

Pocket-Size Cinema in Spain: Experiments in Super-8

curator Elena Duque in person

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Founded in 2010, the intimate **[S8] Mostra Internacional de Cinema Periférico** has, over the past decade, emerged as an absolutely essential film festival and vital node in the world-wide artist-film community. Exemplary in its global scope and commitment to fostering international community, **[S8]**—presented annually in A Coruña, Galicia, Spain—offers an inspiring mix of solo artist programs, historical retrospectives and curated programs that resonate around the world. Visiting on a short west-coast tour, **[S8]** programmer (and filmmaker) **Elena Duque** appears in person to present a program of contemporary and historic films made in Super-8mm by Spanish filmmakers.

As a light, intimate, cheap and flexible format, Super-8 has been a friendly tool to experimental cinema. In Spain, it was the “underground of the underground,” a way of imagining new strange worlds during the dictatorship and in its aftermath, when creativity was not welcome. Today, Super-8 is more alive than ever, thanks to a new generation that has seen the endless potential of the photochemical format, ignoring the doomsayers that say that film is dead. This program presents a loose and subjective genealogy of the use of this small format in Spain. Featuring formal experimentation and a recurring theme of spirituality, these films transcend the traditions of diary and personal filmmaking, presenting claustrophobic hallucinations, utopian humor and more. (Elena Duque)

Sevilla tuvo que ser (1979) by Juan Sebastián Bollaín; Super-8mm screened as digital video, color, sound, 10 minutes

At the end of the '70s, Juan Sebastián Bollaín—filmmaker, architect and urbanist—used Super-8 to imagine an impossible utopia. Sevilla, a city well-known for its breathtaking Holy Week, sacred patrimony and as the center of what is known abroad as Spanish clichés (flamenco and bullfighting), was the backdrop of most of Bollaín's speculative and humorous films, in which homemade special effects are the source of surreal and striking images that announce the conversion of churches to amusement centers, the construction of a monument to hot chocolate and the use of billboards for advertising pleasure. *Sevilla tuvo que ser* is a found newscast broadcast in the USA that proclaims the marvels of Sevilla, a model city in which technology serves people, a utopian place to live. (Elena Duque)

A Mal Gam A (1976) by Iván Zulueta; Super-8mm screened as digital video, color, sound, 34 minutes

Iván Zulueta, the director of the cult movie *Arrebato* (which likens super-8 film to a vampiric entity) and one of the most innovative Spanish filmmakers of all time, made a series of experiments in super-8. *A Mal Gam A* is a series of plastic and time experiments with a pinch of pop culture and fiction, a prefiguration of the mind of *Arrebato*'s protagonist. (Elena Duque)

Película Sudorosa (2009) by David Domingo; Super-8mm screened as digital video, b&w, sound, 20 minutes
In this “sweaty film” we take a tour through David Domingo’s universe: strange still lives, pop culture references, brilliant colors, homoerotic glimpses and more. A burst of imagination made possible by this extraordinary citizen of one of the ugliest Spanish cities. (Elena Duque)

Bionte (2015) by Lucía Vilela; Super-8mm, color, silent, 6 minutes
A delicate and fragile stop-motion study of fungus. The Galician photographer and researcher Lucia Vilela takes us on a plastic and painterly trip through natural forms. (Elena Duque)

Trópico Desvaído (2016) by Valentina Alvarado; Super-8mm, color, sound, 6 minutes
Valentina Alvarado, a Venezuelan artist based in Barcelona, made *Trópico Desvaído* between Venezuela and Spain. The faded vision of an immigrant’s experiences translate to live visual collages and gathered sound, “collapsing modes of representation to explore the transformative processes of geographical and ethnographic inquiry.” (Elena Duque)

Una Película en Color (2019) by Bruno Delgado Ramo; Super-8mm, color, silent, 31 minutes
Drawing from Xavier de Maistre’s book *A Journey Around my Room*, Sevillian filmmaker Bruno Delgado made *Una Película en Color* without leaving his room, where he is both filmmaker and filmed subject and where the room itself is both room and camera. Books, clothes, a piece of fruit, light, the sky—all is filmed with continuous reflection on framing, medium and the universe contained in just a few square meters of floor, and in the tiny frames of Super-8 film. (Elena Duque)

www.s8cinema.com

Special Thanks to the Consulate General of Spain in San Francisco
www.spainculture.us



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