



VIDEO AND FILM FROM THE BASQUE COUNTRY AT FIDEOFEST Pärnu International Film and Video Festival Pärnu, Estonia. 10th & 11th August 2012

Authors: Iván Gómez, Pilar Baizán, Saray Blades, Ignacio Sáez o la lengua obesa, María Salazar, Miriam Isasi & Víctor Santamarina. Curator: Txema Agiriano

Film and video works selected by Txema Agiriano, artistic director and chief curator of MEM International Experimental Arts Festival, and manager for BIDEODROMO International Experimental Film and Video Festival.

“Arbeit macht frei” 2’17” / 2011

Director: Iván Gómez

The cynical phrase “Arbeit macht frei”, translated literally as “labour makes (you) free” is known for having been placed over the entrances to a number of Nazi concentration camps. Nowadays the meaning of the sentence has developed in a different way welcoming tourists and their cognitive work.

The video was recorded in Sachsenhausen during the refurbishment of the concentration camps building. While those building works it was possible to see tourists taken photographs and walking by.



“Art openings” 13’48” / 2012

Director: Pilar Baizán.

This documentary shows the different elements that can be found at an opening of art exhibitions, the kind of people, different environments, artists ... all from one ironic look that aims to make a sociological analysis of the art world.



“Red Land” 5’38” / 2010.

Director: María Salazar, Miriam Isasi & Víctor Santamarina

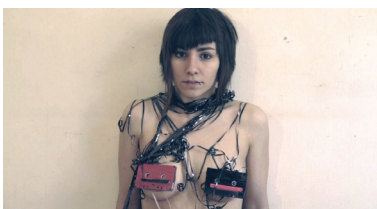
The identity of the city is a layer of ancient traditions that survive to be updated over time. From a visitor gaze are the remains of the walled city but at the same time permeable to the passage of pilgrims and tourists of San Fermin. A constant intermittent flows are happening in time and provides contexts and situations that determine the traits of Pamplona and its inhabitants, shaping a contemporary identity of the city..



“Technology will tear us apart” 1’01” / 2011

Director: Saray Blades.

In this piece, a dichotomy has formed between analogic and digital, two constants in my work’s methodology. Short intervals of time in a perpetual reproduction shows elements from the audiovisual fields, and after a sequence, it doesn’t finish: It’s closed by a long and perpetual contemplation. It’s a process formed by temporary segments, with minimum alterations that provides new levels of observation.



“We Love So Lovely” 3’53” / 2011.

Director: Ignacio Sáez o la lengua obesa.

In this video the artist’s studio is the scenery for his choreographed movements. A work about obsession, playfulness, intimacy and love.



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