

CUARENTENA

cinemaattic
10 YEARS

THE EXTENDED MATERIAL

Week 8

IN PARTNERSHIP WITH



**Film Hub
Scotland**

SINTONÍA

WAVELENGTH

BY JOSE MARI GOENAGA



DIRECTOR'S BIO

JOSE MARI GOENAGA BALERDI (1976) was born in Ordizia in the Basque Country and studied Business Sciences in Manchester and in Sant Sebastian. Then he studied Direction at Centro de Artes Escénicas Sarobe in the Basque Country and in 2001 Goenaga founded the production company Moriarti.

In 2002 his second short movie *Tercero B (Third Floor)* won awards in various festivals like Best Cinematography at Festival de Cine de L'Alfàs del Pi and Best Original Score at Medina Film Festival. In partnership with Iñigo Berasategui, they co-directed the long feature *Supertramps* in 2004, gaining a nomination at Goya's Awards for Best Animation Film.

In 2007 Goenaga and Aitor Arregi directed *Lucio*, a documentary about anarchist Lucio Urtubia, winning the Best Documentary award at Guadalajara Film Festival in Mexico, and gaining another Goya's nomination for Best Documentary.

In 2010 Goenaga and Jon Garaño won the Sebastiane award at San Sebastian Film Festival with *80 Egunean (80 Days)* about the sudden love story of two elderly women. The duo worked together again in *Loreak (Flowers)*, winning the main competition this time at San Sebastian Film Festival and gaining the distinguished nomination as Best Film, alongside with Best Original Score, at Goya's Awards in 2015.

Goenaga eventually won his first two Goya's in 2020 for *La Trinchera Infinita (The Endless Trench)*, co-directed with Aitor Arregi and Jon Garaño: Best Lead Actress for Belén Cuesta and Best Sound. The movie gained a total of 15 nominations, among which Best Film and Best Director.

FILM REVIEW

"80 EQUANEAN (80 DAYS)"

FILM REVIEW

"Loreak (Flowers)"

VIDEO-STATEMENT

As best Director award winner for "La Trinchera Infinita (The Endless Trench)" at San Sebastián Film Festival

FILM REVIEW

"La Trinchera Infinita (The Endless Trench)"

WE SAY...

THERE ARE SEVERAL REASONS why we love the basque Morartis. Moriarti is a production company based in Basque Country but is a group of friends too (Jon, Jose Mari, Aitor, Xabier, Asier and Jorge). Moriarti films broke all records in Spain being the first Basque language films to win 10 Goyas (*Handia/Giant*) and being selected for the Oscars (*Loreak/Flowers*). Yet, despite the success they return to make short films regularly, breaking that rule of short films are only a launchpad for making features. Talking of Moriarti is talking about the balance between artisanship and

auterism, creativity and cooperativism. CinemaAttic supported their work right from the start showing their first shorts *Tercero B* or *Sintonia* and the brilliant documentary about anarchist hero Lucio. It's a pleasure to be able to offer this special double bill of their shorts *Sintonia (2015) + Renewable (2016)*, following the love story between Tania and Joxean eleven years after they met for the first time in a traffic jam. Love express beyond communication channels



EL PREMIO THE AWARD

BY LEÓN SIMINIANI



DIRECTOR'S BIO

ELÍAS LEÓN SIMINIANI (1971) was born in Santander and studied Spanish Philology in Murcia and Cinema at Columbia University in New York City.

In 2001 he directed his first short movie *Dos Más (Two More)*, starring Carmen Arévalo, which won the Rhode Island Film Festival. Siminiani's third short movie, *Digital*, won the Best Editing at Medina Film Festival in 2005. He won the Málaga Spanish Film Festival as Best Short in 2009 with *El Tránsito (Traffic)*. In the same year Siminiani won the Iberoamerican Short Film Competition for *Límites: 1ª persona*.

Meanwhile Siminiani started to work as director of TV-series such as *Corta-T (2005/06)*, *Cambio de clase (2006)*, *El Síndrome de Ulises (2007)*, *The Refugees (2015)* and the docu-series *El Caso Asunta (2017)* and *El Caso Alcàsser (Alcàsser Murders)* in 2019.

The documentary about a young Spanish filmmaker who breaks out in India, *Mapa (Map)*, won the Audience Award at Festival de Cine de Murcia and got a nomination at 2013 Goya's Award as Best Documentary.

In 2019 *Apuntes Para una Película de Atracos (Notes for a Heist Film)* was shown at Edinburgh Film Festival and received a nomination at Goya's for Best Documentary: Siminiani's works won the Nantes Spanish Film Festival and Feroz Award for Best Documentary

FILM REVIEW

"Mapa (Map)"

FILM REVIEW SPANISH

"Apuntes para una Película de Atracos (Notes for a Heist Film)"

INTERVIEW EL PAÍS

About "El Caso de Alcàsser (Alcàsser Murders)"

FILM REVIEW

"Apuntes para una Película de Atracos (Notes for a Heist Film)"

WE SAY...

A REVOLUTIONARY DIRECTOR IN Spanish creative documentary scene. An obsessed seeker blurring the lines between fiction and non-fiction. It's hard to see Elías without his camera in hand in his real life and so, this funny romcom called "El Premio" is more autobiographical that you may think. Metacinema at its core, a couple of filmmakers get ready for the Goya Awards ceremony. Elías shows us the behind the scenes of an Awards Gala like the Goyas, the less glamorous side: the stress and preoccupations of those nominated -pressured by cameras and fashion magazines they know they need to shine with their dresses and hairdos-; but also the human drama behind

nominees' expectations, speech preparations and the impact it can have on their families and relationships. Being famous was never easy...



EL SOL EN EL SOL DEL MEMBRILLO

THE SUN ON THE QUINCE TREE OF THE SUN

BY LOS HIJOS



DIRECTOR'S BIO

The collective LOS HIJOS was founded in 2008 by Javier Fernández Vázquez (Bilbao, 1980), Luis López Carrasco (Murcia, 1981) y Natalia Marín Sancho (Zaragoza, 1982) and mainly deals with documentaries and experimental films.

Their work alternates documentary registration with formal experimentation and is located in the crossing border where avant-garde cinema, ethnographic research and video art meet.

With their first work, *El sol en el sol del membrillo*, they competed in the official 2009 edition section of the DocumentaMadrid International Film Festival. His second short film *Ya ven, aguanta, riégume, matame*, an audiovisual essay that questions and questions classic sequences in the history of Spanish cinema, which premiered at Documentamadrid 2010.

Their first feature film, *Los Materiales*, won the Jean Vigo Award for Best Direction at the last International Documentary Film Festival Punto de Vista and has been awarded the Special Jury mention at FidMarseille 2010.

Their films were screened in various contemporary art museums. and Spanish artistic centers, such as Arteleku, MUSAC, Guggemhein Bilbao, Reina Sofía (The limits of cinema cycle) or CGAI in Coruña. Mar de Plata International Film Festival dedicated a full retrospective to their work in 2010. The magazine Cahiers du Cinema chose *Los Materiales* as one of the ten best films of 2010 within the category of "invisible" cinema (works that have had a wide range of festivals with great reception by critics but without commercial premiere in our country).

Their seventh and last to date short movie is *Enero, 2012 (ó la Apoteosis de Isabel la Católica)* "January, 2012 (or the Apotheosis of Isabel the Catholic)" directed in 2012, a touristic tour of the city of Madrid.

PDF SPANISH

PDF to download ECAM Madrid Film School - Didactic guide on "Documentary"

THE REASONS

behind the Collaboration ECAM - Los Hljos

INTERVIEW SPANISH

With Natalia Marín Sancho

WE SAY...

LIKE ELIAS, THE COLECTIVO LOS HIJOS

trio shook Spanish cinema with their approach to documentary and experimental cinema - first as a collective and later with their solo careers. Recognised by Cahiers du Cinema as some of the important renovators of cinema in the XXI century. Films that are political in the subject and political in the form -often making the formal aspects the most political parts of their films-. As its title indicates, *The Sun in the Quince Sun* (2008) follows up on maestro Victor Erice's film following hyperrealist Spanish painter Antonio Lopez. Being their first short film, Los Hijos not only follow

Erice's film title but also his objective: how objects are affected by nature/ natural phenomena like sun, rain or wind? Unlike Erice's metaphorical approach -where painting was at service of the film purpose-, in this short *Los Hijos* 'defy' the master by exposing themselves to the most materialistic approach: the filmmakers observe a canvas allegedly painted by Antonio López placed in the middle of a dry agrarian landscape is exposed throughout a week to the swings of nature and climate change. An interesting and necessary dialogue with film tradition and artistic maestros.



TO BE A TORERO

BY INMA DE REYES



DIRECTOR'S BIO

INMA DE REYES (1989) was born in the Valencian Community and studied Film Directing at the Edinburgh College of Art.

Her debut documentary short *To Be a Torero* premiered in Sheffield Doc/Fest in 2018 and has had massive success travelling to Festivals around the world. She is currently working on her first feature film with Aconite Productions, *El Niño y el Traje de Luces* (The Boy and the Suit of Lights), an international co-production with Rustic Canyon (USA).

De Reyes was also selected to join Interaction 2018 in Serbia, where she directed *Osamdeset Dinara*, a short film that premiered in Belgrade. She has also been selected for the Bridging the Gap commission to direct *Vivir Bailando*, produced by Noe Mendelle at Scottish Documentary Institute, a short film that premiered at Edinburgh Film Festival.

FILM REVIEW

"To be a Torero"

UNIVERSITY OF EDINBURGH ANNOUNCEMENT

About "El niño y el traje de luces (The boy and the Suit of Lights)"

INTERVIEW SPANISH

About new female directors

WE SAY...

INMA IS LIKE A CinemaAttic daughter to us. We've seen her attending masterclasses and screenings organised by us before making her first short films, we've shared a process of uncertainty as migrants/expats living in Edinburgh. Pints, conversations and discussions about documentary film before she went on to become one of the most promising Scottish talents. With her first short film "To be a Torero" Inma went on directly to top festivals of the likes of Sheffield Doc Fest, FIPADOC and London Short Film Festival. We were proud to present the film to local audiences for the first time in our MUJERES 2019 programme. Inma's unique approach to documentary film is clear

with this film, and as we saw her talent we're not the only ones as Aconite Productions - one of the hottest indie companies in Scotland behind Victor Kossakovsy's latest film *Aquarela*- backed her to develop *To be a Torero* on to a feature documentary. A Scottish - US - Spain co production that is one of the most exciting projects on the making in the UK. Inma has also played with masters like Ulrich Seidl or Chema Garcia Ibarra (also on this programme) with an interest in costumbrism and low budget sci fi films.



MADE IN SPAIN

BY COKE RIOBÓO



DIRECTOR'S BIO

Musician, composer and animator, Riobóo has directed and animated four short films and a web series, composed the soundtrack of several short films and three feature films, and has taught animation workshops around the world.

His debut as director was in 2007 with the short movie *El Viaje de Said* (Said's Trip), which won the Goya's Award as Best Animated Short Film and a Special Mention at Guadalajara Film Festival in Mexico.

Riobóo's third short movie, *El ruido del mundo* (Noise of the World), won the Best Sound award at the 2013 Medina Film Festival. With the following short movie, *Made in Spain* released in 2016, Riobóo gained another nomination as Best Animated Short Film at the Goya's.

INTERVIEW SPANISH

About his career and use of Crowdfunding

FILM REVIEW SPANISH

"El Ruido del Mundo" (Noise of the World)

FILM REVIEW SPANISH

"Made in Spain"

WE SAY...

COKE VISITED EDINBURGH'S ROXY

Theatre back in 2010, the first year of CinemaAttic. Hence he has a very special place in our hearts. Whether it is using satire comedy or the refugee drama, Coke's films have always had a deep social activist component. In his Goya-winning short "Said's Journey" he reclaimed attention to the issue many Moroccan and Magrebi migrants arriving to Spain. In "The Noise of the World" he opted for magical realism animated with a very critical view of mass-media and global justice (with hints on Don Delillo's *White Noise* innit). Here, we bring his latest film which is a brilliant X-ray of Spanish society today. Coke depicts to perfection

with small great comedy gags and miniature creatures how Spain deals with issues like bullfighting, religion, secularity, monarchy, Europe, flamenco, the refugee crisis, and some other "typical Spanish" traditions. Impossible not to laugh with "Made in Spain", but also to feel a bit uncomfortable.



MISTERIO MISTERY

BY CHEMA GARCÍA IBARRA



DIRECTOR'S BIO

CHEMA GARCÍA IBARRA (1980) was born in Elche in the Valencian Community and studied Advertising and Public Relations at the University of Alicante.

El Ataque de Los Robots de Nebulosa -5 (The Attack of the Robots from Nebula -5) is his first short film and it won several accolades and was also pre-selected for the Oscar nominations. In 2009 García Ibarra gained an honourable mention at the Sundance Festival for *Protopartículas* (Protoparticles). His next movie in 2013 *Misterio* (Mystery) got an European Film Awards nomination. García Ibarra currently teaches at ECAM (School of Cinema and Audiovisual) in Madrid.

INTERVIEW

About García Ibarra's inspirations

INTERVIEW

About García Ibarra's Works

FILM REVIEW

"The attack of the Robots from Nebula -5"

INTERVIEW SPANISH

About García Ibarra's Works

WE SAY...
AY CHEMA, CHEMA. ONE of the biggest

Spanish surrealist maestros alive. A direct heir from Bunuel's lucidity to prepare explosive audiovisual cocktails. Chema forensically analysed Spanish society, our most deeply rooted traditions, sins, customs and some of the funny aspects of deep urban Spain. Some have called it "costumbrismo fantastico". A style that is impossible to understand without the aesthetics that make it so unique, under the always brilliant art direction of Chema's best half and film companion **Leonor Diaz**. Take what you love of Almodovar and what you love of Bunuel. Put it together with a pinch of Ulrich Seidl, Roy Andersson,

Robert Bresson, Philip Dick or Isaac Asimov. Shake it. Now you have a combination that is holy, mysterious, kitsch, funny, social and magical. And maybe *Misterio* is the best short film in which all those elements come together at its best version. Enjoy this brilliant gem!



EN LA AZOTEA IN THE ROOF

BY DAMIÀ SERRA



DIRECTOR'S BIO

DAMIÀ SERRA CAUCHETIEZ (1992) was born in Girona in Catalonia and studied Direction at Cinema and Audiovisual School of Catalonia in Barcelona.

In 2011 he wrote and directed *Desembre 2012* (December 2012), a play which opened in Bulgaria. Serra's first short movie is *Abel, que té 18 anys* (Abel, who is 18 years old), released in 2012.

In 2014 he directed the first two episodes of the web-series *HIPSTERLAND*, an independent production with the collaboration of the Catalan Television Network and Minoria Absoluta. The following year Serra directed his second short movie, *En la Azotea* (Up on the Roof), which was screened at Berlin Film Festival and was nominated for Best Short Film at Goya's and Gaudí's Awards.

Serra's fifth short movie is *Moros en la Costa* (Muslims at the Sea), which won the Jury Prize and the Audience Award at LesGaiCineMad, Madrid International LGBT Film Festival.

VIDEO INTERVIEW

About "En la Azotea" (Up on the Roof)" at Teddy Awards

FILM REVIEW SPANISH

"En la Azotea"
(Up on the Roof)

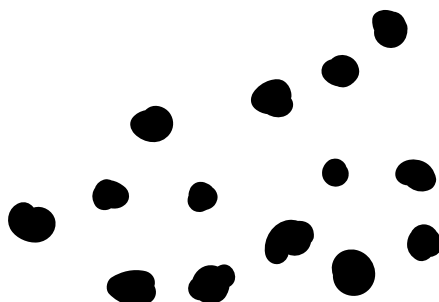
VIDEO INTERVIEW

SPANISH
At Cinema Pride 2017

WE SAY...

THE POWER OF FILM lays on the act of looking.

The voyeuristic pleasure of watching. The power of the gaze. Hitchcock understood it well and mastered it with his "Rare Window". And so Damia Serra gives us a coming of age story about the peer pressure of young lads to accept their sexuality. A multi awarded short film that won in Berlinale and Seminci, and was also nominated to the Goya Awards. On the roof is a story that talks about friendship, challenges, voyeurism and homosexuality. Adrian (Nil Cardoner) is a 12-year-old boy who meets his gang every afternoon in a half-built building to observe the people who live across the street. While the rest of his colleagues look at a girl, he will only have eyes for a neighbor who is sunbathing.



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