

CUARENTENA

**cinemaattic**  
**10 YEARS**

# THE EXTENDED MATERIAL

Week 6

IN PARTNERSHIP WITH



EMBASSY  
OF SPAIN  
LONDON



# RAPA DAS BESTAS

## WILD HORSE SHEARING

BY JAIONE CAMBORDA COLL



### DIRECTOR'S BIO

JAIONE CAMBORDA (1983) was born in San Sebastián and moved to Madrid, where she graduated in Audiovisual Communication. She completed her training with a degree in Filmmaking in Prague and a master's degree in Art Direction at the University of Munich. Camborda then moved to Berlin, where she worked in a number of film projects as a member of the art department.

In 2010 she moved back to Spain in Santiago de Compostela and in the next year Camborda founded the production company Esnatu Zinema.

Jaione Camborda directed her first three short movies in 2015, before gaining major success with *Rapa Das Bestas* (*Wild Mane Crop*) which was presented at major festivals as Buenos Aires, Edinburgh and Seville. Her first long feature is called *Arima* and was released in 2019, which won an Award for the cinematographic direction at Seville European Film Festival and the ANIMAFICX Award at Gijón Film Festival.

**INTERVIEW SPANISH**  
About "Rapa das Bestas"

**INTERVIEW**  
About "Arima"

**FILM REVIEW**  
"Arima"

**ARTICLE SPANISH**  
About filming on "Arima"

WE SAY...

**IT WAS ABOUT TIME** to bring Super 8mm into the Cuarentena. Time to bring the physicality of film celluloid. The mechanical wonder of the camera. *Rapa das bestas* is a very wild yet patient film about the repetition (or reproduction) of customs and traditions in Spain. In particular about Galician and Spanish rooted traditions but really appealing to worldwide similar cases. Jaione Camborda chases with her Super8 camera images of the "Rapa das bestas" a festivity of Galicia, a party where horses' braids are cut. The way that Jaione builds this atmosphere (from the texture of a black and white Super 8, portraying the faces of men that try to tame indomitable horses, the movement of the dancers and shots of the audience and tourists

attracted to the show) spark obvious contradictions -although the director never judges-, lost in time, of a Spain nostalgic for ancestral traditions. A film that reminds us of another film shown in our **MUJERES 2020 programme**: *Those Who Desire* by Elena Lopez Riera. Two films about men trying to domesticate wild beasts, two films about men unable to express emotion, needing to unconsciously channel it in a wild poetic way into a brutal -silly for some- game.



# VOICEOVER

BY MARTÍN ROSETE



## DIRECTOR'S BIO

Martín Rosete (1980) was born in Madrid and studied Audiovisual Communication at the Complutense University and Directing at the Escuela Internacional de Cine y Televisión in Cuba. In 2002 Rosete wrote, directed, and produced his first short film, *Revolución*, which is based on a short story by Slawomir Mrozek. It won several awards internationally and managed to obtain distribution contracts with Canal+ Spain, Canal+ International, TVE International and FNAC.

Rosete went on to direct and produce several more short films while also producing various advertisements and corporate videos. In 2011 Rosete directed *Voice Over* which was nominated for a 2013 Goya Award and received the Melies d'Or Award for Best European Fantastic Short Film.

In 2016 his first long feature, *Money*, is an American production and it was well received in Festivals, winning different awards like the Bilbao Fantasy Film Festival. In 2019 Rosete worked with two-time Oscar nominee Bruce Dern (*Nebraska*, *Django Unchained*) and Scottish actor Brian Cox for his second long feature called *Remember Me*, a love story into a senior living community

### REVIEW

"Voiceover"

### SHORT OF THE WEEK

#### REVIEW

"Voiceover"

### INTERVIEW

About "Remember me"

### FILM REVIEW

"Remember me"

### FILM REVIEW

"Money"

### INTERVIEW SPANISH

About "Money"

WE SAY...

**VOICEOVER IS PROBABLY ONE** of the most awarded and viral Spanish short films of the 00s. An impressive ambitious production for a 10-minute short film including VFX, a martian landscape, a stylised french voiceover but above all and most importantly a narrative style tearing apart conventions in the fashion of Inarritu's *Amores Perros* or *Babel* or PT Anderson's *Magnolia* -. Many pieces separated in a "groundhog day-like" plot that are bound to come together in an epic finale - thanks to the brilliant screenplay by our beloved Luiso Berdejo. The clearly agitated narrator informs you that the astronaut on the screen is you. And you're in trouble. You see, you've crash-landed and your pressurized suit will only keep you alive for

a limited amount of time. But before your air runs out, you're whisked away to a totally different scenario. Dreams, textures, colors and situations apparently independent that dare to ask you - what would be the last image that your brain/memory would process one minute before you know you'll die? Big question but don't worry, there is a very french-style happy ending...



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# CUCLI

BY XAVIER MARRADES



## DIRECTOR'S BIO

Xavier Marrades (1979) was born in Barcelona and studied Audiovisual Communication at Universitat Pompeu Fabra and Documentary Film at the School of Visual Arts in New York City. His work shifts between the territory of highly personal documentary and experimental film.

Marrades' debut was the documentary *The Stranger's Land* in 2010, premiered at the Munich Film Festival. In 2016 directed *Cucli*, his first short film which won Best Short Award at the Film Festival of Cartagena de Indias. In 2019 presented *Misericordia* (Merci), a documentary short about the Itaparica Island community in Brazil exploring the space they inhabit through their living and dreaming, where nature prevails.

### ARTICLE

About "Cucli"

### CORTOSFERA ARTICLE

On "Cucli"

### ARTICLE SPANISH

About "Cucli"

### VIDEO-INTERVIEW

SPANISH

About "Cucli" at DocumentaMadrid

### VIDEO-INTERVIEW

SPANISH

About "Misericordia" at Bilbao Festival Documentary and Short Films

WE SAY...

**LET'S PUT IT SIMPLE.** *Cucli* has an emotional depth we have not seen in a short film before. We've seen films that play with life on mars, religious themes and metaphysical questions in brilliant ways. But with *Cucli* we feel an unusual honest depth. Let alone the magnetism of the two main characters - Ramon and his best friend pigeon *Cucli*-. If something outstands in *Cucli* it's a tremendous sobriety, an unbearable sincerity and a warm beyond-human closeness; elements that its protagonist pours out: Ramón, a widowed middle-aged trucker who lives with his parents after having lost his wife, and who finds a way to bear the pain and loss when he adopts a wounded dove (the *Cucli* of the title). This fortuitous encounter will change the life of

man, and serves Marrades to create a simple tale of loneliness, love, friendship, **death and resurrection** that softens the rockiest hearts. **One of the warmest and tenderest films we've ever seen.** This film has light, purity and hope, even redemption, of healing the wounds of the soul, which turns *Cucli* into an almost magical story.



# LO QUE TÚ DICES QUE SOY WHAT YOU SAY I AM

BY VIRGINIA GARCÍA DEL PINO



## DIRECTOR'S BIO

Virginia García del Pino (1966) was born in Barcelona and graduated in Fine Arts. Her production as a video artist brings her closer to the documentary. Del Pino is a film director and editor, activities that she combines with tutoring and coordination of the development of master's projects.

Her work has an extensive international tour in festivals and in museums and contemporary art centres. In 2008 she received several awards for *Lo que tú dices que soy (What You Say I Am)*, a film that forms part of the experimental film programme "Del Éxtasis Al Arrebato, 50 años del otro cine español".

In 2009 Del Pino directed *Mi hermana y yo (My sister and I)*, a melodramatic film that participated in Punto de Vista and FID Marseille and has been shown at Anthology Film Archives in New York as part of the "Spanish Non Fiction" programme.

Her first feature film, *El Jurado (The Jury)* in 2012, is part of the "Historias sin final" series at the Museo de Arte Reina Sofía in Madrid. Published by UPV, she wrote a chapter in the book "Territorios y Fronteras. Experiencias documentales contemporáneas". Del Pino's latest film, *Basilio Martín Patino. La décima carta* in 2014, premiered at the San Sebastian Film Festival: the portrait of the acclaimed filmmaker Basilio Martín Patino, produced in collaboration with Canal+ and Paramount Channel was premiered in Los Angeles as part of the "L.A. OLA" programme.

### EXTENSIVE VIDEO-INTERVIEW

SPANISH

For Cultura Film-Revista  
Filmada

### VIDEO-INTERVIEW

SPANISH

About "Improvisaciones de una ardilla" at Documentary  
Film Festival of Navarra

### INTERVIEW

About "Jordi's Letter"

### FILM-REVIEW

"Basilio Martín Patino.  
La Décima Carta"

WE SAY...  
NOW IT TURNS OUT

that migrant workers are saving lives.. It turns out that care assistants, delivery workers, cleaners, nurses, shopkeepers, fruit-pickers -often considered unimportant jobs- are vital for our health and economy. What a paradox. Would we remember their importance when this is over? Would you keep labelling them as low-skilled jobs? In this film Virginia Garcia del Pino puts them right at the centre of the frame, reclaiming the importance of common people -today transformed into heroes but for how long?-.

Have you ever felt uncomfortable when prompted with the passive aggressive question - **so what do you do for a living?** *Lo que tú dices que soy* (2007) shows how the work we do continues to be one of the main codes by which we identify and even value each other. Once

again we suggest pairing this film with another one shown earlier this year in CinemaAttic MUJERES 2020 , that is Laura Carreira's *Red Hill* , raising questions on how job shapes our identity, how important work is in our lives and shaping our personality? Virginia Garcia del Pino is a director we love, in this film she rethinks the interview as a source for documentary filmmakers to transmit empathy. Nothing is casual in this film, the frame, the edit, the music, the fact that three-quarters of its twenty-eight minutes are focused on fixed shots of characters answering questions, because García del Pino did not get there by chance...



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# ARTALDE FLOCK

BY ASIER ALTUNA



## DIRECTOR'S BIO

Asier Altuna (1969) was born in Bergara, in the Basque Country. After working as a technician in several feature films (among them Julio Medem's *Lucía y el sexo*), he took to film directing with Telmo Esnal. The two joined hands to write and direct the short films *Txotx* in 1997, winning the Best Short award at Málaga Spanish Film Festival and 40 ezetz in 1999.

In 2005 their first feature film *Aupa Etxebeste!* won the Youth Jury Award at San Sebastián Film Festival and they were nominated at Goya Awards for Best New Directors. Altuna's second movie *Bertsolari* won the Best Cinematography award at the Brazilian Festival Cine Ceará in 2012.

In 2013 won Best Sound award at Medina Film Festival with *Zela Trovke* (check out in the **CinemaAttic Cuarantena 1**). Altuna's third movie, *Amama* in 2015, gained a nomination for Best Leading Actress to Iraia Elias and won as Best Basque Movie at San Sebastián Film Festival.

Altuna and Esnal worked together again in 2019 for the movie *Agur Etxebeste!*; Altuna is currently working on his next long feature called *Karmele: La Hora de Despertarnos Juntos* (*Karmele: The Hour of Waking Together*).

### VARIETY ARTICLE

About Altuna's next movie

### ARTICLE SPANISH

About "Aupa Etxebeste!"

### INTERVIEW SPANISH

About "Aupa Etxebeste!"

WE SAY...

**ASIER ALTUNA IS A** director that we love. In 2018, we did a retrospective to his work in Scotland and he gave a masterclass at Edinburgh College of Art, plus a full focus on his extended trajectory in short film. Asier has three hats as a director all of them equally interesting and sometimes those influences overlap in his films, his approach to documentary (*Bertsolari*, *Zela Trovke*), the satiric director with an acid sense of humour (*Txotx*, *Topeka*, *Aupa Etxebeste!*) and the surrealist / poetic one (*Artalde*, *Amama*). With *Artalde*, the surrealist and the social criticism meets in a small black and white gem useful for these times of mass communication. No dialogue needed, just his camera movements, the city as a threat, basic elements to

depict our society as a flock looking for leaders to follow. You will also find a new language (careful!) it's catchy, we now use it in our CinemaAttic meetings.

Ooch ooch ooch!



# PABLO

BY NELY REGUERA



## DIRECTOR'S BIO

Nely Reguera (1978) was born in Barcelona and studied Film Direction at Cinema and Audiovisuals School of Catalunya. Her first short film in 2002, *Ausencias* (Absence), was selected in more than thirty festivals, including Málaga Film Festival and Elche International Independent Film Festival.

During the following years, she worked as first assistant director in several feature films and commercials. Shocked by the ecological disaster of the sinking tanker Prestige at the northwest coast of Spain, she began to work in what became her second documentary film in 2005, *Muxía, The Wound*, showing life at the little village during and after the catastrophe.

Reguera's second short film was released in 2009: *Pablo* won awards in different festivals such as Gijón Film Festival and Alcalá de Henares Short Film Festival. Her first long feature in 2016, *María (y los Demás)* (*Maria and the Others*) received two nominations at Goya Awards for Best New Director and Best Lead Actress for Bárbara Lennie and won the Miami Film Festival.

In 2018 Reguera directed some episodes for two tv-series for the Catalan public broadcaster TV3: *Heavies Tendres* and *Benvinguts a la Família*, the latter shown on Netflix as well. Now she is working to the second long feature, called *El Nieto* (*The Grandson*).

### VARIETY ARTICLE

About next movie "El Nieto"

### FILM REVIEW

"María (y los demás)"

### INTERVIEW

About "María (y los Demás)"

### ARTICLE SPANISH

About feminism and cinema

WE SAY...

**THERE IS A NETWORK**, or better said, a family of incredibly talented female writer-directors in Catalonia these days.. Nely Reguera was there before the revolution that *Les Amigues de l'Agata* or Carla Simon's *Summer 1993* brought to Spanish cinema with voices talking about a so-called "Catalan new wave" -with women leading it. In 2009, a short film by an ESCAC student, the most successful film school of the last decade and a half in Spain, revealed the powerful gaze of Nely Reguera. *Pablo* recounted the drama of a mentally ill person from the eyes of his relatives, posing the camera's target in small gestures and reactions, and not so much in words. Complicity, restraint and subtlety merged into a story of just over 10 minutes that, leaving the entire tragedy elliptical,

preferred to focus on the delicacy of mutual affection. These would become years later in the trademark of a whole generation of Catalan (and Spanish) filmmakers.



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# SERORI CELERY

BY PEDRO COLLANTES



## DIRECTOR'S BIO

Pedro Collantes (1984) was born in Madrid and studied Cinema at the Universidad de Valladolid and specialised in Editing at the Centro Universitario de Artes TAI in Madrid, before attending a master's degree at the Netherlands Film Academy in Amsterdam. He has worked as an editor in Spain, Norway and Belgium. His first short movie, *15 Summers Later*, was released in 2011 and won awards as Best Short Movie in Bristol's and Madrid's Festivals.

In 2012 *Hourglass* won the award as Best Short Film at Route 66 Film Festival in the USA. In the same year *Eskiper* was released (check out in the **CinemaAttic Cuarantena 1**).

*Off Ice* in 2017 won the Jury Prize at Aviles Accion Film Festival and Best Director award at Alcalá de Henares Short Film Festival. The following short movie in 2018, *Ato San Nen*, won several awards at Grenoble Film Festival, Clermont-Ferrand Short Film Festival, Almería Short Film Festival.

### FILM REVIEW

"Serori"

### VIDEO-INTERVIEW

About "Serori" at Grenoble Film Festival

### ARTICLE SPANISH

About "Ato San Nen"

### ARTICLE SPANISH

About his nomination as member of Academy Awards

WE SAY...

**HERE IT IS PEDRO** Collantes again. And here we have to repeat again his subtle yet enormous influence in CinemaAttic, being for us one of the most important directors of Spanish short film 00s history. Versatile, internationally respected, shooting in Japan, Madrid, France or Norway. *SERORI*, which means 'celery' in Japanese, is an interesting exercise about first experiences and revenge that plays with the elements of drama as well as comedy. A vengeful rapist and a naïve youngster: the film has all the elements to build a good melodrama, the only difference being that having a 60-year old woman as the perpetrator creates an interesting effect of bittersweet comedy. Here, Collantes uses celery as a trigger for conflict:

the vegetable was known amongst the Romans as an aphrodisiac. This gives us a preview of what's to come, about the hidden interest of this woman, friendly in appearance, but corrupted by years of neglect and loneliness.





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