

FILM AT REDCAT PRESENTS

Sat Sept 22 | 9:00 pm |

Jack H. Skirball Series

Crossing Paths: Latina and Latin American Women Filmmakers in Los Angeles

In bringing together Latina, Chicana and Latin American women filmmakers working on both sides of the border, this program considers gender, race, queerness and ethnicity as vantage points to approach displacement, exile and ways of inhabiting/appropriating the space of immigration. Covering a large gamut from meditative landscape films to magic realism, animation and various forms of experimentation, these films express original, singular voices embodying a creative approach to story telling and a bold (re)definition of the visual field. They explore strategies of desire, patterns of longing/nostalgia/memory, the impact of trauma, the clash/coexistence of cultures and the fleeting boundaries of real or imagined spaces. The filmmakers come from Colombia, Ecuador, Mexico, Peru, are of mixed heritage (Salvador/Mexico) or embody several generations of Latino life in the US.

TRT: 111 minutes.

In person: Mariana Botey, Sofia Canales, Brenda Contreras, Alexandra Cuesta, Caitlin Diaz, Andrea Franco, Regina Gonzalez Arroyo, and Chloe Reyes.

"Lourdes Villagómez's *Síndrome de línea blanca* stands out from the rest [of the program] for its radiant photography and use of pixilation."
– Annecy International Film Festival of Animation

"Space, or our experience of it, is defined by our relationship to time. The pedestrian and the bus-rider alike live in another reality defined by waiting. If you find yourself in the flats of Los Angeles—standing in the road, waiting for the bus' silhouette to crest the horizon, able to see for more than a mile—you are in time, not moving through it. Cuesta's films conjure the dream-like reality of just such a moment that stretches into the distance, where time and space are one. Her films are portraits of places where you can feel time. And so, for all of its

documentary qualities, Cuesta's work is eerily elusive—the effect of the films closer to reverie than reportage. Watching *Piensa En Mí* is like daydreaming while looking out the bus window—at once, near and far, objective and abstract.” - Madison Brookshire, Film/Video Curator

Program

1- Mariana Botey

El dedal de rosas: The Magic of the Smoked Mirror, 1998, 13 min, digital.

Conceived as a film documenting a performative action in the channels of Xochimilco, *El dedal de rosas* follows the journey of a drifting boat and its enigmatic passengers. Built in a cyclical, fragmented and repetitive structure, the dream narrative flows in a slow crescendo while disavowing a linear narrative and never yielding the secret of its plot or the key for its imaginary. Juan Jose Gurrola officiates over the enactment of a dream: a late Indigenist hallucination under the spell of a few and disjointed lines from Joyce's *Finnegans Wake*, or perhaps, a ritual passage that renders in a lyrical and avant-garde language a secret of arcane resistance. These concepts put together make a dreamy reality of modern and indigenous culture.

2- Brenda Contreras

From Brooklyn Ave to South Broadway, 7'16", 2017, digital.

"In the same vein of the traditional Mexican folklore I grew up listening to, here I explore the themes of hopes and fears with stories of Death, the Devil, and baby mommas, using mixed media (16mm, super 8, and 4K drone). The title "From Brooklyn Ave to South Broadway" is a reference to the street that I was born on (Brooklyn Ave which was renamed to Cesar E. Chavez Ave in 1994) and the street I now live on. Hence, the content is a journey from these two points — including street names, driving directions, and modes of transport —that are deeply-rooted in the Los Angeles experience." (BC)

3- Caitlin Diaz

Dejar, 5'42", 2015, digital.

Dejar is a series of meditations that constantly seeks balance between extremes. The film oscillates between the calm and the chaotic, pitting abstract direct animation on 35MM against documentary footage shot on Super 8. Similar to a Rorschach test, it allows for individual interpretation and its relationship to thought patterns and processes.

4- **Carolina Charry Quintero**

Blua, 22', 2017, digital.

Humanity and animality are enigmatically confronted and entwined. Combining rich high-contrast 16mm images with crisp digital color scenes, and unfolding like a tapestry, *Blua* composes an uncanny entry into the relationship between human and animal existence. The frontiers between animal and human, observation and fiction are transgressed. Reaching for equal beauty and strangeness, *Blua* is an assertion of the uncanny, a cine-poetic philosophical speculation.

5- **Regina Gonzalez Arroyo**

Untitled, 5:30, 2014, digital.

"This is concrete. This is it. I only saw the black. After you, I began to live for coincidences." (RGA)

6- **Ilana Coleman**

La Mujer y el Pescado (The Mujer and the Fish), 1'35", b/w, 2014, digital.

A girl encounters sex and death by the shore.

7- **Patricia Montoya**

Candide, 10', 2009, digital.

Candide is an experimental narrative video about lesbian love and emigrant longing, performed on a rooftop in Tijuana. It is part of *Terrazas Triptych* – three interconnected short videos that examine the city landscape from the perspective of rooftops, lookouts and terraces in Medellín, Colombia and Tijuana, México. "With the triptych I explore the iconicity of the city of Tijuana, as a conglomerate of memory traces of my childhood in Medellín, Colombia. *Terrazas* superimposes memory and chance, theatricality and documentary in a personal representation of the journey of becoming. It combines text, sound and image in the recurrence of time that the medium of video exhibits to provoke a critical dialogue about the nature of migration." (PM)

8- **Andrea Franco**

Notes on Connection I, 6', 2016, digital.

Shot along the California coastline, *Notes on Connection* is a contemplative exploration and an active reflection on materiality and

connection. "I decided to make new work by limiting myself to filming here in Los Angeles, the space of my present, vs. my previous work all being shot in Perú, past and nostalgia. Studying Kabbalah for several years connected my interest in separation and fragmentation of land and people, with ideas of totality in consciousness, and how it is then reflected in physical reality and the relationship between these two. The film *Notes on Connection I* contains images and sound of the Pacific, which has been the place of connection/disconnection into these new thoughts on limitation/totality." (AF)

9- **Alexandra Cuesta**

Piensa en Mí, 15'30", 2009, 16mm.

"Moving from east to west and back, the windows of a bus frame fleeting sections of urban landscape. Throughout the day, images of riders, textures of light and fragments of bodies in space come together to weave a portrait in motion; a contemplative journey of public transport in the city of Los Angeles. Focusing primarily on the Hispanic population, daily travel is captured in the details. Isolation, routine and everyday splendor, create the backdrop of this journey, while the intermittent sounds of cars subtly construct the soundscape." (AC)

10- **Sofia Canales**

Mujer, 2012, 9:56, b/w 16mm.

Three Latina women of different generations take pleasure in helping each other bathe, dress up, and cook a meal for themselves. *Mujer* flows like a dream, guided by the small mutual generousities of domestic life. It is less of an observational analysis and more of an up-close intimate experience.

11- **Chloe Reyes**

New Sun Breathing In, 5'30", silent, 2017, 16mm

"A portrait of my grandmother in her home in North Hollywood, where she's lived since the 1940s. I lived with her and started making this movie when I was moving out." (CR)

12 - **Lourdes Villagómez Oviedo**

Síndrome de Línea Blanca, 8:00, 2007, 35mm

A girl wakes up like a princess in a fairy tale, looking for her happy ending. "Línea Blanca is used in Mexico as a generic term for electric

household appliances (white goods). The film was made with objects and cutouts in life size sets using the original wedding dress worn by my (Texan) grandmother in 1941, and my mother and two of my aunts in the late sixties. I also used the ironing board owned by my grandmother on my father's side, and the washing machine of one of my great aunts. My work is mostly done with stop motion and I usually work with materials found at home (various objects, food, ants, myself...)” (LVO)

Artists Bios

Mariana Botey is an art historian/ artist/ curator born in Mexico City in 1969. She is Associate Professor in Modern / Contemporary Latin American Art History at the Visual Arts Department at UCSD. Botey received her Ph.D. in Visual Studies at the University of California, Irvine in 2010. Her experimental video documentaries have been shown at the Guggenheim Museum in New York and Bilbao, The Reina Sofia Museum in Madrid, The Anthology Film Archives in New York, The Museo Carrillo Gil in Mexico City, REDCAT among other museums, galleries and festivals. Botey is Co-Editor of *Fantasma, Fetiche, Fantasmagoría: Ensayos en Estética y Emancipación*, Zona Crítica Collection Series. (Mexico: Siglo XXI Editores-UNAM.) In the same collection series, she is the author of *Zonas de Disturbio: espectros del México indígena en la modernidad*, Siglo XXI Editores, México (2014). Botey lives and works in San Diego, California.

Brenda Contreras (1984, Los Angeles, USA) is a visual artist working with 16mm, archival film, and digital video. Her interests lie in exploring the point where the personal and the extrinsic cross paths. Alongside of being the Project Coordinator for LA Filmforum's *Ism Ism Ism* series, she continues teaching and developing independent programming as a co-op member of the Echo Park Film Center, spins vinyl on Dublab, and works on her own short films in DTLA.

Cailin Díaz is a filmmaker, colorist and archivist from the Rio Grande Valley, Texas. She currently lives and works in Los Angeles. Combining digital, analog and direct filmmaking techniques, her films explore the human psyche and the processes that surround individual experience. <http://caitlindiaz.com/>

Carolina Charry Quintero is an experimental filmmaker from Cali, Colombia, whose work is concerned with the experience of the unmeasurable, and the idea of the limit of comprehension. She is

interested in the human-animal border as a place of thought – from which to revise the grand definitions of what is human, as well as the ethical, political and epistemological issues that are born at this border. Her work has screened at cinema festivals and venues including Edinburgh International Film Festival, Ann Arbor, Slamdance, Chicago Underground and the Boulder Museum of Contemporary Art. She is the recipient of the Jack Oakie Foundation Grant, and the Emerging Artists Creative Grant from Colombia's Ministry of Culture. She holds a BA in Philosophy from Universidad del Valle in Cali and an MFA in Film and Video from the California Institute of the Arts.

Regina Gonzalez-Arroyo is a queer writer and multimedia artist based in Southern California and Guanajuato Mexico. Their process mines through a multi-disciplinary analysis of traumatic memory, imperial history, and narrative storytelling.

Ilana Coleman (Mexico City, 1987) is recent graduate in Film Directing from California Institute of the Arts. Her work has screened in Guanajuato International Film Festival, Oaxaca Film Festival, Fantasia Film Festival and REDCAT. Her short film *De tierra* had an honorable mention in the Latin-American Film Festival in Sao Paulo. She often collaborates as a cinematographer and producer.

Patricia Montoya is a video maker and educator transplanted to Western Mass via San Diego, California, to which she was transplanted via Brooklyn, NY, in turn transplanted via Queens, NY, from Medellin, Colombia. In her videos, she draws on her bi-national identity and her Queer, US/Mexico border and East-West North American experience to tackle the existential conditions and cultural contradictions experienced by immigrants from Latin America who are living in the United States. Her work addresses issues of migration, memory and identity through lyrical explorations of text, dialogue, theatrical adaptations and the depiction of intimate human relations within the context of urban landscapes. Montoya has shown her work in several venues in New York, Los Angeles, Mexico and Canada. She holds an MFA from University of California, San Diego and teaches documentary production and various forms of non-fiction, experimental and narrative film and video at Hampshire College.

<http://patriciamontoya.space>

Andrea Franco (b. 1981, Lima, Perú) is a filmmaker, artist, curator and film programmer. Her work makes use of an observational lens and non-fiction to create a body of work based on her relationship with the places and people she portrays, and the exploration of boundaries,

lines and fragmentation, visible and invisible, physical and intangible. She received her BFA at the University of Miami and MFA from California Institute of the Arts. She has presented work at the Guggenheim Museum (New York), Harvard Sensory Ethnography Lab (Harvard), LACA (Los Angeles), BAFICI (Buenos Aires), MALI Museo de Arte de Lima (Peru), REDCAT Los Angeles, Lima Film Festival, Santiago International Film Festival, among other festivals and galleries.
www.andrea-franco.com

Alexandra Cuesta is a filmmaker and photographer born in Cuenca, Ecuador who lives and works between Los Angeles and Quito. Her poetic films and videos combine experimental film traditions with documentary practices, and often comment on social diasporas and displacement. Her work has screened at The New York Film Festival, Fronteira Festival, Guggenheim Museum, MOCA Museum of Contemporary Art, Viennale, Palacio Nacional de Bellas Artes, Oberhausen, FiD Marseille, Anthology Film Archives, among others. She has an M.F.A in Film and Video from CalArts.
www.alexandracuesta.com/

Sofia Canales is a filmmaker and artist born and based in Los Angeles. She holds a BFA in Film/Video and an MFA in Experimental Sound Practices from the California Institute of the Arts. Her work lovingly explores familial narratives and images through wide eyes and open ears. Her films have shown at Slamdance Film Festival, Morelia International Film Festival, and LA Plaza de Cultura y Artes.

Chloe Reyes is a filmmaker from Los Angeles, California. She studied at the California Institute of the Arts and currently works at the Echo Park Film Center.

Lourdes Villagómez Oviedo (born Nuevo Laredo, México) is an animator and filmmaker. She studied Communication at the Universidad Autónoma Metropolitana in Mexico City and has a master's degree in Experimental Animation from CalArts. She directs and produces animation that combines imagery, objects and sounds from everyday life using different animation techniques in film, video and installation. Her works have screened at a variety of venues including the National Museum of Art in Mexico City, the Reina Sofía Museum in Madrid, MAK Center in Los Angeles, La Fabbrica del Vapore in Milan, Barcelona's CCCB and in nearly a hundred festivals that include Annecy and Animamundi animation festivals, Morelia International Film Festival, Tricky Women, Animac, Animadrid, Creteil's Women's Film Festival, Rio de Janeiro's Femina Film Festival, and the Mostra

Internacional de Films de Dones de Barcelona. She has been a Fulbright, Rockefeller and MacArthur Foundations and Sistema Nacional de Arte/FONCA grantee.

Program curated by Bérénice Reynaud with Luciano Piazza and Jesse Lerner, as part of Los Angeles Filmforum's Exhibition *Ism Ism Ism: Experimental Cinema In Latin America (Ismo Ismo Ismo: Cine Experimental En América Latina)*. *Ism Ism Ism* is part of Pacific Standard Time: LA/LA, a far-reaching and ambitious exploration of Latin American and Latino art in dialogue with Los Angeles. The Explore more at www.ismismism.org, lafilmforum.org, and www.pacificstandardtime.org/.

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