

La distancia correcta
(The right distance)

2002/2003

Vídeo proyección para dos canales y dos estéreos

8'30''

Aspect ratio 16:9

Master en DVCAM



In *The Right Distance* the character experience distances with the images displayed on the screen rear-projection, and thus reconstructs the shot. The actor seeks to strike the best attitude, the best interpretation possible..., an interpretation that expands the relationship and that adds a speculative dimension to the images, one that gives us no respite and does not give us a definitive position. He gives sense to the images while managing to take them for what they are: images. However he is not unaware that his actions will be interpreted in the light of the images, that the immense offscreen world of the images will provide readings of his actions. Fiction confronts reality, but reality also confronts fiction.

The Right Distance regards “distance” as a problem that is inseparable from the image presented: the right distance between the camera, actor or model and between them and the background, the relationship between the figure and the set, the relationship between technique and ideology, the distance between fiction and reality, creator and public etc.

Yet what is the correct distance for linking each of these elements? Is there a right distance between them? There are several possible distances, but is there one distance that we can regard as being more right than another? And if there is, then ... why?

Assuming that the real has become fiction and that therefore there is no fiction, that is no longer the fiction that mimics reality, but reality that mimics fiction, *The Right Distance* experiments with places and distances, occasionally with infradistances between fiction and reality, between the author and the spectator. What happens when the people lodged at the two extremes of image creation are not exclusively author and spectator?. *The*

Right Distance transfers the production to the site of its interpretation, to the site where the images are viewed and experienced.

"In La distancia correcta, the idea was to place the spectator in the place of the interpretation of images. In fact the protagonist performs as a character between the spectator and the screen— the screen with which he coexists in the set where he moves. The actor moves in the space in front of a screen and goes looking for the best possible position in the axis of the camera and in front of the images; he looks for the physically right position in relation with the camera and the screen. But the question is asked as to the nature of this distance: is there only one distance or various distances? The distance that he occupies before the images is an interpretation that drives them in one sense or another, and it is also an ideological value. It creates a curious argument because the actor is a spectator who performs, and so the public that looks is trapped in a situation similar to that of the actor: the public also moves, in this case, in front of the two screens."

"The two screens make the vision of the piece more complex, obliging the viewer to choose a physical position in the space. One can circulate in front of, behind and around the screens, but one almost always finds oneself in a fragmented universe that obliges one to choose."

"In La distancia correcta, the sound is more elaborate and has the function of declaring what is, in each moment, the distance that really is maintained by the camera, actor and screen. The sound describes the space that we seen in the video. The piece is constructed by two stereos and the speakers must be arranged in a specific way in the space, so that from the sound, the spectator can manage to reconstruct how is the space that the character inhabits, which is very difficult to determine if you are guided by the images that are constantly in movement, forming a complex mechanism, in which the camera movements on screen provoke camera movements on set and vice versa."

