



OEI

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# NICOLÁS GUILLÉN LANDRIÁN

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When I looked into the film archive of the *Instituto Cubano de Arte e Industria Cinematográficos* (Institute for Cinematic Arts and Industry, in short: ICAIC) in Havana, the images from the times of the Cuban revolution were tempting: the struggle in the Sierra Maestra mountains, the battle of Santa Clara, the joyful entry into the city of Havana, the innovative social experiments that followed, the charismatic speeches of Fidel, the concerned humor and sexiness of Che and Camilo, all this is still stunning – yet, I was captivated by “another Cuba,” a Cuba somewhat on the margins of a hurricane. In the archive I discovered the works of Nicolás Guillén Landrián, who wanted to be remembered as “a black guy, six feet tall, pleasant, intelligent, affectionate with everything you can be affectionate with.”<sup>1</sup> Livio Delgado, a cinematographer who shot the first five films with Nicolás Guillén Landrián, describes him as “a bandit filmmaker or a filmmaker bandit,” infamous for his crinkled outfit combined with “sandals made from rubber tire by the Vietnamese.”<sup>2</sup> Landrián’s work used to be very little known but has recently been re-discovered and is receiving more attention. In 2011 the International Film Festival Yamagata in Japan held the first retrospective of his works followed by the Courtisane Festival in Ghent and others. Fortunately most of Landrián’s films are now available on well known online platforms.

Landrián’s formal approach is deeply embedded in the European avant-garde, a film practice that always understood itself as transcending borders first of genre and narration, later of class and identity. Yet, this approach applied to the entire ICAIC, “all the filmmakers were intent on making avant-garde cinema, just imagine... It wasn’t only me, everyone tried in one way or another to approach cinema in this way,”<sup>3</sup> Landrián explicated in an interview. Nourishing his work above all with microperception and

experimental aesthetic, he avoided biographical traces and narrations, direct connections to his own descent. He chose to make films about everything that concerned him, always careful not to get caught in a particular identity, nevertheless situating himself as “a black guy.” From there he developed a specific (sometimes polemic) political and filmic sensitivity. A sensitivity connected to his experience that allowed him to address his object of concern differently, blending his films with a knowledge foreign or even suspect to most of his colleagues at the ICAIC and elsewhere.

Facing many difficulties, the question of social racial formation wasn’t the focus of the Cuban revolutionary government from the beginning, yet it was the vanguard in the process of decolonization – abroad and at home. After the assassination of Patrice Lumumba in Congo in 1961, Cuba started to support the liberation wars in Angola, Guinea Bissau, Algeria, Sierra Leone and elsewhere.<sup>4</sup> At home people recognized the inherited discrimination, raised awareness of the fact that most of the Cuban poor were dark-skinned and took measures against the discrimination. The government released positions in state enterprises and administration; encouraged writers, anthropologists and filmmaker of all colours, like Bernabé Hernández, Miguel Barnet, Alejo Carpentier, Tomás Gutiérrez Alea, and Santiago Villafuerte to explore racial constructions that lead to bias and discrimination. Along with these actions, it supported young Afro-Cubans to enter the higher education system.<sup>5</sup> Sara Gómez and Landrián were among those (receiving film training at the ICAIC with Joris Ivens and Theodor Christensen) in the 1960s, followed by Sergio Giral in the 1970s and Gloria Rolando in the 1980s. Beside his teaching, Joris Ivens made two films in Cuba with assistance of Landrián: *Carnet De Viaje* (Travel Notebook, 1961, 34 min., 35mm) and

*Pueblo Armado* (A People In Arms, 1961, 35mm). Both were censored in France but circulated in different cine-clubs.<sup>6</sup>

Landrián's most discussed work is *Coffea Arábica* (1968, 18 min., 35mm),<sup>7</sup> also the first work commissioned by ICAIC about an agricultural project: a coffee plantation belt around Havana. It's an experimental and research based documentary that, by focusing on coffee, makes tangible the historical processes of the Caribbean island. The film distances itself from a progress-oriented economy, explaining the coffee production process as unrefined, portraying its ecological burdens, and its race and class antagonisms inherited from colonial plantation agriculture, subsequently perpetuated by the current industrialized monoculture. The film has been reviewed and appreciated as it employs a distinct militant film language by bringing together a variety of different sources and colliding independent shots into a nervous montage similar to Santiago Álvarez's *Now* (1965, 5 min., 35mm).<sup>8</sup> It is also admired by some critics owing to the fact that it came out as ironic and critical towards the government's use of incentives in order to increase economic productivity as a major means of happiness. Regardless of the greatness of the work, I would like to focus attention on Landrián's minor, less explicit, but still fearless, films; less caught up in grand maneuvers of politics, thus leaving space for individual singularities to undo the compositional conditions imposed.

Before entering the film school Landrián had studied social science, which might be an explanation why his film works convey the impression of being anthropological accounts. His first film *En Un Barrio Viejo* (In an Old Neighborhood, 1963, 9 min., 35mm)<sup>9</sup>, shot under the influence of *neorealism* and *cinéma vérité*, begins by contrasting revolutionaries marching in line with people dancing, playing chess or just strolling the streets. In a sort of dialectical and naturalist manner the film juxtaposes class, gender, ethnic and religious differences by emphasizing distinct differences of singular persons and their activities in the neighborhood. Always avoiding interviews, making use of close-ups, still-photography and a hand-held camera (neither choppy, nor smoothed out) the film traces or even mimics maneuvers and movements of the various people, and certainly takes sides with "the poor," bringing to attention their reserved gestures and almost invisible signals, but never explaining what has caused their poverty. Landrián is affectionate, but does not fall victim to nostalgia and melancholy. Employing a well recognizable montage of juxtaposition and proximity, the film still seems to be more of an overwhelming commitment to openness than a critical reflection. The last scene is a long take on a *rumba* celebration for the dead. A *rumba* is more than a dance and still just a dance, a modern Cuban invention brought about by colonialism and slavery.

One can certainly draw a link to *pM* (*Pasado Meridiano/Post Meridien*, 1961, 13 min., 16mm).<sup>10</sup> *pM* was made three years earlier by Alberto Sabá Cabrera Infante and Orlando Jiménez Leal. Entirely shot at night without additional lighting, but with sensitive film material and two lightweight cameras, *pM* depicts people taking the ferryboat from Regla to the harbor district bordering with Old Havana, diving into the bars and cafes, intoxicated by music, booze, fighting and dancing. And afterwards returning back home by boat in the morning hours. Simple and beautiful in its formal language *pM* describes what it pictures, that is to say, "the pleasures of the poor," not in an affirmative manner, but rather in contrast, somehow cynically. It might be that the filmmaker originally did not intend to portray the "uselessness" of the people with the camera's distanced view, as the film seems to affectionately enjoy the party, despite presenting the dancers with sober authority. The people, however, don't want to know, or don't seem to care about the acidity of the observers with their cameras. One might see a relation to John Cassavetes's film *Shadows* (1959, 87 min., 35mm) that was released just a year earlier. Despite the fact that both films are formal experimentations converged with the motif of interracial relationships, *Shadows* spells out the contradictions and entanglements in detail, whereas *pM* evokes the impression that race becomes "the" scheme to link different existences, which can still be considered a form of racism. *pM* was broadcasted on TV in January 1961, but then seized by the revolutionary government and banned from projection in theatres, where it probably would have reached a wider audience, since in the 60s TV wasn't as common yet. The ban appalled and shocked the Cuban cultural producers and Fidel Castro responded to the conflict with his speech *The Words to the Intellectuals* delivered in June 1961 and the well known declaration: "Within the Revolution, everything. Against the Revolution, nothing." This was not only a rallying cry directed toward the artists and intellectuals, it sought to define the entire Cuban policy. However, in the same speech, Castro rejects Soviet strictures on the arts, proclaiming, "our enemies are capitalists and imperialists, not abstract art." Not concerned with a socialist iconography Cuban artists always appropriated all forms of expression and creativity. If the ban wasn't posed on *pM* for being abstract, one could speculate that it came as a result of its lack of didacticism, or its cynical aftertaste. In Cuba and elsewhere it certainly fueled the discussion of the time.

*En Un Barrio Viejo* wasn't suppressed as *pM* was. It received an honorary mention at the

festival in Krakow, Poland and a prize in Tours, France, but earned a weighing critique by Castro, who called it “frenchified”. Castro’s assessment was a strong blow but it corresponded with the urgencies of the 1960s and certainly was in tune with the *Left Bank* of the *New Wave* filmmakers such as Agnès Varda, Chris Marker, Alain Resnais, Marguerite Duras, Jean Rouch and even Jean-Luc Godard, who became impatient with the conformity of the *New Wave*, demanding a deeper engagement with the political left. As a result Landrián became more politicized and increasingly applied his critique towards the revolutionary government’s demand for economical productivity, not bringing about joy and contentedness, but mere functionality, so that in *The year of Agriculture* Landrián unexpectedly made a film about dancers – *Los del Baile* (*Dancers*, 1965, 6 min., 35mm).<sup>11</sup>

1965 was a tipping point in Cuban history. Like many other countries Cuba introduced the economical model of the Soviet five-year plan and began to enforce the call for productivity. Every person of employable age had to work by law. The *Prospective Sugar Plan* for the first five years aimed to harvest 10 million tons of sugar by 1970. Chris Marker and Valérie Mayoux made a film about the effort from material shot by Cuban directors and the ICIAC: *La Bataille des dix Millions* (Cuba: Battle of the 10.000.000, 1971, 58 min.). It begins with Chris Marker’s critique of the European left for turning its back on Cuba because things got more serious and less experimental, for forgetting the US-Embargo, the Bay of Pigs Invasion, the expulsion from the Organization of American States (OAS), the Cuban missiles-crisis and so on. Despite the huge government mobilization, the battle wasn’t successful and the ten million mark was not reached. One crucial scene in the film is an excerpt of Fidel Castro’s speech from 24th September 1970, where he reveals a detailed analysis of the economical objectives and their failings, accepting the responsibility for the unachieved goals. The plan concerned not only sugar, but also meat, poultry and fish, cement, steel bars, fertilizers, farm machinery, nickel, electric power, transportation and housing, paper and cardboard, beer and bottles, tires and batteries, leather footwear and rayon, fabrics and garments, toothpaste and soaps, bread and crackers, beans and edible fats, cigars and cigarettes. Each item is discussed in detail. In this extraordinary speech he questions, or rather auto-critiques the demands exercised by the revolutionary government on the people to accomplish the *Great Leap Forward*. Fidel Castro seems torn between the goal of distributing wealth equally and the common policy of competition between nations and ideologies. A competition that continues to encourage the development of enforced productivity, exploiting the earth and its inhabitants. For a while the Cuban government was openly discussing

which system would encourage the workers’ productivity – moral or economical incentives. In 1966 the revolutionary government, supported by most of the intellectuals, decided on moral incentives, since the model of economic incentives remained unsuccessful in the Soviet Union.

In his recent work Diedrich Diedrichsen suggests that the practices of hiding from enforced productivity and functionality are a specific form of *hibernation* “based not on political action but on the constant activity of libidinous desire.”<sup>12</sup> Diedrichsen refers to a communiqué by the *Situationist International* titled *Geopolitics of Hibernation* that analyses the “total surveillance of production and consumption,”<sup>13</sup> and ways to escape it. The communiqué was published in 1962, so one could speculate that Landrián knew it, since *Los del Baile* would certainly affirm a revolution born from experimenting with existence as it supports solitary and collective daydreaming, and imagination. It gathers from the streets of Havana what cannot be found in the productive world, what is missing or hidden from it. Dance in *Los del Baile* is a day – and a nighttime – experience. It trespasses the separation between public and private, not restraining itself to designated areas and circumstances, interrupting work and continuing to enter the homes. Dance is charged. The flying zoom of the camera becomes the all-seeing-eye of the Santería, it flashes over an image of Fidel Castro next to an image of a young Afro-Cuban soldier, a mode of application Landrián uses in a couple of films, referencing the revolution as an integral and vital part of Afro-Cuban life, but each time giving it a different connotation. One cherished part in the *Los del Bailes’* collection features a performance by Pello el Afrokán. Pello had developed an extraordinary style of music deriving from conga and rumba, which he titled *Mozambique* named after a small country that had not yet been recognized, but that soon everybody would know about. A year later the first guerrilla campaigns resisting the Portuguese colonial occupation of Mozambique started. In 1965 Fidel Castro personally asked Pello to compose a *Mozambique* to support the *Prospective Sugar Plan* – to sing songs of sugar cane and to work on plantations – *un mozambique para la caña*. Castro probably aimed for a fusion of music and production, to exchange the dancer with the worker, to wake up those in hibernation.<sup>14</sup>

Trying to get away from the controlled social environment of the city, we drove down to Baracoa, the eastern part of the island, where the river meets the ocean, and started to work on our film *prendas-ngangas-enquisos-machines* where Landrián had filmed *Ociel del Toa* (Ociel of the Toa River, 1965, 16 min., 35 millimeter). Far from Havana – further still from the strive for political progress and modernization – Landrián filmed the river, the people, their work and leisure. He lived with the farmers, depicting with

a subtle charm, almost without commentary, what he experienced: the preparation of food, the birth of a child, a funeral procession, hairdressing. He follows a young boy, Ociel, while working on the river, going to a cockfight, a socialist education program, and to a dance. But Landrián did not merely observe the life of others, he also initiated events, such as the dance party at Thomas' house or the lunch with roasted pork and rice. He depicts everyday life passing by in a balanced, flirtatious manner, always aware of the physical impact images have. He often shows close-ups of body parts and allows direct looks into the camera. His camera frequently remains in an instinctive, intrusive position, building upon the affective components the camera is able to animate when confronting humans and nonhumans with its presence. Later Landrián said he had a hard time following the screenplay, which had been approved (but not commissioned) by the ICAIC – not because he wanted to subvert it, but because it was difficult to follow prior intentions.<sup>15</sup>

One obscure and rather puzzling film made in Baracoa is *Reportaje* (Reportage, 1966, 9 min., 35mm).<sup>16</sup> Leaving open what is being reported, it starts with something that resembles a church or funeral procession – women wearing headscarves, a coffin being carried. The camera behaves unconventionally for the occasion, flirting with the women, causing open laughter. Some manage to hide their expressions behind handkerchieves, it remains unclear if they smile or cry; somehow, in the procession suddenly people carry signs that say: “E.P.D. DON IGNORANCIA” (R.I.P. Don Ignorance) and “CAMPESINO ... COMPROMISO ... SALUDAMOS LA PLENARIA ... CUMPLIR TODAS LAS METAS ...” (Peasants... Commitment... We welcome the plenary... Fulfill all goals...). After one third of the film it becomes clear that this is not a funeral procession, but a manifestation of a mobilization meeting, aiming at the installment of moral incentives to enhance the efficiency of the peasants' work performance through honorable mentions. It is safe to say that the increased pressure from the ambitious five-year plan, combined with the alienation caused by the new gigantic centrally run state farms probably led to reservations and maybe even refusals to work among the peasants rather than an improvement of their work performance. However, the film retains an ambiguity between its affinity to the event and playfully questioning it. Under José Martí and Lenin's piercing eyes, the coffin turns out to be a paper box and a collective ritual to exorcise unawareness and laziness unfolds. The puppet “Don Ignorancia” is being burned. Later on there is eating, drinking, celebrating, dancing. Again the camera follows the movements of the dancers and their facial expressions for several minutes. Rumba and conga are superimposed with modern classical music (or the other way around), neither settling into one tonal register, nor merging the components into a transcultural syncretic

aesthetics. Finally focusing on a young dancing woman, holding her gaze, the camera becomes possessive, trance-like, unable to move on to other dancers, unable to let (her) go.

Dancing in a trance-like state, hair dressing and straightening are returning motifs in Landrián's films. In *Retornar a Baracoa* (Return to Baracoa, 1966, 15 min., 35mm)<sup>17</sup> he devotes a long sequence to a young Afro-Cuban woman winding her hair on big curlers while listening to a telenovela accompanied by a waltz on the radio. Depicting African hair styling in the early 1960s could be read as a counteraction against the then prevailing dogma that white skin color and hair structure was more attractive, which is why many Afro-Americans eventually stopped straightening their hair. Yet in Cuba in the early 1960s, this subversive practice was kind of twisted. While Afro-Cubans with straightened hair were in fact seen as revolutionary, wearing an afro or dreadlocks was labeled as counter-revolutionary. On the other side, white revolutionaries like Che, Camilo, Fidel and others sported “natural outfits” as if they had just returned from the Sierra Maestra with substantial beards and long hair for the entire decade. However, by the end of the 1960s and in the early 1970s this changed with many Afro-Cubans starting to have afros and dreads (which some believe was a result of Angela Davis' visit in 1972) and white Cubans cutting their hair short to display a neat revolutionary appearance.

The revolution comes to Baracoa once a day by plane or is transmitted by radio. *Retornar a Baracoa* mixes animated still photography with filmed sequences. However, most of the time the camera movements are very small, showing steady images of people posing, working, standing still, confronting or ignoring the camera. The intertitles don't shy away from exposing the frustration about the experience of disconnectedness mixed with exhaustion caused by an abstract government and its continued demand for productivity: ‘Baracoa has a new factory for chocolate.’ The chocolate is in fact delicious, but in the film the achievement of the factory is not particularly praised but instead contrasted with a tired looking assembly line worker. Was this the reason we supported the revolution, to be dulled and bound up on a conveyor belt? Wasn't creativity and free time the real value of the revolution? At the end of the film it cuts back and forth between a concrete mixer (laying a foundation) and people's faces with grave and serious expressions to the uncanny sound of flowing concrete. ‘Baracoa is a prison with a park,’ the intertitle states baldly, followed by a black screen with a speech by Fidel Castro urging the population to work more, and to support the new social revolution.

Landrián's films are extraordinary and probably difficult to accept within the dominant discourse. After *Retornar a Baracoa*, he was sent to the *Isla de Pinos* (today *Isla de la Juventud*, Isle of Youth) for "ideological reasons"<sup>18</sup> to work on a chicken farm. Apparently affected by his own and the chicken's imprisonment, "around a year later, he is said to have torched the chickens and/or the farm."<sup>19</sup> Suffering from schizophrenia he was hospitalized and received electroshock therapy, a procedure not uncommon at the time. Released from hospital he insisted on continuing to make films, and the ICAIC, perhaps regretful of the hard times Landrián had gone through, commissioned the aforementioned *Coffea Arábica*. In an interview Landrián mentions that he was very happy about the formal language he achieved with *Coffea Arábica*: "that was what concerned me most,"<sup>20</sup> he emphasizes. Landrián's films challenged the confrontation of formal-experimental versus dialectical-pedagogic modes of operation, especially when crisscrossing these oppositions with an Afro-Cuban experience that in both conceptions is often rendered invisible. *Coffea Arábica* was first praised by the ICAIC. A poster was designed, a gala arranged and it was sent to the festival in Oberhausen in Germany. After the plantation project had failed, the film was marked as a mockery of the coffee program. However, Landrián's final expulsion from the ICAIC came with *Taller de Línea y 18*, (The Workshop on Linea Street, 1971, 14 min., 35mm),<sup>21</sup> a film about a bus factory in Havana. The sound was too realistic to praise the conditions of production. Landrián recalled the events as follows:

In this film I used many recordings from the plant at high volume. These recordings are not on this copy, they were removed, they smoothed down the sound ... Hammers, electronic equipment, the voices of the workers, all this mixed together bothered them a lot. At the preview, Julio García Espinosa<sup>22</sup> said he would only approve this documentary if the assembly plant workers accept it. And the workers went to the ICAIC, the plant administrators went, so did the union leaders, and they saw the documentary. And when Julio asked them, 'What do you think, the sound doesn't bother you?', he said, 'No, we approve of the documentary.' And the plant workers approved it, that's why they put it in theaters.<sup>23</sup>

Again he was imprisoned and later, due to his schizophrenia, marginalized in Havana. After he refused to leave Cuba he was finally deported to Miami where he died in 2003. Since he had wished not to be buried there, his body was brought back to Havana.

It is easy to revert to an antagonistic view (especially from an outside position), criticizing

and evaluating the Cuban revolution, but what would be the point of alienating oneself from it even further? While artists who take a critical stance towards their government are often praised as "dissidents," if the latter are not too allied with the "West," Landrián did not seem to have claimed that status for himself. However, artists are not necessarily great political thinkers and in many cases their political naivety might be mixed with economic rationalism. Usually the story told revolves around artistic freedom, freedom of speech or human rights, as if those were never subject to limits in the West. This type of simplistic criticism renders every person who continues to work in Cuba, China or Russia an agent of corruption. Another criticism aims at Cuba's economy, often ignoring the fact that up until today Cuba succeed in abolishing hunger and malnutrition, which is not the case in many Latin American countries, that it provides a high standard of educational and medical care for the entire population with an infant mortality lower than that of the United States. Certainly, Cuba's economic growth is modest, but it did manage to maneuver through the crisis of the 1990s when the Soviet Union collapsed, partly because it radically transformed its agriculture. It closed down large-scale sugar plantation and handed over the land to individual farmers. Today there are more than hundred thousand farmers, and eighty percent of the agricultural production is organic. Compared to the period before the crisis the food production has increased.<sup>24</sup> If at the beginning of the crisis Cuba had sold the land to foreign agricultural companies and stockholders in order to keep the sugar plantations running, this kind of agriculture-from-below never would have happened. In autumn 2006 the *Living Planet Report* (a science based analysis that calculates the ecological footprint humans make on the planet, published every two years by the *World Wildlife Fund*) stated that Cuba was the only country in the world that met the criteria for sustainable development. According to this report, only Cuba managed to achieve a basic standard of living, human development (life expectancy, literacy, education) and GDP (purchasing power parity per capita) without exploiting resources to such a degree that they cannot be recovered naturally.<sup>25</sup>

The ICAIC and the Cuban state always encouraged, supported and commissioned young filmmakers, even though at times the results turned out to be too critical to be accepted. Landrián's films were often neither authorized to be screened in theatres, nor sent to festivals outside the country – but nevertheless, they were produced. Landrián was free to choose his subjects and only *Coffea Arábica*, his most popular film, was commissioned. All of his films were shot on 35mm and funded by the ICAIC – an extremely costly policy for a poor country such as Cuba, illustrating the importance attached to experimental film and the understanding that

images do act and can make a difference. Landrián supported the revolutionary endeavor and did not hesitate to expose himself to the ensuing pressure. He hoped both to enforce and to push through negativity by implementing and creatively using his ability of easily being affectionate. His films are often viewed as an exercise of subversion, however, one could add that they not only represent a militant and oppositional practice that transforms and contradicts hierarchies, loyalties and orders, but also one that affirmatively transports a position which employs affects and in turn allows affects to do the same.

## NOTES

- 1 Nicolás Guillén Landrián, *Films from ostracism*, an interview by Manuel Zayas, Lara Petusky Coger and Alejandro Ríos, <http://manuelzayas.wordpress.com/2011/10/08/interview-nicolas-guillen-landrian/>
- 2 Julio Ramos, "Filmar con Guillén Landrián. Entrevista a Livio Delgado," in *La Fuga*, <http://www.lafuga.cl/filmar-con-guillen-landrian-entrevista-a-livio-delgado/663>
- 3 Nicolás Guillén Landrián, *Films from ostracism*, an interview by Manuel Zayas, Lara Petusky Coger and Alejandro Ríos, <http://manuelzayas.wordpress.com/2011/10/08/interview-nicolas-guillen-landrian/>
- 4 Like Equatorial Guinea, Somalia, Algeria and Tanzania, many African revolutionaries took Cuba as a model for their struggle against colonial repression. After 27 years of imprisonment in South Africa Nelson Mandela dedicated his first foreign visit to Cuba. He wanted to express his gratitude to Fidel Castro and the Cubans' support in the fight against Apartheid.
- 5 One should bear in mind that public access to universities started much later in the European countries, and even now cannot be taken for granted. Today entry might not be restricted by the markers of ethnicity, gender or class, but by the demand for competitive useful knowledge that lives up to a capital related evaluation system, ostracizing and leaving out many who aren't compatible. For deeper insight see Isabelle Stengers & Vinciane Despret's recent publication *Women Who Make a Fuss* (2014).
- 6 During our research in the archives of the ICAIC in 2011, the Cinemateca de Cuba, Holland Film and the Dutch Embassy in Havana organized a Joris Ivens retrospective at the Ciné Chaplin in Havana featuring seven films including his two Cuban ones.
- 7 <https://www.youtube.com/watch?v=em-2nq9aopU>
- 8 <https://www.youtube.com/watch?v=vQ6c5n1yc0E>
- 9 <https://www.youtube.com/watch?v=yVw-bqpraYI>
- 10 <https://www.youtube.com/watch?v=XupwIWqsxxU>
- 11 <https://www.youtube.com/watch?v=7FEGOUT6-Yw>
- 12 Diedrich Diederichsen, Polyphilo's Dream in Frieze, Issue 122, April 2009, [http://www.frieze.com/issue/article/polyphilos\\_dream/](http://www.frieze.com/issue/article/polyphilos_dream/)
- 13 *Situationist International*, Geopolitics of Hibernation, published by Bureau of Public Secrets, <http://www.bopsecrets.org/SI/7.hibernation.htm>
- 14 Later Pello appeared in the first scene of *Memorias del subdesarrollo* (*Memories of Underdevelopment*, 96 min, 1968) by Tomás Gutiérrez Alea—the inspiration that *Los del Baile* gave to the introduction scene is notable.
- 15 The film won the first prize at the International Film festival of Valladolid, SEMINCI in 1966.
- 16 <https://www.youtube.com/watch?v=6FF2kC8tj0o>
- 17 <https://www.youtube.com/watch?v=0k7ZE1qVf60>
- 18 Nicolás Guillén Landrián, *Films from ostracism*, an interview by Manuel Zayas, Lara Petusky Coger and Alejandro Ríos, <http://manuelzayas.wordpress.com/2011/10/08/interview-nicolas-guillen-landrian/>
- 19 Florian Zeyfang, "Tears and Splice" in *Living Archive Catalogue* (Berlin: Arsenal, 2013), 240.
- 20 Nicolás Guillén Landrián, *Films from ostracism*, an interview by Manuel Zayas, Lara Petusky Coger and Alejandro Ríos, <http://manuelzayas.wordpress.com/2011/10/08/interview-nicolas-guillen-landrian/>
- 21 <https://www.youtube.com/watch?v=yrUIOZjYZd8>
- 22 Julio García Espinosa was the director of the ICAIC at the time. He was a filmmaker and author of the famous essay "For an imperfect cinema", which can be found at: <http://www.ejumpcut.org/archive/onlinessays/JC20folder/ImperfectCinema.html>
- 23 Nicolás Guillén Landrián, *Films from ostracism*, an interview by Manuel Zayas, Lara Petusky Coger and Alejandro Ríos, <http://manuelzayas.wordpress.com/2011/10/08/interview-nicolas-guillen-landrian/>
- 24 For more information on this topic see Miguel Altieri and Fernando Funes-Monzote, 2012.
- 25 World Wildlife Fund: [http://wwf.panda.org/about\\_our\\_earth/all\\_publications/living\\_planet\\_report/](http://wwf.panda.org/about_our_earth/all_publications/living_planet_report/)