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Qui fait Quoi
Alexandra Guité planche sur « *Les Arts de la Résistance* »

February 1st 2006

Alexandra Guité planche sur «Les Arts de la Résistance» La cinéaste Alexandra Guité («Piketeros») travaille actuellement à la postproduction de son tout nouveau projet, un film documentaire portant le titre de «Les Arts de la Résistance». Le film est produit par Alefilms. Le tournage du film de 63 minutes, réalisé en Mini DV, s'est déroulé en 2004 sur une période de deux mois. La totalité des prises de vue se sont effectuées à Buenos Aires en Argentine. Selon le synopsis de la production, le film «nous plonge dans l'univers intense de plusieurs créateurs et collectifs d'artistes qui utilisent l'art à la fois comme outil de dénonciation sociale, d'expression délirante, de participation et de construction de nouveaux horizons.» Alexandra Guité est productrice, recherchiste, scénariste et réalisatrice du long métrage, en plus d'être responsable de la direction photo avec Frederico Dufau. L'équipe compte également Andrea Yannino et Christopher Hills-Wright au montage image, François Senneville au montage sonore tandis que Diego S. Vanier se charge de la musique originale. «Les Arts de la Résistance» a été produit avec la participation financière de la SODEC (Programme d'aide aux jeunes créateurs), du Conseil des arts du Canada et du Conseil des Arts et des Lettres du Québec. Le film devrait être terminé le 15 mars prochain. Guité compte le soumettre à divers festivals ainsi qu'à certains télédiffuseurs. Aucun distributeur ni diffuseur ne sont impliqués dans le projet pour le moment. (et)

Guelph Mercury
Film festival entry called 'anti-Catholic'

SCREENING TIME; Images offend city couple; organizers will show film at River Run Centre
Nov. 3

JOANNE SHUTTLEWORTH, AND FIONA ISAACSON

DARREN CALABRESE, GUELPH MERCURY

Dannielle Dyson, director of programming for the Guelph International Film Festival: Festival of Moving Media 2006, looks through a marked guide box in the projection room at the Bookshelf Cinema. The film festival runs from Nov. 3 to 5. See story on the festival lineup on page B1.

GUELPH (Oct 27, 2006)

The 2006 Guelph International Film Festival hasn't even begun and already it's stirring up controversy.

Guelph residents Dwayne and Stella Mott are angry the film "The Art of Resistance" is playing on opening night, Nov. 3, at the River Run Centre.

They say the film is loaded with "anti-Catholic" imagery and shouldn't be shown at a city-owned facility

"Some of the stuff that we believe in just looked like there was a mockery being made of it," said Dwayne Mott, who along with his wife is a practising Catholic.

Mott was most offended at scenes from a trailer of the movie, that can be seen at www.alefilms.com/prod-ENG-arts-movie.html.

The film preview shows a crucified Christ on a war plane. Other images show the Virgin Mary as a voodoo doll, Christ popping out of a toaster and the late pope John Paul II in implied association with Adolf Hitler, the Motts said.

"To see something like that was just bothersome," he said, adding the film should not be shown.

The Motts have sent letters to River Run Centre board members, Mayor Kate Quarrie, some city councillors, and people in charge of the film festival.

There has been some positive response from the River Run Centre about their concerns, he said last night.

Mott said he hopes his beliefs will be respected, just as he and his wife and society are asked to respect other religious faiths.

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"If it's good for other groups, we would hope that the same thing would hold true for us," Mott said.

But the film festival's director of programming insists seeing parts of the film out of context in a movie trailer misses the point.

"It needs to be contextualized," said Dannielle Dyson after reading a letter to the editor from the Motts in Wednesday's Mercury.

She said "The Art of Resistance" presents a variety of Argentinian artists working in different forms. The sculptures are "just one part of the film."

Dyson said Leon Ferrari, the Argentinian artist who made the sculptures in question, is considered one of Argentina's most important conceptual artists. And he is indeed a controversial figure who explores power relations, especially in religion.

But the film is not just about Ferrari, Dyson said. It's about the closing of an art exhibit in Argentina and the protests that ensued.

"The film shows all sides of the argument. The sculptor is just one part of the film.

"The film will be shown," she said.

Mott said the decision to show the film sends the wrong message, and the film should not be shown in a "civic environment" like the River Run Centre.

"You want to believe that the world is a certain way, and there's acceptance for things that are important to other people, as long as they don't affront you personally. And I don't see the relevance of turning Mary into a voodoo doll.

"I just don't understand that."

Guelph Mercury
Guelph's film festival Ready to roll

With a name change in the works and renewed vigour, Guelph's filmfest promises 'intellectual stimulation'

JOANNE SHUTTLEWORTH

DARREN CALABRESE, GUELPH MERCURY

Dannielle Dyson, director of programming for the Guelph International Film Festival, eagerly awaits next week's opening of the festival. This year marks the fourth edition of the revived event.

GUELPH (Oct 27, 2006)

In its continuing evolution, the Guelph International Film Festival is changing its name to the Guelph Festival of Moving Media -- moving forward, moving pictures, moving hearts and perhaps even moving audiences to action, said the festival's director of programming.

"Guelph is the best place for a social action film festival," Dannielle Dyson said earlier this week. "We have a real social activist kind of audience here."

The Guelph International Film Festival is eventually going to become the Guelph Festival of Moving Media, but for now the new moniker is a subtitle.

Film lovers have lots to choose from over the run of the festival, which runs Nov. 3-5: eight different venues plus opening night at the River Run Centre and pre-screenings at the University of Guelph; more than 30 films including some geared to children and youth; and three panel discussions featuring directors of some of the films.

"It's kind of like Christmas -- so much work and it's over in a weekend," Dyson said with a laugh.

The theme of this year's festival is art and how people turn to art when they are struggling. It debunks thinking that places art among the frivolous or as something that comes after basic needs are met.

"In these films we see that art is inspiring and people turn to it when times are worst," Dyson said.

And so there are films like "Songbird," a documentary about women in a prison in England who find solace in singing about their situation. And "Refugee All Stars," that tells the story of six Sierra Leonean musicians who come together to form a band while living as refugees in the Republic of Guinea.

Jennifer Baichwal said audiences seem to have a growing appetite for documentary films and is thrilled to see more film festivals like the one in Guelph, "that allows films like mine to get to

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places and people who normally wouldn't see it," she said.

Baichwal is the director of "Manufactured Landscapes," that will be screened at the Bookshelf Cinema Nov. 5 at 6:45 p.m. Baichwal herself will be in attendance and will field questions after the film.

The film documents Canadian photographer Edward Burtynsky on a photo shoot in China.

Burtynsky favours photographs of quarries, recycling yards, factories, mines and dams -- the man-made landscapes that inevitably follow industry.

For this film Burtynsky headed to China to capture the industrial revolution.

"We went with him, to document Ed taking those photos," Baichwal said.

"His work is very powerful and very seductive anesthetically. You see these beautiful photographs and then you see the detail and realize you are looking at waste.

"What's happening in China is extraordinary because it's on a massive scale and it's happening so quickly."

Baichwal said audiences once expected only to be entertained by movies, but today, "I think people want to be intellectually stimulated."

And after working on her film for three years, and spending the past eight months isolated in the editing room, "it's enormously gratifying that audiences are seeing this thing I've been working on for so long. And we've had some very intense Q&As after screenings," she said.

Tim McSorley is also bracing for strong and opposing viewpoints after "Wal-Town" is screened during the festival.

McSorley is one of six student activists who travelled across Canada to document the effect Wal-Mart has on small town economies, labour policies and local businesses.

He said given the 10-year court challenge residents of Guelph had against the giant retail store opening in this city, "Guelph makes a significant part of the film," he said yesterday, from his home in Montreal.

"In many way the Guelph segment is typical because it clearly shows Wal-Mart's tactics to influence municipal councils. But Guelph is also atypical because it held out so long. We felt it was an important story to tell."

He said documentary filmmakers like Michael Moore have done much to bring documentaries to mainstream cinema.

"(Moore) showed people that documentaries are not just what you see on the nature channel,"

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McSorley said. "They can be entertaining and relevant and far more in-depth than the news."

Dyson said it was through a real community effort four years ago that the Guelph International Film Festival was revived after being dormant for 13 years. In 1984 GIFF was one of the world's first documentary film festivals and it carried on until 1990.

Audiences will be charmed, challenged, inspired, entertained and educated by this year's selection, she said, adding the festival hopes to grow its audience this year.

"People complain documentaries are too heavy, but these films are uplifting and the issues are relevant. Every one of them is a gem," she said.

There will be pre-festival screenings at the University of Guelph: "Mardi Gras: Made in China" on Wednesday evening and "Wal-Town: The Film" on Thursday.

There will also be an opening night gala at the River Run Centre on Friday, when "The Art of Resistance" and "The Refugee All Stars" will be shown, followed by a party featuring Mambo Nation.

Children's films will be shown at the Guelph Public Library main branch and the Early Years Centre in Stone Road Mall. Ed Video is opening its screening space for films geared to youth, including "Change Now For the Future," a film made by youth at the Change Now drop-in centre and emergency shelter in Guelph.

The rest of the films will be shown at the Bookshelf EBar, the Bookshelf Cinema, the Albion Hotel, Norfolk Street United Church and Dean Palmer Photography.

Tickets cost \$60 for a weekend pass, \$24.50 for the opening night gala, \$9 for films at the Bookshelf Cinema and Norfolk Church, and \$5 for all other screenings. Children and youth programs are free.

Tickets and passes are available at the River Run Centre, the Bookshelf and Planet Bean.

Pass-holders are asked to arrive at least 15 minutes before screenings. Rush seats will be sold after that.

For a full schedule plus information about the films, visit www.guelphfilmfest.org.

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Guelph International Film Festival, November 2nd, 2006
Introduction to *The Art of Resistance* and *The Refugee All-Stars*

What does it mean to practice political resistance through art or through music making? How can artistic endeavours, despite the forces that seek to marginalize or commodify them, work to activate diverse energies of critique and inspiration? How might such endeavours play a crucial role in building communities and in fostering hope for a better future? In our book, *Rebel Musics: Human Rights, Resistant Sounds, and the Politics of Music Making*, Daniel and I raise such questions and suggest that, in some of its most provocative historical instances, music has played a key role in imagining what it means to achieve social justice and a meaningful community.

The films we'll be watching tonight—*The Art of Resistance*, directed by Alexandra Guité, and *The Refugee All-Stars*, directed by Zach Niles and Banker White—take up such matters, with reference to aggrieved communities in Argentina and Sierra Leone respectively. Both films deal with devastating and monumental histories of atrocity and suffering (military juntas, civil war, brutal torture, disappearances, extraordinary civilian suffering). But both also speak directly to the role that art and music have played in creating opportunities for change, and in building resources for hope. Both films powerfully document the role that art and music have played in enabling aggrieved peoples to envision a more just world. From reclaiming space for culture in recovered factories; to working with people on the street to make books out of recycled cardboard (and thus creating new jobs); to using music as a catalyst for de-traumatization and for bearing witness to the untold stories of survivors of civil war—the examples featured in these two films provide compelling evidence that social change is possible, however painful and difficult to achieve.

And the films also tell us that arts of resistance and healing find their roots in the deepest expressions of compassion for another's impossible-to-know suffering. The extraordinarily disturbing sub-story of Mohamed in *The Refugee All Stars*—a man forced to kill his own child using a mortar and pestle before he himself was brutally mutilated, and a man who continues to give expression to a powerful music he makes with his one hand and voice and a simple thumb piano—Mohamed's story is an evocation of the limit point of human suffering that even music or any other art form can only point to as a marker of surpassing human cruelty and of surpassing human persistence in the face of that cruelty. These films ask us to examine our own capacity for empathy. Ask us to examine our own resistances to enacting more than a symbolic community of resistance. Ask us how far art can go in the name of producing change and healing from unimaginable suffering; how far art can go in creating meaningful, embodied, activist communities predicated on social justice and fundamental principles of human rights.

Indeed, we're told, in *The Art of Resistance*, that art helps people resist systems and structures of domination, that art has a constructive purpose, that it can (and perhaps should) have ethical implications. These are matters we might want to return to in our post-film discussion: what, then, is the responsibility of the artist? To whom is the artist responsible, and for what? And what are our responsibilities, as viewers of films, as audience members, as citizens in our

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communities? The films get us thinking about such questions, and much of their political force resides in the fact that they provoke debate and discussion. If anything, it is important to remember that each film makes its statement in the aftermath of extreme violence—and the deep social scarring left in its wake—enacted in the very particular locations of Argentina and Sierra Leone.

Let's not forget that it may be easy to critique the disturbing images these films produce from a Canadian perspective that is barely comparable to the contexts of Argentina and Sierra Leone. Canada, privileged as it is, has never lived through the nightmare these countries have. In Argentina alone over a short period in the late seventies and early eighties known as the Dirty War (supported by US state interests like the CIA-backed Operation Condor), 30,000 people—mothers, fathers, sons, daughters, grandmothers—were disappeared by a vicious military junta that thought nothing of drugging people then throwing them from helicopters into the Atlantic. And in Sierra Leone, one of the poorest countries on the planet, a ten-year brutal civil war that began in 1991 produced some 75,000 deaths (mainly civilian), child militias (some 7000 children are documented to have been enlisted as soldiers in the war), and caused half a million Sierra Leoneans to become refugees, displacing half of the country's 4.5 million people.

What strikes us about both these films is their emphasis on the importance and vitality of the imagination. Both, specifically, remind us that art is so often about the power to dream. And dreaming (as Martin Luther King's famous "I have a dream" speech so eloquently and so brilliantly made clear) remains a compelling necessity in light of the degradations that threaten aggrieved, oppressed, marginalized peoples around the globe. The emphasis on art as enabling a capacity to dream (about social justice, about a better world, about opportunities for members of marginalized communities to become subjects of their own histories, about better alternatives to making local and global communities) also puts us in mind of the important recent work of historian Robin Kelley. In his book *Freedom Dreams*, Kelley addresses "anyone bold enough still to dream." He encourages us to see "life as possibility" and to learn to recognize the poetic and the prophetic in the richness of our daily lives.

In like fashion, these films call on all dreamers, all peoples, to work towards a recognition that another (and a better) world *is* possible. *Is* necessary. *Is* there to be fashioned by those of us called to make it *of* the stuff of everyday life.

Of art.

Of compassion.

Of the shared understanding that, as Martin Luther King, Jr., so famously said, "Injustice anywhere is a threat to justice everywhere."

Daniel Fischlin/ Ajay Heble

CBC Arts
Guelph religious group threatens to protest Quebec documentary

Friday, November 3, 2006 | 3:33 PM ET
<http://www.cbc.ca/arts/film/story/2006/11/03/guelph-protest.html>

A religious group is threatening to picket the Guelph International Film Festival in southwestern Ontario over a documentary by Quebec filmmaker Alexandra Guité.

The Art of Resistance is one of two works to be featured Friday in the gala opening of the festival.

The documentary looks at Argentine artists who use art to deliver powerful social statements.

The Guelph protesters object to a scene involving the work of dissident artist Leon Ferrari. They say it is disrespectful to Christ and Catholicism.

"My objection has to do with sculptures from Leon Ferrari that make a mockery — almost blasphemous — statement regarding Christ and his mother Mary," said Guelph resident Stella Mott, who with her husband Dwayne is leading a small group opposed to the film.

After seeing a trailer of The Art of Resistance, she contacted the festival and the River Run Centre where it is being held and asked that the film be stopped or that the offensive images be blacked out.

Ferrari, an influential Latin American artist, spent 14 years in exile in Brazil after voicing his opposition to Argentina's Dirty War of the 1970s, a time of summary executions and disappearances.

At issue is his 1964 sculpture of Jesus Christ pinned to the wings of a U.S. air force jet, an image he created to protest the Vietnam War.

Mott also objects to a work that shows the Virgin Mary as a voodoo doll, one showing Christ popping out of a toaster, and images that link a former pope with Adolf Hitler.

"I've spoken out because I believe it is not right to make a mockery of matters of faith, whether it's Muslim or Christian Everyone's faith should be respected," she said.

'The problematics of his society'

Guité told CBC Radio she's "a little surprised" at the protest and points out that Ferrari is poking fun at injustice within his own culture, rather than ridiculing faith.

"The film and extracts really have to be placed within that context, within the context of an artist who's talking about the problematics of his society and for people to judge that without knowing

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Argentina, without knowing where Ferrari is coming from and without seeing the whole perspective of this film ... is, I find, very dangerous," Guité said.

A 2004 retrospective of Ferrari's work in Buenos Aires was shut down because of objections from the church, she said.

That censorship caused the artistic community in Argentina to mobilize itself for freedom of speech, she said.

"I would enjoy these people being as critical about breaches of human rights as they are about work of Ferrari," she said.

Bill Barrett, founder of the Guelph festival, told CBC Radio the image of Christ on a war plane is just a small part of the film, which looks at the recent flowering of creative expression in Argentina.

"A tiny portion of that film looks at the controversy associated with ... Ferrari, and it depicts Christ nailed to a U.S. jet plane and it was a provocative piece that spoke to the war in Vietnam," he said.

Festival organizers say there will be no changes and they will go ahead with the showing Friday.

Also on the lineup for the evening gala is *The Refugee All Stars*, about a band of musicians from Sierra Leone who return to their country for the first time in six years after fleeing a civil war.

Protesters are urging people to boycott the festival, and say they plan to pray for organizers. Organizers are urging those who object to the film to see it first.

Guité produced *The Art of Resistance* through Alefilms, a studio she formed in 2003 to create works about those who dare to stand up to injustice.

The Guelph festival, which shows small, independent films, runs from Nov. 3 to 5 at the Guelph River Run Centre.

Un documentaire québécois ouvre le Festival International du Film de Guelph en soulevant la polémique

03/11/2006- Le documentaire québécois *Les Arts de la Résistance*, réalisé par Alexandra Guité, un portrait croisé d'artistes engagés de Buenos Aires, sera présenté comme film d'ouverture du Festival International du Film de Guelph vendredi 3 novembre 2006. Il suscite déjà la controverse : on l'accuse de contenir des images offensantes pour les croyants, d'être anti-catholique et des résidents locaux exigent même l'annulation de la projection. C'est la photo d'une installation représentant le Christ crucifié sur un avion de guerre étasunien de l'artiste de 85 ans León Ferrari exposée sur le site Web du festival ainsi que la bande-annonce du film montrant d'autres œuvres de Ferrari qui a soulevé l'indignation. L'œuvre controversée réalisée dans le contexte de la guerre du Vietnam, en 1965, s'intitule *La civilisation occidentale et chrétienne*.

Le documentaire retrace, entre autres, le scandale qui a entouré la rétrospective de Ferrari à Buenos Aires. Des militants catholiques avaient vandalisé l'exposition et l'Église, un acteur clé dans la politique argentine, avait réussi à la faire fermer quelques semaines. Des citoyens de Guelph exigent la censure de ce film qui porte sur le pouvoir de transformation et d'expression de l'art tant dans les rues que dans les bidonvilles et les asiles psychiatrique. En effet, le documentaire *Les Arts de la Résistance* nous plonge dans l'univers intense de plusieurs créateurs et collectifs d'artistes qui utilisent l'art à la fois comme un outil de dénonciation sociale, d'expression délirante et de participation. Appuyant le propos du film, Danielle Dyson, la programmatrice du Festival, a maintenu sa projection.

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Source: Alefilms
Courriel : alefilms@videotron.ca
Web : www.alefilms.com
<http://guelphfilmfest.org>

FESTIVALS |

Controverse à Guelph autour des «Arts de la Résistance»

06/11/2006 - Rédaction Qui Fait Quoi



«Les Arts de la Résistance».

Le documentaire québécois «Les Arts de la Résistance», réalisé par Alexandra Guité, un portrait croisé d'artistes engagés de Buenos Aires présenté en ouverture du Festival International du Film de Guelph le 3 novembre, a suscité avant sa projection.

C'est qu'on accuse le film de contenir des images offensantes pour les croyants et d'être anti-catholique. Des résidents locaux exigent même l'annulation de la projection. C'est la photo d'une installation représentant le Christ crucifié sur un avion de guerre étasunien de l'artiste de 85 ans León Ferrari exposée sur le site web du festival ainsi que la bande-annonce du film montrant d'autres œuvres de Ferrari qui ont soulevé l'indignation.

L'œuvre controversée réalisée dans le contexte de la guerre du Vietnam, en 1965, s'intitule «La civilisation occidentale et chrétienne».

Le documentaire retrace le scandale qui a entouré la rétrospective de Ferrari à Buenos Aires en plongeant dans l'univers intense de plusieurs créateurs et collectifs d'artistes qui utilisent l'art à la fois comme un outil de dénonciation sociale, d'expression délirante et de participation. Appuyant le propos du film, Danielle Dyson, la programmatrice du Festival, a maintenu sa projection.

On peut se renseigner davantage sur le film au www.alefilms.com .

Rédaction Qui Fait Quoi

ArtsNews
Religious group threatens to protest Quebec documentary

A religious group is threatening to picket the Guelph International Film Festival in southwestern Ontario over a documentary by Quebec filmmaker Alexandra Guité. The Art of Resistance is one of two works to be featured Friday in the gala opening of the festival. The documentary looks at Argentine artists who use art to deliver powerful social statements. The Guelph protesters object to a scene involving the work of dissident artist Leon Ferrari. They say it is disrespectful to Christ and Catholicism. Guelph resident Stella Mott, with her husband Dwayne is leading a small group opposed to the film. "I've spoken out because I believe it is not right to make a mockery of matters of faith, whether it's Muslim or Christian. Everyone's faith should be respected," she said. Protesters are urging people to boycott the festival, and say they plan to pray for organizers. Organizers are urging those who object to the film to see it first.

Posted on Monday, November 6, 2006

Source : <http://www.artsnews.ca>

Le documentaire Les Arts de la Résistance en primeur québécoise au Festival des Trois Amériques

28/03/2007- Le documentaire québécois *Les Arts de la Résistance*, réalisé par Alexandra Guité, un portrait croisé d'artistes de Buenos Aires, sera présenté au **Festival des Trois Amériques**. Il sera projeté ce vendredi 30 mars à 17h à la salle MULTI ainsi que le dimanche 1er avril à 12h dans la salle CHAREST 6 à Québec.

Les Arts de la Résistance explore de manière colorée l'univers de créateurs argentins. Dans un contexte marqué par une terrible crise économique et politique, la créativité des artistes ne connaît pas de bornes. Un artiste consacré de 85 ans lance une vigoureuse polémique nationale lors d'une rétrospective en dénonçant les dessous ténébreux de l'Église catholique, des usines ouvrent leurs portes à des artistes qui y conçoivent des performances parmi les ouvriers, des patients d'un asile psychiatrique développent des œuvres éclatées et un acteur bouillonnant du bidonville réalise un film sur une invasion d'extraterrestres. Dans un récit palpitant et inspirant, *Les Arts de la Résistance* nous plonge dans l'univers intense de ces artistes qui utilisent l'art à la fois comme un outil de dénonciation sociale, d'expression délirante et de participation.

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Informations : ALEFILMS
514-668-0263
Web : www.fc3a.com
www.alefilms.com

La Nación, Argentina
Fantasías de largo aliento
El músico tiene nuevo disco, inspirado en la crisis de 2001

La Nación, Argentina
7 de noviembre 2005

Diego Vainer basa su nuevo disco, "Fantasías animadas", alias que identifica a su proyecto de producciones electrónicas, en esa bisagra de sentido donde el aliento puede ser tanto un gesto vital como la situación social de dar ánimo. "Aliento" es una articulación digital y ambient que primero te deja sin aire y luego, te nebuliza, al volverse canción instrumental. Es, probablemente, la obra más íntima y reflexiva que el músico desarrolló a la par de varios proyectos cinematográficos, teatrales y de producción artística, movilizado por la crisis de 2001.

En los cuatro años que separan su álbum "Arquitectura" de éste, recientemente editado por cuenta propia y de la UMI (Unión de Músicos Independientes), "Fantasías animadas" se planteó cuál era el lugar de la música electrónica en ese aquí y ahora.

"Siempre estuve convencido de que la respuesta a lo que estaba pasando no era samplear cacerolas -asegura Vainer-, ni el color de escapismo que cobró el estallido de la electrónica en ese momento. Recuerdo que cuando me invitaron a participar del festival Sonar de Barcelona, en 2002, un periodista de Suiza me preguntó cuál era la respuesta que estaban dando los músicos electrónicos a la situación de la Argentina. Me encerré a pensar qué era lo que tenía que decir y resultó una producción muy visceral, el disco en el que más desnudo me encuentro; algo tremendamente interno".

Productor artístico de bandas como El Otro Yo, La Portuaria y Rosario Blefari y colaborador eventual de proyectos como Bajo Fondo Tango Club, Vainer muestra en su nuevo CD ese "viaje interno" que realizó entre fines de 2001 y mediados de este año. La expresión final es un relato azarosamente cronológico que, con cada track, plantea una suerte de terapia respiratoria ("Alvéolo", "Aliento", "Esternón"), partiendo desde la sensación de vacío que transmite el dub digital de "Fracción" y la experimentación de "Labor", hasta evaporarse con los segundos finales del epílogo "Ulises" (un confeso homenaje a James Joyce).

Si bien "Fantasías Animadas" es un generador de electrónica fuera de pista -el dance de eventos masivos no es todo lo que el género de moda significa-, su música implica una reacción física, sin que signifique bailar. De hecho, Vainer adhiere a la idea de que, cualquiera de los temas de este álbum podría haber sido parte de "Patito feo", el último trabajo que desarrolló para el grupo de danza teatro El Descueve, y viceversa. "Uno de los desafíos fuertes fue no transformar mi personalidad musical por la necesidad de la obra, y creo que lo logramos. Quizá por eso ahora parezco, después de 8 años con ellos, un «descueve» más".

Otras voces, otros ámbitos

Vainer trabaja simultáneamente en el desarrollo dramático y coreográfico de cada espectáculo de la agrupación desde "Todos Contentos". En teatro, además, lleva un camino andado con Vivi Tellas ("La casa de Bernarda Alba") y Carlos Casella ("Guaranía Mía"), entre otros.

"Cuanto más diferentes entre sí son los proyectos de los que participo, más me engancho", admite, frente a su nueva computadora instrumento, quien acaba de terminar su primera participación en un documental, "Las artes de la resistencia", de la directora canadiense Alexandra Guité. "Me encantó hacerlo, por su temática y porque, además, la música no tenía que ser de un estilo específico: va desde la electrónica hasta algo mucho más cálido con guitarras. Se partía de un concepto incidental, nada que ver con lo que fue trabajar, por ejemplo, con Martín Retjman", expresa.

De sus complicidades creativas con el realizador de "Los guantes mágicos" y "Silvia Prieto" acaba de editarse "Música en pantalla", especie de síntesis de bandas de sonido que Vainer compiló para acompañar la flamante filmografía del director en DVD, un lanzamiento del Malba. Además, en cine, compuso la música de "Un buda" y de "Pueblo chico", el largometraje de Fernán Rudnik que se estrenará este mes.

En medio de ese universo profesional, de experiencias versátiles, de las mil y una caras de Diego Vainer, está "Fantasías animadas", un nombre de ilusión que ilumina en la escena a un hombre, una computadora y un teclado. Alguien que está soplando, orgánico y vital, un aliento renovador sobre el mapa electrónico.

Constanza Bertolini