(DIS)AGREEMENTS

CREATIONS OUTSIDE THE FRAME

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introduction

MATEI CHIHAIA
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When we began coordinating this issue of *L'Atalante*, it seemed to us that this section's name —"(Dis)Agreements"—very neatly encapsulates a key concept for navigating through the various dimensions of exile films.

Even limiting the discussion, as this edition of "(Dis)Agreements" does, to the specific historical cases of Argentinian, Chilean and Spanish exiles and their connections with a host country like Mexico, we would argue that the concept that may serve best to understand these films is something like the "rhizome" posited by Deleuze and Guattari (1976). If our aim is to explain certain filmmaking approaches whose complexity, based on the notion of exile as a permanent state of *being outside* (which thus spreads out to incorporate other approaches and/or to create new connections in places where films are being made in exile), the historiographies of so-called "exile films" cannot be limited to the identification of their relationships in terms of simple *storylines*, individual biographies, aesthetic movements, generations or national history. Exile films have the capacity to articulate geographical, generational, cultural and political interactions that intersect with subjectivities and communities, crossing different spaces and times to form multiple, complex lines of convergence beyond the established artistic fields (in Bourdieu's [1991] sense of the term).

However, while this conception may help us frame the study of the phenomenon of exile, it is paradoxically unable to obviate or overlook the specifically political fact that gave rise to it: expulsion from a modern nation-state. As Mari Paz Balibrea and Sebastiaan Faber point out (Balibrea, 2017), the Spanish Republican exile experience constitutes "a historiographical anomaly" (2017: 19), as although it cannot be separated from its condition as a phenomenon produced historically by a nation-state (being the outcome of the violent action of the Franco regime), in reality it existed precisely outside the idea of the nation, "in a mul-

tiplicity of times and spaces alien to the concept of nation/homeland shared by its victims" (Balibrea, 2017: 19).

Although Balibrea's reflection refers specifically to Spanish Republican exile—the longest of the exiles that concern us here, characterised by a unique condition of "absence multiplied by time" (Aub, 1995: 542) that sets it apart from the experiences of Latin American exiles—the underlying proposition made by Balibrea and Faber points to the problematic nature of historiography aimed at addressing any case of exile. For these authors, the difficulty lies in the fact that exile, as a *noun*, occurs outside the spatio-temporal context of the nation that serves as its *adjective* in a twofold frame of recognition (Balibrea, 2017): on the one hand, as an "Argentinian", "Chilean" or "Spanish" exile, and on the other, as a classification of "exiled" actors and directors (who will forever wear this indelible epithet, even retroactively attached to the work they did before they were forced from their homelands). This underscores the complexity of incorporating the work of exiled filmmakers into a traditional "national" reading of film history. This problem is not new to film theory, which has often reflected on the meaning, scope and limitations of the concept of "national cinema" in the context of film production, distribution and consumption, as well as its use in nationalist discourses (Sorlin, 1997; Elsaesser, 1997; Rosen, 1995; Higson, 1989; Hjort and MacKenzie, 2000; Schmidt-Welle and Wehr, 2015). Moreover, in its explorations of industrial and textual practices that go beyond conceptions of national collective identity, film theory has developed the analytical category of "transnational cinema" (Higbee and Lim, 2010; Shaw and De La Garza, 2010). But although such reflections are underpinned by an understanding of "exile films" as works that facilitate criticism of conceptions of national identity due to their construction *outside* the frameworks of recognition of the nation-state, they cannot sidestep the reality that such films are inevitably associated with these frameworks due to the political nature of their classification.

Exile films thus challenge the traditionally established spaces for narrating identity, calling into question its construction from the perspective of the place these films present, a place existing *outside* the frameworks of recognition of the historiographies of which they form part: stories about schools, nations and shared cultural heritage. For this reason, their role as testimony and memory also plays a key role in the processes of recovery of democratic life—or of life in an existential sense after the individual and collective traumas of exile—and to the construction of new political spaces for peaceful coexistence. Films made in exile—or the constructions of exile in various media—thus become key sites for analysis, criticism and reflection, and their recovery and dissemination are associated with the role that "historical memory" (Dickhaut, 2005; Mira Delli-Zotti and Esteban, 2008; Rosas-Salazar, 2024) and archives (Spiller, 2023) play in the construction of a society's historical narrative and identity. In this respect, laws aimed at recognising this memory enacted or proposed in Argentina, Chile and Spain have achieved very different degrees of success in each country.

In this necessary recovery of exile films, the location of the archives that contain them is a key task, but not as a reference that is merely added to the nation's historical narrative or as a possibility of configuring a kind of history *parallel* to it. Exile film archives reveal expressive techniques—in both documentary and fiction forms—that can help us understand that "historical events have various dimensions; they have an inside, a depth, like a personal life" (Zambrano, 1998: 255). The multiple dimensions of these films range from open forms of political affirmation and resistance to aesthetic approaches and/or techniques based on personal, intimate views to tell us a story that has not just happened to *someone*, but a story that is *ours*, that continues to happen to each of us,

that continues to affect present generations. Exile films are thus not a phenomenon of the past, as exiles continue to speak in them, constructing discourses about their historical encounter with our lives, whereby their story touches us as something we recognise, and also as something that calls on us to act. In this way, they continue to create multiple connections and intersections.

This edition of "Dis(Agreements)" places the focus on that place outside the frame of discourses of identity, where we can trace a historiography of "Spanish and Hispanic American exile films" that encompasses the personal, the public and the political. These are films that are anchored—through their qualification with adjectives—to questions of the memory and history of the different nations to which they belong, but that at the same time always maintain the particular essence of exile that transcends them. To explore these ideas, this section presents a dialogue between different individuals and nations, as Mónica Villarroel (researcher and former director of Cineteca Nacional de Chile), Guillermo Logar (filmmaker, Spain), Melissa Mutchinick (researcher, Argentina), Luis Iborra (filmmaker and archivist, Mexico) and Olga Sánchez Tapia (filmmaker, Mexico) offer their responses to a range of questions about the recovery of exile films, their place in film historiography, their relationships with memory and processes of democratic transition, the aesthetic techniques they use to construct a personal expression marked by history, and their influence on contemporary modes of film production. With their responses, these creatives identify different points of convergence that spread out and back again through those multiple spaces and times that characterise every exile experience.

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discussion

1. In view of the traditional reading of film history in national terms, what place do so-called "exile films" occupy in the construction of this historiography? Do the exiles' countries of origin seek to claim these works and their creators as their own, or are they understood as belonging to the host countries, and therefore as partly *foreign*?

Mónica Villarroel

It is possible to analyse these films in terms of the concept of transnational cinema, where the boundaries between the national and the foreign are less fixed. This idea doesn't exclude the nation, but it allows us to interweave it, observing filmmaking experiences, practices and registers that involve situations of transit, mobility and flexibility of political, cultural and aesthetic boundaries. In "Exile, Archives, and Transnational Film History: The Returns of Chilean Exile Cinema" (2022), José Miguel Palacios uses this classification for the case of Chilean exile films. These films can complete a historiography that is still in the process of being written. I agree with Palacios on the need to question the "national" paradigm and to understand these productions in a context of belonging that includes them, recovers them as their own and recognises other connections with the host countries. But the big problem with recovering them is their scattered nature. Archives in countries such as Sweden, Canada, Germany, France, Cuba, and to some extent Spain and others have played a key role in preserving these film productions. National archives have made efforts to bring these films back through partnership agreements between film libraries, based on the concept of repatriation, considering them to be part of a national heritage. I had the job of promoting and following up on these actions while I was director of Cineteca Nacional de Chile (2015-2022). By 2023, we had recovered 115 films and recordings from eight countries. That was in addition to voluntary deposits made by the filmmakers themselves. Little by little, they've been digitised and made available online, but it isn't enough. For example, Raúl Ruiz's filmography is still in archives in France, Portugal and the United States.

Guillermo Logar

On the one hand, in my experience with the development of projects addressing questions of memory for both television and film in Spain, our industry shows a clear lack of interest in recovering our past. There are screenwriters, directors and some independent producers who have spent decades pursuing projects exploring episodes in our last eighty years of history. Very few of those projects end up coming to fruition despite their efforts. From an institutional point of view, I see no substantial change regardless of who is in power. It's an issue that is beyond everyone. The question of memory in our country's audiovisual industry is a veritable obstacle course that is almost impossible to run when you're a filmmaker operating outside the mainstream like me. I would also say that the efforts of the current progressive government to place historical memory and culture at the heart of its political action are, at best, too slow to meet the immediate challenges, and at worst, inadequate because they tend to peter out before achieving any real change. On the other hand, to highlight the extraordinary efforts of other institutions and their teams, thanks to Filmoteca Española, the San Sebastian Festival and the Reina Sofía Museum, in recent years we've been able to enjoy film cycles dedicated to directors such as José María Berzosa, to see *Les Anges exterminés* [The Exterminated Angels] (Michel Mitrani, 1968), written by José Bergamín, and to enjoy a restored version of José Antonio Nieves Conde's *Furrows* (Surcos, 1951), among other great opportunities.

We need a major national plan that will promote the recovery of the memory of exile, a comprehensive strategy that can combine the efforts of individuals, schools, regional administrations and the national government. But this idea is not even being discussed. For example, 2024 marked the 85th anniversary of the arrival of Spanish exiles in Mexico. Curiously, the host country organised more commemorative activities than we did. Isn't that astonishing?

Melissa Mutchinick

In terms of film historiography, I think the question of the *origin* of films made by filmmakers in exile forms part of a whole set of problems that are intrinsic to exile itself. In this regard, I believe that exile films suffer the same fate as exiled people; somehow they lose their sense of belonging, or they belong a little bit to both worlds. To date I haven't seen evidence of any cultural or political will to recover these works as part of the national heritage of their countries of origin. It's true that there have been some specific studies. For example, in Argentina, Javier Campo (2017) published a study that surveys the documentary films made by filmmakers in exile during the Dirty War (1976-1984). I think that raising this issue when we think about national film histories would be a very enriching way of understanding the social and political contexts that shape film productions, bearing in mind that the 20th century is filled with stories of migration and exile.

Luis Iborra

In the case of Spanish exiles in the Mexican film industry, which is the case I'm most familiar with, I think that there were only a few isolated cases of exiles setting out to make films about exile, such as *On the Empty Balcony* (En el balcón vacío, Jomí García Ascot, 1962), or Carlos Velo's 16 short films under the title *Los republicanos españoles en el exilio* [Spanish Republicans in Exile] (1984). In general, most filmmakers, actors and technicians integrated fully into Mexican society, and many even took Mexican citizenship. In aesthetic and narrative terms they adapted to local themes, cultures and issues from Mexican perspectives, making films that were essentially as Mexican as the ones made by native filmmakers, such as the work of Luis Buñuel, Luis Alcoriza or Carlos Velo himself. On the other hand, there

were lesser-known filmmakers who made hundreds or dozens of successful Mexican films, such as Jaime Salvador, José Diaz Morales and Miguel Morayta; actors who are remembered in Mexican cinema, such as Ángel Garasa, Miguel Arenas, Anita Blanch, Amparo Morillo, José Baviera, Prudencia Grifell and Julio Villareal; and composers such as Antonio Díaz Conde, who wrote the music for more than two hundred films, including the first and last films of Emilio "El Indio" Fernández. There were also filmmakers who founded schools and changed how the Mexican film industry operated in different ways, such as Josep Renau, who made posters for more than two hundred films in Mexico, introduced the compressed air gun technique and became a major influence on advertising in the Golden Age of Mexican cinema.

Olga Sánchez Tapia

To situate exile films in the construction of historiography, two factors need to be taken into account: the genre, meaning whether it is a documentary or fiction film; and the time-frame, meaning whether it is a story that could be considered contemporary or a period piece. In the first case, contemporary material has the possibility of gaining immediate recognition by dealing with the current reality in an act of denunciation. In the second case, it takes some time to assimilate the historical facts and develop a story out of them, which is why the result can be set anywhere in this construction and acquire a different meaning for each person who identifies with the content. That is precisely the paradox of being an exile: you always belong to your country of origin, but you also belong to the host country, and you feel foreign in both places. But this is not the case with films, because cinema is universal; it has no borders.

2. To what extent can films by exiles and about exile be identified as sources of memory/testimony that challenge official historical discourses?

Mónica Villarroel

Films by exiles and about exile are not only a source of memory/testimony (which don't necessarily challenge official discourses, as they are also diverse); they are also *other* stories from a collective or an individual perspective, ranging from the personal to the social, and they contribute to the development of that memory. The films of Angelina Vásquez in Finland, Marilú Mallet in Canada, Orlando Lübbert in Germany, Claudio Sapiaín in Sweden, Valeria Sarmiento and Raúl Ruiz in France and many others offer a wide range of different perspectives.

Guillermo Logar

Audiovisual production is one of our main sources of knowledge about reality, as is literature. In this context, Jordi Soler's book *Los rojos de ultramar* [The Reds from across the Sea] (2004) deserves special mention, as it's one of the most striking works on the exile experience of recent times. In Spain, despite its enormous value as a tool for understanding our reality, cinema continues to be underestimated as an instrument for social change. The official discourse, regardless of who is in power, is still controlled by the same forces as always. Films today aren't controlled by the Ministry of Information and Tourism; there isn't any need, because the private platforms and television networks, which are only interested in profits, have built an assembly line of inane products *suitable for all audiences* that preclude any possibility of reflection, subversion, or politics. It's blank cinema for an anaesthetised society.

Melissa Mutchinick

To every extent. Although they can work to different degrees, depending on the approach to the theme and the style of the film in question. I think it's important to identify the difference here between films *in* exile, meaning films that were made by exiled filmmakers, and films *about* exile. In the first case, it is their production conditions that give them the quality of testimony: they are the concrete expression of the fact that they couldn't be made in their countries of origin, and that the professionals who made them couldn't continue working in their own country, because doing so would even have put their lives at risk. In the second case, films that deal with the subject of exile clearly constitute a source of memory through the different perspectives and travels of the exiles, the shared and individual experiences, or the impact that exile has on people's lives and on their families.

In both cases, these films contribute to the collective construction of each nation's memory, based on their accounts of a phenomenon that has shaped much of the history of countries in Latin America and Europe. To determine how they challenge the official discourses, it would be necessary to analyse the unique political, aesthetic and discursive features of these films.

Luis Iborra

I think that some exile films represent a completely free perspective by many filmmakers that would never have been possible if they had stayed in Franco's Spain. Thanks to exile, they were able to enjoy the development and freedoms that existed in Mexico from the 1930s to the 1970s, [which enabled them] to address and explore issues that would never have made it past the Spanish censors. [All this was] despite the fact that they also had to deal with the difficulties of integrating into a workforce controlled by the trade union system established in Mexico, as well as the country's institutional censorship. Nevertheless, Spanish filmmakers were able to pursue successful careers in Mexico, like Luis Buñuel did with groundbreaking films such as *Nazarín* (1959), *The Young and the Damned* (Los olvidados, 1951), *Viridiana* (1961) and *The Exterminating Angel* (El ángel exterminador, 1962). Outside of Mexico, I think that the political documentary style of José María Berzosa, a Spanish director exiled in France, might qualify as a perfect example of a source of memory that challenges the official historical discourses. With his documentary *Arriba España!* (1976), filmed in secret and released a year after Franco's death, he was one of the major exponents of the anti-Franco political documentary. Another example is his documentary on the Pinochet dictatorship, *Pinochet and His Three Generals* (Pinochet et ses trois généraux), filmed in 1973 and released in 2004.

Olga Sánchez Tapia

To the extent that it is the main reason to make films of this kind. Not only does it help expose and raise awareness [about the injustices] but also in many cases it helps for healing process. It is through art that many people are able to endure the harsh reality that forced them into exile.

3. What role do or can "exile films" play in the processes of *return*, *reconciliation* or democratic *transition* in Spain and Latin America?

Mónica Villarroel

Just after democracy had been restored in Chile, the 1990 Viña del Mar Film Festival, the *Festival del Reencuentro* [Reencounter Festival], screened works for the first time by Chilean and other Latin American filmmakers in exile engaging in dialogue with those who had stayed in the country during the dictatorship. This reflected the challenge of creating films under very adverse conditions in both cases. Although the screenings of these films are usually limited to festivals, archival exhibitions, museums and other institutions dedicated to preserving memory and promoting human rights, they facilitate a very necessary reencounter and contribute to social processes that can rebuild bonds and heal deep wounds in our countries. Events such as the Havana Film Festival, the DOK Leipzig or the Berlinale, to name a few, allowed exiled filmmakers from Latin America and elsewhere to present their films and be given a voice. Unfortunately, access to these films is still only partial and their return has been slow, with contributions by researchers such as Palacios, who created a catalogue estimating about 230 Chilean exile films and investigated the processes of return, or the Argentinian Mariano Mestman and his studies based on the third world cinema archives recovered in Canada in the context of the International Conference for a New Cinema held in Montreal in 1974, among other projects that have contributed to these processes, such as the work I've done with Isabel Mardones on Chilean cinema in Germany, titled *Señales contra el olvido. Cine chileno recobrado* [Signs against Oblivion: Chilean Cinema Recovered] (2012).

Guillermo Logar

A crucial task is to introduce these films to the new generations. To do this, we need more film cycles and talks, greater dissemination in schools and the establishment of thematic courses, especially in film schools. We urgently need to change the perception of historical memory held by all the generations of filmmakers coexisting at this critical time for our country. This is a task that we all need to be involved in. In addition, in Spain we have the opportunity to share experiences with the communities of filmmakers in Argentina and Chile, who have much to teach us about democratic transition processes and how they are reflected in audiovisual productions.

Melissa Mutchinick

I don't know, I wouldn't know how to specify whether they play a specific role in that. But I think the process of *return* or *transition* towards democracy is different from the process of *reconciliation*. For me personally, the notion of *reconciliation* is dangerous, because it assumes within it an idea of letting bygones be bygones, forgiving and forgetting, which works against the construction of the memory of the people. It's difficult to think about the possibility of *reconciliation* when there are still crimes against humanity that have yet to be tried in court, victims of abductions who still don't know their history or their true identity, and bodies of the disappeared that still can't be buried. In any case, I think that "exile films" contribute to the development of critical thinking, exposing the various human rights violations committed by repressive governments, and taking a more militant approach to filmmaking, facilitating an *awakening* in certain sectors of society in both Spain and Latin America that could slowly erode the power of the repressive apparatuses of the dictatorial states.

Luis Iborra

I think they should play a much more important role than they do today, because these films are barely known unless they're films that don't re-

late to exile per se. In the case of Mexico, Mexicans have adopted the exiles as their own and no importance is given to their place of origin, while in Spain, I feel that there is a mixture of apathy and ignorance. I myself barely knew many of the exiles working in the film industry and the hundreds of "exile films" that exist until I got involved in one of the projects. I think it is very important for them to become better known, because their cultural richness could help people in the countries of origin reassess the perception they have of their exiles.

Olga Sánchez Tapia
Many of these films not only complement the processes, but also trigger social movements to promote human rights. The power of cinema is incredible in this sense. It depends on each case and on many factors, but it definitely plays a very important role.

4. Do these films constitute a way of engaging or establishing a dialogue both with the film industry of the country of origin and with its society and culture, or are they more commonly stories reflecting a personal understanding of the exile experience?

Mónica Villarroel
There are intimate stories and others that conform to a different logic, in dialogue with the industries of their host countries. For example, the filmography of Sebastián Alarcón, produced by the former Soviet Union's state film studio Mosfilm, addresses both universal and local issues, sometimes very closely related to issues in Eastern Europe. Another example is the Chilean filmmaker exiled in Mexico Miguel Littin, who was one of the beneficiaries of the Mexican Film Industry Renewal Plan promoted by the government of President Luis Echeverría, which provided him with generous funding for films such as *Letters from Marusia* (Actas de Marusia, 1975), an unusual case similar to Mexican films such as Felipe Cazals's *Canoa*, also released in 1975. Carmen Castillo, a Chilean exile who later settled in France, has made very personal documentaries about the coup in her country, such as *Calle Santa Fe* (2007) and another made for French television that explores the collective experience of asylum seekers in the French embassy in Chile. I don't think these films seek to call for or establish dialogues consciously, but films made in Chile itself have also addressed and continue to examine issues related to the coup, trauma and human rights.

Guillermo Logar
Films are the way filmmakers express their inner lives, their doubts and their fears. Although they reflect their personal experiences, they can resonate deeply with other exiles who see themselves reflected on the screen. The fate of the exile varies, but the pain and sadness, and the feeling of being transplanted or *transtrerrado*, as the philosopher José Gaos described it, are experiences that are probably very similar for all exiles. They are universal.

Melissa Mutchinick
I would say that all films engage in a kind of dialogue with their era, even those that we might consider more polemical. In those films in particular, I think there is also an intentional aim to create an opportunity for engagement and reflection, as ways of thinking and collective construction that are woven together through different individual stories. Personal tales weave together the narrative of history; in other words, it is the little individual stories that help us understand the nature of the events that shape history in general terms.

Luis Iborra
They might encourage a dialogue if these films were promoted more in the countries of origin, or even in the exiles' communities of origin, contributing to the expansion of their culture towards the host country and helping preserve the memory of these people who pursued successful careers in the world of cinema in countries other than their own. It is precisely the large number and immense diversity of films made by exiles that make them very valuable tools for establishing these cultural dialogues to promote greater intergenerational understanding.

Olga Sánchez Tapia
Both. The feedback will depend on the communication strategies developed around the film. In my case, the dialogue with the audience after film screenings is essential and immediately reveals the degree of connection that the audience had with the film. The level of empathy that a film can elicit is amazing, as is the internal response that develops in each individual, especially when the subject matter is familiar to them.

5. Do exile films share common concerns, approaches and/or aesthetic techniques in their film narratives? If so, what are they?

Mónica Villarroel
In the Chilean case, which is the one I'm most familiar with, the predominant feature was the thematic and aesthetic diversity resulting from very different modes of production. At first the coup d'état, the trauma and the denunciation of the crimes of the dictatorship were common concerns, but then the focus of the stories diversified, although the exile condition was a constant. As I mentioned before, there were directors who made feature films with big budgets covered by public film studios and others who worked independently or under the aegis of European film institutes or television broadcasters. Raúl Ruiz made several productions with the INA in France, but there are films shot on video or 16mm film by anonymous collectives, some of which have been preserved in Spain. Other very personal stories of the exile experience, such as Antonio Skármeta's films, based on literary or theatrical works, represent very different quests.

Guillermo Logar
I think I've addressed this in my previous answer.

Melissa Mutchinick
I think so, although I'm not aware of a single essential trait that defines them all. There is a kind of common atmosphere that surrounds them, which is related to the unique view they offer of the world they depict. The setting, the places where the stories unfold are given a special prominence (the streets, the architecture, the dynamics of the cities). However, the approaches and aesthetic techniques can vary, and this also depends on whether we're talking about fiction or documentary films. Among the latter, I see certain recurring strategies or techniques, such as working with archival material from different sources, often family archives such as audio cassettes, letters, photographs, home movies or videos.

Luis Iborra
If there's anything they have in common, for me, it is the ability to collaborate and involve compatriots in the filmmaking process, as many of these films are the product of collaborations between several screenwriters, and there were also actors, line producers, soundtrack composers, poster designers, producers and film critics. And many, many of

these films are interrelated because several of the artistic or technical contributions were made by exiles. In more contemporary filmographies you can find a lot more connections and similarities, as most of these films to varying degrees have the aim of preserving and disseminating the personal memory of certain individuals, especially people who have been of some importance in the cultural, scientific or academic sphere.

Olga Sánchez Tapia

They definitely share common concerns, usually the concern to tell a story that calls for the protection of human rights. The approaches are not necessarily the same, although there can be similarities. I don't think there are common aesthetic techniques, because each film is such a personal matter that they can hardly resemble each other too much.

6. Within the scope of contemporary filmmaking and production, what are the characteristic features of the exile film?

Mónica Villarroel

The subject of exile is still present in interesting documentaries made by the *children* of the diaspora or the descendants of victims of dictatorships in Latin America, who offer new perspectives. I would also include filmmakers who were exiled and have returned to the topic of the coup d'état with autobiographical approaches, such as Emilio Pacull, or others such as Patricio Guzmán, also based in France, but who is still filming documentaries in Chile with a focus on human rights and memory. Exile can tell us about the condition of the diaspora, but there were short, medium-length and feature-length films made in the documentary, fiction and animation genres that we haven't been able to identify in their entirety. However, today we have a broader idea of the films made in and about exile. And I would conclude with the example of *Bear Story* (La historia de un oso, Gabriel Osorio, 2014), an Oscar-winning animated short inspired by the story of the director's grandfather, Leopoldo Osorio, who lived in exile in the United Kingdom, where he started a new family, after spending two years in prison during the Pinochet dictatorship.

Guillermo Logar

As far as the question of the 20th-century Spanish exile is concerned, I wouldn't venture to define an "exile film" label for today. However, exile as a theme still has a strong presence in contemporary cinema. The definition of exile needs to acknowledge that the political factors that drive people to leave their home also include terrible economic circumstances arising from political mismanagement in their countries of origin, and in the countries of the so-called First World. All of this forms part of the same issue. It is a theme that continues to inspire filmmakers. Recent examples are *Io Capitano* (Matteo Garrone, 2023), all of Kaurismäki's work and contemporary Mexican films such as Diego Quemada-Díez's *The Golden Dream* (La jaula de oro, 2013). In the case of Spain, we need to remember where we came from in order to rethink our role as a host country. The recent debates over immigration are unacceptable and we cannot allow hate speech, disinformation and deeply inhumane attitudes to continue permeating the rest of our society. Cinema needs to play a key role in the culture wars that the international far right, I'm afraid to say, is currently winning.

Melissa Mutchinick

In recent years, I've noticed an increase and a special interest in the subject of exile in various artistic fields, not just audiovisual productions, but also literature and theatre, among others. One of the things that I think characterises these new pro-

ductions that I would like to highlight here in particular is the voice of the *children of exile*, their lived experiences and how the exile of their mothers and/or fathers has marked their history and their identity (in many cases having been born in their families' host country). I think this approach to the issue of exile children is very important, because it broadens and expands the dimensions of exile and the consequences it has for different generations. In Laura Alcoba's books continuing the trilogy she began with *The Rabbit House* (2007), *Le bleu des abeilles* (The Blue of the Bees, 2013) and *La danse de l'araignée* (Dance of the Spider, 2017), the narrator's voice is the same girl (the author herself) now living in exile, having to adapt to a new culture and a new language, and growing up between two worlds. *Our House in Cuba* (La guardería, Virginia Croatto, 2015), *The (Im)possible Oblivion* (El [im] posible olvido, Andrés Habegger, 2016), *Partidos, voces del exilio* [Parties, Voices of Exile] (Silvia Di Florio, 2022) and *Chronicles of an Exile* (Crónicas de un exilio, Pablo Guallar and Micaela Montes Rojas, 2023) are all documentaries that address the exile experience of this second generation, either directly or indirectly, narrated in the first person by their protagonists and revealing the impact of exile on the whole family network.

Luis Iborra

In contemporary production, at least in the last twenty years, I think the trend has gone more towards telling the personal stories of some of the many exiled individuals, focusing the story of the film on the lives, experiences and/or art works of important characters, sometimes also from the intimate and personal perspective of the descendants of exile, in such cases with a completely different and unique gaze, such as the films of Laura Gárdos Velo or Juan Francisco Urrusti. In addition, I feel that there's another movement or initiative marked by an abundance of films dealing with exile that have benefited from institutional support. Public broadcasters and cultural institutions (such as Canal22, TVUNAM, Filmoteca de la UNAM, Canal Once, Filmoteca Española and TV de Galicia) have been driving forces, sometimes involved in the production, co-production and/or even direction of significant films about important exile figures.

Olga Sánchez Tapia

I feel that if exile films have a common denominator, it is intimacy. As I mentioned before, the vast majority are very personal stories and that is noticeable. ■

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conclusion

MATEI CHIHAIA
ANDREA LUQUIN CALVO

While the historiography of exile films begins with their necessary recovery from the archives, that recovery must go further than merely recording their presence or their testimony and delve into the forms of reappropriation and recognition they offer societies as a vital part of the construction of a common space. The place that exile films give that space—as a form of inquiry and critique—challenges narratives that depend on a national, regional or generational definition of art, revealing a vanishing point, a narrative outside the frame that can give the development of a critical memory a different focus, from both collective and multiple individual perspectives.

The recovery of these exile films is still a work in progress. It is a road that has been taken at different speeds in different Spanish-speaking countries, as reflected in the cases of Argentina, Chile and Spain discussed in this section. In this reflection, the issues that have emerged point directly to the question of what memory and what democratic foundation we want to construct in our societies.

From this perspective, without a clear cultural and political will to recover these exile films, the complex space for criticism and reflection that they help construct runs the risk of shrinking or even disappearing altogether. Once a mere phenomenon of the film library or festival in our societies, they have since come to be reflected in contemporary cinema in narratives or depictions that can easily be incorporated into the hegemonic stories of national reconciliation told in mainstream films made by major studios and platforms. This use in products intended more for mass consumption than for the recovery of the memory of exiles ultimately disengages their critical capacity, along with the opportunity offered by any gaze *from the outside* to tell us something about ourselves.

Nevertheless, the meeting points, lines of convergence and connections established by exile films are still present in the places that received them and recognised them as their own, in the contemporary filmmakers who explore the memory of exile and their own relationship with it, in the new films made by the so-called *second-* and *third*-generation exiles, and in the discovery of their connections with other exiles and realities displaced by violence and immigration of the 21st century, to which cinema has also turned its gaze. It is here, in all these places, that exile films continue to touch us with their stories, reminding us of their call for full recognition of the exile experience. ■

CREATIONS OUT OF FRAME

Abstract

This section of "(Dis)Agreements" offers some reflections on the so-called "exile films" made in the Argentinian, Chilean, Spanish and Mexican contexts, framing them in terms of the paradox represented by their historiography, as film traditions that developed outside the spatio-temporal context of the nation-state they are identified with. Mónica Villarroel, Guillermo Logar, Melissa Mutchinick, Luis Iborra and Olga Sánchez Tapia respond to questions regarding the role that these exile films have in shaping a "national" film history, the importance of their recovery and identification as sources of memory and/or testimony, their contribution to democratic restoration processes, their construction based on collective or personal narratives, their techniques of aesthetic expression and their legacy and influence on contemporary films dealing with the subject of exile.

Key words

Exile films; Historiography; Memory; Recovery; Spanish exile; Argentinian exile; Chilean exile; Spanish exile in Mexico.

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CREACIONES FUERA DE CAMPO

Resumen

La presente sección de «(Des)encuentros» muestra algunas reflexiones realizadas alrededor de las denominadas «cinematografías del exilo», en los contextos argentino, chileno, español y mexicano, enmarcándolas dentro de la paradoja que representa su historiografía, al tratarse de cinematografías que se desarrollan fuera del espacio y tiempo del Estado-nación que las identifica. Mónica Villarroel, Guillermo Logar, Melissa Mutchinick, Luis Iborra y Olga Sánchez Tapia responden a las cuestiones formuladas con relación al lugar que estas «cinematografías del exilo» ocupan en la conformación de una historia del cine en clave nacional, la relevancia de su recuperación e identificación como una fuente de memoria y/o testimonio, su papel en los procesos de recuperación democrática, su realización desde el relato colectivo o personal, así como sus formas de expresión estética y su influencia y legado en las actuales producciones sobre la temática del exilio.

Palabras clave

Cinematografías del exilio; Historiografía; Memoria; Recuperación; Exilio español; Exilio argentino; Exilio chileno; Exilio español en México.

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Article reference

Villarroel, M., Logar G., Mutchinick, M., Iborra, L., Sánchez Tapia, O. (2025). Creations out of frame. *L'Atalante. Revista de estudios cinematográficos*, *39*, 143-162.

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Referencia de este artículo

Villarroel, M., Logar G., Mutchinick, M., Iborra, L., Sánchez Tapia, O. (2025). Creaciones fuera de campo. *L'Atalante. Revista de estudios cinematográficos*, *39*, 143-162.

Edita / Published by

associació cineforum L'ATALANTE

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ISSN 1885-3730 (print) /2340-6992 (digital) **DL** V-5340-2003 **WEB** www.revistaatalante.com **MAIL** info@revistaatalante.com