

Wadley

México - Mexico, 2008 60' / HD /
 Color D, G, E, P: Matías Meyer F:
 Gerardo Barroso Alcalá S: Alejandro
 De Icaza M: Galo Durán CP:
 Axolote Cine I: Leonardo Ortizgris
 Contacto / Contact Axolote Cine
 Matias Meyer Tehuantepec 121-6
 06760 Mexico DF, Mexico T +52 55
 5564 7676 E
 wadleythemovie@gmail.com
 www.axolotecine.com Instituto
 Mexicano de Cinematografía Maru
 Garzón / Pablo Briceño Insurgentes
 Sur 274, Col. Del Valle 03100
 Deleg. Benito Juárez, Mexico DF,
 Mexico T +52 55 5448 5339 +52 55
 5448 5380 E
 promint@imcine.gob.mx
 mercaint@imcine.gob.mx
 www.imcine.gob.mx



Matías Meyer

Nació en Perpignan, Francia, en 1979.
 Estudió en el Centro de Capacitación
 Cinematográfica de México, donde se
 graduó como director en 2006 con su
 cortometraje Verde. Sus cortometrajes
 El Pasajero y Verde han ganado
 premios y tenido larga vida en
 festivales. Wadley es su ópera prima.
*He was born in Perpignan, France, in
 1979. He studied at Mexico's Centro
 de Capacitación Cinematográfica,
 where he graduated in 2006 with his
 short film Verde. His shorts El pasajero
 and Verde have won many awards and
 were screened at many festivals.
 Wadley is his first feature film.*

Durante los primeros minutos de Wadley vemos a un joven que camina solo por el desierto mexicano. No sabemos su nombre ni hacia donde se dirige. Podemos deducir que no pertenece a ese lugar y que no camina perdido sino con el claro objetivo de llegar a un lugar determinado. Hacia el final de esta arriesgada ópera prima no tendremos mucha más información que la hasta acá mencionada. Pero sí se habrá estado lo más cerca que se puede estar de una experiencia metafísica y espiritual (toxicómana) a través del cine. A partir del momento en que el protagonista consume peyote (un cactus que contiene ingredientes alucinógenos) del protagonista, la película plantea un nuevo tipo de ejercicio, donde el hombre se enfrenta en solitario a sí mismo con una imponente naturaleza como único testigo. Largos planos, escasos diálogos y una experiencia visual y sonora como sólo el cine (y algunas drogas) pueden lograr.

During the first minutes of Wadley, we see a young man walking alone through the Mexican desert. We don't know his name or where he's going to. We could deduct that he doesn't belong to that place and that he isn't lost; that, rather, he has the clear objective of getting to some place in particular. Towards the end of this daring debut feature we don't have much more information than what has been mentioned here. But you will have been very close to a metaphysical and spiritual (drug-induced) experience through cinema. Through the protagonist taking peyote (a cactus which contains hallucinogenic ingredients), the film brings up a new type of exercise, where the man faces himself, all alone, with a tremendous nature as the only witness. Long shots, few dialogue, and a visual and aural experience as only cinema (and some drugs) can achieve.

Fecha: 14 de abril / Date: April 14

Horario: 21.45hs / Time: 9.45 pm

Sede: ABASTO SALAS HOYTS / *Venue: ABASTO SALAS HOYTS*
Sala: Sala 9 / *Room: Sala 9*

Fecha: 15 de abril / Date: April 15

Horario: 14.45hs / *Time: 2.45 pm*

Sede: ABASTO SALAS HOYTS / *Venue: ABASTO SALAS HOYTS*
Sala: Sala 9 / *Room: Sala 9*

Fecha: 19 de abril / Date: April 19

Horario: 12.15hs / *Time: 12.15 pm*

Sede: ABASTO SALAS HOYTS / *Venue: ABASTO SALAS HOYTS*
Sala: Sala 9 / *Room: Sala 9*

WADLEY

CINÉMAS

< [Toute la liste](#)

Cycle : **Hors pistes 2008**

30 mars 2008

19h30 (56 mn)

De **Matias Meyer**, ,

Cinéma 2  [Plan d'accès](#)

4€

 [Toutes les séances](#)

WADLEY de Matias Meyer

Mexique, 2008, vidéo, couleur, 56'
Production : Axolote Cine

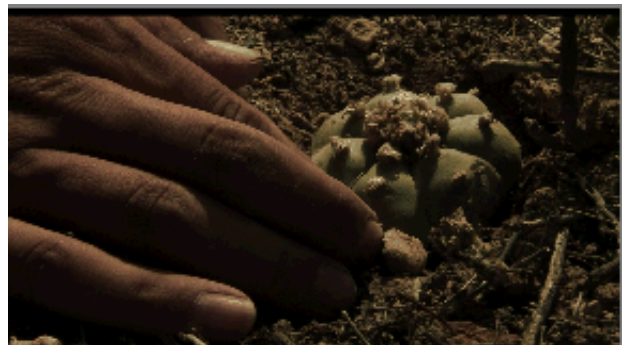
Un homme sous l'emprise du peyotl déambule dans le désert mexicain de Saint Luis Potosi. Ecrasé autant que rasséréné par la puissance de la nature, il se confronte à sa propre solitude. Matias Meyer ne lâche pas d'un plan ce héros mythique et moderne à la fois, l'isolant souvent, minuscule dans l'immensité du cadre-paysage. Guettant chaque épisode de ses méandres intimes à travers sa fascination pour un détail, il accompagne ce périple psychédélique dans toutes les lumières du jour et de la nuit. Récit d'initiation organique, cousin solaire du **Gerry** de Gus Van Sant, **Wadley** est une méditation cinématographique radieuse.

*Né à Perpignan, Matias Meyer étudie la théorie du cinéma à la Sorbonne tout en se passionnant pour la photographie. Il intègre ensuite le Centro de Capacitación Cinematografica de Mexico, dont il sort diplômé en réalisation en 2006. Son film de fin d'étude, **Verde**, dont certains thèmes et propositions esthétiques ne sont pas sans rappeler **Wadley**, ainsi que son précédent court métrage, **El Pasajero**, en 2004, connaissent un succès international en festivals.*

English version

A man under the influence of peyote wanders in the Mexican desert of Saint Luis Potosi. Just as crushed as he is reinvigorated by the power of nature, he is confronted by his own solitude. Matias Meyer closely follows this hero who is both mythical and modern, often isolating him as a tiny being within the immensity of the frame-landscape. Scrutinising every episode of his intimate meanderings with an avid fascination for detail, Meyer accompanies this psychedelic trek through all the lights of night and day. An organic initiation narrative, a luminous cousin to Gus Van Sant's **Gerry**, **Wadley** is a radiant cinematographic meditation.

*Born in Perpignan, Matias Meyer studied cinematic theory at the Sorbonne while pursuing his passion for photography. He later studied at the Centro de Capacitación Cinematografica de Mexico, where he received his director's diploma in 2006. His graduation film, **Verde**, whose themes and aesthetic propositions are not dissimilar to certain elements of **Wadley**, as well as his previous short film, **El Pasajero**, in 2004, were internationally successful at festivals.*



< [Toute la liste](#)

 [Haut de page](#)

Mexico City 2008 (FICCO)

coming soon

- [Istanbul](#)
- [Buenos Aires](#)
- [Lecce](#)
- [Lisbon](#)
- [San Francisco](#)
- [Oberhausen](#)
- [Ankara](#)
- [Cannes](#)
- [Cracow](#)
- [Cluj](#)
- [Troia](#)
- [Annecy](#)
- [Moscow](#)

Two Seasons in Mex Hell Diego Trerotola on Mexican Independent Films

Mexican indie cinema is experiencing a bright, expansive moment. Far from the lavish, baroque universes of the Mexican Holy(wood) Three – Alejandro González Iñárritu, Alfonso Cuarón and Guillermo del Toro –, young filmmakers are behind a series of no budget, highly creative, narrative movies that bring minimalistic experiences to fest audiences. (In Mexico City during the recent FICCO Cinemex 2008, native-made independent movies were the main interest and attraction.)



In the middle of a landscape: "Wadley"

Marching straight though the desert heat, Matías Meyer's *Wadley* ultimately reaches an oasis of the mind: a moving hallucination in the middle of a landscape of uncontrolled nature. An anonymous young loner walks through a horizon of stones, grass and trees, on a quest to mix the Mexican terrain with his mental scenario. This kind of head trip is not unusual for young educated Mexicans looking for an introduction to a primitive sensation: to find peyote hidden under the earth, then to touch the sky with a blown-out mind. Peyote is a hallucinogenic cactus used in Indian rituals, and the movie is about reaching alternate states that provoke a confusion between outer and inner space. Straightforward in style, *Wadley* is, at its best, a drug movie as a cosmic voyage, and with a great cinematic beat.

At the beginning, the land is a primal beauty of shadowless wilderness, identifiable under stark sunlight as rural Mexico. But when the trippy night starts, the flames, flashlight and fireworks cause the feeling of a private inferno. Is the essence of cinema the writing of movement through light? This movie's hand-held HD camera creates a visual portrait – from the intimate pulse of a simple travelogue to dreamlike illumination, from contemplative

recent festivals

- [Wiesbaden](#)
- [Toulouse](#)
- [Hong Kong](#)
- [Guadalajara](#)
- [Sofia](#)
- [Thessaloniki Doc](#)
- [Mumbai](#)
- [Miami](#)
- [Fribourg](#)
- [Mexico City](#)
- [Berlin](#)
- [archive](#)

Mexico City 2008

- [Index](#)
- [Two \(winning\) Docs](#)
- ["Devil and Red Page"](#)
- [Mexican Indie Cinema](#)

moments, peaceful and still, to stylized slow motion tracking shots. The movie isn't far from being surrealistic, and maybe it's very close to Antonin Artaud's *Peyote Mystic*. Whatever, Matias Meyer finds a wide range of moods to represent the devilish charm of liberation in the Mexican desert.

Like *Wadley*, *Parque Via*, Enrique Rivero's first feature, is a one-character movie with a minimalist narrative.



Reduced life: "Parque via"

Beto is the keeper of an expensive home in Mexico City, though inside it's barren, empty. During the last ten years, he's been living in confinement, with a life reduced to cleaning up and watching TV. His routine includes the visit of his lover, a prostitute as deadpan as he is. The character of Beto is very close to Peter Sellers's Chance in *Being There* (1979): the outside world is not an option in his agoraphobic life.

Based on real events, *Parque Via* reminds of other movies about confinement in Mexican cinema, i.e. films of Arturo Ripstein, Luis Buñuel's *The Exterminating Angel*. But the situation here doesn't have a melodramatic or religious context; its dry narrative is only about social struggle, a special representation of social problems, how capitalism builds prisons in the most unimaginable places. The protagonist, Beto, has a panic attack during his visit to a market, the epicenter of capitalist scheming and bargaining. The representation of space in *Parque Via* is a succession of terrible postcards of solitude, terror and illness. The filmmaker, Rivero, was an industrial architect before he started making his movie. He shows a perfect eye for framing his locations. To have such a director with such a different background, and with an unusual point of view to explore the possibilities of cinematic language: that's a good beginning for a new generation of Mexican indie filmmakers.

Diego Trerotola
© FIPRESCI 2008

Diego Trerotola is an Argentine film critic, professor of film theory and programmer. He is currently part of the staff of "El Amante" Magazine and film programmer of the Buenos Aires International Independent Film Festival (BAFICI).

[↑ top](#)

<recherche> < publiés: 669 articles >

paris' 07/04/08 < mise à jour: 09:55 >

Faites prendre la bonne
direction à votre épargne

< pop'fil > < pop'agenda > < pop'lab > < pop'in > < pop'etc >

poptronics

~~~~~

pop'art

pop' top

&lt;&lt;JULIEN 2008&gt;&gt;

|    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|
|    |    |    |    |    |    | 06 |
|    | 08 | 09 | 10 | 11 | 12 | 13 |
| 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 21 | 22 | 23 | 24 | 25 | 26 | 27 |
| 28 | 29 | 30 |    |    |    |    |



« Wadley » de Matias Meyer, un trip méditationnel, un film résolument hors norme. © DR

&lt; abonnement &gt;

« Wadley » de Matias Meyer (2008, 56'), ce soir à 19h30 au Centre Pompidou, Cinéma 2, dans le cadre du festival Hors pistes. A noter : rencontre avec les réalisateurs du festival à 17h (petite salle).

&lt; 30'03'08 &gt;

« Wadley », le cinéma hallucinogène est en marche

« Wadley », de Matias Meyer est le film le plus déroutant de Hors Pistes, festival ouvert aux formes de cinéma les plus hybrides. Premier moyen métrage d'un jeune réalisateur français résidant et travaillant au Mexique (découvert en 2006 avec « Verde »), « Wadley » est à associer à la famille des œuvres qui titillent les limites physique du spectateur, pour mieux l'emporter dans un univers beaucoup plus ruminé qu'il n'y paraît. Hors pistes, « Wadley », projeté ce soir à 19h30 au Centre Pompidou (après une diffusion à Cinéma du réel), l'est littéralement : on y suit, une petite heure durant, le périple d'un homme moustachu dans les entrelacs d'un désert mexicain (Saint Louis Potosi) aux allures de lune écrasée par le soleil. Il porte un sac à dos et a tout du jeune urbain en quête d'aventures et d'immensités à embrasser.

A l'instar de « Gerry » (point de comparaison évident), « Wadley » est un documentaire halluciné sur la marche et le temps qui se dévide pas après pas. Rebecca Solnit dans « L'art de marcher » (Babel, 2002) dressait un réquisitoire contre tout ce qui entrave l'exercice de la marche, un moment de réflexion, de retour à soi. Wadley semble lui aussi doté du fameux « génie de la flânerie » désigné par Henry David Thoreau, une flânerie propice aux ruminations les plus fécondes (et les plus révolutionnaires).

Marcher, pour le héros de « Wadley », c'est aussi dériver vers l'expérience du peyotl et atteindre l'hallucination, quasi mythifiée dans le dernier segment du film aux accents castanediens (ralentis et bourdonnements à l'appui). Wadley est secoué de spasmes (jouissance ? douleur ?), bientôt enveloppé par la nuit tombante et léché par les flammes d'un feu de fortune. On ne saura pas si le train qui déchire la plaine, dans ce splendide crépuscule mexicain, emporte le héros vers la ville ou l'enfonce dans une mystique ardemment désirée. Une expérience de cinéma qui donne à coup sûr des envies de... déracinement.

**En bonus, le court métrage « Verde », de Matias Meyer (2006) :**



ET AUSSI

Quand le cinéma s'aventure Hors Pistes  
L'électro mise en prix, à Quartz ça rime ?

LES + LUS

Keith Haring sous toutes ses coutures  
Tout au bout d'Exit, c'est Super  
JO de Pékin : la France très badge de plafond  
Les biens virtuels, un business si réel qu'il accède au sommet  
« Atom », un voyage en ballons

## Wadley - SD (IFFR 2008)



A young man with a backpack walks all on his own into the endless Mexican cactus desert. He takes some peyote. How does he get out again? Pure cinema in the long-take tradition of Lisandro Alonso or Gus Van Sant.

Along a track, in the dawn light, a young man aged about thirty walks towards us. He passes a village, then walks on into the void. To judge by his modern backpack, he must be a city dweller.

In front of him is an endless desert of cactuses; on the horizon is a mountain chain. He asks the way and heads deeper into the desert until he reaches an oasis. Later we see him searching the undergrowth looking for peyote cactus. He eats the cactus that became legendary thanks to Carlos Castenada and Hunter S. Thompson among others, but has been known since pre-Columbian times for its hallucinogenic effect. Everyone thinks the little plant with mescaline tastes awful (William Burroughs: 'Horrible stuff. Made me sick like I wanted to die') but it's also supposed to provide a deep spiritual self-insight.

Inspired by the films of for instance Abbas Kiarostami, Lisandro Alonso or Apichatpong Weerasethakul, Matias Meyer made a film virtually without dialogue in which man is confronted with himself, his loneliness and the overwhelming landscape. The beautiful long takes are impressive, even if we don't know anything about the protagonist, apart from what we see. His motivation to do what he does remains obscure. Yet the result is clear and powerful, like awakening from a drug high. (GT)

### Premiere

World premiere

### Screenings

|            |               |       |
|------------|---------------|-------|
| Pathé 2    | Wed 30<br>Jan | 19:30 |
| Lantaren 1 | Thu 31 Jan    | 14:30 |
| Cinerama 2 | Fri 1 Feb     | 22:30 |
| Cinerama 7 | Sat 2 Feb     | 12:15 |

### My Festival

> **Opinions on this film**

> **Add this film to your favoriteslist**

### Theme

> **Sturm und Drang**

## Mexico 2008

|                    |                                    |
|--------------------|------------------------------------|
| Director           | <b><u>Matias Meyer</u></b>         |
| Producer           | <b><u>Matias Meyer</u></b>         |
| Production company | <b><u>Axolote Cine, IMCINE</u></b> |
| Sales              | <b><u>Axolote Cine</u></b>         |
| Print source       | <b><u>Axolote Cine</u></b>         |
| Scenario           | Matias Meyer                       |
| Cast               | Leonardo Ortizgris                 |
| Photography        | Gerardo Barroso Alcalá             |
| Editor             | Matias Meyer                       |
| Art Design         | Matias Meyer                       |
| Sound              | Alejandro De Icaza                 |
| Music              | Galo Durán                         |
| Length             | 60'                                |