

Los Angeles Filmforum presents:
Ism, Ism, Ism: Altered Surfaces / Ismo, Ismo, Ismo: Superficies alteradas
Sunday October 18, 2020,
Online 4:00 – 11:00 pm; Discussion at 8:30 pm

Los Angeles Filmforum is the city's longest-running organization dedicated to weekly screenings of experimental film, documentaries, video art, and experimental animation.
www.lafilmforum.org

Q&A on Sunday October 18, 2020, 8:30 pm PDT with co-curator Jesse Lerner and filmmakers Claudio Caldini and Manuela de Laborde!

Abstraction has been a recurring strategy in Latin American visual cultures since long before the European Conquest. Over the past century, and often in dialogue with artists elsewhere, Latin Americans working in diverse media have explored abstraction or “pure” explorations of color and form. Not surprisingly, filmmakers have participated actively in this process of exploration, often in collaboration with artists from other media. Enrique Pineda Barnet's *Cosmorama* (1964) uses the kinetic sculptures of the Romanian-Cuban artist Sandú Darié Laver as a point of departure,. Other filmmakers proceed from urban and architectural references, such as the Cathedral of Notre-Dame in Teo Hernández's *Nuestra señora de Paris* (1981-1982), and render these in ways that cross back and forth between abstraction and recognizable representations, while still others reference the altered sensory perceptions and exaggerated color palettes of psychedelic experiences. Offering an abstract journey into theatrical spectatorship, the images in Manuela de Laborde's *As Without So Within* document reflective prop-sculptures, which are transformed into tools for creating visual fields. Together, like the diverse approaches of the concrete, neo-concrete, geometric abstraction, “grupo Madí,” “grupo Ruptura,” and other movements in the visual arts, these filmmakers pursue colors, light, shadows, and forms as the basis for their work.

Promotional Support for these online screenings from [Berkeley Art Museum/Pacific Film Archive](#); [WNDX Festival of Experimental Film, Winnipeg](#); [Experiments in Cinema, Albuquerque](#); [Lightbox Film Center, University of the Arts](#), Philadelphia.

Screening:

Cocktail de rayas

Eduardo Darino

1964, 1:41, Uruguay

Eduardo Darino, Uruguayan, celebrates his 55 years making animated films, from the analogue to the digital era. At 18 he saw Norman McLaren's films at Cine Club del Uruguay and made “Creacion” drawing directly on films, which received a Diploma in the Annecy Film Festival followed by “Cocktail de Rayas” and “Sombras sin Luces” which made a strong impression in McLaren who wrote Eduardo several letters and invited him to visit the National Film Board in Canada. www.darinofilms.com
<https://vimeo.com/darinofilms>

Cosmorama

Enrique Pineda Barnet

1964, 5 min., 35mm film transferred to digital, color, sound, Cuba

Described by the filmmakers as a “spatial poem, an experimental study in forms and moving structures, with light and color, that result in the ongoing creation of plastic images.”

“A test of the capabilities of ORWO film stock was the point of departure for the collective creative exercise enriched by the kinetic practice of Sandú Darié, the electroacoustic music of Carlos Fariñas, the compositions of the Hungarian Belá Bartok, as well as pieces by Pierre Henry and Pierre Schaeffer—mixed across fourteen tracks—and a narrative structure based on a poem by Pineda Barnet himself. Jorge Haydú’s cinematography and Roberto Bravo’s editing transform a few brief moments of *Cosmorama* into one of the earliest Latin American examples of a kinetic audiovisual work.” –Luisa Marisy

Vadi-Samvadi

Claudio Caldini

1976, 1981 remake, Super 8 transferred to digital, color, 7’, sound in magnetic track, 24 f/s. Music by Shivkumar Sharma (Raga Hamsadwhani)

Second part of a trilogy. A self-portrait and an essay on the motorization of images. The grammar of Indian classical music suggests the emergence of a micro-interval in cinematic space-time.

Nuestra señora de Paris

Teo Hernández

1981-1982, 22 min., 16mm, 18 fps, color, sound, France

“The camera, carried away by the agility and strength recorded by the arm, is a phallic extension. The vibration of the image, my convulsive rhythm, is an intensified and amplified sexual act.” –Teo Hernández

El Quilpo sueña cataratas

Pablo Mazzolo

2012, 11 min., color, sound, Super 8 projected as digital file, Argentina.

According to the Comechingones natives, Quilpo river dreams of big falls at least once a year. Whoever is near the river at the time will be part of its dreams forever. Shot in the sacred Comechingones’ shrine. Edited by contact printing and direct light through glass.

Becky's Eye

Willie Varela

1977, 4 min, color, silent, Super 8-on-16mm, U.S.A.

In his early abstract films, such as *Becky’s Eye*, transforming colored light suggests, at times, a gradient iris, or an inflamed sclera, and even when these rhythms of are slowed, the film remains ambiguous in its content... Such light plays announced one theme of Varela’s filmmaking, the expression of feeling, both spiritual and emotional, and of time, both mythic and present, through a transforming light.—Stephen Broomer

As without so within

Manuela de Laborde

2016, 25 min, 16mm, color, sound, Mexico/USA/United Kingdom.

“A deeply mysterious and wholly enveloping experimental short film that, over the course of its 25-minute duration, becomes placidly militant against the primacy of form in image-based media. Snowy blankets of scattered matter are repeatedly and methodically juxtaposed against other, more secure (yet equally ambiguous) images of alien sculptural objects; de Laborde literally piles it on by often superimposing two or more layers atop one another. These colored masses—red, pink, blue, grey, yellow—are always transforming, if not in the moment then cut by cut, across time, conjuring aspatial territories of activity, of things working towards or against some unknowable resting point.” –Blake Williams

Total running time: 75 min.

Filmmaker Bios:

Claudio Caldini was born in Buenos Aires in 1952, an experimental filmmaker since 1970. In 1971 he began his studies at the Centro Experimental del Instituto Nacional de Cinematografía (Buenos Aires) and attended seminars with Alberto Fischerman (1977), Werner Nekes (1980) and Werner Schroeter (1983) at the Goethe-Institut (Buenos Aires). Caldini worked on lighting design and operation for theater and rock concerts. He has been composing electronic music for his films since 1986. Curator of Film and Video at the Museo de Arte Moderno de Buenos Aires (1998 - 2004) Member of the Jury of the International Short Film Festival Oberhausen, Germany (2003). Artist in Residence at the Glenfiddich Distillery, Dufftown, Scotland (2005). Visiting Artist at LIFT (Liaison of Independent Filmmakers of Toronto) 2015. Leonardo Award from the Museo Nacional de Bellas Artes (1997); Grant from the Fundación Antorchas (1998); Grand Prize at the III Festival Franco-Latinoamericano de Video Arte for his video *Heliografía* (1994); First Prize of the Primera Semana del Cine Experimental de Madrid for his film *El devenir de las piedras* (1991). Prize for the artistic trajectory of the Fondo Nacional de las Artes (2018).

Manuela De Laborde's work has aesthetic claims of pleasure, but its purpose is deeply conceptual. Based in Mexico City, the artist's work evolves around a search to locate and isolate the concepts that are built around tangible elements. By discovering elements, Laborde regenerates the image and positions it in new formations, creating new virtual spaces.

Jesse Lerner is a filmmaker, curator, and writer. His documentaries *Frontierland/Fronterilandia* (1995), *Ruins* (1999), *The American Egypt* (2001), *Atomic Sublime* (2010), and *The Absent Stone* (2013) have screened at the New York's Museum of Modern Art, the National Anthropology Museum in Mexico City, the Guggenheim Museums in New York and Bilbao, and the Sundance, Rotterdam, and Los Angeles Film Festivals, among many other venues. Washington's National Gallery, the Anthology Film Archives, and Mexico's *Cineteca Nacional* have presented mid-career surveys of his films. His books include *The Maya of Modernism*, *F is for Phony*, *The Shock of Modernity*, *Ism Ism Ism*, and *The Catherwood Project*.

This screening is part of Los Angeles Filmforum's screening series ***Ism, Ism, Ism: Experimental Cinema in Latin America (Ismo, Ismo, Ismo: Cine Experimental en América Latina)***. **Ism,**

Ism, Ism, Ism is an unprecedented film series —the first in the U.S.—that surveys Latin America’s vibrant experimental production from the 1930s through today. Revisiting classic titles and introducing recent works by key figures and emerging artists, **Ism, Ism, Ism** takes viewers on a journey through a wealth of materials culled from unexpected corners of Latin American film archives. Key historical and contemporary works from Argentina, Brazil, Bolivia, Chile, Colombia, Cuba, Ecuador, Mexico, Paraguay, Peru, Uruguay, Venezuela, Puerto Rico and the United States are featured. The online screenings in Fall 2020 will conclude the touring portion of **Ism, Ism, Ism**. www.ismismism.org


Ism, Ism, Ism is accompanied by a [bilingual publication \(from University of California Press\)](#) placing Latino and Latin American experimental cinema within a broader dialogue that explores different periods, cultural contexts, image-making models, and considerations of these filmmakers within international cinema.

Ism, Ism, Ism was originally part of Pacific Standard Time: LA/LA, a far-reaching and ambitious exploration of Latin American and Latino art in dialogue with Los Angeles that occurred in 2017-18. Explore more at www.ismismism.org
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Los Angeles Filmforum is the city's longest-running organization screening experimental and avant-garde film and video art, documentaries, and experimental animation. 2020 is our 45th year!


Memberships available, \$75 single, \$125 dual, \$40 single student, \$225 silver nitrate..
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