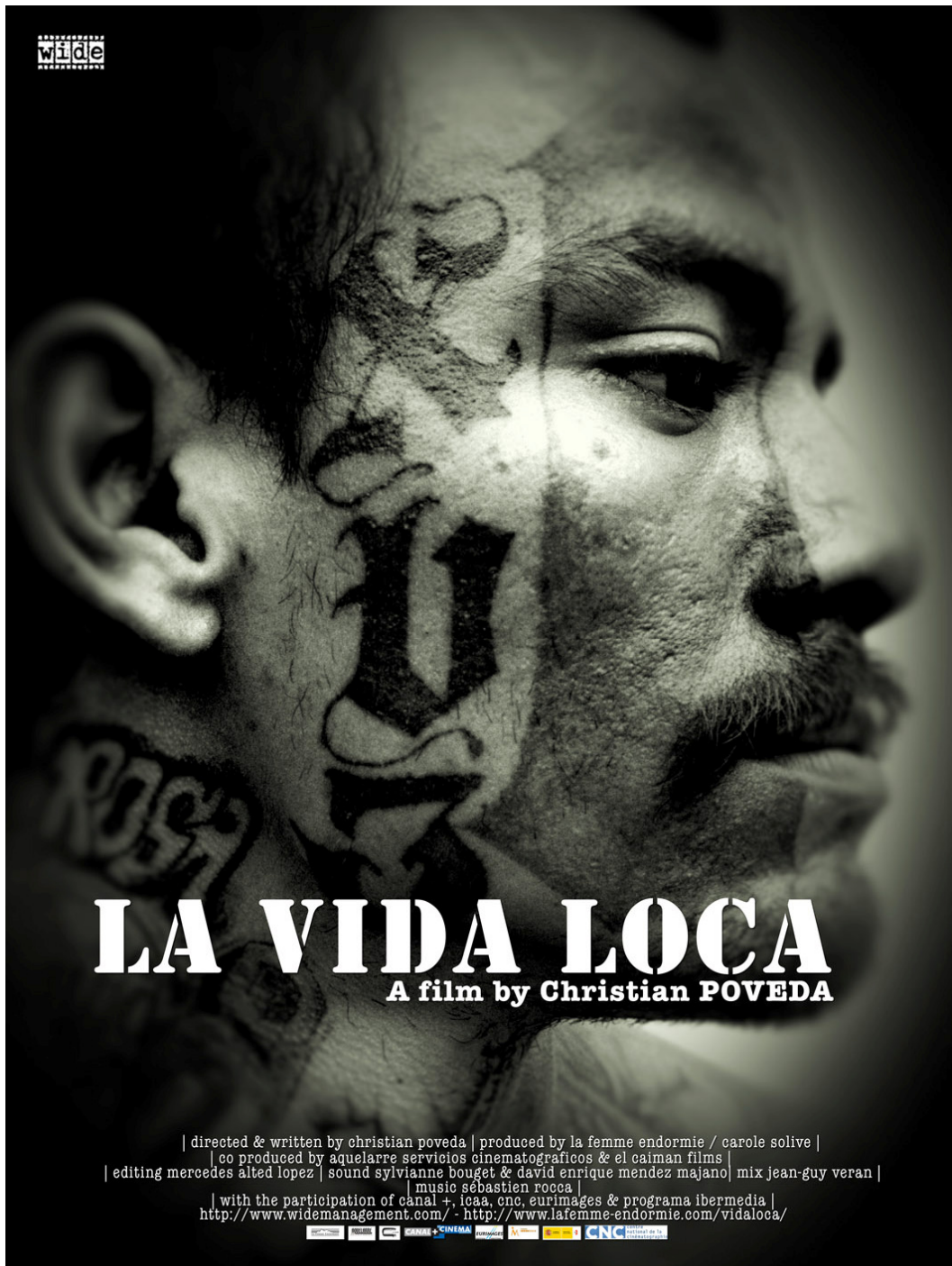


Presents



LA VIDA LOCA

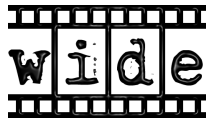
A film by **Christian POVEDA**

| directed & written by christian poveda | produced by la femme endormie / carole solive |
| co produced by aquelarre servicios cinematograficos & el caiman films |
| editing mercedes alted lopez | sound sylvianne bouget & david enrique mendez majano | mix jean-guy veran |
| music sébastien rocca |
| with the participation of canal +, icaa, cnc, eurimages & programa ibermedia |
<http://www.widemanagement.com/> - <http://www.lafemme-endormie.com/vidaloca/>



90 minutes
Color

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SYNOPSIS

In Central America they are referred to as the *maras*: modelling themselves on Los Angeles youth gangs, these groups are now spreading terror in El Salvador and further afield.

A childhood at once terrifying and hateful but strangely captivating which typifies the disintegration of family life within Salvadorian society and the despair in which they have grown up.

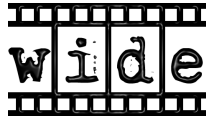
La Vida Loca is what life is really about over there :youths who suffer; who defy us; who look down on us; who resent and dislike us. Though this vision of evil stirs up our fears and provokes nightmares, I also hope it shall invoke compassion and cause us to question our notion of the world. And so, like cornered dogs, this lost generation responds with pessimism, revolt and death.

A total lack of communication!

La Vida Loca is a documentary about absolute human solitude.



© Christian Poveda



ABOUT THE FILM

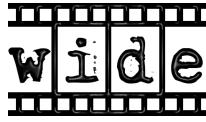
The Salvadorian street gangs are, first and foremost, an image, a handbook of contemporary history, a picture of the local put together in a world that's become global. It's a memory of the gang, the fundamental myth of organized crime. Children of the Bloods and Crisp, made famous by the Dennis Hopper film "Colors", these gangs sprang up in the Hispanic ghetto of L.A. Now traditional enemies, they are engaged in an all-out suburban war. It started in the streets of Los Angeles then spread to numerous North American cities and prisons, in which thousands of gang members are now incarcerated.

Serving long, if not life sentences for homicide, robbery with violence, drug trafficking and weapons carrying, the gangs took possession and control of the prisons. Originally from all over Central America, over a ten year period of confused teenagers, economic and political immigrants and, especially the offspring of thousands of Salvadorians escaping the civil war, they formed themselves into well-structured criminal organizations, killing their enemies both inside and outside the gangs.

The gangs were called *maras*, after the *marabuntas*, the carnivorous ants of Central America, which destroy all life in their path. And so was born the *Mara Salvatrucha* (literally, Salvadorian ant), also known as the MS-13, based on 13th Street in South Central Los Angeles. Another *mara* followed hot on its heels, the formidable M-18, which took its name from 18th Street where it ran wild.

The national *maras* in the southern States are sub-divided into *pandillas* (sets) at a regional level and *cliquas* (cliques) on a neighborhood level. These local "chapters" sometimes serve a single street. Tattooed from head to foot, the gang members, are called *pandilleros* or homeboys. The tattoos not only serve as identifiers but provide a visible sign of their voluntary exclusion from society. How can you get a job with the number 13 or 18 tattooed on your forehead and your cheeks adorned with teardrops signifying the number of enemies you've killed?

Writing a new chapter in the history of gang warfare in Los Angeles, the story might have been contained within the United States of America. But that was reckoning without governmental policies... In 1996, the American government simultaneously enacted the Illegal Immigration Reform and the Immigrant Responsibility Act, in other words the adoption of a ferocious double sentence legislation allowing the authorities to send more than 100,000 gang members detained in the United States straight back to Central America. With terrifying consequences. The order, social stability and economy of Panama, Honduras, Salvador, Guatemala, Costa-Rica, and Nicaragua, the countries to which this flood of delinquents returned, was corrupted, triggering intense paranoia about security. In one decade, the United States succeeded where it had failed before, in keeping the local dictators in power and financing civil wars and Coups d'Etat!



A SOCIAL THEATRE

The story of the *maras* is also that of the big cities, the world-suburbs, the mega-conurbations, the incredible cobbling together of cities and countryside, the perfect illustration of “Planet of Slums”, the latest best-seller by the social commentator, historian, political activist and urban theorist, Mike Davis.

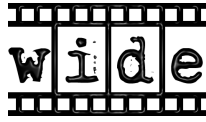
The suburbs of San Salvador are like clones of shanty-towns and social policy programs on the edge of the big nothing that separates the capital from its volcanic range. A no-man's land, the ideal topography of characterised violence.

We are on the outskirts of the town of Soyapango. Two precipitous back-streets, la Campanera and San Ramon, form a dead end, a bus terminus at the bottom of a canyon. A dead end for the hopes and dreams of its inhabitants, trapped in the desperate struggle for survival.

For the young people here, divided between two rival gangs, the Mara Salvatrucha and the Mara 18, the future is either imprisonment or death. On January 6th 2007, for example, a riot broke out in one of the overcrowded prisons in the West of the country. Five hundred M18 members confronted the rest of the inmates leaving 21 dismembered and decapitated bodies.



© Christian Poveda



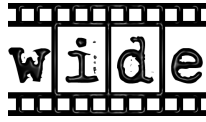
CAMERA POSITION

Filmed in close-up using a hand-held camera, this is *La Vida Loca*, the crazy life, as the *pandilleros* say. For a year, the camera will focus on daily life in a cell of one of these gigantic *maras*, composed of fifty or so teenagers and young adults with an average age of 16-18. This *clica* is an egalitarian community, a sort of self-proclaimed brotherhood of outsiders, half street-kids, half child soldiers.

In the background, the film will faithfully record the hopes and fears of the inhabitants of this new tropical suburb of Los Angeles: the outskirts of San Salvador. Twenty years after a revolutionary war that devastated the nation, a new civil war, just as terrible, is going on. A perfect globalization crime, as the philosopher Jean Baudrillard would say.

A story without a plot, wrote the black Jamaican novelist and Harlem Renaissance hero Claude McKay in his cult book, "Banjo". His novel relates the fortunes and misfortunes of a gang of Negro musicians, sailors and dockers in Marseille at the end of the 1920's. It was the height of the Great Depression and the blazing attacks by Komintern. The Marseille's *pandilla* decided, despite everything, to enjoy their bitch of a city and make the most of it.

This concept of a story without a plot might well be applied to Christian Poveda's film, the account of a gang of teenagers, for whom the only hope is to have a bit of fun before meeting an early death.



THE BOYS – WHO’S WHO...

El Banban, named after the adopted son of Barney and Betty Rubble in “The Flintstones”. At 26, he's one of the oldest members of the gang. He left school at 15 and is the tattoo artist for the clique, to which he has belonged for 12 years. He has already served 5 years in prison for drugs trafficking and has three children (the youngest only 4 months old) by three different women. El Banban is alternately on parole and in custody awaiting trial. He is currently in prison.

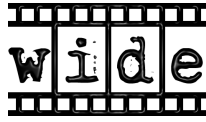
El Duende, the Goblin. 25 years old. He joined the gang when he was 14. He never knew his father and ran away from his mother's house to live on the streets. Imprisoned four times for robbery with violence he says, I have no future. I've got one foot in the grave. One of his daughters, now 4 years old, lives in prison with her mother.

El Bodoque, the Wrecker, the practical joker had just celebrated his 21st birthday. He left school when he was 11 and joined the gang at 14 with the aim of destroying everything. He was detained for theft for 3 months in a Juvenile Detention Centre. He has been shot several times... Grinning at the camera he said, I don't know if I'm going to die today or tomorrow. It was a premonition: a few months after we filmed this sequence, on November 1st 2006, he was blown away in broad daylight, shot ten times by murderers from the rival MS clique, despite the fact that there were police standing only a few hundred meters away from the crime scene...

Little Scrappy, a character from the cartoon series Scooby-Doo. 17 years old. Raised by his mother, who was abandoned by her husband when Scrappy was 6, he joined the gang at 15 to have fun. I love the 18. His future? Death! No one gives you a helping hand here. What other future can you have than death? On May 26th, 2006, he was killed like a rabbit by two cops, who shot him in the back during a car-chase. He was armed. He leaves a wife and child, born after his death.

Psycho, aged 19. Raised by his mother, he left school at 11 and hung around the streets. He joined the clique two years ago. What did the gang represent for him before he became a member? Killing and smoking drugs! Since joining he cools down a lot, because he'd like God to allow him to see his daughter grow up a bit and make sure that she doesn't end up in a gang. I'll always stay in the gang because I'm tattooed. It would be better to be killed because I was a pain in the ass than die by accident! I've been close to death but I didn't know it.

El Nueve, The Nine. 26 years old. He grew up with his grandmother and left school at the age of eleven. He joined the local 18 to get some help. A street kid, he was being persecuted by the rival pandilleros from the Mara Salvatrucha. At 26, he's one of the few to have got this far without going to prison. He has one aim: to survive at any cost, to stay alive. He plays an important role in the film.



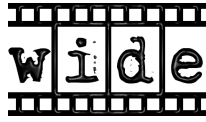
El Raton, or Moussi. 28 years old. He left school at the age of 12 and joined the gang at 13, to have a good time ! To be there and piss everyone off . Dead or alive, the gang's in your heart. He doesn't want his six year old kid ending up in the gang but to go to school and succeed in life.

Sparky, hero of a TV series. 20 years old. He left school when he was 13 and was immediately jailed for 18 months for drugs trafficking. He's the father of a little girl. My future? I can't see it anymore. I don't know if I'll still be alive. That's why I live from day to day.

The Spider or El Frente. 17 years old. Joined the clique two years ago, to have fun. Jailed for one month for carrying a weapon, he lives from day to day, ready to die for the Pandilla.

The Twister. 22 years old. Mistreated by his stepfather, he left his family and school when he was 14. A street kid, he joined the gang at 17. A fatalist: God does as he pleases with us!

El Verdugo, The Executioner. 28 years old. A college graduate. At the age of 12 he was living in the street, at 16 he was in a gang and also attending High School. I liked having a good time, fighting and winning territory, initiating the new members, the women, the vice... We felt protected, that's what I liked about the 18. He was jailed for 5 years for theft and 3 for homicide. He has tried to work but been fired because of his tattoos. He has a 10 year old son in the USA and a little girl who died of Dengue Fever at the age of 3.



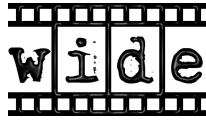
THE GIRLS – WHO'S WHO...

La Chucky. At 19 years old, she is the mother of two daughters. She has tattoos all over her body and proudly sports the number 18 on her forehead, which she hides under a bandanna when she leaves her street. A pretty girl with the eyes of a killer, she looks a lot like her screen alias. She attended school until the age of 11 and was brought up in an orphanage, running away on numerous occasions until she was finally placed in a juvenile detention center. She escaped with a girlfriend who was a pandillera and M18 member. She joined her local clique at the age of 14, "to have fun". Jailed for 18 months in an adult prison for premeditated murder, she passed herself off as 18 in order to be with her friend. Released when the judge discovered she was a minor, she had her forehead tattooed out of love for the gang, for the craziness it brings her. Unmarried with two daughters, she says with regard to her youngest daughter: I don't want her to suffer what I've suffered!

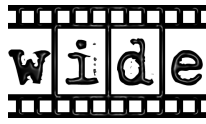
La Droopy, the hero of the Tex Avery cartoon. 20 years old. Born in Costa Rica, she attended school until the age of 12. She was raised by her mother, who was addicted to crack. She joined the clique at the age of 16. She has a four-year-old child whose father is in prison, serving an 84-year sentence for homicide. I'm father and mother to my son. Her battle: to get her son back from the foster home he was placed in by the judge. Her hopes for the future? To be seen as a human being.

La Liro, an Hispanic alliteration of The Little One. 19 years old. Taken to Houston, Texas, when she was one year old by her mother, she returned home at the age of 13. Her whole face is tattooed, covered with a gigantic 18. This was done when she was 17, maybe as a punishment... With such scarification, her face is a death sentence if ever she leaves her street. If she goes into a fast food restaurant or any other public place, the customers call the cops who immediately arrest her. She has a 4-month old son. His father is El Ban Ban, currently in custody awaiting for his trial. Her son? I don't know if I'll be able to take him to school because I don't know what will have happened to me by then! If my son joins the Pandilla, that's his decision. As the wife of a gang leader, La Liro is under the protection of the members of the clique 24 hours a day. She never goes anywhere without her young killer bodyguards.

La Wizard, after the Marvel comics. 27 years old. Left school at 14. She was brought up by her mother and stepfather. Her father was killed when she was a year old. At the age of 15 she ran away from home, no longer able to bear the beatings handed out to her by her stepfather. She tried and failed to commit suicide: I messed it up. Her brother was in the Mara Salvatrucha. I watched him taking drugs and doing stupid stuff. Her brother tried to protect her and stop her joining the gang. As a result, she joined the rival M18. Jailed as a minor, then as an adult for theft, carrying weapons and attempted murder, the last time for homicide, she's just been released from prison after a 9-month sentence... At 17, she was



with a homeboy, a pandillero, when they were shot at. He was killed and she got a bullet in the hand and another in the leg. In 2004 she was living with Psycho, who is now in jail. I had to go and visit him, she says. Unfortunately, his prison was in enemy territory: some MS members tried to kill her as she left the compound. She was gunned down by two assassins, hit ten times in her body and stomach and once in the head. She had a miraculous escape, one bullet exiting through her right eye! Left for dead, she woke up choking on her own blood. After several operations, she now has a false eye and is about to undergo more surgery on her eyelid to make it cover her glass eye properly. She is the mother of four children. The father of the first two is dead, killed with five bullets in the head.



DAILY LIFE

It's a little like Belfast during The Troubles, punctuated by revenge attacks and terrorist raids. The war doesn't stop. The Mierdes Secos, for MS, are always lying in wait, on the streets or on the other side of the hill. Death prowls, tirelessly, turning daily life into a tropical Six Feet Under. Violent deaths, taking place all the time, at least one or two a month, cast a shadow over the whole community. When the grief-stricken relatives go to collect their loved-ones bodies from the morgue, they're handed the victims' bloody clothes in a plastic shopping bag. The camera follows one family as it wanders amongst a pile of coffins. The pandilla cover the cost of the funeral since the families don't have the means to pay. They buy wreathes and bunches of flowers at the market.

Sooner or later, it's the hospital, prison or a hole in the ground, says *El Nueve* at *El Sombre's* wake. It's a life without hope. The Campanera provides the unity of place for these predictable tragedies.

It's better not to have your face tattooed if you want to escape la Bartolina, 72 hours in police custody without food or drink. La Bartolina is the name given to a police van and, by extension, custody. On every street corner, cops order people to face the wall, to put their hands on their heads and lift up their T-shirts to reveal their identifying tattoos.

These measures have come into force over the last few years, although the Mano Dura law has now been abolished. Unfortunately, the police continue to enforce it...

Denounced as an infringement of human rights, this harassment is, however, a daily occurrence for these teenagers.

They live together as a collective. They clean their house and prepare the meals they eat in front of the TV; the walls are covered with stuffed animals, holy pictures and posters of football stars.

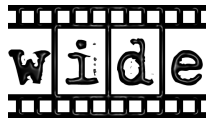
Hidden in the attic and in a corner of the courtyard there are 9mm pistol magazines. It's a constant mixture of gentleness and extreme violence. They may be in a world of ultra-hierarchical organized crime, but these former street kids, battered girls, young delinquents and school dropouts are all united by an unconscious model of traditional family life.

In every neighborhood and street, a kind of brotherhood elects its own leaders or dismisses them from duty if they're not up to the job or found to be corrupted. This is a genuine society of teenagers, organized like the groups of children in Medieval Europe who joined the crusades. The gang's laws are set out with its rules and regulations and codes of practice. You can kill a member of the rival clan, but the worst insult for a gang member is to be accused of having killed a civilian...

In this small country, 19 people die a violent death every day! The average age of the victims is between 16 and 24....

La pandilla is real. If you have something and someone else has nothing, you have to share.

If we survive the bullets, it's because we believe in God. Only God can save you.



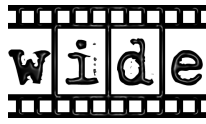
We've seen death close up. We pretended to be armed, but we were shitting our pants.

I've got the pandilla in my heart. I'm in love with the pandilla, it's like a religion, like God.

These abandoned teenagers found a place, a feeling of security and a community within the gangs. The pandilleros ask neither for pity, charity or aid: all they want is the right to live with dignity and to exist quite simply, protected by the constitutional laws.



© Christian Poveda



DIRECTOR
CHRISTIAN POVEDA

born 12-01-1955

Photographer and Documentary Filmmaker, Christian Poveda's political involvement during the Vietnam War in the 1970's allowed him to experience the power of images, and the influence they can have over certain events. This is what made him want to work in photojournalism and documentary filmmaking. His entire filmography is dedicated to extraordinary political and social situations.

His filmography includes over 15 documentaries that have been presented at some of the most prestigious festivals and TV markets worldwide.

FILMMAKER :

1981: "REVOLUCION O MUERTE", 52', 16mm - TF1.
Co directed by Yves BILLON. The genesis of a guerilla in Salvador.

1982: "DES ELECTIONS POUR UN PUTCH", 52', 16 mm - TF1.
Co directed by Jérôme RICARDOU. Repression in Guatemala.

1987: "LES GUERRIERS DE L'OMBRE" (Shadow Warriors), 20' - CBS news - TF1.
The urban guerilla in Chili.

1988: "IN THE HEART OF ANGKOR", 52' - OVNI - Planète Câble.
Co-directed by Philippe FLANDRIN.

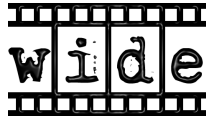
1993: "SKETBA" 56' - Planète Câble.
Portraits of black youths searching for their own expression through sport.
1st Prize Mercure de Câble.

1995: "MOM TV", 12' - CANAL+.
The day dedicated to television.

1995: "LEVE TA GARDE, MON HOMME !", 68' - Planète Câble - ARTE.
Thai Boxing used as a remedy to social exclusion.
Panorama Selection for French production - Cinéma du Réel 96.

1996: "ON NE TUE PAS QUE LE TEMPS "(We don't only kill time), 81' - Planète Câble. The Act Up Paris Association in their struggle against AIDS.
Paris Gay & Lesbian Film Festival 96. Festival de cinéma d'Attac 2006

1997: "BORBATA", 58' - ARTE.
Grandure and decadence in wrestling in Bulgaria.



1998: "VOYAGE AU BOUT DE LA DROITE"(Journey to the Extreme Right), 118'
Co written by Nick FRASER. BBC2 - ARTE - TV2 Danemark - TV4 Suède - YLE Finlande - NPS Hollande - ORF Autriche - Télé Québec.

A road movie following Europe's supporters of the Extreme Right.

Sundance Documentary Fund 1999 - Selection FIPA 99 – Tel-Aviv Documentary Film Festival 99 - Visions du Réel de Nyon 99 – Banff Festival 99 - Amiens 99 - O Estado Das Coisas, Rio/Sao Paulo, 99 - États généraux du film documentaire de Lussas 99 - Prague, One World 2000 International Human Rights Film Festival.

1999: "AU NOM DU FILS" (In the Name of the Son), 52' - CANAL+.

Jerusalem's syndrome.

Sélection FIPA 2000.

1999: "BLOOD & GLORY", 26' - BBC 2 - ARTE - TV2 Danemark - TV4 Suède - YLE Finlande - NPS Hollande - SBS Australie.

A portrait of Jean Baptiste JALABERT, French Bullfighter. *For the "Putain d'Europe" series. awarded Robert Geisendorfer Prize & Le Adolf Grimme Special Prize 2001.*

2000: "LES BANNIS" (The Banished), 52' - Série « Citoyen... », CANAL+. Co written by Arno KLARSFELD.

Enquiry into « The double sorrow », applied to those whom have been previously convicted and do not have French nationality. *Sélection Festival du SCOOP 2000 - Festival Médias Nord-Sud de Genève - Projection FIPA 2001.*

2000: "UN TOUR DE PASSE PASSE", 52' - Série « Citoyen... », CANAL+. Co written by Arno KLARSFELD.

The doping enquiry held around the Tour de France cyclists in 2000.

2004: "VELVET STRIPTEASE", 57' - ARTE - SBS Australie. Co written by Jean-Marc BARBIEUX.

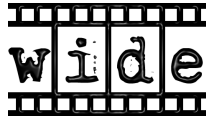
As a stance against the dictates of Hollywood & today's fashion, twelve women perform with their bodies and revive the burlesque Strip-tease in Los Angeles.

2008 : "LA VIDA LOCA" 1H45 A Feature-Length Documentary in association with Canal+.

La Vida Loca is a study of a violent phenomenon that has been imported from the USA. In Central America they are referred to as the *maras*: modelling themselves on Los Angeles youth gangs, these groups are now spreading terror in El Salvador and further afield.

PHOTO JOURNALIST

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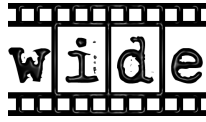
Organisation of “**Fifi for ever**” A Contemporary Photography Auction. □ An exceptional act of solidarity in benefit to Françoise Demulder, Photoreporter. 180 520,00€

1977-78 : Sahara Occidental : Front Polisario, **Cuba** : World Youth Festival **1980 : El Salvador** : Repression. **Iran-Irak** : The first three months of conflict **1981 : El Salvador** various reports on guerilla, **Liban** : The war of Zahlé. **1982 : Guatemala** : Repression and the electoral campaigns, **Honduras - Nicaragua** : Miskitos Indians. **1983 : France** :

Photographic reporter on the magazine supplement for LE MONDE, in collaboration with Jean-Paul GOUDE, **Chili** : 10th anniversary of the military coup d'état. **La Grenade** : the American invasion, **Argentine** : The end of the military dictatorship and Raul ALFONSIN's election. **1984 : El Salvador - Nicaragua** : **Correspondant Newsweek**. **1985 : Pérou** : Papal visit – Presidential Elections – Various work on the Shining Path in Ayacucho (**Correspondant SIPA PRESS**), **Bolivie** : COB Miner's union conflicts (Central Obrera Boliviana). **1986 : Philippines** : The fall of Ferdinand MARCOS and Corazon AQUINO's election (**Correspondant Newsweek**). **1987 : Chili** : The MAPU organisation of urban guerillas in Santiago. **1988 : Cambodge** : The temples of Angkor, **Pérou** : Inquire into The Shining Path. **1992 : France** : Thaï Boxing. **1993 : France** : Street basketball. **1995-96 : France** : Act Up Paris. **1998-2002 : Bullfights** in France, Spain & Mexico. **2002 : Equateur** : Chasing Pirates in Equateur – **Sierra Leone, Guinée** : Sexual abuse in refugee camps. **2004 : El Salvador**, Gangs : The phenomena of violence imported from the USA.

Publications :

Actuel - Bunte - Cambio 16 - El Pais - Epoca - Figaro Magazine - GEO - Interviu - l'Express - L'Observer – Le Monde2 - Mondial Basket - Newsweek - New York Times - Nova Magazine - Panorama - Paris Match – Picinic - Photo – Playboy - Quick - Sete - Stern - Time Magazine - VSD.

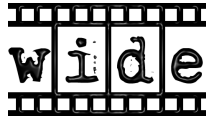


Group Exhibitions :

- 1982** : Nominated at the « Prix Paris Match »: Report on the repression in Guatemala - Le Mois de La Photo - Paris
- 1983-84** : El Salvador : Work of thirty photographers: New York (I.C.P) – Chicago – Columbus – Boston – Louisville- Atlanta – Port Washinton - San Diego - Houston - Milwaukee - San Francisco - Woodstock – Cleveland – Minneapolis – Rochester – Utica – Ithaca – Buffalo – Whatertown – Purchase – Jamestone- Albany - Mexico.
- 1983** : 10 ans de SIPA PRESS : Paris (Espace Canon) - Vienne - Edimbourg.
- 1984** : Central America : New York (International Center of Photography)
- 1984-85** : 1983 Year of the Photo : France (FNAC network)
- 1986** : Images of the Philippines revolt : Manilla - Chicago
- 1988-94** : 30 years of World Press : 2 photos selected. New York (International Center of Photography) - Paris (POMPIDOU Centre) - Londres - Milan - Madrid - Amsterdam - Tokyo - Moscou...
- 2001** : "Les Chemins du Partage" Pachamama à La Rochelle.
- 2005** : El Salvador : Work of thirty photographers: New York (International Center of Photography)
- 2005** : "Eternidad Fugitiva " Fundacion Televisa Museo del Palacio de Bellas Artes, Mexico.
- 2006** : « L'amour, comment ca va ? », La Maison de la Villette, Paris.
- 2006** : « ESFOTO 06 » El Salvador . Photocafe, San Salvador
- 2006** : « Histoires de chaussure, 100 photographes pour Handicap International ». ARTCURIAL, Mois de la Photo, Paris, with Paris Photo.
- 2008** : "Inside El Salvador" The Harry Ransom Center at The University of Texas at Austin

Solo Exhibitions :

- 1981** : « **EI SALVADOR** » selected and presented by Mme Danielle MITTERRAND for FRANCE-LIBERTE.
- 1992-03** : "**HERMANOS DE AMERICA**". 1978-1988, ten years of war in Latin America. A retrospective produced by Caja de Ahorros del Mediterraneo in Alicante. Travelling exhibition in more than 100 shows throughout Spain including MADRID's Palacio de Linares (April 1996) et BARCELONA, Cotxeres de Sants (Dec 2002). "VISA POUR L'IMAGE" International Festival for Photogjournalism, PERPIGNAN (Sept 1992) - ST DENIS (April 1995) - MULHOUSE (Feb 1996)
- 2005** : "**LA VIDA LOCA**" International Photography Forum, Canton, China. Guangdong Museum of Art. 25 portraits of Salvadorian Gang members, a phenomena of violence imported from the USA.
- 2006** : "**REVOLUCION O MUERTE**" portraits of guerilleros - Photocafé San Salvador.
- 2008** : "**LA VIDA LOCA**" Festival des Etonnants Voyageurs, St Malo.



Publications (Solo & group works)

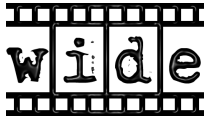
- 1981:** "El Salvador : le peuple vaincra" El Salvador people's Solidarity Committee.
1983: "El Salvador" : Work of thirty photographers (Writers & readers)
1984: "Photo of the Year - SIPA PRESS" (Love me tender)
1986: "Bayan KO" : Images of the Philippines revolt (Project 28 days)
1992: "Hermanos de America" (C.A.M.) Exhibition Catalogue
1993: "100 Images for Freedom" (Reporters without borders)
2004 : 'Eclats de paix' by Alain Mingam, (éditions du Chênes). Peace in all its states seen by 50 photographers.
2005 : "Fotografia " Fundacion Televisa, Mexico. 81 images, 81 poets and writers.
2006 : "Sept images d'amour", six personalities chose a emblematic image of what seemed to them to be request for love.
2006 : « Histoires de chaussure, 100 photographes pour Handicap International ». Edited par Nicolas Chaudun , diffusé par Actes Sud, hundred photographers, a history of shoe.

Collections :

Spain, Fundacion Cultural de la caja de Ahoros del Mediterraneo
China, Guangdong Museum of Art.
Mexico, Fundacion Televisa
USA, International Center of Photography, University of Texas' Ransom Center



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MUSIC Rocca

SOUND David Enrique Mendez & Sylvianne Bouget

MIX Guy Veran

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