

FILM AT REDCAT PRESENTS

Mon May 7 | 8:30 pm |
Jack H. Skirball Screening Series
\$10 [students \$8, CalArts \$5]

Cine Povera

Mexican Experiments in film

As an echo to the Arte Povera movement, Cine Povera showcases work from Mexico by filmmakers who persist in shooting on film with the most modest resources. Using antiquated techniques to produce emphatically anti-corporate and insistently artisanal cinema, the artists address social and political concerns—from the recent upheavals in Oaxaca to the gentrification of urban neighborhoods. Not consumed with the medium's illusions, this eclectic selection of handcrafted shorts reveals the passion, craft and ingenuity of artists who adhere to the ethos of honest effort. The screening features young Mexican filmmakers Uriel Lopez España, Txema Novelo, Hanne Jimenez, Rosario Sotelo, Mayra Isabel Cespedes Vaca, Elena Pardo, Andres García Franco, Jorge Lorenzo Flores Garza and Bruno Varel, alongside artists who have made work in Mexico, including Naomi Uman, Robert Fenz, Rocio Aranda de la Figuera and Erika Loic.

In person: Curator Jesse Lerner

"It is important to know that in Mexico, there is a strong trend in working with films doing researches on the film production procedures and "intervening" on such processes: scratching, cutting, pasting, projecting... A reflection on the curatorial practice of visual new media is needed... Among the most influential artists in the field is Bruno Varel working in Oaxaca." – Tania Aedo, Alameda Laboratory Art of Mexico City

"A hybrid of lyrical and documentary forms, [Naomi Uman's] is a cinema equally attuned to the unique textures of small-gauge celluloid and the subtleties of cultural difference." – Ed Halter, Light Industry

Program

Rocio Aranda de la Figuera y Uriel Lopez: ***Desclovntrados***
4 min., Mexico, 16mm screened on DVcam, 2007

A short scene of urban alienation and isolation is rendered with an absurdist, surreal flavor.

Txema Novelo: ***Sexabrate***

2 min., Mexico, 16mm screened on DVcam, 2007

Made for the noise band X=R7, this music video depicts monstrous humanoids addicted to chocolate milk in a bizarre landscape of giant artificial fruit.

Hanne Jimenez: ***Como prepararse para el matrimonio***

2 min., Mexico, 16mm screened on DVcam, 2004

With a sense of the abject, this comic short is a production of the media collective *Tech-Mex*.

Rosario Sotelo: ***Recámara***

5 min., Mexico/USA, 16mm, 2007

Using black plastic sheeting and electrical tape, Sotelo converted her bedroom into a camera obscura and filmed the exterior landscapes moving across the domestic spaces of her studio apartment.

Mayra Isabel Cespedes Vaca: ***Mariposas en el estómago***

1 min., Mexico, 16mm, 2007

This photographer animates a series of self-portraits.

Elena Pardo: ***Mi barrio***

5 min., Mexico, super 16mm, screened on DVcam, 2009

A traditional residential neighborhood in Mexico City succumbs to gentrification.

Andres García Franco: ***Cines abandonados***

5 min., USA/Mexico, 16mm, 2008-09

In this first short of a series, movie palaces of the Bay Area are repurposed for diverse uses.

Naomi Uman: ***Hand Eye Coordination***

5 min., Mexico/USA, 16mm, 2002 (16mm print thanks to Canyon Cinema)

Prolific hand-made filmmaker Naomi Uman offers up this catalog of hands manipulated through a range of artisanal filmmaking techniques.

Ricardo Nicolayevsky: ***Ted***

4 min., Mexico/USA, super 8mm screened on DVcam, 1982-1999

One of a series of portraits of members of a group of friends and

lovers, these super-8s were shot in the early eighties and edited nearly two decades later.

Erika Loic: ***Paricutin***

14 min., Mexico/Canada, 16mm, 2007 (16mm print thanks to Canadian Filmmakers Distribution Centre)

A farmer's field in rural Michoacan was the site of the unanticipated and dramatic birth of volcano in February of 1943.

Jorge Lorenzo Flores Garza: ***Blue-Up***

5 min., Mexico, 16mm, 2005

Using narration appropriated from a short by Hollis Frampton, this young filmmaker remakes a classic of North American experimental film.

Bruno Varela: ***Raspas***

3 min., Mexico, super-8/16mm screened on DVcam, 2006

Shot during the popular unrest protesting the authoritarian policies of Oaxacan governor Ulises Ruiz Ortiz, the prolific media artist Bruno Varela offers a reflection of a long, hot summer.

Robert Fenz: ***Crossings***

5 min., USA/Mexico, 16mm, 2006-07

In this film made while shooting Chantal Akerman's *Del otro lado* (2002), Fenz renders the fence separating the USA and Mexico as an abstraction.

Artists and Curator's Biographies

Originally from Malaga, Spain, **Rocio Aranda de la Figuera** immigrated to Mexico City several years ago. She works at the *Taller Selenium* and specializes in alternative and artisanal photographic processes.

Mayra Isabel Cespedes Vaca received her B.F.A. at the Universidad Autónoma de Morelos and her M.F.A. at the San Carlos Academy in Mexico City. She currently lives in Monterrey and works in photography, especially with pinhole and plastic cameras.

Robert Fenz received his BA from Bard College and MFA from the California Institute of the Arts. His work has been recognized nationally and internationally by numerous prizes and awards including a LEF Foundation Production grant, a DAAD fellowship, a Guggenheim Fellowship, and an Artists' Fellowship from the New York Foundation

for the Arts. He showed in the 2002 and 2008 Whitney Biennials, the Locarno and Rotterdam Film Festivals, the *Cinémathèque Française*, and the Harvard Film Archive.

Andres García Franco received his B.A. and the National University's film school (the CUEC) and his M.F.A. at the San Francisco Art Institute, where he was a Fulbright Fellow. He is currently working on a documentary about the prolific Mexican director of historical and religious dramas, Miguel Contreras Torres.

Hanne Jimenez is a documentarian based in Oaxaca, where she studied communications. Her shorts include *Qué tan lejos está Ciudad Juárez*, on femicide on the U.S./Mexico border, and *Niños del conflicto*, on the impact of the 2006 unrest in Oaxaca on the children who lived through it.

Erika Loic grew up in Toronto, where she worked with the LIFT and Loop collectives and studied at Ryerson, York University and the University of Toronto. She is currently completing a Ph.D. in the history of art at Harvard.

Originally from the highlands of Oaxaca, **Uriel Lopez España** is currently enrolled at the National University's film school, the CUEC, where he is specializing in cinematography. His documentary short, *Las rejas de la voz*, recently screened at the Havana Film Festival.

Jorge Lorenzo Flores Garza studied at the Instituto Tecnológico de Estudios Superiores de Monterrey, and at the San Francisco Art Institute, where he was a Fulbright fellow. He now teaches at the ITESM and is completing an experimental film based on the writing of Jack Kerouac.

Ricardo Nicolayevsky is a composer, filmmaker, and cabaret performer based in Mexico City. He studied film and New York University and performed his compositions at the Brooklyn Academy of Music, the *Museo Rufino Tamayo*, and Carnegie Hall's Weill Recital Hall. Recently published *300 Aforismos de Ricardo Nicolayevsky*.

Txema Novelo studied at the National University's film school, the CUEC, and the Vancouver Film School. He has exhibited as a visual artist in venues including the Museo Experimental del Eco, the Museum of Contemporary Art in Warsaw, the Carrillo Gil Museum and Madrid's Reina Sofía.

Elena Pardo is a media artist based in Oaxaca. She produced and co-directed *El rey de los coleaderos*, a feature-length documentary about

a bi-national Mexican cowboy. In 2009 she was filmmaker in residence at Los Angeles' Echo Park Film Center.

Rosario Sotelo is a filmmaker and teacher originally from the Mexicali/Calexico area. She studied at the San Francisco Art Institute and teaches at the Bay Area Video Coalition.

Naomi Uman divides her time between Mexico City and the town of Legedzine, in the Ukraine. She has shown her experimental films at the Guggenheim, the Whitney, and at several other film festivals. The numerous filmmaking workshops she taught in Mexico City inspired a new generation of experimental filmmakers there.

Bruno Varela studied at the *Universidad Autonoma Metropolitana*, before moving first to Bolivia and then to Oaxaca City. He teaches media literacy and production workshops in rural Oaxaca and works as a musician, performance artist and video maker.

Jesse Lerner's short films *Magnavoz* (2006), *T.S.H.* (2004) and *Natives* (1991, with Scott Sterling) and feature-length documentaries *Atomic Sublime* (2010), *The American Egypt* (2001), *Ruins* (1999) and *Frontierland* (1995, with Rubén Ortiz-Torres) have won prizes at film festivals in the United States, Latin America and Japan. He has curated film and photography exhibitions for the Robert Flaherty Seminar, the Guggenheim Museums in New York and Bilbao, and National Palace of Fine Arts in Mexico City. His books include *F is for Phony: Fake Documentary and Truth's Undoing* (with Alex Juhasz), *The Shock of Modernity* and *The Maya of Modernism*. He teaches in the Intercollegiate Media Studies Program of the Claremont Colleges in Claremont, California.

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