

FART FOUNDATION & AWW GERMANY PRESENT

AN AI WEIWEI PRODUCTION

# VIVOS

A FILM BY AI WEIWEI

112 minutes



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## *Synopsis*

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*Vivos* is a documentary feature film by artist and filmmaker Ai Weiwei, portraying the human impact of Mexico's ongoing crisis of enforced disappearances.

On the night of September 26, 2014, a convoy of students from Ayotzinapa Rural Teachers' College in drug cartel-afflicted Guerrero state, travelling in buses in the city of Iguala, were brutally attacked by police forces and other masked assailants. In the course of the night, six people were killed, dozens more were wounded, and 43 students were forcibly disappeared.

Featuring interviews with family members and surviving classmates, as well as human rights experts and international investigators involved with the case, *Vivos* depicts the emotional impasse the families experience. As they face the still unaccounted-for absence of their loved ones, their family lives irrevocably fractured, the pain of their loss is compounded by the investigating authorities' repeated attempts to mislead and to obstruct the official investigation.

The latest of Ai Weiwei's films highlighting issues of systemic injustice, *Vivos* documents the aspirations, communal solidarity, and day-to-day lives of the grief-stricken but determined families, as they demand the authorities provide answers about the crimes committed that night and disclose the whereabouts of the missing students.

United behind the rallying cry, 'Alive, they took them! Alive, we want them back!', the families' tragic but defiant struggle embodies the psychological and emotional toll of endemic violence on Mexican society, where disappearances have become a national crisis, with over 40,000 persons officially missing as of 2018. Wrestling with the gross abuses of institutional power that pervade Mexican society, with its staggering contrasts of power and poverty, and the crimes and impunities that permeate public life, the mass demonstrations led by the families of the missing 43 students blossom as a defiant assertion of life.

## *Production Context*

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Ai Weiwei initiated “Vivos” following his visits to Mexico to prepare for an exhibition at Mexico City’s Museo Universitario Arte Contemporaneo. During his time there he was invited to the offices of the Centro de Derechos Humanos Miguel Agustín Pro Juárez, the human rights organization representing the families of Ayotzinapa. He met some of the students’ relatives there and was greatly impressed by their friendliness, resilience and optimism despite their difficult realities.

As an artist and human rights advocate, Ai Weiwei has a keen interest in issues of social justice and pursuit of truth. He is particularly interested in the differing perceptions, interpretations, and reactions of people caught up in crises, and also in the human resilience that constantly emerges in the midst of adversity. The story of the families of the disappeared, murdered and injured Ayotzinapa students captured his attention as a representative incident in contemporary Mexican society.

Almost all of the students’ families are impoverished peasants living in remote rural communities in the state of Guerrero. They suffer a double tragedy - first from the disappearance of their loved ones, and then once more from the authorities’ repeated attempts to cover up the truth about the event. They can only deal with the unbearable impact of the loss by insisting, against all odds, on a fair and impartial investigation into the events of that night.

The pervasive practice of enforced disappearance, which qualifies as a crime against humanity, was notoriously employed by right-wing military dictatorships across Latin America during the 1970s and 1980s. In recent years, since the beginning of the Mexican “War on Drugs”, enforced disappearances have become a full-scale crisis haunting Mexican society, where over 250,000 people have been killed and over 40,000 people were officially declared missing as of 2018. The fates of the disappeared almost never come to light due to widespread corruption and impunity within the Mexican political, security and judicial systems. Beyond the statistics, each case presents an occasion of unbearable loss for the victims’ families who are left without any closure. The families’ torment is compounded by the police’s repeated attempts to cover up the truth and obstruction of justice from the very highest levels of Mexican power.

“Vivos” is not a journalistic investigation of the Ayotzinapa case, nor does it provide answers to the question of the whereabouts of the missing students. Instead, the film focuses on appraising the human condition of ordinary citizens who are most impacted by the epidemic of violence. In the film, Ai Weiwei explores questions such as: Who are the students and their families? What motivates them to take social and political action? What is their perception and experience of Mexican politics and culture? How do they envision their personal future and that of their country? To address these questions, the film allows the protagonists to tell their own personal stories which have been largely overshadowed by the case’s extraordinary criminal dimensions. By depicting the suffering and hope in their everyday lives, “Vivos” offers insight into the identity of a people.

Filming began in March 2018 and finished in March 2019. Filming locations are mainly in Mexico City and the state of Guerrero, including Ayotzinapa and Iguala. Interviewees include family members and classmates of the student victims, experts who were involved in the investigation, and commentators on human rights, politics, psychology, and security in Mexico.

In April 2019, Ai Weiwei's exhibition, *Resetting memories*, opened in the MUAC museum in Mexico City. The highlight of the exhibition was Lego portraits of the Ayotzinapa students, as well as a timeline of key dates in the investigation.

## *The Mexican Crisis of Disappearances*

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In international human rights law, a forced disappearance occurs when a person is secretly abducted or imprisoned by a state or political organization or by a third party with the authorization, support, or acquiescence of a state or political organization, followed by a refusal to acknowledge the person's fate and whereabouts, with the intent of placing the victim outside the protection of the law. A forced disappearance qualifies as a crime against humanity.

The modern practice of state authorities “disappearing” citizens grew out of the Cold War, as government security forces were instructed to covertly eliminate so-called subversives – students, teachers, labor or rural activists – who threatened to destabilize the social order. Disappearances were notoriously used by right-wing military dictatorships across Latin America in the 1970s and 1980s, most notably in Argentina and Chile.

In Mexico, the use of forced disappearances as a state tactic began in the early 1970s, as security forces detained emerging guerrilla forces, groups inspired by the Cuban Revolution and intent on overthrowing the government, and tortured them in clandestine prisons. Much like today, it was their family members who begged for information about their loved ones while officials ignored the demands for justice or, at the very least, a body to bury. In the absence of an autonomous truth commission similar to those in Guatemala, or South Africa, the full extent of the violence during Mexico’s “dirty war” remains unknown.

The current wave of disappearances in Mexico started in the wake of former president Felipe Calderón’s “war on drugs” between 2006 and 2012. Human rights organizations say that they have now reached “epidemic proportions”.

An analysis of 548 disappearances between 2005 and 2015 found that that 92% of victims of disappearances were not connected to organized crime, and that nearly half of all disappearances were found to have state agent involvement and - of those cases - half were committed at the state and federal level, indicating a far more systemic involvement in enforced disappearances than local collusion.

The official number of missing people, or "disappeared", nationwide, as of 2018, exceeds 40,000. According to the Interior Secretariat (SEGOB), this is 40% more than the number reported in 2014. According to Amnesty International, the actual numbers are probably higher because the official figures exclude federal cases that occurred before 2014 and cases classified as other criminal offenses such as hostage-taking or human trafficking.

The government’s registry of the missing, though imperfect, is the only official source of data regarding the scope of disappearances in Mexico. The lack of adequate investigations makes it impossible to know exactly how many of these cases were enforced disappearances, in which security forces are directly or indirectly implicated, or how many are linked to organized crime. The victims are rarely found, either dead

or alive. Just five states, including Guerrero, account for more than half of all disappearances. Guerrero has the highest number of unresolved investigations.

Mexican prosecutors and police routinely fail to take basic investigative steps to identify those responsible for disappearances in which security forces are involved, often telling the families to investigate on their own. They have also routinely failed to find missing people or to identify the remains of bodies or body parts found throughout the country, including in clandestine graves. According to the National Human Rights Commission, 855 clandestine graves were found in Mexico between 2007 and 2016, and less than half of the bodies found in them have been identified. Impunity for these cases is the rule.

*Vivos' Interviewees*

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**“Vivos” features interviews with the families of the following students who were disappeared, murdered or injured on September 26, 2014:**

Family Of Felipe Arnulfo Rosa

Samuel Arnulfo Lorenzo  
V́ctor Arnulfo Lorenzo  
Damián Arnulfo Marcos  
Librada Arnulfo Rosa  
Candelaria Lorenzo Evaristo  
Dominga Rosa Antonia

Family Of Benjamín Ascencio Bautista

Laura Ascencio Bautista  
Cristina Bautista Salvador

Family Of Doriam And Jorge Luis González Parral

Aquilina Baltazar Prudencio  
Aristeo González Baltazar  
Oliveria Parral Rosa

Family Of Jhosivani Guerrero De La Cruz

Margarito Benito Guerrero  
Martina de la Cruz  
Anayeli Guerrero de la Cruz  
Melany Paulette Guerrero Rico

Family Of Aldo Gutiérrez Solano

Leonel Gutiérrez Cortez  
Antonia Gutiérrez Solano  
Gabriela Gutiérrez Solano  
Glorilú Gutiérrez Solano  
Azucena Gutiérrez Solano  
Diana Gutiérrez Solano

Leonel Gutiérrez Solano  
Areli Gutiérrez Solano  
Jenrry Gutiérrez Solano  
Katia Gutiérrez Solano  
Rafael Gutiérrez Solano  
Ulises Gutiérrez Solano  
María de Lourdes Rodríguez Santos  
Gloria Solano Vázquez

Family Of Julio César Mondragón Fontes

Marisa Mendoza Cahuantzi  
Melisa Sayuri Mondragón Mendoza

Family Of Mauricio Ortega Valerio

Eleucadio Ortega Carlos  
Hermenegildo Ortega Carlos

Family Of Carlos Iván Ramírez Villareal

Margarito Ramírez Rodríguez  
Dulce Iveth Ramírez Villarreal  
Margarito Ramírez Villarreal  
Socorro Villarreal Moctezuma

Family Of Christian Rodríguez Telumbre

Cristina Moreno Hernández  
Luz María Telumbre Casarrubias  
Clemente Rodríguez Moreno

Family Of Daniel Solís Gallardo

Inés Gallardo Martínez  
Magaly Solís Gallardo



Additional Interviewees

Ximena Antillón Najlis

Francisco Cox Vial

Kate Doyle

Enrique Diego García "Cartílagó"

John Gibler

Témoris Grecko

Ernesto López Portillo Vargas

*Film Stills*

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Martina de la Cruz and Anayeli Guerrero de la Cruz, mother and sister of disappeared student Jhosivani Guerrero De La Cruz



Margarito Ramirez Rodríguez, father of disappeared student Carlos Iván Ramírez Villareal



Demonstration at Plaza del Zócalo, Mexico City



Day of the Dead in Tixla, Guerrero



Librada Arnulfo Rosa, sister of disappeared student Felipe Arnulfo Rosa



Cristina Bautista Salvador, mother of disappeared student Benjamín Ascencio Bautista

## *About the Filmmakers*

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**Ai Weiwei (Director/Producer)** is renowned for making strong aesthetic statements that resonate with timely phenomena across today's geopolitical world. From architecture to installations, social media to documentaries, Ai uses a wide range of mediums as expressions of new ways for his audiences to examine society and its values. Recent exhibitions include: *Ai Weiwei* at the K20/K21 in Dusseldorf, *Ai Weiwei: Resetting Memories* at MUAC in Mexico City, *Ai Weiwei: Unbroken* at the Gardiner Museum in Toronto, *Ai Weiwei: RAIZ* at Oca in São Paulo, *Ai Weiwei: Life Cycle* at the Marciano Art Foundation in Los Angeles, *Fan-Tan* at Mucem in Marseille, *Good Fences Make Good Neighbors* with the Public Art Fund in New York City, and *Ai Weiwei on Porcelain* at the Sakip Sabanci Museum in Istanbul.

Ai was born in Beijing in 1957 and currently resides and works in Berlin. Ai is the recipient of the 2015 Ambassador of Conscience Award from Amnesty International and the 2012 Václav Havel Prize for Creative Dissent from the Human Rights Foundation. Ai has made numerous documentaries about social and political issues that have won major film festival awards, including *Disturbing the Peace*, *One Recluse*, *So Sorry*, *Ordos 100* and *Ai Weiwei's Appeal* ¥15,220.910.50. His first feature-length documentary *Human Flow* premiered at the 74th Venice Film Festival in competition.

**Niels Pagh Andersen (Editor)** has worked as a film editor since 1979 and has cut more than 250 films of widely different categories. He has collaborated with Ai Weiwei on the documentary *Human Flow*. Among his best known films are the Academy Award®-nominated documentaries *The Act of Killing* and *The Look Of Silence* directed by Joshua Oppenheimer; Nils Gaup's epic action-adventure *Pathfinder*, which garnered a Best Foreign Film Oscar® nomination; Jan Troell's drama *Everlasting Moments* which received a Golden Globe nomination; the Emmy-nominated *Prostitution Behind the Veil*; Pirjo Honkasalo's exploration of the Chechen conflict *3 Rooms of Melancholia* and the Disney production *Shipwrecked*.

Andersen has lectured and taught at film schools and universities around the world and is a Professor in Editing at The Norwegian Film School.

In 2005 he won the prestigious lifetime achievement award, *The Roos Prize*, The Danish Film Institute's grand documentary prize for outstanding efforts in documentary filmmaking.

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AN AI WEIWEI PRODUCTION

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Ai Weiwei

PRODUCER

Ai Weiwei

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CONSULTING PRODUCER AND COORDINATOR

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Ai Weiwei

Ma Yan

Ernesto Pardo

Carlos F. Rossini

Bruno Santamaría Razo

WITH

THE FAMILIES OF THE FOLLOWING STUDENTS  
WHO WERE DISAPPEARED, MURDERED OR INJURED  
ON SEPTEMBER 26, 2014

FAMILY OF FELIPE ARNULFO ROSA

Samuel Arnulfo Lorenzo

Víctor Arnulfo Lorenzo

Damián Arnulfo Marcos

Librada Arnulfo Rosa

Candelaria Lorenzo Evaristo

Dominga Rosa Antonia

FAMILY OF BENJAMÍN ASCENCIO BAUTISTA

Laura Ascencio Bautista

Cristina Bautista Salvador

FAMILY OF DORIAM AND JORGE LUIS  
GONZÁLEZ PARRAL

Aquilina Baltazar Prudencio

Aristeo González Baltazar

Oliveria Parral Rosa

FAMILY OF JHOSIVANI GUERRERO DE LA CRUZ

Margarito Benito Guerrero

Martina de la Cruz

Anayeli Guerrero de la Cruz

Melany Paulette Guerrero Rico

FAMILY OF ALDO GUTIÉRREZ SOLANO

Leonel Gutiérrez Cortez

Antonia Gutiérrez Solano

Gabriela Gutiérrez Solano

Glorilú Gutiérrez Solano

Azucena Gutiérrez Solano

Diana Gutiérrez Solano

Leonel Gutiérrez Solano

Areli Gutiérrez Solano

Jenrry Gutiérrez Solano

Katia Gutiérrez Solano

Rafael Gutiérrez Solano

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FAMILY OF JULIO CÉSAR MONDRAGÓN FONTES	<ul style="list-style-type: none"> <li>Marisa Mendoza Cahuantzi</li> <li>Melisa Sayuri Mondragón Mendoza</li> </ul>
FAMILY OF MAURICIO ORTEGA VALERIO	<ul style="list-style-type: none"> <li>Eleucadio Ortega Carlos</li> <li>Hermenegildo Ortega Carlos</li> </ul>
FAMILY OF CARLOS IVÁN RAMÍREZ VILLAREAL	<ul style="list-style-type: none"> <li>Margarito Ramírez Rodríguez</li> <li>Dulce Iveth Ramírez Villarreal</li> <li>Margarito Ramírez Villarreal</li> <li>Socorro Villarreal Moctezuma</li> </ul>
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Mario Patrón

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*Centro de Derechos Humanos de la Montaña Tlachinollan*  
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Jasibeth Robledo Guerrero  
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Julián Salvador Marcos

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Bruce Lee  
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El tío Po  
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Eduardo Maganda  
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El Oriental

Hijo de Máscara 2000

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