

9. Mount Ananea (5853) (2015)

Technical details

Video installation HD video transferred to 16mm, color, silent, 20 min. loop; two turntables, two vinyl records, two headphone sets, Portugal – Peru

Synopsis

Mount Ananea (5853) is a haunting and mysterious “modified ethnographical” cut-up, where a continuous flux of miners and peasants conflict in the darkness, negotiating a precarious path down into a mine and vanishing in the out-of-frame. Set in the Peruvian Andes at La Rinconada y Cerro Lunar, the highest settlement in the world at 5,500 meters, it depicts an illusion that leads men to self-destruction, moved by the same interests, dealt with the same tools and means, in contemporaneity as it has been dealt in ancient times.

Director’s intentions note

Mount Ananea (5853) is an installation produced from materials collected during the research that took place in September and October 2014 for the feature film *Eldorado XXI* (2016), directed by Salomé Lamas and produced by O Som e a Fúria (of Portugal) in coproduction with Shellac Sud (of France).

The film is an existential fable that travels through twenty-four hours in the life of an informal miner in La Rinconada, Peru, at 5,500 meters the highest settlement on the planet. He works under the lottery system called *cachorro* (similar to the scheme imposed by the Spanish Crown) in the hope that one day he can release his family from their Dantean inferno and return to their home village.

The fixed, silent shot, filmed in La Compuerta, a key-access gorge to the mining pits, is a haunting and mysterious ethnographic reality cut-up, where a continuous flux of miners and peasants conflict in the darkness, vanishing in the out-of-frame.

It is an illusion that leads men to self-destruction, moved by the same interests, dealt with the same tools and means, in contemporaneity as it has been dealt in ancient times.

Side A, 20:27 min. track: *Y arriba quemando el sol* by Bruno Moreira and Salomé Lamas is an eclectic soundscape collection—a patchwork composition of ambient sound, interviews, direct sounds, radio news, folkloric tracks, et cetera.

Side B 22:47 min. track: *Untitled* by Norberto Lobo and João Lobo is a carte blanche invitation resulting from Lobo’s enthusiasm for Andean guitar folk music, and comprises a melodic drone approach to La Rinconada y Cerro Lunar’s landscape.

Both sides of the record are studies to, and variations on, drafts, dreamed dialogues, and free approaches to La Rinconada’s reality.



Mount Ananea (2015), Salomé Lamas: Parafiction, Fundação de Serralves – Museu de Arte Contemporânea, Portugal 2015



Mount Ananea (2015), Salomé Lamas: Mount Ananea, Galeria Miguel Nabinho, Portugal 2016

Credits

Concept: Salomé Lamas

Production: O Som e a Fúria

In association with: Fundação de Serralves – Museu de Arte Contemporânea

Exhibition design: Fernando Brízio

Support: Screen Miguel Nabinho, Rockefeller Foundation Bellagio Center, Bogliasco Foundation, Bikini, Yaddo, Berliner Kuenstlerprogramm des DAAD, Universidade Católica do Porto

16 mm Film

Written and directed: Salomé Lamas

Production: O Som e a Fúria

In association with: Fundação de Serralves – Museu de Arte Contemporânea

Producers: Luís Urbano, Sandro Aguilar

With: La Rinconada y Cerro Lunar (Peru)

Cinematography: Salomé Lamas

Director of production: Raquel Silva

Drivers: Jorge Llerena, Orlando

Assistant: Niche – Neceforo Quispe Pari

Crew: Tambo Films (Peru), Maxim Holland, Céline Wald, Lali Madueno, Cesar Egoavil

Color grading: Paulo Américo (Bikini)

Laboratory: Andec Berlin

Vinyl edition

Production: O Som e a Fúria

In association with: Fundação de Serralves – Museu de Arte Contemporânea, Porto

Graphic design: Catarina Lee

Photography: Salomé Lamas

Image editing: Sara Rafael

Plant: Record Industry

Side A, 20:27 min: *Y arriba quemando el sol*, Bruno Moreira and Salomé Lamas

Sound: Salomé Lamas, Raquel Silva, Lali Madueno

Sound design and mix: Bruno Moreira

Studio: Universidade Católica do Porto

Side B, 22:47 min: *Untitled*, Norberto Lobo and João Lobo

Musicians: Norberto Lobo, João Lobo

Masterization: Manuel Mesquita

Studio: Fonte Santa, Alandroal

Y arriba quemando el sol

Mount Ananea (5853) vinyl edition, side A 20'27"

By Bruno Moreira & Salomé Lamas

(Transcript of dialogues / English translation)

“Here we earn according to the cachito and the cachorro. The cachito and the cachorro means that we work for the house. Every day we work double shifts and the house lets us have a cut. Basically, if you are lucky you can do well, and if you are not lucky you won't get anything.

Almost all of the Rinconada mine is running low. The mine is vanishing. The majority of what we've been extracting is mineral.

Mineral... because what exists here is the native gold. It has diminished a lot, we can no longer obtain it. Now we are trying to survive from the mineral. We extract the mineral, we grind it, quimbaletiamos and we sell it. And the miner is crass, of course.”

Ully, mine engineer, La Rinconada y Cerro Lunar, Peru (2014)

“Let’s go! I went up the hill. Therefore, I said: Where it’s crowded, I know there is gold. Where there’s not a lot of people, they say that there isn’t any. What shall we do? Let’s pallaquear, there is no other option... I’m going to pallaquear. I’ll find gold. I’ll learn.

We went. Down the hill. Little by little. He was also afraid. Neither him, nor I, nor the kids had seen gold.

A young man comes out and he says: ‘Do you know metal?’ Yes I do.

Because we didn’t know but one should say ‘yes!’ of course. ‘Choose if there is any’. But we didn’t know the metal. Beautiful stones I collected in my bag. The bag was full. I’ll take these ones because they must have gold. Also some were shining, it should be gold that I’m taking...”

Julia & husband, La Rinconada y Cerro Lunar, Peru (2014)

“The miners love women as they love beer. That is the demand.

That is their way of distraction, so to say, no? From the stress they suffer at work, for instance. There’s always at home... They tell us they get tired. Sometimes the wife complains, the children hassle him, but when they come here they relax.

We don’t mention the children, no. We play, we laugh, we dance and they loosen up.

I serve here, no? They declare their infatuation. ‘Do you want to be my girl?’ I accept. Another comes and I accept. Let’s suppose I go to the hotel. Suppose that out of revenge they kill me. Or they fight or kill each other. That’s how it is.

There are two classes of people here. Sometime they fall in love with the girl and abandon their wives. Also, others stay for a while, stay with their wives... they respect it.

But here in the mine it’s all like this. Everything. There are no saints. Even the saintliest sins here.”

Owner of a Cantinita, La Rinconada y Cerro Lunar, Peru (2014)

“Professors, colleagues and general public.

I’m going to recite a poem that has the title Happy Day, Rinconada.

‘In the heart of

the San Francisco mountain,

among the cold,

the wind and the snow,

there you find the men,

strong and fighters of today.

Rinconada land of the miners,

where contractors, pallaqueras

and merchants work.

Where I spend my life

together with them.’

Happy day.

Thank you.”

Student from Los Angeles elementary school, La Rinconada y Cerro Lunar, Peru (2014)

“Here as the saying goes: ‘La Rinconada is no man’s land’. There’s a lot of death, there are killings, too many hidden bodies, hidden corpses...

Yeah, no man’s land where I came to without knowing... They already know the person they are looking at... he doesn’t know them...

They take him to the mine, they call it the Gran Pagachi. They do it to the youngsters, of small brains. They do that and they disappear. Then posted upon posted flyers appear: ‘We are looking for this missing person’.

But they never appear. Sometimes they find them... the corpse thrown away... after two months, three months, four months...

There’re a lot of stray bullets, several cases of... corruption and theft here. The authorities are corrupt, even the healers offer them money, the others offer them money. In this way they let it flow. It is almost like their pay. Almost like their minimum wage that they collect out of this land.

— What do I do? I do my rituals in the mountain. So, I must do my pagachis. In any case, they are offering human life. Therefore, for the sake of it. To an unknown person, they make him drink, eat well and straightaway: How will they kill him? That doesn’t matter as long as the heart still beating is sacrificed... Of a human... now that his workers covered that up. What will he do? The corpse has to be thrown away. That’s the reason why corpses show up, in bags, in the trash, or...

— Burned.

— They also appear burned. Therefore, that’s how it is. Many are open to that.

— There are many shamans, many healers, that keep practicing those rituals here. It is said that by acting in such way, they can extract the beautiful gold.”

Anonymous, La Rinconada y Cerro Lunar, Peru (2014)

“Rinconada, place of gold, only you
know how much I’ve cried.

Ritipata, Riticuchu pallaqueava
with my friends.

Dawn after dawn enduring
cold and hunger.

Dawn after dawn life is sorrowful.

Fighting mother who
works day and night.

Fighting mother who
works day and night.

While the men believe
themselves brave

abandoning their children.

While the men believe
themselves brave

hitting the bottle in the cantinas.”

Julia, La Rinconada y Cerro Lunar, Peru (2014)

Untitled

Mount Ananea (5853) vinyl edition, side B 22'47''

By Norberto Lobo & João Lobo

Video installation guidelines

TECHNICAL DETAILS

Video installation HD video transferred to 16mm, color, silent, 20 min. loop;
two turntables, two vinyl records, two headphone sets, Portugal - Peru

a) Materials

MASTER 16mm, color, silent, 20 min. loop; 2 turntables, 2 vinyl records, 2
headphone sets, Portugal - Peru

b) Material for base or background (*linen, aluminum plate, type of paper,
pedestal, etc.*)

Check installation build up plans.

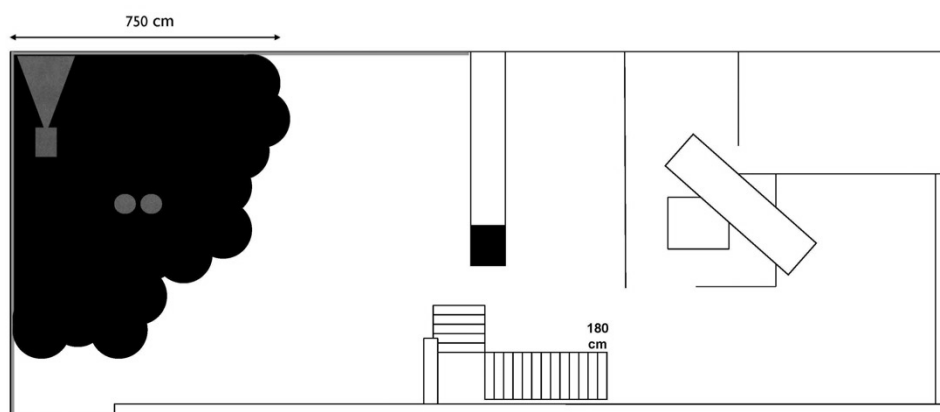
When possible respect the instructions and exhibition design:

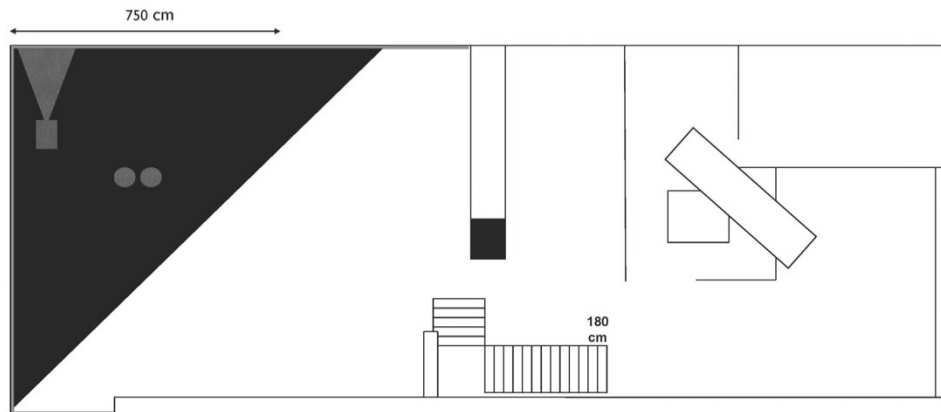
A.Walls painted

Color Ref: NCS S-5500-N

B.Floor

Stone covering the floor space





Technical drawings by Fernando Brizio for two options for stone space, designed for Mount Ananea (2015)

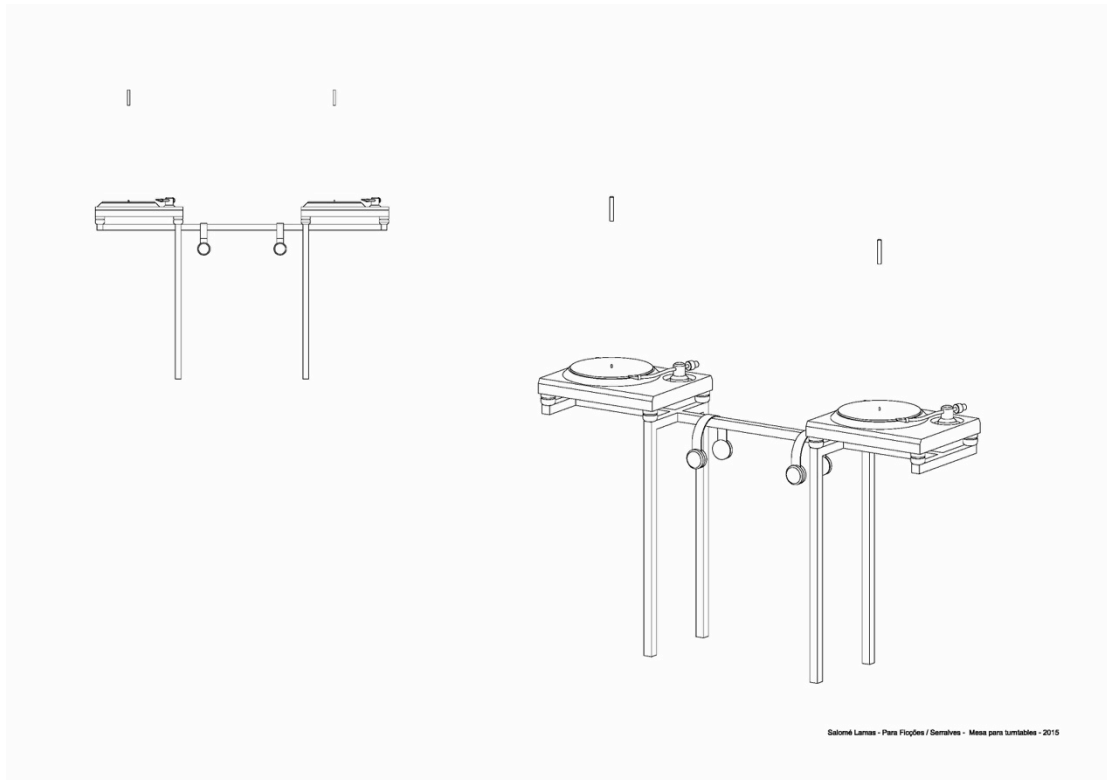


Stone image reference

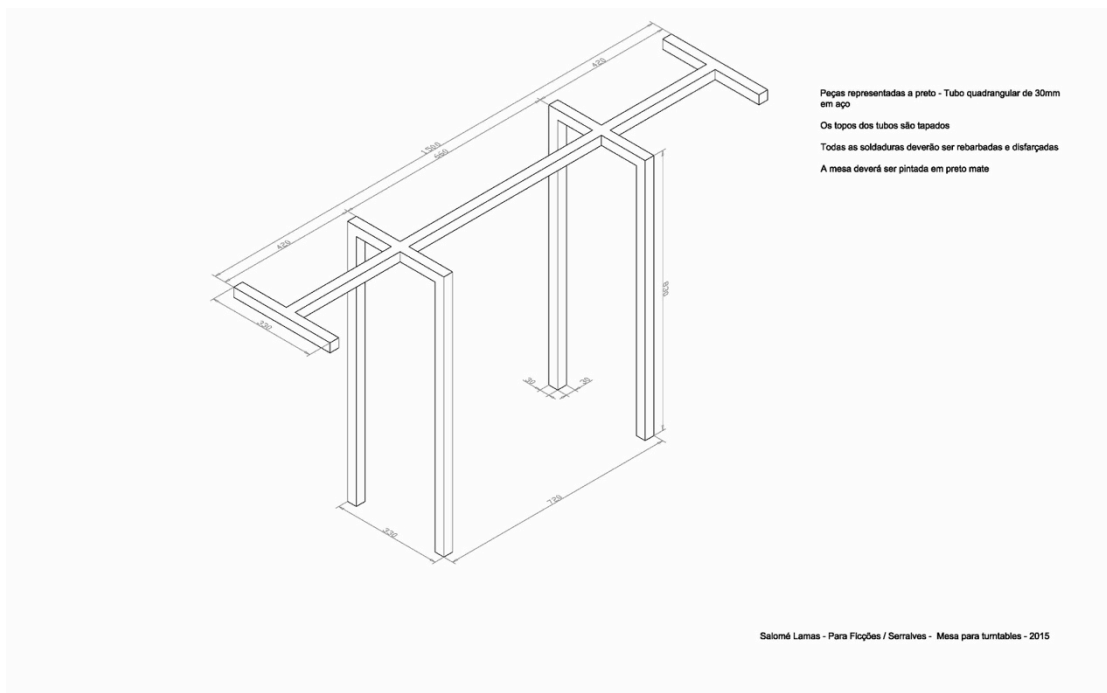
B. Sound specs

16mm film: silent

Vinyl records: 2 Headphones, 2 Vinyl Turntables, and 2 amplifiers



Technical drawing by Fernando Brizio for the turntable tables, designed for Mount Ananea (2015)



Technical drawing by Fernando Brizio for the turntable tables, designed for Mount Ananea (2015)

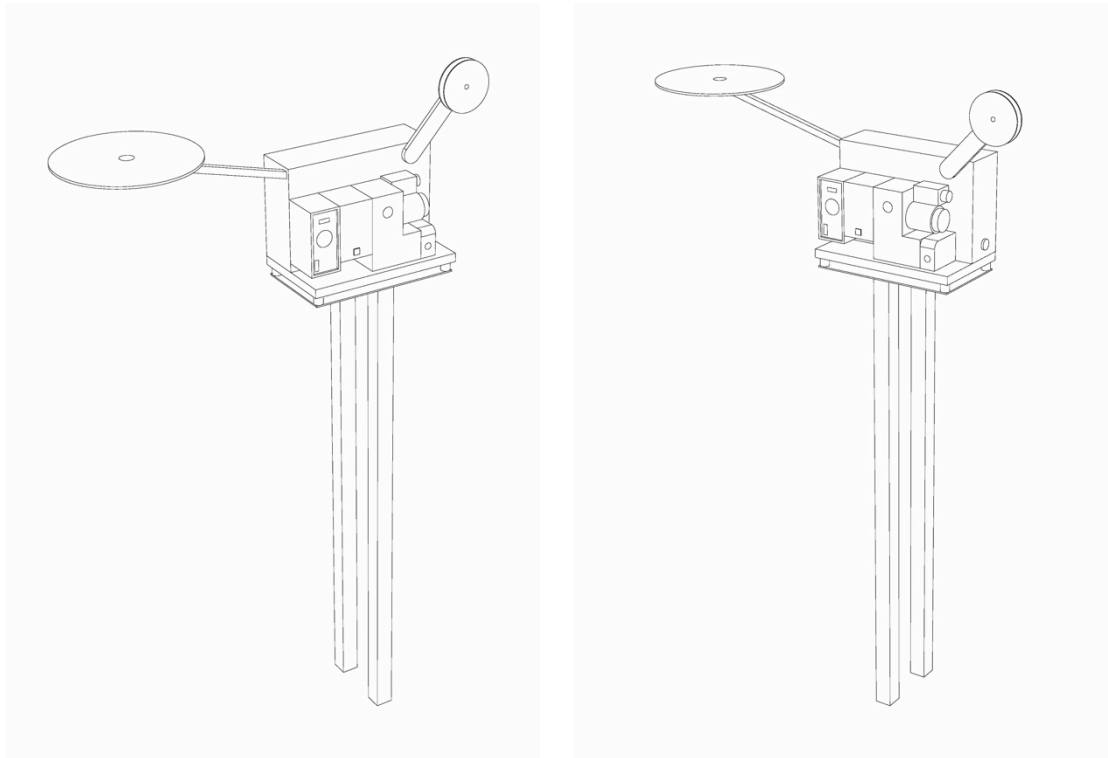
C. Lighting

2 flashlights Meglite Led XL 200

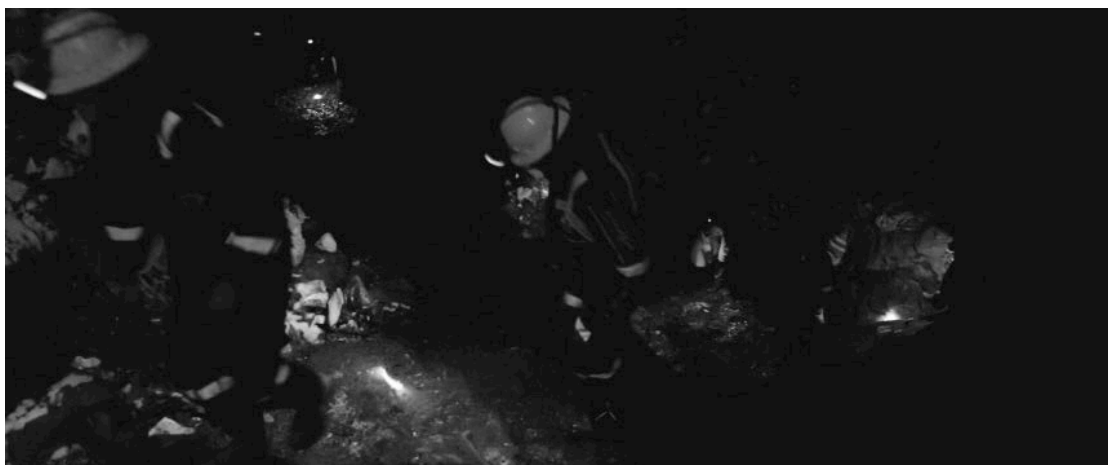
Additional lightning

D. Image specs

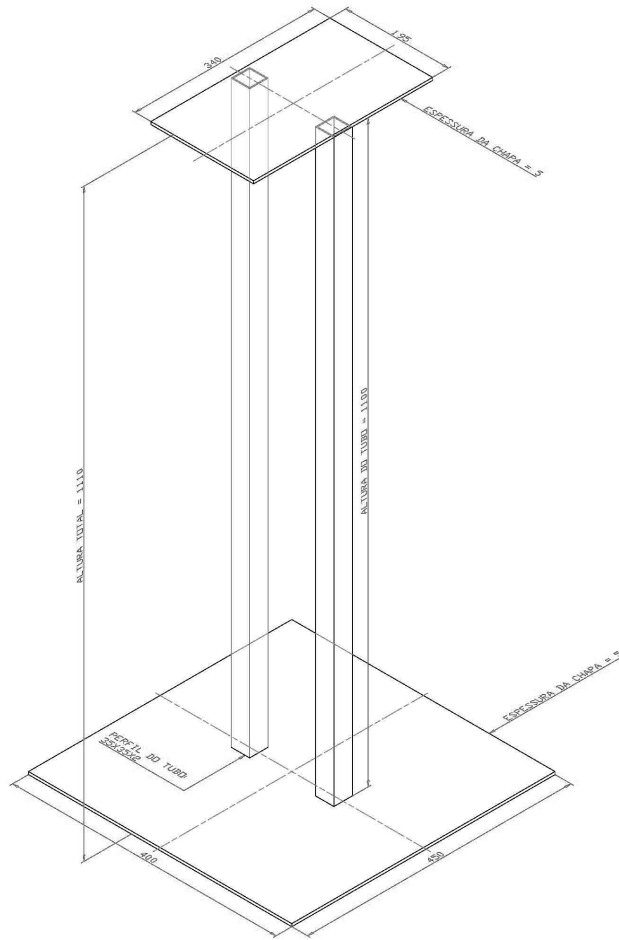
16mm projector: Lenses are selected matching the space properties.



Technical drawing by Fernando Brizio for projector holder, designed for Mount Ananea (2015)



HD transferred to 16mm to be projected by a 16mm projector, lenses are dependent of the space properties.



Fernando Brizio / Flinto_Proj16em / 27 03 2015
Escala: 1/2 / Folha: A3 / unidades em mm

Technical drawing by Fernando Brizio for projector holder, designed for Mount Ananea (2015)

E. Text accompanying the vinyl should be printed and made available to the public.



Mount Ananea (5853)

Salomé Lamas

Rinowada, lugar de ouro, só tu sabes o quanto choro!
Ripata, Riicucho pallaqueave com os meus amigos.
Madrugada após madrugada suportando frio e fome.
Madrugada após madrugada a vida é triste.

Mas latadora que trabalha noite e dia.
Enquanto os homens se julgam corajosos abandonando os seus filhos.
Enquanto os homens se julgam corajosos embebedando-se nas cantinas.

Rinowada, place of gold, only you know how much I've cried.
Ripata, Riicucho pallaqueave with my friends.
Down after dawn enduring cold and hunger.
Down after dawn life is sorrowful.
Fighting mother who works day and night.
Fighting mother who works day and night.
While the men believe themselves brave standing their children.
While the men believe themselves brave hitting the bottle in the cantinas.

© Salomé Lamas 2015

Professores, colegas e público em geral.
Vou recitar um poema que tem a título Feliz Dia, Rinowada.
"No coração da montanha de San Francisco, no meio do frio, do vento e da neve, encontramos os homens fortes e combativos dos nossos dias. Rinowada, terra de mineiros, onde empreiteiros, pallaqueaves e comerciantes trabalham. Onde vive a minha vida juntamente com eles."
Feliz dia.
Obrigado.

Professors, colleagues and general public.
I'm going to recite a poem that has the title Happy Day, Rinowada.
'In the heart of the San Francisco mountain, among the cold, the wind and the snow, there you find the men, strong and fighters of today. Rinowada land of the mineers, where contractors, pallaqueaves and merchants work.
'Where I spend my life together with them.'
Happy day.
Thank you.

© Salomé Lamas 2015

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'Where I spend my life together with them.'
Happy day.
Thank you.

© Salomé Lamas 2015

Vinyl inner-sleeve graphical materials designed by Catarina Lee for Mount Ananea (2015)

c) treatment(s)/product(s) in case of restoration (p.ex : silicone for latex). Please indicate the name and address of (the) firm to contact.

The HD master was color graded and delivered by Bikini Visual Effects and Animation. <http://www.bikini.co.pt>

The HD master file was scanned by Andec Berlin to print a negative master.

The negative can be used to print multiple copies. <http://www.andecfilm.de>

The wav. used by Record Industry to produce a 300-vinyl edition can be used to produce new copies. <http://www.recordindustry.com>