

# LOS COME SOMBRAS

THE SHADOW EATERS

A DOCUMENTARY BY CHLOÉ BELLOC - 18'



## SUMMARY

A dance company in the very center of Bogota. The bodies interact with the city, the mountains ... and death lurks. How do we live with these threats? With the dead? With those memories inscribed in our bodies? Can we transform the external violence by an inner movement? This is what these «shadow-eater» artists are trying to accomplish. A manifestation of the livings that does not flee in front of the spectres.

## FICHE TECHNIQUE

**Autor-Director** : Chloé Belloc

**Cinematography** : Etienne Milliès-Lacroix

**Edition** : Chloé Belloc, Etienne Milliès-Lacroix, Annik Hurst

**Music and sound design** : Grégoire Terrier

**Audio mixing** : Romain Meyze (studio Durango)

**Calibration** : Erwan Poirier

**Voice Over** : Diana Trujillo

**Production** : Diopside production – 2017

Video HD black & white and colors | DCP 5.1

With the support of the city of Issy-les-Moulineaux and the Guilde Européenne



## NOTE BY THE DIRECTOR

***Los Come Sombras is a film whose first movement is impelled by dance.***

Rather than making a film about dance, I wanted to make a film with dance, also looking for the cinema that emerges from this meeting.

From my meeting in Bogota with the contemporary dance company Danza Comun was born the desire of this film where the body would be the main character, the bonding agent, the living laboratory experimenting the real at the heart of the city.

Our bodies moving in the present are inhabited by ghosts coming from the past. What do we do with these stories of violence, how do we negotiate with them, how do we digest them, how do we get rid of them?

I wanted to explore how we can move in relation to violence, but also the porosity of the individual between what one feels inside and what one lives outside: the skin being the surface that links both, and the pores of our skins are those openings that allow flowing between inside and outside. Just as the mouth, the ears ...

Interpreting through dance the intensity flows of the realities of the armed conflict in Colombia, the company Danza Comun seeks to overcome the impossibility of representing the unrepresentable. The cinema as a phantasmagorical act reveals some buried traces.

The film is an attempt of interacting between cinema and dance, where fantasy and incarnation meet in order to break a silence.

I wanted to show in the same gesture the reality of sacrificed bodies and the reality of creative bodies. In the same movement, dancers inhabited by the dead of the Colombian conflict free the vital forces trapped by this reality, and I dialogue with that because it is there, for me, that the experience becomes shareable.

Political violence in Colombia is more obvious than in many countries because of its systematization and its impunity, which have never ceased since its independence. For those who do not directly experience war, this armed conflict is materialized by the loop of violence images, which flow in continuous streams on our screens. In Colombia as everywhere else today, our unconscious are invaded by these images, because we don't know what to do with them.

These images of war are at the origin of the choreography Campo Muerto with which I converse in this film.

Because we do not escape reality. We go through it in an attempt to transform it from within ourselves. We must digest these shadows in order not to be devoured by them.

## NOTE BY THE COMPOSITOR

The movie *Los Come Sombras* reveals presence without revealing them. Chloé Belloc invites the viewer to find the mystery that lies between the images. The music follows the same process by mixing concrete sounds and digital sounds.

In the buzzing of the wind, one can sometimes perceive a melody. In the roar of the earth, a pulsation seems to appear. Is it the original sound of the picture or a post synchro? The sound emphasizes a gesture, sometimes reveals what the image does not say. We do not know if it is about music, noise or projections of our unconscious.

There are basically two basic materials for the soundtrack:

- The breath / wind: it is a symbol of the drive of life and the sky, a matter, simple, timeless, at the same time intimate and giving a sensation of space.
- The bodies: major subject of the film and place of transformation. The sounds of the dancers' bodies were manipulated to create percussions that run through the film.

To destabilize the spectator to better take it by the hand then, it is also an invitation to live an experience «with» rather than to think «sure». This allows everyone to appropriate the film by the prism of his feelings. Just watch and listen before trying to analyze what's going on.



## BIOGRAPHY

Chloé Belloc, born in 1983 in Paris where she lives and works.

Graduated from a master's degree in Contemporary History (La Sorbonne Paris 1), Political Philosophy (University of Amsterdam) and Documentary Cinema (University Paris VII), her research combines writing, film, video, photography, installation and revolves around notions of rhythms, polarities and metamorphoses.

Her work has been exhibited in France and Colombia in places such as the Museum of the Bank of the Republic in Bogota, the Museum of Modern Art in Medellin, the Invisible festival in Bogota, the E3 Gallery in Arles, the Royal Abbey of Moncel, the International City of Arts in Paris ("Attaches" exhibition of the France-Colombia year), at 6b (Month of the Photo in particular) where she is resident since 2013, or for the Photographic Encounters of the 10th or at Hands of Works (Mains d'Oeuvres) where she is also resident.

Los Come Sombras is her first movie.

[Chloebelloc.com](http://Chloebelloc.com)

## PRESS

« *Chloé Belloc makes the shadows dance* » A. Lavigne



Director's Interview (French) [les Carnets de la créations](#)

by Aude Lavigne

5 min



Director's Interview (Spanish) [El Invitado](#)

by Jordi Batalle

20 min (espagnol)



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