

MARCH 2021

Xcèntric

the cinema of **CCCCB**



04.03.21

Thursday 19:00 h

Auditorium

Jean-Claude Rousseau. Light reflected through things

In his first feature film, Jean-Claude Rousseau offers a sensorial, sentimental journey through seven ruins and various hotel rooms in the city of Rome, with motifs such as division, splitting and the impossibility of representation shifting constantly among the meticulous formal work and experience of a conversion.

Filmmaker in attendance. This event is part of a series programmed by Francisco Algarín and Carlos Saldaña, in collaboration with:

FilmoTeca
de Catalunya

ZUMZEIG



Les Antiquités de Rome, Jean-Claude Rousseau, 1989, Super-8, 105 min.

Screened in 16 mm. Original language with Spanish subtitles. Film courtesy of Jean-Claude Rousseau.



Les Antiquités de Rome, 1989. **Jean-Claude Rousseau**

11.03.21

Thursday 19:00 h

Auditorium

Birth (of the image) of a nation

Between Margot Dias' ethnographic films shot on the Mueda plateau and Ruy Guerra's film about the massacre that took place there, there are two central episodes in the history of Mozambique in which cinema played an important role in both the revolutionary process and decolonisation: the War of Independence (1964-1974) and the revolution (1975-1987). The aim of screening these works is not only to address cinematographic representations created within the context of colonial expeditions with the first images made in independent Mozambique, but also to investigate how colonial and post-colonial history are closely linked to these images.

Aspectos da vida dos Macua e Macondes em Moçambique, Margot Dias, 1958, 16 mm, 7 min.

Mussa. Aldeia Maconde, Margot Dias, 1958, 16 mm, 2 min.

Caminho para a machamba da Nola, Margot Dias, 1958, 16 mm, 5 min.

Mueda, Memória e Massacre, Ruy Guerra, 1979-80, 35 mm, 75 min.

Digital screening. Original language with Catalan subtitles. Margot Dias films courtesy of Cinemateca Portuguesa and the National Museum of Ethnology in Lisbon. Ruy Guerra film courtesy of Arsenal Berlin.



Mueda, Memória e Massacre, 1979-80. **Ruy Guerra**



Margot Dias filming the Makonde, 1958. (Jorge Dias, Archive of the National Museum of Ethnology, Lisbon)

14.03.21

Sunday 18:30 h

Auditorium

Fighting diary. *Torre Bela*

After the Carnation Revolution, in 1975 hundreds of workers occupied the Torre Bela estate, used by the Duke of Lafões as his private hunting grounds, for 219 days in order to establish an agrifood cooperative there, with the collusion of the Armed Forces who'd initiated the socialist revolution. The German Thomas Harlan and his film crew shared and documented those days in an extraordinary film about political collectivity.

Conceived as a diary of struggle, following a direct method of filming in which "I didn't have to plan the film, I just had to plan to be there", Thomas Harlan, son of the celebrated Third Reich director Veit Harlan, recorded the ideological and practical tensions, the extreme and raw intensity, the arguments and the spirit of a collective that embodies an *ongoing revolutionary process*.

Torre Bela, Thomas Harlan, 1977, 35 mm, 106 min.

Original language with Catalan subtitles. Digital screening. Film courtesy of the Filmmuseum München.



Torre Bela, 1977. Thomas Harlan

18.03.21

Thursday 19:00 h

Auditorium

Mars on Earth I. *As Without so Within*

Through an unusual filmic exploration of the use of framing, lighting, blurring, superimposing and stop motion, the short films in this session try out paths of perceptual experimentation in which specific elements and places - traces of lights, circular or geological shapes - create the more distant cosmic topographies and sinuousness of other planets and unexpected figurations. This programme, with films by Sophie Michael, Manuela de Laborde, Gautam Valluri, Brigid McCaffrey and Jodie Mack, is designed as a parallel activity to the exhibition “Mars. The Red Mirror”.

99 Clerkenwell Road, Sophie Michael, 2010, 16 mm, 8 min.

As Without so Within, Manuela de Laborde, 2016, 16 mm, 25 min.

Circles, Gautam Valluri, 2015, 16 mm, 4 min.

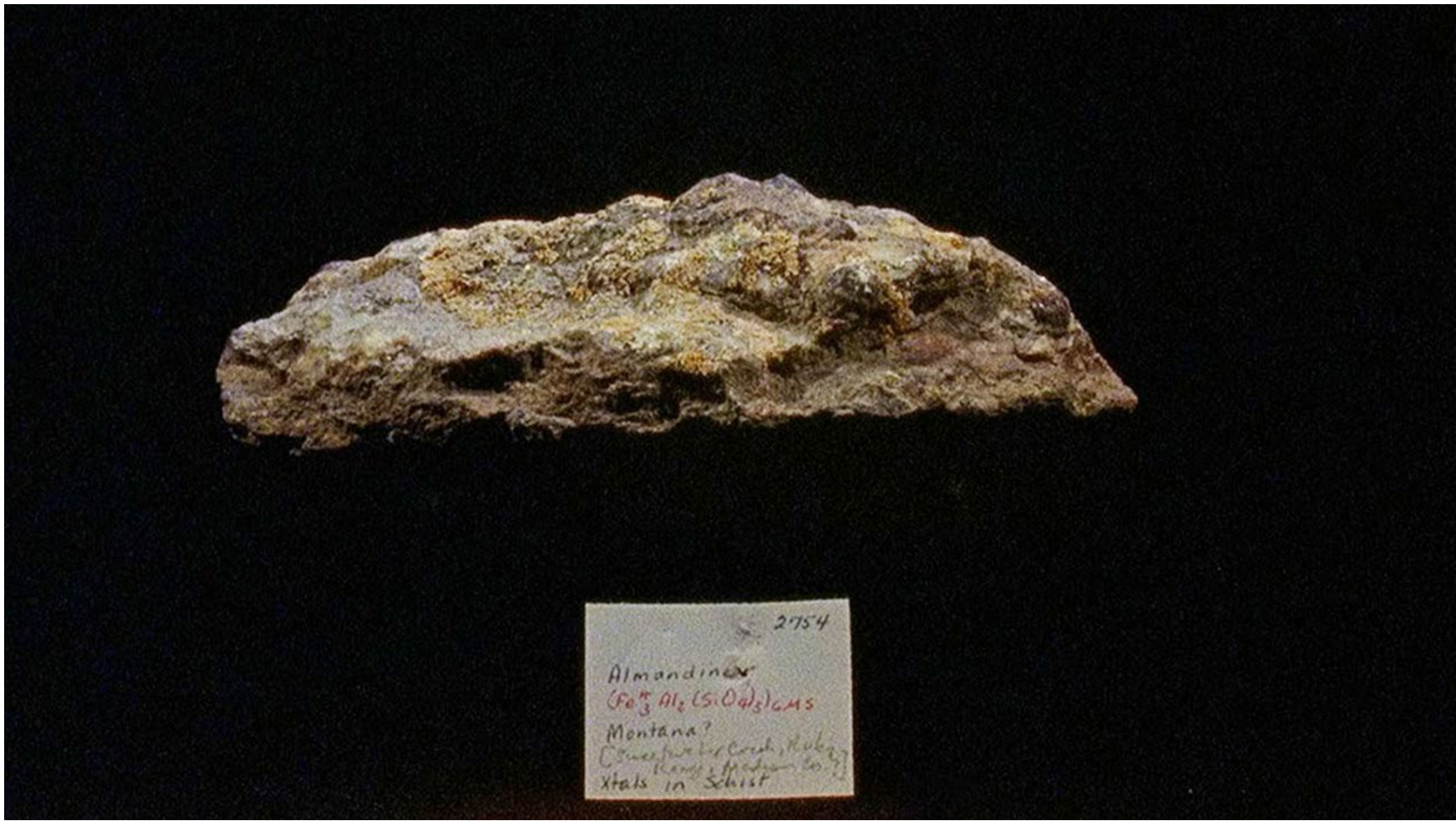
Bad Mama, Who Cares, Brigid McCaffrey, 2016, 35 mm, 12 min.

Hoarders Without Borders 1.0, Jodie Mack, 2018, 16 mm, 5 min.

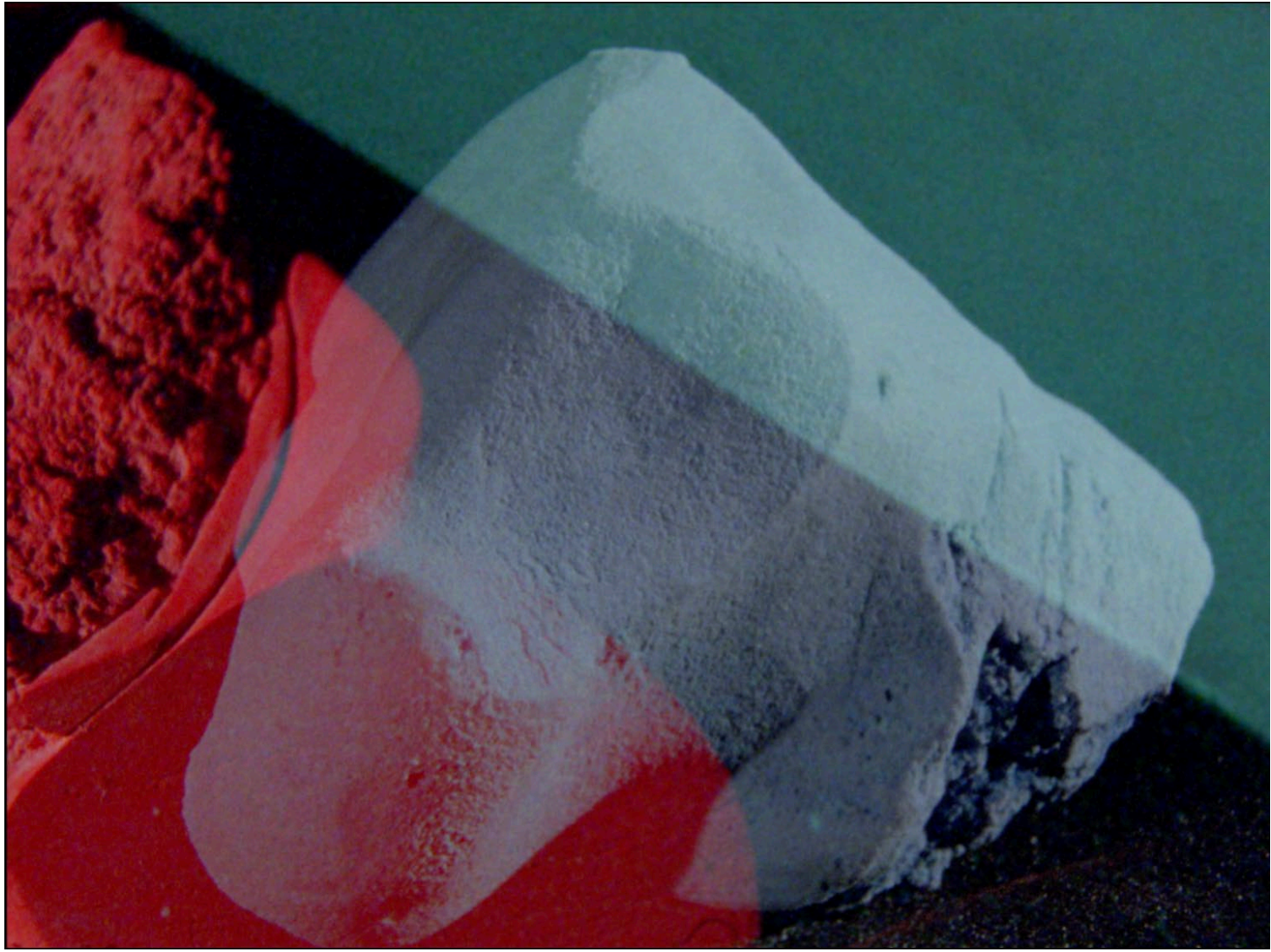
Digital screening. Films courtesy of the artists.



Bad Mama, Who Cares, 2016. **Brigid McCaffrey**



Hoarders Without Borders 1.0, 2018. **Jodie Mack**



As Without so Within, 2016. **Manuela de Laborde**

21.03.21

Sunday 18:30 h

Auditorium

Mars on Earth II. *At Uluru*

Decades of scientific exploration have revealed that some regions of the Earth may be similar to the geological environments observed on the surface of Mars. Australia's central desert shares certain unique and singular characteristics with the "red planet": extinct volcanoes, traces of asteroid impact, minerals, arid valleys, sandstone and stony soils the colour of blood caused by the same weathering process. Arthur and Corinne Cantrill's film *At Uluru* encapsulates the essence of these environments and introduces us to the heart of this continent: the great rock Uluru.

At Uluru, Corinne and Arthur Cantrill, 1977, 16 mm, 80 min.

Film courtesy of Arsenal Berlin.



At Uluru, 1977. Corinne and Arthur Cantrill

25.03.21

Thursday 19:00 h **Auditorium**

28.03.21

Sunday 18:30 h **Auditorium**

L.A. Rebellion: *Passing Through*, by Larry Clark

After his release from prison, Eddie Warmack, an African-American jazz musician, seeks out his mentor, the legendary Poppa Harris, while refusing to play for the mobsters who control the music industry. *Passing Through* is a major work by the L.A. Rebellion - or Los Angeles School of Black Filmmakers - a movement that brought together African-American filmmakers who were studying at UCLA between the late 1960s and mid-1980s and who created an alternative cinema - in narrative, form and methods - to that of Hollywood.

Passing Through, Larry Clark, 1977, 35 mm, 111 min.

DCP screening. Original language with Catalan subtitles. Film courtesy of Larry Clark and the UCLA Film & Television Archive.



Passing Through, 1977. **Larry Clark**

Coordination:

Gloria Vilches

Curators:

Francisco Algarín Navarro, Celeste Araújo,
Gonzalo de Lucas, Oriol Sánchez

Filmmakers:

Jean-Claude Rousseau, Margot Dias, Ruy Guerra,
Thomas Harlan, Sophie Michael, Manuela de
Laborde, Gautam Valluri, Brigid McCaffrey, Jodie
Mack, Corinne and Arthur Cantrill, Larry Clark

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