

New Landscapes for the New World Contemporary Spanish Experimental Cinema

Wednesday, November 17 at 7:30 pm — Victoria Theatre

curated and presented by Garbiñe Ortega

**presented with support from Dirección General de Política e Industrias Culturales of the
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Films that think, images that beat, sounds which play ping-pong. This program represents an intense capsule reflecting diverse and exciting talents in contemporary Spanish avant-garde cinema. Coming from darkness, animation, found footage and the exploration of visual and sonic textures describe the illness and cure of the individual in the present, the opening of other spaces and dimensions, luminous new landscapes, paranormal events. "They are already here. Or maybe they are just in our imagination. One way or another, unexpected things happen..." (Garbiñe Ortega)

Hezurbeltzak. Una Fosa Común (2007) by Izibene Oñederra; 4 minutes

The Basque word *hezurbeltzak* does not appear in dictionaries. It is a non-existing word used to describe socially invisible groups. Its literal translation would be "black bones."

Izibene Oñederra received a degree in Fine Arts at the University of the Basque Country where she specialized in painting and in animation. She wrote a thesis on the figure of the antihero and how it has been represented in contemporary art. She exhibits her work regularly with the Epelde-Mardaras gallery from Bilbao. She has organized animation workshops for children and nowadays takes part in the Berbaoc animation project.

Copy Scream (2007) by Oriol Sánchez, 3 minutes

A scream repeated until its disintegration due to the movement of surfaces: texture, page, printing, sheet and screen.

Oriol Sánchez (b. 1977, Barcelona,) discovered an early vocation of experimental work and has created an extensive body of film work in a variety of formats. These works explore the limit of what is considered to be traditional representation and narrative. The earliest, photogram as a minimum unit, painting onto film or animating forms, as well as the most recent, based on the appropriation of images. Parallel to this materialist work on images is his interest in description and abstract: his characters, if they exist, go beyond psychology, and are treated as figures or icons; their gestures, looks and expressions are interwoven with rhythms of images and populate a type of interior landscape.

The end (2008) by Fernando Franco; 6 minutes

"This piece explores the concept of 'limit' attached to the notion of death; the limits of all the limits, the most incomprehensible thing that it only can be tackled from the second person." (www.blogsandocs.com)

Fernando Franco (b. 1976, Seville) studied Editing in ECAM Film School and began working on feature films in 2000. In 2007 he started directing his own projects with *Voice Messages*. His second shortfilm, *Tu(a)mor* has screened in more than 100 festivals worldwide. He also works as a teacher in EICTV San Antonio de los Baños (Cuba) Film School and coordinates editing studies in ECAM.

Tabla aeróbica Nº4. Estudio para pintores (2007) by Gonzalo de Pedro; 9 minutes

Five steps set any painting apart from the screen of a small local cinema... X-rays, vinegar and Super-8mm used to measure the distance between oil paintings and celluloid.

Gonzalo de Pedro (b. 1979, Pamplona) is a film critic, a member of the editorial board of the Spanish edition of *Cahiers du Cinema*, and a member of the Festival Punto de Vista selection committee.

Kinky hoodoo voodoo (2004) by Velasco Broca; 8 minutes

It is the year 1997. Pre-human Saturnians have recreated a work camp for Spanish preteens. A Saturnian trade union decides to check the items produced in the site. In the meantime, an Anglo-Saxon community in the Earth receives increasingly perplexing reports. Historians from both civilizations are bewildered by the situation.

Auteur of a unique and bizarre film work, **Velasco Broca** (b. 1978, Amurrio) made his direction debut with *Footsy*, a Super-8mm short-film about sexual relation with dead horses. In May 2002, his second short film *Der Milchshorf (La Costa Lactea)* was broadcast on TVE (Spanish National TV) where the introducer describes it as “the weirdest short film shown by this programme.”

Alone (2008) by Gerard Freixes; 4 minutes

The heroic characters in mainstream fiction always show individualist attitudes. Here, that hero's individualism is taken to its complete extreme.

Gerard Freixes (b. 1978, Igualada) studied Fine Arts at the University of Barcelona. He works as video editor while doing his own personal works digitally manipulating archival footage.

Digital (2005) by León Siminiani; 7 minutes

A perceptive analysis of the digital world and its influence in our daily life.

León Siminiani (b. 1973, Murcia) studied Spanish Literature and Film Theory in Spain as well as Film Directing at Columbia University in New York. He has won more than fifty international awards with his experimental film series, *Key Concepts of the Modern World*.

For(r)est in the des(s)ert (2006) by Luis Berdejo; 12 minutes

Found-footage, animation, a forest and Forrest, who doesn't live here any more.

Luis Berdejo (b. 1975, San Sebastián) wrote and directed the short film *...ya no puede caminar (...can't walk anymore)* which won over forty awards at different Festivals throughout the world. In 2005 he wrote and directed with Jorge Dorado his second short film, *La Guerra (The War)*, which won over fifty awards at Festivals throughout the world, including a Goya nomination. In 2006, his third short film, *For(r)est in the des(s)ert* was selected by *Cahiers du cinema* as the best short film of 2007.

Cómo dibujar animales tristes o cuaderno de todas las cosas vivas y muertas que imaginé la noche que te fuiste para siempre. (How to draw sad animals or a notebook of all the living and dead things I thought of the night you left for ever) (2009) by Laboratorium, 7 minutes

A project that plays at being a bestiary, but also a diary, but also a tragic tale. Film made by manipulating Super-8mm footage, Cinexin tapes and drawings without fate nor destiny.

Laura Ginès and Pere Ginard are illustrators, filmmakers and founding members of **Laboratorium**, a micro-factory that combines the creation of experimental films and publications with illustration and graphic design. They have published various books; won awards for photography, illustration and audiovisual projects; and have exhibited at numerous art galleries in Europe, Asia and the United States.

—program notes by Garbiñe Ortega unless noted—