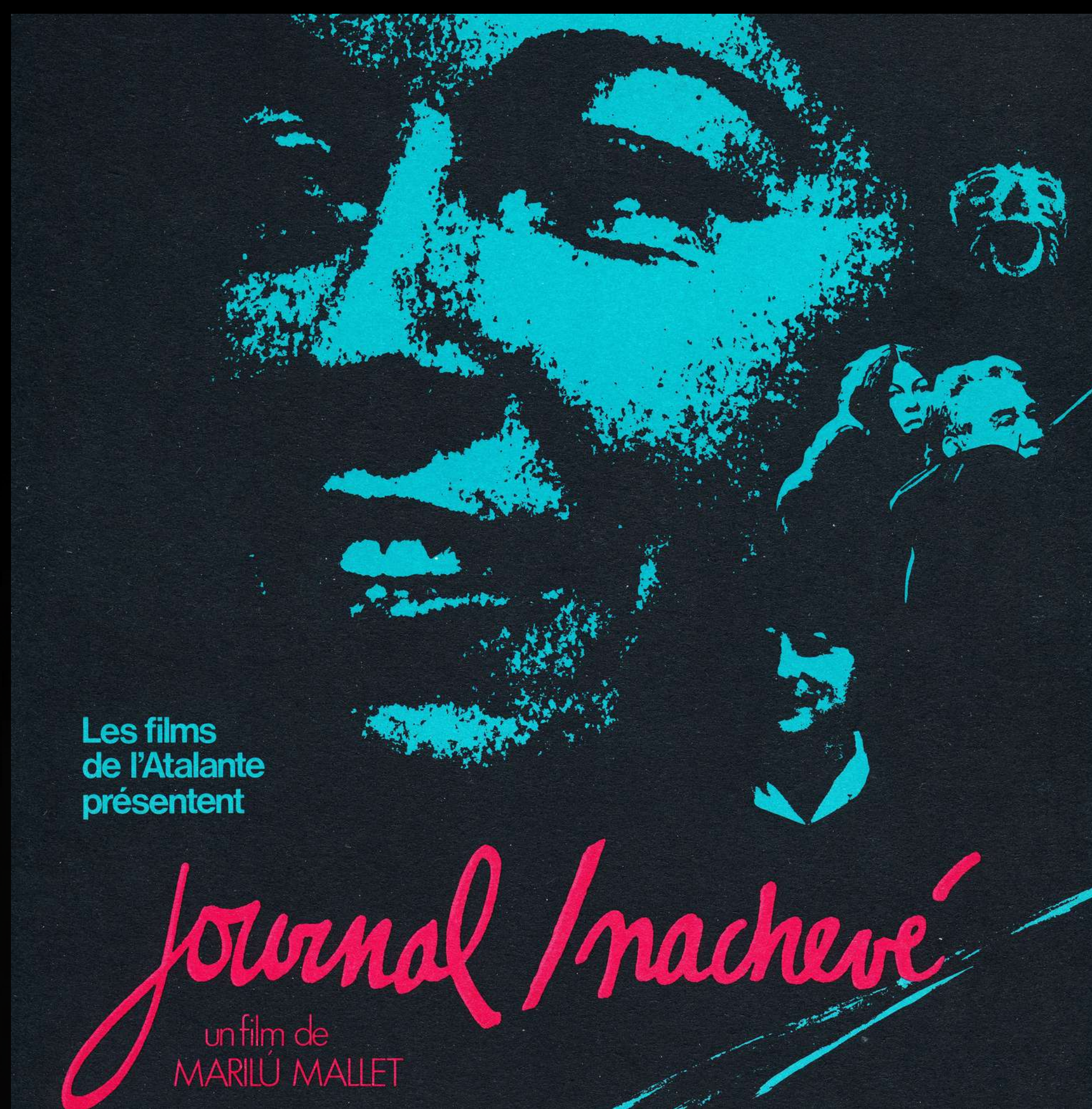


CHILE50: Politics & Aesthetics



(S. Moreno, 2006)

20 October



(M. Mallet, 1983)

10 November



(León & Cocina, 2018)

15 December

COMING SOON



Birkbeck Cinema 43 Gordon Sq, London 18:00 hrs (free entry)



CHILE50: Politics & Aesthetics

These film screenings, specially curated and organised by the Centre for Iberian and Latin American Visual Studies (CILAVS), in collaboration with Birkbeck Institute for the Moving Image (BIMI) and Festival Internacional de Cine de Valdivia (FIC Valdivia), commemorates the 50th anniversary of the Chilean Military Coup of 1973. The selected films invite us to reflect upon the challenges of memory and memorialization and the relation between aesthetics and the political. With a focus on materiality (bodies, photo-cameras, various urban or rural landscapes) and a strong emphasis on subjectivity, each of these films also allows us to dwell on the various methodologies of visual representation and the subtleties of the affective worlds and symbolic horizons they explore in their particular genre. Questions about archival practices, fiction and testimony, intimacy and state violence will guide the conversation with the respective directors who will be joining us remotely for each of these screening events. All films have English subtitles and will be shown at Birkbeck Cinema (Gordon Sq. 43, London) at 6pm.

20th October

[City of Photographers](#) (Sebastián Moreno, 2006)

10th November

[Unfinished Diary](#) (Marilú Mallet, 1983)

15th December

[The Wolf House](#) (Joaquín Cociña & Cristóbal León, 2018)

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CHILE50: Politics & Aesthetics

20 October

CITY OF PHOTOGRAPHERS

Sebastián Moreno

Documentary 80 minutes, Chile, 2006

During the period of the Pinochet dictatorship, photography became a material testimony of political violence. A group of Chileans photographed protests and Chilean society in its most varied facets. On the streets, in the rhythm of the protests, these photographers trained and created a political language. For them, photography was a practice of freedom, an attempt at survival, an alternative to be able to continue living. Their photographs served to support the testimony of the victims of the dictatorship and were fundamental in initiating processes of justice. Some of them were brutally repressed, others murdered... most of them are still alive. They represent Chile's inhospitable past and the metamorphosis of Chilean society. This film is about them.

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Photo: Luis Navarro



Photo: Alejandro Hoppe



Photo: Álvaro Hoppe

CHILE50: Politics & Aesthetics

10 November

UNFINISHED DIARY

Marilú Mallet

Documentary 48 minutes, Canada, 1983

A young Chilean woman lives exiled in Montreal. She is a filmmaker. Day after day, she makes a film, a journal, in which documentary, fiction, and her subjective perception of reality fuse with each other, lend vigor to each other, thereby creating a new, original and highly personal Cinematographic language. It's a diary of this exile, told from the angle of daily life, where details of no apparent significance gradually take on a disproportionate importance. It's the questioning of this new Quebec society, in which two other cultures are already trying to co-exist. It's the sense of horror that has been left behind, and the daily routine that gradually replaces it. In a moving self-portrait, realism gives way before the strength of emotion. The style is intimate, "feminine", but the backdrop is public – here "private life becomes political", when collective problems arise in everyday life. It's the sudden awakening to the necessity of keeping one's identity and the attempt to discover what lies deep inside oneself– an Unfinished Diary.



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CHILE50: Politics & Aesthetics

15 December

THE WOLF HOUSE

Joaquín Cociña & Cristóbal León

Animation film 75 minutes, Chile, 2018

Maria, a young woman finds refuge in a house in the south of Chile after escaping from a sect of German religious fanatics. She is welcomed into the home by two pigs, the only inhabitants of the place. Like in a dream, the universe of the house reacts to Maria's feelings. The animals transform slowly into humans and the house becomes a nightmarish world. Inspired on the actual case of Colonia Dignidad, "The Wolf House" masquerades as an animated fairy tale produced by the leader of the sect in order to indoctrinate its followers.

"The Wolf House" is a feature film where beauty, fear, disorder and the narrative itself are born of the precarious and permanent states of change. It is the story of a beautiful young woman who is held captive, but it is also the story of a physical and mental world that falls apart, destroys itself and renews itself time and again.

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