

SHIREEN SENO: THE KALAMPAG TRACKING AGENCY (Curated Selection)

Video screening

12th May 2015, SCCA Project Room, Metelkova 6, Ljubljana

Programme info

TRT: 67:28 min

All works in this programme are screened with the kind permission of the individual artists, the Mowelfund Film Institute and the Ateneo Art Gallery.

DROGA!

Miko Revereza

2014 | 7:21 | Super 8 | black and white | sound



DROGA! is a Super 8 tourist film about the LA landscape through the lens of Filipino immigrants. The film closely examines cultural identity by documenting the intersections of American pop culture and Filipino traditions.

Miko Revereza was born in Manila and grew up in the San Francisco bay area. Since relocating to LA in 2010, he's worked primarily on music videos and live video art installations for LA's experimental music scene. His personal films explore identity and the Americanization of the Filipino immigrant.

ABCD

Roxlee

1985 | 5:22 | Super 8 | color | sound



An experimental animation, decidedly crude in approach, part socio-political commentary and surrealist whimsy, advocating for a new and personal take on the alphabet.

Roque Federizon Lee, well known as Roxlee, is an icon of independent and underground cinema in the Philippines. An animator, visual artist, musician and filmmaker, working with the barest of materials to conjure powerful images. Apart from making animated and collage films, he is also a comic-strip artist, drawing such strips as 'Cesar Asar' and 'Santingwar'. His book 'Cesar Asar in the Planet of the Noses,' a collection of his cartoons and short stories, was published in 2008. In the late 80s, he was already featured in retrospectives in Hamburg and Berlin. In 2010, he received the Lifetime Achievement Award from the Animation Council of the Philippines.

Minsan Isang Panahon (Once Upon a Time)

Melchor Bacani III

1989 | 4:00 | 16mm | color | sound



An experiment using a hand-colored collage of found film material including Super 8 home movies.

Melchor Bacani III was an active staple of the Mowelfund Film Institute (MFI) film workshops in the late 80s and early 90s, creating several film works in the process. *Minsan Isang Panahon (Once Upon a Time)* was a product of the influential Christoph Janetzko workshops, conducted in 1989 and 1990, in collaboration with MFI, Goethe Institut and the Philippine Information Agency.

Bugtong: Ang Sigaw Ni Lalake (Riddle: Shout of Man)

RJ Leyran

1990 | 3:20 | 16mm | color | sound



A montage of found sound and imagery commenting on Filipino on-screen macho culture.

RJ Leyran's *Bugtong: Ang Sigaw Ng Lalake (Riddle: Shout of Man)*, was a product of the last Christoph Janetzko film workshop, with a focus on experiments with optical printers, held in 1990. Active on screen and off screen among the late 80s and early 90s independent film communities, this is one of the rare surviving films he produced in his brief career.

Very Specific Things at Night

John Torres

2011 | 4:29 | video | color | sound



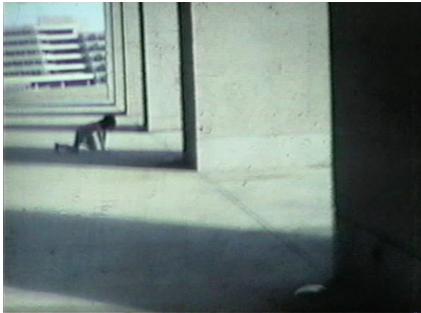
A mobile phone film shot in Mahiyain Street (Shy Street), Sikatuna, a stone's throw away from the house of Chavit Singson, who also led the masses to bring then-President Estrada out of the presidential palace.

A poet among Filipino filmmakers, who work outside the commercial film industry, John Torres has developed an idiosyncratic cinematic syntax, in which on- or off-screen spoken texts, including poetry of local authors are of great importance. The imagery and narrative structure of his feature films is not prosaic, but associative and fragmented. Torres realizes his projects, supported by staff in personal union as a producer, screenwriter, director, cinematographer and editor.

Juan Gapang (Johnny Crawl)

Roxlee

1986 | 7:18 | Super 8 | color | sound



A man crawls the streets of Metro Manila wearing only a wig, white lights, and white body paint.

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Chop-chopped First Lady + Chop-Chopped First Daughter

Yason Banal

2005 | 1:54 | video | color | sound



A tongue-in-cheek poke at our own culture and recent history. The First Lady is none other than Imelda Marcos, the First Daughter none other than Kris Aquino. Both women's lives and antics juxtaposed with gory evocations of the highly-publicized chop-chop lady murders that were exploited by those 90s slasher films Aquino herself starred in.

*This was piece was last shown as a 2-channel video installation at the Ateneo Art Gallery (AAG), and is reformatted as split screen for the purposes of this screening program, with kind permission from the artist and AAG.

Yason Banal obtained his bachelor's degree in Film at the University of the Philippines and an MFA in Fine Art at Goldsmiths College-University of London. Different institutions in Manila (such as the Cultural Center of the Philippines, Metropolitan Museum of Manila and Lopez Museum, among others) have presented his works through solo and group shows. He has also exhibited works at

the Tate, Frieze Art Fair, Guangzhou Triennale, Yerba Buena Center for the Arts, AIT Tokyo, Singapore Biennale, Oslo Kunsthall, Christie's, IFA Berlin, Shanghai Biennale and Queens Museum of Art.

The Retrochronological Transfer of Information

Tad Ermitaño

1994 | 9:33 | 16mm | color | sound



Pursuing the work of Chandrasekhar, Inoue et al (1967), the scientist builds a machine to transmit a picture of the present back in time. His target: Philippine National Hero, Jose P. Rizal, who was executed in 1896.

Tad Ermitaño is part scientist (he studied biology and has begun working in elementary robotics), part media artist (experimental filmmaker, installation and sound artist), part writer (brilliant essayist).

Ars Colonia

Raya Martin

2011 | 1:13 | 16mm, video | color | silent



A conquistador counts his blessings in this hand-colored effigy evoking old, silent war iconography.

Filipino filmmaker Raya Martin is one of the most distinctive emerging voices in world cinema. Born in Manila in 1984, he has more than a dozen films to his credit: an ambitious, constantly evolving body of work consisting of fiction features, documentaries, shorts, and installations. The youngest artist on Cinema Scope magazine's 2012 list of the 50 best filmmakers under 50 years old, Martin draws on a wide array of sources—combining pop culture references, archival material, and avant-garde structuralism—in his radically lyrical works. This daring, restless filmmaker with a sensibility all his own suggests entirely new ways of approaching film, personal, and national history.

Class Picture

Tito & Tita

2012 | 4:41 | 16mm | sound



When alone with but the sound of surf, old memories haunt like short ends of a film.

Tito & Tita (Manila, Philippines) is a collective of young artists working mainly with film and photography via an enthralling transformation of images and disarming practicality, amidst all the symbolism, surrealism, and a variation of experimental techniques. As individual filmmakers, their works have been featured in various film festivals and art fairs. As a collective, they have exhibited in Manila, Singapore, and Tokyo.

Anito

Martha Atienza

2012 | 8:08 | video, HD | color | sound



An animistic festival Christianized and incorporated into Folk Catholicism slowly turns into modern day madness.

Martha Atienza lives and works in Rotterdam (NL) and Bantayan island (PH). her work is a series mostly constructed in video, of almost sociological nature, that studies her direct environment. Atienza understands her surroundings as a landscape of people first and foremost.

hindi sa atin ang buwan (the moon is not ours)

Jon Lazam

2011 | 3:31 | video, HD | black and white | silent



On the itineraries of lost love, and the all-consuming luminosity of our eventual sadness... Shot with a consumer-level video camera over a holiday in Bohol, the film is completely without sound and in black and white. It is mostly footage of travel, chaotic and rapid at first before settling into a more relaxed pace, relaying feelings of distance, resignation and sadness.

Jon Lazam is an experimental filmmaker based in Manila. His works have been screened abroad in key cities such as Chicago, Rio de Janeiro, Montreal, Paris and San Francisco. His most recent work, *Pantomime For Figures Shrouded By Waves*, was commissioned by the Sharjah Art Foundation and premiered at the Sharjah Biennial. It also screened in competition at the Cinemanila International Film Festival where it was awarded Best Short Film.

Kalawang (Rust)

Cesar Hernando, Eli Guieb III & Jimbo Albano

1989 | 6:33 | 16mm | sound



Fascism inevitably leads to global annihilation.

Kalawang (Rust) was a product of the first Christoph Janetzko experimental film workshop, held in 1989. Cesar Hernando is best known as production designer on several important films including Mike de Leon's *Kisapmata* and *Batch '81*. He has made several award-winning short films, is an active member of Society of Filipino Archivists for Film (SOFIA), and currently teaches design at the University of the Philippines. Eli Guieb III is filmmaker and award-winning fiction writer. He currently teaches media criticism, broadcast research and creative writing in the University of the Philippines. Jimbo Albano is one of the Filipino artists that noted German filmmaker Ingo Petzke will never forget. For one of his films he walked for several days to completely encircle Manila, coming up with a marvel of structural film in single-frame shooting.