THE EXTENDED MATERIAL

Week 7
FOR SOME, THE APPEARANCE of Summer 1993 / Estiu 1993 came as a sudden surprise. A wave of fresh air coming from the Mediterranean. ‘New Catalan Wave’ or the birth of a ‘New Spanish Cinema’ some said, but for us and anyone who was following Carla Simon already promising short-film career this was the manifestation of a unique directorial vision into her first feature film. Winner in Berlinale, reviewed with 5 stars by The Guardian’s Peter Bradshaw, Summer 1993 became an instant indie hit. In Lipstick, Carla Simon starts to experiment narratives with a young cast and kids at the centre of the story, everyday family life - in particular relations between mothers and daughters - . Simple gestures of domestic life like painting lipstick, moustaches that encapsulate family dramas and emotions about to explode - or not -.
IT WAS ABOUT TIME to recognise the importance of Esteban Crespo in modern Spanish short film history. An essential director rewarded with one of the biggest recognitions a short film director can have worldwide, a nomination to the Oscars - in 2012 for *Aquel no era yo* (That Wasn't Me) and won the Goya's Award as Best Fictional Short Film.

His first long feature is called *Amar* with Pol Monen, which was nominated as Best New Actor at 2018 Goya's Awards.

**DIRECTOR’S BIO**

ESTEBAN CRESPO (1971) was born in Madrid. He began his career as a filmmaker in the world of documentary, making numerous works for television. Crespo later became a Content Assessor and analyst of children’s programs for TVE. He combined these jobs with the directing of short films.

In 2004 *Siempre quise trabajar en una fábrica* (I always wanted to work in a factory) won Best Screenplay award at Medina Film Festival; in 2005 the performance of Alberto Ferreiro in *Amar* was awarded at Iberoamerican Short Film Competition and Festival de Cine de L’Alfàs del Pi.

In 2010 *Lala* gained a nomination as Best Fictional Short Film at Goya’s Awards and won the Medina Film Festival.

In 2012 Crespo was nominated at Oscars' for Best Live Action Short Film with his *Aquel no era yo* (That WASN'T Me) and won the Goya’s Award as Best Fictional Short Film.

His first long feature is called *Amar* with Pol Monen, which was nominated as Best New Actor at 2018 Goya’s Awards.

**INTERVIEW**

About “Amar”

**FILM REVIEW**

“Amar”

**GOYA NOMINATION**

“Nadie tiene la culpa”

**REVIEW SPANISH**

Esteban Crespo filmmography

**WE SAY...**

*Nadie Tiene la Culpa* sets out how things change in the couple -and family- over time and especially how both sides of the relationship react to a conflict.

IT WAS ABOUT TIME to recognise the importance of Esteban Crespo in modern Spanish short film history. An essential director rewarded with one of the biggest recognitions a short film director can have worldwide, a nomination to the Oscars - in 2012 for *Aquel no era yo* (That Wasn't Me) . We have chosen a different one from his harvest to start, but beware - this is not the only Esteban Crespo during CinemaAttic Cuarentena. *Nadie Tiene la Culpa* is a proper relationships comedy-drama in which actors Gustavo Salmeron and Maria Castro deliver brilliant performances to a skillful script full of witty dialogues and funny twists. Everybodys Got a Hungry Heart is the title of a famous Bruce Springsteen song and is the story of the protagonist in this film, a father tired of his job and family, ready to untie and fly free. *Nadie Tiene la Culpa* sets out how things change in the couple -and family- over time and especially how both sides of the relationship react to a conflict.
BUENOS DÍAS, RESISTENCIA
GOOD MORNING RESISTANCE

BY ADRIÁN ORR

DIRECTOR’S BIO

ADRIÁN ORR (1981) was born in Madrid and he studied Media Communications from the Universidad Complutense before moving to Portugal to study at the Lisbon Cinema School. At the moment combine his works as an assistant director on feature films and advertising with his own work as director.

In 2007 Orr directed his first short movie, Las Hormigas (The Ants). He won two awards at Medina Film Festival with his second short movie in 2011, De Caballeros (Gentlemen).

In 2014 Orr presented Buenos Dias, Resistencia (Good morning, Resistance) winning as Best Documentary at Vila do Conde Short Film Festival.

His first long feature came in 2017: Niñato won awards as the New Waves at Seville European Film Festival, the Best Film at Buenos Aires Festival of Independent Cinema and the Jury Prize as Most Innovative First Film at Visions du Réel Festival de Cinéma Nyon.

BUENOS DÍAS, RESISTENCIA
GOOD MORNING RESISTANCE

ADRIÁN ORR’S CINEMA HAS always been linked to the portrait of working-class neighborhoods on the outskirts of Madrid. He left us speechless with this short film, and even more with the follow-up first feature Niñato. When we talk about working class heroes and social cinema our heads go to Ken Loach, Guediguian, Nanni Moretti, Juan Antonio Bardem but we often miss an element of formal risk in their films (in the way Aki Kaurismaki, Pedro Costa, Chris Marker films have it). Buenos Dias, Resistencia follows David, a super daddy and hip hop lover. A film that observes the daily life of the suburbs with a care and subtle naturalism that is very unusual in Spanish cinema, making Adrian Orr one of the most promising directors today for balancing social realism and a very particular personal vision.

WE SAY...

FILM REVIEW
“Niñato”

VIDEO-INTERVIEW
About “Niñato” at Visions du Réel, Nyon

VIDEO-INTERVIEW
About “Buenos Dias, Resistencia” at Festival dei Popoli, Firenze

SPANISH
Directors Luis Lopez Carrasco and Adrian Orr talk social cinema for Cíxt

INTERVIEW SPANISH
La Vanguardia about “Buenos Dias, Resistencia”

CINEMAATTIC.COM
A BRILLIANT FILM WITH comedy geniuses like Carlos Areces (Muchachada Nui, Ojete Calor) and Luis Zahera (Celda 211, El Reino) in it. Not everybody can say they won in Clermont-Ferrand Short Film Festival, widely recognised as the Short Film heaven worldwide. Como yo te amo didn’t win one, but two major awards at CF. Best Short Film and Audience Favourite. Film Festivals these days debate themselves between rewarding hermetic, contemporary, complex new narratives and auteur visions or keeping their programming open and democratic to more conventional films. In our humble opinion Clermont-Ferrand has the right balance. Como Yo Te Amo is an outright audience pleaser, with a slapstick style of comedy that García-Ruiz Rubio and his team bring from their long experience in advertising/commercials. The result is exquisite, one of the best received short films in Cinemaattic when we showed it back in 2018.
DIRECTOR’S BIO

TONI BESTARD (1973) was born in Mallorca in the Balearic Islands and studied at Madrid Film and Media Arts School. He has been involved in media arts since 1999 as a director, screenwriter, and producer. Two of his short films, Equipajes (Baggage Claim) in 2006 and El anónimo Caronte (The anonymous Charon) in 2007, were both nominated for the Goya’s Awards for Best Short Film.

In 2013 Foley Artist was also nominated at Goya’s Award for Best Short Film. Bestard’s first feature film was El Perfecto Desconocido (The Perfect Stranger) in 2011, starring Irish actor Colm Meaney, which won several awards as the Best International First Feature Film at Galway Film Fleadh and Best Actor at Tiburon International Film Festival in USA.

I Am Your Father, his second feature film in 2015, was nominated for Best Documentary Film at the Goya’s Awards and premiered at Sitges International Film Festival. Bestard’s latest movie has been released in the autumn 2019, called Pullman, which follows two kids experiencing an initiatory journey during their first day of summer holidays.
LES BESSONES DEL CARRER DE PONENT
THE TWIN GIRLS OF SUNSET STREET
BY ANNA SOLANAS & MARC RIBA

DIRECTOR’S BIO

ANNA SOLANAS (1979) and MARC RIBA (1978) were born in Barcelona and have been working hand by hand in the world of puppet animation for 16 years. They met each other at the Cinema University of Barcelona. After their graduation project in 2003, El Negre és el Color dels Déus (Black is the Colour of the Gods), they fell in love with working with puppets, so they created their own production company, I+G Stop Motion.

In 2005 Solanas & Riba directed La Lupe i en Bruno (Lupe and Bruno), winning the two major awards at Irpen Film Festival in Ukraine. In 2006 Violeta, la Pescadora del Mar Negro (Violet, the fisherwoman of the Black Sea) won Best Sound and Best Production Design at Medina Film Festival and the Audience Award at Málaga Week of Fantastic Cinema.

Solanas & Riba directed in 2011 Les bessones del carrer de Ponent winning Best Short Film at Gaudi’s Awards; the following Grand Prix won Best Animation Film at Arouca Film Festival; in 2013 they presented Canis, winning the Jury Prize at Molins Film Festival (check out in the CinemaAttic Cuarantena 2) and in 2016 Cavalls Morts (Dead Horses) won Alcalá de Henares Short Film Festival.

They have found and developed their own style. In their works they pay special attention to the complex and contradictory universe inhabited by children, where innocence and imagination remain inextricably entwined with cruelty and petty obsession.

WE SAY...

THEY'RE BACK. STRAIGHT FROM your worst nightmares! Our favourite puppeteer stop motion animation duo in the world. Anna Solanas and Marc Riba give us again a murky petrifying story made with such an artistic originality that is impossible not to love it. Story wise this is probably our favourite story by them - apparently based in true facts of old twins Enriqueta and Ramoneta that used to tend to your needs with discretion and courtesy at 17A Sunset Street at the heart of the Raval district in Barcelona. Marc Riba and Anna Solanas are amongst CinemaAttic all time favourites. Marc was the first CinemaAttic guest speaker when he came to Edinburgh College of Art in 2016 with a suitcase full of puppets to talk about his and Anna Solanas’ creative process.

INTERVIEW SPANISH
About “Violeta, la Pescadora del Mar Negro”

VIDEO-INTERVIEW SPANISH
About “Canis” at Aguilar Film Festival

INTERVIEW ZIPPYFRAMES
with Anna Solanas and Marc Riba

INTERVIEW SPANISH
With Marc & Anna
DIRECTOR’S BIO

IAN GARRIDO (1988) was born in Granada and studied in Barcelona at the Cinema and Audiovisual School of Catalonia. In 2014 he directed a television series pilot called Queer. The following year Garrido López’s first short movie, Victor XX, entered the Cannes Film Festival competition and it was also screened at SXSW - South by Southwest in Austin.

As 2020 he has being part of the collective work I’m Being Me, along with other four directors.

INTERVIEW
About “Victor XX”

FILM REVIEW SPANISH
“Victor XX”

ARTICLE SPANISH
About “Victor XX” at Cannes Festival

YET ANOTHER SECRET, THAT it was part of our first Catalan Film Festival and we were waiting for the occasion to rediscover. An impressive student short film that conquered the hearts of Cannes Cinefondation, including a standing ovation for the main actress Alba Martinez - ‘Victor’ in this film. A beautiful human take on sexuality and dissident bodies. A girl, who questions her gender and sexuality. In her search for her identity she gets confronted with how it feels to fall in love, while you are actually a boy in a girl’s body. Love and acceptance are the heart of this beautiful film that we are eager to share again with you! We were thrilled to see Ian is one of the scriptwriters behind the last Spanish TV hit “Veneno” working together with Los Javis and Elena Martin (Julia Ist). One of the most exciting Spanish directors right now, tracking his steps, Ian will make noise in the future.

WE SAY...