of President Salvador Allende in attempting to understand Allende's impact on his own life and his nation's political history.

Plays with:

EVEN IF MY HANDS WERE FULL OF TRUTHS

8 MINS, EXPERIMENTAL

Dir: Francisca Duran

The third in a series about the legacy of former Chilean dictator Augusto Pinochet, this component contemplates how memory might or might not become history, using excerpts from now-unclassified CIA correspondence and a photo-montage taken at the Museum of Human Rights and Memory in Santiago, Chile.

9 PM | CINEMATHEQUE

THE CHICAGO CONSPIRACY

95 MINS, DOCUMENTARY

Dir: Subversive Action Films

This underground documentary begins on March 29, 1985, when Rafael and Eduardo Vergara were gunned down by police as they walked through the politically active community of Villa Francia, and focuses on the legacy of dictatorship within the new Chilean democracy.

FRIDAY, SEPT 13



7 PM | CINEMATHEQUE

AGUSTÍN'S NEWSPAPER

80 MINS, DOCUMENTARY

Dir: Ignacio Agüero

Recently censored in Chile, this documentary follows a group of university students as they investigate how that country's most influential newspaper, El Mercurio, manipulated information to hide human rights violations during Pinochet's dictatorship.

Plays with:

PINOCHET'S WOMEN

12 MINS, EXPERIMENTAL

Dir: Eduardo Menz

An examination of the forgotten history of two very different but significant women during Pinochet's brutal regime of Chile - Cecilia Bolocco, crowned Miss Universe in 1987, and Carmen Gloria Quintana, who in 1986 suffered severe burns and was left for dead after being picked up by the military for protesting against Pinochet.

9 PM | CINEMATHEQUE

NO

118 MINS, DRAMA

Dir: Pablo Larraín

In 1988, Chilean military dictator Augusto Pinochet was forced to call a plebiscite on his presidency due to international pressure. Against all odds, a brash young ad executive and his team devise an audacious plan to win the election and set Chile free.

SATURDAY, SEPT 14



7 PM | CINEMATHEQUE

MACHUCA

115 MINS, DRAMA

Dir: Andrés Wood

An astonishingly intimate and painful coming-of-age story about a pair of 12-year-old boys from opposite extremes of society who form an unlikely friendship during the last days of President Allende and the first days of Pinochet.

9 PM | CINEMATHEQUE

NO

118 MINS, DRAMA

Dir: Pablo Larraín

In 1988, Chilean military dictator Augusto Pinochet was forced to call a plebiscite on his presidency due to international pressure. Against all odds, a brash young ad executive and his team devise an audacious plan to win the election and set Chile free.