

BS. AS.

Alberte Pagán, 2006

Running time: 79 minutes

Original format: MiniDV

Synopsis: Spaniards who moved to Argentina in times of famish. Grandparents have passed away, but generations of grandchildren embark on a reverse journey. Using family photographs, souvenirs and historical memory, the film reflects on emigration and the links between both continents.

ACCORDING TO THE AUTHOR

Hi Celia.

Half a century separates a goodbye and a hello.

An ocean separates one generation from the next.

Galiza-Buenos Aires.

Unknown land, unknown family.

Uncle Pepe, Uncle Daniel, Uncle Eladio: they settled in America, they raised American families.

Some couldn't return, others didn't want to: the sorrow of the post-war years was too deeply rooted in their memory and their conscience. Today they are all dead.

Their sons and daughters have lived

through another war, another dictatorship.

Their grandchildren still live there, Daniel, Dardo Alberto, a futureless generation that looks towards Europe, towards Galiza, in search of an unpaid job.

Half a century separates one flight from the other, one language from the other.

Regards.

Berto

ACCORDING TO THE CURATORS

Bs. As. (...) shares a lot of Straub-Huillet, especially through Celia's voice, the voice of a genuine immigrant who, with her doubts, underlines the inferiority and insecurity of a being who lives in a world that is not her own. (...)

When we speak of strangeness, of otherness, Celia's –dramatised– voice is nothing but the contamination of what we call fiction. It is obviously not the real Celia's voice –how would it be if she only communicates in writing–, particularly if we compare it to the naturalness with which Marta, the narrator, tells the family story, or to the presentation of the characters, because the genuine story is Celia's, it is the family exorcism Alberte Pagán undergoes. (...) Pagán sets it out plainly and clearly: Galicia has ended up becoming a point of return, a country of destination. At least that is what the people returning

would like it to be, those people who once emigrated from these lands. In any case, melancholy and self-indulgence do not appear in his portrait of emigration. His work is presided by cruelty. A prosaic cruelty, not even masked by poetry.

Bs. As. is not a typical documentary, although many of its discursive resources come from non-fiction. However, in this case, it is more appropriate to take non-fiction as the absence of narration. This appears clearly in the images of *Bs. As.*, images that are not linked to synchronic voices –just background sound–, once again echoing Straub-Huillet in the use of the urban spaces of a city like Buenos Aires, which still show the visible signs of fascism. Little does it matter that *Bs. As.* is a self-produced documentary –we'll accept the term to avoid terminological debates– or, in other words, a home video. It looks like, and, in fact, is a home movie, since it does not resort to rhetoric to mask its origin or to approach the industrial paradigm.

Jaime Pena, *Diario del 44 Festival Internacional de Cine de Gijón* (Journal of the 44th Gijón International Film Festival), no. 8 (Thursday November 30 2006).

ALBERTE PAGÁN

(O Carballiño, Ourense, 1965)

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Alberte Pagán writes about films and makes films, among other things. He

has written several books including *Introdución aos clásicos do cinema experimental*; *Imaxes do soño en liberdade: o cinema de Eugenio Granell*, and *A mirada impasibel. As películas de Andy Warhol. Primeira Parte*. He has worked on group publications like the book coordinated by Roberto Cueto and Antonio Weinrichter, *Dentro y fuera de Hollywood* (Valencia: Ediciones de la Filmoteca, 2004), or by Roberto Cueto, *Arrebato... 25 años después* (Valencia: Ediciones de la Filmoteca, 2006). His films have been presented at different festivals like the Gijón International Film Festival or Punto de Vista in Pamplona. He also wrote *A voz do trevón. Unha aproximación a «Finnegans Wake»*, an essay on James Joyce's last novel.

AUDIOVISUAL WORK

Como foi o conto (2004)

Os Waslala (2005)

Bs. As. (2006)

Pó de estrelas (2007)