

Berkeley Art Museum* Pacific Film Archive and Los Angeles Filmforum present
Ism, Ism, Ism: Countercultures and Undergrounds
Tuesday-Thursday, September 8-10, 2020
Online

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!

Co-curator Jesse Lerner and Filmmakers Alfredo Gurrola, Rolando Peña on Wednesday September 9 at 7pm PDT. A recording of the conversation will accompany remaining screenings.

Experimental film is often intimately connected with a variety of countercultural movements, some global in reach, others very specifically local. Some of these filmmakers explicitly embrace these movements' radical political goals, and at other times their ideological concerns are simply implicit, but all of these films are unified by their allegiance to a range of underground, youth or countercultural phenomena. Several of these films document performances, ephemeral actions, or interventions into public space. *Marabunta*, for example, a 1967 film and performance directed by Narcisa Hirsch, with the collaboration of Marie Louise Alemann, and Walther Mejía, involves the interaction of an audience--coming out of a theater where they had seen the Buenos Aires premiere of Antonioni's *Blow Up*-- with fruit, live pigeons, and a giant plaster skeleton, documented in 16mm by radical filmmaker Raymundo Gleyzer. Enrique Pineda Barnet's extraordinary *Juventud rebeldía revolución* offers documentation of a performance by an international collective lead by Cuba's *Grupo de Teatro Experimental*. In the spirit of Situationist *détournement* and punk pranks, Manuel Delanda's *Ismism* captures the filmmaker's own interventions on Manhattan billboards, rendered across the city with an X-Acto knife. In *Esplendor do Martírio*, Sérgio Péo rehearses his theory of Super 8 as a vehicle of language - which would later be materialized in his poem/manifesto "Super 8 as an Instrument of Language." *Esplendor do Martírio* visualizes a group of intellectuals occupying and disrupting the urban space, later to be removed by the Brazilian military. Rolando Peña, iconic figure of Venezuela's avant-garde, produces an impossible dialogue that takes place within the noisy scene of a construction site of the Caracas Metro, echoing the complex relationship between intellectual debates and the noise of "progress." Alfredo Gurrola's super-8 trip, based on a poem by exiled Spanish writer Tomás Segovia, points to some of the preoccupations of a counterhegemonic radical alternative culture.

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.

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.

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

Screening:

Ismism

Manuel DeLanda

U.S.A., 1979, 5:57 minutes, color, silent, Super 8mm film presented as a digital file

Preserved by Anthology Film Archives with support from The Andy Warhol Foundation for the Visual Arts and the National Film Preservation Foundation

Juventud, rebelión, revolución

Enrique Pineda Barnet

Cuba, 1969, 30 min, color, sound, 35mm film projected as digital file.

Marabunta

Film and performance by Narcisa Hirsch, performance assisted by Marie Louise Alemann & Walther Mejia, camera by Raymundo Gleyzer

Argentina, 1967, 8 min., black and white, projected as digital file.

Esplendor do maritiro

Sergio Peo

Brazil, 1974, 9:30, color, sound, Super 8mm projected as digital file.

Cotorra 2

Rolando Peña

Venezuela, 1976, 9 min., Super 8mm, projected as digital file

Segunda Primera Matriz

Alfredo Gurrola

Mexico, 1972, 13:00, color, sound, Super 8mm projected as digital file.

Bios:

Rolando Peña - <https://www.rolandoart.work/en/about-me/bio>

Since 1963 as a conceptual artist, he began his artistic activity in media as diverse as performance, happenings, photomatons and body actions, installations, printmaking, film and video, multimedia and experimenting with image technologies.

He collaborated with prominent play writers, intellectuals and curators such as Andy Warhol, José Ignacio Cabrujas, Allen Ginsberg, and Pierre Restany among others. In 1965, Peña staged with play writer Jose Ignacio Cabrujas in Venezuela the first multimedia shows in Latin America: “Testimony and Homage to Henry Miller” and in 1966, he performed in New York, “The Illumination of the Buddha” with Allen Ginsberg and Timothy Leary (first psychedelic show). In 1967, Peña acted in several Warhol’s films performed by “The Foundation for the Totality”, group founded and directed by Peña.

Since the 80s to the present, Peña has been creating a monumental work with his concept of Crude Oil, which has become an icon of contemporary art. His work, associated with conceptualism, has turned towards a critique of consumer society and especially on oil exploitation. He has lived in New York, Paris and Caracas, cities where he has shown his work in several solo and group exhibitions, performance experiences, installations, and art in public places. With a consistent body of work throughout the junction of art, technology, and science, in joint research with astrophysicist Claudio Mendoza.

Alfredo Gurrola - <https://www.lasestrellas.tv/cea/profesores/alfredo-gurrola-gonzalez>

Alfredo Gurrola was born on August 11, 1943 in Mexico, Distrito Federal, Mexico. He is a director and cinematographer, known for *Llámenme Mike* (1979), *El escuadrón de la muerte* (1985) and *Días de combate* (1982).

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.

Memberships available, \$75 single, \$125 dual, or \$40 single student. Contact us at laforum@yahoo.com. www.laforum.org.

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