



BORDERS

The fourth version of FIVC, focuses on the concept of "Border" to suggest different levels of creative, discursive and aesthetic approach.

From the border place as a creation format, which is the Dance on Screen (Screendance), the border as an edge crossed by different artistic disciplines, is presented as a territory of transit, in constant exploration.

This border is incarnated on the wall dividing Palestine and Israel, or the frontier raised by Hungary, after massive refugee movements, as a result of territorial disputes over strategic Syria. The clandestine migrations from El Salvador and Guatemala to Mexico, and then through the train known as "The Beast" to USA ... From North Africa to Lampedusa and Sicily, Sierra Leone and Senegal to Morocco and Melilla ... Like so many other frontiers, which day by day are crossed by human beings seeking a better life, and in many cases, they only lie as echoes in the sea, in the mountains or in nameless cemeteries.

The border is also expressed as a tacit dividing space between cultures. Immigrants, coming from diverse cultures, re define their body codes in an emerging communication. The new and the old, like a kind of resistance of accelerated effacement; life in capitalist cities that are highly productive, fast, and at the same time, solitary, and suggesting a dystopian contemporary society.

The border is the erratic aesthetic of the binary, gender or poetics of the feminine, body and nature, are bodies that lie in divergence or anonymity.

Meanwhile, the frontier in the artistic work, with uses of digital technologies, dialogues with new speeches, aesthetics and moving corporations come to question the very limits of the categories of Videodance and Filmdance.

The fourth version of the International Videodance Festival of Chile presents more than forty works that were selected, along with the filmmaker Daniela Muttis, in its 2015 call.

From its official selection, framed in the concept of Border, and the selection of Dance Documentaries, FIVC 2015 explores the current state of Screen Dance production around the world, exhibiting a subtly critical, dark yet beautiful panorama of global and subjective realities, through works from Asia, Europe and America.

Brisa MP

Artistic Director

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