

RÉSUMÉ (Long Version)

Jorge Lorenzo Flores Garza

Date of Birth: 12/18/1975
Place of Birth: Monclova, Coah., Mexico
Age: 39
Address #1: Galeana # 600-2
San Pedro, Gza.Gcía., NL, México 66230
Tel: (+5281)8390-9007
Address #2: Carrera 5 # 45-30 Bloque 4 Apto. 401
Bogotá, Colombia
Tel: (+571)479-3924
E-mail: jorgelorenzo@itesm.mx, (mail web), jorgelorenzo@hotmail.com

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I. ACADEMIC INFORMATION

Graduate: MFA, Filmmaking (with a Fulbright-García Robles Scholarship)
San Francisco Art Institute
800 Chestnut Street
San Francisco, CA 94133
Tel.: (415)771-7020
(2004–2006)

Undergraduate: B.A., Communication Science
Tecnológico de Monterrey (ITESM) – Campus Monterrey
Ave. Eugenio Garza Sada Sur #2501
Monterrey, NL, Mexico
Tel: (5281) 8358-2000
(1996-2000)

Minor Degree: Photography
Colegio Americano de Fotografía “Ansel Adams”
Mariano Matamoros # 404 Pte. Col. Centro
Monterrey, NL, Mexico
Tel/Fax: (+5281) 8342-3550
(1995-1996)

II. PROFESSIONAL EXPERIENCE

A) TEACHING – ACADEMIC EXPERIENCE

Institution: Tecnológico de Monterrey (ITESM) – Campus Monterrey (Communication
Science and Journalism Department)

Duties: Faculty Member (tenure position)

Dates: Since August 2007 (on leave of absence January-December 2012)

Address: Av. Eugenio Garza Sada Sur # 2501
Monterrey, NL, México

Tel.: (+5281) 8358-2000 ext. 4556

E-mail: actorres@itesm.mx

Comment: I teach audiovisual production-related courses in both graduate and undergraduate programs. BA courses: Experimental Film, Documentary Film Production, Fiction Film Production, Audiovisual Narrative Production and Design, and Digital Media Aesthetics. MA Courses: Media Aesthetics, Audiovisual Production, and Digital Editing. In addition, I am the MA thesis advisor for film and video production projects.

Institution: Black Maria (Film School)
Duties: Visiting faculty (non-tenure)
Dates: Since August 2012
Address: Carrera 18 # 82-35
Bogotá, Colombia
Tel.: (+571)618-4719
E-mail: mariatomados@gmail.com
Web: www.blackmaria.edu.co
Comment: Since I spend every semester between México and Colombia, when in Bogota I teach Experimental Film to fourth semester students and I give a workshop on Direction of Photography for beginners to anyone who sunscribes. (Black Maria is a film school in Bogota that offers a Minor Degree in Filmmaking.)

Institution: Tecnológico de Monterrey (ITESM) – Campus Monterrey (Communication Science and Journalism Department)
Duties: Communication Science MA Program Director
Dates: August 2011-December 2011
Address: Av. Eugenio Garza Sada Sur # 2501
Monterrey, NL, México
Tel.: (+5281) 8358-2000 ext. 4556
E-mail: actorres@itesm.mx
Comment: In addition to teaching the audiovisual production classes specified above, I was the Communication Science MA Program Director for one semester –I resigned this position due to my one year leave of absence spent in Colombia for personal reasons. (The MA Program is divided into three main specialties: Organizational Communication, International Communication and New Media, and Audiovisual Production.)

LEAVE OF ABSENCE IN COLOMBIA (January-December 2012):
Since my wife is Colombian, I left to Bogota for a year (on leave of absence from Tecnológico de Monterrey) to see if the working conditions were suitable for me before making a definite move to the city. The opportunities down there are certainly good but nowhere near what I had already built back in Mexico since 2007. However, since my experience in Colombia was a very enriching one for me, it was decided, through the head of the Communication Science and Journalism Department at Tecnológico de Monterrey that I start team-teaching with other colleagues in Mexico in order to be able to spend half a semester in Monterrey and the other half in Bogota. This would not only expand my teaching abilities into other film-video production-related areas, it would give me more time to share with my wife as well. The following is a description of my academic trajectory during my leave of absence in Bogotá.

Institution: Universidad Jorge Tadeo Lozano (Graphic Design Department)
Duties: Visiting Faculty (non-tenure)
Dates: August-December 2012
Address: Carrera 4 # 22-61
Bogotá, Colombia
Tel.: (+571)242-7030 (ext.1640)
E-mail: paula.acosta@utadeo.edu.co
Web: www.utadeo.edu.co/programas/pregrados/disenio_grafico/index.php
Comment: I taught Direction of Photography (cinema), an elective course part of the Minor Degree in Photography program of the Graphic Design Department.

Institution: Universidad EAN (Escuela de Administración de Negocios) (Humanities and Social Science Department)
Duties: Visiting Faculty (non-tenure)
Dates: April-December 2012
Address: Carrera 11 # 78-47
Bogotá, Colombia
Tel.: (+571)593-6464
E-mail: czambrano@correo.ean.edu.co
Web: www.ean.edu.co
Comment: I taught Film Appreciation, a general elective course managed by the Humanities and Social Science Department of the university.

Institution: Black Maria (Escuela de Cine)
Duties: Visiting faculty (non-tenure)
Dates: August-December 2012
Address: Carrera 18 # 82-35
Bogotá, Colombia
Tel.: (+571)618-4719
E-mail: mariatomados@gmail.com
Web: www.blackmaria.edu.co
Comment: I taught the course Mise en Scène IV: Experimental Film; a mostly practical class that explores experimental film and video techniques. (Black Maria is a film school in Bogota that offers a Minor Degree in Filmmaking.)

Institution: San Francisco Art Institute (City Studio)
Duties: Visiting Faculty
Dates: July-August 2009
Address: 800 Chestnut St.
San Francisco, CA, EEUU 94133
Tel.: (415)771-7020
Comment: I taught the Video-Art summer course in the City Studio Pre-College Program at the San Francisco Art Institute.

Institution: Universidad Mesoamericana (Campus San Juan)
Duties: Teacher
Dates: August-December 2002
Address: Av. Juárez # 7 Ote. Col. Centro
San Juan del Río, Qro., Mexico
Tel.: (+52427)272-9282
Comment: I taught Basic Photography to Communication Science students.

Institution: Sistema Educativo del Talento, A.C. (Minor Degree School and High School)
Duties: Teacher and Head of the Audiovisual Department
Dates: August 2000-December 2001
Address: Ruperto Martínez #709 Pte.
Monterrey, NL, Mexico 64000
Tel.: (+5281)8343-9072
Comment: I taught Screenwriting, Video Production and Introduction to Audiovisual Equipment to technical degree and high school students. I also directed, shot and edited videos done mainly for the school's promotion.

B) NON-ACADEMIC PROFESSIONAL EXPERIENCE

Company: Freelance

Duties: Worked as Camera Operator, Director of Photography, and Gaffer in commercials, political campaigns, music videos, weddings, etc.

Dates: Mainly December 2000-July 2004, but off and on up to the present.

Company: The Other Cinema

Field: Independent Film Production and Distribution Company

Duties: Film Archivist and Librarian

Dates: June 2006–May 2007

Address: 992 Valencia

San Francisco, CA, EEUU 94110

Tel.: (415)290-0401

Comment: After my MFA in Filmmaking at the San Francisco Art Institute, I did a one-year Academic Training with Craig Baldwin, filmmaker and Director of Other Cinema, assisting him with classification and cataloguing of his film archive, as well as other studio activities like screenings, editing, etc.

Company: Rumores Producciones, S.A. de C.V.

Field: Television Production Company

Duties: Director of Photography, Cameraman, Gaffer

Dates: March 2003-January 2004

Address: Lázaro Garza Ayala # 153-B Col. Tampiquito

San Pedro Gza. Gcía., NL, México

Tel.: (+5281)8676-4353/54

Comment: As DP I was in charge of the aesthetic aspects (mainly lighting) of two TV pilot shows; I worked as camera operator and gaffer in “Rumores”, a television sit-com show, for one whole season (26 half hour episodes).

III. CREATIVE ENDEAVOURS

A) SOLO SHOWS

Program: ‘On the Road’ by Jack Kerouac

Venue: Cineteca Nuevo León (Monterrey, NL, Mexico)

Dates: October 17, 2014

Comment: As part of the events for the XXIV Feria Internacional del Libro Monterrey 2014 (Monterrey Book Fair), Cineteca Nuevo León held a screening of the experimental short film ‘*On the Road*’ by Jack Kerouac (2013) by Mexican filmmaker Jorge Lorenzo. The event included a 35mm film installation of the piece and the artist’s presence for comments and Q&A. Additionally, the feature length film *On the Road* (2012) by Brazilian filmmaker Walter Salles was programmed as an accompaniment to the event.

Program: Experimental Film and Video from Mexico; Short Films by Jorge Lorenzo
Venue: Cinemateca Distrital de Bogota (Colombia)
Dates: August 9-12, 2012
Comment: When invited to curate a series of shows on experimental film and video from Mexico at the Cinemateca Distrital in Bogotá (see CURATING section for more details), I was asked to include a program of my own personal work consisting of my shorts and one 16mm film installation. The screening featured a discussion of the pieces presented and a brief Q&A.

B) FILM – VIDEO – INSTALLATION (SOLO WORK)

'On the Road' by Jack Kerouac (México/Colombia 2013) 35mm, 13:54 min., b&w, silent

Synopsis: If Jack Kerouac wrote his legendary novel "On the Road" on a long paper scroll, why not do it on a long 35mm film roll? By re-typing the complete book –with the use of 35mm black leader instead of paper on a typewriter– this project attempts, among other things, to convert Kerouac's romantic, rhythmic writing method into a cold, mechanical transcription in order to give the work new possibilities and readings that, when projected at 24 frames a second, although they do emphasize Kerouac's intentions of immediacy, they transform the text into illegible blotches of letters that demystify and question language at its most elemental levels.

-Solo show at Cineteca Nuevo León within the XXIV Feria Internacional del Libro Monterrey. Monterrey, NL, México (October 2014)

-“La subjetividad documentada” curated by Daniel Valdez Puertos. ECO Museo Experimental. Mexico, DF (May 2014)

-2014 Experiments in Cinema v9.72. Albuquerque, NM, USA (April 2014)

-“Cine sin fronteras” curated by Jesse Lerner. XI Festival Internacional de Cine de Morelia. Morelia, Mich., México (October 2014)

-“Outside the Outside” curated by Dirk de Bruyn and Glenn D’Cruz. Walker Street Gallery. Melbourne, Australia (July 2013)

The Horror (México-Colombia 2009) NTSC video, 2:56 min., color-b&w, sound

Synopsis: The logic of horror films is based on the fear they produce on the spectator.

In *The Horror*, such dynamics are inverted by giving the audience the starring role –as if the film were on “this” side of the screen– and presenting the projected characters in the movies as the “audience” of the spectacle in the cinema theater. Such an unusual protagonism enables the spectator to question his or her traditional position as a passive participant when watching a film; always dependent upon the projected illusion on the cinema screen.

-“Cine Regiomontano”. XXI Feria Internacional del Libro de Monterrey. Monterrey, NL, Mexico (October 2011)

-“Cine Regio Actual” curated by José Quintanilla. Morelia International Film Festival. Morelia, Mich., Mexico (October 2011)

-Produced for the group show “Lecciones de terror” curated by Andrés Jurado and Angélica Piedrahita. V Teacher’s Biennial “Lugares Comunes” of the Visual Arts

Department at Universidad Javeriana. Bogotá, Colombia (2009)

1/48 (Mexico 2008) 16mm, 1/24 sec., b&w, sound

Synopsis: Film is not movement; it is illusion of movement. This said, a film is reduced to screening time: a single frame shot at 24 fps is exposed to light at 1/48th of a second but screened twice at the same speed each time, summing up a 1/24th of a second exposure to the viewer's eye. This film captures an image that not only lasts a single frame ran at 1/24th of a second, but which purpose is defined by the single frame itself: the clapping of a film slate for sound-image synchronization in an attempt to underscore, among other things, the infinitely divisible quality of time in general.

-“The Clock: or, 89 Minutes of Free Time” curated by Alexander Horwath. Il Cinema Ritrovato: Bologna Film Festival for Restored Films at Cineteca de Bologna (celebrating the 50th Anniversary of the Austria Film Museum). Bologna, Italy (June-July 2014)

-“Happiness is a Warm Projector” curated by Bryan Konefski. 2013 Alternative Film and Video Festival. Belgrade, Serbia (December 2013)

-“Happiness is a Warm Projector” curated by Bryan Konefski. Los Angeles Film Forum. Los Angeles, CA, USA (October 2013)

-“The Clock: or, 89 Minutes of Free Time” curated by Alexander Horwath. To Save and Project: 10th MoMa International Festival of Film Preservation. New York, USA (October 2012)

-“Persistence and Mimicry: The Digital Era and Film Collections” lectura by Alexander Horwath. Cinémathèque Française. Paris, France (October 2011)

-“Happiness is a Warm Projector” curated by Bryan Konefski. Museo de Arte Contemporáneo ERARTA. San Petersburg, Russia (October 2010)

-2010 Experiments in Cinema v5.1. Albuquerque, NM, USA (April 2010)

-2010 Milwaukee Underground Film Festival. Milwaukee, WI, USA (April 2010)

-“Masterpieces of New American Avant-garde Film” curated by Chris May. Film Museum Austria. Vienna, Austria (April 2009)

-2008 International Experimental Cinema Exposition (TIE). Paonia, CO, USA (October 2008)

The Treachery of Time (Mexico 2008) 16mm film installation, loop, b&w, silent

Synopsis: This project consists of looped black leader with the phrase “Ceci n'est pas le present” (This is not the present) scratched on every frame referencing Magritte's “The Treachery of Images” and Yoko Ono's “This is Not Here”. It is a comment on the idea of time in general as well as in film itself: the past represented in the frames that went by, the future in the frames that will come, and the never-obtainable present in the projected frame on the screen.

-“Muestra de cine Fulbright-García Robles”. Cineteca Nacional. Mexico, DF (July 2011)

-“Cine Povera” curated by Jesse Lerner. (ready)Media: arqueología de los medios y la invención en México. Laboratorio Arte Alameda. Mexico, DF (June 2010)

-2008 International Experimental Cinema Exposition (TIE). Paonia, CO, USA (October 2008)

Screen (Mexico 2008) film/video installation-appropriation

Synopsis: By using the cinema screen as a “ready-made” and signing my name on the bottom right hand corner –like a painter would do when finishing a painting or a graffiti artist would do on a wall– I am not only appropriating myself of it in order to bring forward its characteristics as an object in the film process, but also of the films projected on that particular screen, taking our understanding of collage-appropriation-compilation techniques to an extreme for further questioning.

Film Noir (100% Pure Black Film 1) (USA 2007) 35mm, 4:33 min., black, silent

Synopsis: Black in film is never black but dark grey. This is proven by using opaque film (35mm magnetic sound tape) to keep light from trespassing onto the screen which in turn eliminates the projected frame and leaves nothing to the viewer but the real, dim white color of the screen material –lit by what little ambient light may spill into the screening room– and the act of being in the cinema theater as an experience in its own right.

-“Siting Cinema” curated by Pablo de Ocampo. Exis Experimental Film and Video Festival. Seoul, Korea (September 2009)

-“Siting Cinema” curated by Pablo de Ocampo. Experimenta: International Festival for Moving Image Art. Bangalore, India (December 2009)

-“Siting Cinema” curated by Pablo de Ocampo. 2009 Images Festival. Toronto, Canada (April 2009)

-2007 International Experimental Cinema Exposition (TIE). Montevideo, Uruguay (November 2007)

Entr’acte (100% Pure Black Film 2) (USA 2007) 35mm, black, silent

Synopsis: While *Film Noir* takes the time to make the audience aware of their reality inside the theater, *Entr’acte* goes a step further by subliminally selecting the intermission –an already existing event that forms part of the reality of the cinema theater– and the audience as the piece itself.

-2007 International Experimental Cinema Exposition (TIE). Montevideo, Uruguay (November 2007)

PINHOLE SERIES 1: Bulb (USA 2006) 16mm film installation, loop, color, silent

Synopsis: When this handmade film is screened, the lens of the projector is off. It is a 16mm magnetic sound film-loop, “pinholed” frame by frame where every hole is made in a different place within each frame in order to produce an animated image of the projector lamp on a nearby screen. This is not a common film that bears an image of the past on its emulsion, but the projected image of a present object-event distorted by film in real-time.

-2008 Onion City Film Festival. Chicago, IL, USA (April 2008)

-“Experimex” curated by Rosario Sotelo and Jorge Lorenzo. Museo de Historia Mexicana y Tecnológico de Monterrey. Monterrey, NL, Mexico (March 2009)

-“Experimex” curated by Rosario Sotelo and Jorge Lorenzo. Cinematheque. San Francisco, CA, USA (April 2007)

-2007 Berlin International Film Festival (Berlinale): International Forum of New Cinema.

Berlin, Germany (February 2007)

-2006 International Experimental Cinema Exposition (TIE). Denver, CO, USA (October 2006)

PINHOLE SERIES 2: Diaphragm (Mexico) (work in progress) 16mm film installation, loop, color, silent

Synopsis: Like *Bulb* (the first one in the *Pinhole Series* installations) when this handmade film is screened, the lens of the projector is off. It is a 16mm magnetic sound film-loop, “pinholed” frame by frame where every hole has a slightly different size in diameter than the last one to produce the optical changes caused by different diaphragm apertures on the projected image of the lamp (of the projector) on a nearby screen: focus/out of focus on the one hand, and brightness/darkness on the other.

Two Sides to Every Flag (USA 2006) 16mm film installation, loop, color, silent

Synopsis: The idea here is to reproduce the American flag through the film apparatus making reference to *Two Flags to Every Story* (1974) by Canadian experimental filmmaker, Michael Snow. A waving screen aired by a fan for a flag; a light stand to recreate the flag post; and a slide of Jasper John's painting of the American flag projected onto both sides of the screen on 16mm film. A reminder of the nonsensical efforts of filmmaking to create false realities on the one hand, and a comment on how ambiguous the apparently absolute and inherent sense of identity in a heavily charged nationalistic icon may turn out to be on the other.

The Movie with the Cameraman (USA 2005) 16mm, 2:42 min., b&w, silent

Synopsis: Not so much a reference to Vertov but to David Crosswaite's structural film of the seventies, this piece explores the boundaries between author and project. This is the first in an incomplete series of pieces about remakes of “structural” films that Lorenzo mentally made from relevant texts and publications on the subject before having seen them on screen. *Arnulf Rainer* (1960) by Peter Kubelka and *Wavelength* (1967) by Michael Snow where some of the titles in mind, but time eventually caught up and the filmmaker had access to such works before making his own versions.

-San Francisco Short Film Festival. San Francisco, California (2006)

Blue-Up (USA 2005) 16mm, 4:00 min., color, sound

Synopsis: Referencing filmmakers Michelangelo Antonioni, Hollis Frampton, and Derek Jarman, this piece is a comment on the existential nature of being, as well as an attempt at breaking the linear perspective and the focusing capabilities of the film camera by shooting the clear blue sky.

-“Cine Povera” curated by Jesse Lerner. (ready)Media: arqueología de los medios y la invención en México. Laboratorio Arte Alameda. Mexico, DF (June 2010)

-“Cine Povera” curated by Jesse Lerner. 2009 Images Festival. Toronto, Canada (April 2010)

-“Alternative Visions: Alternative Requirements 2007: Bay Area Student Experimental

Film Festival". Pacific Film Archive (UC Berkeley). Berkeley, CA, USA (October 2007)
-2006 International Experimental Cinema Exposition (TIE). Denver, CO, USA (October 2006)

-“S is for Student” curated by Krista Davis, Kim Jackson y Nicolas Pereda. 2006 Images Film Festival. Toronto, Canada (April 2006)

THE BLACK BOX with the Possibility to Screen Latent Images on 16mm Film of the Death of the Viewer (USA 2005-work in progress) 16mm film installation

Synopsis: Exploration of the conceptual nature of film (as well as the audience when placed in utter darkness) in its latent stage between its exposure to light and its chemical processing.

THE WHITE BOX SERIES (USA 2005-2006) film installations-readymades

Synopsis: Ranging from a hermetic white room with no doors and the screening of a film inside it, to small hermetic white boxes “containing” the screening of a film and/or thoughts for films, this series explores the condition of existence of inaccessible objects, and the idea that a thought can be enough work for a piece.

Abortion (USA 2005) 16mm, 3:00 min., color, silent

Synopsis: A re-edited version of Stan Brackhage's *Window Water Baby Moving* (1959) brings the meaning of the original film to its extreme opposite.

-2007 International Experimental Cinema Exposition (TIE) (private screening). Montevideo, Uruguay (November 2007)

-2006 International Experimental Cinema Exposition (TIE) (private screening). Denver, CO, USA (October 2006)

-“Hands On the Hands Off” curated by Jun Jalbuena. San Francisco Cinematheque. San Francisco, CA, USA (May 2005)

The Wank (USA 2004) 16mm, 1:00 min., b&w, silent

Synopsis: A humorous look at masturbation using stop-motion scratching over filmed material to question a man’s control over his own sex.

-“Wrong Theater”. Xcèntric (10a temporada abril-junio 2011). Centro de Cultura Contemporáneo de Barcelona (CCCB). Barcelona, España (May 2011)

(CCCB). Barcelona, España (May 2011)

C) NARRATIVE FILM – COLLABORATIONS

Copula 11 (knuckle) (México 2012) Full HD video, 5:00 min., color, sound

Dir. Paulino Ordóñez

Duties: Video

Synopsis: In this visual documentation of the poem titled *Cópula 11* (nudillo), taken from the erotic poetry series published in the book *La Cópula* (2012) by Paulino Ordóñez, the author interprets the roll of “womanizer” by metaphorically seducing actress Barbara Eden (*I Dream of Jeannie*) in her roll as Dina Hunter in the seventies TV movie *The Woman Hunter* (1972).

The Woman Hunter (México 2011) NTSC video–performance, 11:00 min., color, sound
Dir. Paulino Ordóñez

Duties: Sound and Editing

Synopsis: In the tradition of the silent movie era orators –who would consciously or unconsciously reinterpret the original messages and intentions of popular films– Paulino Ordóñez reuses scenes from *The Woman Hunter* (1972), a seventies TV movie starring Barbara Eden (*I Dream of Jeannie*), to give a live rant about Mexico’s political and social conditions of the present.

-“Cine Regio Actual” curated by José Quintanilla. Festival Internacional de Cine de Morelia. Morelia, Mich., Mexico (October 2011)

-Jornada de Nuevos Lectores Fílmicos del Consejo para la Cultura y las Artes de Nuevo León (CONARTE). Cineteca Nuevo León. Monterrey, NL, Mexico (August 2011)

The Passage/El Puente (USA/Panama 2010) Full HD video, 60 min., color, sound

Dir. Alex Douglas

Duties: Production Assistant, Additional Camera Operator, Consultant

Synopsis: A poetic reflection on the Panama Canal expansion of 2010. This documentary explores the challenges awaiting Panamanians in order to cope with international economic demands as well as the country’s internal social well-being.

-4th Annual Costa Rica International Film Festival 2010. Montezuma, Costa Rica (November 2010)

Non Jazz Trio (México 2001-2006) NTSC video, 55 min., b&w-color, sound

Dir. Steve McIntyre

Duties: Producer and Additional Camera Operator

Synopsis: Paying homage to the classic jazz documentary styles of the sixties and seventies, this film depicts an important moment in the “underground” culture of Monterrey, Mexico: the life and times of the members of The Non Jazz Trio, their various public performances, their climactic trip to Japan, and their experiences with other intermittent participants that played with them in the band’s short lifespan.

-IV Festival Internacional de Cine de Morelia. Morelia, Mich., Mexico (October 2006)

-6th Denver Jazz on Film Festival. Denver, CO, USA (February 2002)

-4th Annual Vistas Film Festival. Dallas, TX, USA (October 2002)

-Winner of the 1999 FINANCIARTE grant from CONARTE (the state’s cultural institution) for the completion of the film.

Tromba D’Oro (Mexico, 2002) 35mm, 12:00 min., b&w, sound

Dir. Patricio Serna

Duties: Producer

Synopsis: Mariachi trumpeter, Chilino, faces the demoniac possession of jazz trumpeter Chet Baker’s spirit.

-International Morelia Film Festival. Morelia, Mich., Mexico (October 2003)

-Sundance Film Festival. Park City, UT, USA (January 2003)

Paola Ate with Me (Mexico 2000) NTSC video, 9:08 min., color, sound

Dir. Jorge L. Flores

Duties: Director, Co-Writer, Director of Photography, Additional Camera Operator

Synopsis: A curious young man immerses himself into the dirty world of internet porn; what seems to be a disturbing experience is later eclipsed by his own behavior.

-1st Regiomontano Film Festival. Monterrey, NL, Mexico (September-October 2002)

Goatsucker (1999) NTSC video, 22:00 min., color, sound

Dir. Patricio Serna

Duties: Producer, Director of Photography, Camera Operator, Editor, Sound Recordist, Actor

Synopsis: Two documentary filmmakers embark on the search for the legendary “goatsucker” but in the process they encounter a much bigger horror within themselves.

-New York International Latino Film Festival. New York, NY, USA (July 2000)

D) CURATORSHIP

Program: Experimental Film and Video from Mexico

Venue: Cinemateca Distrital de Bogota (Colombia)

Dates: August 9-12, 2012

Duties: Curator-Coordinator

Comment: I organized a series of four programs of experimental film and video from Mexico consisting of the following: “Cine Povera” curated by Jesse Lerner, CyVExM 1 and 2 curated by myself, and a screening of my own personal work.

Program: Homage to Jesse Lerner

Venue: Museo de Historia Mexicana (Monterrey, NL, Mexico)

Dates: April 7, 2011

Duties: Curator-Coordinator

Comment: I coordinated a screening of the films *T.S.H.* (2004) and *Ruins* (1999) by filmmaker-curator-theorist Jesse Lerner at the Museo de Historia Mexicana as part of the 2nd International Film Congress (SIETE) organized by the Creative Student Filmmaker’s Association (ACCME) of Tecnológico de Monterrey (ITESM).

Program: Homage to George Kuchar

Venue: Centro Cultural Plaza Fátima (Monterrey, NL, Mexico)

Dates: October 30, 2010

Duties: Curator-Coordinator

Comment: I screened a 16mm film program of works by underground-experimental filmmakers to accompany the projection of George Kuchar’s legendary film *Hold Me While I’m Naked* (1966).

- Program: Experimental Films at “Chills and Fever”
 Venue: Chills and Fever Nighthclub (Monterrey, NL, Mexico)
 Dates: January-May 2010
 Duties: Curator-Coordinator
 Comment: I screened and organized a series of experimental film and video program every fortnight during a whole academic semester. Although the series also took place sporadically in other locations like the Museo de Historia Mexicana or Tecnológico de Monterrey (ITESM), the downtown city bar “Chills and Fever” was chosen as a main venue for the general project.
- Program: 1er Festival de Cine y Video Universitario del Tecnológico de Monterrey
 Venue: Tecnológico de Monterrey (ITESM) – Campus Monterrey (Monterrey, NL, Mexico)
 Dates: April 8-10, 2010
 Duties: Director-Programming
 Comment: I coordinated, selected, and programmed student films (fiction, documentary, and experimental) for a festival commemorating fifteen years of the Communication Science MA Program at Tecnológico de Monterrey (ITESM).
- Program: Documentary
 Venue: Museo de Historia Mexicana (Monterrey, NL, Mexico)
 Dates: January-February 2010
 Duties: Curator
 Comment: I organized the screenings of four student thesis-documentaries from the Communication Science MA Program at Tecnológico de Monterrey (ITESM).
- Program: Experimental Film and Video Exhibition
 Venue: Casa Tiyahui (Saltillo, Coah., Mexico)
 Dates: October 29, 2009
 Duties: Co-curator
 Comment: As part of the 2ndo Festival Santos Rojos de Arte Arriesgado events, I programmed, in collaboration with Eliseo Ortiz Menchaca, national and international experimental works ranging from super 8 and 16mm film to video and installation.
- Program: Experimex 1 and 2
 Venue: Museo de Historia Mexicana and Tecnológico de Monterrey (ITESM) (Monterrey, NL, Mexico)
 Dates: March 18 & 27, 2009
 Duties: Co-curator
 Comment: Along with Rosario Sotelo, I had the opportunity to compile and present contemporary film and video work from Mexico for two shows at the Museo de Historia Mexicana.

Program: Experimex
Venue: San Francisco Cinematheque–Studio24/Galería de la Raza (San Francisco, CA, USA)
Date: April 22, 2007
Duties: Co-curator
Comment: Along with Rosario Sotelo, I had the opportunity to compile and present contemporary film and video work from Mexico at the San Francisco Cinematheque.

Additional screenings:

-Universidad Javeriana. Bogotá, Colombia (September 17, 2008)
-Cinematheca “SaLALterna”, Universidad Nacional. Bogotá, Colombia (September 19, 2008)

E) PUBLICATIONS (TEXTS BY JORGE LORENZO)

2:16 A Review of Works: My Mess (A Film by Jesse Kennedy), film comments by Jorge Lorenzo for the International Experimental Cinema Exposition (TIE): 2007 In Review Monograph. Colorado, USA. Article 2 of 16.

5:16 A Correspondence: Mondrian Sprockets (A Film by Steve McIntyre), film comments by Jorge Lorenzo for the International Experimental Cinema Exposition (TIE): 2007 In Review Monograph. Colorado, USA. Article 5 of 16.

16:16 Confessions of a Premiere, personal film description by Jorge Lorenzo for the International Experimental Cinema Exposition (TIE): 2007 In Review Monograph. Colorado, USA. Article 16 of 16.

No This and That, No Popcorn!, interview with George Kuchar (filmmaker) co-authored with Svitlana Matviyenko for Kino-Kolo (film magazine). Kiev, Ukraine. Spring Issue 2006 (#29), pp. 79-82.

Mona Lisa is Everywhere!, interview with Craig Baldwin (filmmaker) co-authored with Svitlana Matviyenko for Kino-Kolo (film magazine). Kiev, Ukraine. Summer Issue 2006 (#30), pp. 80-85.

F) PUBLICATIONS (TEXTS ON JORGE LORENZO)

24 Tweets Per Second: A Dialogue on Jorge Lorenzo's “On the Road” by Jack Kerouac, film comments by Dirk de Bruyn y Steve McIntyre for Senses of Cinema (electronic magazine). Australia. September 2013 (#68), FEATURE ARTICLE.
<http://sensesofcinema.com/2013/feature-articles/24-tweets-per-second-a-dialogue-on-jorge-lorenzos-on-the-road-by-jack-kerouac/>

Top of the Pops 3000 Anti-IMDb, list of the most subversive movies in film history by Nicole Brenez (citing Alexander Horwath, Director of the Austria Filmmuseum) for Cahiers Du Cinema (film magazine). Paris, France. July-August 2009 (#647), pp. 61-62. <http://www.hotnews.ro/stiri-film-5928194-film-despre-revolutia-din-89-topul-cahiers-cinema-celor-mai-subversive-filme.htm>

Persistence and Mimicry: The Digital Era and Film Collections, article and lecture by Alexander Horwath for Journal of Film Preservation. FIAF Publications. Brussels, Belgium. April 2012 (86), pp. 20-28. <http://www.fiafnet.org/pdf/JFP/86.pdf>

G) WORKSHOPS

Workshop: Experimental Film (Camariless Filmmaking)
Venue: Tecnológico de Monterrey (ITESM) – Campus Monterrey (Monterrey, NL, Mexico)
Dates: April 8, 2011
Duties: Instructor
Comment: The workshop consisted of basic direct animation and camaraless film techniques such as scratching, painting, printing, etc onto 16mm film. It was part of the events of the 2nd International Film Congress SIETE organized by the Creative Student Filmmaker’s Asociation (ACCME) at Tec de Monterrey (ITESM)

Workshop: Experimental Film (Camariless Filmmaking)
Venue: Tecnológico de Monterrey (ITESM) – Campus Monterrey (Monterrey, NL, Mexico)
Dates: April 23, 2011
Duties: Instructor
Comment: The workshop consisted of basic direct animation and camaraless film techniques such as scratching, painting, printing, etc onto 16mm film. It was part of the events of the 1st International Film Congress SIETE organized by the Creative Student Filmmaker’s Asociation (ACCME) at Tec de Monterrey

IV. GRANTS

2004 Fulbright-García Robles Scholarship for MFA in Filmmaking at the San Francisco Art Institute (California, USA)

1999 FinanciarTE Grant from CONARTE (the state’s cultural institution) for the completion of the documentary film “Non Jazz Trio”

V. COURSES (TAKEN)

Film Technique Appreciation

Institution: Tec de Monterrey (ITESM) – Museo de Arte Contemporáneo

Dates: August-December 1996

Place: Museo de Arte Contemporáneo (Monterrey, NL, Mexico)

English as a Foreign Language

Institution: Eurocentres

Dates: August 1994-December 1994

Place: Eurocentres (Cambridge, Great Britain)

VI. LANGUAGES

Native Language: Spanish

English

Test: TOEFL (Test of English as a Foreign Language)

Score: 630

Date: April 26, 2008

VII. MEMBERSHIPS

Member of the Nuevo Leon Filmmaker's Guild (Mexico) at Consejo Nacional para la Cultura y las Artes de Nuevo León CONARTE (the state's cultural institution)

VIII. PROFESSIONAL REFERENCES

MFA Craig Baldwin

Filmmaker – Director of Other Cinema

website: www.othercinema.com

e-mail: othercine@hotmail.com

Dr. Jesse Lerner

Faculty Member

Intercollegiate Media Studies Department (www.pitzer.edu/ims/)

The Claremont Colleges (California, EEUU) (www.claremont.edu)

Tel: 909-607-2636

e-mail: jesse_lerner@pitzer.edu

Dr. Maximiliano Maza Pérez
Faculty Member
Communication Science and Journalism Department
Tecnológico de Monterrey (ITESM) – Campus Monterrey
Tel: (5281)8358-2000 ext. 4662
e-mail: mmaza@itesm.mx

Dra. Ana Cecilia Torres González
Communication Science and Journalism Department Director
Tecnológico de Monterrey (ITESM) – Campus Monterrey
Tel: (5281)8358-2000 ext. 4551
e-mail: actorres@itesm.mx

Lic. Jesús Javier Torres González
Faculty Member
Communication Science and Journalism Department
Tecnológico de Monterrey (ITESM) – Campus Monterrey
Tel: (5281)8358-2000 ext. 4556
e-mail: jjtorres@itesm.mx

Jeanne Liotta
Assistant Professor at Univ. of Colorado Boulder
Film/Video Faculty at Milton Avery Graduate School of Art at Bard College
jeanne.liotta@colorado.edu

Dr. Steven McIntyre
Co-ordinator, Audiovisual Communication
School of Culture and Communication
University of Melbourne
Parkville VIV 3044, Australia
Tel: (61-3)04008-57577
e-mail: samci@unimelb.edu.au