

**Los Angeles Filmforum presents:  
Ism, Ism, Ism: Recycled Cinema (Cine reciclado)**

Saturday October 10, 2020, 7:00 pm

Online

Los Angeles Filmforum is the city's longest-running organization dedicated to weekly screenings of experimental film, documentaries, video art, and experimental animation. [www.lafilmforum.org](http://www.lafilmforum.org)

Q&A on Sunday, October 10, 8:30 pm (after the screening) with co-curator Jesse Lerner, filmmakers Artemio and Eduardo Menz!

In the spirit of Oswald de Andrade's landmark 1928 provocation, the *Manifesto Antropófago*, this program features a works of artists, dating from the 1950s up to today, that engage in found footage filmmaking, a subaltern practice of decolonization and critique through the collage of appropriated images and audio. This practice, sometimes called "recycled cinema," "*détournement*," or "cinema of appropriation," has particular resonance in the region, where outsiders' misrepresentations often dominate the local cinematic productions on screens. Nuyoriquen artists Raphael Ortiz Montañez took a 16mm print of *Winchester '73* (Anthony Mann, 1950), a Hollywood Western in which Rock Hudson plays a Native American, and hacked the reels to pieces with a tomahawk "to release their evil." Placing the film fragments in a medicine bag, he performed a ritual exorcism inspired by his Yaqui grandfather before splicing together the random fragments, some upside down and others right side up, that comprise the *Cowboy and 'Indian' Film* (1958). A Cuban newsreel from 1960 shows the triumphant supporters of the Revolution taking over the former offices of major Hollywood studios, and repurposes the reels found within. The progeny of these forerunners are diverse in their strategies and aims, ranging from Cecilia Barriga's *The Meeting of Two Queens* (1991), a queer romance between Greta Garbo and Marlene Dietrich, to Artemio's mash-up of Walt Disney's adaptations of *Winnie the Pooh* and Francis Ford Coppola's *Apocalypse Now* (1979). Eduardo Menz's *Las mujeres de Pinochet* (2005) juxtaposes the testimony of Carmen Gloria Quintana, an activist badly burned by the Chilean soldiers while protesting against the brutality of Augusto Pinochet's regime, with footage of the dictator congratulating Cecilia Bolocco, the nation's first successive Miss Universe contestant. Through reframing and repetition, the contradictions of these two women's experiences and of the totalitarian state's parameters for acceptable female behavior slowly and painfully emerge.

Promotional Support for these online screenings from [Berkeley Art Museum/Pacific Film Archive](#); [WNDX Festival of Experimental Film, Winnipeg](#); [Experiments in Cinema, Albuquerque](#); [Lightbox Film Center, University of the Arts](#), Philadelphia.

Screening:

*No D.R.*

Alfredo Salomón, 2002, 1 min., color, sound, digital, México.

*Newsreel 49*

Instituto Cubano de Artes e Industrias Cinematográficas, 1960, 1 min., b&w, 35mm transferred to digital, Cuba.

*'Cowboy' and 'Indian' Film*

Rafael Montañez Ortiz, 1958, 2 min., b&w, sound, 35mm reduced to 16mm and transferred to digital, USA.

*Desde la Havana ¡1969! Recordar*

Nicolás Guillén Landrián, 1969, 17 min., b&w, sound, 35mm transferred to digital, Cuba.

*The Big Wack*

Ricardo Nicolayevsky, 2002, 2 1/2 min., b&w, sound, digital, México.

*Oración por Marilyn Monroe*

Marisol Trujillo, Miriam Talavera, and Pepín Rodríguez, poem by Ernesto Cardenal, 1983, 8 min., b&w, sound, 35mm transferred as digital, Cuba.

*El bombardeo de Washington*

Luis Ospina, 1972, 1 min, Colombia/USA

*Apoohcalypse Now*

Artemio, 2002, 8 min., color, sound, digital, México (filmmaker in attendance)

*Las mujeres de Pinochet*

Eduardo Menz, 2004, 12 min., color, sound, digital, Canada/Chile. (filmmaker in attendance)

<https://aphelis.net/mujeres-pinochet-women-eduardo-menz/>

*Las ruinas de Bahía Blanca*

Nicolas Testoni, 2012, 5:20, color and b&w, sound, digital, Argentina.

*Pobre del cantor*

Taller Independiente de Cine Experimental, 1978, 2 min., color, sound, super-8 transferred to digital, México.

Filmmaker Bios:

**Artemio**

Artemio is the Rolls Royce of Mexican Art.

**Eduardo Menz**

Eduardo Menz was born in Edmonton, Alberta from Chilean descent and has called Montreal home since 2002. Eduardo completed his BFA in film production at Concordia University in 2006. He is a member of the Double Negative Collective who showcase international experimental filmmaker's works as well as exhibit their own films and

videos at numerous festivals locally and worldwide. Eduardo's film work is a mixture of rigorous structure, quiet progression, revealing repetition and fragmented sensibility. His themes constantly vary yet always have the capacity to provoke emotional and intellectual responses. Eduardo's films show more than they show.

Eduardo has been the fortunate recipient of media grants from Canada Council for the Arts(CCA), Conseil des Arts et Des Lettres du Quebec(CALQ) and Société de Développement des EntrePrises Culturelles(SODEC) for his scripts and film work. His films & videos have been shown at several distinguished festivals such as TIFF and Locarno and have won awards at Brooklyn Film Festival, Big Muddy in Illinois, NextFrame Touring Film Festival in the U.S., Les Rendez-Vous du Cinema Quebecois in Montreal, Hot Docs and Images Festival in Toronto. In 2013, Eduardo's film, *Acrobat*, was nominated for Best Short Film at the Iris Awards Ceremony(previously Prix Jutra) in Montreal, Canada.

**Jesse Lerner** is a filmmaker, curator, and writer. His documentaries *Frontierland/Fronterilandia* (1995), *Ruins* (1999), *The American Egypt* (2001), *Atomic Sublime* (2010), and *The Absent Stone* (2013) have screened at the New York's Museum of Modern Art, the National Anthropology Museum in Mexico City, the Guggenheim Museums in New York and Bilbao, and the Sundance, Rotterdam, and Los Angeles Film Festivals, among many other venues. Washington's National Gallery, the Anthology Film Archives, and Mexico's *Cineteca Nacional* have presented mid-career surveys of his films. His books include *The Maya of Modernism*, *F is for Phony*, *The Shock of Modernity*, *Ism Ism Ism*, and *The Catherwood Project*.

This screening is part of Los Angeles Filmforum's screening series ***Ism, Ism, Ism: Experimental Cinema in Latin America (Ismo, Ismo, Ismo: Cine Experimental en América Latina)***. ***Ism, Ism, Ism*** is an unprecedented film series—the first in the U.S.—that surveys Latin America's vibrant experimental production from the 1930s through today. Revisiting classic titles and introducing recent works by key figures and emerging artists, *Ism, Ism, Ism* takes viewers on a journey through a wealth of materials culled from unexpected corners of Latin American film archives. Key historical and contemporary works from Argentina, Brazil, Bolivia, Chile, Colombia, Cuba, Ecuador, Mexico, Paraguay, Peru, Uruguay, Venezuela, Puerto Rico and the United States are featured. The online screenings in Fall 2020 will conclude the touring portion of *Ism, Ism, Ism*. [www.ismismism.org](http://www.ismismism.org)

***Ism, Ism, Ism*** is accompanied by a [bilingual publication \(from University of California Press\)](#) placing Latino and Latin American experimental cinema within a broader dialogue that explores different periods, cultural contexts, image-making models, and considerations of these filmmakers within international cinema.

***Ism, Ism, Ism*** was originally part of Pacific Standard Time: LA/LA, a far-reaching and ambitious exploration of Latin American and Latino art in dialogue with Los Angeles that occurred in 2017-18. Explore more at [www.ismismism.org](http://www.ismismism.org)

Lead support for ***Ism, Ism, Ism*** is provided through grants from the Getty Foundation.

Significant additional support comes from the Andy Warhol Foundation for Visual Arts, the National Endowment for the Arts, and the Mike Kelley Foundation for the Arts.

Pacific Standard Time is an initiative of the Getty. The presenting sponsor is Bank of America.

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Los Angeles Filmforum screenings are supported by the Los Angeles County Board of Supervisors through the Los Angeles County Department of Arts & Culture, the Department of Cultural Affairs, City of Los Angeles, the Wilhelm Family Foundation, the Academy of Motion Picture Arts & Sciences, and the American Cinematheque. We also depend on our members, ticket buyers, and individual donors.

Los Angeles Filmforum is the city's longest-running organization screening experimental and avant-garde film and video art, documentaries, and experimental animation. 2020 is our 45<sup>th</sup> year!

Memberships available, \$75 single, \$125 dual, \$40 single student, \$225 silver nitrate.. Contact us at [lafilmforum@yahoo.com](mailto:lafilmforum@yahoo.com). [www.lafilmforum.org](http://www.lafilmforum.org). Become a fan on Facebook and follow us on Twitter @LosAngFilmforum #lafilmforum and on Instagram @lafilmforum

