



WITH

Christine Salem, David Abrousse
and Harry Perigone

CREW

Writer and Director: **Camilo Restrepo**

Artistic collaboration:

Arthur B. Gillette

DoP / Camera Operators:

**Guillaume Mazloum
and Camilo Restrepo**

Sound recordist: **Mathieu Farnarier**

Film editors: **Bénédicte Cazauran
and Camilo Restrepo**

Colorist: **Magali Marc**

Sound editor: **Josefina Rodriguez**

Re-recording mixer: **Mathieu Farnarier**

Dialogues and texts: **Sophie Zuber,
Christine Salem and Camilo Restrepo**

Artistic advisor: **Kiro Russo**

Musicians: **Christine Salem,
David Abrousse and Harry Perigone**

English sub-titles: **Regan Kramer**

Production: **G.R.E.C. - Anne Luthaud
and Joanna Sitkowska / France, 2016**

www.grec-info.com



CAMILO RESTREPO

Born in Medellín (Colombia) in 1975. Has lived and worked in Paris since 1999. Member of L'Abominable, a cinematographic laboratory focused on the artistic uses of non-digital, analog film.

FILMOGRAPHY

La impresión de una guerra

("Impression of a War". 2015, 26 minutes) /

Como crece la sombra cuando el sol declina ("Like Shadows Growing as the Sun Goes Down". 2014, 12 minutes) /

Tropic Pocket (2011, 12 minutes)

camilo-restrepo-films.net

CHRISTINE SALEM

Born in Saint-Denis de la Réunion. Her music offers new horizons for maloya, traditional Reunionese music derived from slave songs, while respecting the specificity of the Reunion Island blues. In 2012, she received the honor of being made a Chevalier in the Order of Arts and Letters.

DISCOGRAPHY

Larg pa lo kor (2015) / **Salem tradition**

(2012) / **Lanbousir** (2010) / **Fanm** (2005) /

Krié (2003) / **Waliwa Salem tradition**

& Escales de St Nazaire (2000)

christinesalem.com

CILIOS

**CHRISTINE SALEM
DAVID ABROUSSE
HARRY PERIGONE**

A FILM BY CAMILO RESTREPO



CILAOS

SYNOPSIS

To keep a promise made to her dying mother, a young woman goes off in search of her father, a womanizer she has never met. Along the way, she soon learns that he is dead. But that doesn't change her plans, she still intends to find him.

Carried by the spell-binding rhythm of the maloya, a ritual chant from Reunion Island, *Cilaos* explores the deep and murky ties that bind the dead and the living.

HOW DID THE IDEA FOR THIS FILM COME ABOUT?

Camilo Restrepo: My urge to make *Cilaos* came from my encounter with the Reunionese singer Christine Salem.

Although I knew nothing whatsoever about the culture of Reunion Island, I was struck by its resemblance to the culture of Colombia, where I grew up. The stories about Reunion Island that I learned from Christine echoed the South American stories and legends of my childhood. It was really striking to see the extent to which two such geographically distant regions of the world continue to share, through their common colonial past, the myths, beliefs and rhythms of the African peoples who were brought there.

With *Cilaos*, I wanted to explore this shared heritage, and to show the resonances that exist between the Reunionese and South American cultures.

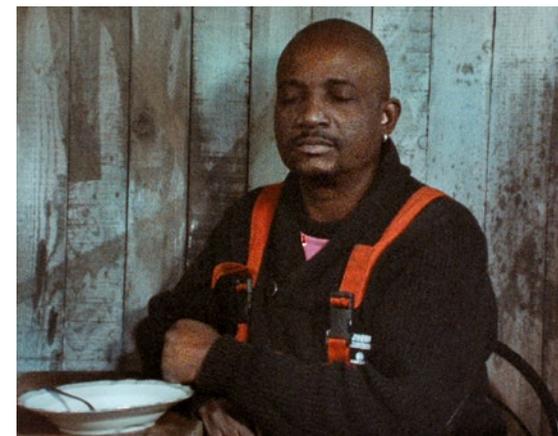
WHY MAKE A MUSICAL FILM?

C. R.: Music is one of the main features the two cultures share. So it was only natural to grant it a large place in the film. "Maloya," from Reunion, and "mapalé," from Colombia, are both slave rhythms. Through repetition, these rhythms provide access to a liberating spiritual dimension, a trance. Maloya has retained its mystical power. During "servis kabar," ceremonies driven by the sound of maloya, the voices of the ancestors sometimes burst from the mouth of "mediums" borne by a trance state. Music plays a key role in these ceremonies. Ancestors only appear when they like the music and the singing. Even once communication has been established, it can be broken off by a poor rhythm change that upsets the spirit. So it's no surprise that the mediums are also excellent musicians. Christine Salem, one of the great voices of Reunionese maloya, is one of those mediums.

SO CILAOS IS A FILM ABOUT THE DIALOGUE BETWEEN THE LIVING AND THE DEAD?

C. R.: In certain belief systems in both Reunion Island and Latin America, a tight bond is maintained between the dead and the living. That is how the living can ask the dead for all sorts of favors - health, money, love, etc. But that bond is above all a conception of space and time. The past, the present and the future are not linked in a straightforward succession. The dead are still present, and they dictate fate, which can shift at any time depending on the behavior of the living.

I wanted to explore that loss of landmarks, that scrambling of time, cinematographically. I had in mind the novel *Pedro Páramo*, by the Mexican author Juan Rulfo, which intertwines the voices of the dead with those of the living. The film's subject matter is loosely inspired by the first lines of that novel. Rooted in Reunion Island, *Cilaos* tells the tale of a journey through an elusive space. A tale of searching for oneself, of exploring one's roots, in an expanded temporality in which past situations float back up to the surface. The tale, perhaps, of an emancipation.



WHAT DOES "CILAOS" MEAN?

C. R.: Cilaos is a village on Reunion Island where runaway slaves found freedom in the then uninhabited mountains in the island's interior. The word Cilaos comes from the Malagasy expression "tsy laozana," which means "the place that you don't leave." Not a bad definition of death, right?