



# Enrique Ramírez: What Will We Do...

Synopses

## Brises

Reflecting on Chile's recent history and memory, **Brises** questions and proposes how to revisit it from different perspectives and stories. In the film, the artist invites us to walk through iconic areas of Santiago de Chile; he takes the viewer on a poetic and political journey, which ends with the crossing of the Palacio de la Moneda, a symbol of the government's institutions, but also a place that speaks about the past with the voices of the present: the government of Salvador Allende, the military coup of Augusto Pinochet, and the return to democracy. **Brises** refers to the history that remains; it refers to memory and its traces and to those who are forgotten.

## Cruzar un muro

This film is inspired by the 13th Article of the Universal Declaration of Human Rights, which affirms that "everyone has the right to leave any country, including their own, and to return to their country." A waiting room, a public office of immigration services, located 'somewhere,' are the scenarios where all the human aspirations of our time converge. The wait, the conviction, the longing, and the right of everyone to dream, to travel, to cross, to actualize one's freedom of movement and residence within the borders of each state – or the right to return to their country of origin – are represented metaphorically, between fiction and reality.

## Lauso la mare e tente'n terro

The word "Mediterranean" derives from the Latin mediterraneus [midland – medius, "middle," and terra, "land"]; it comes with no surprise that the Mediterranean Sea has such a name and, for millennia, a multitude of sailors have crossed this intermediate region between sea and land, an element that would unite and distinguish simultaneously. According to the artist, symbols of this in-between state are the many cities and ports from ancient times that are sunk under the sea. Interested in the rise of the sea level and climate change, in **Lauso la mare e tente'n terro** the artist investigates how the sea modifies our relationship to the land. As the rise of sea level is invisible in our daily life, how can we understand something that cannot be seen?

## La memoria verde

This work is an inner journey through landscapes and the extinction of plants, traditions, and memories. Through the inhabitants of these landscapes and their relation to their surroundings, this film tells a story of mutual existence, but also mutual extinction, of people and the society they are part of. Shot in Cuba, the work explores a verdant world through sight and sound, navigating the surviving variations of life. Using lushness and overgrowth as a gesture of assertion and resistance, **La memoria verde** connects the constant conflict and fluctuation of survival that both nature and man have in common. The film highlights how imprinted traumas become visible as scars and how they manifest themselves through movements that either protect or enhance their memory. In **La memoria verde** these gestures 'consume' both flora and fauna while the viewer is transported to the past through voices that shift between memories and experiences; through the employment of what has been extinguished, that which resists and transforms, the work triggers a critical understanding of the present.

## Un homme sans image

A sort of ultimate dance takes place in an aquatic, almost-uterine universe. The choreography between a man and a sail captures a moment, the last moment of the life of this sail, which most probably will also be the last moment of the man. The narration in voice-over refers to cosmogonic narratives when everything was linked and when the possibilities of becoming were endless. **Un homme sans image** reminds us that one man's suffering is worth the suffering of all men.

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