

**NOV. 26, 2009**  
**SCREENINGS**

**Lennox Contemporary Gallery**

12 Ossington Ave.  
Toronto, ON M6J 2Y7  
(416) 924-7964

Thursday  
November

# DIVERSIDADES 1

# 26

Presented by Diversa - Festival Internacional de Cine Gay-Lesbico-Trans de Argentina  
and "Llamale H. Org" Sexual and Gender Diversity Film Festival in Uruguay curated by Gabriela Waisman.

5:00 pm



## A Imagen y Semejanza Diana Varas Rodriguez

Ecuador  
Documentary  
40:00

Powerful and insightful testimony of transsexual life in Ecuador. Their breaking down traditional of values and their struggle to obtain legal status against institutionalized intolerance.

## AÑO NUEVO PARA LAURA Graciela De Luca

Argentina  
Ficción  
2007 - 20:00

It's new year. Laura has decided to close every door to the outside but one that communicates her with a recent and strange lover that she hasn't met yet but through a chatroom. She'll do anything to meet this person, although everything could be different than what she expects it to be.

*En plena noche de año nuevo, Laura ha tomado la decisión de cerrar toda puerta al mundo exterior, excepto una que la comunica con un reciente y extraño amor que aún desconoce y que se encuentra tras la barrera informática del chat.*



uruguay / cine / diversidad



# DIVERSA

FESTIVAL INTERNACIONAL DE CINE  
GAY LESBICO TRANS DE ARGENTINA  
WWW.DIVERSA.COM.AR



Thursday  
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26

## EXPERIMENTAL VIDEO CENTRAL

Activating interconnected peripheral views with multiple flows of information and unknown visual associations; Video Central releases the viewer from oppressive stereotypes with a selection of works that stimulate a distinct understanding of Central American artists. Curated by Ernesto Calvo and aluCine.

9:00 p.m

### Video Creation in Central America: beaten paths and new ones to come . . .

The historical transformation in Central American audiovisual has been relatively precarious. However, its eruption and recent emergence, has benefitted from the advances and consequences of the digital era, bringing along with it—in a peripheral context—a confluence of individual, institutional or even 'alternative' projects and events, that has given it more visibility and diffusion to different ways of expressing those bonds between contemporary audiovisual and other relatively close formats.

That's how, events like el Festival Icaro en Guatemala ([www.festivalicaro.com](http://www.festivalicaro.com)), to effective support strategies like in CinerGía ([www.cinergia.org](http://www.cinergia.org)), and detailed systematic efforts dedicated to the variants of digital art, video creation and audiovisual like the Fundación Clic Festival in El Salvador ([www.clic.org.sv](http://www.clic.org.sv)), Mujeres en las Artes de Honduras ([www.muaartes.org.hn](http://www.muaartes.org.hn)), el Ejército Videoasta Latinoamericano in Nicaragua or the Inquieta Imagen event in the Museo de Arte y Diseño Contemporáneo de Costa Rica ([www.madc.ac.cr](http://www.madc.ac.cr)); they have all witnessed a visible and intentional will—real or symbolic—towards the formation and backing of interests and strategies that Central American contemporary audiovisual has.

With this selection of video creations from central American artists, presented at the aluCine festival, we partially bring together the voices, problems, conflicts and strategies central American audiovisual has. From artists that can be considered pioneers in the recent history of languages and media in Central America, to those that have positioned and projected themselves internationally, to younger artists still in exploration... In this brief selection we shed a light to problems and strategies that have been positioning themselves significantly in the video creation of CA in recent years, and range from anthropological, socio-political or historical, to marginality and social violence or gender, migration, ecological survival, mass media and central-peripheral relations. As well as formal and esthetic strategies, like fake documentary and found footage to performances and the utilization of recreational, melodramatic and metaphoric re-

sources that effectively incorporate animation, photography, sound track, etc... that keep a constant dialogue between local and/or international references and circumstances.

With this selection you can account for only some paths CA video creation has taken in recent years, with its discoveries and virtues, but also, its shortages and insufficiencies, that somehow illustrate—above all—the paths that lie ahead



### Como (des) vestirse Priscilla Monge

Costa Rica  
Experimental  
4:30



### Jose Arce Ramirez

Costa Rica  
Experimental  
1:47

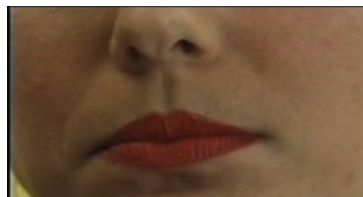
Co-presented by e-fagia  
Visual and Media Arts Organization

# e\_fagia



**Acción Bandálica en mi Linda Costa Rica**  
**Alejandro Ramirez**

Costa Rica  
Experimental  
4:00



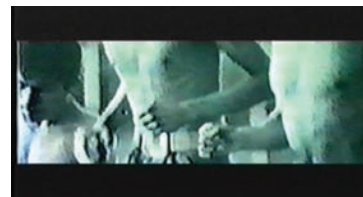
**Labial**  
**Natasha Pachano**

Costa Rica-USA  
Experimental  
3:00



**Y los Artistas de la Gente nos Vale Verja**  
**Regina Aguilar**

Honduras  
Experimental  
6:50



**Documento1/29**  
**Ernesto Sameron/Mauricio Priento**

Nicaragua-Colombia  
Experimental  
3:47



**Conversaciones en el Parque**  
**Jorge Alban**

Costa Rica  
Experimental  
1:56



**Quien Puede Borra las Huellas**  
**Regina Galindo**

Guatemala  
Experimental  
5:00



**Ultimo Round para Viernes**  
**Joaquim Rodriguez**

Mexico-Costa Rica  
Experimental  
3:47



**Coexistencia**  
**Donna Conlon**

Panama-USA  
Experimental  
5:26

