

CUARENTENA

cinemaattic
10 YEARS

THE EXTENDED MATERIAL

Week 5

IN PARTNERSHIP WITH



EMBASSY
OF SPAIN
LONDON



AVANT PETALOS GRILLADOS

BY VELASCO BROCA



DIRECTOR'S BIO

Comics, music, film direction: Velasco Broca is one of the most eclectic and versatile figures of this time. Born in 1978 in the province of Álava in the Basque Country, made his entry at just 18 years old with Footsy: filmed on Super-8, it explores the fetishistic obsessions of a socially repressed man. In May 2002 his second short-film Der Milchshorf (La Costa Lactea) is broadcasted in the TVE (Spanish National TV), where the introducer describes it as « the most weird short-film shown by this programme ». In 2004 Broca writes and directs Kinky Hoodoo Voodoo, showed at the Sitges and San Sebastian Festivals.

Such talented and crazy personality could not become associated with Nacho Vigalondo (check out Vigalondo's film 7.35 de la mañana in the CinemaAttic Cuarentena 3). In 2007 the duo released the pilot episode of a television series, which has since become a cult, Las aventuras galácticas de Jaime de Funes y Arancha.

Broca was the first Spanish filmmaker to be invited in the Directors' Fortnight (Quinzaine) section at the Cannes Festival in 36 years, when he presented Avant Pétalos Grillados in 2007. He won the Malaga Film Festival and the Buenos Aires Festival of Independent Cinema with Nuestra Amiga la Luna (Our Friend the Moon) and achieved great success with the following long-feature Ayudar al Ojo Humano (Helping the Human Sight) in 2017, winning the Hermetic Film Festival.

FILM REVIEW

Avant Pétalos Grillados

(SPANISH) FILM REVIEW

Avant Pétalos Grillados

(SPANISH) ROMAN-TIME

caves in La Rioja settings for Broca's new movie

(SPANISH) INTERVIEW

About his first successes

WE SAY...

THERE ARE TWO TYPES of people. Those who fell in love with the films of Velasco Broca and those who cross the street when they see him fearing he may have a chainsaw behind his raincoat and will start a massacre. Avant Pétalos Grillados without pretending it rebels as the quintessence of experimental genre cinema. Thus, we find an avant-garde work, clearly unconventional, full of evocative and suggestive passages, from time to time beautiful, always subtle and unusual; reminding us at times of Antonio Mercero's La Cabina (Phone Box) and the films of alien invasion films like John Carpenter's They Live. Strange biped cricket-like creatures kidnap various bodybuilding models culminating in an (extraordinary) sequence in which

music, climax, and even religiosity are merged into the same equation: the surreal delight. Velasco Broca is heavily influenced by the plasticity of the films of the great Spanish avant-garde master Val del Omar (if you never heard about him go and watch his monumental films online).

There are two ways of approaching the filmmaking process. Repeating the established canons and mainstream forms... or breaking them. The validity of both proposals is decided by the viewer, that is, you and me. So it's up to you to enjoy or disgust Velasco Broca's groundbreaking film, Avant Pétalos Grillados: a delicately disturbing experimental film.



TRES THREE

BY CARLOS VIOLADÉ



DIRECTOR'S BIO

Carlos Violadé (1977) was born in Seville where he studied Architecture and his filmmaking is focused on different fields of artistic expression. He has developed works in film, literature, architecture, music and established cultural enterprises. In 2006 he founded, together with Julio Vergne Labalanza Producciones, with which they have produced short films, documentaries and movies.

His first work is the short Inside (1999), shown at the MACBA Barcelona. In 2005 his music video for Nadadora's 20.000 Times was praised by the audience and critics. Todos Los Dias Amanece (Everyday Sunshine) in 2008 was presented in various festivals and won a Special Mention at the Porto Short Film Festival. Violadé's breakthrough happened when No Tiene Gracia (Not Funny) won the awards for Best Comedy at Rhode Island Film Fest, Best Short at Seville Film Festival and Best Fantastic Short Film at Strasbourg Fantastic Film Festival in 2013.

Violadé's last short movie, Foreigner, was nominated at the 2020 Goya Awards for Best Fictional Short Film.

FILM REVIEW

"Foreigner"

(SPANISH) INTERVIEW

About "Foreigner"

(SPANISH) INTERVIEW

On Architecture and Cinema

WE SAY...

DO YOU MISS GOING out with your pals for some canas? How strong is your relationship with your mates? Best friends for ever? Carlos Violade puts some uncomfortable questions right in your face with TRES, a film that is funny and bittersweet on equal parts. Carlos Vioalde starts to experiment with something that he will continue to do in his later awarded films (Not Funny, Foreigner). We tend to like films about lads getting together and being silly, pathetic and melancholic - ah the good old days! Do you remember? Manolo Solo, Antonio Dechent and the creme de la creme of Andalusian acting feature in this short. TRES has a perfect mixture of witty fast funny dialogues and painfully uncomfortable silences.



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Cervantes**

LOS 4 MCNIFIKOS

THE 4 MCNIFIKOS

BY TUCKER DÁVILA WOOD



DIRECTOR'S BIO

Born in Bilbao in 1976, Dávila Wood graduated from New York University with a double major in Film and Political Science. In 2000 he took up residence in Madrid, and three years later he co-founds with director Koldo Serra (The Backwoods) the production company Sakaya. In 2006, he established his own production company back in Bilbao, Mankuso.

Dávila Wood made a name for himself with the short films Los 4 McNifikos, Bodegón in 2010 and Los Perfeccionistas in 2012, which have won numerous international awards and been screened on the main television channels. He is currently working on his first feature-length film El comediante, a screenplay project funded by the Basque Government.

**MANKUSO PRODUCTION
COMPANY**

WE SAY...

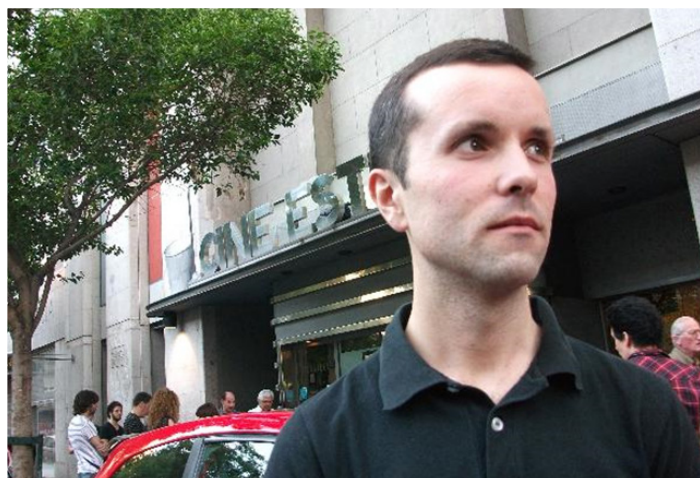
MANKUSO FILMS ARE KEY to understanding the early years of Cinemaattic. We have shown all the films made by this Basque production company always touching on a very peculiar surrealistic sense of humour.. Los 3 McNifikos is not the most award winning of their films but is an audience favourite forgotten in recent years deserving to be resilvered. Break Dance meets Basque folkloric dantzaris. Come and meet the "Basque Sunset Boulevard", true pioneers remembering their days of glory. The story of the four magnificent b-boys that changed street dance forever...



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HELSINKI

BY JUAN BEIRO



DIRECTOR'S BIO

Juan Beiro (1978) studied Audiovisual Communication at the Universidad Complutense de Madrid. He studied film directing at the Film School in Madrid (ECAM). He has worked in advertising and television as a director. Beiro has directed seven short films: Quiero que llegue pronto la primavera (I want spring to come soon) in 1998, Cluedo 5.0 (2002), Drive in (2003), Lunes (Moons) in 2004, Gwendolyne, mi primera amiga en la ciudad (2004), Dinosaurios en 3D gaining a nominee at 2013 Goya Awards for Best Documentary Short Movie, Helsinki (2013) and Vainilla for which he was nominated at 2017 Goya Awards for Best Fictional Short Movie. Beiro's last short movie is Las Vegas filmed in 2018

INTERVIEW (SPANISH WITH ITALIAN SUBS)

At Festival del
Cortometraggio
Mediterraneo about "Vainilla"

(SPANISH) FILM REVIEW

"Vainilla"

WE SAY...

EVERYTHING WE CAN REMEMBER is a full theatre laughing... We sometimes find humans incredibly boring and dream with aliens and extraterrestrial creatures coming to take us with them. In "Helsinki" we found we are not the only ones... Message in a Bottle meets Back to the future in this hilarious short by Juan Beiro. Spain has a unique generation of experimental genre/sci fi filmmakers (Ion de Sosa, Chema Garcia Ibarra, Luis Lopez Carrasco, Velasco Broca - they are often coined the *Enfant Terribles* group), yet in 'Helsinki' the issue of communicating with aliens is approached in a more conventional comedy way. A film that proves dreams sometimes come true. Dreaming is free!



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LOS DESHEREDADOS

THE DISINHERITED

BY LAURA FERRÉS MORENO



DIRECTOR'S BIO

Laura Ferrés (1989) was born in Barcelona, where she graduated in Film Direction from ESCAC (Cinema and Audiovisual School of Catalonia). In 2014 her first short movie, A Perro Flaco (In the Doghouse), was shown at Montréal World Film Festival and at SEMINCI Valladolid Film Festival.

In 2017 Ferrés's Los desheredados (The Disinherited) won Cannes Film Festival's Discovery Award, the 2018 Goya Awards for Best Short Film and gained a nomination as Best Short Movie at the European Film Festival.

Currently she is working on her first long feature, called La Imagen Permanente (The Permanent Picture) a film that oscillates between black comedy and drama, a sober visual approach reflecting an economically vulnerable Spain, supported by the Torino Film Festival's Script Lab.

VIDEO INTERVIEW

At Cannes Film Festival

TORINO FILM FEST

Announces selected projects for Script Lab Project

VARIETY HIGHLIGHTS

10 Rising Spanish Women in Film Industry

(SPANISH) INTERVIEW

About "Los Desheredados" ("The Disinherited")

REVIEW

by Jordi Costa in ElPais

WE SAY...

LOS DESHEREDADOS CAME TIMELY as a thorny and tender portrait of one of the many Spanish families hit by the financial crisis. Understandably so, the film went on to win all possible major awards (Leica Discovery Prize in Cannes, Goya Award, Gaudi Award to Best Documentary Short). A family business that is going broke after the crisis and the drama (and a pinch of comedy) that goes with it. We love the architecture of this film, the static shots, the composition and the use of the "fuera de plano". We recommend turning the volume up when Pere -the main character- is in the club waiting and hits the dance floor to the sound of Joe Crepusculo's "Mi Fabrica de Baile". We love this film because above all things is a formidable tale of Human Dignity. There is no crisis or dirty money that can take away from you your dignity. When Pere screams "Malparits!" (Bastards!) it's hard not to shiver... A docu-

fiction mixing naturalness of non professional actors in front of the camera (particular mention deserves the grandma) and fictionalised elements -always respecting the heart of the real story, the story of the closure of Autos Ferres-. Sadly, when the lockdown finishes there would be many companies and small businesses like Autos Ferres that will go bankrupt. This film (and the great sense of humor of the main character) may be now more relevant than ever.



HEZURBELTZAK, UNA FOSA COMÚN HEZURBELTZAK, A COMMON GRAVE

BY IZIBENE OÑEDERRA



DIRECTOR'S BIO

Izibene Oñederra (1979) was born in Azkoitia in the Basque Country and graduated in Fine Arts from the University of the Basque Country. She has made a number of hand-drawn animation films and frequently collaborates with other filmmakers.

Her short movies *Hezurbeltzak*, *a Common Grave* (2007), *Berbaoc* (2008) and *Hotzanak*, for *Your Own Safety* (2013), were selected in renowned international festivals, including Annecy. In 2016 she directed *Couplets for an Everlasting Eve*, based on the celebration of St. Agatha's Eve, a deep-rooted Basque tradition (check out Ageda Kopla Taldea's film *Beti Bezperako Koplak* in the CinemaAttic Cuarentena 4). Oñederra is also a member of the MAPA collective, which organises symposia on contemporary cinema at Arteleku in San Sebastian.

VIDEO-INTERVIEW

At Animafest Zagreb

(SPANISH) VIDEO-INTERVIEW

About Animated Cartography Lab

OÑEDERRA IS SELECTED

As the artist for San Sebastian Film Festival's backdrops

WE SAY...
WE LOVE THIS FILM because it represents the

whole arch in our programming style since we started in CinemaAttic. When we first saw *Hezurbeltzak* we didn't understand it hence we didn't like it. Six years later, our gaze has changed in a way that this is one of our most favourite films of the whole Cuarentena selection. Is that possible? Our thirst for simple ink, for its black and white simplicity, for Xabier Erkizia's sound in this film and the horrible amorph figures and monsters makes us get back to it and rewatch over and over. Is a film that inspires us physical fragility and fear. Izibene Oñederra continued developing her incredible drawing and animation style with follow up films that changed the possibilities of animation in Spain. Her last film *Lursaguak*. Scenes from *Life* has been selected in the Official Competition of Annecy - the world's most important animation festival.



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EL SOMRIURE AMAGAT THE HIDDEN SMILE

BY VENTURA DURALL



DIRECTOR'S BIO

Ventura Durall (1974) was born in Barcelona and graduated from ESCAC (Cinema and Audiovisual School of Catalonia), with a major in script. In 2000 he established the production company Nanouk Films with the intention to create an artistic platform between the Catalan and European audiovisual scenes. He is Head of the Documentary's Department at ESCAC and leads the Documentary and Society Master Programme.

Durall's first movie *Les dues vides d'Andrés Rabadán* (The two lives of Andrés Rabadán) in 2008 won three Gaudí Awards (Best Leading Actor, Best Supporting Actor, Best Supporting Actress) and Audience Award at Annonay Festival of First Films. As screenwriter Durall won another Gaudí Award in 2017 for *Alcadessa* (Ada for Mayor) by Pau Faus, a documentary about the current mayor of Barcelona. He received a Goya's nomination for Best Short Film in 2012 for *El Somriure Amagat* (The Hidden Smile) and won the St. Petersburg Message to Man Film Festival's Critics Award for *Bugarach* in 2014.

In November 2018 Durall was invited by CinemaAttic and Scottish Documentary Institute to deliver a Documentary Class at the Edinburgh College of Art: **Durall's masterclass at ECA.**

VIDEO-INTERVIEW

About "Bugarach" at Nyon Festival de Cinema

FILM REVIEW

"BUGARACH"

(SPANISH) ARTICLE

About Durall shooting "L'Ofrena"

WE SAY...

ONE OF THE VERY few Spanish short films that made it to Sundance Festival. Like *Los Desheredados*, the film continues the route initiated by Luis Bunel in *Las Hurdes* and the Italian neorealists in a different way. Portraying marginalized communities and outcasts in an ethnographic documentary way but intervening by bringing in elements of fiction film (scripted and planenes scenes). As a director, producer and academic, Ventura Durall has become one of the most relevant voices in the documentary film landscape in Spain. In this film he teams up with Miguel Llanos -one of those Spanish filmmakers part of the *Enfant Terribles* group we mentioned above- to tell this story in the streets of Addis Abeba. The shortfilm will develop into a multi award-winning film called *Els Anys Salvatges* (The Wild Years). Particular mention deserves the use of Ethiopian Jazz and Metche Dershe When Am

I Going to Reach there? throughout the credits over the black box portraits of the kids - four years before Jim Jarmusch popularised Ethiopian Jazz with *Broken Flowers*-. We had the pleasure to invite Ventura Durall, in collaboration with Scottish Documentary Institute to give a Documentary Masterclass at Edinburgh College of Art in 2018.



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