

CUARENTENA

cinemaattic  
10 YEARS

# THE EXTENDED MATERIAL

Week 13

IN PARTNERSHIP WITH



Film Hub  
Scotland

# ZEPO

BY CÉSAR DÍAZ MELÉNDEZ



## DIRECTOR'S BIO

CÉSAR DÍAZ MELÉNDEZ (1975) was born in Madrid and he is regarded as one of the best animators of his generation, working with puppets, sand, objects, humans and 2D drawings.

After three TV-series, the first short movie Díaz Meléndez worked for was *Famous Fred* by Joanna Quinn, which was nominated at 1998 Oscars Awards and 1997 Bafta Awards. He continued to switch between TV-series, commercials and movies, like *El Cid: La Leyenda* by Jose Pozo which won the 2004 Goya Award for Best Animated Film.

In 2006 Díaz Meléndez won another Goya's as Best Animated Film for his work in *El Sueño de una Noche de San Juan* (Midsummer Dream) by Ángel de la Cruz & Manolo Gómez. The following year he won again Best Animated Short Film at Goya's for *El Viaje de Said* (Said's Trip) by Coke Riobóo (check out this short movie in the **CinemaAttic Cuarantena 11**).

In 2013 Díaz Meléndez had two movies nominated at the same Oscars: *ParaNorman* by Chris Butler & Sam Fell and *Frankenweenie* by the master Tim Burton.

In 2016 he was again nominated at Oscars and Golden Globes for the acclaimed *Anomalisa* by Duke Johnson & Charlie Kaufman.

In 2017 with *Ma Vie de Courgette* (My Life as a Courgette) he won the European Film Award and two César Awards as Best Animated Film and Best Adapted Screenplay; yet again, he was nominated at Oscars, Golden Globes and Baftas.

The same three nominations were gained in 2019 when he worked with the master Wes Anderson in *Isle of Dogs*.

The third short movie Díaz Meléndez directed *Muedra* won the Medina Film Festival and was nominated at 2020 Goya Awards.

### ARTICLE

About open-air stop-frame used in "Muedra"

### VARIETY ARTICLE

about "Muedra" winning 3D Wire contest

### ARTICLE

About independent filmmakers

### FILM FESTIVAL

"Muedra" winning at Valladolid Film Festival

### NOMINATION SPANISH

"Muedra" getting nominated at Goya's

### ARTICLE SPANISH

about working with Wes Anderson in "The Isle of Dogs"

**BEFORE LOCKDOWN STARTED WE** (just managed to host in an extra cautious fashion our last Short Film Night dedicated to Latin American Animation, one film in particular received an overwhelmingly positive response from the audience: *Muedra* by César Díaz Meléndez. Its mixture of challenging animated techniques and deep philosophical themes delighted CinemaAttic devotees. César combines working in major animation projects of the likes of Wes Anderson or Charlie Kaufman with his own personal projects.

Zepo is a tale. A horror tale. A horror story with a certain western influence. A story of Spain's most recent

history, recognizable to universal audiences through the tiny few aspects that César uses in this 3-minute film - in which it is better not to reveal anything in these lines - that acquire spooky tints, thanks mainly to the technique of sand animation used by its author. There are not so many occasions when so few ingredients end up teaching so much and, incidentally, with the added intelligence of an author trying not to teach anything at all. César's mixture of 'less is more' simplicity in appearance -yet incredibly arduous animation process behind the scenes- and deep emotional stories makes him one of our favourite animators in the international landscape.



# FIESTA DE PIJAMAS

## PYJAMAS PARTY

BY DAVID PANTALEÓN



### DIRECTORS' BIO

DAVID PANTALEÓN (1978) was born in Valleseco in the Canary Islands and studied Drama at Escuela de Actores de Canarias in Las Palmas de Gran Canaria.

Pantaleón started to direct short movies in 2007, when he presented *Vagy* and *Compañía*. His fifth work was selected at IBAFF Film Festival in Murcia. In 2012 he won the Las Palmas Film Festival with the short movie *Fronteras de Zalamea*.

Between 2011 and 2014 Pantaleón presented the "Cardboard Tales" trilogy, which is composed of *O Fondo o Forma*, *A lo Oscuro Más Seguro* and *La Pasión de Judas*, made with the collaboration of people with functional diversity of the Occupational Center of Valleseco. (check out *La Pasión de Judas* in the **CinemaAttic Cuarantena 10**).

In 2017 he won a Special Mention as Best Documentary Short at Chicago Film Festival for *El Becerro Pintado*.

**FILM REVIEW** SPANISH  
"La Pasión de Judas"

**CORTOSFERA** SPANISH  
Cortosfera on "La Pasión de Judas"

**FILM FESTIVAL**  
Pantaleón among 9 directors to make a short movie for Oviedo Film Festival from their lockdown

**ARTICLE** SPANISH  
About Pantaleón's upcoming long feature debut

**RETROSPECTIVE** SPANISH  
Pantaleón retrospective at Tenerife Espacio de las Artes

WE SAY...  
**WE ARE DETERMINED TO** finish the Cuarentena

in a good mood. Hence, here is a total surrealistic political satire by our beloved David Pantaleón. Do you feel like politicians have been up to the standards of public office during this critical time? We know they've been up somewhere.... A rooftop with people dancing masked. What do masks represent? They are all famous Spanish and International politicians (Rajoy, Angela Merkel, Esperanza Aguirre, Artur Mas, George W. Bush). The director divides the film into simple allegorical plans that symbolize each of the last political terms through which Spain has passed. Simple and mischievous, a universal idea, a small film that channels the widespread boredom against the political class with humor and the usual strangeness of all Pantaleón films.



# DOMINGO

## SUNDAY

BY NACHO VIGALONDO



### DIRECTOR'S BIO

Nacho Vigalondo (1977) was born in Cantabria and studied Audio-Visual Communication at the University of the Basque Country in Bilbao.

His third short movie *7.35 de la Mañana* (7:35 in the Morning) was nominated to 2004 Oscars and to 2005 European Film Awards. (check out this short movie in the **CinemaAttic Cuarantena 3**).

Vigalondo's long feature debut *Los Cronocrímenes* (Timecrimes) was nominated at 2009 Goya Awards as Best New Director and won Amsterdam Fantastic Film Festival and Audience Awards at both New York City Horror and Philadelphia Film Festival.

He featured among other twentyfour directors in the collective anthology *The ABCs of Death*, which won Best Editing and Best Visual Effects at Leo Awards. At 2015 Goya's his *Open Windows*, starring Sasha Grey and Elijah Wood, was nominated for Best Special Effects and won Best Editing at Toronto After Dark Film Festival.

In 2016 Anne Hathaway starred in his science fiction black comedy *Colossal*, which won the Austin Film Festival. The following year Vigalondo's controversial *Extraterrestrial* gained the Worst Spanish Director at Yoda Awards, meanwhile Julián Villagrán won as Best Actor at Austin Fantastic Fest.

### SHORT OF THE WEEK

"7.35 de la Mañana (7:35 in the Morning)"

### FILM REVIEW

"7.35 de la Mañana (7:35 in the Morning)"

### SHORT FILM COLLECTION

Vigalondo's definitive short films collection at Fantastic Fest

### FILM REVIEW

"Colossal"

### ESSAY

About Vigalondo's career

### HOW TO DRINK

Vigalondo's advice

### FILM REVIEW

"Extraterrestrial"

WE SAY...  
ONCE AGAIN WE SURRENDER

to low budget science fiction, that genre rich in crazy mad original ideas but austere in production and VFX. Before becoming an internationally disrespected and acclaimed director Nacho Vigalondo delighted early internet users with his amateur short movies combining cinema lessons and love for sci-fi, who can forget the marvelous "A Lesson in Filmmaking" (1999)? In *Sunday* Vigalondo continues harvesting fans to his hilarious picnic style alien film style.

Nacho Vigalondo is another comedy genius. Capable of deconstructing reality through the lens of the absurd. He has applied his meticulous knowledge of great cinema masters and his particular sense of humour in local short films and international super productions featuring Elijah Wood or Anne Hathaway. He often appears on Spanish TV the "Muchachada Nui" group (a Spanish equivalent group of the Monty Python) or going **totally wild on the stage** of music festivals with Spanish indie DJ Joe Crespúsculo. Much more than a film director...



# EL GRAN ZAMBINI

## THE GREAT ZAMBINI

BY IGOR LEGARRETA & EMILIO PÉREZ



### DIRECTOR'S BIO

IGOR LEGARRETA (1973) AND EMILIO PÉREZ PÉREZ (1974) were born in Bilbao and both studied Audiovisual Communications at the University of the Basque Country.

Their first short movie *El Trabajo* (The Job) was awarded the Best Cinematography at Festival de Cine de L'Alfàs del Pi and a Special Mention at Locarno Festival in 2000. The following *La Jaula* (The Cage) was part of a collective work called *Diminutos del Calvario*, which was made of other nine short movies from different directors. In 2005 the two directors won a Jury's Special Mention at ZINEBI Bilbao Festival for *El Gran Zambini* (The Great Zambini).

Igor Legarreta was among the screenplay writers of Gabe Ibáñez's *Autómata*, starring Antonio Banderas and Melanie Griffith: it was nominated for four Goya Awards in 2015.

His long feature solo-debut came in 2018 with the thriller drama *Cuando Dejes de Quererme* (When You No Longer Love Me), an Argentinian-Spanish production.

### ARTICLE

About upcoming Legarreta second long feature "Ilargi Guztiak (All the Moons)"

### FILM REVIEW

"Cuando Dejes de Quererme (When You No Longer Love Me)"

### SHORT OF THE WEEK

"El Gran Zambini (The Great Zambini)"

### FILM REVIEW

"Cuando Dejes de Quererme (When You No Longer Love Me)"

WE SAY...

**SURRENDER TO THE MAGIC** of cinema. Fellini understood well the importance of clowns and the circus in our societies, and we reclaim it! Last week we gave you the ever delightful *Ephemeral* by Diego Modino and now we return to this small group of "purely magic films that you cannot resist". A true cult classic that became an international phenomenon in the early days of Youtube sharing videos. *The Great Zambini* is a wonderfully sentimental film — the story of an aging dwarf circus performer who seeks to inspire and connect with his alienated son. It's really hard to not be charmed by this film; even cynics will be won

over by the nuanced performances and sumptuous 35mm cinematography. Most impressive of all, the lack of dialogue makes *Zambini* of those beautiful, poetic reminders that the language of film truly is universal.





# EXPEDIENTE WC

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. (check out this short movie in the **CinemaAttic Cuarantena 12**).

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.

## FILM REVIEW

"El Destierro (The Exile)"

## FILM REVIEW

"Paseo"

## ARTICLE SPANISH

About "El Destierro (The Exile)"

## FILM FESTIVAL

Ruiz Serrano's opens Mallorca Film Festival

WE SAY...

**QUIETO TODO EL MUNDO!** Now that the forces of law and order become fashionable around the world we reclaim our love for anarchic surrealism! In *Expediente WC* director Arturo Ruiz Serrano reimagined in a satiric way the minutes that preceded the failed attempt of coup d'état in Spain headed by Lieutenant-Colonel Antonio Tejero on the 23 February 1981. Arturo Ruiz Serrano continues rethinking modern history of Spain (last week we had *Paseo* in the programme), this time with a clear and outright comedy proposal elevated by the performances of Ramón Barea, Eduardo Gómez or Pepo Oliva - typical "actores secundarios" normally playing supporting

roles on TV series that this time come to the front. You may remember the images of the Civil Guard entering the Spanish Parliament or the conspiracy theories around it... a moment that shook the world. Now that conspiracy theories are back, we propose a hilarious "fiction" film about what happened that day. As some of you know, comedy and surrealism are often the closest path to a reality...



# ELENA ASINS-GÉNESIS

BY ÁLVARO GIMÉNEZ SARMIENTO



## DIRECTOR'S BIO

ÁLVARO GIMÉNEZ SARMIENTO was born in Catalonia. He studied Advertising and Public Relations at Universidad Complutense; Spanish Cinema Studies and Audiovisual Communication at Universidad Rey Juan Carlos in Madrid.

His first short movie *Pernocta* in 2004 was awarded Best Actress for the performance of Mónica López at Barcelona Curt Ficcions. The following year Giménez directed *Luminaria* which won a Special Jury Award at Bordeaux Festival of Women in Cinema and the First Prize at Madrid Short Film Week.

Between 2007 and 2013 Giménez worked in four different TV-series, before returning to direct a short movie with *Pulse*: it won Best Director at Málaga Spanish Film Festival, Best Short Film at Alcalá de Henares Short Film Festival and once again the First Prize at Madrid Short Film Week.

In 2015 he directed two documentaries about writers: *José Ricardo Morales. Escrito en el Agua*, a documentary about the Chilean writer with Spanish origin; and *Antonio Muñoz Molina: El Oficio del Escritor*, one of the most famous contemporary living writers.

The following project was the short documentary *Elena Asins - Génesis*, which won both Best Short Film and Audience Award at Málaga Spanish Film Festival and his third Madrid Short Film Week. In 2016 Giménez directed the short documentary *Juan Cuenca: Del Plano al Espacio*, about the Spanish architect member of the artistic group known as Equipo 57.

## ARTICLE

About "Luminaria" and "Pernocta" winning awards

## FILM REVIEW

"Elena Asins-Génesis"

## MEMORIAL ACT

Event in memory of Elena Asins at Museo Reina Sofia

## PREMIERE

RTVE premieres "Antonio Muñoz Molina: El Oficio del Escritor"

## FILM REVIEW

"Antonio Muñoz Molina: El Oficio del Escritor"

WE SAY...

**INCREDIBLY HAPPY TO SHARE** this film.

One of those secret films that did fairly well in festivals back in the day, but just like the artist in the film - it fell into oblivion. Álvaro Giménez Sarmiento portrays the life and work of Elena Asins, a visionary Spanish artist, who became notorious between the 60s and 70s, was long forgotten by Art History and is still today a great unknown for the general public - despite being a key figure in understanding the art that is currently developed known as "computer art". We spoke about cryptic artists considered enfant terribles elevated to cult icons like Leopoldo Maria Panero or Tesa Arranz in previous weeks. Similar respect deserves the complex and unique artist Elena Asins. Álvaro Giménez directs a

crisp, beautifully shot story, approached in an abstract way far from conventionalisms. A strategy that couldn't serve better the artist he is portraying, carrying an exquisite poetic sensibility. Elena Asins was a woman ahead of her time who preferred to put her career above everything and everyone, with the sole aim of revealing the structure of the world and its essence. Some find shelter on Social Media and the increasing noise out there, while others try to find refuge away from it. In the words of Elena: "My only ambition is to create a perfect world, a place where there is no chaos, where numbers and math allow me to take refuge from the noise around us."



# EL CORREDOR

## THE RUNNER

BY JOSÉ LUÍS MONTESINOS



### DIRECTOR'S BIO

JOSÉ LUÍS MONTESINOS (1978) was born in Tarragona and studied Image and Sound Engineering at Colegio La Salle Bonanova in Barcelona and Cinema Filmmaking at Centre d'Estudis Cinematogràfics de Catalunya.

In 2002 he directed his first short movie *Físico* and premiered his third short movie *Fest* at Warsaw Film Festival in 2008. The following *La Historia de Siempre* (The Same Old Story) won the Youth Jury Award at Medina Film Festival and the Best Actor at Málaga Spanish Film Festival for Miguel Ángel Jenner performance.

Montesinos won the Goya Award as Best Short Film in 2016 with *El Corredor* (The Runner), which was previously awarded the Gaudí Awards in the same category: this work was also nominated at European Film Awards.

Eventually he directed his first long feature *Cordes* (Prey), a drama-thriller which gained two nominations at 2019 Premios del Audiovisual Valenciano for Best Sound and Best Makeup and Hairstyles.

### INTERVIEW

About "El Corredor (The Runner)"

### INTERVIEW

About "El Corredor (The Runner)" in California

### VARIETY ARTICLE

On North America rights acquisition for "Cordes (Prey)"

### FRENCH DISTRIBUTOR

Reel Suspects bets on "Cordes (Prey)"

### INTERVIEW SPANISH

La Vanguardia interview with Montesinos

### FILM REVIEW

"Cordes (Prey)"

### VARIETY LIST

10 Talents in Spanish Cinema

**IN THE MIDDLE OF** the financial crisis, José Luís Montesinos appeared with *El Corredor* - a short 12 minute film going straight to the core of a very Spanish capital sin: envy. Montesinos - or "Monty" for the amigos - always delivers top storytelling and he is brilliant using actors, getting best performances. Understandably, *El Corredor* won the Goya Award in 2016. In this case, the film highlights the confrontation between social classes, the underlying resentment in labor relations, the increase in economic inequalities and, ultimately, the victimization of each other after the crisis that erupted in 2008.

Irony is all over the place in this magnificent film. The film is based on the symbolism of the runner as a born fighter, as a human being who faces life always going forward. It is, therefore, the stereotype embodied by its protagonist, a seemingly unstoppable 'self-made man' who has suddenly been stopped by the setbacks of fate. Not in vain, the day of his meeting with his former employee Pablo is the first time in months that he has run again. In this way, the ironic component of the film unfolds on several levels - the change of directors, the falsity of appearances and a final brilliant U-turn...





# BENDITO MACHINE VI

BY VELASCO BROCA



## DIRECTOR'S BIO

JOSSIE MALIS ALVAREZ (1976) is an illustrator, animator and filmmaker of Peruvian-Chilean origin, part of Zumbakamera design studio.

He debuted in 2003 with the short movie *I Am not Sleepy*, before moving to create the *Bendito Machine* episodes, an unusual animated series dealing with the unique and dependent relationship with machines. The series tells about the catastrophic evolution of a naive species and its conspicuous bond with technology; a love-hate relationship that offers a nonsensical reflection of what we are ourselves.

*Bendito Machine II: The Spark of Life* (2007), *Bendito Machine III: Obedece sus Preceptos* (2009), *Bendito Machine IV* (2012) which won a Special Mention at Toulouse Cinespaña, *Bendito Machine V: Pull the Trigger* (2014) winner of Freedom of Expression Honorary Award at CinEuphoria Awards and the last episode *Bendito Machine VI* (2018).

## INTERVIEW

at Clermont-Ferrand for  
"Bendito Machine VI"

## VARIETY ARTICLE

About 3D Wire's  
10 Anniversary

## VICE ARTICLE

About Zumbakamera's  
"Flip Book Machine"

## SHORT OF THE WEEK

"Bendito Machine VI"

WE SAY...

**TO ALL THOSE UNKNOWN** to Bendito Machine, where have you been?! It was impossible to finish this project without including the immense work of Jossie Mallis. We have chosen the last one of a six-part Saga of animated short films, but by all means go and watch all of them! They're all **open and available on the website** of this Mallorca-based artist, animator and comedy genius. Small funny animations rethinking the pure nature of humans and our relation with religion, machines, environment technology, and other humans.... With the aim of the films always to explore the catastrophic evolution of gentle creatures and its conspicuous bond with technology, Bendito Machine VI feels like the perfect end to this innovative series.

Once again providing a cutting commentary on our relationship with tech, Malis' film feels like it ends in the only way imaginable, by going full circle. Is this really the end? Or just the beginning?

**Is this really the end of CinemaAttic Cuarentena?  
Or just the beginning of a new era?**



CUARENTENA

# cinemaattic 10 YEARS



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## FILM REVIEW

Avant Pétalos Grillados

## (SPANISH) FILM REVIEW

Avant Pétalos Grillados

## (SPANISH) ROMAN-TIME

caves in La Rioja settings for  
Broca's new movie

## (SPANISH) INTERVIEW

About his first successes

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