

CUARENTENA

cinemaattic
10 YEARS

THE EXTENDED MATERIAL

Week 11

IN PARTNERSHIP WITH



**Film Hub
Scotland**

PUDE VER UN PUMA COULD SEE A PUMA

BY EDUARDO WILLIAMS



DIRECTOR'S BIO

Eduardo "Teddy" Williams (1987) was born in Buenos Aires and there he studied at the Universidad del Cine, before joining Le Fresnoy – Studio National des Arts Contemporains in France.

In 2011 Williams debuted with two short movies *Tan Atentos* (Beware) and *Pude Ver un Puma*: the latter was screened at Cannes Film Festival and won the Best Short Film award at Buenos Aires Festival of Independent Cinema. The following short movie *El Ruido de las Estrellas Me Aturde* (The Sound of the Stars Dazes Me) competed at Rome Film Fest and won a Special Mention at IndieLisboa Independent Film Festival in 2013.

Williams directed *J'ai Oublié* (I Forgot) in 2014, winning the competition for short film at Doclisboa Film Festival. Eventually he directed his first long feature in 2016, settled in Argentina, Mozambique and the Philippines: *Human Surge* triumphed at Locarno Film Festival, winning the Best First Feature award and the Golden Leopard. Williams returned to short movie media in 2019, presenting *Parsi* at Mar del Plata Film Festival.

VIDEO

Williams on Filmmaking at the Film Society of Lincoln Center, 2019

INTERVIEW

about "Human Surge"

FILM REVIEW

"Human Surge"

FILM REVIEW SPANISH

"Pude Ver un Puma
(Could See a Puma)"

WE SAY...

NOW IS A FACT, but we could smell back then Eduardo Williams was one of the most exciting things happening to Argentinian cinema. Right from here, his first short you can see an unashamedly search for formality - shot in super 16mm and playing with ideas of heaven, hell and humanity. Pretentious and magnetic on equal parts. Starting from the rooftops and ending with what seems to be a descent into the earth, the film carries a gravitational pull that continually finds its characters falling toward the ground as they wander throughout the fragmentary landscape. A journey that goes hand in hand with the theater of the absurd, but moving its theatricality to hyperrealistic spaces. Up on the roofs of a city, a ruined city, a forest at night... it is certainly its sense of space and the use of the human bodies that makes *Could see a Puma* a fascinating film.



ÁMÁR

BY ISABEL HERGUERA



DIRECTOR'S BIO

Isabel Herguera (1961) was born in San Sebastián and studied Fine Arts at the Kunstakademie Dusseldorf in Germany and at California Institute of the Arts. She is a teacher at the National Institute of Design in Ahmedabad in India and at the Central Academy of Fine Arts in Beijing.

Her first animated short movie *La Gallina Ciega* (Blindman's Bluff) was nominated at 2006 Goya's Awards. (check out this short movie in the CinemaAttic Cuarantena 2).

The following *Ámár* in 2010 was shown at Santa Barbara Film Festival and at Festival de Cine De Murcia. *Bajo la Almohada* (Under the Pillow) premiered at Hermosillo International Film Festival in Mexico.

In 2016 Herguera took part in a collective long feature alongside other Basque directors like Koldo Almandoz, Asier Altuna and Borja Cobeaga, providing an episode for *Kalebegiak* (The Streets).

ARTICLE VARIETY

About upcoming Spanish female directors

INTERVIEW

at Dharamshala Film Festival

INTERVIEW

with Isabel Herguera

ARTICLE

about Herguera's appointment as professor at Central Academy of Fine Arts in Beijing

WE SAY...

ISABEL HERGUERA IS ONE of the greatest Spanish artists alive. In 2018, **we invited Isabel** to present her filmography at Edinburgh College of Art. Isabel continues her special relationship with colours and emotions, we had *La Gallina Ciega* on Week 2 and this chromatic-sentimental aspect of her cinema continues on *Ámár*. The colors appear to have a certain charcoal and oil pastels quality to them while constructing an emotional impression with their striking contrast in this film. A woman delivers a monologue about past lovers in India, who lost his mind- Amar. Something moves inside us with the unconventional and intimate way the story is told. The dream-like drawing sequence with the serpentine stairs and fluid style of the animation builds up a

portrayal of Amar's dreamy, chaotic, vibrant, black and red and blue overpowering insanity. *Ámár* is not her only film made in India, for her follow up film *Under the pillow* she worked with a group of children afflicted with AIDS in Goa, she captured their desires and dreams to show that an HIV-afflicted child's aspirations are no different than a normal kid. Isabel longlasting story with India starts back in the late 80s and where she returns every year to teach and work on animation projects with local communities. Her first feature animated film in development *Sultana's Dream* is also set in India. A 1905 feminist utopia and a short story in colonial Benghaand that takes myths and folklore from hindu tradition - and we can't wait to see!



EL VIAJE DE SAÏD

SAÏD'S TRIP

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. (check out this short movie Made in Spain in the **CinemaAttic Cuarantena 8**).

INTERVIEW SPANISH

about his career and use of crowdfunding

FILM REVIEW SPANISH

"El Viaje de Said"

FILM REVIEW SPANISH

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

FILM REVIEW SPANISH

"Made in Spain"

WE SAY...
HERE HE IS ONCE

again, our beloved Coke Riobóo. 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 migrant issue of the Mediterranean. Riobóo's cinema is, above all, color: When we think about Said's Journey we remember colours. It's the story of a young Moroccan who wants to cross the sea

yes, but is also the story of an extraordinary blue -of that sea- which expresses the expectations, dangers and abysses of embarking in such travel. A blue that says much more than any political discourse



SEQUENCE

BY CARLES TORRENS



DIRECTOR'S BIO

Carles Torrens (1984) was born in Barcelona and studied Film Direction at Chapman University in California.

When he was still a student, Torrens directed his first two short movies *Coming to Town* and *Delaney*; the latter winning the Jury Award at Hollywood Student Film Festival and the Festival Prize at Route 66 Film Festival.

In 2008 Torrens directed the TV movie *Plou a Barcelona* (It's Raining in Barcelona), which was nominated at 2010 Gaudí Awards for Best TV-Movie. His first cinematographic long feature was *Emergo* in 2011, which was nominated as Best Horror Poster at Golden Trailer Awards. Torrens gained another nomination at Gaudí Awards in 2014 as Best Short Film for *Sequence*, which won prizes at Clermont-Ferrand Short Film Festival, Los AngelesShorts Fest and Festival de Cine de L'Alfàs del Pi.

The long feature *Pet* in 2016 received two nominations as Best Director and Best Actress for Ksenia Solo at iHorror Awards and as Best Screenplay at Fangoria Chainsaw Awards.

In the meantime Torrens has pursued his career in the TV-series. He directed seven episodes of *Àngels i Sants* in 2006, which was nominated at Barcelona Film Awards as Best TV-movie. One episode of the Irish/Spanish production *Vis a Vis* and two episodes of *Malaka* in 2019. And one episode of the Netflix production *El Ministerio del Tiempo* in 2020.

VIDEO INTERVIEW

about "Pet" at SXSW 2016

SHORT OF THE WEEK

"Sequence"

FILM REVIEW

"Sequence"

FILM REVIEW

"Pet"

WE SAY...

ANOTHER OF THOSE SHORT films that takes us back to our nights at Summerhall's Red Lecture Theatre during 2015. And we also remember well the shocking reaction of people to this nightmarish short film about dreams. We all at some point have had a conversation with a friend/relation/partner that revolved around the opening line of "I had the weirdest dream about you last night". Tapping into this commonplace occurrence and expanding it into a 20-minute short film of unsettling tone and swelling tension, Carles Torrens' *Sequence* is a bizarre thrill ride that feels as ridiculous as it is relatable.



AQUEL NO ERA YO THAT WASN'T ME

BY ESTEBAN CRESPO



DIRECTOR'S BIO

Esteban Crespo García (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; the performance of Alberto Ferreiro in *Amar* was awarded at Iberoamerican Short Film Competition and Festival de Cine de L'Alfàs del Pi in 2005.

The following *Lala* gained a nomination as Best Fictional Short Film at 2010 Goya's Awards and won the Medina Film Festival. *Nadie Tiene la Culpa* (It's Nobody Fault) won the Jury Prize at Montréal World Film Festival and the Audience Award at Festival de Cine de L'Alfàs del Pi. (check out this short movie in the CinemaAttic Cuarentena 7).

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.

ARTICLE SPANISH

About Oscar-nomination

ARTICLE & REVIEW

About Oscar-nomination short film

ARTICLE SPANISH

About Oscar-nomination

INTERVIEW

about Oscar-nomination

FILM REVIEW

"Aquel no Era Yo (That Wasn't Me)"

FILMOGRAPHY REVIEW

Esteban Crespo

WE SAY...

A MILESTONE IN SPANISH cinema. Winner of the Goya and nominated to the Oscars, Esteban Crespo received recognition for his decade-long career being one of the flagship directors of the Spanish short films scene during the 00s. This is also a very personal short film because Crespo himself worked on International development and humanitarian Aid missions in Africa in the past. The film addresses one of the harshest and most embarrassing realities of the human species: child soldiers - as well as the insecurity of international aid workers in war conflicts-. A low budget (even though it doesn't look like it) short film playing with the hectic rhythm and drama of classic war dramas.

Esteban Crespo films a story whose aim is to serve as a tribute to those volunteers trying to improve other people's lives, while portraying the reality of child soldiers. Focusing the story on one of them turned into the protagonist, giving a particular voice that sadly is the story of many, taking from the concrete so that the universal denunce finds a symbol to appeal widely.



FIST OF JESUS

BY ADRIÁN CARDONA & DAVID MUÑOZ



DIRECTOR'S BIO

David Muñoz (1980) & Adrián Cardona (1980) have worked together in *Brutal Relax*, winning more than 60 awards and been selected in Fantastic Film Festivals around the world including Sitges or Neuchatel Film Festivals. (check out this short movie in the **CinemaAttic Cuarantena 3**).

Their follow up short film *Fist of Jesus*, screened at numerous international fantasy, trash and short film festivals and has received more than 70 awards, including jury and audience awards, as well as awards for best film and special effects. David Muñoz and Adrián Cardona were nominated for the Grand Prize for Short Film at the 2013 Bucheon International Fantastic Film Festival.

La Última Navidad Del Universo (The Last Night in the Universe) is their last to date collaboration and was premiered at Sitges - Catalanian International Film Festival.

INTERVIEW

About "Brutal Relax"

FILM REVIEW

"Brutal Relax"

FILM REVIEW

"Fist of Jesus"

WE SAY...

ZOMBIES ARE BACK! LAST week director David Pantaleón revisited chapters of the Holy Bible and the figure of Judas, this time our favourite kitsch duo rethink several of Jesuschrist famous miracles with a total zombie riot comedy. Let's be honest. Their cinema is not our cup of tea. We are not crazy about kitsch, horror, B-comedy films. Every here and there we like to feature a zombies comedy. Yet, this Catalan trio has become an important part of our identity. Spain has given some masters on fantastic, bloody, genre cinema, including one of the biggest and most well-respected figures worldwide: Jess Franco (an absolute

referent for Quentin Tarantino and many others). There is a beauty in the lack of pretending, on the simple joy for bloody scenes and special effects typical in the films of Adrián Cardona, and David Muñoz..



DREAMERS

BY FÉLIX VISCARRET



DIRECTOR'S BIO

Félix Viscarret (1975) was born in Pamplona in Navarra and studied Film Direction at William Paterson University in New Jersey.

His first short movie *Dreamer* premiered at the 1999 Berlin Film Festival, winning the Special Mention in the Panorama section. The following *Canciones de Invierno* (Winter Songs) won the Best Director prize at Medina Film Festival in 2004. Viscarret's third short movie *El Álbum Blanco* (The White Album) was awarded the Best Cinematography at Medina Festival.

The debut in the long feature happened in 2007 with *Bajo las Estrellas* (Under the Stars) was nominated for seven Goya's Awards and it won two: Best Adapted Screenplay and Best Lead Actor to Alberto San Juan.

Viscarret's second long feature *Vientos de La Habana* (Habana's Winds) came after a decade because in the meantime he focussed on TV-series like the Netflix production *Four Seasons in Havana* in 2016 and HBO's first Spanish language original series *Patria* in 2020, based on an adaptation of Fernando Aramburu's book, depicting a personal story set during the Basque conflict.

In 2017 Viscarret directed *Saura(s)*, a documentary about Spanish filmmaker Carlos Saura which was nominated for Best Documentary at Goya's and José María Forqué Awards.

ARTICLE

About the importance of "Patria" adaptation

FILM REVIEW

"Bajo las Estrellas (Under the Stars)"

ARTICLE SPANISH

About Viscarret's career

VIDEO SPANISH

on Viscarret introducing "Saura(s)" at Festival de San Sebastián

WE SAY...

DO YOU REMEMBER 'THE Modlins'? Let us introduce you to 'the Dreamers' now. A similar exercise of manipulation of memories and found footage full of poetry and nostalgia. There is something magical in manipulation, taking old archive footage and re-signify it for new purposes. We love it particularly when it is a faithful betrayal, and filmmakers play with the truth of these documents and little lies in the form of radical illusions. That is cinema after all, small lies and illusionism. Sergio Oksman, Pietro Marcello, Nuria Giménez Lorang, you name it. Félix Viscarret won a Special Mention in Berlinale with *Dreamers* choosing a similar path of found footage films.

It was then during Berlinale in 1999, that director Fernando Trueba, like most beautiful things in life (by

coincidence, in the red carpet) found about Viscarret and his innate talent. Trueba proposed him to adapt Fernando Aramburu's novel *El trompetista del Utopía* and produced Félix Viscarret's moving debut *Bajo Las Estrellas* -one of the most beautiful Spanish films of the decade- and they went on to adapt . As in his award-winning shorts (*Dreamers*) there was tenderness, humor, magical elements and poetry, and so. Malaga Film Fest awarded him best feature, director, actor and screenplay , so a star was born... Now Viscarret is hand in hand with Argentinian director Pablo Trapero directing the hottest series coming up from HBO Europe, a new adaptation of Fernando Aramburu's best selling-book "*Patria*".



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