

JANUARY FEBRUARY 2021

Xcèntric

the cinema of **CCCB**



14.01.21

Inauguration
of the season

Sala Teatre

POSTPONED TO JUNE 10

Is it possible to formulate a first question and to continue having dinner? The films of Carles Santos

The work of Carles Santos has been chosen to open the film season. This homage includes a poetry reading by Vicenç Altaió, a selection of his films made between 1969 and 1979, many of them rarely screened, a previously unseen piece by the North American filmmaker John Logue, two short pieces from the early days of cinema starring the magician Leopoldo Fregoli and a unique concert by the pianist Clara Peya (National Culture Prize 2019), performing a piece composed especially for the occasion in collaboration with the dancer Sílvia Capell.



30 second portrait, Joan Logue, 1979-1982, 30 s.

Peça per a quatre pianos, Carles Santos, 1978, 16 mm, 5 min 40 s.

682-3133 Buffalo Minnesota, Carles Santos, 1977, 16 mm, 6 min 44 s.

Maestri di música, Leopoldo Fregoli, 1897-1899, 35 mm, 1 min.

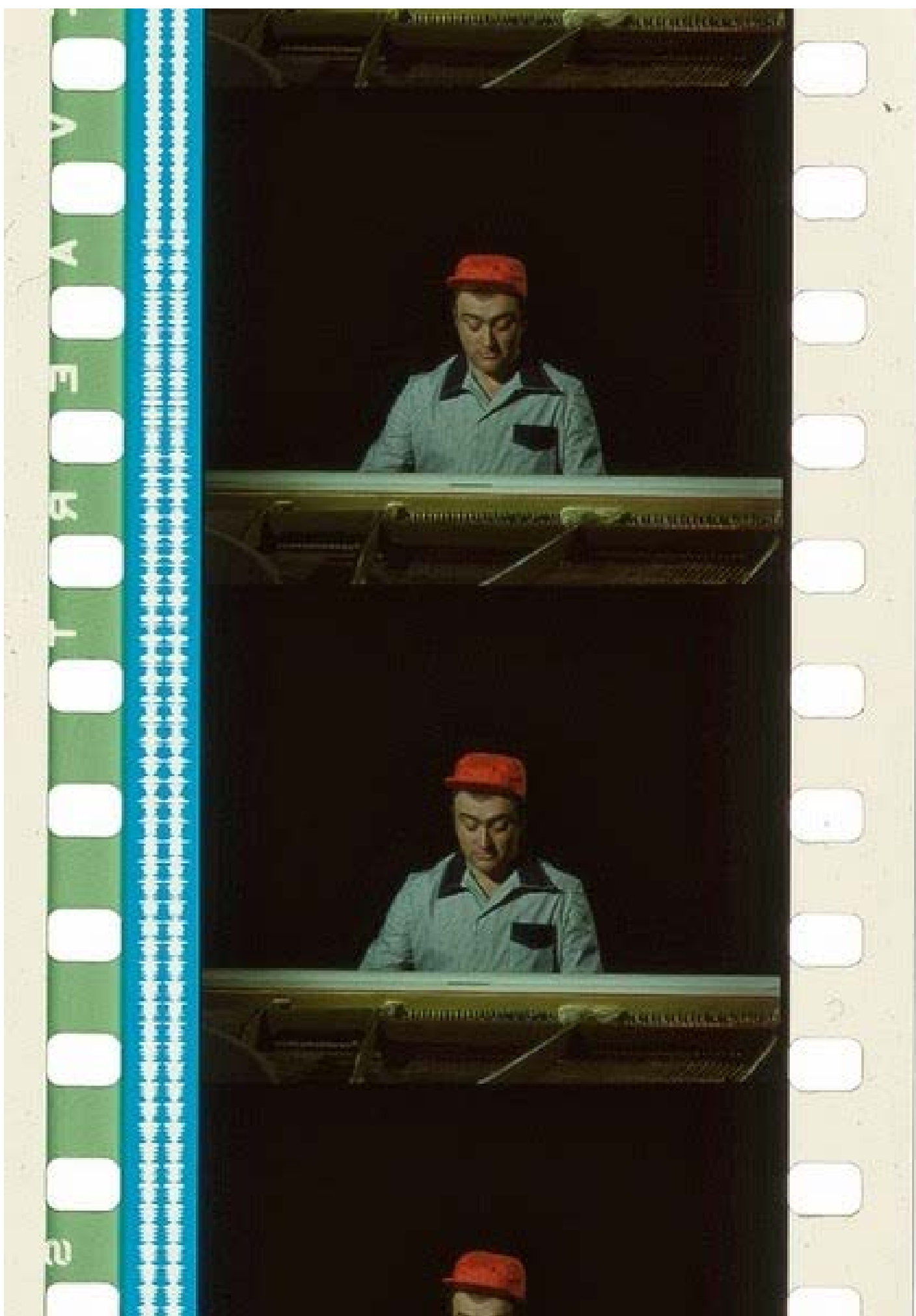
Retroescena 2, Leopoldo Fregoli, 1897-1899, 35 mm, 1 min.

LA-RE-MI-LA, Carles Santos, 1979, 35 mm, 8 min 35 s.

Preludi de Chopin opus 28, n. 7, Carles Santos, 1969, 16 mm, 20 min 45 s.

Digital projection. Copies of Carles Santos courtesy of *La Filmoteca - Institut Valencià de Cultura (IVC)* and *Fundació Caixa Vinaròs* (Collection Carles Santos). Copies of Leopoldo Fregoli courtesy of *Cineteca Nazionale (CSC)*. Copy of Joan Logue courtesy of the artist.

Programme by Ona Balló.



LA-RE-MI-LA, 1979. **Carles Santos**



Peça per a quatre pianos, 1978. **Carles Santos**



LA-RE-MI-LA, 1979. **Carles Santos**

21.01.21

Thursday 19:00 h **Auditorium**

24.01.21

Sunday 18:30 h **Auditorium**

Bewitched film. Mani Kaul and unconnected figures

This session is dedicated to the filmmaker Mani Kaul, one of the main members of the so-called “New Indian Cinema”. One of his most emblematic films, *Mati Manas*, combines poetry with the legends associated with the traditions of India’s ancient communities of potters.

In collaboration with **Filmoteca de Catalunya**.*



Filmoteca
de Catalunya

Mati Manas, Mani Kaul, 1985, 35 mm, 92 min.

Projected in 35 mm. Copies courtesy of *Arsenal*. Original language subtitled in English and Catalan.

*Other Mani Kaul films will be screened at the Filmoteca de Catalunya throughout January 2021. For more information, see www.filmoteca.cat

Acknowledgments: Gurudas Pai.



Mati Manas, 1985. Mani Kaul

31.01.21

Auditorium

Sunday 18:30 h

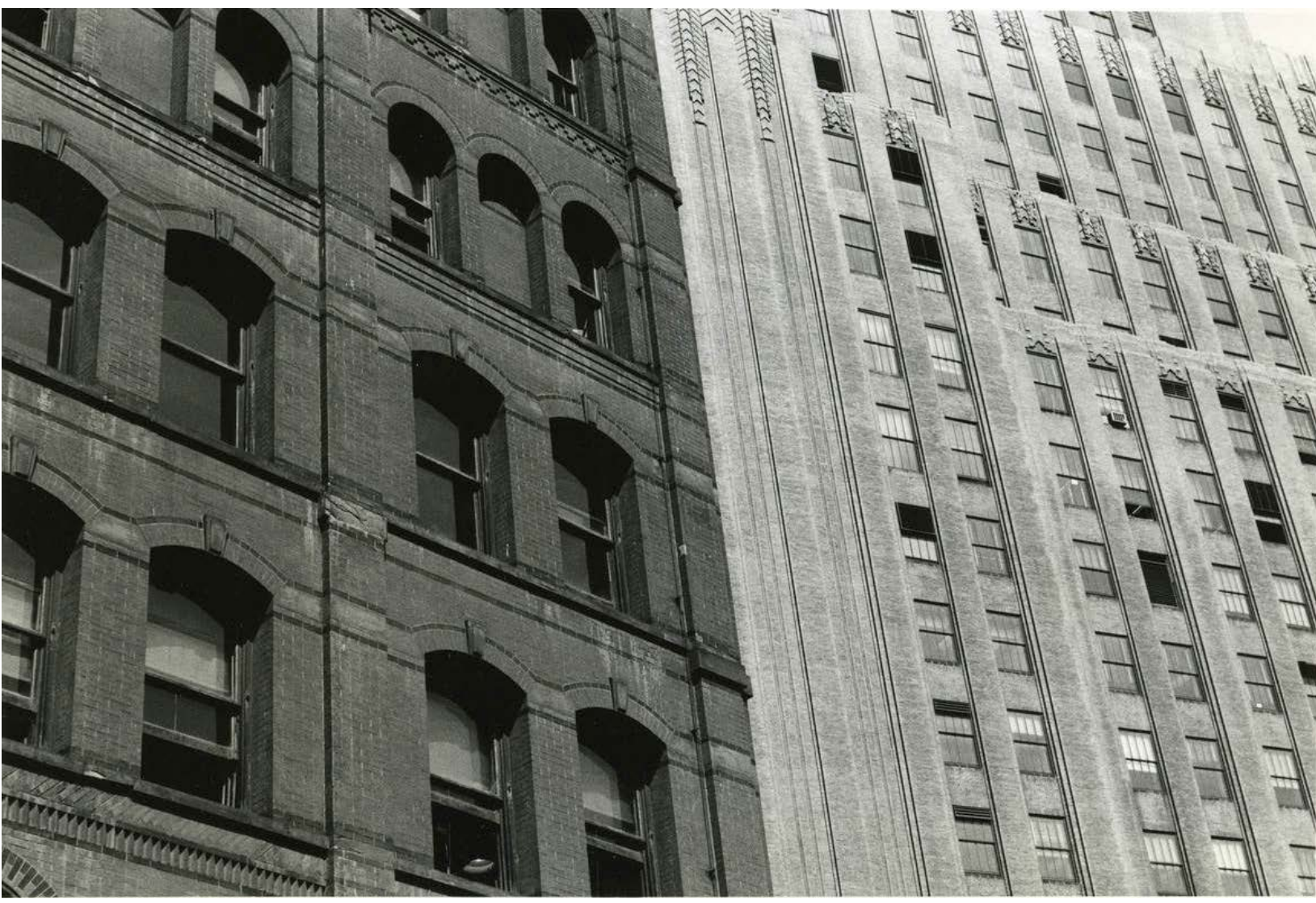
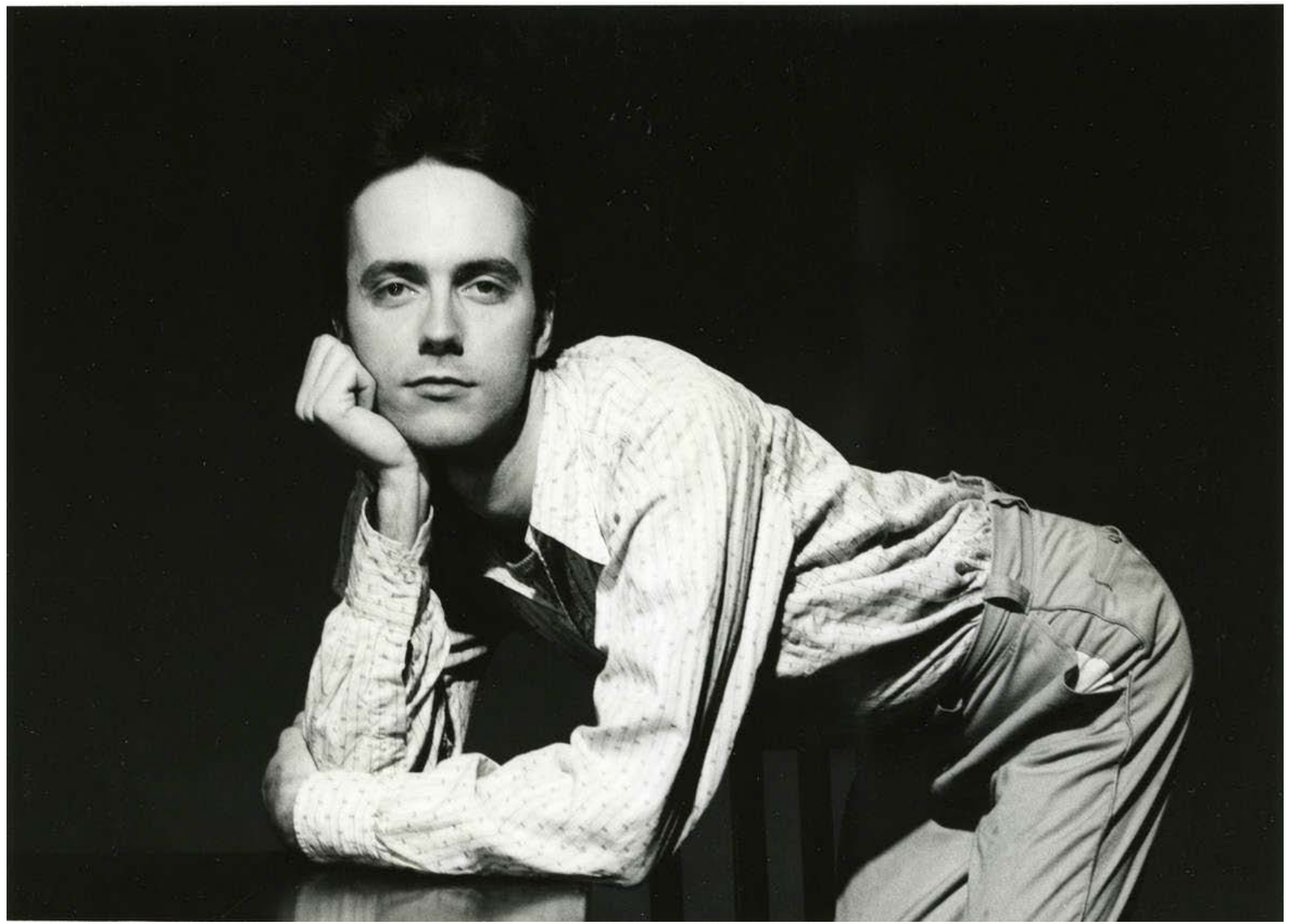
Babette Mangolte. *The Camera: Je or La Caméra: I*

The Camera: Je or La Caméra: I is one of the most important films by photographer and filmmaker Babette Mangolte, best known as the director of photography for *News from Home* or *Jeanne Dielman* by Chantal Akerman. Filmed in New York at the end of the 1970s, Mangolte uses cinema to reveal her process of photographic creation: taking a series of studio portraits and then street photography in Manhattan.



The Camera: Je or La Caméra: I, 1971. Babette Mangolte

The Camera: Je or La Caméra: I, Babette Mangolte, 1971, 16 mm, 88 min. Digital projection. Copy courtesy of *Filmmaker's Coop*. Original language subtitled in Catalan.



The Camera: Je or La Caméra: I, 1971. **Babette Mangolte**

04.02.21

Hall

Thursday 19:00 h

Argentine experimental cinema

Critic and filmmaker Pablo Marín presents an illustrated talk and two programmes on Argentine experimental cinema with works from the 1970s and the present, the two most significant periods in Argentina's cinema.

Session 1: Reality turned experiment

Filmed during Argentina's dictatorship (1976-1983), the films in this first session, made by some of the leading names from the country's most influential generation of experimental filmmakers, demand to be seen not only as a corpus of modernising, challenging films in terms of their conception of a new cinematographic language but also as first-person accounts of the alienating and oppressive reality of the social and political life of their time.

Boomerang, Julio Otero Mancini, 1976, Super-8 to digital, 5 min.

Testamento y vida interior, Narcisa Hirsch, 1976, Super-8, 11 min.

Passacaglia y Fuga, Jorge Honik and Laura Abel, 1976, Super-8, 18 min.

Sensación 77: Mimetismo, Marie Louise Alemann, 1977, Super-8 to digital, 8 min.

Gamelan, Claudio Caldini, 1981, Super-8, 12 min.

Copies courtesy of the artists.

A programme by Pablo Marín.



Passacaglia y Fuga, 1976. **Jorge Honik** and **Laura Abel**



Passacaglia y Fuga, 1976. **Jorge Honik** and **Laura Abel**

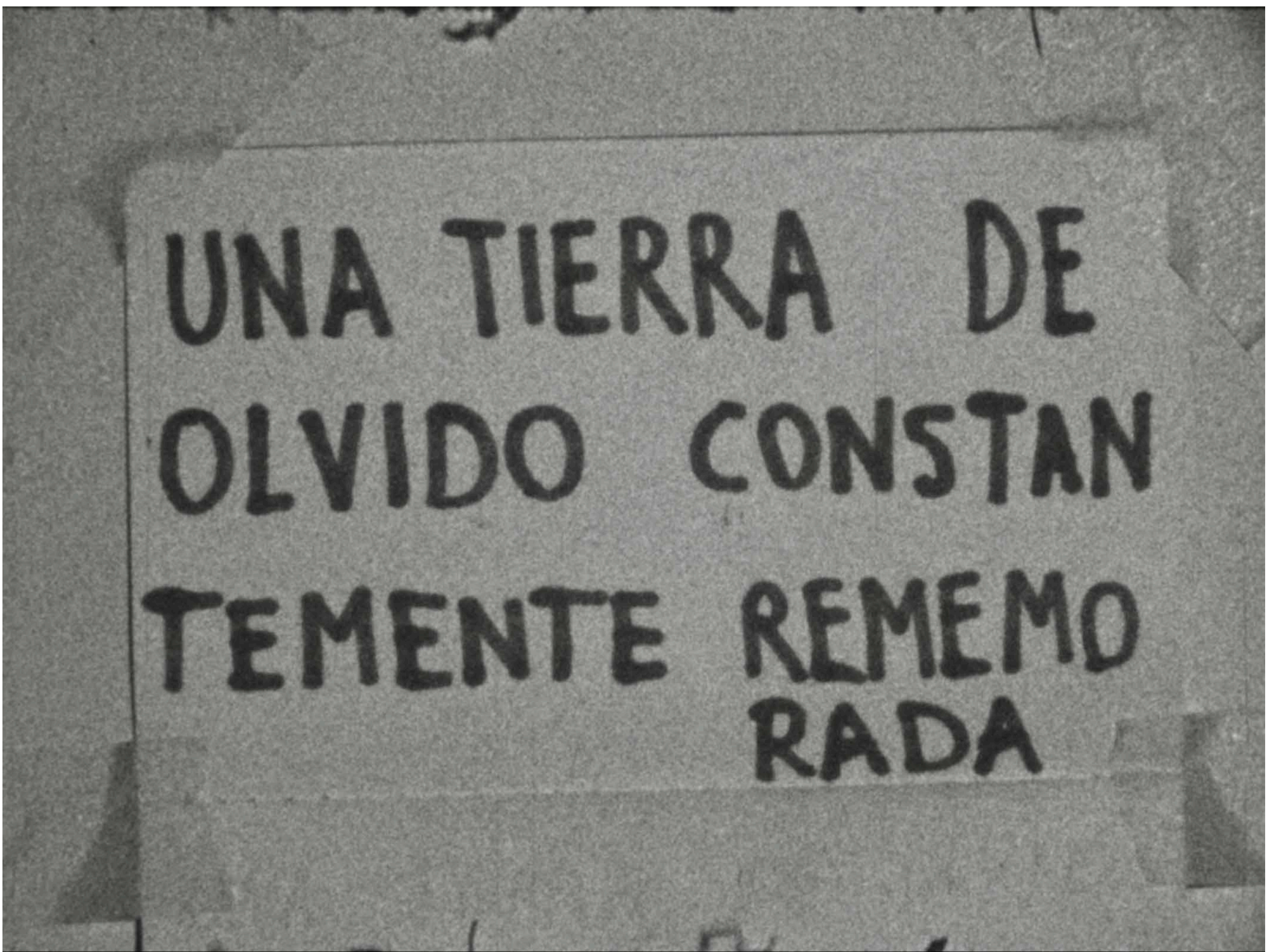
07.02.21

Sunday 17:30 h

Auditorium

Argentine experimental cinema. Illustrated talk by Pablo Marín

As in many of the region's countries, the history of Argentina's experimental cinema is actually a compendium of several stories, mostly isolated from each other, where each chapter follows the previous one based on a new perspective but prolonging a certain sensibility regarding the medium of film. Taking as its starting point the two sessions that cover the most important evolutionary journey in the history of Argentine experimental cinema (from the 1970s to the present), the talk will reconstruct a possible chronology of first-person cinematic thought created in this country by focusing on certain technological turning points and major films but also on isolated figures and recently discovered works which have unquestionably had a secret and silent influence on the development of a never-ending experimental tradition.



Carta a Lady, 2019. Ariel Nahón



Y Berá - Aguas de Luz, 2016. Jessica Sarah Rinland

07.02.21

Auditorium

Sunday 19:00 h

Argentine experimental cinema

Session 2: Experimentation
turned reality

Unlike other historical periods, the different realities that make up the thematic journey made by recent Argentine experimental cinema defy any attempt to establish a clear, coherent thread. Consequently, the present conveyed by these films is a context that involves, among other things, debates on native peoples, ecology, employment and gender identity with a rigorous, expansive formalism, albeit indefinable given its hybrid nature.

Y Berá - Aguas de Luz, Jessica Sarah Rinland, 2016, 16 mm a digital, 10 min.

2019, Jeff Zorrilla, 2019, 16 mm, 9 min.

Aula magna, Andrés Denegri, 2013, 16 mm, 7 min.

Tres bocetos de casa, Azucena Losana, 2020, Super-8 y 16 mm a digital, 6 min.

Reflejo Nocturno I-IV, Benjamín Ellenberger, 2020, 16 mm, 10 min.

Carta a Lady, Ariel Nahón, 2019, Super-8 a digital, 5 min.

Ceniza verde, Pablo Mazzolo, 2020, 35 mm, 10 min.

Copies courtesy of the artists.

Programme by Pablo Marín.



Reflejo nocturno I-IV, 2020. **Benjamín Ellenberger**



Ceniza verde, 2019. **Pablo Mazzolo**



Aula magna, 2013. **Andrés Denegri**

11.02.21

Auditorium

Thursday 19:00 h

Margaret Tait I. Where I Am Is Here

Margaret Tait's work, filmed on 16 mm with a Bolex, is largely related to her homeland, the Orkney Islands and Scottish Highlands, her 'childhood paradises'. After studying filmmaking at the Centro Sperimentale di Cinematografia in Rome between 1950 and 1952, Tait - who had a degree in medicine - returned to Scotland, where she founded her small production company, Ancona Films, used to self-finance most of her 32 films shot between 1951 and 1998. Moving between documentary, poetry, portrait, home movies, animation and music, this is an emotional, intimate atlas of that world and culture in a rhythmic, sensory and autobiographical constellation of presences, houses, gardens and the nature of small things.

The Leaden Echo and the Golden Echo, Margaret Tait, 1955, 16 mm, 7 min.

Place of Work, Margaret Tait, 1976, 16 mm, 31 min.

Tailpiece, Margaret Tait, 1976, 16 mm, 10 min.

Where I Am Is Here, Margaret Tait, 1964, 16 mm, 35 min.

Aerial, Margaret Tait, 1974, 16 mm, 4 min.

Colour Poems, Margaret Tait, 1974, 16 mm, 12 min.

Garden Pieces, Margaret Tait, 1998, 16 mm, 12 min.

Copies courtesy of Lux. Original language subtitled in Catalan.



The Leaden Echo and the Golden Echo, 1955. **Margaret Tait**



Garden pieces, 1998. **Margaret Tait**

12.02.21

Aula 2

Friday 18:30 h

Margaret Tait as seen by Diana Toucedo

The filmmaker Diana Toucedo is the guest who will lead this session that seeks to familiarise us with the work of this Scottish author and create the opportunity to enjoy discussing, speculating about and watching her films together.

This activity forms part of the *Projecte Arxipèlag* jointly promoted by the *Mostra Internacional de Films de Dones de Barcelona* and the association Dones Visuals, aimed at raising awareness of the creative genealogies among female filmmakers.





Margaret Tait



Where I Am Is Here, 1964. Margaret Tait

18.02.21

Auditorium

Thursday 19:00 h

Margaret Tait II. The Poetics of Landscapes

The four films that make up this programme demonstrate Tait's skill in capturing the mystery and intimacies of landscapes. Like an easel, her camera *à plein air* captures the changes in the Orkney characters, the variations in light with the passing of the seasons and the different cycles of the tasks carried out; reflects the dynamism and transformation of the urban landscape; documents the repopulation of one of the islands; and creates a portrait of her mother based on changes in her figure in the midst of nature.



Land Makar, Margaret Tait, 1981, 16 mm, 32 min.

On the Mountain, Margaret Tait, 1973, 16 mm, 35 min.

The Drift Back, Margaret Tait, 1956, 16 mm, 10 min.

A Portrait of Ga, Margaret Tait, 1952, 16 mm, 5 min.

Copies courtesy of Lux. Original language subtitled in Catalan.

Programme by the *Mostra de Films de Dones*.



On the Mountain, 1973. Margaret Tait



A Portrait of Ga, 1952. Margaret Tait

21.02.21

Auditorium

Sunday 18:30 h

Corinne Cantrill. *In This Life's Body*

Australian filmmaker Corinne Cantrill narrates her life using black and white photographs from her personal album.

In her own voice, Corinne describes the story of her life, the environment she grew up in, her family, details of her private life, her artistic career, her travels and the people who influenced her the most (friends, teachers, artists, intellectuals, colleagues, children), from her birth (1928) to the time the film was made (1982). These photos, taken in various contexts and mainly by amateurs - self-portraits, school photos, photos taken from family albums or the press - allow her to explore her identity through what they show or hide.

In This Life's Body, Corinne Cantrill, 1984, 16 mm, 147 min.

Digital projection. Copy courtesy of *Arsenal*. Original language subtitled in Catalan.



In This Life's Body, 1984. **Corinne Cantrill**

25.02.21

Auditorium

Thursday 19:00 h

Luke Fowler. Notes, memories and records

How can memory in an archive be filmed? How can personal memories, community memories and their records be presented using image and sound? These three films by Luke Fowler, resulting from the Scottish filmmaker's encounter with different archives - that of filmmaker Margaret Tait, her mother's lecture cards and a centre for feminist photography - map out some of the possible answers to these questions.

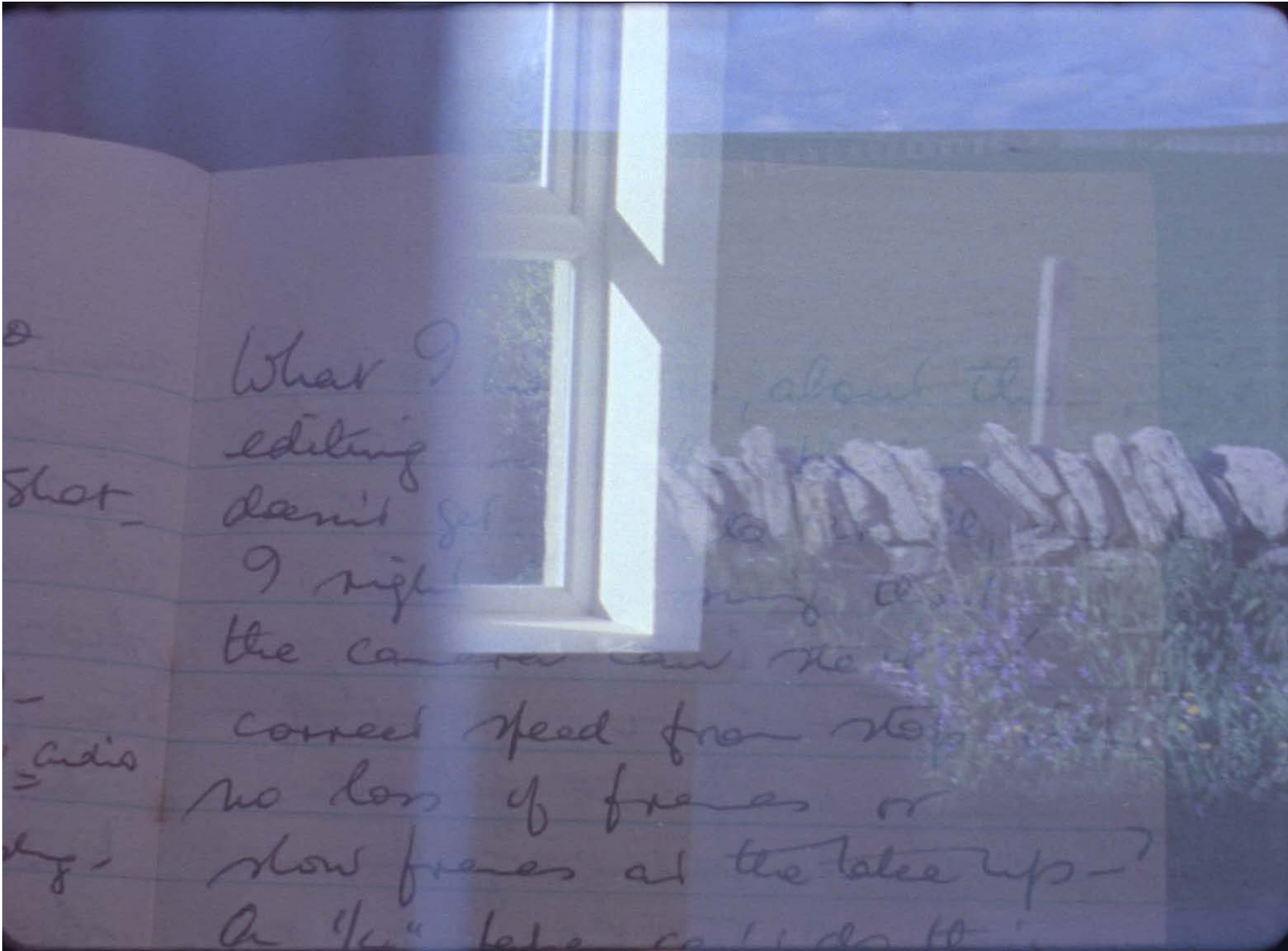
Many films by Fowler document archives and the various tangible and intangible elements around them, not only people or places but also ideas and impressions, which he uses to sketch out micro-stories from a myriad of subordinate voices. And he does so by exploring the limits and conventions of the language of film, never neglecting sound work and always placing himself between the poetic and the political, between documentary and experimental, biographical and archival.

Houses (for Margaret), Luke Fowler, 2019, 16 mm a HD, 5 min.

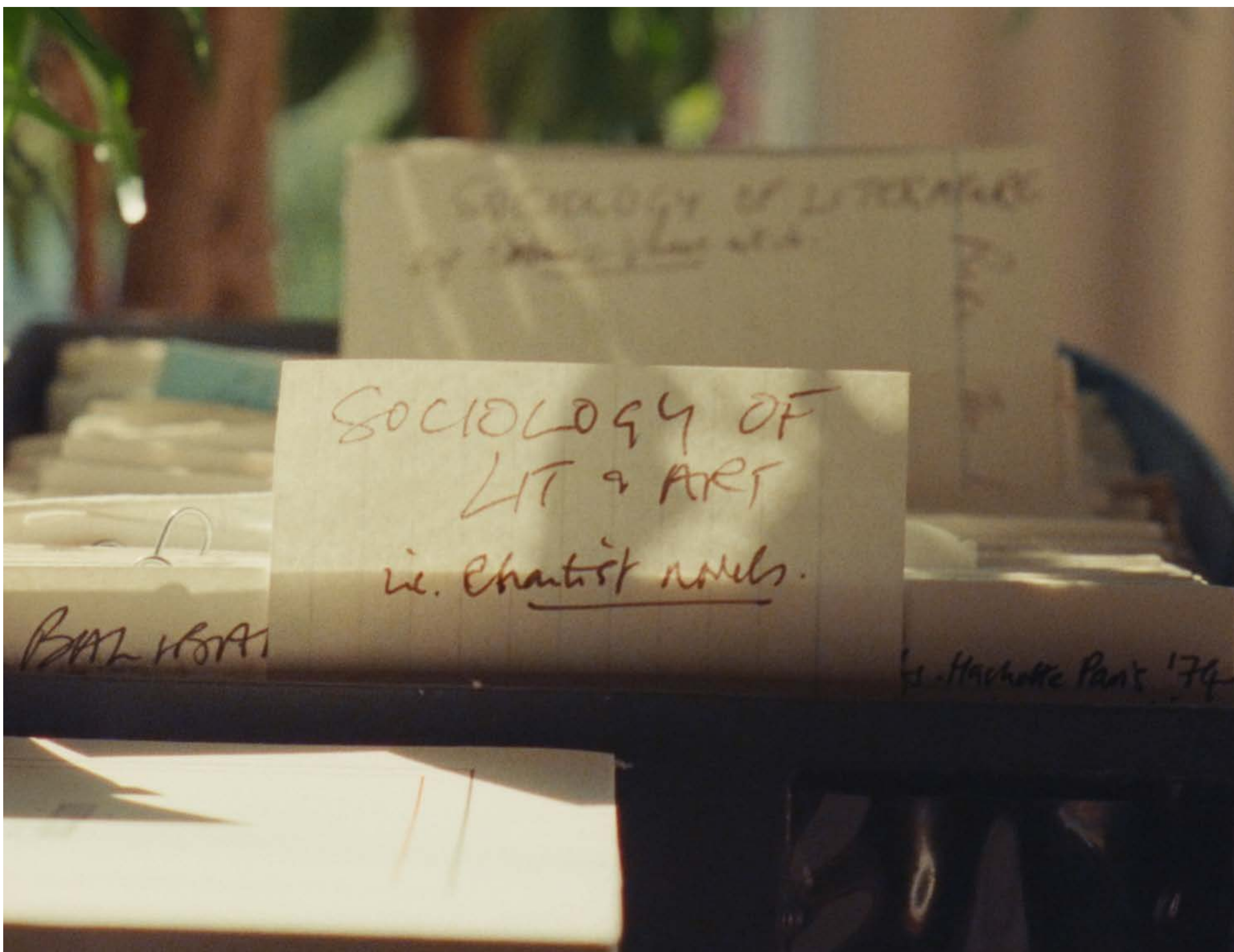
Mum's Cards, Luke Fowler, 2018, 16 mm a HD, 9 min

To the Editor of Amateur Photographer, Luke Fowler, 2014, 16 mm a DCP, 68 min.

Copies courtesy of Lux. Original language subtitled in Catalan.



Houses (for Margaret), 2019. Luke Fowler



Mum's Cards, 2018. Luke Fowler

28.02.21

Auditorium

Sunday 18:30 h

Maudite soit la guerre. The early days of colour in cinema

This session, the second in a series of programmes devoted to colour in early cinema, presents two works by Alfred Machin, a pioneer in the use of innovative film colouring techniques that are superbly employed in his documentary *Chasse à la panthère* (1909) and his masterpiece, the pacifist melodrama *Maudite soit la guerre* (1914).



Chasse à la panthère, 1909. Alfred Machin

Chasse à la panthère, Alfred Machin, 1909, 35 mm, 7 min.

Maudite soit la guerre, Alfred Machin, 1914, 35 mm, 50 min.

Projected in DCP. Copies courtesy of the *Cinémathèque Royale de Belgique*.



Maudite soit la guerre, 1914. Alfred Machin

Coordination:

Gloria Vilches

Curators:

Celeste Araújo, Oriol Sánchez, Francisco Algarín Navarro, Gonzalo de Lucas, Ona Balló, Pablo Marín, *Mostra de Films de Dones*.

Filmmakers:

Carles Santos, Leopoldo Fregoli, Joan Logue, Mani Kaul, Babette Mangolte, Julio Otero Mancini, Narcisa Hirsch, Jorge Honik and Laura Abel, Marie Louise Alemann, Claudio Caldini, Jessica Sarah Rinland, Jeff Zorrilla, Andrés Denegri, Azucena Losana, Benjamín Ellenberger, Ariel Nahón, Pablo Mazzolo, Margaret Tait, Corinne Cantrill, Luke Fowler, Alfred Machin.

Prices:

€ 4 / € 3 Concessions

5-session pass: € 15 / € 12 Concessions

Friends of the CCCB: free of charge

CCCB ticket offices (taquilles@cccb.org / 933064100) and www.eventbrite.es