

## Sección Galicia. A diversidade como base

Texto de Sara Donoso

Para mirar o panorama audiovisual galego é necesario, ás veces, tomar unha distancia que nos permita comprender realmente a onde nos leva pensar o termo. Poñer en interdicto as modas, as etiquetas ou programas oficiais para entender o reflexo polisémico da produción actual. Se o ano pasado a sección galega de INTERSECCIÓN xa daba conta das derivacións da linguaxe, nesta ocasión multiplícanse os esforzos e son un total de doce artistas quenés expoñen a versatilidade do medio. Ás veces atopámonos cun espazo para o cine e outro para as artes plásticas, pero tamén existe un punto común: ese intermedio que reivindicamos con forza porque sabemos que é na hibridación onde se abre a mirada dilatada. Encontraremos inquedanzas distantes e suspicacias próximas, tratamentos formais evocadores, próximos á poética do etéreo, e documentais que retratan a realidade sen ornamentos. Artistas que pensan a paisaxe e outros que se integran no territorio, pezas onde a cámara quere ser o rexistro dunha acción pero remata adquirindo entidade propia, deixándose levar pola mirada fílmica para experimentar os seus ritmos, volumes e sutilezas. Propostas divertidas e ácidas, que espertan o riso e ás veces feren o orgullo. Non hai nesta selección un fío condutor, nin o buscamos, porque é ante a ausencia de categorías cando xorde o xenuíno. Existen, iso si, algúns paralelismos interesantes que iremos descubrindo durante o percorrido.

En moitas ocasións apreciamos un interese por investigar as posibilidades do territorio, por explorar non só o noso entorno próximo senón tamén aquilo que a priori pode parecer distante. Revisar as nosas pegadas, o noso impacto sobre a paisaxe e a historia, para incomodar a visión cortoplacista e dar lugar a unha mirada analítica. Trátase dun interese presente en autores coma Alberte Pagán, Carme Nogueira ou Vázquez/Arrieta, quenes adoptan unha actitude de constante busca estética e, sobre todo, conceptual. Para Alberte Pagán, o continente non pode estar exento de contido, e o amosa forzándonos a descubrir a historia que se oculta nas súas imaxes. Pero desta vez o relato é ambiguo, descoñecido e cheo de interrogantes. Mediante 75 fotografías antigas adquiridas no mercado Hietalahti de Helsinki, 6x9 transpórtanos a outra época: espazos que proxectamos a través da historia hexemónica e vidas anónimas que nalgún momento tiveron dono. Neste caso, a omisión de varias das propiedades habituais do cine (banda sonora, movemento, narratividade...) sitúan a mirada nunha posición incómoda, obrigándonos a establecer un diálogo interno. Sucédense cuestións como a colonización, a necesidade humana de deixar unha pegada, a fugacidade do intre... Igualmente interesada por revisar a historia para acercala ao presente, Carme Nogueira toma coma punto de partida o documental *Las Hurdes tierra sin pan* (1933) de Luis Buñuel, onde chama a atención sobre a situación de atraso sufrida nesta rexión de Extremadura. Así, Llamada a la escuela recolle unha





6x9

alberto pagán



## Galicia section. Diversity as a base

Text by Sara Donoso

In order to look at the Galician audio-visual panorama, it is sometimes necessary to take some distance to allow us to really understand where the term is leading us to think. Calling into question the fashions, labels or official programs to understand the polysemic reflection of current production. If last year the Galician section of INTERSECCION already accounted for the derivations of language, this time the efforts multiply and there is a total of twelve artists who expose the versatility of the medium.

Sometimes we find a space for the cinema and another for the plastic arts, but there is also a common ground: that intermediate point which we strongly claim because we know that it is in the hybridization where the dilated gaze opens. We will find distant concerns and close suspicions, evocative formal treatments, close to the poetics of the ethereal, and documentaries that portray reality without ornaments. Artists who think about the landscape and others that are integrated into the territory, works where the camera wants to be the record of an action but ends up acquiring its own entity, letting itself be carried away by the filmic gaze to experience its rhythms, volumes and subtleties. Fun and acid proposals, which arouse our laughter and sometimes hurt our pride. There is no guiding thread in this selection, nor do we look for it, because it is in the absence of categories where the genuine arises. There are some interesting parallels that we will discover during the tour.

On many occasions we see an interest in investigating the possibilities of the territory, in exploring not only our immediate surroundings but also what may seem, beforehand, distant. Review our footprints, our impact on the landscape and history, to disturb the short-term vision and give rise to an analytical view. This interest is present in authors such as Alberte Pagán, Carme Nogueira or Vázquez/Arrieta, who adopt an attitude of constant aesthetic and, above all, conceptual search. For Alberte Pagán, the continent





cannot be free of content, and he demonstrates it by forcing us to find out the history that is hidden inside his images. But this time the story is ambiguous, unknown and full of questions. Through 75 old photographs acquired in the Hietalahti market in Helsinki, 6x9 transports us to another era: spaces that we project through the hegemonic history and anonymous lives that once had an owner. In this case, the omission of several of the usual characteristics of cinema (soundtrack, movement, narrativity ...) places our eyes in an awkward position, forcing us to establish an internal dialogue. There are issues such as colonization, the human need to leave a mark, the transience of the moment ... Equally interested in reviewing history to bring it closer to the present, Carne Nogueira takes the documentary *Las Hurdes tierra sin pan* (1933) by Luis Buñuel as a starting point, where he draws attention to the situation of backwardness suffered in this region of Extremadura. Thus, *Llamada a la escuela* collects a specific passage from the film to give a new identity to it. Voiceover, archive images and drawings made during a workshop with children intermingle in this piece in order to connect, as in Pagán's case, past and present. But also, to project into the future and prevent us from forgetting. From Buñuel to the students from two schools of Las Hurdes, this film formalizes a research project from which we can draw different readings and where cinema, drawing, literature and history come together in an exercise of creativity and vindication. For its part, the tandem formed by Vicente Vázquez and Usue Arrieta (Vázquez/Arrieta) make use of a language stripped of artifice where they expose the transformation of public space in the area of the popular skatepark La Kantera (Vizcaya). In *BAJADA*. (Everybody gives up sooner or later) the landscape, understood as a territory, is sculpted in a continuous process at the service of popular demands. Thus, urban



several years in countries such as Germany, Belgium and Brazil.

His artistic work focuses on identity and performance. He feels comfortable using media such as music, video or writing, looking for hybrid languages. His work has been exhibited in museums and galleries, awarded in important competitions and studied in the academic world. He has performed several times on television and other shows.

## Sesión II Session II

### Alberte Pagán

6x9

Vídeo | 6:9 | cor | sen son | 9' | 2019 |  
Premiere mundial

Video | 6:9 | colour | no sound | 9' | 2019  
| World Premiere



#### Sinopse

75 velhas fotografías topadas no mercado de Hietalahti de Helsinki a finais de agosto de 2019 e mercadas por 60€. 83 rostos anónimos que nos olham, às veces de esguelho, desde há mais dum século. Mas sí ficam bem impressos nos cartóns os nomes das e dos fotógrafos. A falsidade da arte: fotografamos umha mulher, umha familia, para "imortalizá-la". O único que se conserva 150 anos despois é o nome do estudo fotográfico.

Nom pode haver interpretación destas vidas congeladas no papel. Só o seu tamaño: 6 x 9 centímetros. E o tempo concedido: 7,5 segundos.

#### Synopsis

75 old photographs found in the Hietalahti market in Helsinki at the end of August 2019 and bought for 60€. 83 anonymous faces that look at us, sometimes sideways, for more than a century. But the names of the photographers do remain perfectly printed on the cards. The falsehood of art: we photograph a woman, a family, to "immortalize" her or them. The only thing that remains 150 years later is the name of the photography studio.

There can be no interpretation of these lives frozen on paper. Only its size: 6 x 9 centimetres. And the granted time: 7.5 seconds.

#### Bio

Alberte Pagán é escritor e cineasta. Ten publicado ensaio, novela e poesía e teatro, ademais de ser o autor dunha longa serie de películas experimentais, algunhas premiadas en festivais. Tamén destaca o seu labor como divulgador do cinema experimental internacional, ben como programador ben como crítico e historiador. En 2016 recibiu o Premio da crítica de Galiza.

#### Bio

Alberte Pagán is a writer and filmmaker. He has published essay, novel, poetry and theater, in addition to being the author of a long series of experimental films, some awarded at festivals. Also, his work is remarkable as an international experimental film disseminator, either as a programmer or as a critic and historian. In 2016 he received the Galicia Critics Award.