

ID: 422

Seeing, writing, and representing people and communities' relationship with volcanoes: encounters and divergences between anthropology and filmmaking

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In this presentation I discuss the opportunities and challenges of contributing from an ethnographic perspective to the creation of fictional narratives that honor and represent the stories of people living close to volcanoes in Guatemala. I describe the research process that led to the creation of characters and storylines for the film *Cordillera* as well as the methodological and ethical challenges associated with responsibility towards participants, researchers' accountability, and some of the paradigmatic dilemmas of collaborating outside the relatively predictable boundaries and principles of the social sciences in Guatemala. The presentation is divided in three sections: the backstory to anthropologists' participation in the creative process of the film, the methods used for research and analysis and content creation (characters, recurring themes, etc.), and the stories' transition to a movie script. I will focus on common and divergent paths between anthropology and filmmaking, and the shift from collaborating to participant observation of the development of a fictional piece. The presentation's narrative will follow the encounters and divergences between researchers and writers, the power shifts and dynamics, and the lessons learned about the possibility of fruitful collaborations between these two cultures of seeing, writing and representing.

ID: 613

La (re)mediación audiovisual del desastre en El valle sin sombras (Ruben Mendoza, 2015)

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La tragedia producida tras la erupción del Nevado de Ruíz en 1985 representa hasta hoy día un punto de quiebre en la región latinoamericana en términos de políticas de gestión del riesgo. De acuerdo al análisis ofrecido por Zeiderman (2016), las tragedias convergentes de noviembre 1985 – la toma del Palacio de Justicia por el M-19 y la erupción del Nevado de Ruíz – marcan un giro en las políticas orientadas hacia los desastres y la vida en Colombia. Dicho giro se puede vislumbrar en las obras dedicadas a entender la tragedia desde diferentes puntos de vista, entre otras el largometraje documental *El valle sin sombras* (Rubén Mendoza, 2015). La transformación de un Estado centrado en la reconstrucción tras un desastre a una mirada anticipatoria expresada mediante dispositivos de prevención nos invita a repensar las temporalidades del Estado y su actuar en otro país atravesado por violencias múltiples, Guatemala.

Esta presentación considera las tácticas movilizadas en el filme colombiano para comentar el aporte potenciador del audiovisual a discusiones más amplias sobre el (des)privilegiar al desastre, el asistencialismo, la memoria, y el campo de la reducción del riesgo de desastres. El eje comparativo Colombia-Guatemala hará breve referencia a dos iniciativas del proyecto Ixchel: 1) la sistematización del deslave en Panabaj en 2005; y 2) la elaboración de un drama audiovisual que se inspira en parte en testimonios y experiencias de víctimas de desastres volcánicos vivenciados en Guatemala, así como en la investigación de varios vulcanólogos participantes de este proyecto colaborativo.

ID: 635

Film making: letting the essence emerge.

Mischa Prince

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Eufemia was tough. And bizarrely practical and non-emotional for someone who was digging up bodies of her children. One morning when I was sitting with her without filming, I asked her what she would do after this. She looked at me and it was one of those looks that I won't forget. The absurdity of even considering the future.

There is always a moment of bonding with the protagonist of a film. This was one of them. This was the moment when she let herself be seen. I sat with her and listened.

This presentation will be a personal account of my experience while filming *The Colour of Ash*, (currently in post production) in the aftermath of the Fuego eruption in 2018. A ten year journey, the film has evolved considerably from when I first started filming Fuego Volcano in 2013. With time, my own relationship with the subjects of the film evolved and the focus of the story also changed. The film became a deeper and personal exploration as I began to see themes emerge from the footage that resonated with me. I began to see parallels with other films I have made where I also document stories of resilience, revealing the interdependent nature of love and grief and cycles of despair and hope, life and death.

For days it was dark.

For days there was no colour.

For days there was only ash.

Will I ever see colour again? (Eufemia 2019)

ID: 706

The making of “Cordillera de Fuego”: negotiating indigenous engagements, Eurocentric knowledges and (inter)disciplinary epistemologies

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In 2021 a group of academics began to work with a Guatemalan film company to produce a feature film and TV series about Indigenous (Tz’utujil, Kaqchikel and K’iche) communities facing volcanic eruption. The media text draws on previous research with communities at risk and traverses multiple modes of articulation between hazardous volcanic activity and various forms of coloniality, including Eurocentric knowledge, patriarchal racism, uneven land tenure, volunteerism, corruption and the legacies of the armed conflict in Guatemala (1960-1996), in which hundreds of thousands of Indigenous and poor ladino people were massacred or forced to flee the country. The process is the outcome of a collaboration between Ixchel researchers (a large interdisciplinary and inter-epistemic research project involving researchers in the physical sciences, social sciences, arts and the humanities), the Fundación Ixcanul, the Casa de Producción and Indigenous communities that has involved treating Indigenous and scientific knowledges horizontally, and which builds on long-term research with survivors of major disasters and Indigenous film and mediamakers, both in Abiyala and in Aotearoa. Based on first phase of interviews with some actors in the project (mostly the production team, which will be followed by second phase of interviews, with extras and community members), this paper will discuss the process of negotiation between indigenous engagements, Eurocentric knowledges and (inter)disciplinary epistemologies, the political and cultural risks that are produced through Indigenous communities’ interactions with a racist and colonial state apparatus as well as the intersection of often conflicting knowledge systems within a process of disaster risk reduction.