

AgX A Night of Argentine Super 8mm

Tuesday, October 16th, 2018 – 7 – 9 pm – Waltham, MA

AREA S8

Eclectic selection of experimental super 8 short films made by members of AREA (Argentine Association of Experimental Filmmakers and Video-Artists) Found-footage, city symphonies, experimental documentary, multiple exposures, straight eight technique, travel movies, single frame shooting or psychedelic mushrooms are some of the methods or approaches that these artists have used to create their short films.

01 Infancia intervenida (Ana Villanueva) 2018 3'20"

Disorganized internal memories that aim to connect with an intervened childhood. 322 passport photos found in 812 Maipú St.

02 Welder (Julio Fermepin) 2016 7'

Welder makes reference to the act of welding as a metaphor for montage and creative processes. The union of parts that were not directly related as a creative act that produces new meaning. This film is composed of a scrupulous selection taken from a 13-hour super 8 family archive. The appropriation of someone else's memory and its subsequent manipulation elevating it to a metaphorical, poetic and mythological dimension.

3 Amsterdam (Jeff Zorrilla) 2018 2'

A moment within the uncanny filmed on a roll of super 8 within the international airport in Amsterdam after having eaten psychedelic mushrooms. The film was developed by hand.

04 Vale Barcelona! (Paulo Pécora) 2013 3'20"

A hallucinated journey through the people and architecture of the city of Barcelona.

05 Kapry (Azucena Losana) 2017 2'35"

Traditional Christmas tents of live carp fish on the streets of Prague.

06 Liebig (Martó Álvarez / Ana Villanueva) 2017 2'30"

The filming of a town in Entre Ríos where nature seems to be an accomplice to the already hazy history of a factory.

07 Doors (Martó Álvarez) 2016 3'20"

Doors to the sea. Mysteries that will be revealed by the keen eye

08 Out in the open (Luján Montes) 2014 8'48"

"A walker understands gradually that he does not know much about the turbulent and airy flow of the spirit. Or he is incapable of defining it. Nevertheless, he connects with it every time he discovers that his own person constitutes a fragile material structure in the hands of nature's fluctuations, far from social intermediaries. However, he adapts his definition of "natural" to the changes of his own mind: today is freezing because I freeze, tomorrow the sun burns because I dry out".

Fragment of "The book of Haiku" by Alberto Silva.

09 Cinescape (Macarena Cordiviola) 2013 3'

Subjective camera tribute to Beckett and Keaton. A sequence of images edited on camera with a *posteriori* sound intervention. Cinescape opens windows through the bars. Its title invites the viewer to let go, taken away by the lens-shot. A double move in which a shot makes the world its prey and releases it again in the projection: a game of light and shadows.

* **A pun.** Cinescape is an invented compound word Cine (cinema) + escape. At the same time, phonetically it sounds exactly the same as "sin escape", which means no or without escape.

10 Thus affirm another world (Melisa Aller) 2013 3'20"

On May 9, 2012, is sanctioned in Argentina the Gender Identity Law (No. 26,743). It stipulates that everyone has the right "to the recognition of their gender identity, to free development of his person according to their gender identity, and to be treated according to their gender identity, and in particular, to be identified in thus in the instruments evidencing regarding the identity / name, image and gender with which is registered. *Thus affirm another world. Who conditions us identity? To be. Individual existence. Collective existence. We are traversed by otherness. We are the transformations who are overlapped.*

11 Cuerpo (Manu Reyes) 2017 5'50"

If a woman's body were introduced into a film camera, could it demonstrate its utopian character? A body repeated, deformed, incinerated by light, wandering through unintelligible windows, looking at a horizon of imaginary clouds. Nevertheless, no matter how much the image is exposed, the body is inexhaustible. **Music:** Nina Righi

12 *La hora del té* (Luciana Foglio) 2016 5'10"

Shadow figures sketch a little story at tea time.

13 *Fragments of Sunday* (Benjamín Ellenberger) 2013 4' This film is conceived by the simple desire to capture, document and keep the light of a quotidian space that I was about to leave. Trying to catch some of that atmosphere on images.

14 *Untitled (windmills)* (Gonzalo Egurza) 2015 4'50"

An animated portrait of windmills in Patagonia, Argentina.

15 *Conjectures* (Pablo Mazzolo) 2013 3'20"

Conjectures about the animal that bumps into itself, aims for big things, and gets sick of it all. **Sound:** Pablo Mazzolo mixed by Alan Courtis