

Exposición colectiva, COL-MEX Film and Video From Colombia and Mexico, 2017, Liaison of Independent Filmmakers of Toronto, Toronto, Canada. EVENTO INTERNACIONAL

COL-MEX: Film and Video from Colombia and Mexico | Liaison of Independent Filmmakers of Toronto

11/02/17 4:05 a.m.



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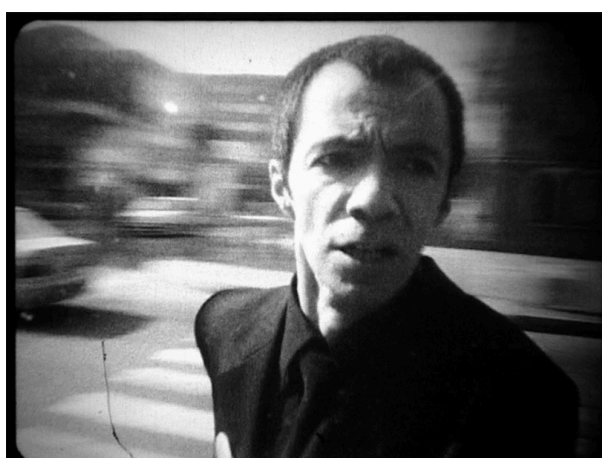
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COL-MEX: FILM AND VIDEO FROM COLOMBIA AND MEXICO



Short by Dairo Cervantes

COL-MEX: Film and Video from Colombia and Mexico

Program curated by Jorge Lorenzo for the LIFT Artist Residency

Jorge Lorenzo is LIFT's [Winter 2017 Artist in Residence](#).

"I have travelled to and fro between Bogota (Colombia) and Monterrey (Mexico) from 2007 to 2015 more or less. This was a priceless opportunity that broaden my experience of life in Latin America in many ways and has sadly come to a sudden halt recently. Throughout my various visits and returns I have gathered a few interesting examples of experimental work from friends and acquaintances in both countries. Historically and conceptually speaking some films are more relevant than others; not all of them are in the best of shapes; but they are all certainly interesting evidence of other approaches from abroad to the act of filmmaking. Moreover, the people featured in this program have definitely had a strong impact in me as a filmmaker and as an individual; it is a way of closing such a compelling chapter in my own personal life."

—Jorge Lorenzo

Loop:

Peace Series: Like a Mirror (Mexico-Colombia 2016) by Colectivo Estética Unisex (Lorena Estrada and Futuro Moncada) in collaboration with Antanas Mockus, Full HD, 1:00 min. loop, b&w, sound

Program:

Short (Colombia 2004) by Dairo Cervantes, Super 8, 8:00 min., b&w, sound (separate digital file)
Many People (Australia-Mexico 2015) by Steve McIntyre, Super 8 footage manipulated digitally, 3:25 min., color/b&w, sound
The Garden of Secrets (Colombia 2015) by Carlos Santa, Full HD, 4:40 min., color, sound
Tropical Red No.2 (Colombia 2010) by Victor Vega, 35mm to NTSC Video, 2:40 min., color, sound
Sample Text 1 (Colombia/Argentina 2010) by Jorge Lozano, Full HD, 6:20 min., color, sound
Sample of Atemporality No.1 (Mexico 2016) by Daniel Magallanes, Full HD, 5:00 min., color, sound
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Greenthenight (Colombia 2015-2016) by Andrés Jurado, 16mm to NTSC Video, 8:39 min., b&w, sound
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5/13/2017

Gmail - Re: Expo en LIFT Toronto



ruben gutierrez <onf.org@gmail.com>

Re: Expo en LIFT Toronto

1 message

Jorge Lorenzo Flores Garza <jorgelorenzo@hotmail.com>

Thu, Jan 12, 2017 at 2:27 PM

To: Victor Vega <victor_manuelvega@yahoo.com>, Andres Jurado <andresjurado@gmail.com>, Enrico Mandirola <e.mandirola@gmail.com>, Dairo Cervantes <dairocervantes@gmail.com>, "santacloseup@yahoo.com" <santacloseup@yahoo.com>, rosario sotelos <sotelos.rosario@gmail.com>, ruben gutierrez <onf.org@gmail.com>, Roberto <rss999@hotmail.com>, Paulino Ordóñez <paulinoo@hotmail.com>

Estimados todos. Les comento que la proyección estuvo genial ayer. Buen público, unas treinta personas. Más adelante les mando unas fotos que tomé. No pude tomar muchas porque estuve proyectando yo mismo y era medio complicado pensar en todo a la vez. Muy buena respuesta del público. Muy interesados en las dinámicas de producción de latinoamérica.

Les comento que nos dieron 25 dólares canadienses por persona por la presentación. Significativo, pero es algo. Falta la proyección en Cincinnati la semana que entra así que esperaré a ver si va a haber algo por allá (creo que sí). Ya regresando a Monterrey me pongo de acuerdo con todos para hacerles el envío. Seguramente a los de Colombia les mando todo en un mismo monto y ustedes se lo reparten. A los demás, veremos qué opciones. El dinero está en físico, billete canadiense, así que yo ahí veo cómo le hago para el cambio. Pero genial, genial, más adelante nos ponemos de acuerdo.

Les agradezco mucho su apoyo y participación. Estoy pensando en armar esto en México y Colombia tal vez, pero ya más adelante. Les mando muchos saludos a todos!!

Jorge Lorenzo

De: Jorge Lorenzo Flores Garza <jorgelorenzo@hotmail.com>

Enviado: miércoles, 4 de enero de 2017 07:08 p. m.

Para: Victor Vega; Andres Jurado; Enrico Mandirola; Dairo Cervantes

Asunto: Expo en LIFT Toronto

Chéquense el dato!! Victor si le puedes pasar el link a Carlos Santa será genial. No tengo su contacto. Les cuento cómo se pone la semana que entra!!\

<http://lift.ca/programming/col-mex-film-and-video-colombia-and-mexico>

**LIFT Liaison of Independent Filmmakers of Toronto – Winter 2017 Artist in Residence
Mexican and Colombian Film and Video curated by Jorge Lorenzo – at CineCycle (December 11, 2016)**

Initial Loop:

***Peace Series: Like a Mirror* (Mexico-Colombia 2016) by Colectivo Estética Unisex (Lorena Estrada and Futuro Moncada) in collaboration with Antanas Mockus (Colombian politician), Full HD, 1:00 min. loop, b&w, sound**

What is peace? When can a society loose peace and under what reasons? How is daily life without peace? What is the new peace, if there is one possible? How must we assume the past in times of reconciliation and reconstruction? (Colectivo Estética Unisex)

Program:

***Short* (Colombia 2004) by Dairo Cervantes, Super 8, 8:00 min., b&w, sound (separate digital file)**

Two dissonant, ordinary and unadventurous characters involved in an idyllic fantasy that makes them smile and cry; oscillating voltage that distracts, excites and drives mad. HE, nothing odd, just one more number, one that walks. SHE, nothing odd either, one more, sad and silent; connective disparity, attractive force of loneliness, sighs, eloquent silences, unnecessary anguish, vain expectation. (Dairo Cervantes)

***Muchas personas (Many Persons)* (Australia-Mexico 2015) by Steve McIntyre, Super 8 footage manipulated digitally, 3:25 min., color/b&w, sound**

In a recent interview I was asked to locate my core persona, to define ‘the real Steven McIntyre’. This piece is an audiovisual, psycho-acoustic response to that question. Rather than something necessarily fixed or immanent, my sense of self is contingent, fragmentary, plural, and cut across by all the diverse relationships and experiences, the awareness of constructed memory, and the feelings of separation and loss engendered by my adult life as a migrant. The source footage for this piece was shot in Mexico where I lived for almost a decade, and looking at these images now, they are as much resonant of the social disintegration affecting so many people there as they are of my own elusive, haptic remembrances. (Steve McIntyre)

***The Garden of Secrets* (Colombia 2015) by Carlos Santa, Full HD, 4:40 min., color, sound**

Known as practically the first animation artist in Colombia, Carlos Santa brings us this film that deals with as different a subject matter as it is compelling. Focusing on issues that seem to relate more directly to femininity and religion, the film is very open to many other metaphorical interpretations that can nonetheless be pinned-down to political and social metaphors as well as to the viscerally personal. (Jorge Lorenzo)

***Tropical Red No.2* (Colombia 2011) by Víctor Vega, 35mm to NTSC Video, 2:40 min., color, sound**

With *Tropical Red No.2* the filmmaker attempts to make a visual comment on the social and political state of his country of origin (Colombia) in an effort that becomes a synesthetic symbiosis of theme, color, sound, and form. (Victor Vega)

***Sample Text 1* (Argentina 2010) by Jorge Lozano, Full HD, 6:20 min., color, sound**

The material used for this video-performance acts upon itself and points the way to the complexities that lie beyond the foreground of the political events that surround people’s daily existence in their different social settings. (Jorge Lorenzo)

***Sample of Atemporality No.1* (Mexico 2016) by Daniel Magallanes, Full HD, 5:00 min., color, sound**

Using an excerpt from Kant’s *Critique of Pure Reason*, the filmmaker provides a reflexive and political questioning of the relationship between time, experience, and representation in a tone that seems to render these concepts, the text, the aesthetic, and the film as a whole as one ambiguous entity altogether. (Daniel Magallanes and Jorge Lorenzo)

***Spectra* (USA 2006) by Rosario Sotelo, MiniDV, 2:00 min., color, sound**

Whether Polaroid or regular film, photographs take time to process. In this brief but powerful moment, Sotelo brings forward the time-based aspects so imbedded in the still photography medium. Most importantly, however, she plays with the powerful metaphor of the time-based aspects imbedded in the construction of her own self. (Jorge Lorenzo)

***Esse est percipi* (Mexico 2012) by Raúl Quintanilla, Full HD, 1:08 min., color, silent**

Whether it's short films or features, poetic visions or structural trends, filmmaker Raúl Quintanilla has developed multiple audiovisual ideas from his own bedroom window in an attempt to study his most immediate and intimate universe. In this piece, Quintanilla detaches himself from his own views and demystifies the procedures of recording such a space; including himself as the maker in the process. (Jorge Lorenzo)

***Palindrome Pathway* (Mexico 2009) by Roberto Sánchez Santos, MiniDV, 2:00 min., color, sound**

Personal experience is blended with film-materiality when the filmmaker subsequently interweaves the frames of his forward and backward walk around the block outside his own home. The result is optically baffling and it invites us to question the possibilities, the nature, and the logic of audiovisual imagery and technology. (Jorge Lorenzo)

***Best Art in the World* (Mexico 2007-2009) by Rubén Gutiérrez, Full HD, 2:00 min., color, sound**

This film is part of a series of short videos made from drawings where I appear as a recurrent character confronting a number of different celebrities of the art world like curators, critics, art-fair directors, and the like. In this particular case I come face-to-face with the devil himself embodied in the figure of art curator-critic-historian Hans-Ulrich Obrist. (Rubén Gutiérrez)

***An Educated Woman* (Colombia-Austria 2014) by María Chalela-Puccini, Full HD, 3:30min., color, sound**

This is a 3 episode series turned into a three minute film about society and education, and how these define (or not) our identity. 1. An educated woman, 2. The factory, 3. The absurdity of a self-portrait (María Chalela-Puccini)

***Youth* (Mexico 2012) by Paulino Ordóñez, VHS to digital, 12:06 min., color, sound**

By way of appropriation techniques, the artist combines found text from his own personal mail with found home movie videos from his high school years only to arrive at a scathing, yet melancholic, and personal shout for that which was lost—or never obtained—in long-gone younger days. (Jorge Lorenzo)

***Verdelanoche* (Greenthenight) (Colombia 2015-2016) by Andrés Jurado, 16mm to NTSC Video, 8:39 min., b&w, sound**

Verdelanoche is a film that explores, from a creative and mystical angle, a collection of books and objects belonging to the infamous Colombian poet Leon de Greiff. The collection was discovered by two researchers in a whore house in Bogotá's red-light district and in the possession of a woman pimp. The images in the film depict rotten and putrid subject matter and the poor condition of the collection itself elicits questions pertaining to the violence contained in the archive and its eroticism. In a delirious allegorical encounter with the signatures of the poet scrawled over the pages of his collection, everything contained therein is presented as a film-meta-poem. (Andrés Jurado)

***52 Died* (Mexico 2013) by Eliseo Ortiz, 16mm, 5:00 min., color, sound (live text reading by Jorge Lorenzo)**

This piece examines the events that took place in the city of Monterrey, Mexico on August 25, 2011, when a criminal gang associated with the drug cartels attacked and set fire to the 'Casino Royale', a casino that was apparently not paying extortion money to the head of the mafia in control of the area at the time. Fifty-two people were trapped inside the building and died from asphyxiation. The only evidence of the incident presented was video footage captured by a surveillance camera nearby. Televisa—the biggest television network in Mexico—produced and broadcasted a text that aimed to reconstruct the events from what is shown in that sole piece of evidence, providing a verdict of what 'really' happened without consulting further official investigations by the authorities. The screening of the film is presented along with a live reading of Televisa's text. (Eliseo Ortiz)

***Mónica* (Francia-Mexico 2006) by Enrico Mandirola, 16mm, 12:00 min., b&w, sound**

Images containing a trip into solitary anxiety, writing their own recollections... a document about a place, a memory, a feeling. Space is captured at the very moment it is disappearing to become an image. Signs, glances, and actions break down to flow across the screen. The background becomes a pretext to talk about oneself, to tell the story of our lives. Time, images, sound and rhythm turn into an abstract and documentary conception of movement and vision. (Enrico Mandirola)