

CUARENTENA

cinemaattic
10 YEARS

THE EXTENDED MATERIAL

Week 10

IN PARTNERSHIP WITH



**Film Hub
Scotland**

ALIENS

BY LUIS LÓPEZ CARRASCO



DIRECTOR'S BIO

Luis López Carrasco (1981) was born in Murcia and founded the collective Los Hijos in 2008 with Javier Fernández Vázquez and Natalia Marín Sancho. (check out their short movie *El Sol en el Sol del Membrillo* in the **CinemaAttic Cuarantena 8**).

Their first long feature was *Los Materiales (The Materials)* for which Los Hijos won as Best Directors at the Documentary Film Festival of Navarra Punto de Vista. In 2013 López Carrasco debuted as solo director for *El Futuro (The Future)*, gaining two nominations at Fenix Film Awards and winning the Special Mention as Opera Prima at IBAFF Film Festival in Murcia.

López Carrasco's second short film *Aliens* about singer Tesa Arranz won the Toulouse Cinespaña in 2017. His sophomore long feature *El Año del Descubrimiento (The Year of the Discovery)* was premiered at Rotterdam Film Festival and won the Competition Award and the Libraries Award at Cinéma du Réel in Paris: it revives the almost forgotten history when the regional Parliament building in Cartagena was razed during furious protests against the threatened closure of various local industries, meanwhile Spain proudly presented itself to the international community as a modern, developed, dynamic country through the Olympic Games in Barcelona and the Expo in Seville.

OUR FAVOURITE REVIEW

About "Aliens" by Desistfilm

INTERVIEW

About "El Futuro (The Future)"

INTERVIEW

About "El año del descubrimiento (The Year of the Discovery)"

INTERVIEW SPANISH

To Tesa Arranz about her book "Serena a los Once"

WE SAY...

ALIENS IS ONE OF our favourite short films ever. A VHS poem, a portrait of what was "La Movida Madrileña": freedom, excess, drugs, experimentation and contradiction. It may be its sheer raw power, an appealing formal proposal rediscovering the beauty of the VHS, or probably because of her: Tesa. Everything about Tesa is magnetic. We already outlined here how much we love films about outcasts, oddballs and freaks living in a boring world they cannot understand. At some point in this film Tesa says "I'm dreaming with aliens, with a flying saucer to come and take me with them". Using interviews, and more than 500 of Tesa's portraits the film manages to reach an unusual depth that reminds us of Xavier Marrades' *Cucli*. Is there life after death? Is Tesa just a mad rockstar? A broken toy with a bipolar disorder? Is she trying to tell us something deeper? Like

some other enfant terrible artists or "artistas malditos" like poet Leopoldo María Panero, Tesa Arranz comes across with a strange otherworldly depth we humans may not be equipped to fully understand.

It's hard to capture (now) what was the Movida (then). A whole generation thrown into freedom after the death of Franco. 'Aliens' captures something that is really hard, the bitter feeling of disenchantment of those that were there and thought they were going to change the world - and look what we've become...- Aliens starts and finishes with the dark, funny and obscure song "Strange Games" (it has become an hymn for the CinemaAttic team!) although when you get to the end the joy has substituted a strange sense of bitterness.

"Questions apart, Aliens stays as an invaluable document and magnificent documentary about one of the most characteristic figures of the eighties in Madrid, and about this decade, its figures (Almodóvar, Zulueta, Berlanga, nobody escapes the memory of Tesa) and this necessity of López Carrasco to construct new narratives from Spain's contemporary history."

DESITFILM

ANCORA LUCCIOLE STILL FIREFLIES

BY MARINA ELORZA



DIRECTOR'S BIO

MARÍA ELORZA (1988) was born in Vitoria-Gasteiz in the Basque Country and studied Audiovisual Communication at the Universidad de Barcelona and then Creation and Research in Art at Universidad del País Vasco.

She is part of the collective Las Chicas de Pasaik, co-directing Gure Hormek (Our Walls) in 2016, which was screened at San Sebastián Film Festival and Festival de Cinema Independent de Barcelona. (check out their short movie Gure Hormek in the CinemaAttic Cuarantena 3).

Las Chicas de Pasaik also worked on the Kalebegiak project in 2016, with other Basque artists.

Apart from her work at the Tabakalera International Centre for Contemporary Culture in San Sebastian, María Elorza also collaborates on organizing the LUPA Documentary Film Festival and teaches classes at the Larrotxene Cultural Center in the same city.

INTERVIEW SPANISH
About "Gure Hormek"

GREAT REVIEW
by Cortosfera of "Ancora Lucciole"

ARTICLE SPANISH
About winning Festival de Cortometrajes de Requena

VIDEO-INTRODUCTION SPANISH
About "Ancora Lucciole (Still Fireflies)" at Aguilar Film Festival

WE SAY...

THERE ARE THREE REASONS why we love this film. One, this is a film about fading lights, sunsets, things that are ending. Second, this is a film about Pasolini and the poetic understanding he had about cinema -and his sadness to see Italian society being devoured by dolce vita artificiality and a devouring capitalism-. Third and most importantly, this is a film about why you should never (ever, no excuses, under no circumstance, NEVER!) check your mobile phone while you are in a theatre, concert or cinema. This film transforms the anger we have towards those who in the cinema start checking Whtasapp, sending

messages and spoiling the whole experience to the rest of fellow co-watchers, in poetry. There is beauty and there is poetry in Ancora Lucciole, and the physicality of film celluloid, so it's impossible for us not to be unashamedly fans of Maria Elorza's new solo adventure after being part of the female collective "Las chicas de Pasaik". Maria took place in our third #CinemaAtticVermouth and we are dying to see Quebrantos her upcoming collaboration with Basque director Koldo Almandoz. By the way, what happened with fireflies?



DECAPODA SHOCK

BY JAVIER CHILLON



DIRECTOR'S BIO

JAVIER CHILLON (1977) was born in Madrid and studied Audiovisual Communication at Universidad Complutense and at Institute of Filmmaking at Solent University in Southampton.

In 2005, Miguel Bosé released the album *Velvetina*: together with Jaime Barnatán, Chillon co-directed the clip for the second track on the album, *Aún Más*. He has since directed three more music videos for Madrid-based bands Waldorf Histeria in 2010 and Delobos in 2018.

Chillon's first short narrative movie *Die Schneider Krankheit* (The Schneider Disease) in 2008 is a science fiction mockumentary inspired by B-movies and newsreels from the United States: shot on black and white Super 8 film with a Spanish-language voice-over dubbed over another German one, the short film gives the impression of being a West German educational documentary film of the 1950s.

In 2011 Chillon released *Decapoda Shock* which won Leeds Film Festival and Austin Fantastic Fest. The following work *They Will all Die in Space* in 2015 won Sitges Film Festival and Special Mention Awards at Elche Fantastic Film Festival and Apocalypse Later Fantastic Film Festival in Phoenix.

FILM REVIEW

"Decapoda Shock"

FILM REVIEW

"They will all die in space"

FILM REVIEW

"Galaxy of Horrors"

WE SAY...

FOLLOWING THE PATH OF Chema Garcia Ibarra mixture of post-humor and low key sci-fi films, *Decapoda* shook Sitges Festival a few years ago. And he is also in charge of the credits in Luis Lopez Carrasco's VHS poem "Aliens" (also in this programme). Are you prepared to accept that as soon as you have seen *Decapoda Shock* your favourite genre of moving picture will become, and forever remain, PAELLA SPACE-REVENGE-WESTERN? This is the film for you my friend; This is the film for you. Tony Curtis was once in a film called *Lobster Man From Mars*, but this is not

the movie that was in that movie. This is something purer, something towards which the words 'arch' or 'starring Patrick McNee' cannot be directed. This is, to reiterate, a movie for which the prefix 'space' was created. Call it a perfect slice of Bisque-movie if you must; know that you will forever be able to divide your life between the time you have spent not yet having watched it, and *DECAPODA SHOCK*.



VIDA EN MARTE

LIFE ON MARS

BY JOSÉ MANUEL CARRASCO



DIRECTOR'S BIO

JOSÉ MANUEL CARRASCO (1977) was born in France but grew up in Murcia. He studied Directing at the Escuela de Cinematografía y del Audiovisual de la Comunidad de Madrid and Textual Interpretation at the Higher School of Dramatic Arts.

His debut short movie *Padam...* was nominated at 2008 Goya's Awards and it won the New York City Short Film Festival as Best Comedy Short and the Jury Awards at Medina Film Festival; for her performance in the movie *Ana Rayo* was awarded as Best Actress at Alcalá de Henares Short Film Festival, Festival de Cine de L'Alfàs del Pi and Badajoz Short Film Festival.

The following short movie in 2008 *Consulta 16* proved another great performance for Ana Rayo, which won the awards at Málaga Spanish Film Festival, Badajoz Short Film Festival and Festival de Cine de L'Alfàs del Pi; in the latter the short movie also won for the Best Screenplay and Best Actor to Luis Callejo. In 2009 Carrasco's third short movie *Pulsiones* (Drives) won the Audience Award at Madrid LGBT Film Festival, the Best Screenplay and Best Actor awards to both Nacho Casalvaque and Marko Mihailovic at Medina Film Festival.

The performances of the actors in Carrasco's movies were once again prized for the 2013 short movie *Sexo Explicito*: Javier Pereira won as Best Actor at Cortogenia and Marina Salas as Best Actress at Iberoamerican Short Film Competition. Carrasco triumphed at Festival de Cine de L'Alfàs del Pi in 2016: *Haloperidol* won the major Award alongside Best Screenplay, Best Director and Best Actress for Pilar Bergés.

INTERVIEW SPANISH

About his upcoming master at TAI Centro Universitario de Artes en Madrid

MADRID SHORT FILM

Week to homage Carrasco

ARTICLE

About Carrasco's triumph at Avilés Film Festival

WE SAY...

AN ABSOLUTE AUDIENCE PLEASER.

Unmissable Director to understand Spanish short films, Jose Manuel Carrasco's work is often remembered for several strengths: his interest in relationships (and the crisis of the couple), his ease of dialogue and his direction of actors. And in recent times, bringing in elements of the cinema of Allen or Godard. "Vida en Marte" was the closing film before going on Christmas break in 2017 and we remember how the whole Old St Paul's audience that night loved this bittersweet love story with a flavour of Richard Linklater's Before trilogy. What if she was the love of your life and you missed the chance? Can you change time and be back in that

bed? Can you feel that again? Slapstick humour, witty dialogues and overwhelming performances by two brilliant actors Luis Callejo and Ana Rayo.



EL HOMBRE FELIZ

THE HAPPY MAN

BY LUCINA GIL



DIRECTOR'S BIO

ISABEL LUCINA GIL MÁRQUEZ (1967) was born in Seville and there studied Drama at Instituto del Teatro, before moving to Madrid to study Direction & Screenwriting at Núcleo de Investigaciones Cinematográficas and Hispanic Philology at Universidad Nacional de Educación a Distancia.

Since 1987 she has worked as an actress in theatre, cinema and television.

Gil's first short movie direction is *Cóctel* in 2003, which won the Festival de Cine de La Laguna in Tenerife. Her fourth work *El Hombre Feliz* (The Happy Man) triumphed at the 2008 Goya's Award as Best Documentary Short Film.

In 2012 Gil presented her first long feature directorial debut *Los Amores Dificiles* (Difficult Loves) which won the ASECAN Award at Cine Andaluz.

VIDEO-INTRODUCTION

SPANISH

To "El Hombre Feliz (The Happy Man)" by Lucina Gil

THEATRE REVIEW

SPANISH

"Puntos suspensivos"

WE SAY...

THIS GOYA-WINNING DOCUMENTARY

short about the happiness of a simple "Madrileño" man is both tender and enjoyable. With a mockumentary look, *El Hombre Feliz* gives us a brilliant dose of humour and humanity. Someone found a happy person in Madrid 20 odd years ago. Scientists wonder – is he a specimen of a rare breed or just a fraud? Enquiries are made, some interviews recorded and, whaddayaknow, the guy seems to be solid. Is it because he's famous? Rich? Incredibly handsome? Stop smiling, old man, you're freaking me out! This film could not be more 90s if it tried. A mockumentary that is probably more relevant today than it was back in the day of no filters. And then, of course, the subtly seeping humour puts a cherry on top.



VIAJE A PIES

TRAVEL BY FEET

BY KHRIS CEMBE



DIRECTOR'S BIO

KHRIS CEMBE (1983) was born in Madrid and grew up in Cangas in Galicia.

Autodidactic animator, Cembe started his career in the famous web series *Cálico Electrónico*. He was responsible for the visual development and color study of the short movie *Birdboy* by Alberto Vázquez, winning the 2012 Goya's Award.

Cembe's collaboration with Vázquez continued as animation director in *Decorado* (2016 Goya's as Best Animated Short Film) and *Psiconautas* (2017 Goya's as Best Animated Film).

Cembe's directorial debut is the short movie *Viaje a Pies* (Travel by Feet), which was awarded Best Basque Short Film at Bilbao Fantastic Film Festival. The following short movie *Soy una Tumba* was nominated at 2019 Goya's Awards and it won the Best Production Design award at Alcalá de Henares Short Film Festival.

CARTOON BREW PICK OF THE DAY:

Viaje a Pies

INTERVIEW SPANISH

With Khris Cembé about
"Viaje a Pies"

REVIEW

"Viaje a Pies" by Brit Es

VIDEO-INTRODUCTION

To "Soy una Tumba" at
Clermont-Ferrand
Short Film Festival

INTERVIEW SPANISH

About "Soy una Tumba"

WE SAY...

KHRIS CEMBE IS LIKE a son to us. He's been twice in Edinburgh either presenting his own films or with animator Alberto Vazquez. Incredibly talented animator, his two shorts til the date have been both nominated to the Goyas (*Viaje a Pies*, *Soy una Tumba*), plus he has 3 Goyas for his work as Animation director for Alberto Vazquez films (*Decorado*, *Birdboy* and *Psiconautas*). TRAVEL BY FEET was Khris' debut in film directing; in his own words "it tells the story of a traveler who just wants to have a peaceful journey. But many hours trapped in a train eventually it ends up rotting yourself. In this travel only human stupidity will be real. A journey of emotions driven by anger and despair. Travelling is beautiful, but sometimes, it's only when

you get to your destination, right?". Most of Edinburgh College of Art Animation students still remember Khris' animation presentations and masterclasses, it was time to have *Viaje a Pies* (Travel by Feet) in our Cuarentena programmes!



LA PASIÓN DE JUDAS

THE PASSION OF JUDAS

BY DAVID PANTALEÓN



DIRECTOR'S BIO

David Pantaleón (1978) was born in Valleseco in the Canary Islands and studied Drama at Escuela de Actores de Canarias in Las Palmas de Gran Canaria.

Pantaleón started to direct short movies in 2007, when he presented *Vagy* and *Compañía*. His fifth work was selected at IBAFF Film Festival in Murcia. In 2012 he won the Las Palmas Film Festival with the short movie *Fronteras de Zalamea*.

Between 2011 and 2014 Pantaleón presented the "Cardboard Tales" trilogy, which is composed of *O Fondo o Forma*, *A lo Oscuro Más Seguro* and *La Pasión de Judas*, made with the collaboration of people with functional diversity of the Occupational Center of Valleseco.

In 2017 he won a Special Mention as Best Documentary Short at Chicago Film Festival for *El Becerro Pintado*.

FILM REVIEW SPANISH
"La Pasión de Judas"

FILM REVIEW SPANISH
Cortosfera on "La Pasión de Judas"

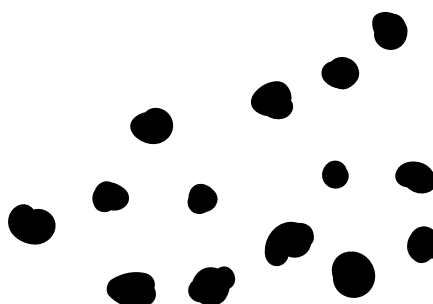
LOCKDOWN
Pantaleón among 9 directors to make a short movie for Oviedo Film Festival from their lockdown

ARTICLE SPANISH
About Pantaleón's upcoming long feature debut

WE SAY...

ONE OF THOSE HIDDEN geniuses of Spanish cinema, well-known for some niches but still to be discovered by the wider public. Straight from the Canaries, David Pantaleon a.k.a. 'Panta' has a unique world. This is the last of the three shorts that compose the trilogy called "Cuentos de Cartón (Cardboard Tales)" in which the director works with non professional actors with intellectual disabilities. Once again making the film Panta continues with his "guerrilla style cinema," Pantaleon uses the popular imagination to turn the tide and show it to the greedy spectator empty of prejudice. Having in our retinas the films of directors like Lars Von Trier or Werner Herzog, we cannot avoid looking for similarities with that way of making cinema

-totally free, adaptive to the environment and above all reflective of a here and now-. Once again, the Canarian director deals with universal issues, religion, myths and uncomfortable truths instinctively asking a series of questions with difficult answers: Is Judas really the bad guy? The salsa music - among others by Óscar D'León, Willie Colón and Celia Cruz - that pervades the atmosphere of the short, why? Are we watching a party or a religious event?



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