

# Alberte Pagán

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The forms and contents of politics. The formal and vital, the constant search. The image as an entity itself, as a continuation of the organic.

Alberte Pagán's movies, incorruptible in every way, navigate those waters constructing a worldview both surprised and deeply human. By using "his own found footage," he shapes rough and warm films that seem to breathe and have their own life. Pagán conducts a film research that goes beyond his own limits, as his activity and activism has also led him to writing (he is the author of basic film studies on avant-gard cinema), programming and the way followed by someone who wants to know: the trip. Experience and knowledge are behind and under the works of someone who is probably one of the most important experimental filmmakers in Spain. Someone who travels a seemingly rocky and lonely road, but it rewards those who accompany him with mysterious revelations.



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## Sesión 1

### **A Pedra do Lobo. 2010. Vídeo. 111 min.**

"The stories are not to be told, but to be lived," he says at one point in the film. And it is evidenced by *A Pedra do Lobo*: it is a movie that has not been written, but has been lived. The unfathomable ways of a found narrativity are the ones we experience in this film that has its roots in the core of life: in its cruelty, confusion and pain. Love, meetings at night, mysterious figures, death, images, words, findings, animals, soil, bodies. Pagán investigates the fiction with this film that explores a lush jungle of feelings, as he describes it, and gives clues to deal with it: "In the jungle there is no perspective, no straight lines, perpendicular or horizontal: only a mass of bodies and exuberance."

**Thursday May 31th. 5.00 pm. Sala (8). Centro Cultural Ágora.**

## Sesión 2

The session is divided into three parts.

First, Alberte Pagán will discuss the origin of *A Pedra do Lobo*. A trip through the ideas that are the roots of the film, stopping in fragments of works by artists such as Andy Warhol, Peter Gidal, Jackie Raynal, Jose Mari Zabala, Larry Jordan, Marguerite Duras, Bergman, Buñuel, Murnau...

Then we will see *Eclipse metanoico* (2009. 33 min.) and *Eclipse* (2010, 20 min.). *Eclipse metanoico* is the work of the fierce improvisational musicians Pablo Sax and Andrés Castro, for the Festival de Noia. Pagán came up with this piece to accompany live music: half a year during which he filmed a pear and what happens around it, a convulsive and hypnotic work we will see in its original state. In this session, we will attend a live music performance by URRO, as it happened on the "blind date" between

music and image at CSO As Atochas. Eclipse is derived from Eclipse metanoico. Pagán amends the short film and records life around the tree during a whole year. A tree that ends up looking the telluric origin of everything that happens around it, a magnetic field with almost supernatural properties.

**Thursday May 31th. 7.15 pm. Sala (8). Centro Cultural Ágora.**

### **Sesión 3**

**Os waslala (tres retratos). 2005. Vídeo. 14 min.**

The Waslala living north of Nicaragua. A persecuted and ignored people, Sandinista peasants occupying an island in the lake Cocibolca from which they have been expelled by the army again and again. Pagán depicts three "Waslala", carefully removing from their gestures and voices, by various means, the almost suicidal poise of who has nothing to lose and yet has everything at stake.

**Pó de estrelas. 2007. Vídeo. 24 min.**

The origins of the universe. The mass of cells which is the earth and that men are. Confused organic mass between banality and barbarism. *Pó de estrelas* bombards us with images (experimenting with the formal meaning of editing) in a critique of the society of the spectacle.

**Puilha 17 Janeiro 2010 15:33h. 2010. Vídeo. 15 min.**

"Thesis, antithesis and synthesis." With these words Pagán describes this work in which the interplay of image, its back and the sound of "Casa Encantada" clears and smashes the boundaries between past and present, inside and outside.

**Película urgente por Palestina. 2012. Vídeo. 14 min.**

This film is "the opposite of the description of a battle. It is a struggle." Thus says the author, with an explicit reference to Marker's film, about this urgent film for Palestine.

**Sunday June 3rd. 5.00 pm. Sala (8). Centro Cultural Ágora.**

### **Sesión 4**

**Faustino 1936. 2010. Vídeo. 6 min.**

"Faustino is not in the picture, but is the cause of the picture. Faustino lives and works in Argentina. He will get married, have children, widow, and will be killed. Faustino asks his family a photograph, to keep them in memory. The family walks from Cenlhe to Rivadávia to be photographed. To take the only preserved photograph in Galicia or Argentina, with the whole family. Except Faustino. He is not in the picture but is the cause of the picture. "

**Bs. As. 2006. Vídeo. 79 min.**

*Bs. As.* starts from the same place as *Faustino 1936*. It is the no return journey from Galicia to Argentina for many people who were fleeing war, deprivation and hunger. And we find the origin in the trip of the writer and his mother to Buenos Aires to visit two uncles who had emigrated fifty years ago (and never returned). It also tries to find the resistance trace in Argentina. *Bs. As.* is an overview of migration and trauma, a family in which "an ocean separates two generations." Buenos Aires and Galicia, and the mythical and unreal character of each location over time and the distance from one shore to another. Through Buenos Aires views and his mother and cousin's voices (she was born in America and he knows her by letter), Pagán builds a distant story, devoid of any nostalgic cliché. A work that introduced Pagán's movies to many people, after being screened in festivals such as Gijón, Las Palmas or Punto de Vista, and was awarded with UAB's Premio Román Gubern for essay-film.

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