

FILM AT REDCAT PRESENTS

Mon Nov 20 | 8:30 pm |

Jack H. Skirball Series

\$12 [members \$9; Filmforum members \$6]

Ism, Ism, Ism **DIEGO RÍSQUEZ' American Trilogy,** **Part 3: AMÉRIKA, TERRA INCÓGNITA**

<https://www.redcat.org/event/diego-r-squez-american-trilogy-am-rika-terra-inc-gnita>

REDCAT continues presenting screenings from Los Angeles Filmforum's series ***Ism, Ism, Ism: Experimental Cinema in Latin America (Ismo, Ismo, Ismo: Cine experimental en América Latina)*** with a ground-breaking work by the multifaceted artist, painter and filmmaker from Venezuela, Diego Rísquez. In the late 1970s, Rísquez undertook the daunting project of a trilogy about the real and mythical histories of the Latin American continent and made his first feature film: *Bolívar, sinfonía tropical (Bolívar, Tropical Symphony, 1979)*, which became the first Super 8 film to be selected for the Directors' Fortnight at the Cannes Film Festival. The third film of the trilogy, *Amérika, terra incógnita (1988)*, originally shot in Super 16mm and later blown-up to 35mm, is composed in *tableaux vivants* offering a visual journey into the reverse perspective of European colonialism - the journey of a captive Indian into the Spanish court.

Program curated by Jesse Lerner and Luciano Piazza.

"With stunningly rich and complex visual images, Rísquez ' films eschew all dialogue yet present a coherent and critical reinterpretation of Venezuelan history." - Ana M. López

"For Diego Rísquez, cinema is first and foremost *an art of the layout*, and one feels, in every shot, the fun he's had had, before the filming itself, in organizing his display cabinet, his accumulation of objects, or his *tableau vivant*. Then filming becomes a matter of giving a caressing look by promenading his camera over the surface of things, offering the audience the pleasure he is experiencing at gazing upon

his own 'composition'... From one scene to the next, the film oscillates between a kitsch version of Méliès and a lyrical vision that often reaches real greatness, with breathtaking flashes of beauty."

– Alain Bergala

"Rísquez eschews (not without humor) the hagiographic dimension of the 'myth of the noble savage' to focus on the mutual fascination between two different cultures, two different ways of seeing and understanding the world. Rather than a humanist, progressive work, filled with good intentions, *Amérika, terra incógnita* is a long waking dream, baroque, flamboyant, and uncannily astonishing... Rísquez achieves a strange surreal synthesis – of colors and movement, with a powerful 'return of the past' (accentuated by a tilted, increasingly oneiric framing). The final union of the 'Native' and the Infanta (played by a wonderful Maria Louisa Mosquera) brings a happy and fanciful conclusion to this story, completing the *Trilogy*." – *Cahiers du cinéma*

The first two parts of the trilogy are screening as well!

Los Angeles Filmforum and Acropolis Cinema present Diego Rísquez' Amerika Trilogy, part 1:

Bolívar, sinfonía tropical (Bolívar, Tropical Symphony, 1979)

At the Downtown Independent, 251 S Main St, Los Angeles, CA 90012

Wednesday November 15, 8:00 pm

Los Angeles Filmforum and the Autry Museum present Diego Rísquez' Amerika Trilogy, part 2:

Orinoko, nuevo mundo (Orinoko, New World, 1984)

At the Autry Museum of the American West, 4700 Western Heritage Way, Griffith Park, Los Angeles, CA 90027

Sunday November 19, 4:00 pm

More information: www.lafilmforum.org

One of the most significant *auteurs* of experimental cinema in Venezuela, **Diego Rísquez Cupello** (born December 15, 1949, in Juan Griego, Venezuela) studied social communication at the Universidad Católica Andrés Bello, but left to devote himself to the theater, taking acting classes with Levy Rosell. In 1974, he moved to Paris where he joined Emilio Galli's theater company. In addition to his career as an actor, he worked as a photographer for the Galerie Atica. Returning to Caracas in 1975, he got involved in painting and sculpture and completed his first super 8 shorts. His first feature,

Bolívar, sinfonía tropical (*Bolívar, Tropical Symphony*, 1979) was showcased at Directors Fortnight at the Cannes Film Festival, first in 1981 (in super-8), then in 1982 (blown up to 35mm). His second feature, *Orinoko, nuevo mundo* (*Orinoko, New World*, 1984) was also presented at Directors Fortnight in 1984 – as was *Amérika, terra incógnita*, the third part of the *Trilogy*, in 1988.

Selected Filmography:

- *El entierro de los valores* (*The burial of values*, 1970)
- *El misterioso secuestro de las gafas negras* (*The mysterious abduction of the sunglasses*, 1973)
- *A propósito de Simón Bolívar* (*With regard to Simón Bolívar*, 1976)
- *Poema para ser leído bajo el agua* (*Poem to be read under water*, 1977)
- *A propósito de la luz tropical* (*With regard to the tropical light*, 1978)
- *Bolívar, sinfonía tropical* (*Bolívar, Tropical Symphony*, 1979)
- *A propósito del hombre* (*On the subject of man*, 1979)
- *Orinoko, nuevo mundo* (*Orinoko, New World*, 1984)
- *Amérika, terra incógnita* (1988)
- *Karibe con tempo* (*Karibe with time*, 1994)
- *Manuela Sáenz* (2000)
- *Francisco de Miranda* (2006)
- *Reverón* (2011)
- *El malquerido* (2015)

This screening is part of Los Angeles Filmforum's screening series **Ism, Ism, Ism: Experimental Cinema in Latin America (Ismo, Ismo, Ismo: Cine experimental en América Latina)**. **Ism, Ism, Ism** is an unprecedented, five-month film series—the first in the U.S.—that surveys Latin America's vibrant experimental production from the 1930s through today. Revisiting classic titles and introducing recent works by key figures and emerging artists, **Ism, Ism, Ism** takes viewers on a journey through a wealth of materials culled from unexpected corners of Latin American film archives. Key historical and contemporary works from Argentina, Brazil, Bolivia, Chile, Colombia, Cuba, Ecuador, México, Paraguay, Perú, Uruguay, Venezuela, Puerto Rico and the United States will be featured. Many of the works in the series are largely unknown in the United States and most screenings will include national and area premieres, with many including Q&A discussions with filmmakers and scholars following the

screening. The film series will continue through January 2018 at multiple venues, organized by Filmforum. www.ismismism.org

Ism, Ism, Ism is accompanied by a bilingual publication, *Ism, Ism, Ism / Ismo, Ismo, Ismo: Experimental Cinema in Latin America* (Jesse Lerner and Luciano Piazza, editors, University of California Press, 2017) placing Latino and Latin American experimental cinema within a broader dialogue that explores different periods, cultural contexts, image-making models, and considerations of these filmmakers within international cinema. Available worldwide:
<https://www.ucpress.edu/book.php?isbn=9780520296084>

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. Explore more at www.ismismism.org, lafilmforum.org, and www.pacificstandardtime.org.

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