

Album...Cultural heritage – Canadian/Colombian heritage affects music.

Lido: So I wouldn't call myself, I don't think there's a Canadian heritage that I can, like really translate or talk about in my music. I mean I am a citizen and I've been here for just a little over a decade. Erm, but if anything what Canada has brought to my music is just uber discipline and uber do it yourself spirit. To be able to really build a community in a country like Canada is quite difficult, erm, especially somebody like me who was born and raised in a Colombia in a culture, in an indigenous culture, where you work together, you do everything together, you stick together. So when I started making music with people here I brought that part of myself to my collaborators and the sentiment behind making the music was always to create a collective mode, or a collective stream of compositions and just collaborating with people who wanted to be part of that change in attitude. I mean, we live in Toronto, which is a very, you know business oriented city. So it's nice to be able to make music with friends just because we want to be able to make our spirits feel better, so that's a little bit of background information in that.

WHY IN CANADA?

Civil war. Yeah, my mother moved here almost 20 years ago and she wanted me to live here with my siblings, and we had to move here because of violence. And I ended up living in London Ontario, lived a few years then and then moved to Toronto and I've been here ever since.

GLOBAL POLITICS IN YOUR WORK. HOW SENSE OF POLITICS FOSTERED BY YOUR LIFE EXPERIENCES. WHAT CAN MUSIC DO?

I think that in 2017 people our age, or Millennials or whatever you want to call it, we can't really escape the political landscape that we're trying to survive in. I started playing live shows when I was ten, eleven, in Punk and metal bands and hardcore bands. I grew up resisting a government, I grew up with fear of being, like disappeared by the government because of my activism that started very, very, very young. Erm, so to me it's not, I don't make music that is 'this is the song that's going to change the world', that's not why I write. I write music that resonates with people that are tired of being pushed around. And I think music that people enjoy, and that resonates with folks that are interested in a voice that is not heteronormative, so you know I make songs about Polymory, and impossible love. I also write music about the similar narratives of colonisation in the North and the South of America. This is the world that I live in and it's not a conscious decision, but it still consciously comes out. I cannot ignore it and I feel that I also make music that I want to listen to, because most of the things out there I feel like it's been done. At least in pop or the music made by like my peers. It's just interesting when you live in this hyphen – like Canadian-Colombian-Indigenous-Black — all the hyphens and all the boxes that I can check off in any application or whatever. I am stuck in this hyphen so it doesn't matter if I wanna write a song about flowers it ends up being political, just because of my body, just because of, you know, not singing in English. Everything that I do whether I

like it or not ends up being a political landmark or a political statement, even if I'm just writing about fucking you know?

PERSONAL POLITICAL – HETEROSEXUAL LOVE – WHAT IS POWER OF DIFFERENT PERSPECTIVE?

I just find it's really boring when, you know, when we just hear about the same 'I can't breathe without the man because he didn't call me.' Because it just doesn't reflect what youth culture is. It's not genuine. So I think that, you know, going back to that everything we do is political, I can't separate a statement like that from a political landscape, or you know, patriarchy. We can't really separate any of those. I'm so tired of being expected to be this Latin girl. I'm supposed to be a statistic, you know, I'm supposed to not be where I am write now. Because my past, I come to Canada, I go to school, I become like a bank teller, or a doctor or a secretary or whatever, you know like I get a regular job and then I marry and have my kids and I'll probably get a divorce and that will be the end of my life because I've failed the narrative. And you know most of those things I have done though! I came and I married when I was 19, I've had a wild life. I've given birth. I love children. There's a lot of me that's very home, domestic, like a narrative that we all understand. But what I try to do in my work, like I am an artist and I can have a family, but I also will go on tour if I want to. Like there's no one that's gonna tell me my life is over once I have children. So, it all ties in in the things that I write about that are perhaps more explicitly political. So I am in this journey that explores, I'm exploring myself and when I explore myself I realise that there are so many other people like me. And I'm talking about my diaspora, a lot of people can relate to my situation and how I ended up in a country like Canada. And then being in Columbia and feeling like I'm a complete stranger, like I'm an outcast. And maybe the only place I'll feel completely at home is in the desert, with people who can't even speak Spanish. Because we were lucky to be able to keep our indigenous languages. So I haven't really figured it out yet. You're meeting me at this point in my life that I'm figuring out who I am as woman, as a mother, who I am as an immigrant. Who I am as someone who collaborates with artists from not just music but dance and theatre. And so it is important to always make it clear that every album is a different chapter, every year that you get older is an opportunity to change, and that's what I like to create.

MOTHERHOOD

Well, when I separated. I got married when I was 19. I don't know what I was thinking. I don't know what my mother was thinking — why she didn't stop it you know. I've always had a conviction, and I've always had the motivation to be an artist. Like there was no — I mean like I feel if I'd wanted to be a doctor, be a lawyer — whatever I wanted to do I was going to do it, no matter what. And my son was planned. My son was completely planned I wanted to have my son when I was 20, and that was my dream, I mean I had him when I was 21. The difficulty of it wasn't even from my own life, it was the perception that other people had around this idea that why are you so young with a kid this must be a mistake. But then at the same time that also motivated me because I just proved everyone

wrong. And I finished my studies and I moved to the city after I separated, and I live by myself, with my child, I had no family. But I moved in with two other people and I shared a room with my son. I built him a loft bed, I shared my life. And I don't look at those times when I had to share a room with my son for three years as difficult. It was a big room that I turned into a little apartment. It was my music studio, my art studio it had my desk when people would come over to write essays and stuff like that. When you want to do something you just do it. And people outside of you they will tell you that this is impossible, and people will tell you that you're stupid. People will tell you that you're dumb because why would you make your life difficult. But then the joke's on you because you know I'm entering my 30s, I'm just entering my 30s and my son is 9 years old. And the freedom that I have when I go on tour — I leave him with my best friend and I facetime him and then it's over — so I'm able, because of that, because I was on that quest of being myself, doing what I wanted to do, doing what I wanted to do how I wanted to do it, I don't ask for anyone's favours. I don't give account to anyone. I really focus on I don't have to work for anyone but myself so I can raise my son. I wanna be the one that's going to raise my son. My son goes to school and I talk to you, and I'm gonna have another meeting and I do my work and then he comes home from school and then we eat and he goes to play with his friends and I do my work, you know like it's just how do women that ride public transportation do it? How do teachers do it? You just make it work. But maybe the entertainment industry or the arts industry – it's like 'I'm freelance so I don't know.' But you know what, you will do it. I guess that's a part of the message that I carry in my music. Let me show you how I'll kill it. I'll do great.

ALBUM. EACH ALBUM DIFF CHAPTER WHAT'S THIS ONE?

So La Pappessa. The chapter of La Pappessa was about just being myself and being happy with being myself. Because when I started writing the album I had just separated. The songs that I wrote on the beginning were very dramatic and like 'I thought we were going to be together forever' and 'I failed my child because now I'm not with my baby daddy'. But the more that I wrote the music and the more that I performed the songs I started meeting people that helped me through it. I started finding beautiful people that are like my dear friend now who were like 'you're super talented.' And I was like 'I'm writing my second record and I don't know if I can do it by myself'. Because my first album I did it with my baby daddy and I was like 'there's no way I can do it alone'. So that was a chapter, that's marked. No actually you need to enter into High Priestess mode', and 'High Priestess' or La Pappessa is a card in the tarot which you know shows a woman that has a headpiece and has a book on her lap, and she is concentrating on her education, and on her power, to grow on her own. And that's what I did. So La Pappessa is about that. It starts with 'I can't believe we're not together' and it ends with 'I'm so excited about my life right now.' So the album is about that. I invite people on this journey of self deprecation and it ends in a celebration with La ???, the last song which is called 'Gardens' that's a song about finding love in yourself and finding your love for yourself in other people. And not necessarily a romantic relationship, or sex, or platonic love or anything like that. It's about the importance of friendship, and the importance of

community, and finding out how to reach your goals. And also finding out how to be in Canada, and how to you know, in the context of this country we live on colonised land. We live on indigenous land and no one talks about it, no one tells you about it. You are left in the dark when you move to this country or you visit this country you think it was founded by white people. But in fact it was colonised by white people. Colonised by the English and the French but no one really says that, it's like Canada's little secret you know? And indigenous folks, we are just learning about how indigenous folks in this country have the highest rate of being incarcerated. They have the highest rate of being in jail. In jail on your land. That was really odd, trying to understand — am I a settler too? What is my participation in this Canadian project? So I was figuring it out. And how I figure it out and how I'm able to live in this country is because I have tons of indigenous friends that live in this country that are artists, that are amazing musicians, people that I collaborate with that we have amazing songs with. You know that are worldwide known. This is great, this is amazing. And that's how I ended up from the first song to ?? to?? Being in celebration mode. So the new chapter me being a Canadian, me as maybe not so much an immigrant any more because maybe I've been here for a decade. I'm thinking about my home country because every year that goes by that becomes more strained. More distant, like I don't feel like I belong there as much. SO I'm writing about that. SO everyone who is writing about themselves in a big city and they go back to small town that they're from an its like 'this isn't who I am any more.' So these are the songs I'm writing now, it's like the cynical love letter to my country. Because you know I love my country but I have so much beef with it Because it doesn't seem to get better it doesn't seem to evolve.

VOTE FAQ

All the right wing, you know Christian, and like the church is involved, the family in politics anti-abortion is a big thing, all of this pro-life. Extreme right. Anyone who is like a nationalist, you know 'I'm a nationalist' it always means zero immigrants, don't bring anyone else here. So those people, who control the media, control the police, control the government, they decided that they didn't want the peace agreement. So then the guerrillas, the paramilitary – the president we had before the one we have now, his hands are covered in blood. But he's a politician so nothing's gonna happen to him. Other people that have been in the conflict for the most part are young poor, poor kids. That were brought to war when they were children. And they grew up nothing else, because the government never offered them a better opportunity. And those people they're chastised and they're rejected by the community because, you know 'they're murderers' – well what are you gonna do when you're eight years old and they give you a shot gun and they tell you 'now you are called paramilitary' and you don't know where your parents are. So that's the research that I'm doing and those are the things I'm doing for the next album. Because it would be so easy for me to write an album about queer or hetero love and just write like the Sam Smiths and the Selina Gomez's of the world. That would be so easy for me. But you know that's just (long exhalation) *dumb*. I feel like we are experiencing a cultural shift in which our generation is far more interested in bringing truth forth, and far more interested in like 'hey, I wanna have an ocean and be able to

swim in it with my children next year.' SO that's pretty much it that's the moving elements, that's the pushers of the things that I do..

HISTORY OF MUSIC IN LIFE? FAMILY?

My dad was really into it. My dad was really into music. He wasn't a musician he was definitely a collector of music and he was a booker for a band, not that that was what his job was. But he definitely had sensitivity for music. And as the family goes they're weavers. They weave bags and hammocks – my family is indigenous you know, no one is really singing songs, and if they do you sing songs for the dead. But I grew up in the city and I grew up bilingual; so I would listen to the trip hop from the Bristol scene in the 90s and I was obsessed with Portishead and stuff like that. And I would go back to visit my grandmother and you're in the desert and there is not even — there's nothing. There's nothing that you can except just lay there or just walk around and maybe go to the ocean. So that's how I grew up. Even when I was in Columbia I lived in this hyphen. Like to the city to the desert, to the mountain to the river. And then back to the city. So I think that growing up like that with all these different narratives, just being a kid of the 90s watching MTV, but then every three months I had to be in the desert without a TV and trying to communicate with my grandmother and with the elders in like their own language. And when I moved to Canada I was listening to more traditional Columbian music because I missed that warmth. I feel like there was no other way for me to be the artist that I am now if it wasn't for those experience of being in those different worlds and being spinge of it all. And I hope the album I'm making now, after La Pappessa, I hope it will get people talking about different issues, like indigenous rights in my country which we don't do enough. And music there is very rich but we also don't really talk about it because indigenous people are not seen as people. So, Yeah. That's the record.