

Más Se Perdió (we lost more)

Stephen Connolly 16mm 14mins 2008



Synopsis

Más Se Perdió (we lost more) explores a number of filmic options of showing place - all in Havana, Cuba. A public exercise area is shown in a single shot and in real time. The ruins of the National School of Ballet - an example of a modern architecture unique to Cuba - are explored through spatial movement and narrative. A street scene is repeated three times - with different sound treatments questioning each time the sufficiency of the depiction.

Together these elements create a cinematic experience of 'near utopia' through a poetic approach to time, place and montage. The autonomous soundscape of the film evokes aspects of conflict common to these scenes.

Ghostly Award for Best Sound Design, 47th Ann Arbor Film Festival 2009

Screenings

BFI National Theatre, London; International FF Rotterdam 2009; 47th Ann Arbor FF; Media City 2009; MAMBO, Buenos Aires 2010

Film Credits

Editing Strategy in Homage to
thanks to

Chris Marker, *Lettre de Sibérie* (1957)
Pavel Acosta, Mario Piedra, Yuneikyes Villalonga,
Daniel Copley, Mark Morris, Brenda Valdés

Special thanks to

Leonor de La Rosa, Ministry of Culture, Havana
Adam Clitheroe, Rose Cupit, Janice McLaren

Associate Producers
Film London LAFVA Producer
Film London Head of Production

Adam Clitheroe, Janice McLaren
Pinky Ghundale
Maggie Ellis

narration & radio
image/edit/sound

Pavel Acosta, Yuneikyes Villalonga
Stephen Connolly
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contexts cont'd p 2 ->

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(2 - Contexts)

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Essay Extract #1:

About Cuba and its peculiar situation, hundreds of texts have been written, thousands of feet of film have been shot. Connolly has barely needed a few minutes to make a movie that is deeply analytical and revealing. He seems to prove once again that understanding can be achieved through something closer to poetry than that usually understood as "cinema".

Mario Piedra, University of Havana, Jan 2009

Afflicted States:

*Más Se Perdió (we lost more) is part of a series of works called **Afflicted States**, begun in late 2001, when exploring the relationship between the individual and state seemed to take on a new urgency. These short films see the present through the past, conducting an exploration of political experience within consumer society.*

Artists Statement:

My practice is concerned with exploring single screen cinematic montage. Inherent within the work is the notion that the act of its making implies a location in place, and in historical time. From this documentary impulse, the work proceeds to make meaning by the superimposition of disparate ideas and elements from different cultural and temporal registers. Archive images and sounds may be juxtaposed with their contemporary analogues. The resulting work constructs a discourse in fragments, raising questions about the relationships between our belief systems, history and politics.

Stephen Connolly, June 2006

Essay Extract #2:

'Some of the strongest cultural responses to the shifts in the political and social landscape that followed 9/11 have come through film, and particularly through the mode of documentary. Stephen Connolly (born Montreal, 1964, lives in London) is an artist-filmmaker who employs the investigative and reconstructive aspects of documentary, exploring how its formal conditions can reflect on both individual and social agency.

Richard Birkett, Institute of Contemporary Arts, July 2008

Further information : Mas_Se_Perdio_Notes_documents.pdf
download @ http://www.bubblefilm.net/films/mas_se_perdio.htm

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