ONTOP OF THE MOUNTAIN
FINAL REPORT

THE ASCENDANT PATH OF SUCCESS

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A REPORT ON A SHORT FILM PROJECT
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An analogy between the social idea of success and the concept: on top of the mountain, using as an interactive and participative method, the activity of climbing mountains. What is success? Why do we climb the mountain? Is there enough space at the top? I try to answer these questions, by sharing thoughts and experiences with other mountain climbers, aiming to find an alternative to values like conquest, dominance, competition, independence and painful sacrifice. Do I have to play the hero to go to the top? These values reproduce a hierarchical structure that is deeply rooted in the patriarchal society, starting with our visual conceptualization of the bottom and the top, ideas on status and an oppressive one-way relationship with nature and other human nature. The final result is a short Film, which aims to reproduce a feeling that has to do with sisterhood, togetherness, care, reciprocity, equality and gratefulness; based on the utopic idea of interdependence and thinking the top as a transitional space.
Since I can remember, the adventurous trip into nature has been shown to me as a confrontation with a threatening environment, as a fight. Out there I am in danger, especially because I was born a girl, socially considered by all means of surviving: weaker. Is this a man’s world? I don’t think so, but for sure it is a man’s society structure.

The relationship between humans and nature is infused with values related to domination. We start from the point that we conquer a physical place in nature to build our shelter and separate ourselves from nature. Looks to me as a need of control, as the threat from the unpredictable nature that pushes us, also, to create our own systems of values, our own conceptual universe, where we are stronger. A system where everybody is looking forward to be successful, to be on top of everybody else: “on top of the mountain”. Something smells wrong in here. I started looking for new perspectives on a relationship with nature, with no aim of domination, but on an equal and reciprocal link. With this statement I mean also the way we, “human nature”, relate to each other. We are constantly differentiating each other negatively and placing others and ourselves on vertical scale of value. It might sound like an impossible mission to be able to find such a perspective, but I believe it is necessary to try. To be able to imagine and to manifest other possibilities is an important part of the process of constructing new realities and push for change. This would be the role of Utopia, a potential reality, and ours is the work to picture it, as we would like it to be now and in a not so far future. The normalization of certain life choices and methods keep us blind to the variety of existent and non-existent possibilities that we are certainly able to manifest through representations.

I found an active space, on the mountains, where I can observe my thinking as I go along with others. Why do I climb the mountain? Do I have to want to go to the top? Do I have to be a hero to be at the top? A cloud of emotions in a mixture with instinctive reactions and logical thinking comes out to play with me every time I am climbing up a mountain. Moving in between amazement, fear and fatigue, through places you have never seen, I wonder and suffer at the same time; I find peace and disturbance at the same time, it’s contradictory; I am contradictory. To be “on top of the mountain” is a passing moment, there is nowhere to go higher, and sometimes there is even no space to move; but it is, definitely, not the end of the journey or what I would like to call success. Well then, if the top is not my goal: What is a successful trip to the mountain? What do I want to accomplish? How much do I want to sacrifice? I think we can create new parameters of a “relationship with nature” and with each other in our journeys to seek our goals, whatever they might be. I see women like me trying to stand higher in a patriarchal value scale. I see myself striking out space, by taking the same old way. Not aware of my alienation, I start from the notion that there is not enough space for all of us at the top. How do we want to manifest equality? By fitting into
this structure or by changing it? Where does equality located? How can we construct a place for equality? Can you even imagine it? These are questions that I don’t aim to answer in this report, but they are a part of my deepest search and it might be what is driving me to even do this. As I said before, I am searching for possibilities, for a way of climbing up the mountain that is not contradictory. I want to show people going to the mountains, not with an aim of domination or power, with no need to prove themselves to others, but for the pleasure of spending time there, guided by curiosity and their potential of being creative in this wild and wonderful space. When I mention this natural space, I don’t specifically refer to nature as an outside unreachable place, but as a metaphor of all natures we, humans, live in, even in the much more man-constructed and civilized natures.

Out of this research I expect to end with a short experimental-documentary film. For this to be possible and affordable I need to do it with the means that I already count with: filming equipment, ski mountaineering knowledge and a wide contact network of possible collaborators. I have to carry the equipment wherever I want to go in nature and to choose places where I can manage to do it, without extra suffering and taking unnecessary risks. The people that I go with offer themselves voluntarily, because this investigation takes place in a larger context and is part of a collective mission towards change, through positive oriented communication and a creation of a welcoming collective space. I expect to find stories and people that can express different perspectives on their way to relate to the mountain and climbing. I want to show them on the mountain: walking, hiking, camping, cooking, chatting, sharing and sliding down. In the backcountry scenario, a white space outside of the ski domain. What is important for me is the way in which we go: together. I am also using my own thoughts and reflections in the practice and I show this more abstract dimension with some animations. These expressions are based on my own feelings, life experiences and on the cultural conceptions that I carry with me.

A film is a platform that can be spread, nowadays, in a very efficient way: instant and cheap. I want to make a short movie to post on the Internet, where people from different parts of the world can reach it. Why short? Because I believe that it does not need to be long to transport this message and at the same time, more people will take some time to watch it. I have always been watching mountain films, especially ski films, where the mode is about taking risk, being brave, surpass your limits and doing the impossible. This is what some may call ski porn, a performance of abilities and courage, almost fiction, without going deeply into any emotions, but showing euphoric moments of adrenaline and dramatic episodes of risk. I am tired of watching mountaineering movies that show the extreme, the borderline of a suicide journey as the greatest way: “Summit or death”. Whatever it takes, the hero brings his body up to the top, succeeds and celebrates himself. As soon as the hero accomplishes the high goal, nothing that happened before matters, there are no consequences, just success. This idealization of a person, of the hero, that stands up at the top of the hierarchy is the one I don't think it is relevant to reproduce anymore. This is one more representation of the boy's club, an order in which we have to prove ourselves to take part in an exclusive and close group of people. With this Film, I just want to offer an alternative to this norm, enter the process of demystifying and giving space, an invitation to get closer to nature, to experience the mountains and/or to use it as a metaphor for our own life journey, while heading to our goals.
METHODS

THEORY

Raising questions from my own internal conflicts about the idea of climbing up and experiences of mountain climbing: Why do I climb the mountains?

SEARCH

* Success and relationship to nature
* History of mountaineering
* Conception of mountains as a holy place.
* Visual research in the archive of the Alpine Club (Austria, Germany and Switzerland) – Representation of woman on the mountains.
* Visual web research on Google on: on top of the mountain - success

PRACTICE

* Filming during trips to the mountain with regular mountain climbers.
* Recording conversations about the way they climb the mountain.
* Animations that show my own emotions and ideas.
  Trying to give some information that I had found in theory and what I felt in the practice.
* Building a space to show the film that it is also related to the film itself: creating a new space.
THE STEREOTYPE OF SUCCESS
What is success? Google images would like me to go more specific to: successful person. After a sudden click, a lot of people in homogenized business suits appear on the screen. The result was more or less the same when I looked in other dominant languages, different images, different people, but the same representations. Most of them are men; most are white, with some exceptions, to which I will address later in this reflection. The result was exactly what I expected to find: the businessman, the highest status of the capitalistic power structure. They appear as some kind of fanatic group with uniforms, but more likely I see success represented as: the acquisition of power in terms of our capacity to acquire money, material or corporate possessions in order to invest these “items” in the achievement of future goals that would keep a safe position for the individual in the social order. This corresponds to what we call status, as represented by monetary power in our patriarchal society. The successful man is the main actor of the capitalistic economic system: all the movement starts from his minimalist desk, located in a high building in a highly developed city. These environments that we have structured and understand ourselves by are “(…) the ultimate expression of artifice, a second nature, built as an alternative to living exclusively within the natural world. In perfecting this second nature, we have progressively separated ourselves from real nature” (Crowe, p.230).

This businessman is a direct descendent of the “man the maker” (homo-faber), the man that is in control of his fate through the use of tools. This animal is able to create his own place in nature, to fabricate a shelter in order to survive and free himself from the unpredictable and constantly threatening natural environment. This man is just one step forward: isolated from nature, in order to live with a sensation of safeness and control. This being is no longer reduced to survival anymore because he has acquired the ability to dominate nature: “Now we could begin to see nature as that which lies outside and beyond the village, rather than something of which we are a complete and inextricable part” (Crowe, p.31).

The Christian tale tell that God gave us the opportunity to observe and analyze how nature works, in order to create our own artificial realm of fixed rules and set systems that work under a hierarchical logic. Man’s God will forgive and nature will provide, just because this realm of unlimited supplies seems to be made for our human needs and satisfaction, that lies in the “historical emergence of a masculine ego-consciousness, that arose in opposition to nature, which was seen as ‘feminine’” (Adams and Greene, p.31). In this priority order: God is the first, man is second, non-human animals are third and the rest of living nature stands at the end of the linear chain, within and between these categories we can find women and feminized men in an intersection with race categories.
“What this means is that women’s inferiorization to men is modeled after the inferiorization of non-human nature to man and vice versa. The term man itself is then understood to be an androcentric false generic, which actually means the elite male as the normative human being, with women, slaves and people of other races and cultures seen as lesser humans or subhumans, identified as standing between mind and body, human and animal.”

(Adams and Gruen, p. 12).

However, there is a second perspective, where “God is dead” (Nietzsche), which places man in the first place, as man himself realized that he didn’t need a humble God anymore to ensure his survival on the dominated planet. The successful man is pictured as “civilized” in opposition to the temptation of animal behaviors. He controls his own nature in order to manifest his supremacy and dominance. Most of the success representations are also manifestations and promotions of sophistication codes, that are promoted as “what makes us an ideal human”. Success is related to the participation in certain activities that do not correlate to any basic animal needs, on the contrary, activities of consumption that differentiate humans from other animals.

A second Google search yields another representation of success. The proverbial man, “on top of the mountain” (what Google confers as a conceptual synonym of success) conquering, with a flag, the highest point we can reach in nature. From this peak, this human observes nature, brings it from the abstract to a defined notion and finds a place for himself in it, dominating. The flag is the symbol of conquest and appropriation. This successful act of domination turns this man into the administrator of nature. This brought me back to the Cartesian idea that considers humans as masters and possessors of nature and thereby “(...) the distinctiveness of culture rests precisely on the fact that it can under most circumstances transcend natural conditions and turn them to its purposes” (Ortner, p. 73). This denotes, one more time, that the success of an individual depends on his ability to transform nature, which is what makes humans different and thereby superior to other beings in the biosphere. This anthropocentric view of nature “(...) was an aspiration founded on the assumption of an inexhaustible cornucopia from which limitless wealth and power could be extracted through the application of reason” (Bouquet, p. 8), a principle that interacts with the capitalist masculine identity “(...) based on dominance, conquest, workplace achievement, economic accumulation, the consumption patterns and behaviors, physical strength, sexual prowess, animal meat hunting and/or eating and competitiveness” (Adams and Gruen, p. 30).
The dictionary definition of success corresponds to "the accomplishment of an aim or purpose." The purpose in these representations is power (wealth and sophistication) and it always shows the person that reaches success as exceptional. Who can be this outstanding creature in society? Who can accomplish purposes and access power?

Power can only be measured comparatively, so it is ontological: a race for success, that implicates a negative differentiation from others. "(...) the separation of culture from nature, parallels the separation of self from an other, a separation fundamental to the social construction of masculinity" (Gaard and Green, 1993, p.244). This separation is fundamental to the hierarchical structure, where the privileged positions fall into the hands of an exclusive group of males. This gender is widely recognized as a talented engineer of nature, in contrast to females, that are not considered able to control their own nature.

As Adams and Green explain: men are civilized; women and animals are domesticated. Women’s success hangs on men’s approval that depends on her domestication process.

A domesticated woman is pictured as a pretty, patient, clean, hairless and always-smiling servant of man. Some particular and exceptional western women are also included in this actor-dominator category, but these female bodies are also one more representation of masculinity: the businesswomen. These women are conceived as beings with an exceptional ability to suppress the strong “natural” tendency towards chaos that exists “biologically” in women. Success seems to be directly related to masculinity, where femininity appears as its weakness.

"Men act and women appear. Men look at women. Women watch themselves being looked at. This determines not only most relations between men and women but also the relation of woman to herself: the surveyed female" (Berger, 1972, p.47)

The voyage to success moves vertically, in an ascendant scale: you can only be higher than what is already there, on a lower level. Our differentiated self is committed to a constant competition and active comparison in order to orientate and localize our bodies in a pyramidal conceptualization. This construction relies on a simple geometrical visualization, that we can understand with reason, but we can’t deconstruct it easily without it becoming contradictory. As Ortner mentions in her essay, "(...) these facts and difference only take on significance of superior/inferior within the framework of culturally defined value systems" (Ortner, 1974, p.74). Why do we apply the same oppressive logic outside of our appropriated and closed spaces? How can some constructed logic become such a defining aspect of our life? This sophisticated construction itself hides the roots of their reasoning in order to make sense and avoid questioning. Even the fact of not understanding the structure denotes a lack of civility.
This image is a painting called "Wanderer above the sea of fog", painted in 1818 by Caspar David Friedrich, a Germanic romantic painter. The feelings that come to me with the observation of this image do not coincide with the ideas that I am reflecting about here. When I look at this image, I don't see any act of domination and a feeling of immensity arise. Even if a man is in the center of the picture, the sublime landscape he is looking at makes me think that the only goal of this adventure is to admire nature. I can still look at it from another point of view, a perspective that does not apply to the western ideas of assessment and is absolutely contradictory with the actual granted social practices. If I would be him, I would feel grateful for having the chance to be there, even for a short time, feeling small and contemplating the sublime. What is the secret behind this image? How did this love for nature become nostalgic? How did this nostalgia become nationalistic? When did it become the "verlorene heimat" (lost homeland)? Maybe it is just a contradiction, one that has taken us a long time to solve. A contradiction where this romantic man keeps on destroying what he seems to admire the most, a beautiful and powerful force that threatens his survival and at the same time gives us the chance to live. This is a contradiction that considers the landscape to be "naturally divided" in independent nation-states and the humans to be "naturally divided" in excluding ethnic categories. This sounds absolutely senseless when you consider that nature is composed of relationships of interdependency, where every being has a role in a complex network and takes part of constant cycles. The normative idea of success contributes to separate us from nature and to build a one-way oppressive relationship. In this conceptualization there is no reciprocity with nature, there is no living with nature, there is a living from nature and protected from nature. How can we change this stereotype in order to create a sustainable and equal environment of
conviviality? The hierarchical order has not changed over history and as we keep re-creating this normative structure, the natural paradise starts to become a myth, so present and at the same time so much apart as the Garden of Eden. This paradigm creates a humanity that is disconnected from other beings because nature does not consider cultural structures. When you are “out there”, there is no need to be successful within these parameters; nature does not care about your social status, gender, ethnicity or land acquisition capacity. Out there the wildness turns out to be the only way to survive and is no longer a degrading quality. There is something contradictory about the fact that there are much fewer well-known women adventurers than men, while women within patriarchy are conceptualized as more related to nature and wildness. This system leaves women in a receptive relation to nature, as a victim of nature, incapable of surviving by her own in this environment. This story claims that women need to be protected from nature and from their own nature. But far out there, your body becomes your shelter, as with any other being, and the money in your pocket can only be used to make a fire (isn’t it plastic nowadays?). It is a place where we still need each other in direct contact in order to survive. Why does this man go alone to survive in the wild nature? The “solo trip” into nature is one more contradiction: to be alone on top of the mountain, “to be a hero is to be independent”.

The picture of the man on top of the mountain only signifies success under socially constructed parameters and if it is shown in a cultural-civilized context. When the same person is alone up there, success does not exist, because the surviving mission never ends and it is constantly unpredictable, so it cannot be completely accomplished. Up there we know that there is no safe. Each being is different from the other and each one has advocated the same collective mission of subsistence with no comparable difference that makes one superior or inferior to another in an overall classification.
I keep on wondering about moving our bodies in vertically, about going upwards, carrying our weight up to the summit. That is an idea that is pictured in my mind as a sort of sacrifice, one that requires a lot of effort and pain. As Camus concludes: “The struggle itself [...] is enough to fill a man’s heart. One must imagine Sisyphus happy.”

Why do we, humans, climb mountains in the first place?

I found, generalizing, two main historical reasons that are still active today, of why do people climb mountains: the spiritual path of virtue and the sportive-colonialist. From ancient times people have climbed mountains to mobilize, to see what is beyond, to look for supplies, to heal our minds and bodies and to observe and study nature. All over the world, there are humans, who conceived the mountain as holy, as a sacred place, a place that has been staged and made protagonist of many stories. These beliefs are still present today, reproduced in our behavior and contemporary cosmologies. Mountains are the highest place in nature. Standing at the summit makes us untouchable. All the highest power is concentrated up there; it is the closest to the Gods that we could ever be in a physical experience. It is a metaphor, but it isn’t. It is and has been a ritual space, a place to be feared and to be respected.
The Incas used to offer human sacrifice on top of the mountains (Andes), called Kapaqocha, that “(...) was essential for achieving the necessary balance between humans and the divine world, since it was believed that the sacrificed victims became intermediaries between man and the gods” (Aldunate and Cornejo, 2001, p. X). The most precious would be an offering to Inti (Sun), Pachamama (Land) and the mountain, surrounded by elite objects made out of precious metals and mullu. These are valuable shells were considered God’s food. They were brought all the way from the tropical sea, in order to ensure a vital water cycle, bringing back something from the sea to the mountains. “The shells were also daughters of the ocean, wish in turn was, the mother of the rain” (Aldunate and Cornejo, 2001, p.113). They walked upwards for days before the ritual moment came to take place, at the top of the mountain. The Child was put to sleep and buried on a special place where the body would freeze and dry, stay petrified till today. This ritual was not only related to the conception of the mountains as a holy space and the desire of fertility for the community, but it is also closely related with political strategies to achieve and legitimize the control of the Incas over the Andes territory.

After the Spanish colonization, the Andes became a confusing place, where two different cosmologies clashed in one place. The Andes become a place of syncretism, as soon as catholic religion, hand in hand with colonialism stole places and took control of the territory. This group of people considered themselves to be adventurers and discoverers, colonial heroes, who came to open the eyes of the civilized and inferior group of natives. The only idea of “discovering” a place that is already populated does not make any sense; it would just make sense in a frame where the colonizers didn’t consider them to be human enough to be a “civilization”. From this point on, people have continued venerating the mountains as a part of Pachamama (Mother Earth) but now, side by side with Virgin Mary and all the ethics that come with contemporary Catholicism.
Catholic religion does not stay behind in the symbolic appropriation and cult of the mountains, the church promoted and established that climbing a mountain was a way to look for God: "That kind of alpinism brought caution and harmony into the relation between man and the mountains. It was not important to conquer the summit; what counted was the path of virtue" (Cuaz, 2006). This kind of alpinism was promoted as the wholesome one, the one that invites people to forget their ambition. This journey to the mountain was not about taking risk or challenging our limits, but a possibility to meditate on our actions, to encounter God and to stay away from temptation. "(...) An ascension of energy; self-restraint; endurance to fatigue; solidarity and charity; therefore, it is essential to the modern man who has lost the sense of suffering" (Brunsardi, 1962). It was a sort of sacrifice, but one that doesn’t put our life in danger. The mountain was a place for education, to be loved and respected.

"It was not a fight against the mountains but a fight the alpinist carries on by himself, or with the brotherly solidarity of a group of climbers, against the weight of his own body that tends to drag him down to his weaknesses and miseries (...)" (Cuaz, 2005b).

Sacrifice becomes a way to be closer to God, a reward that every person of faith would like to experience. A way to clean our souls and to pay for our sins. A conception that is very rooted in Christian societies, almost an unconscious and evident need for someone like me, full of guilt. Someone who was told that he or she was a sinner, born in debt and to follow a path of redemption in order to ascend to heaven. To follow this logic closely (sacrifice – reward) will give us the biggest price: to be back to life after death, just as Jesus himself.
In the 18th century in Europe, during the age of Enlightenment, our curiosity brought us to explore further, to go higher. As Marco Cuaz explains: the aim for exploration and imperial expansion becomes tangible with the emergence of sports mountaineering. In 1760 the scientist Horace Bénédict de Saussure offered a big price to anyone that could get to the top of the Mont Blanc. He was called the father of alpinism. We started to conquer the highest peaks in the world and challenging human limits, the perfect spectacle to prove our courage and play with death. We conquer every summit, we place flags.

“When alpinists in all European countries began to plant national flags on Alpine summits, Catholics began to celebrate mass and to erect crosses and statues of Christ and the Virgin Mary on mountain summits. In a few years, around 1900, all the most important (or most visible) summits in Italy became lands to conquer and to mark with holy symbols”

(Cuaz, 2006)

As mountains became lands to conquer, Sports Alpinism became a way to prove patriotic heroism. Climbing to the top became a way to prove power: man vs. nature and man vs. another. It was, as well, a symbol of a state of civilization, of wealth and sophistication; at the same time, a visible way to prove physical strength and courage. “Mountain climbing helped to legitimize exploration and the broader imperial expansion by transforming imperialism from an abstraction into something tangible and readily accessible to ambitious professional men”

(Hansen, Smith, 1996, p.322)

The evidence at the top, whether it was a picture of a man, raising arms, a cross or a flag, would be the trace of a hero. Whether this hero is a man, a nation or an alpine club, the meaning remains the same. Fanny Bullock Workman stood on the top of the Mont Blanc with a sign that says: “Votes for women”, a place where she will finally be seen or at least the evidence of this moment.

“From this patriarchal cross, I couldn’t find much more than pictures. There was a sort of war that ended with the political collision of the Christian churches and the nation. This day a lot of contradictions where born. People became schizophrenic; the western world started to believe in both perspectives on the mountain simultaneously, as if they were compatible with each other. Success clashes with enlightenment and we feel confused. I tend to believe that they both have to do with conquest, but in different dimensions.”
The concept of ascending and its visual representation, of climbing up is also present in Buddhist imagery. The elephant path is an image that describes the process of meditation. Here the mountain is the highest place, almost the end of the journey, before entering the realm of the Gods. They are the ones that meditate in the clouds. The elephant, a very dangerous animal, represents the mind. This journey is one with many complications and challenges, but it is a fight for a further and greater goal, for a much bigger reward: the conquest of the mind.

The card of Tarot, The Tower, that talks to us about two humans that build a tower as high as possible, with no way out, isolated from the rest of nature and pointing towards heaven. That’s where they are going, to encounter the Gods, the highest power. But the Gods felt offended: “How dare these humans try to go as high as the highest itself”. They never asked for permission, so the tower is turned down by a blitz and the two humans fall, head down to the ground. Soon they will have to start all over again building a new Tower to reach the sky.

This conception of being enlightened, whether it is by our own will for knowledge and power or/and as a reward for a long journey of sacrifice, where the weakness can be the mind or the weight of our bodies, is what I would like to call the ascendant path. The view from above, a position of status and power, comes as the biggest price. The top of the mountain is used as a metaphor of a goal in a pyramidal structure.

There is a constantly present logic: cause-consequence, sacrifice-reward, karma-dharma. A logic that counts with a natural balance, as permanent and imminent force, a higher power, that presents to us as a challenge or conflict. There is a belief in redemption as a search for peace and contentment. Destruction is always there to give place to construction. The question is: does sacrifice and redemption require pain and suffering?
WHY DO I CLIMB MOUNTAINS?

I grew up close to the Andes, in Chile, a country delimited by mountains. People there have always been related to the mountains, not so much as a chance to do sport but as a holy space, as an undiscovered landscape, as a threatening environment, as a border with a different nation, as a protection from the outside.

I started climbing up about 6 years ago, before that, I would just have done a small hike and called it training. It was a really hard job to get up there: the weight of my body, the sun shining on me and the sweat; none of my favorites. It took a while until I got better at it, or maybe, less aware and started to enjoy it. Nevertheless, when I am climbing a mountain, I feel a variety of emotions. On one hand, I feel like a child, innocent and free, jumping around and being surprised by the unpredictable journey. On the other hand, there are emotions that I don’t even expected or understand, claimed by inherited reasons and conceptions of how things are ordered and who am I allowed to be in the world. In this order, where do I stand? I had developed a relationship with this challenging environment and I have found some place for me in it, not without a fight. What is my goal? Why do I really climb the mountains? Within my learning process, I had forgotten what I really like from climbing mountains and I started getting frustrated with the ideas of competition and sacrifice. What am I doing here? Something was clear for me, I like to ride down, whether with skis or with a bicycle, to feel the ecstasy and the activation of the senses. It is like an instinctive wisdom that does not come out so often in other areas of my life. If there is a reward it is clearly this one. Why do I need to think of the way up as a sacrifice? There is something unconscious in my mind that puts a heavy pressure on me when I am hiking up, it is like I become physically heavier. Sometimes I fear, I freak out and I have to stand on my knees at the top till I find the strength to stand up on my two feet. I lose my balance and my confident within. I pray to nature, to the moon, to who ever listens to me, to myself, to find the magic again. I feel so vulnerable up there. But it is not only about overcoming fears and learning how to be in peace with these emotions, this may be what I like about going upwards. Sometimes I start to fight with myself, because I don’t want to care about how far I go, how fast I go, how much can I resist or if I am better, faster or braver than other people. I don’t want to compare myself or rank people around me under hierarchical conceptions that I don’t agree with. Sometimes I even feel ashamed. I am made out of contradictions. The fact of a woman mountain climber was still, in the 21st century, one of them, and it strikes me as a need to prove myself. Who do I need to prove something to? How much do I want to sacrifice for my goals? Do I have to feel pain? Can I do it differently?
I AM A WOMAN

In the mountain “sport” environment, there is an impressive amount of women nowadays. Why is this still impressive? Because we are still a minority in this environment and we are still conceived of society as quite exceptional. The idea of being part of activities that involve physical strength and taking risk, is more related to be a man.

“A woman who has done good work in the scholastic world doesn’t like to be called a good woman scholar. Call her a good scholar and let it go at that. I have climbed 1,500 feet higher than any man in the United States. Don’t call me a woman climber.” Annie Smith Peck (cited in Loomis 2005, p.8)

The reproduction of the woman as an exception in a man’s world is still present today. The call for competition is still striking in a destructive way, making a wall between people, separating sisters. We all need to construct some space.

IS THERE ENOUGH SPACE AT THE TOP?

In a visual conceptualization of the mountain, there is not as much space at the top, as there is at the bottom. It comes out to me as the classical pyramid, a geometry that represents hierarchical and power structures. Maybe only one person would have enough space to stand up there and contemplate everything that is below, to enjoy the view from above. As in every non-domestic aspect of life, the presence of a woman becomes exceptional. When there is a woman at the top, she is different, even considered less of a woman: a powerful woman. She has found her way to be that outstanding woman, fighting her way up, first of all, between her fellow sisters and, on a certain level, making herself a space between men. She had to leave her sisters behind in order to take that one privileged place available; she had to compete.

This ex libris picture is called “Vulture, Woman and Men’s head mask”, which means “Vulture, Woman and Men’s head mask”. A man called Walter Schiller made it in 1910. I would personally like to ask him: Why does she carry a man’s mask? Does she need to pretend to be a man to be up there? I don’t blame her or ignore the reasons for why a woman would do such thing: she didn’t want to sit in the grass anymore. Like the tales tell, flowers between, that was the role to play. Most of the representations of woman’s that I found in the Archive from the Alpine Club (Germany and Austria: www.historisches-alpenarchiv.org) are women sitting in the lowlands, in the valley, looking out the window, completely covered with long dresses or the complete opposite, naked.
WHAT ARE THESE NAKED WOMEN DOING AT THE TOP?

These are the representation of the women at the top: They are naked or half naked, and their arms are open to the sky, ready to receive or to thank. These arms are not the victory arms of the conquest body pose, but the ones from the position of receiving. Why are we nude? What are we receiving?

There is a representation in which the woman seems to be the mountain itself, the place to be conquered. Are we a symbol or are we a person? She is looking down on the men that are hiking up. Watching them from the top. Is she a woman or is she a representation of Pachamama? Are we a symbol of the wilderness to be conquered? Sometimes I even wonder if the female body is read as the representation of nature. Does it make a difference to be naked in the valley and to be naked at the top? There is something about freedom and nakedness; there is something about being untouchable and being free. On the summit nobody can touch us. Maybe reaching the top is the price for freedom.

Why do we have to prove that we deserve freedom? Well, Eve was the one that committed sin and took the apple, the one that was unable to follow the rules and disturb nature in the first place. She failed and attempted to persuade Adam. She was not able to resist the temptation; she is a shame for humankind and for that reason needs to be domesticated. The solution to this constant threat is to transform all these wild subjects into objects and restrict their power of action. “Women as sex objects, animals as food. Women turned into patriarchal mothers, cows turned into milk machines. It’s the same thing” (Adams, 1991, p. 89-91)

I am wondering who made up this story; it was probably a scared male or an alienated female. I just have the nerve to make a different interpretation: Eve is a wild soul that is able to sabotage man’s constructed binary conceptions of paradise. In other words, change the contradictory order of power of a patriarchal capitalistic society that is on the way to destroy the existing natural world without feeling any shame. With this value judgment, I want to refer not particular to women and man, feminine and masculine as a matter of sex or gender, but as a matter of feeling and in relation to the conceptions and stories that these categories represent in our societies. Am I constructing a romantic idea of women out of these pictures? I just think that Eve was always aware of the consequences of her action, she just thought differently.

“The women’s carelessly exposed breasts, however, are symbols of their helplessness in a unguarded moment of utter despair as they try to separate the warring factions. Some feminist writers, Linda Nead for example, have differentiated between the treatment of male and female nudes, where the male figure stands for elevated and timeless values while the female is left to stand for merely beautiful (Nead 1993, p. 39). Nead identifies the male nude with notions of the sublime, that is, the highest category of aesthetic appreciation in eighteenth-century Romanticism. It is therefore not without significance that it was the female nude—by its very passivity open to any number of patriarchal constructions—rather than the ordained male nude, that became an icon of the fragmentary nature of la vie moderne” (Meecham and Sheldon, 2000, p. 111)
Maybe the naked female body at the top finally becomes something sublime or maybe the sublimation of a woman’s body becomes an icon of the non-fragmentary nature and a celebration of the feminine. They are clearly not just beautiful, they transmit something else: what is the secret behind these pictures?

“The erotic has often been misnamed by men and used against women. It has been made into the confused, the trivial, the psychotic, and the plasticized sensation. For this reason, we have often turned away from the exploration and consideration of the erotic as a source of power and information, confusing it with the opposite, the pornographic. But pornographic is a direct denial of the power of the erotic, for it represents the suppression of the true feeling. Pornography emphasizes sensation without feeling” (Lorde, 1984, p. 88)

Are these women on the top passive? I don’t think so. What I like about these pictures is that something is happening, right there, and right now: there is movement, emotional and physical. There is a true feeling. They are not talking to us, looking at us or being aware of us; they are dancing with themselves. This is for me, a celebration of wilderness or at least that is the way I want to see it. It is as though we always knew it, Eve knew it too, but we had to keep it in a secret place for a while. I don’t think we need to hide it any longer.

This reflection becomes very personal, but at the same time, I want to include it in this report as a starting point for something that is about to be discovered. I want to share these images and thoughts with you and maybe, someday, someone, whether it is you or me, will take this research further. Can we take this feeling back? Can we empower ourselves within a stereotype that has once locked us into the private space?
The idea of competition derives from the “fact” that there is not enough space for more of us at the summit. We have to sacrifice ourselves or land put down others in order to take that exceptional space. Competition becomes the main action in order to accomplish this goal if only one person can win, the rest have to lose. A fact is something very stable, bordering to the immovable. While being at the top of the mountain it’s something temporary. Nobody can stay there so long, as you will slowly freeze to death.

How can we define the space at the top without considering time? I think about the top of the mountain as a transitional space. Why should we be competing with others for something we could all experience collectively? There is only one requirement for this to be possible: the one that is standing at the top has to step down to leave space for the next person and do it consciously, giving a hand if is needed. That person may be a woman or may be a man, not a different one, but an equal. The conception we have of the person at the top is like a still painting, frozen in an image, frozen in time, like an everlasting triumph. This stable order reproduces the idea of an exclusive and stable privileged space. But there is even space for different views of what the top actually is, many possible and rich perspectives. This may be something very personal. The point is that: in this variety of tops, there should be no flag.
THE PROCESS

I ASKED HISTORY

As a way to understand and simplify all the information that I found in papers, books and internet sources, I made a video with a voice over, relating my discourse with the footage I found. This way I would be able to see a narrative within the concepts that I have been researching. These images I found through Archive and Google Search.

Link: https://vimeo.com/168478216
Password: nature

We, humans
We build artifacts
We build walls to protect us
We build a separate place
We build a fortification
Nature cannot penetrate our borders
A civilized paradise
Where the axis is the man
We localize
We orientate
We define
We are untouchable
We are high
Close to the top
Close to the Gods
Close to heaven
Contemplating the sublime
We like to praise
We place crosses
We sacrifice
We build high towers
We conquer every summit
We place flags
While the eye of God was looking at us
He choose to live in the wilderness
He choose to be alone
He wants to be free
He wants to be independent
He is a hero
A supernature
An Übermensch
Only eagles can fly as high as him
We compete
We win
He places patriarchal crosses
While the eye of the providence is looking at us

He said: God is dead (Nietzsche)
I saw him frozen in stone
Sometimes we do his job
To determine life
In the Garden of Eden
There was a bosomless snake
Adam tried to stop her
But Eve was dominated by temptation
Just look at her face
She knows what she does
She was out of control
She was wild
She was conquering
She needs to be civilized
She needs to be conquered
She watches at the window
She wears long dresses
She watches the mountain
She traps her nature
Flowers between flowers
She fights the rules
She catches up
She goes higher, as men do
She does it herself
She becomes a mountain climber
She releases the pressure
She is above the clouds
She is, also, on top of the world
Is she like this woman?
Is she like these men?
Why do we climb the mountain?
I asked and filmed other people.

During the process of making the movie, I went on many trips in the mountains. In some of them, I went with friends, in other ones with my boyfriend, sometimes with my sister and other times with strangers that became friends. All these trips were equally important for me to become conscious of my emotions and internal conflicts, to observe group dynamics and the role I play in them. I believe in this as a method to realize what I wanted to communicate with this. I climb mountains regularly, but this time was a bit different, because I had to film. This includes, carrying heavy equipment and add the task of filming and recording audio to an already challenging and risky activity: climbing mountains during winter, touring in the snow with skis.

The first decision I made for my own sake was to leave the tripod at home. This can sound like lack of professionalism. But for me, it became the first step to free myself from film making norms. What is more important? To have a stable image or to keep my lower back healthy? This is the first step I took against the idea of sacrifice.

The second decision was to talk and listen to women. Why women? Because I am a woman. Because I have not heard many women talking about climbing mountains. Because, historically, there have been less space on top of the mountain for woman and in consequence, less authority to speak on this topic. Because I want to hike with more women and because I want to see more women in the mountains. At the same time, the project is not about woman, it is about human relationships to climbing mountains. It is about our idea of success. It is about: Why do we climb the mountains? And with “we” I mean: all of us. I want to present woman’s participation as the norm, not as the exception. I want it to look natural and not imposed. It’s about assuming equality, without claiming it.

The third decision was not to choose what is the best way to go up the mountain. But to empathize with all the different ways, to see that the conceptions that seem negative and not acceptable to me at first, were deeply integrated into my own thinking. In the process of sharing with these women and consulting with them about going to the mountains, I realized that I sympathize with all of them simultaneously. It’s difficult to understand but easy to feel, it’s contradictory. As a way of representing this feeling, I aim to find a way to make it tangible, in the actual decisions during the process of cutting the film, in the form that takes shapes when the pieces come together.

During two trips, I recorded my conversations with different women and filmed a diary of what we were doing there, emphasizing “being together”. In the first trip, I met two Swedish girls in Kiruna, in the north of Sweden, in May 2016. I didn’t know them from before, but they welcomed me and invited me to take part of their plan. We spent 4 days in a place called Hunddalen in Norway, in a hut in the mountains. I recorded an interview and filmed them at the same time. It went well; they were both open and honest in front of the camera and microphone, but I decided to leave the camera aside during the conversations.
in the next trip. The purpose of this is to make them feel comfortable and relax, in order to make the best out of what they choose to share with me. The observing eye of the camera can be quite intimidating and does not allow me to have constant eye contact with them. The second trip was the ski touring and splitboard feminine gathering from the Andres, called “Pieles”. This was the second year of this gathering and I took part in the creation and the development of the concept: no competition; woman gathering; learn from each other; share mountain knowledge and experience; do it together. This is a non-profit event, sponsored by the sport brand Mammut Chile and Mall Sport. This event is part of what I would call an unnamed movement, of woman all over the world taking more space in the mountain sports environment. I went there, not only because of the film project, but because I got the chance to document this experience and use the material to promote this view with the aim of bringing women together. I needed to be there myself, participating, sharing and getting to know these women. After the gathering I have worked voluntary in the social media of this event, making one-minute episodes of the event, like a “Pieles” diary. I publish this in the Instagram (@encuentropieles) platform with the mission of joining together a wider network of outdoor women in Chile.

During that weekend I had a different strategy to approach the interviews, that I rather call conversations. I made a word map on a paper, with the concepts that I wanted to move around during the conversations, like a brain map. I don’t feel comfortable with pre-arranged questions and I believe that they create a structure that sets up a very artificial environment; in which most of the people don’t find the confidence to talk honestly. Also, it does not allow a fluent conversation and creates separations and classifications, closed topics. I believe that it is important, when you touch the intimate and the personal, to let the person express herself in a free way, which entails not changing the topic in a drastic way, but simply guide it from one place to another by participating in a conversation, reacting with your own ideas, like we will normally do without the recorder. Here I am not an interviewer, an investigator or a spectator, I am a person with some doubts to solve, I am equal and I have some things to share as well; then I am a participating actor.

“Methodological guidelines for a feminist research: (1) The postulate of value free research, of neutrality and indifference towards the research objects, has to be replaced by conscious partiality, which is achieved through partial identification with the research objects (…) It is the opposite of the so-called Spectator-Knowledge (…) Conscious partiality, however, not only conceives of the research objects as part of a bigger social whole but also of the research subjects, that is, the researchers themselves (…). (2) The vertical relationship between researchers and research objects, the view from above, must be replaced by the view from below. This is the necessary consequence of the demands of conscious partiality and reciprocity” (Mies and Shiva, 1993, p.38)

For this set-up to be possible it is very important to get to know each other a little bit before, talking for a while about our backgrounds and about what moves us, to show respect and empathy. I want to be honest with my intentions and I talked to them about my curiosity on these topics, by expressing my own feelings on climbing mountains but leaving space for
their own opinion. This is something quite difficult to accomplish, considering that everything that happens has an impact. What I mean is that I tried to share my ideas, without telling them my answers to my own questions as a fact, but inviting them to help me in my reasoning, with their own experiences, so we could find out together.

During all these trips I was, as well as all the other participants, carrying my equipment, setting up the camp, climbing up the mountain, cooking, cleaning, having conversations, contemplating, learning, sharing, fearing and enjoying.

This is what I chose, from what I found (Attachment page 0-0)
First selection : Conversations
Link: https://vimeo.com/187641578
Password: nature

ORDER AND ARRANGEMENTS

Ordering the voices was one of the most challenging parts of the process. I changed it many times, trying to find connections and contradictions. I mixed them with no chronological order, just an order to try to make some sense. I like to think that we are all telling a story together and at the same time, talking to each other. They contradict each other and they say the same thing in different ways, they interact. This is a very clear image of my inner conflicts with social constructions. It is also a manifestation of something I have allowed myself to be, not contradictory, but variable and constantly changing. This narrative is personal and collective, not one or the other one, but both simultaneously.

PARTS

INTRO - fear - sisterhood - dependency -

THE TOP - feeling - goal - journey

THE SACRIFICE - pressure - perspectives

THE GROUP - togetherness - collectivity - community - learn from each other -

MAIN QUESTIONS

Why do we climb the mountain?
Is there enough place at the top?
WHO SAYS WHAT?

Who are these women? I wonder if I need to explain them, let them describe themselves or none of the above. How do I title them? It does not seem important to me to give them the authority to talk about how they see the world and what they do in their personal lives. Their speech starts from themselves.

Who says what? We just say it all together. Whether we know each other or not, I am using these voices to tell a story about us, together.

Should be their faces be connected to a voice? I believe that the partial anonymity of these women is a key to becoming a collective and it is a strategy to not encourage relational judgment. At the same time, it is important to show faces, but they don’t have to be directly related to a particular voice to be trustworthy. The focus of the film is on the group, a group of individuals that interact with each other in different dimensions, sometimes in the same space and time, sometimes in the same ideas and drives, sometimes in an aspect of their identities. These voices are interdependent: they need each other to be able to show the whole picture. Together we gain the authority that we need, because the force of a collective is stronger than the one of the individual, or at least I think so. There is no hero here.

WHAT DID I TAKE OUT AND WHY?

SELECTION OF VOICE AND IMAGES

The main concepts:

- success
- goals
- journey
- fear
- sacrifice
- verticality
- togetherness
- sisterhood
- dependency

MENTIONING WOMEN - I took out all the parts where there was somebody mentioning women as a group or as a separate case. There are only women in the film, for that reason, there is no need to mention it again. To make it too obvious goes against my aim of showing women as the norm and it feels like I am forcing the audience to realize, without pointing it out, that there are only women in this film.

REPEITIVE - I removed voices that repeated and talked about the same thing or idea. I also removed the voices that where repeating what the images can communicate.

NOT CONSTRUCTIVE CRITICISM - The voices that were judgemental about a way of doing things, or stereotyped people, were taken away. I tried to keep it as positive as possible. Words are powerful.
Where is the main focus?
To show how I would like it to be, and at the same time; how it can be. Not what I don’t like about it, but what I love. A sweet taste of the mountains and a welcoming one.

* Daily life outdoors: brushing hair, reading a book, playing with the dog, cooking...
* Politics of care and share
* Long time hiking up - slow / short time sliding down - fast
* The group action.: building a home or shelter, celebrate each other, go together.
* Not only extreme action shots. How it really is and what we do.

There are different kind of images. First, there are the reflex camera images made by James Alfaro and me. James filmed with a tripod, more static images and from an observer perspective. I filmed without tripod, closer shots and focusing on daily life and fleeting moments. There are Gopro images, filmed by Isabel Fuentes and me. The camera was fixed on the chest or the head. The dron images are filmed by James Alfaro, this is an extremely different perspective, the one from above and one that is hard for us to have in reality. There are animations as well, but I will refer to this part further on this paper.

Archive images were included in many versions of this Film, but finally, I decided to take them away. These images were taking the focus out of the storyline. For some people they were invisible and I thought it could even become like a subliminal layer and that was not my intention. Some other people read them as irony, which was actually my intention, but at the same time, this one more layer of images added too much complexity and brought the viewer to a different place: the one of pure negative criticism.

During the process and with help from regular feedback sessions I took some desicions about images that brought people out of focus or made the viewer think of something completely different. For example, some of those images were the ones where there is a lot of ski and snowboard gear being shown. This brought people to think about inaccessibility and in one way or another, about money. This is a topic I will not be able to touch upon this short film, it would take a wholly different perspective and a lot of space to do so,without it becoming a sort of justification of our privileges as the main topic. Also, it will demand a better understanding of each person’s background and lifestyle.

I try to find a sort of balance between the different images and using all kinds during the whole Film. The Gopro images add a layer of identification and it is a very personal eye that can make it easier for the viewer to see or feel like the person out there. Can this perspective evoke empathy from the viewer? Can they partially feel it or experience it?
THE TRANSITIONAL PROCESS OF ANIMATION

There were so many images and representations that I couldn’t feel represented with that I had to make my own ones. We are in urgent need of variability of representations. We need to expand what is possible and for that create new images. The problem it’s not the word itself (on top of the mountain/success), but the images that surround that word. Can I find solutions by making drawings? Can I draw an alternative?

I thought: *If I’m able to draw it, it can actually happen.* So I did. But there was one more thing, these images needed to be in motion, they need to be transitional to make sense to my project.

I started animating my own drawings and it was something completely new for me. When I started animating it was like a flow of ideas that were were materializing on paper. I had no clear intention of what I wanted to do, but I wanted to make that figure move. It became a never ending story, moving forward to something different and exciting. It was a feeling, as well as what I was trying to express. There is a big complexity in conceptualizing a feeling without naming it, even if I think this one started from fear.

I had to bring that little me out of that hole, so I kept on. But it was stuck there for a long time, till I kind of decided what was going to happen with me: I had to go up again.

Sometimes the images tell me the answers, some other times, I tell the images what I want them to say or do.
For the second animation, I had to think twice, before and during the process. I worked on changing concepts that I felt uncomfortable with, such as the immovable man alone at the top of the mountain.

Other concepts I didn’t manage to change but I did a reproduction in combination with irony on cultural references of the same concept. I got to put some criticism in motion.

The interesting thing to me about both ways of working with animation was the direction of movement. The loops are like a circular movement, very focused, a local movement, like if you were running in circles. It is a moment for thinking. But improvising or following your instinct and intuition brings you to a different movement, to one that does not have a beginning or an end; it moves forward, not upwards, just forward. Sometimes I got stuck and I had to stop and think, find out what is next or how I want it to be next, to be able to keep going. I guess both of these movements were needed.

**Storytelling and the transitional**

The story is flat, does not go anywhere higher, it stays as high as it started. There are small ascensions and descensions but there is no vertical progression. It does not follow temporality or compositional logic of the hero’s journey. This is a reflection, goes around and keeps on going. My aim is to encourage the viewers to move forward. It might become inspiring because it touches the dimension of utopia and it is framed by a real scenario. It invites you to start again, but this time, differently.
EXHIBITION

* Building a Volcano – A statement of the power of will and beliefs.
* Passage – rite of passage – ritual – manifestation of change
* Cosy inside of the cave - contrast - Film happens outside
* Creating a different space inside of Konstfack - How to draw attention to a Film in an exhibition?
* Many hands into work - collaboration - together is possible and is much more fun.

TEXT FOR THE EXHIBITION

This short film is made from a reflection around why do we, humans, climb mountains.
"On top of the mountain" is commonly used as a synonym of success, an expression related to status, an active competition and comparison. We conquer every summit and we place flags. The tales tell that we climb up to reach a sacred place, looking for the Gods, alone, longing for connection, a sacrifice of the body and a challenge to the mind. But, do I have to play the hero to go to the top? Is there enough place up there? These sisters go together to the mountains, caring and respecting each other. The top is shared, it's a transitional space. I think we need to take a hand, step up, give a hand, step down and make that moving image work in our heads. A narrative that aims to be personal and collective. This is how do I like it to be, a utopia, and one that is about to be real. You are very welcome to enter the mountain.
Teaser Link: https://vimeo.com/213487008
IMPRESSIONS

During the exhibition I let the film running inside the mountain with a two minutes pause, in order to give time to people to go inside and seat. I guess some people saw it from the start, others didn’t, but I was happy to see a lot of people seating in there and passing through. I wanted to use the performativity of an exhibition by acknowledging the power of passing through a 3 dimensional object. This becomes a physical manifestation, what it’s for me, a magical action. The cave was very cozy and it worked as a good isolation for the audio. The feeling was like being a little bit: somewhere else. It is very hard to get people to watch a 10 minutes film in a context where there is many attractive pieces to visit, but it was worth a try and I think, somehow, it worked out. I got comments and messages, people seems to like it and feel inspired by it. Some people was surprised to see that I did actually climb those
A Film is a series of moving images, it has a beginning and an end, but it could run forever in our imagination, it has the potential to be continued. It has a power, the one of political action. It is a medium in which you can show different perspectives, simultaneously. On top of the mountain ended up being a film where there is a plurality of voices. Here the “what” is the most important. What do they say? Not who they are, but what we say together. This is one discourse made by many other discourses, different ones, that contradict and support each other. The audience may remain reflective, may question what we are saying, but at the same time, might find some comfort in these multiple voices and perspectives, it is a place where you don’t need to choose one, you can choose them all, as a whole. I contradict myself inside as we contradict each other all the time.

For a long period of my life, my drawings were full of things that scared me. One day I decided that I won’t draw those things anymore, but instead, I will try to change these ideas for some that would make my characters feel good. Once I draw a character jumping from a tower, as the card of the Tarot, but this time, head up. This character decided to jump out of that prison and the face was full of joy. One month after, I jumped a 15 meter cliff, because I had no choice. I fell on my two feet with my heart beeting full speed. I was fine this time but I had to be very careful, because, suddenly, everything I draw could become true.

If we can imagine a different reality, it has the potential to come true. If we can manifest a different reality and represent it, give it a shape, it can be real. This is what I believe to be magic, a different kind of power.

CONCLUSIONS

My examination was a conversation with two guests and an audience, where one of them had done a deep observation of my project and the other one had come in as a regular guest in the exhibition. The expert guest, Bitte Andersson, made a reflection about every little aspect of my project, she was so precise, that it seems like we would have been talking before. I was happy to see how much could she understand from the piece alone, her effort shows a big amount of engagement and sisterhood, what it felt very coherent with the ideas behind this film. The animations took a big part of the conversation: the power of drawing and of manifesting possibilities by creating images. Followed by a conversation about the term women and who feels represented by it. The dialog could have gone for hours, the people started to warm up their thoughts and to feel the need to express themselves. I stay with the feeling that some people was provoked and some people found a shelter in the film, maybe some justice, maybe some inspiration, maybe memories or resemblance.

mountains and that it was not a fantastic superheroine, but just me, standing in front of them. I think the same applies to doing films, it can be inspiring to know that you can do one film under different standards of how a normative film has to be made and built. Some people ask me how can they do it to start climbing mountains and if there is a group they can join; some people talked to me about danger and fear and some people came to talk about togetherness, about a collective way to success.
“(...) i see an important shift of focus within documentary film, from a narrative about the society that is to one about the society that could be, which in itself is a radical political act” (Bauer, 2016, p.30)

What this society could be is up to us to imagine. Imagining alternatives and trying to find different logics and structures, deconstructing what we already know, but constructing solutions. How do you want this society to be?

THE FINAL LINK

HTTPS://VIMEO.COM/220649810

password: nature
THANK YOU

* Isa * Kalle * Emily * Andrew * Barbara * James * Saide * Ivan
* Tere * Vale * Marcel * Carmen * Lorena * Maliki * Costa * Lara
* Claire * Carlo * Irene * Shady * Marlia * I Tei * Amanda
* Sandy * Gabrielle * Cris * Rod * Matsu * Parasto * Emma * Joanna
* Johanna * Hanna * Catherine * Moa * Marina * Oskar * Hanna*
* Ayza * Cecilia * Sara * Tom * Chico * Nic * Martin * Han
* Maline * Johan * Simon * Akiko * Fivos * Jose * Miki *

CREW

Sara Elmen ★ Dani Velasco ★ Isa Fuentes ★
Karima Vitagliano ★ Barbara Menezes ★
Carmen Huemer ★ Nati Coral ★ Carlo Aguilara ★
Joanna Redman ★ Coni Spiniak ★ Roby Sbaraglini ★
Coro Widmer ★ Vale Camello ★ Cata Spiniak ★
Dinika Oliden ★ Marco Gonzalez ★ Frida Lingblom ★

DIRECTED & EDITED by Alejandro Fuentes


Antoine Bousquet. Post-Anthropocentrism in the Age of the Anthropocene.


Carlos Aldunate del Solar; Luis Cornejo B (2001). In the footsteps of the Inka in Chile. Santiago, Chile: Museo Chileno de Arte Precolombino.


