

CUARENTENA

cinemaattic
10 YEARS

THE EXTENDED MATERIAL

Week 12

IN PARTNERSHIP WITH



**Film Hub
Scotland**

YO NO SOY DE AQUÍ I AM NOT FROM HERE

BY GIEDRĖ ŽICKYTĖ & MAITE ALBERDI



DIRECTOR'S BIO

GIEDRĖ ŽICKYTĖ (1980) was born in Moscow in a Lithuanian family and studied Visual Arts at the Vilnius Art Academy.

Her directorial debut was the documentary *Baras* about the counter-culture artist Artūras Barysas, for which Žickytė won as Best TV Film at the 2009 Lithuanian Film Awards. The following *Kaip Mes Zaideme Revoliucija* (How We Played the Revolution) focused on the early days of the Singing Revolution in Kaunas in 1989 and was nominated at 2012 Lithuanian Film Awards for both Best Documentary and Best Individual Achievement. In 2015 Žickytė won four Lithuanian Awards, among them the prestigious Best Director and Best Documentary, with *Meistras Ir Tatjana* (Master and Tatyana) a documentary about photographers couple Vitas Luckus and Tatjana Luckiene. The following work was the short film *Yo no Soy de Aquí* (I Am not from Here) co-directed with Maite Alberdi, which was nominated at 2016 European Film Awards and was well received in festivals, winning the Budapest Documentary Festival and Ljubljana International Film Festival among others. At the moment Žickytė is in production of the feature-length documentary *The Jump*.

MAITE ALBERDI SOTO (1983) was born in Santiago de Chile and studied Film & Aesthetics and Social Communication at the Pontificia Universidad Católica de Chile, where she actually works as Audiovisual Director.

Her first long feature *El Salvavidas* (The Lifeguard) premiered at the Edinburgh Film Festival in 2011. Alberdi worked with other directors in *Propaganda*, a documentary about Chilean presidential campaign in 2013. Her following documentary about the monthly meetings of a group of elderly ladies, *La Once* (Tea Time), was nominated at 2016 Goya Awards as Best Iberoamerican Film and it won the Cartagena Film Festival and the Audience Award at Biarritz Festival of Latin American Cinema. After working with Žickytė in *Yo no Soy de Aquí* (I Am not from Here), Alberdi directed *The Grown-Ups* a documentary about a group of friends with Down Syndrome in their 50s winning the Special Jury Award at Gramado Film Festival, and Honorable Mention at Oslo Films from the South Festival and the Zeno Mountain Award at Miami Film Festival.

In 2019 she worked on the documentary *Dios* (God) about the visiting of the Pope in Chile and in 2020 Alberdi's latest documentary *The Mole Agent* was selected at Sundance Film Festival.

FILM REVIEW

"Yo no soy de aquí (I am not from here)"

ARTICLE

about EFA nomination for "Yo no Soy de Aquí (I Am not from Here)"

FILM REVIEW

"Meistras Ir Tatjana (Master and Tatyana)"

FILM REVIEW

"La Once (Tea Time)"

WE SAY...
THIS IS A SMALL

tribute from us care homes. Both workers and elderly people. A small snapshot of life inside a care home. A brilliant film by the Chilean - Lithuanian duo Alberdi-Žickytė that picked awards in all top documentary festivals (DocumentaMadrid, HotDocs, Sheffield Doc/Fest, Visions du Reel...). Its hard to find a film that captures so well the tempo, the bitter nostalgia of remembering youth from a care home and still saving some space of the story for hilarious funny moments. A glimpse of life of Josebe,

a Basque woman migrated to Chile living in a care home. To capture truth you don't need a big budget nor complex devices. You have to know 'how to look'. Using static shots, the camera is placed in key places to testify, to cover the anguished space of old age or to define it through a photograph, a shadow on the wall, a phone number on a folded paper. Intervening necessary for the directing duo. Thus, the viewer attends what is probably any day in Josebe's current life. And as such, the day is over.



BANCOS BANKS

BY ALBERTO RODRÍGUEZ & SANTI AMODEO



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DIRECTORS' BIO

ALBERTO RODRÍGUEZ LIBRERO (1971) was born in Sevilla, where he studied at the faculty of Information Sciences at the local University.

His filmmaking debut happened in 1997 with the short movie *Bancos (Banks)*, co-directed with Santi Amodeo and produced with a very limited budget: thanks to its success the pair could make a cinemascopic version of *Bancos* in the following years.

In the meantime Rodríguez & Amodeo worked on their first long feature *El factor Pilgrim*, for which they won the Best Director, Best Screenplay and Best Cinematography at 2000 edition of ASECAN Cine Andaluz and Best New Director at San Sebastián Film Festival.

In 2002 Rodríguez directed *El Traje* (The Suit) a comedy about an illegal African immigrant improving his self-image thanks to a suit, for which Manuel Morón won as Best Actor at Peñíscola Comedy Film Festival. The following *7 Vírgenes* (7 Virgins) is a change of style from his previous comedies: the story follows a teenage inmate during his 48 hours of freedom to attend his brother's wedding. The performance of Juan José Ballesta was awarded the Best Actor at San Sebastián Film Festival and the movie gained six nominations at 2006 Goya Awards, winning Best New Actor for Jesús Carroza.

Rodríguez's next movie *After* was nominated for three Goya's in 2010 and it won the Youth Jury Award at Nantes Spanish Film Festival and once again the Best Director and Best Screenplay at ASECAN Cine Andaluz (in addition to Best Score).

The action drama *Grupo 7* (Unit 7) follows a squad of four undercover cops in Sevilla: it was nominated to sixteen Goya's, winning two for the performances of Joaquín Núñez (Best New Actor) and Julián Villagrán (Best Supporting Actor). The movie also won the Special Mention for Cinematography in a Narrative Feature at Tribeca Film Festival.

Eventually at 2015 Goya's Awards Rodríguez won the Best Director and Best Movie for the drama thriller *La Isla Mínima* (Marshland): the movie was regarded with seventeen nominations and it won ten in total, among them Best Screenplay, Best Lead Actor to

Javier Gutiérrez, Best New Actress to Nerea Barros. *La Isla Mínima* won the People's Choice at European Film Awards and three prizes at San Sebastián Film Festival.

The following movie *El Hombre de las Mil Caras* (Smoke & Mirrors) is a thriller based on the 2006 non-fiction book "Paesa, el Espía de las Mil Caras" by Manuel Cerdán about Francisco Paesa, a former agent of the Spanish secret service who faked his own death after an infamous corruption scandal. At 2017 Goya's, the movie won Best New Actor for Carlos Santos performance and Best Adapted Screenplay, among other nine nominations. At the San Sebastián Film Festival it was awarded the Silver Shell for Best Actor for Eduard Fernández.

SANTIAGO "SANTI" AMODEO OJEDA (1969) was born in Sevilla, where he works as director and composer.

His first two movies were co-directed with Alberto Rodríguez (check out above for info about *Bancos* and *El factor Pilgrim*).

In 2003 Amodeo directed the comedy-drama *Astronautas* (Astronauts), which was nominated for Best New Director and Best New Actress for Teresa Hurtado de Ory performance at 2005 Goya Awards and it won Jules Verne Award at Nantes Spanish Film Festival and Best New Director at Valladolid Film Festival.

The following *Cabeza de Perro* (Doghead) won the Best Actor to Juan José Ballesta at Shanghai International Film Festival and Adriana Ugarte was nominated for Best New Actress at 2007 Goya's. In 2014 Amodeo won two ASECAN Cine Andaluz awards as Best Cinematography and Best Sound with the comedy *¿Quién mató a Bambi?* (Who Killed Bambi?).

The performance of Oscar Martínez in *Yo, mi Mujer y mi Mujer Muerta* (Me, my Wife and my Dead Wife) was awarded as Best Actor at Málaga Spanish Film Festival in 2019 and the movie got five nominations at ASECAN Cine Andaluz.

SPANISH

From Making Shorts with Friends to Nurturing the Andalusian Film Industry. Review on Rodríguez & Amodeo careers

FILM REVIEW

"La Isla Mínima (Marshland)"

FILM REVIEW

"El Hombre de las Mil Caras (Smoke & Mirrors)"

INTERVIEW SPANISH

Audience interview with Rodríguez in 2013

FILM REVIEW

"Cabeza de Perro (Doghead)"

FILM REVIEW

"¿Quién mató a Bambi? (Who Killed Bambi?)"

FILM REVIEW SPANISH

"Yo, mi Mujer y mi Mujer Muerta (Me, my Wife and my Dead Wife)"

2000 WAS THE YEAR two friends from Sevilla put Spanish cinema upside down. That year, the short film "Bancos" picked awards in top international festivals like Festival de Locarno and their first feature "El Factor Pilgrim" followed up becoming a blow of fresh air in a new Spanish cinema. They also did a major job putting Andalusian films back in the spotlight of Spanish cinema. Rodríguez & Amodeo went on to follow separate solo careers full of gems and brilliant films. 'Bancos' became one of the cult classics shorts of Spanish cinema. "Pilgrim" was a revolution on how to make films back in the day, a film-experience shot

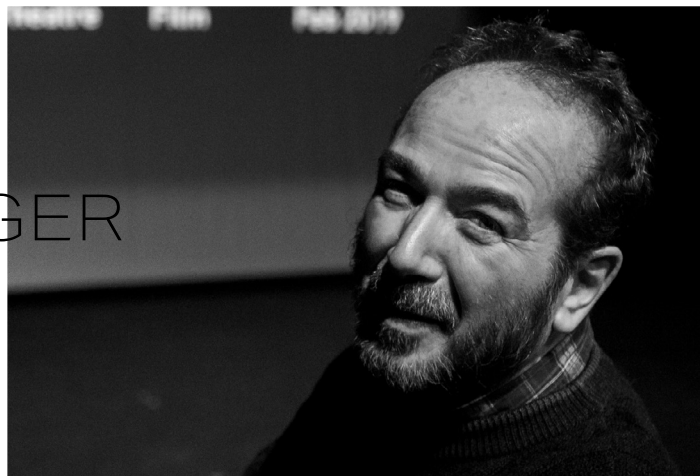
between friends in London with a low-cost (almost non-existent) budget, fresh, improvised in a similar way John Cassavetes revolutionised New American cinema with a group of friends. Rodríguez & Amodeo were inventing new cinemas, a type of post-comedy and mockumentary style that would become so famous during the 00s decade that followed the premiere of "Pilgrim". Now that they celebrate their twenty anniversary since "Pilgrim" and "Bancos" and we celebrate ten years of CinemaAttic, it seems timely to revive how everything started...



EL PASAJERO DE LA NOCHE

THE NIGHT PASSENGER

BY CARLOS EDUARDO SANTA GARCÍA



DIRECTOR'S BIO

CARLOS EDUARDO SANTA GARCÍA (1957) was born in Bogotá in Colombia. He is a renowned painter and animator.

His debut short movie was *El Pasajero de la Noche* (The Night Passenger) in 1989, which won the Best Screenplay at Festival de Cine de Cartagena. In 1998 Santa García directed the documentary *Fragmentos* about Paraguayan poet Hérrib Campos Cervera.

The long feature *Los Extraños Presagios de León Prozak* (The Mysterious Presages of Leon Prozak) was nominated as Best Animated Feature Film at 2012 Premios Macondo (Colombian equivalent to Goya Awards).

Santa García was among the twenty five animators involved in the short movie *Me Kafka Bogotá* in 2016, an homage to the novella "The Metamorphosis". In the same year he also worked as animator in the short movie *Sailor's Grave* by Isabel Herguera (check out two of Herguera short movies in the **CinemaAttic Cuarantena 2 and 11**).

In 2019 Santa García returned to direct a long feature: *Relatos de Reconciliación*, co-directed with Rubén Monroy is a film in which a collective of animators work based on post conflict, taken from a series of interviews with people who have suffered from some kind of conflict.

RETROSPECTIVE

Colombian Animation retrospective at University of Southern California

EVENT REVIEW

Santa retrospective at Manipulate/CinemaAttic in Edinburgh

ESSAY SPANISH

Essay about Santa's filmmaking

WE SAY...

MR. CARLOS SANTA IS the father of avant garde animation in Colombia - yet he remains unknown even for some Colombianos. Rafa discovered his films back in 2017 and went totally mad about his deep thinking of animation and art, philosophy and his theories on "the architecture of time". CinemaAttic was the first organization in Europe to honor the legacy of this Colombian Maestro with a week-long retrospective that included exhibitions at Edinburgh College of Art, collaborations with Manipulate Visual Arts festival, masterclasses and workshops with ECA

Animations students and a showcase of all his short, mid and feature length films. Santa is a revolution in the understanding of animation and art. By far one of our proudest achievements as a film collective was to be able to pay tribute to his work and bring him all the way from Cali to Scotland. His film work begins with a magical encounter between the fine arts and time. His works are paintings, drawings, engravings and sculptures that seduce us for their beauty, but finally shock us by revealing the complex role of a contemporary artist immersed in his own tragedies.



EFÍMERA

EPHEMEREAL

BY DIEGO MODINO



DIRECTOR'S BIO

DIEGO MODINO (1972) was born in Madrid and studied Film and Television at Tisch School of the Arts of New York University.

He worked as production designer for the short movie *La Gotera* by Grojo and Jorge Sánchez-Cabezudo, which was nominated at 1997 Goya Awards. In the same year Modino worked in Emanuele Crialese's debut long feature *Once We Were Strangers*, which premiered at Sundance Film Festival and won Best Actor prize for the performance of Vincenzo Amato at Brussels Film Festival.

In addition to being a production designer, in 2000 Modino debuted as screenwriter for *El Invierno de las Anjanas* by Pedro Telechea, a story about a young worker enjoying an affair with an upper class lady in the background Cuban War of Independence. Then he worked as screenwriter for the TV-series *Al Salir de Clase* which ran between 2000 and 2001.

Modino was the assistant decorator in *Segundo Asalto* (The Good Boys) by Daniel Cebrián, which was nominated at 2006 Goya's for Best Production Design and Best New Actor for Álex González. He worked as production designer and art director in Jorge Sánchez-Cabezudo's *La Noche de los Girasoles* (The Night of the Sunflowers), which got three nominations at 2007 Goya's for Best New Director, Best Original Screenplay and Best New Actor for Walter Vidarte performance.

As assistant art director he worked in *La Possibilité d'une île* (The Possibility of an Island) based on the homonymous novel by French writer Michel Houellebecq, which is also the director.

Eventually, Modino debuted as director with the short movie *Efímera* (Ephemeral) in 2012: the work was critically acclaimed and won awards in different festivals such as Bilbao Fantasy Film Festival and Miami Short Film Festival.

ARTICLE SPANISH

About "Efímera (Ephemeral)" winning Festival de Cine Octubre Corto

VIDEO INTERVIEW SPANISH

About "Efímera (Ephemeral)" at Cortópolis IV in Madrid

ARTICLE SPANISH

About "Efímera (Ephemeral)" winning Semana del Cortometraje de San Roque

WE SAY...

THIS FILM IS CONTAMINATED WITH fantasy and love for cinema, and finishes with an ever contaminating version of Cole Porter's 'C'est Magnifique' interpreted by Luis Mariano. It took us a while to find the right version of the mythical song. This has become part of the soundtrack of our lives. Time has passed, yet this short film remains as a rare classic of CinemaAttic 2014-2015 period in Summerhall's Red Lecture Theatre. Sometime we get too dark and sometimes we can't resist lovely films like *Efímera*. Her young lead actress, Asuncion Balaguer's cameo as grandma and the three typical gangsters

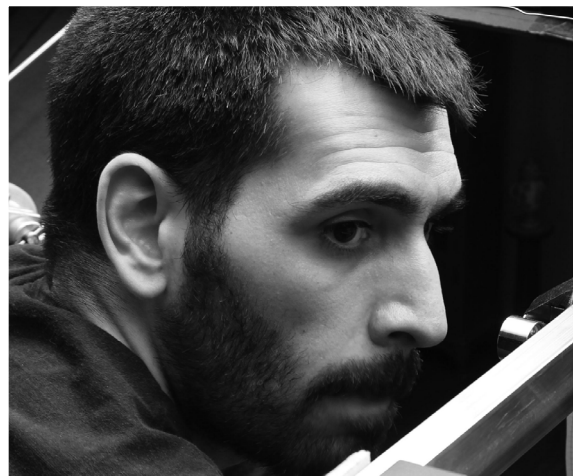
all garnished with a dreamy fantasy a la Parisienne... In a world that stinks, you can still find little moments of beauty. Surrender to the contaminating power of *Efímera*! Scream, shout and Sing Oh la, la la! C'est tre magnifiqueeeee!



EL EMPLEO

THE EMPLOYMENT

BY SANTIAGO "BOU" GRASSO



DIRECTOR'S BIO

SANTIAGO "BOU" GRASSO (1979) was born in Buenos Aires where he studied Design in Visual Communication.

His first short movie *El Empleo* (The Employment) was well received and won many awards, like the Grand Jury Prize at Córdoba International Animation Festival, the Best Film at Lleida Latin-American Film Festival, First Prize at Havana Film Festival and the Audience Award at Hiroshima International Animation Festival.

In 2008 Grasso directed *Hola?* and in 2013 *Padre*, which was critically acclaimed: it won the Tehran Short Film Festival, the Jury Prize at RiverRun Film Festival in the USA, the Jury Award at Anima Mundi Animation Festival in Brazil and both the International and Iberoamerican Competitions at Huesca Film Festival.

SHORT OF THE WEEK

"El Empleo (The Employment)"

VICE ARTICLE

About "Padre"

ESSAY

On "Padre" by the Ohio State University

INTERVIEW SPANISH

About Grasso's career

FILM REVIEW SPANISH

"El Empleo (The Employment)"

WE SAY...
WE LOVE FILMS THAT

rethink how work affects our lives. And this may be one of the best ever films not only about Labor/Employment/Work, but also about blind obedience. One of the most awarded and widely acclaimed short films of the last decade? Argentinian Animator Santiago Bou Grasso gave us a small film that is impossible to analyse or deconstruct. It's there before your eyes, crystal clear, enjoyable, rational, satiric, emotional... reminding us of Quino's best comics and characters. Like in *I'm Not From Here*, this is the story of a small daily routine. A man goes about his usual routine, with a small variation that makes his routine a terribly plausible experience. The aridity of

the scenes, with those bare and stained walls, and the pale, soft color palette, which give a tender sadness to the whole film. If you like this film we recommend you to take a look at its **making-of video in Vimeo**, to understand the hard work behind it in more detail. *El Empleo* is a film full of small delights and details, the absence of music, the little toast, the sound of the alarm clock. All of them are absolutely incapable of containing the irresistible magic of this short film.



APUNTES SOBRE EL OTRO

NOTES ON THE OTHER

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. (check out this short movie in the **CinemaAttic Cuarantena 9**).

In 2015 *O Futbol* (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.

FILM REVIEW

"Apuntes sobre el Otro (Notes on the Other)"

INTERVIEW

About Documentary Workshop of the Film School of Madrid

VARIETY INTERVIEW

About "O Futbol (On Football)"

ARTICLE SPANISH

About "Querido Fotogramas (Dear Fotogramas)"

WE SAY...

QUOTING 'AMANECE QUE NO ES POCO',

here at CinemaAttic is authentic furor what we have for Sergio Oksman. Like Don Quixote can't survive without Sancho, it's impossible to understand the cinema of Oksman without his co-writer and darling companion Carlos Muguiro. They delighted us some weeks back with *The Modlins* and they are back with this San Fermin poetic and reflective dramatic documentary on otherness. A poem to Hemingway, a film that gathers the celebrated American author's duality between stillness and observation, and being a 'man of action' falling in love with Pamplona's vibrant and dangerous running of the bulls. The film's hypothesis starts from

one of Hemingway's first visits to Pamplona in 1924 - in which the writer himself "wanted to be another person". On that date, some strange pact was forged with the shadows, the appearances, and the falsity of which he could never, even after his death, renounce. In the words of the film's director, Sergio Oksman, "the last trophy of the hunter will be his own head." What is film after all but storytelling? Once again Oksman and Muguiro give us a film that progressively develops into new surprises and little treats with the magic of the best storytellers, like *Russian Dolls* encapsulating a smaller sweeter surprise every time you open one.



WALK

BY ARTURO RUIZ SERRANO



DIRECTOR'S BIO

ARTURO RUIZ SERRANO is a Law graduate at Universidad Complutense de Madrid with a degree in Filmmaking.

His second short movie *Expediente WC* won the Golden Mikeldi at Bilbao Festival of Documentary and Short Films in 2002. Next year Ruiz won the Best Screenplay at Festival de Cine de L'Alfàs del Pi for Toni Bestard's *El Viaje*. He is back to direct a short movie with *Siete* (Seven) in 2004, for which Luis Castro was awarded Best Actor at Almería Short Film Festival.

Ruiz wrote the screenplay for another Toni Bestard's short movie *Equipajes*, which was nominated at 2007 Goya Awards. The following year Ruiz himself was nominated at Goya's for *Paseo*, which won many awards like the Best of Fest and Audience Award at New York City Short Film Festival and Best Film at Lleida Latin-American Film Festival.

In 2015 he directed his first long feature *El Destierro* (The Exile) for which he won the Best Film at Toulouse Cinespaña and the Jury Award at Austin Film Festival. The following year Ruiz wrote the screenplay for Alan Jonsson's *La Carga* (The Load), winning the Screenplay Award at Lleida Latin-American Film Festival.

AUDIO INTERVIEW

About "El Destierro (The Exile)"

FILM REVIEW

"El Destierro (The Exile)"

FILM REVIEW

"Paseo"

INTERVIEW

About "Paseo" at Canal+ Award

FILM REVIEW SPANISH

"Paseo"

WE SAY...
SPAIN LOOKS AGAIN LIKE

a landscape where hatred runs rampant these days, so we propose a small film to rethink this issue of "Las Dos Españas". *Paseo* builds on a greater tradition of film-making around the Spanish Civil War, which has become a genre of its own. In just over ten minutes, director Arturo Ruiz Serrano summed up with lucidity and eloquence the irrationality of a war that brought brothers and neighbours against each other. A war where in the end they all lost: the victors and the defeated.

A bohemian poet played by José Sacristán, an illiterate and harmless peasant played by Paco Tous and a young wounded soldier (Carlos Santos), share their last minutes of existence before being 'Paseados' (executed) by a soldier in an inhospitable rocky landscape...The time that a cigarette lasts, rolled calmly by the poet and without any evidence of nervousness before the fatal fate that awaits him with his colleagues, is what Ruiz Serrano needs to pay his particular tribute to all the victims of the Civil War on both sides of the conflict.



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