

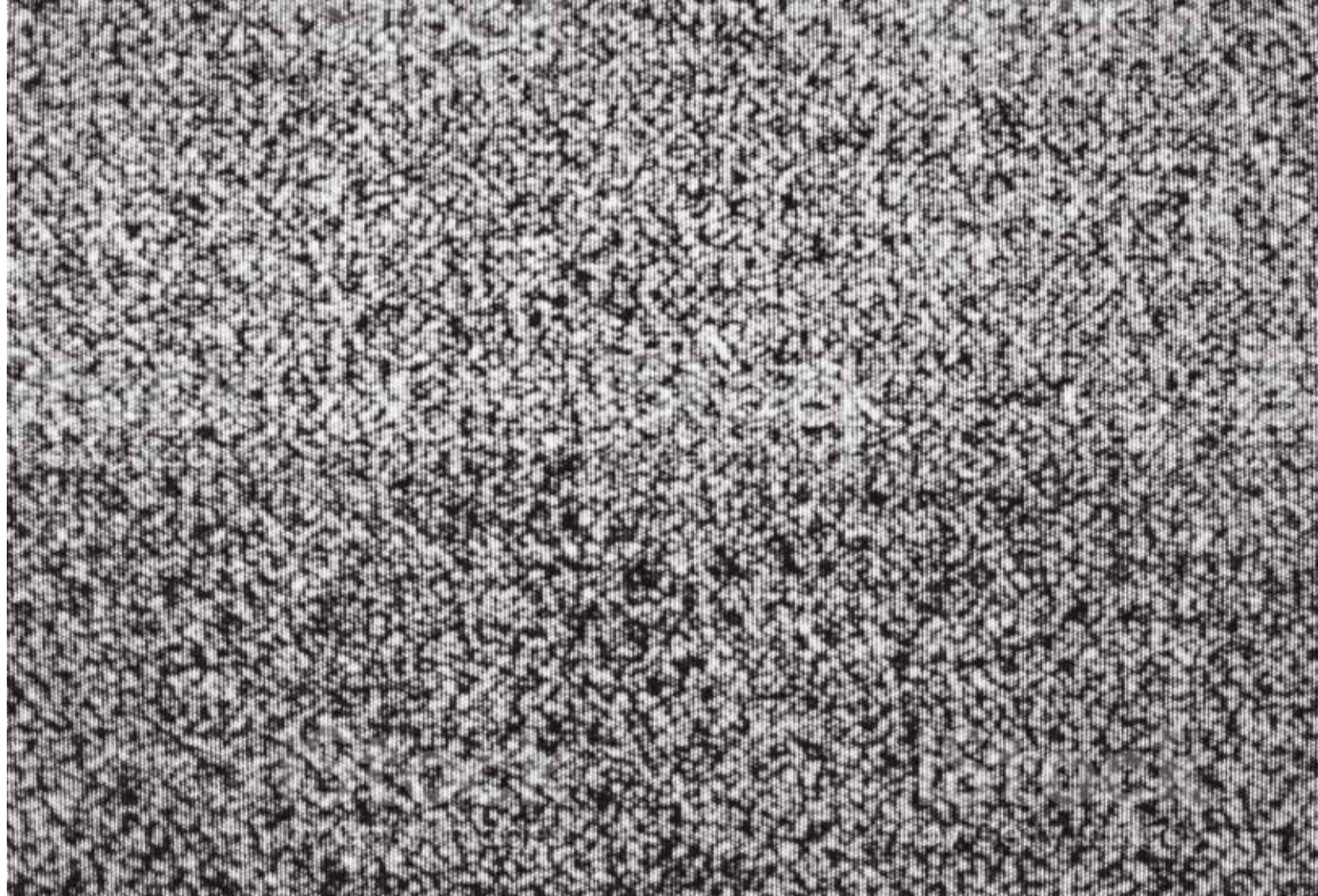
ARTIFICIAL LANDSCAPES



VIDEOGRAMA²

- international video art festival 2021 -





Title: Artificial Landscapes

© Patasola Collective, Juan Carlos Alonso Rico, Ximena Velásquez Sánchez, Yomayra Puentes-Rivera

© Mauricio Durán, Claudia Salamanca, Cecilia Traslaviña, Diego Piñeros García, Adriana Rojas Espitia

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40 años
Galería
Santa Fe



Pontificia Universidad
JAVERIANA
Bogotá

Facultad de Artes
Departamento
de Artes Visuales

C O L E C T I V O
PATASOLA



ALCALDÍA MAYOR
DE BOGOTÁ D.C.





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PRESENTATION

CONTINUING with our interest in broadening the general vision of the development of video art, animation and experimental cinema *Videograma* seeks to expand the specialized information for the meeting and debate around the multiple practices of video within contemporary art with this publication.

This initiative aims to link new audiences to the growing video art, animation and experimental cinema production, as well as to expand the circulation places where this type of work traditionally circulates. We also seek to encourage with this text the research of curators, teachers, students and any interested person wishing to contribute to the research of these genres.

We also hope to promote the audiovisual works of both national and international artists to anchor them in the long-term public's perception.

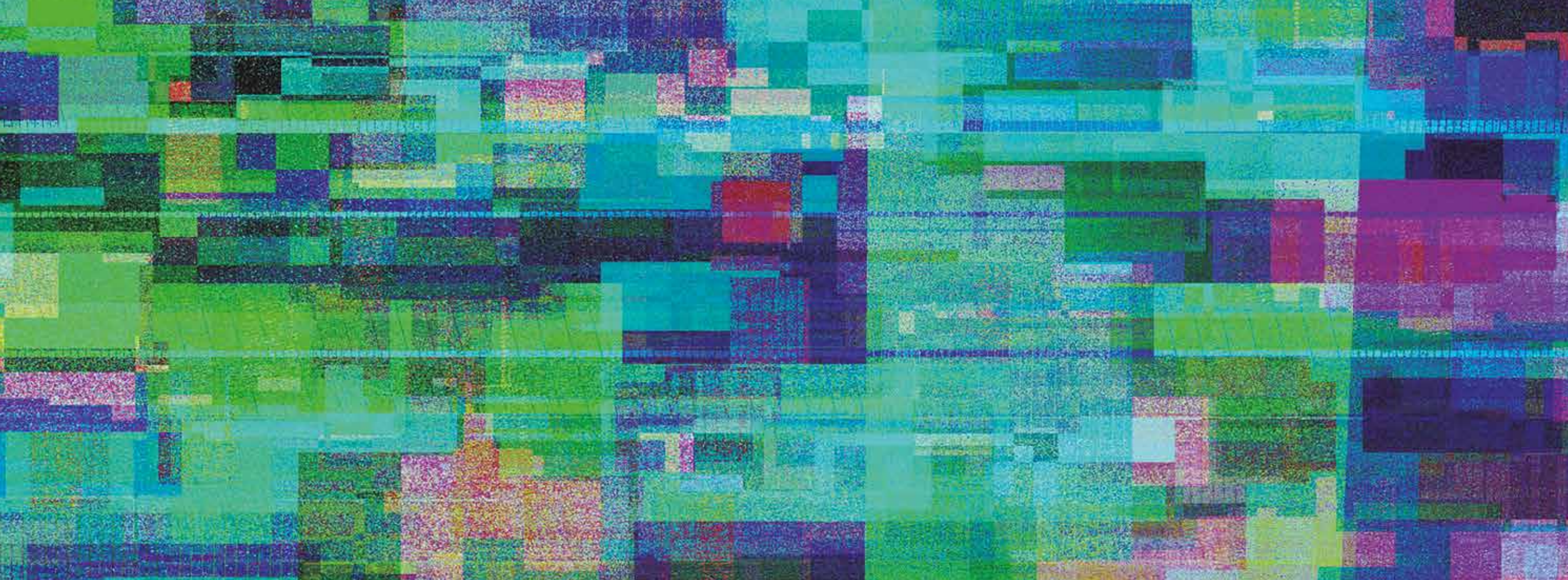
Aware of our purpose of dissemination, exhibition and reflection, the memory of what happened in this second version of the Festival is recorded in the following pages, a challenge to preserve multimedia art for the future. A curators' legacy in homage to the creators, we hope you enjoy it.

COLECTIVO
PATASOLA
Patasola Collective, made up of three artists and professors from the Visual Arts Department of the Pontificia Universidad Javeriana – Juan Carlos Alonso, Ximena Velásquez Sánchez & Yamayra Puentes-Rivera

The background is a dense, abstract mosaic of small, irregular squares and rectangles in various colors including green, blue, purple, red, and yellow. The colors are layered and textured, giving it a digital or pixelated appearance.

PART ONE

2021 FESTIVAL



OFFICIAL SELECTION

VIDEOGRAMA² ARTIFICIAL LANDSCAPES

The second version of *Videograma* –International Video Art Festival– is carried out thanks to the Plastic Arts Programming Grant, Red Galeria Santa Fe in the Night Galeria Santa Fe category. Incentive seeking to strengthen the field of art and its practices. The reflection axis focused on the possibility of researching for the notion of artificial landscape in the urban environment, intervening with projections of video art, animation and experimental short films on the facade of the Galeria Santa Fe, which since 2019 began to establish a close relationship with the City's Concordia Market Square founded in 1933. This place of constant transit that welcomes the daily life of the neighborhood as well as the artistic and cultural proposals of the Gallery, they called us to a broad reflection on the physical and emotional condition of the landscape from the dislocation and constant mutation.

In this version that took place in Bogotá, Colombia, the Festival traced three moments of encounter. In the first place, we have the curatorship of the plastic and visual artist Diego Piñeros García entitled *Relatos del fin del mundo* [Tales of the End of the World]. The second meeting included the participation of the *Muestra de Videoarte y Cine Experimental Intermediaciones* [Intermediations Video Art and Experimental Film Showcase] Medellín, whose director was invited to show a selection of videos from previous versions, curated by the communicator and director Adriana Rojas Espitia entitled *Intermediaciones, Paisajes umbrosos / Imágenes fulgurantes* [Intermediations, Shady landscapes / Sparkling images]. And finally the official selection by the Patasola Collective, a call to which 244 proposals were submitted, of which 28 artists from 15 countries



and 4 continents were selected around the idea of *Artificial Landscape*.

The selected audiovisual proposals allow us to approach a series of reflections marked by political and religious contexts and, above all, they highlight the fragility of our daily lives when exposed to extreme situations, such as pandemic and violence. The landscape in this sense can be seen in many ways: poetically evoking other possible realities, evidencing the weight or absence of the matter that constitutes it, or making the experiences of a group of individuals visible.

It can be seen that many audiovisual productions made during 2021 and the year immediately preceding bear witness to the transformation of everyday space in different ways, some artists work directly with the so-called “new everyday life” such as the Turkish Recep Akar and the Thai Methas Chantawongs, who through their experimental short films explore public and private space. Akar in his work entitled *Crowd* (2021) seeks to somehow rebuild in the total solitude of an empty street destined for commerce and to house hundreds of pedestrians, the weight of absence and emptiness as a form of suffocation, while in Chantawongs’ *Restriction* (2020), from inside a house he explores the limits of confinement, focusing on the walls that begin to acquire a new meaning, here too a dialogue is created with the action proposed in the work of Colombian Diego Alejandro Garzon *Oxidental* (2020).

The weight of the empty space in all the cities of the world, the limited routes and the strict measures, without a doubt left deep traces. The work *(T)HERE* (2020) by the French Simon Guiochet, was made from the lockdown rules limiting him to take a one-hour walk a day within a radius of one kilometer around his house in Rennes, taking him to discover there were 45 points to access outer space. Right at the limit of a kilometer away the artist starts to flee

from each place. An escape that was only possible through video montage.

When the city stops, silence takes over, a pause in space and time makes all environments rare, a new landscape imposes itself, life seems to stagnate, these are recurring characteristics in several works: *Promesas* (Promises, 2021) by Ro Caminal, (Spain) slowly explores the monumentality of the architectural space as a great sculptural piece, which seems to have lost its purpose in the middle of the empty environment. *A Peaceful Garden* (2020) by the Spanish Carles Pàmies contrasts the ideal of beauty where peace and tranquility hide a scene of death and destruction. In this thematic approach there are also the works of the Colombian Hernando Urrutia *TRANSGRESSION – A Post-Human Vision* (2021), the German Daniel Burkhardt; *Semiotics of the city* (2020); The Romanian Alfred Schupler, *Nacafa* (2020) and the Colombians S Felipe Vargas, Mortinato audiovisual, *DACH Entre trayectos y temporalidades* (Between paths and temporalities).

The artificial landscape is an extensive subject that can be understood from different sociocultural, political, religious contexts, encompassing a large number of creative and reflective possibilities. The work, *Freedom Kick*, Brazil (2020) by the Spanish Eugenio Merino & INDECLINE (USA), resort to the meaning of the “free kick” used in football to restart an interrupted play after a foul. In this case, working class players, LGBTI communities and other activisms use the head of Jair Bolsonaro to create a metaphor for the political reality in Brazil. Similarly, a landscape transformed by the war vestiges can be seen in the work of the Congolese Maisha Maene and the Englishman Leo Nelki Gopfert *APA* (2021) and in a subtle way in the work of the Brazilians Nilton Pellenz *HATE* (2021) and Lia Leticia *QUEDA* (2021).



The very idea of landscape is a subject of study allowing us to understand factors beyond the physical, beyond the definition of a simple "extension of land seen from a site" exploring aesthetic, philosophical, ecological or emotional possibilities. These reflections appear in the work of the Brazilian Marcia Beatriz Granero *Hat Trick* (2019) and in the work of the Polish Tom Sajewski *Shinto: The Way of The Kami - Drops of Sun* (2021). The Colombians Ana Cristina Ayala *Fábrica de Mar* (Sea Factory, 2018), Luz Adriana Vera *Ensayos Corpográficos* (Corpographic Essays, 2019) and Julia Nanda Bejarano López *La lista de cada Día* (Every Day's List, 2020) offer us a look that explores the materiality of suggestive and evocative landscapes where contemplation is positioned from a contemporary perspective, bringing emotional and cultural aspects together in a decisive way.

The artificial landscape is shown as capable of adapting to spaces and contexts, being able to recreate worlds from different perspectives, using the imagination or simply assuming a critical stance towards the world. In this perspective, the work *Entelechia Obscura* (2021) by the Italian collective APOTROPIA (Antonella Mignone + Cristiano Panepuccia) works with the human being emotions affected by their environment, as well as the work of the North American Laurel Stones (2021).

The Colombian Ricardo Muñoz Izquierdo *El Fantasma de un Fantasma* (The Ghost's Ghost 2020), the Colombian Juliana Cuellar Bejarano *El Dominio de Juliana* (Juliana's Domain, 2018) explore the appropriation of narratives with the construction of new spaces and stories. The Italian Rita Casdia *Willy-Nilly* (2019), the Colombian Sergio Salazar, *Segunda función de malabar virtual* (Second Virtual Juggling Performance, 2021), the Spanish Isabel Pérez del Pulgar *El bosque dibujado* (The Drawn Forest, 2018), the Dutch Maria Korporal

Thinking With my Knee (2021) and the Italian Antonello Matarazzo *FLUMINA* (2021) allow us to feel the material malleability and the artificiality of constructions. In other words, they explore the poetics of the built and reconstructed landscape using different technical resources.

The following pages will expand on the information on works described above. It represents a well-founded information and research tool on the video art, animation and experimental cinema state shown in this second version of the festival. We hope you enjoy it.

C O L L E C T I V O
PATAGIA



TITLE ► SHINTO: THE WAY OF THE KAMI - DROPS OF SUN
DIRECTOR ► TOM SAJEWSKI
COUNTRY ► POLAND
DURATION ► 4' 24"
YEAR ► 2021



TOM SAJEWSKI

Director and cinematographer of movies and documentaries. Interested in technological advancements with a strong fascination for nature and human stories. He is currently developing a collection of works exposing the Japanese life philosophy. Among his short films, Paralysis (short film 2017) stands out, officially selected in approximately 60 film festivals, which has won 15 awards, including Best Film and Best Photography.

SHINTO: THE WAY OF THE KAMI - DROPS OF SUN

Experimental documentary short film seeking to bring the viewer closer to Shintoism, a mixture of attitudes, ideas and ways of doing things; philosophy based on gratitude, commitment and deep connection with the kami, the nature energy. In this one, the kami, noble and sacred spirits are manifestations of the interconnected universe energy. Usually hidden from this world, they inhabit a complementary existence mirroring our own. Sometimes we can feel them in the elements of the landscape, or in the nature forces when a harmony is reached with impressive aspects of it, then there we are aware of the path the kami travel. The film also allows a detailed look at the architecture and function of Shinto shrines.

• OFFICIAL SELECTION •

TITLE ▶ ENTELECHIA OBSCURA
DIRECTOR ▶ APOTROPIA
COUNTRY ▶ ITALY
DURATION ▶ 4'
YEAR ▶ 2021



APOTROPIA

Duo of artists formed by the dancer/mediatic Antonella Mignone and the artist and composer Cristiano Panepuccia. They work in different media such as video, dance, performance, sound and installation, also exploring the philosophical, anthropological and scientific elements of human culture. His works have been exhibited internationally. At the Japan Media Arts Festival, Ars Electronica, WRO Media Art Biennale, among many others.

ENTELECHIA OBSCURA

Entelechia is the Aristotelian philosophical term used to define a perfect action, to indicate the internal purpose inherent in every being or reality, a kind of perfection state of something or someone having achieved the purpose or goal for which it was predisposed. The entelechia as an eternal and ideal principle is in constant dialectical relationship with the material conditions, the bodies and the worlds, confronting it. It also describes the reality that has reached the highest perfection degree. *Entelechia Obscura* addresses this proposal with no dialogue, transforming and disrupting the image in each character version shown, extending its substance, tensing and unfolding, accompanying the image with a sound echoing it, transforming and expanding, complementing the narrative.

TITLE ► EL FANTASMA DE UN FANTASMA
(THE GHOST'S GHOST)
DIRECTOR ► RICARDO MUÑOZ IZQUIERDO
COUNTRY ► COLOMBIA
DURATION ► 4' 05"



RICARDO MUÑOZ IZQUIERDO

Visual artist whose work oscillates between eschatology, violence, the sacred, erotic rawness and autobiography to propose a surrealism full of anecdotal and cynical sense of humor. Throughout his production he has explored several techniques, drawing, painting and video, and investigated Western iconography and the graphics of children's drawing. He has carried out several artistic residencies and his works have been exhibited nationally and internationally.

THE GHOST'S GHOST

Symbolic universe, inviting us to contemplate a wide mountainous landscape in whose area a spectrum is mobilized in a human way, it wanders through several spaces and insists on launching, diving, repeating itself. This experimental video is related to several moments linked to death, with ironies from beyond. Asking questions seeming little but profound: How does a ghost go through encounters with death? How can you fall into a bath and cry out to God at the same time? Is it possible to have 60 seconds of silence? Introducing questions, reflections and decontextualized, ironic or religious metaphors such as the egg and the potato that are softened in boiling water, or how our merciful and less prejudiced ass makes us better, happier. The above are the ones making possible the reflection of the ghost's ghost.

A woman with long dark hair and glasses, wearing a thick brown fur coat, is looking out of a large skylight in a brick building. The skylight is set into a white ceiling, and the brickwork is visible through the glass. The lighting is soft and natural, coming from the skylight.

TITLE ► HAT TRICK
DIRECTOR ► MARCIA BEATRIZ GRANERO
COUNTRY ► BRAZIL
DURATION ► 5'
YEAR ► 2019



MÁRCIA BEATRIZ GRANERO

Independent artist and producer whose works explore the creation of a character, a fictitious entity inhabiting the body of Marcia Beatriz. The artist collaborates with her creation in performative actions by visiting historical buildings that function as cultural institutions. These performances result in photographs, installations and video art exploring the cinematographic language as a device for investigating and presenting its environment.

HAT TRICK

Based on the powerful potential energy of her female ancestors, Jaque Jolene –a fictional autobiographical character– personifies an independent woman who lives a full life and transmutes female material heritage into feelings. A journey of intimate actions exposing her in a dramatic personal ritual, which determines her next steps and actions, as if each action fundamentally determined the existence of the next one. In this dense coexistence with herself, in images with no dialogue, the viewer is invited to diverge from reality. *Hat Trick*, was a piece that arose from an invitation to travel to the United Kingdom and there and inspired by Lady Diana, the artist performs a ritual to connect with the new culture. The work was commissioned and produced during an artist residency at Darling's Attic in London.

• OFFICIAL SELECTION •

TITLE ▶ APA

DIRECTOR ▶ MAISHA MAENE & LEO NELKI GOPFERT

COUNTRY ▶ DEMOCRATIC REPUBLIC OF THE CONGO /U.K.

DURATION ▶ 3'

YEAR ▶ 2021



MAISHA MAENE & LEO NELKI GOPFERT

Filmmakers and photographers. Maene started out as a self-taught filmmaker participating in learning encounters and workshops in Goma, Democratic Republic of the Congo. In 2018, he directed the short film REGARD documentary-fiction and in 2020 he directed MOTHER NATURE experimental film. Gopfert has worked on several pilot projects in the UK and the Democratic Republic of the Congo. The works of this duo have participated in several international festivals.

APA

Sensory rehearsal revealing the volatility and trauma of the violence exercised against the population of the eastern Democratic Republic of the Congo, evoking decades of violence, displaying sound and rhythmic images of the military aggression traces in conjunction with aggression of groups armed. A hybrid landscape between war machines, present NGOs and environmental threat, since the scene is rich in valuable minerals for the manufacture of electronic devices.

Situation involving a whole generation of young people raised in the conflict, minors who play amid cycles of thunder and violence, toys on a small and large scale, escape from reality and the feeling of helplessness. Constant witnesses to disputes between those who seek to get the best possible performance and prolong the situation indefinitely.

TITLE ▶ FREEDOM KICK
DIRECTOR ▶ INDECLINE & EUGENIO MERINO
COUNTRY ▶ SPAIN
DURATION ▶ 3 ' 38"
YEAR ▶ 2020



INDECLINE / EUGENIO MERINO

Founded in the United States in 2001, *INDECLINE* is an anonymous activist art collective comprised of photographers, graffiti artists, filmmakers, and activists. The collective focuses on environmental, social, and economic injustices committed by US and international governments, businesses, and law enforcement. *MERINO* lives and works in Madrid (1975). His work is based on questioning power and history. He conceives art as a tool for transformation.

FREEDOM KICK

In football, the free kick is a method to restart the game after an offense by the opposing team, therefore the proposed action is to symbolically restart the neoliberalism game, returning power to the working class to transform society into a more egalitarian and just one. A provocative action showing a soccer game played in the favelas of São Paulo, with some faces censored for security reasons. The players are people from different groups, from the working class, from the LGT-BI group and activists, where the usually opposing teams merge and go against the ball, which has the shape of the recognizable head of Jair Bolsonaro, current president of Brazil, all accompanied by festive music. The work makes up part of a video project using the heads of Vladimir Putin and Donald Trump in their cases.



TITLE ▶ PROMESAS (PROMISES)
DIRECTOR ▶ RO CAMINAL
COUNTRY ▶ SPAIN
DURATION ▶ 6 ' 30"
YEAR ▶ 2021

• OFFICIAL SELECTION •

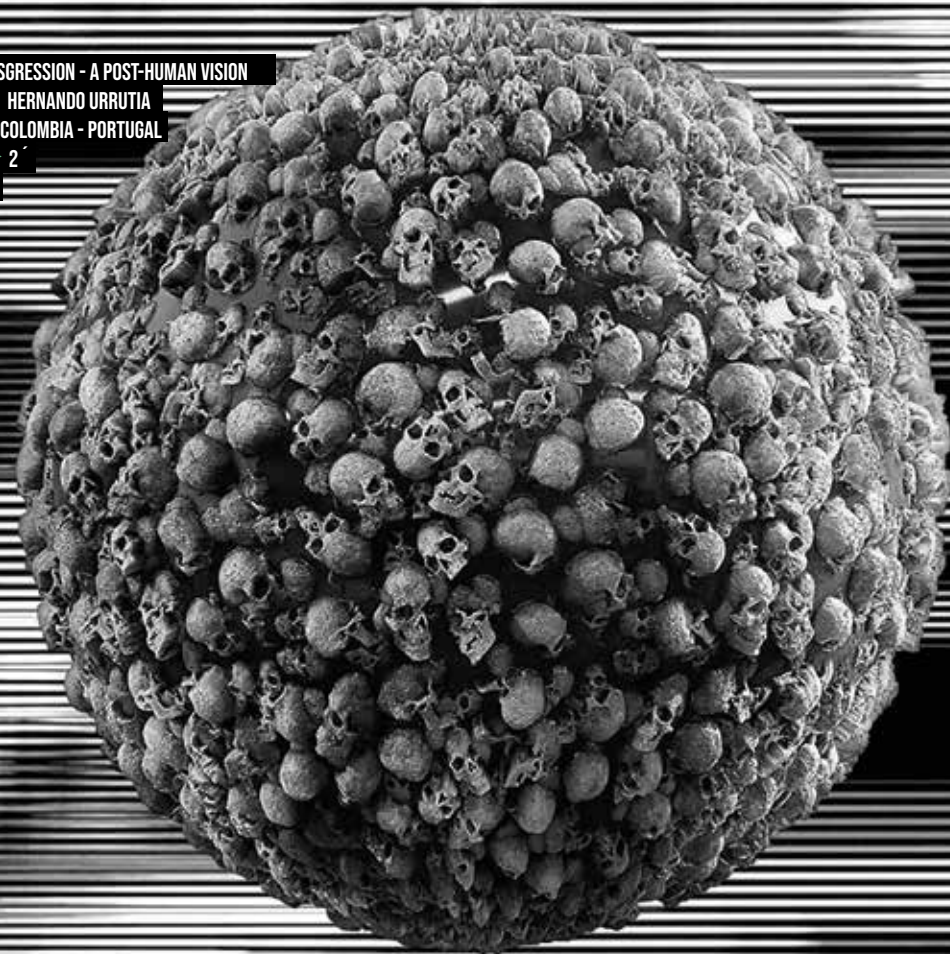
RO CAMINAL

With a journey in the field of Fine Arts and Anthropology, she develops her artistic practice exploring the world of representation, indisciplined hybridizing between both fields. She has been a resident in different art centers, as well as she has participated in numerous group exhibitions; Post-it City, Occasional Cities (CCCB), Mulier, Mulieris 7-9 (MUA), among others. Awarded with the Girona Biennial Prize 2020 and the Julio Antonio 2019 Second Prize.

PROMISES

The video takes as its setting the communal and solitary areas of the Bofill buildings, a set of dwellings with a volumetric layout interested in relating to the environment. Designed by Ricardo Bofill Taller de Arquitectura. The topography generated by the courtyards refers to a porous and intersecting architecture, in a range of colors on the outside, a geometric mesh that facilitates the differentiation of surfaces, where the interiors can be a dynamic visual study of light and shadow. The audio of Promesa develops a poetic-philosophical reflection on space, modern architecture, its utopian aspirations, its contradictions and on everything that shines on the plane and when it meets reality becomes unnatural and that inevitably leads to dystopia.

TITLE ► TRANSGRESSION - A POST-HUMAN VISION
DIRECTOR ► HERNANDO URRUTIA
COUNTRY ► COLOMBIA - PORTUGAL
DURATION ► 2'
YEAR ► 2021



HERNANDO URRUTIA

Multidisciplinary artist-researcher, designer, curator and cultural manager.

He studied visual arts, graphic design and advanced studies in Art-Media Digital. He has been a university professor, coordinator of the technical and professional area in several universities.

He has exhibited since 1986 and lately his research includes works of video art, animated gifs, digital art, sound art. His works have been exhibited individually and collectively worldwide.

TRANSGRESSION- A POST HUMAN VISION

Different digital field environments are forged as future conditions of the human being and their connection with the interfaces, allowing a look transgressing the boundaries between man / machine and time / space. With new ways of creating communication codes forging environment visualizations. Creations endangering the lives of human beings such as biological weapons that end up being as lethal as physical weapons. It is the accompaniment leading to the identification and control process of each being, which can become a censorship means in the future, losing autonomy and freedom. Beings created from biological and cybernetic experiments, computerized prostheses, biologically manipulated body facing the future Underground world, as a post-evolutionary strategy.

TITLE ▶ EL DOMINIO DE JULIANA (JULIANA'S DOMAIN)
DIRECTOR ▶ JULIANA CUÉLLAR BEJARANO
COUNTRY ▶ COLOMBIA
DURATION ▶ 2 ' 23"
YEAR ▶ 2018



JULIANA CUÉLLAR BEJARANO

Multifaceted artist. She moves in the areas of photography, animation and drawing. Her interests vary between materiality, the plastic as a narrative element, the decisive moment in photography and movement. She is usually included as plastic material in her works with her body or her voice, as in the video-essay *Cuando Una Rama Acaricia a Otra* (When One Branch Caresses Another (what plants can teach us about us)) where she also explores the use of text in the image.

• OFFICIAL SELECTION •

JULIANA'S DOMAIN

A woman holds a world history book in her hands, takes it to the table, adjusts her reading glasses and opens it, in it, the title of the *history of the world* is displayed, on its first page you can see two people in one small boat ready to row, to be introduced in the following pages. At the same time, the audio travels through different landscapes, from the swamp to the popular market, the pages continue to unfold one by one and while it happens their lines are erased and the stories are re-inscribed. The once still images acquire movement and sometimes there are space-time zooms in some others. Her way of "reading" not only erases, indicates, manipulates, but also points, repeats, reconstructs the pages and reinvents the images. In that sense, the artificial landscape is the history book; even if it is shown to be true, it can be told in a hundred different ways.

TITLE ▶ SEMIOTICS OF THE CITY
DIRECTOR ▶ DANIEL BURKHARDT
COUNTRY ▶ GERMANY
DURATION ▶ 4 '03"
YEAR ▶ 2020



DANIEL BURKHARDT

His video and audiovisual installations expose in a playful and ingenious way human perception as the meaning construction engine. His work has been featured in a wide range of exhibitions and screenings in museums, art spaces and film festivals such as the Pompidou Center in Paris, the Reina Sofia Museum in Madrid, the Künstlerhaus Mousonturm Frankfurt, the New York Video Festival and the International Rotterdam Film Festival among others.

SEMIOTICS OF THE CITY

Images of urban situations flash in rapid succession. They are accompanied by computer-generated voices, some female and some male, these announce a word that does not necessarily correspond to the image simultaneously, but reaches it later. The rapid trepidation presents urban details in alphabetical order:... animals,... bells,... cameras, cars,... churches, crows,... dust,... fences, flowers,... graves, helicopters,... horns, insects,... locks,... mobiles, monuments, moppets,... numbers,... pedestrians, pigeons,... puddles, shadows,... sirens,... tires,... trains, voices, walls, words, zeros. The result is a very narrow and united network of terms and categories, the purpose of which is to represent what can be observed in public space, listing the urban as completely as possible, gradually reducing itself to a successive absurd sampling.



TITLE ▶ NACAFA
DIRECTOR ▶ ALFRED SCHUPLER
COUNTRY ▶ ROMANIA
DURATION ▶ 2' 21"
YEAR ▶ 2020

ALFRED SCHUPLER

Director, cinematographer and cameraman. He has been awarded at biennials and photographic art salons, as well as at documentary film festivals. His fields of interest include philosophy and art history. His projects start from the conceptual level of interpretation and end up with a diverse range of representation seeking to challenge and encourage people to get involved in the continuous dynamics between the imaginary and the social implications of the image.

• OFFICIAL SELECTION •

NACAFA

A brush is immersed in a glass of water, the white paint is seen to dissolve, the engine of an aquarium accompanies the scene, and the fish ignore the spectators. The sound of a spoon rubbing against the metal container of ground coffee, the coffee pot is closed and with it the viewer. The point of view changes continuously, two feet in plaster, a head, paintings in the background, the coffee boils and we observe the woman who continues in her painting, and the viewer continues submerged, content, the bubbles become our ceiling, the horizon it dissolves. Any circumstance can become a scenic setting under the pressure of today's technology. A normal gesture read with the help of narrative and aesthetic technique highlights two postmodern trends: the fragility of intimate life and the visual arts' transformation into a social and individual component.

TITLE ▶ FÁBRICA DE MAR (SEA FACTORY)
DIRECTOR ▶ ANA CRISTINA AYALA
COUNTRY ▶ COLOMBIA
DURATION ▶ 2 ´ 53”
YEAR ▶ 2018



ANA CRISTINA AYALA

Journalist and visual artist. Her media of interest are both video and writing. In her work as a creator, she seeks aesthetic value and the border between documentary and fictional stories. As well as the creative act from multiple perspectives, therefore she feeds her creative processes not from the limit of a discipline, but from the analogies and ways of knowing from multiple fields. Winner of grants for Creation and Research in arts and journalism.

SEA FACTORY

Different forms of water and emotionality converge here, in the same room. On the one hand, it represents a longing: it seeks, from the banal contemplation, to find in the vapors and drops a sense of movement, whose purpose is the encounter with the sea, which more than a place, is a symbol of the distant, the new, and the borderline. On the other hand, it represents the daily lockdown that supposes the immediate and the repetition of the close. The black and white image seeks to concentrate the observation in the movement itself and remove the distractions that color generates in this continuous and lively passage of water. In turn, the camera is that observer, or that consciousness activating the factory towards the accumulation of all the sum in a video that is a liquid mass. The sound, apparently corresponding, alludes to the repetition, insistence and marking of the movement or, to the musicality and rhythm of the factories.

• OFFICIAL SELECTION •



TITLE ▶ RESTRICTION
DIRECTOR ▶ METHAS CHANTAWONGS
COUNTRY ▶ THAILAND
DURATION ▶ 3 ' 35"
YEAR ▶ 2020

• OFFICIAL SELECTION •

METHAS CHANTAWONGS

Multidisciplinary artist. He has worked as a composer, writer and video producer, especially in the field of experimental video. His artistic projects have been exhibited internationally. He has received several awards, including the fund from the Office of Contemporary Art and Culture of Thailand and the award for the video art contest this week of art from Rome, Italy. He has been part of the jury of the *Facade* video festival in Bulgaria.

RESTRICTION

In times of fear and social distance, the obligatory or voluntary restriction of staying in a certain place for a time physically separated people, avoiding contact, many ended up isolated, lonely since even crowded places became strange. With schools, offices and malls closed, the pandemic put people to live uncomfortably behind the walls of their homes during a lockdown getting a different meaning. The wall restricting people in different parts of the world, separated social classes. The walls reflected a basic human being. A curious working-class woman tries to find something on the other side. She imagines everything she wants, but it is only imagination in her limited area, the same image, the same feeling were just trapped in her mind.

TITLE ▶ (T)HERE
DIRECTOR ▶ SIMON GUIOCHET
COUNTRY ▶ FRANCE
DURATION ▶ 43'
YEAR ▶ 2020



SIMON GUIOCHET

He develops his artistic practice by questioning the video medium, creating images around the notions of landscape, space, relocation and displacement in relation to moving bodies and the decontextualization of objects. He researches about repetitive gestures that belong to the areas of everyday life and the trivial. His productions research the materiality of the image with several processes such as digital video, gif and 16mm films.

(T)HERE

With the circulation restriction, the transportation suspension and the reduction of social interactions, strategies to mitigate the virus spread, this project set out to explore the limits of these measures. Carried out during the lockdown in Rennes, a city located in northwestern France where lockdown regulations limited residents to one-hour walks a day within a radius of one kilometer around their homes. The measure prompted the artist to explore again his territory, for this, he drew a circle around his house and therefore discovered that he had exactly 45 access points outside of that area. Placing himself geographically at 45 points, one by one he repeated the same action of running exactly one kilometer from his home through lonely streets, so, building a reflection and a videographic escape route.



TITLE ▶ ENTRE TRAYECTOS Y TEMPORALIDADES (BETWEEN JOURNEYS AND TEMPORALITIES)

DIRECTOR ▶ S FELIPE VARGAS, MORTINATO AUDIOVISUAL & DACH

COUNTRY ▶ COLOMBIA

DURATION ▶ 3 ´ 17"

YEAR ▶ 2020



MORTINATO AUDIOVISUAL DACH

S Felipe Vargas draftsman and filmmaker interested in the audiovisual language possibilities. His work seeks to research on images evoking the possibility of the natural super-reality with its rhythms and translatability. In his works he also addresses themes such as surrealism, protest and metaphors. At the same time, he draws on condition of acting freely and creating decompositions or landscapes.

• OFFICIAL SELECTION •

BETWEEN JOURNEYS AND TEMPORALITIES

A window seen from the inside and then from the outside with its changing soundscape. A corridor, scene of a character fluttering when this character meets another dance in a path that communicates and fuses them. A frantic journey leads the viewer to a lonely character who reveals his previous journeys. In some settings he is perceived as serene, in others melancholic, sometimes even incomplete, off-center, but always lonely. Audiovisual composition exploring the possibilities of paths, rhythms, times and tensions, temperatures, themes, tones, messages and narratives that allows video with symbols and metaphors for presence and absence in a static journey whose beginning and end are the same place, but different. Work in collaboration with Mortinato Audiovisual; production in charge of DACH

TITLE ▶ OXIDENTAL
DIRECTOR ▶ DIEGO ALEJANDRO GARZÓN
COUNTRY ▶ COLOMBIA
DURATION ▶ 1' 37"
YEAR ▶ 2020



DIEGO ALEJANDRO GARZÓN

His work creates and researches gestures infiltrating everyday life, activating a playful game to question official discourses and the sociocultural context. It seeks to symbolically give a new meaning with a certain documentary aesthetic. He has carried out co-creation exercises, formulating questions, memories, opinions, phonetic explorations to question cultural affections and imaginary. He turns to video, writing, installation and performance.

OXIDENTAL

Researches experiences where affections vibrate from the bodily, own and others, sometimes turned into co-creation exercises, experimenting with the force coming from light or basic things, this video performance establishes a small dialogue between the daily habit of washing ones Teeth and an Icon of Western Art: The Birth of Venus [1485] by Sandro Botticelli. Playing an imaginary parallel of territories is activated, portraying the goddess of love who emerges from the sea after being born by the foam of the genitals of the god Uranus cut by his son Saturn. *Oxidental* is a semantic game from what is called "western" art and thought, based on Eurocentric stories, ideas or images, which have an origin and a cultural context different from ours, like a "rusty" story born at the crossroads of two different landscapes and cultures.

• OFFICIAL SELECTION •



TITLE ► CROWD

DIRECTOR ► RECEP AKAR

COUNTRY ► TURKEY

DURATION ► 5 ' 21"

YEAR ► 2021

RECEP AKAR

Director, editor and writer. He works with all kinds of moving images and wants to create works that do not ignore the visual concerns arising and speaking to the viewer. Lately he has produced works in the field of video art and currently works in his own production company *Tridea Productions* as a producer and director. He has produced short films, documentaries and videos been presented at several festivals and exhibitions in more than forty countries.

CROWD

A woman walks accompanied by the murmur of the wind and the song of birds. The shops are closed and in the background it is possible to appreciate the place architecture, the state of the streets and even their graffiti. The character wanders from left to right, turns, her steps are heard, accompanied by a clock giving her rhythm. Her walk accelerates, and it seems that the force of gravity is changing, now she feels drawn towards the houses, the sound intensifies. The camera shows an overhead shot and places the character in space as at the beginning. The work reflects on how we build our existence within the emptiness of space, surrounded by objects. Atoms, our bodies, and the universe exist within this same construction. They are both equally crowded and naked. In this sense, he intends to interpret the multitude with the void within the framework of this contrast.

TITLE ▶ FLUMINA
DIRECTOR ▶ ANTONELLO MATARAZZO
COUNTRY ▶ ITALY
DURATION ▶ 3 ' 25"
YEAR ▶ 2021



ANTONELLO MATARAZZO

Painter, director and video artist. The core of his research is based on the equivocation between still image and movement, often giving micro-movements to photographic images using morphing and warping techniques. It is part of "medialism" integrating several media: photography, painting, video, etc. He produces music videos and documentaries of an artistic nature. His videos have been hosted by several Italian and international film festivals.

• OFFICIAL SELECTION •

FLUMINA

A wooden folding rule is the stage with which the presentation of a series of characters begins that will then go through a barbed wire, waving and asking for help before starting to fall to run to a roller coaster where their hair will be under the influence wind and speed. This series of daring, defenseless and rickety characters will travel through diverse landscapes at breakneck speed on their way to reach the sea, sometimes suffering, sometimes having fun, Going with the flow, the union between painting, video and animation constitute the marked inclination in the exploration of introspective and anthropological aspects. A metaphorical escape trip, a reflection on the collective journey, waiting for adversities, dangers, exposed to the unpredictable, escaping, like paper titans, to all evils.

TITLE ▶ ENSAYOS CORPOGRÁFICOS
(CORPOGRAPHIC ESSAYS)

DIRECTOR ▶ LUZ ADRIANA VERA

COUNTRY ▶ COLOMBIA

DURATION ▶ 4 ´ 15"



LUZ ADRIANA VERA

Her artistic work is structured through photography, photo-performance, video-performance and installation, where she seeks through art to think about the body and gender, as two concepts in constant change. She works on several long-term actions alluding to the violence of the corporeal experience of the sexed body and the social limits imposed on the body. Her works have been exhibited both locally and internationally.

CORPOGRAPHIC ESSAYS

The story of Sisyphus reminds us of the contemporary body that is constantly subjected to hyper speed, routine, work and constant production. And just as Sisyphus our body has been punished, we have a network of imposed choreographies limiting the way we relate (affectively) with our environment. The project aware of what has become normalized, such as gestures, inactions and slowness activates a bodily force combined through video and performance. The research begins in Pamplona, Norte de Santander and culminates in the Colombian Atlantic, mapping places or areas characterized by fishing activities and important environmental axes but which have been affected by tourism and the accumulation of garbage. Shot thanks to a national artistic residence grant from the Ministry of Culture.

TITLE ▶ LA LISTA DE CADA DÍA (THE EVERY DAY'S LIST)

DIRECTOR ▶ JULIA NANDA BEJARANO LÓPEZ

COUNTRY ▶ COLOMBIA

DURATION ▶ 2 ´ 59"

YEAR ▶ 2020



JULIA NANDA BEJARANO LÓPEZ

Visual artist and composer, she explores two artistic space-times: the electroacoustic concert and the plastic installation. In her artistic work, she has been interested in generating listening experiences permeated by the idea of acousmatic being / inhabiting and poetic being / inhabiting. She has participated in several artistic and musical events both locally and internationally, as well as being the recipient of the "Decouvertes" Pierre Schaeffer award of

• OFFICIAL SELECTION •

THE EVERY DAY'S LIST

A large general shot of a misty landscape accompanied by a high-pitched sound opens this poetic thought-essay built with photographs and videos from the author's personal travel archive. Each image and its relationship with the others create small scenarios, landscapes exploring the contrast of temporalities and inquire through words naming the script parts: narrative, plot, interpretation, change, relationships, system, space... feeding a narrative construction. This flow and occurrence of diverse images at different times and subtitle words, aim to guide the viewer, express a fragment of a list or random becoming of visual aspects of an imaginary day. *Every day's list* explores the interpretations built, as well as as well as the one who said that history is what the human being takes away from chance.

TITLE ► STONES
DIRECTOR ► LAUREL
COUNTRY ► UNITED STATES
DURATION ► 5'
YEAR ► 2021



LAUREL

Audiovisual artist and teacher. Her work favors uncertainty and public display. She is particularly interested in topics related to affect, including those at the crossroads of consciousness + social conditions, metaphysics + science, perceptual phenomena + stage / screen space. Her videos and public projects often include commercial, neglected, and civic spaces in an effort to contribute meaningfully to the cultural landscape.

STONES

The sky opens up and the horizon curves and thus five cuts are presented, five strips arising from the natural surfaces of volcanic rocks, including four of the rarest fault lines. Stones takes the spectrum of involuntary will occurring in the forces behind the movement. Building visual and sound landscapes of the improbable. This type of *wonderful rocks*, present in several continents, in the United States these are extracted from Salina Utah. They usually have wavy patterns of mahogany, light brown, soft yellow, purple and pink often with a black tan center, the rocks show the movement of a fault once active, they capture a displacement, a landslide, an earthquake caught in the stone. When observed, they provide a sense of well-being and mental tranquility.

• OFFICIAL SELECTION •

TITLE ▶ EL BOSQUE DIBUJADO (THE DRAWN FOREST)
DIRECTOR ▶ ISABEL PÉREZ DEL PULGAR
COUNTRY ▶ SPAIN
DURATION ▶ 5 ´ 05"
YEAR ▶ 2018



ISABEL PÉREZ DEL PULGAR

Her artistic career evolves from traditional artistic practices to performance and video as means of expression. Her work as an artist in the fields of painting, photography, and especially her work in video art and short films has been the subject of numerous international exhibitions and shows; standing out: Rencontres Traverse Video (France), Videomedeja (Serbia), Fonland (Portugal), Art Miden festival (Greece).

• OFFICIAL SELECTION •

THE DRAWN FOREST

The sound of an urban space is combined with a rural one while the image of some trees is the background to another superimposed on an electrical wiring seen from a moving train. The landscape twinkles and melts to black, then becomes concentrated on trunks and trees devoid of leaves. An interior, hidden, closed place. Where to build your own imaginary world, where to exorcise fear, pain, illness and death. A primal bubble in which creation and hope are in a latent and continuous state. The secret garden, a place returning you to childhood, innocence, the blank page, the beginning... Future sustainability should come from a profound paradigm shift, a change in the socio-economic system where the recognition of the interrelationship between all forms of life is vital for survival.

TITLE ▶ QUEDA
DIRECTOR ▶ LIA LETÍCIA
COUNTRY ▶ BRAZIL
DURATION ▶ 5 ' 02"
YEAR ▶ 2020



LIA LETÍCIA

Artist and set designer. She explores painting in several media, and researches the relationship between it and performance. In addition to writing and directing her own audiovisual experiments, she works as an art director, which is why she moves between film festivals and art exhibitions. The construction and the conflicts derived from the tension between artistic practices and their supposed autonomy engender her works. She is part of the *CARNI*- Collective of Black and Indigenous Art.

QUEDA

A hanging ceiling lamp with 6 arms on a white background, a picture enters a woman who ascends a metal staircase, her step by step approaching her meeting. She wears a red jumpsuit whose sleeves rolled up herald the action that continues. She adds a glass bead to the frame, making sure the setting won't come loose. The camera goes over her and admires her and then announces that she is ready for the next action. The tinkling sound accompanies the passage of time, the paraffin drips, the light increases, the tension increases and time passes. In that action of making the fall visible, in that generated corpse, in that contributing to its occurrence, that meditative action is part of the exploration this time proposes the material. Made-up memory, broken future, fire!

TITLE ▶ A PEACEFUL GARDEN
DIRECTOR ▶ CARLES PÀMIES
COUNTRY ▶ SPAIN
DURATION ▶ 7' 10"
YEAR ▶ 2020

poetry



CARLES PÀMIES

Producer and journalist. Since 1987 he has been conducting television in all kinds of genres and formats. Simultaneously, he develops his poetic activity and his own audiovisual work giving him a creative universe of his own, without sticking to trends or groups of creators. With a perpetual discontinuity, he considers himself a sniper oblivious to the prevailing fashions and currents. Looking for beauty, even when the world ends not with a bang but with a groan.

• OFFICIAL SELECTION •

A PEACEFUL GARDEN

The overhead view of a lonely back garden is getting closer and closer through the movement of the camera descending in the company of a male voice that reflects: "a warm southern climate shines, while autumn rains do not arrive and my writing conforms to my friendly and benign environment in a beautiful house, a placid life, love, life, transcendence, poetry..." the thoughts of the writer's voice do not seem so placid in that flight through the mind, as well as his personal belongings seem abandoned in the garden, however, the place seems to be calm. The environment is in fact a digital recreation through the photogrammetry technique of the real garden with the aim of exploring new ways of shooting without the necessary human presence. The environment with the poem was created before the digital capture of the poem.

TITLE ▶ HATE
DIRECTOR ▶ NELTON PELLEZ
COUNTRY ▶ BRAZIL
DURATION ▶ 2 ' 30"
YEAR ▶ 2021



NELTON PELLEZ

As a video artist, he is interested in recording situations where nature visually modifies space in a random process, a process of drift. He extracts poetic aspects from everyday situations and creates tensions between reality and fiction, pointing the camera in a single position, in sequential shots and extended time in an attempt to apprehend the senses of the viewers. In photography he looks for everyday life, the environment and landscapes.

HATE

A defocused sunset, a horizon showing us a warm sky with a bright sun, a sound accompanying the passage of time, which frantically and second by second accompanies the landscape transformation. The work *Hate*, part of a word conveying a series of emotions whose consequences are visible today, beyond the sense of fear it may convey, reflects primitive and unconscious aspects of human experience. The image is not literal, but it does evoke its consequences. In *Hate* an unusual and cloudy atmosphere is created, the orange sky turns dark, gradually melts and becomes somewhat apocalyptic, where the image files taken from the internet merge into new experiences by juxtaposing the personal and the universal in the same space. The image embedded in pure white.

• OFFICIAL SELECTION •

TITLE ▶ WILLY-NILLY
DIRECTOR ▶ RITA CASDIA
COUNTRY ▶ ITALY
DURATION ▶ 3' 17"
YEAR ▶ 2019



RITA CASDIA

Painter and audiovisual artist. Her work studies the mechanisms governing feelings, focusing mainly on the dynamics generating emotional connections and sexuality. Video, animation, drawing and sculpture coexist in her installations and emotional worlds where she mixes references from classical iconography, random elements, banality, her experience and her dreams. She has participated in different international events.

WILLY-NILLY

The protagonist of the animated video is represented by a naked, angular, depersonalized figure, always on a transmutation verge. He drifts into empty space and loses his pupils as if there is nothing to see, then establishes a dialogue with another ephemeral character. The cold and mind-blowing atmosphere dominating the video translates into the use of a graphic choice made up of essential shapes. There are few spatial references making up the landscape in this video. A white background that above all wants to stage a mental landscape moved away from reality. The Metamorphoses the subject goes through, rather than actions on which he acts, are facts imposed on him, that suck him up, having no power over them. The report is embodied in the final image of a larva becoming the last exasperated regeneration possibility.

TITLE ▶ SEGUNDA FUNCIÓN DE MALABAR VIRTUAL (SECOND VIRTUAL JUGGLING PERFORMANCE)

DIRECTOR ▶ SERGIO SALAZAR

COUNTRY ▶ COLOMBIA

DURATION ▶ 3 ' 36"

YEAR ▶ 2021



SERGIO SALAZAR

He reflects on the action through animation and the use of objects. He considers the art of manipulating one or more objects at the same time, keeping them in balance or throwing them into the air alternately, as a power allowing opening plastic and sound relationships between their specific action, contained by their own patterns. He researches the new relationships between the execution, the object and the space in formats, both scenic and visual.

SECOND VIRTUAL JUGGLING PERFORMANCE

The work opens with a general shot of a park, a setting for the crossing of different digital, analog and natural devices. Devices allowing the reflection of the body inhabiting two spaces in a linear and continuous temporality. An idea of virtual space allowing you to run a show in the same place from different spaces, so creating a new one. The use of juggling as a sound material and the possibility of proposing a format that dialogue within the rhythmic body installs the same percussion of juggling patterns in their own tricks. It also proposes the search through the question about the manipulation and animation of objects opening up for juggling, as the puppet-doll does when visually following the lines of the tricks, or when the juggling balls are used as a sound medium providing new sound textures to the box.

TITLE ► THINKING WITH MY KNEE
DIRECTOR ► MARIA KORPORAL
COUNTRY ► NETHERLANDS
DURATION ► 5 '05"
COUNTRY ► 2021



MARIA KORPORAL

Painter, photographer and video artist. The narrative aspect, both personal and social, plays an important role in her work, where she also explores virtuality and reality, with lived and artificially generated experiences. Most of her projects deal with social and environmental issues. Her interactive installations actively invite the viewer to participate. In 1989 she co-founded the Italian publisher Apeiron, directing the production and design of books.

• OFFICIAL SELECTION •

THINKING WITH MY KNEE

The work is a tribute to Joseph Beuys, inspired by an event during a walk through the streets of the city of Düsseldorf where the artist photographed a piece of rubbish "sitting" on the asphalt. Later, he decided to anthropomorphize it and animated it by drawing it with charcoal, this is accompanied by the sound of cars rolling through the streets, becoming a spontaneously created microcosm. Transforming waste through associative drawing, he wanted to make it clear that humanity is destroying its environment, however, as it also has great creative power, it can be used to improve the world and shape the future. The title of the video refers to Beuys' famous phrase: "Anyway I think with my knee", which referred to the fact rational thought is incapable of keeping up with the artistic thought complexity.

TALES OF THE END OF THE WORLD

CURATORSHIP: DIEGO PIÑEROS GARCÍA
(COLOMBIA)

What is the poetic charm of a person who dives daily in the black waters circulating under Mexico City? Why do robots tell us about their existential crises? Why interfere in the daily life of some young people who speak Nahuatl? Why does a Russian tired of his life in St. Petersburg decide to exist in an abandoned Soviet base at a remote point in Norway?

"The lonely cabin of our lives". This was a phrase stuck in my mind, after reading a text by Franco Berardi (Bifo)¹ when he referred to the suicidal pilot Andreas Lubitz who in 2015 decided to crash into a mountain with the Lufthansa company plane full of passengers. It has been a long time since this event, however, that phrase turned out to be (or I decided it was) a wild card to justify endless situations to which it has been difficult for me to give a logical explanation when I see news through conventional media, through social networks or simply living in my daily life.

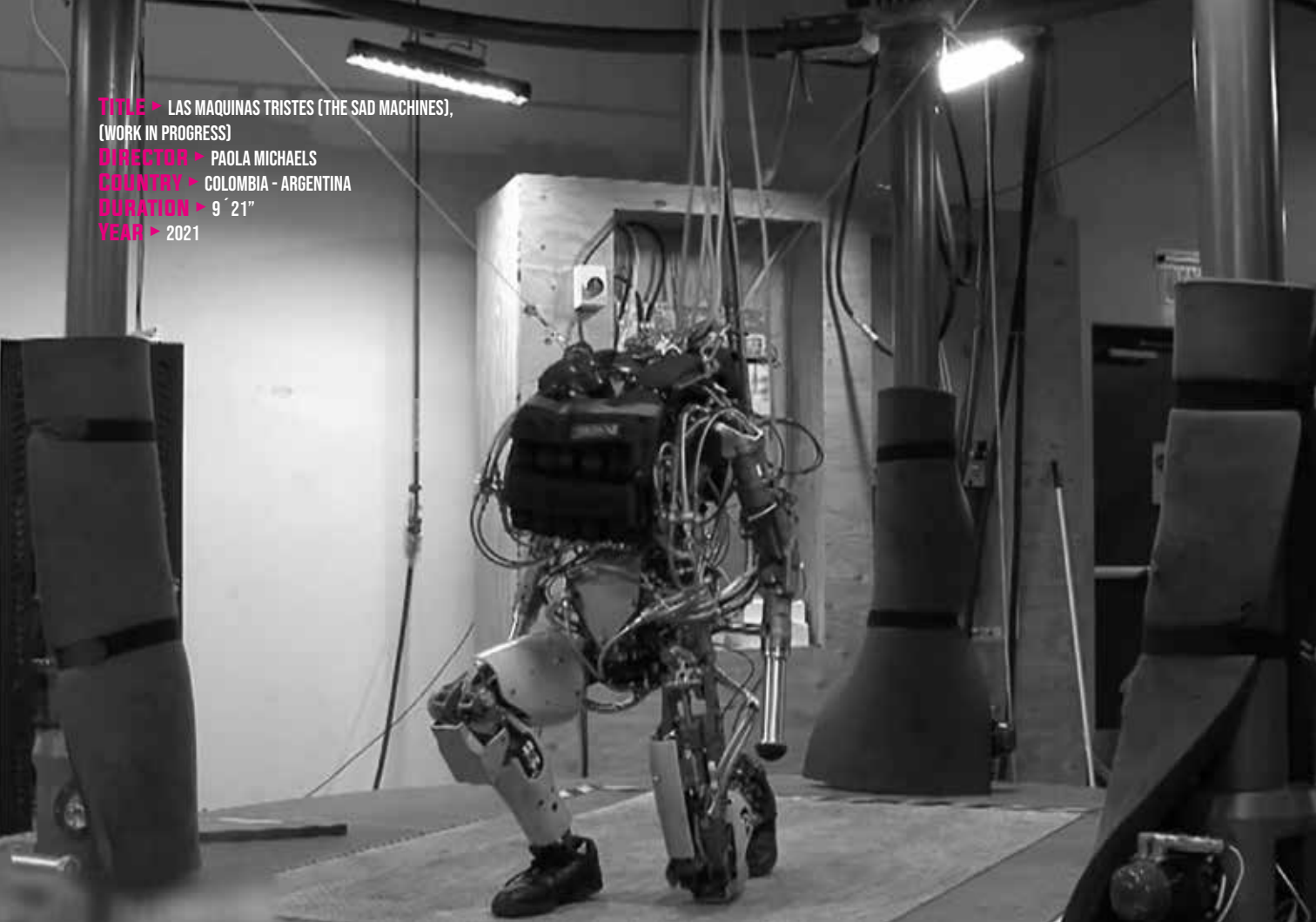
In the lonely cabin of this curatorship I had a dream where a kind of eternal woman was moving in a dark and infinite universe. In the next scene, there was an inhospitable polar landscape, calm, cold and lonely. Next, I would dialogue with robots that told me about their immense scientific advances, however, these machines expressed their deep sadness to me. Finally, and for some strange reason, I found some young people trying to do archaeological surveys with strange artifacts in a modern replica of Mayan ruins.

¹ Bifo, "In the lonely cabin of our lives: on the subject of Andreas Lubitz". elDiario.es, 2015, https://www.eldiario.es/interdamientos/andreas-lubitz_132_4298623.html.

In the information avalanche addresses us in a daily basis, it is very difficult to find images being able to remain in our memory and making a space in our brain. The inexhaustible torrent of representations, colors, shapes and sounds are only fuel for our information consumption machine. However, a diver, a Russian, a group of young people and some robots are the guests in this audio-visual conversation.

Perhaps they are just small cabins having taken off in the infinite airspace where we fly in a daily basis. Perhaps more stories or movies like these will travel with us in the Transmilenio [Bogota bus system], or they are posting at this moment in an Instagram feed or story, perhaps they were shopping in the same supermarket in which we marked this morning. Perhaps they are like a gorge with sand [like tango] and that is why we decided to ignore them or not give them importance. Surely there are millions and millions of stories of lonely cabins of many lives, surely there are millions and millions of stories part of our end of the world.





TITLE ▶ LAS MAQUINAS TRISTES (THE SAD MACHINES),
(WORK IN PROGRESS)

DIRECTOR ▶ PAOLA MICHAELS

COUNTRY ▶ COLOMBIA - ARGENTINA

DURATION ▶ 9 ' 21"

YEAR ▶ 2021

PAOLA MICHAELS

Director, screenwriter and visual artist.

She works mainly with experimental cinema, video and installation. Exploring the boundaries between the natural, the artificial, and the inanimate. As a programmer, she worked in the selection group for the Colombian Cinema exhibition in MALBA, in 2015 and 2016; and she scheduled the exhibition of Colombian short films at the FAB – Bariloche Audiovisual Festival – in 2016. She has also participated as a jury for several audiovisual festivals.

THE SAD MACHINES (WORK IN PROGRESS)

A curled-up robot stands up, walks, opens the door and goes out for a walk. As it moves forward in its thoughts, we hear it: *I don't know what to do, I'm always demanding perfection from myself until now...!* Images of several types of robots and machines are the protagonists of a series of existentialist dialogues collecting concerns inherent to human nature, life with its emotions and its questions about the relevance of being and its presence. In this way the viewer is faced with a kind of complaints and reflections of these mechanical creations about the reason for their existence and their relationship of belonging with respect to the environment they inhabit. Its dialogues question its ability to decide, as well as its physical and mental abilities. They talk about aspects of fate and chance. It is the ontology of sad machines.



TITLE ▶ CIUDAD MAYA (MAYAN CITY)
DIRECTOR ▶ ANDRÉS PADILLA DOMENE
COUNTRY ▶ MEXICO
DURATION ▶ 24"
YEAR ▶ 2016



ANDRÉS PADILLA DOMENE

Audiovisual artist with a great interest in research and technology. As a filmmaker and videographer, his works are on the border between documentation and documentary. He makes up part of the *Astrovandalistas* artist collective. He has exhibited his work at several festivals in Mexico and abroad. He is currently one of the artists in the graduate program at Le Fresnoy - Studio national des arts contemporains in Tourcoing, France.

MAYAN CITY

In the city of Merida, Mexico, a group of young urban Mayans operate a series of mysterious technological instruments to carry out a kind of archaeological survey or reconnaissance of a ruined site. The dark images are revealed little by little, allowing us to observe it is not an old heritage site, but a modern replica, when doing so, the images travel through faces, spaces and objects accompanied by an updated electronic audio, a sound design seeking to help the viewer to initiate this dialogue between the past and the present, to locate and traverse the outer limits between documentary and science fiction. The proposal seeks from a contemporary technique and gaze to deconstruct the imaginary with which we are currently shown represented the Mayan culture and identity.

TITLE ▶ NORTE 79° (NORTH 79°)
DIRECTOR ▶ TANIA XIMENA
COUNTRY ▶ MEXICO
DURATION ▶ 5 ´ 15"
YEAR ▶ 2014

due to some reasons once I've got pretty much
disappointed in people.



TANIA XIMENA

Visual artist and filmmaker. In her practice, she approaches the landscape genre from different sides and disciplines: mountaineering, volcanology, scientific and historical research, and personal and spiritual introspection, displacing the landscape notion towards a network of social and natural factors. This embodies, without a doubt, assuming the difficulties of any translation and posing the following question: how to go from an experience to an image?

TALES OF THE END OF THE WORLD • DIEGO PIÑEROS GARCÍA

79° NORTH

The wind sound and the calm water anticipate the image of a white and mountainous landscape displayed on the screen imposing, grandiose and calm. Little by little, the landscape begins to reveal traces of human presence, an observation tower, similar and regular buildings, a man in the foreground who presents himself as Sasha (Aleksandr Romanovskiy), a 32-year-old geographer who, looking for work, became one of the 14 remaining inhabitants in *Pyramiden*, a ghost town in the Russian archipelago of *Spitzbergen* (or Svalbard as the Norwegians call it), an international territory administered by Norway in the Arctic. *Pyramiden* was once a mining town, the communist system utopia model, today the mines are closed, the housing buildings empty and the wild life of the Arctic little by little regaining its place.



TITLE • EL BUZO (THE DIVER)
DIRECTOR • ESTEBAN ARRANGOIZ JULIEN
COUNTRY • MEXICO
DURATION • 16
YEAR • 2015



ESTEBAN ARRANGOIZ JULIEN

Director, producer and writer of Independent Cinema. He works with the cinema limits, questioning the cinematographic language, to share his stories, worries, concerns and sensations of the world with narrative freedom. His short films have been presented at the main film festivals around the world, with which he has won several national and international awards. He has also dabbled in video installation.

TALES OF THE END OF THE WORLD • DIEGO PIÑEROS GARCÍA

THE DIVER

The sound of breathing through a diving suit, the bubbling water, the radio equipment on land guiding the dive to the depths, a man in a red-orange suit descends into a metal cabin lowered by a thick cable guiding him into the deep black waters of the Mexico City drainage system in order to enter the world of silence. In the depths of these waters Julio Cesar Cu, head of the diving team, works repairing pumps, unclogging the drainage, removing parts of cars, refrigerators, animals and even human dead creating that great *Black Cosmos*. An immense quagmire of detritus. This is the environment where he develops his exceptional professional skills. There are only six or seven black water divers in the world and Julio César Cu, on this occasion, carries a camera to record this dark and apocalyptic universe.

INTERMEDIATIONS SHADY LANDSCAPES SPARKLING IMAGES

CURATORSHIP: ADRIANA ROJAS ESPITIA
(COLOMBIA)

This curatorial program is made up of seven works by creators who, with their works, challenge us to think about cinema and audiovisuals, and to do so from a liberating perspective. Here, the transformation of the images occurs not only by a certain composition, this or that plane, a technique or a specific sound design, but also in the deconstruction of the image using several technological tools. This allows us to go beyond the photographic reflection of the world and intervene –from its image– a natural landscape, until it becomes an artificial landscape revealing something different. The direct intervention and transformation of these creations into the digital world finally brings us to those other landscapes that their minds present to us.

The matters addressed by the creators lead us to experience an image and sound integration towards unexpected space-sensory dimensions.

In this text two groups of works are introduced giving account of a constant relationship of the arts, film and audiovisual. In the first group of works, the pieces *Linternas sordas*, *Presencias | Ausencias*, e *Indicios* (Deaf lanterns, Presences | Absences, and Clues), have in common an organic relationship with transformed images according to technical resources and conceptual choices each one addresses. Here the theme of memory will be important for its authors in *Deaf Lanterns and Presences | Absences*, and on the other hand, the subject of the human's relationship with nature in *Clues*.

In *Deaf Lanterns*, Miguel Hernandez intervenes the natural landscape through



sound to take us to a wooded space full of an inner memory. The reverie is presented to us through the different layers of sounds the author creates in that specific space.

Memory is a subject touching all human beings, and this makes it become a universal subject. In *Presences / Absences*, Cecilia Traslaviña and Juan Ramirez intervene a diversity of images from family album archives they introduce under a framework completely transforming their times. The fragmented images of the faces of beings anonymous to the viewer are going to merge with fragments of letters in chained forms, which gradually compose collages and create another type of landscape. A memory framed in Gothic architecture, where the sounds of analogous objects (such as the sounds produced by old cinema projectors) are mixed with the sounds of typewriters. Disused objects taking us to a time, to a past, to a memory, dreamlike consumed by fire.

The relationship human beings have with nature has been another constant theme for artists. The destruction of natural resources, and how this impacts our environment, the way humans relate to the environment, is what Laura and Sira Cabrera address in *Clues*. This work, through the formal experimentation of the image and digital intervention, creates collages of images suggesting the fusion of our being with nature.

In the second group of works: *Hallowstide*, *Red shoes*, *Universos infinitos* and *Germen*, they have in common the use of technology in the creation of landscapes, where the natural is mixed with the artificial and vice versa, either from the intervention of image, sound, or from technique, as Steve Socki does in his experimental animation. In this work, traces of lines create figures becoming bodies that dance in a nocturnal landscape. For her part, the Syrian artist Sula-

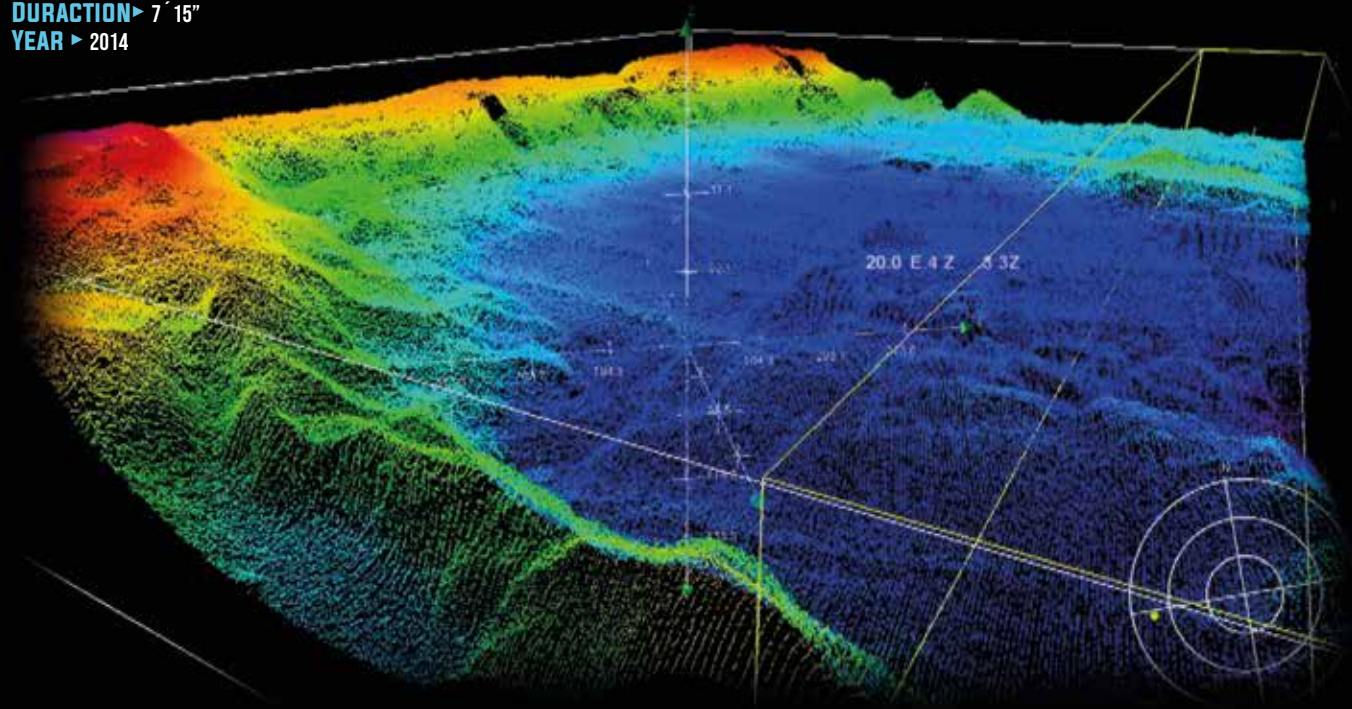
INTERMEDIATIONS SHADY LANDSCAPES • SPARKLING IMAGES • ADRIANA ROJAS ESPITIA

fa Hijazi introduces an animation where urban space images intervene digitally, also showing symbolically the being inhabiting an urban space, and how technology transforms their daily life.

This group closes with *Infinite Universes*, a work in which, through NASA images, the authors introduce the dynamic universe aspect, from performance and sound design where experimentation occurs between analogous objects and electronic instruments transforming and giving rise to other soundscapes.

Finally, *Germ*, by Leonardo Leal, is shown, a work where the author, through abstract figures, creates the illusion of being in front of cosmic landscapes, where we believe we see figures of nebulae and lunar lakes in a universe totally produced by the author. The sound design stands out that will keep us in the sensation of being immersed in another space dimension.

TITLE ▶ LINTERNAS SORDAS (DEAF LANTERNS)
DIRECTOR ▶ MIGUEL HERNÁNDEZ VERA
COUNTRY ▶ COLOMBIA
DURATION ▶ 7' 15"
YEAR ▶ 2014



MIGUEL HERNÁNDEZ VERA

Visual artist interested in shaping a deceptive world. In his works, themes of the human condition are addressed and he questions the usefulness of being and nostalgia. Also inquire about melancholy. The result is a visual exploration revealing an inner world marked by poetics, pieces subordinate to the gaze and evocation, manifested in the image and sound technologies.

INTERMEDIATIONS SHADY LANDSCAPES • SPARKLING IMAGES • ADRIANA ROJAS ESPITIA

DEAF LANTERNS

"Because the smallest fact, what is really real, is only loneliness" declared Gabriel Celaya in his poem *La Linterna Sorda* in 1964. Hernández-Vera, 48 years later, searches in solitude for the sonorous intricacies of objects, compiling them with the desire to perceive in them their whispers, their interior noises, their poetry. The several meditations bring out the work of a dream. By intervening in the landscape, the audio conforms to the different actions of the inhabitant-composer, in turn leaving us in the dark using the deaf lanterns used for hunting and in the war fields, hiding the light quickly and so, shows us little of the devices and some of the actions with which he builds the new landscape. It is perhaps this longing for a retreat into the interior making phrases in images and sounds try to reconnect us with a cryptic universe lost in memory.

TITLE ▶ PRESENCIAS • AUSENCIAS (PRESENCES • ABSENCES)

DIRECTOR ▶ CECILIA TRASLAVIÑA & JUAN RAMÍREZ

COUNTRY ▶ COLOMBIA

DURATION ▶ 10' 3"

YEAR ▶ 2013



CECILIA TRASLAVIÑA & JUAN RAMÍREZ

Visual artists, researchers and university teachers. Their works have been exhibited at different festivals in Colombia and around the world. Traslaviña works at the Pontificia Universidad Javeriana and has participated in events on the development of experimental animation. Ramírez in his artistic practice deals with different media such as animation, video installation and the sound universe.

INTERMEDIATIONS SHADY LANDSCAPES • SPARKLING IMAGES • ADRIANA ROJAS ESPITIA

PRESENCES | ABSENCES

An architectural arched entrance with solid columns frames the image slowly glimpsed inside, small flames vibrate to the whisper of what seems to be a breath generated in a male throat. The wind blows and fans the fire. The stone frame becomes a container generating a triptych, its lateral naves now accompany the central one in a dance of changing images. It is a sensory experience of moving images and sounds, where the image instability creates a fragmented time narrative. Producing dialogue through the association of visible or invisible, audible and non-audible atmospheres. In this sense, the work creates a random path of echoes ending up transformed into memories. This work is an invitation to experience space in different temporalities.

TITLE ▶ INDICIOS (CLUES)
DIRECTOR ▶ LAURA & SIRA CABRERA
COUNTRY ▶ SPAIN
DURATION ▶ 6' 59"
YEAR ▶ 2017



LAURA & SIRA CABRERA

Visual artists and twin sisters. They have held exhibitions of painting, sculpture and engraving in galleries and institutions in Spain and Europe. Parallel to their audiovisual work, they have dedicated themselves to teaching plastic expression (in Institutes and universities), while since 2009 they have made 37 video art together and have participated in more than 100 international video art festivals.

INTERMEDIATIONS SHADY LANDSCAPES • SPARKLING IMAGES • ADRIANA ROJAS ESPITIA

CLUES

A character wanders through space and time looking for a new way of relating to the world. Even though it is based on reality now, it is somewhat unique, built from digital images and drawings. This presence is a woman with automaton movements, multiplied, divided and ubiquitous, who walks without moving forward. This is a broken time of impossible spaces, which suggests to us the search for a new role for the human being within the universe. In this reflection, the need to question the human presence on a planet widely exploited in its natural resources, with destroyed natural habits. A human presence dissociated itself from possible harmonious life with other species on the planet, is visible, being unable to feel empathy as if to immerse oneself in nature as one of all beings.

TITLE ▶ HALLOWSTIDE
DIRECTOR ▶ STEVE SOCKI
COUNTRY ▶ UNITED STATES
DURATION ▶ 4' 16"
YEAR ▶ 2017



STEVE SOCKI

Director, producer, animator and professor at DePaul University of Chicago. He has worked as an animation director and producer on animated television series at several studios such as Nickelodeon, Cartoon Network, Disney TV, Universal Animation, Warner Bros, Bento Box, and Klasky Csupo. Nominated for 5 Emmy Awards, winner of one. He currently produces his own animation short films he has shown at national and international festivals.

INTERMEDIATIONS SHADY LANDSCAPES • SPARKLING IMAGES • ADRIANA ROJAS ESPITIA

HALLOWSTIDE

Dreamlike and haunting forms transforming and ascending to a new spiritual world in non-narrative animation. Intended to be seen as a visual poem, inspired by the poetry *Sea Surface, Full of Clouds* by Wallace Stevens. In this work there is an abstract association between natural images and human emotions. The images were made from watercolor sketches of organic and aquatic life forms, with wavy and reflective surfaces. The natural rhythms were animated to turn them into fluid, dreamlike cycles of transformation. The forms evolve into haunting, ethereal images, suggesting dancing spirits reacting to each other. The rhythmic structure is based on the theme of ebb and flow. The spectral characters suggest the ascent between separate worlds.



TITLE ▶ RED SHOES
DIRECTOR ▶ SULAFA HIJAZI
COUNTRY ▶ GERMANY / SYRIA
DURATION ▶ 3 ´ 51”
YEAR ▶ 2018

SULAFA HIJAZI

Director, visual and multimedia artist. She works with a particular focus on early childhood education and social development, creating and publishing digital works of art criticizing political and social oppression. Her animation and multimedia productions are very popular with Arab children and youth. They have been shown on many television channels and online platforms. They have also participated in national and international festivals, receiving several awards.

INTERMEDIATIONS SHADY LANDSCAPES • SPARKLING IMAGES • ADRIANA ROJAS ESPITIA

RED SHOES

The image is based on his neighborhood in Berlin, where there is a presence of a type of architecture called <socialist>, leading along the Karl-Marx-Allee boulevard, built by the German Democratic Republic between 1952 and 1960. The place was made popular by the military parades in East Germany, as well as by the demonstrations of 1953 and 1989. It evokes memories of the houses built in Damascus during the time of the emerging Baath Party, reflecting the idea of modernity. The architecture and spatial arrangements are made up of a strong rigidity that is intentionally reflected in the digital grids of the video. On the other hand, the title refers to the famous story by Hans Christian Andersen where a girl puts on red cursed shoes and cannot stop dancing.

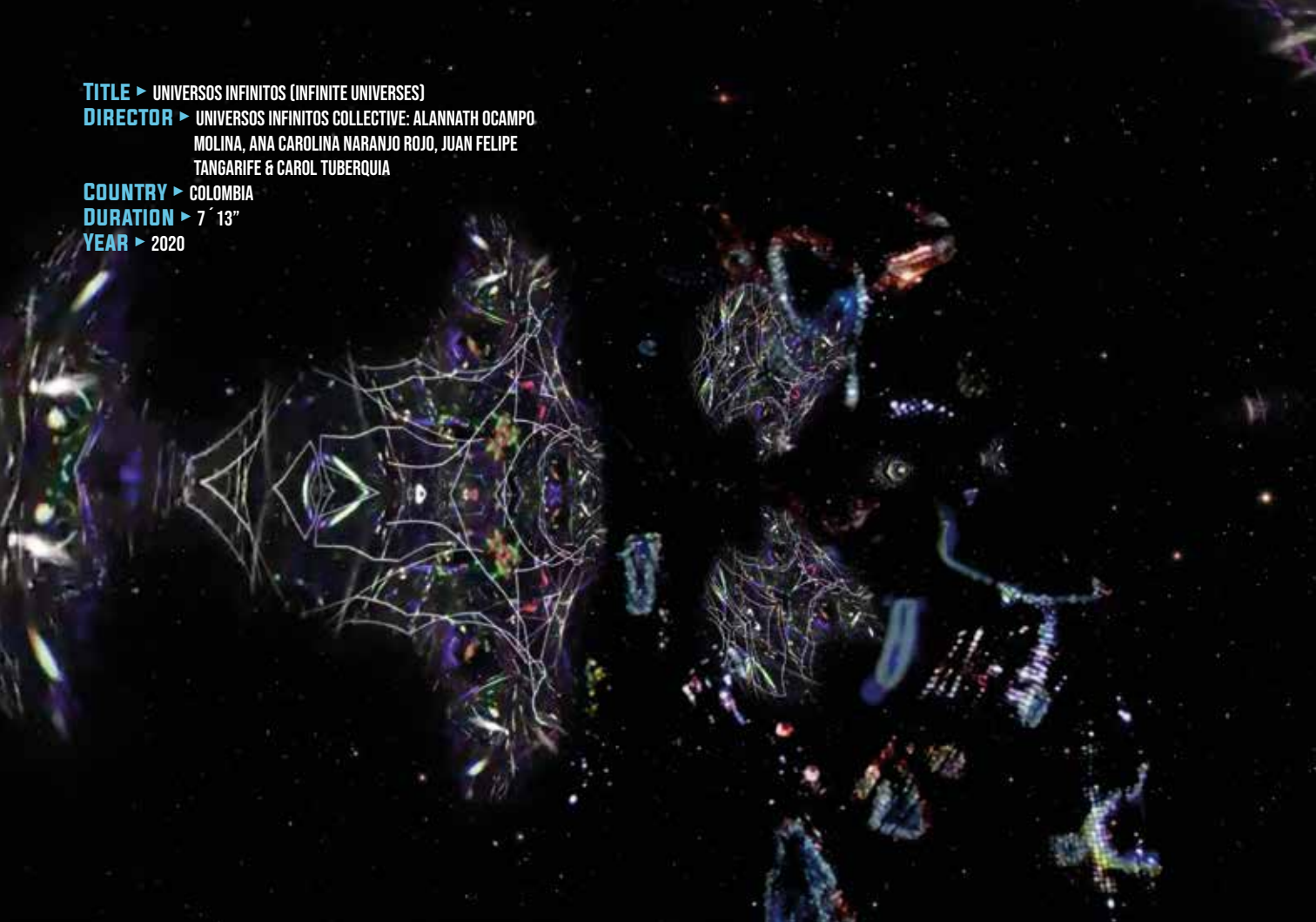
TITLE ▶ UNIVERSOS INFINITOS (INFINITE UNIVERSES)

DIRECTOR ▶ UNIVERSOS INFINITOS COLLECTIVE: ALANNATH OCAMPO
MOLINA, ANA CAROLINA NARANJO ROJO, JUAN FELIPE
TANGARIFE & CAROL TUBERQUIA

COUNTRY ▶ COLOMBIA

DURATION ▶ 7' 13"

YEAR ▶ 2020



**UNIVERSOS INFINITOS
COLLECTIVE : ALANNATH OCAMPO
MOLINA, ANA CAROLINA NARANJO
ROJO, JUAN FELIPE TANGARIFE,
CAROL TUBERQUIA**

Audiovisual experimentation group that began to work together from their participation in the "Aleph" exploratory group, since then they have consolidated proposals crossing the moving image with other disciplines, mainly inspired by physics and movement.

Winners of the call for incentives for Local Planning and Participatory Budgeting of the Mayor's Office of Medellín and of the artistic residency Exploratorio, 2018.

INTERMEDIATIONS SHADY LANDSCAPES • SPARKLING IMAGES • ADRIANA ROJAS ESPITIA

INFINITE UNIVERSES

The proposal starts from a research creation process experimenting with the image and the Low-Tech technologies (opaque projectors) and High-Tech (video beam, transduction microphone). The project makes a questioning of technology, being a bet resorting to electronic recycling and new searches of relationships and dynamics between the body-machine, creating a symbolic relationship speaking about the quasars' origin and the humanity evolution on Earth. This dialogue involves animation techniques and own analog textures, as well as inspiration from the space sounds and the quantum universe recorded by NASA, recreating a possible universe. The visual experience is inspired by images from the Hubble Telescope, Stephen Hawking's *Theory of Space-time* and Carl Sagan's stories from his book *Cosmos*.



TITLE ▶ GERMEN (GERM)
DIRECTOR ▶ LEONARDO LEAL
COUNTRY ▶ COLOMBIA
DURATION ▶ 11' 31"
YEAR ▶ 2020



LEONARDO LEAL

Audiovisual creator and Sound Engineer. He is interested in experimental formats of audiovisual, video art, creation and sound art. Invited to the International Festival of the Image of Manizales in 2006 and selected to participate in the Bogota Experimental, 2021. Graduated from the University of San Buenaventura in Bogota, with a master's degree in Audiovisual Creation from the Pontificia Universidad Javeriana de Bogota.

INTERMEDIATIONS SHADY LANDSCAPES • SPARKLING IMAGES • ADRIANA ROJAS ESPITIA

GERM

Blurred images gradually becoming sharp. A watery, experimental, textured gray scale creating an atmosphere where the interplay between the abstract and the figurative, the noisy and the harmonious evoke an order, even if it does not seem to have it. The video implementation as a visual instrument to record and manipulate the image together with the invention of composition tools and strategies to create sounds, make this work a piece seeking, through construction and audiovisual montage, to put the multiple in motion, plural forms relating to each other. This original and atmospheric landscape aims to bring out the analogies, indeterminacies and over-determinations appearing through the audiovisual material contemplation making up the work.



PART TWO

REFLECTIONS AROUND THE MEDIA



IN FRONT OF AND BEHIND VIDEO ART

CLAUDIA SALAMANCA SÁNCHEZ
PROF. PONTIFICIA UNIVERSIDAD JAVERIANA

The image appearing as the reason for the *Videograma Festival* is a television image; a small television contrasting with the giant finger turning it on. I do not know if with this early device of the video – the box with the cathode tube – the same thing happens that those viral videos show in which a couple of young people face a rotary phone. They try unsuccessfully to dial a telephone number on one of those telephones whose coiled cord connects the handset to the body where the spinning disk is housed. In this short text I would like to acknowledge the materiality of the video even in its most immaterial stage, *YouTube*.

In the image of the festival, the toy television and the giant finger turning on or changing the channel, I would like to offer a second image, and so navigate between them.

The second image is a scene from the movie of David Cronenberg, *Videodrome* (1985). The sequence I want to refer to is when Max sees a tape sent by Doctor Oblivion, where, addressing him directly, he explains the reason for the hallucinations he suffers and proclaims television is reality insofar as it is seen is pure experience and is incorporated into the viewer's repertoire. In the middle of his speech, Dr. Oblivion is strangled on screen only to be revealed to be Nikki who murdered him. Nikki is a lover of Max. Nikki, on screen, asks Max to come to her. At this time the TV unfolds a tactility; it swells, breathes. The screen pops up, picks up volume. In it, the image corresponds to Nikki's face and in a zoom in, her mouth occupies the entire screen and it is soft. Max immerses his face in it and there is contact between the image, the screen and the bodies.

A vertical abstract border on the left side of the page, composed of various colored squares and rectangles in shades of purple, blue, green, yellow, and red.

In the *Videograma* image, the giant finger completely covers the small toy television, a gesture showing the image scale reduction or better, the image multiplication in multiple screen sizes. In Videodrome, the television covers Max. Max plunges his entire head into that swollen screen. Among the toy, a miniature TV replica and the TV as a monster, capable of absorbing the reality of those who watch it, I will try to place what we call video art.

Video art, in its compound name, already has a difference with other artistic forms. We are not talking about painting art, for example. Video art seems to need that accent to be able to get out of its use as information technology and so enter the artistic field as a legitimate expressive form. However, video art has not been entirely welcome in the field. For example, many of the art collections do not acquire works of video art; or when they do, the video must go against its own materiality. In other words, it begins to be treated in terms of a unique work, going against its reproducible nature. In other cases, the video insertion in art institutions depends on establishing a distance between television and video art. This can be explained as the way to establish a distance between the video used in the media and video as an artistic practice. However, one of video art aspects locates its practice in a relationship review with the media: the video that thinks about its uses as information in a posture review of the formats, genres and treatment of the contents. On the other hand, video art has also thought about the image consumption conditions given in the media, so making a review towards the sociability forms the television as a device establishes. Francois [Bucher] in his text *Subjects of the American moon: from Studio as Reality to Reality as studio* tells us: "As a paradigm, the cinema projects and pronounces that it is a language, while the media or television is constituted as an act of disappearance – shown – as the thing which only shows what is already there".

A vertical abstract border on the right side of the page, composed of various colored squares and rectangles in shades of purple, blue, green, yellow, and red.

Video art takes that proclamation for the neutrality that television announces and elevates it by making the entire device appear: the camera, the screen, the LIVE transmission, the viewing place, pay per view, the portable camera, the television as an object, archive, etc., and with it understand the political and ideological video place. Vito Acconci identifies that there is a tension in the museum gesture incorporating video art in the space of art institutions. Acconci criticizes the notion of video installation [371]. For him, video installation is the union of opposites. On the one hand, Acconci tells us the word installation indicates the location of the image in a specific place, for a specific time, of a specific duration and possibly determined at a particular historical time. Secondly, the word video indicates a signal without a place, or at least its place cannot be specified; although, we assume from where it is broadcasted, there is no certainty as to which places the emission reaches. So what we call video installation is for Vito Acconci an attempt to give place to what is precisely with no place, as well as an attempt to stop time. Acconci identifies the video installation as a nostalgic gesture, where the video installation returns the screen to the world of furniture and the viewer to a familiar place where the television / video is pure company and background noise, where there is no beginning or end; a passing through in the merchandise world. I find it interesting to bring this reflection here, as *YouTube*, *Vimeo* or any service or social network revolving around the video, has dematerialized the fact that the video has a relationship of technological infrastructure standing at personal screens creating an apparent offshoring. Here the place of emission is uncertain or rather multiple, rhizomatic, and the reception place ceases to be fixed to settle on the moving subject. These personal screens, although reduced in size, take on a giant weight as the video and the bodies are one. There is no passing through; the eyes and the image / device are conjugated.



So, *YouTube*, *Vimeo* or any service or social network revolving around the video has taken the place – which Acconci declared as absent from the video installation – and has conjured it as its mode of operation, but in the concealment of its own infrastructure. ¹

Let's go back to the *Videograma* image. The finger covers the entire device today appears on the horizon of media history as a toy, a forgotten piece of furniture, which today tries to disappear on flat screens that, without borders, imitate the wall color where it is installed. The giant finger signals an absorption of the images to the bodies, touch screens, smart glasses, video and camera control from smart watches. While the recording and playback video devices have been integrated and merged with other portable devices under an all-in-one idea, the trend for body video integration, whether in accessories, clothing [body cameras for police officers], helmets [GoPro], cars, bicycles, etc. indicate a collapse between what is seen and what is recorded in a kind of new permanent home movie, even when these devices are at the service of institutions such as the public force. The offshoring from the video to relocate in the subject in motion, both in emission and reception.

Vito Acconci's text, mentioned above, begins by talking about the television as an object. The device Acconci has in mind in his description is the television with its screen and a depth given by the cathode tube. With this image, Acconci allows himself to affirm television always has something behind it; it always has depth. However, he separates himself from that first object he describes to tell us, even when the screens are flat, without a cathode tube, that depth will also exist. The flat screen will make us believe it is a window to the world, but it

¹ The data centers that support services like *YouTube*, *Vimeo*, or *Google* are a massive infrastructure with different facilities distributed around the world and highly guarded.

will always be for Acconci, a box and deep within it is the *power to be the world*.

And now, let's return to the image of *Videodrome*. There Max blends with the screen. Max touches the top of the TV; this one has life. We can see the television acquires a circulatory system; her veins are bulging from Nikki's arousal. Nikki on the screen has created a squishy TV. The content and their device have been fused, and Max is invited to join the circuit. Let's remember Max incorporates several devices throughout the film: he becomes one with videotapes and finally with a weapon.²

Today behind portable screens there is no box opposing the subject in front, looking at the screen. We are in front of the screen and behind it. For example, the body cameras carried by some police forces in the United States are held by a magnet to the chest of the police officer. There is a depth here and it is the subject's body in motion. At the end of the day, the police officer uploads the entire archive of images that his own body has taken during the day to the cloud. There he is able to review and, in the event of an irregular situation, he can adjust his story to what was recorded by the camera. Or, for example, when we point the camera at ourselves, looking for the perfect selfie, we take the picture, over and over again. The screen is a mirror, for capturing, selecting, reviewing, applying filters and discarding. We take the photo; we are its object and immediately we are its publisher. The depth of the entire video device is us; a system that makes us objects / subjects in a kind of constant home movie just to hide the infrastructure all this device needs to exist; "It only shows what is already there" and that is us [Bucher].

² The interesting thing about this incorporation of devices in Max's body -VHS tape and gun- that occurs in *Videodrome*, is that they are simultaneously inside Max, with Max, and outside of Max. The gun is inside Max's stomach, the gun is connected to Max's body, and the gun is in the picture on the TV and it's the one that finally kills him.

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LANDSCAPES OF DES / LOCATIONN

MAURICIO DURÁN CASTRO
PROF. PONTIFICIA UNIVERSIDAD JAVERIANA

It is four o'clock in the morning, and in full wakefulness – which becomes routine in this pandemic – I see a western movie by filmmaker Kelly Reichardt on my cell phone screen: *Meek's Cutoff*, shot in 2010. My wife sleeps soundly in the darkness of the room, while I watch the luminous desert landscape crossed by a caravan of three families in search of a place to culminate their long wandering. I have lowered the screen brightness and listen to it with headphones so as not to interrupt Majo's dreams. I am struck by how the director abandons the clichés of the films narrating the epic conquest of the West; preferring, for example, to show the women and their children while the men go to catch an indigenous person who is stalking them. The classic male version would have chosen to follow the "brave heroes" in the search, duel and hunt of the dangerous savage, emphasizing the physical action of their bodies. Instead, here they with their children wait for the men to bring the captive to the community, allowing them to feel in the encounter between the "civilized" settlers and the "savage", the distance and the incomprehension separating them. The strangers interrogate him in their language, but he does not understand them and then he speaks in his own words: from both sides, only the fear of each of the other is felt in common.

Between silence and unknown words, two languages, two worlds, two landscapes, two territories confront each other: one to make it our own and the other to defend. In short, this is the premise of every *western* and, perhaps also, that of the cinema itself: the confrontation of different stories, of different worlds in a single territory, like the one I see on the tiny screen and the one Majo must be dreaming of: two worlds sharing the same space and physical time.



In the same way, the cinema broke the scientist and positivist order of the 19th century, altering the solid space-time coordinates and their logic of causes and effects. It took place on the scene of bourgeois naturalistic realism, breaking its fragile canons of verisimilitude. Positivism sought absolute and irrefutable truths from the new technology developments to measure and record natural phenomena, while the emerging industrial and capitalist bourgeoisie promised a society every time plus stable and comfortable. They were advertised from the astonishing fictions of Jules Verne, Villiers de l'isle-adams or H.G. Wells: machines for traveling to unexplored spaces and planets; to times lost in the past or to the unpredictable future; others to see through walls or to become invisible, even to bring loved ones who had died from beyond. Along with these, the new cinematographic machine not only built new worlds from fragments of the temporal spaces of the already known world, but also assembled new bodies with fragments of others and other machines. Some imaginaries of fantastic literature and popular myths, were waiting their turn to appear projected in the collective unconscious of the screens. Under the influence of electric light they rose which undead, a number of unrecognizable beings, as well as others as recognizable as those already inhabited the virtual spaces of the mirrors. Beyond the amazement at the unknown, others entered the scene with whom we will recognize behind their monstrous appearances. Myths like the werewolf, the thirsty and aristocratic vampire, the invisible man, or the creature from the doctor Frankenstein, are recreated on this screen allowing child innocence to coexist with the tormented monsters of modern reason, terrorizing peoples and audiences who fear these surroundings, nor these assemblages of spaces, times and bodies.

But the cinema has not only created these and other monsters, but also transforms us in our ways of perception: endowing them of mechanical, electrical and digital prostheses, which reveal so many other visions of the world, of life and of ourselves. However, the fear of that "naturalistic realism" of these monstrous

novelties and the panic they may unleash in the public, have requested nineteenth-century literature and theater to intervene in the nature of this automation and it allows reproduce a recognizable world. So, the menacing parricide has been domesticated by his elders to put him at the service of the old myths and rituals, based on his well-known formulas to represent the "reality", the Aristotelian "verisimilitude"? *So much has been said about this, it is no longer heard*, and with the gesture accompanying a well, it is preferred to continue immersed in its effective illusionism. But deep down in its assembled body and its mechanical soul, the movie monster yearns for its autonomy, survives and beats in it, an impulse to observe and listen to a world under new and old attentions and ambitions.

The cinema and its technological brothers and descendants, came breaking the physical, spatial and temporal continuities, challenging all order of continuity, contiguity or cause and effect. A daring and purposeful modernity has manifested itself in several ways warning about the impossibility of a stable, solid or recognizable world: since the Communist Manifesto in 1848 it seems "all that is solid melts into air" (Berman 83), and then, at the beginning of the 20th century, what is observed is relative to our gaze, what appears is also a projection of our unconscious, realism is only a convention not tacitly agreed. It becomes complex to establish the coordinates of a new locus, they seem not to be more than points, lines and numbers on a map outdated before the permanent transformation of its territory. Perhaps, such old representations console the feeling of being uprooted, such as the promise of having a world of our own and unchangeable, or belonging to a place; Although we know the territory is alive and circulated by all kinds of currents and forces, visible or invisible crossing it, it is inhabited by the unknown coexisting among us and tends to expel us. Today, more than ever for a century and a half have we lived in the midst of great social transformations,



between atoms and explosions, between confused machines with ourselves, between unstable events and convincing drills. This is the locus assumed by different modernities – political, social, technological and existential, –relocation, instability, vertigo, and free fall. “Imagine you fall, but there is no land”, proposes Hito Steyerl [15]. And yet another force – also sustained by the possibilities of modernity – has arranged a world according to our desires, “where an imaginary space is developed provoking participation and identification” [Bazin 281], of stable continuity, immediate recognition, and a place where our fantasies can inhabit it with our habits. The big cinematic screens have successfully proposed illusory places and landscapes, where the fragments of this broken world are finely woven into a fictitious habitual order, where their center is the viewer’s gaze, around their comfortable chair that world of fragments. Under the rhetoric of a supposed “cinematographic language” the public observes and listens to a world within reach of their senses, what is not seen, does not exist, and they immerse themselves in a story with no risk of succumbing to its dangers. Equally comfortable films, which show how, although everything is transformed at the end, nothing changes, even after the worst catastrophe the original order is restored or the promised love is achieved, in a conclusive “happy ending”.

It has been another cinema, – no in the sense of the economics of its investments and its ambitions, but not in its powers – that has shown other facets of the landscape of this world vibrating to the pulse of life, the mechanical or the electricity, a cinema watched at 24 frames – plus or less – frames per second, and orders these fragments of space and time, of images and sounds in orders and continuities different from the one we identify with “reality”. Dziga Vertov’s camera and Moviola – or editing table – they do not longer find meaning in the narrative continuity of the novel, nor time-space order in the theater scene. For him, these old arts threaten the eyes of the new “kinoks” [Vertov 153] with lep-

rosy, this hybrid of the mechanical and human gaze. Only this set of associated machines in the cinematographic device could reveal to the biological eye the new landscape of the socialist metropolises, also conceived as mega machines. Also for his contemporary Jean Epstein, the cinematograph is an intelligent machine able to think and represent the world in terms of categories of space, time and movement; and that it can show and demonstrate the great modern science paradoxes: the continuity of the discontinuous and the discontinuity of the continuous, the spirituality of matter and the materiality of spirit. Man meets a mechanical philosophy, which has come to teach him to see, understand and teach everything was invisible to their eyes [Epstein 65–71]. The landscape view of the world before cinema fragments and accelerates, it multiplies in a dizzying kaleidoscope, it is recomposed into heterodox audiovisual collages bringing the distant, the different, the anachronistic, closer together, on the immense screen of the dark room. After this dazzling experience it should not be possible to return to observing the habitable world without the feeling that it is primarily vibrations of lights and sounds. And all this was given already a century ago, when the lights and the silent shadows made up landscapes on the screen.

Soon the sound and the word arrived to translate into texts and dialogues the mystery of darkness bathed in a dim silver light. And with the word, again the domain of literature and theater on the art of movement, which could well be a “mechanical ballet”. The tradition of naturalistic realism now has a second chance where it decides to subject the sound to the synchronous accompaniment of the images: the words seem to spring from the movement of the lips, the objects sound when they fall or hit each other, the music envelops and erases any assembly discontinuity. Andre Bazin talks about the evolution of cinematographic language with the geological metaphor of a River that, like sound, reaches its equilibrium profile by carrying its water from the source to the mouth, irrigating



plains and valleys almost invisibly [Bazin 89–90]. A serene landscape contrasting with the dynamic and changing landscape of modern cities in silent film. The water flows and bathes the landscape, giving it continuity in this “cinematographic language”, which appears to ensure the impression of reality the public expected and welcomed. The fragments of urban landscapes from film noir, *gangsters*, dramas and modern romances, such as those from the panoramas of epic films, war films or westerns, recompose large and continuous murals where the viewer is located as if it were a real world. This sensation is complemented by the color techniques, the *cinemascope* format, cinerama and 3D, with which the hyper-realistic spectacle decides to face the new competition of home TV screens.

However, another cinema that does not adapt to the mass spectacle industrial and commercial production forcing, survives and with it the soul of this not subordinated machine to being the medium for other arts: literature, theater or the great fresh. As herb wild sprouts arise between the mammoth studios lighting up the stars and between the crowded rooms of the public of the most profitable productions; small and supportive groups of *filmmakers* offering their experience and desire, with non-professional or domestic format cameras, rolls about to expire, to show their films in theaters outside the commercial circuits. Like termites around the great industrial centers of Hollywood, Pinewood, Joinville, MosFilm or Cine citta, they prowled turning industrial waste into gold; or, in more circumstances difficult pledging all their assets and efforts from other urban centers, including those of a so-called “third world”, turning their nonconformist dreams into collective dreams for some more. After the inspiration of Italian neorealism that was literally formed among the ruins of a war that not to repeat it selfit should look at each other without propaganda or moralism, the most fortunate groups of moviegoers and filmmakers of the Free Cinema, the New Wave, the New Czech, Polish, German, American [I mean North American] cinemas emerge,

and within the latter the Underground or the Film Makers Cooperative promoted by Jonas Mekas; as well as the great effort from Latin American filmmakers, the Cinema Novo Brasileiro, the Third Cinema, the Bolivian indigenous cinema, the Other Mexican Cinema, and films by other independent, experimental, indomitable filmmakers.

The soul of cinema – of this monster machine – survives by reflecting the world to which it belongs, like the changing, fragmented, unfinished, discontinuous, dizzying world of the postwar period and the libertarian cries of the sixties. A freehand cinema in the hands of Lindsay Anderson, Jean Luc Godard, Vera Chitilova, Sergei Paradjanov, Maya Deren, Jonas Mekas, Stan Brackage, or in those of theplus Nearby Glauber Rocha, Fernando Birri, Raul Ruiz, Ruben Gamez or Nicolas Guillen Landrian, and an innumerable group of filmmakers, trace the lines, the vanishing points and the perspectives to project the new landscapes of contemporary and Latin American man. Our wounded continent can be traversed through the desert plains of *God and Devil in the Sun Land* (1964, Rocha) and *The Secret Formula* (1965, Gamez); or touring emerging cities from *The Forgotten* (1950, Luis Buñuel) to *Tire Die* (1959, Birri); violently fragmented and recomposed territories in the montages of images of *Coffea Arabiga* (1968, Guillen Landrian) or *Sad Tropic* (1974, Arthur Omar); and following in the footsteps of the men who collect salt in *Araya* (1959, Margot Benacerraf) or the tormented city man from *Suitcase* (1964, Ruiz). Images and landscapes of territories that emerge from the gaze of poetically and politically dissatisfied filmmakers, with the budgets possible in the midst of the precarious economies of our countries, with technology that barely guarantees the possibility of recording images without direct coupling for sound, but with the strength of dreams and the violence of hunger.

Also in our country in full political and social turbulence of the sixties, with a

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non-negotiable expressive will, they portray peasant landscapes, urban margins and the heart of their indolent cities, a few who, with the means they had at hand, took the images, mostly 16 mm cameras, and sounds with homemade sound recorders, to be assembled with great ingenuity, turning defects into effects: in his landscapes of *Cumanday's Paramo* (1965, Gabriela Samper and Ray Witlin), of the National University at the burial of *Camilo Torres Restrepo* (1966, Diego Leon Giraldo), of the suburbs of *Chircales* (1971, Martha Rodriguez and Jorge Silva), of the marginal *Hey, watch* (1971, Carlos Mayolo and Luis Ospina), of the streets in protests against electoral fraud in *What is democracy?* (1971, Carlos Alvarez), or of tours with a super 8 camera in *Fixed Plane over Bogota* (Arturo Jaramillo, 1978). The audiovisual discontinuity, given by the same technique and by problems with the tools, was faced with great ingenuity of editors, to recompose our landscapes in collages of poetic dissonance and polyphonic discursiveness.

Video, a new technological transformation of the production modes, arose before a national film industry – on filmic support – was established. Those who thought this was a new means to make the same products previously made with cinematographic cameras and tape recorders, which were later assembled by cutting and pasting the material on an editing table, had mixed reactions. The officiating veterans were incredulous at the quality of the new electromagnetic images, while for the novices it meant the opportunity to take images in a country without a film industry: with greater economy and production speed, even being able to record images and sound directly and synchronous from a single device. The latter led to homogenize many of the documentary and fiction products, since experimentation or learning from audiovisual montage had by the previous filmmakers was not required. And as for the first aspect of greater economy and speed in the realization, it allowed another type of experimentation with the matter of new images, which prompted the first avant-garde of video art coming more from

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plastic and visual arts than the previous cinematographic exercise. Pioneers such as Gilles Charalambos, Rodrigo Castaño, Jose Alejandro Restrepo or Karen Lamassonne, at the end of the seventies managed to establish increasingly direct and immediate contacts – thanks to the media themselves – with the centers and characters of international video art: Nam June Paik, Allan Kaprow, Bill Viola or Steina and Woody Vasulka. The images of new landscapes were resolved in a more plastic way through modulations, distortions, and color interferences and own recording light waves' forms in electromagnetic signals. The awareness of an art allowing us to think more specifically about space, time, matter and the medium itself, he moved video experimentation away from the representational and narrative demands of photochemical images in film. An art that before reaching self-referentiality, started from this, from the recording of screens and the “feedback” of their own images and sounds that could be obtained live, from looking at and examining their own images within a “setting into the abyss” already showed the dizzying world of images multiplied in the new urban landscapes, both domestic and exterior and public. So, in addition to being a transformation of production modes, video art experimented and found new aesthetics. At the end of the millennium, it was also proposed to work with the sculptural materiality of the televisions themselves, the cathode lamps, the speakers and the projection of the images in space. In *Paradisiac Muse* (1996), Jose Alejandro Restrepo builds a rural environment in the middle of the city, expanding the video from the limits of the broadcasting screen towards video sculpture; in *Path* (1997) Rolf Abderhalden brings migration through the country's territories to a video installation; in *Lime and Stone* (2002) Clemencia Echeverri reconstructs street life inside the museum in a kaleidoscopic of video layer projections.

It was only enough to return these and other images to the urban public space. If a century ago the cinema stole the images of the dynamic streets, highways,

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squares, parks or urban buildings, to project them inside the dark rooms; video has been returning these images to the public space for some years. Landscapes in motion have traveled by all means; film or video tapes, cable or overhead signals, on discs or micro memories, on the internet; They have been decoded and recoded, surpassing all kinds of borders to be projected on tempered fabrics, cathode tubes, flat screens of computers and cell phones, on museum walls and building walls. Moving images have buried reality, or rather they are our most immediate reality today, we see them and appear in them, we move and live in them. As in the canvas *La Ville* [1919] by the filmmaker and painter Fernand Leger, we live in landscapes with no vanishing points, they are nothing more than layers of planes here or there, images at hand or at a distance; vertigo of an endless fall, with no horizontal plane; Indoor or outdoor movies, on small cell phone screens or animated billboards lighting up the nights of the city.

This International Video Art Festival *Videograma* [2021]; It also turns to the street, the public space, the night city, its pedestrians, to transform the locus and the usual places into reflection scenes and projection on our living space, this territory turned into a landscape to contemplate. Images of other lives in the city, from here or there that, as in the windows of the neighbors of *Rear Window* [1954, Hitchcock], are offered to the view of whoever wants to see and see them too in them. From my window I see outside the other windows like screens, now competing in my wakefulness with the extensive desert horizon, I watch on my cell phone 5 inches screen, or with the colorful dreams for me silent, where Majo lives while she sleeps. Territories so diverse and so distant in a single landscape: that of Leger's cubist collage of the city, that of Vertov's dizzying montage with fragments of several cities, the one in *Rhapsody in Bogotá* [1963, Jose Maria Arzuaga], the one in reconstruction from a midtown Manhattan block for the Hitchcock movie, or the one in this contemporary life in and from my room.

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EXPERIMENTAL ANIMATION, A PLACE OF UNCERTAINTY.

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To begin with, animation should be understood as a medium¹ hybrid itself, riding between cinema and arts, taking elements from one side and the other to give the matter unique expressive qualities. If we think of it as a branch of cinema, it is important to see that closeness beyond the technical aspect of the frame-by-frame shutter, this would be a very basic discussion, says Pierre Hebert, Canadian animator and artist, in his article Cinema, Animation and the Other Arts, an *Unanswered Question*². The central point in the difference between cinema and animation is rather that cinema, once the cinematograph was invented, became an unquestionable black box³, since the forms of realization were naturalized, while what the animator does when animating is to frequently open this box, revealing its tricks⁴; Like experimental filmmakers, they always reactivate the moment when the elements of cinema were formed, Hebert argues. For this reason, it should not be seen only as a branch of cinema, although they share a common substrate making them inseparable, although their origins are very particular. Regarding his closeness to arts, there are great coincidences in its artistic, expressive and technical interests; animation takes elements from many artistic disciplines and transforms them. This is why many artists have found in animation a medium opening up new possibilities and confronts them with other creative problems, although even today there is still friction about where to place

¹ Using techniques, materials, structures and strategies for creating different artistic disciplines, which has its own "language", and which makes use of technological tools.

² Article published in the book: *The Sharpest Point animation at the end of cinema*. Edited by Chris (Gehman), Steve Reinke.

³ Until relatively recently, in films any trace of the team or the director was erased; a slight shadow crept in was totally ruled out. In the assembly, the "seams" could not be evidenced, the hands behind the work should not be seen.

⁴ Animation from its beginnings made the creation processes evident; on many occasions the creators intervene in the destiny of their characters; His physical presence is present either to make a toast, to attack him or to help him recover.

it, in the In the world of cinema or arts, this particularity allows it to develop with-
in porous borders that, instead of causing it any harm, strengthen it.

When it is created in the field of experimental animation, it makes use of diverse
and in many cases precarious materials such as abandoned objects or obtained
in flea markets, or using tools as simple as a pencil, a pen, or the camera of a
cell phone. Classic narratives are challenged by the hand of techniques. Similarly,
there is an appreciation for error, which shows a lack of interest in achieving con-
trol. It is about inhabiting uncertainty by moving away from the conventions we
have inherited from large productions, that is, behind all these decisions, there
is a political position.

These particularities in the ways of doing open paths traced through the sensitive
relationship with matter or with the virtual, narrowing the relationship between
who animates and what is animated, even erasing the limits between the two as



Still from "Movements in the Basement. 2017. © Cecilia Traslaviña.

if it were It will be about a single entity, so it is difficult to understand what is
being done when it is consciously animated, since what is experienced during the
creation process is a kind of trance, a transmutation. The recognition of the result
comes after having carried out the work, turning this experience into a creative
heritage for future work. In that search, the journey is as valuable as the result,
which is never final.

In this regard, in *Fire and Narrative*, Giorgio Agamben, referring to the book, ex-
poses how the processes of creation have been discarded, since he is always
heading towards a specific result and we stop seeing the notes, the exercises
around the work in the that there are great powers or even their magma. The
author states:

*The caesura, which puts an end to the work of the work, does not
confer on it the privileged status of having been undertaken: it only
means the work can be declared finished when, through interruption
or abandonment, it is constituted as a fragment of a process poten-
tially infinite creative with respect to which the finished work is only
accidentally distinguished from the incomplete work [73].*

Therefore, we are missing an important material that would provide us with key
tools to get closer to the universes production has to offer. So what we consider
a finished piece is a deception, because we are ceasing to see everything that
surrounds it. In the same way, artists such as Giacometti or Cezanne, argued
that a painting is never finished, but rather is abandoned. Agamben so makes
an invitation to question the way in which a work is assumed. Although it refers
especially to literary creation, we can take these ideas to approach the world of



experimental animation.

We are used to evaluating the end result; our imaginations are still colonized by the canons and codes of industrial cinema. The idea of following a story from beginning to end continues to dominate, which prevents us from seeing, for example, the work of an author as a whole that is transformed with life experience. The purpose of experimental animation is to provoke the viewer to also do their work, that is, to allow themselves a transit on a road to which he is not used. The images act as a kind of mirror reflecting the experience of the viewer and so the film is completed. It invites the viewer to accept another type of bet where reason is not what drives it but the life experience, therefore, gestures, silences, the discomfort or pleasure we feel during a sensitive experience restricts and limits our appreciation of what is seen; Whereas if we allow ourselves and pay attention to the sensory reactions that the work elicits in us, we can fine-tune our levels of attention that broaden and enrich our perception.

Uncertainty as a creative power.

When someone approaches animation for the first time and is carried away by the images revealed to them without imposing their emotions, they establish a dialogue with the forms, try materials, shutter systems to create rhythms, play with light, with the frames, etc. In this way, they are completely immersed in experimentation, they are open to the direction the images have to take them, and they will later understand what drifts to follow, what things to solve, what things to leave open. It is moving away from the certain where the reasons and questions for creation are found, in which anxiety is always present, uncertainty is its niche. In that impulse to approach something unknown for the first time lies the secret of the experimentation. Once exposed to this form of creation, the animator finds

oneself on the margins, does not want to or may not be able to locate oneself in a single place; Being on the edge requires them to keep their senses wide open so as not to fall into an abyss; its journey is an exercise in balancing on the edges of chaos⁵. Not knowing for sure where you are going puts you in permanent risk, however, it is that not knowing exactly where to go that translates into a creative power.

The approach to narratives offered by experimental animation goes hand in hand with the unknown, which is why perhaps it allows to build projects in different ways. Many times it starts from a desire, an evocation, an annoyance, a question that guides a journey to put into images and sounds that which has been mobilized within the creator; his interest does not lie in the corroboration of a postulate. This experience is more similar to that of the walker who wanders without a specific direction, this journey activates certain emotions, memories and sensations because one is open and willing to absorb what the journey proposes. It is an experience to which the artist does not submit for a simple whim, it is not a matter that remains on the personal level, it is a way of approaching the world and extracting from the unknown a gesture, a manifestation that gives it clues to continue your search.

⁵ This idea of inhabiting the edges of chaos was taken from a lecture at the ninth *International Symposium on Theory of Contemporary Art, Critical Events* dictated by the philosopher of sciences Manuel Delanda, where he refers to the ways in which nature expresses itself and, referring to the rules of how certain systems operate in nature, tells us:

The very rigid rules gave place to ice, to very repetitive things; the slightly rigid ones gave rise to gases to a kind of anarchism, a chaos. But the middle rules, which were like the liquid rules, are the rules that had the most expressiveness. As the rules with the greatest amount of expressiveness were exactly on the border of the liquid and the gaseous – and the gaseous is chaotic – that area was called the edge of chaos, that is, it is in the proximity of a critical point, but without going through it [92].

The experimental animator closely resembles the figure of the magician or the alchemist; they are always ready to inquire into the powers, the technical and formal qualities of matter; mixing things of different natures to make unsuspected worlds appear, the workplace becomes a kind of laboratory where their creative pursuits are strengthened. Not in vain for the South African animator William Kentridge the study is so important in his processes, to the point that many of his exhibitions revolve around the workshop, objects and their arrangement in space, the gallery or the museum become places alive, as well as the Diluvio collective transferred the realization of *La casa lobo* to the places where their works were exhibited; the visitors learned to animate by immersing themselves in the fictional universe and as collaborators, The alchemist's laboratory was so transformed into a traveling place. Experimentation is then affirmed as a form of creation going against repetitive formulas. If this happens, the person who animates will be contradicting their nature, betraying their exercise of provocation, so losing connection with what matter wants to reveal to them.

In this way, the characteristics of the experimental works are determined by the materials' physical properties such as their viscosity, fluidity, density, porosity, hardness, malleability, among others, and by the supports used such as glass, paper, screen or wood. This added to the trace left by the tool used to carry out the animation, the blur or involuntary movement, the intensities of the strokes, or the force applied to a material, in line with the movement and the possibilities offered by photography, the lighting, frames, shots and sound.



fig. 1. Still from *Moznosti Dialogu*. 12min. 1982.
© [Švankmajer]

This set of qualities are those affecting perception, produce unusual reactions in the viewer and make the difference with other types of animation. Of course, these alterations occur when they are assembled in such a way that they reverberate within us; when work is created from and for the senses. These characteristics are evident in the work of the renowned Czech animator, Jan Švankmajer, who uses animation when he needs to reveal that certain objects or spaces have a latent life of their own; He acts as an alchemist and magician, awakens life, rebels against conventions, disrupting language to make us see aspects of reality in such a way we accept things we would otherwise refuse to see. An example of this is what happens in the film *Dialog Dimensions* of 1982, where through the use of materials of a dissimilar nature: metals, plastics, food, etc., they form heads inspired by the paintings of Giuseppe Arcimboldo (1527-1593), which devour each other, self-processed until their texture is refined and then through it up with an increasingly homogeneous appearance (fig. 1).

The materials and techniques, added to the sound, lead the viewer to have an unusual experience, putting them in direct contact with their unconscious, reveal their hidden desires, so the experience can be pleasant or threatening. This helps us to understand what happens when the viewer is faced with animations of a non-mimetic, non-representative nature; not having to follow a story makes the senses open and more receptive to sensations regardless of whether they are pleasant or not. Elements such as color, shape, sound, textures, the ordering of images and the use of certain words affect them in different ways, we perceive them in different intensities, sometimes some of these features are more intense and this can produce the alteration in respiration, heart rhythm, or an enervation of the skin occurs. The body acts autonomously for a few seconds, absorbing and responding to the stimuli of the images produced directly in the nervous system and not in the mind.

Relations with the body.

Any human activity requires physical effort. In the specific case of animation, it is necessary to perform a series of actions forcing the body to adopt unusual positions, such as staying crouched for a long time to move a character or a stage, stretching to hold something while taking the shot, walking a few repetitive steps to shutter the camera, change one role for another, organizing the work environment, staying in front of a screen for long hours continuously where the eyes and hands are strongly engaged, or even the body itself is sometimes the support on which the animation is performed. These aspects suggest the relationship with life, physical wear and tear, and the breath is given to created beings, is to die a little to be reborn in another.

When you watch films like *Hôtel électrique* (1905) by Segundo de Chomon or *La casa lobo* (2018) by Leon y Cociña, made more than a century later, I can't stop thinking about the physical work behind it. These productions, the traces of those bodies moving the hotel furniture, the small objects or the costumes of the protagonists in the first case, or in the permanent metamorphosis suffered by the characters and settings in the second case. There is no doubt there is an operation in both directions, the animator is imbued with the life they have awakened and whatever is animated, embraces its energy.

In his shorts, the Colombian animator Juan Camilo Gonzalez uses the cycle as a narrative strategy in an operation that involves an economy of material and at the same time an exuberance of images that leave the trace of the entire trajectory of the movement; in that imprint is also the hand of the person who has drawn the drawings (Fig. 2)

For his part, in *La casa triste*, 2013, Sofia [Carrillo], Mexican animator, makes a display of fragmented bodies using parts of found dolls, fragile and playful beings, monsters awakening tenderness and unease, they are bodies in which we can feel the imprint of their history and that of her creator.

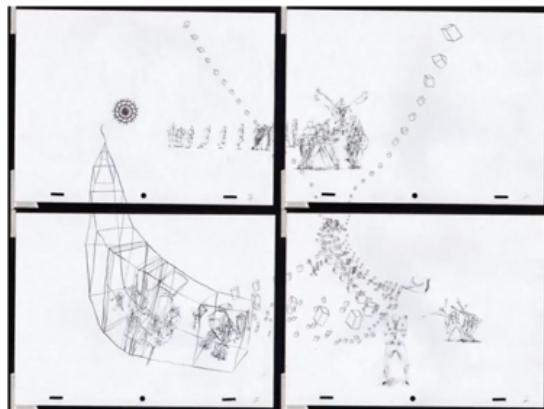


fig. 2. Scheme of Sisisisisisisisisi by Juan Camilo González.
2011 © Courtesy of the author.

In the case of direct animation on film, each stroke, each incision of the tool cutting the film to leave its mark, demands the precision of the hand [fig. 3]. This technique, perhaps like no other, is a kind of weaving of footprints, both those planned and those that escape. A sure hand, a trembling hand, a doubting hand, a hand giving strength or smoothness to the line affects the physical

support of the film, and affects our bodies as spectators in very different ways, as we saw previously

In the first known animations it was usual to see the hand of the person animating, either intentionally or by mistake, making this gesture conclusive proof that someone was there, the open black box that Hebert refers to.

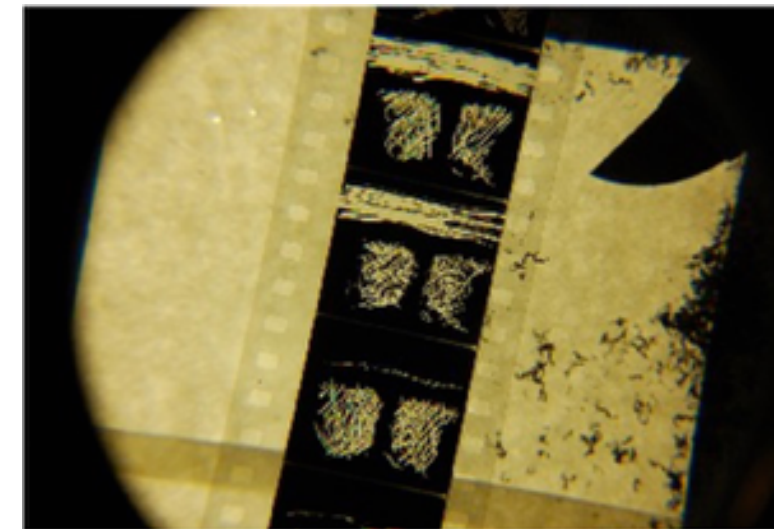


Fig. 3. Work in progress on 35mm tape. Richard Reeves.
© Courtesy of the author

So, we have a prominent hand in the foreground, separate or even independent from a body and head. He is about to draw and unfold lines before the camera, he draws, blurs, raves, animates worlds. On a surface that is like a Lewis Carroll mirror, that enchanted, even supernatural hand generates a counter-universe that will eventually occupy the entire extension of the screen [Ruiz de Samaniego 9-10].

This is how Alberto Ruiz de Samaniego refers to emphasize in this gesture: filmmakers such as Emile Cohl, Stuart Blackton and Winsor McCay established this magical operation we see reappear over time.

Not in vain A Computer Animated Hand in 1972 is the first animation generated in the computer from a handmade model in which the polygons serving as a guide were marked to later make the movement. Although it is still a rigid hand unlike the playful and devilish hands deciding the characters' fate in the first animations, it keeps its connection with the artisan. This hand now happens to occupy the computer's virtual space and shows us what it is capable of doing, it turns, closes and opens its fingers, a complete visual gymnastics, and another kind of demiurge continuing to play with us. He talks about how experimentation is an always new field, so each generation uses the means at his disposal, puts in dialogue and tension ways of doing, provoking reflective attitudes in the viewer about the very act of seeing, he questions the inherited and assimilated tastes almost always coming from industry and art institutions. What is really important is to take a position in front of the creative act and what we consume as spectators. It is vital to strengthen the place of resistance to the standard-



fig. 4 Frames from the film Fantasmagorie, Emile [Cohl]. 1908.



fig. 5. Still from the film Humorous phases of Funny Faces James [Stuart Blackton]. 1906.



fig. 6. Still from A Computer Animated Hand [Catmull and Parke] 1972



ization of the imagination and of ways of creating, this is undoubtedly the place of experimental animation.

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PART THREE

MEMORIES

















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Authors editors: Ximena Velásquez Sánchez; Juan Alonso; Yomayra Puentes-Rivera, artists and research teachers.



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