

The background is a grayscale abstract composition. It features a grid of thin, light-colored lines that intersect at various points. At these intersections, there are spheres of different sizes. Some spheres are in sharp focus, while others are blurred, creating a sense of depth. The overall effect is reminiscent of a molecular model or a celestial map.

VIDEO ART DOSSIER

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BRIEF BIOGRAPHY

Lisi Prada [1]. A visual artist based in Madrid, she holds a 5 year university degree from the Universidad Complutense de Madrid as well as additional studies in different areas. In his creative work, from minimal resources against the empowerment of perfect machines [near at an Arte Povera position], she is interested in a search for balance between conceptual and sensory, between ethics and aesthetics; also, she uses linguistic polyvalence as a resource for simultaneous multiple layers of meaning. After a decade of learning and experimentation in the sphere of multimedia and video, she showed for the first time publicly in 2009 one of his video creations that received a special mention at the Spanish Academy of Arts and Cinematographic Sciences, an honor which was after continued by other awards in genres like *Videoart* [Transfera and MADATAC. MNCARS, 2011], *Abstract Art in Motion* [Punto y Raya. MNCARS, 2011] or *Poetry Film* [ZEBRA. Babylon Kino, Berlin, 2012]. She has had three solo exhibitions in Spanish galleries — 'ELECTRONIC water' [Santander, 2014], 'Perpetual motion' [Oviedo, 2014], 'Reflections' [Madrid, 2014-2015]—, and has participated in group exhibitions, screenings and festivals in numerous countries [over thirty].

[1] Felisa Fernández Prada, Villalibre de la Jurisdicción, León, Spain.

SHORT STATEMENT

My motivations. What motivates me is a need and a desire; an action and a passion. An active commitment and a donation: 'Everything takes place through gift and capture', says Deleuze. To work for the love of art? As Flaubert said —Bourdieu quotes it in The rules of art—, 'I find that all right (or I pretend to find it all right), because I don't see what relation there is between a coin and an idea'.

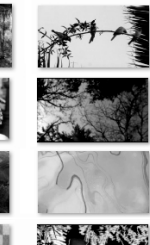
My objectives. I work with social issues, inequality, poverty, gender violence, identity, exclusion, ecology, contrasts between nature and culture... reflections on the image itself and the excess of images. My language is not narrative. My work is closer to poetic language, not to tell, but to say, from abstraction to video essay. I try to catch the expressions at a glance in a personal ethic way of seeing, thinking and feeling, trying to reflect the world and pondering about it and about our time.

The impact of my work in society. My work has been screened in more than thirty countries both in the temples of Art and Culture as well as in alternative art spaces but it's difficult to know its impact and as Jorge Oteiza says 'What truly transforms the artist while he evolves, transforms and completes his languages, is himself, and it is this man transformed by art, who can from his life, transform reality'.

Description of my project. I use a small pocket camera which shoots in full HD. This allows me to archive everyday events and then I edit them and try to transmit content to a viewer from whom I expect one active look and listening, either from reason or right from the emotional-sensory. In my creative work, from minimal resources against the empowerment of perfect machines [near at Art Povera position], I'm interested in a search for balance between conceptual and sensory, between ethics and aesthetics. My equipment is not expensive and this is by personal choice and responds to an ethical position. I think we live in a time of technological excess and in this sense it is necessary to show that imagination and reason can free ourselves from what the market wants to impose us. This excludes me from some circuits but I do not care. I like to experiment with different genres and I defend heterodoxy and hybridization, so I can mix animation with visual music, appropriation or poetry. I generally use linguistic polyvalence as a resource for simultaneous multiple layers of meaning that leave place for different understanding, some oriented to conceptual, others open to sensory experience and aesthetic enjoyment [not to 'aestheticism' because it's a quest for beauty not for 'niceness'].

WORKS

VIDEO



[Selection]



[Still]

TITLE	Around the world in eighty selfies		
SERIES	Iconographies		
DURATION	1 min. 20 sec.		
YEAR	2016		
SHOT	Spain, France, Italy...		
SOUNDTRACK	Clicks of photographic camera		
TECHNIQUE	Photo and edited digital video		
FORMAT	full HD, '.mp4' h264 '.mov' QuickTime 1920x1080	REL. APPEARANCE	16:9

DESCRIPTION The title of Jules Verne is paraphrased in order to propose a reflection on the culture of the image and the magnification of the self in today's society, where the vision of the world is strengthened and fragmented as tendentious and superficial, centered on narcissism, appearance, imposture and social isolation behind the fiction of sharing in social networks. The photographs are taken in emblematic places whose main motive is intentionally left out of the field to focus the veiled object to analyze in the phenomenon 'selfie' that, usually, is out of frame since it is there but, if we not stop to think, we can't see it.

QUOTES "Photographs really are experience captured, and the camera is the ideal arm of consciousness in its acquisitive mood". "[...] photography is not practiced by most people as an art. It is mainly a social rite, a defense against anxiety, and a tool of power". "Taking photographs has set up a chronic voyeuristic relation to the world which levels the meaning of all events". Industrial societies turn their citizens into image junkies; it is the most irresistible form of mental pollution". Susan Sontag. *On Photography*, 1973.

"The happiness of being envied is glamour. Being envied is a solitary form of reassurance. It depends precisely upon not sharing your experience with those who envy you. You are observed with interest but you do not observe with interest - if you do, you will become less enviable. In this respect the envied are like bureaucrats; the more impersonal they are, the greater the illusion (for themselves and for others) of their power. The power of the glamorous resides in their supposed happiness". John Berger. *Ways of seeing*, 1972.

ESTADO Work in progress.



[Frame fragment]

TITLE	WEB [triptych]		
SERIES	Nature and Culture		
DURATION	12 min. [4 min. each piece of triptych].		
YEAR	2016		
SHOT	Villalibre de la Jurisdicción, León [Spain]		
SOUNDTRACK	Hatori Yumi. <i>Omega</i> , EP Ω		
TECHNIQUE	Edited digital video. Visual variations for the same musical theme		
FORMAT	full HD, '.mp4' h264 '.mov' QuickTime 1920x1080	REL. APPEARANCE	16:9

DESCRIPTION The film is divided into three sections, following the Flemish painting model. This work sets a polyptych supported with a common soundtrack basis for the central part as well as with the other two lateral pieces like visual variations for the same musical theme. The three parts are symmetrical in duration, although in a triptych the middle panel is usually the largest. The reason is because the work allows all three pieces of the triptych can be installed separately in 4min. loop with the same audio [three monitors or projected on three walls of adjacent angles].

SYNOPSIS The tittle shared by these three pieces gives cause for a game on words, because “**web**” is a polysemic signifier that refers both to the fascinating geometry of the network woven in a spiderweb, as well as to “the Net”, both with a friendly and alluring face and another fearsome side, because one and other work as an instrument of control, domination and surveillance. The central piece subtitled “**Tremor**” brings to mind an ambivalent meaning since desired and dreaded go hand in hand and if we are moved, either one can make us tremble. The side pieces, “**Jewels**” and “**Silver**” [Triptych also designates a piece of jewelry], transmute the feared object in other desirable and at the same time, they declare an option for gratuity since the wonders of nature are available to anyone, beyond the consumerist market laws.

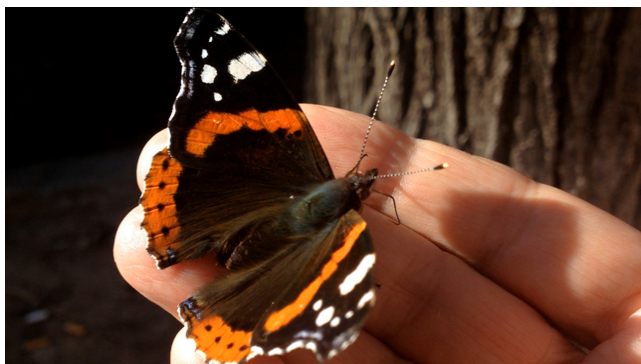
PREVIEW <https://vimeo.com/176697668> **PASSWORD** omega

VARIATIONS Available for loop *installation*.

STATE Première.



[Stills]



TITLE	A digital touch		
SERIES	Nymphalidae		
DURATION	5 min.		
YEAR	2016		
SHOT	Madrid, 2016		
SOUNDTRACK	Hatory Yumi, <i>Automate Playlist Works Emotional</i>		
TECHNIQUE	Edited digital video from a single plane sequence, mixed with other images		
FORMAT	full HD, '.mp4' h264 '.mov' QuickTime 1920x1080	REL. APPEARANCE	16:9

SYNOPSIS Away from consumerist paradigm of digital age, fingers and wings talking wordless about needs and desires; about thirst. A small event to remind you that oblivious to the increasing speed and nonsense of our troubled and worrisome world, the engine of life keep beating at their own pace. Forms change but structures remains, like a haiku that always comprises 5-7-5 syllables in 3 verses speaking of nature with different words. 'High tech of your wings / at the tip of my fingers / a digital flight'.

APROPRIATIONS Public Domain Images:
 Grace Murray Hopper. He created the first computer software business.
 Ada Lovelace. Diagram of an algorithm for the Analytical Engine for the computation of Bernoulli numbers.
 Amy Johnson plane Jason, a De Havilland Gipsy Moth. Science Museum in London.
 TV Glasses by Hugo Gernsback, 1963.
 Couverture Voyages Extraordinaires par Jules Verne. Editions Hetzel.
 Jules Verne Automated Transfer Vehicle. NASA.
 Nikola Tesla with his equipment for producing high-frequency alternating currents. Colorado Springs, 1900. Photo: Dickenson V. Alley. Wellcome Library, London.

PREVIEW <https://vimeo.com/167670190> **PASSWORD** haiku

VARIATIONS **Digital**, plano secuencia único, sin apropiaciones. <https://vimeo.com/167718508>
LANGUAGES Spanish and English

Digital flight, 3min. 14sec.; music by Hatory Yumi, *Ruin*. <https://vimeo.com/169633803>
LANGUAGES Spanish, French and English

STATE Première.

TITLE	Six movements in search of author		
SERIES	Nature and Culture		
DURATION	1 min.		
YEAR	2016		
SHOT	Cuenca, León, Madrid		
LANGUAGES	Spanish and English		
SOUNDTRACK	Birds, natural environment		
TECHNIQUE	Edited digital video		
FORMAT	full HD, '.mp4' h264 '.mov' QuickTime 1920x1080	REL. APPEARANCE	16:9

SYNOPSIS A landscaping tour of some authors and movements in the history of contemporary art.

PREVIEW <https://vimeo.com/165511417>

SCREENINGS Selection Fundación Canal 'Microvídeo, Arte reciclado'. Short Film Week in Comunidad de Madrid [Cine Estudio Círculo de Bellas Artes]
One Minute Film [Kulturni Centar Ruma, Serbia].
Espacio Enter. TEA, Tenerife Espacio de las Artes



[Stills]

TITLE	Arts anywhere		
SERIES	Nature and Culture		
DURATION	1 min.		
YEAR	20		
SHOT	León, Milán [Italia], Pérgamo [Turquía]		
LANGUAGES	Spanish and English		
SOUNDTRACK	Birds, natural environment		
TECHNIQUE	Photo and edited digital video		
FORMAT	full HD, '.mp4' h264 '.mov' QuickTime 1920x1080	REL. APPEARANCE	16:9

SYNOPSIS A collage of different images that from an ironic point of view finds arts anywhere.

PREVIEW <https://vimeo.com/165510740>

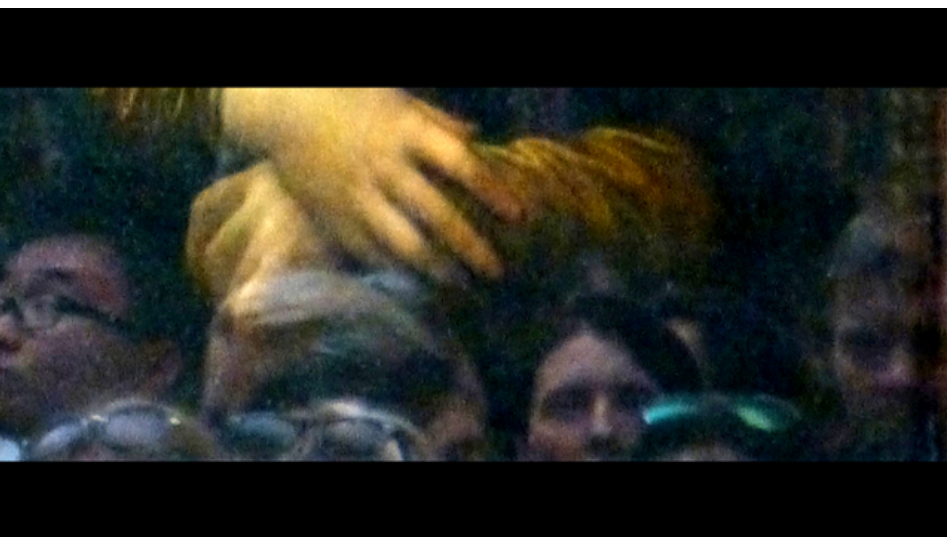
SCREENINGS One Minute Film [Kulturni Centar Ruma, Serbia].
Espacio Enter. TEA, Tenerife Espacio de las Artes



[Still]



[Still]



TITLE	Deriva escópica [Scopic drive]		
SERIES	Iconographies		
DURATION	4 min.		
YEAR	2015		
SHOT	Musée du Louvre, 2014		
	La nouvelle salle de <i>La Joconde</i> , historiquement appelée <i>salle des États</i>		
LANGUAGES	Spanish and English		
SOUNDTRACK	Environment sound, shooting and camera clicks		
	Modification of the usual request for silence before a show		
TECHNIQUE	Photo and edited digital video. Video-essay		
FORMAT	full HD, '.mp4' h264 '.mov' QuickTime 1920x1080	REL. APPEARANCE	16:9

PRELIMINARY NOTE Many years after my first visit, almost intimate, in the Pink room at the Louvre, I wanted to see —in its new location— that enigmatic smile, just like the Baptist's with his index finger pointing up, hiding a secret. An unexpected spectacle gets me sidetracked in a drift through a series of questions till to find again the initial object where I did not imagined.

DESCRIPTION An operator —which is both a spectator looking glances—, proposes a series of questions. The work isn't intended to document the panopticon of the twenty-thousand pictures —all the same and all different— that are taken daily in the proposed place, nor to illustrate the questions that are outlined regarding the media theory. The attempt is to distinguish the alienated drive [that way of looking imposed by the visual culture associated to consumerism] and desire to gaze [another way of seeing]. A reaction against excess of images and a reflection on the loss of aura and aesthetic emotion..

PREVIEW <https://vimeo.com/133147479> PASSWORD hybridization

SCREENINGS Museo del Libro, Buenos Aires, Historic Center, Athens, nodoCCS, Caracas, Venezuela. Postcontemporánea-TV. Cinematheque Winnipeg, Manitoba, Canadá.

REFERENCES [FIVA](#),
[SCREENING: COMRADE CONSUMERISTS!](#),
[nodoCCS](#),
[POSTCONTEMPORANEA TV](#)
[Reality > < Art | WNDX Manitoba](#)

TITLE	An eye around [self-imaging]		
SERIES	Social engagement & Zero zone		
DURATION	1 min. 11 sec.		
YEAR	2015		
SHOT	Madrid Ground Zero, 11-M 2015		
SOUNDTRACK	Heart beats		
TECHNIQUE	Edited digital video		
FORMAT	full HD, '.mp4' h264 '.mov' QuickTime 1920x1080	REL. APPEARANCE	16:9

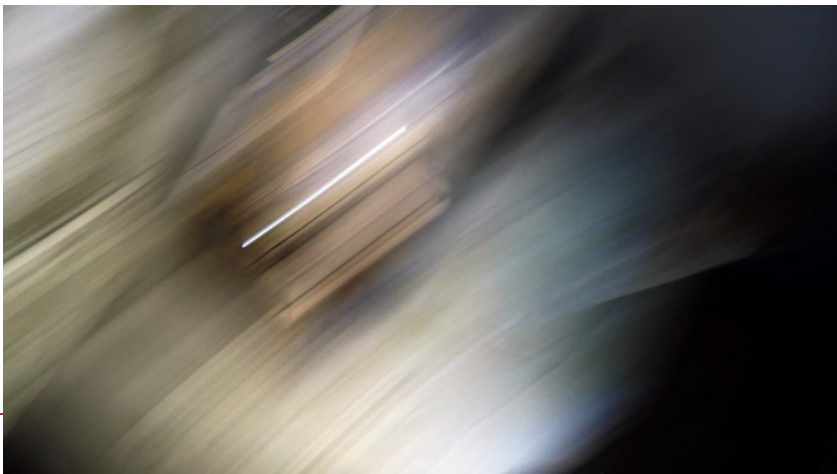
SYNOPSIS A memorial shot on 11 March, into an art center located in Atocha, commemorating the 191 victims of 11-M 2004 Madrid Ground Zero with an abstract self-imaging avoiding any form that can be associated with any ideology or religion. As Goya says in the epigraph to 'The sleep of reason produces monsters', one of the etchings making up his suite of social satires, the Caprices, "Fantasy abandoned by reason produces monsters: united with her, she is the mother of the arts". A demonstration against fundamentalism, intolerance and violence around the world.

PREVIEW <https://vimeo.com/161104002>

PASSWORD

SCREENINGS CeC [\[Carnival of e-Creativity\]](#). Program 4. ://selfportrait - a show for Peace - a show for Humanity, curated by Wilfried Agricola de Cologne. Indian Council for Social Science Research - North East Regional Centre (ICSSR-Nerc). Department of Arts & Culture, Government of Meghalaya [Shillong, India, February 26-27-28, 2016].

REFERENCES [SELF ENGAD ORG](#)



[Still]

TITLE	Over red grass		
SERIES	Social engagement		
DURATION	5 min.		
YEAR	2015		
SHOT	Normandy Cemetery and Memorial. 14710 Colleville-sur-Mer, France		
LANGUAGES	English		
SOUNDTRACK	<i>Vividero</i> by Rocío Silleras		
TECHNIQUE	Edited digital video		
FORMAT	full HD, '.mp4' h264 '.mov' QuickTime 1920x1080	REL. APPEARANCE	16:9

SYNOPSIS A field in strange bloom: flowers marble. Listen with your eyes. We want to convert inaudible shots into shooting, the roar of bombs into crickets. Cleanse, purify. We are looking for two names at random from the nearly ten thousand planted over this red grass at Normandy; the at least one hundred twenty-nine thousand of Hiroshima and Nagasaki; the estimated eleven million of the Holocaust; the among fifty and eighty-five millions of victims in ww2. We want to transmute blood in words.

PREVIEW <https://vimeo.com/143563108> **PASSWORD** peace

SCREENINGS CeC [[Carnival of e-Creativity](#)]. Program 3. Never More! Hiroshima- Fukushima Collective Trauma Film Collections curated by Wilfried Agricola de Cologne. Indian Council for Social Science Research - North East Regional Centre (ICSSR-Nerc). Department of Arts & Culture, Government of Meghalaya [Shillong, India, February 26-27-28, 2016].

REFERENCES [HIROSHIMA ENGAD ORG](#)



[Still]



[Still]

VARIATION 1	Liquidación [Liquidation]	DURATION	3 min. 14 sec. 16 ms. [π]
VARIATION 2	Género y Especie , only in Spanish [untranslatable wordplay].	DURATION	1 min
VARIATION 3	Against Abuse [Contra el acoso], Loop <i>instalation</i> ,	DURATION	4min. 25sec
SERIES	Feminism		
YEAR	2015		
SHOT	Shot from mobile phone		
SOUNDTRACK	Manifestations on March 8		
TECHNIQUE	Photo and edited digital video		
FORMAT	full HD, '.mp4' h264 '.mov' QuickTime	1920x1080	REL. APPEARANCE 16:9

SYNOPSIS The UK government sought to deal with the problem of hunger striking suffragettes with the 1913 Prisoners [Temporary Discharge for Ill-Health] Act, commonly known as the Cat and Mouse Act [UK, 1913. Parliamentary Archives, Catalogue number: HL/PO/PU/1/1913/3&4G5c4]. This Act allowed for the early release of prisoners who were so weakened by hunger striking that they were at risk of death. They were to be recalled to prison once their health was recovered, where the process would begin again. This cyclical and cruel repetition reminds the 'cycle of abuse' theory developed by Lenore E. Walker [1979] to explain patterns of behavior in an abusive relationship and could be extrapolated to others recognized types and contexts of abuse.

PREVIEW <https://vimeo.com/127344555> **PASSWORD** moka

SCREENINGS Arte Actual FlacsoCNCINE. Universidad de Quito, Ecuador. Asociación cultural 'Casa Inclinada' and Muestra NIO5, Universidad Tecnológica de Pereira, Colombia.

Género y Especie

PREVIEW <https://vimeo.com/127406313> **PASSWORD** moka
WOMEN IN VISUAL ARTS CHANNEL: vimeo.com/127406313

SCREENINGS Cineteca Matadero Madrid [MAV Awards]. Multoscopio, Teatro de la Ciudad and Museo Nacional de los Ferrocarriles Mexicanos, Puebla. Cine Faro Aragón, Ciudad de México.



[Still]

TITLE	Monet Impressions		
SERIES	Nature and Culture		
DURATION	15 min.		
YEAR	2015		
SHOT	Casual shot in Monet's Village, Giverny, France, 2014		
LANGUAGES	Spanish, French and English		
SOUNDTRACK	Eduardo Perez Maseda, <i>Dos movimientos para violín y piano [Andante risoluto]</i> , played by Pedro León [violin] and Julián López [piano], Western version. <i>Sakura Variations</i> by Yuquijiro Yocoh, played by Tatsuya Aikawa [guitar], Eastern version		
TECHNIQUE	Edited digital video. Mixed technique with visual music, appropriation and animation. The black and white is combined with Monet's color palette.		
FORMAT	full HD, '.mp4' h264 '.mov' QuickTime 1920x1080	REL. APPEARANCE	16:9

DESCRIPTION The Lily pond and the Japanese bridge were built by Monet in Giverny with a carefully fusion of **Eastern** and **Western** aesthetics, the Lily pond and Japanese bridge he served as inspiration to his research from 1895. At that time, every morning, one of the his gardeners had to take a boat, go and clean the pond and the water lilies, one by one! [1].

SYNOPSIS Two lyrical variations [Eastern music and Western music] on the same visual theme. A tribute to the Master of Impressionism and also to the poetic and essential work of his gardeners. In a third part it can be seen, in real time and unedited, the original shot. Monet Impressions mixed the appropriation [like quotes, in **Western** version] with the animation [**Eastern** version] to propitiate a reconstruction.

PREVIEW <https://vimeo.com/116610755>

PASSWORD lorionne

SCREENINGS Première, except for a excerpt broadcast on Métropolis, TV2.

[1] 'Alors, chaque matin, une de ses nombreux jardiniers devait prendre une barque, parcourir l'étang et nettoyer les nymphéas, un par un! 'Le vif de la sensation' Jean-Pierre Mourey. 1993. Arts, Modern, pg. 103



[Still]



TITLE	Illuminazioni: mattina		
SERIES	Illuminations		
DURATION	3 min. 14 sec. 16 ms. [π]		
YEAR	2014		
SHOT	Villalibre de la Jurisdicción [León]		
LANGUAGES	Italian, English, Hungarian, Spanish, German, French...		
SOUNDTRACK	Hatori Yumi. Fragment of <i>In-garden</i> . EP Ω		
TECHNIQUE	Mixed. Photo, text, animation and edited digital video		
FORMAT	full HD, '.mp4' h264 '.mov' QuickTime 1920x1080	REL. APPEARANCE	16:9

DESCRIPTION 'M'illumino / d'immenso'. A poem with only two verses. Light and shades. Many languages and multiple layers of meaning. Landscapes with *power lines*, literally. *Power* and war: *lines* of battle. *Power* of beauty: *lines* of poem, pentagram *lines*... About the unspeakable [the horror / the beautiful] and the untranslatable. Written during ww1, 'Mattina' is taken here for finding their audiovisual expression like poetry film, as well as matter for reflection to illustrate, on the one hand, the inability to speak the unspeakable through language [words, image or music] and, second, the difficulty of translating poetry into other languages: always something is lost [puns, significant polysemy, phonics musicality, metric accentuation...]. A tribute to Ungaretti poem 'Mattina' at the centenary of the beginning of the First World War: 1914-2014

PREVIEW <https://vimeo.com/87555006> PASSWORD ungaretti

SCREENINGS La Térmica de Málaga, Varna [Bulgaria], Palais de Glace en BBAA and Museo Municipal de Arte Moderno de Mendoza [Argentina], Kyiv [Ukraine], Corrala de Santiago, Granada.

REFERENCES [VIDEOHOLICA](#),
[LA TÉRMICA MÁLAGA](#),
[CINEMISTICA](#)



[Still]

TITLE	Illuminations [Iluminaciones]		
SERIES	Illuminations		
DURATION	4 min. 12 sec.		
YEAR	2013		
SHOT	Villalibre de la Jurisdicción [León]		
SOUNDTRACK	Hatori Yumi, <i>In-garden</i> . EP Ω		
TECHNIQUE	Edited digital video framed under a picture of a work by Neo Rauch in <i>Pinacoteca der Moderne</i> , of Munich		
FORMAT	full HD, '.mp4' h264 '.mov' QuickTime 1920x1080	REL. APPEARANCE	16:9

SYNOPSIS Aesthetic and conceptual reflection on the light, the color and the way of showing the video art. A tribute to Goethe: «Farben sind **Taten** des Lichtes, **Taten** und **Leiden**» [1] and also to the vision of Nam June Paik, who handed out a leaflet at the cafe a Go Go [1965] declaring: «As collage technique replaced oil paint, the cathode-ray tube will replace the canvas» [2].

DESCRIPTION Illuminations is an interesting word itself because of its polysemy. It is the English word with which Rimbaud subtitled his work *Les Illuminations*, As Verlain says in his notice to the original edition of 1886 «Le mot Illuminations est anglais et veut dire gravures coloriées-colored plates: c'est même le sous-titre que M. Rimbaud avait donné à son manuscrit». Illuminations can also refer to the miniatures of the codices or to realize something intellectually. The Spanish mystics tell us about it and also Goethe in his poems and in his study of color.

PREVIEW <https://vimeo.com/57563979> **PASSWORD** rimbaud
SCREENINGS CentroCentro Cibeles de Madrid, Japan Media Arts [Tokio], CBA de Perú [Lima].
REFERENCES [MINISTERIO DE CULTURA DE LIMA](#)

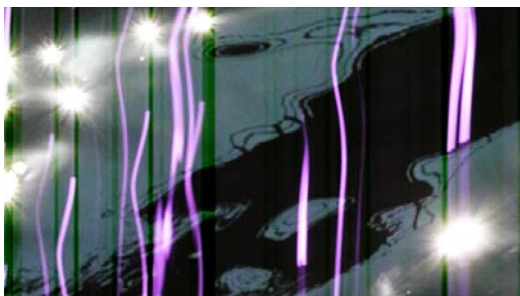
[1] Johann Wolfgang von Goethe. Zur Farbenlehre. (Theory of Colours, 1810)

[2] Kellein, *Nam June Paik: Video Time-Video Space* (New York, NY: Abrams, 1998), 36.



SCREENINGS

Harpa Reikjavik [Iceland]. Casa Encendida, Madrid, La Capilla de Pronillo, Santander, CBA de Perú [Lima], La Neomudéjar de Madrid, Museo Estatal de Arquitectura, Moscow, Casa Elizalde and Galeria H2O, Barcelona, Laboratorio Arte Alameda, Mexico DF, Centro de Arte Contemporáneo DA2, Salamanca, Museum of Moscow, Museum of Modern Art, Alle School of Art & Guramayle Art Center Addis Abeba [Ethiopia], CI Fabrika Moscow, UnLock Hause, Chicago. :nodoCCS: Caracas, Venezuela.



[Stills]

TITLE	ELECTRONIC WATER		
SERIES	Perpetual motion		
DURATION	3 min. 14 sec. 16 ms. [π]		
YEAR	2013		
SHOT	Rías Bajas, Mediterráneo and Cantábrico		
SOUNDTRACK	Hatori Yumi. Soundtrack <i>Rubble</i> del EP <i>Rhegma</i>		
TECHNIQUE	Digital video. The images are filmed and edited with scarcely most post-production beyond the time manipulation of the frames and an eventual use of layers. What may seem as visual effects are nothing but the result of a defect in the camera lens, it came in very handy for the synchronisation with the sound samples and glitches.		
FORMAT	full HD, '.mp4' h264 '.mov' QuickTime 1920x1080	REL. APPEARANCE	16:9

SYNOPSIS This work tries to highlight the importance of water in our lives and the need to preserve it, both as a cultural object as a vital object. Water covers three-quarters of Earth's surface and similarly the human body contains a significant proportion of water; on the other hand, we can say that many of energy resources and industrial activities also depend on water. In continuous movement, is a living being the water? Water is a good conductor of electricity and —in contact with your eyes—, this work aims to produce you a little tremor in your aesthetic and ecological conscience.

DESCRIPTION The expression of this sensual experience tries to relate the visual flow with the pulse drawn in the geography of soundscapes. This quest tries to emulate (never to the letter) the theme of the acoustic planes, and to follow the variations suggested by the sound pitches and frequencies. The images are filmed with a small photographic camera at various locations, the Atlantic Ocean, the Cantabrian Sea and the Mediterranean Sea: the three waters surrounding the Iberian Peninsula. The viewer is expected to an active gaze who allows itself to be fascinated by the metamorphosis of sound into the traces of light and shadows on the water surface, where vibrations spread according to musical phrases; a dialogue of broken rhythms, metallic fluctuations of the undulating vibrato, sometimes shiny, sometimes as in a whisper.

PREVIEW <https://vimeo.com/76562125> **PASSWORD** hatori

REFERENCES [FUNDACIÓN SANTANDER CREATIVA](#), [EUROPA PRESS](#), [LA VANGUARDIA](#), [MINISTERIO DE CULTURA DE LIMA](#), [VIDEO Y ARQUITECTURA](#), [CENTRO DE ARTE CONTEMPORÁNEO, DA2](#), [REVISTA DE ARQUITECTURA ARCHITIME DE MOSCÚ](#), [CRÍTICA CULTURAL MOSCÚ](#)



[still]

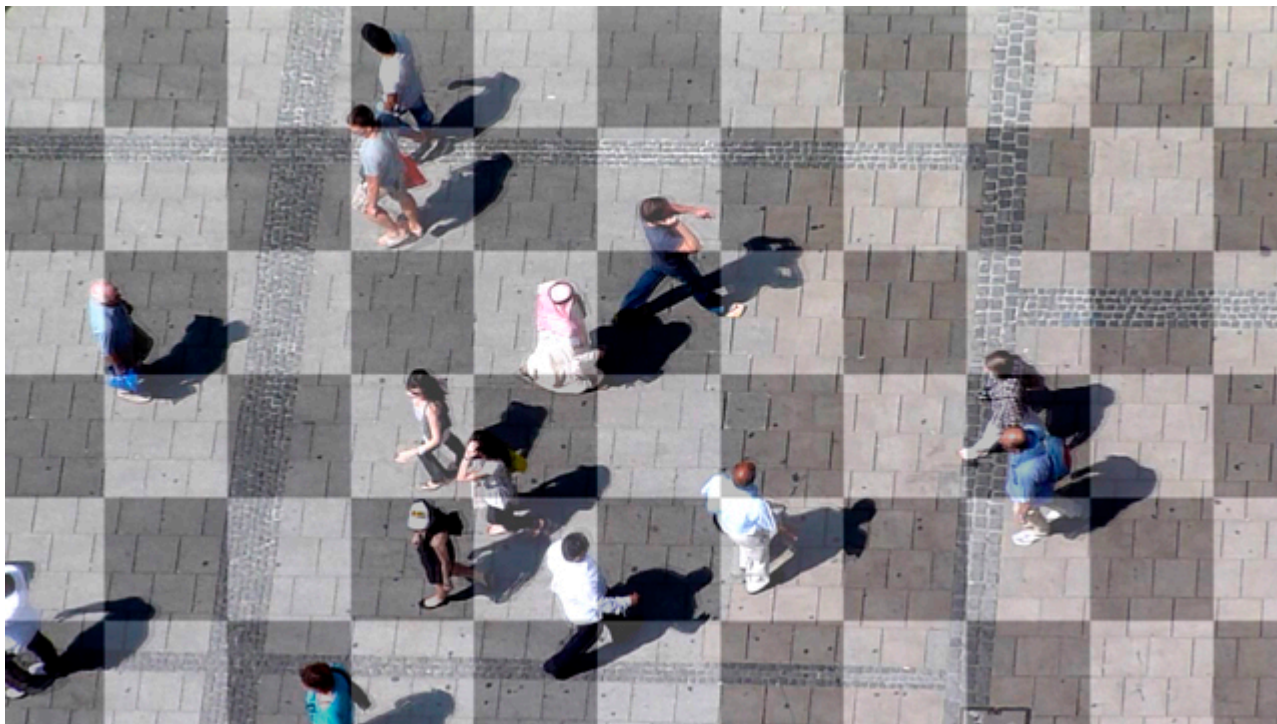
TITLE	Silent recycling man [post card]		
SERIES	Transits		
DURATION	3 min. 14 sec. 16 ms. [π]		
YEAR	2012		
SHOT	Izmir [Turkey, 2012]		
SOUNDTRACK	Heartbeats		
TECHNIQUE	Edited digital video		
FORMAT	DVD, HD, '.mp4' h264 '.mov' de QuickTime 1280x720	REL. APPEARANCE	16:9

DESCRIPTION Casual plain sequence of an image absent in the culture of buying, using and throwing.

PREVIEW <https://vimeo.com/42465617> PASSWORD esmirna

SCREENINGS Arts Sta Mónica, Barcelona; Muza Plus Space for Art, Tel Aviv [Israel].

REFERENCES [ARTS STA MÓNICA](#),
[MUZA PLUS SPACE FOR ART](#)



[HD version still. Available a trilingual version fullHD subtitled in Spanish, German and English]

DISTINCTIONS Jury: Lech Majewski, Maite Cajaraville, Chih-Yung Aaron CHIU, Shahram Entekhabi and Iury Lech. MADATAC Selection for VIDEOSPAIN [21 spanish video artists, some of renowned prestige, such as Marina Núñez and other emerging].

SCREENINGS CentroCentroCibeles, Espacio BOP, Madrid; Centro Ágora, A Coruña; Instituto Andaluz, Málaga; Instituto Cervantes, ART BEIJING [China]; Puppet Theatre of Varna [Bulgaria]; Seoul [Korea]; Kedainiai Regional Museum & JICC of Vilnius [Lithuania]; Cairo [Egypt]; Chi K11 Art Space, Shanghai [China]; The Local NYC, Long Island [New York]; CCE • Lima [Perú]; Museo Nacional Bellas Artes and Museo Arte Contemporáneo, Santiago de Chile; Museo Identidad Nacional Tegucigalpa [Honduras]; CCE • Santo Domingo [Dominican Republic]; Teatro 8 de Junio, Universidad de Caldas [Colombia]; Athens [Greece]; CCE • México.

PREVIEW <https://vimeo.com/38604596>

TITLE	Haiku Time		
SERIES	Nymphalidae		
DURATION	7 min. 5 sec. 7 ms.		
YEAR	2012 [abril]		
SHOT	Athens, Berlin, Lucerne, Madrid, Paris		
VOICES	Englihs, German... Japanese, Norwegian, Italian, Portuguese and Spanish		
SOUNDTRACK	Lectura de un poema en varios idiomas. Mutación de un fragmento musical [<i>En paz contigo</i> , Álbum <i>Vigilia</i> . Danain, 2008]		
TECHNIQUE	Edited digital video		
FORMAT	full HD, '.mp4' h264 '.mov' QuickTime 1920x1080	REL. APPEARANCE	16:9

DESCRIPTION Presented as a *video-haiga* [1] these images accompany a haiku, preceded by a poetic text recited simultaneously in German and English. Algunos versos se escuchan como un coro también en japonés, noruego, italiano, portugués o español, enfatizando que lo que se relata le puede suceder a cualquiera, en cualquier lugar. Para ello solicité la ayuda de amigos que viven en otros países y me enviaron las grabaciones que cada uno hizo como pudo: teléfono móvil, cámara, ordenador... A metaphor of survival, at this decadent end of time, which disputes the traditional separation between nature and culture, human and non-human [3], masculine and feminine or nationality and language [including other languages such as the poetic or scientific]. It proposes abolishing the frontiers which distance us from others, and from what is different, in favour of that which unites us. It questions our modern-day lifestyle, which leaves us alienated or lost in our attempts to save time; un mundo en el que nos movamos como peones en tableros de ajedrez, olvidando lo que importa, lo que tiene sentido.

REFERENCES [INSTITUTO CERVANTES DE PEKÍN ART BEIJING \[2\]](#), [CHI K11](#), [ART SPACE](#), [CATÁLOGO VIDEOSPAIN EN AECID](#), [EXPOSICIÓN COLECTIVA EN CCE • LIMA \[2\] \[3\] \[4\]](#), [BIENAL DE ARTES MEDIALES DE SANTIAGO DE CHILE \[2\]](#), [CENTRO CULTURAL DE ESPAÑA EN MÉXICO](#)

[1] El haiga es un estilo de pintura del que derivan los haikús, cuya estructura poética presenta tres versos [simbolizados en tres cortes] de 5-7-5 moras, de ahí la duración del vídeo: 5 min. 7 sec. 5 msec. Se fundaban en observaciones simples y profundas de la vida cotidiana y en imágenes poéticas entre las que aparecía con frecuencia la luna y referencias a la naturaleza.

[2] En la *teoría de las catástrofes*, formulada por René Thom, la mariposa [$y=x^6+ax^4+bx^3+cx^2+dx$] es una de las posibles *catástrofes* [entendiendo por este término, el lugar donde una función cambia bruscamente de forma o configuración].

[3] Donna Haraway, 1991. 'Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century'. Simians, Cyborgs and Women: The Reinvention of Nature. New York, Routledge. pg. 32.



[Stills]



TITLE	Prayer. Three Cultures		
SERIES	Nature and Culture		
DURATION	8 min.		
YEAR	2012		
SHOT	Vienna; Prague; London; Cairo; Paris; Athens, Pylos; Berlin, Dresden, Erfurt, Munich, Nuremberg, Regensburg; Budapest; Palermo; Cracow, Warsaw; Madrid, León; Bern, Geneva, Lucerne; Krak, Alepo, Damascus, Istambul		
SOUNDTRACK	Environment sound but permuted in another culture		
TECHNIQUE	Edited digital video		
FORMAT	DVD, HD, '.mp4' h264 '.mov' de QuickTime 1280x720	REL. APPEARANCE	16:9

DESCRIPTION Three Cultures. Jews, Muslims and Christians. Three monotheistic religions. The bells of Notre Dame in mosques and synagogues, the call to prayer of the muezzin is heard in churches and cathedrals, Pious voices of Arvit intertwine with the echo of the organ or the devotion of a Syrian boy. Permutation of sounds and images against blind faith that interprets and executes—in the name of one true God—the words of the Torah, the Bible, the Koran in crusades, holocausts and terrorism, blind faith that justifies any exclusion, violence and fundamentalism.

PREVIEW <https://vimeo.com/38595221> PASSWORD plegaria

SCREENINGS Videoinstalación para la exposición '[Palíndromos](#)', Tres en Suma and CMA, Madrid, 2012.

REFERENCES [PARIS, A VIRTUAL MEMORIAL](#)



[HD version still. Available a trilingual version fullHD subtitled in Spanish, German and English]

TITLE	[meine heimat]		
SERIES	Video poetry		
DURATION	3 min. 14 sec. 16 ms. [π]		
YEAR	2012		
SHOT	Madrid, León, Ávila, Munich		
LANGUAGES	Spanish, German and English		
SOUNDTRACK	Reading of the poem by its author. Rain, birds		
TECHNIQUE	Edited digital video		
FORMAT	full HD, '.mp4' h264 '.mov' QuickTime 1920x1080	REL. APPEARANCE	16:9

SYNOPSIS This images are shooting during a visit to my childhood home, a small village at northwest of my country. Frost each night was complicit in my work, as when I got up, I find was frozen the words he was leaving at rough weather every night. The word 'heimat' [home] evokes there is a place in the world to which one belongs entirely, even in cases where life is determined to set our house in another space [more cold and material, guided by values that are alien]. That place is necessary to leave and is essential return, as birds do.

DESCRIPTION Recreation of the poem *[meine heimat]* by Ulrike Almut Sandig.

PREVIEW <https://vimeo.com/41348820>

AWARDS The three best versions of *[meine heimat]*. Selection by Literaturwerkstatt Berlin and international committee. Screening and roundtable with the other two winners and the author of the poem in Babylon Kino, Berlin. Itinerance 2012-2013.

SCREENINGS Babylon Kino Berlin; Klaipedos parodu rumuose [Klaipeda, Lituania]; 3D Millennium City Theatre [Skopje, Macedonia]; CCCB de Barcelona; Schaubühne Lindenfels, Leipzig, Stadthausgalerie, Münster [Germany]; Výstaviste Praha-Holesovice [República Checa]; LiteraturHaus, Copenhagen [Dinamarca]; Centro Cultural Conde Duque de Madrid and fuera de la Itinerancia, Kallitechniko Steki Gallery of Kalamata [Greece]. La Paternal Espacio Proyecto, Ciudad de Buenos Aires. Friche la Belle de Mai, Marseille, Instants Video numériques et poétiques.

REFERENCES [ZEBRA POETRY FILM](#)



[still]



[Original photo modified]

TITLE	Simone Weil [In the dark angle]		
SERIES	Zero zone		
DURATION	3 min. 14 sec. 16 ms. [π]		
YEAR	2011		
LANGUAGES	Spanish		
SOUNDTRACK	Voice onomatopoeia, few seconds of the Aria 'Höchst, mache deine gute'. Silence [sound version, Diphthong, Hatori Yumi]		
TECHNIQUE	Digital video from an archive picture and text		
FORMAT	DVD. full HD, '.mp4' h264 '.mov' QuickTime 1920x1080	REL. APPEARANCE	16:9

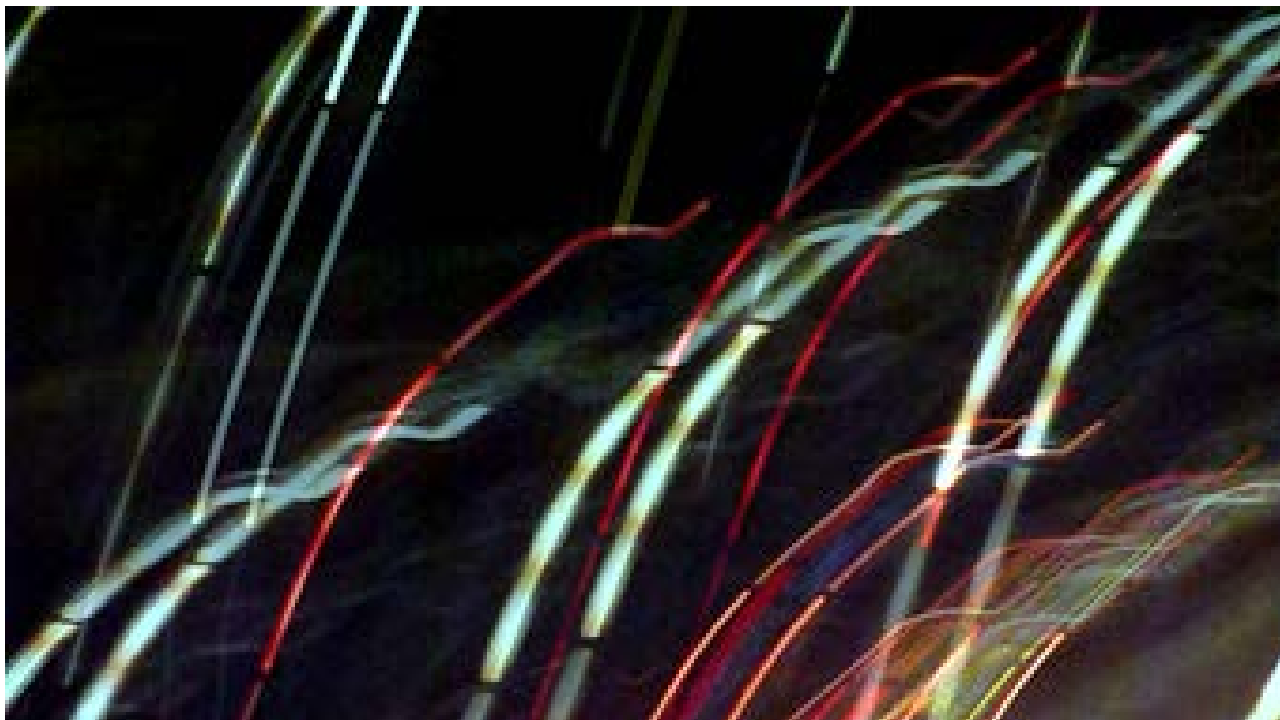
DESCRIPTION Una pieza que se pensó para ser instalada en un rincón de la galería en que tuvo lugar la exposición, *Homonajes*, en una diminuta pantalla. Para defender su específica posición, Simone Weil se infiltra en una exposición que 'homonajea' a creadores (artistas, poetas, científicos, etc.) que han alcanzado fama por su talento y su trabajo y no por su condición sexual. Su discurso sobre la castidad y su personal elección por lo místico e inmaterial deja lugar a una doble lectura que hace referencia al estatuto de 'género' de la videocreación. Pintura, escultura, poesía, música, fotografía, cine... han ganado su lugar de reconocimiento; y el videoarte ¿no sigue aún en nuestro país 'en el ángulo oscuro'?

APROPRIATIONS Simone Weil, Diotima. Platón, Socrates, Alcibiades, Jean-Baptiste Regnault. Gherardo di Giovanni. Perugino. Artemisa, Minerva, Antínoo de Delphi. Gian Lorenzo Bernini. Teresa de Cepeda y Ahumada, Juan de Yepes Álvarez. Gustavo Adolfo Bécquer. Juana de Arco, María Falconetti. Carl Theodor Dreyer. Roberto Jacoby. Lars von Trier and Thomas Vinterberg. Johann Sebastian Bach.

PREVIEW <https://vimeo.com/42933877>

SCREENINGS Ra del Rey Gallery, Espacio BOP and La Casa Encendida in Madrid; Filmoteca de La Rioja, Logroño; CC La Llacuna, Andorra la Bella and CEDINM, Camagüey [Cuba].

REFERENCES [METRÓPOLIS \[TV2\], EMISIÓN 31-03-2013,](#)
[A PARTE REI. REVISTA DE FILOSOFÍA,](#)
[FILMOTECA DE LA RIOJA](#)



[Still]



PUNTO Y RAYA AWARDS CEREMONY IN MNCARS. Madrid, 2011

TITLE	Neon. The fire in the cities		
SERIES	Perpetual motion		
DURATION	3 min. 14 sec. 16 ms. [π]		
YEAR	2011		
SHOT	Alexander Platz [Berlin, 2010]		
SOUNDTRACK	<i>Perpetuum Mobile</i> , Simon Jeffes performed by Penguin Café Orchestra © Editions Penguin Café Limited. All rights reserved		
TECHNIQUE	Edited digital video		
FORMAT	DVD, HD, '.mp4' h264 '.mov' de QuickTime 1280x720	REL. APPEARANCE	16:9

DESCRIPTION Although it can be first thought that these images were generated using software and custom algorithms, it's been actually filmed in 2010 in Berlin, using three camera movements: agitation, circumvolution and tilt [adding sideways movements to the vertical ones]. Fire has brought human beings together since ancient times. In my childhood winters, fire was the center around which all my village neighbors met. There, many stories were told; secrets, tales and legends. Outside time itself, as I sat there listening, I was fascinated by those irregular shapes forming in the fire tongues, as they rose and crackled; or perhaps I'd play with a red-hot penny among the embers, which —when properly shaken— would produce incredible light strokes in the darkness. These would persist only for a brief moment in the air, but leave a far less ephemeral emotional trace within me. This sensation of drawing in the air with embers is what I'm trying to convey in this video, searching for the lost fire among the lights in our hectic cities.

AWARDS Audience Award. Dot and Line Festival. Museo Nacional Reina Sofía, 2011.

PREVIEW <http://vimeo.com/33486521>

SCREENINGS Ra del Rey Gallery, Espacio BOP, FIART and MNCARS, Madrid; TEA, Tenerife, CCCB, Barcelona, Texu Gallery, Oviedo; Poznan [Poland]; Peldošā mākslas galerija NOASS, Riga [Letonia]; ZKM de Karlsruhe [Germany]; Muzeum Architektury we Wrocław [Poland].

REFERENCES [ITINERANCIA BEST PYR'11](#)
[GALERÍA TEXU](#)



SCREENING AND MADATAC AWARDS CEREMONY IN MNCARS. Madrid, 2011



TITLE	Two Motions [Travelling & Fixed shot]		
SERIES	Perpetual motion		
DURATION	5 min. 50 sec.		
YEAR	2010		
SHOT	Fluid reflection in a damming [Madrid, 2010]. Fixed shot		
	On the way to the basilica Simeon the Stylite [Alepo, Syria. 2010]. Travelling		
SOUNDTRACK	Eduardo Pérez Maseda Sonata II. Dos movimientos para violín y piano [Andante risoluto]		
TECHNIQUE	Edited digital video		
FORMAT	DVD, HD, '.mp4' h264 '.mov' de QuickTime 1280x720	REL. APPEARANCE	16:9

DESCRIPTION Dos movimientos, integra en un mismo fluir dos puntos de vista 'objetivamente' diferentes [desde el objetivo de la cámara] en un intento de hacerlas confluir hacia una misma mirada [desde el ojo humano y la mirada subjetiva que los reinterpreta]. Esa fusión de los opuestos en 'lo mismo', no ha de entenderse como la búsqueda de aquello que no cambia [lo estático está muerto] sino más bien una quietud que requiere un movimiento perpetuo para mantener ese equilibrio, es decir, una constancia en el reposicionamiento. Así, en un caso, el objetivo de la cámara permanece fijo durante la toma: un fixed shot mirando un fluido que se agita constantemente. En el otro, es el objetivo el que se desplaza de manera uniforme en un travelling que va captando ese paisaje que, pese a permanecer fijo, parece moverse al mismo tiempo que el ojo lo transita. Estas imágenes que desde una mirada culturizada nos pueden evocar en algunos fotogramas la abstracción o el impresionismo (también dos movimientos, al fin y al cabo), se funden sobre el lirismo de una base sonora en la que un violín y un piano dialogan desde su distinta materialidad lingüística pues tratándose de dos instrumentos de cuerda, el uno es percutido indirectamente mientras los dedos se desplazan por las teclas y, el otro, acariciado o frotado por un arco en movimiento.

AWARDS Best Videoaural Interaction. Special mention MADATAC, Museo Nacional Reina Sofía, 2011 and TRÁNSFERA Media Arts award for Segre Auctions [2012]. Jury: Iury Lech, Isabel Ruiz Lara and Reynold Reynolds.

PREVIEW <http://vimeo.com/33879782>

SCREENINGS Rina Bouwen Gallery, Ra del Rey Gallery, Espacio BOP, Cineteca Matadero and MNCARS, Madrid; Ávila, Albacete, Oviedo. Athens.

REFERENCES [DIARIO EL PAÍS. CULTURA](#)
[GALERÍA TEXU](#)



SCREENING TEST. ART-LINAVALERO GALLERY. Barcelona, 2011

TITLE	Invitatio et susurro confidentialis		
SERIES	Nymphalidae		
DURATION	3 min. 14 sec. 16 ms. [π]		
YEAR	2010		
SHOT	Herrenchiemsee [Baviera, 2010]		
SOUNDTRACK	Voices of children, soprano with piano and oriental melody with electronic mutations		
TECHNIQUE	Edited digital video		
FORMAT	DVD, HD, '.mp4' h264 '.mov' de QuickTime 1280x720	REL. APPEARANCE	16:9

DESCRIPTION A sensorial experience that refers to the synaesthetic encounter with a Nymphalidae 'Vanessa Atalanta' who agrees to go up my hand and tell me his secrets: I lived it in the palace Herrenchiemsee [Bavaria], built at the end of the 19th century by Ludwig II, a republican blue prince of whom I admire his legendary legend, his love for the arts and its inflamed feelings towards beauty and the sublime..

DISTINCTIONS One of the three works selected for the exhibition in ARTlinavalero Gallery, Barcelona included in the International Videoart Festival LOOP 2011. Jury of Selection: Carles Ameller (professor of cinema, video and new media of the Faculty of Fine Arts at Barcelona), María Espeus (photographer and filmmaker), Igor Fioravanti (Director and scriptwriter), and Lina Valero (curator of the exhibition).

PREVIEW <http://vimeo.com/33463653>

SCREENINGS ARTlinavalero Gallery, Barcelona, CC Antiguo Instituto Jovellanos, Gijón, Ra del Rey Gallery, Madrid.

REFERENCES [GALERÍA ARTLINAAVALERO](#)



[Stills]



TITLE	Del tiempo		
SERIES	Transits		
DURATION	3 min. 14 sec. 16 ms. [π]		
YEAR	2007		
SHOT	Madrid, Vienna, Praha, Budapest, Auschwitz, Cracow and Warsaw		
LANGUAGES	Spanish		
SOUNDTRACK	Environment sound		
TECHNIQUE	Photo and edited digital video		
FORMAT	full HD, '.mp4' h264 '.mov' QuickTime 1920x1080	REL. APPEARANCE	16:9

SYNOPSIS A reflection on time. The daily time, the historical time and the theoretical time are overlapped and while the word 'time' remains fixed — just the one that refers to the course, the movement —, around it are being written phrases extracted from common language and spoken language intermixed with titles and minimal reflections of authors of universal literature, science and philosophy. Images and sounds related to means of transportation make a turning point in the concentration camps of Auschwitz to take a turn towards 'living time' through the timelessness of being, desire and enjoyment.

QUOTES Thomas Mann, "The Magic Mountain"; Proust, "À la recherche du temps perdu"; Heidegger, "Sein und Zeit"; Isaac Asimov, "The end of eternity"; Lewis Carroll, "Alice through the looking glass"; Albert Einstein, "Special Theory of Relativity"; Hofstadter, "Gödel, Escher, Bach", ...

ALTERNATIVE SOUNDTRACK: "Time After Time", Miles Davis :)

PREVIEW <https://vimeo.com/122810673>

SCREENINGS The terrace of Theredoom Gallery, Madrid

VIP INTERVIEW INVITATION

by CologneOFF

1. Tell me something about your life and the educational background

My interest for literature made me learn to read by myself before going to school and my inclination for the arts since childhood led me to the practice of various disciplines as an autodidact from very early ages. I got a university degree in Psychology; I studied music [music theory, piano, harmony, choral ensemble...] and different subjects but in the area of video —although I have done some courses— my training is not academic; instead, I spend all the hours I can learning to look, studying and creating. I think there is much to learn from the classical masters and the avant-garde and I try to keep up with what happens both in the temples of Art and Culture as well as in alternative art galleries.

2. When, how and why did you start filming?

I started shooting small documentaries with a borrowed camera in the 90's. Movement meant a step forward regarding photography that just retains an instant in time. Then, when I was compiling the work of Chicho Sánchez Ferlosio, the Trueba brothers provided me with some film material from 'Mientras el cuerpo aguante' and more than an hour of unused footage from 'Soldados de Salamina': It's them I have to thank for motivation that emerged during the edition of the pieces of a still unreleased DVD [just the book "De Chicho" has been published by Hiperion, 2008], that drives me to dive into this exciting world in which I found my best way of expression.

My first moving images showed to an audience were multimedia works edited with macromedia flash [2004-2008]. In 2009 I presented publicly a video and got a Special Mention at the Spanish Academy of Arts and Cinematographic Sciences. This incentive encouraged me to show my work, first in my country, fortunately with good acceptance since in five years [2012-2016] some of my video creations have travelled to more than thirty countries.

3. What kinds of topics have your films?

I like to experiment with different genres, from abstraction to video essay. I defend heterodoxy and hybridization, so I can mix animation with visual music, appropriation or poetry in a single work. I generally use layers of meaning that leave place for different understanding, some oriented to conceptual, others open to sensory experience and aesthetic enjoyment [not to 'aestheticism' because it is a quest for beauty not for 'niceness'].

4. How do you develop your films, do you follow certain principles, styles etc?

Sometimes I suggest logical games, e.g. the use of unmodified images or taken from the same place at different times or playing with the duration of the film: many of my pieces last 3 min., 14 sec., 16 msec. The π number is my acronym: Producciones Inmateriales [Inmaterial Productions] is the name of my creations and my website for which I, certainly, don't use templates since I write directly on html [on the one hand to exercise my mind and secondly because this way I can adapt the parameters to what I want, and not vice versa]

I don't exclude the use of errors or defects in takes [sometimes they look like animations rather than recordings]; I also play with unusual movements of the camera ... contrasts between nature and culture, reflections in water, glass and reflective surfaces; reflections about moving images as a genre or about issues of our time; studies about light and shadows, studies about colour palette confronted with black and white...

5. Tell me something about the technical equipment you use.

I edit from a laptop with Adobe Premiere CS5 and sometimes I use After Effects. Now I have the intention of trying the Final Cut because I noticed that Mac may provide more data flow.

I use a small pocket camera which shoots in full HD. This allows me to archive everyday events ['Everything takes place through gift and capture', says Deleuze] and then I edit them and try to transmit content to a viewer from whom I expect one active look and listening, either from reason or right from the emotional-sensory. From a concept closer to Art Povera, rather than to the technical quality of the machine, I try to catch the expressions at a glance in an personal ethic way of seeing, thinking and feeling, trying to reflect the world and pondering about it and about our time.

6. These days digital technology is dominating also video as a medium. In which way the digital aspect is entering the creation of your videos, technologically and/or conceptually?

Before, a large team of people and resources was needed to produce a few minutes lasting short. Now, digital technology enables a single person to perform the entire project without a large outlay. This is also interesting from the Total Art and multidisciplinary perspective: a challenge for polyvalence and selftesting versatility.

I enjoy all phases of my work, I love to shoot images and digital technology provides flexibility which was unthinkable previously. I also love to edit. I like fitting parts from an idea, a rhythm or poetry that unites them transversely.

7. How do you finance your films?

Not with money but with time and effort. I have a privileged job and I love it but it takes me too much time, so I must steal time from sleep to fulfil my dreams. My equipment is not expensive and this is by personal choice and responds to an ethical position. I think we live in a time of technological excess and in this sense it is necessary to show that imagination and reason can free ourselves from what the market wants to impose us. This excludes me from some circuits but I do not care.

8. Do you work individually as a video artist/film maker or do you work in a team? if you have experience in both, what is the difference, what do you prefer?

I'm working individually; when you have little time it is difficult to do otherwise. I count on the collaboration of excellent creators of contemporary music [Eduardo Perez Maseda] and electronic music [Hatori Yumi] and interpreters [as Tatsuya Aikawa], they give me their work generously. Sometimes, friends from different countries have collaborated with their voices.

9. Who or what has a lasting influence on your film/video making?

We are the result of what we have seen, read, heard ... lived and, after all that, we try to find our own language. I love poetry as well as philosophy or music. About cinema, my admiration extends from Walter Ruttmann or Leni Riefenstahl to Bresson, Greenaway, Wenders, Lars von Trier or Angelopoulos. Precursors like Man Ray, Norman McLaren, Nam June Paik or Maya Deren to Bill Viola or Pipilotti Rist. In my country, I would highlight Val del Omar, Zulueta, Erice, Guerin...

10. What are your future plans or dreams as a film/video maker?

My desire is to keep on learning and doing my video creations better and better. I would like to perform some installations which I have in mind but it will not be easy because they need financing. Occasionally someone asks me when I'm going to make a feature film but it isn't that what interests me; film is a different language, more focused on narrative, I think that this may be an aspiration for those who make short films. Mine is another language, my work is closer to poetic language, where rhythm beats and there are words beyond meaning, surrounding the unspeakable. Not to tell, but to say. I also like the essay [not like an ideology but as a transit of ideas about the human and the image itself].

Photo Novillo



ARTNOBEL

Inspiration Review of
Contemporary Art



Lisi Prada Arte por Amor

Núm. 10 noviembre - diciembre 2016

FOR THE LOVE OF ART

“Beauty is merciless. You do not look at it, it looks at you and does not forgive.”
Nikos Kazantzakis

En un intento de huir de la autorreferencia, quisiera escribir un texto más bien neutro, apoyado en algunas lecturas y reflexiones pero también me gustaría plantear ciertas cuestiones que me afectan y no entiendo, contradicciones y preguntas que me hago en esta contemporaneidad cada vez más compleja y veloz en la que nos ha tocado vivir.

Producir obra *por amor al arte* ^[1] y situarse al margen de los circuitos oficiales, confiere una gran libertad de elección fuera del canon y las modas del momento. Ahora que todo tiende a lo antropomórfico, a la exaltación del cada uno y el narcisismo humanoide más que humanista, a la estética publicitaria, a la admiración de lo vacuo y el look-máquina-último-modelo..., puedo permitirme el gozoso lujo de filmar ínfimos-diminutos-sencillos acontecimientos no con una *Gran Cámara* sino con mi pequeña cámara de fotos o con el móvil. También puedo elegir temáticas, habitualmente no narrativas, tan denostadas en el campo de la video creación como la abstracción o el elogio de la naturaleza a partir de un pájaro, un lepidóptero, un paraje pintado sin pinceles por un artista anónimo o el agua misma..., y en los que la figura humana —¡oh, imperdonable pecado! ^[2]—, está sencillamente ausente o mejor dicho, intencionalmente elidida. Por supuesto, tamaña osadía ha de pagarse como mínimo con desdén pero intento que no me afecte demasiado; pienso que no hay que darle demasiada importancia ni a los éxitos ni a los fracasos y que es mejor hacer lo que uno cree que debe hacer y también aquello de lo que uno disfruta o que puede hacer disfrutar o pensar a otro. Eso no quiere decir que no me interese el ser humano ^[3]; me licencié en psicología y ejercí como terapeuta y psicoanalista durante veinte años; tal vez por eso mismo, la humana es una presencia que reservo casi en exclusiva para los videoensayos, un subgénero que me apasiona y desde el que también investigo mi propia videopoética, en permanente construcción.

Ahora bien, esa autonomía en la que el arte es el elemento primordial y esa independencia *cuasirevolucionaria* que confiere situarse en la periferia [con el deseo de un reconocimiento de tu obra como amateur, eso sí, pero no con la intención de repetir el viejo truco de aspirante al descuido de una condición centralizada], tienen su contrapartida. Dado que la libertad es un término absoluto de realización relativa, esos privilegios van a implicar, necesariamente, un sometimiento en un lugar o en otro. Y es que si la actividad artística no produce remuneración alguna, a menos que se provenga de una familia acomodada que te mantenga, se ha de encontrar el sustento en otra dedicación ^[4], un trabajo [o varios] que, más allá de que nos satisfaga o no —y lejos del tópico ‘el trabajo te ayuda a *realizarte*’ ^[5]—, siempre va a consumir una energía y un tiempo [en mi caso casi 8 horas, sin contar desplazamientos] que cualquier trabajador del arte, no sé si decir cualquier artista ^[6], desearía dedicar únicamente a la creación. Situados en esta ecuación, con deseo y realidad como variables, el resultado nos lleva a la paradoja de que uno ha de restarle tiempo al sueño para poder cumplir su sueño.

Pese a todo, no obtener un rendimiento pecuniario de la actividad artística tiene además, otras ventajas, por ejemplo, separar el valor artístico de la obra de su consideración como mercancía, situarla fuera de las leyes de la oferta y la demanda, de las leyes del mercado, es decir, dignificar esta actividad sobre otras que podríamos adjetivar de 'prostituidas', en cuanto remuneradas. No conozco a ningún verdadero creador que priorice el dinero ^[7] sobre el acto creativo, que le atribuya a lo monetario un valor más allá de la mediación para sufragar sus gastos sin padecer demasiadas carencias y permitirse algún capricho pero también sin codiciar hacerse rico o cubrir excesos, aunque quién no ha soñado con realizar una instalación que no puede materializar por falta de medios que la sufraguen. Pero si la oposición significativa propia de los seres hablantes nos sitúa siempre en este inestable equilibrio de las contradicciones, no es difícil deducir la frágil situación en la posición idealizada de los creadores frente a los enmarañados y cada vez menos transparentes hilos que mueven el mundo en el que hemos derivado para contribuir a una producción continua e incansable 'capaz de generar figuras de identificación, en las que uno está siempre más allá de sus posibilidades en una lógica en la que nunca se puede dar la talla ^[8]. Olvidadas —por intempestivas—, las antiguas disputas teleológicas de raíz utilitaria llegamos, de vuelta, a los tiempos de la obra no ya mal pagada sino gratuita, no ya a una esclavitud forzada sino voluntaria ^[9]. Fácil presa, entonces, quien desee ser 'Artista', así con mayúsculas y con ese velo romántico que invisibiliza lo obsoleto de una idea que, según dicen ^[10], ya pertenece al pasado, como ese halo del aura perdida ^[11] que vemos desplazarse del objeto al sujeto ^[12], aunque se trate más bien de una apropiación de la subjetividad ya que hablamos de un sujeto objetualizado más que objetivizado, más paciente que agente, un sujeto manipulable, producto de un dispositivo no sé si maquínico o calculado. Artistas 'a cualquier precio', estamos dispuestos a aceptar toda clase de requerimientos para mostrar un trabajo que disfrutamos tanto como sufrimos; no nos prostituimos pero hemos entrado en una dinámica imparable en que lo ponemos todo: las ideas, el tiempo, el esfuerzo, la cámara, el ordenador, el estudio...; hacemos el trabajo que antes necesitaba un sofisticado aparataje de máquinas y un gran equipo de personas especializadas en cada uno de los requerimientos del proceso; ahora no, ahora nos acercamos al arte total: filmamos y editamos, componemos la música, somos productores, realizadores, directores, actores, performers; ponemos el cuerpo, la danza, la voz... ponemos hasta el alma; es decir, todo menos las sábanas blancas, el monitor, la pantalla; el espectador, la sala. Entonces ¿libertad o esclavismo? Idealización=Sumisión.

Ahora bien, si estos bienes simbólicos de lo creado al margen, no circulan en el mercado, cómo es que el poscapitalismo, neocapitalismo, o como queramos llamarlo, no prescinde de ellos. ¿Se nos explota o nos explotamos nosotros mismos ^[13]? Puede que el monstruo que todo lo absorbe le haya encontrado alguna utilidad; son abundantes los artículos que se dedican a las relaciones entre arte y 'gentrificación'. Los Bancos y las Fundaciones financian residencias y convocatorias. Los organismos europeos subvencionan la promoción de determinadas temáticas, léase, este año el autorretrato, el pasado la arquitectura..., las mismas que se proponen luego en sucesivas convocatorias geolocales. Por poco que mire la televisión para protegerme de su toxicidad, encuentro en la publicidad y el imaginario visual de algunos programas, ideas, técnicas e innovaciones que he visto esbozadas o realizadas en trabajos de compañeros o propios, eso sí, mejoradas por la diferencia de medios. No sabemos para quién estamos trabajando, si se trata de proporcionar ideas y contenidos a las grandes compañías, de mantener la cultura del espectáculo, de nutrir el capital cultural o de mantenernos ocupados produciendo por producir. Son preguntas que nos llevan a cuestionar nuestros propios

motivos, preguntarnos si lo que nos mantiene en el empeño es un compromiso social, una responsabilidad, una herida poética, una enfermedad incurable, o si es que intentamos reforzar nuestro ego o que nos valoren y nos quieran.

De otra parte, atrapados como estamos en el exceso de imágenes y la omnipresencia de las pantallas, creo que es imprescindible promover una cultura visual; creo que hay que leer más, mucho más, me lo digo cada día; intentar neutralizar la seducción hipnótica, la inercia que nos paraliza, intentar comprender dónde estamos, en qué parámetros nos movemos, qué cuestiones hay que visibilizar, mostrar y evidenciar, en qué posición nos situamos y qué podemos hacer en 'el tiempo de lo visual' ^[14], un tiempo en el que se nos infantiliza, manipula y adormece; en el que nos confunden con informaciones cada vez menos veraces, con opiniones interesadas para modular las nuestras; en el que los medios que antes llamábamos de comunicación nos impiden mirarnos a los ojos perdidos ahora en la pantalla individual; un tiempo en el que, como muestra del síntoma, en nuestro país se margina de la educación el pensamiento, la filosofía, la música, las artes. Habitamos en una época mortecina que inauguró el tiempo 'pos-' en las dos últimas décadas del siglo pasado, donde el término posmodernidad ^[15] dio mucho que hablar y, desde entonces, venimos aceptando la sensación apocalíptica de una muerte tras otra: la historia ha muerto, el cine ha muerto, el arte ha muerto ¿Es que estamos ya todos muertos?

Así pues, uno se debate entre el entusiasmo y la desesperanza, entre morirse de hambre, de pena o de agotamiento y, en ese difícil equilibrio inestable que intentamos mantener —inestable y absurdo, visto desde fuera, desde un punto de vista en que lo valioso se confunde con el valor económico—, uno sabe que crea porque lo necesita, porque necesita recibir y compartir algo de verdad, belleza, afecto y sentido para sentirse vivo. Un amateur no es un aficionado, todo esto nos duele porque no es un pasatiempo, una invención urdida para rellenar de modo ficticio el tiempo vacío, se trata de una pasión activa que nos mortifica y vivifica al mismo tiempo, que permite convertir aquel atributo idealizado en movimiento porque 'ser artista' no es un título ni un acabado participio, es un gerundio, es un verbo en ejercicio.

Concluyo, los que nos dedicamos a la creación lo hacemos por deseo y por necesidad aun sabiéndonos en una tarea imposible: las condiciones no sé si pueden ser más alienantes; aún así, ahí seguimos, atentos en esa doble vigilia del soñador despierto que —al tiempo que persigue su sueño— sigue observando y observándose, analizando y poniendo en acto la cifra del gesto —palabras, sonidos, volúmenes, imágenes... —, por amor al arte. Mirar, leer y escribir ^[16] al margen de las apariencias, en las acotaciones, en el subtexto y en las notas a pie de página.

★

[1] "Somos obreros de lujo. Pero resulta que nadie es lo bastante rico para pagarnos. Si uno pretende ganar dinero con la pluma, tiene que dedicarse al periodismo, al folletín o al teatro. Con la Bovary he ganado... 300 francos, que HE PAGADO, y de los que jamás cobraré un céntimo. En la actualidad me alcanza para pagar el papel, pero no las gestiones, ni los viajes, ni los libros que mi trabajo requieren; y, en el fondo, me parece bien (o hago como que me parece bien), pues no veo qué relación hay entre una moneda de cinco francos y una idea. Hay que amar al Arte por el Arte; de lo contrario, cualquier oficio vale más.". Gustave Flaubert. Citado por Pierre Bourdieu en 'Las reglas del arte. Génesis y estructura del campo literario'. Anagrama, 1995, pg. 77. En estos años cinco años, he recibido muchas alegrías porque mis obras han podido verse en más de treinta países; en cuanto a retribuciones económicas o en especies, no puedo ni quiero quejarme,

aunque me bastan los dedos de una mano para contarlas: viaje y hotel por un premio en Berlín; viaje, hotel y gastos por una muestra en La Térmica de Málaga; una pequeña cantidad por una exposición individual en la Fundación Santander, otra por la muestra itinerante VIDEOsPAIN y otra más por intervenir en el ciclo 'Artistas en la Universidad' de la Facultad de Bellas Artes, en la Nebrija de Madrid.

[2] Escuché a Paul Ricoeur a finales de los 80', en la Facultad de Filosofía de la UCM, referirse al artículo de Freud, *Una dificultad del psicoanálisis*, 1917, en el que hablaba sobre las tres grandes heridas infligidas al narcisismo de la humanidad; 'si la de Copérnico hace pensar que el hombre no es el centro del mundo y la de Darwin que el hombre no es el señor de los seres vivos, la freudiana afirma que el hombre ni siquiera es dueño de sí mismo si se tienen en cuenta las motivaciones inconscientes'. Pese a ello, el narcisismo no ha perdido su vigencia, más bien se ha acentuado.

[3] "Homo sum; humani nihil a me alienum puto", "Hombre soy; nada humano me es ajeno". Publio Terencio Africano, *Heautontimoroumenos. El atormentador de sí mismo*.

[4] "[...] el arte por el arte, una posición por hacer, profesional de jornada completa, dedicado a su tarea de una manera total y exclusiva, indiferentes a las exigencias de la política y a los mandamientos perentorios de la moral y que no reconoce más jurisdicción que la norma específica de su arte". Pierre Bourdieu. *Ibidem*. pg.121

[5] 'Arbeit macht frei', es decir, 'el trabajo os hará libres', puede leerse en la entrada al campo de concentración de Auschwitz I, entre otros.

[6] ¿Quién es artista, quien vive del arte o quien produce arte? Una persona nombrada como tal por las instituciones porque ha estudiado Bellas Artes. Quien tiene galerista, representante u obra en alguna colección. Quien se autonombra como tal al estilo napoleónico, etc.

[7] El significante 'dinero' siempre me recuerda a mi profesor de Antropología, Luis Cencillo: "El dinero es evenemental, signitivo, axial y vectorial. Es decir, perteneciente al orden de los acontecimientos en curso, la significación de los mismos, las valoraciones del público y las líneas de fuerza y de arrastre de las necesidades —siempre en transformación—, las ideas y las constelaciones sociopolíticas". *Antropología cultural: factores psíquicos de la cultura*. Luis Cencillo y José Luis García, Biblioteca Universitaria Guadiana, 1976, pg. 23. Una descripción que le agradezco por acercarlo más a un concepto y a una realidad que a una materialidad, hasta tal punto influyente en mi formación que, después de tantos años, he recordado el número de página en que podría encontrar esta cita.

[8] Jorge Alemán. *Horizontes neoliberales en la subjetividad*. Grama Ed., 2016

[9] Del mismo modo, entramos voluntariamente en otros mecanismos del sistema, por ejemplo, la vigilancia legal que firmamos contractualmente cuando, al instalar una aplicación en el móvil, pulsamos el botón aceptar sin leer los privilegios que estamos otorgando [a veces inexplicables para su función].

[10] Cuando el entorno de trabajo era aún MSDOS, pude realizar un curso sobre Internet en el CSIC, destinado a biólogos, me vieron con tanto interés que me permitieron pagar la matrícula, aunque no perteneciera al colectivo. Poco después llegó la fascinación con la interface Windows; me empapé de html y macromedia flash para poder elaborar una página web que aún mantengo actualizada, a la que llamé **producciones inmateriales**. Más tarde, buscando si existía esa denominación en el recién estrenado buscador Google, encontré referencias sólo en una página legislativa de Venezuela y por serendipia, en un sorprendente espacio dedicado a net.art, denominado el Aleph; para mí el término estaba ligado a Borges, luego descubrí su relación con José Luis Brea. Se trataba de un manifiesto en el que se mencionaban la producción artística y la inmaterialidad; merece la pena leerlo y, aunque el sitio sólo estuvo activo entre 1997-2002, acabo de comprobar que permanece abierto a consulta en aleph-arts-punto-org. La Société Anonyme. *Redefinición de las prácticas artísticas*, s21.

[11] "Cada día cobra una vigencia más irrecusable la necesidad de adueñarse de los objetos en la más próxima de las cercanías, en la imagen, más bien en la copia, en la reproducción. Y la reproducción, tal y como la aprestan los periódicos ilustrados y los noticiarios, se distingue inequívocamente de la imagen. En ésta, la singularidad y la perduración están imbricadas una en otra de manera tan estrecha como lo están en aquélla la fugacidad y la posible repetición. Quitarle su envoltura a cada objeto, triturar su aura, es la signatura de una percepción cuyo sentido para lo igual en el mundo ha crecido tanto que incluso, por medio de la reproducción, le gana terreno a lo irrepetible.". Walter Benjamin. *La obra de arte en la época de su reproductibilidad técnica. Discursos Interrumpidos I*, Taurus, Buenos Aires, 1989. *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit*; Zeitschrift für Sozialforschung, 1936

[12] FronteraD-punto-com. Bitácoras. Ignacio Castro. *Benjamin y nosotros*, 18 de septiembre, 2016

[13] "El trabajo de choque se alimenta del agotamiento y el ritmo, de fechas límite y porquería curatorial, del parloteo trivial y copias de alta calidad. También prospera mediante la explotación acelerada. Yo diría que —dejando a un lado el trabajo doméstico y de cuidados a personas— el arte es la industria con mayor índice de trabajo no remunerado. Se sostiene en base al tiempo y la energía de becarios sin salario y sujetos autoexplotados en casi todos los niveles y en casi todas las funciones. El trabajo gratuito y la explotación sin control son la materia oscura visible que mantiene en funcionamiento el sector cultural." [...] "El arte no está fuera de la política, sino que la política reside en su producción, su distribución y su recepción. Si nos enfrentamos a esto, podríamos superar el plano de una política de representación y embarcarnos en una política que está ahí, frente a nuestros ojos, lista para ser adoptada." Hito Steyerl, *Políticas del arte: el arte contemporáneo y la transición a la posdemocracia*, en 'Los Condenados de la Pantalla', Ed. Caja Negra, 2014, pg. 99-100 y 105. *The Wretched of the Screen*, 2012

[14] "Las culturas dominantes exportan y difunden estructuras temporales jerarquizadas mediante los medios de persuasión de masas que cubren todo el espectro, de los periódicos a las películas, la televisión e Internet. El tiempo que importa, del que depende el canon artístico, siempre ha favorecido las culturas de los poderosos." Keith Moxey, *El tiempo de lo visual*. Sans Soleil, 2015. *Visual Time: The image in History*, Duke University Press, 2013, pg. 48. Una lectura recomendable aunque me pregunto si no es también consecuencia del narcisismo tratar de hacer historia de lo contemporáneo, de historizar lo que aún está sucediendo. ¿No hace falta una distancia temporal para poder objetivarlo?

[15] Jean-François Lyotard *La condición postmoderna: informe sobre el saber*. Cátedra, 1989. *La condition postmoderne: rapport sur le savoir*. Minuit, 1979

[16] Lo videográfico es para mí un modo de escritura cercano a lo poético, no necesariamente narrativo pero sí discursivo en cuanto dice sin decir aproximándose a una verdad que es por definición indecible y alejándose del discurso común en el que una palabra puede referirse a un concepto o su contrario. Una escritura que habla con imágenes, considerándolas como caso y campo particular de lenguaje, el visual, del mismo modo que lo es el lenguaje musical en su propio ámbito con sus peculiares significantes escritos en partituras y materializados en sonidos separados por silencios; de hecho, puede darse un diálogo en la conjunción de ambos, música e imágenes, en una misma obra. Como tal, en su estructura pueden deslizarse metáforas y metonimias ligadas o separadas por contigüidad o continuidad, por semejanza, oposición, sustitución, etc. y —en función de quien las hila y quien las percibe o 'desencripta'—, pueden ser anudadas o no a un sentido, a varios o bien a los otros sentidos, los relacionados con lo corpóreo, es decir, aunque por lo común no es fácil traducirlas en palabras, pueden afectar tanto al sujeto que piensa como al sujeto que siente.

<https://issuu.com/artnobel/docs/review10>

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CURRICULUM

EDUCATION [1975-2016]

- 5 years Degree in Psychology from the Universidad Complutense de Madrid [1975-1980].
- Royal Conservatory of Music in Madrid [Solfeo, Piano, Harmony and Choral Ensemble, 1975-1979] and Provincial of León [Solfeo and Piano, 1970-1974].
- Continuous training in many different areas.
- Self-taught in the audiovisual field, except for some seminars on art and visual language such as *Cinema and painting* [Victor Erice, 2016], or *Perceptions of the Real* [José Luis Guerin, 2016].

PRESENTATION OF HIS WORK AND PATH

- Video art itinerance of MUSAC collection *Hogar, dulce hogar*, curated by Carlos Trigueros [with vídeo artistas de León]. Dosmilvacas Gallery, Ponferrada, **León**, 29 MAY. 2015.
- *Periferias*. Metrópolis, **TV2**. Carta Blanca a Antonio Weinrichter [with Maria Cañas and Pedro Pinzolas]. Emisión 8 FEB. 2015 [min. 02:11 a 02:33 and 14:38 a 23:00].
- *Ciclo Artistas en la Universidad* [with Lois Patiño]. F. Bellas Artes Universidad Nebrija. **Madrid**, 26 MAR. 2014
- *Mirando Miradas*. MAV [Mujeres en las Artes Visuales]. Espacio BOP, **Madrid**, 15 MAR. 2013.

COLLECTIVE EXHIBITIONS

- *VIDEOsPAIN*. Centro Cultural of España en **México**, México DF, 7 JUN. a 31 JUL. 2016.
- *Ecoscop*. Group Exhibition & *Photobiennale 2016*. CCI Fabrika. Moscow, **Russia**, 15 FEB. a 12 MAR. 2016.
- *Itinerancias Transvisuales*. CCE • Lima. Centro Cultural of España en Lima, **Perú**, 25 SEP. a 8 NOV. 2015.
- *Video y Arquitectura a través de las letras Hispánicas*. La Neomudéjar, **Madrid**, 11 MAR. a 3 MAY. 2015.
- *N-Minutes*. Chi K11 Art Space. Shanghai, **China**, 29 SEP. a 13 OCT. 2013.
- *Ten looking ten*. Instituto Cervantes in ART BEIJING. Beijing, **China**, 30 ABR. a 3 MAY. 2013.
- *Electrocuciones II*. Fondo Internacional de las Artes [FIArt], **Madrid**, 5 a 14 JUL. 2012.
- *Palíndromos. Plegaria*. [with Carmen Isasi]. Tres en Suma. **Madrid**, 17-26 FEB. 2012.
- *Homonajes*. Ra del Rey Gallery. **Madrid**, 19 JUN. a 15 JUL. 2011.
- *Off Loop*. ARTlinavalero Gallery. **Barcelona**, 11 a 21 MAY. 2011.
- *Electrocuciones*. El cuarto de invitados, Rina Bouwen Gallery. **Madrid**, 1 a 18 FEB. 2011.

SOLO EXHIBITIONS

- *Reflexiones*. Intervención of a space for VI *Muestra de Arte Digital Audiovisual y Tecnologías Avanzadas Contemporáneas*. **Madrid**, 12 DC. 2014 a 23 EN. 2015.
- *ELECTRONIC water*. "La capilla" of Pronillo, Fundación **Santander**, 3 MAR. a 11 ABR. 2014.
- *Movimiento perpetuo*. Texu Gallery, 10therSpace. **Oviedo**, 30 EN. a 8 MAR. 2014.

OTHER SCREENINGS AT EXHIBITIONS AND FESTIVALS [2011 – 2016]

2016. Instants Video Numériques et Poétiques [Friche la Belle de Mai, Marseille, **France**].

- :nodoCCS: [Centro de Arte el Hatillo, Caracas, **Venezuela**].
- WNDX. Mouving Image [Cinematheque Winnipeg. Manitoba. **Canada**].
- *Home Sweet Home?* Miden program [Kallitechniko Steki Gallery Space, Kalamata, **Greece**].
- *Sensoryscapes* [UnLock Hause, Chicago, **EEUU**].
- One Minute Film [Kulturni Centar Ruma, **Serbia**].
- ADAF, Program Comrade consumerists!, Athens Digital Art Festival [**Greece**].
- Festival Internacional de la Imagen [Universidad of Caldas, **Colombia**].
- Short Film Week Comunidad de **Madrid** [Cine Estudio Círculo de Bellas Artes].
- *Intercambios* [Flacso CNCINE. Universidad of Quito, **Ecuador**].
- Carnival of e-Creativity, CeC [Universidad of Shillong, **India**].
- Addis Video Art [Guramayle Art Center, Addis Abeba, **Ethiopia**].

2015. Addis Video Art [Museum of Modern Art and Alle School of Art University, Addis Abeba, **Ethiopia**].

- *Think Tank Lab* Triennale [Muzeum Architektury we Wrocław, **Poland**].
- FIVA VideoArt [Biblioteca Nacional · Museo del Libro, Buenos Aires, **Argentina**].
- MODULAR + [Museo Identidad Nacional of Tegucigalpa, **Honduras**].
- BIENAL Artes Mediales [Museo Nacional Bellas Artes and Museo Arte Contemporáneo Santiago de **Chile**].
- *Regreso a CASA*. FACYL [Centro de Arte Contemporáneo DA2, **Salamanca**].
- *IVAHM OnTour* [Laboratorio Arte Alameda. **México** DF].
- *Cinemística* [Corrala de Santiago, Universidad of **Granada**].
- BANG International Videoart Festival [Galeria H2O and Casa Elizalde, **Barcelona**].
- IVAHM [Neomudéjar, **Madrid**]. 15th Video Arte 'Now & After' [Museo Estatal Arquitectura Moscow, **Russia**].
- FIVAC International Videoart Festival [CEDINM, Camagüey, **Cuba**].
- Muestra *DALILUDENS* [CCE Bellas Artes, Lima, **Perú**].

2014. *Best PyR' 11 and '14*. ZKM | Zentrum für Kunst und Medientechnologie. Karlsruhe, **Germany**].

- CYCLOP Videopoetry [Kiev, **Ukraine**].
- VideoBardo [Palacio Nacional de las Artes, BBAA and Museo Municipal Arte Moderno Mendoza, **Argentina**].
- CologneOFF *One Minute Wonder & Total Art* [Düsseldorf, **Germany**].
- Vidéo Documental 'Globale Bogotá' [Biblioteca Nacional and Cinemateca Distrital Bogotá, **Colombia**].
- Contemporary and Video Art "Waterpieces". Best PyR'11 [Peldošā mākslas galerija, Riga, **Latvia**].
- Videoholica [Varna, **Bulgaria**].

- *Under the Subway Video Art Night*. [The Local NYC, **EEUU**].
- *Otras historias* MAV [CC La Llacuna, **Andorra** la Vella].
- Marathon MAV [La Casa Encendida, **Madrid**].
- *Otras historias* MAV [Filmoteca, Logroño].
- JAPAN Media Arts [Tokyo, **Japan**].
- Punto y Raya [HARPA, Reykjavík, **Iceland**].

2013. V MADATAC [CentroCentro, **Madrid**].

- *New beginnings* [Muza Plus. Jaffa, Tel Aviv, **Israel**].
- Poets at Km2. *Best ZEBRA Berlin* [Conde Duque, **Madrid**].
- Cologne [Kedainiai Regional Museum & JICC, Vilnius, **Lithuania**].
- Cairo Video Art [Medrar for Contemporary Art, El Cairo, **Egypt**].
- EXIS Experimental Film and Video [KU Cinema, Seúl, **South Korea**].
- Videoholica [Puppet Theatre, Varna, **Bulgaria**].
- Copenhagen Poetry Festival. *Best ZEBRA* [**Denmark**].
- Book World Prague. *Best ZEBRA* [Palace of Industry, Praga, **Czech Republic**].
- Internationale Lyrikertreffen [Stadthausgalerie, Münster, **Germany**].
- *Irreconcilables* Poetry [Instituto Andaluz of **Málaga**].
- CINE RUA SE7E [Vitória, **Brazil**].
- BANG International Videoart Festival [Arts Santa Mónica, **Barcelona**].
- CoruñaMAYÚSCULA. [Centro Ágora, **A Coruña**].
- Marathon MAV [La Casa Encendida, **Madrid**].
- *Poesie hier und dort* [Leipzig, **Germany**].
- Filmpoetry at Kosmopolis [CCCB, **Barcelona**].

2012. MADATAC [CentroCentro, **Madrid**].

- VideoPoesia VideoBardo [BB. AA., **Argentina**].
- CINEDAYS европски филм [Millennium, Skopje, **Macedonia**].
- PyR Junior [CCCB, **Barcelona**].
- ESPACIO ENTER CANARIAS [TEA, **Tenerife**].
- TARP Audiovizualinės Poezijos [Klaipėdos parodu rūmuose. Klaipėda, **Lithuania**].
- ZEBRA Poetry Film [Babylon, Berlin, **Germany**].
- ANIMATOR. *Best PyR'11*. [Kino Muza. Poznań, **Poland**].
- IVAH [CMA, **Madrid**].
- ADAF Video Art Athens [**Greece**].

2011. *Muestra Abierta de Arte Audiovisual Contemporáneo*. [MNCARS and Cineteca Matadero. **Madrid**].

- Shooting 15-M for *La alegría de lo inesperado*, Agustín García Calvo. [Ateneo of **Madrid**].
- Punto y Raya [Museo Nacional Centro de Arte Reina Sofía, **Madrid**].
- Optica International Videoart Festival [Centro de Cultura Antiguo Instituto Jovellanos. **Gijón**].
- Noche Temática *A tres bandas* [Ra del Rey Gallery, **Madrid**].

MULTIMEDIA [2008-2004]

- Presentation DVD and book '*de Chicho*', Hiperión, 2008. [Palacio Longoria, **Madrid**], 25 NOV. 2008
- *Einsteigen Bitte!*. Multimedia, Kaiser [Wilhem Gedächtniskirche. **Berlin**], 9 SEP. 2008
- *Retrato Algo-rítmico*. Presentation of compilation of the work by Chicho Sánchez Ferlosio in ACTUAL. [Teatro Gonzalo de Berceo-Filmoteca Rafael Azcona, **Logroño**], 6 EN. 2006

PUBLICATIONS [1992-2016]

- Coeditor of the book '*De Chicho*' [Hiperión, 2008] and monographic about Chicho Sánchez Ferlosio [Magazine of poetry El Alambique, 2013].
- Compilation of work by Chicho Sánchez Ferlosio, two unpublished DVD's [DVD-ROM and DVD-video, o publish by the brand Autor, of the Fundación Autor, 2000-2005].
- Articles and publications on psychopedagogy, psychoanalysis, linguistics, philosophy, literary critic, videoart, poetry... [Cuadernos de Pedagogía, El País, Ed. Grao, El críticón, Le Mag 21, ArtNOBEL, etc., 1992-2016].

COMMISSARY

- *surPoemas underFilm*. Show video art and short film. La Térmica of **Málaga**, 5 ABR. 2014.

DISTINCTIONS & AWARDS

- Selection of *Haiku Time* for 'VIDEOsPAIN' itinerant exhibition [21 spanish video artists, some of renowned prestige, such as Marina Núñez and other emerging], curated by lury Lech [2015-2016].
- Selection of *ELECTRONIC water* for *Regreso a CASA*, DA2, Salamanca, curated by Carlos T. Mori [2015]; group exhibition 'Video and Architecture', 'IVAHM OnTour' Itinerance [2015] and *Ecoscop*. 5 artists 5 countries, curated by Marina Fomenko, CCI Fabrika. Moscow [2016].
- Selection of *Simone Weil* for 'Otras historias' Itinerance, curated by Susana Blas [2014].
- Selection of *Illuminations* for 'Best MADATAC 2013' Itinerance, curated by lury Lech.
- *The three best versions* award at [*meine heimat*] poem by Ulrike Almut Sandig., ZEBRA Poetry Film. Screening and roundtable [Berlin, 2012]. BEST ZEBRA European Itinerance [2012-2013].
- Best Videoaural Interaction to *Dos Movimientos*, Special Mention in MADATAC [MNCARS, Madrid, 2011] and award TRÁNSFERA Media Arts for Segre Auctions [Madrid, 2012].
- Audience Award to *Neon. The fire in the cities*, Punto y Raya Festival, 'Abstract Art in Motion' [MNCARS, Madrid, 2011]. BEST PyR'11 Itinerance [2011-2014].
- Selection of *Invitatio et susurro confidentialis* for *City Screen* exhibition, included in the International Videoart Festival LOOP. ARTlinavalero Gallery [Barcelona, 2011]
- Special Mention to *Contorsión Especular*, 'for his ingenuity and originality' in moviFilm, *Ideas redondas* [Spanish Academy of Arts and Cinematographic Sciences. Madrid, 2009].

