



VideoBardo – International VideoPoetry Festival

As a poet I always understood poetry as a dialogue between verbal, audio, visual and performance language. I had founded the poetry magazine 'Bardo' (Bard) with this conception. Experimenting in those areas has always interested me. But from all these languages, audiovisual caught my attention the most because of its growing social advancement. The computer was not yet a mass phenomenon, there was no Internet, no cell phones with cameras, no screens on the streets, or other audiovisual breakthroughs as there are today. However, I realised that the audiovisual emerged as the predominant language of culture and as poets we should intervene to make it poetry. So, in 1996 I founded the VideoBardo videopoetry archive in Buenos Aires, with the purpose of collecting, exchanging, researching and disseminating the genre. George Aguilar was working in the USA with Film Poetry and his activity was my first reference. In Argentina VideoBardo was something innovative. We staged many exhibitions in museums, cultural centers, poetry and video festivals, etc. We started to send samples abroad. To the screenings we added poetry readings and live performances of poetry, because we believe VideoPoetry is one of the many ways to make poetry. VideoBardo is conceived as a collective of art and poetry, open to the inclusion of new poets and artists.

In 1999 we were co-founders of Impa The Factory, a cooperative factory self-managed by its workers, with a Cultural Center within. There, we have managed the Impa Orazio Microcinema until today, with permanent artistic activity. In 2002 we made the screen print 'We are Doomed to Success' by Antoni Muntadas, which was presented with a video made by us at the Biennial of Art at the Museum of Fine Arts in Buenos Aires. In 2004 we held the first International Festival of VideoPoetry in Buenos Aires. The criteria were and are: 1) non competitive, although there is selection by a Jury. We found this diversity produced different experiences that enriched the festival. 2) Guests from different countries 3) Exchanges with other video poetry and video art festivals 4) Travelling exhibitions through various cities in Argentina and other countries. In 2012 we carried out the IV Festival and the First International VideoPoetry Symposium with presentations from speakers from all over the world. In 2014 we will carry out the V Festival. What follows is a poem about VideoPoetry, which is always with us:

Javier Robledo

TEXT VIDEOPOEM

Eyes are asteroids symmetrically floating along the limits of the brain's galaxy.

Planets that call for a geographical landscape populated by poetry-like flora and fauna in which mankind takes in air as a blessing.

Ears are funnel-type bidirectional labyrinths in the human cavity.

Niches that requires Minotaur Ariadnes to sing, voice and blow winds of resonance and remain silent, where all the possible and unimagined live.

A legitimating screen, a current projection that creates massive reality,
cultural transformation by artistic relay,
a conscious process of enriching based on audiovisual poetry.



11.40 a.m.

VideoBardo

www.videopoesia.com

IV International Videopoetry Festival

Latin American and Spanish artists – video selection for Liberated Words 2013

1 Oscar Salamanca (Spain) *Doctor Revolución*, 2 min (2012)



Through bodily action performance artist Oscar Salamanca explores and exposes the links between movement and political control. Within brutal conditions humour arises or escapes, but we return to a sense of the all-powerful and corrupt voice of authority overshadowing all human attempts at being heard. The viewer has the unnerving sense that they are complicit in this power and yet of course are aware this is a delusion.

2 Dier (Spain) *Todos esos momentos se perderán*, 2 min (2011) *E

Dier is recognised as one of the grafiteros of Madrid. He belongs to the avant-garde group Cultura Urbana, combining graffiti, hip hop, drum and bass and reggae. He is known for his human rights murals in the streets of Santander.

'graffit' is a tool base and video is the tool end. The scattered word – multiple meanings beyond the words themselves – the baroque idea of the death of things, people and memory and the idea of the city as a dynamic place displaying marks on the walls revealing the remains of something that had value to someone.'



Translating through Google throws up a scattering of connections and a myriad of further meanings and signs some of which we can grasp and others we must linger over – for example ‘tool base’ and ‘tool end’ may sound strange to us in English but they have utilitarian connotations. If we retranslate ‘graffiti is an object and the video is the means of communication’ then it robs the translation of a certain grittiness. Ironically the process of translating through Google is in some ways not dissimilar to the act of reading graffiti – throwing up questions about the content, who wrote it, and multiple scattered meanings. In translation we find quirky surprises, through the unrelated texts criss-crossing the ‘free’ wall space we also make new connected meanings. Drawing attention to graffiti has a resonance in Bristol – the home of the ‘word on the street’ and this film goes feral – into the night with the graffiti artists. It also considers the blanked-out and obliterated spaces where graffiti once blossomed, creating their own minimalist canvases and pointing to a consideration of a visual act of silencing or restoring? Always a constant shift between the two. S

3 Jorge Daffunchio (Argentina) *OK, John, Paul, lo hice...*, 4 min (2010) *M



In this video performance translated as ‘Okay John, Paul, I did’ artist Jorge Daffunchio (Maldito artista) literally digs the ground in the shape of a horse accompanied by atmospheric neighing and clapping sounds with reference to the song ‘Dig a Pony’ by Lennon and McCartney.

4 Ignacio Mendía (Argentina) *Parásito Polilla Corzaón*, 2 min 42 sec (2012) *E

Ignacio’s YouTube quotation is translated as: this is not a documentary about a product of genetic engineering – the moth heart was created to eradicate hatred from the face of the earth.



As someone who has always had an affinity for moths (no disrespect to butterflies of course) I can empathise with this statement, although this film reminds me of man's guilt – subduing nature to our needs. However the hand-drawn moths, the scratchy sound of their wings, the deliberate flickering hair-flecked cine film quality of the screen itself and retro flapping typewriter text combine to create a fragile sense of moth-ness which captivates us instead.

Ignacio Mendia is an art director in multimedia. He works with video installations, projections, alternative graphics, artists books, visual poetry, combining new media technology with practices in painting, drawing, and printmaking. He is also an actor and performer.

5 Antonio Alvarado (Spain) *Mujer de materia gris*, 7 min 20 sec (2012) *E * M

'Grey matter is a mass of nerve cell bodies and dendrites, the highest amount is in the cerebral cortex, the region where intelligence resides.'

This film appears to reflect on how we assimilate information – images seem to float in and out of view even before concepts can be named, yet leaving traces of feelings, sounds and faces. A complex layering of stills, filmed people and small actions overlaid with transparent colours, textures and sounds Alvarado seems to touch again on his relationship with the spiritual through the material.

Alvarado states how the ambiguities of life relate to his work: 'Everything and nothing represents me' and with new technologies these ambiguities are multiplied; we can discover the internal codes that represent or regulate that reality. A multimedia artist and performer, his work includes installations, sculptures and electroacoustic music pieces designed for the computer or Internet.



6 Fundación Hölderlin (Argentina) *Las aventuras de Gatucho*, 9 min (2012)



Glove-puppet animals, animation and simplistic 'see the workings' processes create a magical and mesmeric performance / narrative.

The Hölderlin Foundation is an artistic, poetic and environmental organisation which began in 2006 in a home-workshop in the rural town of Jose de la Quintana in Argentina. From this House Workshop, originated various community workshops for arts and crafts, such as painting, music, theatre, puppetry, carpentry and weaving for children and adults; also lectures, courses, festivals, plays and presentations.

In January 2011, the Foundation decided to move to the town centre and make the Cultural Centre an 'Open Space' for the community where there is now also a ceramic and engraving workshop and a community radio - Radio 'La Vecindaria' which airs on 88.1 FM. In addition, and constantly reflecting on the state of the world, they are inspired by the work of the poet Friedrich Hölderlin, whose work they are dedicated to translating. They have a residential Artistic Foundation, where different artists run workshops for the community. They are also involved in environmental initiatives working in the Nature Reserve 'José de la Quintana' on reforestation projects with the community.

7 Yael Rosenblut (Chile) *Escena pasional del arte*, 4 min 20 sec (2007)



Yael Bina Rosenblut Maren (b: 1978) is a visual artist from Santiago, Chile. Between 1997 and 1998 she studied Hebrew at the Hebrew University and from 1998 to 2000, design at Bezalel Academy of Art and Design in Jerusalem. During her art studies Rosenblut began to specialize in the field of video art and photography. She was a student of Robert Farriol, Mónica Bengoa, Gaspar Galaz and Justo Pastor Mellado. Working with film, photography and the plastic arts through video art and installations Yael's fresh vision with regard to historical 'constructions' (the subtle relationships caught second by second seeming to cross

centuries) also questions those very constructions and the original social contexts. Within the characteristics and assumed importance of her historical figures irony is never far away.

8 Eduardo Romaguera (Spain) *Pez*, 2 min 15 sec (2009)



'The words moving on the landscape (the word *Pez* is translated as Fish) tell us about the origins of writing.' Romaguera films moving plastic letters which seem to jump on the sand as the steady rhythm of the waves breaking on the shore provides its repetitive soundtrack. In its simplicity this work addresses one of the primary philosophical hierarchical conflicts which has existed for over 2000 years – the domination of cyclical nature or matter by the word and linear discourse or writing. Yet here the word is conflated with nature and we are also pointed to nature's repetitive rhythms – the waves crashing forming their own familiar metronomic, whilst the fish/word leaps, and reversing the culture/nature order, gasps for breath.

Eduardo Romaguera was born in Valencia, Spain, in 1976. He has a degree in Fine Arts with a speciality in animation and sculptural installations from the Facultad de Bellas Artes de San Carlos de Valencia, Spain. He had two scholarships – in collaboration with Universidad Politecnica de Valencia and Fundacion Cañada Blanch. In 2008 he received the Certificate of research proficiency (D.E.A) in Técnico animation. He has shown his work worldwide in countries like Argentina, Bolivia, France, Italia, Portugal, Sweden, and Spain.[Valencia, Spain 1976] A controversial figure, since 1999 he has been participating in numerous individual and group exhibitions and in modern Art Festivals in Valencia, Mexico, Germany, USA, France and West Sahara. His main interests are music and poetry. He has been internationally awarded on several occasions.

9 Tarha Erena (Spain) *Sueño Tierra*, 5 min (2012)



In *Sueño Tierra* or 'Dream Land' Tarha Erena the viewer follows the dream-like motions of a naked woman within a stark and strange landscape. Erena addresses poetic and gender political contexts through

photography, video, poetry and body movement. She states that 'One way of making poetry is to do with the body, expressing an idea, a word, a feeling using corporal expression'. Tarha observes: the stage is a space made for use, we must seize it. A poetic action is related to a concept that becomes verbal action, which may or may not be accompanied by words, and bodily transformation of a message that is addressed to a specific audience, depending on the space where you want to carry it out. The poetic is a transformation experienced by the subject to circumstances provided for this purpose, a reaction to a poem, a song, a memory, an image, a dream... Working with the most primitive sense of feeling towards an object or subject and transforming it into a poetic action is her approach to making poetry.

10 Lola López-Cózar (Spain) *Principios*, 3 min (2012)



The Google translation of the description of this film is 'early language practice'. A couple make love and graffiti texts appear and disappear across the image with phrases such as siempre – always.

Lola López-Cózar (islasila) was born in Granada, Spain, where she lives. She hosts the radio program *Retahílas* and publishes her work in different magazines. She has illustrated the book 'Ángel de cielos que derrumban', edited by Amphibia (2010). She has shown her work, mainly video, poetry and photography, in festivals, projects, symposiums and exhibitions all over Spain and in México, Argentina, Venezuela, USA, Portugal, China (*eyeseverywhere : East and West women artists*), and Cuba. Lola has been sponsored by the Avant Writing Collection, The Rare Books & MSS Library, the Centre for Latin American Studies and the Department of Spanish and Portuguese of the Ohio University.

11 Rafael Álvarez Domenech (Cuba) *Aselvizaje*, 3 min (2011) *M



Rafael Álvarez Domenech Felo is a Cuban performance and video artist. He has taken archival footage which records the first encounter of 'religious missionaries' with Huaorani Indians in the Ecuadorian Amazon and combined it with more recent footage. As we see images of stunned faces and helicopters, we hear a mix of signal noises and Amazonian bird sounds, skyscrapers at night like digital electronics boards, intermittent texts and reflexive blips in methods of communication with scrolling imaging and colour correction cards culminating in voices from the first moon landing.

This work quietly intermixes the concept of greeting, of communicating across a temporal and extreme anthropological divide which, in terms of the digital screen, combine and create a strange melody. We feel somehow adrift in time and also from what technology might throw at us next – as if we are all within one huge techno-anthropological experiment, yet also observers, detached, curious, apart.

12 Lucas Turturro (Argentina) *Cubicaja o del encierro*, 6 min 30 sec (2010)



A boy dressed in white is stuck in a white cube. The camera is often close in on his face or hands - he has black hair - and a voice-over narrates the conditions of his existence. At the end of the film he finds he can leave the box with the words vinculo (link) appearing and then we see on two sides of a line the words muert (dead) and nace (born). This film performs the states of imprisonment and release within a simple yet psychologically complex series of movements.

A director and teacher Lucas Turturro was born in 1983 in Buenos Aires. He graduated from Universidad del Cine and directed the short films 'Gun Smoke' (2004) and 'Cubicaja or closure' (2008), worked as assistant director in 'Presidents Latin America', and directed the TV series 'Warlords'. In 2011 his first movie: 'A King for the Patagonia' was selected for both national and international film festivals: 25th Sea Plata Film Festival, 14th Malaga Film Festival, 39th Festival des films du monde, Montréal.

13 Javier Robledo (Argentina) *Samsara*, 5 min (2010)

'The infinite wheel of life-death-life, western 21st century version'. In *Samsara* the sound of a meditative repetitive chant resonates as car wheels appear with the words samsara on the side. Javier's simple yet evocative and hypnotic delivery of this idea draws the viewer in until the uniting of sonic and visual repetitions becomes a form of meditation itself only broken by the noise of traffic.

Javier Alejandro Robledo (anagram of 'the young bard red grouse') is a poet, writer, director, performer, visual artist and producer, and perhaps most famously known now for Bardo (Bard) poetry magazine from

1996 to 2004, currently in blog format www.bardopoesia.blogspot.com. In 1996 he founded the VideoBardo videopoetry archive in Buenos Aires, with the purpose of collecting, exchanging, researching and disseminating the genre. In 1999 he was the co-founder of Impa The Factory, and the Impa Orazio Microcinema, and in 2004 he held the first International Festival of VideoPoetry in Buenos Aires.



14 Alejandro Fontana (Argentina) *Catorce de noviembre*, 9 min (2012)

In this film Fontana employs hypnotic images of a multicoloured forest and a bird of prey in moonlight, interspersed with slow and reverse motion and the rise and fall of murmuring voices as if the viewer is half in a dream.



In the translation from his website we read: 'I think in images ... They run straight into the maze where philosophers are lost. Images without thought, without guilt. The others sit in a room and are electrocuted in their seats, while watching the show.' Powerful stuff and of course hard to translate properly but we can appreciate the intensity of feeling that this visual artist conveys.

15 Bartolomé Ferrando (Spain) *Sintaxis*, 6 min (2005)



In *Sintaxis* Ferrando continuously repeats letters as if attempting to pronounce them correctly – such as una pagina (one page) as if going through the process of learning a strange new language.

Bartolomé Ferrando (Valencia, 1951) is a performer and visual poet. He studied music and philology and is a professor of performance and intermedia art at the School of Fine Arts in Valencia. Founder of the journal *Poetic Text*, as a performer he participates in festivals and meetings held in Europe, Canada, Mexico, Japan, Korea and Chile. He has exhibited his visual and concrete poetry in Spain, Italy and France. As part of *vacuous* groups *Trio Music Workshop Mundane* and *Red*, he is dedicated to developing creative practices located halfway between music, poetry and performance art.