



FIVC 1.0 CONTEXT

In the development of videodance in Chile over the last three years the idea of "non-definition" keeps on disturbing. It seems that we always need to give a name to things, classify them, give them a place and that somebody gives us an answer, when each artist is entitled to look for it.

Videodance is a language that every time it is produced, weaves its definition, as a tireless pursuit of identity within the arts. A hybrid identity, which has been decanting through the production of works with different approaches, aesthetic and technical resources.

A definition for what is Videodance, can not be understood as dogmatic and structured, or as an arithmetic operation (this = to this), but on the basis of its dialectical and at the same time dialogic dynamics, operating in a field of , where certainly limited parameters are drawn, which condition a general space of appreciation for aesthetic-technical questions, and variables that can be represented through selections (as a curatorial view), in the different videodance festivals around the world, ranging from relationships of Cinema-dance, video - dance, screen dance, videodance and video creation.

If we recognize that videodance is not a genre of any of the artistic disciplines that cross it (Cinema, Visual Arts, Dance), and that it is inserted in an autonomous space and defends that condition, the question of the definition becomes complex, because Videodance responds to its interdisciplinary, interstitial and dynamic character of the productions inserted in the historical context in which we live, highly complex crossed by globalization and technology.

In FIVC selection, the variables are broadened, based more on the general parameters than granting a context determined by the value appreciation of "likes and dislikes" of the curator-artist. Although it is important to consider those works that seek a search for aesthetics, speeches and the use of innovative media, the selection of works for national pieces, in this first edition, will try to cover a broad spectrum of productions as a panoramic of the realization of Videodance in Chile, considering that the basic parameters and the self-sufficient nature of videodance prevail.

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