



TAU

LA CIUTAT I EL DAIMON

Un film de Gerard Gil

Una producció de LA FERIDA · Música PUPILLE · EL TEATRE MAGNÈTIC · DON SIMON, KLIMPERE I TELEFUNKEN · GERARD GIL
Amb la col·laboració de IVAN TELEFUNKEN · EVA MORENO · IVÁN DÍAZ SANCHO · GERARD TORRADO · DAVID FERNÁNDEZ
JOSEP MARIA BOVÉ · NIL HIERRO · DAVID ARAGONES · J. J. WHITE · RICHARD WHITE · LLOTJA DEL SERRALLO · IRIS CARRERA
COLLA DELS XIQUETS DEL SERRALLO · COLLA JOVE XIQUETS DE TARRAGONA · COLLA XIQUETS DE TARRAGONA · COLLA XIQUETS DE SANT PERE I SANT PAU
BALL DE DIABLES · SEGUICI POPULAR · AVI VIRGILI · STA. TECLA · PLOTI · I DE TOTA LA CIUTAT DE TARRAGONA
Fotografia de cartell DANAE LÓPEZ · PEU AL BUIT 2003-2017

DVCAM

Mini DV

DOLBY DIGITAL 5.1

STUDIO

LA FERIDA
PRODUCCIONS

TAU

THE DAEMON AND THE CITY

STORYLINE

Tau is, at once, a fiction film about spirits living with us, a documentary film about the passing of time in a small town and a portrait of Catalan traditional street culture.

SYNOPSIS

An immaterial being talks us through the streets of a coastal town. Moving between people's feelings, dreams, and mindscapes, the spirit relentlessly looks for his double among the city inhabitants.

Tau is a docu-fiction portrait of a city, Tarragona, during the year 2003, as seen through the "eyes" of a daemon who dwells in a parallel, and yet close to ours, reality. The story takes place somewhere between the contemporary world and the ancient times of myths, spirits and daemons. The film also explores traditional culture and its archetypes showing the eternal conflict between centralized and decentralized structures, between pyramids and networks.

CREDITS

Title: *Tau, the Daemon and the City* / *Tau, la ciutat i el daimon*

Director: Gerard Gil

Produced by: La Ferida Produccions, Tarragona, 2003-2017

Music: Don Simon y Telefunken, Klimperei, Pupille, Gerard Gil

Duration: 120 min.

Original format: DVCam

Screening format: HD, 5.1 surround



ONE SPACE AND TWO TIMES

The images in this film are 100% non-fiction no actors or staging involved, resulting in a true testimony of a city at a particular point in time. If, on one hand, the images in this film belong to a recent past, on the other, the spirit narrating the story speaks from a place completely detached from our age, a perspective that goes back to the ancient Greece and Rome. This voice is reminiscent of other times, when human emotions were inhabited by spirits, when dreams were truths trespassing from other worlds and time was a curtain that could be torn to look beyond. The daemon in our story finds himself thrown into the rationalism and scientism of our world and realizes things have evolved and there's less and less space for those of his kind.

DAEMONS

Daemon, from the greek δαίμων , is a latin term used in ancient mythology and philosophy that refers to a certain kind of immaterial being. References to *daemons* can be found in many classic authors such as Homer or Plato. Even if the word *demon* comes from the same root, *daemons* are not necessarily evil and, according to the prestess Diotima in Plato's *Symposium*, even Love itself (Eros/Cupid) can be considered a *daemon*.

PYRAMIDS VS. NETWORKS

One of the axis of the film is the conflict between hyerarchical and horizontal structures, between centralization and decentralization, pyramids and networks, kings and citizens. The alien gaze of the daemon stresses some of the mental attitudes based on hyerarchy hidden in popular culture. Specifically, the film ellaborates on the figures of "king" and "queen" implicitly present in many festivities and traditions, symbols deeply rooted in many aspects of society that go far beyond monarchy in its political sense and which are rarely addressed.



URBAN CINEMA

Tau belongs to the cinematographic tradition of the urban portrait, a genre with not many, but delightful, exponents. Some of the most remarkable works in this field would be the portrait of Moscow in *Man with a Movie Camera* by Dziga Vertov, *Berlin, symphony of a Metropolis* by Walter Ruttmann, *A propos de Nice*, by Jean Vigo, *My Winnipeg* by Guy Maddin, *Vernon, Florida* by Errol Morris, *Tokyo-Ga*, by Wim Wenders, *Tríptico Elemental de España* by José Val del Omar and so many other films in which urban life occupies the center of a coral portrait.

Due to its documentary character *Tau* inevitably becomes a portrait of popular culture in a small Catalan town at the beginnings of the 21st century: pagan and religious celebrations, Christmas, Carnival, Holy Week, Saint George, All Saints, the “castells” (human towers), the “castanyada” (chestnut season), the Patron Saint festivals, etc. but seen from an angle quite different from the one media and postcards like to display.



THE INBETWEEN WORLD

Another central element in the film is the *Inbetween World*, the world inhabited by daemons and imaginary beings. This world does not belong solely to this film, since it was an essential part of ancient thinking and has links to a number of traditions, from Plato's and Plotinus' *World of Ideas* to Jüing's *Collective Unconscious*, through Corbin's *Mundus Imaginalis*, the *Ethereal Plane* or *Akasha* of magicians and theosophists, the *Fantasy kingdom* by Michael Ende, the *hyperspace* of Pyschedelia and a long etcaetera. Apparently, describing the ways in which this peculiar world mingles with ours is one of the favourite topics of the narrator.

LOW DEFINITION IS DEAD, LONG LIVE LOW DEFINITION!

Tau is filmed in *DVCam*, the standard video format in 2003, the year this project started. In 2017, the year of its completion, that is already a vintage video format. This temporal marker returns us, aesthetically, to a plane different from today's: a pale shade of unreality that has disappeared from *HD* (High Definition) formats (*2k* and *4k* are just steps forward in this quest for the hyperrealism of images). This character of *DV* formats has been creatively exploited by directors like Lars Von Trier, Thomas Vinterberg or David Lynch. In this case, the unusual length of the production process of the film, accidentally lead us to review these aesthetics in ways of extinction, a format that ignores details in favour of wholes, closer to abstraction and, maybe by chance, perfect for the story.

TAU

The Greek letter *Tau* is a symbol used in multiple contexts. As to the ones that might relate to the film, *Tau* is traditionally used to represent the city of Tarragona and its patron Tecla. *The Tau Effect* is also the name of a perceptual illusion that distorts the perception of space by modifying the perception of time, an idea quite present in the film.

Besides that, *Tau* is also a Franciscan religious symbol, a symbol of the cross, the name of a spirit in Guaraní mythology, the name of several elementary particles and a protein, the name of several towns around the world, the astronomical abbreviation for the *Taurus* constellation and a spacecraft project among others.



A NOTE FROM THE DIRECTOR

The idea for this film came at the time I was working as a cameraman for tv. I was often sent to record images for certain programmes. Sometimes it was a contest, sometimes news or cultural events; and, many times, while I was filming those “commissioned images”, I noticed, around me, other images that were much more interesting than the ones I was supposed to take. I soon realized that this was not a rare occurrence and that, in fact, every time one spends enough time, it doesn't matter where, if one is patient, valuable images show up. I recalled Victor Erice saying: “There's things that time doesn't give you if you can't wait”. As soon as I had access to a camera, in 2003, I decided to put this assumption to practise and It soon came to me that I should make a film about my hometown. And, since I needed some departure point, I decided to capture an annual cycle.

I kept filming anyway, going out to the streets regularly with the camera, looking for the images reality had to offer. The shooting that lasted several years in order to capture the complete calendar, but gradually I filmed less and less. Finally, in 2017, watching some of the raw footage after having long forgotten about it, I noticed that the images already looked old, that my city had changed and that technology had evolved too. My old camcorder didn't work properly any more and I would better hurry to capture all those tapes if I didn't want them to disappear in the drawer of abandoned projects and obsolete technologies.

An image says a lot about an eye, and this is true in the same measure for creators and viewers. I can say I feel the images in this film as a personal process (even if I was possessed by the *daemon* when I filmed them) and I can perfectly recall the total fusion with the present that I experienced shooting each one of them. As to the voice over text, it was fully dictated to me by the daemon after a reading of Plotinus' *Enneads*. It's hard to say wether we have ideas or ideas have us. Sometimes I feel as if the spirit has abandoned me and I miss him (or her), but on other occasions I'm not sure of where my thoughts end and where the *daemon's* begin.

Gerard Gil,

March 24th, 2017



LA FERIDA PRODUCCIONS

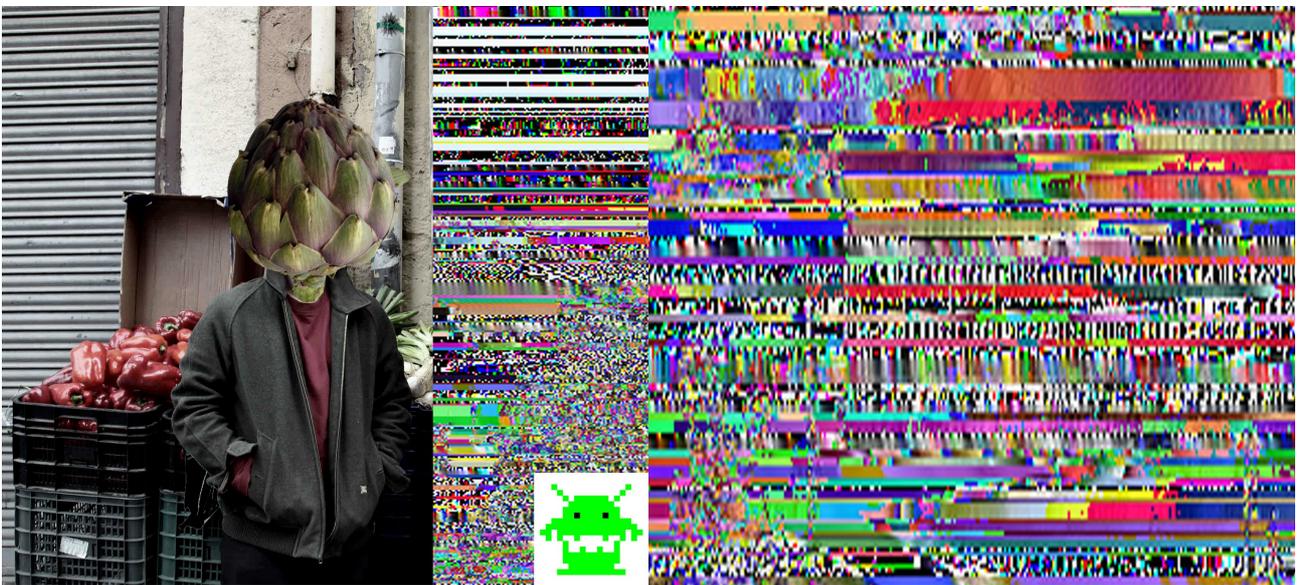
La Ferida Produccions is a video production company based in Tarragona, Spain. It was founded in 2005 by Blai Mesa, David Fernández and Gerard Gil. Their work covers a wide range of fields related to contemporary history, art and culture. From feature films, documentaries and experimental pieces to installations for museums or music festivals, la Ferida's philosophy has always been to keep the technical side simple while taking risks on the creative side.

LA FERIDA PRODUCCIONS

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GERARD GIL



Gerard Gil (b. Tarragona 1976) has worked as a cameraman, director and editor for several Catalan broadcast media (Btv, TV3, Mediapro) and as a screenwriter for Spanish director J.A. Salgot. In 2005, along with Blai Mesa and David Fernández, he set up his own company: *La Ferida Produccions*. During the last fifteen years, he has produced and directed several short experimental pieces, as well as documentaries like *Cirlot, la mirada de Bronwyn* (UAB international Film Essay award 2005) and *Maya Deren, Take Zero*, co-directed with Jaime Ballada. As a video-artist, his works have been exhibited in the five continents. As a musician, he has composed several soundtracks such as *Los Condenados* (Best Film Cuenca Festival 2009), *Los Pasos Dobles* (Concha de Oro San Sebastián 2011), or *La Propera Pell* (Best film Gaudí Prize 2017), all by Isaki Lacuesta, and also for documentaries like *Qatar, the race* (2008) or *Love and Sacrifice* (2017) by Alba Sotorra.

<http://gerardgil.com>

<https://gerardgil.bandcamp.com/>

SELECTED FILMOGRAPHY

(As director and editor)

El Ritual (2017) (unfinished)

Tau, la ciutat i el Daimon (2017)

Wargames (co-editor, directed by Alba Sotorra, 2016)

Eros i Psique (2015)

Quietud (2015)

Cirlot, la mirada de Bronwyn (2005)

Maya Deren, Take Zero (co-directed with Jaime Ballada, 2002–2012)

La Casa de la Fuerza by Angélica Liddell (co-directed with David Fernández, 2010)

Gloria (co-directed with David Fernández, 2009)

Cristalls (2009) *Adagio* (co-directed with David Fernández, 2008)

Unveiled Views (editor, directed by Alba Sotorra, 2008)

Miralls (2005)

Cruces (2005)

Al final de la via (2005)

Puertas (co-directed with Eva Moreno, 2004)

(As a musician)

Love and Sacrifice (Alba Sotorra 2017)

Tau, the Daemon and the City (Gerard Gil, 2017)

La Propera Pell / The Next Skin (Isaki Lacuesta 2017)

Los Pasos Dobles (Isaki Lacuesta, 2011)

Qatar, the race (Alba Sotorra, 2011)

Nocturno (Eva Moreno, Gerard Gil, 2010)

Los Condenados (Isaki Lacuesta, 2009)

Cristalls (Gerard Gil, 2009)

Mars on Earth (Isaki Lacuesta, 2007)

Traces - Frederic Amat (Isaki Lacuesta, 2007)

Miralls (Gerard Gil, 2005)

Al final de la via (Gerard Gil, 2005)