

WHAT IS MISERY PORN?

Independent Colombian cinema had two origins. One sought to interpret or analyze reality, while the other discovered anthropological and cultural elements within that reality to transform it. In the early 1970s, with the Cinema Support Law, a certain type of documentary emerged, superficially copying the achievements and methods from this independent cinema until their deformation. Thus, misery became a shocking subject and therefore, also an easily sellable commodity; especially abroad, where misery is the counterpart to the opulence of consumers. While misery had served independent cinema as an element of denunciation and analysis, the mercantilist drive turned it into an escape valve for the very system that generated it. This profit motive did not allow for a method that discovered new premises for the analysis of poverty; on the contrary, it created demagogical schemes until becoming a genre that we could call miserabilist cinema or porn-misery cinema.

These distortions were leading Colombian cinema down a dangerous path, as misery was being presented as just another spectacle, where the viewers could assuage their guilt, be moved and feel at ease. We made THE VAMPIRES OF POVERTY as a kind of antidote or Mayakovskian bath to open people's eyes to the exploitation behind miserabilist cinema, which turns human beings into objects, into instruments for a discourse alien to their own condition.

Luis Ospina y Carlos Mayolo,

Relisateurs of "Vampires of Poverty"

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