

*La Vorágine* by Jose Eustasio Rivera), *Tania: Masks and Trophies* (the different identities of Tania, La Guerrillera, and photography as a war trophy), among others.

Leandro Katz has made a total of 17 films. His work has earned the Guggenheim, the Rockefeller, and N.E.A. Fellowships, and he has received support from the New York State Council on the Arts, the Jerome Foundation, and the Hubert Bals Fund, Rotterdam International Film Festival. He was a member of the faculty at the Semiotics Program, Brown University, then a professor of film production and theory in the College of Arts and Communication at William Paterson University. His most recent exhibitions of photographs and films include 'Photos & Techstos' at the Museo de Arte Moderno de Buenos Aires MAMBA, 'Cámara Emplumada' at the Centro Cultural de España CCEBA, Argentina, and 'Tania: Masks and Trophies, at the Centro Cultural Recoleta, Buenos Aires.

See <http://www.leandrokatz.com> for more information

#### Additional Filmography:

*Crowd 7x7* (1976)  
*Los Angeles Station* (1976)  
*Twelve Moons (& 365 Sunsets)* (1976)  
*Moonshots* (1976)  
*Fall* (1977)  
*Paris Has Changed A Lot* (1977), vertical screen.  
*Moon Notes* (1980) 16mm  
*The Visit (Foreign Particles)* (1980) 35mm. slide version  
*Metropotamia* (1982), zig-zag screen  
*The Judas Window* (1982)  
*The Visit* (1986) 16mm  
*Mirror on the Moon* (1992), 16mm  
*Exhumación* (2007) digital video, 35 min., color, sound

Curated by Bérénice Reynaud.

Funded in part with generous support from Wendy Keys and Donald Pels.

#### UPCOMING FILM/VIDEO PROGRAMS

February 12: *Charlie Haden: Rambling Boy*  
February 21– March 8: REDCAT International Children's Film Festival  
February 23: Deborah Stratman: *America's Haunted Spirits*  
March 2: Bruce Conner's *Explosive Cinema*  
March 9: Takahiko Iimura: *On Time in Film*  
March 30: Robert Todd's *Cinema of Discovery*  
April 20: Joanna Priestley: *Fighting Gravity*  
April 27: Zoe Beloff: *Conjuring Specters*  
April 29: *The Cinema Cabaret: Live Film Narration*  
April 30–May 2: CalArts Film/Video Showcases  
May 4: William E. Jones: *Le Grand Mash Up*  
May 11: Cheryl Dunye: *The Watermelon Woman*

# LEANDRO KATZ

## *THE DAY YOU'LL LOVE ME*

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February 9, 2009  
8:30 pm

presented by  
REDCAT  
Roy and Edna Disney/CalArts Theater  
California Institute of the Arts

CALARTS REDCAT



# LEANDRO KATZ

## THE DAY YOU'LL LOVE ME

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Mon Feb 9 | 8:30 pm

Jack H. Skirball Series

Since returning to his native Buenos Aires in 2006 after four decades on Manhattan's Lower East Side, the filmmaker, artist and poet has worked on restoring and digitally preserving the 17 visually stunning films he had completed since the mid-1970s. This selection of Katz's most beloved filmwork centers on the award-winning *El Día Que Me Quieras (The Day You'll Love Me)*, a poignant deconstruction of the iconic 1967 photograph of the dead Che Guevara within overlapping layers of political, historical and aesthetic discourse. Also on the program is the legendary *Splits*, a formally adventurous, politically incisive variation on Jorge Luis Borges's haunting *Emma Zunz*, preceded by *Reel Six: Charles Ludlam's Grand Tarot* (1987), an homage to Charles Ludlam's flamboyant and ground-breaking Ridiculous. And *Paradox*, shot in Guatemala on land owned by the former United Fruit Company, is part of an extended series of work (films, photographs, invented alphabets, artist's books, installations) that derive from Katz's longstanding fascination with Mayan archeological sites.

**In person: Leandro Katz**

**Reel Six: Charles Ludlam's Grand Tarot** (1987, 8 min.)

Rare montage footage of the Ridiculous Theatrical Company with Charles Ludlam, Black Eyed Susan, John Brockmeyer, Mario Montez, Lola Pashalinsky, Ekathrina Sobechanskaya, Bill Vehr and Lohr Wilson performing Ludlam's first version of 'The Grand Tarot' in 1970.

*"Charles Ludlam was simultaneously devoted to the virtuosic use of language and the sheer physicality of stage presentations, energized by the clash of opposing philosophies and divergent acting styles. Tawdry, flamboyant sets and costumes, nudity, and simulated sex were juxtaposed with the words of Wilde, Joyce, Shakespeare, and Baudelaire."* – Steve Samuels

**Splits** (1978, 25 min.)

"After receiving a revealing letter, Emma has a dream. We see a crowded square, people running, policemen on horses cross the frame. We hear a crescendo of voices yelling, whistles, whispers, howling wind, drums. A sinking ship, a woman swimming in a rough sea, the crowd cheers, a view of a flooded city. Men running down streets, tear gas smoke, noise of marching troops, street violence continues to build up. Scuffles break out among civilians and with uniformed police, we hear a voice screaming 'Is this America? Is this freedom? Is this democracy?'..."

Shots, crowds cheering. Screams. An Asian cameraman in battle uniform, raises a wind-up camera and starts shooting. We see a group of women and children with their hands stretched out, begging. Flooded streets again, the swimmer goes on. Men with clubs run breaking windows of a factory building, cheers, more street fights; in an inverted street scene, the world is upside down. Emma wakes up, burns the money and goes out to kill her oppressor. 'Not for revenge, but for justice', she says". (Leandro Katz, script notes, 1978)

Actually, the story was incredible, but it impressed everyone because substantially it was true. True was Emma Zunz's tone, true was her shame, true was her hate. True also was the outrage she suffered: only the circumstances were false, the time, and one or two proper names. – Jorge Luis Borges, *Emma Zunz*

Despite the profound inter-connectedness of the two texts, the relationship between *Splits* and *Emma Zunz* is more of an open dialogue about fathers and daughters. *Splits* locates itself inside the Oedipal labyrinth

traced by *Emma Zunz*, and reveals a thorough grasp of its through-roads and dead-ends, but it adds a number of new twists and turns, and the path which it traces is finally its own.

– Kaja Silverman, *Changing the Fantasmatic Scene*

**Paradox** (2001, 30 min.)

A magnificent figure emerges from the jaws of a mythical animal carved with inscriptions. Known as The Dragon of Quiriguá, this enigmatic stone altar is one of the most extraordinary ancient sculptures on the continent. Spared from deforestation during the introduction of banana plants at the end of the nineteenth century, the seventy-five wooded acres of the Maya site of Quiriguá, stand at the center of the Guatemalan lowlands of the South as a reminder of how things were before the region was turned into a banana republic. In a quiet and reflective tone, *Paradox* alternates between The Dragon of Quiriguá and the feverish activities of the harvesting and processing of bananas. Marked by a truculent history of colonialism connected with land appropriation, the former United Fruit Company, labor struggles, political corruption, military invasions and undercover operations, the paradox suggested by the title provocatively juxtaposes our admiration of the continent's exuberant ancient past with the current conditions of the Latin American working class, both at home or in exile.

"Katz's paradox is one of the central riddles of Latin America: the region's abundant natural resources have brought political instability, destitution, naked exploitation and tyranny more often than they have brought the region any semblance of prosperity and stability... Through its deliberate pace the video proposes another temporal frame and suggests we understand the processes at work as nothing so much as a slow drain, like soil erosion or some other geological transformation." – Jeffrey Skoller

**El Día Que Me Quieras (The Day You'll Love Me)**, (1997, 30 min.)

When Che Guevara was captured and killed, a wire photograph of his body was transmitted worldwide. It depicted the corpse in a room full of gleeful military men. The photograph, by Freddy Alborta, has been compared by John Berger to Mantegna's *Dead Christ* and to Rembrandt's *The Anatomy Lesson of R. Nicoleas Tulp*. The film centers on an interview with Alborta, his recollections from October 10, 1967, the dramatic photographs taken by him on that day, the intricate sets of international headlines found during our research, as well as the rare newsreel footage of this disturbing event.

*El Día Que Me Quieras* takes its title from a song by Carlos Gardel, an Argentine singer who disappeared at the height of his career in a plane crash in Medellín, Colombia in 1936. The song, which has remained popular in Latin America since the 1930s, tells of a love fantasy that comes true bringing about an almost biblical transformation. The words of this song and the brief voice-over text based on *The Witness* by Jorge Luis Borges, bring a mood of eulogy to the documentary material.

"The marvel of an astounding montage combined with the somber music of David Darling, the rich scenery of a fleeting Bolivian landscape with its brief hues of folklore and history, turn this film in all its parts into a clear demonstration of a true talent capable of drawing an indelible path for making excellent cinema: *El Día Que Me Quieras* is, without a doubt, a small masterpiece." – Edmundo Ribadeneira, *El Comercio*

Coral Prize, Festival del Nuevo Cine Latinoamericano de La Habana  
Distributed by Icarus Films <http://icarusfilms.com/new99/eldia.html>

### ABOUT THE ARTIST

**Leandro Katz** is an Argentine-born writer, visual artist and filmmaker known for his films and installations. His work includes a number of long-term projects that require extended historical research and result in a series of accumulative installations, films and graphic works. They include *The Catherwood Project* (a photographic reconstruction of the 1850's Stephens and Catherwood expeditions to the Maya ruins), *Project For The Day You'll Love Me* (an investigation of events around Che Guevara's capture and execution in Bolivia in 1967), *Paradox* (archaeological excavations of the Maya world and the banana industry), *Bedlam Days* (the early plays of Charles Ludlam and The Ridiculous Theatrical Company), *Vortex* (on the factual basis of