

SCREENING BODIES: POST-DICTATORSHIP CHILEAN CINEMA

by

Elaine Joy (EJ) Basa

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ABSTRACT

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Elaine Joy (EJ) Basa

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Censorship was the *modus operandi* during Augusto Pinochet's dictatorship. People and media alike suffered as the oppressive Chilean government suppressed many truths about the Coup, the torture and disappearance of victims and their families, and facts about the state violence that took place from 1973 to the late 1980s. The resulting trauma nurtured a culture of silence, a divided social fabric, and many gaps in historical knowledge. Those who absorbed the media experienced a lack of connection and identification with fabricated and falsified histories, thereby essentially cut off from truly engaging with the traumas of Chile's dark history. The struggle to connect the realities of the past, the narratives presented as official history, and private histories continue to this day. Many Chilean films since 1990 have been made that reflect upon, embody, critique, and demonstrate the trauma of Chile's recent past. This project addresses how Chilean films from 1990 – 2015 reclaim and remember what the dictatorship suppressed by bringing to the screen untold, unofficial narratives. In doing so, filmmakers identify and recognize images and the bodies of many of those who suffered under the dictatorship. By engaging with the affective and historical registers, these films present a potential instance for new possibilities of meaning-making as they relate to the dictatorship.

This dissertation seeks to understand how the spectator with his/her/their body engages with Chile's history under Pinochet's authoritarian government. The trajectory of study takes

the reader from looking at historical figures to fictive characters who embody the complexities of the residual trauma from the dictatorship. Textual analyses of these films were conducted using (primarily) affect theory, phenomenology, psychoanalysis, and studies in Latin American cinema: *Salvador Allende* (2004), *Machuca* (2005), *Nostalgia de la luz* (2012), *El botón de nácar* (2014), *Johnny cien pesos* (1993), *NO* (2012), *La muerte de Pinochet* (2011), *Historia de un oso* (2014), and *Gloria* (2014). By linking the bodies of those who suffered in Chile to the narratives on screen, their memory and presence are substantiated and removed from the mire of censorship.

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For my family, my superheroes

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Introduction: Screening Bodies and the Nation

The loss of loved ones, whether by death, disappearance, or distance, creates a void that cannot be escaped. A persistent question asked is how will they be remembered by those who live, and thereafter, once the body is out of sight and not within reach? During Augusto Pinochet's dictatorship (1973-1989), a variety of traumas engulfed Chile's people, culture, governing body, and land because of the government's violent means of controlling power, politics, economics, and national discourses. Most significant among the government's forms of control were the contestation and violation of freedoms of the human body. People were detained, tortured, killed, and often disappeared¹ while many continued to wrestle with the immense loss left by those who had been forcibly wrenched from their families, friends, homes, and communities. The oppressive government and its censorship during the dictatorship and its aftermath, resulted in a fractured state where open communication and discussion were not readily present at a national scale.

Rife with censorship, and seizure of control over information and the media, Pinochet's government ensured that its criminal atrocities were hidden from view. The disappeared and tortured bodies of those who opposed Pinochet were left out of the public eye and so were their many stories of pain and grief. This dissertation examines how Chilean films from the period between 1990 to 2015 challenge the dictatorship's censorship through a discussion of the use of bodies—on and off screen—that have been impacted by the Pinochet regime. The films included in this dissertation discuss, afford visual space and time to, and instantiate on

¹ Disappeared refers to when a person vanishes under unknown or suspicious circumstances.

screen that which had been officially left out of social discussion and the public eye during the dictatorship (and sometimes its aftermath).

The dual meaning of *screening* is at play here. In one instance screening means to place something within a filtering process (in the case of the dictatorship – as a means of censorship). In the other, screening can be the presentation of a film – to put into view rather than obfuscating or concealing. Therefore, the films included in this dissertation put into view that which was once filtered, removed, and hidden.

Representations of trauma from the dictatorship were visible but rare after the Plebiscite of 1988. Chilean cinema has played a critical role in continuing to unearth, reveal and dissect the bleak history that predated and continued to be marked by the atrocities that ensued after September 11, 1973. Documentaries, fictional films (both features and shorts), live action, and more recently, animation, have been made about the impact of the Pinochet coup and the dictatorial government that followed until the next decade. Recent films have emerged that look back and compare the current state of Chile to that of its past including the dictatorship. Few films specifically address the dictatorship, but those that depict and look back on Chile's history persist in giving a face and body to the disappeared, the disenfranchised, and the unrecognized by those in power, while lending a voice to those people who were silenced and whose stories were censored by the oppressive government.

This dissertation investigates the ways in which specific Chilean films released between 1990 and 2015 remember and portray the bodies that were lost during and after the Coup, as well as the people that were oppressed and were not given the ability to express themselves freely. Apart from affording those bodies a few moments in the spotlight, the stories of those

lost, forgotten and forbidden now circulate more widely since Chilean cinema has been able to reach larger audiences and for at home and abroad. These stories have been given a platform where the distribution and redistribution of the films give them a larger reach, audience, and forum. I argue that the films within this study recuperate some of the Chilean bodies and voices that were hidden, dismembered, destroyed, and discarded. Each person and story lost or suppressed can never be fully recovered but they can shine through in the frames of Chilean cinema.

Brief Chilean History

Overview

Chile is a South American country that is situated on the western border of the continent and has sovereignty over Easter Island and other islands in the South Pacific. Chile is touted to be one of the longest and narrowest countries in the world, spanning 2,672 miles long from north to south and 112 miles east to west. It experiences every type of climate in the world except for tropical weather. The country's official language is Spanish and uses the Chilean peso. The people are of mixed descent with indigenous and European ancestry. Moreover, it has a literacy rate of 94% ("Our Country" gob.cl, 2022). The country is classified as a developed nation with a Human Development Index (HDI) of 0.851. The HDI was developed by the United Nations to measure human development growth, with many developed nations averaging above a 0.80 (worldpopulationreview.com, 2022). In March of 2022 Chile elected a new president who has backed a rewriting of its constitution as a response to the violence and uprisings that emerged in 2019. It has also experienced one of the fastest economic recoveries

from the coronavirus-19 pandemic amongst Latin American countries according to the IMF Country Focus (IMF Country Focus, 2022).

Early History

Chile has been populated by humans for over 33,000 years. The first people of Chile were nomadic and later became sedentary as agriculture was introduced. The Mapuche, also called the Araucanos, inhabited the Central Valley and southern portion of Chile prior to the Inca's expansion into Chile from Peru. In the far south, the Chonos, the Alacalufes, Yaganes, and the Onas dwelled, living off of the resources from the sea and the Onas primarily hunted game. The Mapuche were formidable. They defeated Incan attacks twice and prevented the Inca from subjugating them. They also successfully defended their autonomy from the Spanish for over 250 years (Rector, 28-30).

Chile's conquest was difficult due to the formidable nature of the Mapuche, the harsh climates and difficult terrain. Attempts to colonize Chile led to failure and eventually, Pedro de Valdivia was given the charge to colonize Chile. His expeditions were focused on increasing discoveries of gold and precious metals. He centralized his operations in Santiago, using Cerro Santa Lucia as his lookout point (Rector, 32). In 1553, Lautaro (one of Valdivia's pages) led the Mapuche Rebellion which continued to create resistance to Spanish colonization and unified Mapuche territories. However, the strength and ferocity of the Mapuche was both beneficial and tragic. While it created unity amongst the Mapuche and they showed their capacity for success, it also became the justification for their enslavement. King Charles the V of Spain had initially banned the enslavement of rebellious native people but later revised his decree. This revision initiated what would become over two centuries of ongoing oppression of native

peoples of Chile (Rector, 36). By the late colonial period, Chilean society was stratified and could be classified according to race with impoverished native peoples (primarily the Mapuche) at the bottom of the hierarchy. Various levels of race, social status, marriages, mixing of native, Spanish, and European blood created the *encomenderos*, *mestizos*, *criollos*, and *patrones*.

Independence, Towards Democracy and Party Politics

Chile's independence was a long road and incurred many casualties through wars and in the process of strengthening its economy and fiscal stability. While immigrant populations began to change the mentality around loyalty to royalty and their rule, old families continued to maintain power within the government. Unrest amongst the social strata persisted in tandem with overall trade, mining, and agrarian growth. Labor shortages in the mine and the fields required an expansion of the potential sources, primarily the *mestizos*. In the past, the system relied on *encomiendas* (a system of forced and unpaid labor that enticed laborers with the promise of military protection and access to Catholicism). The Jesuits were expelled from Chile Under the rule of the Bourbon monarchs, the Jesuits were expelled from the nation in order to reduce threats in Chile. In light of the constant turmoil, shifts in mining practices and resources, and the desire to defy the constraints of Spanish trade, many Chileans took the chance to form an independence movement as they had seen in France and the United States. In 1818, eight years after the initial intent to gain independence and attempt to create a formal government, Chile gained its independence and was recognized by Spain. This was credited to the strategy and collaboration between Bernardo O'Higgins and José de San Martín from Argentina.

The social, political and national conflict in Chile continued well into its age of modernization, and it existed in tandem with violence and economic progress. In the 1940s the

War of the Pacific secured Chile more resources; mainly more lands and access to nitrates. However, the war and resounding tension over the land and resources appeared to have benefitted private companies, the most of which were European and foreign investors. Chile chose to allow for the privatization of the mines and much of the accumulated wealth. The multiple land crises with Bolivia, Peru, and Argentina, and the battles for resources and wealth also incited political distortion and partisanship. Despite turmoil, Chile's industrialization occurred in parallel with its evolving national identity, social landscape, and government. Smaller towns and Santiago impacted one another during the expansion of transportation and hacendados (wealthy landowners) becoming more intertwined with city life. As the Chilean government grew, it brought in opportunities for those outside of the elite class as power became more diversified. The elite and landowners no longer controlled all the power in government. Middle-class and working-class leaders were given the opportunity to win seats in congress and address social issues. Unfortunately, the industrial growth and social changes came at a steep cost. Many in the lower class continued to be oppressed as the formation of social hierarchies was solidified and its stratification persisted.

At the start of the twentieth century, the growth of educational institutions nurtured the emergence of the middle class (excluding merchants and miners that were included in the elite). The simultaneous maturation of the middle class and educational institutions led to the crucial and withstanding influence of the middle class on the government and its transformations. The working class expanded and gave birth to a burgeoning labor party and labor unions under Arturo Alessandri (Rector, 150). Furthermore, engineers and miners also comprised a large population of state workers and therefore sought their own voice within the

political atmosphere. Despite industrial growth, Chile faced agricultural crises, discontent among politicians, and mismanagement of resources that led to its struggles with inflation since the late nineteenth century and into the twentieth century.

By the mid-nineteen hundreds, the population and voters were invested in land reform, lowering inflation, and improved health care and education. These interests would persist and help garner support for the Popular Front and continued reform. The Chilean Communist party, Socialist and Radical parties combined to create the Popular Front. However, internal politics and discontent between the Socialist and Communist parties led to the departure of the Socialists. Party politics both in and out of the Popular Front would continue to impede progress but it did not sway them from agreeing upon a state-led model of industrialization (Rector, 133). Moreover, the middle class was shown to support unionization as a form of labor control. Student demonstrations at the Universidad Católica reflected the popular desire for reform in 1967. Then in 1968, students at the University of Chile began to demonstrate and seek out changes as well. The strength of the student body and their voices influenced change through demonstrations rather than political processes. Much like the student demonstrations, unions used labor strikes to demonstrate their needs, strengthen their bargaining power, and ask for reform.

Allende and Beyond

Leading up to the election of Salvador Allende to power, the government experienced political swings with an increasing tension between democratic and socialist minded approaches to governance. Democrats leaned towards a more consumerist culture while the working class sought out socialist reforms. The working class observed the changes towards a

consumerist culture but opportunities dwindled and stagnant (if not decreasing) salaries disabled the working class and reduced their participation in the economy. Reform and reduction of power and land ownership exemplified the progress towards more revolutionary changes. The government became more sympathetic to unions, whereby the Allende government saw an average of only three to four days for labor strikes. In the former government under Alessandri, strikes would last at least seven days.

Allende's election to the presidential seat, however contested, was in large part due to his cultivation of the labor and working classes. He was also a staunch advocate for egalitarian policies, reform and access for the underserved and underprivileged classes. For many (although perhaps not by most of the elite), he was seen as a people's president who proudly stood strong at La Moneda Palace during the Coup, and never left his post as protector of the people (*Guzman Allende*). Allende's ascension to power was also met with international opposition, primarily from the United States. The United States deemed Allende's socialist-democratic policies as communist-leaning and saw it as a threat to the hemisphere. Cuba had set a precedent that the U.S. did not want to see duplicated so close to its borders (*Guzman Allende*). In 1973, Augusto Pinochet launched a Coup backed by the military and U.S. Central Intelligence Agency resources. The Coup was fomented by foreign and U.S. interest and the desire to bring down Allende's government. It resulted in the bombing of La Moneda Palace and ushered in a new authoritarian government under Pinochet.

As Allende's government fell, the U.S. also worked with many Chileans and economists from the University of Chicago to establish a new economic order. It was in this manner that a strong push towards neoliberal values and practices was incorporated into the Chilean socio-

economic and political makeup. Pinochet's rising regime committed war crimes, tortured civilians, re-wrote accounts of history, and sought a war against Allende sympathizers. Pinochet held control from 1973-1989, until a Plebiscite deposed the president and made new paths for non-authoritarian leaders. Regardless of government efforts to help heal wounds, the scars and aftermath of the violence continues to make waves in Chilean society to this day.

The Pinochet government left many bodies in its wake, turned thousands of citizens into exiles, and engendered further divergence between the socio-cultural elite/upper class and those considered to be in lower classes. Many argue that the Coup of 1973 was inevitable because of the economic instability of the nation. Moreover, Chile's entrance into the global market relied on the changes that occurred after the Coup. However, the cost of the overtly capitalist and neoliberal economic transformation was high since many Chileans were tortured, killed, disenfranchised and exiled.

These outcomes are portrayed in myriad fiction and non-fiction Chilean films. For instance, Pablo Larraín's *NO* (2012) vividly depicts the publicity campaign that help unseat Pinochet. A few examples of films that contain social-cultural examination include Gustavo Graef-Marino's *Johnny cien pesos* (1993), Patricio Guzmán's *Chile, la memoria obstinada* (1997), and Andrés Wood's *Machuca* (2005). *Johnny cien pesos* and *Machuca* garnered the attention of the majority Chilean population and can be considered as two of the more successful films released in the country over the past three decades. Documentaries like Patricio Guzmán's *Nostalgia de la luz* (2012) and *El botón de nacar* (2014) have circulated widely to international audiences. *Nostalgia de la luz* also aired on Chilean national public television, albeit largely censored and cut short. Additionally, Pablo Larraín's *Tony Manero* (2008), *Post mortem* (2010)

and *NO* (2012) have acquired national and international recognition from the viewing public within film festival circuits and independent cinema goers. Similarly, Sebastián Lelio's *Gloria* (2014) had noticeable success in the independent film festival circuit. The documentary *La muerte de Pinochet* (2011) and the observational documentary titled *SURIRE* (2015) by Bettina Perut and Ivan Osnovikoff have been released over the years and have become part of the renewed interest in non-traditional forms of filmmaking that step away from solely focusing on the aftermath of the Coup of 1973 and the Pinochet dictatorship.

The first Academy Award won by a Chilean film went to the animated short, *Historia de un oso* (2014) by Gabriel Osorio. This film explores trauma in general but arguably for Chilean audiences and those keenly aware of the dictatorship's atrocities and their aftermath recognize that the narrative points to Chile's past under Pinochet. The alternative perspective (of an animated bear) demands study as it helps reflect upon the typical perspective of the traumas of the past. Moreover, *Historia de un oso* has also been viewed by larger audiences through the festival circuit and its distribution through the online streaming platform, AppleTV+. These films are of particular interest because they reflect on the ways in which the socio-cultural divide is treated on screen and have been screened by larger audiences within and outside of Chile's borders. The wider viewership has allowed these films to be absorbed and consumed by people with a variety of allegiances with regards to financial, religious, political, and economic perspectives.

Chilean cinema has recently begun to inscribe its mark on the global film industry. Films from Chile have circulated more widely than ever before, making Chile's film presence felt and visible within festival circuits and other art house exhibitions. This growth has been a longtime

in the making as production was stifled under Pinochet's government. After Pinochet stepped down from presidential office, several films were made in the early 1990s that examined the social climate within Chile in the aftermath of Pinochet's governance. However liberating the end of Pinochet's rule might have been for Chile, the transition to democracy posed its own challenges when it came to cultural expression and national progress with regards to policies and infrastructures offering egalitarian treatment and services to the public. There has been continued class stratification, oppression and insufficient services for the impoverished. The dictatorship left the Chilean nation with a fractured collective memory. Consensus was not possible, and a misalignment of views and values ensued amongst the people relative to the events, atrocities, economics and aftermath of the Coup (including Pinochet's governance). The diverse ideological, economic, social, cultural, ethical, philosophical and racial differences added to Chilean cinema's challenge to appeal to a larger national audience and to garner national attention and support.

Although theories of national cinema are contested with the ever-globalized world cinema industries, understanding Chilean cinema's classification as a small-nation cinema is useful for studying the endeavors ahead of this growing national film industry. For Mette Hjort, a small-nation cinema is the one of a country with a low population, former colonial rule, low GNP (Gross National Product), and a territory of limited expanse (Hjort and Petrie 1-5). In a later publication, Hjort would update the definition by exchanging GNP with GDP (Gross Domestic Product) as a more accurate indicator of a country's economic health (Hjort 2). Moreover, the formulation of a small-nation cinema accounts for the imagined community and identity-formation within and outside of the nation-state's borders. Acknowledging a cinema as

a small-nation cinema affords it the flexibility to speak to multiple identities and organizations of people² (as defined by Laura Marks in *The Skin of the Film*) with various political and social allegiances that might constitute that small-nation. More precisely, a colonial history emphasizes the presence of distance between organizations of people in the nation. Stark differences in socio-cultural and economic status between the elite and non-elite groups, old families with extended histories of power, and the impoverished classes and racial minorities can be seen as part of Chile's colonial history. Film, art, and other modes of production have traditionally served to bridge the gaps amongst the cultural organization.

In considering Chilean cinema as a small nation cinema, it is important to remember that Chile's recent economic success is not emblematic of its actual history. While the World Bank recently granted Chile the status of a developed country in 2010 and has a 2021 GDP of 317.1 billion (USD), it contrasts with Chile's low GDP from 1960 of 4.051 billion (Chile, World Bank Data). In 1990, the beginning of the Chilean government's transition back to democracy, Chile's GDP was 31.559 billion (still a small percentage of Chilean GDP in 2021). Moreover, while the Plebiscite of 1989 determined the choice to oust Pinochet through a public vote, much of the government's policies and infrastructure still faced great obstacles in its transformation away from the authoritarian policies as Patricio Aylwin took office in 1990. The new sentiment towards a more just nation brought about change in the government's interest in cinema yet offered little support to fully invest in the industry.

For many filmmakers, there was trepidation in making films that spoke of Chile's troubled past. Few projects directly addressed the Coup of 1973 and Pinochet's recent

termination from presidential office. In the early 1990s, to be sure, some films addressed the recent past. But by the mid-1990s, there was a decline in films that fully identified the remnants and aftermath of the dictatorship (Horta 22). Instead, the mid to late nineteen nineties (1995-1997) only brought about seven feature films in three years (23). While films such as *Johnny cien pesos* (1995), *Historias de fútbol* (1997), *Gringuito* (1998) and *El chacotero sentimental* (1999) were widely distributed and seen by a large Chilean audience in the 1990s, even into the early 2010s Chilean cinema was not adequately subsidized nor afforded full support by the government even though the government eventually chose to produce cinema as a national commodity in the late 2010s. One must also consider that even some of the films that gained public attention had relied on external (non-Chilean) support. One such film is *Gringuito*. Sergio Castilla, the film's director and producer, has been largely operating outside of Chile and lives in New York to this day. Moreover, even with the formation of Film Commission of Chile and FONDART (*Fondo Nacional para el Desarrollo Cultural y las Artes*), Chilean filmmakers continue to struggle to find funding even into the 2020s despite the growing notoriety and presence of Chilean productions in international and film festival markets.

In "Small Cinemas: How They Thrive and Why They Matter" Hjort revisits the concept of small-nation cinema after the publication of her earlier book, *The Cinema of Small Nations* Hjort writes that while there are many ways to categorize what it means to designate a nation's cinema industry as a small-nation cinema in terms of population, GDP, territory and a history of having been colonized, it is also necessary to discuss scale. A small-nation cinema is only small in comparison to another cinema that is larger than it. In this manner, the designation of small-nation cinema continues to invite inquiry into difference and concepts of otherness, as well as

representation of minority voices. As Tamara Falivoc and Jeffrey Middents write in their introduction “Voices from the Small Cinemas: Beyond ‘the Remaining Countries,’” when Latin American cinema is discussed, the “Big Three” industries that tend to be the focus are Argentina, Brazil, and Mexico. Falicov and Middents point out that even in announcing the Viña del Mar Festival in 1967, Isaac León Frías describes other Latin American cinemas as “the remaining countries.” So, despite it being the location for the Viña del Mar Festival, Chile continued to be listed as part of the “remaining countries.” This disparity within Latin American cinema points to the persistent need to reflect upon the relative scale of national industries within the already less represented Latin American canon against larger and dominant national cinema industries (e.g., the US/Hollywood). Most importantly, small-nation cinema is not considered to be a designation for a cinema of suboptimal quality and quantity but rather as a descriptor and a possible tool from which economic, social, and cultural production can be accounted for as part of a method for interpreting films and other cinematic products within the appropriate national context.

Chile’s designation of a small nation cinema must still be considered due to the country’s long history of underdevelopment which continued in 1990 and until 2010, the period under study in this dissertation. In referencing “small-nation cinema” the term “nation” refers to the country and not the state as a governing authority or films funded by government authorities as a form of propaganda. Instead, it refers to Chile as a geographical space with a larger community that includes exiles, former exiles, internal exiles, its indigenous nations, and the cultural products generated from within Chile and from the diaspora. In doing so, factors of economy, education, racial divide, recent history, and possible futures are not bound by the

status of Chile as a nation-state. Therefore, Chile's former underdeveloped status must play a part in fully understanding the varying transitions that the nation, and its cinema have undergone apart and together within more complex configurations.

While Chile has economically grown in the global market with its developed status being provisioned in 2010, its cinema continues to straddle the spectrum. Chile's cinema cannot be analyzed and categorized solely by the state's current status according to the United Nations Human Development Index (HDI) on the world scale. Instead, attention must be paid to its proximity to the developed nation threshold (the HDI threshold is 0.8 and Chile surpassed it at 0.82 in 2016)³, smaller population with just over 18 million, similar geographical scale to small nations (291,933 square miles), and persistent colonial history. The films and cinema industry under investigation here span Chile's former developing nation status to its historic entrance as the only developed Latin American state in the Organisation for Economic Co-operation and Development. Its relative nearness to developing countries in Latin America still brings to bear characteristics of a small nation cinema. As a small nation cinema, its industry is intertwined with the building of national identity through its cultural production. Studies in New Latin American Cinema and Chilean cinema, specifically, emphasize Chilean cinema's role in the progress and transition after the Pinochet regime.

This study considers not only Chile's unquestionable colonial history, but also its recent history of political struggle and transition since the Coup. In brief, Chile's national cinema has

³ In September 2016, Investopedia released a list titled "Top 25 Developed and Developing Countries" listing Chile as having a 0.82 for the United Nation's human development index. HDI measures life expectancy, education attainment and income standards. As of 2023, Chile's HDI is 0.85. <https://www.investopedia.com/updates/top-developing-countries/>

continued to experience ebbs and flows of productivity and progress. According to Antonio Traverso, “[l]ocally made cinema became part of a national project of industrialization with the foundation of the state-owned film company *Chile Films* in 1941, which provided resources for large studio productions, yet collapsed by the end of the 1940s” (179). Moreover, Universidad de Chile and Universidad Católica helped revive the cinema industry in the 1950s and into the 1970s as Claudio Salinas and Hans Stange explain in their book *Historia del cine experimental en la Universidad de Chile 1957-1973*. However, in the wake of the Coup and the Pinochet government, Chilean cinema experienced the impact of a repressive state until at least 1989 and some would argue thereafter. David Sipprelle argues that Chile’s democratic trajectory experienced ruptures due to the ousting of its first democratically elected socialist president (Salvador Allende), which subsequently “squashed the possibility of free artistic expression in the public domain” (Sipprelle 45). Although Chile’s FONDART and other private investors began to support filmmaking, the film industry has persistently had to struggle for funding, wider distribution and its very position against the products of dominant film industries such as Hollywood and state-wide decrease in releasing and providing theaters for independent filmmaking. As a small nation cinema, the Chilean cinema industry can be best understood as a part of a process of negotiation between multiple spheres: the local, national, and transnational amidst an amalgamation of socio-cultural, political and economic fluctuation, discontent and transition. The ongoing efforts to expand the Chilean cinema industry continues well into the 2010s and 2020s with its recent upswing in notoriety on the global market. The films in this dissertation are tied to the nation and its history as a small nation cinema with a recently flourishing industry.

This dissertation examines both fiction and documentary films to understand the affective capacity of films to tune into the rhythms of how the nation perceives, works through, and approaches its past through mediated texts. *Películas que escuchan* by Catalina Donoso Pinto demonstrates how Chilean (and Argentinian) independent films dispel stereotypes and misconceptions of what it is to be Latin American. According to Pinto, the films have a reflexive capacity to both depict and shape the image of society (28). Therefore, a textual analysis of films most effectively serves me to study the atrocities that took place during the Pinochet dictatorship, especially when it comes to the representation of bodies on screen. My work attempts to place several films within a constellation of forces that communicate the impact of trauma, and repression during and after a dictatorship, as well as the possibilities of turning to cinema as a bridge to overcome the divides amongst people and their gaps in knowledge of history.

Essential to my work and thinking through the years have been those scholars who wrote about Latin American cinema in general, and Chilean cinema in specific. While not all are directly cited, these sources have provided me with a broader understand of Latin American Cinema. Zuzana Pick's critical writing on exile cinema in *Jump Cut* has served as starting point for this project where she identifies the seminal work of documentarists and filmmakers beyond the borders of Chile in "Chilean cinema: ten years of exile (1973-83)." Additionally, Michael Chanan's *Chilean Cinema* compliments Pick's work through its interviews with documentarists and filmmakers from Chile. Both volumes of *The New Latin American Cinema* have been fundamental in grounding the starting point for research. *The New Latin American Cinema Volume 1* (1997) edited by Michael T. Martin compiles seminal texts from the inception

of political filmmaking in Latin America that include works by Fernando Birri, Glauber Rocha, Fernando Solanas, Octavio Getino, Carlos Diegues, Jorge Sanjinés, Julio García Espinosa, and Tomás Gutiérrez Alea. *The New Latin American Cinema Volume 2* (1997) brings together more recent work such as B. Ruby Rich's "An/Other View of Latin American Cinema" and Paul Willemsen's "Reflections on Third Cinema" as well as essays by Michael Chanan, Zuzana Pick, and Ana M. López. Julianne Burton's *Cinema and Social Change in Latin America: Conversations with Filmmakers* puts into perspective the approach, production, and experience of filmmaking during social transition. Moreover, John King's *Magical Reels: A History of Cinema in Latin America* further furnishes this study with the intertwined contextual framework of New Latin American Cinema. Its inclusion of "Chilean Cinema in Revolution and Exile" is particularly poignant as many of the films in this study address revolution, exile and change well into Chile's transition period from democracy to dictatorship, and thereafter. Patricio Guzmán's films were initially made while he was in exile and has continued to make films outside of the physical boundaries of Chile but still serve the same purpose—to reach out across a divide and to decrease the gap in knowledge about the post-Allende years.

Theories of experience and Latin American cinema composed of the foundation for studying the impact of film on the spectator and interpretations of the bodies on screen. Ana Ros's *The Post-Dictatorship Generation in Argentina, Chile, and Uruguay: Collective Memory and Cultural Production* was particularly helpful in establishing and understanding the greater impact of the 1973 Coup and its aftermath on younger generations. Laura Podalsky's *The Politics of Affect and Emotion in Contemporary Latin American Cinema* linked recent studies in affect theory with Latin American films. Among other things, Podalsky acknowledges the

affective force that films can have in transferring and communicating the residues of oppressive regimes like the Pinochet dictatorship. She points to Nelly Richard's work on memory and how Patricio Guzman's films appeal to the affective labor of "practicing memory" (Podalsky 6). Nelly Richard's study and interpretations of the intersections between artistic production and cultural transformation in *Margins and Institutions: Art in Chile Since 1973* was useful in establishing cinema's potential role in a larger artistic landscape in Chile. Michael Lazzara's *Chile in Transition: The Poetics and Politics of Memory* further emphasized the traumatic impact of Augusto Pinochet's government on the mental and emotional registers of Chilean society. Macarena Gómez-Barris writes about the affective communities that have emerged due to exile and estrangement that resulted from the Pinochet dictatorship. Those at the global level found themselves in liminal spaces and documenting the presence, or in many ways, their absence from the borders became a feat for artists and filmmakers alike. In "Documenting Absence" in *Where Memory Dwells: Culture and State Violence in Chile*, Gómez-Barris investigates the cinematic presence and representations of coping mechanisms to deal with trauma by those within Chile's borders and transnational and exile communities as well.

Articles on Chilean Cinema have started to appear more in the last few years. Antonio Traverso and José Miguel Palacios exemplify two of these writers. However, texts written by Chilean scholars are still in short supply within the US. I was especially privileged to have the opportunity to conduct research in Santiago, Chile—where I was able to procure some resources not readily available to US scholars. *Nuevas travesías por el cine chileno y latinoamericano* is an especially critical resource with articles written predominantly by scholars who teach in Chile and Latin America, and who can provide local perspective on the study of

Chilean cinema. Luis Horta's anthology entitled *¿Por qué lo que filmamos? Diálogos en torno al cine chileno 1990-2010* offers up a closer look at filmmakers and filmmaking in Chile from 1990-2010 (and including filmmakers' voices and quotes in its discussion). Most valuable to my project is the inclusion of a piece that stated Sebastian Lelio's ideology and approaches to film. In it, Horta quotes Lelio who says,

A mí me interesa en el cine justamente lo que no se puede escribir, lo que no se puede pensar antes, lo que sencillamente ocurre. Creo que el cine es una creación colectiva en la que se suman mentes. Hay una mente grande que está afuera, que es un monstruo y que es la suma de todas las cabezas. Trato que ese monstruo sea el amo de la película. [What is interesting to me in cinema is precisely what cannot be written, what cannot be thought of beforehand, what simply happens. I believe that cinema is a collective creation in which minds come together. There is a large mind that is outside, that is a monster and that is the sum of all the heads. I try to make this monster be the master of the film.]

(Translation my own, Horta 104).

The conversation created by Horta's work positions cinema as a pivotal piece of cultural production which is intertwined in Chile's process of claiming and transforming its identity, however small the industry and its audience. Lelio's intimation of his attempt to allow the collective mind to speak and be "el amo de la película" (the master of the film) demonstrates the sentiment that Horta's book and other resources have opined: Chilean cinema is steeped in the country's national identity and represents an important element of the nation's socio-political discourses.

This dissertation studies films that offer an additional perspective to amend the official history that has been presented to many Chileans about the Pinochet regime. To develop my understanding of these filmic amendments, I focus on theories that include but are not limited to affect, haptic visuality, attentive recognition, proprioception, bodily memory, and empathic unsettlement as they relate to the spectatorial experience of cinema. My dissertation follows Siegfried Kracauer's assertion, in *Theory of Film: The Redemption of Physical Reality*, that film is "better equipped than the other representational media to render visible things that have been imagined" (83). Since the real fact or universally and publicly established unifying truth about the Coup is not possible, what these films provide to the national imagination is essential to coming closer to one's own understanding of the Coup. By engaging with the social imaginary, these films' textualities reflect, embody, and help the process of stimulating the creation of a virtual from which an ideal but not real potential is achieved. Films incite a virtual potential that is not a given or a stagnant fact, but rather an understanding furnished by the process that the spectator engages in with the film to create new meanings. To build new meanings, the stimuli from the films employ the senses beyond vision to articulate in the spectator other modes of knowing. It follows then that what was inexplicable, erased, censored, or tainted by the oppressive government under Pinochet, can be better understood within a context that removes the government's intrusion. In doing so, these films intertwine themselves within the socio-cultural fabric as instantiations of possible subversions of the censored official narrative of the past.

The films in this study are not only part of the socio-cultural and political dynamics of the nation but they also depict them at play on screen. For example, in chapter one, *Salvador*

Allende documents the life of the former president and delineates the connections between his life, activism, politics and history of Chile. *Machuca* renders the political and economic divide amongst the Chilean people. This first chapter identifies the ways in which Chileans identified with Salvador Allende and the impact of his downfall. *Machuca* revisits the moments directly before and after the attack on La Moneda in 1973 through the eyes of children. The tragic and destructive Coup is filtered and worked through from the youthful perspective through narrative rather than a documentary. Seen as a conduit for learning across divisions, both films in chapter one relay information about how the dictatorship and the loss of Allende was apprehended by Chileans from multiple perspectives.

El botón de nacar and *Nostalgia de la luz* in chapter two take up the traumas of the past and connect those stories to the Coup, the oppression of Chilean peoples (including its native nations), and Guzmán's personal experience. These bodies on screen show how those who have endured decades after the dictatorship have not fully detached themselves from the connections to those loved ones who were disappeared and tortured. Moreover, the pain and oppression once felt during the dictatorship continues to pervade throughout the nation. In *El botón de nacar*, the indigenous nations and those belonging to the first nations demonstrate how they continue to lose sovereignty over their own land (and waters) and the disconnect between those that govern and those that live off of the national resources are often at odds.

Chapter three looks at how films view the dictatorship and its residues. Unmet promises were made and therefore, the chapter reflects on how Chileans have comported and dealt with those unmet promises beyond the dictatorship. In chapter three, *Johnny cien pesos* identifies the systematic and structural disadvantages of the poor within Santiago. *La muerte de Pinochet*

arrives as a compilation built out of intentional in-depth revisitations of happenstance footage from another endeavor by Bettina Perut and Ivan Osnovikoff. *La muerte de Pinochet* is irrefutable as having snippets of the collision between the pulse and rhythm of the nation caught on camera. *NO* revitalizes the discussion and conceptual intersection between politics and the influences of neoliberalism contained in both the No and Sí campaigns during the Plebiscite of 1989. It also brings back into question the distinctions between fiction and truth-telling within politics in the past and while serving as an inquiry into the current day political arena.

In chapter four, the study shifts to films that refer back to the dictatorship in subtle ways and through allegory. Rather than outrightly addressing the Coup and the dictatorship, the films engage the viewer with concepts of the dictatorship (*Historia de un oso (Bear Story)* through the narrative of a bear held captive and separated from family or the residues (as in the case of *Gloria*) through the manner in which the protagonist and Chile share a likeness in their search for transformation. The animated short, *Historia de un oso*, metaphorically identifies the oppression that many Chileans experienced under Pinochet's government through its use of a circus that keeps its animals caged and under stern control. However slight the connections made to the war are, *Gloria* does not cover up nor does it glorify the impact of the past on the main characters. Instead, the film uses the setting of Santiago and Viña del Mar as an authentic part of the context within which Gloria and Rodolfo live along with crucial details within the mise-en-scene to point back to and allude to Chile's past.

It is then the interest of this work to engage with the selected films and the bodies on screen to understand more fully how these films function to relay ideas and perspectives across

the cultural divide, address the lasting trauma and loss felt by so many Chileans, the continuing socio-economic divide's impact on the people who were promised change after the Plebiscite, and how filmmaking in Chile has had an allegorical turn whereby the dictatorship and politically traumatic and physically violent past is alluded to but not always taken up explicitly. Through an analysis of the bodies on screen, a landscape of the nation's trauma and history's impact can be charted. In studying specific films since the Plebiscite of 1989, the possibilities of shedding new light and providing new insights on those censored bodies emerge as they are redeemed in their discussion, study, and interpretation.

Chile's national process of continuing to claim itself beyond the burdens of the traumatic past and its formerly limited cinema lends its cinema to be more usefully viewed as a small nation cinema. Films are a pathway to seeing the becoming of a less fractured nation through the cinematic lens and by virtue of the transforming bodies on screen. Much like the bodies on screen, Chile (as a whole) was injured and dismembered and its reclaiming of itself with its newly forming identities and multiplicity is evident in studying its cinema. How viewers and bodies encountering the films unfolding and their apprehension of the film is in large part the intent of this study. In so doing, an investigation is staged as to what the films do for the bodies on screen, and thereby, Chilean bodies. The two-fold inquiry is at the heart of this work to not only understand how bodies on screen redeem bodies encountering the screen but also those of the contemporary bodies of the Chilean nation and in its past.

Chapter One: Altered States —Chilean History, Nationhood, Cinema and Culture

The Coup of 1973 was a cataclysmic event for the nation. Its standing government was overthrown. The nation was left fractured with varying identifications and allegiances to differing political, labor parties, and social organizations. The resemblance of a whole nation was dashed after the Coup and the ensuing dictatorship under Augusto Pinochet began. For this chapter, the films (*Salvador Allende* (2004) and *Machuca* (2005) serve as mediations across different organizations of people linked to Chile as a nation. Mediations, as a term, is used here not only as an intercession(s) and intercessor(s) between finite and predetermined organizations of knowledge (as in Laura Marks's *The Skin of the Film*). In addition, mediations also serve as event and actant within an intermediary process that can catalyze new indeterminate past and future organizations of knowledge. Mediation as I use the term is also more readily aligned with Richard Grusin's *radical mediation*. Grusin argues, "that although media and media technologies have operated and continue to operate epistemologically as modes of knowledge production, they also function technically, bodily, and materially to generate and modulate the individual and collective affective moods or structures of feeling among assemblages of humans and nonhumans" (125). I propose that both films, as a part of a small nation cinema, relay information between the different organizations and are conduits through which unmentionable sentiment and content can pass from one to the other(s); thereby, linking the fractured collective memories using a cultural form and product as a nexus for encounter. The films not only engage the spectator's sensorial capacities to build potential subjective versions of the fractured past, but also to renegotiate moments that occurred in history through new lenses that are revealed in studying many iterations of one moment in

time and repetitions seen in the films under examination and their predecessors. Thus, the traces of trauma can be apprehended at the sensorial, subjective and historical registers.

Patricio Gúzman's *Salvador Allende* and Andres Wood's *Machuca* are two key films that have had wide distribution and a larger audience at home and abroad. These two films will focus on the figures of Salvador Allende and the three children in *Machuca* (Pedro, Gonzalo and Silvana), respectively. As contested bodies and often not discussed as a part of the social fabric, attention to these bodies brings to the fore what was once unspoken or rarely given a public forum. I focus on the study of the bodies on screen and their relationship to the spectator. Given that the fractured collective memory and shared history is what is at stake, this chapter discusses how spectators are able to connect to the two films and the embodied manner in which the spectator is made to apprehend them, their historical context and their own position as a participant in the audiovisual action taking place on screen.

Marks's *The Skin of the Film* redeems the potential for vision and visuality to invoke the other senses rather than appointing vision as a dominating and oppressive sense. For Marks, vision can be redeployed and understood to open up possibilities rather than overruling the capacity of the other senses. Vision and the other senses provide direction and an opening up for new readings and opportunities for interpretation through the senses but does not command what is sensed by the spectator (Marks 132). In this chapter, I operate with the understanding that the memory of the other senses retains its own power and individual potential while the audiovisual serves to awaken the other senses such as smell, touch and taste. What is referred to as the haptic qualities of the film will be the way in which the visual invokes the other senses, such as touch and taste. Through the invocation of the other senses,

the body is called to action in its entirety—with vision serving as the igniter. Much like in William James’s work on proprioception, my work takes up the bodily reactions to and the relationship with the visual and sensorial content on screen as more immediately processed within the body and occurs before the intellectual or mental process. Therefore, the sensorium of the body and its reactions also precedes emotion. James writes in “What is an Emotion?,”

Common sense says, we lose our fortune, are sorry and weep; we meet a bear, are frightened and run; we are insulted by a rival, are angry and strike. The hypothesis here to be defended says that this order of sequence is incorrect, that the one mental state is not immediately induced by the other, that the bodily manifestations must first be interposed between, and that the more rational statement is that we feel sorry because we cry, angry because we strike, afraid because we tremble, and not that we cry, strike, or tremble, because we are sorry, angry, or fearful, as the case may be. Without the bodily states following on the perception, the latter would be purely cognitive in form, pale, colourless, destitute or emotional warmth. (190)

James identifies that the bodily perception of an object or event goes before the intellectual identification of one’s emotion or feeling towards it. He argues that it is not first the mental manifestation or state of mind of the emotion that moves our bodies to act and respond to the stimuli but rather that our bodies tell us about and are part of the method by which our being arrives at an understanding of our emotion. Therefore, this chapter envisions the role of these sensorial cues as not simply a means towards bringing the spectator closer to the content of the film but rather to enliven bodily perception that then leads to a logical process of

contemplation of and identification with Chile's painful and obscured history. For instance, the images and sounds on screen invoke a bodily knowledge that furnishes the intellectual content delivered explicitly by the film.

Rather than focusing on a macro-level understanding of history purported by the dominant perspective, these sensorial engagements become nodes for creating an individual encounter with the past as a part of a process of working through understanding the Coup and its aftermath. The work of the individual and his/her/their interpretation is crucial for allowing minor narratives to surface and fill-in the gaps within the collective memory. An individuated understanding of the past lends credibility to the personal memories and experiences that might not have fully been shared on screen or other public text. In short, the sensorial invocations are not simply affective material through which the spectator connects with the films but are also invitations to re-work the past that considers an individual's intellectual and mental understanding, proprioceptive knowledge, and bodily perspective that nurtures and recognizes the impossibility of creating a cohesive collective memory.

Salvador Allende

Salvador Allende continues to be one of Chile's most contested bodies, and the movement that he began with his national reforms resides in the current social imaginary of many Chileans. I would like to start the chapter by looking at the figure of Allende through Patricio Guzmán's *Salvador Allende* (2004). The film exalts not only the importance of Allende but also the societal impact that he had amongst the Chilean people. Guzmán's film reveals Allende as a body that served not only as a functioning human body but also as a symbol for a movement within Chile. The film exposes how the network of people who knew Allende or

were impacted by him transforms the notion of Allende as a body beyond his human form and into a figure for an ideology that pervades throughout much of the nation.

Salvador is a study of not only the former president's life, character, and road to presidency but also that of the people he inspired, including Guzmán himself. The film begins with a medium shot of hands exploring the remaining artifacts that belonged to Salvador Allende: a watch, a wallet, a sash, a monogrammed personal leather envelope and Allende's Socialist red member party book. Guzmán narrates a brief overview of the atrocities from the Pinochet dictatorship as he handles the few personal effects of the fallen former president. He goes on to show the fragment of the eyeglasses that Allende wore during the bombing of the presidential palace called La Moneda. It is housed in a museum for the public to see with a simple description, "Anteojos ópticos del Presidente Salvador Allende, encontrados en el Palacio de La Moneda tras el bombardeo." [President Salvador Allende's eyeglasses, found in La Moneda Palace after the bombing.] The close up of the glasses and the short description become the entrance into the rest of the film. The camera creates an invitation to look more intimately at these objects and therefore the man who was Allende was but through a very specific lens, that of the events leading up to the dictatorship and their impact on the subsequent torture, disappearance and murder of Chileans as well as the destruction of an ideal and social revolution for Chile. The camera instantly asks the viewer to see the film through the lens of Allende and his vision for Chile by using his shattered glasses as a visual portal. This moment is symbolic of the film and what it attempts to accomplish in exploring the figure of Allende, his personal charge, its impact on Chilean society and Guzmán. The spectator might see that the lens—the multiple testimonies and disparate people—through which

Allende is seen on screen is fractured and shattered but still present despite the broken history and censorship. Allende is pieced together from different perspectives and through various media but his legacy is strong in spite of the years of silence that many have faced.

After the end of introductory credits, the next frame is that of a busy highway in Santiago on the way to the airport. The shot is of a finger and a hand with a rock peeling and chipping away at the stuccoed mural that had once been painted several times over throughout the years. The spectator is led to believe that it is Guzmán peeling away at the mural. Guzmán explains that Allende sent reverberations throughout his life that would not have been possible if Allende had not incited a call for a more just and free world. Guzmán narrates, “La aparición del recuerdo no es común ni voluntaria. Sacó de siempre. Salvador Allende marcó mi vida. No sería el que soy si el hubiera no encarnado a que una utopía de un mundo más justo y más libre que recorrían en mi país en esos tiempos.” [Evoking memories isn’t easy nor voluntary. It’s always troubling. Salvador Allende marked my life. I wouldn’t be who I am if he had not incarnated the utopia of a just and free world which ran through my country during that time.]

Guzmán pauses and the spectator sees a large rock hammering against the stuccoed wall, revealing the physical remnants and mark that Allende’s campaigns had on the walls. He then says, “El pasado no pasa. Vibra y se mueve con la vuelta de mi propia vida. Aquí estoy en el mismo lugar que se treinta años me dijo adiós. Un simple muro cerca del aeropuerto.” [The past remains. It vibrates and moves. It follows my life’s paths. Here I am again in the places I said goodbye to thirty years ago. A simple mural near the airport.] These few sentences and those that follow encompass much of the work within the film and for whom the film lends particular significance. They allow for Allende’s persona, stories and philosophies to be

instantiated on screen and in the minds of spectators but also for those who have had their passion and commitment, trauma and pain, and history linked to Allende in some manner, whether it be through exile, persecution, silence and/or oppression. Guzmán does so by using his own story to contextualize how Allende has impacted him and his life, thereby offering up the possibility that the film is not only about the former president but also about those who felt the reverberations of his presence and ethos.

The spectator might also notice that the history of the country also remains on the walls and murals despite the layers that other advertisements, messages and paint have accumulated on the walls en route to the airport. The visual representation of the past remaining under those layers reinforce the ever-present influence of Allende. It is symbolically meaningful that those messages crafted and authored by the public during a time of oppression and support for Allende have been painted and stuccoed over. The importance of those walls is explained by an artist, Mono Gonzalez, who explained how the campaign for Allende and Unidad Popular (Popular Unity) used those walls much like headlines on a newspaper given that the Right had control over media sources. Gonzalez refused to stop painting. He continued his practice throughout the dictatorship and painted with the same group that formed over thirty years before the film's release. Gonzalez also took painstaking care of sketches done by Roberto Matta, a celebrated Chilean artist. As layers of Matta's sketches are being unrolled, Guzmán states "El poder cultiva olvido, pero tras la capa del amnesia que cubre el país, el recuerdo emerge. Las memorias vibran a flor de piel." [Power cultivates forgetfulness, but under the country's layer of amnesia, memories emerge.] Guzmán is not only alluding to the tattered

sketches that resemble layers of skin (as did the layers of paint and stucco on the mural walls) but also the skin of the people of the nation who supported Allende.

Ema Malig, a painter, joins the list of those Guzmán visits to comment on their reflections and memories of Allende. She tells a story about writing to Allende when she was a young child, giving him a letter and responding in writing one week later. She has held this letter close to her ever since. The letter serves as a memento of her work as a ten-year-old during Allende's campaign. For Malig, her experience in exile is intimate. She likens it to a puzzle where the pieces are islands in themselves and do not touch. This strikes Guzmán as an adequate rendering for many Chileans who went into exile during the dictatorship.

The film transitions to the heart of Guzmán's project — which is to more intimately find out who Allende was. He asks how the former president was both a revolutionary and a democrat. The next sequences are of photos in an album from Allende's caregiver named Mama Rosa. The photos are from her 92nd birthday celebration when Allende attended. This album remained buried for over 20 years to keep it hidden and saved from the perils of the dictatorship. The opening of the unearthed album begins the testimonies and shared memories from those who knew Allende. Anita, Mama Rosa's daughter, grew up with Allende and shares her experience of him as a young boy. Victor Pey recounts Allende's admiration of his grandfather, Ramón Allende Padín. Allende Padín was a grand mason, doctor, fought in the War of the Pacific and founded Chile's first non-denominational and non-religious school. Pey recalls how his grandfather was a formative figure in Allende's life, while his father who was a lawyer did not have as pivotal a role in Allende's life. Moreover, Pey remembers that Allende had tremendous affection for his mother. Anita recalls not only Allende's childhood but his

commitment to people, especially her mother. Allende visited Mama Rosa at the hospital despite long hours and having returned from traveling abroad at 2am.

Beyond the personal, Guzmán compiles testimonies of those who worked with or knew Allende and spoke about his philosophies, visions, and politics. For example, the founders of the socialist party in Valparaíso were certain his first teacher in social reform was a man named Juan de Marchi. Sergio Vuskovic (former mayor of Valparaiso), Ernesto Salamanca (Popular Unity militant), Isabel Allende (Allende's daughter), Anita (who would help Allende entertain politicians and colleagues throughout his campaigns, Volodia Teitelboim (former Popular Unity Senator), Claudine Nuñez (City Councilor), Miriam Contreras (Allende's secretary and lover) and others were asked to speak about Allende. The testimonials serve to build a bigger picture of how Allende was not only viewed but understood by Chileans. In addition, Guzmán would ask those who weren't close to Allende but were swept up and/or supported Allende in the past and in present day Chile. Guzmán interviews Larris Araya, a current day railway worker, who says that the people should have taken to the streets to protect Allende even if they didn't have arms. He asks Enrique Molina, a metalworker, about his eyewitness to Allende's funeral procession from Valparaiso to the Santiago Cemetery. Molina said he was moved and likened Allende to his own anarchist father who would stop at nothing to provide for his son. In Allende, Molina saw a father for Chile much like that of his own. Guzmán artfully weaves the testimonies into the next section of the film that follows Allende's campaigns into his presidency and his death. They serve to humanize and ground the historical information that the film provides.

A story about Allende is not complete without the inclusion of the influence of the United States of America's own interests in the region, and their views on Allende's mission. The US Central Intelligence Agency is implicated in many ways throughout the film for meddling in Chile's political transformations. Edward Korry, former US Ambassador to Chile, describes the US's position and actions. For example, 2.7 million dollars was spent through the CIA for the election in 1964 and millions more were given to people in the private and public sector who asked for money who were opposing Allende. Despite the efforts of the US and other factors, Allende's campaigns eventually lead to his ascension to presidency.

Guzmán includes scenes of how the workers and agrarian reform helped cultivate a strong following and a force that would support Allende's presidential election. These moments are put in place to demonstrate the passion, rhythm and power of the movements that Allende began. They show the spectator the vigor with which people believed in Allende's cause and vision. Although Guzmán is aware that many opposed Allende, the film leans towards blanket statements about the sentiments of the people in totality. The narration totalizes the Chilean public in saying that "En cada rincón del campo en la ciudad, cada hombre y mujer y niño participado en la creación de una vida nueva." [In every corner of the countryside in the city, each man and woman and child participated in the creation of a new life.] Here the film shows signs of celebration and joy in various demonstrations and public gatherings as Allende's first year in office is prosperous and successful. To end this sequence, is a promise from Allende that he will fully implement the Popular Unity platform as a militant socialist and president. This is a transition from Allende's focus on democracy at the outset of his campaigns.

This pivotal moment is subtle but allows for Guzmán to discuss the threat that Allende increased in the Americas. Fidel Castro and Che Guevara were prominent figures for Allende and the United States and its allies were wary of Allende's ultimate capacity to introduce more communist influence (although Allende never considered himself a communist). This begins the conversation around Allende's death and the Coup d'état of 1973. Scenes of Allende being seen with Fidel Castro in military gear are included while explanations of his admiration for Castro, Guevara and Miguel Enriquez. The mood shifts as the imminent death of Allende and Coup are to follow.

The truck strikes and the disapproval from the workers of some of Allende's actions develop the downfall of the president. Many criticize him for adding military generals to his cabinet and his inability to fully trust in the people and workers organizing and creating change. Allende retains a strong following but a small amount of dissent suggests that people weren't fully sure of how to protect their president once the Coup began. It also suggests that the disorganized workers were unable to provide resources and arms to help protect and make Allende's stand with him.

Allende's fortitude is depicted through the inclusion of footage of speech he made where he demonstrated his conviction to not leave La Moneda (the Chilean presidential palace) until he has completed his duty to the people. He proclaims that only shooting him down would keep him from completing the people's platform. This scene is followed by the account that the president commits suicide rather than stepping down and walking out of the La Moneda. Guzmán substantiates the statement with testimonies from Allende's guards and brings the

spectator into the moment with a tour into La Moneda and people describing Allende's last moments as president.

Guzmán's film doesn't end with Allende's death. Instead, the film makes certain that the possibility of change and equality for all in Chile is discussed. He adds testimonials of how people would have rather Allende survived and strived to help during the Coup. He shows how some current day workers wished that Allende was better protected by the people and the Popular Unity. Guzmán takes care to include testimonies that some former and current politicians supported Allende and still wish for a future with less socio-political stratification. Ultimately, the film captures the past, present and future stages of Allende's character, vision, and impact while discussing how so many Chileans saw a different future from the one that currently exists for the nation.

In her introduction to Claude Lanzmann's presentation "The Obscurity of Understanding: An Evening with Claude Lanzmann," Shoshana Felman describes film as a form that contains a search for truth, embarks on a quest for memory, takes interest in the particular details and works through images and repetition, and is situated at the limit of understanding (202-203). The documentaries by Patricio Guzmán resemble this description by Felman. Guzmán's documentaries contain images that both instantiate the atrocities of the Coup and Pinochet's dictatorship while simultaneously offering up new possibilities for exploring the trauma of Chile's more recent past (as Antonio Traverso claims in "Dictatorship Memories" that Guzmán's documentaries reveal a process of working through that emphasizes agency, resilience and the imaginative capacity to envision a future) (Traverso 2010, 11). In *Salvador Allende*, Guzmán creates encounters between an obfuscated past image and a virtual image (at

times a present and at other times situated in a fictive past) that offer up a historically situated affective experience to the spectator as an avenue for exploring the potential iterations of understanding, experienced reality, and trauma of the dictatorship. This chapter and study rely on sensorial engagement from the spectator so that the affective content of the films can serve not simply as emotions or sensations incited by the film, but rather as markers for the spectator to work through historical moments, facts or sentiments that are difficult to relay about the obscured past. The historical impact of the figure of Salvador Allende grounds this chapter in a study of how the former president is embodied on screen as well as within the spectator and individuals impacted by the man, the figure, and the image of Salvador Allende within the collective memory.

Moreover, this chapter also concerns itself with the role of the filmmaker as providing an authenticity and participatory component to the documentary. Theories on participatory documentary, one of Bill Nichol's six modes of documentary films, is most useful for study, making Guzmán's own image and body on screen just as much at stake as that of Allende. Participatory documentary includes the encounter between filmmaker and the subject being recorded and what is being documented (Nichols 137-49). The presence of the filmmaker within the film places it within Bill Nichol's category of participatory documentaries. It also aligns with, one particular strategy of Third Cinema that entails the inclusion of the voice, figure and subjectivity of the filmmaker/narrator. Woven into the fabric of the documentary, these voices are made visible on screen and integral to subjective engagement with the figure, history, and impact of Allende. Guzmán's perspective is not apart from the film but rather adds to a sense of authenticity for the spectator who is afforded entrances into the documentary.

Through Guzmán's eyes and his interviews, the spectator pieces together the history of Allende through Guzmán's own subjective experience of the fallen former President.

At the start of the film, the unpacking of Allende's belongings found on his person directly after his death at La Moneda palace. The anticipation and the anxiety of what is to come of the objects on screen is palpable. The hands that slowly open Allende's wallet caresses the smooth texture of his wristwatch and opens the little red book of the Socialist party that was found with Allende after his death during the attack. The music is contemplative; the oboe plays lengthy long-lasting notes. The camera zooms in on the objects as if to identify them closer and to reveal the details of their contents with great clarity. This scene generates a number of questions as to why this is what is left of Allende and even more compelling is the one-half of eye-glasses that he wore during the Coup is shown encased in glass, with its shattered lens. The presentation of things represents the death and departure of Allende while establishing Allende's lasting presence. It is this second gesture that is most important for the film as it places on exhibit the residues of Allende: the public figure, social advocate, symbol, and icon for so many Chileans.



Figure 1: Salvador Allende's belongings. *Salvador Allende* (2004)



Figure 2: Salvador Allende's eye-glasses. *Salvador Allende* (2004)

These belongings assert and indicate Allende's violent death. The camera draws nearer to the eye-glasses, as if breaking past the glass barrier of the museum case. The spectator's relationship to the eye-glasses is at once intimate. The details of the fractured lens fill the entire screen and serve to not only depict more vividly the broken pieces but also to ask the spectator

to think about those fractures on the thickly framed glass. The spectator is no longer a separate entity searching for facts but instead a commingling presence adjacent to (if not within the case with) the eye-glasses. The close up increases the spectator's proximity and reduces the separation between the visual objects. In this manner the image-object consumes the spectator's visual sensorium as if to ask the spectator to lose himself/herself/themselves in the exploration and nearness of the image-object. The spectator's vision is no longer that of a passerby looking at museum artifacts. Through the extreme close up, the spectator's vision now asserts itself as an indicator of the potential for haptic contiguity with the eye-glasses. As Marks writes, "The ideal relationship between viewer and image in haptic visuality is one of mutuality, in which the viewer is more likely to lose herself in the image, to lose her sense of proportion. When vision is like touch, the object's touch back may be like a caress, though it may also be violent..." (184).

Through Guzmán's narration, or the presence of the voice in documentary, the spectator is intimately immersed into the past that has marked the life of Guzmán and an entire nation that sought to maintain the hard-won social democracy. Guzmán's voice intimates his feelings of loss and remembrance of Allende. The narration of his loss as well as the importance of each object within Allende's history construct a visual space for the spectator—furnishing context to the objects at hand. In this way, it is as if the residues of Allende's historical presence return to the spectator through the "bouquet" that Guzmán creates through narration and voice-over narration. He carries the spectator from a viewer of things being handled to an active spectator that understands the political and emotional gravity held within Allende's belongings and its relationship to the tone of narrator. To know Allende, for Guzmán, is to know

himself, since the former president was key to Guzmán's notoriety, gained at the world debut of his documentary, *The Battle of Chile*. For the spectator, to visit Allende's past through Guzmán's film, is also to revisit Guzmán's past – the place where his ideal Chile exists. Guzmán articulates that Allende's life is what generated many of the events in his life and its various twists as a public figure living in exile, finding himself back in the place he fled over thirty years ago. His laments come across to the viewer not because of youthful contemplation but rather one of experience.

Through interweaving his narration with a variety of testimonials and artifacts, Guzmán's voice rejoins a Chilean collective narrative and the act of uncovering their past. For example, the spectator is asked to peel at the mural with Guzmán as he tells his story while unveiling layers on the wall. The spectator is first introduced to the wall as a non-descript barrier on a highway in the greater Santiago area. Cars and trucks move past the camera as we identify the wall as having chunky globs of stucco and plaster rather than being a colorful mural. After crossing the highway, a small blue hole comes into view and situated at the base of the wall amongst the grassy weeds. Moving ever closer to the hole, the camera loses site of the vastness and macro-level shape of the wall. Instead, the entirety of the spectator's vision is the tiny portal into the multiple shifts in the history of the wall (and thereby Santiago) as indicated by the thick coats of paint.

The feel of the wall is created from the contrasting long and close up shots. The spectator is asked to draw on multiple perspectives to imagine the feel of the wall, paint, and stucco. In so doing, the optical images use the visual senses to communicate what the wall's texture might be like to the spectator's touch. The relay of information in this case is not logical

but rather relies on the memory of the hands. To know the difference between what a rough and patchy wall might feel like in contrast to the smoothness of glass is heightened since the preceding object in view were the eye-glasses exhibited in a museum glass enclosure. To bring the spectator's eye and touch closer to the mural, Guzman must peel away bits of paint and stucco.

Here, what is emphasized is the materiality that stands between the potential for knowing Allende's eye-glass through nearness (the near invisible glass at the museum) and the physical obstacle that layered paint and stucco present to Guzman's hands. Serving much like a haptic-visual appendage for the spectator, Guzman's fingers peel away at the layers of paint on top of old Allende murals. According to Guzman in *Salvador Allende*, "The memories resonate under the skin." Under the skin of the wall are the memories of Allende and the remnants of his presence in history. In the body of the spectator is the knowledge of texture at one's fingertips. So while the objects themselves are retainers of meaning, the spectator's body is attuned to earlier experience and habits. Central to the focus of the spectator, beyond the object on screen, is the combination of Guzman's voice and the visual textures -- these components situate the spectator closer to the optically communicated object. What is rendered in the spectator's body is not apart from their other senses. Much like a painting, the portrayal of the close up on the eye-glasses and the stuccoed wall stimulate the visual and haptic senses. Marks writes that "Through retinal impressions, a painting can stimulate perceptions of volume and movement in the imagination, even the body, of the viewer" (165).

Another example of when the voice and the texture of objects bring the spectator closer in *Salvador Allende* is the way in which Allende's childhood is revisited through the memories of

his nanny (Mama Rosa) who used to cook, clean, and take care of him, and through the stories of Mama Rosa's daughter Anita (also his childhood friend). Anita is filmed while she speaks lovingly about Allende, his favorite foods, and his disposition as a child (nicknamed "El Chicho" of "the boy"). She also informs Guzmán that Allende was a fighter who played with tops and marbles, but who also gave speeches as a young man. This anecdotal information draws the spectator closer to Allende's story by invoking a personal past rather than a historic past, much of which has been censored, confiscated and/or destroyed.

Sitting in her dining room, Anita unveils the many mementos from Allende's life. For the spectator, it is as if a grandparent has just opened up the memory banks of the family -- revealing visual treasures to hold, touch and leaf through. The scene is remarkably familiar for those who spent much home time in their kitchens and dining rooms, it is as if the spectator is invited into another home where a similar feeling of safety, rootedness, and possibility are infused in the sensation of home. The feeling and sensation of returning to a childhood also suggests that there was a moment when all things were possible, and perhaps even dreaming was limitless. Anita, situated in her home, welcomes the spectator into her personal space as she ruminates over Allende's past and the memories they shared. Appended by the beautifully cared for photos and photo albums, Anita opens up her own memories of Allende to the camera, and thus, the spectator.

The album itself is placed into view before the camera as if its own subject. There are no other visual elements apart from movement of the album's pages, perhaps leafed through by some unattached hand. The background is blacked out. Before the spectator is the movement of pages filled with memories of Allende's earlier years and some from his visits back home

after gaining political power. The lack of additional hands in this moment allows the object to offer up movement that might be charged by the spectator's desire to look through the album. Instead of using a visual prosthetic hand, the film assumes that the act of turning the pages is a natural movement that is remembered in the body of the spectator. The camera lingers over the details of the photos, resting on Allende at times. The movement of the camera scanning the pages is a reenactment of what one might expect a person's gaze to do, assuming again, that the movement is a natural one—learned by the spectator's body when presented with an album full of visible memories. Most interestingly, the album rests on Mama Rosa's face (and their interactions) rather than only the figure of Allende. Mama Rosa's face uncannily resembles that of Anita's. The resemblance between the two women engenders trust in the spectator for Anita, who is speaking on screen. The spectator trusts in Anita and her testimony as we are introduced to her, because the spectator knows that she looks just like the woman who held on to Allende's album and carefully buried it for its safety against confiscation during the dictatorship. It is as if the spectator has already met Anita and has context for her because of their strong resemblance to one another.

Knowing more about Allende through these artifacts that have not undergone censorship or scrutiny by the government allows the spectator to not rely on the "official story" and manifest their own understanding of Allende as a person. Most endearing is that the spectator is able to know Allende more intimately in Anita's sharing of his childhood nickname, "El Chicho." This is rather important for those who have not connected with the figure of Allende or are unaware of his history and ideologies. Knowing Allende by another name takes away the political charge that his name invokes in Chile. Sharing Allende's nickname with the

public asserts that he led a private life that had friends, family and loved ones. Allende's persona is furnished with personal information rather than what is contained within history books. Allende becomes the man for whom Guzmán is searching—Allende ("El Chico") beyond the politician. The use of Allende's nickname creates a nearness to him behind his identity as the former president.

After visiting childhood friends of Allende, the film introduces Allende's birthplace. The former mayor of Valparaíso conveys the ways in which Allende was influenced by Marxist and Leninist ideologies but that he only took away two of their principles: a preoccupation with the plight of the workers and the poor and the concept of equality. The former mayor describes Allende as a libertarian thinker who in his transition from childhood to adolescence was influenced by an anarchist shoemaker. The socialist party of Valparaíso connect the adolescent Allende to his adult-self by speaking of the influential shoemaker and how by age 29, Allende co-founded the Chilean Socialist Party. This timeline is created within minutes and describes the Allende's political history. Through this brief yet intimate timeline, Allende's foundational ideologies are revealed through the words of those who saw him grow into the leader and the president he would later become. Systematically, the spectator is led through the stories from Allende's childhood and into the history of Allende as a political figure. By building the timeline, the film reveals a duration for Allende's personal growth that relies on the communal history instead of the history written as the official story. This is particularly salient to Allende's story as the official story is one that many of Allende's followers could not and would not accept due to the suspected manipulation and distortion of facts conducted during the dictatorship.

As the testimonies on screen near the time of the dictatorship, the feeling and energy of the subjects on screen are less joyful. Those who had been animated and exuded a levity in talking about Allende prior to the dictatorship are now somber. The once uniformly upbeat group of former socialists in Valparaíso are less jubilant. In fact, one of them exhibits body language that shies away from the camera, demonstrates stress, pain, and silence as he looks away without saying a word. This difference in body language is immediately recognizable to the spectator as symbolic of the silent pain and trauma that many Allende followers have experienced. The camera focuses on the reticent man as if to demonstrate that while others may have been able to speak about Allende, there are yet those whose voices are left unheard and buried.

The testimonials of those speaking about Allende interwoven with elements from Allende's life brings together the individual life and timeline of Allende, Guzmán's personal subjective interpretation, the experiences of those around and who knew Allende and documentary footage that demonstrate an oscillation between individual and collective memories. The film offers up multiple mediations for the spectator to absorb and approach the life of Allende. The spectator can enter and engage with Allende's image, history and life through Guzmán, Allende's loved ones, friends, politicians and journalists who had been in contact with the former President. What had been individual experiences now commingle to create a specific collective around the figure and life of Salvador Allende.

It is at this moment that the film begins to show multiple repeated images of the bombing of La Moneda Palace, and where it is presumed that Allende took his own life. Interspersed by strained and emotionally charged testimonials of those impacted by Allende

and his death, the photographic stills and silent footage of the bombing serve as markers to begin questioning the demise and full story of the fallen leader. Allende's death is revisited through multiple perspectives; just as his childhood was painted by several others, so is his death. The history constructed through the images and testimonials is written communally, not only through Allende's network of friends, admirers, followers, and others in contact with him, but also through the spectator who is now introduced to the leader in a manner that does not solely rely on a government issued official story. The childhood images and stories of young Allende commingle with the documented photos and public history of the former president. This encounter between the two Allende's invites the spectator to remember and perceive Allende as the man who is no longer difficult to publicly discuss in hushed tones, but as a person with their own individual family, community and loved ones. This overt move to repeat images of Allende already well-known to the public amongst more intimate images and testimonials disrupt the former image of the Socialist leader of the Chilean people. His image is refreshed by the spectator and placed into new contexts.

The documentary footage and historical photographs woven into Guzman's own story, then coupled with the intense attention to the texture of the images and rhythms of the film become intertwined mediations for the spectator who must bring all of these elements together. By bringing them together with each individual viewing, the spectator becomes his/her/their own creator of history—where history and the personal story is internalized rather than relying on what would be offered by the government or history books as the official story. A link is created between the innerworkings and knowledge of the spectator and the content and duration of the images on screen. As Siegfried Kracauer wrote in *Theory of Film*,

“For an idea to be sold it must captivate not only the intellect but the senses as well. Any idea carries a host of implications, and many of them especially the latent ones, relatively remote from the idea itself—are likely to provoke reactions in deep psychological layers comprising behavior habits, psychosomatic preferences, and what not” (160). He writes this in accordance with Vsevolod Pudovkin whom he quotes as saying, “The film is the greatest teacher because it reaches not only through the brain but through the whole body” (Kracauer 160). Spectators are keyed into not only the visual content and narrative but also the visual texture and rhythms on screen, gesturing at the spectator’s interest in cinema’s ability to not only record but also to move- not only on screen but to also move the inner-workings of the spectator. Brian Massumi writes, “What is meant here by the content of the image is its indexing to conventional meanings in an intersubjective context, its socio-linguistic qualification. This indexing fixes the *quality* of the image; the strength or duration of the image’s effect could be called its *intensity*.” (Massumi 1995, 84-85) In this way, repetition of the images however disparate in narrative framing contributes to the spectator’s understanding of a longer duration and proliferation of filmic images is achieved through becoming acquainted with its particular rhythms and language. The overall effect can be conceived as being similar to a combination of Massumi would call the *quality* and *intensity* of the film.

Machuca

Machuca (2005) by Andrés Wood follows the relationship between three unlikely friends from different social status: Gonzalo is a wealthy student at a Catholic boarding school who befriends Pedro Machuca (a metaphorical figure for the hybrid identities of many Chileans) and Silvana, both who are from more modest means than Gonzalo. The three become close

friends but are torn apart by the social distresses and rising conflict amongst the Chilean public immediately before the Coup of 1973. Gonzalo and Pedro's school is divided as the Jesuit mission calls for an inclusive and open access policy towards impoverished students. Meanwhile, wealthier students and parents (who represent the Chilean elite) demonstrate their opposition to the school's progressive approach to providing education for all. Told through the eyes of Gonzalo Infante a wealthy twelve year-old boy who comes from a family of European background, and befriends Pedro Machuca his classmate from a family of indigenous background of little economic means. The two friends (Gonzalo and Pedro) meet at an English-speaking elite Catholic school (St. Patrick's) because of an integration project led by the school's director (Father McEnroe played by Ernesto Malbran). Their bond grows out of both having been bullied by the other students. Gonzalo and Pedro immediately find ways to support one another in the face of bullying and their friendship begins. Despite their differences in socio-economic status, their commonalities as two young men in need of friendship with curiosity for one another allow them to share each other's experiences of living on either side of the social and racial divide in 1973 Santiago. Pedro's slightly older teenage neighbor and cousin, Silvana, joins the two boys to form a group. Although Silvana is opposed to befriending Gonzalo at first, the three friends become close and even play kissing games.

As their friendship grows, Gonzalo and Pedro visit one another's homes and the stark differences in their economic status and lifestyle are made evident. Pedro lives in a makeshift shantytown on the outskirts of Santiago and Gonzalo lives in the well-to-do suburbs. While Pedro lives in a one room house and shares a filthy outhouse with other families, Gonzalo has his own room in a well-kempt house and has a housekeeper. Gonzalo is introduced to a life of

poverty and Pedro sees the luxuries of Gonzalo's life when he stays overnight after Gonzalo's sister's birthday party. Gonzalo's visit to see Pedro's home reveals the minimal resources Pedro's family has. Meanwhile, Gonzalo has the privilege of accessing goods and commodities with his father who has connections with shop owners. While others (such as Pedro's family) must stand in line for rations and suffer through the nation's struggle with scarcity of food, supplies, cigarettes, and other items, Gonzalo's family can go to restaurants, eat and enjoy life as if there was no food shortage or a reduction in available goods in Chile. In one scene, Gonzalo and his father walk out of the back door of a shop. Gonzalo is eating a snack. His father is smoking a cigarette, and both leave smiling. In this scene, they are walking past signs put up by the shopkeepers that say no cigarettes, flour, meat, or milk are available even though they have just left from heavily stocked warehouses behind the store fronts.

Chile's growing political unrest is not completely visible at first since much of what is shown is the boyhood bonding taking place. Trips to and from school reveal different graffiti that identify the growing unrest in Chile. One afternoon, Gonzalo's mother (who is having an extramarital affair with a wealthy older Argentinian) is late picking up Gonzalo from school. Pedro suggests that Gonzalo join him, Silvana, and his uncle (Silvana's father), and they will take him home. The four set out to two opposing demonstrations (one for the right-wing nationalists and the other for the leftist groups in support of the Salvador Allende-lead government) and sell flags. In the first demonstration, Silvana maintains composure and focuses on selling the flags. Once at the second demonstration, this time for the Popular Unity, Silvana joins in on the excitement. The three friends are shown jumping with the crowd that is chanting "Who doesn't jump is Pinochet!" Pedro, Silvana and Gonzalo are ecstatic and are enjoying themselves in a

scene that resembles many of the documentaries that show footage of demonstrations in Santiago Chile leading up to the Coup of 1973. Many of the shots have features that look much like archival footage. After the demonstrations, Gonzalo is taken home, but he wishes to be dropped off away from the house where we see his mother is driving past in a car with her lover.

Gonzalo, Silvana and Pedro's friendship continues to grow but soon becomes strained as the nation's own instability bubbles up. In one scene, Silvana and Gonzalo exchange kisses without Pedro. Pedro happens upon them and feels left out. The tension in this scene is palpable-- presented as a childhood conflict. However, the emotion and the weight of the moment is demonstrative of the tension felt within the nation amongst the people. Although it is midway through the film, it is already a turning point for the three friends. Pedro's exclusion feels like a betrayal. Little do the three know that more moments with feelings of distancing and betrayal would arise.

Despite the growing tensions amongst political parties, the three friends continue to sell flags at demonstrations. At the demonstrations, it is made apparent that Gonzalo's mother is in opposition to the sentiments of the Popular Unity. Gonzalo finishes hiding the flag that opposes the Popular Unity and he sees his mother in the distance. She is hanging out of the car dressed in a Chanel pink skirt suit (much like that of the Jacqueline Kennedy). Silvana gets into an altercation with someone because he does not pay her and in her anger, spits on the car that Gonzalo's mother is in. The older women go after Silvana and at first Gonzalo's mother tries to minimize the conflict. However, she ends up pushing Silvana and calling her names until Pedro comes to Silvana's rescue. Gonzalo and his mom meet each other's gaze and go in separate

directions without speaking. After running away, the children are breathless and lying down in the back of Pedro's uncle's truck. Silvana and Gonzalo are face to face when Silvana casts aspirations about Gonzalo's mother.

From this moment, Santiago divisions are made more visible and the school parents debate the integration of lower-class students. Eventually Pedro and the other students are asked to leave the school, as is Father McEnroe. The social unrest and the Coup are at the children's doorstep as it begins to take its toll on their dynamic. The forced departure from school, the social and political unrest, altercations with Gonzalo's mom at the demonstration, and the palpable unease in the nation soon filter into the trio's friendship.

Soon, the Coup is at hand. Gonzalo and his sister see the jets flying over-head as they make their way to bomb La Moneda Palace. Gonzalo goes to try and visit Pedro and sees the shanty town underdressed at the hands of the military. Gonzalo's visit is unsuccessful and tragic. Pedro sees Gonzalo wriggle out of a being rounded up by pointing out his skin, upper class clothing and features that exemplify his reliance on his social standing. Meanwhile, they are hassling all the people who live in the neighborhood. In a disastrous turn of events, the military and Silvana get into a confrontation that leads to the military shooting Silvana. Gonzalo flees from the neighborhood, and we see a close-up of his face as he turns and looks back on the shantytown that is under attack.

Rather than focusing heavily on the social upheaval ongoing in Santiago and Chile, the film filters the conflicts through the children's friendship. The difficulties faced in their coming of age and the growing divide placed before them due to political, class and status differences parallel the national conflict. The spectator is made to affectively and emotionally engage in

play with the children on screen throughout the film – following the children as they attempt to make sense of the immense changes around them. The spectator can gain a version of a potential history when the children participate in demonstrations in Santiago, they sell flags of multiple allegiances but find that the Popular Unity is more desired, and they build up their friendship by welcoming Gonzalo into Silvana and Pedro’s neighborhood and lifestyle only to find that the bonds they share are easily dismantled by social unrest. *Machuca* asks the question: how would children have viewed the traumatic and shocking event of the Coup or simultaneously how does one who was not educated of all the events leading up to the social conflict possibly encounter the Coup through the breaks in the trio’s friendship? By asking this question, the film invites the spectator to participate in the growth of the three children as they grapple with an obfuscated history. Instead of establishing the event’s actuality, the film seeks to decipher the affective experience of the impending Coup through the children’s eyes and emotional turmoil.

Seeing history through fictional children reanimates and incites renewed intimacy with the past as moments for intellectual and emotional growth for the spectator. However traumatic the Coup was for many spectators, the children serve as a conduit to re-explore the experience of growing up during a painful and traumatic past. Viewing the friendship between Gonzalo, Pedro and Silvana unfold on screen, childhood memories are tapped into as the spectator’s own bodily and intellectualized memories of their school days and tumult with friendships cohere with the cinematic friendship. Resembling not only the establishment of more typical male kinship but also one that crosses the socio-economic and class divide, Gonzalo and Pedro’s relationship is built upon trust and a bond that ties them together against

the scrutiny of their classmates. The peer pressures of social hierarchy are played out in the classroom, the school's playground and later in their own neighborhoods. Gonzalo and Pedro share a common enemy at school; both boys are the central focus of a bully who attempts to polarize the two who harbor no ill-will towards one another. Gonzalo is bullied at school and is underappreciated by his mates. Pedro is singled-out because he is poor and not of the social elite.

The friendship between Gonzalo and Pedro arises from their common enemy but is tested throughout the film as they notice the fracturing social fabric in Santiago, and their common love of Silvana. Gonzalo, who comes from a wealthy and connected family, begins to notice the stark differences in his world and that of Pedro Machuca. The film highlights Gonzalo's internal contemplation by emphasizing his long looks and steady gaze on either Pedro or the situation before him. The camera then switches to longer takes of the object before Gonzalo's eyes in order to elongate and extend the effect of his gaze -- a dual approach to portraying on screen the thoughts of the boy and his relationship to the environment. For example, the spectator is first introduced to the disparity between central Santiago and the impoverished neighborhoods as Gonzalo is driven away from school. Gonzalo is not paying attention to his mother. Instead, he looks out of the car window at Pedro who is walking away from the school into a neighborhood littered with trash and walls with street and political graffiti. The spectator's eyes are no longer only their own but that of Gonzalo whose own vision is enlivened by the introduction of Pedro and other underserved young men to the school. In this scene, what Gonzalo notices, the camera and the spectator make note. The graffiti "No guerra civil" [No civil war] starkly foreshadows for the spectator the coming of the Coup and

climax of national unrest. Throughout the film, this same wall attests the growing unrest and the inevitable Coup as the graffiti changes to “guerra civil” [civil war] and is then later expunged under the censorship of the new government.

Meanwhile, Pedro has already been aware of the social and economic disparities experienced amongst the people in Santiago. His gaze is less emphatic and shorter in comparison to Gonzalo’s, showing how he simultaneously maintains a level of skepticism but open to understanding the world around him. We see Pedro’s gaze begin to shift as he invites Gonzalo into his world. While he feels comfortable in his own world, he notices differences in society through Gonzalo and begins to formulate his own sense of distancing as a result of those social differences. For example, he notices the educational disparity between the social elite and the impoverished in the classroom. Gonzalo and the elite are able to quickly move through their exam whereas those students from the outskirts of town sit still and unable to complete the exam. Gonzalo completes the exam for him, but Pedro realizes that while Gonzalo has helped him, the other non-elite students don’t have a friend like Gonzalo to help them through the exam. This initiates Pedro’s own exploration into class and educational access--noticing that Gonzalo has privileges he will never enjoy.

At the outset, Pedro saw how the other elite young male students ostracize Gonzalo and does not place blame on Gonzalo but instead on the boys who are too immature to understand the value of social equality and diversity. In the end Pedro sees how despite Gonzalo’s personal kindness, the socio-cultural divide makes it difficult for him to separate Gonzalo from the privilege of Gonzalo’s class. Despite Pedro’s desire to accept Gonzalo as an equal, it is made clear to him that Gonzalo’s rank in society affords him a different type of experience.

Additionally, Pedro's father explicitly plots a grim future timeline for the differences in successes and life that Gonzalo and Pedro might encounter. Although Father McEnroe instills in the students that they are no different from those who have been on the lower ranks of the social hierarchy, the felt distancing and reality disables Pedro from clearly accepting Gonzalo as a person apart from the elite.

The spectator's identification with the children is also emphasized and strengthened as they connect to their own experience of a lost love or one's first childhood break up with that experienced by the trio. They are brought in closer to the fictional narrative and simultaneously to the emotional impact of childhood love that is laden with political and social ruptures in the country. Rifts between the trio are made clear after a tripartite love affair plays out in their communal consumption of condensed milk, and later, the eventual rupture in their relationships caused by the Coup despite their initial love for one another. What is important to note is the way in which the kisses between Gonzalo and Silvana, and then also Silvana and Pedro, are emphasized on screen. The kissing scenes are not simply about the buildup and decline of the tripartite love but rather the sharing of milk, physical nearness and titillation of the senses in the process. The camera zooms in and focuses on the contact made between Gonzalo and Silvana's lips, as their mouths touch for the first time. The kiss is quiet and there is no narration that interrupts the power of the moment. Instead, the gaze of the spectator is suspended in the act of kissing. This moment renders itself as a touching moment—where the film seeks to engage and stimulate the spectator's skin through visual nearness. The shared intimacy between the children is posited as innocent as no prelude or long preemptive narrative was included. The moment is presented as is—as if to find that moment as casually

occurring. The three find solace and comfort in one another. There is one bit of tension. Although all three are sharing of milk and kisses, the quality of kisses between Gonzalo and Silvana appears to have more investment and the kisses with Pedro are less emotionally demanding.

After having an altercation with Gonzalo's mother, Silvana's growing affinity for Gonzalo is stifled. Pedro, who has begun to feel ostracized by the two, feels anger towards Gonzalo because of Silvana's lack of attention. While Gonzalo's overzealous kissing (or biting) may have occurred, Silvana is mostly hurt by the stark reality in the differences of privilege and ideology represented by Gonzalo. In her refusal of Gonzalo, Pedro is also ostracized and is placed in the same position as Gonzalo. Silvana refuses more kisses from Gonzalo which resulted in the domino effect of Silvana refusing Pedro as well. Pedro intimates that Gonzalo has messed it up for both boys. This scene plays out the social issue at hand where the self-interests of the elite bear negative ramifications for the rest of the people. Gonzalo represents the elite and Pedro the people. Their figures serve as an allegory for their social classes.

This haptic invocation to feel the touch of the lips is heightened by the close ups. Moreover, Silvana's placement of milk on Gonzalo's lips prior to kissing him is a clear invitation for the spectator to haptically touch the texture of milk and taste its sweetness on the lips. The spectator does not so much as think about the feelings and emotional value of the kisses. Instead, by focusing on the flavor of milk and the anticipation of kissing someone is recalled in the spectator's body. Hence the intent of the scene is to not think about what the kisses mean but how the kisses unfold and are innocently focused on the corporeal registers and perception of the body. In this sense, the children kiss and therefore they are intimate. There is no

emotional aggregation or lead up to the scene. Their intimacy arises out of the fact that their bodies enact kisses and not that the spectator was initially made to think they would kiss because of their sentiment for one another.

The film's focus on the palpability of the kiss invites the skin and the body of the spectator to furnish the kissing scene with their own bodily knowledge rather than linguistic or narrative to explain what has happened in the children's relationship. The kisses function as a type of weathervane for the intimacy and relationship between the children and the growing social unrest. By remembering the sensation in his/her/their own body, the spectator is re-enlivening both memory and sensation. The feeling of the kiss returns when we continue to think about the kiss. Henri Bergson writes in *Matter and Memory*, "...the fact that a remembered sensation becomes more actual the more we dwell upon it, that the memory of the sensation is the sensation itself beginning to be. The fact which they allege is undoubtedly true: the more I strive to recall a past pain, the nearer I come to feeling it in reality" (174). In the recall of the kiss is the new virtuality of the sensation of kiss coming to be as the spectator watches the children kiss on screen. Much in the same manner as Bergson, in "Moving Away from the Index: Cinema and the Impression of Reality: Indexical Realism and Film Theory," Tom Gunning describes another method for approaching the role of the index in cinema that is not based on its photographic qualities but on its kinesthetic attributes. Harkening back to Charles Sanders Peirce, Gunning points to the interplay between the mind and the index, suggesting that (for Peirce) the index functions as part of a complex system of interlocking concepts that comprise not only a philosophy of signs but a theory of the embodied mind and its relation to the world (Gunning 29-31). Gunning writes that "film spectators are embodied beings rather

than simply eyes and minds somehow suspended before the screen. The physiological basis of kinesthesia exceeds (or supplements) recent attempts to reintroduce emotional affect into spectator studies. We do not just *see* motion and we are not simply affected emotionally by its role within a plot; we *feel* it in our guts or throughout our bodies” (39). By attaching a moment on screen with a bodily sensation, there is a virtual now that is coming into being that is catalyzed by the film and responded to by the body.

The films request a large task and endeavor of the spectator. They invite the spectator to engage in affective labor that is not simply an engagement with the drama on screen but also to channel official history comingled with their own personal understanding of the past moment through a form of attentive recognition. Attentive recognition, according to Marks’s redeployment of Henri Bergson’s terminology, relies on the spectator’s “oscillation between seeing the object, recalling virtual memories that it brings to memory, and comparing the virtual object thus created with the one before us” (Marks 48). The result is not simply understanding the film’s content but also how the film reframes one’s understanding of history, culture, society and what was once left unrevealed. Take for example the scene in *Machuca* where the fighter jets fly over Santiago, Chile. Gonzalo and his sister are included in the frame, looking up as they see the fighter jets overhead. To both children, the moment may be thin and less than meaningful. For the historically informed spectator and anyone in Chile who has seen some of the footage from the Coup or lived through the Coup, the scene recalls the many documentaries and memory that use the recurring footage of the oncoming jets that bomb Santiago’s La Moneda Presidential Palace to mark the Coup’s occurrence. The scene excites the spectator’s mind to re-enliven the past memory (either first or second hand) to generate a

contemporary and new encounter with the fighter jets flying overhead. This remembering is not solely a recall but a reliving. Bergson posits, “The bodily memory, made up of the sum of the sensori-motor systems organized by habit, is then a quasi-instantaneous memory to which the true memory of the past serves as base” (197). Jose van Dijck accurately describes Henri Bergson’s conceptualization of bodily memory. She writes, “Bergson theorizes that the image involved is a construction of the present subject. The brain is less a reservoir than a telephone system: its function is to (dis)connect the body, to put the body to action or make it move” (30).

To this day, nearly every documentary regarding the Coup uses footage of fighter jets over Santiago en route to La Moneda. While the example of actual footage is from *Chile, memoria obstinada*, a quick web search for a video related to the Coup yields myriad examples of the bombing of La Moneda and clips of the bombing are used in other forms such as background footage to educate the public about the Coup. The repeated use of the footage in documentaries in movies and television signals consistency and certainty within the spectator of the reality of the Coup while concurrently bringing up new questions for re-working the history and memory of the past. To include a scene in *Machuca* that alludes to the real image suggests an attempt to reawaken the memory not only for its impact in reality but also to open up to potential personal memories of the Coup (not only for those who lived through it but for those who have heard and seen images from the Coup). For example, Gonzalo and his sister do not see the palace being bombed but can see the plumes of smoke from a far. This particular distancing in the film situates the two children in a fictive position but could also stand for the perspective of many who were far away from the city center and were spared the violence. On the other hand, Pedro Machuca’s experience is that of soldiers and army men raiding the

poor shantytowns for those who opposed the incoming government. Gonzalo safely watches from a distance while Pedro and his family are violently harassed by soldiers and Silvana is shot. Asserting new perspectives that are not typically included in the documentary footage are ways in which the film asks the spectator to reinterpret the moment for the children on screen, and in doing so, for his or herself. Without the historical traces of the images of the jets and La Moneda bombing, the impact would be less than evident in the scene included in *Machuca*.



Figure 3: Gonzalo with fighter jet overhead. *Machuca* (2005)



Figure 4: Gonzalo and his sister seeing the bombing of La Moneda Palace from afar. *Machuca* (2005)



Figure 5: Fighter jet en route to La Moneda Presidential Palace. *Chile, la memoria obstinada* (1997)



Figure 6: Fighter jet. Bombing of La Moneda Presidential Palace. *Chile, la memoria obstinada* (1997)

Both films revisit the actual occurrence of fighter jets flying over Santiago although both films are not the originating source of the images, they attempt to recall the moment in history for the spectator through two different methods. The inclusion of this scene in *Machuca* attempts to create a virtual potential in the mind of the spectator, while in *Chile, la memoria obstinada* the scene reiterates the moment by using original footage.

Machuca engages the spectator on a more affective level by interrogating the virtual and potential impact of the bombing. Rather than establishing the event's actuality, it seeks to decipher the affective experience of the bombing through children's eyes. Gilles Deleuze's concept of the crystals of time are relevant here as actuality and virtuality (the imagined present-future) split and enter a discursive oscillation between past event and potential present-future that produces a spectral array of multiple unending possibilities. These possibilities offer up a space for further exploration and taking up of the responsibility to

remember trauma of the dictatorship. Deleuze writes, “The dividing in two, the differentiation of the two images, actual and virtual, does not go to the limit, because the resulting circuit repeatedly takes us back from one kind to the other” (Deleuze 84). Here, the image moves towards a limit of understanding without ever reaching a static end or full knowledge of the truth and past. This is because there is no formal or one unifying narrative but rather multiple repetitions and permutations that get closer to but can never come to a finite truth. The relationship between the repeated images then forms a grouping of images that act as satellites that orbit around the unattainable truth, from which the spectator can glean their own truth from the inspection of those satellites and their movement.

In Laura Marks’s words, attentive recognition, serves to help reconstitute “history often through fiction, myth or ritual” (Marks 25). The fighter jets over Santiago are an image well-known to many, even if at the time the reason for their presence was not known. Since the Coup, this image has been replayed in several venues, including documentary footage in museums as well as fiction films of the Coup. Most interestingly and unlike in *Machuca*, this scene is typically portrayed in near exact form to the actual footage in each repetition. The scene is typically grainy with gray overcast skies and piercing through the air with immense speed. In *Machuca*, the jets are not yet above La Moneda Palace but en route. Even in this proposed representation, the scene is grainy and retains the grayness of the sky. By rendering the jets in this way, *Machuca* asks the spectator to insert their own knowledge of history rather than displaying it for them with detailed accuracy. This subjects the spectator to re-engage with the moment rather than simply remembering its actuality. For those who have not seen the moment in real life, their version of attentive recognition might be such that there is a

disconnect from their own memory and the scene before them. The disconnect is not lacking in meaning. Instead, meaning arises from the disconnect between the lived reality and the on-screen moment. According to Laura Marks, “When attentive recognition fails--when we do not recognize or cannot remember--it creates” (50). Marks draws on Deleuze’s *The Time-Image* in saying that “Rather than hooking up with sensory-motor extension, the optical image connects with virtual images that are dreams, fantasies, the sense of a general past” (50).

The repetition of the image of the fighter jets overhead (an image that is widely known in Chile) is not only a visual signal but also retains a haptic quality in the deployments of sounds. At this particular moment in the film, it is abundantly clear that the sound of the jets are what our ears are meant to focus on. However, it has a dual function of signaling the spectator to remember earlier sounds heard in the film - to reach back into our memories to question and identify additional sonic textures included in each scene. In so doing, the spectator remembers the opening scene where Gonzalo is getting ready for school. While in the kitchen, the news can be overheard discussing the workers strikes and the turmoil felt by many Chileans. What were once bits of sound for background, are examined further and re-invigorated to entertain the potential importance of the sound and the way in which the spectator (much like Gonzalo) had not paid much attention to the news and the nation’s turmoil until it struck close to home. The scenes during the Santiago demonstrations are also placed into context more fully with the knowledge that social unrest had already been building, the spectator may not have clued into it until much later. The first demonstration scene is suddenly transformed into not only an important memory for the children but an important turning point for the spectator who now must reconsider what audiovisual aspects lent themselves as worthy of note. Was it the elation

and connection between the trio? Or was it the palpable rhythm of the people on the street gathering to let their voices be heard? Or is it that the simultaneous weaving of fiction and reality create an encounter in the spectator through a haptic audiovisual experience?

One particular scene in *Machuca* hearkens to footage that many Chileans would have seen on television and documentaries such as in the works of Patricio Guzmán (including *La batalla de Chile* and *Chile, memoria obstinada*). In *Machuca* the spectator is brought face to face with a young girl wearing a white headband during the demonstration. Behind her are demonstrators and Silvana's father is shown whistling. This shot appears like a natural moment within a demonstration. The spectator who may not have seen footage or television casts of the demonstration takes it as a recreation of the demonstrations. However, for those who have lived through or seen some footage from coup can recognize this particular shot as another angle of another scene that has been replayed for audiences throughout Chile after the dictatorship. (As seen below in the shot from *La batalla*, a young woman looks towards the camera wearing a white headband. She bears a striking resemblance to the young woman in *Machuca*.) Seen side-by-side, the two shots below reveal Andres Wood's intentional near approximation of the documentary footage seen in Guzmán's works. The new iteration of the documentary footage not only signals a type of authenticity but a cinematic affect through which history is re-worked for the spectator. A renewed angle places the spectator in a historical moment while simultaneously invoking a new process of working through history simply by showing the same documentary footage from a potential angle. Potentiality and new possibilities are opened up for the attentive spectator who might be aware of the documentary footage and/or experienced the demonstrations first-hand.



Figure 7: Female protester in during demonstrations in Santiago. *Machuca* (2005)



Figure 8. Protestors at the demonstration. *La batalla de Chile* (1975-1979)

The significant return of the past is the way in which the first demonstration scene is reconstructed on screen for the spectator. Footage from the actual events leading up to the

Coup are expensive and difficult to procure for film rights. While cost may not have impacted the decision to include this scene, its reconstruction is what bears significance for the spectator. It is not simply a representation of actual history but rather a new perspective and opening from which to re-engage with history. The near accuracy creates an uncanny effect for those who have seen the documentary footage alongside the fictional rendering. Historical representation of an actual event being situated against its fictional rendering with close accuracy lends the scene credibility and at the same time allows for the spectator to perceptively open up possibilities of what could have happened during those demonstrations rather than only what actually did happen. This gap between fact and fiction allows the spectator room to engage with the moment through a type of attentive recognition. Failure to see the actual footage permits the spectator to fill-in their own renderings of the moment and invites them to situate themselves in the middle of the demonstration. Speaking in terms of affect, the scene extends the duration of the actual into the fictional and through to the virtual. The actual footage lives on and continues to be reconstituted in a whole new body of work, the fictional components in *Machuca* can then re-enliven the spectator's memories and understanding of that moment by not only engaging them in the film but attempting to challenge the spectator to ask themselves not only what they remember from their lived moments but where else they have seen the particular still image or scene in a film related to the demonstration on screen. Again, actuality and virtuality work in tandem to generate an understanding of the traumatic past. The actual event and its mediations allow for an exploration of that which cannot be fully known in the moment but can be investigated further in each iteration. What has happened is that a network of images is suddenly brought to bear

rather than a stand-alone short rendering of an important demonstration on the streets of Santiago. The actual is approached at the affective level through mimesis of the documentary footage and the historical event is re-virtualized.

The bodily and aural attunements of the spectator are brought into view in the form of remembrance. The playful moments on the streets in Santiago during the demonstrations return to the spectator as not one simply of play but rather political and historical significance. This return to the past for the spectator occurs through a remembrance of Chile's recent history and the internalization of the drama in the children's friendship. The impact of the scene playing in the streets of Santiago transforms the second time they are seen demonstrating. Gonzalo's mother is demonstrating against the Popular Unity and gets into an altercation with Silvana without knowing that Gonzalo is friends with the young girl. Moreover, the moments of levity and play are placed in stark contrast to the impending doom and violence that soldiers inflict upon Pedro and Silvana's neighborhood. The shock of Silvana's death is situated opposite the moments of play and shock the spectator into remembering the cost of Coup.

The repetition, reiteration and play within the fictional renderings of historical images are then essential to the younger generation as they begin to explore the inevitable return of historico-social trauma. According to Cathy Caruth in *Trauma: Explorations in Memory*, to overcome trauma, one must know how to integrate and situate the trauma in everyday life (10-11). It is then important to note that the emotional and tactile connection to the film (as in the kissing scene) as well as the longer duration created by the repeated images (from the news portrayed on television to recreations of the demonstrations) work in tandem to bring forth a whole embodied participation for the spectator. As such, the oscillation between the memory-

image of an actual event and the potential virtual event propagates play and perhaps engenders possible reconciliation between the traumatic past and the hopeful would-be future time and place.

Potentialities and Possibilities

Both *Machuca* and *Salvador Allende* suggest new possibilities for understanding Chile's recent past under the dictatorship for those who were unfamiliar with the untold stories and the unreferenced traumas. The aims of both films are to bring once silenced voices under the dictatorship to emerge on-screen. Placed at the center of the transitions that began in the 1990s and at the beginning of the second transition, *Machuca* and *Salvador Allende* mediate how the process of communal building of collective and shared memory, as well as history, continues to be a work-in-progress for Chilean cinema. As Marks writes, "A contemporary political cinema must be sought in the temporary nodes of struggle where people are just beginning to find their voices" (55). As a small-nation cinema, the Chilean cinema industry can be best understood as a process of negotiation between multiple spheres: the local, national, and transnational amidst an amalgamation of socio-cultural, political, and economic discontent.

As seen in *Machuca* and *Salvador Allende*, the social flow and movement of the state (*Machuca*) and ideals and resistance (*Salvador Allende*) are made more visible by exploring the films within the context of a small-nation cinema. *Machuca* demonstrates how the small-nation cinema categorization applies to Chile's industry. Released in 2004 in Chile, *Machuca* portrays the social and cultural divide between the social elite and those of lower economic status and indigenous background. In the film, Pedro Machuca is among several students enrolled in a private institution for the privileged people of Santiago as a form of creating more social unity.

Throughout the film, Pedro and the new students are criticized for their working-class background and socioeconomic status. Moreover, they are subject to physical bullying. Pedro befriends one of the wealthy students and their friendship plays out the dynamics and tensions of the nation's cultural, ethnic, and economic divides. Furthermore, *Machuca* is filmed on location rather than elsewhere, and fulfills two of David Bordwell's and Kristin Thompson's criteria in "Smaller Producing Countries" that countries producing a lower number of films...[have] the tendency of using national subject matter and exploiting picturesque local landscape" (79). *Machuca* revisits the Coup and situates it within an everyday fictitious story that is intricately laced with images that mimic those in seen in documentaries and found footage from the Coup. Furthermore, the film depicts the age-old conflict between the indigenous peoples and their dominant counterparts. At one point, Pedro is asked about his surname. This is not a gesture of curiosity but rather one made to point out Pedro's otherness due to his dark brown skin and the source of his name. Although the film is not shot in a beautiful landscape, there are wide shots and panning camera movements that treat the divide between the developed urban updated residential areas, and shantytowns on the outskirts of Santiago. Here, the socio-economic divide (a national story that continues to be lived) is visible onscreen as well as the long stretch of road and walls between the rich and the many indigenous poor in Santiago. These two characteristics follow the criteria of small-nation cinema producing fewer films than industries from dominant countries as well as Chile's lower population and geographical square mileage.

In *Salvador Allende*, the invocation of Allende as a national hero as well as Guzmán's personal hero also looks back to Chile's national history and story. This, too, is reflective of one

of Bordwell and Thompson's criteria in "Smaller Producing Countries." Additionally, Guzmán uses the story of Allende to garner new interest and to sustain the conversation about Chile's recent traumatic past. In so doing, Guzmán creates a type of visual monument to Allende and raises him up to be a national hero. Due to Allende's status as a speaker and hero for the "pueblo" or in this case the non-dominant voices of the Chilean population, *Salvador Allende* points out the conflicts of power as both endemic and further exacerbated by Allende's ousting. Guzmán also successfully builds upon the life story of Allende by giving the national persona the depth and contours of an individual we come to know intimately. He includes Allende's childhood nickname, photos from growing up, and interviews people that knew him at a personal level rather than his political self.

As representatives of a small-nation cinema, *Machuca* and *Salvador Allende* utilize national stories and are shot on location in Santiago. Both films take up the story of the Coup and infuse it with new life by building new stories that were formerly left out due to the repression of the Pinochet government. Individual stories of the Coup were hardly publicly discussed and *Machuca* brings a possible story to the big screen. Salvador Allende was spoken of in hushed tones, and many hid their support because of their fear of being found out and possibly imprisoned, if not tortured and killed. One point to note with regards to films set in Santiago is of the myth that Santiago is representative of Chile. Many loosely exclaim that "Santiago is Chile" given that it is the social and economic hub of the nation. Films that focus on the geography and the urban landscape of Santiago, in many ways, also depict the social landscape of Chile. While Bordwell and Thompson may have referred typically to the picturesque rural landscapes of Mexico, India, Columbia, New Zealand, Australia, Ireland and

Canada, it holds true here that filmmakers portraying Santiago's cityscape is a similar gesture, in this case to show progress or lack thereof during the transition years.

This is particularly important to the younger Chilean generations as cinema is a crucial part of the process for young Chileans as they "reconnect with the dreams and political struggles of the recent past" according to Ana Ros in *The Post-Dictatorship Generation in Argentina, Chile, and Uruguay* (Ros 120). Additionally, Ros claims that "Films by 'Pinochet's children' and also by their parents' generation, such as Patricio Guzmán's two films (*Obstinada memoria*, 1997; *Allende*, 2004) and Andrés Wood's *Machuca* (2004), brought the Unidad Popular government to the big screen" for the younger Chileans (120). In this way, Ros identifies the generation's presence during the events as a type of social witnessing in that they were exposed to repression and resistance during traumatic times.

While Ros speaks to the generations who were not exposed to the truths and traumas of the dictatorship, it is quite possible that others can gain access to their own versions and renderings of the past within and outside of the host culture and nation. By understanding the ways in which both *Machuca* and *Salvador Allende* connect with the spectator through the body and its invocation of the silent senses through vision, the films are able to generate links for the spectator that bring with it a cultural and historical encounter that is specific to each individual's capacity for interpretation and feeling. The intent is not to relegate the films to universal experience but rather to highlight how what is typically an outside story can be brought in—to be internalized and vice versa. The individual possibilities for engaging with history and trauma are offered to each individual. While there is no one experience and interpretation, there are shared questions and invitations to encounter history and trauma

from multiple perspectives. What I mean by this is that the different organizations of people in Chile can begin to reconfigure and reconstruct their own versions that retain their own salience and meanings.

By demonstrating the nearness and invocation to participate in *Salvador Allende* and *Machuca*, this chapter establishes that it is quite possible to allow for the once silenced voices and bodies during the dictatorship to come to the surface of the screen. A spectator with specific attention to the haptic qualities of the films in relation to the recent traumatic past can apprehend and engage with the films more fully and therefore, potentially gain an understanding for the incessant cultural divide and fissures in collective memory experienced in Chile until today. Particular attention to theories of the body and affect reveals the connective links between the audiovisual content of the films and the phenomenological experience of the spectator.

Chapter Two: Bodies in the Wake—Ritual, Mourning and Re-memberance

While chapter one reflected upon the social and political discontents of the Chilean nation post-Pinochet, this second chapter discusses the trauma experienced by bodies both on- and off-screen in Patricio Guzmán's documentaries, *Nostalgia de la luz* (2012) and *El botón de nacar* (2015). Bodies on screen mediate trauma. As Laura Marks has explained, the body stresses the social since its embodiments mediate both collective and individual experiences (xiii). If, according to Jose van Dijck, media serve as metaphorical and allegorical reservoirs,⁴

⁴ Jose van Dijck writes in *Mediated Memories in the Digital Age* that "Memory and media have both been referred to metaphorically as reservoirs, holding our past experiences and knowledge for future use." I suggest that bodies on screen are also reservoirs and simultaneously participating in the act of meaning on the part of the spectator.

mediations of the on-screen bodies can be conceived as gestures at what could have been possible meanings that arise from the affective and sensorial encounters between the cinematic body and the spectator rather than only available actual memories or factual recounting. This chapter explores trauma through cinematic bodies that serve as both mediators and mediations.

I use the word “body” to refer to not only to the human body but to also nonhuman bodies that maintain an affective force on screen. Elements of nature can be understood as non-human bodies. For example, the Atacama Desert and celestial bodies are essential to the universalizing message in *Nostalgia de la luz*. Meanwhile, the bodies of water that hug the Chilean coastline and pass through the Chilean landscape are central to Patricio Guzman’s intent to weave the colonial and historical contexts for the resurfaced remains of Marta Ugarte—an internal exile whose body was dumped into the sea by the Pinochet regime and housed in the less celebrated and visited Villa Grimaldi Peace Park.⁵ The mediating bodies on screen include bodies that are human as well as nonhuman, even non-living. In this chapter, many of the theories of the body to which I refer address the human body, in contrast to theories of mediation that relate to both human and non-human bodies. It is my intent to

⁵ Macarena Gómez-Barris writes in *Where Memory Dwells: Culture and State Violence in Chile* that the former torture site, turned memorial, is less-than studied by most researchers and requires further study due to the fact that its history is filled with events of resistance and remembrance is similar to the many transitions Chile encounters en route to democracy (32-33). During my visits to Villa Grimaldi, I was struck by the calmness of the space and couldn’t fathom the atrocities that took place in the verdant Spanish colonial style villa. I was more stunned by the lack of use and scarce foot traffic within the space despite its doubling as a cultural center. It is also unadvertised that Marta Ugarte’s remains are preserved there.

reflect upon the work of the human and non-human cinematic bodies on screen to explore their affective intensities and their impression on the spectator and his or her perception.

In this chapter, I draw on film theory, film philosophy and phenomenological theories to imbed my ideas as plural, focusing on the “and,” instead of binaries constituted by “either or.” This means that Gilles Deleuze, who bases many of his concepts on Henri Bergson’s *Matter and Memory* and its focus on vitality of experience, are explored in conjunction with Maurice Merleau-Ponty’s phenomenological approaches to human relationships to the world as fundamentally mimetic. Merleau-Ponty writes in *Phenomenology of Perception* “It is through my body that I understand other people, just as it is through my body that I perceive ‘things’” (216). This bodily perception is invoked by film scholars Vivian Sobchack and Laura Marks. Sobchack’s “cineshetic subject” and Marks’s “The Memory of Touch” and ideas about ritual reveal traces of Merleau-Ponty’s phenomenological rubric.

These theorists agree that experience is not merely cognitive and that the brain-body dynamic is a network from which experience can be apprehended. This is significant for reading films with affective force where intelligibility is best arrived at with a dynamic brain-body network rather than separating the two. My approach in this chapter also relies on Siegfried Kracauer’s concepts in *Theory of Film* with regards to linkages between everyday experience and the materiality of film images. For Kracauer, film constitutes psychophysical influence on the body and mind; he emphasizes that films are not mere symbols and carriers of meanings but are in themselves materially injected with the same features and hold the capacity to reveal the flow of contemporary life. Here, materiality is dependent on the body on screen as well as that of the spectator that is incited to enter the brain-body network of the film with that of

his/her/their own brain-body network. Simultaneously, the brain-body network of the spectator is also a conduit that works with the mediating/mediated bodies of the film to create new mediations and memories if situated within van Dijck's media as reservoirs of memory.

While my approach relies on a varied set of analytic tools and approaches, it also draws on the films' national and local histories. Guzmán draws on influences from both within and outside of Chile. A global perspective and analysis are thus required, since Guzmán focuses on creating films that resemble other international filmmakers (for example *La batalla de Chile* resembles Gillo Pontecorvo's *The Battle of Algiers* (1966) and scenes of crowds gathering in *El caso Pinochet* render echoes from the same film by Pontecorvo). He aims to cultivate global audiences through international festival screenings, expanding distribution beyond Chile's borders by working with Criterion and other large distributors and collaborating with colleagues from various nations to create his documentary films. Without this flexibility, intercultural works and minor voices only continue to be read through dominant rubrics. Scholars such as Macarena Gómez-Barris, Michael J. Lazzara, Walescka Pino-Ojeda, Catalina Donoso Pinto, Antonio Traverso and the works coordinated by Mónica Villaroel in *Nuevas travesías por el cine chileno y latinoamericano* situate the films from within and outside the nation's borders with regards to memory (individual and collective), trauma, socio-cultural history, politics and economics. Catalina Donoso Pinto reminds readers in *Películas que escuchan*, that the fractured nature of the Chilean social fabric is not one that should be only viewed as a dysfunction but rather an appropriate demonstration of Chile's authentic identity (85). As Michael Lazzara writes in *Chile in Transition*,

...some may argue that history (as distinct from memory) relies on our ability to form linear, chronological accounts based on factual evidence and identifiable relations of cause and effect, traumatic experience appears to defy our ability to reconstitute it in linear fashion. Because there are certain aspects of trauma that cannot be fully apprehended through acts of pure cognition, I am convinced that that affect does have a place in the construction of post-dictatorial narratives. ...I am acting as an advocate for affect's role in reconstructing the past and its ramifications for future generations. (103)

Produced in the wake of the Coup and the dictatorship, the films in this chapter feature bodies on screen that embody the traumas of the past. These films speak to various populations and groups of Chileans who have differing views on the dictatorship and who may have not lived or witnessed the Coup. For example, *Chile, la memoria obstinada* (1997) is a documentary about Patricio Guzmán's visit to Chile to screen his earlier documentary *La batalla de Chile* (1975-1977) for the first time since his exile. In the film, hands and fingers haptically identify moments from the Coup and images of friends, family and co-workers of those filmed from 1972-1973 in *La batalla*. Guzmán's *Nostalgia de la luz* offers insight into the world of those who search for the bodies buried in the Atacama Desert during the military dictatorship. The documentary multilaterally parallels the general disfigurement and defacement of Chilean bodies enacted by the Pinochet regime, the bodies buried in the desert and the Atacama landscape which entombs the disappeared. Added to this list are then the women who scour the desert and continue to endure grueling heat and sand searching for bones and other

remnants of their disappeared loved ones. *El botón de nácar* uses a pearl button found adjacent to the tortured and disintegrated remains of Marta Ugarte (whose body surfaced on the Pacific shoreline) to imagine water as a universal theme that threads together the violations of the dictatorship on the Chilean people, the indigenous nations within Chile, the Chilean Pacific coastline, and even humanity overall.

The films under discussion here address the ways the trauma of Pinochet's dictatorship is endured by people and non-human bodies on screen. This is more significantly apparent in *Nostalgia de la luz*, where the traumas of people affected by the dictatorship are embodied on screen and can be accessed through a closer participation with the testimony unfolding on screen. Patricio Guzmán also participates in the testimony building. Luís Martins Villaça states that, "*Nostalgia de la luz* is one [film] in which the director appears to embody in a more exciting and reflective manner his experience and his involvement with the memory of the violence and of the atrocities of the military dictatorship"⁶ [Translation my own] (141). The haptic qualities of Guzmán's documentaries are linked to the narrative content on screen (i.e. testimonials, archive and found footage, etc.), and invoke empathic engagement on the part of the spectator. According to Antonio Traverso, these documentaries reveal a process of working through trauma that emphasizes agency, resilience, and the imaginative capacity to envision a future (182). I argue that they establish the obstinate nature of the historico-political and physical traumas through a visually haptic approach in their use of close-ups, filters and visual metaphor.

⁶"Nostalgia de la luz es aquel en que el director parece encarnar de manera más emocionante y reflexiva su experiencia e involucramiento con el recuerdo de la violencia y de las atrocidades de la dictadura military." [original text]

The traumas of the dictatorship are addressed from a more tangential approach in *El botón de nacar*. In this later film, Guzmán does not begin the film with the story of the disappeared. Instead, *El botón* places more emphasis on the silenced and often overlooked voices of the nearly extinct native people of Southern Chile in Western Patagonia. The testimonies are not predominantly from those who were present during the Coup or were victims of the dictatorship. The remaining descendants of the Selk'nam and Kawésqar people are the ones at the foreground of the film. Their experiences of genocide and colonialization, of being silenced and overrun by Chilean settlers, farmers, soldiers, missionaries, and frontiersmen, are linked to the surfaced body of Marta Ugarte and the many others thrown into the depths of the ocean during the dictatorship. Although not directly correlated, Guzmán emphasizes a type of kinship between the slaughter and disappearance of the many nations of the Chilean south as well as the disappeared from the dictatorship. Much like Traverso's claim about Guzmán's earlier documentaries, *El botón* is a documentary that emphasizes agency, resilience, and the ability to imagine a future as well as another water-based reality or planet. However, the way in which trauma is "worked through" in *El botón* is not the same as that of *Nostalgia de la luz* and its predecessors.

Additionally, this chapter speaks to the way in which the flow of life is based upon materiality – more specifically, the materiality of bodies, human or otherwise. As Kracauer explains in *Theory of Film*, "...films evoke a reality more inclusive than the one they actually picture" and that "the shots or combinations of shots from which they are built carry multiple meanings" (Kracauer 71). This identification of film as capturing a fuller reality than what is on screen relates to his reading of film's "continuous influx of the psychophysical correspondences

thus aroused, [as suggesting] a reality which may be fittingly called 'life' (71). Kracauer adds that life is not simply physical existence but includes emotive and cognitive life where there is a direct relationship between life "intimately connected, as if by umbilical cord, with the material phenomena from which its emotional and intellectual contents emerge" (71). In this sense, Kracauer affords materiality the capacity to retain and hold both affective and cognitive possibilities. He goes on to say that "films tend to capture physical existence in its endlessness" and an affinity for the "flow of life" where the flow is defined as the continuum of "the stream of material situations and happenings with all that they intimate in terms of emotions, values, thoughts" (71). By creating contiguous relationships between film, life and materialities, Kracauer suggests that the "flow of life" is inherently a material rather than a mental continuum even if it extends into the mental realm. I propose that this line of thinking foregrounds Guzmán's approach to creating a universal message about the precarity and longevity of both emotional, mental and material life in his films.

Furthermore, I suggest that Guzmán's task is to put individual stories and personal narratives back into the flow of contemporary discourse in a battle against collective amnesia. Matter, memory, and communication of experience are not only central to my investigation but also to Guzmán's works as themes that continue to be reworked to uncover what might have been lost in the disappearance and torture of thousands of people. In many ways, this chapter gives added cognitive, emotive, and affective appendages to the lost materiality of life that both the nations of Southern Chile and the disappeared have suffered.

Nostalgia de la luz

Nostalgia is one of the most renowned of Guzmán's many films that address the Allende and Pinochet years. The documentary tells the story of the disappeared and the labor of the women in search of fragments and evidence of the vanished bodies of loved ones. This story is paralleled with accounts of the scientific search for stars and celestial bodies in the Atacama Desert. The desolate desert and Guzmán's narration bring these two explorations together so that they can be understood reflexively to approximate an understanding of the insurmountable feat before both women and scientists. The scientists are searching the vast cosmos and the women are sifting through the sands of a desert that spans over 40,441 square miles.

Nostalgia is a documentary film that allows Guzmán to put into dialogue disparate spaces, people, and times to convey the ubiquitous impact—especially in terms of memory—of the disappeared bodies in the Atacama Desert. Guzmán travels into the Atacama to look at the technology used to search for stars and to speak both with those who search for stars and those who search for the disappeared in the desert. Astronomy was a favorite childhood pastime for Guzmán who explains how Chileans have always been fascinated by the night sky. There is pride in his voice-over-narration, while close-ups and medium shots of an old telescope appear on screen as he explains this collective Chilean hobby. Guzmán suggestively connects this pastime as reflective of a shared desire to understand what seems beyond human comprehension: the origins of our existence and the limits of or even the presence of truth in the vastness and totality of the cosmos. This interest in astronomy requires patience and a type of melancholic contemplation that is also required of the women who comb through vast

swathes of desert sand (much like the seemingly unending night sky) in search of fragments of bone and other evidence of their unearthed family and friends.

Guzmán interviews both the scientists and the women in the desert to understand the complexities of their work. He speaks to Luís Henríquez, a former prisoner in the camps in the Atacama Desert who learned to observe and study the night sky during his internment using homemade telescopes; astronomers Gaspar Galaz and George Preston; archeologist Lautaro Núñez; architect Miguel Lawner; engineer Víctor González (a self-identified exile); and the women who search for the disappeared people that are represented by testimonies from Vicky Saavedra, Violeta Berrios and Valentina Rodríguez. Guzmán brings to life on screen what is most difficult to express: the indeterminacy of memory and the incomprehensible atrocity of mass killings in light of the connectedness between humans, objects and the cosmos, and a hopeful future despite the painful Chilean past.

In so doing, Guzmán reveals the presence of the dictatorship's memory through the presence of the women, and also as imbedded in the desert, both of which illuminate the coterminous nature of the two endeavors. By honing in on the activity of searching in the sky and in the desert, Guzmán is able to incite the spectator to examine the impact of the Coup and Pinochet's regime even after nearly forty years to understand its obstinate and vertiginous qualities. This is accomplished within Guzmán's narration and the artful montage of testimonies about the search for stars and bodies interspersed with footage from unearthing some of first bodies and parts found in the Atacama, the bones of the deceased, pieces of space rocks, and the pictures of the cosmos and its celestial bodies taken by telescope. Most compelling about the photographic images is their likeness. A piece of human bone is presented in a close-up that

renders its craters with clarity and slowly fades into an image of a rock from space. This further emphasizes their similar traits and the fact that all of the objects on screen— the building blocks of space rocks, stars and human bone—share calcium as a common mineral in their chemical makeup. Not only does Guzmán offer up parallels between the two narratives (that of the women and the astronomers), he also suggested that these people’s goal is also shared in a search for calcium-based evidence.

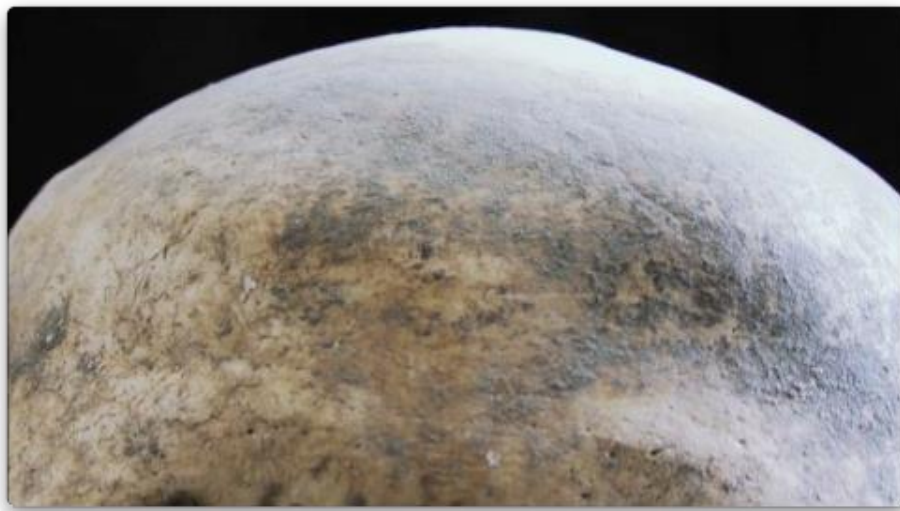


Figure 9: A close up of a skull. *Nostalgia de la luz* (2012)



Figure 10: An image of the moon. *Nostalgia de la luz* (2012)

The narrative and visual elements of *Nostalgia de la luz* parallel one another. Guzmán suggests that the spectator make connections between the make-up of bones and celestial bodies. Given this, the film's inclusion of the surface of bone images resembling asteroids' surfaces is intentional. The eye is drawn to the texture of the bone and asteroid as the spectator's vision is completely taken up by the close up of both body-objects.⁷ In this particular case, the body-object is constituted by calcium; despite their physical and cosmic distance both body-objects are chemically linked. The spectator finds affinity with the calcium-based space rocks on screen since its close up offers calcium up as a compound that also constitutes human bones. The camera's movement also identifies the resemblances between body-objects' contours. The circular movement around both body-objects entices the spectator to distinguish their parallel forms. In so doing, the spectator feels a connection to both the larger search conducted by the astronomers and by the women in the desert. Moreover, their visual likeness is of particular interest as the extreme close-ups of both body-objects reveal nearly identical textures that serve as what Deleuze has called "the primary signaletic material" of the image, inclusive of "all kinds of modulation features, sensory (visual and sound), kinetic, intensive, affective, rhythmic, tonal, and even verbal (oral and written)" (29). The camera focuses on the similar qualities of calcium in the two different objects and presents them in congruous ways to create sensory alignment, and therefore, unites the two. This recalls Maurice Merleau-Ponty's claim in *Phenomenology of Perception* that movement is not solely tracked by the eye but

⁷ Here, I suggest calling human and non-human bodies body-objects. While human bodies are not simply objects, they are impacted and influenced in a manner similar to other material objects within our universe. They are part of a larger network of linked matter that mediate the materiality of the experience of existence within the universe.

processed through the body. He writes, "When we say that an object is huge or tiny, nearby or far away, it is often without any comparison, even implicit, with any other object, or even with the size and objective position of our own body, but merely in relation to a certain 'scope' of our gestures, a certain 'hold' of the phenomenal body on its surroundings" (310-11). Here, humanity and celestial bodies are then linked and likened to one another on screen as well as in the spectator. Merleau-Ponty adds, "If we refused to recognize this rootedness of sizes and distances, we should be sent from one 'standard' object to another and fail ever to understand how sizes or distances can exist for us" (311).

The film begins with a close look at an old German telescope, the mechanical cacophony of its shifting gears and motors filling the vacuous space of the room with each twist and turn. The telescope's movements are slow and languorous, giving the appearance of antiquity and the negative impact of time on its gears and parts. However, this telescope is one that serves researchers, to this day, to identify stars in the night sky and its age is imprinted on spectators through the deceptive emphasis of its visually detectable age. The close ups of its various gears, the sheen of the telescope's body and the golden luster of its brass knobs and its telescopic sight come into view. The inspection of the telescope gives the spectator the sensation of the waiting process for discovery as its set up nears completion and the observatory opens its retractable roof. There is wonder that is infused in this sequence as it establishes the tool that helps scientists identify the unreachable cosmos and resembles an ideal tool that could help the women be able to zoom into the sands of the desert and find the body parts of disappeared family and friends. In the same way astronomers can detect the chemical makeup of a celestial

body, the women would also like to use a kind of earth telescope to detect the presence of calcium in the sand through telescopic spectrophotometry.



Figure 11: Craters superimposed on shadows like ones created by leaves. *Nostalgia de la luz* (2012)



Figure 12: Light pouring through leaves into kitchen. *Nostalgia de la luz* (2012)

Guzmán's narration links the objects with the filmic wonder on screen as he explains that the telescope recalls a childhood memory and fascination that draws the spectator deeper into his tale and attempts to produce an identification with his affinity for the telescope—and in many ways with the activity of searching and the importance of the telescope as its primary tool in astronomy. The scraping of metal against metal, the locking and shifting of parts and the displacement of air that creates a hissing sound which is transformed into the sound of birds in

the distance heighten the telescope's movements. Then, as if catapulted into the dark abyss of space, the title of the film appears. Returning to the telescope, the image fades into a superimposition of the telescope on the image of the moon and its craters on screen, that then dissolve into points of light pouring through the leaves of trees. Guzmán's voice-over explains that the old German telescope, in his memory, is still working in Santiago, Chile. The spectator is cued to understand that the telescope in Guzmán's memory, in its creaking and hissing due to old age, is the root of Guzmán's passion for astronomy and is paralleled with the telescopes in the Atacama.

The images dissolve again from lights through trees into leaves overhanging outside the window of a kitchen setting; there is a table set as if in anticipation of a guest and an old vintage cream radio with shimmering silver knobs. All the while, music from a string orchestra plays as the images on screen shift from outer space looking at the moon to inside a home looking out a window. Guzmán gestures at the space and time traversed between these two settings, possibly mimicking the act of a person looking through the telescope to travel in space and then time as the home revealed on screen is one of the past.

This opening sequence metaphorically situates the spectator in the liminal spaces (or shadowed interstices if you will) between Guzmán's memory, the search for stars, and the archeological dig for bones. As Guzmán relates his nostalgia for a childhood spent stargazing, it becomes clear that the film is filtered by a nostalgia that was generated in childhood – a baroque and utopian childhood where simplicity and potential for truth still existed, a time before the atrocities of the Coup. In this liminal space is the telescope that furnishes (for Guzmán, and thereby, the spectator) the connective tissue that threads together the disparate

spaces. The telescope, cosmological footage, bones, and space rocks (as parts of a collection or several collections) in the film enable Guzmán to connect his own exiled voice with that of his compatriots and homeland, a type of experiential homecoming as his story joins that of the women and scientists in the Atacama. The memory that is created amongst the threaded polyphony of voices from various storytellers in the film exhibits a collection of memories on screen for the spectator. Additionally, the scope of the eye in these paralleled images are much like that of a telescope and a microscope. It is as if the spectator were participating in the search for the disappeared and new stellar bodies in the Atacama. The inclusion of the old telescope as a prominent body on screen becomes a foundation for the viewing perspective as the women reveal their desire for a type of telescope that could search the vast sands of the Atacama. The body of the spectator, Guzmán's narrative body, and that of the men and women on screen are then linked by the act of searching.

Watching and listening to the women on film, the spectator also searches for his/her/their own meaning relative to the images on screen. The testimonials of the women mainly take place close to their search sites and in the room with the old telescope in Santiago, in addition to their homes. These two spaces imprint in the spectator an experience of the women's search as consistent and their persistence is emphasized by their closeness to the desert and tools for searching—it is as if a connection is made to suggest that the desert serves as another home for them because of the time and labor spent in that space. The scenes with the women suggest that their experiences are situated in the home and in the desert, amongst tools that help in their search. Moreover, the fact that their offspring and other relatives also participate in the search for stars when he is not searching for the disappeared suggests

continuity between generations, and between quests. The work is persistent and obstinate, much like the memories of their lost loved ones and the curiosity and passion for the celestial skies.

Through the women, the spectator embarks on their own search that is marked more by anticipation rather than nostalgia. While Guzmán, the women, and the scientists express a type of searching and longing for the materiality of a past event, the spectator's own searching experience is characterized by anticipation and anxiety. This distinction is important because the spectator, who sits and accumulates the narrative content, and images on screen, does not simply take on the perception of those who search and wait. Instead, the spectator also looks forward to the end of the film. For him/her, unlike Guzmán, the women and scientists, there is finality to the experience of searching – that is the end of the film. In “Unpacking My Library,” Walter Benjamin recounts the anticipation felt by the collector as he takes out his possessions including books and other objects. In this act, the collector understands what is lying in wait to be uncovered and feels anxious (Benjamin 59-60). The women are motivated by the memory of their loved ones and searching for the remains creates a longing for the past. The scientists are longing to discover stars and other cosmic bodies that only arrive in their perception as light after many years of travel across the galaxy. Both the women and the scientists experience nostalgic for a past that they seek to discover. The spectator of *Nostalgia de la luz* arrives at the experience for searching only through the duration of the film. The anxiety formed is not one constituted by the past experience of the film but is instead anticipation for what will unfold before his/her/their eyes. Much like Benjamin's collector, the spectator accumulates the experiences before them with the promise that at the end of the film there is a resultant

knowing – understanding the message and content of Guzmán’s film. Benjamin writes that much like the acquisition of books, the collector finds pleasure in knowing the context (the publication date, the format, the artistry of the form, etc.) (63-7).

In this way, knowing the film’s context, release and history becomes the knowledge sought by the spectator and the anticipation of acquiring information becomes the passion of the spectator. For Benjamin, “Every passion borders on the chaotic, but the collector’s passion borders on the chaos of memories” (Benjamin 60). The memories are then not only his/her/their own memory-experience of the film but of those that intercede in the memory of the film, the memories of Guzmán, the women, and the scientists. At the interstices of these memories and his/her/their own, the spectator must engage not only as the collector but as synthesizer of personal experience alongside the cinematic experience. Synthesis is conducted upon the entire system of experience and accumulated knowledge from the film including: verbal, narrative, visual, emotive, and cognitive knowledge, since the spectator engages with the linguistic content and the sensory stimulating mood and textures offered by the film. Thus, the spectator must simultaneously act as collector and synthesizer. In so doing, the spectator’s role is less about remembrance and more about synthesis and organization, much like the collector that begins to put his library in order after unpacking it.

Not only does the spectator synthesize the experience and knowledge offered through the film, he/she/they must also take on the role of what Vivian Sobchack refers to as the “cinesthetic subject.” Sobchack’s “cinesthetic subject names the film spectator...who, through an embodied vision informed by the knowledge of the other senses, ‘makes sense’ of what it is to ‘see’ a movie—both ‘in the flesh’ and as it ‘matters.’” (Sobchack 71). Again, we return to a

study of materiality to understand the flow of the experience of the film as well as its mediation of flow of the life of the women and scientists in the Atacama. For both Marks and Sobchack, the materialities brought forth on screen must also be sensed by engaging a tangential form of touch, smell and taste that is experienced through the viewing body and not apprehended solely as audiovisual content. Another example of visual content translated into more haptic stimuli is the flecks of light that are emitted from the dust made visible and adjusted through the camera. Instead of merely gray dust and particles hanging in the air, the dust become twinkles of light that is therefore linked to the search for bodies amongst the dust of the Atacama and sparkle like the light of stars and celestial bodies picked up by the telescopes searching for new cosmic bodies and worlds. What appears as glittering light traveling on screen are the particles of dust, enhanced to emit their own light rather than only being minute pieces of matter. In these scenes, light and bodies are equated, all constituted by dust and calcium.

Moreover, as the spectator mimetically participates in their own search and synthesizes the experience of the film, they are also incited to internalize the work of the women on screen through sensorial participation—what vision affords them is the window into the act of searching with the women. For instance, we see one of the women searching for a place to settle, ready with a shovel in hand. The camera follows behind her steps at the same pace of her movement. The woman models the act of searching for the spectator. Her steps are heavy on the ground, her eyes are fixed on the earth, and she finds her place where she wants to dig. Upon digging, the spectator realizes that there is nothing but faint markers on the ground. Her shovel hits the earth, and she bends down. In this instant, the camera zooms out to a full shot

of the crouched women and then a long shot of the Atacama landscape. Here, we see that she is not alone despite her silence. Many other women are crouched close to the earth and digging in the vast landscape. It as if the spectator joins the women in the crouched full shot and then the long shot quickly jolts our joining to reveal the vast expanse of the desert. The search for bodies becomes ominous, simultaneously nostalgic, and anxiety-ridden for the spectator.

El botón de nacar

Guzmán's latest film, *El botón de nacar*, takes up stories of the original southern native nations in Chile's Western Patagonia and links it to the atrocities from the Pinochet dictatorship. Guzmán begins his film with a close-up of a small block of quartz rotated manually by a hand. Through voice-over-narration, Guzmán explains that one droplet of water is contained in the block. This is a phenomenal find given that the quartz was found in the Atacama Desert, one of the driest places on Earth. Guzmán points out that, despite the dryness of the Atacama, water can be found there. Water serves as the bridging element of the various parts, content and meanings offered in *El botón de nacar*. This opening sequence of extracting water from the quartz is most significant is the film's proposition that nearly everything in the universe is impacted by or constituted by water, as evidenced in this opening sequence of extracting water from the quartz. Guzmán emphasizes the ubiquity of water and offers it to the spectator as the link between the disparate stories and artifacts soon to be presented on screen.

Soon after the quartz's close-up, the film transitions to images of probing telescopes and satellites. Guzmán narrates that searches have proven the discovery of water in distant planets and some nebulae. He insists that there is ice on other planets and that water is

essential for the existence of life. Moreover, the prevalence of water is such that each night a planet with water is discovered by the astronomers studying the night skies in the desert (where water is extremely rare). In the film, Guzmán says, “When water moves, the cosmos intervenes. Water receives the force of the planets, transmits it to the earth and to all living creatures. Water is an intermediary force between the stars and us” (*El botón de nacar*). The following image strikes the spectator as the image on screen changes from the probing satellites and telescopes to glimmers of circular lights listing on a dark background. The effect is a visually stimulating version of water that could resemble sparkling stars against a dark sky. The circles are outlined in silver and blue, where the colors transform the circles into orbs of undulating light. Slowly, the image cascades into the image of waves and flowing dark water. A single searchlight (as if from a lighthouse) cuts through the waves and darkness to reveal a cloudy form. That form is then rendered as a clearer picture of a night sky with a nebula at its core. Guzmán then explains that his interest in astronomy has led him to his own fascination with water. He suggests that the water found on Earth descended from outer space on comets that shaped the oceans on Earth. This statement is significant because it links his proposition about the ancient and ancestral knowledge of the southern nations of Chile (thought to be primitive during colonial times).

Throughout the film, Guzmán intentionally situates the stories, traditions, practices, myths and beliefs of the native Patagonians (particularly the Kawésqar, Selk’nam, Aoniken, Yamana, and Hausch) against Chile’s colonial and post-colonial history. *El botón de nacar*, is a film that straddles multiple cultures and languages. In this manner, the film can be studied as a part of an intercultural cinema. It communicates across organizations of people and their

histories. Martín G. Calderón, Gabriela Paterito and Cristina Calderón all tell stories of living closely to the water and surviving on what the sea and estuaries provided. In these testimonials, the spectator can connect with histories that are not written in texts and are not, therefore, official histories.



Figure 13: Gabriela Paterito in *El botón de nacar* (2015).

According to Maria Gómez-Barris, during the transition to democracy, there were still many disenfranchised groups denied their rights as citizens, including: working-class, indigenous, female and queer citizens (16). Those filmed in *El botón de nacar* belong in the list of disenfranchised peoples. Therefore, their inclusion and role as central subjects in Guzmán's films bring to light and to screen bodies and stories from the periphery. The stories were of navigating the seas in canoes and traditional methods of nomadism that many of the southern nations practiced. Now, these traditional modes of travel are frowned upon by the Chilean Navy and mostly restricted. Unfortunately, this position restricts the cultural practices of the

southern nations, and thereby changes their way of life. In fact, their stories are typically elided and erased because of the colonial crimes inflicted upon the native people. By ensuring that the stories of the south are told, minority stories rub up against dominant narratives to bring new perspectives on modern industrialized history and the impact of its evolution. For the nations of Western Patagonia, the impact of modernity and industrialization is a constriction to their well-being and survival.

Gabriela Paterito's testimonial is made more significant as the spectator perceptually understands the land and bodies of water in Western Patagonia. The signalethic material that fills and incites the spectator's mind through a provocation of sensory memories is crucial for understanding Paterito's gestures and words, as well as the cultural history she expounds upon and performs in Kawésqar, her nation's language. Paterito's recounting of her family's nomadic travels by canoe is accentuated through the rhythm of her speech and language. She tells the tale of island hopping and paddling through fierce storms, at times waiting for rain and storms to blow over for up to three months before moving forward on their journey. She also recounts the need to both work with the sea and also the land. When a canoe is leaking, another one must be built immediately by hand from a nearby tree. When the winds are too strong and the waters are indecipherable and cannot be navigated, her family had to find ways to know and understand the island as a means of survival. Her family was not working against the weather, land, and water. Instead, they strove to live according to their rules and temperament. A symbiotic relationship between the elements, resources, and family was created and appreciated. This way of life is unlike today's where nomadic families no longer travel and navigate the seas and land with ease. Government restrictions must be followed, even for

indigenous peoples who do not consider themselves to be Chilean. This adds layers of complexity as a disenfranchised population within the borders of Chile. Even if they do not consider themselves Chilean, the government still holds authority over them and their land.

The attentive spectator can discern the difficulty with which Paterito recounts her childhood travels with her family. She is old, weather beaten and, in many ways, cannot embody the strength and courage once necessary for her former way of life. This aging is not only indicative of the loss of her people, but also the language and the traditions that tied her nation to the land and water. Concurrently, the spectator can experience the rhythm and accented way in which Kawésqar is spoken. This experience relies upon the spectator's misrecognition of the language and the unfamiliar sounds (to which the spectator's ear is not trained to hear and listen unless they speak this language). Compellingly, the sounds of the Kawésqar language mimics many of the sounds of the water that the spectator has already heard throughout the film. It is in this way that the film subtly infuses the spectator with the capacity to feel and hear the rhythm of the water in the Kawésqar language.

In addition to Paterito's story, Guzmán tells his own experience of loss growing up. He talks about his friend who disappeared from the shores of his childhood home, never to be seen again. For Guzmán, the lost friend is his first disappeared person, only to be followed later and at a much larger scale by the victims of the Pinochet dictatorship. This childhood memory appears to organically build upon Guzmán's interest in uncovering truths from Chile's traumatic past. The genocide of many of Chile's indigenous people, Guzmán's loss of his friend, and the disappeared from the dictatorship are threaded together by the presence of bodies of water. Water is used as an invocation to memories and past histories. Water, in this case, is its own

body-object. As Marks states, “objects are not inert and mute” and that “they tell stories and describe trajectories.” She goes on to say that “cinema is capable not only of following this process chronologically but also of discovering the value that inheres in objects: the discursive layers that take material form in them, the unresolved traumas that become embedded in them, and the history of material interactions that they encode” (80). Marks’s views on objects and cinema are particularly important to my conception of the objects (more specifically, a body-object) as having the ability to reflect and mediate experience.

The materiality of the film people on screen are significant to Guzmán’s endeavor to validate and highlight the value of the lives of the oppressed people of Chile. This is revealed on Paterito’s skin during her interviews and Guzman’s use of water imagery to describe the turmoil and confusion after the loss of a friend. First, Paterito’s facial features and skin reveal a life amidst swirling winds and cold days spent gathering food in frigid waters. While she and her family are no longer as capable to carry on with their everyday lives, behave as their culture has dictated over hundreds of years, and practice their same rituals, her past is worn on her skin. The passage of time, the encounters with strong winds and harsh weather conditions are evident in the creases and folds of her face and hands. Guzmán’s voice over narration intermingling with shots of the ocean on the Valparaiso coast brings together a feeling of mourning, nostalgia, and temporal passage after the loss of his friend. What the spectator experiences is not the observed disappearance of the young boy into the sea. Instead, the spectator is presented with the photo of the lost friend. The photo of the friend is superimposed over the moving image of crashing waves.

Discussing *El botón de nacar* as part of an intercultural cinema, Guzmán's decision to situate both cultures and histories next to each other allows for the opening up of possibilities beyond official history and dominant narratives. Intercultural cinema, much like small nation cinema, serves to bridge rifts between different understandings of history, culture, and the imagination. Therefore, both can be employed to create discourse where there are divisions through purporting new myths that consider the individual stories omitted from official history. Marks draws on Deleuze's cinematographic philosophy "to explore how intercultural cinema performs a multiphased activity of excavation, falsification, and fabulation, or the making up of myths" (26). She goes on to explain her desire to "emphasize the alliance between the dominant narrative and official story, to draw out the political potential of mythmaking and of ritual, and to stress the collective nature of memory and perception" (26). Furthermore, she employs Deleuze and Henri Bergson's theories of film perception as potentially evoking "other sorts of memory that slip from both official history and the audiovisual record: namely, memories encoded in senses other than the auditory and the visual" (26).

El botón de nacar is a film where many senses are called to attention, following Henri Bergson's own understanding of "attentive recognition." For Bergson in *Matter and Memory*, it is not only the actual object/image that is taken into account when conceiving of an object but rather the virtual image created in the process of thinking and recognizing. This virtual image is not simply a new image but one that is bound up with sensorial matter that forms a network or system around the originally perceived object (Bergson 105-45). The images and sounds of water at the beginning of the film are imposed upon the spectator's mind as Martín G. Calderón and Gabriela Paterito tell their tales of boating from one island to the next and successfully

navigating the tumultuous weather and seas to Cabo de Hornos in handmade canoes. The loud and violent winds that fling snow and ice on the shores of the islands and the icy blue beauty of the ice caves at the start of the film inform their understanding of the treachery in sailing the southern seas. Calderón and Paterito's incredible feats of strength are bolstered by their cultural knowledge and ability to live alongside the tides and the weather. For them, in their youth, water was not to be feared or overlooked as a resource. Instead, the water gave their people life and offered them a bountiful way of living unlike that of their colonizers.

While the spectator's gaze is locked on the faces of the people giving testimony, he/she/they simultaneously consider(s) the cavernous knockings of ice caves on the shores, the sideways movement of sleet, and the howling of the wind. The film sets up the spectator with enough sensory material and images of the watery landscape to conjure up the bodily sensation of freezing, paddling against the wind and endurance that it would take to master the elements. Here, it is the spectator's bodily memory that is at play. Bergson's theories on perception are crucial to understand the role of the body in memory since he figures memory in the materiality of the body. For Bergson, the image is not only visual – it retains the signaletic material that is born out of the senses (170-232). In *Matter and Memory*, memory is embodied and not simply a mental or cognitive process. Therefore, the images of those giving testimonials on screen, and the memories they share and the earlier scenes of frigid Antarctic waters in the depths of a storm, are conjured as a network that furnishes the spectator's perception with that which is intelligible by the mind and body.

Most important to the invocation of the body in remembering the materiality of water is the sequence with anthropologist, Claudio Mercado. His performance and explication of water

in the film invites the spectator to explore the ways in which the sound (music), visual and tactile movement of water can be embodied in their own spectatorial body. Mercado explains that water in motion is music—it is made up of individual sounds that are discernable like musical instruments. He does so as he walks around a spring with multiple parts where he can shift objects in and around the water to adjust the sound. The camera follows his hand movements to displace objects that channel the water to create different sounds that eventually blends into the non-diegetic music of the film. In this scene, the spectator is made to focus on the haptic viscosity of Mercado's gestures as well as their sonic effects. Mercado also goes on to describe how water is in all things and that all things are mostly water with bits of solids around them. The visual components of his hands moving objects amidst the streams of water are linked to the conceptual explanation he offers to the spectator.

Suddenly, to provide evidence using his own body (a mass mostly made up of water with solids), Mercado sings loudly. His chant is long and sonorous, almost invasive to the ears as it echoes loudly. The sound of his voice is so powerful and enhanced through the technologies of sound that one can almost feel the oscillation of his vocal cords. The spectator is made to internalize the sound of Mercado's voice and the body trembles with a likeness of frequency to Mercado's song. Here, the audiovisual image becomes a conduit for spectatorial bodily perception. The image on-screen shifts from Mercado singing to an image of water particles floating and moving freely on screen. It is as if a visual demonstration of what the sound might look like in water form. Mercado's singing is transformed and blended into the background music that the spectator recognizes as the tune in the film that has been playing softly all along. The spectator is released from the grasp of Mercado's singing and given back its own manner of

perceiving. In many ways, water is given its due here—and serves to counter to the proposition that Chile has underutilized and underappreciated water.

In this sequence, the spectator is made to synthesize their experience as a cinesthetic body with the ability to utilize all of the senses and to enter the realm of experience and memory not only through intellect and cognition but also through the body's sensorium. Moreover, this act of cinesthetic perception invites the spectator to channel modes of remembering that are not colonized by official memory and history. Thus, by emphasizing non-official memory (cognitive, emotive and bodily) on screen, the film allows histories outside the grasp of colonial and post-colonial powers to emerge and be brought to the surface. Guzmán's personal loss of his classmate that was never found after playing on the shores of Chile, the story of the disappeared political exiles during the Pinochet dictatorship, and the near extinction of the southern native nations in the Chilean south are afforded more prominent voices than the narrative written and disseminated by the Pinochet government.

In its last thirty-five minutes, the film focuses on one particular story from the dictatorship. It is the story of Marta Ugarte and those like her who were dumped into the ocean in the 1980s. Ugarte's body emerged from the depths of the ocean after nearly a quarter century of being lost at sea. Near the site of its appearance, the presence of others who were disappeared by the dictatorship was confirmed. The rails, to which bodies were tied to weigh them to the ocean floor, indicate the site of once present human bodies left to the devices of the sea and its creatures. A single pearl button also served as additional evidence of once present bodies. The pearl button's indexical nature is explained through Guzmán's narration. He opines about the once living human body that must have been in place and wore the button

until the remains disintegrated into the sea. The button retains a fetish quality—taking on a “radioactive” characteristic as Marks puts it. Much like a fossil and fetish, the button has an auratic element that “hints that the past it represents is not over, it beckons the spectator to excavate the past, even at his or her peril” (Marks 81).

The button is the point of encounter for two stories that both tell the tale of disappearance: the first of the native people of Western Patagonia and the other of the torture victims during Pinochet’s regime. The first story is that of Orundellico (nicknamed Jeremy or Jemmy Button) who agreed to join colonialists back to England where they would “civilize” him all for the price of one button. Orundellico lived in the industrialized world for one year until he was returned to his native land. Upon his return, he found that he was no longer the same man – no longer did he retain his identity. His story was the beginning of the end for his people and many others in the southern part of Chile.

The second story is of the untold history of those who were tortured and bodies dumped into the ocean during the 1980s (and perhaps throughout the 1970s). According to Gabriel Salazar (who gives his account of the rail and button on screen), the rail and the button retain traces of a situation, and in these objects, are the details of the history of Chile and dictatorship condensed. For Salazar, it is possible that they complete the story of the atrocities enacted at Villa Grimaldi. To this day, the rails and the button are on display at Villa Grimaldi Peace Park. This conception of the rail and the button as a condensation of history and stories resemble that of Marks and Benjamin’s theories of a fossil and fetishized object. The button is not simply a fastener on a shirt but an icon and condensation of a body-object that is no longer present and visible detectable except for the compression of its being held within the icon of

the button as a mediator, trace and summation of the human body's former existence. Not only does this button retain the details of one human body but a story of several potential bodies whose remains were never found. Those who had disappeared from the torture chambers of the dictatorship might have their own trace. Guzmán suggests that there could be more buttons in the sea – signaling the demise and disappearance of so many other bodies, one of which we know now to be Marta Ugarte.



Figure 14: Marta Ugarte's button. *El botón de nacar* (2015).

Upon finding Ugarte's body, an examination was conducted that revealed her body as having undergone torture. Guzmán refers to the many lacerations on her skin and other factors that determined the mistreatment of Ugarte. In narrating these details, Guzmán intentionally links the lacerations of Ugarte's body with the painted cardboard and sheets of paper from Emma Malig's art piece of the entire landmass of Chile. Malig's art is cardboard painted and cut out to resemble Chile. While referring to the lacerations on Ugarte's skin, the spectator is not made to look upon Ugarte's actual body. Instead, the camera pans slowly over the marks on Malig's art that resemble cuts and contours on the rendering of the Chilean body of land.

What the spectator perceives is the marring of the Chilean body as representative of Ugarte's tortured body. The spectator sees the cuts and lines on the Chilean land in art form and directly translate those wounds to those who have suffered under oppressive powers. At once, Ugarte is Chile and Chile is Ugarte. The reciprocal meanings of the body-objects are interchangeable for the human form and the land.

What follows is the film's attempt to return to the last moments of Ugarte's life as a torture victim. The mood in the film shifts. It is no longer contemplative or nostalgic for a possible future-past, a virtual other-world, where the possibility of humane behavior and preservation of the way of life in Western Patagonia still exists. Instead, the film turns to a more forensic approach to discussing Ugarte's remains. Guzmán says that in order for him to believe a torture victim's last moments, he "reconstructs" the torture with the help of a writer and a journalist. A body dummy is placed on an operating table and the men begin to re-create what would have happened to Ugarte. This is one of the most violent moments in the film. The spectator suddenly finds himself/herself wrapped up in a process to which they did not agree upon. Guzmán (not seen on screen) and the two other people describe in detail the torture and death process for the victim.

The process of working-through, according to Antonio Traverso's work, is illustrated in this sequence for Guzmán and the spectator. It appears that Guzmán is not fundamentally in disbelief of the bodily crimes of Ugarte's torture. Instead, it seems as if Guzmán is seeking to reconstitute the crimes and establish their existence for the audience and himself. There is a dualistic function in the inclusion of these scenes that "reconstruct" the potentially last moments of Ugarte's life. In agreeing to continue to watch the film, the spectator enters a

mimetic working-through with Guzmán even if he/she/they does(do) not require the reconstruction to acquire belief. While this slightly involuntary encounter seems horrifying, one detail is redemptive. Guzmán uses the word “reconstruct.” This choice of language is significant because it allows for Ugarte’s minor story to enter and cut through the censored official story. Her body and her history are given form through the performance on screen. However redemptive this process might be for opposing official narrative with Ugarte’s ignored history, one can’t help but question the necessity of the reconstruction. In this way, the revulsion the spectator might feel is transferred to his/her/their own disgust at the thought of the torture process. It is a reaffirming moment for the spectator’s sense of morality. The sequence invokes an excavation and a search that is at the peril of the spectator’s visual and aural sensorium.

Ritual Mourning and Re-memberance

Evident in *Nostalgia de la luz* and *El botón de nacar* are the ways in which the women in search of bodies in the Atacama Desert, Guzmán, and the films themselves are acts of ritual – that of collective mourning. The women in the Atacama search together, as a community, and in their search, they invite others to join including Guzmán and thereby the spectator of *Nostalgia de la luz*. Guzmán’s unrelenting search for truth and for uncovering new perspectives on Chile’s traumatic past is a type of mourning to which he invites the spectators of his films. This is apparent in both *Nostalgia de la luz* and in *El botón de nacar*. Here, Marks’s understanding of ritual as collective mourning is crucial because both films attempt to bring individual stories to social others. In so doing, a more universal sense of impact and morality from the atrocities of the Pinochet dictatorship and Chile’s colonial past can be sensed-- not only through official history but through an individualized experiential and sensory engagement

with the content on screen. Marks writes, "Ritual connects the individual experience with collective experience, activating collective memory in the body" (74).

Therefore, the film's inclusion of minority stories demonstrates the collective nature of cinema. For example, Guzmán's own reconstruction of the torture of Ugarte is not conducted solely for his own mourning. The performance is a ritual, an act of mourning, for those who have not overcome or processed the crimes committed to Ugarte's body. Here, the ritual allows Guzmán's own search to be a social experience as he captures and illustrates the torture on screen. Javier Rebolledo's matter-of-fact discussion of the use of pentothal on Ugarte, the use of rails to compress her chest, and then the wrapping of the body in attaching it to the heavy metal rails are all grotesque. Although Rebolledo does not show much emotion, it is clear that his intent is to assuredly recount the facts of the torture. There is an alienation of his own body with that of the victim, and he proceeds to help demonstrate the crimes on screen. This distance and separation between Rebolledo's body and that of the victim jolts the spectator to consider their own stance on the crimes. What fails in Rebolledo's recounting is a visible empathy. What is successful for the spectator's perception and experience of the film is the potential way in which many who might have conducted the crimes were detached from the activity. This makes for a jarring experience for the spectator, and it is assumed that Guzmán also faces difficulty with the experience. However unpleasant, the experience does bring to life, to experience, and to memory how one might have been tortured. This performance instantiates the crime and solidifies the traumatic memory in material, visual, sonic and tactile form at a social level (a film being watched in a dark room with social others).

Guzmán's intent to reconstruct the torture is exemplary for showing how the films

themselves depict mourning and simultaneously engage in ritualistic practice to convey to the spectator the cognitive, emotive, and sensory experience. Guzmán, who was trained and influenced by Third Cinema, conjures up the practice of creating continuity and shared responsibility between filmmaker and spectator. According to Teshome Gabriel in “Third Cinema as Guardian of Popular Memory,” “there is a significant continuity between forms of oral tradition and ceremonial story-telling and the structures of reception of Third Cinema. This continuity consists of a sharing of responsibility in the construction of the text, where both the filmmaker and the spectators play a double role as performers and creators” (Gabriel 62). The body-object is given back its story; its obfuscated history is made clearer and therefore pushes up against the dominant narrative that the Pinochet dictatorship may not have committed the severity of crimes that many have accused of them.

The body-objects are given back the body for which they serve as a trace, as indexical evidence of what was once present. In *Nostalgia de la luz*, the lost bodies in the Atacama live on through the ritual and communal mourning of the women who persistently search for the remains. The spectator is reminded of the core elements that make up the human body and that of celestial bodies—calcium—an essential building block of both cosmic objects and the bones of humans. The search for the stars in the Atacama Desert is likened to the search of lost remains from loved ones who were disappeared during the Pinochet dictatorship. Many times, bones (made of calcium and other minerals) are what are unearthed in the sand and found in the cosmos. What follows is an opportunity to participate in the act of mourning and searching for the bodies of loved ones. It is through the women’s bodies that the disappeared regain a new appendage, a new perspective and a new freedom from the sand. Although the bodies are

lost, they are memorialized, and their presence is substantiated by the obstinacy of the women who believe in the possibility of their resurfacing. Even if the bodies do not resurface, the women who search for the lost become conduits for articulating the presence of the disappeared. The women then re-attach a body to the history that had been overshadowed by the propaganda and needs of the Pinochet regime. Moreover, Guzmán's film validates their search and creates a network that highlights the unifying characteristics of the bodies and the celestial.

As for the nations of Western Patagonia, their bodies are given voice in the realm of history and intrude upon the oppressive layers of colonial history. In *El botón de nácar*, water is what unifies the disparate bodies that Guzmán contemplates in his film. The waters of Pacific Ocean offer livelihood, sustenance and are a large part of the ecosystem that sustains the lives of many indigenous Chileans. Moreover, it is what makes up seventy percent of our human bodies. This connection to the water is made clear at the outset of the film and in its telling of the relationship between bodies of water and that of the Selk'nam and Kawésqar, and the brusque interception of government on how the Selk'nam and the Kawésqar access the waters. Both have experienced lawmakers and policies infringing on their ability to live off of the land and water as their ancestors had done. Even more tragic is the story of Marta Ugarte, who was murdered, weighed down, and cast into the Pacific Ocean during the dictatorship. The pearl button, found on Ugarte's remains, links history to her body, as well as the oppressed indigenous peoples of Chile. Its history, that goes back to the purchase of Orundellico for one pearl button, imbues the moment of finding Ugarte with additional weight. It is not only atrocious that she was dumped in the ocean during the dictatorship but also signals the

persistent oppression of people. Ugarte serves as an indicator of the many discarded and undervalued lives cast out in one way or another since the beginning of the Chilean conquest, and the presence of the button marks this signification in Guzmán's film. By connecting the experiences of Selk'nam and the Kawésqar to the attempted muffling of Marta Ugarte's story, Guzmán artfully crafts a method for bringing the unheard stories and voices to the surface. Guzmán's film serves as a body of knowledge that connects the universality of the water, the people, and the land of Western Patagonia. Moreover, by filming the people of Western Patagonia, they are not relegated to being a lost civilization. Instead, Guzmán stakes their presence through the act of filming their faces and speaking in their native languages.

Chapter Three: Parody and Parity—In Search of Happiness

In *Las Analfabetas* (2013) by Moisés Sepúlveda, Ximena, the main character, ventures out from her home—her cave for self-isolation. Journeying outside into the streets of Santiago, Chile becomes stimulating and daunting for the illiterate and reclusive protagonist. Although it is unrecognized by Ximena, there is writing on the wall that is legible to the spectator of the film. Ximena turns in the direction of the camera and as the camera scans her surroundings, we see the graffiti asking, “¿Y la alegría?” [“And happiness?”]. This question is more than a question; it references the campaign that helped generate a voting public willing to oust Augusto Pinochet. That campaign promised that happiness would arrive back for the Chilean people—a reprieve from the oppressive government under Pinochet's rule. It would also bring about freedoms and social prosperity according to the “No” side's campaign that ran during the

1988 Chilean Plebiscite. The statement made during the “No” campaign stated that “Chile, la alegría, ya viene!” [“Chile, happiness is coming!”]. Walescka Pino-Ojeda writes that

Es sobre esta plataforma historio-identitaria que Chile se aprestó a conmemorar el Bicentenario de su vida republicana, situado en el vértice de la memoria y el olvido, ante la tarea de recordar los orígenes, pero buscándole un atajo a los horrores de la dictadura, con los que vive aún la sociedad chilena. Apretujados entre el pasado futuro, la reconstrucción para ser "más y mejor" como promete la Alianza por Chile, y las dos capas de secuelas traumáticas, servido para ayudar a sepultar el trauma político. (17) [It is on this historic-identitary platform that Chile got ready to commemorate the bicentennial of its republican life, at the vortex of memory and oblivion, confronted with the task of remembering the origins, but looking to cut through the dictatorship's horrors, for those who still live within Chilean society. Situated between past future, the reconstruction to be “more and better” as promised in the Alliance for Chile, and the two layers of traumatic aftermaths, served to help bury the political trauma.] [Translation my own]

The “más y mejor” (“more and better”) reflects the message that “Chile, happiness is coming!” Pino-Ojeda remarks on how the promise of happiness and progress enabled the public to suppress the political trauma of the past. However, the promises were never met, and the political trauma continues to resurface in various arenas, from cultural and public spaces to that of the individual at the internal and external level. The promises of the Plebiscites led to

persistent inquiries about the arrival of happiness in the aftermath of the Pinochet government as well as to interrogate issues of state responsibility in relation to the needs and expectations of the public.

While the preceding chapters explore the history of post-Pinochet films and body trauma, this chapter discusses how films and their mediated dialogues address the unmet happiness and social change. The representations of desire and expectations are at the core of these films' discussion. This chapter examines narrative of desire in the way that these filmic texts investigate history. Concurrently taking up examinations of themes and style, this chapter approaches films through the notion of traumatic interpretations that work through and identify of trauma to questioning the resultant impacts on societal discourse, perception of truth and discursive movements and dynamics of expressing trauma in Chilean cinema. Here, working through is couched within trauma studies as a process where the past is acknowledged in its political and historical complexity. As Kate Schick writes,

The process of working through trauma is a part of and implies a more radical politics. It embraces a politics of mourning that refuses to gloss over past and present pain, but that it sits with suffering and allows it to challenge out deeply held assumptions about social and political arrangements. Working through is a multifaceted and demanding process: it involves expressing grief in the aftermath of violence, telling the story of what took place, reflecting on the conditions that allowed the suffering to take place, and engaging in political risk. These processes allow traumatized individuals and communities to do several things: to work towards a less fractured existence, integrating those aspects of

themselves that were shattered in the wake of trauma; to work towards a better understanding of what took place and why, and to communicate this with others to engage in a process of soul-searching that questions accepted practices and structures that are implicated in violence; and to take the risk of acting politically to revise those practices and structures. (Schick 18)

For Schick working through is much more political and stems away from the process of acting out where she perceives that the repetition perpetuates the cycle of violence. Instead, working through acknowledges and attempts to step away from the violence by taking a risk towards recovery that may involve political behavior—"one that recognizes the dangers of unmourned loss" and "refuses to be seduced by stories about trauma" (Schick 2).

Instantaneous and prolonged trauma is evident in multiple forms of mediation in Chilean cinema. Not only were people traumatized due to the atrocities committed by the Pinochet regime, but so were succeeding generations of Chileans who have also been impacted emotionally, socially, politically, and ideologically at the individual and collective level. The manner in which the experiences of those who lived through the Pinochet years is shared at the collective level in tandem with individualized trauma, constitutes the focus of this chapter. Fundamental inquiries into the success or failures of the promises made during the dictatorship and Plebiscites are articulated in film by studying the on-screen bodies and the film itself as a body that has been suppressed by lack of funding and improper distribution of resources from the government and national institutions.

My readings of these films, nevertheless, are from someone who is an outsider to Chile. I am careful to refrain from internalizing and speaking as if the trauma were my own. What is

relevant is my experience as a spectator of these films which in many ways emulate the experience of those who did not live through the trauma but are also to see their mediated forms. Moreover, I seek to identify the representations on screen as critically individuated with the possibility of retaining links to a larger sentiment that may be felt at the collective level—and therefore more political. As Dominick LaCapra's Preface to *Writing History, Writing Trauma* claims "there is an important sense in which the after effects—hauntingly possessive ghosts—of traumatic events are not fully owned by anyone and, in various ways, affect everyone" (xi). I will analyze *Johnny cien pesos* (Gustavo Graef Marino, 1993), *NO* (Pablo Larraín, 2012), and *La muerte de Pinochet* (Bettina Perut and Ivan Osnovikoff, 2011). I do not attempt to encompass or generalize the particular multi-faceted impacts of the individual and collective historical trauma. Instead, I attempt to render the trends within the films as residual and emblematic of the ways in which desire for a better future are depicted on screen and embodied within the on-screen bodies. This chapter incorporates LaCapra's work with that of Latin American theoreticians and specialists in Latin American cinema. LaCapra's potentially controversial statement about trauma is carefully taken into account in dialogue with theories of Latin American cinema specialists and my own readings. LaCapra writes that the

indiscriminate generalization of the category of survivor and the overall conflation of history or culture with trauma, as well as the near fixation on enacting or acting out post-traumatic symptoms, have the effect of obscuring crucial historical distinctions; they may, as well, block processes that counteract trauma and its symptomatic after effects but which do not obliterate their force and insistence—notably, processes of

working through, including those conveyed in institutions and practices that limit excess and mitigate trauma. (xi)

In this statement LaCapra sounds as if he is in disagreement with the processes of working through trauma by survivors and others that focus on acting out or revisiting trauma's symptoms because he views it as limiting and mitigating. This would serve to potentially undermine the ways in which many studies on trauma have come to understand the function of working through as a productive process because of LaCapra's disagreement with its lack of potential to open up possibilities. To be clear, I read LaCapra's criticism of working-through and identification of trauma within pieces of literature and film about trauma as attempting to not subvert their function and impact but rather to suggest that interpretation and study must go beyond that of working-through and identification in order to create more dynamism in how film narrative and documentaries can go beyond the limits and create excesses that open up new pathways for interpretation and understanding of historical trauma with exceeding specificity. LaCapra's work warns of overgeneralizations and blanket foundations that overindulge and border on masking the underpinnings of the trauma—be it historical, transhistorical or a practice in historiography. These concepts are especially helpful in undertaking an analysis of *Johnny cien pesos* as well as that of other films that focus on the body and desire—such as *NO* and *La muerte de Pinochet*. The personal desires of characters and subjects on screen are taken not as emblematic of a whole but as possibilities of sentiment.

LaCapra also acknowledges that the role of testimony brings up the question of affect and empathy and their impact on historical understanding. Most specifically pertinent is LaCapra's insistence on the usefulness of *empathic unsettlement* in mediating trauma, which

according to the author occurs when the spectator's aesthetic experience is a type of simultaneous feeling with and for another while understanding and respecting the distinction between their own experience with that of the other's experience and perception of the trauma (xiv). My interpretation of LaCapra's insistence on the use of empathic unsettlement is that it doesn't rely on the subject's ability to act or enact a trauma but rather allows the subject to enter a dynamic through which he or she can understand the trauma through his or her own registers in observing the trauma through its retelling or mediation. In addition, testimony is taken with more flexibility in my work as not only that which is a firsthand account from a trauma victim but also as pieces of evidence that are testament to historical trauma.

Take for instance the making of *Johnny cien pesos* and the commentaries the film presents on the socio-economic and political situation in Chile. In *Johnny cien pesos* the film serves as a testimony to the possible struggles of the youth during a time of political unrest. In *NO*, the film's form and blending of actual archival footage lend testimony to the actual Plebiscite while concurrently generating a fictional narrative for Gael Garcia Bernal's character, René Saavedra. Testimony in *La muerte de Pinochet* is more typical, with subjects being questioned to give their firsthand account and retelling of their experience years after they were accidentally caught on film by the filmmakers. The testimonies in *La muerte de Pinochet*, while defined in a more traditional sense, stray away from the typical medium shots and close up by using artfully edited extreme close ups, framing, visual effects and cinematographic strategies that questions the typical concept of testimonial filmmaking. Perut and Osnovikoff intentionally shoot the testimonials and depict the image on screen as extreme close ups of

facial features that become all too intimate while creating the effect of estranging the person at the same time.

In all three films, the spectator's relationship to the screen and on-screen bodies are aesthetically influenced by an interlocutor, thereby creating a distancing effect for the spectator. In *Johnny cien pesos*, the possibility of shared bodily experiences with Johnny, the intensity felt by the impoverished and use of media on-screen create a link between the film's spectator and that of the dramatic narrative. In *NO*, time and the film itself intervene to highlight where progress in Chilean society had taken place and where it has not. With uncanny finesse, Pablo Larraín blends together new footage and clips from the late 1980s during the Plebiscite and its preceding campaigns. The director also employs the same camera used during the Plebiscite to generate flow from current to past images. In this way, the aesthetic experience of viewing *NO* becomes at once apparently seamless because of how the images flow into one another and challenging to decipher the actual change between them given that the footage take place with 40 years difference. The vertiginous feeling sets up an illusion where fiction and reality are mixed. Although the blending of past and current footage is also present in *La muerte de Pinochet*, the chronological distance is only four years. More significantly, *La muerte de Pinochet* uses the directorial and editing purview of Perut and Osnovikoff to create tension in the distance between the spectator and the film through their editing techniques and masterful cinematographic choices (use of close ups, happenstance footage and investigative questioning of the main subjects on screen). The artistry sets the distance between spectator and film while simultaneously appearing to bring the spectator closer to the subjects.

LaCapra also suggests that *empathic unsettlement* may also be a “discursive symptom of, and perhaps necessary affective response to, the impact of trauma” (xi). In *Writing History, Writing Trauma* LaCapra emphasizes that while his discussion employs the term “voice,” the visual is also included in his analyses. This is compelling in this study because his configuration of empathic unsettlement requires a voice that is not that of the first person but rather a middle voice that creates distance between the primary experience and trauma and that of the reader/spectator. He intimates “The looks and gestures of survivors also call for reading and understanding. At times nothing could be more graphic and significant than the body language, including facial expressions, of the survivor-witness in recounting a past that will not pass away” (xiv). I extrapolate LaCapra’s notion of the voice in this study to address the distance created by the on-screen mediation of bodies examined in this chapter that come from not only survivor-witnesses but also the interpretation of traumatic events experienced by a human body and many times a body other than that of the witness. The process of interpretation and mediation generates a voice that exemplifies the distancing between first-hand experience and the experience of the reader/spectator.

The incorporation of empathic unsettlement cannot fully express the cinematic strategies and choices evaluated within this chapter. It is necessarily accompanied by Ana M. López’s analysis of the use of documentary in Latin American filmmaking. I specifically use her essay “Parody, Underdevelopment and the New Latin American Cinema” to situate LaCapra’s empathic unsettlement within this project. López’s work is essential for defining Latin American Cinema as a “transformative cinema” where parody and the parodic function like the Russian term “*ostrananie* or aesthetic distancing,” that is, a tactic that “‘lays bare the device’ of a

text” (63). In this way, López bridges the many terms of associated with Latin American Cinema (an aesthetics of hunger, a cinema of poverty, an imperfect cinema a third cinema, an aesthetics of garbage) with that of a cinema that seeks to create change and progress within its own social context (64). Moreover, López insists on cinema that emblemizes parody and distanciation as built upon the heteroglossic features of a film. For her, a multitude of “competing voices and discursive options are available, which underline, as Bakhtin would have said, the primacy of context over the text for the negotiations necessary for the production of meaning” (63-64). In *Johnny cien pesos*, *NO*, and *La muerte de Pinochet*, distanciation is distinguished by the polyphony of voices, style and form of the film thereby following López’s argument as to the function of parody.

The historical tradition and conceptual framework of what constitutes Third Cinema underpin the tactics, strategies and form of *Johnny cien pesos*, *NO*, and *La muerte de Pinochet*. I suggest all these films that seek to transform and create a social impact. Despite their more recent release dates, these films encompass, account for and consider the cinematic codes of Third Cinema, more specifically that of Latin American Cinema. In “The Viewer’s Dialectic,” Tomás Gutiérrez Alea writes that Cuban cinema “confronts that new and different way of thinking about what social processes are going to hold for us because our film draws its strength from Cuban reality and endeavors, among other things, to express it” (18-21). This is also generally true for Latin American Cinema. Historically, Latin American Cinema (addressed similarly to Alea’s critique of Cuban cinema) has worked to demonstrate the reality of everyday events in Latin America, and in many ways, attempted to show reality to incite social change by selecting the scenes that “offer a meaningful image or reality, which serves the film as a point

of both departure and arrival” (Alea 109). In so doing, Latin American Cinema in both nonfiction and fiction form reflect upon the social progress of their respective nation, and Chilean cinema is not an exception. *Johnny cien pesos*, *NO*, and *La muerte de Pinochet* all highlight that of Chilean reality that exemplifies the possibility and moment of social progress. In the three films discussed, distanciation is an essential component in the stylistic and formal elements of the film.

Johnny cien pesos

In Gustavo Graef-Marino’s film, *Johnny cien pesos*, the protagonist is a teenager (Johnny) that participates in the robbery of a movie store on the eighth floor of a Santiago high rise. The film follows a teenage Johnny who is enrolled in school but has become involved in small crimes. The film begins with Johnny, dressed in his school uniform, sitting in the back of the bus fidgeting with his backpack. Suddenly, the spectator hears a gunshot and Johnny is mortified. The other passengers are shocked and cannot believe what has happened. The bus driver looks at him with intense determination as he approaches Johnny with a wrench in hand. Johnny shakily aims his gun at the bus driver and implores him to open the bus door. He runs out of the bus cursing. Once hidden away by buildings, he pauses for a breath. The spectator sees an extreme close up of Johnny’s eyes and the beginning credits roll.

The next scene is of Johnny walking down the city streets of Santiago and finds himself approaching a room in the building that is a well-protected video store—which actually serves as a front for a money-laundering scheme. Coincidentally, the front is situated on the eighth floor of the building and is a video club called “The Manhattan.” It turns out the Johnny is a plant for four other robbers to gain access to the video club and the money stashed in the back.

The robbery goes awry and instead becomes a national hostage event. Johnny's identity is the only one that is known because his backpack is thrown out the window. An expose and analysis of his persona is gathered and publicized. There are pleas for the criminals (including Johnny) to release the hostages and many try to paint the picture for why he would commit such a crime. The desperation creates an immense amount of tension. At one point, one of the gang members attacks Gloria, the female hostage. Johnny manages to stop Gloria from being assaulted and wins her favor. They, then, engage in a strained relationship where there is some friendship, but Johnny's sexual urges get in the way. In the end, government forces surround the building and manage to coax the criminals out and save the hostages. Johnny is torn in his participation which results in his attempted suicide rather than facing time in jail.

Johnny cien pesos addresses the particularities of the Chilean nation after the Pinochet dictatorship through a dramatic style with hints of the Western genre by alluding to the tradition of banditry in Chilean cultural production. The film was released in 1993 in Chile, and 1995 in the US. In the early 1990s, Chile was undergoing another election after the Plebiscite of 1988, which made it possible for the nation to come out of the governance of Pinochet. However, it was still unclear what social reforms and social progress would be possible for Chile in this new era. The public was mostly concerned about social improvements (with much focus on appropriate education for the youth) which were brought to the forefront by activist students who grew up under the dictatorship but kept alive the memory of Chile before the Coup.

Moreover, questions around the plight and progress of the youth emerged as essential to the problems experienced by the Chilean public. The film interrogates the impact of the

Coup on the Chilean people (particularly the youth), its government, and the country's cultural imagination. While many elites in Chile and large national superpowers like the United States continued to prosper due to globalized finance and market expansion since the 1970s, the vast majority of the Chilean people has marginalized without access to resources, proper education, and political power. There is a large divide between the elite and the lower social classes.

Moreover, globalization expanded the imagination to encompass desires and ideologies issued forth by the wealthier communities all over the world. The people's access and means did not match the growing more globalized desires and highlighted their lack of prosperity. This is the national situation that serves as the main context for Graef-Marino's film and some of the issues it attempts to comment on. *Johnny cien pesos* focuses on the disenfranchised youth to show the persistent inequality in education, quality of life, and opportunities afforded to differing social classes in Chile. By using a structure that incorporates news/TV broadcasting as a narrative device for highlighting the injustices and social oppression of the lower income families in Chile, *Johnny cien pesos* delivers a commentary of the perceived crime that places some blame and responsibility on the overall society and not only on Johnny and his family. Instead, the film holds accountable the country and the government for the decisions and actions of young Johnny.

The diegetic use of newscasts and other media to accentuate the relationship between society and the individual is not new in Chilean film. *El chacal de Nahueltoro* (*The Jackal of Nahueltoro*, Miguel Littín, 1969) employs a similar strategy to question the space between the individual body and the social system that produces a criminal. It does so through the incorporation of voice overs by José, the angry crowds, and the voice of media—primarily

television and radio broadcast. Despite the documentary-like style of *El chacal*, it is made clear through its hypertextuality that it serves as a commentary to the apparatus that generates a criminal like José. In *El chacal*, the media and other texts/voices are used to complicate the dynamic between society and the individual, and the placement of responsibility for disenfranchised people who eventually commit crimes due to the socio-cultural environment. However, the key difference is that the crowd seeking the death penalty for José is much more vocal than that of the crowd seeking justice for Johnny's crime. This key point reflects the change in social perspective on the role of government and society in bringing up the youth from the late 1960s to the early 1990s. Despite the possibility and implications of growth, in the end, both characters serve their sentences. José is executed by firing squad while Johnny is sentenced to prison after being shot and apprehended by the police. The use of hypertextuality is similar in both *El chacal* and *Johnny cien pesos*. Both films leverage the media to see how the government and the people will respond to the crimes that disable young Chileans from seeking lucrative careers and pursuing their education instead of resorting to a life of crime.

El chacal is Miguel Littin's first feature-length film. It reconstructs the analysis of a crime that took place in Chile in 1960. The film focuses on the public attention and retells the crimes of Jose del Carmen. The film critiques the inability of society to provide the proper resources for Jose del Carmen to succeed and understand his responsibility. At the moment he recognizes the fault of his crimes and is literate, he is still executed by firing squad. According to Lopez, "*The Jackal* exhibits a hybrid hypertextual form that directly challenges the relationship between documentary and fiction filmmaking. In fact, the film parodies the mechanisms of "reporting" or documenting by highlighting the dialectic between the (story)telling and showing functions

of fictional narratives and documentaries in an explicitly dialogical fashion. The ultimate crime exposed by the film is that José, even though sentenced to die, learns enough to “tell” a story and even to compose a poem, that is, the crime is constituted by his immersion into the logos of underdevelopment and into a culture that is not responsive to his material needs and executes him precisely at the point where he has finally accepted his responsibilities” (66).

Media is central to the plot of *Johnny cien pesos* as the reports to the public in the diegesis sway the decision-making process of the government officials. One television station calls the story “Let’s Save a Youth for Chile.” Moreover, the media characterizes the crisis faced by the youth as one that can be remedied and need to be addressed by the government. Given the historical atrocities conducted to contain protesting students in the past, the government officials are careful to not repeat the human rights violations of which they had already been accused.

The Chilean government responds to the media frenzy and the social concern for the young Johnny without looking callous to the public but is clearly conflicted and challenged to strike a balance relative to transparency, compassion and the diffusion of the political danger that the hostage situation exacerbates. The government’s response to media reports within the film highlights the extent of the power held within the public. As Espinosa states in “For an Imperfect Cinema,” the social presence of the masses is a place of optimism (71-82). *Johnny cien pesos* is a depiction of that optimism as the government officials treat Johnny more fairly than if he committed the crimes without the public’s mercy on screen. Therefore, Johnny is not sidelined by the government but is instead treated with some value to society notwithstanding his lack of economic, social and political capital. Despite this concern for Johnny, it is also

apparent that the danger felt by the government under President Patricio Aylwin is political. The media in *Johnny cien pesos* focus on the importance of preserving the lives of those taken hostage but the government officials are more concerned with their image, treatment of the situation, and the physical threat it poses due to its proximity to La Moneda Presidential Palace. Therefore, while the public is concerned mostly with those put in danger by the gang, the government officials are careful to preserve their own image as a public backlash that might fall on them.

In order for the public to focus attention on the future treatment, rehabilitation, and punishment of Johnny, the media funnel the diegetic public's attention to him, his character, family, place of upbringing and his student status. In so doing, the media represent a mapping of Johnny's identity. Johnny's life as a student and as a young man is brought to the fore by the media and is considered – rather than simply labeling him as a valueless miscreant. Mena Mendoza's role as a journalist is integral to the way that the public envisions and understands Johnny on a more personal level. The media plays a key role in identifying the truth and representing Johnny's personal struggles to contextualize the situation to the public. Therefore, media determines how Johnny and the gang are depicted on television and other news media sources. Graef-Marino uses filters and film stock that create the look of variety in terms of forms of media included, such as grainy television quality images and images with filters to create an artifact-like quality. This filmic choice appears to render the images more authentic and effectively influences the diegetic public to create a dialog between the action inside the video store and the televised news reports by bringing the story and its characters closer to the public.

Focusing on Johnny, his upbringing, the relationship with his mother, his studies, and his friends, provides context for Johnny's criminal activity and encourages empathy in the public. His character reflects many aspects of the Chilean public's identity (as depicted on screen). There is an ongoing concern for Chile's future and there is much more public outcry that a young man would be involved rather than outrage against him. Instead, the public and news deem Johnny as a young person whose plight is the result of the symptoms of society. Additionally, setting the action within a confined space further highlights the exiled nature of the underprivileged and the illegal acts that have become all too familiar for the gang. With this at the forefront of the diegetic public's imagination, Graef-Marino's film brings back the question regarding the influence of social, economic and national contexts on an individual, particularly one born under the Pinochet regime.

The Plebiscite of 1988 brought about the fall of Pinochet from presidential power but he remained commander-in-chief of the armed forces. According to Ana Ros, Pinochet "enjoyed significant civilian backing from strategic segments such as the investor class, landowners, and privileged families" (109). Additionally, there was support from the lower middle class and the poor who were "defenders of traditional and religious values who identified with his right-wing politics" (109). However, the treatment of the students protesting during the late 1980s incited new methods and motivations for the upkeep of government reputation amongst the public. There was much uproar against the violent containment of student protestors. Since then, the Chilean public had been successful in steering government officials towards more transparent and humane treatment of political activists (however slight). For President Patricio Aylwin (and Chilean presidents thereafter), a large part of their work has been to unearth information about

Chile's most recent traumatic history and to reconcile the Chilean people post-dictatorship. The bifurcation of the Chilean public created ruptures amongst the people and furthered their lack of a sense of cultural cohesion.

Furthermore, Pinochet had strategically changed much of the material and the educational programs during his regime thus producing young nationalist Chileans who followed his ideologies. Ros quotes Gómez Leyton, "Allende and the Unidad Popular could not be discussed in public. The curricula were changed dramatically, and Pinochet himself reformed the geography and history programs to ensure 'Pinochet's children' would develop as patriotic Chileans" (118). Much to Pinochet's dismay, this was not a complete success—with many young people still retaining their memories before the Coup and the influence of their elders.

However, the collective memory of Chileans was not homogenous, and rifts between the classes and the people overall prevailed. These rifts can also be seen as generational—with young people born under Pinochet struggling to internalize and identify their position in the debate and the political cultural landscape considering the country's obfuscated past. In the case of Johnny, his actions towards fulfilling a self-centered desire for individual success depicts his status as being torn and represents a future with a more neoliberal approach to achieving happiness. While many students were protesting and looking for justice and social reform during the mid-to-late 1980s, the early 1990s brought about youth apathy. Ros writes, in quoting Gabriel Medina Carrasco, that the apathy was found to have reduced the influence of democratic values and displaced politics as the primary means of running society (119).

Additionally, Steve Stern in *Reckoning with Pinochet* proposes that the youth needed to begin articulating and reckoning with the nation's past in a way that enabled them to integrate it into

their everyday lives. They struggled to understand their place in a society that was discriminatory, classist and an economic system and hierarchy that excluded many from seeking prosperity (264). Johnny's path was to steal cars, filch small electronics and to enter a world of crime despite working towards obtaining an education. Johnny has had some education but still finds himself outside the acceptable Chilean social strata as indicated by Paty's father's distrust of Johnny before the robbery. As a large part of Chile continues to operate and function towards neoliberal prosperity, those on the margins live lives that are still impoverished and have little to no access to the success within the elitist neoliberal capitalist system.

On screen, Johnny is clearly torn between his actions and the internal agony and confusion that he feels in conducting the heist. Johnny's life of stealing cars and collecting their telephonic devices is derived from a need to find resources outside the conventional real of acceptable economics. However, he is depicted on screen as being an amateur who consistently questions his actions during the crime. The film highlights Johnny's psychological and emotional turmoil by depicting close ups of his face, contorted while struggling to commit the crimes. The choice of non-diegetic music is also important. The tone of the notes played by the saxophone and their intensity (brought about by crests in volume at the most intense moments experienced by Johnny) emphasize the internal struggle during the sequences where Johnny's face is seen close up. The close ups typically follow a particularly difficult moment for Johnny. Although the robbery is itself stressful as a whole, he is the most torn in scenes where he interacts with Gloria and where he must use violence. In fact, he only shoots the gun

intentionally when Gloria's life is at stake. This act reveals that Johnny is not altogether lost but rather on the edge of leading a life of crime but with the possibility of reform.

In many ways, Johnny embodies the Chilean transition away from Pinochet's dictatorship and represents the struggle of the youth to understand their more fast-paced global world. Johnny's bodily desires and coming of age seem to correlate with the transition of Chile as a nation, a country in a position of change and an attempt to move towards a democratic system that is also imbued with capitalist and neoliberal influences that cause much distress and internal struggles. He is frequently shown grasping his head as if his brain was housing a battle between several decisions and sides. Johnny's face is hardly calm and continues to reveal his pained status. The embodiment of his indecision is especially clear when considering the role of his libido and virginity throughout the robbery. Johnny is depicted as a young man who is not yet fully a man but is in a process of becoming one. The end result is not yet clear: will he become a social deviant in the future or will he refuse a life of crime or will he continue with his studies? And how will the globalized world impact Johnny's potential for success?

Johnny's internal struggle reflects how the imagination of youth has incorporated torture and violence in the post-dictatorship years, hearkening back to Steven Stern's postulation that the youth struggled to identify and internalize the trauma of the past (263-64). For example, when Loco tells him about the violence inside prison, Johnny is horrified but accepts that those atrocities are possible. Conversely, the treatment of the hostages consistently creates indecision on Johnny's part. One example is that he is still protective over Gloria and can't seem to decide whether or not he should treat her as a positive object of

desire or if he should treat her as a self-proclaimed prostitute (given her relationship with Don Alfonso and her comment that they are both alike, since she is a prostitute and he is a thief). Johnny is unable to commit to restraining Gloria and shoots Loco when he threatens to throw Gloria out of the window. While he exhibits the inability to violently hurt Gloria himself, he asks Loco, "Why didn't you let her go?" He eventually engages Gloria sexually. The oscillation between doing good and doing evil blurs the lines of Johnny's morality and the spectator is led to feel anxious over the end result.

The sexual exchanges between him and Gloria represent Johnny's vacillation and indecision. A popular notion of the Pinochet government is that they were self-ingratiating, inconsiderate, self-driven and invested in only their own financial prosperity (many times at the cost of the less privileged). This image in the popular memory is analogized as self-masturbatory. When Gloria and Johnny talk and engage in sexual behavior, it is suggested through dialogue that Johnny's sexual urges are driven by self-interest and resembles the principles of neoliberal values that focus on self-ingratiating. This also indicates in what way sexual self-fulfillment resembles or is an allegory for neoliberal values nurtured by and implemented during the Pinochet regime. It could be surmised that his successful coupling with Gloria would relieve Johnny of the need to focus solely on satisfying his personal desires. Johnny forces himself on Gloria, but it is unclear what release he receives in the short moments he is on top of her. Right after Johnny forces himself sexually on Gloria, he is clearly in a state of indecision. Johnny is torn but it is unclear if his torture is from remorse or from the pressures of his internal tension and inability to gain control over his desires and supposed needs. Ultimately, he summons the courage to shoot himself, and is thusly, extricated from the

particularly stressful eminent arrest of the gang. He does not die instantly. Instead, he is rushed off in an ambulance for emergency care. We find out later in the sequel to the film that Johnny serves twenty years in prison.

Spectators of this film are engaged in the drama and ideological ramifications of the film's overarching message. The spectator's empathy for Johnny is activated through the concern demonstrated by the public for the young Johnny, the constructed message from his teacher, the tears of his mother and Johnny's own clear sense of confusion amidst the criminals in the video store. These components create a sense of connection to the turmoil occurring in Johnny and the many paths his body could possibly take. His indecision is clearly depicted on screen and through the dramatic narrative emphasized by Johnny's own libidinal desires. What spectators glean is a young man at the crossroads of a life of crime and one whose immaturity is symbolized by the sexual tension between him and Gloria. Although empathy is incited within the spectator, there is still a clear distance from Johnny's own experience and the spectator's empathy is consistently questioned and critiqued due to the many voices in the film. The film does not effectuate empathy solely based on an affinity or connection with Johnny but also through the heteroglossia of voices that inform the spectator about the film's overarching commentary on the individual's relationship to society. The spectator's empathy is unsettled through the film's hypertextuality. While the film's style parodies that of *El chacal* (linking it to a cinema of poverty), *Johnny cien pesos* differs from *El chacal* since the former takes advantage of a Hollywood dramatic style. This choice to combine strategies used in Third Cinema and Hollywood ensure its viewership within Chile. The success of *Johnny cien pesos* relied on all three factors: its role as a transformative film that manipulates the spectator to recognize its

commentary on Chilean society, use of the thriller style that blends fiction and the illusion of documentary (by using new reporting and mediated voices on screen), and its timely release (1993, marked a time where many had begun to question the possibility of happiness arriving in Chile).

I'd like to turn to Paul Ilie who defines exile as "a set of feelings and beliefs that isolate the expelled from the majority" and is not solely determined by physical distance (2). Ilie opines, in *Literature and Inner Exile*, that inner exile is a mode of exilic existence with its causes and motivations varying from political, economic, religious, judicial, and spiritual exile. Internal exile, on the other hand, is defined by the interior feelings of an individual. As such, mapping the self in relation to the modes of exile must account for the codependence between the individual and his/her/their identity with the particular spatial, local, national and (geo)political milieu. The video store is the site of encounter where the disjunctures between the individual, the national and the global (represented by the imported US films in the background) are brought to the fore—depicting how inner exile (the conditions by which he lives after a traumatic dictatorship with scant resources to succeed) affects Johnny's own internal exile (his self-absorption in his own interior feelings and struggles). Johnny, the gang and the video store staff are all on the margins: social inner exiles who grapple with their own internal form of exile. Johnny, and thereby Chilean youth, are depicted as exiles from a nation whose successful elite have refused to provide appropriate resources and attention to the majority public.

LaCapra's *emphatic unsettlement* and López's theories of hypertextuality and parody are brought about through the mix of styles and layered method that incorporates a "newscast-like" approach included within a drama that is focused on an interrogation of social happiness

and change for the Chilean public. This drama is effective in demonstrating the multidimensional examination of the ways in Chile has progressed as a result of both the dictatorship and Pinochet's fall from visible lawful power. By marking the film with the look of news footage and explicitly asking for reformation of state infrastructure to help save Chilean youth, the film calls back to the historical past. As LaCapra writes "is the scene of losses that may be narrated as well as of specific possibilities that may conceivably be reactivated, reconfigured, and transformed in the present or future" (LaCapra 49). Johnny's marginalized body is also the site of trauma and the unmet desires of the Chilean public that has struggled to provide opportunities and education for young people to live successful lives.

NO

Pablo Larraín's *Tony Manero* (2008), *Post Mortem* (2010), and *NO* (2012) create a grouping that many have called his dictatorship trilogy. All three films take place at differing instances throughout the Pinochet dictatorship. The most recent of them is *NO* and stars Gael García Bernal as a fictional character René Saavedra who is charged with designing and leading the No Campaign for the Plebiscite of 1988. The film is loosely based on an unperformed play, "El plebiscito" ("The Referendum") written by Antonio Skarmeta, which he later turned into a novel. The film blends fictional footage with actual footage and advertisements shot during the late 1980s. The film works as a fictional behind the scenes look at the rivalry between the two campaigns and how they came to produce their final product. This hybrid film, however, is not typically referred to as a docufiction despite its blending of types of footage, and the strategies employed to create the smooth transitions between old/actual and new/fictional to create a more seamless illusion of reality on screen.

NO was met with mixed reviews and criticized for its possible trivialization of the work of the opposition against Pinochet. Its director and his family history were also used to criticize the film since Pablo Larraín's father was a supporter of Pinochet. These mixed reviews suggest that the remnants of the debate in the film regarding showing the atrocities and reality of the dictatorship versus showing aspirational messages still continued during the early 2010s. The film also asks spectators to think more critically about the function of blending actual and fictional footage in the telling of the story (albeit from a fictional perspective) of the No Campaign.

Larraín used outdated technology (U-matic video cassette) that was employed during the shooting of the No campaign in the 1980s in order to mix and blur the lines between actual footage that would have aired, and that of the fiction narrative created by Larraín. In an interview with José Miguel Palacios, Larraín intimated that he has had difficulties employing archival footage in the past since the device (used to film or the technology in use) would be immediately recognizable and would break the illusion. He states, "The possibility of creating an illusion where the archival footage becomes fiction and the fiction becomes archival footage is very appealing to me. A fascinating mixture is produced, and spectators are not quite sure which one is which" (Palacios par. 5). The mixture to which Larraín refers to creates an in-between space and perspective where the spectatorial experience feels both distanced and close to the events on screen. Distance and closeness are also engendered by the visual understanding that the archival footage is from the 1980s, and that bringing the past close to the fictive scenes create more intimate contexts. So, the spectator simultaneously acknowledges their own distance from history while becoming more intimate with the fictional

narrative because the visual spectacle makes the film's content appear "factual" and "closer to the truth" of the events that took place during the Plebiscite. The spectator is clued into the illusion and spectacle. Therefore, the spectator questions the parameters of the commentary and critique of Chile's transition during and after the Plebiscite. This is much like René's own proclamations to his clients that "what you are about to see" in his advertisement campaign "is framed within the actual social context" (*NO*). An explicit statement is and should be a flag to any spectator as to the meaning of "actual social context" and its pertinence to the narrative and overall message of the film which is informed and influenced by the medium and filming process.

The film incorporates both fiction and archival footage to propose to spectators the importance and complexity of messaging on television during the Plebiscite. Each side (i.e., the Yes and the No campaigns) were given fifteen minutes every evening to air its content on national television. Running on a campaign that Chile was ready for change and that happiness is in the country's future, the No campaign shook the Pinochet government with its successes. Larraín and cinematographer Sergio Armstrong elected to use original cameras from the 1980s. This choice allowed them to create near seamless movement between archival and original footage for the film. Therefore, the spectator's experience is that of a film which thoroughly blends fiction with documentary. The effect provides the spectator with the feeling of factuality by using authentic historical footage and background information for a fictional story that highlights the emotional, political and social context of the Plebiscite of 1988.

Ana López explains that "Documentary material is most obviously crossed with fiction in the new Latin American Cinema, first of all, to contextualize the fictive discourses. But it is also

invoked to complicate the relationship between the fiction and its audience to alter the signifying work of the film as well as the protocols required for its reception” (65). López calls this act grafting, and it is part of her definition of the hypertextuality in New Latin American Cinema. López further adds that in many films, “Be it contemporary history, as exemplified in the documentary, or past events, the fictional reconstruction or rereading of the New Latin American Cinema assumed the historical as the basic intertext necessary for its own intervention in the sociopolitical struggles of Latin America” (65). Parodic practices continue to exhibit themselves in films from Chile that revisit, reinterpret, and reread the traumatic past of the Coup and Pinochet government.

In *NO*, the grafting allows for highlighting the distance between the fiction and the actual events as a means of bringing into question the situation in Chile at the time of the film’s release—i.e., the early 2010s. This is most evident in the bodies present on screen, specifically that of Patricio Aylwin. Aylwin appears as his younger self through the archival footage that is woven to the fiction narrative. What is uncanny and demarcates a point of emphasis is that while Aylwin is young in the archival footage, he is also concurrently shot as himself in 2013 even though his character is supposed to exist only during the Plebiscite. This conflagration of time in the aging body of Aylwin highlights the fact that whether he is young or old and whether or not time has passed, the struggles of the nation have continued into current Chile. People are still oppressed, and social inequity persists. In this way, the younger Aylwin serves to interrogate what has taken place in over 30 years after the Plebiscite by imitating himself—grafting his current self into that of the Aylwin during the Plebiscite prior to his presidency. Aylwin

in 2013 parodies himself in 1989 and incites the spectator to question the impact of the Plebiscite and what has not yet been achieved in the time that has passed: social equity and parity—not to mention happiness! Aylwin’s efforts during the Plebiscite don’t go unnoticed and are remembered, despite criticisms of a lack of progress. By recalling and reinjecting the current Aylwin into the old (yet younger Aylwin), the old Aylwin’s body is unsubstantiated and its labor is reinforced and heralded despite the unobtained promise of happiness for Chile’s future during the No Campaign.

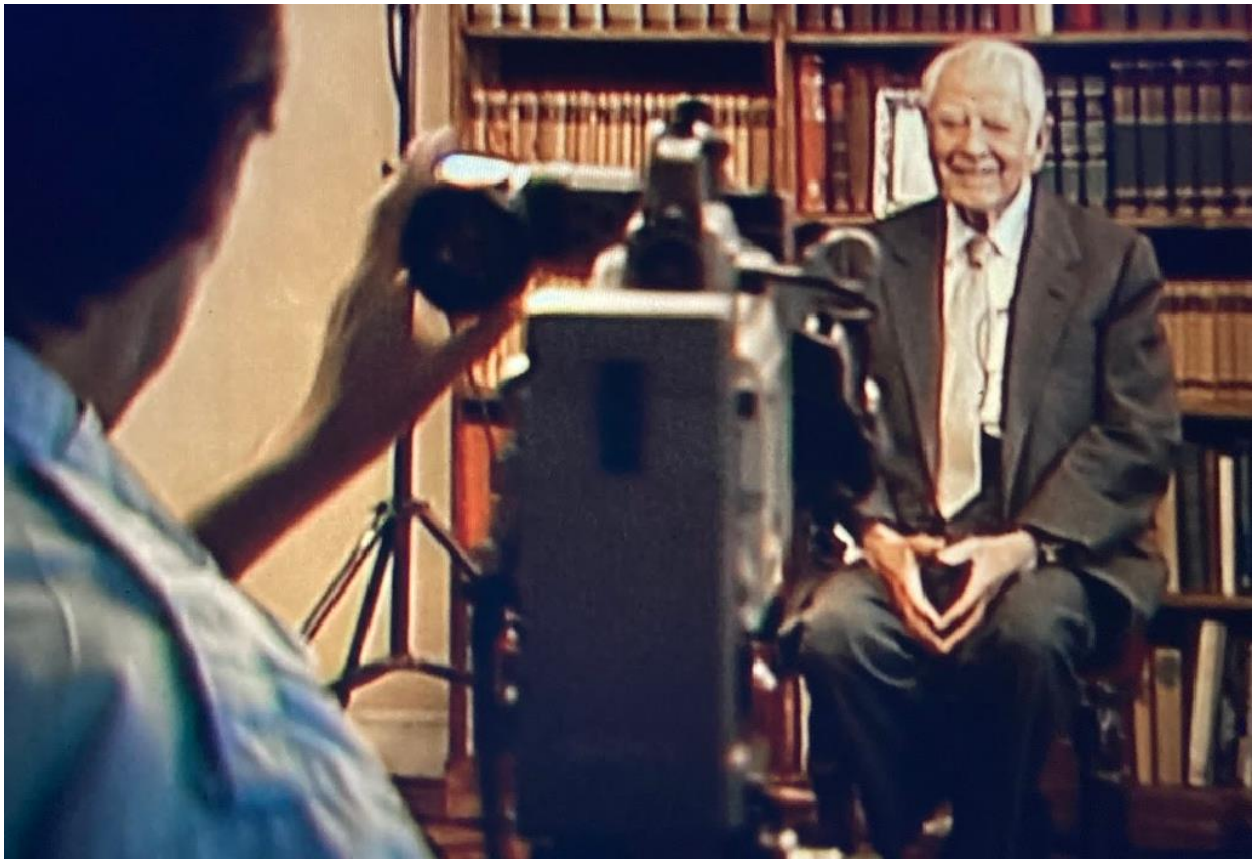


Figure 15: Patricio Aylwin in 2013. *NO* (2013)



Figure 16: Patricio Aylwin in archival footage included in *NO* (2013).

Blending archival footage into the film also emphasizes the truths and truth claims present within the film and encourages criticism about the progress visible in current Chile. This blending takes advantage of LaCapra's statement that "[s]omething of the past always remains, if only as a haunting presence or symptomatic revenant" where "the historical past is the scene of losses that may be reactivated, reconfigured, and transformed in the present or future" (49). In the case of *NO*, empathic unsettlement is brought about through the mixing of past and present as questions of progress and the desired outcomes from the No campaign's victory are put on the stand. In the late 1980s, the No Campaign promised that "la alegría, ya viene/happiness

is coming.” It is worthy of note that this slogan is also contested as a unifying sentiment for the coalition opposing Pinochet. Although the campaign focused on the concept of future happiness, many of the opposition parties desired to allow for the oppressed voices and atrocities to surface and be acknowledged despite their counterintuitive effects on the campaign. While the human rights abuses were lessened, the outcome for most was not happiness because there were still many oppressed and impoverished Chileans. Moreover, Pinochet continued to enjoy the protection of many powerful people and influence.

The release of *NO* marked a time when student and public concerns about Chile’s progress to provide education and opportunities were back on the stand. The dwindling middle class and the rising gap between the impoverished and the elite continued to grow despite the promises of education reform from President Michelle Bachelet’s (who had just lost presidential office) and President Sebastián Piñera’s (who returned for another term after having held office before Bachelet and directly after Augusto Pinochet). In 2011-2013, student protests became more violent and demonstrated the persistent need for change in Chile. During these protests, scenes of riot police and military suppressing students and public demonstrators brought back similar discontents and criticism of the government that had taken place at the end of Pinochet’s governance.

LaCapra’s empathic unsettlement can be seen at work through and examination of the two filmic choices to use a fictional character and to juxtapose actual footage with the fictitious visual narrative in that they establish a middle ground and distance between event, reality, and

fiction. Empathic unsettlement crucially identifies distance between actuality and generates entrances for new possibilities of understanding trauma and actual historical events to lend critical and self-conscious perspective to the retelling, rewriting and re-presentation of traumatic events. In so doing, empathic unsettlement functions to instill in the spectator or reader that which presents the event with the utmost integrity. This is most difficult in that no representation could recreate or demonstrate the experience of trauma and experiences of trauma. According to LaCapra, fiction and nonfiction have their own rhetorical potential to express trauma and that at times, the sentiment of an event can best be explained not by simply showing footage of an event but also by incorporating the affective qualities that are associated with a sensorial cathected and traumatic experience (1-42). *NO* sits at the center of this discussion with many reviewers Chileans and non-Chileans alike entering conversations about its truth claims and its ability to tell the story of the No campaign through a fictitious character. I argue that it is the film's situatedness and intention to reside in the space in between the truth, truth claims, and nostalgia of the No campaign and its sentiments that allow the spectator to grasp the Plebiscite through the lens of inquiry, and therefore, possibility. If seen as a Venn diagram, the film is at the intersection of these elements in order to touch on and take advantage of what is truth is available, could be, was thought of and felt as to make more meanings possible.

Mixing archival footage and fiction does indeed create a seamless experience for the spectator. However, this seamlessness is at once an illusion that must be overcome and analyzed more closely to reveal the critical point of view that the film takes of the remnants of the dictatorship. The subtle juxtaposition of actual and fiction renders a complacency in the

spectator that at once allows the spectator to contextualize the archival footage while accepting the fiction narrative. Less than fifteen minutes into *NO*, René plugs in a microwave and asks his son to turn on the news on the television. The broadcast they are greeted with is one about Pinochet's commitment to the nation and its military that will eradicate Chile's economic stagnation and create progress for all. Actual footage from the late 1980s is spliced into the fictive frame. The television on screen depicts footage that aired before the Plebiscite. As René demonstrates how a microwave works to his son, the broadcast continues to laud and praise Augusto Pinochet. He is portrayed as a military man with a devotion to the betterment of the nation because of his dedication to saving Chile from the path it followed before the Coup. Pinochet is shown kissing children, greeting babies, visiting factories, speaking to miners, being welcomed by the masses across the nation, and all the while wearing his military uniform. The footage even uses the Rapa Nui folk song "Iorana, Presidente" ("Hello, President") as its musical theme. The lasting message of the advertisement posited as news is to "not lose what has been attained" referring to the economic progress and prosperity that Chile has achieved.

This scene is the spectator's introduction to the blending of archival and fictional footage, taking advantage of the capacity for their mixing and juxtaposing as openings for possibility to explore the trauma of the political past. It is also the first-time spectators are exposed to the Yes campaign and René's contemplation over its content on screen. Artfully mixed in with the fictive scene, the actual footage is viewed over René's shoulder. The over the shoulder shot maintains focus on the archival footage while signaling to the spectator the visual distance between what is on the television and the fictive frame. The spectator is at once assured that they are presented factual scenes while acknowledging the real distance in time

between it and the fiction narrative. In returning to the historical moment, the spectator is invited into history without leaving the comfort of the fiction narrative. The scene closes with René's ex-wife Veronica visiting their son. As René carries Simón to bed, he proclaims to his ex, "We're going to get rid of Pinochet." This scene demonstrates LaCapra's assertion that the affect and sensorial features of both fiction and nonfiction have the ability to gesture at what cannot be fully recreated but can be reinterpreted. What the spectator is then presented with is the sentiment of the government and that of the opposition. The government lauded Pinochet's praises for the economic reforms and the feelings of dissent that arise from the side that René helps to represent. At this juncture, the film's own voice steps in to highlight that it is an advertising expert that makes the first clear statement to remove Pinochet from power.

However seamless the blending of archival and fiction footage might be in *NO*, there is an uncanny feeling that disallows the spectator from fully immersing themselves in the film because it is unclear what is real and what is fiction. Questioning reality and the illusion of the film creates a disjointed experience that is disrupted when actual footage is spliced into the content without a fictive frame. Take for instance the frameless inclusion of the bombing of La Moneda Palace directly after René makes his proclamation to Verónica. René's words are followed by the bombing that is closely associated with the beginning of the Coup of 1973 and other scenes that cover the mistreatment of the people under Pinochet. The primary feature that sets it apart from the current fictive moment is that the footage begins in black and white before moving on to color. It is then revealed that these images of the past and the aggressive show of force by Pinochet's government is the current campaign content intended for use by the No campaign. The focus is on the negative treatment of the public during demonstrations,

numbers of people tortured, exiled, and executed during the Coup and the disappeared. The camera zooms out from the footage to reveal a 1980s television creating a frame (indicating that the images were taken from archival footage) and cuts to a disaffected René who looks unamused or moved by what he is viewing. Again, the film centralizes its position on René as a figure who maintains his desire to balance the negative with more approachable material that René describes as being “lighter and nicer.” At this moment, the main conflict is about how René’s campaign can “sell” the No vote to the Chilean people. He states that he is moved by the campaign’s current content but it’s clear that René is determined to utilize his marketing skills to persuade the public to vote no and sees it like any other product to be sold to a wide demographic. In these two scenes, nearness and distance enter a dynamic that asks the spectator to oscillate between the integrity of the past and the possibilities and critique that are brought on by the fictive narrative.

The film’s blending of fiction and archival footage demonstrates not only a mix of reality grounded in a historical past, but also the passage of time (another distancing). While the nearness created by splicing the archival with the fictional highlights that the desired change has not been achieved, the lack of change is emphasized by how much time has passed. The time elapsed highlights the lack of progress and ushers with it the critical distance from which *NO* operates. With the years in between the Plebiscite and the current time of the film’s release, *NO* embodies the unattained happiness and types of progress promised during the downfall of Pinochet. This is evident in two specific areas where the desire for “más y mejor” as Pino-Ojeda writes and the happiness once promised by the No campaign are made visible. The first is the difference in age of the bodies on screen for those who were present in the archival

and fictional portions of the film and the clear commentary on the economic system that remained after the dictatorship and is Pinochet's silent but powerful legacy. The spectator must then seek out between the frames, the commentary of the film on the time elapsed on the on-screen bodies and how the economic system resultant from the dictatorship continues to reign over the socio-political and cultural realms in Chile. The visibility of time passing is most relevant when people filmed in the archival footage are included and have visibly aged in the portions of the film that are fictional. Economically speaking, although Pinochet was ousted, the economic system imposed on the nation that stems from neoliberal values and practices implemented during the dictatorship remains present and continues to oppress a majority of the Chilean public. Therefore, the film simultaneously creates nearness with the traumatic past and win over the Right while the illusion distances the undiscerning spectator (or one who simply rides the current in believing the film is simply about the campaign and not the omnipresent oppression of the neoliberal market that presides over Chile) from the economic commentary of the film. A discussion of the on-screen bodies (factual and fictional) and the economic criticism of the film composes the majority of this analysis on the unmet desire for happiness and social progress. The blended bodies of film (archival and fictional) serve to contextualize the socio-political past and film's critique of the current socio-economic present in Chile during the film's release.

The integrity of reality represented on screen in *NO* was discussed earlier in this section. The spectator is led to look into what else is part of the illusion on the film's surface and what are the conceptual underpinnings (or framework if you will) that should also be placed under scrutiny. In his effective visual grafting, Larraín opens up space for the audience to investigate

what else is a part of the illusion. René's true sentiment towards the No campaign is questioned by the spectator as much as it is questioned by the Coalition members. In this instance, the camera reveals René's position more clearly than his proclamations or vague explanations of what works for the campaign. His passion shines in that he knows what will appeal to the consumerist leanings of the audience rather than their political outrage and activism. The consumer market furnishes René with the language and direction to construct and guide the campaign.

Upon closer evaluation, René's character and his behavior is what clues the spectator into the underlying force of the market. His character is never shown with too much passion for the No campaign and is consistently referring to the contemporaneous situation in Chile, as reflected in his advertisements and work (*NO*). María Paz Peirano comments that René is "one that is not quite politically committed and arguably more ambiguous than expected" (Peirano 146). René says that what the clients are about to see "está enmarcado dentro del contexto social real" ("is framed within the actual social context") (*NO*). He takes advantage of the social drive to consume and purchase (the concept of freedom and independence in his Free campaign which was later implemented politically and that of the television drama appearing as if being reported on the news). Both campaigns entice the consumer to believe an illusion and to purchase/consume based on individual drives and not for any social well-being. Most important is René's insistence and visible physical excitement when talking about only airing what sells and is aspirational without using the darkness that pervades Chile's recent traumatic history. In many ways, the strategy and winning are more visibly important to René on screen than the values and cause of the No campaign. This drive to communicate with the country

through aspirational messaging is directly connected to his statement that the country is ready for the type of communication he is proposing. As René says “Hoy, Chile piensa en su futuro.” [Today, Chile thinks about its future.] This line suggests that by organizing the No campaign’s message within the “actual social context,” there is a parallel made with that of consumerist values and practices. For René votes are treated much like purchases and the audience’s ability to vote according to a sentiment and individual illusion about what is possible rather than the reality is at the forefront of René’s advertising strategies. Therefore, what was not revealed on the surface of the screen is the silent and less apparent protagonist that effectively casts its dominating shadow on the socio-political atmosphere of current Chile (during the film’s release) and the many iterations visible on screen in *NO* at various points in history. This protagonist is the ever-present market and market forces throughout the film and Chile in the 2010s as well, and René’s character is its vessel.

Desire is then not only characterized by the carnal, emotional, mental, and socio-political, needs of the characters and their bodies but also by market and consumerist trends. René’s character reflects the role of the capitalist market forces already evident within Chile. Desire influenced by the market is what defines the sway in voting for the No Campaign. This market force driven desire in turn impacts the socio-political and economic well-being of the nation. In that regard, the happiness once desired is not personal joy or simply deposing Pinochet’s control, but rather a social and public contentment with the governing bodies and the financial stability and welfare of the people as a whole because it allows individuals to purchase and participate in a consumer-based lifestyle that demonstrates personal freedoms. If this is truly at the heart of what is desired, then *NO* demonstrates how happiness (specifically

the “alegria” in the No Campaign’s slogan) has not been met. Social and economic disparities continue to anger and incite public outcry in current day Chile.

The release of *NO* at the cusp of over 30 years since the Plebiscite and just under 40 years after the Coup takes a critical stance at the legacies of the Coup and of the Plebiscite that promised happiness to the public. The film questions the parameters of the “happiness” promised and happiness as potentially defined by economic prosperity and the instinctive desire for consumerist freedoms. *NO* reveals itself as a film based on the effectiveness of marketing and market forces during the Plebiscite and the lead up to the vote in 1989. The lasting impact of the market forces driven by capitalistic and neoliberal values are substantiated by the voting public as advertising strategies are deemed effective in swinging the vote in favor of the No campaign. However unrealistic the film’s insistence that it is the No advertising campaign that swung the vote, its message is clear in focusing on René’s efforts to speak to the public using its own language and to take advantage of the “current situation.”

Despite its resistance to the Pinochet regime through its narrative on the surface, *NO* asserts that the neoliberal values and market forces is the undertow that impacts the bodies of Chileans and the desire for multiple forms of happiness (for both the public and the market) that coincide with the request for change. It is then not surprising that Larraín’s film was met with criticism not only for its narrative but also the strategies for its production and distribution that follows the current international markets and art film regimes (Peirano 149). This is most critical for Larraín who was criticized by Chilean film professionals for the authenticity of his intentions in making *NO* since he comes from the social elite of Chile, suggesting that he was only looking for international notoriety and his national premier was attended by many who

others see as Pinochet sympathizers (140). Peirano also asserts that although *NO* is a narrative of resistance, it is produced within and funded by a neoliberal Chilean state. Moreover, the state has had strong influence over the reorganization of Chilean film distribution and engagement in the global market. The recent success of *NO* and other films has largely been due to Chile's push to make its mark at film festivals worldwide. While distribution and screening is low within its borders, the nation has sought to market and increase visibility of Chilean films as a national product for export. According to Peirano, *NO* and many other recent films are now produced with the global tastes and targets international markets rather than focusing on those within Chile (138). At *NO*'s release during the Cannes Film Festival, the Chilean Mission (as it was called) was in full force to ensure that Chile was visible and displayed strong representation. The Chilean Mission was organized by a private agency (CinemaChile) and the government's entertainment institution (ProChile) (138). Therefore, despite the film's social commentary through its narrative as one that resists the dictatorship, the ecosystem of its distribution and production makes *NO* a film that rides the tide of neoliberal values stemming from the Pinochet era.

La muerte de Pinochet

La muerte de Pinochet by Perut and Osnovikoff demonstrates that social and economic barriers continue to cause rifts in the Chilean social fabric. In many cases, they also still divide Chilean opinion about the residues of the Coup and Pinochet's governance. The film includes two sets of footage determined by when they were filmed: the first one was taken just by chance while attempting to shoot footage for their film *Noticias*, and the second one is a series of testimonials procured later to round out clips shot of the public response to Pinochet's

death. According to Perut, she and Osnovikoff “are not interested in the documentary as a reportage, but as cinema” (Partido Izquierda Cristiana de Chile). The film captures the bifurcated opinions of the Chilean public in the capital of Santiago and paints a portrait of the people that reveals the complexities surrounding Pinochet’s death. Perut and Osnovikoff capture the feeling of the space, the city’s affective mood to give the testimonials a context within the real sphere of Santiago. The filmmakers construct a text akin to what MaryAnne Doane writes in “The Voice in the Cinema: The Articulation of Body and Space.” She writes “A concern for room tone, reverberation characteristics, and sound perspective manifests a desire to recreate, as one sound editor describes it, ‘the bouquet that surrounds the words, the presence of the voice, the way it fits in with the physical environment’” (Doane 36-37). Their experimental approach attempts to demonstrate a rawness to the people’s responses that reveal polar opposites of the spectrum of opinion about Pinochet. The sentiment of the first-hand testimonials is given additional cinesthetic meaning in Perut and Osnovikoff’s experimental film. Perut’s and Osnovikoff’s introduction of their own inflections through their cinematographic choices provide the film’s unique straddling between unbiased personal accounts and the complex political context that is revealed on screen. Perut and Osnovikoff aesthetically offer up a visual representation that affords the spectator a path into the social context and current situation in Santiago during Pinochet’s death.

The death of the dictator brought on mainly two diverging responses: the Pinochetistas passionately mourning of their fallen leader, and those against Pinochet who were jubilant and celebrating in the streets. These vastly opposing sides enable Perut and Osnovikoff to create a stark contrast and dichotomy where the experiences of both sides on screen produce an

uncanny distancing and tension for the spectator. Toggling between news-like footage and interviews that take place months after the first filming, the spectator experiences ebbs and flows in energy generated by the bodies on screen. Both sides of the Pinochet divide detest one another and continue their opposition even beyond his death. This reveals the cultural and sentimental divide of Santiago, which represents the nation's fractured identity and constitution. Reviewers such as Nick MacWilliam have commented on the emphasis of polar opposites rather than exploring the middle of the debate that may represent the general population more authentically (MacWilliam 2012). This criticism taints the effectiveness of the precision of the dichotomy created and therefore the reception of the film. Missing in the critique of this binaristic approach is the capacity for the extreme close-ups to remind the spectator that both sides have eyes and mouths, sharing in the materiality of human bodies, a humanizing gesture that indeed reveals the middle ground of two opposing sides.

To look deeply into the humanity of each character, the filmmakers curate each shot methodically, including more extreme close-ups than most testimonial-based documentaries and focusing on the strange parts of the speaking body to create a bodily and material affinity and disaffinity within the spectator. The spectator is both distanced and brought closer to the characters. The speaking subjects' spit and teeth, eyelashes and facial characteristics demonstrate affective capacity through micro-muscular movements. In the case of the florist (Otilia Carrillo), there is an actual bouquet superimposed to frame her speaking face and mouth. Here you can see the literal bouquet around the florist's talking head. The man with a day off (Manuel Castro), Old Santa Claus (Manuel Carrillo), and Juan González (the president of the September 11 Foundation) are not framed but close ups of all these characters are

included, their eyes and mouths in focus while the rest of their bodies are less prominently seen on screen as they speak. The curation of each shot takes into the context of the political intensity of the subject matter, and sheds new light on the way in which we witness testimonies and generate a connection with the bodies on screen. These elements come together to form an image of Santiago and its people in the days surrounding Pinochet's death. According to Davide Panagia, "Politics happens when a relation of attachment or detachment is formed between heterological elements: it is a part-taking in the activities of representation that renders perceptible what had previously been insensible" (3). Perut and Osnovikoff offer up new angles and pathways to connect and engage with the various responses to Pinochet's death.

These aesthetic choices remind the spectator that there is another "voice" (in LaCapra's terms) and a distance between the experiences of the characters and the spectator's own. LaCapra's empathic unsettlement is at play in that the political situation speaks through the aesthetics of the film. The distance between the spectator and the film is generated by the overt experimental form. However, the form also brings the on-screen bodies closer through extreme close-ups and framing to amplify the film's haptic viscosity. This stylistic choice recalls LaCapra's statement that the most significant and graphic recounting of an obstinate past lies in the face and the body of the traumatized (xiv).



Figure 17: Close up of Otilia Carillo's mouth. *La muerte de Pinochet* (2015)

The persistence of the past is not only audible in the voices of the testimonies but also visible on the skin, the mouths, in the eyes and generally the bodies of the characters. The film opens with a set of independent images image: of feet in sandals with a piece of green crepe paper, of formal shoes on an ornate rug, of a hand on an arm rest, of lips and another hand on an arm rest but this time next to a radio. The images do not form the totality of a single person but rather gives the spectator a glimpse into different people to whom the appendages belong. The feet in sandals are distinctly female while the formal shoes appear to belong to a male person and so does the first hand on the arm rest. An extreme close up of skin covers the entire screen, followed by an extreme close up of lips. An assumption could be made that these body parts belong to one person, but one doubts their shared body as the context in the shots that follow display differing rooms with possibly different bodies. In the next shot, there is a hand on an arm rest next to a radio. At first it is unclear if this is the same hand as the first one and it is

unclear to whom the extreme close up of the skin belongs. It is, then, apparent that the two hands are not from the same shot (but quite possibly still from the same person) once we see that the hand is attached to a suit in the first shot and not attached to a suit in the second shot. It is only when we see that the hands are in rooms that have distinctly different decor, represent two socio-economic statuses and have unique bodies and faces attached to them that the differences between the hands become clearer.

The sequence of images at the beginning of the film tells the spectator about these limbs that have no distinct faces but instead function as faces that the spectator might be able to recognize. What is more difficult to ascertain is if the skin and limbs share the same bodies and faces. In so doing, the film asks the spectator to contemplate the universality of skin, hands, feet, and lips before identifying with any subjects or characters in the film. Most remarkable is the correlation created between the shared human body and the political differences that can manifest from three of the sensing organs displayed on screen: eyes, skin, and mouth. No words have yet been spoken and the testimonials have yet to be given but there is a sense that much has already been communicated. In this moment, the spectator's empathy is at a universal level and can apply to any of the bodies and their parts on screen. Without the specific appropriation of the parts and bodies to an identity, it is as if they generally belong to the human body. However, this empathy is unsettled in that there is a distanced acknowledgement that while the spectator also shares the human body parts and characteristics, they are keenly aware that the bodies and parts on screen are not theirs. Edith Stein writes in "On the Problems of Empathy" that "The distance of the parts of my living body from me is completely incomparable with the distance of foreign physical bodies from me. The

living body as a whole is at the zero point of orientation with all physical bodies outside of it” (Stein 232). So, while the spectator empathizes with the body in knowing that the image is of skin and the spectator understands the skin’s function in sensing their surroundings, the spectator also knows that the skin is not his or her own. The spectator’s concurrent recognition of the shared attributes with the bodies on screen and perceives the difference between the spectator and the on-screen bodies and parts generate an understanding of simultaneous affinity and distancing between the universality of shared human bodies and the uniqueness of each person’s own body amidst a sea of others.

Even without the utterances made by the voice and mouth, the spectator can see that the appendages tell their own story about the people on screen once the spectator connects them within the rest of the body’s context. The first shot is of the female feet in sandals with the green crepe paper. Her testimonial is framed within a bouquet of crepe paper flowers that first encircle her hands making the flowers she sells in the plaza. Her hands, feet, and full face as parts of a whole show her craft and labor and they show her as someone with belongings and who can afford jewelry. She looks healthy and well-kempt. While her name is not uttered in the film, the credits list her name as Otilia Carrillo. Carrillo’s face is the third one the spectator sees in its entirety. The second person we are introduced to is Manuel Castro and his full face is immediately revealed. He is standing outside against a wall and directly looking at the camera. His face is weather-beaten and he stands outside in the sunshine. His clothing is worn but not in tatters. He wears an old and dusty captain’s cap that has “Manuel” written in red marker on it. His eyes are yellow, and his skin wrinkled which appears to be frequently exposed to the sun. Later we associate Castro as the street parking attendant from Puente Alto who was on his

third bottle of wine and who joins the many outbursts of celebration on the streets of Santiago the day Pinochet died. The third person introduced to the spectator is Juan González in his dark blue pinstripe suit, seated in an armchair situated on an ornate rug with a picture of him and Pinochet over his left shoulder. The spectator can ascertain that González lives in an apartment with furnishings that show his comfortable lifestyle and pride in Pinochet. González is the president of La Corporación 11 de Septiembre (The September 11 Corporation). Interestingly enough, González is first shown with his eyes closed and sitting very still and opens his eyes in an uncanny manner as if he is surprised by the cameras before him. The fourth figure is el Viejo Pascuero (Old Santa Claus) who is seen in his own armchair next to a school chair with an antiquated radio next to him in his home that has posters on walls that are not built identically. The drywall and paint are unfinished with clapboards showing, giving off a sense of being disheveled and a lacking wealth. All four faces are shown in their stillness with the micromovements of their breathing bodies, fluttering eyelids and twitching fingers indicating that they are being filmed even though each shot looks like a portrait.

The film's first utterances and clips of testimonials provide the spectator with the context of the comings and goings of Santiago during the sickness and the eventual death of Pinochet. The first words heard in the film are not from an individual but rather from of crowd outside Hospital Militar de Santiago who singing to Pinochet. They are trying to cheer him on and give him strength. [Later, we see the opposite feelings with people in the city center of Santiago dancing and celebrating in the streets because of Pinochet's death.] The opening sequence is followed by González, Castro, Carrillo, and el Viejo Pascuero talking about what they were doing at the time of Pinochet's death. These four figures provide the spectator

individual context for some of the sentiments heard in the crowds for and against Pinochet. Most significant is the disparity of their desires and their linkages to Pinochet's dictatorship. González continues to admire and mourn the loss of Pinochet. Castro believes that her kiosk was taken after Pinochet died because those in opposition wanted to cancel her permit. Carrillo travels to the central part of the city to join the celebration since it turns out he has nothing to do that day. El Viejo Pascuero is an avid follower of Salvador Allende who recalls the bombing and the attack of La Moneda. As a former soldier of the Tacna regime who saw the dead Allende seated after taking his own life, he is still adamantly against Pinochet.

Through these four people, the spectator enters a multidimensional dynamic about the death of Pinochet and the remnants of his dictatorship. The film is at once a receptacle for testimonies, while the camera allows the spectator to bear witness to the scenes on the streets, outside the hospital, and in church where Pinochet's body is placed for viewing, and a vessel for memories to be expounded upon and explained. Through the individual desires and context of these four people, the spectator's capacity to see the passion and desires surrounding the dictatorship and the death of Pinochet from multiple perspectives is heightened. The spectator not only receives messages through verbal messages but also through their ability to inspect the people's bodily movements (especially the mouth). Most significantly, the camera's close-ups allow each person to express their desires using verbal language and through the micromovements of their body parts within a framework that considers how Pinochet's death shapes the actual bodies and their respective lives in Santiago.

Otilia Carrillo, the self-manufacturing florist, desires financial stability and blames Pinochet's death for the loss of her license to sell in the plaza. She believes that now that he has

passed away that those in the licensing offices have revoked her license without grounds. She says she has done nothing despite her continuing to sell in an unlicensed kiosk in the plaza. Juan González desires to see his general and to immortalize his feelings of nostalgia for Pinochet and the late-dictator's work. As the president of the Corporation for September 11, he outwardly speaks about the need to further Chile's economic prosperity through the principles founded by Pinochet. El Viejo Pascuero (Manual Carrillo) desires a Chile that is more egalitarian and not bound by the dictatorship's grasp. El Viejo Pascuero continues to dwell on his memories of Salvador Allende. In thinking about Pinochet's death, his memory takes him to the moment he witnessed Allende's body after the late president committed suicide. He is contemplative and consistently returns to the past to contextualize the present. He seeks redemption and justice for the atrocities that took place during the Coup and thereafter. Manuel Castro (the parking attendant) appears ambivalent. He had no plans since he had thought he had many things to do that day but it turned out that that was not the case, according to his testimony. Castro joined those who were celebrating on the streets of Santiago after travelling from Puente Alto upon hearing about the death of Pinochet. His motives are unclear, and his desires geared towards the moment—drinking heavily amongst others.

For many, there is clear joy in Pinochet's death, but it is bittersweet since justice was not served. Therefore, his death halted the possibility for justice. For others, it is a sad moment for the person that many see as the one who fomented Chile's economic growth and prosperity. These four people in *La muerte* are pathways into the day and into the political context of Pinochet's death. Perut and Osnivikoff focus on the movements of their mouths and

close ups of their faces as if to signal the spectator to engage more deeply with the body on screen and its relationship to the uttered desires.

The film's use of extreme close ups of the lips and mouth acknowledges the mouth as a contested space in that it is both the site from which politics is communicated verbally and explicitly as well as that of one's personal taste. The mouth is particularly of interest as its ability to communicate and highly politicized site of meaning making as a part of testimonials. When we examine the role of the mouth, taste is not attended to in testimonials although the mouth is where taste begins. The extreme close up of the mouth reveals the intimacy of the words and shape of the mouth and its wrinkles and features. Thus, we are getting an image of how the words are formed. Given that the film interrogates where one might lie in the spectrum of opinions about Pinochet, a question of taste and predilection that could be constituted as taste is at hand. So, where does our opinion lie as a spectator? What is our particular affinity or taste as it refers back to the film and the film's message? Does that not begin with the sensation that begins at the mouth? For Panagia, the mouth confounds, and its complexity is such that it is a site for physical taste as well as political reflection.

The directors' stylistic choices of the bend the documentary genre in order to underscore the fervor and sentiment behind the politics on screen. These choices to use extreme closeups rather than medium shots emphasize and ask the spectator to both question the universal nature and the individualistic desires of each person within the milieu on screen. The spectator is at once led to consider the film's universalizing of the feelings and affects while interrogating the unique perspectives of each person (given the unique testimonials of the four main subjects on screen). Davide Panagia's discussion on haptic visuality and ocular visuality in

The Political Life of Sensation identifies the distinction between the two. For Panagia, haptic visuality and ocular visuality are characterized by the degree of immersion into the visual field. In haptic visuality, he points to Laura Marks's explication "that in haptic visuality the entire body is at play in configuration and reconfiguration of sense experience" (109). Meaning, the spectator is so immersed that the distinction between their own body and self is sublimated into what is visualized. Ocular visuality sustains the spectator's own subjectivity and is dependent on a distance to identify the buffer between the subject and object (110). In this way, the two versions of visuality are at play and scaffolds the spectrum of how the extreme close ups in *La muerte de Pinochet* function to engage the spectator in a distinct experience of the bodies and body parts on screen. In one regard, the close-ups immerse the visual field of the spectator. For example, the spectator's gaze is wholly taken up by the image of a mouth and can only see the texture of the image of the single body part. Without the context of the whole body, the spectator is left to correlate the words they hear to the mouth on screen without the referent of an identity or unique individual. Therefore, the spectator relies on the haptic visuality of the image where texture and the sensations (along with the aural experience of someone talking on screen) generate an immersive experience where the image and sound are contemplated by the spectator rather than the narrative. Whether or not the voice belongs to the mouth can only be assumed rather than fully determined until the whole face or body appears on screen. In his manner, optical visuality is at play where the spectator's visual immersion into the image of the mouth also signals the spectator to understand that the mouth on screen is not her/his own because they do not recognize it as belonging to their body. The

distance between spectator and object ensures that the spectator does not appropriate the message and the texture of the mouth as their own.

Much like *empathic unsettlement*, the spectator acknowledges that the experience and sensation of the mouth on screen is not her or his own, but he/she/they is(are) able to experience the mouth as hers/his/theirs through the haptic visuality on screen. In viewing this film, the spectator oscillates between the experiences that can be described as haptic and ocular visuality. The possibility for the simultaneity of haptic and ocular visuality is what creates the sensation of experiencing the film as situated between highlighting the individual's experience that intimates the potential for the experience to be universal given that we share the same body parts. Thus, while *La muerte* reports the events in Santiago surrounding Pinochet's death, it also artistically incites the spectator to respond to the film as a piece of artistic work. Therefore, the film holds a hybrid function as artistic cinema and a remediation of the events surrounding Pinochet's death through the individual and collective. Bettina Perut asserts "A nosotros siempre nos ha interesado más la imagen que el mero discurso o la voz en off. No nos interesa el documental como reportaje, sino que como cine" ["We have always been more interested in the image than the mere speech or voice over. We are not interested in the documentary as reportage but rather as cinema."] (Translation my own, Partido Izquierda Cristiana de Chile). Perut's assertion of their stylistic approach is significant in that it conveys the intentionality behind their work; they are not reporting, they are conveying meaning. As such, their work to create a cinematic work is political and demonstrates their own voice through their artistic interjection to convey meaning during the time of Pinochet's death.

Compelling Comparisons

The three films (*Johnny cien pesos*, *NO*, and *La muerte de Pinochet*) in this chapter discuss the ways in which spectators are brought closer while keeping a contemplative distance to understand the residues of Pinochet's dictatorship and the consequent unmet desires of the Chilean people. They also convey the manner in which hybridity and the heteroglossic features of all three films exemplify the importance of context over the text for meaning making (López 64). Thus, parody (as Ana López uses the term) as it creates aesthetic distancing is essential in all three examples. Moreover, the distancing that is present within the films ensures that the spectator does not identify or apprehend their experience as a bearing witness. Instead, the spectator's encounter with the film is one that relies on their capacity to see their position as outside of the event. This distance lends the spectator the ability to understand the narrative and text in a larger social and cultural context, and thereby the text's significance in relaying the unmet desires and remaining inequalities experienced by the people of Chile. The social and cultural context of all of the bodies on screen show how parody functions to demonstrate the search for parity.

Johnny cien pesos reveals the differences of opinions and perspectives of the people through their interjections about Johnny's plight as a way to demonstrate the need for social parity in Chile. Through the fictional reporting style, the people's voices are heard (however divided about how Johnny became a criminal versus the need to furnish the youth with appropriate education and resources to become upstanding citizens). *Johnny cien pesos's* narrative style that mixes the Hollywood sensational drama and thriller with elements that mimic a reporting style (as in Miguel Littin's *El chacal de Nahueltoro*) generates a heteroglossic

approach to conveying the sentiments of the people. This method portrays the many facets of the nation and the people's unmet desire for social and economic equality for all during the Pinochet dictatorship and immediately after the transition brought about by the Plebiscite. The spectator is brought close to Johnny's story through engaging narratives that encapsulate the many voices of the people who speak out about the persistent social inequalities experienced by the Chilean people.

Pablo Larraín's *NO* combines archival footage and contemporary fiction to interrogate the results of the transition away from Pinochet's dictatorship and helps the reader question what has ultimately changed for the better in Chile. The blending of real and fiction footage expands the heteroglossic capacity of the film and rightly brings up discussions around truth and shared social narratives. *NO* effectively uses cinematic techniques and strategies to pull the spectator into the fictional world of René Savedra and the fictional rendering of the battle between the No and Sí campaigns during the Plebiscite. In so doing, the film also highlights the presence of a market driven economy and voting trends that resulted in Pinochet stepping down from governmental and public power. Larraín's work sits at the center of a larger discussion amongst the Chilean public regarding the dictatorship and the economic policies and values that drove the film's notoriety, distribution and production. Therefore, while *NO* is about the Plebiscite, the phrase "ahora, Chile piensa en su futuro" [now, Chile thinks about its future] is repeated and asks the spectator to answer if progress and what progress has been made between the Plebiscite (the time period of the film) and the current time. This fictional alternative text is grafted into the social narratives as a means for inquiry into progress about facts and many unobtainable truths surrounding the dictatorship and the Plebiscite. The film

embraces fictional characters and amalgamation of possibility and actuality to turn a critical eye on the progress made since the Plebiscite and to entertain reflexive criticism on how media and film have participated within that progress. *NO* is not just about the story of the Plebiscite. It questions what Chile has accomplished since then and questions itself (as a film) as a viable source for understanding the state of the country with regards to the influence of capitalism and market forces.

La muerte de Pinochet attempts to reveal both sides of the spectrum during Augusto Pinochet's death. The stylistic approach enables the filmmakers to capture the sentiments of four people that may reflect how others in the nation might feel about the dictator's death. Perut and Osnovikoff's film seeks out parity and equality by having voices from opposing views brought to the screen with equal treatment. The film asks the spectator to imagine and to connect with the subject on screen as a human with skin, eyes, mouths, and body parts to show their commonalities through the extreme close-ups. As the film builds context around the subjects on screen, the narrative and social situation expands the spectator's opinion and provokes an individuated understanding of their own position and reading of the situation. Therefore, the spectator comes to know Pinochet's death through the experience of the individuals who are presented in their respective element. For *La muerte*, equality of voice is reached in the representation of opposing voices and their treatment as speaking, political and human individuals.

Chapter Four: Transfiguration—Possibility and the Allegorical Moment in Chilean Cinema

This final chapter is concerned with Chilean films that deal with the experience of living day to day after the trauma of the nation's recent past through allegory. These films link the

country's historical traumas experienced by many Chileans despite the social fissures and fractures in cultural memory, where not only political but also personal traumas are addressed using symbols, allegory, metaphors, and allusions to exile, abandonment, and loss. Sebastian Lelio's *Gloria* (2013), and Daniel Osorio Varagas's *Historia de un oso* (2014) are discussed in this chapter. These two films reflect on how the trauma of the past exists as a prominent feature in the imagination of contemporary Chilean filmmakers within and outside the nation's borders. In his book *Shocking Representation* Adam Lowenstein defines the allegorical moment as "a shocking collision of film, spectator, and history where registers of bodily space and time are disrupted, confronted and intertwined" (2). Lowenstein's conceptions of the allegorical moment in addition to Dominick LaCapra's approaches to trauma are used here to examine allegory's relationship to history, past traumas and the spectator as an active viewer—a cinesthetic subject apprehending the films' multidimensional qualities with a critical eye.

Since the 2000s, filmmaking in Chile began to expand its approaches to remembering and integrating the trauma of the political past into contemporary works. *Gloria* depicts ways the generation of those who would've been in their fifties during the early 2010s in Chile (a generation inclusive of Pinochet's children) manages their day-to-day lives. Gloria, the protagonist of Lelio's film, is very keen on enjoying her life and seeking new experiences. She is graceful amidst a tumultuous love affair, the separation from her daughter and her attempt to live a fulfilling life in and around Santiago. *Historia de un oso* is a short animated film about a father bear who is abducted by a circus and, consequently, is separated from his family. While the content might not explicitly depict the trauma of the dictatorship on screen, its themes, narrative, and animation all point to the circus as an allegory of the dictatorship—an

observation that the creators have confirmed in interviews. The short film also follows the lonely bear's everyday life who is trying to make a living through storytelling using dioramas. The Bear (distinct but not unlike the papa Bear in his diorama) in *Historia de un oso* also seeks to comport in his world in exile after being wrenched from his family. He lives a solitary life without the comforts of family. The film depicts the aftermath of a family separated by a tyrannical and oppressive force.

Following the Bear and Gloria in their everyday lives as they traverse both public and private spaces show spectators how their lives include much contemplative longing, as well as and a dearth of meaningful relationships. While many might read these moments as reflective of a void, I take an opposite approach. These mundane instances are filled with much meaning and salience about the characters' worlds and their experiences. As Laura Marks writes on intercultural cinema, "The moments of thinness, suspension, and waiting in these films are not encounters with a dreadful void but with a full and fertile emptiness" (29). While Marks specifies her studies to intercultural cinema, I would like to suggest that these also mediate and are situated in an exchange between cultures. There is a crucial difference here because these films are not dealing with cultures of two different nations. Rather, they encompass cultures within one nation. *Historia de un oso* intimates the need to understand the plight of those emotionally and violently impacted by a powerful oppressive force. In the film the circus is understood to be a standing in for the Pinochet regime. In *Gloria*, the spectator is compelled to catch a glimpse of an aging woman's life in Santiago, knowing that she is a survivor of the dictatorship and has experienced the traumas and political changes since the Coup of 1973. Additionally, to contextualize how the cultures and organizations of knowledge encounter one

another, these films focus on the quotidian and the ways in which individuals behave in a world where the memory of the past and the lived realities of their present experience fractures amongst the populace. Therefore, understanding the fullness of what appears to be a detail, even a void, is essential to how these films integrate and relate their traumas and the past. It is not through overt gestures but rather through multidirectional inquiries into how everyday behavior, decisions, actions, glances, and thoughts produce a manner of living in a post-traumatic state for each individual.

Historia de un oso

Historia de un oso is a short animated film (first released in 2014 by Chilean Punkrobot Animation Studios) that won the Oscar for Best Animated Short Film at the 88th Academy Awards in 2016. Directed by Daniel Osorio Vargas, the film is inspired by his grandfather's story. Osorio's grandfather, Leopoldo Osorio, is also the reason why the animal is a bear (which translates to oso in Spanish). He was imprisoned for two years and lived in exile during Pinochet's dictatorship. In a 2015 interview for *The Wrap* Osorio states that "The idea was mainly inspired by the story of my grandfather," and goes on to say "[H]e was exiled from Chile in the '70s and spent 10 years in England — I knew that I had a grandfather, but I didn't meet him when I was a kid." Osorio explains that "I grew up without knowing my grandfather and that gave me a starting point and was what inspired me to look at what happens when a family is separated, which is the theme addressed by this short" ("Chile's National Council of Culture and the Arts" 2016).

The short's opening scene shows the spectator the inside of a diorama (which has the figure of a bear). The action moves to the daily life of a Bear, who is the short's main character.

After a while, the narrative shows the story inside the diorama, and then moves back to the Bear's lived reality. The film begins with a look into the gears and inner workings of a mechanical diorama that the Bear carries to the street bazaar. The next scene reveals a large male bear who has been working on a mechanical diorama through the night and until the light of day appears. Getting up from the workbench, we see the Bear pass by his bed. It has two indentations, suggesting that he once shared this bed with someone else, in this case, his wife. The Bear walks into a different room. The toys, drawings, and decorations hint that it was a young bear's bedroom. These two moments suggest that the bear once lived with others in his home but the reason for their absence is not yet explained. As the Bear travels slowly between the rooms of his home, he carries in his hands the figures of a mother bear and a child bear that belong to the diorama. After he finishes his meal at the kitchen table, he carefully places these two figures inside the diorama. The way he carries and places the two figures in the kitchen table imply that these objects are never far from his grasp. As it will become evident by the end of the short, these figures are stand-ins for his lost family.

After lugging the heavy diorama outside, the Bear bikes to a street bazaar. He rings a bell to catch the attention of passersby who may be interested in paying to look in the diorama. He attracts the attention of a young boy bear who asks him to see the show inside the diorama. At the end of the show, the young bear is astonished and pleased with what he has seen. The Bear gives the little one a pinwheel in exchange for the coin he places inside the cup of the diorama. After the exchange, as the little bear walks away with his father, the Bear looks at his pocket watch. The pocket watch holds a picture of the Bear with his family. The smiles and

starts ringing his bell in the hope that others will want to come and see the story in the diorama.



Figure 18: The Bear is on the street ready to show the contents of the diorama. *Historia de un oso* (2014)

The spectator can see inside the diorama through the eyes of the young boy bear. What the little bear sees is an entirely different world where a papa bear and his family are the main characters in a story that shifts seasons and settings from a park, the home where the family lives, city streets, a circus, and back to the family home. These settings are all confined within the cube of the diorama. The drama inside the diorama is tragic in tone but suggests a happy ending. A brief synopsis of the story in the diorama, which explains the family's separation, is as follows. The papa bear and his family are at a park enjoying themselves and have a picture taken. (This picture can be seen in the Bear's son's room). Upon their return home, they have dinner at a table that looks exactly like the one in the Bear's real-life kitchen. That evening, the circus arrives in town and sends its squad to subjugate forcefully and violently various animals

throughout the city to perform in the circus. The papa bear becomes one of those animals. He is taken away from his family and held captive so that he may perform circus acts in distant places. The circus trains the papa bear to perform first on a tricycle and eventually on a bike. This form of forced behavioral change becomes his circus act. The papa bear uses that very same training that the circus gave him to escape when he attempts a daredevil maneuver of jumping over all the animals from a high point on a track. The new skill that was imposed on the bear allows him to overcome his obstacles. He jumps through the circus ceiling and cycles away to freedom. The circus's squad members attempt to catch him but are unsuccessful. The papa bear eventually returns home to the family apartment where he sees everything in shambles. He falls to the floor in agony but soon feels the mama bear's paw on his shoulder. His wife and son are alive, and the three of them share a familial embrace. That becomes the end of the story in the diorama.

There are striking resemblances between the Bear and the papa bear's worlds that signal that the mechanical diorama's narrative reflects the Bear's own experiences, despite the vastly different endings of the two stories. Both bears are wearing the same blue jacket, they carry a picture of their families in a pocket watch, they have homes that look alike, and have been or are apart from their family. Additionally, the pinwheel given to the little bear is much like the one the Bear's son carries in the drawings of his room walls and in a photo framed on the wall next to the family portrait. The diorama's papa bear and the Bear experience significant loss and estrangement from their world and family.

There are moments of strength in the commingled stories. While in captivity, the papa bear finds a way to use his new skills to escape the circus. He finds a path to go beyond the

circus' entrapment. The Bear creates the diorama as a method for remembering and keeping his family close. His loss is painful, but he has the strength to keep the memory of his family alive through the diorama. He also creates a story that resembles his own but gives it a hopeful ending through the family reunion at the end. In that way, the reunification of his family is within reach in his imagination. He effectively uses his job to cope with his loss. The diorama's narrative is a metaphorical representation of the Bear's intimate experience yet with a happy ending.

Beyond the visual similarities and shared narratives, the larger story of the Bear's experience as told through the papa bear in the diorama is an allegory for the dictatorship in Chile. Osorio confirms that while the story is significant to Chile, it is also relevant for other places such as Russia. In his article on *Historia de un oso*, Steve Pond of *The Wrap* quotes Osorio about the execution and the translatable meaning of his film. "I felt like the story shouldn't be too literal," he said. "But it's very clear to audiences in Chile what it's really about. And it's interesting that in countries that have similar stories, like Russia, they make a connection to their own stories." In another interview with *Americas Quarterly* in 2016, Osorio's insistence on making the story more universal and accessible for other nations experiencing similar traumas under a dictatorship is made clear. Osorio states,

The other thing that I feel is important, is that I talk in the film about exiles but in a universal way. It's not only related to Chile. It's happening around the world right now, it's happening in Syria. I think, in some way, I can talk to the new generations and the kids so the same things don't

happen again. That's my hope. It's naive. But I like to think I'm putting something in society to make it better.

The Bear's diorama and personal story are compelling and have incited discussions about Chile's historical past and trauma. Osorio's desire to make a difference in Chilean society and the world around appears to be at work.

The film is emblematic of Adam Lowenstein's notion of the allegorical moment—where space, time, bodies, and the spectator's understanding of the world collide (*Shocking Representation*, 2). The spectator is confronted with an allegory about the traumatic dictatorship in Chile's recent past and they must use their own understanding of these past atrocities to reinterpret the significance of the papa bear's story in the diorama and how it connects with that of the Bear (who retells his own narrative through the diorama). For the spectator, the allegory is presented through multiple lenses: the little bear's eyes, the lens of the diorama, and the screen on which they watch the Bear's own narrative that the circus story is nested in. The compression of space, time and history into the world of the diorama challenges the spectator to sort through the significance of the bears' experiences and their relationship to one another.

The papa bear and the Bear are bodies that resemble one another but the papa bear's world is condensed further although his story spans days, weeks, seasons and maybe even years. Translated into the Bear's possible past and lived reality, the papa bear's time in the circus is the Bear's imprisonment under the dictatorship. If we remember that the director's grandfather, Leopold Osorio, spent ten years in England, the story within the diorama could be understood to represent the period of time in exile that people suffered under the dictatorship.

Therefore, Leopoldo Osorio's story is conveyed by the assumed narrative of the Bear, whose experiences are then retold through the character of papa bear. What differs amongst the three levels of narrative is that the papa bear in the diorama finds resolution—a happy one—at least in the young bear's eyes. The Bear and Leopoldo Osorio's stories do not present themselves as having had immediate resolutions. In fact, the Bear is not reunified with his own family like the fictitious papa bear and his family in the diorama. The Bear continues to endure an experience of loss and exile away from his family. One can also surmise that reunification in the Osorio family was an impossibility for a long time given that Osorio knew of his grandfather in exile but did not grow up with him. The duration of the experience of exile is depicted in a compressed manner in the film. However, it is exactly the impossibility of the years not represented in the film that allows the spectator to envision and apprehend a virtual rendering of the trauma experienced during exile and a long journey back home. Moreover, the condensing of time, space and trauma also affords the spectator the distance for self-reflection and judgment, rather than being arrested in time by pain caused by censorship, physical distance, traumatic memories, and unbearable loss.

The gears of the diorama and the happy ending to papa bear's nested narrative provide a sense of reassurance to the little bear and the spectator of the film. This comfort was not a common phenomenon during Augusto Pinochet's dictatorship. The story and logic behind the papa bear's experience gives the spectator appropriate context where the mechanical movements demonstrate a world that is more predictable with structure and order. For the young bear, there is a narrative arc that offers resolution and comfort at the end. Additionally, the time during which suffering is endured by the papa bear is short in comparison to the

realities of the Bear, who still finds himself alone, and by allegorical extension to Chile's population who is still grappling with the trauma of the past. The papa bear's body experiences a world where the setting and time changes rapidly around him. The gears of the diorama visibly move fast to show the passing of time and space, giving the little bear a sense of how the world shifts. The tension between the two endings makes the film heartwarming despite the truth that is sugarcoated with the promise of the possibility of familial reunification. The whole narrative is easier to accept, comprehend, and process because of the transparency of the diorama's apparatus, and the narrative's happy ending. All the while, the reality maintains the painfulness of the aftermath of Pinochet's dictatorship and the violence inflicted upon so many. This confrontation of a traumatic past through the visualization and promise of a future with a satisfying resolution, however unlikely for many, suggests the possibility of progress and healing despite the devastation of the dictatorship. Therefore, while the diorama offers a happy ending, the truth of the Bear's loneliness becomes more impactful for the spectator, since they know that fiction provides solace that reality cannot give.

However, the story in the diorama creates another viewpoint from which the Bear can imagine his life and another perspective on sharing the traumas of the past with younger generations. The Bear is able to share and educate others through the diorama and appears to connect with others through his form of storytelling. He is not crestfallen or downtrodden as he displays and rings his bell for passersby to look into the diorama. In fact, it is clear that he is meticulous and relentless in making the diorama work so that he may share his story on the street. Although the diorama is a money-making venture, the profit from it does not appear to be equivalent to the return the Bear receives. For a coin, he can share his story, delight others

and interact with people. When they pay for seeing the diorama, he gives a pinwheel to the purchaser. Even the pinwheel has significance for the Bear and his memories of his young son. Therefore, sharing of the story also allows the Bear to interact with others in the public sphere. This contrasts with his solitary lifestyle in his apartment where the void of his family members is supplanted by the figures that play the papa bear's family in the diorama. Through the diorama, the Bear offers up a different outcome to an intimate experience that has not ended with a fairytale happy ending for him.

The Bear's labor occurs in two spaces: the home and the street. While the film opens with the Bear working on the diorama in his house, the film focuses on the result of the Bear bringing the diorama to the street where he can share his tale. There is indeed internal labor (the Bear works on the diorama at home but significantly spends his time on the diorama as a way of coping with the loss and loneliness at home) and external labor (the Bear bringing the diorama to the street bazaar). According to Chilean philosopher, Humberto Giannini, the home is where one resides for oneself but that the streets are the places where one exists for others. He alludes to Immanuel Kant's work and writes,

Pues, esencialmente, la ruta, la calle, es eso: medio de circulación. En su oficio básico es la ruta por la que regresa todos los días Immanuel Kant de su domicilio o por la que se dirige a la Biblioteca Municipal de Koenigsber. O la ruta que hace campesino rumbo al mercado del pueblo o el escolar rumbo a su escuelita rural. La calle cumple así el oficio cotidiano de comunicar estos extremos: el lugar el ser para sí (domicilio)

con el lugar del ser para los otros (trabajo). Propiamente hablando, es el medio primario, elemental de la comunicación ciudadana. (37)

[Then, essentially, the route, the street is this: means of circulation. In his main occupation, Immanuel Kant returns from his home every day by which he goes to the Koenigsber Municipal Library. Or the route that the peasant makes towards the town market or the schoolboy towards his rural school. The street thus fulfills the daily job of communicating these extremes: the place of being for oneself (home) with the place of being for others (work). Properly speaking, it is the primary, elementary communication of the citizen.] [Translation my own]

For Giannini, the road (*la ruta*) bears equivalence to the concept of routine that is not dissimilar to the quotidian. The work on the streets is then translated into the labor of daily routine. The Bear toils at home on the diorama's pieces as a way of working-through the internal trauma he experiences from being apart from his family. Meanwhile, the Bear's labor outside the home and on the streets is a part of his routine that Giannini would deem his work for others. His storytelling and sharing of the diorama narrative does not serve him but instead serves to communicate a message to the community and, thereby, others. The street functions as the medium for communication, where the Bear's labor yields results beyond his own coping and healing, and the narrative he shares reaches a wider audience.

The images within the narrative of the diorama function to situate the past and the present in a constellation. The diorama's narrative, encased within the Bear's own story, interrupts the traditional silence around Chile's recent past and rejuvenates the discussions

around trauma and exile decades after the military dictatorship. Through the nested narratives, the film asks the spectator to interrogate what is presently visible and recognizable as of the past to open up new understandings of the past and create new meaning about the dictatorship. The young bear's delight and astonishment demonstrates the possibility of having the conversation about a traumatic history that can be universally translated and understood as a story about a torn family. History, the spectator, and the film are interwoven in a confrontation with a topic that was left unspoken for so many in Chile through the allegory of the two bears' stories.

Rather than continuing to be taboo, the topics of loss and exile became more approachable and reached a larger audience due to the film's Oscar, the subsequent notoriety and at home and abroad. The use of allegory in the film allows for the story to be salient to many, straddle the gaps in memory and multitudinous perspectives about Chile's history and the dictatorship. According to Michael Lazzara, "These varied positions, taken together, teach an important lesson: we cannot view Chile's memory conflict in Manichean terms, but must understand Chileans' memory as narratives as a series of layered, tempered positions distributed between two diametric poles" (3). The memory conflict within Chilean society is more poignantly addressed by removing specificity about the dictatorship. The multiple lenses and levels of narrative also create a layered effect for viewing the same phenomena through a variety of perspectives and possibilities. Michelle Bachelet, Chile's President at the time of the film's release and Oscar win, proclaimed that the film would be shown to school children nationwide. "It's a simple story, but profoundly human, that has marked the lives of so many families in our country," President Michele Bachelet said of the film (Kurczy 2016). The

announcement and message from Bachelet about the impact of *Historia de un oso* would also propel the film to be screened by the Chilean youth. In doing so, additional interest was garnered, and the film was adapted into a book. Therefore, the story now dwells in the realm of both animation and literature. More importantly is its complex levels of animation—where the film is a 3D vector animation that virtualizes a mechanically animated diorama that looks like a stop-motion film and uses animals as its subjects.

The diorama is a form of expression and resistance to popular belief around the violence, oppression, and exile during Pinochet's regime, much like the arpilleras made during and after the military dictatorship in Chile. However, unlike the arpilleras, the 3D animation and the technology used to create *Historia de un oso* presents a new dimension of possibility. Inherent in its animated form is the freedom of the computer created image through digital algorithms and vector animation. *Historia de un oso* appears to us in two dimensions and on a screen, however its construction attempts to not replicate but virtualize mechanical and stop-motion forms of animation all consolidated using the technology of vector animation. Sean Cubitt's "Ecocritique and the Materialities of Animation" maps out the landscape of animation with particular attention to direct, pro-filmic and vector animation. Cubitt lays out a historical and technological approach to understanding the possibilities encountered within each mode of animation where the qualities of vector animation hold the process of future-making. Cubitt states that "The vector is not only a digital technique, nor restricted to a gestural form mark-making: it is the spirit of an emergent form of mediation, one whose improvisational and temporal direction makes it unforeseeable, and thus able to image a future on the brink of becoming other than the present" (105). Cubitt goes on to write that, "the vector, for example

as an algorithm, does not exist in its own right but has to be expressed: because it occurs in time, as a becoming, it would be false to describe it as “being”, that is as a fixed essence” (109). Here, the possibility that vector and digital animation offer is not one that is static or of the past but rather a movement that goes beyond the present. He writes about *Ryan* (2004) by Chris Landreth and remarks on the ability of the animated lines of the vector animation as having their own type of freedom (105). Cubitt explains,

...the transition from line to color, line to field, reel to digital animation allow both Larkin and Landreth's films, even as they recount a past, to take on the freedom and openness of doodling, even in the digital passages, because there is no stable or coherent style - such as we tend to find in feature-length digital animations- to anchor the film in a specific ordering of a fictional world. (105)

Ryan does indeed visibly present the openness of doodling to demonstrate the freedom of possibility acquired through vector animation. In *Historia de un oso* the possibility of freedom is in vector animation’s ability to virtualize and create an image in the likeness of other forms of animation to render its specific ordering of the fictional world it presents. *Historia de un oso* creates distinctions between the different dimensions of its fictional world through the virtualized types of animation. The Bear’s reality is differentiated from the diorama because digital techniques can render the world of the diorama in the likeness of stop-motion animation.

Although there is a specific style that determines which nested narrative is depicted on screen in *Historia de un oso*, the possibility of movement from one animated world into another

to make meaning is what enables the spectator to draw meaning from the papa bear's plight and that of the Bear who has constructed the diorama to tell his story. In *Historia de un oso* it is not the freedom of the line as in the doodles in *Ryan* but is the freedom of the digital world that brings about the freedom of visual dynamism, where a style can shift from one to another without having to change platforms and is rooted in the possibilities that the algorithms in vector animation present. This possibility to draw meaning between narratives, the virtual and real, serves as a model for the spectator to draw connections between actual reality and the story and emotion that the film conveys. This modeling between worlds becomes the in-road into exploring Chile's historical traumas as narratives that can be approached as a universalized family's story of loss that doesn't abide by social divisions and is accessible by anyone who understands what it means to live alone and apart from family. In some ways, the spectator is meant to empathize using their own experiences as a context for a virtual possibility (the capture, detainment, and loss of a family member) played out on screen.

The anthropomorphization of the Bear and the papa bear compel the spectator into sympathizing with the animals and therefore employ their own understanding of their human faculties and sensibilities. While the aesthetics of the bears in the film do not represent a reality that abides by the same rules of actual reality, it is this distance from actuality that allows the spectator to visualize a condensed virtuality that would otherwise be difficult to perceive and grasp. Therefore, the spectator is allowed to digest what they are able to of the enduring trauma of the bears' experiences. Empathy is deployed to grasp the emotional value of the animated story on screen. It is clear that the loss is not one that is from the spectator's own experience but that of an other body that abides by the similar emotional capacities as the

human spectator. Dominick LaCapra's empathic unsettlement is hereby in play, where the spectator knows that the trauma is not their own, but they are still able to grasp the pain and sorrow expressed by the characters on screen through the allegorical moment made by the film. Moreover, the future-making characteristic of vector technology also mimics the endless potential for spectators to generate their own version of the film's significance—a process that relies on meaning in the process of becoming rather than meaning that is dictated and predetermined by the narrative. The bridging of worlds that the film creates, through the use of allegory and a universal story, unites the societal body of Chile in its recognition, processing and discourse around the nation's historical trauma.

Gloria

On the surface, Sebastián Lelio's *Gloria* (2013) is a fiction film that follows one woman's search for an intimate relationship as she embraces life with energy and vigor. Her openness to living life is characterized by having Gloria sing popular music while driving, trying a laughing yoga class, drinking alcohol, and going out to clubs where she dances with several people. Gloria is active and her life is full of variety. Throughout the film we find Gloria in both loving and challenging situations. What the spectator ultimately witnesses is her resilience and ability to adapt.

The film opens with disco music playing and middle-aged people dancing freely. The spectator sees Gloria from behind while standing at the bar. She turns around with a drink in hand as she looks on to the crowd—scanning the room for her graceful path through the dance floor. Gloria enjoys frequenting age-appropriate dance clubs, where she dances disco one night and cumbia on another occasion. She goes to the dance halls on her own and seeks out dance

partners or companionship without fear and with grace. Gloria's confidence is palpable. She casually reintroduces herself to someone she knew ten or twelve years ago, and casually lets him know that she has been divorced since then. The two dance, drink and laugh. Ultimately, Gloria stumbles out of the dance club and walks with a drunken wobble through the hotel lobby. She is together but not without a charming stumble. Gloria goes home alone, responsibly cleans her face and goes to sleep.

The next day, she makes her way through Santiago to go to work while lively singing in her car. At work, she unpacks while calling both of her children. Gloria's children have their own lives and it's clear that she is the one reaching out to them. After work, she visits her son and her sick grandson. In the next scene, we see her attend her daughter's yoga class where she meets her daughter's boyfriend, Theo. Gloria clearly works hard to be in touch and connect with her children. This attitude endears Gloria to the spectator since she has the capacity to meet and enjoy the company of others in their own spaces.

The spectator finds out that Gloria has a routine to her life, where drinking and dancing are important. In the scene after meeting Theo, the spectator sees Gloria dancing to cumbia in the dance club where she casually joins a group of strangers at a table. She engages them in conversation and finds out that one of them is a lawyer. He asks her to dance. While on the dance floor, she catches the eye of another person, and they begin to exchange glances. He approaches her while seated and immediately makes a connection. She explains to a man that she is there often and whenever she can since she loves to dance. On this particular evening, Gloria is meeting her soon-to-be boyfriend, Rodolfo, whose name is not mentioned. Gloria introduces herself, and her name is spoken as if to reinforce that the film is about her. Rodolfo

on the other hand, is not formally introduced. The spectator does not hear his name until he is introduced to Gloria's family later in the film. Rodolfo and Gloria end up having sex that first evening and begin a love affair.

As the film unfolds, Gloria's life and transformation become the focus of the film. Gloria allows herself to make room for Rodolfo in her life, but Rodolfo does not reciprocate in the same manner. She finds it troubling to keep seeing Rodolfo since his commitments to his daughters and ex-wife are too demanding. However, Gloria continues seeing Rodolfo but with consequences. He leaves Gloria after being introduced to her family at her son's birthday party merely because she and her family become nostalgic about the past. He feels left out and is physically overwrought. Once a call from a family member comes in, Rodolfo leaves Gloria without notice.

The next scene is of Gloria at the optometrist. She goes to see the optometrist before seeing her daughter off at the airport. We see a close up of her dilated eyes and it feels as if the doctor's visit comes as a midway point for Gloria's experiences. The doctor's warning appears to have a dual function: to tell Gloria to take care of her eyesight but also a subtle caution about her field of vision-- if she doesn't take care of it, it will begin to narrow. The metaphorical significance is unclear -- is the warning to be sure that Gloria is not keeping her options closed or is it that she has allowed her vision of the world to be clouded? Either way, Gloria's response is to take care of her vision by placing the required drop in her eyes and she reconsiders seeing Rodolfo once more. Gloria makes the decision to go to Viña del Mar with Rodolfo after she walks through the streets of Santiago that are alive with people demonstrating for governmental change and social progress and seeing a skeleton marionette dancing in the mall

despite having ignored him consistently. The marionette somehow touched Gloria and inspired her to pick up Rodolfo's call. The dancing skeleton is a collection of bones knowing that death is indeed at the end of the line but persists to dance with vigor and joy. This sequence of events (the demonstrations leading to the dancing marionette scene) are posited as the setting for why she allows Rodolfo the potential to manifest a second disappearance act to take place.

Gloria refuses to see Rodolfo but after her daughter leaves to have her baby with Theo in Sweden, she is fragile and attempts once more to give Rodolfo another try when he unwittingly shows up in the parking garage of her office. It is possible that Gloria's loneliness drives her to take yet another chance on Rodolfo. She is heartbroken but is willing to try and to keep going on. This second attempt ends terribly for Gloria. Rodolfo stands her up to attend to his family (his ex-wife has been injured after she accidentally walks through a glass door) when he and Gloria are meant to be on a get-away in Viña del Mar. Gloria is emotionally unstable and drinks a lot. She finds a group at the roulette table that she befriends and spends the rest of the night drunkenly clubbing and making out with a man she had initially refused. The night ends poorly with her asleep on the beach with no phone, money, and only one of her shoes. She stumbles back to the hotel (which has not been paid for by Rodolfo) and is rescued by her housekeeper Victoria. The two women return to Santiago on the bus. Gloria flops on her apartment floor the moment she walks in her home.

The next day, we see Gloria in the process of change. She showers and lies down naked on her bed along with her neighbor's hairless cat who has been sneaking into her apartment frequently. This moment has been subtly building up throughout the film. Gloria was once disgusted and annoyed by the hairless Sphinx cat. Now, as she has experienced the vulnerability

and consequences of seeing Rodolfo, she accepts the cat who has also experienced some trauma in its home life. The cat's owner is mentally unstable and has violent rants. The two, Gloria and the cat, are laid bare in their own skin. We also see Gloria refusing to answer what appear to be Rodolfo's calls and pleas to see her once more. When cleaning her car, she threw out the paint guns from his amusement park in the trash bins. In the past, she had left her phone to ring and to let him know she was busy working. Now, she immediately rips out her landline phone without a second thought.

The spectator, then, sees Gloria in her ritual of preparing to go out. This time, she goes to the hairdresser. At this moment, the camera doesn't show Gloria watching other people; instead, she is watching herself. It is clear that in the earlier parts of the film, Gloria watches other people and observes their movements and choices. In contrast, this moment for Gloria is one where she is looking at herself directly in the mirror. She is seated at the mirror and her gaze is locked on her own image. She does not waiver and her eyes are intent. What the spectator sees is a close up of Gloria's face under the heaters at the salon. The heaters swirl around her head as if to signal that the gears are turning in her head. She is pensive but with a sterner look, a difference from her usual lighthearted appearance. There is no dialog, and the moment lasts twenty seconds. This scene is pivotal for the spectator's understanding of Gloria as we contemplate what it is that she is thinking as she enters the world once more after having been displaced by Rodolfo.

Gloria returns home and gets dressed in a dark velvet belted dress and a sequined capelet short jacket. She is calm and serene as she gets into her car. In the background beyond her driver's window are the trash cans. She opens the trashcan, and it cuts to her driving to a

neighborhood and waiting in her car. The spectator realizes, as she looks in her sideview mirror, that it is Rodolfo's home. He is walking with groceries in hand. She pulls out her paint gun and proceeds to shoot his house. She continues to shoot and hits Rodolfo in the stomach several times, drops his bag of paint guns on the ground and drives off. She laughs as she drives away to attend the wedding of the woman who sings "Waters of March" at a party Gloria attended with her friends.

Gloria sits alone at the wedding reception. She is accompanied by her own image in the mirror. Looking at herself, she appears to recognize her face as her own for the first time. Then, she walks out of the reception towards the sound of a crying bird. Gloria encountered a white peacock with its feathers spread out—a symbol of strength. She sees it and returns to the reception where she hears the song "Gloria" and refuses the invitation to dance from a man. Instead, Gloria decides to take off her glasses and enters the dance floor on her own. She begins to dance slowly and then bursts out with effusive enjoyment as she dances to her own name unaccompanied and with full enjoyment.

Gloria's story is not simply one of her own but rather serves as an allegory to that of Chile. In an interview during the 51st New York Film Festival, Lelio outrightly describes his intent to parallel Gloria's free spirited, openness and vigor for life with that of the Chilean generation that has had to remake its understanding of democracy and freedom through the Pinochet years and now after democracy has been stabilized in Chile. During the interview, Lelio invites the audience to read beyond the surface of the romantic plot in saying:

I was very fascinated by this generation because they have suffered for over 40 years... they became adults just as the dictatorship started. So

that [the dictatorship has] ... a huge influence in their lives and then society recovered democracy... and they have to in a way recover democracy within themselves... so what they are dealing with, in a way, is what the country is dealing with.

Given the description from Lelio, *Gloria* requires a much closer reading to interpret its subtlety and allows for the multivalent meanings to emerge.

Lelio specifies later in the interview that it is in the background where the spectator can find the ways in which the Pinochet regime influences the present moment for Gloria and Rodolfo. If as Walter Benjamin states in *The Arcades Project* that “History decays into images, not stories” (476), then the images of Santiago *Gloria*’s mise-en-scene of are emblematic of this Chile’s history. In the film, scenes with student protestors and the news footage of current events taking place concurrent to the film’s plot serves as a stand-in for the past governmental upheaval during the Coup of 1973. Although the Coup of 1973 is not explicitly discussed, its remnants and the practice of resistance lives on. Chile and Santiago are depicted as having the need to call for progress through demonstrations and more aggressive approaches are a part of what makes Santiago and Chile what they are. Lelio’s film treats Santiago as an heir to its own history. Santiago is shown as a product of the Coup of 1973 and the events surrounding the Pinochet years. Lelio’s invitation brings with it an understanding that we are not simply watching a romantic narrative unfold but a story about self-love and about Chile’s own process towards progress and growth beyond the dictatorship.

The road to and through transformation, resilience and adaptation is simultaneously the plot of Gloria’s story but that of Chile’s as well. This film, and Gloria's character in particular,

have much to say about where national sentiments may be in terms of reflecting on Chile's historical past and how the nation is in the process of finding a way to continue to take a lead in its own progress. In many ways, Gloria and Rodolfo serve as allegorical figures where their transformation of selves (changes in habits and modes of thinking and being) and attempt to fully grasp their individual freedoms are parallel to the restabilization of a democratic Chilean society. Like Chile and its people, Gloria and Rodolfo are finding new ways of interpreting their own freedoms and agency. Through a close examination of the film's sonic landscape and mise-en-scène, the informed spectator identifies markers of Chilean history that have impacted the film's temporal moment and determine the parallel between societal transformation to that of Gloria. Despite the fact that this analysis of Gloria could not exist without Rodolfo serving as a foil on the screen, Gloria's narrative is the primary focus of the story. It is her individual story that is the new (albeit fictional) narrative that can emerge and lay bare the intensifications, traces, and specters of how Chile has endured and progressed from the nation's traumatic past.

When Gloria is first introduced, she is in a dancehall with people close to her age dancing to disco music from the 1970s. The club is vibrant but retains a disco appeal that is dissimilar to a contemporary dance club. The music is dated and focused on the popular hits from the generation on the dance floor. The audience can grasp that disco was the trend during the 1970s and was most likely the popular music for the now aging club patrons. Any spectator might find the inclusion of disco simply reminiscent of a trend in music. However, Lelio is making a statement about alienation during the Pinochet dictatorship like Pablo Larraín in *Tony Manero* (2008). *Tony Manero* examines the hardships, cruelty and living conditions around 1978 through a male character who is a criminal and obsessed both with disco music and

Saturday Night Fever. Both films use music and dancing as an escape from the deplorable living conditions.

In Lelio's film the choice to use disco not only dates the film's main characters in relation to the years of their youth, but also alludes to the population's connection with the music from their past. As Lelio stated, the generation in focus had just reached adulthood during the Coup of 1973. The dance style of the club's patrons also reveals how outdated Gloria's age group might be from the present and demonstrates the ways in which they still try to recapture past moments through this social act dancing. It's as if by using disco music sets the stage for the spectator to understand the protagonist's process of growth. For the spectator, the use of disco marks Gloria and Rodolfo's age and provides an element of their past in trace form.

The use of disco also creates a distinct difference between the tone of the music style versus the tone of Chile in the 1970s. The diegetic music enters the film frame as part of the elements of montage and acts as if an intensified piece of history. Looking more deeply at the disco scene reveals the context and the larger frame through small details such as the music and dancing style. Jonathan Crary's "Modernizing Vision" suggests there is a firm link between the experience of the body and the possibilities of perception catalyzed by the body's stimulation. Crary writes,

The body, which had been a neutral or invisible term in vision, now was the thickness from which knowledge of vision was derived. This opacity or carnal density of the observer loomed so suddenly into view that its full consequences and effects could not be immediately realized. But it was this ongoing articulation of vision as nonveridical, as lodged in the

body, that was a *condition of possibility* both for the artistic experimentation of modernism and for new forms of domination, for what Foucault calls the “technology of individuals. (Crary 215)

The networked relationship between Gloria’s vision and the sensations and stimulation experienced by her body are demonstrated to the spectator as she seeks to invigorate her perceiving self by its excitement through music and dance. Through Gloria’s stimulated body on the dance floor comes the “condition of possibility” in her braveness and her willingness to go beyond her vision and place her whole body in a space of possibility. In their collaged form, visual and aural cues clue the spectator into the importance of even the most clichéd or popular music. However, to the inattentive ear and eye, the music would continue to exist as a non-essential element that keeps its distance from the perceiving spectator. This is critical because *Gloria* does not propose inner dialogues or explanations for the protagonist’s thoughts and intentions. Instead, we must follow her in her process of looking (emphasized by her glasses and her moments of contemplation without the use of verbal information) and her choices in what she does with her body and the activities she partakes in.

Gloria’s approach to life mimics Chile’s attitude towards its own democracy—looking forward to a more open future where possibilities for happiness and prosperity can occur but cautious to move forward without investigating the limitations of its societal and financial freedom. At this moment, freedom is used not only in relation to the newly exercised and stabilized democratic order, but also the time of financial freedom that comes from neoliberal values. While at the club, Gloria approaches her estranged acquaintance Joaquin without temerity, an indicator of her open approach to experiencing life. Like Chile, Gloria does not

radiate any impact from the constraints of censorship under the Pinochet regime. This is made visible through the display of Santiago as a flourishing and successful city as Gloria drives through the city in a carefree manner.

Santiago is depicted as a safe place without the unrest that is typically seen in films about the dictatorship, and Gloria can engage in social activities at her own will and without censorship. Although the spectator only catches a glimpse of Santiago as the backdrop of the car scene, it's clear that the city is experiencing stability as the buildings are tall, not bombed out and have an air of productiveness as other vehicles can be seen on the road, a stark contrast to the transportation issues preceding and during the Coup of 1973. This is unlike other fictional representations of Santiago's streets in films that focus on Chile's dictatorial past, e.g., Andrés Woods' *Machuca*, Larraín's *Tony Manero*, *Post Mortem*, and *No*. In *Tony Manero* the eponymous character from *Saturday Night Fever* is used as an inspirational figure for Raúl Peralta, who attempts to escape the confines of his family and financial constraints brought on by the life of difficulty during the Pinochet years. In the four aforementioned films, the historical past is very much present and exists not as a distant trace but a lived reality. Images of the streets reflect the food shortage, iconic scenes of people jumping up and down in support of La Unidad Popular, etc., and are central to the film's plot.



Figure 19: Gloria walks through the streets with demonstrations in the background. *Gloria* (2013)

However, *Gloria* does require a bit of more attentive viewing since there is actually unrest. The students are demonstrating in the background and the reality of the student movement is that there was physical and violent conflict (yet again) with the police and military against civilians. The film glosses over the demonstrations as if their existence were part of the *mise-en-scene*—an accepted feature of the Santiago landscape. Interestingly enough, this superficial glossing over is a gesture to displace the digestion and working through of trauma from the protests and demonstrations but to that of Gloria and her body as a site of discontent and transformation. Gloria’s confrontation with her own growth as an allegory for Chile rests on the fact that the film turns the public conflict into a private one. Thereby, Gloria’s private battles are used as a stand-in for the public discord.

Moreover, the spectator observes the peacefulness of the city as Gloria drives and sings about calmness and the ability to “quench the thirst” she feels and “the return I [she] want[s] more and more each time” through the lyrics of “Así eres tú,” a Paloma San Basilio song. The lyrics of “Así eres tú” point to the demand for Chile’s freedom and a type of anticipated

renaissance (the “return” that is desired more and more) and to Gloria’s desire to have her own personal rebirth and revitalization. Listening and looking at the synergy between the diegetic song and the image of Chile in Gloria’s car window, the spectator could potentially replace “eres” with Chile and its freedoms as well as Gloria’s own. It’s as if she is simultaneously serenading herself and the city of Santiago. Furthermore, the focus of her traveling through Santiago is a form of capturing what is typically the outside (work on the streets and in public) and bringing the matter into the inside (Gloria’s private space).

Looking more closely at the *mise-en-scène* of the brief scene in Gloria’s office, Chile’s success as a nation is also made visible as Gloria occupies a flexible office career where she is afforded the time to call her children to check on them, a luxurious office space, computers to conduct her work at the office and at home (indicated by the desktop and laptop present). There is no sense of struggle or descent into a conflict that resembles the political unrest and violent uprisings churning in the periphery. Instead, there appears to be a gesture towards an ideological shift that allows for a type of individual freedom and capacity to make choices (and later, for Gloria, changes) in one’s life. Gloria’s life appears uncensored and unregulated, unlike what would have been the reality in her past under Pinochet’s rule.

Through her body, Gloria expresses her freedom, and through Gloria’s body the spectator encounters with our own sensorium of the film in what other ways the protagonist stands as an allegory for the recently re-democratized Chile. For example, Gloria makes it a habit to go to clubs where she dances with many men or by herself, enjoying the rhythm of the music and the sheer joy of moving her body freely. Gloria can only accomplish this freedom by shutting out her motherly responsibilities, her work, and the demonstrations all around her.

This shutting out is much like the criteria Friedrich Nietzsche provides the second essay of *On the Genealogy of Morality*. In it he writes that,

Forgetfulness is not just a *vis inertiae*...[it] is rather an active ability to suppress, [and is like shutting] the doors and windows of consciousness for a while; not be bothered by the noise and battle with which our underworld of serviceable organs work with and against each other; a little peace, a little *tabula rasa* of consciousness to make room for something new. (35)

Nietzsche calls this “active forgetfulness.” This practice opens up the possibility of her encounter with Rodolfo. The film allows for an oscillation between forgetting and remembering. The film asserts that it is intrinsic to Gloria’s age and being that the history of Chile and its burdens cannot be separated from the current lived life (seeing demonstrators in the background or the pensive moment where the film shows tired paintball gamers who resemble miners who may have been trapped in the mining collapse). At the same time, in order for Gloria to seek out her potential, she appears to shed the weight of her past or concerns of the historical traumas she may have lived through.

The “shutting out” is Gloria’s own manner of creating a *tabula rasa* for her own life. On the dance floor, the two meet and the spectator can feel the energy between them—demonstrated in their exchanged glances from beyond the reaches of their respective dance partners. They are both free to look and to act without the limitations of their pasts even if Rodolfo does not have the same vivacity as Gloria. For Gloria, the instances of courtship are much more a reality than for Rodolfo who, we later learn, is still limited by his dependent ex-

wife and children. From their meeting, Gloria and Rodolfo are bonded in their romantic attitudes, affinity to music and dancing, creating changes in their own lives, and likewise, their enjoyment of love making to one another. Their relationship is demonstrative of the tension between the potential for an unrestrained future (Gloria) and one that is burdened by the heft of the past (Rodolfo).

The theme of singing and music as part of Gloria's lightheartedness and freedom is carried from the opening scenes and through the film: she mentions her delight in dancing and meeting people; she attends parties with friends (that are unnamed) where they sing Elis Regina and Tom Jobim's "The Waters of March"; and she suggests to Rodolfo that they go to Cuba to vacation and dance without the distractions of their day-to-day lives. Singing and dancing are acts of joy and release, representing her freed self (divorced and unencumbered in her work schedule, drinking habits, sexual exploits, and self-determination). They also signify her entrenchment in entertainment culture—as if to continue insulating herself from the noise and the conflicts taking place around her. By taking laughing yoga classes, she conditions her body to accept tension, endure the need for flexibility, and then, release the tension through laughter. All of these behaviors allow Gloria to "actively forget" and exercise the new freedom afforded to her and her generation.

One of the areas where Gloria feels the freest is through her sexuality. This explains the critical role that her nude body plays in the film. In showing Gloria nude, Lelio highlights her free-spirited nature. Gloria is herself a site of agency and the central figure upon which the spectator's gaze rests on the screen. Mary Ann Doane in "The Woman's Film" writes that the female body is the site of investigation and falls prey to the medical examinations of the male

gaze (285). However, in *Gloria*, the protagonist's female body is readily accepted and is at the forefront of the screen to exemplify her sexuality and her proud self (characterized by the scene where she and the hairless neighbor's cat are lying on the bed nude). This also goes back to the importance of the spectators' role to assess Gloria's choice to place her body in specific situations as a reflection and as her mode of communicating her internal processes. Gloria does not explain herself to the spectator and the film does not speak for her. It is through the spectator's own work to see Gloria through her physical interactions and bodily movements on screen.

Gloria's nudity is not one that is oppressed by the male gaze but is instead freed in its treatment and tone in the scene, if not treated as the privileged body in comparison to Rodolfo. As she undresses in front of Rodolfo, there are clear moments of heightened silent drama during her decision-making process to disrobe in front of him despite her doubts about their encounters. Gloria pauses at the door and stops herself; the moment is endowed with appropriate tension, and we see her catching herself only to turn around and begin undressing while looking intently at Rodolfo. This instance is a moment where the body's stimulation and Gloria's own act of looking come together in a moment of rupture. Here, Gloria has the choice to shift her actions away from Rodolfo or to recognize her actions when deciding to have sex with Rodolfo. It appears that she decides to do so not because of his power over her but her own power and willingness to take chances. The camera does not induce (or seduce Gloria to disrobe) Gloria's act of revealing her naked body. Instead, the camera is witness to Gloria's willful act and empowerment. This treatment of her body suggests the presence of a centered

and stable figure, Gloria. Meanwhile Rodolfo is seated, inactive and complacently waiting for Gloria to take charge.

Rodolfo is seen as the inspected body: just out of gastric bypass surgery, wearing a bind, and inextricable from his family despite his divorce and his daughters' adulthood. On the night they meet, the two have sex. Rodolfo shares the screen with Gloria's nude body equally, but his nudity has a lingering desperation while his movements reflect a more cautionary approach to their love-making. Although one could interpret his caution as symptomatic of his recent gastric bypass surgery, it nonetheless does not give him the same type of approachability as Gloria. He becomes the examined body, the one with limitations and the spectator is incited to ask why such stark differences exist in the treatment of Gloria and Rodolfo's bodies. Here, the camera focuses on Rodolfo: zooming in on his bind rather than his masculinity and the camera's intentional affinity towards Gloria's asserted self-confidence in contrast to Rodolfo's meeker self and bound up sexuality.

Moreover, the discourse around Rodolfo's body circulates mostly around his choice for transforming his body through surgery and his well-being as it relates to his family. The spectator can make connections between his attempt to create change in his life and his inability to detach himself from his family (emblematic of his past limited self). Discussing his gastric bypass surgery and the type of anesthesia used during the operation appear to motivate the spectator to look deeper and inquire if he has somehow dulled his senses to endure the surgical operation. Rodolfo's operation parallels the changes in Chile, from a totalitarian to a democratic society, and the combination of social capitalist values alongside neoliberal values. The inquiry into his sedated state can then be interpreted as an investigation into his own

position on the Coup and the years under a dictatorship. This is an imminent link due to his former career as a Naval officer and then a goods transporter (who had the resources to be 117 kilos during a time of food and supply shortage).

Gloria and Rodolfo, as fragments that represent their generation and Chile's own transition, perform their allegorical synecdochic function through their courtship. Although the courtship can be simply read as a romance between the two, the historically informed spectator is able to glean the deeper meaning through noticing and looking at all of the minute details such as connotation and denotation of the images. In doing so, the spectator begins to see smaller details such as the television screen behind Gloria as she sits down to work in her apartment. In this scene, Gloria is speaking with a broker or client while the television is playing in the background. The moving image in the *mise-en-scène* clues the spectator into the unrest and student protests even before we hear or see them on the streets. Paying attention to the television screen is something that both Gloria and the inattentive spectator may not do. In this way, the civil unrest on the television is situated as if only details of the *mise en scene* and are relegated to decorative details in Gloria's apartment. However, the importance of the scene is that it is unwittingly the beginning of turmoil for Gloria. The protesting and the call for change seems innocuous but essentially it is Gloria's own transformation that is called to the fore and takes place.

In this moment, Gloria's narrative becomes equated with the social unrest on the television screen. The demonstration scenes on Gloria's television screen are signaling the incoming predicament and hardship that Gloria will have to face. She is oblivious to the visual cue or its significance. She is working and is not at all concerned about the scenes in the

background and asks Victoria to remove her neighbor's hairless cat from her presence. Her refusal of the cat at this moment is significant because she lacks appreciation for the cat. Victoria tells her the story about the cat's ability to eliminate most of the mice in Noah's Ark and thereby saving all the creatures on board from losing their entire source of food to the mice. Victoria reminds Gloria of the value, the strength, and the capacity for the cat to adapt and save the Ark. It is only later that we see the parallel between the cat and Gloria. Her acceptance of the hairless cat is revealed later when she also lays naked on her bed with the animal in a peaceful state. Gloria's nakedness on screen is vulnerable but strong in her confidence. The revelation for the spectator in this instance is the transparency of Gloria's body in relation to the camera and the spectator; there are no obstructions, no additional lenses, or glasses in the way of seeing Gloria for who she is in her entirety.

One moment in which Gloria's body serves as historical allegory is when the camera finds her on the beach without money or resources after Rodolfo has run back to his family. This moment begins with the waves crashing on the shore and a shot of the sand. The scene starts at Gloria's bare legs and builds the spectator's anxiety and anticipation to see what negative consequences her night has brought. She is disheveled, missing a shoe, and her money and phone have been stolen. There is no explanation for what has happened at the end of the night, only that this is the result. The spectator experiences a sigh of relief when she stirs and wakes up.

The apprehension in the spectator builds to the degree that we fear the loss of the protagonist. The spectator wonders if Gloria's temerity and *joie de vivre* has finally cost her life, if she was raped, if she was taken advantage of in any way, and how she lost all her things. This

instance follows Adam Lowenstein's *allegorical moment*. He defines "the allegorical moment as a shocking collision of film, spectator, and history where registers of bodily space and historical time are disrupted, confronted and intertwined" (2). The spectator who is knowledgeable of Chile's history can apprehend the potential for this moment to be filled with not only the immediacy and dread of Gloria's demise but the historical significance and fullness of the way in which she is abandoned and alone on the sand. In his reading of an ad for the 1972 original version of *Last House on the Left*, Lowenstein explains how it evokes the violence enacted against the Kent State student movement. Lowenstein states that this allusion to Kent State, suggests the film's ability to tap into various fears and frustrations surrounding the disintegration of the New Left...The film locates the grim consequences of these profound social upheavals--what the ad's disclaimer refers to as "the senseless violence and inhuman cruelty that has become so much part of the times in which we live"--on the body of a teenage girl. It is this body, imagined as innocent and exposed to the risk of rape, which serves as the locus for anxieties concerning the nation as feminized and susceptible to violation in the Vietnam era. (115)

Just as Lowenstein asserts the connection between the feminine body and the current alongside the historical moment in the US, this scene in *Gloria* identifies how the protagonist's own body asks the spectator to tap into the fears that have been historically building since the dictatorship. Images from washed up bodies dumped in the Pacific Ocean during and after the dictatorship inform the possible meanings to glean from this particular scene. In 1976, Marta Ugarte's body was found washed up on the shore and clued the public in on the act of body

dumping during the dictatorship (CNN 2003). Bodies were tied up and weighted to sink to the bottom of the ocean. The film asks the spectator to question how the burden of history and Gloria's current moment commingle.

Historical meaning can be read into this scene and its significance is potentially read as a call back to the victims who have found themselves on the shores of or at the bottom of the Pacific Ocean as a result of the Pinochet dictatorship. While the scene is not frightening and does not evoke the same bodily horror as one might imagine in finding Marta Ugarte's body, the moment is still ripe with dread and a foreboding sense of loss. However, due to Gloria's own transformation and context, it can also be seen as her Lazarus moment. Her opportunity to rise after death. The opportunity for Chile to grow beyond the past is visible here. If Gloria is an allegory for Chile, then this scene accepts the country's difficult past and its stumble towards reform and transformation. Gloria can be read as more like Venus rising out of the sea rather than Marta Ugarte who found her downfall. So, while the historical weight is acknowledged, the potential for the future as filled with opportunity to grow and find clarity is presented by the film. Therefore, the growth alluded to in *Gloria* is not only the transformation of the film's protagonist but that of the nation and its potential for positive growth as well.

While claims that this potential historical significance can be a farfetched and vexing practice, the catalyst and reason for Gloria's abandonment can admittedly be sourced back to Rodolfo. It is in his character's backstory that the historical co-signification is palpable. Recalling that Rodolfo was once in the Navy and that he was eventually quite adept and transporting "things" for the Navy even after his service points back to his culpability. Rodolfo, former Naval officer during the Coup of 1973 and responsible for transport, quite possibly took part in the

Naval atrocities during the Coup or he could have turned a blind and complacent eye to the violations of civil rights enacted by the Navy under Pinochet. For the most part, the military was blamed for their part in taking down La Moneda Palace during the morning of the Coup of 1973. When invited by Gloria's family to her son's birthday party, Rodolfo was under a type of investigation. He insists on the difference between the military and the Navy as if to refuse fault during what seemed to be the family's own version of an investigation. Interestingly enough, it is exactly the Navy that dumped Marta Ugarte into the ocean.

The parallel between Rodolfo transporting Gloria to Viña del Mar and abandoning her leading to her being left out on the beach and the Navy's behavior towards Marta Ugarte and other people in opposition to Pinochet is disconcerting. Therefore, while film does not outrightly point to the dictatorship and the violent acts of injustice partaken by the Navy, *Gloria* does hail back to and draw specific details together where, as Lowenstein suggests, the allegorical moment takes place. The trauma and the remnants of the dictatorship are processed indirectly and absorbed in a manner that does not get lost in the pain of the past. Instead, the film approaches the future with full acceptance and consideration of history without having to directly address its heaviness on screen.

The possibility of progress and potential for growth is eminent after Gloria's personal plummet as it is for Chile. Her transformation towards self-acceptance and self-empowerment becomes the reward for the suffering she has experienced. Then for Chile, the transformation is also a moment that can bring about positive change that is not restrained by the horrors of the past. *Gloria* has tuned into both Chile's past and the need to assert questions and need for progress that has been experienced throughout Gloria's life. The longevity of the question of

progress, happiness, security, and acceptance is not only a part of the current moment but reaches back to the Chilean historical timeline and social imagination.

Discourse: And This ... and That

Historia de un oso and *Gloria* identify how two Chilean films that have been widely distributed through festival and global channels are evocative of the nation's discourse about life after the dictatorship. While both films do not explicitly address the dictatorship, what is shown in this chapter is the adamant inclusion of a nation's history and it is intertwined within social discourse and film making, and thereby adding detail to the features of its national identity. Taking on a new perspective for a different understanding of the past and trauma are essential for processing.

In both *Historia de un oso* and *Gloria*, the past is revisited in a way that resembles entertainment. For example, the difficulties of explaining the hardship of persecution and separation from one's family is the focal point of the narrative of a mechanical diorama meant to entertain passersby on the street (specifically a young child). *Historia de un oso* depicts how an isolated bear has survived being separated from his family due to an oppressive state and his survival after being rounded up and taken away. In *Gloria*, the past and its residues (the protests and the socioeconomic differences and Gloria's trajectory) are handled as part of the context and setting of Gloria's story. It is not placed at the fore but are essential elements to understanding how Gloria transforms into a new version of herself.

The Bear's story in *Historia de un oso* alludes to the disappeared and detained people during Pinochet's dictatorship but does not name the perpetrators or those to blame. Instead, the negative and emotionally charged history is replaced by a whimsical story about people

who gather different animals to perform in a traveling circus. In the narrative of the diorama, the papa bear escapes the circus, survives, and takes charge of his own destiny by using the new tricks the circus has taught him to literally jump a motorbike through the big top ceiling and away from the circus. The papa bear, who has left his family behind (possibly in parallel with the Bear who builds the diorama), returns home and is greeted by his adoring wife and child. The reality, however, is that the departure and time away was not as easily comprehensible and the ending is not happy. The Bear who builds the diorama does not have a family upon his return. However, the child bear looking into the diorama takes away a heartfelt understanding of what oppression and separation can do, even without understanding the political and violent ramifications of the dictatorship. One might argue that the story is a story about a family divided and nothing more. However, the spectator can identify that the bear goes out to share his testimony about the dictatorship through the mechanical diorama since he is sharing the story during the NO campaign during the Plebiscite of 1988. The spectator is clued into this because there are *NO* campaign graffiti on the walls of the streets where he presents his diorama. The bear, much like the *NO* campaign, is running his own campaign against Pinochet and the traumas the dictatorial past has caused. The bear's personal cause is to spread the word through allegory-- the accessible and digestible narrative of his mechanical diorama.

There is also possibility for growth and the potential to move beyond the past without eliding or covering it up. Instead, *Historia de un oso* is very careful to include and centralize its plot on what can be learned emotionally about history where the content and details of the true incident are omitted. One area significance for the proposing *Historia de un oso*, is its

multilayered narrative where the illusion of multiple forms is presented. There is digital animation and stop motion animation. Through these forms, an oscillation between the real and the potential for a better life are introduced. In the diorama, there is a comforting place where the lonesome bear can be reunited with his family. The distancing between the possibility in the Bear's "real" world and the trauma depicted in the diorama allows for the same type of distancing between the spectator of *Historia de un oso* and the film. The digestion and processing of the trauma removes itself from the lived reality of facts and questions about truth and transplants it into the universal world of emotion and a shared empathy. The spectators of the film and the diorama can take away with them their own significance as they work through what is personally touching about the narrative that is devoid of historical specificity. The human sensibility is what affords the context and is deployed to make meaning.

While the bear finds possibility through the narrative in the mechanical diorama, Gloria's possibilities appear in her ability to continue living and maintaining her personal strength and integrity despite Rodolfo's mistreatment. Her possibility is the suggestion that despite the turmoil in Santiago and around it, Gloria can continue finding her happiness without being thwarted. Therefore, her lived experiences are cued by the on screen demonstrations of positive progress. Only later do we (the spectator and Gloria) begin to pay attention to the discontents of the Chilean people. Furthermore, the subplot of transformations in Chile brings to the fore a need to analyze the images and sounds of student protests that are deftly placed in the background. In viewing the film's mise-en-scène and sound landscapes with a more skeptical eye, one can more keenly observe the demonstrative kernel of how the story of a Chilean woman in her late fifties becomes emblematic of a larger Chilean population.

Gloria's bodily state has the possibility of clueing the spectator into a multitude of significances. The filmic gesture here is not *this or that* but rather *and this/and that*. What is meant by this is that the disruptions, confrontations, and intermingling become ripe for additional meaning and interpretation. There is not one static definition of the scene's intent and meaning but rather a plurality of meaning is created. The shock in this instance is not the gruesome details of the scene but rather that Gloria, a woman in her fifties, was vulnerable enough to find herself in such a precarious situation. Part of what is surprising is indeed her age--one might expect this to happen to a young woman but someone of her maturity might not always land in this position. This opens up another area for interpretation. If Gloria stands as an allegory for Chile, then Chile understands and functions in its timeline, not as a virgin or unseasoned young woman, but instead as a woman who has seen and experienced life but is still searching for ways to comport in her new life and to assert her personal progress in a way that is true to the burdens of her past and the potential for her future.

The Bear, Gloria and their respective narratives are allegories for the experiences of others in Chile. While the bear is a story that hangs on the past in a very immediate emotional manner, Gloria does so by being an allegory for a country that has had to find itself in a process of transformation and taking a lead in its own progress.

Conclusion: Seeing, Acting, Knowing and Being—The Mind Body Network

The evolution of this dissertation began long before I understood its path. At the outset, this study began as a way for understanding my own reaction to films, and later, how films impact spectators in general. As I sat in Scott Durham's class on post-modern theories, he lectured on affect. The film he used as an example was Patricio Guzmán's *Chile, la memoria*

obstinada. I was moved. I felt in my body a type of inward revulsion and a need to shirk away. This physical manifestation was followed by tears. My overall feeling was sadness with bits of alienation, betrayal, and confusion. Having had no context for the Chilean Coup of 1973, the powerful impact of the film was inexplicable. I didn't quite understand my physical, and intellectual reactions. That activated my desire for understanding the relationship between film and the spectatorial body.

Along the way, I uncovered more facets to my visceral reaction to *Chile Obstinate Memory*. My personal history was brought into question as I recalled that my grandfather had worked closely with the former First Lady Imelda Marcos's brother in the Philippines. Much of my grandfather's work was in building bridges in the islands of Leyte. Later on, I found out about the dangerous work involved in the building of these bridges but also the cultural implications of creating the physical capacity for movement—the possibility of diaspora and displacement. Kidlat Tahimik's *Mababangong Bangungot (Perfumed Nightmare, Philippines, 1977)* emphasized how bridges both created movement but also ushered in the pitfalls of technological advancement for the maintenance and retention of cultural practices and identity. I thought "how could have my grandfather's bridges ushered that change for communities that were once physically readily inaccessible?" This led me to question what affordances my family had because of my grandfather's relationship with the political elite. This took place during Ferdinand Marcos's dictatorship when he imposed martial law for fourteen years and committed heinous human rights abuses—murder, torture, disappearances—and financial fraud that took resources away from the country and placed them in his own coffers.

I was four years old when Marcos's regime ended in 1986. I clearly remember the emergence of Corazon Aquino as Marcos's opponent and the manifestation of stark political divisions that befell the nation. Despite my youth, I remember that yellow was the campaign color for the People Power movement that would eventually enable the toppling of Marcos. At the time, I didn't know right from wrong, but I knew my family didn't support Aquino. When looking back on it, I feel shame even though their political positions were not in my control. I can still feel the fervor of the 1986 campaign—not solely the memory of it but also the social tension and intense energy during that time. There was a flurry of campaign activity, and my grandparents were busy at all times. Campaign materials and flags were strewn about the streets—blue and yellow alike. It was not only the color yellow of the People's Movement that I recall but the hand symbols. To show allegiance to Aquino, your hand should make the shape of a letter L—a hand signal that is also called the “laban” or “fight” sign. To support Marcos, a hand signal that looks like the Catholic sign of peace is held up—two fingers up shaped like the letter V were used to signal victory. I remember as a young child trying to make those hand signs happen. I practiced the L and the V.

I am still conflicted about my family's politics and their affiliations. Today, I feel trepidation when entering discussions with my family around current politics as Marcos's son, Ferdinand "Bongbong" Romualdez Marcos Jr., is now president in 2023, and Sara Duterte serves as his vice president. It has also eluded me for quite some time that my feelings of shame stem partly from the small altercations with my family that yielded unending dissent due to their ongoing support of the Marcos family.

What I found most surprising in the course of researching and writing my dissertation is that the bodily reaction and innate response to watching *Chile, la memoria obstinada*, ignited my pursuit of meaning instead of logical information serving as the spark. My family's background and my understanding of the atrocities during both Pinochet and Marcos's dictatorships came later. My body knew before my intellect. It is this acknowledgement of my body as a repository of knowledge and of information that is not always intellectually processed in an accessible way that led me throughout my process of research and writing on Chilean cinema.

When *Historia de un oso* won the 88th Academy Awards for Best Animated Short Film in 2016, a lot of publicity arose around the effects and impact of the film for Chileans. A book was also published, and it joined only a few other publications that relate to children to Chile's traumatic past. Even Michelle Bachelet weighed in on the conversation and met with the producers and creators of the film (Kurczyk 2016). *Americas Quarterly* quotes Bachelet in saying "It's a simple story, but profoundly human, that has marked the lives of so many families in our country" (Kurczyk 2016). The Oscar win initiated many conversations and *Bear Story* was shown to younger audiences all over Chile. In Gabriel Osorio's interview with Stephen Kurczyk, the author asks the creator two specific and telling questions: "How was your family personally affected by the separation of families under Pinochet?" and "Why do you think you've hit a nerve now?" Osorio responds to the first question,

The story was inspired by my grandfather. He was exiled in 1973. I met him when I was 10. It was a big deal for me, because when he came back, the family was torn apart, separated. When he came back he found everything different in the

family. He had lost a time and a moment that he never recovered. It happened not just to my grandfather but to a lot of families in Chile. It's a story that has been with me for a long time. I feel in some ways that making this film was a therapeutic process for me, for my family. It was a very healing process for me personally, but it's a great to see that it's been the same process for a lot of people in Chile. (2016)

His answer intimates how the film incited many people to continue discussing their own personal experiences with regards to Pinochet's dictatorship and its consequences, such as the exiles of Chileans. Osorio also tells Kurczy that,

It's raising a lot of conversations. For a long time in Chile, no one wanted to talk about what happened with the exiles. There was a little taboo about that. And now people are talking about the stories of what happened to their families. I think it's great for the country. In some way, I like to think that this is helping the memory of the country to heal. Why did we wait so long to talk about this? Why did we have to wait for a short film to win an Oscar to talk about this? (Kurczy 2016)

The filmmaker's experience is indicative of the silence around the plight of exiles and the stories around the dictatorship (even if he does not outrightly point to the reason for so many being exiled from Chile). What is so touching about the film is the way, according to Osorio, it is a universal approach to the conversation. He says,

I think the award put the film in the media, and now everybody is talking about the film. For me as a director, trying to convey this idea, this is the greatest thing

that can happen because I can reach that audience, I can reach the people and get the people to think about the importance of family, about what happened with so many people that were separated from their families. The other thing that I feel is important, is that I talk in the film about exiles but in a universal way. It's not only related to Chile. It's happening around the world right now, it's happening in Syria. I think, in some way, I can talk to the new generations and the kids so the same things don't happen again. That's my hope. It's naive. But I like to think I'm putting something in society to make it better. (Kurczy 2016)

The compelling nature of *Historia de un oso* reinforced my desire to dig deeper into Chilean cinema. I'm moved by the conversations it has incited—conversations that I wish I could have with my family. A conversation amongst Chileans meant that it wasn't just one part of Chile or a section of its people whose discourse was initiated by *Historia de un oso*. As part of a cinema of small nations, *Historia de un oso* broke down barriers that held conversations about the dictatorship and the country's exiles at bay. In other words, the work of a small nation cinema as a conduit for exchanging information from one group of people to another increases the potential for understanding of oneself and one's national identity.

The films in this dissertation act as conduits for an exchange of information amongst politically divided people, in Chile's case. Building a national identity relies on cultural productions that produce generative if sometimes painful dialogues amongst Chileans and the country's larger diaspora. As a small-nation cinema, Chile's industry is one that continues to grow and serves to do the work of bridging groups and organizations of people with varying political affiliation and perspectives on the historical past. Given that the Coup affected many in

myriad ways, the capacity to share personal and individual experiences has sometimes been stifled. Additionally, the memory of state and personal violence experienced during Pinochet's rule remain contentious as official stories continue to elide and fail to deliver the impossible official story that could undo the tears caused by persistent censorship and oppression. It is through artistic production such as film that memories and voices hushed by persecution, authoritarian rule and censorship can surface. The films studied serve not only as repositories for memory (as in documentaries), but also sites for creating new potentialities and virtualities that can emerge as new ways of remembering and understanding the past. The versatility of film as a medium allows for it to add to official history while opening up new avenues for remembering the dictatorship. These films attest that the conversation continues despite having no unifying and consistent formal forum for talking about the traumatic past and the exiles. In fact, it is in art and cinema production that we see the discourse taking place. My arguments in this dissertation establish that the films at hand indeed aid in working-through, remembering, and searching for progress amidst the potential lack of true growth towards equity and inclusion within Chile after its recent traumatic past.

The larger arc of this dissertation takes the reader from understanding the experience of the individual to how the individual perspective folds into the social (collective), and at times, the universal. What is seen in Chapter One is an invitation to engage with the Coup and Chile's traumatic past through an individual permutation of what's possible. Chapter Two joins those who mourn and are systemically impacted by the atrocities of the Coup and dictatorship. Chapter Three distinguishes itself from the first two chapters in that it seeks to shed light on the aftermath of the Coup through hybridity—fiction and nonfiction forms of representing the

Coup. In doing so, it offers up a median between what may be observational documentation of the impacts of the Coup and the fictional flourishes of the social discontents upon recovery from the authoritarian government. Chapter Four goes beyond hybridity to the study of completely fictional films that relies on allegory—where meanings are implicit and can be interpreted according to one’s own capacity.

In each chapter, I have tried to be careful to pay attention to the individual and the social registers since it is this transmission from individual to collective and back to the individual where progress and movements towards a renewed unofficial perspective of Chile’s recent traumatic history arise. Catalina Donoso Pinto in *Películas que escuchan* describes the fracturing of collective identity not simply as dissolution but rather a manner of surviving and a consistent reformation of identity (85). By delving into history through documentaries and fiction films, spectators arrive at potentials and possibilities that root in history that is observed and sentimental. Therefore, it is not simply Chilean history that is experienced through the film but what it might feel like to have experienced the historical traumas of the dictatorship.

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