

## FILM AT REDCAT PRESENTS ONLINE

**Mon Nov 9 | 8:00 PM |**

Jack H. Skirball Series

\$10 [members \$8]

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## Fascination

Program curated by Rajee Samarasinghe

Presented in collaboration with Hello Benjamin Films

Recent short films take you on an unexpected journey from India to Haiti and from Argentina to Thailand, as they strive for contemporary modes of expression to explore distance, desire and spirituality. Protagonists navigate harrowing and surreal scenarios built around the past, generating ecstasy in their pursuit of freedom or paradise. Through radical manipulations of analog and digital material, these films describe an oneiric world of longing, rooted in a desire to experiment with film language. Titles include: *Les îles (Islands)* by Yann Gonzalez (2017), *Monster God* by Agustina San Martín (2019), *And What Is the Summer Saying* by Payal Kapadia (2018), and *Second Generation* by Miryam Charles (2019).

*Warning: This program contains sexually explicit content. For mature audiences only.*

**In person via Zoom: curator Rajee Samarasinghe; filmmakers Payal Kapadia, Agustina San Martín, Miryam Charles and Davor Sanvincenti**

"With the soberly lyrical and infinitely gracious *Les Îles (Islands)*, Yann Gonzalez gives his personal version of *La Ronde* by Max Ophüls. The endless circularity in the mechanisms of desire are conveyed in joyful sequencing from the actors to the spectators."

— Charles Tesson, Critics' Week, Cannes Film Festival

"[*Monster God*] could be seen to deconstruct the facets of religious domination – fear-inspiring myth, the intoxication of song, the promise of happiness and apocalypse; or the monster God plant itself, which seem to possess an unintelligible intelligence of its own ... [*Monster God*] comes across like a part horror film where the audience is invited to think about what's the real horror." — Emilio Mayorga and John Hopewell, *Variety*

"Charles constructs a visual language reminiscent of Chris Marker's seminal short *La Jetée*, only Charles trains her lens on a Haiti in a manner that undulates and transforms through her supernatural tales."

— Juan Antonio Barquin and April Dobbins, *Miami New Times*

### **Program:**

Davor Sanvincenti: ***Almost Nothing: So Continues the Night***  
(Croatia, 12 min., 2017)

Film revolves around a light bulb like the Earth around the Sun. Light makes the film visible. In the orbit of the film tragedy and our reality, the image resists the cruelty of the experiment.

Pathompon Mont Tesprateep: ***Song X***  
(Thailand, 20 min., 2017)

A deserter awakes to discover that his body is lying lifelessly on the ground. He embarks on this new journey where he encounters a group of teenagers who intend to give him a cremation ceremony while, at the same time, his dead body is being searched by a military patrol.

Miryam Charles: ***Second Generation***  
(Canada, 5 min., 2019)

A few days before her wedding, a young woman learns that her fiancé is accused of sexual assault. She goes to Haiti to confront the alleged victim.

Payal Kapadia: ***And What Is The Summer Saying***  
(India, 23 min., 2018)

Namdeo has learnt to live off the forest from his father. He stares at the treetops, searching for honey. The wind blows, and afternoon descends on the small village by the jungle. Women of the village whisper little secrets of their lost loves. Never seen, and only heard. A strange smoke emits from the ground, like a dream of a time gone by.

Agustina San Martín: ***Monstruo Dios (Monster God)***  
(Argentina, 10 min., 2019)

God is now a Power Plant. On a misty night, cows escape, a child is chosen, and a teenager tries to find freedom.

Yann Gonzalez: ***Les îles (Islands)***  
(France, 24 min., 2017)

Characters wander through an erotic maze of love and desire in Yann Gonzalez's (*Knife+Heart, You and the Night*) Queer Palm-winning short film. Echoing the shifting romantic structure of *La Ronde* by Max Ophüls, Gonzalez weaves a new and modern tale of queer romanticism.

## **The Filmmakers**

**Miryam Charles** is a Montréal-based Canadian filmmaker. She studied cinema at Concordia University and has worked as a director, producer, writer, and cinematographer. Her short films include *Fly, Fly Sadness* (2015), *Towards the Colonies* (2016), *A Fortress* (2018), and *Three Atlas* (2018). Her work has been screened at various film festivals around the world. Her latest short, *Second Generation* (2019), was presented at TIFF. A retrospective of her work was presented at the Cinémathèque québécoise (2019). In 2020, a second retrospective was showcased in the Third Horizon Film Festival in addition to an installation at the Leonard and Ellen Bina Gallery in Montréal. She is currently working on her first documentary feature, which has been awarded a grant from the Talents to Watch Program (Téléfilm Canada).

**Yann Gonzalez** was born in 1977 in Nice. Between 2006 and 2012, he directed six short films before turning to full-length features with *You and the Night*, which was presented during the Critics' Week at the Cannes Festival in 2013. His second full-length feature, *Knife+Heart*, premiered in the Official Competition section at the Cannes Film Festival in 2018.

**Payal Kapadia** is a Mumbai-based filmmaker and artist. She studied Film Direction at the Film & Television Institute of India. Her work deals with that which is not easily visible, hidden somewhere in the folds of memory and dreams. It is between minor, ephemeral feminine gestures where she tries to find the truth that makes up her practice.

Her film *Afternoon Clouds* premiered at Cinéfondation, (Cannes film Festival, 2017). Her experimental documentary *And What is the Summer Saying* had its world premiere at the Berlin International Film Festival in 2018. It went on to receive the Special Jury Prize at the International Documentary Film Festival of Amsterdam (2018). Kapadia's experimental short *The Last Mango Before Monsoon* premiered at Oberhausen International Film Festival (2015), where she was awarded the FIPRESCI Prize and Special Jury Prize. The film also received Best Film and Best

Editing at Mumbai International Film Festival (2016), and Special Mention at Filmadrid, among others.

Presently Kapadia is working on making her first feature film, *All We Imagine as Light*, with support from the Hubert Bals Fund and the CICLIC Development Fund. She was selected for the Cinéfondation Cannes Residency in Paris in 2019.

Born in Buenos Aires, Argentina in 1991, **Agustina San Martín** studied film, then worked as a screenwriter and cinematographer. Her directing debut, the short film *The Cry of the Oxen* (2016), premiered at the Cartagena International Film Festival and won several awards. She was a participant in Berlinale Talents in 2016 where she developed the script for her feature film debut at the Script Station. Her latest film *Monster God* (2019) won Short Film Special Mention at Cannes IFF.

**Davor Sanvienti** (1979) is a multimedia artist specifically interested in a field of audiovisual phenomenology and anthropology of visual culture, in particular in the conditions and forms of human senses and perceptions. He is active in a variety of media: film and video, photography, physical light and sound installations and live media performances. His work plays with the concept of illusion, exploring the possible boundaries of perception and the construction of experience. In 2010, he was recipient of the Radoslav Putar Award for the best Croatian artist under 35. Sanvienti's work has been presented at festivals in Zagreg, Rotterdam, Paris, Berlin, Madrid, Montréal, Barcelona, Bangkok and Zurich, among others; it has also been exhibited internationally in institutions including Centre Pompidou, Lincoln Center, La Triennale, Milano; Filmoteca Española, Madrid; and Haus der Kulturen der Welt, Berlin.

**Pathompon Mont Tesprateep** was born in Bangkok but raised in Isan (the northeastern region of Thailand). He graduated with a Master degree in Fine Art from Chelsea College of Arts.. His body of work embraces the cinematic poetry to scrutinize the complex stratification of human mind and memory in relation to the crisis boundary of representative memory and politics of subjectivity. Constructed from layers of sound and filmic materials - from celluloid to digital - and photography, it conjures trance-like and immersive experience. Tesprateep has been working on a series of hand-processed 16mm and S-8 films: *Endless, Nameless* (2014), *Song X* (2017) and *Confusion Is Next* (2018). His work has been shown at international film festivals such as Locarno, Rotterdam, BFI London Film Festival, Les Rencontres Internationales, Hamburg International Short Film Festival, Curtas Vila do Conde, Image Forum Festival, etc. He lives and works in Bangkok, Thailand.

## **The Curator**

**Rajee Samarasinghe** is a filmmaker from Sri Lanka currently based in the United States. His work tackles contemporary sociopolitical conditions in Sri Lanka through the scope of his own identity and the deconstruction of ethnographic practices. Samarasinghe received his BFA from UCSD and his MFA from CalArts. He is currently working on his debut feature, *Your Touch Makes Others Invisible*, inspired by his childhood experiences during the Sri Lankan civil war; the project received a Sundance Documentary Fund grant in 2019 and was invited to Berlinale Talents' Doc Station as well as True/False Film Festival's inaugural PRISM program in 2020. His work has been exhibited at international venues such as the Rotterdam International Film Festival, New Directors/New Films, BFI London Film Festival, FIDMarseille, Festival du nouveau cinéma, Internationale Kurzfilmtage Oberhausen, Slamdance Film Festival, Ann Arbor Film Festival, and REDCAT, etc. He has received the "Tíos Award for Best International Film" at Ann Arbor and the "Film House Award for visionary filmmaking" at the Athens International Film + Video Festival among others.

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