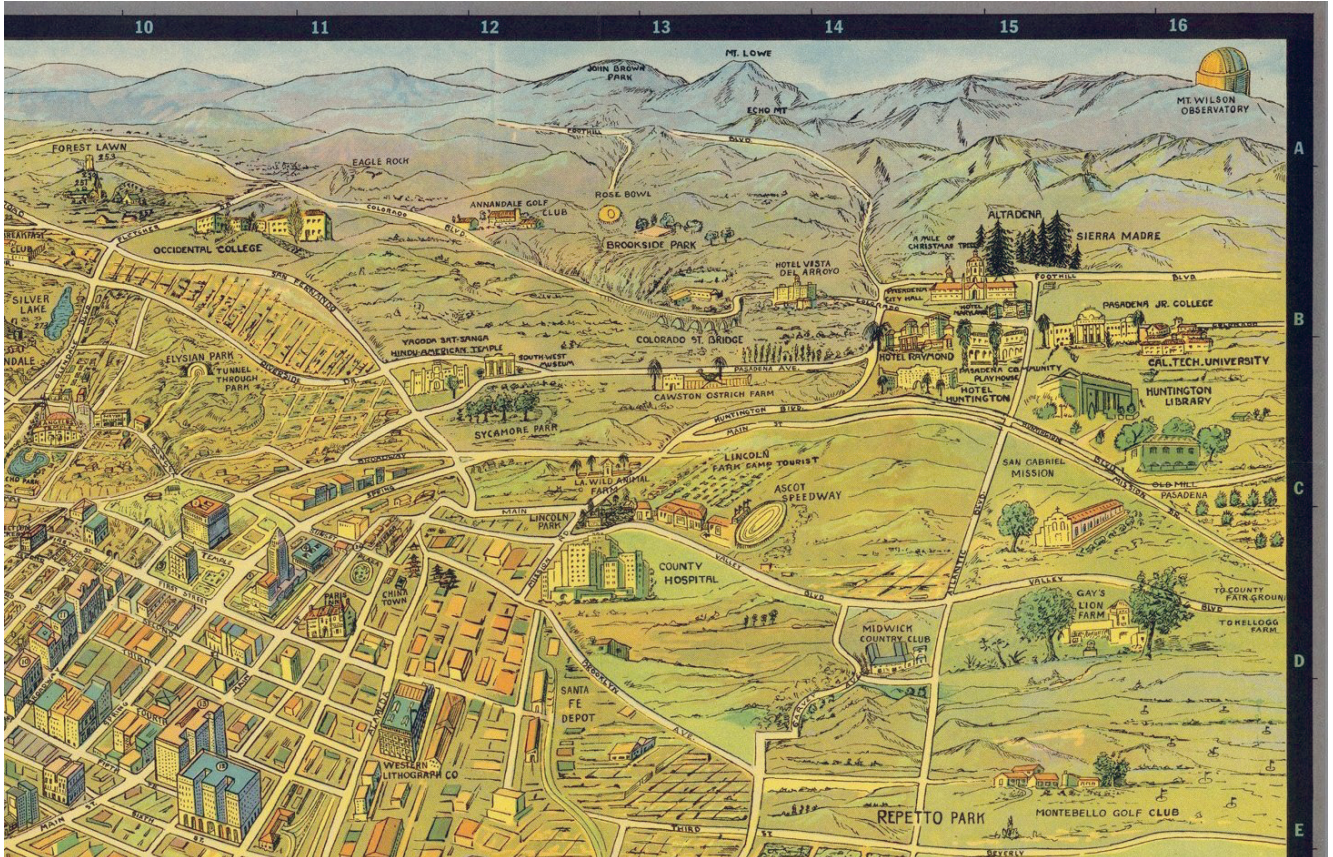


Projectos / Projects

WITH LAND

Lucía Salas, Argentina



ABSTRACT

Maybe artists are settlers. But, how much of that colonization do they produce? Does space, territory, land itself have any agency in all of this? *With Land* is a research project around these questions in the specific context of films made by international students from the California Institute of the Arts, shot in the city of Los Angeles. More than one third of the school's population is international, and this takes part in our collective conversations. The school is both in the city and the middle of nowhere, between Hollywood and the desert. The films are as local as they are foreign.

Greater Los Angeles is a territory in which almost 19 million people live. It exists legally in the US but many lands coexist: it could be an extension of Latin America from the south, a part of Asia through the Pacific and, from then on, the world in all its margins. All its frontiers are filled with history and violence.

This project also looks for ways of doing justice to a terrible and fascinating city. Hipnotic, the most beautiful and the ugliest, the one that we all love to hate. I am looking for grounds between its constant violence and its refuges in films that work through

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horrenda que toda a gente adora odiar. Busco algo entre a sua violência constante e o abrigo em filmes que existem em espaços que geralmente formam mais parte do fora de campo do imaginário de Los Angeles que do seu centro.

spaces that are usually a bigger part of the off-screen space of the imaginary of Los Angeles than of its center.

NOTA DE INTENÇÕES / AUTHOR'S NOTE

No filme *The Prowler*, de Joseph Losey, um personagem diz para outro: não existe ninguém nascido e criado na Califórnia. Um dia, por acidente, andei no meio de uma das muitas projecções que a minha escola organiza na semana anterior à cerimónia de formatura. Na tela, uma jovem mulher carregando alguns sacos de compras estava à espera do autocarro.

Em todo o mundo, isso é a coisa mais comum, mas em Los Angeles é um mistério e um pesadelo. A paragem de autocarro também era a minha, aquela por onde passo todas as manhãs, tarde ou noite, sob o sol forte ou na escuridão mais completa, cercado de cimento, terra, relva seca e a ameaça de gambás e coiotes. Todos os que passam de carro, olham-me com pena, dependente de um serviço público, como se fosse um castigo. Um choque cultural que eu considerava irreconciliável subitamente se tornou mais leve; no filme de outra pessoa, encontrei o meu próprio esforço de uma reconciliação violenta. A partir de então, procurei filmes que pensassem sobre a cidade e os seus lugares para pensar com clareza. A maioria dos meus amigos são imigrantes de lugares diferentes e, para cada um, há um lugar onde eles podem encontrar os seus mercados, os seus bairros, pessoas que falam a sua língua e que comem a sua comida. Diferentes formas de viver juntas numa cidade em que muitos ficam porque as coisas estão piores em casa. A cidade mais exclusiva tem um canto para todos. Uma série de mistérios advem disso, suspeitosamente invisíveis. É difícil entender como eles estão tão escondidos na cidade mais fotografada do mundo. Gostaria de olhar para alguns deles.

In Joseph Losey's *The Prowler*, a character says to another: there is no such thing as a born Californian. One day, by accident, I walked in the middle of one of the many screenings that my school organizes the week before graduation. On the screen a young woman carrying some grocery bags was waiting for the bus. Everywhere in the world this is the most common thing, but in Los Angeles it is a mystery and a nightmare. Her bus stop was also my bus stop, the one I walk by every morning, afternoon or night, under the striking sun or in the most complete darkness, surrounded by concrete, dirt, dry grass and the threat of skunks and coyotes. Every car that passes by looks at you with pity, depending on something public must seem like a punishment. A cultural shock that I considered irreconcilable suddenly became lighter, in someone else's film I found my own efforts of a violent reconciliation. From then on I looked for films that were thinking about the city and its places to think clearly. Most of my friends are migrants from different places and for each one there is a place where they can find their markets, their neighbourhoods, people speaking their language and eating their food. Ways of living together in a city in which many stay because things are worse at home. The most exclusive city has a corner for everyone. A series of mysteries comes from this, which are suspiciously invisible. It is hard to understand how are they so hidden in the most photographed city in the world. I would like to look into some of them.

NOTA BIOGRÁFICA / BIOGRAPHICAL NOTE



Lucía Salas

Trelew, Argentina, 1990. Desenhista de Imagem e Som (UBA) e mestrado em Artes (Program in Aesthetics and Politics, CalArts). Crítica de cinema, cineasta, programadora e arquivista em formação. A maioria dos seus textos podem encontrar-se na revista La Vida Útil e os seus filmes colectivo LaSiberia.

Trelew, Argentina, 1990. Image and Sound Designer (UBA) and Master in Arts (Program in Aesthetics and Politics, CalArts). Film critic, filmmaker, programmer and archivist in formation. Most of her articles can be found in La Vida Útil and her films in the LaSiberia collective.

TRABALHOS ANTERIORES / FORMER WORK

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FILMOGRAFIA / FILMOGRAFY

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