

COLD LANDS

directed by IRATXE FRESNEDA



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01. Synopsis

Cold Lands makes a personal journey through the images and cinema, guided by filmmakers and artist like, Theo Angelopoulos, Bego Vicario, Wim Wenders or Rut Hillarp among others.

In this non-fictional road-movie their vision of what cinema is, of what is hidden behind the images, intersects with the world of beekeeping, architecture and the human landscape.

Cinema within cinema and film locations that acquire new meanings when revisited by the contemporary gaze. From the landscapes of the interior, burnt by the sun, passing through the blue light of the northern lands, the film reflects on cinematographic archives, their validity and their importance as a cultural treasure. At the same time, it gives filmic archaeology a new meaning by making it interact with images of the present.

“Cold Lands” is a journey through the meanings acquired by what is off-stage in the landscapes appropriated by cinema, through the questioning of nature by the filmmaker’s romantic gaze. Cinema and real life are confused with each other, in the knowledge that living is in itself a work of art, as the German artist Joseph Beuys declared.

Cinema is over one hundred years old and perhaps, now, in a world saturated with disposable representations, the real artistic revolution consists in not filming them.



02. Notes on Cold Lands

The stage is too small. So enter life itself.
Dziga Vertov

Lurralde Hotzak [Cold Lands] is a non-fiction, documentary film that, playing with the tracks of cinema's history and current cinematographic resources, reflects on the status of the filmic image by adopting the form of a contemporary road movie.

By means of an audio-visual puzzle, this feature-length, non-fiction film seeks to link fiction with reality, the gaze of the person observed with that of the observer, celluloid and the digital image, past and present, through distinct textures and thematic groupings.

The film, divided into two parts differentiated by the form and evolution of its subject, sets out from everyday reality to enter the world of cinematographic fiction, delving into the world of bee-keeping and using bees as a metaphor of the profession of the traditional filmmaker.

Through the words and works of different directors and artists, we journey in the first part through landscapes linked to light and the colour of honey. Aragón and Basque Country are part of the itinerary that gradually starts to look northwards from the maritime landscapes to reach as far as Sweden, Germany, Denmark and Iceland guided by artists like Eduardo Chillida, Lars Trier, Ingmar Bergman or Rut Hillarp.

In formal terms, the film works with archive images which interact with contemporary images filmed in search of what is fresh and unexpected in the real world. Inquiring into the connection between the past and the present, everyday reality and fiction, Lurralde hotzak seeks to establish discursive links with the spectators, inviting them to think and simultaneously enjoy the image in a context of reflection and audio-visual play.

In attempting to preserve everyday experiences in an unconventional way, far removed from the norms, the film links together cinematographic traditions and cultures, sharing and contrasting visions, playing an anti-documentary game. It breaks with spatial and temporal conventions to sketch and register different spaces and times, and keep them united. In short, it aims to match spaces inhabited by the cinema with the territory of fiction.



Locations, the places of cinema

The places of the north exist beyond physical space and cinema also has its cold lands.

In many cases, spaces are the foundations of audio-visual narratives, the “home” of stories. Places that, with the arrival of cinema or, more simply, with the passage of time have ceased to be what they were, ending up uninhabited or in ruins. In Lurralde hotzak spaces function as living witnesses to the stories that take place in them or that continue to happen, and also as nexuses of union between people and their creations.

The non-existent city in Dogville (Lars von Trier, 2003) drawn in chalk, abandoned beehives, sculptures by Eduardo Chillida that twin the towns of Hernani (Basque Country) and Lund (Sweden), ruined castles that gave rise to Hollywood super-productions, bridges and mountains, all form part of the real and fictional imaginary that is crossed by ***Cold Lands***.



Nature as a filmic metaphor

The bees function as a metaphor of a world that is disappearing without anyone doing anything to maintain it. In spring, bees tend to split up when their colonies have no more room for them to continue reproducing and stockpiling food. This process is called swarming, a sinuous and potent word, which evokes a transitory action. Transitory actions, with a beginning and an end, in a liquid, ethereal and blurred society, just as happens with the filming and overabundance of images nowadays.

The activity of the bee as a metaphor of the activity of the producer whose profession has become everyday life. A profession that is displaced by the aggressive irruption of the accessibility of audio-visual creation. The bees are being displaced by wasps, and pollution and human intervention are putting an end to them.



Personalities, the everyday and the idealised

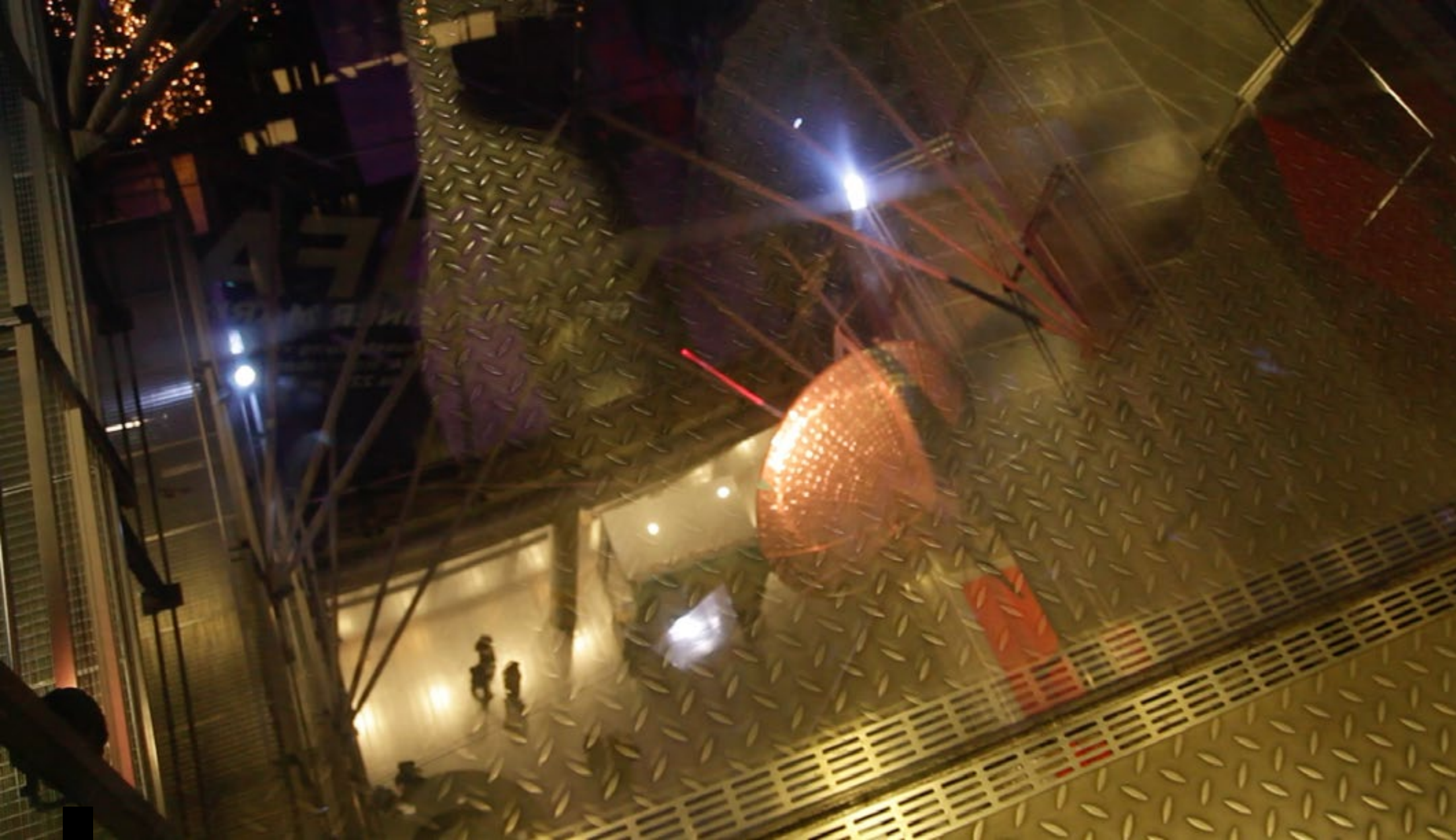
Shepherds and beekeepers, all form part of the ensemble picture that tries to link their professions with the beauty of everyday reality and with the journey through the history of cinema. Basque and Scandinavian filmmakers and artists will leave their mark on this journey through the images.





Archive images, archaeology revisited

Part of the audio-visual form will be composed of the footage found and audio-visual archaeology. In the editing, the images will enter into dialogue with filmic references to other filmmakers and with creative processes that populate the story.



03. Production PimpiNella Films

PimpiNella Films is an artistic collective that emerged from the collaboration between Iratxe Fresneda and Saioa Etxebarria.

Both look for and involve themselves in audio-visual forms to tell stories like **Irrintziaren Oihartzunak [Echoing Calls] (2016)**.

Prize for the best work made in Basque at the 9th edition of the International Invisible Film Festival “Film Sozialak” in Bilbao.

Irrintziaren Oihartzunak was selected for the 64th San Sebastian Film Festival, the 27th Spanish Film Festival of Nantes, the 48th International Film Festival Nyon, Doc Outlook International Market, the 25th Mostra International Film Festival of Barcelona, the 5th Move Cine Arte de Sao Paulo, the 9th Festival Internacional de Cine Invisible de Bilbao among others, and has been screened in different cultural spaces like the Filmoteca de Catalunya, the Filmoteca de Navarra, Tabakalera, etc.

Producer, Director, Screenwriter, Cinematography, voice



Iratxe Fresneda (Bilbao, 1974) is a PhD lecturer at the Audiovisual Communication Department at the University of The Basque Country UPV/EHU where she lectures on non-fiction scriptwriting and in the master course on Feminist Studies. In her doctoral thesis she examined stereotypes about women in Lars von Trier's films. She has been visiting lecturer at the University of Nevada, Reno (USA), in Film Studies at Lund University (Sweden) and at the University of Toulouse II - Le Mirail (France). Author, screenwriter and film critic, she contributes to different kinds of media and collaborates with different cultural institutions internationally as well as participates in different programs as "Sunday in The country" organized by European Film Academy in 2016, Cervantes Institute Praga, Basque Studies Centre Reno (USA), Obrador Internacional de Dramaturgia Beckett de Barcelona, etc.

Irrintziaren Oihartzunak (2016), her debut as director, has participated in different international festivals such as the 64th San Sebastian Film Festival, the 27th Spanish Film Festival of Nantes, 48th International Film Festival Nyon Doc Outlook International Market, the 25th Mostra International Film Festival of Barcelona, 5th Movecinearte Film Festival Sao Paulo, International Unseen Film Festival Bilbao or 2017 Guangzhou International Documentary Film Festival (China) among others.

After her directorial debut with the film *Irrintziaren Oihartzunak* (2016), which premiered at the Donostia International Film Festival, she continues working on "The Record Trilogy", *Cold Lands* (2018) and *Tetuán, Tiṭṭawin, the Eyes* (2020).

Editor, art design, special effects



Raúl López (Donostia, 1971) Video game editor and graphic designer, the winner of a **Goya** award (Hadia, 2018), Raúl López is one of the creators of Risky Woods (1992) and Biomechanical Toy (1995), two of the most important classic games in the Spanish video game industry. BasketKid is the first video game they have developed with "ERGO" the video engine they currently work with from Uncompressed to create interactive movies.

With more than twenty films as editor and director, the following stand out: Handia (2017), Loreak (2014), 80 Egunean (2010) and Lucio (2007).

Art Design, Graphic Design and camera operator in Iceland



Saioa Etxebaria Herrero (Bilbao, 1978) Graduated in Fine Arts from UPV / EHU and took a Master's Course in Project Management at ESDEN. She was awarded a grant for graphic arts at EITB between 2006 and 2008. A multidisciplinary artist, photographer and graphic designer, she has worked in companies such as ETB, Sogecable as a graphic designer or as a trainer, designer and systems specialist in the company Vizrt for 8 years.

Her artistic work mostly concerns light in black and white portraits, for instance in Esenciales, and multidisciplinary works such as De la A a la B, which focuses on observing human beings' automata patterns. Saioa has exhibited her work at Getxoarte, Expodistrito Bilbao, Camargo Festival de Arte Electrónico, D-Spacio and Galería Rina Bouwen, Madrid.

She has worked in audiovisual projects as part of production teams, as a screenwriter, assistant director, artistic director and still photographer in **Neuroworld**, Borja Crespo's 2014 feature-length film

After her debut as director of photography and art director at **Irrintziaren Oihartzunak** (2016) she has worked as art director and photographer on various film projects.

At the moment collaborates in the production and the design of art of **Cold Lands** (2018) and her first photobook ***De Sol y de Sombra***.

Co-Producer, Direct Sound & Production assistant



Txelu Medina Arbide (Getxo, 1974) High technician in instrumentation and control electronics and high technician in telecommunication and computer systems, collaborated as best boy and production assistant in **Irrintziaren Oihartzunak**. In **Cold Lands** he works as direct sound technician and production assistant, at the same time that he has been co-producer



04. TECHNICAL DATA AND CREW

DURATION: 70 min
COLOR: Color, black & white
LANGUAGE: Basque, french, german.
GENRE: Documental de creación
KEY WORDS: Women filmmakers, history of cinema, art, film archaeology, beekeeping, architecture, culture, cultural heritage, travel.
PRODUCTION: PimpiNella Films
DIRECTION: Iratxe Fresneda
CINEMATOGRAPHY: Iratxe Fresneda
EDITING: Raul Lopez
SOUND ENGINEERING: Joselu Rubio- REC estudios,
SOUND ASSISTANT: Txelu Medina.
ART & DESIGN: Saioa Etxebarria & Raul Lopez
WEB: Saioa Etxebarria

05. A film Supported by



With the collaboration of



06. Contact

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