

CUARENTENA

cinemaattic
10 YEARS

THE EXTENDED MATERIAL

Week 9

IN PARTNERSHIP WITH



**Film Hub
Scotland**

DEUS ET MACHINA

BY KOLDO ALMANDOZ



DIRECTOR'S BIO

KOLDO ALMANDOZ (1973) was born in Donostía in the Basque Country and studied Journalism and Audiovisual Communication.

He is a radio presenter, editor and co-author and has also directed several prize winning short films and documentaries. Almandoz's second short movie *Belarra* (Grass) was screened at the International Film Festival Rotterdam in 2003. His work *Sipo Phantasma* (Ghost Ship) is also being shown in Rotterdam and at the San Sebastián Film Festival in 2016.

Almandoz directed his first long feature in 2019: *Oreina* (Deer) won the Irizar Award for Best Basque Film at San Sebastián Film Festival and gained a nomination as Special Award at Feroz's.

VARIETY INTERVIEW

About "Oreina" (Deer)

FILM REVIEW

"Sipo Phantasma" (Ghost Ship)

FILM REVIEW

"Oreina" (Deer)

WE SAY...

TALKING ABOUT KOLDO IS talking about one of the most active restless filmmakers in Spain. Always comfortable in the margins Koldo doesn't understand about the film industry process and has his own brave unique tempo. "Art needs sometimes immediate expression, can't wait 3-4 years to acquire the funding and follow the industry process" he once told us. He was part of the first ever Kimuak selection back in 1998 with *Razielen itzulera* and he has been part of the Kimuak selection numerous times, always with free riding audiovisual pieces and stimulating shorts. His films have been selected and awarded prizes at important international film festivals (Semaine de la Critique Cannes, Rotterdam Film Festival, San Sebastian Film

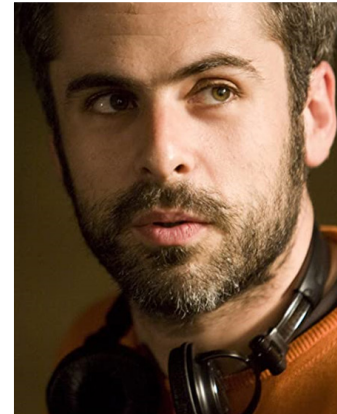
Festival, Bafici, Sitges, Festival dei Popoli, FiCali,...). He was director of the art and culture magazine *The Balde* (2002-2014). Member of the selection committee of the Film Festival Punto de Vista (2015-2017). We love Koldo, because there's not many filmmakers out there that truly move in their own way.



LA GUERRA

THE WAR

BY LUIS BERDEJO & JORGE DORADO



DIRECTOR'S BIO

LUISO BERDEJO (1975) was born in San Sebastián. His first short movie ...Ya no Puede Caminar (You Can No Longer Walk) in 2001 won the Special Prize at Brussels Festival of Fantasy Film, Best Short prize at Almería Short Film Festival and at Barcelona Curt Ficcions.

In 2004 For(r)est in the Des(s)ert won Sitges Film Festival, the Special Jury Award at Medina Film Festival and the City Award at Alcalá de Henares Short Film Festival. Kevin Costner is the main character of The New Daughter in 2009, Berdejo's long feature debut. In 2013 Violet was selected for the San Sebastián Film Festival and Leticia Dolera gained a nomination as Best Actress at Spanish Actors Union awards.

Berdejo served as screenwriter for Voice Over by Martín Rosete (check out this short movie in the CinemaAttic Cuarantena 6), winning the CinEuphoria Awards as Best Screenplay; and for La Trinchera Infinita (The Endless Trench), winning the Jury Prize for Best Screenplay at San Sebastián Film Festival, and being nominated in the same category at Goya's Awards, Feroz Awards and Cinema Writers Circle Awards.

JORGE CALVO DORADO (1976) was born in Madrid and studied Communication Studies at Universidad Complutense.

He worked as assistant director to Guillermo del Toro in El Espinazo del Diablo (The Devil's Backbone) in 2001, to Baz Luhrmann in Moulin Rouge! in 2001, to Pedro Almodóvar in Hable con Ella (Talk to Her) in 2002 and La Mala Educación (Bad Education) in 2004.

Dorado's second short movie Líneas de Fuego (Fire Lines) won the Eibar Short Film Festival in 2002. His first short documentary in 2010 Nuevos tiempos (New Times) won the Best Cinematography prize at Medina Film Festival. Anna (Mindset), featuring performances of Mark Strong and Brian Cox, was Dorado's long feature debut for which he was nominated at 2014 Goya's Awards for Best New Director and at Gaudí Awards for Best Art Direction.

Dorado then moved to TV-series medium and won the 2016 Iris Awards (ATV) for Best Direction with El Ministerio del Tiempo (The Department of Time).

EL BLOG DEL CINE ESPAÑOL

On La Guerra

FILM REVIEW

"Anna (Mindset)"

INTERVIEW

About Dorado's career and "Anna (Mindset)"

FILM REVIEW

The New Daughter"

INTERVIEW TO

Berdejo at Santa Barbara Film Fest about "Violet"



WE SAY...
FOUR YEARS AFTER WRITING

Voiceover, Luis Berdejo returned to tell a story using a French first person narrator voice, this time to show us the horror of the war. La Guerra tells a dark, dark and hard story about the price that civilian innocent people pay in every war (in this case, the efforts and reflections of a child locked inside a house's closet). Narrated in an original way, La Guerra (heads up!) has one of the most shocking, sad and raw endings in the world of short films. The short won awards at more than 50 national and international festivals and also a Goya nomination

in the category of best fiction short in 2006. Berdejo has become an expert on stories of human lockdown in war context, as he wrote with Jose Mari Goenaga the script of the twice Goya winning film The Endless Trench winning the Jury Prize for Best Screenplay at San Sebastián Film Festival.

EL ORDEN DE LAS COSAS

THE ORDER OF THINGS

BY ALENDABROTHERS



DIRECTOR'S BIO

JOSÉ ESTEBAN ALENDA (1977) AND CÉSAR ESTEBAN ALENDA (1978) were born in Madrid and started separate lives as an architect and a business manager, but they soon redirected their lives towards their real and common passion: filmmaking.

José was nominated at 2009 Goya's Awards for his first short movie, the animated *La Increíble Historia del Hombre sin Sombra* (The Incredible Story of the Shadowless Man); César has directed three short movies between 2006 and 2008 before joining forces with José.

As Alenda Brothers they directed their first short movie in 2010 *El Orden de las Cosas* (The Order of Things) which was nominated at Goya's Awards. It was followed by *Matar a un Niño* (The Child Will Die) which won *Bahia Days of Cinema* in Brazil and the Audience Award at Málaga Film Festival, and receiving another nomination at 2012 Goya's Awards. (check out this short movie in the CinemaAttic Cuarantena 2).

Alendas' third short movie *Inertial Love* won the Silver Biznaga at Málaga Film Festival, the Jury Prize at RiverRun Film Festival in the U.S.A. and the Special Jury Prize at YubariFantastic Film Festival in Japan. In 2015 they released *Not the End* for which Javier Rey and María León won for their performances the Best Actor and Actress Awards at Festival de Cine de L'Alfàs del Pi.

This last short movie was eventually expanded in Alendas' long feature debut *Sin Fin* (Not the End) for which they were nominated for Best New Director at 2019 Goya's Awards and at Cinema Writers Circle Awards; the performance of Javier Rey this time gained a nomination at Feroz Awards and won as Best Actor at Málaga Spanish Film Festival.

ARTICLE

About "Sin Fin (Not the End)"

FILM REVIEW

"Sin Fin (Not the End)"

AUDIO-INTERVIEW

To José Esteban Alenda at Toronto Film Festival

WE SAY...

LOS ALENDA/THE ALENDA BROTHERS.

The Alenda Brothers are essential in order to understand contemporary Spanish Cinema. They are in our holy heaven on Spanish short film makers. They brought forward some of the most ambitious short-film productions in Spain in the 00s, applying their knowledge of Architecture and Design, alongside an ambition to investigate humankind. Cinemaattic organised a Retrospective on their work in 2018. Maybe with "Canis" and "Alumbramiento", "El Orden de las Cosas" is one of the shortfilms that have influenced CinemaA-

ttic's relation with our audience the most. An incredibly hard, painful story on domestic abuse -even more relevant watching the current spike of cases both in Spain and UK during the Corona lockdown-. While this is a film that at times is painfully uncomfortable (like life itself), *El Orden de las Cosas* is a film about hope and the search for light. A belt, a tap dripping little drops of water, a bathtub. Three dramatic elements and a final liberation with a mesmerising finale that brings both peace and light. Enjoy this beautiful film nominated to Best Short Film at the 2011 Goyas.



A STORY FOR THE MODLINS

BY SERGIO OKSMAN



DIRECTOR'S BIO

SERGIO OKSMAN (1970) was born in São Paulo in Brazil where he studied Journalism, before moving to New York City to study Cinema. Since 1999 Oksman has lived and worked in Madrid, where he has founded the production company Dok Films and coordinates the Documentary Workshop of the Film School of Madrid.

Among other films Oksman directed the documentaries A Esteticista (The Beautician) in 2004 and Goodbye, America in 2006. His short movie Apuntes Sobre el Otro (Notes on the Other) in 2019 won the Warsaw Film Festival and the Best Editing at Medina Film Festival.

It was followed by the successful A Story for the Modlins for which Oksman won the 2013 Goya's Awards for Best Short Documentary and was nominated at European Film Awards; the work was also screened at Sundance Festival, Karlovy Vary, DocumentaMadrid and won the Grand Prix and Audience Award at Clermont-Ferrand Short Film Festival.

In 2015 O Futebol (On Football) was selected in different festivals like Mar del Plata Film Festival and Locarno Film Festival. The documentary Querido Fotogramas (Dear Fotogramas) in 2018 celebrated the 70-year anniversary of the magazine Fotogramas, receiving a nomination at Jerry Goldsmith Awards as Best Documentary Score.

CORTOSFERA

On Story for the Modlins

FILM REVIEW

"O Futebol (On Football)"

INTERVIEW

About Documentary Workshop of the Film School of Madrid

FILM REVIEW SPANISH

"A Story for the Modlins"

ARTICLE SPANISH

About "Querido Fotogramas (Dear Fotogramas)"

WE SAY...
WOWW. THIS FILM IS

something special. A description, either true or imagined, of a connected series of events. Before Sergio Oksman co-directed with his usual companion Carlos Muguero O Futebol, -undoubtedly one of the most Essential Films of Contemporary Spanish Cinema- he was already widely respected documentary filmmaker for his previous works on short film (Story for the Modlins, Notes on The Other). 'Modlins' is such an unique story in the hands of a unique creator. There are stories that were born to create fascination. That's what has happened with the story of the extravagant Modlin family, made known to the general public through this film discovery

that is both fortuitous and fictional - yet it won the Goya to Best Documentary Short Film-. It was a few years ago when the young photographer, engineer and designer Paco Gómez came across a whole collection of photos and documents thrown in the trash on Madrid's Calle del Pez. Sentimental material that had belonged to a family whose few members (father, Elmer; mother, Margaret; and son, Nelson) had already died. Gomez gave up making the documentary himself and transferred this unique material not to the best of documentary filmmakers in Spain, but also the most appropriate: Brazilian-born Madrid-based Sergio Oksman.



DECORADO

BY ALBERTO VÁZQUEZ



DIRECTOR'S BIO

ALBERTO VÁZQUEZ (1980) was born in La Coruña in Galicia and studied Fine Arts at the University of Vigo and at Valencia's, before moving to study illustration in Barcelona. At 21 year-old he founded Polaqua with other comic-book illustrators from Galicia, to help and sustain each other's self published publication: Vázquez's first publication was Alter Ego in 2002.

The most famous of his works is the graphic novel Psiconautas (Psychonauts) published in 2007, which eventually became the subject of the short film Birdboy co-directed with Pedro Rivero: they won as Best Animated Short Film at 2012 Goya's Award and at Chicago Film Festival. (check out this short movie in the CinemaAttic Cuarentena 3).

Thanks to the accolades received, the duo decided to extend the short into a long feature called Psiconautas, los niños olvidados (Birdboy: The Forgotten Children) which won Best Animated Movie at the 2016 Goya Awards and get a nomination at European Film Awards.

Vázquez's second short movie Sangre de Unicornio (Unicorn Blood) in 2013 won the Best Experimental Short Film at Chicago Film Festival and was nominated at Goya's Awards. Eventually he won at Goya's Awards in 2017 for his short movie Decorado, which was also shown at Cannes Film Festival.

In June 2020 Vázquez is going to release his fourth and last to date short movie Homeless Home.

INTERVIEW

About "Birdboy"

FILM REVIEW

"Birdboy"

FILM REVIEW

"Sangre de Unicornio
(Unicorn Blood)"

FILM REVIEW

"Decorado"

WE SAY...
HE IS A GENIUS

and he is Spanish. Before winning 3 Goyas we were shouting out loud the talent of this Galician illustrator transformed into animation director. Before anyone did it first, we organised a retrospective to his work in film, comic and illustration. We love Alberto's films because they revert the traditional codes of classic fables to project the worst of the human being. Post Punk and electronic music together with a graphic style makes his uncompromising provocative films incredibly original. Channelled through lovely teddy bears, birds and "creatures from the forest" Alberto makes films with a deep political and environmental critique. Dark comedy, witty sense of humour and a brilliant animation team behind including the award-winning animator Khris Cembe.

In 2018 we did a total retrospective to Alberto Vazquez in Scotland, including an exhibition at Summerhall and Centre for Contemporary Arts Glasgow tracking his career from his early comics and illustrations to Psiconautas, his last film. Alberto also got involved in a beautiful 48-hour project with Edinburgh College of Art animation students, teaching character design, visual style and despite all the things that Alberto did while he visited Scotland, we also found time to drink some whiskies. More information about the Retrospective "Todo sobre Vazquez" using this [link](#). The retrospective featured also main media in Spain, including [La Vanguardia](#) or [EFE news agency](#).



MONTAÑA EN LA SOMBRA

MOUNTAIN IN SHADOW

BY LOIS PATIÑO



DIRECTOR'S BIO

Filmmaker and artist born in Vigo, 1983. Son of abstract painters Menchu Lamas and Antón Patiño. He began his film studies in Madrid at the Tai school, while combining them with those of psychology at the Complutense University. He continued his film training in New York and in Barcelona, where he completed the Creative Documentary Master at Pompeu Fabra University. He has taken video art courses at the Universität der Künste in Berlin and workshops with artists and filmmakers such as Joan Jonas, James Benning, Pedro Costa, Víctor Erice, José Luis Guerín or Daniel Canogar.

His films have been shown at film festivals such as Berlinale, Locarno, Toronto, Rotterdam, San Francisco, Ann Arbor, Viennale, Rome, Cinema du réel ... And they have made specific focuses on their work in places as New York Film Festival (Views from the Avant Garde), Flaherty Seminar (Colgate University), BAFICI (Argentina) or at the Cali Festival (Colombia).

He has been invited to show his work at universities such as Harvard (Sensory Ethnography Lab), CalArts (L.A.), California College of the Arts (San Francisco) or at the University of Cinema of Buenos Aires (FUC). With his work 'Mountain in Shadow' he won awards at the Oberhausen Festival (Germany), in Clermont-Ferrand (France), among others. And in 2013, at the Locarno Festival, he received the award for the best emerging director with his first feature film 'Coast of Death'.

Patiño presented his new long feature *Lúa Vermella* (Red Moon Tide) at Berlinale in February 2020.

ARTICLE

About Lois Patiño's filmmaking

FILM COMMENT INTERVIEW

with Lois Patiño

LOCARNO FILM FESTIVAL

Best emerging director

FILM REVIEW

"Costa da Morte (Death Coast)"

ARTICLE EL PAIS

About Lois Patiño and Novo Cinema Galego

FILM REVIEW

"Lúa Vermella (Red Moon Tide)"

WE SAY...

TALKING ABOUT MONTAÑA EN SOMBRA

is talking about a total revolution in modern Spanish cinema. Slow cinema, experimental cinema, video art...labels are just that, labels. If something shapes the cinema of Lois Patiño is the study of landscape, and the influence of humans on it. 15 minutes of precious shots of mountains and snow, tiny figures of skiers moving far away. Don't expect much more and yet -in our opinion- it never gets boring. If something, it gets overwhelming!

Patiño's intention is very simple. To show the massiveness of nature and the absolute smallness of the human beings that move in it, endowing

each new image with a progressively abstract, progressively unreal. But Mountains are not just background or landscape in this film, the mountains are the protagonists. People are definitely reduced to drifting dots, and they do not seem aware that the mountain is not only alive, but has an overwhelming energy that surrounds and permeates everything. Not only to ridicule how tiny humans are, the film's most interesting aspect probably is how it shows that we humans are far, far away, from feeling that universal energy that not only gives life to the mountain but to themselves. Or what is the same: the human being lives stumbling, ignorant of the truly important, of the ultimate meaning of existence.



TRYOUTS

BY SUSANA CASARES



DIRECTOR'S BIO

Susana Casares (1979) was born in Barcelona and studied Fine Arts at University of California in Los Angeles, where she has taught Directing and Producing.

Her second short movie *Avant-Propos* was made with the support of Goethe Institute and Institut Français de Coopération in 2006. The Bill and Melinda Gates Foundation commissioned *Docs Rock*, a unique program that exposes students to the art form of documentary filmmaking, trying to fight the negative statistics by preparing students for college and employment in a creative way.

Casares' sixth short movie *Tryouts* won the Málaga Spanish Film Festival in 2014 and also gained the First Place at ATAS Foundation College Television Awards. Her next short movie *La Invitación* (The Invitation) was nominated at 2017 Goya's Awards as Best Fictional Short Movie.

Casares was a writer on the acclaimed Netflix/MGM series *Luis Miguel: La Serie*, where she served as Co-Executive Producer.

VARIETY

Top Spanish Film Talent on the rise

FOTOGRAMAS INTERVIEW

with Susana Casares

FILM REVIEW

"La invitación (The Invitation)"

CASARE'S 5 TIPS

For creating film or series

WE SAY...

TRYOUTS FOLLOWS THE AMERICAN

indie style long advocated by Sundance Festival, a path between narrative classicism and the free spirit of off-Hollywood. Susana Casares tells a story with solvency and several brilliant scenes (the initial sequence in the dressing room is just so beautiful). Both ambiguous and impossible, with a layer of political denounce: a Muslim girl contends to the cheerleaders' test in an American typical college dressed in her hijab, generating an obvious conflict where cultural, religious and sexual prejudices clash. A perfect test to challenge the Land of Freedom and opportunities. A society that unmasks hypocrisy and feels like a standard-bearer of civil liberties and a land of opportunity. A provocative

and sympathetic situation that Casares knows how to solve with a lot of cinematic skill and sobriety - understandably the film went on to be selected at top festivals of the likes of NYFF - New York Film Festival, IndieLisboa, received a special mention at Palm Springs Film Festival and won the Biznaga de Plata to Best Short Film in Malaga Film Festival. Casares keeps challenging our comfortably numb western way of life in her films, as we could see with "La Invitación" also nominated for Best Short Film at the 2017 Goyas Awards.



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