



Karlovy Vary  
International Film Festival  
Proxima Competition

The Song of the Auricanturi

A film by Camila Rodríguez Triana



### Logline

Rocío returns to her home town to reunite with her mother, who for a long time she thought was dead. What unfolds is a story of maternal love that struggles to rebuild itself amidst an atmosphere of tension and anguish the begins to creep back into the town and the lives of its inhabitants.

## Synopsis

Rocío returns to her home town to reunite with her mother Alba, from whom she was separated as a child. The only thing from her mother that Rocío had kept is a cassette recording of her voice singing her a song in a language that they invented to communicate with each other. Alba has stopped talking as a reaction to trauma from the war that their territory endured. This forces Rocío to find other ways to communicate with her mother and tell her that she is pregnant. An intimate story of maternal love unfolds in their ghostly town that finds itself submerged in an atmosphere of tension and anguish. War threatens to return while Alba and Rocío strive to repair their pain and light the way for a new birth.





### Director's Statement

*The Song of the Auricanturi* is a love story. Alba and Rocío, a mother and daughter, have been separated for years as a consequence of the armed conflict in their territory. Rocío returns to her childhood home to reunite with her mother who she for a long time had thought was dead. In this encounter, Rocío discovers that her mother has stopped talking, silenced by a traumatic event in the war. At first, it appears that the time apart has created an impassable distance between them. Alba's silence and Rocío's unanswered questions seem to further separate them. But this distance is gradually overcome with daily gestures of love: leaving a hot plate of food for the loved one; providing warmth to the loved one when she is cold; waiting for the loved one to arrive home; caressing the hair, hands and body of the loved one; accompanying the loved one because she is scared; watching and listening carefully to the loved one...

Accompanying, protecting, and caring for are the constant acts in which the love story of these two women is made visible before our eyes. It is a love expressed with a touch, with a look, with an attentive ear, with presence. Rocío and Alba are more anguished by the pain of the other than by their own. We see Alba sweetly caress the hair of her daughter who has her head on her mother's lap because she is scared and who we then hear say calmly to her mother "I am with you." "To be with the other" is the form these two women have to love one another.

But the truth is that these two women never stopped being together. In their separation, a gesture of love endured that kept them united: Alba made a cassette recording of her voice singing a song to her daughter, a song sung in a language that they themselves invented to communicate with each other. Rocío listened to that song during the years to assure that the voice of her mother would never fall into oblivion. She wanted to remember the meaning of those words that she had invented. Alba, meanwhile, would hear the same melody that she recorded for her daughter in the song of a magical bird that

accompanies and protects her. In this gesture, in this song, these two women never stopped communicating with each other, and their connection persisted in spite of the distance between them and the passing of time.

This love story between mother and daughter takes place in a town with a violent past that threatens to return. A group of men is intent on keeping this past hidden as they try to deal with the marks that their violent actions left in the spaces, objects, textures and behaviors of the town. The group is afraid that these enduring footprints of their violence will eventually denounce them. In this film the spaces are witnesses, and in a poetic way they begin to scream their testimony when no longer able to endure the silence: ripped clothes emerge above graves in the forest, broken and mauled objects are expelled from the depths of a lake and float on its surface, ropes appear tied around tree trunks as if strangling them, a plant begins to grow from a plate full of dirt served on a table, townspeople continue to trace the steps of their disappeared family members, a picture decorated with flowers is caressed delicately... The violent past of the group of

men condemns them to live in constant vigilance: always preoccupied with hiding themselves and concealing the the insistent footprints of what they did. They are trapped by their own past, which becomes their main enemy.

Again, violence threatens Alba and Rocío's love: mother and daughter separate once more. And even though this violence appears to have taken hold of the situation, love finds a way to flower again. Rocío has to escape town and decides to bring with her an egg that her mother found in the forest and that she cared for and protected, preparing for a new birth. This egg represents the inheritance of mother to daughter, including the legacy of the women that came before and that also loved them. It is a legacy, like Alba and Rocío's daily gestures, that is connected to acts of caring, protecting and repairing. Rocío will begin to hear that magical birdsong that her mother used to hear and in that song Rocío will continue communicating with her.





## Director's Bio

Camila Rodríguez Triana is a filmmaker and visual artist. She graduated from the Facultad de Artes Integradas from the Universidad del Valle in Colombia. She holds a graduate degree from Le Fresnoy - Studio National des Artes Contemporaries in France, where she received an award for the best art installation by Les Amis de Fresnoy. She was selected as a visual artist protégé in the Rolex Mentors and Protégé Arts Initiative 2022 and was nominated for the Cisneros Fontanals Art Foundation Emerging Artist Award. Additionally, she won the Emerging Artist Award from Rencontres Artistiques, Carré Sur Seine in Paris. Her artwork has been presented in places such as BAM Fisher (US), Park Avenue Armory (US), Salon de Montrouge (FR), PROYECTOR (ES), Museo Civico Giovanni Fattori (IT), etc.

In film, Camila premiered her first feature-length documentary titled *Atentamente* (2016) in FIDMarseille (FR), where it was awarded the Renaud Victor prize. It was also awarded Best Documentary at the Lisbon International Film Festival, Spring Edition (PT). Her second feature documentary titled *Interior* (2017) premiered at DOCLISBOA (PT), where it was nominated for the Doc Alliance Award and was acquired by WDR-Arte, Tënk, INDEWALL. *The Song of the Auricanturi* (2023) is her first fiction film.

#### Director's Filmography

2018. *En Cenizas*

2017. *Interior*

2016. *Atentamente*

2013. *Alba de un recuerdo*

**Web:** <https://camilart.info/>

**Instagram:** @camilamirona







## Producers

**mutokino** a Colombian production and distribution company interested in auteur cinema with an emphasis on formal experimentation. Since 2012, mutokino has focused on films that explore new narrative forms and expand cinematic language and appreciation, supporting innovative and audacious filmmakers with production models that are both light and agile. mutokino's founder, Felipe Guerrero, is a producer, director, and editor.

Recent filmography: *Álvaro* (2021) by José Alejandro González, *Los conductos* (2020) by Camilo Restrepo, *La Fortaleza* (2020) by Jorge Thielen Armand, *Oscuro animal* (2016) by Felipe Guerrero

**Gema Films** is a production company founded in 2009 and based in Argentina. We are interested in auteur cinema that explores the limits between reality and fiction with its narrative forms. We work with established as well as new directors and artists. We produce our films by building alliances with international producers and funds. Gema Juárez Allen, its founder, is a member of the Academia de las Artes y las Ciencias Cinematográficas and of the professional networks EURODOC and EAVE.

Recent filmography: *El castillo* (2023) by Martín Benchimol, *Pornomelancolía* (2022) by Manuel Abramovich, *Ficción Privada* (2019) by Andrés Di Tella, *Teatro de guerra* (2018) by Lola Arias







**mutokino** presents in co-production with **Gema Films**

**The Song of the Auricanturi** (Colombia, Argentina, 100' min. 2023)

**With** Natalia Cortés Rocha and Celina Arcos de Rosero

**Producers** Felipe Guerrero, Gema Juárez Allen

**Executive producers** Adriana Agudelo Moreno, Clarisa Oliveri

**DP and camera operator** Constanza Sandoval

**Sound recordist** César Salazar A.D.S.C.

**Production designer** Ángela Leyton

**Costume designer** Diana Oliva Basante

**Editor** Felipe Guerrero E.C.C.A.

**Sound designer** Roberta Ainstein

**Re-recording mixer** Lucas Meyer

**Writer and director** Camila Rodríguez Triana

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# The Song of the Auricanturi

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CREA CINE CREA COLUMBIA

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Producción

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