

# OVNI 2006

Arxius de l'Observatori

**Opening night** May 30:

Special program

from 8.30pm to 11pm

**Program** from May 31 to June 4:

Parallel screenings in the AUDITORIUM and the HALL,

from 5pm to midnight

**Sala B:** screenings from 6pm to midnight.

## **Presentations:**

Michael Taussig (Columbia University, NYC),

Contraplano-LAD (Round Table),

Serra Ciliv (Istanbul),

René Vautier (Director of Afrique 50).

## **Archives open to consultation:**

Free access to all of the material in the Archives

(approx. 1400 documents), from 12 midday to 11pm.

HALL.

Screening format DVD – Spanish subtitles.

# Arxius de l'Observatori

[www.desorg.org](http://www.desorg.org)

“dreams and nightmares of our time”

The Observatory Archives are structured thematically and have a clear purpose: to encourage a critique of contemporary culture, using different strategies: video art, independent documentary and mass media archaeology.

The Archives bring together a wide range of works that share a commitment to free expression and a reflection on individual and collective fears and pleasures. Together, they offer a multifaceted view, thousands of tiny eyes that probe and explore our world or announce other possible worlds. A discourse in which heterogeneity, plurality, contradiction and subjectivity are the most important values; an antidote to the cloning and repetition of the corporate mass media.

Because the OVNI call for entries has always been theme-based, the works selected over the years offer an intentional reading, a particular record of some of the dreams and nightmares of our time. The range of concerns has gradually narrowed over time, starting from a very diverse range in the early OVNI's 1993-1996 (pushing and exploring video as a medium, recovering the formal and, specially, the thematic freedom of its early years) and gradually concentrating on increasingly specific themes: Identity vs Media (1997-1999), Community (2000), Globalisation (2002), Post Sept. 11th (2003), Resistances (2005).

In the 13 years since it began, OVNI has acquired more than 1400 documents and works (on dvd, with Spanish subtitles).

As a medium-term project, we're working towards making the Archives available for viewing online....

## The Colonial Dream \* Autonomous Zones.

**A program of videos, independent documentaries and media archaeology dealing with colonialism and its mutations in the global age.**

**Colonialism and Eurocentrism are often discussed as though they were things of the past, fortunately overcome. But in life under globalisation, the reality seems to be just the opposite: the occupation and destruction of other worlds and cultures, systematic exploitation of their resources... and also aggressions at the local level, real-estate violence, colonial tourism, migra...**

**Autonomy and no-zones: other ways of perceiving and creating community-based external realities and subjective inner ones. Autonomous ways of living and thinking, zones without limits, no-zones.**

After the OVNI 2005 program *Resistances* (1), we thought it was necessary to deepen the critical intent of the Observatory Archives through documents that reflect upon some of the roots of the situation we are currently living in. Many situations described in the videos that we screened can be traced back to the colonial pulse, either implicitly or explicitly. Similarly, Eurocentrism and the idea that all progress - even revolutionary progress- must pass through the European experience or take it as an unavoidable reference, are still present in conservative thought, and also, in a worrying and paradoxical way, in dissidence. We also wanted to go beyond the negativity that taking a position of resistance necessarily entails, and to show and share the communal and personal affirmations that are being produced in many societies and cultures, and all around us.

*The Colonial Dream\* Autonomous Zones* sets out on a search that was already implicit in the Archives under different names, an undertaking that will naturally be conditioned by our limitations in the face of such an enormous and complex subject. This first approximation that we share with you now would not have been possible without the many contributions and collaborations that we've received - help in locating particular documents and also finding a direction within the search. In any case, our aim is not to build up a collection of historical documents, or provide a catalogue of specific events, tasks that we would be unsuited for. Rather, given the nature of the Observatory Archives, we want to offer a selection that provides some of the keys and fractals of the subject. This selection is complemented by presentations from some of the people and collectives who have shared the investigation with us or are fundamental points of reference within it, such as the *ContraPlano* - LAD working group, Michael Taussig (Lecturer at Columbia University and author of *Mimesis and Alterity*, *Shamanism, Colonialism and*





*the Wild Man...*), Serra Ciliv (Istanbul Festival) and René Vautier (*Afrique 50, Algeria in Flames, Hirochirac...*).

Our search for contemporary news and promotional materials (from 1930 to 1965) that are key to understanding how the imaginary of the time was constructed led us to some of the major audiovisual archives in the world (storehouses of the colonial legacy). Through our contact with them we

came to understand the workings of something that is part of the collective memory of mankind, and how such places are managed. "Management" that is largely governed by the criteria of financial gain. Ignoring such things as non-profit, educational, etc criteria, offensive rates are applied to the extent, for example, of charging up to twenty thousand euros for screening 30 minutes of material (2). Private archives, public archives managed by private companies, or public bodies that are run according to similar criteria prevent free access, or any access, to the audiovisual material that, in this particular case, adds up to a catalogue of evidence against Europe's supposedly civilizing impulse; and a "bank" of the arguments that are still applied even now to current crises. The discovery of how difficult it is to access this material made us aware of the urgency of demanding and defending public access to these archives, which, as we said, form part of the collective memory of mankind. And to prevent the same thing happening in future with the material that is contemporary to us now.

We don't claim objective truth for the government and corporate documents, or from those by independent authors or groups – "Film is not now nor has it ever been the technology of truth. It lies at a speed of 24 frames per second. Its value is not as a recorder of history, but simply as a means of communication, a means by which meaning is generated. The frightening aspect of the documentary film is that it can generate rigid history in the present in the same manner that Disney can generate the colonial meaning of the culture of the Other. Whenever imploded films exist simultaneously as fiction and nonfiction they stand as evidence that history is made in Hollywood" (3). In reality, what we're showing are not historical events, but images. And even then, the images can't be pared back to the documentary value of the imaginary they create, images that are real in themselves and not in relation to

what they represent. “Imaginary” realities – but not any less real for it. Rather than responding to the criteria of true or false, these images respond to the who, how and for what they were imagined.

In his 1951 film *Afrique 50* against savagery, colonialism and exploitation, René Vautier breaks with the complicity of most documentaries and news reports filmed in Africa at the time, full of “greedy lies and fraudulent complacencies”. In his words: “Look what lies in store for the people of Africa: we’re in Palaka, in northern Ivory Coast. The village couldn’t pay the colonial taxes: 3700 francs! On February 27, 1949 at 5 am the troops came, surrounded the village, fired, burned, murdered (...) On this African ground four bodies, three men and one woman, were murdered in our name. In the name of the French people! It’s mind blowing: burnt houses, massacred townspeople, dead cattle rotting in the sun. Friends, colonialisation here is just like anywhere else, its run by vultures.” These reflections led to 13 lawsuits, a year in jail and the film being banned in one way or another for 50 years.

In a different way, in *Les Maitres Fous* Jean Rouché shows us how there are other ways of conspiring against colonial domination, when direct confrontation isn’t possible. Or in *Moi, un Noir*, how a group of Nigerien migrants would rather return to the “poverty” of their country than struggle to survive in the “wealth” of the colonial paradise.

*First Contact* shows archival images of the first time the indigenous tribes of an area of New Guinea came into contact with white man, and contrasts these images with the situations taking place now.

In *Les Statues meurent Aussi*, Alain Resnais and Chris Marker look at how difficult it is to dialogue or simply understand other countries from a Eurocentric position, and how other cultures are subjugated to the “colonial” gaze.

The colonial imaginaries, made up of images filmed by the colonial powers



Britain is your friend and  
believes in progress for all

as a testament to their work and their value, are also reflected in the material on the ex-Spanish colony of Equatorial Guinea that was made available to us by the Filmoteca de Catalunya and reflects the obsessions of the times: the task of Christianisation, the idyllic idea of bringing progress to new lands, the enthusiastic hunt for wild animals, the felling of trees, the militarization of life. Vincent Monnikendam also deals with these and other more complex issues in *Mother Dao*, one of the most enlightening and poetic visions of colonial realities, constructed entirely from images filmed by the Dutch colonisers in Indonesia.

The spectacular directions of this vision already appear on the European continent at the end of the 19th and start of the 20th centuries, with the Colonial Exhibitions that travelled all over Europe displaying not only goods,

animals and *papier maché tableaux*, but also human beings inside them – a subject explored in *Zoos Humaines* and *Paris Couleurs*.

Other documents deal with emblematic cases such as *La Guerre d'Algerie*, with more than two hours of archival images, many of them unseen at the time. Or the case of Rwanda seen from its colonial past and the manipulation of ethnic differences, culminating in genocide in the 1990s.

Global mutations of modern colonialism can be seen in *Iraq, Occupied Land*, which follows colonial development from the fall of the Caliphate to the current occupation and the resistance generated by it. Or in *Life and Debt*, which looks at the economic mechanisms of globalization from the specific case of Jamaica.

And the plundering of American Indians in *terra (in)cognita, Alcatraz is not an Island, Agip y sus vecinas...*

The colonial aspect of tourism can be seen in *Cannibal Tours* and its “activist” version in *Political Travel...*; the strengthening of borders and the fears they generate in *La Foret, Caravana Europea contra la Valla de la Muerte, On Translation: Fear/Miedo, Natives...*; stories of migrants in *Welcome to London, Cuentos Africanos, I See the Stars at Noon...* Local fractals of globalisation in *Calle Guardia 14 bis, Bassi Bus, A Tornallom...*

We find stories, experiences and strategies for autonomy in *Can Masdeu, La Tie-rra es Sagrada, La Vega Resiste, Soy defensor de la Selva, Alcatraz's occupation, Le Battalet – Femmes de la medina...*

Finally, through a specific, controversial action - the pulling down of the statue of Columbus in Venezuela - the deeply felt *Abajo el COLONialismo* poses a narrative thread that runs through the stages of colonialism as suffered by a people who have seen everything change – governments, power, discourses and strategies – but have always remained marginalised and disadvantaged in their own land.

## **We're all in danger**

Modern colonialism, which begins in the 19th century, is heir to the conquest of America and its consequences, added to the specific conditions resulting from the industrial revolution and the technological revolution that it entailed. On the symbolic level, this supremacy confirmed the assumed superiority of the colonising culture, while on another level it created the need to satisfy a growing and unstoppable demand for raw materials, “...while the colonialist and missionary press worked unrelentingly to prove the cruelty and ignorance of the peoples to be conquered, those to be saved from cannibalism and slavery and those waiting to be led to civilization, the relative ease of conquest confirmed the feeling of scorn towards those people who were incapable of defending themselves, strengthening racial prejudices even further through the feeling of superiority of the *white race*”. (4).

This idea extended into the 20th century, and only seemed to officially decline after the Second World War, with the waning of European power and the emblematic processes of independence in India, the Middle East and later in Algeria. However, it's in the resolution of these processes, in their consequences and in others that are still unresolved, that it is easiest to observe how the cultural and economic structures that made them possible still survive today. This is reflected in those surprisingly straight borders drawn up in distant offices that according to geopolitical interests much more than any reality on the ground, in the alliance with the new elites and the founding of “friendly” states. And obviously in privileged access to raw materials.

The emphasis in many of the films of the period, much of the political commentary in the press and particularly in news reports, is on how the independence that

is finally “granted” often degenerates into chaos and confrontations, laying waste to the “legendary colonial legacy of peace and progress”. That’s how the great “civilising” efforts of western powers manage to escape judgement. Now, the supposedly selfless view stresses a paternalistic tone and the need for a certain level of “guardianship” over “young nations” that can’t find their paths or take the “wrong” one.

Even if it was under the distortions of the bipolar world of the two superpowers, accusations of “neo-colonialism” were openly bandied about during the cold war. That then led to the violent military interventions in what were then called “satellite” nations, especially in Vietnam, which was then the “back yard” of Central America, or imposition of puppet dictatorships of South America.

In the end, the cold war and subsequent acceleration of “globalisation” have defined a reality that seems to have inherited, and even enthusiastically taken up again, some of the great settings of the colonial adventure: the Middle East, Central Asia, Africa... Sometimes through occupation or direct military intervention and the imposition of “democratic” regimes, others through “colonialism without settlers” (4), or colonial tourism as a banal substitute for the journey and the culture that receives it. Whatever the method, it is always accompanied by the spread of an aggressive, if not openly violent, practice of economic activity, through transnational companies and the directives of supposedly “objective” organisations. This is not just the case for commerce - it also affects the idea and the experience of almost all practices that affect life. A decisive example is the enormous pressure exerted on “agriculture based on diversity, decentralisation and improving small farm productivity (...) knowledge is shared, other species and plants are kin, not ‘property’”. Meanwhile, a combat-agriculture is imposed and “the war mentality under-



Germany is your enemy and believes  
in slavery for all non-Germans

lying industrial-military agriculture is evident from the names given to the herbicides (...) Monsanto’s herbicides are called “Round Up”, “Machete”, “Pentagon”, “Lightning”, “Assert”, “Avenge” (5). It’s not difficult to see how this example is repeated, like a fractal, in other areas of economics, culture, technology, medicine....

In 1974, Pasolini wrote: “the still anonymous identikit of this new Power displays traits that seem vaguely *modern* because of its tolerance and totally self-contained hedonistic ideology. However, it also has fierce and essentially repressive traits. Tolerance is an illusion: nobody has ever had to be as normal and conformist and the consumer (...) The old fascism made distinctions, if only through rhetorical degeneration; the new fascism - which

is another thing altogether - no longer makes distinctions: it is not rhetorical in the humanistic way, it is pragmatic in the American way. Its aim is the brutally totalitarian reorganisation and standardisation of the world" (6).

The "totalitarian" idea of progress linked to consumption and the regularisation of all aspects of life was already glimpsed by Pasolini in 1970s Italy. And its roots can be traced back to the alliance between capital and technology, an alliance that Pasolini explicitly denounces in his short documentary *La mura di Sana*.

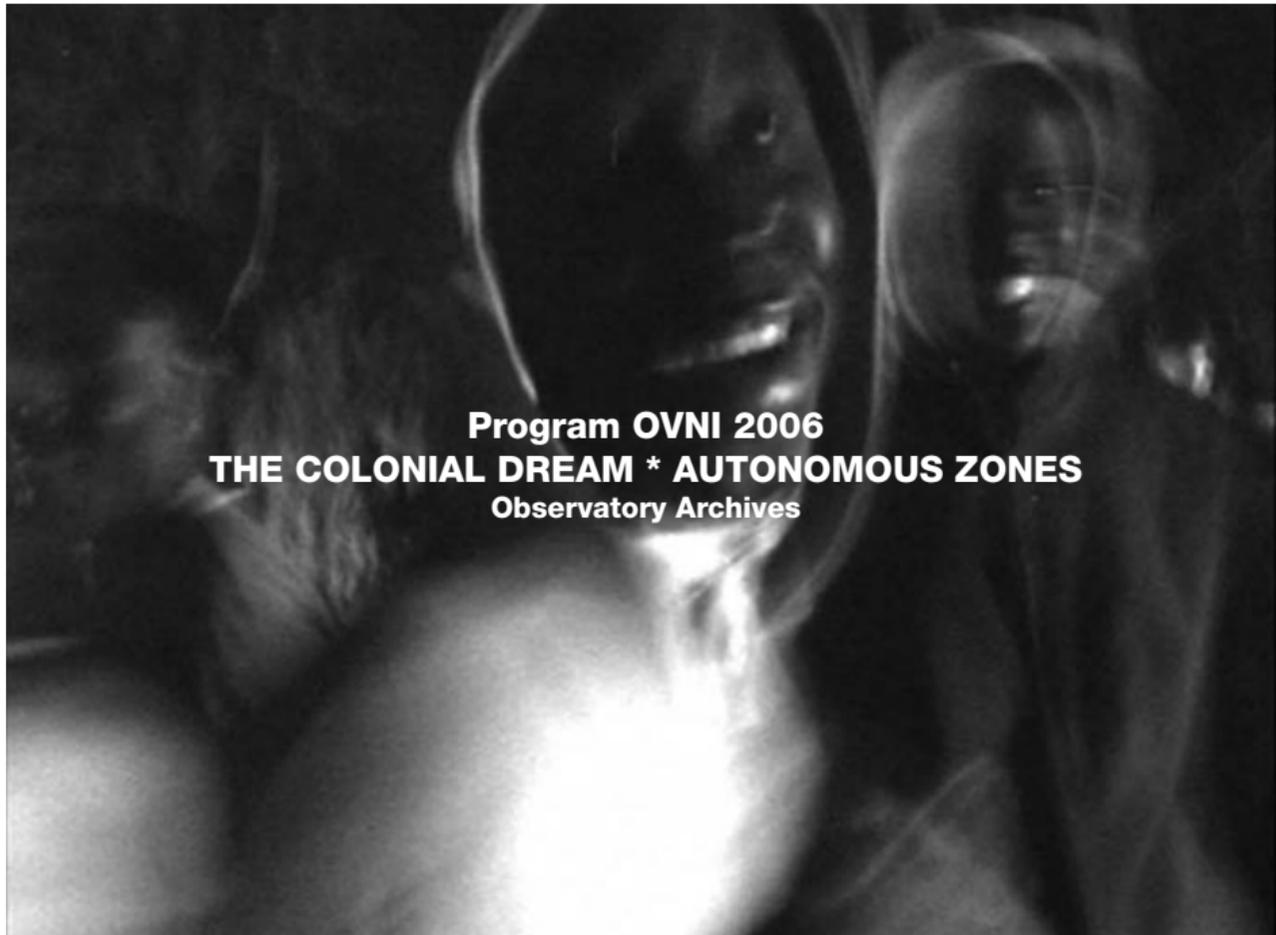
Modern colonialism is not just a historical phenomenon. Above all, it is an attitude to life and the world. A vision that divides things and cuts them up, a vision that creates and projects the "other" as a space to be occupied - territory, culture, even time - to be colonised. Its own nature does not allow it to understand, much less practice, the organic unity of things or of existence, let alone economy. It permanently requires the "other" even to the point of cutting it off from himself.

It's time to break with the contemporary chorus of irresponsibilities that puts all effective criticism or autonomous practice to sleep. Like that song that tells the story of a boxer killed in a fight - at the start of each verse the narrator asks "Who killed Davey Moore, Why an' what's the reason for?" an all the characters respond in the same way: "Not me," says his manager, "It's hard to say, it's hard to tell, I always thought that he was well"; "Not I", says the referee, "Don't point your finger at me. I could've stopped it in the eighth, An' maybe kept him from his fate, But the crowd would've booed, I'm sure"; "Not me", says the gambling man, with his ticket stub still in his hand (...) "I didn't commit no ugly sin, Anyway, I put money on him to win". "Not us", says the angry crowd, whose screams filled the arena loud. "It's too bad he

died that night, But we just like to see a fight". "Not me", says the boxing writer, pounding print on his old typewriter, sayin', "Boxing ain't to blame, There's just as much danger in a football game". "Not me", says the man whose fists laid him low in a cloud of mist, who came here from Cuba's door where boxing ain't allowed no more. "I hit him, yes, it's true, But that's what I am paid to do" (7).

Well, as Pasolini said in his last interview, just hours before he was assassinated: "we're all in danger". (8)

- (1) The idea of "resistances" that irradiated from many of the videos we screened responded to Foucault's vision: "Power is not an institution, and not a structure; neither is it a certain strength we are endowed with; it is the name that one attributes to a complex strategical situation in a particular society. If there is no longer a centrality of power to submit to or to resist, power cannot be seized (if there is nothing to seize in the centre). If power is reticular, it must be resisted everywhere and in all ways; if power is exercised from innumerable points, it must be challenged point by point". Taken from a dialogue, recorded in Holland, between Michel Foucault and Noam Chomsky in 1971. A fragment will be screened in OVNI 2006.
- (2) The example cited, one of several, refers to extracts of 1930s to 1950s news reports that we requested from the Britishpathé Archives. Approximately 30 minutes came to twenty thousand euros, including a 50 per cent discount because OVNI is non-profit and the screenings are free to the public. And this was the price for a single screening, without rights to hold a copy in the Archives.
- (3) Critical Art Ensemble, *Video and resistance: Against Documentary*.
- (4) Marc Ferro et al., *The Back Book of Colonialism*.
- (5) Vandana Shiva, *India Divide. Diversity and Democracy Under Attack*.
- (6) Pier Paolo Pasolini, *I vero fascismo e quindi il vero antifascismo*, *Corriere de la Sera*, 24 de June 1974.
- (7) Bob Dylan, *Who killed Davey Moore?*
- (8) Pier Paolo Pasolini, in an interview with Furio Colombo, *We're All in Danger*, *La Stampa Tuttolibri supplement*, November 8, 1975.



**Program OVNI 2006**  
**THE COLONIAL DREAM \* AUTONOMOUS ZONES**  
Observatory Archives

**Opening Night, May 30<sup>th</sup>**

20:30h.

Special Program.

2-hour Screening.

**Wednesday May 31<sup>st</sup>**

5pm to 12pm. **HALL - AUDITORIUM**

17h.

**Life and Debt**, Stephanie Black, 90', United States, 2001, dvd 257.

Jamaica –a tropical, beautiful land, rich in milk and... bananas, but, at best, a prime example of the impact of economic globalization on a developing country. This startling and award-winning feature-length documentary provides a shocking insight into a Jamaica that we don't normally see as tourists, and guides us through the film as though we were a visitor to the country. It portrays a troubled nation, robbed of its natural resources and dependent like a small child on the West.

Pause 10'

18:50h.

**The Meatrix**, Free Range Graphics, Global Resource Action Center for the Environment (GRACE), 4', United States, 2003, dvd 272.

*The Meatrix* is a humorous 4-minute Flash animation that spoofs The Matrix films while drawing attention to the problems caused by factory farming. Instead of Keanu Reeves, *The Meatrix* stars a young pig, Leo, who lives on a pleasant family farm... he thinks. Leo is approached by a trenchcoat-clad cow, Moopheus,

who shows him the ugly truth about agribusiness, complete with a send-up of the "stop-motion" camerawork immortalized by The Matrix. At the end of the movie, viewers are directed to an "action page" which provides additional information about factory farms and encourages consumers to support local family farmers and purchase sustainably-raised meats through the Eat Well Guide.

18:55h.

**La Vida de las Mujeres en Resistencia**, Promedios, 16', Mexico, 2003, dvd 253.

Through the women, the video shows the struggle to attain a fair price for handmade products so that they can have a dignified life, give their children an education and continue with their resistance.

19:15h.

**On Business and Pleasure**, Iván Edeza, 1'30", Mexico, 2000, dvd 248.

Manipulated footage from a "violence compilation tape", purchased on the black market depicting men hunting and shooting Brazilian tribe members.

19:20h.

**Mother Dao – The Turtlelike**, Vincent Monnikendam, 90', Netherlands, 1995, dvd 261. Unfolding without narration, *Mother Dao - the Turtlelike* is a spare and elegant film constructed entirely from archival footage... Luminous nitrate images are

set against a simple soundtrack of birdcalls, bells and murmuring voices, punctuated occasionally by native poems and songs. The film's careful construction reveals the face of systematic colonization and the effect of economic expansion on a culture. There are stunning moments: a child leaves off breast-feeding to drag on a cigarette; crocodiles are lassoed in a round-up; a strange white snow floats in the air as workers beat their way through enormous mountains of fluff. Much of the footage, shot by white Dutchmen and meant as propaganda for their colonial causes, now seems both comical and ominous -especially the recurring image of the white-clad colonialist intent on improving native culture and forcing industry forward. The natives' songs and poems, on the other hand, are full of regretful laments against hunger and the drive for profit. A quiet yet pointed journey through the past, *Mother Dao...* is both an informative time capsule and a moving tribute to a lost world.

Pause 10'

21h.

**Iraq Occupied Land**, Khilafah, 60', www.khilafah.com, 2005, dvd 244.

This compelling documentary film charts the recent history of Iraq from the fall of the Ottoman Islamic State, looking at its corrupt rulers and the plans of the imperialist powers. It depicts the failure of the Nationalist, Communist, Nasserite and Ba'thist movements

and how they spread chaos across Iraq in their bitter struggle over authority, finally returning Iraq to direct colonialism.

22h. **HALL**

Presentation:

**Serra Ciliv**

Will present the If.Istanbul project and the film:

**Can Baz - "The one who plays with his life",** Özey Sahin, 75', Turkey - Germany, 2005, dvd 237.

*Can Baz* is a film made from the perspective of a member of Alevi Kirmanc in East Anatolia, whose religious philosophy is expressed in the statement: «What you seek, seek not in Mecca, not in Kaaba and not in Jerusalem, seek rather in yourself». The effects of the last massive annihilative attack, which began in 1994, can be refound in the example of Murat and Ahmet Öztürk, two brothers living in exile and addicted to drugs in Istanbul-Beyoglu. The film portrays their life with their band, Siya Siyabend; their friend Hasan Isik, an inhalant-sniffing street kid; and their pursuit of freedom by the wrong means.

"Your white paths / Your pure paths / Have mingled with the water from the mountain stream. / Your breath has mixed with the breath of Haydar. / Born dead in this century. / A part of us is lost through erosion / A part of us is burning in Hakkari (East

Anatolia) / A part of us is sniffing glue in Beyoglu (Istanbul)."

Taken from a song from Siya Siyabend group

### **!f.Istanbul.**

For the last five years, the !f.Istanbul festival for independent films takes place in Istanbul, Turkey, presenting the works of both renowned and upcoming film-makers. The festival combines a wide number of filming styles and genres, promoting independent film production, while bridging European and Asian cinema worlds. The festival, dedicated to the best of independent works, creates new sections each year, following cinematic trends as well as political and social trends in the world. So far each year, the festival dedicated one section to the global political agendas of the times, largely focusing on US international policies, its influences on the Middle East and human rights. In its fifth year this year, the festival programmers created a special section called "Insiders / Outsiders". The section brought together a level headed focus on the inner workings of power and its confrontations with tales from the margins, those who resist the system, stay out of it or are excluded from it. This year, in order to celebrate its fifth anniversary, !f.Istanbul presented a small yet powerful selection of its films in Ankara. Hopefully, in the coming years, !f will travel to other cities in Turkey as well.

[www.ifistanbul.com](http://www.ifistanbul.com)

22h. **AUDITORIUM**

**Moi, un Noir**, Jean Rouch, 70', France, 1958, dvd 307.

Treichville is a poor suburb of Abidjah, the capital of Ivory Coast and the destination of the two protagonists in this docudrama by Jean Rouch. The two men in question are originally from Nigeria, and they call themselves Eddie Constantine and Edward G. Robinson, clear indications of who their heroes are. The perpetual conflict between traditional ways of life and new Western imports comes up several times as the two men continue on their daily rounds and reveal a little about their hopes for the future.

### **Sala B**

From 18h.

**La Tierra Prometida**, Susana Collantes, Antonio Palomares, 60', Brazil, 2004, dvd 335. On weighing up three years of managing the country, Agrarian Reform is still one of the unfulfilled promises of the Lula government in Brazil. Lula's rise to power raised the hopes of the social movements that want to democratise the land and the occupation of large unproductive landholdings increased, but so did the violence of the paramilitary commandos that defend the interests of the landowners, with the collusion of the local legal authorities. Seventy three people died in rural conflicts in 2003, murdered by gunmen who act with impunity.



Thursday June 1<sup>st</sup>

5pm to 12pm. **HALL - AUDITORIUM**

17h.

**Cannibal Tours**, Dennis O'Rourke, 70', Australia, 1988, dvd 270.

When tourists journey to the furthest reaches of the Sepik River in Papua-New Guinea, is it the indigenous tribes people or the white visitors who are the cultural oddity? This film explores the difference (and the surprising similarities) that emerge when "civilized" and "primitive" people meet.

18:10h.

**Political Travel**, It's all Lies, 14', Israel, 2003, dvd 266.

"Want to see the world from a different perspective? Want to trade a mind-numbing life for a fiery one? Want to plan your rebellious getaway now? *Political travel* is the address if you are looking for a revolutionary way to travel."

Pause 5'

18:25h.

**Independent Algeria!**, INA Compilation, 14', France, 1957-1961, dvd 375.

News reports from the period about the conflict in Algeria and what it could mean for France.

18:40h.

**Middle East, Summing Up 1947, News & Flashes**, Fox Movietone Archives, 12', United Kingdom, 1947, dvd 368.

The UN votes to partition Palestine. Riots in the face of the partition of Palestine. The Suez Canal is handed over to Egypt after 72 years of British control. Incidents on the Israel-Egypt border. The Egyptian Crisis. Israel withdraws from Sinai.

For decades, Movietone was one of the major international news broadcasting agencies. It shaped the collective imaginary, created by the mass media, of a large cross-section of Americans and Europeans.

18:50h.

**Middle East Maps.** (Palestine-Israel Area. From the Ottoman Empire to the building of the Wall), 3'30", Sources: Media Education Foundation, [www.mediaed.org](http://www.mediaed.org), dvd 372. Map compilation: The Palestine-Israel area.

The Ottoman Empire. Ottoman provinces in the Middle East. Jewish and Arabic towns in Palestine under the Ottoman Empire. The Middle East divided up between France and Great Britain. The Palestine – TransJordania division. The UN partition of Palestine between Arabs and Jews. A Map of the main aquifers in the area. Jewish and Arab towns in Palestine before the partition decreed by the UN. The creation of the State of Israel. Maps of the area after successive wars and crises. The Israeli control matrix of the territory.

Map of Greater Jerusalem reclaimed by the state of Israel. Those under Palestine autonomy acknowledged by Israel.

18:55h.

**Deir Yassin Remembered (Palestine Trilogy I)**, b.h. Yael, 28', Canada, 2006, dvd 254.

*Deir Yassin Remembered* considers the repercussions of the largely forgotten massacre of almost 100 Palestinians in 1948. The massacre at Deir Yassin was pivotal to Palestinian dispossession.

19:25h.

**Gli Ultracorpi della Porta Accanto**, Fluid Video Crew, 6', Italy, 2002, dvd 299.

January 31, 2002. Gallipoli Port, a pier exposed to the northern wind. While an elderly fisherman goes off to sea in his small boat, as he does every day, a large, unknown ship full of men and women floats through the waters a few miles from Gallipoli. In the meantime, the wait builds up back at the port.

19:35h.

**On Translation: Fear/Miedo**, Antoni Muntadas, 30', United States - Mexico, 2005, dvd 255.

*On Translation: Fear/Miedo* is a televised intervention based on a video production that weaves together interviews with people who experience the tensions of the border zone on a daily basis, archival televised footage that makes reference to the idea of fear on

the border between Mexico and the United States, and other documentary and journalistic material. The video aims to reveal how fear is a translated emotion, revealing itself in differing ways on both sides of the border as a cultural/sociological construction based on politics and economics.

*On Translation: Fear/Miedo* was broadcast between August and November 2005 in four distinct locations that connect the centres of power/decision-making with the places where these policies are evident everyday: Tijuana, San Diego, Mexico City and Washington, DC.

20h.

**Caravana Europea contra la Valla de la Muerte**, Colectivo Frontera Sur, 21', Spain, 2006, dvd 264.

Ceuta, which has always been governed by the right, is the door to Europe for thousands of sub-Saharan migrants. This was the first demonstration supporting migrants in Ceuta, one of the North African enclaves in Spain, organized by many different European organizations and individuals after the murder by shooting of more than 14 black Africans as they tried to cross the border fence.

20:20h.

**Le Batalett – Femmes de la Medina**, Dalila Ennadre, 60', Morocco - France, 2002, dvd 239. We follow the director's camera into the kitchens and

living rooms of a community of Moroccan women. Inside the walls of their apartment in Casablanca's old Medina, the women cook, clean, take care of their families and help each other. With their hands in the dough, in the soap whilst washing the laundry, doing the house chores, in the market or at the *hammam*, between laughter and tears ("We are housewives, that's all... Our sport? House cleaning!"). These courageous women, proud of their role, talk about their miserable lives with a great sense of awareness, but without self-pity. They show a surprising vitality, curiosity for life and solidarity. These house-proud housewives may not all know how to read, but they know exactly what would improve their lives: equal rights for women and men, more money, and a better future for their children so they wouldn't have to emigrate to support the family. A sense of hope and the possibility of change radiate out of the everyday lives of these heroines ("batalett").

Pause 10'

21:30h.

**Africa, Summing Up 1947, News & Flashes**, Fox Movietone Archives, 4', United Kingdom, 1947, dvd 371.

Queen Elizabeth pays homage to Cecil Rhodes on her tour of Africa. Tribes pay tribute to Queen Elizabeth.

For decades, Movietone was one of the major interna-

tional news broadcasting agencies. It shaped the collective imaginary, created by the mass media, of a large cross-section of Americans and Europeans.

21:35h.

**Les Statues Meurent Aussi**, Alain Resnais, Chris Marker, Ghislain Cloquet, 22', France, 1953, dvd 376.

This collaborative film, banned for more than a decade by French censors as an attack on French colonialism (and now available only in shortened form), is a deeply felt study of African art and the decline it underwent as a result of its contact with Western civilization. Marker's characteristically witty and thoughtful commentary is combined with images of a stark formal beauty in this passionate outcry against the fate of an art that was once integral to communal life but became debased as it fell victim to the demands of another culture.

10 pm **HALL**

Presentation:

**CONTRAPLANO LAD**

(Laboratori d'Acció Documental)

Round table: Colonialism and images: an anthropological vision.

Participants:

Josep Lluís Mateo Dieste

(anthropologist – Universitat Autònoma de Barcelona)  
**Alberto López Bargados**

(anthropologist – Universitat de Barcelona)

**Lluís Mallart i Guimerà**

(ethnologist – Laboratoire d'ethnologie et de sociologie comparée, Paris X – CNRS)

Moderator: **Nadja Monnet**

(anthropologist – *Contraplano* – LAD)

A reflection on the role of images in the colonial system and their impact, given that, as we know, images played and continue to play an important role in spreading ideologies, in particular colonial ideology in the 20th century. In most films produced in the period, the colonial presence is depicted as a natural phenomenon, arising without suffering or guilty consciences. "Colonial reports" - productions that helped to familiarise spectators with farmers and inhabitants of colonised lands-, and the fictions set in the colonies, constructed a mythology that grew stronger with the introduction of sound in the 30s. Only a few of the works produced at the time represented the other face of the imaginary, films like Alain Resnais and Chris Marker's *Les statues meurent aussi* and René Vautier's *Afrique 50*.

**CONTRAPLANO** – LAD (Laboratori d'Acció Documental) is a working group of the Institut Català d'Antropologia (ICA) formed by people working in the fields of the social sciences and audiovisual commu-

nication with the aim of creating connections between the two. Since 2001, it has organized a series of screenings-debates, open to a wide public that goes beyond academic and professional circuits.

CONTRAPLANO- LAD  
www.icanthropologia.org  
contraplano@wanadoo.es

## 22h. AUDITORIUM

**Welcome to London**, Anna Colom, 13',  
United Kingdom, 2005, dvd 269.

Thousands of people visit London every summer. They fill the streets with shopping bags and cameras and enjoy all the possibilities of the capital. But amongst the crowd another type of visitor exists. Kwaku is a Ghanaian living in London. There, he finds himself dealing with loneliness and boredom. He is living on standby, dreaming of a full-time job and also of a friend to count on.

**Cuentos Africanos**, Marpravia, 13', Spain,  
2004, dvd 289.

Under the guise of a traditional African oral tale, a storyteller from Senegal tells us a story that is not a legend or traditional fairy tale, but his own life.

**Cuando la Tierra Tiembla**, Glòria Martí, 44',  
España, 2005, dvd 321.

“Stranger is the one that is always asked: «Where are you from, brother?» or is asked «Is it hot in your country?». He doesn't care about details concerning the people in the country he is or about their domestic 'politics'. But he's the first one to suffer its consequences. He may not be happy when they are happy but he's always afraid when they are afraid.” - Mourid Barghouti.

**El Río de las Estrellas**, Xavier Hurtado, 25',  
Spain - Colombia, 2002-2006, dvd 345.

A succession of mysteries are repeatedly ordered and observed. A ritual for creating meaning. Dreaming, a daily exercise in the free interpretation of reality.

## Sala B

From 18h.

**La Guerre d'Algerie**, Yves Courrière,  
Philippe Monnier, 154', Francia, 1972, dvd 389.

On the first of November 1954, “Bloody All Saints Day” exploded in a series of attacks throughout Algeria carried out by what would later become the National Liberation Front. It was the start of the Algerian war.

The first film made about this conflict became the first indispensable documentary about the Algerian war. It includes unforgettable testimonies and archives that allow us to “dare to look at the truth head on”. In the

rigorous search for historical truth, the authors committed themselves to understanding the different parts of the conflicts, such as the “pie noirs”, the career soldiers, the Harkis, the Fellaghas, the civil population... Yves Couriere, writer and journalist, has followed all the major stages of the Algerian drama, on the field, between 1958 and 1963. Before making this film, from 1967 to 1971, he published a four-volume history, the first, of the Algerian war.



**Friday June 2<sup>nd</sup>**

5pm to 12pm. **HALL - AUDITORIUM**

17h.

**Alcatraz Is Not An Island**, James Fortier, Jon Plutte, 57', United States, 2002, dvd 258. For Native Americans all across the United States, the infamous Alcatraz is not an island... it is an inspiration. After generations of oppression, assimilation, and near-genocide, a small group of Native American students and "Urban Indians" began the 19-month occupation of Alcatraz Island in November 1969. They were eventually joined by thousands of Native Americans, retaking "Indian land" for the first time since the 1880s. This remarkable documentary interweaves archival footage and contemporary commentary to examine how this historic event altered U.S. Government Indian policy and programs, and how it forever changed the way Native Americans viewed themselves, their culture, and their sovereign rights.

Pause 10'

18:10h.

**Soy Defensor de la Selva**, Eriberto Gualinga Montalvo, 20', Ecuador, 2003, dvd 310. "*Soy Defensor de la Selva* relates how the Sarayaku community struggles against CGC when this oil company enters Sarayaku territory in order to carry

out seismic prospecting, without the consent of the community. The video shows how the Sarayaku community confronts the oil company crews in order to stop them. The conflict intensifies when the military intervenes, reaching body-to-body confrontations. The women are the main protagonists of the video. Men, women, and children go out to guard the traditional limits of the community. The film shows the life in our Camps for Peace and Life, and contains the testimonies of our elders, as well as traditional music as background. This is the story of a small community struggling to save its space of life”.

18:40h.

**Agip y sus Vecinas**, Ivonne Ramos, Juan Pablo Barragán (OCP), 14’, Colombia, dvd 295. This video documents the extent of the environmental impact provoked by the activities of an oil company in the Equatorial Amazon. Oil-related activity in the indigenous communities of north-east Ecuador has had a very serious social impact. Since the 1960s, various companies have been damaging the ecosystems of indigenous communities who live in shelters, supposedly protected by the state, while they are affected by disease and their internal relationships gradually break down.

19h.

**C/ GUARDIA 14 BIS 08001 BCN**, Joan Fernando López Herrera, 27’, Spain, 2004, dvd 296.

An old building in Barcelona’s historic Barrio Chino is the setting for this documentary. Real estate “mobbing” and the urban rehabilitation of the old city are the narrative thread, the economic machines that drive real estate speculation. They take over the neighbourhood, burying its history and memory.

19:30h.

**Bassi Bus**, Conservas, Interven TV, 24’, Spain, 2005, dvd 265.

In July 2005, the comic Leo Bassi took his Bassi Bus services to the city of Barcelona. In this political-tourism trip we came up close to the very heart of speculation and real estate violence, and met some of its main protagonists. Step right in and see... This tour has been possible thanks to the participation of people and groups who have been fighting for years to defend the territory and the dignity and rights of the people who live in it.

20h.

**Free to Choose**, Arnold Schwarzeneger, Anonymous on the Internet, 4’, United States, 1990, dvd 298.

Arnold Schwarzenegger talks about the TV series “Free to Choose” which deals with the neo-liberal writings of Milton Friedman. Arnold tells us: “I want to share my experience with you. I came here to America from a socialist country (Austria), where the government controls the economy and you always feel their

breath on the back of your neck, where 18 year olds only talk about their retirement. But I want more, I want to be the best. That’s why I came to America and put my muscles to work in the film business, to be able to save and invest”.

Pause 10’

20:10h.

**A Tornallom**, Enric Peris, Miguel Castro, 45’, Spain, 2005, dvd 293.

*A tornallom* is a documentary about the struggle to defend the irrigated area used for cultivation known as “La Huerta de Valencia”. It shows us images and testimonies of the events that occurred between September 2002 and March 2003, when more than 200 residents of La Punta (in the Huerta area) were evicted from their houses. “A Tornallom” is what the agricultural workers call the way they swap work amongst themselves. For heavy agricultural tasks workers usually help each other, pooling their efforts to do the work on one person’s field and going on to another the next day until all the work is done. That’s working “a tornallom”: work in exchange for work.

20:55h.

**Una Cruz en la Selva: Guinea**, Filmoteca de Catalunya Compilation, 25’, Spain, 1940, dvd 381. Audiovisual material from various sources dealing with the old Spanish colony of Equatorial Guinea, most of

it created for information and educational purposes. Images that illustrate the colonial obsessions of the times: the idyllic image of Spain's civilizing task, nostalgia for imperial times, the sadistic element in the hunt for wild animals, the work of Christianisation, the militarization of a layer of the population in order to ensure the existence of "loyal natives", the perpetuation of the African stereotype...

21:20h.

**First Contact**, Bob Conolly, Robine Anderson, 52', United States – Australia – Canada, 1983, dvd 245.

In the 1930s, Australian miners lead by Michael Leahy and his brothers made their first trek into the New Guinea highlands. This was the first contact between white people and highlanders. Compelling footage of the initial meetings is combined with interviews of the surviving brothers and highlanders who recall the impressions and shock of those long ago events.

10.15 pm. **HALL**

Presentation:

**Michael Taussig**: "Mimetic Excess"

Michael Taussig (Columbia University NYC).

"I am a writer and anthropologist who has written on slavery, shamanism and death squads in Colombia. My book *"On mimesis and Alterity"* (1993) is a study

of magic in relation to Walter Benjamin's theory of mimesis in the colonial and post colonial conditions. My book *"Defacement"* (1999) is a study of the sacredness of violence in relation to secrecy, or what I call "the public secret". At present I am writing a book on colour in relation to colonialism."

"I will show two videos: *"Trobriand Cricket"*, and *"Les Maîtres Fous"* to talk about what I will call "mimetic excess". By this I mean a joy or "jouissance" in mimesis itself (Nietzsche talks about this in his description of Dionysus). An "excess" produced at the moment of de-Colonisation in the 1950s-1960s, with the encounter between the Indigenous and the European worlds; the first with its mimetic body, and the European world with its mimetic-machine (the camera).

A question for us: Now, in 2006, what do we do with this "excess"?"

22:15h. **AUDITORIUM**

**Une République devenue folle, Rwanda 1894 /1994**, Luc de Heusch, 73', Belgium, 1996, dvd 304.

Recounts Rwanda's history from the 1885 partitioning of Africa which made it a German colony, to Belgian conquest during WWI, the creation of a republic in 1961, and the ultimately catastrophic regime of Habyarimana.

## Sala B

From 18h.

**Zoos Humains**, Pascal Blanchard, Eric Deroo, 52', France, 2002, dvd 271.

It is important to analyse how the Other was viewed in the colonial era if we are to understand the prejudices still at work today. Human Zoos offer one very good example. Between 1877 and 1930, Human Zoos were organized by Governments and private corporations as a mass spectacle. Recluded in fake scenarios, under adverse weather and conditions, human beings were exposed as exotic possessions of the Empire. Thousands of people came to see the "other" as an object.



**Saturday June 3<sup>rd</sup>**

5pm to 12pm. **HALL - AUDITORIUM**

17h.

**Le Mura di Sana**, Giovanni Bonfanti, Pier Paolo Pasolini, 14', Italy, 1971, dvd 283. On Sunday October 18, 1970, the last day filming "Flower of the Arabian Nights" on location in Sanaa, the capital of Yemen, Pasolini decides to use some leftover rolls of film to make a documentary about the city. Through *Le Mura di Sana*, Pier Paolo Pasolini talks about the transformations experienced by Yemen in the 1960s and describes a way of life that is in danger of disappearing, comparing it to other ways of living in Italy.

17:15h.

**Natives**, Jesse Lerner, Scott Sterling, 25', United States - Mexico, 1991, dvd 250. Though the U.S. has long maintained a reputation as a haven for immigrants, there is nonetheless a strong tradition of nativism and xenophobia. In the decade of the 1990s, there was a new surge of anti-immigrant sentiment. This film examines the nativist discourse along the U.S.-Mexico border, a place that brings issues of nationalism and intolerance into sharp focus. *Natives* follows the individuals involved in San Diego's anti-immigration movement. Relying principally on a direct cinema style and an eye for

the absurd, the film critiques the nativist position by contrasting their professed love of country with their racist and anti-democratic attitudes.

17:40h.

**Untitled Part 4: terra (in)cognita**, Jayce Salloum, 38', Canada, 2005, dvd 249. *terra (in)cognita* focuses on fragments of histories, of pre European contact, contact, and settlement of the Kelowna area through the accounts of several nSyilxcen (Okanagan) speakers. It traces connections and correlations between the periods of extermination/disintegration, assimilation, and marginalization to their present day and context of being First Nations.

18:20h.

**Tierra Sagrada**, Promedios, 19', Mexico, 2000, dvd 252. The history of the exploitation of the earth and its original inhabitants by the landowners and "finqueros" of Chiapas, the millennia-old way in which these indigenous peoples organize themselves against oppression, and their struggle to regain their rights and the land that was violently taken from them. Produced in the autonomous municipality of "November 17th" and edited by indigenous video makers, *Tierra Sagrada* helps provide a context for the events of 1994 through unique insight into the past. Community members reflect on how life has

changed since 1994 and express their hopes and dreams for their collective future.

18:40h.

**Can Masdeu**, Jorgelina Barrera, 70', Spain, 2006, dvd 291.

Traces of the past and neglect gradually merge into spaces that leave new traces, ones that represent time regained and the search for meaning through communal life and the land as a bridge for human relationships. In December 2001, after 50 years of neglect, squatters move in to the ancient *masía* of Can Masdeu and restore it as a home and rural-urban or "Rurban" social centre.

The daily life of its 24 squatters unfolds in parallel to that of their neighbours, as they share the cultivation of the land and the defence of one of the last non-urbanized valleys on the slopes of Barcelona's Collserola Park.

Pause 10'

20h.

**La Forêt**, Colectivo Frontera Sur, 43', Spain, 2005, dvd 262.

In February of 2005 the forest migrants of Benyounes, near the fence that divides Ceuta (Spain) from Morocco, decided to make a video in order to bring to light the effects of European Union subcontracting in Morocco the control of the Spanish-Moroccan border,

and systematic violations of human rights in a dictatorial State, financed by the taxes of citizens of the "democratic" European Union.

20:45h.

**Abajo el COLONialismo**, Calle y Media Cooperativa, 30', Venezuela, 2005, dvd 294.

A thirty minute documentary that captures the actions of the Caracas peoples' movements that pulled down the detested statue of Christopher Columbus (Cristobal COLÓN in Spanish) in Plaza Venezuela on the 12th of October 2005. Through its simplicity, this small but historic event opened up new paths in the anti-COLONial subjectivity of the people by provoking a controversy that led to complex debate. Their action opened up thousands of discussions, not just about the depth of the COLONial aculturalisation that we have been subject to as peoples, but also about the danger that the Bolivarian Revolution be used as an alibi by the bureaucratic processes that deny the people their collective and sovereign power to act. This documentary gives voice to the people's struggle for autonomy and continental rebellion that has been gestating for centuries in the belly of Pachamerika.

21:15h.

**King Solomon's Mines** (Trailer), 3', United States, 1937, dvd 361.

Hollywood's classic trailer, abounding on ethnocentric,

paternalistic and colonial topics.

From [www.archive.org](http://www.archive.org)

21:20h.

**Les Maîtres Fous**, Jean Rouch, 35', France, 1954, dvd 306.

*Les Maîtres Fous* is about the ceremony of a religious sect, the Hauka, which was widespread in West Africa from the 1920s to the 1950s. Hauka participants were usually rural migrants from Niger who came to cities such as Accra in Ghana (then Gold Coast), where they found work as labourers in the city's lumber yards, as stevedores at the docks, or in the mines. There were at least 30,000 practising Hauka in Accra in 1954 when Jean Rouch was asked by a small group to film their annual ceremony. During this ritual, which took place on a farm a few hours from the city, the Hauka entered trance and were possessed by various spirits associated with the Western colonial powers: the governor general, the engineer, the doctor's wife, the wicked major, the corporal of the guard...

21:55h.

**Afrique 50**, René Vautier, 25', France, 1950, dvd 274.

An anticolonial film about colonial repression on the Ivory coast. A virulent attack on the French colonial system after the Second World War that has been banned in France for over half a century.

10.15h. **HALL**

Presentation:

**René Vautier:** Comments on his films.

René Vautier, Brittany, 1928, studied at the “Institut des Hautes Etudes Cinématographiques”.

Author of several works denouncing Colonialism, including: *Afrique 50*, *Un homme est mort*, *Une nation*, *l’Algerie*, *L’Algerie en Flammes*, *Hirochirac...*

René Vautier appears to be the archetypal socially committed filmmaker: his militant films are held up by a flexible rigorousness and formal ingenuity that help him overcome the practical problems arising from his “social intervention” works. In his own words, his motto could be: “Write history in images, immediately”. In 1950, disgusted by the French censors who confiscated many of his reels, he managed to finish *Afrique 50*, the first French anti-colonial film. His social commitment as a filmmaker leads to 13 charges against him, and a jail sentence. At the price of many years in jail and a hunger strike, René Vautier’s struggle against all kind of oppression - political, economic and cultural- will endure.

22:15h. **AUDITORIUM**

**Michel Foucault vs Noam Chomsky**

(fragment), Anonymous on the Internet, 10’, Netherlands, 1971, dvd 309.

An extract from a dialogue between Noam Chomsky and Michel Foucault in 1971. The topic: Human Nature, Justice versus Power. Foucault claims that “Power is not an institution, it’s not a structure or a force available to some: it is the name given to a strategically complex situation in a given society. If the centrality of a power that we can submit to or resist no longer exists, then it is impossible to seize power (if in the centre there is nothing to seize). If power is reticulated, resistance must take place everywhere and in every way; if power is exercised at countless points, it must be challenged point by point.”

**No estamos sol@s!**, Simona Marchesi, José M. Palmeiro, 41’, Spain - Mexico, 2006, dvd 308. Journeys and dreams in the mountains of Mexico’s south east, the jungle and the city... Rituals, emotions and words for everyone!

## **Sala B**

From 18h.

**Trobriand Cricket: An Ingenious Response to Colonialism**, Garry Kildea, Jerry Leach, 54’, Australia, 1976, dvd 277.

An extraordinary ethnographic document of the modifications made by the residents of the Trobriand Islands, in Papua-New Guinea, to the traditional British game of cricket. In response to colonialism the island-

ers have changed the game into an outlet for mock warfare, community interchange, tribal rivalry, sexual innuendo and a lot of riotous fun. Intercut sequences explaining traditional cricket indicate how much the game has been altered; historical footage and commentary review the history of British colonialism in the area. This is not a glimpse of a disappearing culture, but a piece of propaganda by indigenous Trobrianders in favour of their national game which, with good reason, they consider to be far superior to the English “rubbish” from which it was derived.



Sunday June 4<sup>th</sup>

5pm to 12pm. **HALL - AUDITORIUM**

17h.

**Memories Without Rememberers**, Alba Mora, Anna Sanmartí, 27', Spain, 2004, dvd 285.

At the beginning of the eighties a new road reached the most remote villages of Soraland, in the Ganjam District of Orissa. From then on, the Lanjia Sora, a tribe with their own special conception of illness, life and death, got in touch with the people from the plains and fell under the influence of the missionary activities of several Christian groups. This culture clash meant a structural change among the Lanjia Sora tribal society. Around 90% of the young people have currently converted to Christianity (Catholic, Baptist and Pentecostal) and they have completely abandoned the old rites and traditions.

17:30h.

**I See the Stars at Noon**, Saeed Taji Farouky, 57', Morocco, 2004, dvd 256.

"There is a saying in Arabic that translates as 'I see the stars at noon'. We use it when everything in life is turned upside-down, when things are not as they should be. I first heard it in the tiny Moroccan village of Sebt Jahjough, travelling with a man named Abdelfattah, a man whose world was upside-down, a man for whom

things were definitely not as they should have been.” In January of 2004, in the northern Moroccan city of Tangiers, Abdelfattah is one of many trying to illegally immigrate to Spain by stowing away on a cargo ship. *I See the Stars at Noon* is at times humorous and disturbing, as it intimately examines the circumstances that lead him to risk everything for an utterly uncertain future. The traditional relationship between filmmaker and subject is thrown into question when Abdelfattah asks why his life is being filmed for the benefit of European audiences, and what he deserves in return.

Pause 10’

18:40h.

**Patrimonio Fílmico Colombiano**, 15’, Colombia, 1930-1950, dvd 380.

Readings on the archives of Patrimonio Fílmico Colombiano. Colección Acevedo (1932 a 1948) and Marco Tulio Lizarazo (Guerrillero Guadalupe Salcedo, 1953).

19h.

**Entre Manos**, Juan Uribe, 14’, Colombia, 2005, dvd 373.

*Entre Manos* follows a shipment of marijuana from the moment it enters the city until it reaches its consumers. A document that captures the reality of the people who make their living from this production chain in the city, made from shots of their hands while they work and tell us about their daily struggles.

19:15h.

**La Vega Resiste**, Marc Villá, 40’, Venezuela, 2004, dvd 305.

Through images, testimonies, press articles, music, demonstrations and traditions, the community of La Vega, an established neighbourhood of the capital, narrates the story of its progress, expansion and consolidation. The foundations for their consistent and self-managed organisation can be found in a deep sense of belonging marked by the manifestations of its indigenous, black and revolutionary roots.

19:40h.

**Paris Couleurs**, Pascal Blanchard, Éric Deroo, 54’, France, 2005, dvd 379.

*Paris Couleurs*, a compilation of archival film material, deals with the image of the migrant in cinema and television throughout the century. The film follows a history of representation, clichés and stereotypes. With this film Pascal Blanchard and Eric Deroo present a new audiovisual version of their research program “from the native to the immigrant” and their point of view of the relation between colonial history and the history of immigration.

Pause 10’

20:50h.

**Room Service for Bombed Buildings**, Dionis Escorsa, 27’, Serbia, 2004, dvd 288.

Six years after being bombed by NATO forces, Belgrade city still keeps some of the buildings as they were left by the bombs. Inside one of them, the same group of women that once use to clean and maintain it now gather together, acting and working again as if time had never moved.

21:20h.

**Forest of Bliss**, Robert Gardner, 90’, United States, 1986, dvd 276.

An unsparing yet redemptive depiction of the inevitable grief, religious passions and frequent happiness that punctuate daily life in Benares, India’s most holy city. Cinematographically transfiguring, and unfolding without commentary, subtitles or dialogue, *Forest of Bliss* is an attempt to give the viewer a wholly authentic though greatly magnified and concentrated sense of participation in the experiences examined by the film.

## Sala B

From 18h.

**Peace, Propaganda and the Promised Land. U.S. Media & the Israeli-Palestinian Conflict**, Bathsheba Ratzkoff, Sut Jhally, 80’, United States, 2004, dvd 287.

This critically acclaimed video exposes how the foreign policy interests of American political elites work in combination with Israeli public relations strategies

to exercise a powerful influence over news reporting about the Middle East conflict. Combining American and British TV news clips with observations of analysts, journalists and political activists, *Peace, Propaganda & the Promised Land* provides an historical overview, a striking media comparison, and an examination of factors that have distorted U.S. media coverage and, in turn, American public opinion.





**OTHER WORKS INCORPORATED TO THE ARCHIVES**

From 31<sup>st</sup> May 2006

**About Bananas**, Castle Films, 11', United States, 1935, dvd 363.

Complete presentation of the banana industry from the clearing of the jungle and the planting to the shipment of the fruit to the American markets.

**A Hot Sandfilled Wind (Palestine Trilogy III)**, b.h. Yael, 13', Canada, 2006, dvd 254.

A 13-minute lyrical piece, based on a poem by Nadia Habib. An appeal for hope against despair, it reminds us that beyond the politics of occupation, Israelis and Palestinians live and work and suffer loss, side by side.

**Aldous Huxley, The Gravity of Light**, 70', Canada, 1996, dvd 365.

A film essay about the work and life of Aldous Huxley. "The need to grow to the limit of our capacities, to achieve our full potential".

**Al-Hamama**, Zouhair El Hairan, Isaac Lupiañez, Óscar Vega, 33', Spain, 2005, dvd 382.

Zouhair El Hairan, a Tetuan native, returns to this city, surprised by the supposed involvement of other young men from Tetuan in the 11-M bombings, some of them killed in the explosion in Leganés. There he talks to different people about what happened and brings new reflections on the connection between the bombings and Islam.

**Algèrie(s)**, Thierry Leclère, Malek Bensmaïl, Patrice Barrat, 160', France, 2002, dvd 316. 1992, Algeria plunges into violence. Thanks to various unpublished archives, this document offers another vision of power, opposition and the heart of Algerian society.

**Approximations 1-3**, b. h. Yael, Johanna Householder, 19', Canada, 2000-2001, dvd 317. Parodic remake of scenes of 3 classic movies: *Apocalypse Now*, *2001 A Space Odyssey*, *Last Tango in Paris*.

**ATMC (Arab Terrorist Management Camp)**, Dalia al Kury, 9', Jordan, 2004, dvd 242. When terrorism becomes even more closely linked to Arabs and Islam, a terror prevention rehabilitation camp known as the Arab Terrorist Management Camp is designed to help potential Arab terrorists overcome their terrorist tendencies. The film starts off in a documentary fashion but slowly takes the shape of an infomercial mocking the capitalization on "terrorism".

**Bass Ahlam - Sólo Sueños**, Amal Ramsis, 50', Egypt - Spain, 2005, dvd 347. The attempts of some women to tell their dreams and find meaning in them, looking for what they might reflect in terms of their life or social situation,

reveals a different face and a different image of Egyptian women. This image may have nothing to do with the stereotypes about Arabic women, who are usually presented to us as submissive, without the power or the desire to change their situation. The women in this video show the extent to which this image is distorted and far from the reality. This doesn't mean that the reality is completely different or better, but it is certainly much more complex, full of contradictions that affect all women and place them between what is socially "moral" or "acceptable" and the challenges of a life that demands much more responsibility and strength in order to face the social and financial pressures on a daily basis. Each woman is looking for a way out or a change, even if for the moment the confrontation is at a personal level.

**BattleGround: 21 Days on the Empire's Edge**, GNN, 60', United States, 2005, dvd 383. In late 2003 two filmmakers spent three weeks on the frontlines of the simmering guerrilla war in Iraq, gathering intelligence, dodging bullets, and capturing the untold stories of what has become the world's most covered, and misunderstood, conflict. *BattleGround* is an intensely emotional journey that challenges the orthodoxies of Left and Right, capturing the humanity that exists behind the headline-grabbing images of carnage and sectarian strife. It is a critical film for anyone who wants to understand the powerful forces that

are sucking America deeper and deeper into a Middle Eastern quagmire.

**Black Harvest**, Bob Connolly, Robine Anderson, 120', Australia, 1992, dvd 247. After *First Contact* and *Joe Leahy's Neighbours*, *Black Harvest* is the third film of the *Highlands Trilogy*. It charts the progress of Joe Leahy in convincing the Caniga tribes people to join him in a coffee growing venture. He provides the money and the expertise; they supply land and labour. He stands to make 60%; the tribes people 40%. Tribal wars and the drop in coffee prices on the world market conspire to defeat the venture. Always suspect because of his mixed-race status, Joe is in deep trouble with the tribes people when his promises of riches fail to materialize. As he organizes to migrate with his family to Australia, he is a saddened man with an uncertain future.

**Boula Matari - Dominar para Servir**, Michel Stameschkiné, RTBF, 60', Belgium, 1997, dvd 384. From the *Boula Matari* compilation, *To domain in order to serve* is focused in the advent of the colonial power into the tribal net of Congo, as well as in the development of its "colonial utopia" contrasted with the reality of an economical domination, in which this utopia is shown as a simple excuse for the complete exploitation of the natural and human resources, and where

its “decorative” humanism is always blocked by the sectarian interests of the white minority elite.

**Boula Matari - Evangelizar**, Michel Stameschine, RTBF, 60’, Belgium, 1997, dvd 385.

From the *Boula Matari* compilation, the chapter *Evangelize* is focused in the Christianisation process driven and imposed by the colonial power. Its “apostolic mission” doesn’t care even to occult the complete ignorance and disdain of the local culture.

**Cadre**, Wahid El Moutanna, 13’, Morocco, 2005, dvd 238.

A man planned to get married. From there, everything starts. A series of photos, which retrace his evolution (death, separation, distance and birth) in a fixed frame with a masculine voice in off which tells us the invisible stories behind the photos.

**Cantus**, Nuria Canal, 13’, Spain, 2004, dvd 319.

“...but desire remains in us as a challenge to the world even though infinitely deprived of its object.”

**Caracoles. Los Nuevos Caminos de la Resistencia**, Promedios, 17’, Mexico, 2003, dvd 356.

Since 1995, Promedios has been supporting autonomous Zapatistas communities by offering them the opportunity to get their hands on knowledge about

communication as a medium for creating development and autonomy. The aim is to give indigenous and campesino communities the chance to produce and distribute their own audiovisual material. The documentaries that they continue to make are an expression of life and the struggle of indigenous and campesino communities as they live their resistance.

**Chicken Elections**, Goran Radovanovic, 48’, Serbia, 2005, dvd 342.

A film about the contemporary society in rural Balkans. In this story an old Serbian peasant woman is trying to learn how to operate a used mobile phone given to her by her grandson, a local traffic policeman. Finally, when she somehow learns how to use it, she dies. Thus, this story turns into a metaphor of a dying province and the absurdity of the development in transition countries. *Chicken Elections* is a funny, sad and beautifully ironic story about solitude and depopulation, about death before death.

**Coca-Cola Bottling Plant, Arabia/North Africa**, 10’, United States - Saudi Arabia, 1955, dvd 313.

Coca-Cola Bottling Plant in Egypt. Coca Cola Advertisement for Arabic countries.  
From [www.archive.org](http://www.archive.org)

**Crossroads**, Bruce Conner, 36’, United States, 1976, dvd 320.

23 unedited shots derived from declassified U.S. Government footage of the first underwater atomic bomb test at Bikini Atoll, July 25, 1946, made available through the National Archives, Washington, D.C. The longest shot is 7.5 minutes. The cameras began filming before the explosion and continued to the end of the film roll.

Some of the film was shot at very high speed, and some of it appears to be fogged by radiation. All of the footage is marked by the duress of its original production.

**De Nadie**, Tin Dirdamal, 82’, Mexico, 2005, dvd 322.

The story of María, a central American immigrant who is forced to leave her family in search for a better life. In her way to the United States she has to cross Mexico, where she experiences a nightmare. This



documentary is about the courage and the injustice committed to central American immigrants crossing Mexico in their attempt to get into the U.S.. They are tortured, raped, robbed and killed by several groups, Mexican police, gangs, railroad employees and others. Before saying good bye to María, we promised her to go look for her family in Honduras and deliver a message.

**Descubriendo Machu Picchu**, Julia Barco, 11', Peru - Mexico, 2006, dvd 315.

For history to be known, it must be written, or, in this case, videotaped.

**Despotism**, Prellinger Archives - Encyclopaedia Britannica Films, 11', United States - United Kingdom, 1946, dvd 366.

Measures how a society ranks on a spectrum stretching from democracy to despotism. Explains how societies and nations can be measured by the degree that power is concentrated and respect for the individual is restricted. Where do your community, state and nation stand on these scales?

From [www.archive.org](http://www.archive.org)

**Divine Horsemen: The Living Gods of Haiti**, Maya Deren, 40', United States, 1985, dvd 284. Maya Deren takes us on a journey into the fascinating world of the Voodoo religion, whose devotees commune with the cosmic powers through invocation,

offerings, song and dance. The Voodoo pantheon of deities, or loa, is witnessed as being living gods and goddesses, actually taking possession of their devotees. The soundtrack conveys the incantatory power of the ritual drumming and singing.

**Du Congo au Zaïre**, Olivier Moder, Frederic Tadino, 52', Belgium, 1980, dvd 278.

The documentary *Du Congo au Zaïre* provides an insight into the current problems of Zaire, a country with a history full of controversy. It includes scenes of colonial life, the last images taken of the leader Patrice Lumumba, and the ceremonies celebrating the country's proclamation of independence.

**El Bien Común: El Asalto Final**, Carole Poliquin, 62', Canada, 2002, dvd 324.

The danger that humanity's common property is being appropriated by private interests. The form of the story is inspired by Genesis: "God created the world in seven days". Today, the All-powerful Business Man is transforming it all into merchandise. His objective: to finally proclaim the Total Market.

**El Dinero**, Isaac Isitan, 65', Canada, 2003, dvd 401.

"If people really knew the process through which money is created, the system would not hold more than 24 hours" - Henry Ford. Faced with a lack of money, the people have begun

to reinvent it, initiating credit and barter systems and inventing local parallel economies. An essential and incisive look into the hidden side of money.

**El Egipto Americano**, Jesse Lerner, 57', Mexico, 2001, dvd 280.

*El Egipto americano* recovers the short life of America's first socialist government: the Mexican revolution in the Yucatan Peninsula, between 1915 and 1924. In the study of Mexican history, Yucatan should be considered as a case apart; the region's attempts to secede in the 19th century suggest that Yucatan, like Texas and California, was only nominally part of the Mexican United States.

**El Ghetto de Qalquilia**, Alberto Arce, Cristian Tapies, 30', Palestine - Spain, 2005, dvd 325. Ibrahim, 24 years old, lives together with his family and friends trapped in a ghetto and under Israeli military occupation. The ghetto is known as Qalquilia. In reality, it is a city completely surrounded by a 9 meters concrete wall and a several kilometre-long wire fence where 40,000 Palestinians who are posed as a "security threat" by Israel are caged. Hassan lives also trapped in the cage. Qalquilia is the first caged city since the ghetto in Warsaw. A sad truth that the victim learns some of the worst practices from his killers...

**El Huerto de Zapata**, Promedios, 20', Mexico, 2002, dvd 302.

*El Huerto de Zapata* depicts the development of a new Zapatista settlement as the community searches for a system of organization and economic activities, customs, lifestyles and collective work that are balanced among men, women and children. They seek to improve their lives and struggle to survive globalisation, from the cultural, social and political context of Mexico.

**El Patio Bonito**, Teleimmagini, Ipo Comunicación, 12', Italy – Colombia 2005, dvd 297. 29/08/05. Patio Bonito, Bogota's outsiders suburbs. 300 displaced families squat derelict flats, claiming the access to fundamental rights.

**El Perro Negro - Stories from the Spanish Civil War**, Péter Forgács, 84', Netherlands, 2004, dvd 259.

*El Perro Negro - Stories from the Spanish Civil War* is a poetic collage of homemade movies, captured almost involuntarily by amateur artists. Joan Salvans i Piera and Joan Ernesto Díaz Noriega are the two characters of this story: Ernesto, a middle class student in Madrid, who survives war; and Joan, a Catalan industrialist who is murdered six days after the outbreak of the conflict. Their films lead us through the Spain of the 30s and 40s.

**Enemigos, no hay Enemigo**, Nuria Vila, 40', Spain, 2005, dvd 290.



The title refers to Nietzsche's call to dissolve the figure of the enemy, which, according to a Derridian reading, implies "a revolution of the political". Today, dissolving the figure of the contemporary archenemy -terrorism- implies regaining a space for politics somewhere beyond the narrow dichotomies that the current obsession with security has driven us to. By reviewing the events leading up to the Madrid bombings on the 11th of March 2005, this video offers a reflection on terrorism as representation and the way it is used in order

to indefinitely prolong a state of exception in western democracies. It poses the question: How is it possible to escape from the logic of permanent global war?

**Even in the Desert (Palestine Trilogy II)**, b.h. Yael, 33', Canada, 2006, dvd 254.

A personal reportage focusing on concrete actions by Israelis, Palestinians and Internationals working together in the face of, and against, current agendas to displace Palestinians and to limit their movements.

**Every Wandering Cloud**, Tom Kalin, 7', United States, 2005, dvd 326.

*Every Wandering Cloud* is the first instalment in a series of experimental videos inspired by the writings of Oscar Wilde. Interweaving text from Wilde's "The Ballad of Reading Gaol" with hand-drawn animation derived from Edward Muybridge's "Human and Animal Location", *Every Wandering Cloud* is a meditation on themes of freedom and imprisonment.

**FEMA Camp footage**, Anonymous on the Internet, 7', United States, 1993, dvd 367.

Covertly taken footage of a FEMA (Federal Emergency Management Agency) concentration camp under construction. Black Hawk helicopters and trains, surveillance cameras and barbed wires...

**Fondazione di Addis Abeba**, Istituto Luce, 20', Italy, 1937, dvd 374.

For the first time, the Luce Institute presents one of its best-known documentaries, to show people today the deeds and images of the old times, in original version, restored, without any changes to the editing.

**Francia-Argelia, una historia en perspectiva**, Benjamin Stora, Raoul Girardet, 80', France, 2003-2004, dvd 385.

On the first of November 1954, "Bloody All Saints Day" exploded in a series of attacks throughout Algeria carried out by what would later become the National Liberation Front. It was the start of the Algerian war. The first film made about this conflict became the first indispensable documentary about the Algerian war.

**Frontierland**, Jesse Lerner, Rubén Ortiz Torres, 77', United States, 1995, dvd 281.

The title refers not to a location but rather to those spaces where cultures intertwine. As this film demonstrates, mixed-race is not so much a racial category as a state of mind, and it can be found even where nationalists and exoticists from both sides of the U.S.-Mexico border might least expect it: not just in Southern and Baja California, but also in Mexico City, South Carolina, Vancouver's Chinatown, and the homes of European collectors of Pre-Columbian art.

**Gelée Royale – der Staat bin ich**, Antje Knapp, 62', Germany, 2004, dvd 387.

Apartments, castles, artificial islands: on state visit in micro-nations, made out of rebellion or pure amusement, as a serious way of living or just an interim solution. What is this matter called State? Where does it start, where does it end and why do we live in states? Self-made monarchs and presidents give a political report on the daily routine of their living room autonomy. And who knows, utopia may already be right in our middle...

**Golden Kitchen**, Valerie Berteau, Philippe Witjes, 5', Belgium, 2005, dvd 300. Every day, the kitchen of Sri Guru Ram Dass Sahib II serves 30000 free meals in the Golden Temple of Amritsar, India.

**Grands Soirs & Petits Matins**, William Klein, 93', United States – France, 1968-1978, dvd 328.

William Klein's documentary is at once a hotly passionate and coolly critical documentary on the turbulent moment in late-1960s France when anti-war sentiment and labor unrest caused workers and students to spill into the streets of Paris. Includes interviews and footage of Daniel Cohen-Bendit, Charles de Gaulle, Alain Krivine, Georges Pompidou, Henri Weber, Serge July, Bernard Kouchner, and others.

**Harkis: des Français Entièrement à part**, Jean Carles Deniau, 52', France, 2003, dvd 388.

Unforgettable testimonies and archives that allow us to "dare to look at the truth head on". In the rigorous search for historical truth, the authors committed themselves to understanding the different parts of the conflicts, such as the "pied noirs", the career soldiers, the Harkis, the Fellaghas, the civil population...

**Habitus**, Gaspar Maza, Ramón Parramón, 40', Spain, 2004, dvd 323.

*Habitus* arose from the idea of shedding light on the circumstances surrounding class housing and to explore some of the complex Habits(us) and routines that it has produced in the Barcelona inner-city neighbourhood of the Raval. Various people talk about their lives in relation to their private habitat, the space they inhabit. The video is a kind of narrative puzzle around the complex net that must be woven in order to look for, find, maintain, coexist and live in the Raval at a time of intense urban activity.

**Hardcore Home Movie**, Greta Snider, 5', United States, 1989, dvd 260.

*Hardcore Home Movie* is a frank and irreverent documentary that asks the question "what is hardcore?" Seedy, grainy, and fast-paced, this is a nostalgic look at an ephemeral moment in the history of a subculture: punk rock in San Francisco in the late eighties. Everyone from fucked-up teenagers to elderly Mexican tourists attempts to explain the allure and

mystique of the scene. Filmed at SF's historical petting-zoo/theater/punk rock emporium "The Farm".

**Huicholes y Plaguicidas**, Patricia Díaz Romo, 27', Mexico, 1994, dvd 329.

The Huichol people consider themselves responsible for keeping alive the flames of the candles of life, thus conserving the balance of the forces of nature. However, they find themselves living with extremely toxic pesticides.

**i [&] Project, Torre Baró / Vallbona**, Ramón Parramón, Núria Parés, 30', Spain, 2003, dvd 330.

Through many voices, this project articulates the process of living in an area that until recently formed part of the periphery of the city of Barcelona. Torre Baró and Vallbona are two neighbourhoods that are expected to become a node of connection and expansion of metropolitan urban growth. This video tells the short history of these neighbourhoods by focusing on various themes: a first part explains the occupation of the area by settlers and self-builders; a second part characterised by the struggle, the process of socio-political demands and the consolidation of the associative movement; and a final part that outlines its possible future as an enclave of connection and interrelation with the urban context.

**Immigration**, Prellinger Archives - Encyclopaedia Britannica Films, 10', United States - United Kingdom, 1946, dvd 359.

Reviews the history of immigration to the United States up to the restrictive law passed in 1924. A dramatized scene in an European steamship office is used to show the economic, political and religious motives for immigration. Contains scenes of Ellis Island and New York City in the early 20th century. From [www.archive.org](http://www.archive.org)

**Imperial Grand Strategy. The Conquest of Iraq and the Assault on Democracy**, Noam Chomsky, 120', United States, 2005, dvd 331.

Chomsky addresses the Bush administration's official plans for an endless reign of oppression, world domination, and international conflict and the inevitable resistance this will engender.

**Informe Documental Benyounes 2005**, Álex Muñoz, Colectivo Frontera Sur, 25', Spain, 2005, dvd 263.

June 2005, the forest of Benyounes in Morocco, 2 km from the fence that separates Ceuta from Morocco. As happens every week, we come across African citizens who are hoping that here they will find an opportunity to cross into Spanish territory, into Europe. Two people from our collective meet with our working group and we talk about many things that worry and affect us. After sharing our stories, we decide to make a documentary that will show the realities that we experience in Morocco as a country of transit.

**Internacionales en Palestina**, Alberto Arce, María Moreno, 54', Palestine - Spain, 2005, dvd 332.

Travelling to Palestine to join a movement whose objective is to protest against a 57 year old military occupation using non-violent direct action sounds like a crazy thing to explain. But more and more people are travelling to Palestine each year to support the continuous civil resistance against the Israeli occupation. ISM is one of the groups working in Palestine to support the Palestinian non-violent resistance. *Internationals in Palestine* is a documentary that shows how ISM activists, together with Palestinians, lift road blocks, occupy military checkpoints, stop jeeps and bulldozers, chase soldiers who occupy houses in a city under curfew and intervene unarmed facing of the most powerful armies in the world. Their example is one of compromise with human rights and joint action between Palestinians, Israeli and international activists against the continuous violence of the Israeli army. Nothing better than watching it, live and without filters.

**Fi Haza Al-bayt - In this House**, Akram Zaatar, 30', Lebanon, 2005, dvd 327.

Following the Israeli withdrawal from Ain el Mir in 1985, the village became the frontline. The Dagher family was displaced from their home, which was occupied by a radical resistant group for seven years. When the war ended in 1991, Ali Hashisho, a member of the Lebanese resistance stationed in the Dagher

family house, wrote a letter to the Dagher's family justifying his occupation of their house, and welcoming them back home. He placed the letter inside an empty case of a B-10, 82 mm mortar, and buried it in the garden. In November 2002, Akram Zaatar headed to Ain el Mir to excavate Ali's letter.

**Joe Leahy's Neighbours**, Bob Conolly, Robine Anderson, 90', Australia, 1988, dvd 246. Continues the story initiated in its first video, *First Contact*. Joe Leahy is the mixed race son of Australian miner Michael Leahy and a young highland girl. Joe, now in his fifties, is a wealthy coffee plantation owner. He lives in Western-style grandeur amidst his poorer Ganiga neighbours. The filmmakers lived in the highlands and filmed for eighteen months. They built a grass and thatch house on the edge of Joe Leahy's plantation, in the "no man's land" between Joe and the Ganiga. The film poignantly portrays both perspectives without value judgments or resolution for either side.

**Journey to Banana Land**, William J. Ganz Co., 20', United States, 1950, dvd 362. United Fruit's paternalistic vision of Central America and its banana business. From [www.archive.org](http://www.archive.org)

**La Boda, Madrid 11 de Marzo 2005**, El Tronco de Senegal, 60', Spain, 2005, dvd 334.



This video-documentary shows the preparations and the taking place of a marriage between an Italian man and a Mexican woman in Madrid. When the mariachis, the tequila and the guests from ten different nationalities appear, the bureaucratic act becomes a party.

**La Guerra del Miedo**, Promedios, 26', Mexico, 2002, dvd 318.

A documentary that tells us about the low-intensity war in Chiapas and its main strategy, paramilitarization, which has had serious effects on community life, particularly in communities that resist through building autonomy. The case of Roberto Barrios is an example of both processes, the indigenous struggle for survival through communal work, and the logic of violence and destruction of the social fabric.

**Mecca and Iraq, News & Flashes**, Fox Movietone Archives, 2', United Kingdom, 1947-1956, dvd 370. Mecca. The new King of Iraq. For decades, Movietone was one of the major international news broadcasting agencies. It shaped the collective imaginary, created by the mass media, of a large cross-section of Americans and Europeans.

**La Tierra es de Quien la Trabaja**, Promedios, 15', México, 2005, dvd 251. The video discusses the situation in the town of Bolon Aja'aw, located in the north of the state near the famous Agua Azul river system. The federal government sold the land in Bolon Aja'aw to a private company to create an eco-tourism centre without the permission of the community members. This video documents a meeting between Zapatista authorities and Mexican Government functionaries, and offers a critical look at the practical implications of so-called eco-tourism.

**Leaded / Unleaded: The State Unleashed (Lebanon)**, Indymedia Beirut , 40', Lebanon, 2004, dvd 336.

*Leaded/Unleaded* documents the May 2004 labour demonstrations in the poorest neighbourhoods of Beirut that were violently repressed by the army. There has been little focus on the perpetual economic crisis in Lebanon, where upwards of 40% of the country's population lives below the poverty line.

**Les Enfants du Blanc**, Sarah Bouyain, 60', France, 2000, dvd 390.

"My grandmother was born in what is now Burkina Faso, as a result of an encounter between a French soldier and a young African woman. The discovery of the unique fate of the mixed-race minority to which she belongs, as they were separated from their mothers, abandoned by their fathers and finally confined in orphanages, returns me to my own mixed-race identity."

**Ley de Tierras**, Mia Dragnic, 40', Venezuela, 2005, dvd 391.

The application of the new Land Laws, ferociously opposed by livestock farmers and landowners, poses a problematic obstacle for the Bolivarian process in Venezuela. The spiral of demands and paramilitary repression has begun and may end up defining the course of the Bolivarian experience.

**Les Oliviers de la Justice**, James Blue, 81', Algeria – France, 1962, dvd 392.

One "pied noire" goes back to his country to meet his dying father. It is the last month of the Algerian war.

**Levantamiento Indígena 1990**, CONAIE (Confederación de Nacionalidades Indígenas del Ecuador), 15', Ecuador, 1990, dvd 311.

The 1990 indigenous uprising in Ecuador represented two things: the end of the tutelage of the left and the theology of liberation in the indigenous struggle, and the indigenous people's recovery of their own identity, and of their history of resistance since the Spanish conquest.

**Libia: i 20.000 coloni delle Provincie**, Istituto Luce, 20', Italy, 1938, dvd 377.

For the first time, the Luce Institute presents one of its best-known documentaries, to show people today the deeds and images of the old times, in original version, restored, without any changes to the editing.

**Little Lake**, Ethem Ozgüven, 5', Turkey, 2002, dvd 241.

With modern tourism, where is that "lake", called the Mediterranean?

**Looking out for Wachsamkeit**, Elke Marhöfer, 12', Germany, 2005, dvd 393.

An intimate conversation between two young women



in a public library about power and being in contemporary society.

**Looking for Mushrooms**, Bruce Conner, 15', United States, 1959-1965, dvd 320.

A dream of searching for magic mushrooms filmed in San Pedro Tenancingo, Mexico and San Francisco.

**Made in China**, Dalia al Kury, 5', Jordan, 2004, dvd 242.

A sensual journey of the fifth sense and its relationship to consumption.

**Marcos, Marcos...**, Oscar Menéndez, 56', Mexico, 1994, dvd 337.

A historical perspective of Mexican indigenous peoples, this work is divided into four periods that take us through Popol Vuh, the Conquest, the colonial period, the tarahumaras, the náhuas from Guerrero and the socioeconomic and health situation in the south of Mexico.

**Marjoun and the Flying Headscarf**, Susan Youssef, 10', United States, 2005, dvd 312.

An Arab-American girl tries to come to terms with her sexuality while balancing the mores of two different cultures. As she faces a series of trials on confrontations, will she shed her passivity, or will her spirit be broken?

**Marruecos Protectorado**, Filmoteca de Catalunya Compilation, 15', Spain, 1921-1927, dvd 378.

Tremulous images of the Riff War. The forced surrender of the Berber leaders to Alfonso XIII. A "patriotic" visit to the cities of Ceuta and Melilla. Militarized nomads to control the desert.

**Maté a Romeo**, Gonzague Petit, 53', Lebanon – Spain, 2005, dvd 338.

This documentary was filmed in Beirut under Syrian occupation in the year 2000 with few resources, a camera and the idea of creating a documentary about Beirut with touches of fiction, connecting it to two myths from western culture, Romeo and Juliet,

and Salome, inspired by the east. This explains the fragments of Shakespearean texts in the video. I had the backdrop -Beirut, its streets and neighborhoods-, the actors -the people of Beirut-, and I had the car -"le service" (one of those old taxi-cars that really are actors in the "asphalt cinema", and that immediately reveal the identity of their owners through the amulets tied to the rear vision mirror, such as rosaries, pictures of saints or photos of Assad). This is why the documentary has a road-movie feel.

**MI:MU (Migrations:Multiculturalism)**, Ittalmaran, Barraka, 46', Austria, 2004, dvd 399. A documentary workshop that took place between the summer and autumn of 2004 in Barcelona and Vienna. Two groups of migrant teenagers are given the chance to use the cameras. A reflection on European migration that comes from migration itself.

**Muhammad Ali, the Greatest**, William Klein, 110', United States – France, 1964-1974, dvd 400. Cassius Clay is the world champion. 1967. The Vietnam war. Ali refuses to enlist.

**Mujeres por la Dignidad**, Promedios, 20', Mexico, 2003, dvd 301.

This video is part of the women's efforts to make their work known and look for ways and means to sell their products. It shows how the women organise

themselves as a collective, how they work as weavers and in other collective tasks such as growing vegetables, baking bread and looking after backyard animals in order to strengthen the autonomy of their peoples.

**Navajo Canyon Country**, Daggett Avalon Productions, 11', United States, 1954, dvd 357. Culture and life of Dine' people in the 1950s. From [www.archive.org](http://www.archive.org)

**Ni Coupable, ni Victime - un Videobox de Betty en la Conferencia Sexworkeurope**, sexyshock (slavina), 62', Italy, 2006, dvd 394. "We come from many different countries and many different backgrounds, but we have discovered that we face many of same problems in our work and in our lives. Within this document we explore the current inequalities and injustices within our lives and the sex industry; question their origin; confront and challenge them and put forward our vision of changes that are needed to create a more equitable society in which sex workers, their rights and labour are acknowledged and valued." (Sex Workers Manifesto, Brussels, 15-17 October 2005) Special Guest: Scarlot Harlot & Wonder Bra.

**North of Africa, News & Flashes**, Fox Movietone Archives, 1947-1956, United Kingdom, 4', dvd 369.

Desert Chiefs meet for the ritual prayer in Mostaganem – Algeria. France pacifies the North African colonies. France names the new Sultan of Morocco. The Sultan of Morocco is kept under guard for the ritual prayer. Nationalists attack the Sultan of Morocco. For decades, Movietone was one of the major international news broadcasting agencies. It shaped the collective imaginary, created by the mass media, of a large cross-section of Americans and Europeans.

### **One Dollar, El Precio de la Vida,**

Hector Herrera, 73', Spain, 2002, dvd 339.

Visit Panama. For one dollar you can buy a gram of cocaine, a dose of crack and even try “El Pegón”, the new toxic substance -a mix of marijuana with battery acid, diesel, gasoline and other chemical components- that’s invading the cities of Panama City.

Ten years after the North American military operation called “Just Cause”, tonnes of weapons were found distributed among Panama’s civil population. Since then, there have been confrontations between armed gangs of young people for the control of weapons and chemical drugs. Confrontations that are increasingly frequent and bloody.

This film is divided into three parts. In the first the first part the soundtrack of the local rappers illustrates the daily violence in the ghettos. The second part centers on Fat, a functionary that roams the city collecting corpses. Lastly we meet Lolo, leader of the Crazy Killa gang. We can see the inner workings of one of

the most dangerous gangs, under police siege in the midst of a war to maintain supremacy.

**Oscar, Sergio Morkin, 61', Argentina, 2004, dvd 286.**

Oscar drives a taxi 12 hours a day to earn a living. While he works, he is constantly bombarded by the advertising that fills the streets of Buenos Aires. In the trunk of his Peugeot 504, he carries his tools -bottles of glue, paint and cut-outs from magazines. Whenever the taxi is vacant he stops the car, borrows a ladder and starts to transform his chosen billboard using painting and collage techniques. Throughout the film the steadily worsening state of the country’s economic situation is reflected in Oscar’s personal and creative life, as he is submerged in the national chaos his work becomes more strongly critical.

### **Oulad I' Viêt Nam - Children of Vietnam,**

Yann Barte, 13', Morocco, 2005, dvd 238.

Morocco has forgotten them. In 1972, thousand of Moroccan Vietnamese families arrived at Rabat-Sale military base. Who has ever heard about them? Who remembers them now?

**Out of Place, Claudia Aravena Abughosh, 20', Chile – Germany, 2005, dvd 340.**

*Out of Place* is a deeper look at representation and self-representation, concentrating on aspects such as the concept of cultural identity as an ideal, a fantasy,

as something that can be constructed. This video is the third part of the *Palestine Project*.

**Palabras Zapatistas contra la Injusticia,** Promedios, 20', Mexico, 2002, dvd 333.

The Zapatista caravan in March 2003 visited eleven cities in Mexico, where the EZLN and other indigenous groups presented the San Andrés Accords. In spite of the success of the march, it did not achieve the recognition of indigenous rights and culture in the Mexican constitution. The video shows what happened in the autonomous communities of Chiapas after the march, and the specific responses of those in power: intensified paramilitary violence, a stronger Army presence and threats of eviction that weigh on the indigenous lands in an attempt to take over their natural resources. For the indigenous Zapatista communities in rebellion since 1994, the struggle for a dignified life is, more than ever, a daily act of resistance.

**Pégale Candela, Alejandra Szeplaki, 90', Venezuela, 2005, dvd 341.**

It’s the eighties, “times of peace and class compromise”, and only a handful of young people resist the lethargy and protest, to the extent of paying with their lives for daring to believe in a fairer world. They are times of a social unrest that is strange and therefore incomprehensible to a large part of Venezuelans. *Pégale Candela* is a histori-



cal record of a country that awakens from the Saudi delusion and explodes violently in a process that has been identified as the genesis of contemporary Venezuelan times: the “Caracazo”, 27<sup>th</sup> of February 1989.

**Podorozhni - Wayfarers**, Igor Strembitsky, 10’, Ukraine, 2005, dvd 343.

“Oh lulla-lullaby, How I want to sleep, So I’ll put my head, On the white bed, Maybe I will fall asleep...”. Film about the childhood that never returns, about dreams that can’t come true and about madness as a kind of happiness or grief.

**Pueblo Heritage 1950**, Shilin Productions, Office of Indian Affairs and the U.S. Park Service, 19’, United States, 1950, dvd 358.

*Pueblo Heritage 1950* traces the history of the Pueblo peoples from the Mesa Verde to 1950 --with emphasis on Taos, Acoma, and Zuni. Concludes with scenes of the Indian Ceremonials in Gallup, New Mexico. From [www.archive.org](http://www.archive.org)

**Radio Qman Txun, Crónica de un Pueblo Maya**, Max López, Miguel A. Arnaiz, 62’, Spain – Guatemala, 2005, dvd 395.

“*Radio Qman Txun, crónica de un pueblo maya* tells a story between entertainment and reflection, so it allows every watcher whether to do a deep analysis or not, according to their own interest; it can be seen just as a show but it can also make one wonder about the main social, economic and cultural problems of present day: the conflict between tradition and a far reaching globalisation, the old social unfair and its links to current immigration, young people and Indian women, the peace process and the new born democracy in Guatemala, the only hope for a change. We just pretend to make questions and let every watcher figure out their own answers.”

**RoundTrip**, Bouchra Khalili, 20’, France - Spain - Morocco, 2005, dvd 240.

A man who is not there. A woman who receives his letters. She reads them to us, but remains out of sight.

The man who sends the letters describes his journey. In the end, he stops writing. Has the journey, then, ended?

**Rezonomics**, Village Earth, CSU (Department of Anthropology and Reflexive Films), 49’, United States, dvd 344.

A documentary on the eclectic and inventive survival strategies of residents of one of the most impoverished and marginalized areas of the United States, the Pine Ridge Indian Reservation.

**Saudi America - Servant & Master**, Khilafah, [www.khilafah.com](http://www.khilafah.com), 33’, 2005, dvd 364.

Saudi Arabia is one of these imperialist creations, a near perfect illustration of the nature of the regimes in the Muslim world and the servant-master relationship they have developed with Western powers. After destroying the Khilafah in 1924 the principles emerged from Islam were swept aside and the Western powers carved the Muslim *Ummah* into artificial Nation States, installing puppet regimes in order to ensure the suffocation of the people both intellectually and politically.

Although this film focuses on the Saudi regime and its relationship with America, its aim is to make Muslims conscious of the general political circumstances surrounding them so that all the corrupt regimes in the Muslim world are politically challenged, accounted and replaced with one Islamic State.

**Si nos Dejan**, Ana Torres, 72', Spain, 2004, dvd 273.

A tragicomedy, narrated by its own characters, *Si Nos Dejan* is a documentary about migrants, made by migrants in Barcelona. Different characters let us into their own quests, from the moment of their departures, and we watch as these quests and objectives ravel and unravel, leaving the essence of the individual. Their stories are shared by the director, an undocumented migrant herself, and by her camera; she has woven a fabric of different realities that meet as they follow a similar path.

**Slim Hopes**, Jean Kilbourne, 30', United States, 1995, dvd 346.

In this video, Jean Kilbourne offers an in-depth analysis of how female bodies are depicted in advertising imagery and the devastating effects of that imagery on women's health. Addressing the relationship between these images and the obsession of girls and women with dieting and thinness, *Slim Hopes* offers a new way to think about life-threatening eating disorders such as anorexia and bulimia, and it provides a well-documented critical perspective on the social impact of advertising. Using over 150 magazine and television ads, this illustrated lecture is divided into seven sections: Impossible Beauty, Waifs and Thinness, Constructed Bodies, Food and Sex, Food and Control, The Weight-Loss Industry, and Freeing Imaginations. From [www.mediaed.org](http://www.mediaed.org)

**Sólo un Cargador**, Juan Alejandro Ramírez, 20', Peru, 2003, dvd 268.

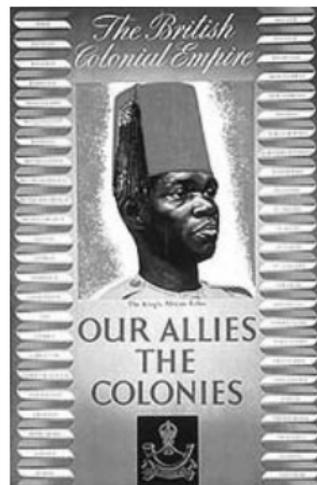
"*Sólo un Cargador* is not a document but rather a meditation "out loud". The narration evokes time and again, an ageless longing for justice and redemption; a voice with no trace of hatred but yet distrust and ambivalence over a man's desire for "a better life". But also and inevitably, a voice bearing the silent disillusion of the destitute with a world that will never be fair..."

**Son de la Tierra**, Promedios, 17', Mexico, 2002, dvd 303.

"The 'sones', instruments, songs and dances are signs of celebration and joy, a way of praising our God and asking for everything that we need in order to live joyfully"- San Andrés musician Sakamch'en. In this documentary, tzotzil elders talk about the meaning of their traditional music in the hope that the young people will take these traditions into their hearts. An example of the efforts of communities living in resistance to preserve the cultural identity of their people, even in the survival conditions that they are facing.

**Somalia: Hassan il Soldato**, Istituto Luce, 10', Italy, 1951, dvd 396.

For the first time, the Luce Institute presents one of its best-known documentaries, to show people today the deeds and images of the old times, in original version, restored, without any changes to the editing.



**Terence McKenna. Last Word**, Dean Jefferys, 33', Australia, 2004, dvd 397.

In November of 1999, six months before Terence McKenna succumbed to brain cancer, the author visited him at his home for an in-depth interview. It covers Terence's final thoughts on entheogens, culture, the future, his own

spiritual beliefs, and the grim problem of cancer, death and dying.

**Texaco**, Acción Ecológica, CONAIE, 25', Ecuador, 2003, dvd 348.

Texaco began operating in Ecuador over 30 years ago, when it was given 400,000 hectares to exploit. The company drilled 339 oil wells and left a wake of contamination and incalculable damage. All of this within the stunning setting of the Amazon jungle, where many ethnic groups had lived in harmony since time immemorial. There is a legal process pending against Texaco for damages, in Ecuador and the U.S..

**The Arrow**, Gregorio Rocha, 32', Mexico, 1996-1999, dvd 314.

In a timeless landscape, the two protagonists set off North in search for Aztlan, the place of origin of the Aztec people. The journey becomes an inner one.

**The Chewing Gum Gang**, Isra'a Odeh, 16', Palestine, 2004, dvd 243.

A young girl attempts to work with a group of children who sell chewing gum to make a film about their lives. The film ends up chronicling her relationship with them, and their relationships with each other and society.

**The Corporation**, Mark Achbar, Jennifer Abbott, 145', United States, 2004, dvd 349.

A documentary about corporate conglomeration, and our future in its shadow.

**The French**, William Klein, 129', United States - France, 1981, dvd 350.

A world of lunatics, visionaries, snobs, groupies, heroes, clowns and sponsors.

**The Lamentations Series: the Ninth Night and Day**, Jalal Toufic, 60', Lebanon, 2005, dvd 351.

"It would be felicitous were a Shi'ite to make the first great film or video on the lamentation of Judas Iscariot during the interval between his delivering Jesus to the chief priests and his hanging himself. Judas had



prearranged the following signal for the large crowd armed with swords and clubs that was sent with him by the chief priests and the elders to apprehend Jesus: «The one I kiss is the man; arrest him»”.

**The Lost Reels of Pancho Villa**,

Gregorio Rocha, 49', Mexico, 2003, dvd 282.

Intrigued by the legendary Mexican military leader Pancho Villa's little-known relationship with Hollywood, filmmaker and sleuth Gregorio Rocha goes on a search for lost footage that Villa commissioned from the American Mutual Film Company in 1914, allowing cameramen to follow him into war. The footage

includes some of the first battle scenes captured in “moving pictures”. Rocha documents his encounters as he scours the film vaults and back rooms of institutions across North America and Europe for the seven reels of film that immortalized Villa. His research unveils a legacy of fictional and documentary depictions of Villa dating from the silent film era, revealing a world unsure whether to venerate or to fear this imposing figure and the forces of popular revolution that he embodied.

**The Magician: A Tragicomedy of Illusions**, Yto Barrada, 18', France – Morocco, 2003, dvd 241.

“The hands of the magician are faster than the eyes of the spectator.” - Abdelouahid El Hamri, aka Sinbad of the Straits.

In the case of Sinbad, however, the surprises of prestidigitation are sometimes less magical than quite worldly. This private display of Sinbad's illusions, in front of a black curtain in the courtyard of Mr. El Hamri's house in Tangier, includes the appearance of a number of ping-pong balls and white doves, swallowing of razor blades, and an attempt to reproduce his most difficult trick: “How to Make a Chicken Go to Sleep”.

**The New War on Terrorism**, Liz Canner, ZVP, 120', United States, 2001, dvd 352.

Chomsky covers U.S. policy, focusing on examples

of U.S. terror. The content will engender insight and thought not only on the immediate events, but the whole social and economic context, the efficacy of dissent, the desirability of change. Sponsored by the Culture and Technology Forum at MIT.

**The Sixth Section**, Alex Rivera, 27', United States - Mexico, 2003, dvd 279.

*The Sixth Section* is a groundbreaking documentary that blends digital animation, home video, cinema vérité, and interview footage to depict the transnational organizing of a community of Mexican immigrants in New York. The men profiled in the film form an organization called "Grupo Unión", which is devoted to raising money in the United States to rebuild the Mexican town that they've left behind. Grupo Unión is one of at least a thousand "hometown associations" formed by Mexican immigrants in the United States, and they are beginning to have a major impact in the politics and economics of both the U.S. and Mexico.

**The Yodeling Lesson**, Vanessa Renwick, 3', United States, 1989, dvd 260.

Yodeling bagpipe bicycling booty: *Xtra Tuf* zine writer Moe Bowstern bombs Mississippi Avenue Hill in Portland. NO HANDS! NO BRAKES! NO CLOTHES!

**The Wash**, Lee Lynch, Lee Anne Schmitt, 20', United States, 2005, dvd 267.

"*The Wash* is a portrait of the River Wash that runs behind the older part of Newhall, California, where Lee and I used to live. We shot *The Wash* on Super8 film and then finished it on video. It is a collaboration between us, describing the ways the river is used, and the people who use it, ourselves included. It charts the way this land has changed since they began developing Newhall and the surrounding community of Valencia for housing, a development that is expected to bring over 250,000 more people into the area by the year 2015."

**The World Tribunal on Iraq**, Deep Dish TV, 120', Turkey, June 24-27 2005, dvd 353-354.

An invaluable record of the crimes committed by the United States and its "Coalition of the Willing" partners in the invasion and occupation of Iraq. Iraqi witnesses and experts in international law, human rights, science, culture and history testified for three days before an international "Jury of Conscience" that included Arundhati Roy (India), Eve Ensler (U.S.), Chandra Muzaffar (Malaysia), Dumisa Nsebeza (South Africa), Francois Houtart (Belgium), and Taty Almeida (Argentina).

**To Damascus**, Jeppe Debois Baandrup, Morten K. Juhl, Michael Madsen, 40', Denmark, 2005, dvd 275.

Floating far above them, we gaze on cities and landscapes. Down there is reality. How do you navigate

down there? How do you sense reality? Is it even possible? Or do knowledge and understanding block the view?

**Urine Man**, Greta Snider, 5', United States, 2000, dvd 261.

"The Urine Man, a longtime neighbor, agreed to be interviewed but with a great many stipulations. One of these was that he would only discuss his philosophical platform, and would not answer any questions. Nor were we to turn the camera on or off without permission. It became an enormous power struggle. Thus, this eloquent rant of the Urine Man's unique cosmology. Mysteriously, the Urine Man and his schoolbus/home disappeared the week after the filming, after being in the same location for at least ten years."

**Virikuta - La Costumbre**, Olivia Carrión, Miguel Grunstein, Scott Robinson, Carlos Saenz, Instituto Nacional de Antropología e Historia, Instituto Mexicano para el Estudio de las Plantas Medicinales (IMEPLAM), 50', Mexico, 1975, dvd 292.

The documentary *Virikuta - La Costumbre* allows us to accompany a group of Huichols in their annual pilgrimage to Virikuta for the ritual search for the peyote cactus, which provokes hallucinogenic effects when ingested. Before our eyes, we see a millennia-old pilgrimage as we travel with a group of men, women and

children on their journey to Virikuta. The Huichols are a traditional people who maintain a mature relationship with natural elements that leads them to ecstatic states. This is a moving ritual, one of the most deeply significant living examples of the indigenous Mexican tradition.

**Vue Aérienne**, Bouchra Khalili, 9', France – Spain, 2006, dvd 398.

An aerial journey over an unspecified major western city. We see a large television screen that projects advertising images within public space, a heavily urbanized architecture, an occupied coast. At the same time, voices evoke meetings, failed or still to come, cinema as utopia and “the world as the will to represent”.

**Westward Ho**, Vanessa Renwick, 1'20", United States, 2001, dvd 260.

Hot Pro-Classic Rodeo action. This video unzips the latent homoerotic potential underlying the macho cowboy posturing at the Pendleton Oregon Round-up.

**Wheels Across Africa (Part 1, 2, 3, 4)**, Wilding Picture Productions, four parts of 13' each, United States, 1936, dvd 360. Armand Davis leads a motor expedition in Africa, powered by Dodge cars.  
From [www.archive.org](http://www.archive.org)



**WTC: The First 24 Hours**, Etienne Sauret, 16', United States, 2002, dvd 355.

The First 24 Hours, Etienne Sauret, 16', United States, 2002, dvd 355. Beginning with the North Tower afire and billowing dense smoke, and ending with the vast expanse of ash-brown debris the following morning, WTC: The First 24 Hours documents “ground zero”

in the immediate aftermath of the terrorist attacks on the World Trade Center, September 11, 2001. This documentary was shot independently over a 24-hour period. It is first a witness to the fall of the twin towers, as a line of fire and a buckle in the armature signal imminent collapse. It is then an intimate view of the smouldering monochromatic site and the surrounding solitary streets; the ashen outskirts of New York's financial centre, desolate and strewn with debris, and the epicentre, a steel moonscape of Dresdenesque remains. People on the site work monotonously--first in a fervour, then dazed and trance-like. The images speak for themselves, intentionally devoid of any commentary or music.

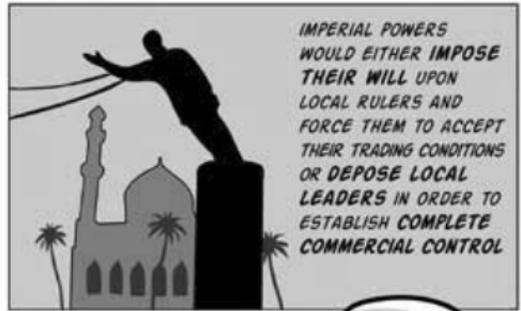
# Compassionate Colonialism

## or: How I Learned To Stop Worrying And Love Imperial America

**EXPANSIONIST EMPIRES HAVE TRAVELED VAST DISTANCES AT GREAT EXPENSE IN ORDER TO SECURE THE CONTROL OF VALUABLE RESOURCES. OBSERVERS HAVE TAKEN SOLACE IN THE FACT THAT COLONIAL EMPIRES HAVE ALWAYS BEEN THE MOST CONFIDENT AND SELF-RIGHTEOUS AT THE CUSP OF THEIR DECLINE....**



THESE GOD-FORSAKEN LANDS TODAY CRY OUT FOR AN ENLIGHTENED FOREIGN ADMINISTRATION SUCH AS OURSELVES!



IMPERIAL POWERS WOULD EITHER IMPOSE THEIR WILL UPON LOCAL RULERS AND FORCE THEM TO ACCEPT THEIR TRADING CONDITIONS OR DEPOSE LOCAL LEADERS IN ORDER TO ESTABLISH COMPLETE COMMERCIAL CONTROL

**THE EMPIRES OF COLONIAL POWERS WERE EXTENSIVE AND THEIR TERRITORIES REFLECTED THEIR ECONOMIC INTERESTS**



USING THEIR SUPERIOR MILITARY FORCES, COLONIAL POWERS SOUGHT CONTROL OVER THE TRADE OF A RANGE OF LUXURY CONSUMER ITEMS...



oil  
tea



spices



opium

COMPANIES DISGUISED AS GOVERNMENTS COULD ASSUME AN AIR OF LEGITIMACY, AND FORMER EMPLOYEES HELD HIGH-RANKING POSITIONS IN THE NEW BUREAUCRACY



WITH A FIRM HAND AND UNWAVERING RESOLVE, WE CAN BRING A CIVILIZED MONOPOLY TO THESE PRIMITIVE AND UNRULY ECONOMIES! I'LL STAKE MY PERSONAL PORTFOLIO ON THAT!