Curated by Shireen Seno and Merv Espina
23 February 2016, 7pm

Program (67 min):

**DROGA!**
Miko Revereza, 2013 | 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.

**Minsan Isang Panahon (Once Upon a Time)**
Melchor Bacani III, 1989 | 4:00 | 16mm transferred to video | colour | sound

An experiment in optical printing using Super 8 home movies and hand-coloured found film material. The film was created during the influential Christoph Janetzko workshops, conducted in 1989 and 1990, in collaboration with Mowelfund Film Institute, Goethe Institut and the Philippine Information Agency.

Melchor Bacani III is a director for TV and was an active participant of the Mowelfund Film Institute (MFI) film workshops in the late 1980s and early 1990s.

**ABCD**
Roxlee, 1985 | 5:22 | Super 8 | colour | sound

An experimental animation, decidedly crude in approach, parts 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.

**Bugtong: Ang Sigaw Ni Lalake (Riddle: Shout of Man)**
RJ Leyran 1990 | 3:20 | 16mm transferred to digital | colour | sound

Rumoured to have used footage salvaged from a commercial studio dumpster, the film is a commentary on Filipino onscreen macho culture and one of the rare surviving works in the brief filmmaking career of Ramon ‘RJ’ Leyran. It was a product of the last Christoph Janetzko film workshop, with a focus on experiments with optical printers, held in 1990.

Ramon Jose ‘R.J.’ Leyran was active on and off screen in the late 80s and early 90s independent film communities. He was also an actor in several television soap operas, commercials, and movies, including Radio (2001), Ikaw Lamang Hanggang Ngayon (2002) and The Great Raid (2003).
**Very Specific Things at Night**
John Torres, 2009 | 4:29 | video | colour | sound
A mobile phone film that captures the peculiar tension between the beauty, violence, and raw exuberance of New Year’s Eve in Manila. Shot on 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.

John Torres is a filmmaker and musician known for his idiosyncratic style of filmmaking that features prominent on or off-screen spoken texts, including the poetry of local authors. The imagery and structure of his films are not prosaic, but associative and fragmented. Retrospectives of his films have been shown in Seoul (2012), Vienna (2013), Cosquín, Argentina (2014), and Bangkok (2015).

**Juan Gapang** (Johnny Crawl)
Roxlee, 1986 | 7:18 | Super 8 | colour | 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 | colour | 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 transferred to VHS transferred to HD | colour | sound
Less a documentary than a marvelous if irreverent parody of science fiction films. A humorous meditation on time, politics, and point of view in cinema. Hoping to send a message back in time by equipping the camera to shoot through Rizal’s portrait on Philippine money, Ermitano plays with the boundaries of different points of view: Rizal’s, that of Philippine politics, the camera’s, the filmmaker’s, and ours, as well as with the temporal relations between them.

Tad Ermitano co-founded the pioneering multimedia collective Children of Cathode Ray. His works are distinguished by an aural and visual sensuousness underpinned by a sequential logic that reflects his training in philosophy and the sciences.
**Ars Colonia**
Raya Martin, 2011 | 1:13 | Hi8 transferred to 35mm transferred to video | colour | silent
A structural commentary on both colonialism and globalization through medium translation and generation loss. Shot on Hi8 video, then hand-coloured on 35mm black-and-white film, then transferred to video, this brief piece is evocative of both aging and scratched silent film iconography and trashy image-collapsed analog video.

Raya Martin has an ambitious, constantly evolving body of work of more than a dozen films including fiction features, documentaries, short films, and installations. He was the youngest artist on Cinema Scope’s 50 best filmmakers under 50 in 2012.

**Class Picture**
Tito & Tita, 2012 | 4:41 | 16mm | colour | 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 | colour | sound
An animistic festival Christianized and incorporated into Folk Catholicism slowly turns into modern day madness.

Martha Atienza lives and works in Rotterdam and Bantayan Island in the Philippines. 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 | HD | black and white | silent
Travel footage from a family holiday on the island of Bohol, Philippines, is captured in black and white, without sound, on a basic video camera, in this contemplative piece on lost love, distance, resignation and sadness.

Jon Lazam is an experimental filmmaker based in Manila. His works have been screened in Chicago, Rio de Janeiro, Montreal, Paris and San Francisco. He also works in theater, reflecting a deep interest in the interplay between reality and artifice.

**Kalawang (Rust)**
Cesar Hernando, Eli Guieb III & Jimbo Albano, 1989 | 6:33 | 16mm transferred to HD | colour | sound
One of the most prominent and well-crafted films that emerged from the Christoph Janetzko experimental film workshops, Kalawang is a satirical piece that uses found footage of war, sex, and pop culture to unpick the cultural and libidinal complex of colonization.

Cesar Hernando is a filmmaker and one of Philippine cinema’s best production designers, having contributed to films of Mike De Leon, Ishmael Bernal, and Lav Diaz.

Eli Guieb III is a filmmaker and award-winning fiction writer.

Jimbo Albano is an editorial cartoonist and illustrator.

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