

**Saturday, June 24 15:00 to 18:00 Hours.**

**NEW ARGENTINE CINEMA : SCREENING OF TWO OF ITS BEST FILMS!**

Cinema about the "real" Latin America that the utopian, messianic, or simply deceiving-manipulative neoliberal forces of globalization caused to emerge in the couple of decades they have been at work. The "regime change" (obtained through the military dictatorships of the seventies and early eighties), a social experiment that was in the early stages of its gestation during the sixties/ early seventies, was aborted, and replaced with the sociopolitical "state" reigning in most of Latin American countries.

Social change in Latin America was implemented by rough methods: the society that emerged IS NOT the one promised by the international financial institutions (International Monetary Fund, World Bank, Inter-American Bank of Development), but IT IS the one FORCED by these FORCES (the redundancy is intentional): a cultural, social, economic and political postmodern havoc that has not only tarnished the wealth of culture, art, and attempts to the creation of humane, alternative sociopolitical tools, but also practically erased entire an entire school of thought –and its intellectual milieu— that had emerged during the years pre- and early into- the "cleansing" dictatorships.

Concentrating on my native country--Argentina-- I will screen two films by what has been often called *New Argentine Cinema*. Its alternative denomination is *Independent Argentine Cinema*, and still, *el cine de una generación de huerfános (the Cinema of a Generation of Orphans)*. This cinematographic current (not a "school of cinema," for its makers neither share points of coincidence nor a "program") IS NOT an outgrowth –that is, grew *not* out—of the long tradition of Argentine cinema, but either *against* or just *ignoring* it. It is impossible, for she/he who is familiar with the long history of Argentine moviemaking, to help but perceiving in these works the will of or the decision by these new filmmakers to mark a clear cut with, a cleavage from, all that had been done before in Argentina in terms of cinematographic representation. They establish a "*tiempo cero*:" it is indeed a cinema of orphans.

As the *Nouvelle Vague* in France was, more than a response, a clear severance from the ironclad *Tradition de qualité* that rigidly ruled the aesthetics, technique, and subject matter of French cinema; the *New Argentine Cinema* has come to life as the means of expression of "the children of disenchantment." In a cinematographic positioning that not merely turns its back on the entire tradition, these new filmmakers, true *auteurs* in the purest sense of the trope, have created novel working methods that play with and take advantage of (thus running free from) the disastrous environment and poverty of means (that supposedly should have determined its language and technology).

ON SATURDAY, JUNE 24, I will screen two works that are archetypical of the *New Argentine Cinema's* filmography:

- 1) Lucrecia Martel's *La ciénaga* ("The Swamp") (2001)
- 2) Adrián Israel Caetano's *Bolivia* (2001) (The title "Bolivia" is incidental, the action develops in Buenos Aires—although it could have very well been a theater stage).

The first film gives the viewer the chance to see "the end of history" through the lens of the provincial former elites; while the second shows the mortal present of the post and transnational subaltern subjectivities, impossibly trying to inhabit the restrictive, suffocating space that they have forced themselves into within the interstices of a Buenos Aires where they cannot even tolerate each other. A *près-cinema vérité*, in *Bolivia's* case—only by way of a very large and distant parallelism—could be both related to the *Neorealismo Italiano*, and with the *Dogma* school of cinema. The selected films are witnesses that scream, in laconic images the reality of today's Argentina. *The Swamp* interrogates the resistance of the ran-over-by-neoliberal-Argentina, *latifundista* elites to resign themselves to their own inevitable crepuscule. *Bolivia* depicts by way of laconic evidence the blatant violence surrounding not only the emergence of the new subaltern (in many cases "amorphous-izing" former middle-class individualities), but also the postnational and transnational subjectivities born out of the Diaspora that the social and economic chaos caused in Latin America's South Cone.

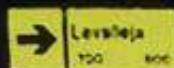
Both films have surprised the international alternative and independent circuits.



# BOLIVIA

Una película de **ADRIÁN CAETANO**

**PARRILLA RESTAURANT**



**PREMIO DE LA CRÍTICA  
FESTIVAL DE CANNES**

**MENCIÓN DEL JURADO  
FESTIVAL DE HUELVA**

**PREMIO FIPRESCI  
FESTIVAL DE LONDRES**

**PREMIO DE LA CRÍTICA  
FESTIVAL DE ROTTERDAM**

**PREMIO MADE IN SPANISH  
FESTIVAL DE SAN SEBASTIÁN**

SABADOS 18h  
Precio Promocion  
Parrillada 2 Pzas  
Parrillada 1 Pza + Bebida  
Pza - Sopa  
VINO con Coca 1/2  
\$40.-  
**BRONXOS 600**  
BODOS 3/4  
FILET WHITE  
CARNES Y MAS  
SALICON a RIC

PARRILLA

La Expresión del Deseo presenta "BOLIVIA"  
con Freddy Flores Rosa Sánchez Oscar Berteo Enrique Liporace Marcelo Videla Néstor Anglada Alberto Mercado  
Asistente de Dirección María Eva Zamado Arte María Eva Duarte Sanido Martín García Blaya Director de Fotografía Julián Apezteguía Música Kjekhus  
Coproductor Roberto Ferro Productora Asociada Lita Stanic Productor Matias Mosteirín Guión y Dirección Israel Adrián Caetano Con el apoyo de INCAA



LITA STANTIC y CUATROCABEZAS FILMS presentan

mercedes  
morán

graciela  
borges

# LA CIÉNAGA

una película de  
lucrecia martel

GANADORA  
MEJOR GUIÓN

SUNDANCE / NHK



martín adjemión - silvia bayle - juan cruz bordeu - daniel valenzuela  
la presentación de sofía bertolotto - leonora balcarce - andrea lópez

asistente de dirección: fabiana flocoria - asistente de producción: marta parga - arte: graciela odirigo - sonido: herve guyader - guido berensblum - carpinteros: santiago roco - fotografía y cámara: hugo colace (ADF)  
una coproducción argentino-española - productor ejecutivo: José María Morales - co-producto por: diego guibel, ana azemberg y marío pergolini - producido por: lita stantic - guión y dirección: lucrecia martel