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**MATÍAS PIÑEIRO SELECTS:  
BRIDGES OVER ARGENTINEAN CINEMA**

October 15 – 26



*EXTRAORDINARY STORIES / HISTORIAS EXTRAORDINARIAS*

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While the films of Matías Piñeiro are remarkable for their delicacy, their fine-tuned sensitivity to the felicities of language and atmosphere, and their serene disregard for dramatic fireworks, Piñeiro's career, by contrast, has been moving at warp speed. This past year alone saw the theatrical premiere run of his universally acclaimed third feature, VIOLA, a full retrospective at Lincoln Center, and the completion of his newest film, THE PRINCESS OF FRANCE, which is currently turning heads on the international film festival circuit (it will grace the New York Film Festival this fall).

All this attention is richly deserved: Piñeiro is possessed of one of the most idiosyncratic, quietly confident sensibilities in contemporary cinema. To celebrate Piñeiro's increasingly important place in the constellation of contemporary cinema, to take advantage of his presence in NYC (where he's been resident for the past couple years), and to reveal his passionate and perceptive cinephilia, we've invited him to guest-curate this survey of Argentine cinema, past and present.

*"These thirteen films expose the bond of kinship between different generations of Argentine filmmakers, especially those who were in their youth at the end of the 1960s and those who began to leave their youth behind around the mid-2000s. The selection is both limited and contradictory, comprising an unsystematic appreciation of a certain obliqueness in Argentine cinema.*

*There are silent bridges stretching between all the films here, an interconnectedness that is the focus of this series. I invite you all to cross over these bridges, from film to film, in the hopes of broadening the definition of what a national cinema can be. And beware, it's meant to be a bumpy ride: from Paris to Quilmes, from 1958 to 2014, from the studio system to the most guerrilla filmmaking of all, from the city to the desert, from open daylight to inner nightmares, from literature to dance, from sixty-minute-long chamber films to more than four-hour-long adventures.*

*The series is dedicated to the late Argentinean filmmaker and scriptwriter Eduardo de Gregorio, whose films most deserve to be included here but whose damaged prints are unfortunately turning him into an invisible filmmaker. We declare that restoration is urgently called for! So, without further ado, here's a baker's dozen of films that breathe joyfully from cinema's impurity." –Matías Piñeiro*

**Piñeiro will be here in person to present VIOLA on Sunday, October 26, and will also present selected screenings throughout the series!**

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Presented with the invaluable support of the Consulate General of the Argentine Republic in New York, and co-presented by Cinema Tropical.



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## PROGRAM SCHEDULE

All films in Spanish with English subtitles unless otherwise noted. All film descriptions are by Matías Piñeiro.

Edgardo Cozarinsky

**(...) or WAITING FOR THE BARBARIANS / PUNTOS SUSPENSIVOS or ESPERANDO A LOS BÁRBAROS**

1971, 80 min, 35mm. In Spanish with projected English subtitles. With Roberto Villanueva, Jorge Alvarez, and Marilú Marini.

This film was made in 1971 but did not screen at all until 2012. Its author, Edgardo Cozarinsky did not remember it fondly. However, its rediscovery revealed it as a gem of the avant-garde movement of its time. Associated with the art and literary world of Buenos Aires, the film encompasses queer magnetism, fragmentary storytelling, outbursts of anti-clericalism, and joyful cinephilia. Cozarinsky lived in Paris for most of his adult life, developing his career as a writer and filmmaker. Returning only recently to Buenos Aires, he rediscovered himself as a filmmaker. He has since adopted the methods of a new generation and found an energy similar to that displayed in (...), his first and wildest roll of the dice.

**–Wed, Oct 15 at 7:00 and Fri, Oct 24 at 9:15.**

Federico León

**EVERYTHING TOGETHER / TODO JUNTOS.**

2002, 65 min, 35mm. With Jimena Anganuzzi, Federico León, and Luis Machín.

Theater director Federico León was already internationally acclaimed for his works in the off-off theater circuit of Buenos Aires when he made TODO JUNTOS, his first feature film. A chamber piece for two actors based on the inner dialectic of restraint and confrontation of a couple's darkest secret, it remains a lonesome cowboy within Argentine cinema. And yet, it inaugurates a dialogue that would be axiomatic for future films to come: a new bond between theater and film. A new theater helped to shape the identity of a new cinema, not only providing new actors, with a different approach to acting, but also new production methods, a new writing scheme, and new structures.

**–Wed, Oct 15 at 9:00 and Mon, Oct 20 at 9:00.**

Alberto Fischerman

**THE PLAYERS VS ÁNGELES CAÍDOS**

1969, 84 min, 35mm, b&w. With Luis Barrón, Leonar Galindo and Jorge Cedrón.

Fischerman was a key figure in a group of cutting-edge filmmakers named "The group of five." As a successful advertising director, he was, ironically, able to produce the most radical films thanks to that context, taking advantage of the studios and equipment when they were not being used to sell soap.

Associated with the Instituto Di Tella, the center-point of Porteño avant-garde culture at that time, the film stands as a vital document of pop culture, modernism, performance, and rupturist filmmaking. As in a football match, two sides battle over victory: the Players and the Fallen Angels. The confrontation takes many forms until darkness remains as the only way of resisting.

**–Thurs, Oct 16 at 7:00, Wed, Oct 22 at 9:00, and Sun, Oct 26 at 5:30.**

Alejo Moguillansky

**THE PARROT AND THE SWAN / EL LORO Y EL CISNE**

2013, 120 min, digital. With Luciana Acuña and Rodrigo Sanchez Mariño.

In THE PARROT AND THE SWAN, filmmaker and editor Alejo Moguillansky further explores the interest in movement and musicality in film that marked his first feature, CASTRO, incorporating into this tale of dance and love the world that surrounds him. The film captures his wife, his daughter, his friends, his job, his house – all of which have played an important part in his process of forming a self. Moguillansky doesn't expose himself directly but remains silently everywhere, embodied especially by KRAPP, the contemporary dance company that functions as the heart and soul of the lifestyle the film portrays.

**–Thurs, Oct 16 at 9:00 and Fri, Oct 24 at 6:45.**

Leopoldo Torre Nilsson

**THE KIDNAPPER / EL SECUESTRADOR**

1958, 75 min, 16mm, b&w. In Spanish with projected English subtitles. With Leonardo Favio, María Vaner, and Lautaro Murúa.

Leopoldo Torre Nilsson is our greatest filmmaker. He belongs to another era. He is a modernist and a major influence on the generation of Santiago, Cozarinsky, Filippelli, and Fischerman, many of whom he helped to make their first films. Together with his wife, the writer Beatriz Guido, they created some of the true masterpieces of Argentine cinema, and here is one rarely-screened example. Starring future filmmaker Leonardo Favio (whose JUAN MOREIRA is included in this series), THE KIDNAPPER is a tale of violence, horror, and social asphyxiation that lacks neither humor nor ambiguity in its depiction of its characters.

**–Fri, Oct 17 at 6:45 and Sat, Oct 25 at 9:15.**

Ignacio Masllorens

**MARTÍN BLASZKO III**

2011, 80 min, digital. With Martín Blaszko.

This film patiently documents the development of a profound friendship between an 89-year-old man – German sculptor Martín Blaszko – and several thirty-somethings. It is the smallest film in this series and the most delicately precise. Its most miraculous accomplishment is its success in pulling off a gripping final thirty minutes in one of the ugliest locations in Buenos Aires: the terrace of the Museum of Latin American Art, a key venue not only for art but for independent films today.

**–Fri, Oct 17 at 8:45 and Sun, Oct 26 at 9:00.**

Santiago Palavecino

**SOME GIRLS / ALGUNAS CHICAS**

2013, 100 min, digital. With Cecilia Reinero, Agustina Muñoz, Agustina Lopez, and Ailín Salas.

This ghost tale, with its kaleidoscopic structure, relocates Cesare Pavese's novella TRA DONNE SOLE (WOMEN ON THEIR OWN) to a provincial town outside of Buenos Aires city for a perverse twist on the coming-of-age story. Celina comes back to her hometown to visit a childhood friend only to find that

suicide is present in the daily life of those she left behind. Director Santiago Palavecino is not afraid to experiment with the possibilities of uncertainty and confusion in a narrative that fuses daytime encounters with gloomy nightmares and melodrama with neo-noir. Edgardo Cozarinsky has a cameo appearance as a contemporary Charon who drives the woman of this story to her destiny and cements the vibrant dialogue between film generations.

**–Sat, Oct 18 at 4:00 and Thurs, Oct 23 at 9:00.**

Leonardo Favio

**JUAN MOREIRA**

1973, 102 min, 35mm. With Rodolfo Bebán, Jorge Villalba, and Pablo Curno. Archival print courtesy of the INCAA.

Leonardo Favio is the most popular filmmaker in Argentina. However, he's never enjoyed the international recognition he deserves. Juan Moreira is the bandit of La Pampa, turned bad by the corrupt political system in which he came of age. Based on the book by 19th-century author Eduardo Gutierrez, the film is spectacularly stylized, influenced by the Western but actually closer to the Italian take on that genre. It's most striking for its characters' manner of speech – often almost unintelligible, their speech has a near-abstract quality that's attributable to the influence of the literary genre of *la Gauchesca*. It is the voice of the Other and it is a beautiful one.

**–Sat, Oct 18 at 6:30 and Thurs, Oct 23 at 6:45.**

Inés Oliveira Cezar

**FOREIGNER / EXTRANJERA**

2017, 80 min, digital. With Carlos Portaluppi, Agustina Muñoz, and Eva Bianco.

Adapting Euripides's Greek tragedy IPHIGENIA IN AULIS, Inés Oliveira Cezar uses the Argentine desert to deconstruct the density of her literary source and create her own deep reflection on parent/child relationships. A young woman must be sacrificed by her father in order to end the drought season. Are we to witness the tragic destiny of Iphigenia and Agamemnon? Old foreign myths clash against the abstraction of a landscape that has configured the identity of the Argentine nation. Adopting an observational approach, EXTRANJERA depicts bodies that enclose within themselves a centuries-old story, one that here unfolds in a new light. Silence and stillness compose the precise pulse of this tale of Beckettian inspiration that redefines the notion of film adaptation.

**–Sat, Oct 18 at 9:00 and Wed, Oct 22 at 7:00.**

José Celestino Campusano

**MUD / FANGO**

2012, 107 min, digital. With Oscar Génova, Nadia Batista, and Claudio Miño.

Campusano's films don't resemble anyone else's; they're a corrective to the work of those naturalist filmmakers whose films win attention by exploiting poverty and violence. His success may come from the ontological connection he has with the world he depicts. Direct and blatant at first, his films have gradually become more carefully composed. Campusano makes contemporary Westerns, in which new frontiers generate conflict, social tribes share new codes, and violence constructs morals. In FANGO, two perspectives shape the film: one set by the men and the music, in their search for an equilibrium between tango and trash metal; and the other by the women, who wield words with a rigor that renders them as effective as weapons.

**–Sun, Oct 19 at 5:00 and Sat, Oct 25 at 6:30.**

Hugo Santiago

**THE SIDEWALKS OF SATURN / LES TROTTOIRS DE SATURNE**

1986, 145 min, 35mm, b&w. In French with projected English subtitles. With Rodolfo Mederos and Bérangère Bonvoisin. Print courtesy of the Forum des images.

This is one of the films you'll have the hardest time finding outside this selection – don't miss it! Extending the universe he created with Jorge Luis Borges and Adolfo Bioy Casares in his first feature *INVASIÓN*, Hugo Santiago and writers Juan José Saer and Jorge Semprún move back and forth between Paris and the city of Aquilea in a shadowy fable about exile. The frontier between one city and the other begins to blur after Bandoneonist Rodolfo Mederos is visited by his sister, a member of a guerrilla organization. Santiago describes himself as "an Argentine from Paris," and this film, the third he directed after moving to France, stands as a touchstone for those who believe that film is an artifice, a precise composition with no claims to 'reality.'

**–Sun, Oct 19 at 7:45 and Sat, Oct 25 at 3:30.**

Rafael Filippelli

**CRAZY BOHEMIA, FIVE DAYS WITH ADRIÁN IAIES / LOCA BOHEMIA, CINCO DÍAS CON ADRIÁN IAIES**

2014, 90 min, digital. With Adrián Iaies and Rafael Filippelli.

Rafael Filippelli, through his work at the Universidad del cine in Buenos Aires, is responsible for teaching a whole new generation of filmmakers how to find alternative methods of producing and thinking about films. He taught us – between whiskies and late-night film debates – that limitations of any kind can be a positive factor in filmmaking. *CRAZY BOHEMIA* is Filippelli's most recent work: the fourth installment of a series of portraits of Argentinean artists and intellectuals that he has been developing for decades now. Demonstrating his love of conversation, the film spends five days with composer and pianist Adrián Iaies, and reveals Iaies's explorations into the relationship between tango and jazz.

**–Mon, Oct 20 at 6:45.**

Mariano Llinás

**EXTRAORDINARY STORIES / HISTORIAS EXTRAORDINARIAS**

2008, 245 min, digital. With Mariano Llinás, Agustín Mendilharzu, and Walter Jakov.

The turning point in Argentine Cinema of the last decade, Mariano Llinás's film proposes a revolution not only in how a film can be constructed but also in how it can be produced. Boldly embracing his love of the epic, Llinás inaugurates here a narrative of excess, a style much abandoned in a Latin American cinema a bit too enamored of peddling descriptive passages, poverty pictures, and slim storylines to foreigners. With an extremely limited budget, avoiding every film bureaucracy but fueled by a passion for cinema, these four and a half hours filled with love, hate, action, violence, death, and emotion are suffused with the impure joy of cinema.

**–Tues, Oct 21 at 7:00.**

PLUS:

**SPECIAL SCREENING, WITH MATÍAS PIÑEIRO IN PERSON!**

Matías Piñeiro

**VIOLA**

2012, 65 min, digital

VIOLA perfectly encapsulates the qualities that have established Piñeiro as one of the most

singular and accomplished of contemporary filmmakers – it deftly occupies the border between reality and artifice, and plays inspired games with storytelling conventions, yet it's suffused with a warmth and wit that makes it anything but dryly formalistic. Where his previous film, ROSALINDA, revolved around a group of actors rehearsing Shakespeare's AS YOU LIKE IT, VIOLA takes TWELFTH NIGHT as its point of departure. Utilizing the stock company of actors and crew members that he's formed over the course of his five films, Piñeiro proves more interested in exploring language and performance, and in charting the rhythms of his characters' interactions, than in adopting prefabricated narrative structures. As unassuming as it is stealthily profound and deeply pleasurable, VIOLA displays the rare ability to sustain the exquisite sense of mystery and infinite possibility that most films squander as they progress.

–Sun, Oct 26 at 7:30.

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**For screeners, images, and further details, please contact:**

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*About Anthology Film Archives:* Founded in 1970, Anthology's mission is to preserve, exhibit, and promote public and scholarly understanding of independent, classic, and avant-garde cinema. Anthology screens more than 1,000 film and video programs per year, publishes books and catalogs annually, and has preserved more than 900 films to date.

*Directions:* Anthology is at 32 Second Ave. at 2nd St. Subway: F to 2nd Ave; 6 to Bleecker.

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