

*Dans ce beau film d'une heure en super 8, le cinéaste mêle description du quotidien colombien et autofiction. En mélangeant ainsi les genres, il réussit brillamment à proposer une vision inattendue de son pays vu à travers le prisme de l'exil (Guerrero a quitté volontairement la Colombie). Chaque plan du film est métamorphosé par le regard exigeant du cinéaste qui se rapproche la Colombie d'aujourd'hui. Ce territoire imaginaire qui défile sous nos yeux est celui de l'enfance, de ses drames et de sa déchirure ; c'est aussi celui d'un pays meurtri par les guérillas, une réalité politique que Felipe Guerrero retranscrit avec talent. (Romain Carlioz)*

*Felipe Guerrero a réalisé un poème visuel et sonore sur la Colombie. PARAÍSO est un documentaire esthétique, une vision perceptuelle composite. Cependant, la transformation d'images et de documents au fort référent politique en un éblouissement kaléidoscopique ne convainc pas, car l'effet de fascination l'emporte, malgré l'ironie du titre. (Anne Bonnin)*

*An impressionistic picture of Colombia rendered in Super 8 and by the noise produced by images: a walking man becomes his footsteps, the construction of a house a turning cement mixer, while a rose is the rustle of falling petals and the forest the buzzing of insects. Then there is the wind and sea. Alternating black and white and colour footage, the camera-cars take in bidonvilles and traffic scenes, while from the archives there emerge clips of military parades and of life in the forest. The few spoken words are snatches of poetry from the Colombian Nadaism tradition. The fragmentary nature of the editing and music depict contemporary Colombia as a PARAÍSO that is hard to explain. (Festival dei Popoli Firenze)*

*The images won't clarify to you what exactly is going on. Not the names of the people you see, nor the specific situations you watch, nor even what the filmmaker shot and what footage and newsreels he found. But you don't have to be an expert on the history of Colombia during the last 60 years to perceive the uneasy, complex, explosive and sometimes contradictory feelings of what it would be like to live in that 'Paradise'. Inspired by a literary movement that took place in Colombia during the 50's and 60's called Nadaísmo, the images, sounds and a few pieces of Jaramillo's poetry are meant to create a disorienting effect, get the viewer to "experience" the film more than to be lectured or taught by the filmmaker about the past and the present of the country. And, as the poet says at the end, it doesn't really matter if you "understand it" — it matters that you care and are provoked, fascinated and even confused by it. (Diego Lerer)*

*Shot entirely on Super-8mm, this extraordinary experimental film is a passionate collage of life, love, work, and politics in Colombia. Evoking the revolutionary aesthetics of Vertov, Guerrero's use of montage and dissonant sound fleshes out an everyday human and physical landscape, challenging the narco-centric representations of this beleaguered nation. Throughout, a fascination with the marvels of cinema makes each frame a captivating reflection on movement, light, and texture. (Shilyh Warren)*

*En una selva de significados entrecruzados, con la belleza por única brújula, los fragmentos de muchas memorias van creando poco a poco un profundo sentido. Lo que construye la gente común a lo largo de su vida, la guerra lo convierte en ruinas. A pesar de las apariencias, PARAÍSO es un documental sobre la Colombia contemporánea, paraíso en guerra. (Juan Martín Cueva)*

*The rude health of late of Latin American documentary is beyond the bounds of this review, but the directorially assured and conceptually rich abstract, poetic piece PARAÍSO (Felipe Guerrero, 2006) adds further depth to the current trend.*

*Crisp archive footage of past and present social conflicts blend into images of other mythical aspects of Colombian lore – crystal-clear sea, jungle, Bogotá's modernity, street vendors, peasant mobilisations, Botero sculptures, cut-flower-sellers, people scavenging through rubbish*

*tips... – transmitted via found footage, grainy super-8 images and time-lapse photography, and combining an array of colour schemes, gauges and formats of film stock against an abstract sound-collage. Together these elements attain a sensory experience that both suggests and belies the rhetorical “paradise” of the title that many Colombians would have us believe is their country. (David M. J. Wood)*

*Sans dialogue et sans commentaires mais avec de très belles images percutantes, PARAÍSO dépeint le cauchemar d'une Colombie en décomposition. Dans ce pays, les mots ont été tu(é)s. On n'entend que les mensonges d'État et la stridence de la guerre civile enfouie. En ville ou dans la forêt, le peuple voudrait vivre, mais il se cache. L'urbanisation vire à la clochardisation, tandis que dans les montagnes, militaires et paramilitaires guettent et détruisent. Une oeuvre expérimentale troublante. (Rencontres internationales du documentaire de Montreal)*

*PARAÍSO es un documental omnisciente que se mueve libremente en el espacio y en el tiempo, en donde el narrador -la cámara- viaja bellamente a través de situaciones y emociones de la cotidianidad colombiana, sin necesidad de recurrir a apologías o explicaciones en pantalla. La visión organizadora central del director se percibe como un largo poema elegíaco que evoca con una posición claramente política, a la Colombia de hoy, esquilhada por la pobreza, la violencia, el desorden y la soberbia política. (María Valencia Gaitán)*