

the complete letters

Filmed Correspondence

josé luis guerín – jonas mekas
isaki lacuesta – naomi kawase
albert serra – lisandro alonso
jaime rosales – wang bing
fernando eimbcke – so yong kim



WINNER



AUDIOVISUAL



Credits

Curatorship:

Jordi Balló

Space design:

Guri_Casajuana arquitectes SCP

Dates:

27 April to 31 July 2011 at Centro Cultural Universitario Tlatelolco (CCUT), Mexico City
15 September to 30 October 2011 at La Casa Encendida, Madrid (film series)
12 October 2011 to 19 February 2012 at CCCB, Barcelona
25 October 2011 to 19 February 2012 at Centro de Arte Las Cigarreras, Alicante
October to November 2012 at Sala Leopoldo Lugones, Buenos Aires
September to December 2012 at Museo de Arte Contemporáneo de Caracas
31 November 2012 to December 2014 at Centre Georges Pompidou, Paris

Organization and production:

Centre de Cultura Contemporània de Barcelona (CCCB)
Centro Cultural Universitario Tlatelolco (CCUT) de la UNAM, Mexico City
La Casa Encendida, Madrid
Acción Cultural Española (AC/E)



LA CASA ENCENDIDA



AC/E
ACCIÓN CULTURAL
ESPAÑOLA

With the collaboration of:



Generalitat de Catalunya
Departament de Cultura

Why an itinerancy of *The Complete Letters*?

Contemporary Catalan cinema resonates significantly with the images being created by artists all over the world. The vitality of the cinema being made here is manifested in the works of upcoming filmmakers who, with their aesthetic and thematic proposals, create cinematographic dialogues with other contemporary filmmakers.

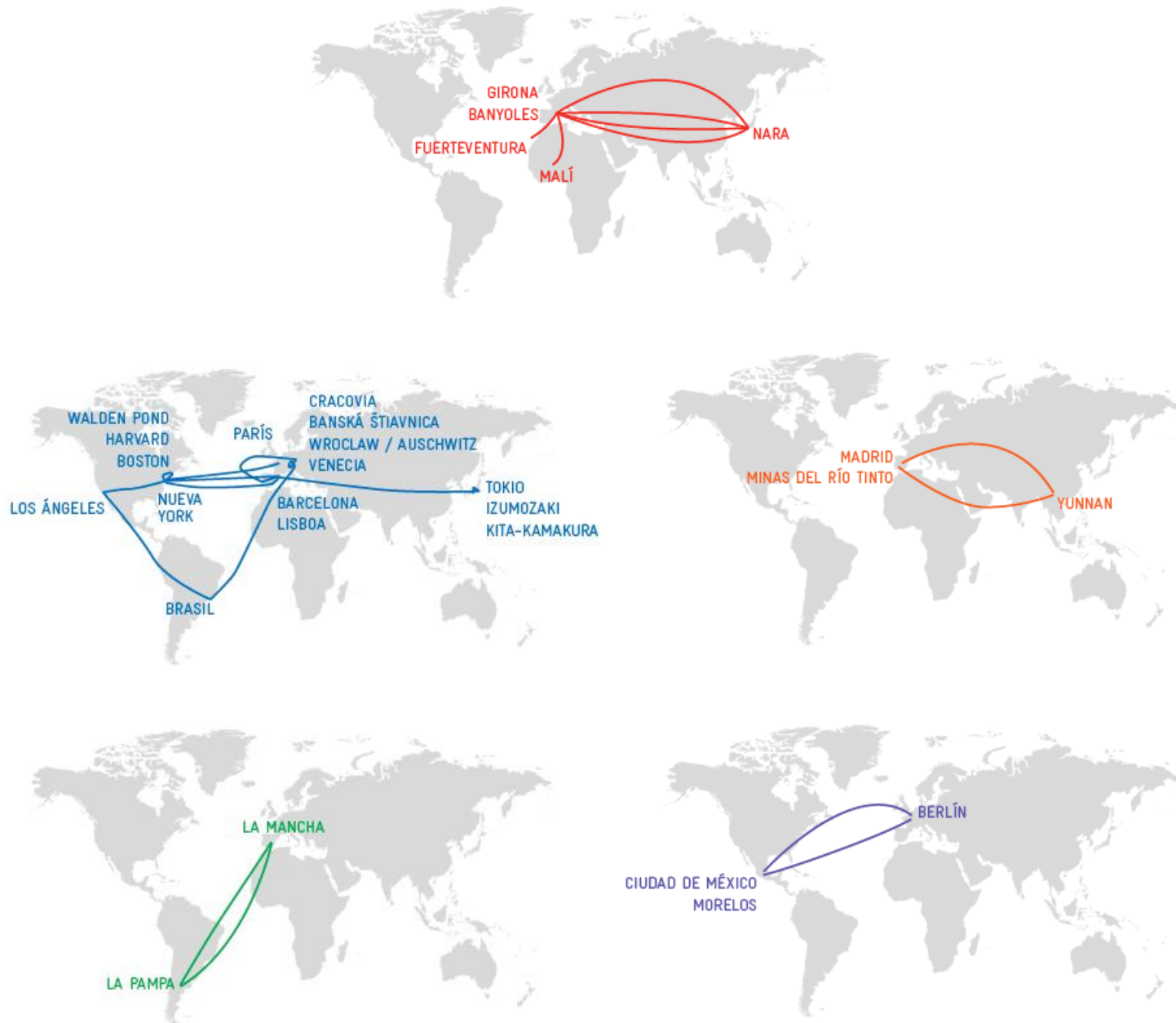
These dialogues are based not on similarity, instead contrasting the creative concerns of these artists. A field/counter field, like a question/answer, in which the images can either connect or question each other, becoming possible parts of a single discourse. The objective is to show how these cinematographic links are organized, the way in which forms of cinema speak to each other beyond the time and the place where they were created.

This shows how the cinema being made in Catalonia can spontaneously create an interesting and thought-provoking dialogue with the cinema of the rest of the world.

The Catalan filmmakers taking part in this project are Albert Serra, Isaki Lacuesta, Jaime Rosales and José Luis Guerín.

The fact that the project is so singular gives it great formal versatility. At each of the venues that has hosted the project it acquired a different formalization to adapt to their specific programmes, morphologies and spatial dimensions, almost opposed.

1. **Exhibition**
 - Complete Format (1.200 m²) → CCCB. Barcelona
 - Compact Format (500 – 700 m²) → Les Cigarreres. Alacant
2. **Installation**
 - Installation + film series (100 m²) → La Casa Encendida. Madrid
 - Centre Georges Pompidou. Paris
3. **Film series**



Introduction

“ALL THE LETTERS. Filmed Correspondence” brings together the exchange of filmed letters between five pairs of filmmakers.

Filmed correspondence is an experimental format of communication between directors who, despite being geographically distant, are united by the desire to share ideas and reflections about anything and everything that stimulates their work. In this space of freedom, the filmmakers included in the show examine affinities and differences, in an atmosphere of mutual respect and shared interests, and establish important formal variants in each individual correspondence.

The works presented in “All the Letters” constitute an innovative cinematographic format in which great pairs of filmmakers exchange filmed ideas.

This exchange of letters corresponds to a reality: **the homeland of film directors is one of constant contact with other of the world’s directors, and in this filmic continent, creators are always alive to the work of others.** The simultaneous, juxtaposed presentation of these filmic correspondences in a single exhibition space expresses the mutual interchange that characterizes the cinema, a space of dialogue and reflective intimacy.

The creative relation between Víctor Erice and Abbas Kiarostami generated by the exhibition “Erice-Kiarostami. Correspondences” (CCCB, Barcelona, 2006) gave an impetus to this new cinematographic format: the exchange of filmed ideas between two filmmakers. Since then, the CCCB has invited other filmmakers to explore this format.

The Complete Letters brings together the five filmed correspondences produced by this initiative and presents them in exhibition galleries. In the words of the exhibition curator, Jordi Balló, **“these filmed letters were created to be shown in a public space, conquered by the cinema.** This infectious function is essential: the fact that we are working with an expository space where spectators can walk from one projection room to another is in no way detrimental to the filmic language—quite the opposite. The exhibition is actually designed with the cinema in mind”.

The filmed correspondences

Correspondence between José Luis Guerin and Jonas Mekas

2009-2011

HDV, DV, colour and black and white

Total duration: 1 h 39 min

9 letters

3 records: V.O., V.O.S.Spanish & V.O.S. English

Correspondence between Jaime Rosales and Wang Bing

2009-2011

DV, 35 mm, colour

Total duration: 49 min

3 letters

2 records: V.O.Spanish & V.O.S. English

Correspondence between Isaki Lacuesta and Naomi Kawase

2008-2009

DV, 16 mm, colour

Total duration: 43 min

7 letters

3 records: V.O.S.Catalan, V.O.S. Spanish & V.O.S. English

Correspondence between Fernando Eimbcke and So Yong Kim

2010-2011

HDV, colour

Total duration: 41 min

8 letters

3 records: V.O., V.O.S. Spanish & V.O.S. English.

Correspondence between Albert Serra and Lisandro Alonso

2011

DV, 16 mm, colour

Total duration: 2 h 49 min

2 letters

3 records: V.O., V.O.S.Spanish & V.S.O.English

José Luis Guerín and Jonas Mekas

José Luis Guerín and Jonas Mekas established an epistolary relation of the first order: a monthly letter governed by a principle of Mekas that Guerín adopts as his own: cinema as a reaction to life. Following this premise, a series of nine letters, filmed in very varied places around the world, produce a personal relation that reveals impressions and affinities between two directors united by the desire to share their concerns and viewpoints.



2009-2011
HDV, DV, colour and black and white
Total duration: 1 h 39 min
9 letters

Isaki Lacuesta and Naomi Kawase

In Between Days is a filmed correspondence between two directors who coincided briefly at a festival where their respective works were presented. The faint memory of a brief meeting forms the basis for a whole new kind of filmic work, a succession of images of intimacy filmed before and after a further meeting, this time with an audience, at the Centre de Cultura Contemporània de Barcelona, the place where this initiative came into being.



2008-2009
DV, 16 mm, colour
Total duration: 43 min
7 letters

Albert Serra and Lisandro Alonso

This filmic exchange is based on two works that reflect on the way each director films, on the crew and the actors, on the way they see and make cinema. Albert Serra took the characters of *Honor de Cavalleria* and his regular team of collaborators to follow in the steps of Quixote. Lisandro Alonso returned to La Pampa province to film his work, for which he recalls Misael Saavedra, the lead of his first film, *La Libertad*.



2011
DV, 16 mm, colour
Total duration: 2 h 49 min
2 letters

Jaime Rosales and Wang Bing

Rosales and Bing wanted to create a correspondence between their respective filmic imaginaries, but in this case without using the epistolary recourse. Their idea was to create short stories that reflect two worlds that are geographically and culturally remote.



2009-2011
DV, 35 mm, colour
Total duration: 49 min
3 letters

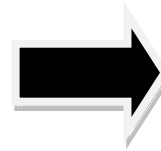
Fernando Eimbcke and So Yong Kim

These two filmmakers belong to the same generation, and share an aesthetic approach and sense of humour and intimacy. Their correspondence produced an epistolary exchange that employs a minimalism of gesture and motif to follow the lives of the two filmmakers for a whole year.



2010-2011
HDV, colour
Total duration: 41 min
8 letters

Film directors

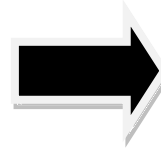
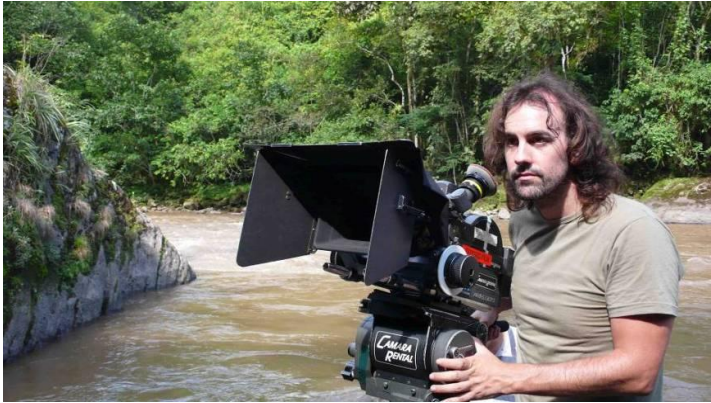


José Luis Guerín (Barcelona, Spain, 1960)

José Luis Guerín is one of Europe's leading exponents of auteur cinema, due to his ability to create unique, poetic works that constantly renew cinematic language and the idea of beauty itself. After directing a series of short films between 1976 and 1981, Guerín made his feature-film debut with *Berta's Motives* (1985) which won a number of awards, including the Quality Prize from the Spanish Ministry of Culture and the Sant Jordi (RNE) Prize. This film was followed by the documentary *Innisfree* (1990), which looks at the traces that the filming of John Ford's movie *The Quiet Man* (1952) had left behind in the Irish town where it was shot. *Train of Shadows* (1997) is a meditation on filming from its very origins, as a living memory or a recreation of fictions. José Luis Guerín's film *En construcción* (*Work in Progress*, 2001) brought him to a wider audience and won the Goya Award for Best Documentary Feature, the Special Jury Prize and the FIPRESCI International Critics' Prize at the San Sebastián Festival and the 2001 Spanish National Cinematography Prize, for a film that made experimental and emotive forays into the real. In 2007 Guerín made *Unas fotos en la ciudad de Sylvia* (*Photos in the City of Sylvia*) as well as the feature *In the City of Sylvia* (2007) which was screened at the Venice Film Festival and the Toronto Film Festival. In 2007 he also created the photo-installation *Las mujeres que no conocemos* (*Women We Don't Know*) for the Spanish Pavilion at the 52nd Venice Biennale. His following works are *Guest* (2010), which was filmed on locations around the world over a one-year period and was screened at the Venice Festival, and the exhibition installation *La dama de Corinto* (*The Lady from Corinth*).

Jonas Mekas (Semeniškiai, Lithuania, 1922)

Mekas was born in 1922 in the farming village of Semeniškiai in Lithuania and now lives and works in New York. In 1944, after being detained by the Nazis together with his brother Adolfas, he was imprisoned in a labour camp for eight months. After the war he studied philosophy at the University of Mainz until 1949, the year he and his brother emigrated to the United States. They settled in Brooklyn, and two weeks after their arrival Mekas borrowed some money so that he could buy his first camera, a 16mm Bolex, and begin to record moments of his life. Mekas is one of the leading figures of American avant-garde cinema or "New American Cinema," as he himself named it in the late 1950s, playing a number of roles in the movement. In 1954, he became editor of *Film Culture* and in 1962, he co-founded the Film-Makers' Cooperative (FMC) and the Filmmakers' Cinematheque in 1964, which eventually grew into Anthology Film Archives, one of the world's largest and most important repositories of avant-garde films. Mekas' own output ranges from narrative films (*Guns of the Trees*, 1962) to documentaries (*The Brig*, 1964) and "diaries" such as *Walden* (1969); *Lost, Lost, Lost* (1976); *Reminiscences of a Journey to Lithuania*, (1971-1972); *Zefiro Torna* (1992); and *As I was Moving Ahead, Occasionally I saw Brief Glimpses of Beauty* (2001): the latter assembled from an archive of 50-years worth of recordings of his life. In 2007, Mekas filmed 365 short videos, one for each day of the year, releasing one a day on his website. In 2011, his last film *Sleepless Nights Stories* is presented at the Berlinale. The scope of his influence is incalculable: there is probably no other director in the world to whom so much is owed by so many.



Isaki Lacuesta (Girona, 1975)

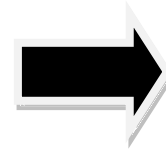
The magazine *Cahiers du cinéma* introduced Lacuesta as «the model of a 21st-century filmmaker», due to his ability to work on the boundaries of cinema with the same measures of incisiveness, quality and talent. He studied Audiovisual Communication at the Autonomous University of Barcelona, and graduated from the first Masters in the Creation of Documentaries from Pompeu Fabra University. His first feature film, *Cravan vs Cravan* (2002) won awards at several international festivals. Spanish critics hailed it as the best film debut of the year, awarding it the Sant Jordi RNE Prize. His second feature, *The Legend of Time* (2006), took fictional and non-fictional devices to their limits and competed in the official section of the Rotterdam International Festival. The film also won awards at the Las Palmas International Film Festival, the Nantes International Festival, the Yerevan Film Festival (Armenia) and the Alcances Festival – Cadiz, among others. The Catalonia Critics' Association chose it as the Best Spanish Film of the year. Lacuesta's third feature film, *The Condemned* (2009) won the FIPRESCI Prize at the 2009 San Sebastian International Festival, the Gaudí Award for the best non-Catalan language film. One of his leading actors, Bárbara Lennie, won the Sant Jordi Prize for best Spanish performer of 2009. In 2010 he made the documentary about Ava Gardner, *All Night Long*. His next project took him to Mali and brought painting into contact with nature. This resulted in two films: the documentary *The Clay Notebook* (2011) and the full-length feature *Double Steps* (2011) which won the Golden Shell at the San Sebastián Festival. Lacuesta has also made numerous short films and created installations for exhibitions. He combines cinema with teaching and also works in a variety of media, writing articles about cinema, music and literature.

Naomi Kawase (Nara, Japó, 1969)

The Carrosse d'Or Prize, awarded to Naomi Kawase in Cannes by the French Society of Film Directors in 2009, consolidated her reputation as the director who is best able to explore the interstices of the intimate world. This prize, in recognition of her career, was the culmination of all the other international awards she has garnered since graduating from the Osaka School of Photography in 1989.

Her first documentary films were *Embracing* (1992) and *Katatsumori* (*Snail*, 1994). The first dealt with her search for the father who had abandoned her as a child, and the second was a portrait of her great-aunt who raised her, which depicted the rituals of her life and old age. Kawase won the Caméra D'Or Award for her debut feature film *Moe no Suzaku* at the Cannes Festival in 1997, becoming the youngest winner in its history. Her next film *The Weald* (1997) was awarded the Special Mention Prize at the Visions du Réel Festival in 1999; *Hotaru* (*Firefly*, 2000), which was again about her family ghosts, won prizes at the Locarno International Film Festival.

Her next feature film *Shara* (2003) was screened in competition at the Cannes Film Festival in 2003, a festival she returned to a few years later with her undisputed masterpiece *The Mourning Forest* (2007). The film won the Special Jury Grand Prix at the 60th Cannes Festival and has become one of the great contemporary films about pain and sorrow. Her next film, *Nanayomachi* (*Seven Nights*, 2008), dealt with the search for the meaning of life by a woman lost in Thailand, and *Koma*, which was created for the Digital Project at the Jeonju International Film Festival, proved her ability to be open to all enquiries into the real. In 2010, she presented the documentary *Genpin*, at the Sant Sebastian Festival, a reflection on natural childbirth and the relationship between pleasure, birth and death. The film won the FIPRESCI Prize.

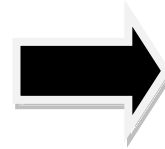


Albert Serra (Banyoles, Spain, 1975)

Serra graduated from Barcelona University with a degree in Spanish and Comparative Literature before embarking on his cinematic career with *Crespià*, the film not the village. He made his international debut with *Honour of the Knights*, a reworking of *Don Quixote* which he wrote, directed and produced. The film received its premiere in the Directors' Fortnight at the 2006 Cannes Festival and was named one of the best films of the year by *Cahiers du Cinéma*. It has won awards at festivals across the globe due to the originality and purity of its distillation of Cervantes' novel: two lone figures walk in silence and commune with the landscape. Serra's next film, *Birdsong*, tells the story of the journey of the Three Wise Men. It was filmed in black and white at locations in northern Europe, with the same actors, it screened and won awards at many international festivals (including Munich, Toronto, Vancouver, Mar del Plata, London, Rotterdam and Los Angeles). After completing this trilogy, Albert Serra was named one of the 15 key directors of the decade by the magazine *Film Comment*. *Birdsong* also won the 2009 Gaudí Award for best director, best feature film in Catalan and best photography. Serra has a parallel career as a playwright, theatre director and performer. He wrote, directed and acted in the play *Pulgasari* at Barcelona's Teatre Lliure and filmed a series entitled *Els noms de Crist* (*The Names of Christ*) for the exhibition *Are You Ready for TV??* at the Museu d'Art Contemporani de Barcelona (MACBA), in late 2010.

Lisandro Alonso (Buenos Aires, Argentina, 1975)

We are looking at a filmmaker who favours pure forms. Alonso studied film at the University of Cinema (FUC) in Buenos Aires and worked as a sound engineer until the year 2000 when he made his first feature, *Freedom*. The film chronicles the everyday working life of a young rural woodcutter, Misael, who lives cut off from civilisation, and explores the atavistic, the landscape, violence and the solitary life in a strange, singular way. The film was screened in the *Un Certain Regard* section at the Cannes Festival, where Alonso later presented *Los muertos* (*The Dead*, 2004), a radical film, imbued with an alienation from a mysterious landscape, and *Fantasma* (*Ghost*, 2006), which he also produced. With these three films, Alonso laid the foundations for his own cinematographic style. He is a film-maker who has garnered great critical acclaim through his inventiveness and ability to blend both reality and fiction. *Liverpool* (2008), shot in Ushuaia, in southern Argentina, was chosen as the Best Feature Film at the Gijón International Festival that same year. The jury praised Alonso's film as «a commitment to a radical cinema that takes risks and is seldom catered to by commercial circuits». The film tells the story of seaman who is returning to his homeland and his past. His ship drops anchor for a few days as he heads back towards his life's new journey, within the framework of a story that is as simple, dark, cold and melancholy as the wintry landscape of Patagonia. All Lisandro Alonso's productions are shot on film, preferably in 35 mm, because, in this way, you can feel the weight of the camera, plan each shot and reveal the substance of the decisions that have been taken.



Jaime Rosales (Barcelona, 1970)

In 2003, Rosales won the FIPRESCI International Critics' Prize at the Cannes Festival for his first feature *The Hours of the Day*. The prize was a true revelation because the film gave strength to a realist trend without concessions, which showed a concern for well-balanced visuals and narrative experimentation that Spanish cinema seemed to have abandoned. His debut was the culmination of years of study that had taken him from the film school in San Antonio de los Baños, Cuba, where he made his first short films, to Australia. After winning his prize at Cannes, Rosales was invited to be director in residence at the Cinéfondation alongside other emerging filmmakers (including Wang Bing). It was here that he wrote the script for his next film *Solitary Fragments*, which he made in 2007. In the film Rosales experiments with a new syntax of narrative editing, with two simultaneous images of the same scene taken from different points, like a split-screen view of a family tragedy. The film won three Goya Awards (best film, best director and best new actor). It was at that moment that Rosales revealed his affinity with directors such as Víctor Erice, Isaki Lacuesta, Marc Recha and José Luis Guerín, who he identifies with in the way they construct new independent cinematic forms: a particularly effective declaration of principles. With this spirit, his work took a radical turn when he filmed *Bullet in the Head* (2008) in just 14 days, with a small crew and non-professional actors. The film was presented at the San Sebastian International Film Festival, where it was awarded the FIPRESCI Prize, not without some controversy. It was the first Spanish film to be premiered simultaneously in cinemas, on the internet and at a museum (Museo Nacional Centro de Arte Reina Sofía, MNCARS).

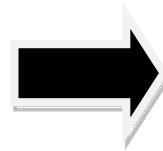
Wang Bing (Shaanxi, Xina, 1975)

How can a director be a worldwide reference in 21st century documentary films when living in a country with so many censorship difficulties? Wang Bing experiences this problem and assumes the risks in their entirety. He studied photography at Luxun Art College and cinematography at the Beijing Film School. In 1999, he began his first full-length film, the documentary *Tie Xi Qu* (West of the Tracks), which has become one of the most influential films of the current century. In 2002, he presented an initial 5-hour version of the film at the Berlinale. The definitive 9-hour version, divided into three parts (*Rust*, *Remnants*, *Rails*), won the Grand Prix at the Marseille, Mexico City and Yamagata Festivals. Its epic scale makes it an essential film. It portrays a decaying industrial zone with a fascinating sense of poetic imagery and displacement in time. The film appears as the best film of the year on numerous critics' lists. Bing's second documentary *He Fengming* (Fengming: A Chinese Memoir) was screened at the 2007 Cannes Festival. Filmed with fixed-focus shots in a single space, a woman recounts the persecutions that she and her family have endured because of their ideas and the vicissitudes of Chinese history. In 2008 Bing created a 14-hour video installation, *Caiyou riji* (Crude Oil), and made the documentary *Tong Dao* (Coal Money). In 2010, he finished his long-term project, *Jiabianguo* (The Ditch). It is a harrowing account of the atrocities committed by the Chinese authorities in the Maoist «re-education camps» and Bing had to overcome all kinds of political and financial obstacles and problems with censorship to complete it. The film finally received its premiere at the 2010 Venice Festival.



Fernando Eimbcke (Ciutat de Mèxic, Mèxic, 1970)

With just two feature films under his belt, Fernando Eimbcke has become one of the key figures of Mexican cinema: he is young, immediate, a renovator, with his finger on the pulse of authenticity and an awareness of the power of the image. Eimbcke studied film at the University Centre for Film Studies at the National Autonomous University of Mexico (UNAM) from 1992 to 1996. He began his career making music videos and also made a series of short films, one of which, *La suerte de la Fea...a la bonita no le importa* (The Luck of the Ugly Woman... the Pretty One Doesn't Care), won the 1st National Competition for Short Film Projects, from the Mexican Film Institute (IMCINE) in 2002. His feature debut, *Duck Season* (2004), was the revelation of Mexican cinema that year. It was screened at the Guadalajara Festival, the Critics' Week at Cannes, and was nominated for the Independent Spirit Awards. The film won critical plaudits and a whole host of prizes, including 11 Ariel Awards from the Mexican Film Academy. In the film, Eimbcke shows the dramatic power of small actions through this portrait of adolescence featuring a series of characters «who may not know what they want, but are perfectly aware of what they don't want », to quote the director. Following this success, he was invited to take part in the Sundance Institute's Writers and Directors Labs, where he worked on the project for his next film *Lake Tahoe* (2008). The film tells the story of a teenage boy trying to come to terms with the loss of his father as he tries to find someone to help him repair his car. During his journey he encounters, in a series of semi-static vignettes, a world of gently funny, yet absurd, disoriented beings, who help him understand the meaning of death. The film was widely acclaimed by the international media and won the FIPRESCI International Critics' Prize and the Alfred Bauer Prize at the Berlinale that same year. In 2010, Fernando Eimbcke took part in the omnibus film *Revolución*, together with the leading Mexican directors of the new generation.



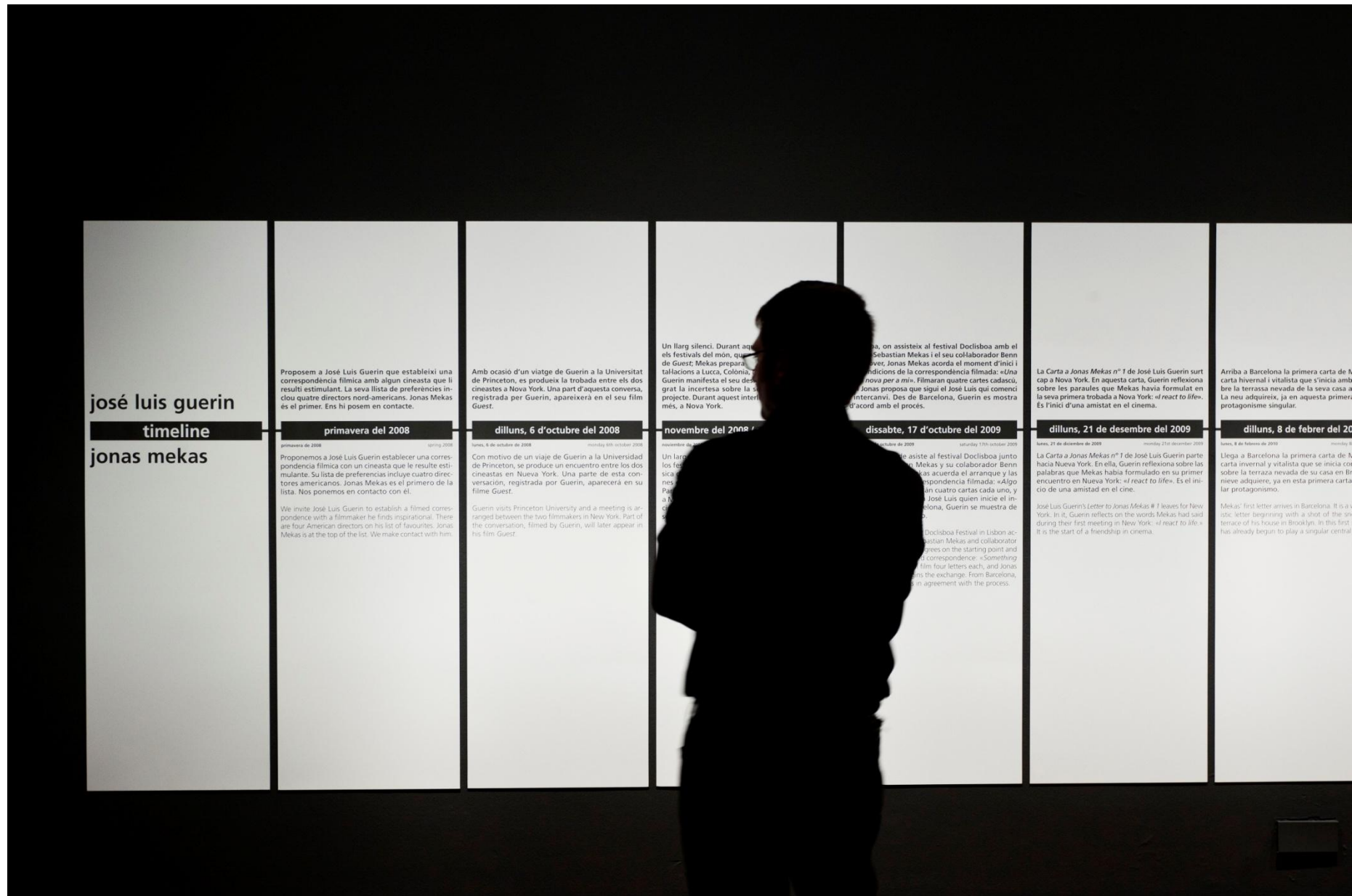
So Yong Kim (Pusan, Corea del Sud, 1968)

Kim is one of the most authentic and original young directors working in American independent cinema today. She was born in Korea and immigrated to the USA when she was 12. She studied painting, performance and video art at the Art Institute of Chicago, where she earned her MFA. She has made several experimental short films including *A Bunny Rabbit*, shot by renowned cinematographer Christopher Doyle. In 2003, Kim also produced the award-winning Icelandic feature *Salt*, directed by her husband and creative partner Bradley Rust Gray, with whom she has established a fertile working relationship. In 2006, Kim was featured on the list of the «25 Filmmakers to Watch» in *Filmmaker Magazine*. Her subsequent career has fully confirmed these predictions. Her first film, *In Between Days*, was acclaimed by the critics and won the Special Jury Prize at the 2007 Sundance Festival, together with the FIPRESCI International Critics' Prize in Berlin, the LA Critics' Prize and Best Film and Best Actress Prizes in Buenos Aires. This unanimous acclaim is due to the original autobiographical nature of the film, Kim's in-depth observation of its teenage protagonists and the unusual dramas that unfold from this strategy, based on the characters' non-judgemental nature. Her next film, *Treeless Mountain* (2008) followed the same dramatic thread, and was based on a story of abandonment and two little girls' capacity for recovery, in a film that *Village Voice* called «one of the best films about childhood ever made». The script was supported by the Atelier at Cannes, the Sundance Institute's Writers and Directors Labs and the Pusan Promotion Plan. In 2009, So Yong Kim took part in the omnibus film *Chinatown Film Project*.

Photographic reportage of the exhibition at CCCB







josé luis guerin

jonas mekas

timeline

Proposem a José Luis Guerin que estableixi una correspondència filmica amb algun cineasta que li resulti estimulant. La seva llista de preferències inclou quatre directors nord-americans. Jonas Mekas és el primer. Ens hi posem en contacte.

primavera del 2008

Proponemos a José Luis Guerin establecer una correspondencia filmica con un cineasta que le resulte estimulante. Su lista de preferencias incluye cuatro directores americanos. Jonas Mekas es el primero de la lista. Nos ponemos en contacto con él.

We invite José Luis Guerin to establish a filmed correspondence with a filmmaker he finds inspirational. There are four American directors on his list of favourites. Jonas Mekas is at the top of the list. We make contact with him.

Amb ocasió d'un viatge de Guerin a la Universitat de Princeton, es produeix la trobada entre els dos cineastes a Nova York. Una part d'aquesta conversa, registrada per Guerin, apareixerà en el seu film Guest.

dilluns, 6 d'octubre del 2008

Con motivo de un viaje de Guerin a la Universidad de Princeton, se produce un encuentro entre los dos cineastas en Nueva York. Una parte de esta conversación, registrada por Guerin, aparecerá en su filme Guest.

Guerin visits Princeton University and a meeting is arranged between the two filmmakers in New York. Part of the conversation, filmed by Guerin, will later appear in his film Guest.

Un llarg silenci. Durant aquest període, on assisteix al festival Doclisboa amb el seu col·laborador Benn de Guest; Mekas prepara les condicions de la correspondència filmada: «Una nova per a mi». Filmaran quatre cartes cadascú, gràcies a la incertesa sobre la data de l'intercanvi. Des de Barcelona, Guerin es mostra d'acord amb el procés.

novembre del 2008

Un long silence. During this period, when he attends the festival Doclisboa with his collaborator Benn de Guest; Mekas prepares the conditions of the filmed correspondence: «Something new for me». They will film four letters each, thanks to the uncertainty about the date of the exchange. From Barcelona, Guerin shows agreement with the process.

La Carta a Jonas Mekas n° 1 de José Luis Guerin surt cap a Nova York. En aquesta carta, Guerin reflexiona sobre les paraules que Mekas havia formulat en la seva primera trobada a Nova York: «I react to life». És l'inici d'una amistat en el cinema.

dissabte, 17 d'octubre del 2009

The Letter to Jonas Mekas n° 1 of José Luis Guerin leaves for New York. In it, Guerin reflects on the words Mekas had said during their first meeting in New York: «I react to life». It is the start of a friendship in cinema.

Arriba a Barcelona la primera carta de Mekas, una carta hivernal i vitalista que s'inicia amb la frase: «I react to life». És l'inici d'una amistat en el cinema.

dilluns, 21 de desembre del 2009

Receives in Barcelona the first letter from Mekas, a winter and vitalist letter that begins with the phrase: «I react to life». It is the start of a friendship in cinema.

Arriba a Barcelona la primera carta de Mekas, una carta hivernal i vitalista que s'inicia amb la frase: «I react to life». És l'inici d'una amistat en el cinema.

dilluns, 8 de febrer del 2010

Receives in Barcelona the first letter from Mekas, a winter and vitalist letter that begins with the phrase: «I react to life». It is the start of a friendship in cinema.

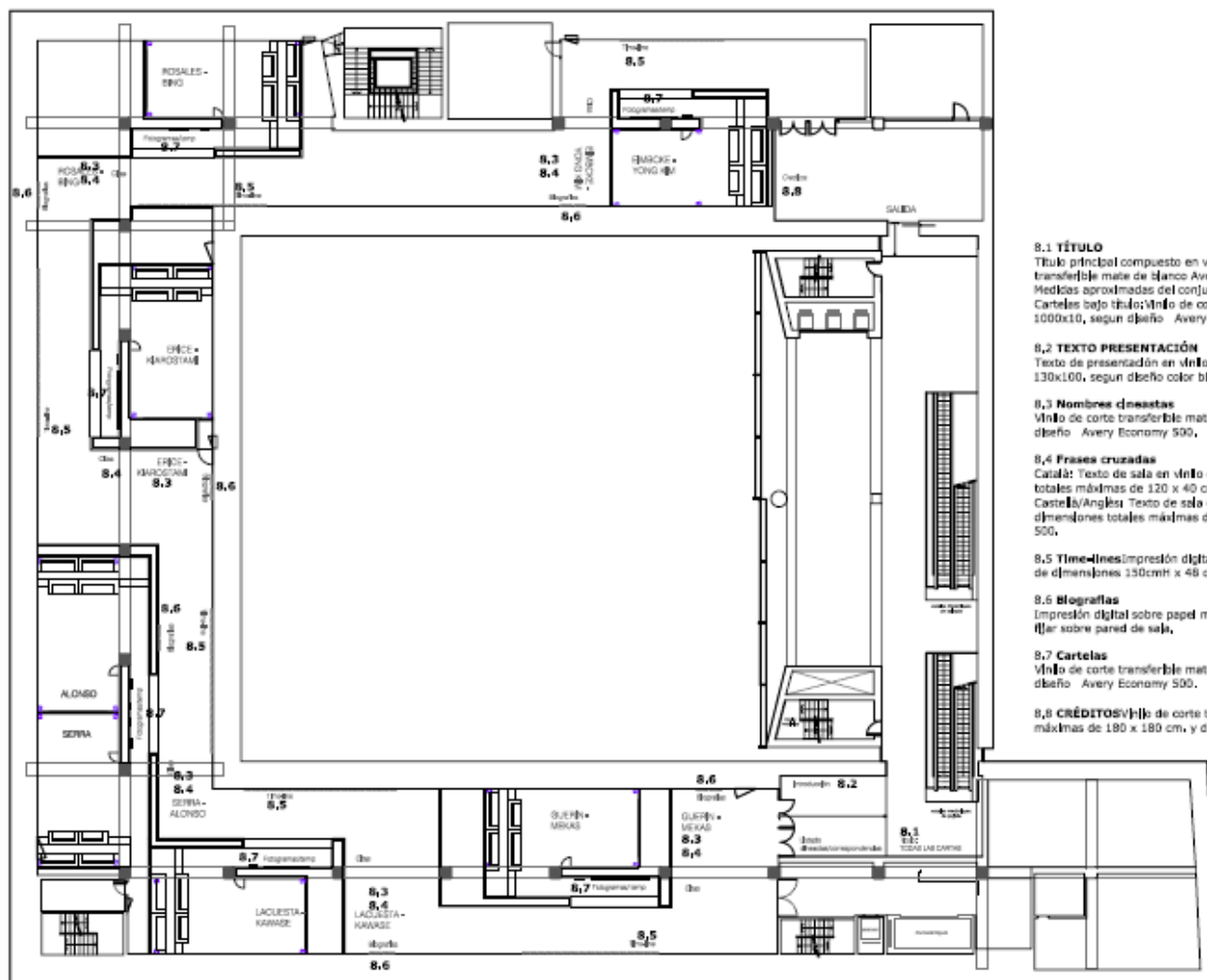
Mekas' first letter arrives in Barcelona. It is a winter letter beginning with a shot of the terrace of his house in Brooklyn. In this first letter, he has already begun to play a singular central





A versatile exhibition

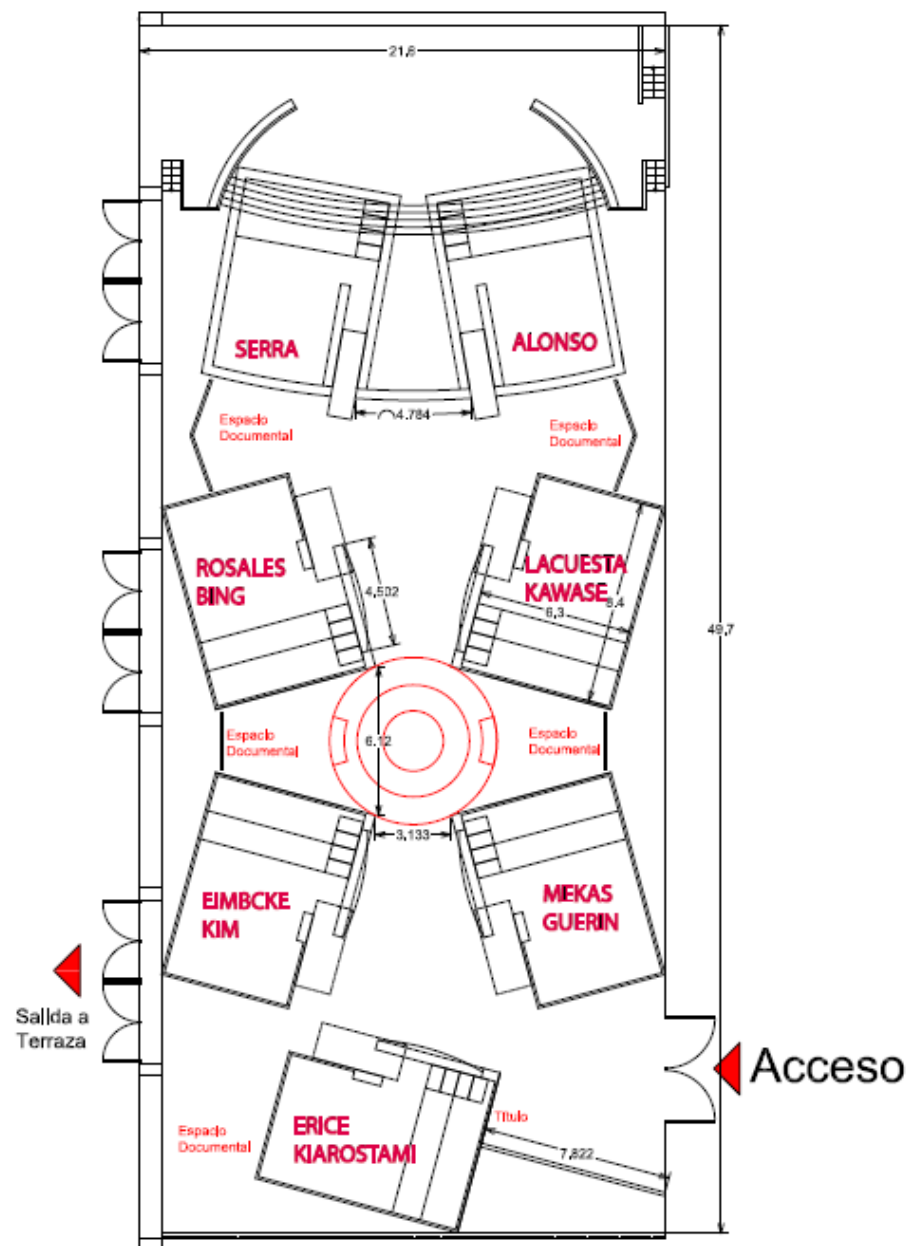
The complete letters at CCCB, Barcelona Complete Format Exhibition. 1200m²



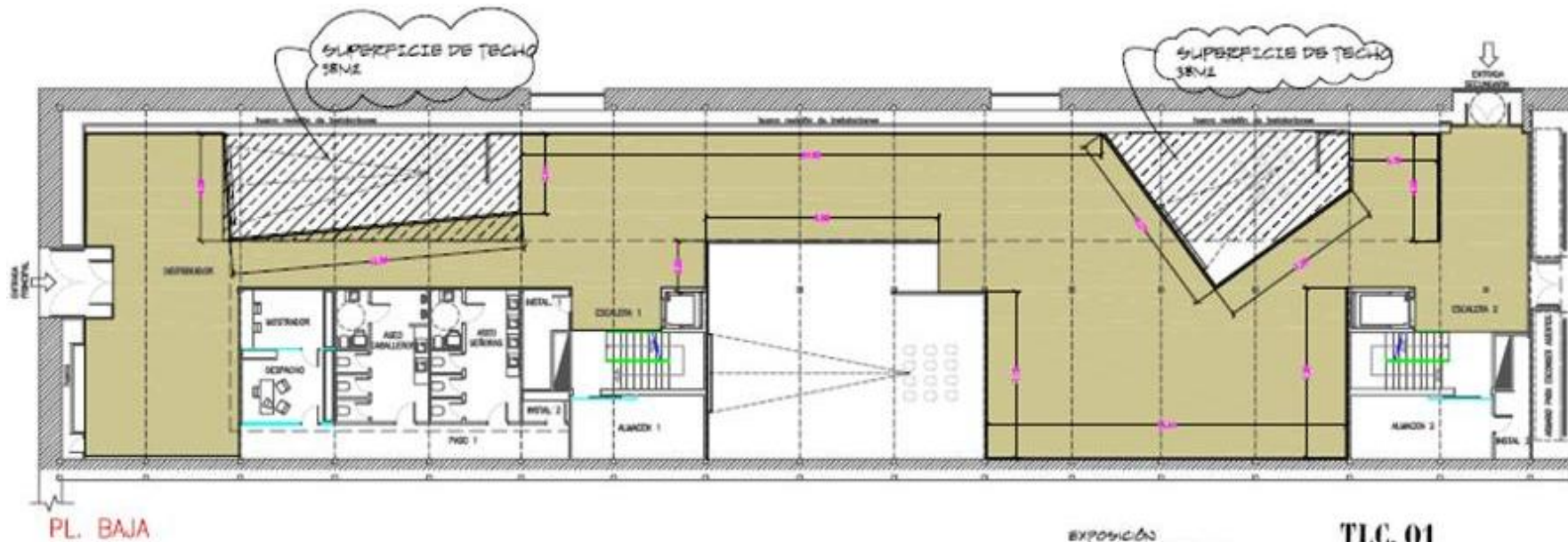
- 8.1 TÍTULO**
Título principal compuesto en vinilo transferible mate de blanco Avery D. Medidas aproximadas del conjunto: 11 Carteles bajo título: Vinilo de corte a 1000x10, según diseño - Avery Econ
- 8.2 TEXTO PRESENTACIÓN**
Texto de presentación en vinilo de c 130x100, según diseño color blanco
- 8.3 Nombres cineastas**
Vinilo de corte transferible mate de diseño - Avery Economy 500.
- 8.4 Frases cruzadas**
Català: Texto de sala en vinilo de co totales máximas de 120 x 40 cm, y Castellà/Anglès: Texto de sala en vi dimensiones totales máximas de 90 500.
- 8.5 Time-lines** Impresión digital sot de dimensiones 150cmh x 48 cm l.
- 8.6 Biografías**
Impresión digital sobre papel mate c filler sobre pared de sala.
- 8.7 Cartelas**
Vinilo de corte transferible mate de diseño - Avery Economy 500.
- 8.8 CRÉDITOS** Vinilo de corte transi máximas de 180 x 180 cm, y dos co



The complete letters at Tlatelolco, Mexico. Complete Format Exhibition. 1000m²



The complete letters at Las Cigarreras, Alicante Compact Format Exhibition. 700m²



EXPOSICIÓN
"TODAS LAS CARTAS"
C.C. LAS CIGARRERAS, ALICANTE
PROPUESTA B. J.
PAGO DÍAZ - ARQUITECTO 22-07-2011

TLC. 01





THE COMPLETE LETTERS FILMED CORRESPONDENCE

The complete letters at La Casa Encendida, Madrid. Installation: weekly presentation-colloquium of one correspondence with the film directors and loop-screening of that correspondence during the rest of the week.

"Todas las cartas. Correspondencias filmicas"

Del 19 septiembre al 30 de octubre
De 12.00 a 21.30 h. Torreón 1. Entrada libre
Coloquios: entrada libre hasta completar aforo

La relación creativa entre Victor Erice y Abbas Kiarostami con motivo de la exposición "Erice-Kiarostami. Correspondencias" impulsó un nuevo formato cinematográfico: el intercambio de ideas filmadas entre dos cineastas, donde se plantean afinidades y diferencias, el respeto mutuo y la simultaneidad de sus intereses. Hemos invitado a otros cineastas a indagar sobre este formato, estableciendo diversas variables de correspondencia visual, entendida como una reflexión en presente sobre todo aquello que les motiva en su entorno, a partir de espacios de libertad creativa. El proyecto "Todas las cartas. Correspondencias filmicas" reúne estas obras de intercambio entre parejas de directores situados en territorios alejados, pero unidos por la voluntad de compartir preocupaciones y puntos de vista. Este es el caso de Victor Erice y Abbas Kiarostami; Isaki Lacuesta y Naomi Kawase; Jaime Rosales y Wang Bing; Albert Serra y Lisandro Alonso; José Luis Guerin y Jonas Mekas; y Fernando Eimbcke y So Yong Kim. Tras la presentación de la primera correspondencia el 19 de septiembre, cada semana hasta el 30 de octubre se exhibirá una nueva en el Torreón 1. Además, recibiremos la visita de Isaki Lacuesta, So Yong Kim, Albert Serra, Lisandro Alonso, José Luis Guerin y Jonas Mekas, que participarán en un coloquio con el público.

Comisariado por Jordi Balló

Carta 2 Victor Erice, "Sea-Mail"

CCCB
AC/E
TILA
TECNOLOGIA
JINAM
LOCO

Sábado, 27 de septiembre de 2008

Al finalizar la segunda y última sesión frente al público, los dos cineastas, en una cena de despedida, se retan a no dejarse llevar por el desánimo frente al fracaso de esta última carta fallida. Deciden no dar por terminada la correspondencia y acuerdan rodar dos cartas más. Isaki pide que le proporcionemos el material velado que quiere intentar utilizar en la suya.

Mayo/junio de 2009

Tras varios meses de rodaje en Perú y de montaje en Barcelona de Los condenados, su primera película de ficción, Lacuesta emprende por fin el montaje de su carta a Kawase, utilizando parte del material velado y fotografías realizadas durante la filmación de la película que nunca llegó a existir. Incluye un tema del músico catalán Pascal Comelade.

Martes, 14 de julio de 2009

Kawase envía su siguiente y última carta, montada también a partir de fotografías capturadas durante su estancia en Baryok y en Barcelona. En la ficha técnica acredita a su hijo Mitsuki como cámara y al grupo japonés Pascals como músicos. Se trata de un grupo de quince músicos que se inspira en Pascal Comelade, de quien han adoptado el nombre y universo.

Finale de julio de 2009

Lacuesta decide incorporar una posdata: P.D. Desde muy lejos. Canción de despedida, en la que utiliza primero imágenes de sus localizaciones en Mali, y a continuación la misma película de Segundo de Chomón que proyectó como colofón de la sesión conjunta. Así, son los entrañables acróbatas japoneses quienes clausuran de forma optimista este diálogo filmado.

Martes, 11 de agosto de 2009

La correspondencia completa (seis cartas y una posdata) se estrena en el Festival Internacional de Cine de Locarno, con el título acordado por los dos directores, In Between Days.



Naomi Kawase
El mundo que me rodea.
14 de septiembre de 2008
Duración: 5'20"

Carta 1 Isaki Lacuesta. Despertar lentamente 08/08/2008. 11'35"
Carta 2 Naomi Kawase 28/08/2008. 4'30"
Carta 3 Isaki Lacuesta. Los ojos artificiales 11/09/2008. 8'08"
Carta 4 Naomi Kawase. El mundo que me rodea 18/09/2008. 5'20"
Carta 5 Isaki Lacuesta. (Sin título) 06/2009. 3'30"
Carta 6 Naomi Kawase. Lo que el recuerda 10/07/2009. 3'19"
Carta 7 Isaki Lacuesta. P.D. Desde muy lejos. Canción de despedida 07/2009. 5'50"

7 cartas. 2008-2009
DV, 16mm. Color
Duración: 43'37"

Coloquio con Isaki Lacuesta, So Yong Kim y Jordi Balló el 27 de septiembre, a las 20.00 h.



Carta 1 Fernando Eimbcke
Del 19 al 25 de septiembre

Correspondencia entre Fernando Eimbcke y So Yong Kim
2010-2011. Ocho cartas. HDV. Color. 41'32"
Carta 1. Fernando Eimbcke. 26/07/2010. 6'16"
Carta 2. So Yong Kim. 09/2010. 4'39"
Carta 3. Fernando Eimbcke. 25/10/2010. 5'32"
Carta 4. So Yong Kim. 12/2010. 6'28"
Carta 5. Fernando Eimbcke. 08/02/2011. 3'56"
Carta 6. So Yong Kim. 03/2011. 4'27"
Carta 7. Fernando Eimbcke. "Home". 18/03/2011. 4'56"
Carta 8. So Yong Kim. 04/2011. 4'28"

So Yong Kim participará en un coloquio el 27 de septiembre, a las 20.00 h.
El ciclo "Cine contemporáneo" de octubre incluirá una película de cada uno de estos dos cineastas.

Carta 2 Isaki Lacuesta y Naomi Kawase
"IN BETWEEN DAYS". 2008-2009. Siete cartas. DV, 16 mm. Color. 43'37"

Carta 1. Isaki Lacuesta. "Despertar lentamente". 08/08/2008. 11'35"
Carta 2. Naomi Kawase. 28/08/2008. 4'30"
Carta 3. Isaki Lacuesta. "Los ojos artificiales". 11/09/2008. 8'08"
Carta 4. Naomi Kawase. "El mundo que me rodea". 18/09/2008. 5'20"
Carta 5. Isaki Lacuesta. (Sin título). 06/2009. 3'30"
Carta 6. Naomi Kawase. "Lo que el recuerda". 10/07/2009. 3'19"
Carta 7. Isaki Lacuesta. "P.D. Desde muy lejos. Canción de despedida". 07/2009. 5'50"

Coloquio con Isaki Lacuesta, So Yong Kim y Jordi Balló, comisario del ciclo, el 27 de septiembre, a las 20.00 h

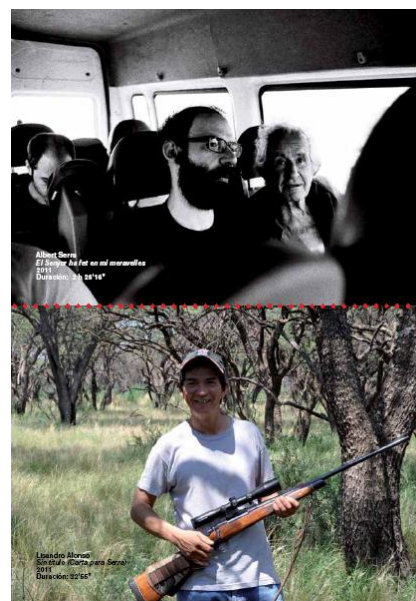


Carta 3 Jaime Rosales y Wang Bing
Del 3 al 9 de octubre

Correspondencia entre Jaime Rosales y Wang Bing
2009-2011. Tres cartas. DV, 35 mm. Color. 49'22"
Carta 1. Jaime Rosales. "T4-Barajas Puerta J50". 04/2009. 10'
Carta 2. Wang Bing. "Xi Yang Tang (Happy Valley)". 05/2009. 18'
Carta 3. Jaime Rosales. "Red Land". 04/2011. 20'53"

Carta 4 Victor Erice y Abbas Kiarostami
Del 10 al 16 de octubre

Correspondencia entre Victor Erice y Abbas Kiarostami
2005-2007. Diez cartas. DV. Color. 96'
Carta 1. Victor Erice. "El jardín del pintor". 22/04/2005. 9'30"
Carta 2. Abbas Kiarostami. "Mashhad". 05/09/2005. 8'35"
Carta 3. Victor Erice. "Arroyo de la luz". 22/10/2005. 20'
Carta 4. Abbas Kiarostami. "El membrillo". 12/2005. 12'
Carta 5. Victor Erice. "José". 18/06/2006. 7'19"
Carta 6. Abbas Kiarostami. "Lluvia". 11/03/2006. 10'50"
Carta 7. Victor Erice. "Sea-Mail". 10/08/2006. 3'49"
Carta 8. Victor Erice. "A la deriva". Septiembre de 2006-marzo de 2007. 13'24"
Carta 9. Abbas Kiarostami. "Mapa del tesoro". 04/2007. 7'05"
Carta 10. Victor Erice. "Escrito en el agua". 05/2007. 2'30"



Carta 5 Isaki Lacuesta
"Sin título (Despertar lentamente)". 08/08/2008. 11'35"
Duración: 11'35"



Rto:
José Luis Guerin

Del 24 al 30 de octubre

Para:
Jonas Mekas
Nueva York, EE.UU.



Rto:
Jonas Mekas

Para:
José Luis Guerin
Barcelona, España



The complete letters at Centre Georges Pompidou, Paris. Installation + Film Series: Correspondences' loop-screening coordinated with film series of other projects from the filmmakers. Photographies of the setting where the installation will be screened in 2012 -2014.

