

Detrás del Sur: Danzas Para Manuel. English

Language: en-GB

00:00:05.923 --> 00:00:25.942

[Beach scene, with dancers emerging from the sea to the beat of drums]

00:00:25.942 --> 00:00:33.908

[Two dancers dance at the edge of the sea]

00:00:33.908 --> 00:00:35.534

[Title: Behind the South: Dances for Manuel]

00:00:39.538 --> 00:00:50.465

[Two dancers dance at the edge of the sea]

00:00:52.928 --> 00:00:56.929

[Title. Anti-Racist Artistic Practices]

00:00:58.931 --> 00:01:02.893

[music; view of the town of Tumaco]

00:01:04.895 --> 00:01:30.836

[music; dancers dancing]

00:01:35.930 --> 00:01:40.110

[Andrea Bonilla] We came to Tumaco to make, to
finish Detrás del Sur [Behind the South]. We came to Tumaco

00:01:40.110 --> 00:01:47.640

to find ourselves and, I think, to continue building our

bridges and ties to the territory [of the Pacific coast region].

00:01:48.603 --> 00:01:52.607

[music and dance]

00:02:02.150 --> 00:02:06.200

[Vanessa Murillo] Well, I hope that with this narrative we can reach the public in a powerful way

00:02:06.200 --> 00:02:10.520

so that they understand that in reality our struggles continue.

00:02:10.520 --> 00:02:17.464

[music and dance]

00:02:21.725 --> 00:02:24.560

[Liliana Hurtado] The work we are creating is completely new and is a challenge

00:02:24.560 --> 00:02:32.750

for us. Not only for me has it been a very interesting challenge, right?, because it is talking about

00:02:32.750 --> 00:02:37.550

discrimination and racism that have not ended, but have simply been transformed.

00:02:38.534 --> 00:02:41.716

[Title. Changó, el Gran Putas [Changó, the Big Badass] and Territory]

00:02:43.997 --> 00:02:50.487

[Rafael Palacios] So, we are interested in addressing this work, inspired by the book *Changó, el Gran Putas* by Manuel Zapata Olivella.

00:02:50.487 --> 00:02:58.280

Detrás del Sur, then, is our reflections, which draw on literature, but which then approach our experiences as Afro-descendants

00:02:58.280 --> 00:03:05.450

Manuel Zapata Olivella tells us about the genesis of Afro people, that is, the muntu [person] who comes out of Africa

00:03:05.450 --> 00:03:11.230

but who has to find a way here [in the Americas] to unite in order to be able to face all the vicissitudes,

00:03:11.230 --> 00:03:16.510

all the problems that haunt us. And that muntu has not disappeared. It is not just a historical thing,

00:03:16.510 --> 00:03:18.282

that muntu is still in the present.

00:03:19.952 --> 00:03:27.370

[Yeison Moreno] What has caught my attention the most about the work *Changó, el Gran Putas* is that when we enter the book we realize the horror of the

00:03:27.370 --> 00:03:34.720

slave trade that happened throughout history.

Two important things that I personally highlight in

00:03:34.720 --> 00:03:41.350

this work is the 20 years that
Zapata takes to write this book

00:03:41.350 --> 00:03:49.810

and to write the book at that time
he had to travel, had to experience, inquire, read,

00:03:50.400 --> 00:03:57.180

and live certain things that would allow him later
to internalize, internalize a book that did not talk

00:03:57.180 --> 00:04:04.260

about himself, but about so many people,
millions of people who were enslaved,

00:04:04.260 --> 00:04:07.853

who were murdered, mistreated, insulted.

00:04:08.819 --> 00:04:20.730

[Yndira Perea] Creating something in dance has been wonderful.
It allows you to be permeated by intense smells, colours, flavours,
I mean the sea, the rain every day,

00:04:20.730 --> 00:04:26.880

the moisture that it produces in our body. It starts as a feeling of drowning at first, but

00:04:26.880 --> 00:04:29.765

then your body gets used to it.

00:04:31.090 --> 00:04:43.690

[José Luna] We came to the region to create, to connect directly with tradition,

with the people, with folk, with the place.

So that connection has allowed us

00:04:43.690 --> 00:04:48.640

to notice the difference; to notice the difference it makes
that here we can find some tools that

00:04:48.640 --> 00:04:56.950

we do not have in the city, which limits us in creating
new sounds. Other instruments that maybe there [in the city]

00:04:56.950 --> 00:04:58.507

are difficult to acquire.

00:04:59.508 --> 00:05:12.270

[Camilo Perlaza] Speaking of the territory: some of my colleagues also come from other Afro groups
in Colombia, right? From the North Pacific,
from some part of Urabá Antioqueño.

00:05:12.354 --> 00:05:18.500

Then more than me accompanying
them, I also feel their support because

00:05:18.500 --> 00:05:22.558

they come with the same baggage, right?, from the
same struggles.

00:05:23.556 --> 00:05:25.558

[music]

00:05:26.535 --> 00:05:30.770

[Narrator] The dance we do is also anti-racist because it questions, by means of dramaturgy

00:05:30.770 --> 00:05:37.190

and discourse and dance techniques, expressions of everyday racism that are reproduced by

00:05:37.190 --> 00:05:44.030

state institutions and the media.

For example, stereotypes about Afro people are

00:05:44.030 --> 00:05:48.860

questioned and subverted, assumptions about the ways of being of Afro people

00:05:48.860 --> 00:05:51.627

and other social representations.

00:05:51.627 --> 00:06:01.070

[Narrator] The dancing we do in Sankofa is anti-racist because it draws on narrative elements taken from the territory in order to revalue them and make them central.

00:06:01.070 --> 00:06:06.440

The dancing we do irrupts into a racialized social system and mobilizes sensibilities

00:06:06.440 --> 00:06:11.750

which are a political way of making people uncomfortable and showing the dignity of Afro-descendants.

00:06:12.728 --> 00:06:17.732

[music]

00:06:19.734 --> 00:06:27.700

[scenes of beach and town streets]

00:06:29.702 --> 00:06:32.017

Emotions: Dance and Anti-Racism

00:06:32.017 --> 00:06:36.041

[music]

00:06:36.688 --> 00:06:50.530

[María Elena Murillo] Regarding that, for example, I am very sentimental. So there was a moment when the director said, take a movement and represent it in one word, in one phrase.

00:06:50.530 --> 00:07:01.004

And immediately I was transported to my grandmother; and I became emotional and then, well ... they are moments that, I don't know ... it comes out....

00:07:01.982 --> 00:07:04.985

[music]

00:07:08.762 --> 00:07:12.970

[Yndira Perea] What I feel in the creation of this work *Detrás del Sur* is that many emotions

00:07:12.970 --> 00:07:20.140

have arisen, such as sadness, joys and hopes, despair.

00:07:20.140 --> 00:07:30.310

A lot of anger, too, right? There are a lot.

And each artist, like, depending on what

00:07:30.310 --> 00:07:36.000

s/he is working with, gets to grips with
certain emotions. We all feel in different ways

00:07:36.000 --> 00:07:39.810

and we all express that
differently. For us it is very important

00:07:39.810 --> 00:07:47.430

to have a body that can express that type
of emotion, right?, not a body that is like

00:07:47.430 --> 00:07:52.710

a dead body in the scene, so to speak.
It is a body that tells a story,

00:07:52.710 --> 00:07:58.890

a history that permeates everything and that
allows you to generate these types of emotions.

00:08:01.730 --> 00:08:08.870

[Harold Tenorio] They are mixed emotions, because at some
moments, that same thing that makes you sad

00:08:08.870 --> 00:08:19.400

is also making you angry. So you don't know which one
of the two energies ... yes, with the sadness or

00:08:19.400 --> 00:08:28.100

the melancholy it might be causing, or express the
anger... So we seek in order to find

00:08:28.100 --> 00:08:30.051

those places.

00:08:31.025 --> 00:08:42.035

[music and dancing]

00:08:47.004 --> 00:08:54.480

[Jhoan Mosquera] Walking in front of mestizo people ...
behind mestizo people ...

00:08:56.630 --> 00:09:02.280

Most of all, women, when they are carrying
handbags, backpacks, do this:

00:09:03.380 --> 00:09:10.010

like holding it tighter. Like behind me there is a black man,
as they usually call us, and he is going to rob me. Then they start

00:09:10.010 --> 00:09:15.740

to walk fast. So all I do is,
if they are ahead of me, I get ahead of them.

00:09:17.150 --> 00:09:20.101

I'm not going to rob you; I am
walking along just like you.

00:09:21.102 --> 00:09:27.560

[Maryeris Mosquera] They killed my father, I was very young, so it was very difficult for her to

keep me in Medellin and I had to work

00:09:27.560 --> 00:09:32.270

to be able to keep myself. So I

I started working as a dancer in clubs

00:09:33.020 --> 00:09:38.570

and in the clubs, every time I went to

audition, there were blond girls and dark-haired girls,

00:09:38.570 --> 00:09:44.810

well, all of them were mestizas; I was the only black woman

And I hardly ever passed those auditions.

00:09:44.810 --> 00:09:52.490

No, very seldom. So I became friendly

with the girls and then I found out that it was

00:09:52.490 --> 00:09:54.010

because they didn't hire black women there.

00:09:54.719 --> 00:09:58.340

[Jhoan Mosquera] And also every time

I go downtown with other people, they rob us,

00:10:00.970 --> 00:10:10.443

they rob us: cell phones ... I stopped going downtown because

going downtown was a problem with the police and a problem with thieves.

00:10:11.270 --> 00:10:16.730

[Rafael Palacios] In the colleges and universities

here in Colombia, in the
schools, authors like Manuel Zapata Olivella are not read

00:10:16.730 --> 00:10:23.810

and that is a great imbalance. It is
ignorance of the knowledge of Afro-descendant people;

00:10:23.810 --> 00:10:27.890

of the way we see
the world with our own philosophies.

00:10:27.890 --> 00:10:33.830

And tackling a book like Manuel
Zapata Olivella's or reading Afro-descendant literature

00:10:33.830 --> 00:10:38.930

from around the world is to be part of an anti-racist
fight, because it puts our knowledge

00:10:38.930 --> 00:10:43.460

on the same level as any other
kind of knowledge from other cultures.

00:10:44.443 --> 00:10:50.448

[music and dancing]

00:11:02.880 --> 00:11:10.380

[Andrea Bonilla] Having the opportunity to create in the territory and
being close to the territory are opportunities that

00:11:10.380 --> 00:11:16.500

make one understand and weave stuff from memory;
and it is a collective memory. And I think that's an

00:11:16.500 --> 00:11:18.970

anti-racist project.

00:11:19.979 --> 00:11:29.190

[Narrator] We know that the traces of many acts of violence are imprinted on bodies.
The creative processes in the dancing we do can
be considered anti-racist because they aim

00:11:29.190 --> 00:11:35.280

to dismantle various forms of such violence.
In what way? One way to do this is by creating works

00:11:35.280 --> 00:11:41.610

with a highly referential narrative that tells
the story of Afro people from the perspective

00:11:41.610 --> 00:11:46.860

of Afro people. *Detrás del Sur* not only talks about
origin of the Afro diaspora in the Americas, but also

00:11:46.860 --> 00:11:51.600

about the entire system of thought and spirituality
that accompanied Africans and their descendants

00:11:51.600 --> 00:11:58.260

when they arrived in the continent and that, in combination
with elements of the new context, led to

00:11:58.860 --> 00:12:03.990

forms of resistance and struggles for freedom
that continue to this day.

00:12:08.981 --> 00:12:14.986

[Credits: Sankofa Danzafro; University of Manchester; Cultures of Anti-Racism in Latin America]

00:12:17.987 --> 00:12:20.308

Allies: Teatro Mayor; Plu con Pla; Fundación Escuela Folklórica del Pacífico Sur Tumac; 14 Fiesta del Libro y al Cultura Diásporas;

00:12:20.308 --> 00:12:23.286

Teatro Metropolitano José Gutiérrez Gómez; Wangari Danza Afrocontemporánea; Escuela de Música Nuevo Horizonte Tumaco]

00:12:25.286 --> 00:12:29.279

Camera: David Castañeda

Script and Research: Carlos Correa

00:12:29.279 --> 00:12:32.210

Artistic Director: Rafael Palacios Callejas

Musical Production: Juan José Luna, Harold Tenorio

00:12:32.251 --> 00:12:34.989

Performance: Corporación Cultural Afrocolombiana Sankofa

00:12:34.989 --> 00:12:36.989

Project: CARLA (Cultures of Anti-Racism in Latin America)

00:12:36.989 --> 00:12:42.595

Music Credits:

No más velorio: Plu con Plá

Bombo: Plu con Plá

Hoy te lo diré: Plu con Plá