

**Los Angeles Filmforum presents:
Ism, Ism, Ism: Urban Harmonies/Dissonant Cities**
Friday-Sunday, October 2-4, 2020
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

Q&A on Sunday Oct 4, 7:30 pm with Co-curator Jesse Lerner and filmmakers Melisa Aller, Juan Carlos Alom, Azucena Losana, and Luis Soldevilla!

At the end of the silent era of cinema, there was an international cycle of films that depicted the nature of the modern city. These films, known as city symphonies or film symphonies, were edited as if following a musical score. The rhythm and succession of the images were immensely important for the filmmakers. In Latin America, some of the earliest experimental films participated in this cycle of city symphonies. For example, *São Paulo: a Sinfonia da Metrópole* (1929), by Rodolfo Rex Lustig and Adalberto Kemeny, and Humberto Mauro's film-poem about his home town in Minas Gerais, Brazil, *Sinfonia de Cataguases* (1929). Ever since those early efforts many filmmakers have maintained a fascination with the city, as Latin American cities were transformed by unfettered growth, industrialization, and massive rural to urban migrations. This free program offers a range of urban visions—some more celebratory, others more critical—of the architecture, daily life, public spaces, and transportation of cities such as Buenos Aires, Havana, Lima, Cali, Los Angeles, Santiago, and London.

Screening:

Habana Solo

Juan Carlos Alom

2000, 15 min, b&w, 16mm transferred to digital, Cuba

In *Habana Solo* some of the most important Cuban musicians from the most diverse musical tendencies of today, showing us the city in them and the city they inhabit with no other words than the music solos they improvise _ in solitary space and without restrictions, and we can see through the free lens of the camera, freedom based on undertaking the translation of the sounds of their music and the city's, into an uninterrupted visual solo in which images concatenate each other, in the same way the musicians are composing in the real instant their improvised pieces, with the rhythmical and harmonical intensity of the music that happens, and with the same dose of abstraction _, making palpable the spirit of the city possessed by its musical sounds in the same proportion they sound, beat and visualize, with a texture that doesn't betray its reality, possessed by her. -- Franklin J. Díaz

Inútil Paisagem

Louise Botkay

2010, 6 min, b&w, 16mm transferred to digital, Brazil

Inútil Paisagem a black and white space, a view of Rio de Janeiro, during the hours defined by the clocktower of Central Station, as a woman encounters her city, a friend, and the early melancholy of the afternoon."

At your heels

Azucena Losana

2017, 2:36 min, 16mm, color, sound, Argentina/Czech Republic

Machinery No. 1 (Maquinaria No. 1)

Luis Soldevilla

2011, 3 min, color, sound, video, Perú

This video explores - in an abstract way - the motion generated by machines that "carry away" the citizens and how this machine at the same time transport the necessary energy to keep the city's vital flow. By means of combining the inner motion of the devices (ladders, trains and elevators) with an external motion (camera movements) these ideas of motion, energy and transportation acquire a new meaning, generating a sort of vertigo and the idea of no point or direction.

Constitución (Constitution)

Melisa Aller

2013, 4 min, b&w, sound, Super 8 transferred to digital, Argentina

No insides and outsides. The margins do not exist. *Constitution* is an intensive burst which does not seek individuals and forms, but seeks the different speeds and slownesses. Immanence. Distributing the affects, the intensities. There is no difference in the artificial from the natural. Because, the important is to know what a body is able to afford in a way of life.

Despedida (Farewell)

Alexandra Cuesta

2013, 10 min, color, sound, 16mm transferred to digital, Ecuador/USA

Shot in Boyle Heights in East Los Angeles, this transitory neighborhood resonates with the poetry of local resident Mapkaulu Roger Nduku. Verses about endings, looking, and passing through, open up the space projected. A string of tableaux gather a portrait of place and compose a goodbye letter to an ephemeral home.

La Poubelle

Felipe Ehrenberg

1970, 16 min, color, sound, video transferred to digital, México

La Poubelle is a film by Felipe Ehrenberg about his garbage walks around London at the time of the strikes in 1970.

Cali de película

Luis Ospina y Carlos Mayolo

1973, 13 min., color, sound, 16mm projected as digital archive, Colombia

Filmmaker Bios:

Melisa Aller was born and lives in Buenos Aires (Argentina). She is an experimental filmmaker and visual artist. She studied Political Science at the Universidad of Buenos Aires and Filmmaking and Video in CIEVYC. She is specialist and teaches social, genre

and feminist topics. She has a postgraduate degree at Social Sciences Universidad of Buenos Aires. She also studied with the directors Claudio Caldini and Ernesto Baca. In recent years she has been spent working particularly in the super 8 format, filming and editing all on camera without any intervention from the digital. In 2015, she filmed her first feature film, called “Las Decisiones Formales”, edited in camera and chronologically using 22 rolls of film, which spliced together.

Juan Carlos Alom

The art of creating and interpreting images is akin to translating my spirit. My camera is the compass that guides me and I am grateful to it. Everywhere I have lived, I have delivered myself to light, shadows and to those details that, however minimal they may seem, have made me tremble and convert them into images.

I had hardly begun working as a photojournalist when the scarcity brought about by the Soviet Union’s collapse obliged me to experiment, shaping my artistic vision into one that is driven by precariousness, spontaneity and the necessity to focus on distinct themes such as Afro-Cuban religion, youth, longitude. Even more than those isolated themes, my idiosyncrasy, as both a filmmaker and photographer, entails the quest to document the impossible. For instance, in *Habana solo*, I begged to concretize the most intimate musical expression through my cinematographic images and to convert the city’s noises into music, but my persistent dissatisfaction with concretizing the impossible led to my photographic series entitled *Dressing Room* where photographs of musicians in “private” attempt to peak into the depths of their individual expression.

Azucena Losana: I was born in Mexico City in 1977. I live and work in Buenos Aires. I studied Multimedia Arts at the National University of Arts (UNA) in Argentina and Claudio Caldini's experimental film workshop. My work covers experimental cinema, installations and video. I am a fellow of the Sistema Nacional de Creadores del Arte del FONCA, Mexico.

Luis Soldevilla

Lima - Perú 1978. Masters in Media-Design from the Piet Zwart Institute in Rotterdam-Holland. Degree in audiovisual production from the Facultad de Comunicaciones of the Universidad de Lima. Bachelors with a specialty in film and video from the same Facultad. Luis's work has a strong link with his academic training, cinema. He takes the cinematic language and fuses it with the expressive potential of space. In his installations, the physical aspect of the image functions as the backbone of the narrative, exploring various connotations of the landscape as a social portrait.

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

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

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

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

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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 45th year!

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