

VIII Mostra de
Cinema Periférico

31.05. — 04.06.
2017. A Coruña



A maritime, coastal and underwater movie, holidays in the sea thanks to the wonderful fishing of various materials of the theme that Fontaine orchestrates in delicious compositions.

Spaced Oddities. Cécile Fontaine, 2004, 16mm, 4 min.

Esta vez o xogo de palabras coa canción de Bowie lévanos por esas "rarezas espaciadas" dun documental científico sobre as formas de vida microscópicas na auga, que nas mans de Fontaine se torna algo a medio camiño entre unha animación abstracta e unha coreografía de Busby Berkeley.

This time the word game with Bowie's song takes us through those "spaced oddities" of a scientific documentary on the microscopic life forms in the water, which in Fontaine's hands becomes something halfway between an abstract animation and a choreography by Busby Berkeley.

Cross Worlds. Cécile Fontaine, 2006, 16mm, 15 min.

Mundos cruzados, tiras de celuloide como marcadoras dun crucigrama. Unha visión de cores fabulosas do que para Fontaine podería ser un documental etnográfico, no que turistas e nativos, lecer e traballo se confunden non sen mordaces implicacións.

Crossed worlds, celluloid strips like boxes of a crossword puzzle. A vision of fabulous colors of what for Fontaine could be an ethnographic documentary, in which tourists and natives, leisure and work, are confused with considerable biting implications.

The Last Lost Shot. Cécile Fontaine, 1999, 16mm, 7 min.

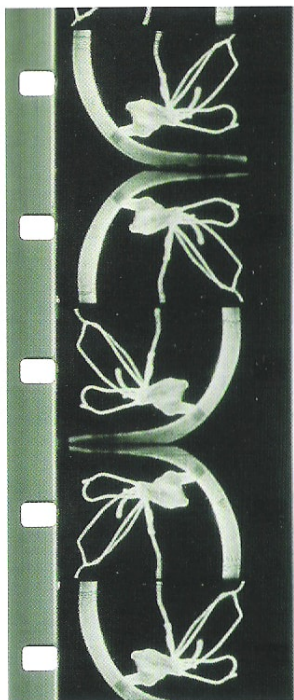
Froito dun encargo en torno ao tema "apocalipse", unha película sobre a loita entre violencia e inocencia inspirada na historia real do asasinato dun grupo de nenos a mans dos seus propios compañeiros de escola nunha vila americana.

The result of a commission on the theme "apocalypse", a film about the struggle between violence and innocence inspired by the true story of the murder of a group of children at the hands of their own schoolmates in an American town.

Holy Woods. Cécile Fontaine, 2008, 16mm, 8 min.

Unha historia case hollywoodense cócese nesta apracible sesta nun bosque. As árbores que caen, as serpes, os insectos e os fotogramas intrusos veñen interromper o desenvolvemento da trama, "desa" trama.

An almost Hollywood story is cooked up during this peaceful nap in a forest. Falling trees, snakes, insects and intrusive frames come to interrupt the development of the plot, of "that" plot.



FOUND SOUNDS

Unha retrospectiva das películas avant-garde de Barbara Meter

A principios dos anos 70, como resposta crítica á comercialización da produción e programación cinematográfica, Barbara Meter (Países Baixos, 1939) fundou o Electric Cinema. A sala converteuse no epicentro do cinema expandido, avant-garde e independente holandés. Meter tamén cocreó POLKIN (Political Kinema) e realizou películas documentais como integrante de grupos activistas e feministas. Nas súas obras máis experimentais, Meter avanza a linguaxe cinemática co seu modo único de reutilizar documentos e gravacións sonoras, grazas a un innovativo e maestral emprego das técnicas do optical printing. A súa tese, *Buscado e atopado: Sobre arquivo e found footage*, foi escrita en 1995 para a London School of Printing e continúa a ser de radical importancia. Tras anos de traballo, o EYE Filmmuseum en Amsterdam preservou as películas de Meter en toda a súa complexidade e en conversación coa artista. FOUND SOUNDS é a primeira retrospectiva do cinema avant-garde en 35mm e en 16mm de Meter nos Estados Unidos e en España.

Programa e notas: Mónica Savirón

Presentado co apoio do Consulate Xeral of the Kingdom of the Netherlands

A Retrospective of Barbara Meter's Avant-Garde Films

In the early 1970s, in need of a critical response to the commercialization of film production and programming, Barbara Meter (Netherlands, b. 1939) co-founded the Electric Cinema. Run by members of the Amsterdamse Film Coop, and the Studio for the Development of Film and Film Manifestations (STOFF), the theater became the epicenter of Dutch independent and avant-garde filmmaking. At the Electric Cinema, Meter curated international avant-garde and expanded cinema programs. After that, she co-created POLKIN (Political Kinema) and made documentaries as part of activist and feminist movements. In her avant-garde films, she pushes the cinematic medium forward with her unique way of repurposing documents and audio recordings, utilizing an innovative, masterful application of optical printing techniques. Her essay "Looked for and Found: On Archival and Found Footage Film", was written in 1995 for the London School of Printing, and continues to be of radical importance. After many years of work, the EYE Filmmuseum in Amsterdam, working closely with the artist, has preserved Meter's films in all their complexity. Found Sounds is the first comprehensive retrospective of Barbara Meter's avant-garde films in the United States and in Spain.

Organized by guest curator, and program notes by Mónica Savirón.

Presented with the support of the Consulate General of the Kingdom of the Netherlands.

Programa

Este é un programa enteiramente en celuloide e en xira no Milwaukee Underground Film Festival en Wisconsin (22 de abril), Museum of the Moving Image en Nova York (30 de abril), e (S8) Mostra de Cinema Periférico na Coruña (2 de xuño).

This is an all-celuloid touring program taking place at the Milwaukee Underground Film Festival in Wisconsin (April 22), Museum of the Moving Image in New York (April 30), and (S8) Mostra de Cinema Periférico in A Coruña, Spain (June 2).



Lamento

2012. Escrito e interpretado por Remco Campert. Gravación de audio de actuación en vivo. En holandés. 3 min.

Utilizado en Here Now, de Barbara Meter; parte da serie fílmica, Ten Songs.

2012. Written and performed by Remco Campert. Audio recording of live performance. In Dutch. 3 mins.

From Barbara Meter's Here Now; part of the film series, Ten Songs.

Ariadne. Barbara Meter, 2004, super 8 a 35mm, 12 min.

Característico do alemán lied ou lit, que adapta poemas a pezas musicais, esta canción cinematográfica incorpora texto da obra dramática de Johann Wolfgang von Goethe, *Fausto*.

Characteristic of the German lied or lit, which sets poems to music, this song cycle incorporates text from Johann Wolfgang von Goethe's tragic play, *Faust*.

Appearances. Barbara Meter, 2000, super 8 a 16mm, 21 min.

Con audio dos anos 20 e 30 en Alemaña, Johann Sebastian Bach e Marlene Dietrich, as transicións sonoras desta película pasan polo que parece ser un estado de dúbida silenciosa que só se ve interrompida por efectos de son: voces de estraños reproducidas cara atrás, momentos da radio alemá, e un continuo, mergullado, batido dun latexo.

With sounds from the 1920s and 1930s in Germany, Johann Sebastian Bach, and Marlene Dietrich, the music transitions in this film go through what seems to be an intermediate state of dubitative silence, only to be interrupted by sound effects of strangers' voices

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played backwards, German radio, magpies' calls, and a continuous undercurrent, flapping, pounding beat.

Convalescing. Barbara Meter, 2000, super 8 a 16mm, 3 min.

O silencio nas películas de Meter é unha declaración de intencións e, en *Convalescing*, é ademais unha pausa íntima que nos deixa a soas co son do proxector e o do noso interior.

The silence of Meter's films speaks volumes: it is a conscious and loud way of expression. Taking place inside a room, *Convalescing* is both contemplative and self-reflective, as well as the one film by Meter that allows us to take an intimate pause—with just the sound of the film projector, and our very, inner, own.

Song for Four Hands. Barbara Meter, 1970, super 8 a 16mm, 3 min.

Plano e contra-plano crean unha conversa sen palabras entre unha muller, Barbara Meter, e un home, o cineasta experimental, Jos Schoffelen. A película propón un diálogo enordecido por un acorde dunha sinfonía de Mahler.

This is a shot, counter-shot film that creates a conversation without words between a woman, Barbara Meter, and a man, experimental filmmaker, Jos Schoffelen. The film proposes a dialogue deafened by a chord from a Mahler symphony.

Stretto. Barbara Meter, 2005, 16mm, 6 min.

A palabra "stretto" é un termo musical italiano que se refire á sección final dunha fuga, caracterizada por melodías entrecruzadas. O tema musical, neste caso *Music For Prepared Piano 2* de John Cage, repítese con variacións de ton e timbre antes de que cada nota chegue ao seu final.

The word "stretto" is an Italian musical term referring to the final section of a fugue, characterized by interweaving melodies. The musical theme gets repeated at different pitches and timbres before



those notes reach their end. The soundtrack is John Cage's *Music For Prepared Piano 2*, a percussion-like piece conceived as a dance accompaniment.

Portraits. Barbara Meter, 1972, super 8 a 16mm, gravación sonora, 6 min.

Meter retrata aos artistas e amigos Sally Potter, Mattijn Seip, Pim van Isveldt, e Mike Dunford. *Four Organs*, de Steve Reich, dá forma final a esta película. Barbara Meter: "O que normalmente espero conseguir é que a imaxe e o son sigan o seu propio camiño, pero a miúdo conecten, para despois distanciarse outra vez, e quizá conectar de novo".

Meter features close-ups of artists Sally Potter, Mattijn Seip, Pim van Isveldt, and Mike Dunford from different angles and at fast speed. Steve Reich's *Four Organs* gives final shape to this film. Barbara Meter: "What I usually hope to achieve is that image and sound follow their own path, but often connect, after which they distance themselves again—and then connect again."

A Touch. Barbara Meter, 2008, 16mm, 13 min.

Sen facer uso da palabra falada, Meter expresa a súa relación co mundo e co cinema. Efectos sonoros de trens, auga en movemento e vento, mestúranse con fragmentos musicais, incluído *Stabat Mater*, de Francesco Tuma, o himno ás profundidades e ao peso do sufrimento humano.

With sound effects of passing trains, running water, and wind, plus an exquisite imagery manipulation with the optical printer, Meter pays homage to the fragility of celluloid, as well as of our own vulnerable materiality. There are no statements in this film, but fragments of music, including Francesco Tuma's *Stabat Mater*, a Latin hymn on the depths and weights of human suffering and sorrow.

Ad libitum:

Broken Tongue. Mónica Savirón, 2013, 16mm, 3 min.

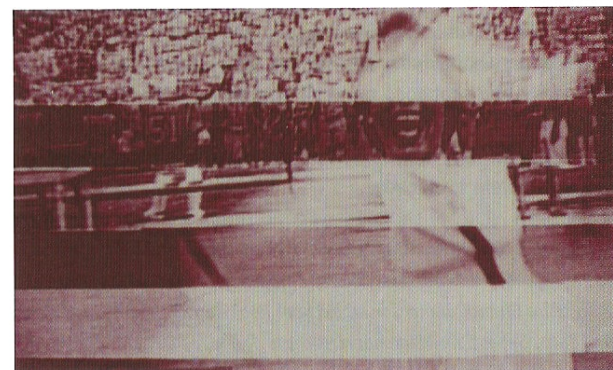
Principalmente realizado con imaxes dos exemplares do 1 de xaneiro de *The New York Times* desde os seus inicios en 1851 ata 2013, *Broken Tongue* é un tributo á intérprete de son avant-garde, Tracie Morris, e ao seu poema, Afrika.

Mainly made with images from the January 1st issues of *The New York Times* since its beginning in 1851 to 2013, *Broken Tongue* is a heartfelt tribute to avant-garde sound performer Tracie Morris and to her poem Afrika.

Answer Print. Mónica Savirón, 2016, 16mm, 5 min.

Nesta película de *found footage* deteriorado, nin cor nin son foron manipulados. A banda sonora combina audio xerado pola dobre perforación de películas mudas, o track das películas sonoras, e os tons producidos por cada un dos cortes realizados pola cineasta cando son lidos polo proxeccionista.

This film is made with deteriorated 16mm color stock, and it is meant to disappear over time. Neither hue nor sound has been manipulated in its analog reassembling. The soundtrack combines audio generated by silent double perforated celluloid, the optical tracks from sound films, and the tones produced by each of the filmmaker's cuts when read by the projector.



En colaboración con EYE Filmmuseum, Amsterdam; Milwaukee Underground Filme Festival; e Museum of the Moving Image
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