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JIA ZHANG-KE
LEMOHANG JEREMIAH MOSESE
ISAKI LACUESTA
DEA KULUMBEGASHVILI

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TABAKALERA
EXHIBITION HALL

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At Tabakalera everything is close to being prepared for the annual event dedicated to audiovisual creation and to film. This year we present the collective exhibition ***Vive le cinéma!*** This exhibition was co-produced by the Eye Filmmuseum of Amsterdam and in collaboration with the San Sebastian Film Festival.

In this exhibition four filmmakers transform their cinema-based audiovisual practice into exhibition hall cinematographic installations. Dea Kulumbegashvili, Lemohang Jeremiah Mosese, Isaki Lacuesta and Jia Zhang-ke have accepted the invitation to explore the limits of the silver screen.

Seeing films in exhibition halls or audiovisual pieces in cinemas is increasingly common, as is experimenting with based on this exchange. The crossroads between film and exhibitions produces a new space-time. Here, time has no beginning or end as images in movement are projected infinitely. As for space, the cinematographic screen's static

and two-dimensional canvas is transformed into a three-dimensional experience the observer can move through.

For many of the institutions that are a part of Tabakalera, film and audiovisual creation are key in our programmes, and this is why we are joining forces to promote their dissemination and also foster their creation. In addition to this, we are particularly excited to exhibit have two new productions, those by Kulumbegashvili and Lacuesta, two filmmakers who are already familiar with the city as they received the Golden Shell in several categories. All that is left is to enjoy this exhibition and film in its many formats.



DEA KULUMBEGASHVILI

Dea Kulumbegashvili is a Georgian writer and filmmaker based in Tbilisi. After having studied at the Columbia University School of the Arts and The New School, both in New York, Kulumbegashvili now provides one of the most interesting perspectives on the cinematographic horizon. She is heavily influenced by Georgia's cultural, ethnic, and religious diversity, with her films seeking to paint a portrait of the nation's different realities through characters, with a particular focus on female roles.

Her first feature film **Dasatskisi / Beginning** was in the running at the Cannes Film Festival, and received countless awards and recognitions throughout 2020, including at the San Sebastian Film Festival. The film is comprised of simple shots where visual composition prevails in search of simplicity; static scenes free from superfluities are filmed with a single lens to transmit a heavy and often unsettling atmosphere.

For Kulumbegashvili, as someone drawn to contemporary art, and specifically the disciplines of photography, video art, and sound art, for Kulumbegashvili film is a medium that lets her express nameless phenomena from an intellectual and sensorial perspective. For her, making films means exploring the limits of an image and the screen in a radical way that avoiding distraction to reach unknown, revealing territory that often escapes our perception.

Her first two shorts, **Léthé** (2016) and **Invisible Spaces** (2014), are also anchored in Georgia. Instead of serving as a mere backdrop, the landscape and nature write what Kulumbegashvili wants to tell us. Feminine realities are narrated without romanticising them, and with no intention of being provocative. They appear alienated, moving between their lives and a destiny marked by the community to which they belong all the while searching for a more personal and liberating identity.

CAPTIVES

"**Captives** is designed as an immersive audio-visual installation that invites the public to enter into an on-screen character's deeply intimate space. The genesis of this project was an examination of the dichotomous notions of presence and existence in physical and intangible forms. I wanted to question the meaning of representation, the relationship between what is human and what is not, as well as the connection between these two ways of being. In its essence, the work is a study of the act of watching, which explores the underlying narrative that arises between the spectator in the physical space and the presence of the other on screen".

DEA KULUMBEGASHVILI

DEA KULUMBE- GASHVILI

GEORGIA, 1986



Dea Kulumbegashvili shows one of the most surprising points of view of recent years. With powerful, precise, and tough cinematographic work, her first feature film, **Dasatskisi / Beginning**, was part of the Official Selection for the uncelebrated 2020 edition of Cannes Film Festival, and part of the Official Selection at the San Sebastian Film Festival, where she won four awards: the Golden Shell for Best Film, Silver Shells for Best Direction and Best Actress (Ia Sukhishashvili), and the award for Best Script. **Captives** proposes for ***Vive le cinéma!***, offers a video installation where sound takes on a special role that invites us to reflect on human presence.

Léthé (2016)



Dasatskisi / Beginning (2020)

Filmography:

DASATSKISI / BEGINNING (2020)
125 min

LÉTHÉ (2016) 15 min
INVISIBLE SPACES (2014) 10 min



Prohibimos en España (2022)

ISAKI LACUESTA

Isaki Lacuesta addresses his creation through the lens of diversity. His freedom of imagination lets him reinvent cinema in each film and installation, creating innovative works through language.

Accordingly, Lacuesta is one of the most important contemporary cinema directors on an international level. He presents his works in both cinemas and art centres. In 2018, the Centre Georges Pompidou in Paris dedicated an entire retrospective to his work and published a book on him entitled *Le cinéma d'Isaki Lacuesta* (Brice Castanon and Sergi Ramos, ed.). He has been awarded countless times for his work as a filmmaker. Recently, he presented his latest full-length feature film, *Un año, una noche* (2022), in the Official Selection of the Berlinale. He has received two Golden Shells at the San Sebastian Film Festival (*Los pasos dobles* 2011 and *Entre dos aguas* 2018), the National Cinematographic Award from the Generalitat de Catalunya (2012), the Sant Jordi Award (2022, 2017) and the Eloy de la Iglesia Award (Malaga Film Festival, 2010).

We could connect Isaki Lacuesta's films with the concept of *double*. For instance, he has four films that come in pairs of two: *El cuaderno de barro* (2011) with *Los pasos dobles* (2011) with *La leyenda del tiempo* (2006) with *Entre dos aguas* (2018), with a twelve year gap in filming between the latter two. This concept of *double* concept is also present in *Cravan vs Cravan*, Lacuesta's first full-length feature film, where Frank Nicotra investigates the life of Arthur Cravan, serving as his double. The filmmaker also created the *double* of Ava Gardner in *La noche que no acaba* (2010) where he recreated a dialogue between the actress in her youth and in her later years.

Equally, another concept directly connected to the *double* in Lacuesta's work is the *ghost*. In the case of *La propera pell* (2016), co-directed alongside Isa Campo, the film tells the story of a teenager that returns home eight years after his di-

sappearance when he was presumed dead. Or, in *Los condenados* (2009), we have a film filled with ghosts connected to a militant past in Argentina. *Doubles* and *ghosts* are recurring themes throughout Lacuesta's work.

PROHIBIMOS EN ESPAÑA.

**CENSURAS,
PROHIBICIONES
Y DENUNCIAS
EN LA ESPAÑA
DEMOCRÁTICA
(1977-2022)**

"Inside a mirrored cube are nearly one hundred cases of the spreading of ideas and images in Spain being banned or censored. In line with their clandestine status, these images literally flee from the spectator's gaze. The installation proposes an interactive challenge: today, banned images are like the mythological Medusa, with the public confronting them like Perseus. This involves entering into the cube alone.

In parallel, an audio track in the room plays the answers 26 musicians gave to the question: "Can you sing something that can't be sung in Spain?" These artists are Albert Pla, Alicia Ramos, Bea Pelea, Christina Rosenvinge, Ebri Knight, Fermín Muguruza, Gran Wyoming, Kiko Veneno, La Basu, La Santa K, Lichis, Mafalda, Maria Arnal, María Marín, Maria Rodés, Mariachis de la Nada, Nacho Vegas, Orquestra Fireluce, Pau Riba, Refree, Rocío Márquez, Santi Balmes, Sey Sisters, Soleá Morente, Tomasito, and Tulsa".

ISAKI LACUESTA



Los pasos dobles (2011)

ISAKI LACUESTA

GIRONA, 1975



Isaki Lacuesta is one of contemporary cinema's most exciting and prolific directors. He is in a constant state of experimentation with cinematographic language, offering pieces ranging from more classic narratives to others more documentary-like pieces that connect poetry, newspapers, and correspondence. As the winner of two Golden Shells at the San Sebastian Film Festival, **Entre dos aguas**, 2018 and **Los pasos dobles**, 2011, Lacuesta returns to San Sebastian, this time with an installation entitled **Prohibimos en España**, that invites visitors to experiment and reflect on censorship through images.



Entre dos aguas (2018)

Filmography:

UN AÑO, UNA NOCHE (2022)
120 min
ENTRE DOS AGUAS (2018)
136 min
LA PROPERA PELL (2016) 103 min
MURIERON POR ENCIMA DE SUS
POSIBILIDADES (2014) 100 min
LOS PASOS DOBLES (2011) 86 min

EL CUADERNO DE BARRO (2011)
60 min
LA NOCHE QUE NO ACABA (2010)
80 min
LOS CONDENADOS (2009)
104 min
LA LEYENDA DEL TIEMPO (2006)
115 min
CRAVAN VS CRAVAN (2002)
100 min

Installations:

GOSAR PODER (2022)
JO SOC ALLÒ PROHIBIT (2019)
LA TERCERA CARA DE LA LLUNA
(2019), with Pep Admetlla
L'ACUSAT (El acusado, un caso del
sur) (2019)
CUADRA / ESTABLO (2019),
with Pedro G. Romero
YOUR PHONE IS A COP (2019),
with Refree
LES IMAGES ECHO I LES FILMS
DOUBLES (2018)
RCR, SOMNI I NATURA (Sueño y
Naturaleza) (2018),
with Carolina Rosich y BRUTAL
Media
AFTERMATH. ARCHITECTURE
BEYOND ARCHITECTS (2016),
with Jaume Prat y Jelena
Prokopljevic.
MIRAR DUES VEGADES (2016)
MUR / MURS (2015)

LOS MUROS INVISIBLES (2015)
DE COS PRESENT (2012)
EL RITO (2010)
EL RETABLO DE LAS
ADIVINACIONES (2010)
MUSEO PICASSO (BARCELONA)
VIST PER ISAKI LACUESTA & ISA
CAMPO (2010)
LAS LEYES DE LA GRAVEDAD
(2010-2012)
MULLADA LLUM (2010),
with Isa Campo
LUGARES QUE NO EXISTEN.
GOGGLE EARTH 1.0 (2009),
with Isa Campo
LOS CUERPOS TRANSLÚCIDOS
(2008)
LUZ AZUL (2008),
with Isa Campo
TRAÇOS / TRACES (2007)
MICROCÒSMICS (2003)



JIA ZHANG-KE

Jia Zhang-ke is widely regarded as one of the most important voices of the so-called *Sixth Generation*. This group of filmmakers began making films outside the state-regulated studio system in the early 1990s. Their films are more individualistic than those of their predecessors. They also often cast a critical eye on the rapid industrialization of China and its effects on ecosystems and social relationships. Hallmarks of their films are the involvement of amateur actors and the use of long takes that lend their work a documentary feel.

Director, scriptwriter and producer Jia is one of the pioneers of Chinese indie cinema. He grew up in Fenyang, in the northern Chinese province of Shanxi, which is also the setting for his first three feature films, now considered a trilogy: *Xiao wu / Pickpocket* (1998), *Zhantai / Platform* (2000) and *Ren xiao yao / Unknown Pleasures* (2002). These films established his reputation as a chronicler of China as they span from the Cultural Revolution of the 1960s and 1970s to the Tiananmen Square protests and their aftermath. You could call his body of work an alternative history of China.

Zhang-ke's films immediately won prizes at international film festivals. That made it easier for him to work with bigger budgets, starting with *Shije / The World* (2004), filmed in the World Park in Beijing. In his most recent films, *Tian zhu ding / A Touch of Sin* (2013) and *Jiang hu er nu / Ash is Purest White* (2018), he even incorporated elements from genre cinema. Themes such as crime and revenge, and aspects of sci-fi cinema that result in stylistic tour de forces.

Nonetheless, Zhang-ke didn't abandon his ability to make social observations, or his tendency to follow characters for longer periods. An important concept in that regard is 'guanxi', denoting the social relationships between people in China. Just as in his twin fiction and documentary films *Sanxia haoren / Still Life* and *Dong* (both 2006) he places his leading characters within

a larger system. Recurring images include shots of mining villages and evacuated riverside towns that were sacrificed to make way for the Three Gorges Dam in the Yangtze River.

CLOSE-UP

“In contemporary China, all corners in either cities or villages are filled with CCTV cameras. There are almost no blind spots in public spaces, and people are being watched all the time. In China, these cameras are called “eye in the sky” becoming the largest image producer. However, individuals become “unspecific” and “neglectable” among those ultra-wide-angle surveillance images. This makes me rethink the shooting of films. Film cameras shoot through different frame values. The director will not only perform the panoramic observation from the wide angle, but also pay attention to parts and details in close-up and look at every speci-



Close-Up (2021)

fic person as who he is. The eye of filming is very different from the “eye in the sky.” In this exhibition, I try to review the individuals under the “eye in the sky” by means of close-up in film shooting”.

JIA ZHANG-KE

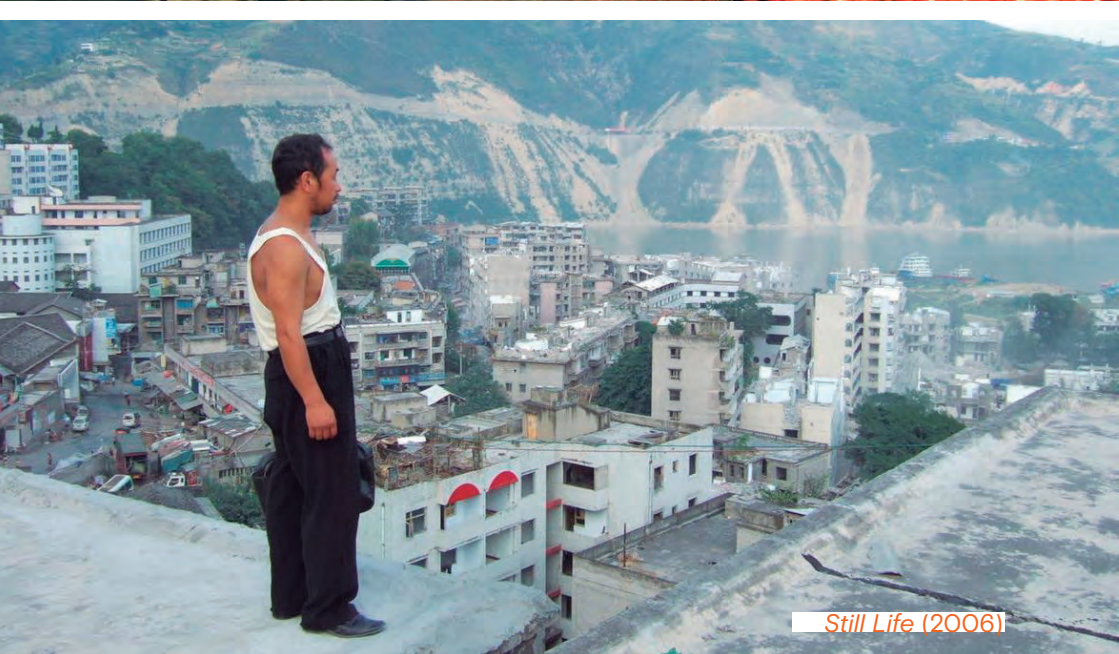
JIA ZHANG-KE

FENYANG,
CHINA, 1970



Jia Zhang-ke represents the voice of Chinese independent cinema. Films like **Platform** (2000) and **Still Life** (2006) often explore the intersection of fiction and documentary. Social observation is another key element in his work. His most important stylistic device is the extended total shot. The individual always forms part of a larger entity — a space, a situation, an era. For ***Vive le cinéma!*** he has made a new work based on the ubiquity of surveillance cameras called **Close-Up**.

A Touch of Sin (2013)



Still Life (2006)

Filmography:

XIAO WU / PICKPOCKET (1998)
108 min

ZHANTAI / PLATFORM (2000)
154 min

IN PUBLIC (2001) 30 min

REN XIAO YAO / UNKNOWN
PLEASURES (2002) 12 min

SHIJE / THE WORLD (2004)
143 min

DONG (2006) 66 min

SANXIA HAOREN / STILL LIFE
(2006) 111 min

WOMEN DE SHI NIAN / TEN YEARS
(2007) 9 min

WU YONG / USELESS (2007)
80 min

ER SHI SI CHENG JI / 24 CITY
(2008) 112 min

HAI SHANG CHUAN QI / I WISH
I KNEW (2010) 125 min

TIAN ZHU DING / A TOUCH OF SIN
(2013) 133 min

SMOG JOURNEYS (2015) 7 min

SHAN HE GU REN / MOUNTAINS
MAY DEPART (2015) 131 min

THE HEDONISTS (2016) 25 min
WHERE HAS THE TIME GONE?
(2017) 18 min

ASH IS PUREST WHITE (2018)
150 min



*Bodies of Negroes: I Will Sculpt-
ture God, Grim and Benevolent
(2021)*

LEMOHANG JEREMIAH MOSESE

Lemohang Jeremiah Mosese is a self-taught filmmaker and visual artist from Lesotho, currently based in Berlin. As one of the most exciting new voices in cinema today, he belongs to a generation of filmmakers from Africa whose work questions the stereotypes surrounding the continent's cinema and develops new visual imagery to tell their stories.

In his films Mosese often processes his own childhood memories and investigates how religions that originated in Europe influence post-colonial societies. In his short film **For Those Whose God Is Dead** (2013) he follows three people who are disillusioned with the idea of a supreme being. In **Behemoth: Or the Game of God** (2016) a wandering preacher pulls a crate through the streets in the hope of attracting more disciples. But the effect is the opposite.

In the documentary **Mother, I Am Suffocating. This Is My Last Film About You** (first screened at the Berlin Film Festival in 2019) he again questions the legacy of Christianity and colonialism in Lesotho. Mosese also turned this film into a five-screen installation that was presented at, among others, the MoMA.

This Is Not a Burial, It's a Resurrection (2019), his first feature film, was premiered at the Venice Film Festival. Using strong, high-contrast and stylised imagery, he tells the story of his grandmother, who is forced to move from her land to allow for the construction of a water reservoir. The personal story opens up a larger discourse about uprootedness, social relationships, traditions and spiritual identity.

BODIES OF NEGROES. I WILL SCULPTURE GOD, GRIM AND BENEVOLENT

"Against the Western linear causal concept of time, I place a more holistic, comprehensive conception of time. The present, the past and the future exist side by side and through each other. Time also exists outside of man. In **Bodies of Negroes. I Will Sculpture God, Grim and Benevolent** we are taken into 11 black daughters nursing their dying mother. They wash her face, her body, her feet. But the longer they wash her, the more ritualistic their actions become. It appears as if they are washing their own transgressions rather. At times the act of washing takes metaphorical cleansing of the dead body or it could be seen as if the daughters are smearing life back into their Mother or Mother is smearing life back into the dying little girl. My work does live within white spaces, but it has little to do with whiteness rather with Africanism and blackness".

LEMOHANG JEREMIAH MOSESE

LEMOHANG JEREMIAH MOSESE

**HLOTSE,
LESOTHO, 1980**



Lemohang Jeremiah Mosese is one of the most exciting visual voices around today. He belongs to a generation of makers from Africa whose work questions stereotypes surrounding the continent's cinema and develops new visual imagery to tell their stories. His film **This Is Not a Burial, It's a Resurrection** (2019) uses wonderful and penetrating images to tell the story of his grandmother, who is forced to leave her land to allow for the construction of a water reservoir. For this exhibition he has made, **Bodies of Negroes. I Will Sculpture God, Grim and Benevolent**, an overwhelming installation with multiple screens that

focus on the representation of the black female body.

This is Not a Burial, It's a Resurrection (2019)



Filmography:

FOR THOSE WHOSE GOD IS DEAD
(2013) 73 min
MOSONNGOA (2014) 28 min
BEHEMOTH: OR THE GAME
OF GOD (2016) 13 min

MOTHER, I AM SUFFOCATING.
THIS IS MY LAST FILM ABOUT YOU
(2019) 76 min
THIS IS NOT A BURIAL, IT'S A
RESURRECTION (2019) 120 min

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TABAKALERA



**INTERNATIONAL
CENTRE FOR
CONTEMPORARY
CULTURE**

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EXHIBITION HALL

OPENING HOURS

2022/07/09-2022/09/25

Tuesday - Sunday

12:00 - 20:00

2022/09/27-2023/01/08

Tuesday - Sunday

12:00 - 14:00 / 16:00 - 20:00

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