

FIELD RECORDINGS 2

Saturday 9 November: Atlases

12:30 – 14:30 Film Program 3

Vikingland

by Xurxo Chirro

2011, Super 8 to HD, 99', Spain

Composed out of found footage, Vikingland chronicles the everyday life of Galician sailor Luis Lomba, who recorded his adventures on a ferry boat. Whilst learning how to use a camera, we encounter his workmates, extraordinary landscapes and intimate moments of self-reflection. A video journal of sorts, in the form of a melancholic comedy.

The screening will take place alongside the launch of the Fall 2019 print issue by Film Place Collective.

15:00 – 16:30 Film Program 4

Focus: Louise Botkay

Louise Botkay is a French-Brazilian filmmaker whose work focuses on motherhood, child perspectives, embodiment, and representation. Working in contexts as diverse as Haiti, Congo, Cape Verde and Brazil, her films critically navigate the anthropological project.

Mammah

2006, 8', France, mute

Shot on a mobile phone, Mammah intimately explores the private feminine space of the hammam in the Grand Mosque of Paris.

Estou Aqui (I'm Here)

2016, 7', Haiti, Super8 transferred to digital, mute

Estou Aqui follows a young girl through the urban and domestic spaces of Cap-Haitien, a city in which Botkay spent part of her childhood. Questions of memory are evoked through multisensory images and the languid temporality of its child perspective.

Vivo e Morro dos Prazeres (Live and Die of Pleasure)

2016, 7', Brasil, HD

Vivo e Morro dos Prazeres presents a tender look at pregnancy and motherhood, counterposing the rhythms of childhood play with a focus on maternal subjectivity.

Sève (Sap)

2011, 11', Haiti, DV and 16mm transferred to digital

A sensitive portrait of female adolescence, Sève follows Daphnée's introduction to the voodoo religion and her shifting roles within her family and community.

Vai e Vem (comes and goes)

2017, 30', Brasil, HD

Vai e vem was made in collaboration with the Huni Kuin people from the Amazonian state of Acre at the border of Brazil and Peru. A series of long takes unfold in triptych, observing from multiple vantage-points the indigenous culture and practices that shape contemporary life in the forest.

Nômades

2014, 9.46', Brasil, Video, mute

Nômades immerses us within a crowd of dancing bodies at a Brazilian street party, tracking textures and movements in close-up.

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17:00 – 18:30 Film Program 5

Forest of Bliss

Robert Gardner

1986, 86', USA, 35mm to HD, no dialogue

Marking a radical shift in anthropological cinema, Forest of Bliss is an experiential account of religious rituals and death in Benares, India. The film unfolds from one sunrise to the next without commentary, subtitles or dialogue. Visual anthropologist Robert Gardner worked at Harvard University as the director of the Film Study Center from 1956 to 1997.

20:00 – 21:30 Film Program 6

Focus: Laida Lertxundi

Laida Lertxundi is an artist from Bilbao whose 16mm films primarily explore the Californian landscape and psyche. Gesturing to the intimacy of interior spaces, the playfulness of youth and the expanse of desert landscapes, her films string together practices and frameworks from conceptual art, structural films, and feminism. The recently released monograph *Landscape Plus* (edited by Alejandro Alonso Díaz) offers readings and visuals around and essential to Lertxundi's work.

Footnotes to a House of Love

2007, 13', USA, 16 mm

The relationship between what we see and what remains out of view, between image and sound, is of a purely natural, organic nature: Laida Lertxundi never deceives. With Footnotes to a House of Love, the filmmaker inaugurates her cycle of films made in Los Angeles and the surrounding areas, and she does so laying down the (visual and musical) constants that are to define her subsequent works.

The Room Called Heaven

2012, 11', USA, 16 mm

American plains and high altitudes assembled in a B-roll structure take us to a place of sounds. Plans américains show color and temperature shifts while an emotional room tone is sustained for the length of a 400ft camera roll.

025 Sunset Red

2016, 14', USA, 16 mm

025 Sunset Red is a kind of quasi-autobiographical reckoning. An indiscernibility of then and now. Recollection and immediacy. Delicacy and virility. The elusive and the haptic. The Basque Country and California. It's a set of echoes of an upbringing by communist radicals, not as nostalgia but as a way of making sense, of finding practical applications of the past in the present.

Words, Planets

2018, 11', USA, 16 mm

Words, Planets applies the six principles for composition delineated in 'Opinions on Painting by the Monk of the Green Pumpkin', written by the eighteenth-century Chinese painter Shih-T'ao as referenced in Raúl Ruíz's essay 'For a Shamanic Cinema' (for example, 'draw attention to a scene emerging from a static background' or 'add scattered dynamism to immobility'). The film is composed of scenes with non-actors.

Followed by a discussion between Laida Lertxundi, Kaya Erdinç and Hannah Paveck and the presentation of the monographic book *Landscape Plus*, which was edited by Alejandro Alonso Díaz and offers readings and visuals around and essential to Lertxundi's work.

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22:00 – 23:30 Performance

the Bridge

Jarra

Jarra is a sound artist with a background in the fine arts. He mainly creates compositions with field recordings and analogue synthesizers. His performance at Field Recordings 2 will be inspired by Loren MezzaCane Connors' album 'The Bridge' (1998). During this event, Jarra will also release his long awaited cassette tape IsoMonads, an unmastered, unaltered composition bordering a non-arrangement.

Continious:

L.COHEN

James Benning
2017, installation

A rumination on change and time set to a Leonard Cohen song, artist and filmmaker James Benning's film observes an Oregon farm field on a very unusual day.

PALMA 11

Louise Botkay
2019, installation

An exercise in close-up and repetition, PALMA 11 springs from an interest in how we carry ourselves - bodily, culturally, geopolitically.