

"In "Monolito" (2019), a medium-film that will be presented at Hangar, Varela takes as a starting point "Un amour d'UIQ", a science fiction screenplay by Félix Guattari. In 1980, the French psychologist and philosopher begins to write, in collaboration with North American filmmaker Robert Kramer, the script for this unfinished film project that seeks, according to Silvia Maglioni, "to offer a subversive and desirous 'popular' cinema model". Varela transposes Guattari and Kramer's project into the context of the 2006 Oaxaca Revolt, one of the most important popular uprising of the 2000s in Mexico. To do so, the filmmaker reuses archive material he filmed during the uprising, developing visual and sound forms of montage that subscribe, such as Kramer's work with Colectivo Newsreel — and later, in Portugal (see the feature film "Scenes from the Class Struggle in Portugal", 1977-79) —, in the genealogy of the experimental newsreel and that contribute to its formal and epistemological destructuring. If the camera of Varela restores the sensitive thickness of the political event in its dynamic timing, the montage of this "an-file", operating on a principle of gender indetermination, puts in crisis the eidetic system of documentary cinema and the conventional relationship between the representation of the real and its effabulation. The collective enunciation agencies, through the multiple discourse instances of the film, create a complex game of views and point to the possibility of a non-phenomenological representation of the deanthropocentric perspective of the Infra-Quark Universe of Guattari's script.

"The Prototype", "speculative film" from 2022, which will also be screened at the Hangar, radicalizes the budgets and formal and epistemological procedures of "El Monolito". Cinematic translation of another science fiction text — the novel "Valis" (1981), by Philip K. Dick —, "El Prototype" "entrance," a verb used in his final intertitle, heteroclyte and intermediate archival materials, exploring, through the principle of "open opera," both the knots and the cracks of the film fabric and agencing views that destroy the subject-object binaryism. The mobile and touch camera, roasting and collecting, rituals its own process of cinematic representation, questioning the disciplinary system of ethnography.

Varela's films, based on a materialist policy of production modes, are shown for the first time in Portugal.

"Monolith", Bruno Varela, Mexico, 2019, 40'

Synopsis: "The monolith is inhabited by a tiny entity, a conscious universe, a god or one of its forms. In your attempt to resonate with humans, you can only fan the fire. All burning to get ready for new seeding. Dark film, low resolution material, intensity, flows, affected bodies and bodies affecting other bodies. Revolt is a present, expansive state. A short feature, a long short film.

Oaxaca archives in 2006, premonitions, dreams of induced machines, signals emanated from deep space. Fire in the present, as an anticipation of the moment. Free appropriation of a premise by Felix Guattari, declaration of incendiary and alien love. Awesome poster and great pics A flopped movie in its time, a movie yet to come. " (Bruno Varela)"

Raquel Shefer

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Una película en obra negra de Bruno Varela

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