

24^E MANIFESTATION INTERNATIONALE ART VIDÉO ET CULTURES NUMÉRIQUES

VIDEOFORMES

PETIT VÉLO / CINÉMA LES AMBIANCES / CRDP / GALERIE DE L'ART DU TEMPS / HÔTEL FONTFREYDE / LA TÔLERIE / ESPACE VICTOIRE / OPÉRA / GALERIE GASTAUD

11 > 29 MARS /09
CLERMONT-FERRAND

FESTIVAL :: 11 MARS > 14 MARS

EXPOSITION :: 12 MARS > 29 MARS

NUIT DES ARTS ÉLECTRONIQUES :: 14 MARS



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Turbulences vidéo # 63, special issue, catalogue Vidéoformes 2009

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Published by **VIDEOFORMES**, B.P. 80411, 63011 Clermont-Ferrand cedex 1 • tél : 04 73 17 02 17 •

videoformes@videoformes.com • www.videoformes.com •

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La revue Turbulences vidéo # 63 is supported by French Ministry of Culture / DRAC Auvergne, City of Clermont-Ferrand, Clermont-Communauté, Conseil Général du Puy-de-Dôme and Conseil Régional of Auvergne.

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Slamming the kitâb

Thus you were led to death and could not imagine seeing it in its tragic reality. But this is a treasure that will help you to live at last in a garden of hope where you will be able to eat the fruits of wisdom and goodness. This earth in spite of its size, but with its proximity, will be our world and you will endlessly wander without being able to escape. What is essential does not shine, nothing in the thick darkness will give its presence away; only the wind, coming toward us, announces its furtive presence when the time comes to make the light of language soar. But each community has a long-term perspective, a peaceful path, a strict mandate, for which you cannot stem the tide. But today everything is new and you are not in your right mind. It seems that this is a good thing, between the truth and the duty to warn, nothing clashes. Take care of yourselves and take care of those in the city in all things. How many among you can believe that we are calling for a real revolution? A revolution that can bring men to life, and in which it will be useless to destroy the insignificant? Therefore we must sustain patience and devotion for us all. To only be an insult to the sun and stars and for most of us to be happy to carry your bags in line with your feelings. But the moon is a black dream with uncertain exploration when two oceans meet and no barriers separate them. And let a time come that we love.

© Loïez Deniel

Video-poet and chairman of the Vidéoformes board

Transportation and displacements

I understood with difficulty “what that meant”, but very well that it mysteriously entered into my life.

André Malraux, *l'intemporel*, Editions Gallimard, 1976.

The digital revolution is reshaping everything: our practices but also our relations with others and particularly with culture that is the sublimated form of our societies. The new generations – the Digital natives – have a culture of images and of communication through images much more advanced than previous generations. The digital children – under 35 but also all those who have taken the plunge – live now much more by, with, in, and through internet. And values we deemed old-fashioned such as generosity, voluntary work, mutual aid, donations, and commitment are widely present. Today, we think “global” and we do not forget to act “local”, environmental questions are – for example – extensively supported by social networks of the internet.

In the 90s, artists latched on to this world and even more so today. Internet influences and nurtures a questioning in contemporary art. New projects emerge, innovative practices, often collaborative, are at work. The identity of the artist, and of art itself, are being redefined.

Each year, Vidéoformes is imagined and created as both a reflection and springboard to this ongoing revolution: the 2009 edition, devoted to its commitment to art as research, experimentations in line with the deep transformations of our civilizations, proposes an Invitation to Travel: surprising worlds, unique experiences, digital turmoil to share... and in which to get swept away. The stages are alluring, starting with the first step into space with *Nox Borealis* by Kaija Saariaho & Jean-Baptiste Barrière to the poetry of machines by Sébastien Camboulive and Fred Sapey-Triomphe, and with the uncommon travels of Lydie Jean-Dit-Pannel, the nocturnal mises en scènes by Philippe Fontès or Bertrand Gadenne, the insomnia of Ran Slavin or even the «revelations» to which Reynold Reynolds

or Pawel Wojtasik expose us. A few post cards from Poland (Biennale WRO), from Brazil, encounters with the insightful and entrancing work of Croma — here to talk about his work as an artist and researcher; the journey into Stephen Dwoskin's unique world... and much, much more.

Encounters will be the keyword of this event dedicated to emerging digital cultures: around artists, works, mediators (representatives, producers...), projects; moments of generous interactions, transportation, displacements.

Warning as a post scriptum (or vice-versa)

Artists

As simple as that

They entertain us, of course, like the king's jesters, they warn us as well, enlighten us, or even invent better worlds for us, bringing a poetical dimension to our daily life that renders it tolerable, or embellishes it.

And yet, in this time of global crisis – more than 50 years ago, Nam June Paik, father of video art, and others spoke of a global world – they will be among the victims, often the first ones. The upsurge of one part of the art market – a safe investment – should not be an illusion: it is a crisis of art and of the culture too. As in every field, it's the number and therefore the emulation that brings out the big names, it's daily contact – meditation – that also makes of us the most intelligent and sensitive beings. The temptation is great to reduce the budgets without making real choices, it has already begun, the state and local governments have made it known... years of work through multiple cultural, institutional, and associative structures will be doomed to disappear because of the negligence of the economic world? Who can imagine punishing some for the mistakes of others?

The last one standing will know!

Gabriel Soucheyre

D'un côté, Interpol contre la mafia bancaire.
De l'autre, des guérilleros et leur révolution.
En février-mars-avril, choisissez votre camp.
(ou les 2).



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VIDEOCOLLECTIVES

25th anniversary

Presentation

Par Natan Karczmar#1

Organized since 1984 by **Natan Karczmar**, the videocollectives were collective and simultaneous until 1988, a radio station was giving the starting cue of the filming to the videomaker. Consequently, there were as many points of view as cameras but the soundtrack was the same radio broadcast, symbol of the simultaneousness. The main themes were the city and the environment.

Among the many simultaneous videocollectives was a video twinning between the cities of Cologne, Liège, Esch-sur-Alzette, Lille and Grenoble produced at the occasion of the European Year of Environment, in 1987, and some 60 videomakers participated to the event.

In 2002, with digital video becoming popular, a new videocollective formula was proposed to videomakers with the collaboration of **Videoformes** and the

cooperation of the **University Culture Services** and the **Clermont-Ferrand International Relations Mission**. The videocollectives are not simultaneous anymore, there is only a collect date being proposed.

The works are filmed in various manners: experimental (video art), documentary, fiction, animation, or a mixing of these styles. The works duration is 3 minutes of footage + 10 seconds of titles. The works are presented at the Videoformes Festival as well as in the videocollective cities network in France and in various countries abroad.

The two main aspects in the videocollectives are esthetical and sociological. It enables to show the videomaker's look on the city and its environment. Participants are video artists, students and amateurs having a filming and editing practice.

Prix de la CRÉATION VIDÉO

Jury

Prix de la création vidéo

Arjon Dunnewind (Festival Impakt Director, Utrecht, Netherland)

Mario Gorni (Careof Director, Organisation for Contemporary Art, Milan, Italy)

Viola Krajewska (WRO Art Center Director and Co-founder of the International Media Art Biennale WRO, Wroclaw, Poland).

Prix de la création vidéo

Competition, programme #1

Let's make a deal / Rafaël / Belgium / 2008 / 4'20

A particular instance of buying or selling; «it was a package deal»; «I had no further trade with him»; «he's a master of the business deal»

«No transactions are possible without him»; «he has always been honest in his dealings with me»

An agreement between parties (usually arrived at after discussion) fixing obligations of each; «he made a bargain with the devil»; «he rose to prominence through a series of shady deals»

The statement (oral or written) of an exchange of promises; «they had an agreement that they would not interfere in each other's business».



Héloïse / Josiane Lapointe / Canada / 2008 / 6'30

Here's the story of a monster. The story of Héloïse. The one and only woman who had carried by herself, the essence of all women on earth. She was perfect.



Prix de la création vidéo

Competition, programme #1



Alpine Lilies / Shimrit Golan / Israel / 2008 / 7'37

In every microcosms each person build to himself, ones is living a life the way he sees it or wish it have been.



Built environment / Daniel Blinkhorn / Australia / 2008 / 5'43

By situating all manner of kinetic and gestural material within an evolving, at times densely populated environment, I hoped to create an audiovisual work that harnesses some of the energy and vitality of various built environments in which we live.



Diva Hysteria / Denis Guéguin / France / 2007 / 5'55

Morphing is a transe. 5 close-up-faces. Fading with them self in man, into woman and with 5 movie star. Transformation between Hollywood glamour and the confusion of identities. The fade (over printing) is sorcery. This film was created from a video made for the show 'Madame de Sade' from Mishima, directed by K. Warlikowski for the Toneelgroep Amsterdam.



Naufrage / Clorinde Durand / France / 2008 / 7'

«Naufrage» lists fears: the narration stops at the frozen instant. But «Naufrage» relates something. What is it talking about ? We don't know... perhaps an accident, a depression, an explosion ? This scene might be the summit of a catastrophe scenario : the moment of physical emotion. However, nothing in the sequence of events tries to explain this state of things.

Prix de la création vidéo

Competition, programme #1

Sous la peau / Ran Lin / France / 2008 / 4'40

It is a story of a girl...

Escala de referencia / Carolina Padilla Villaraga / Spain / 2008 / 7'43

In this experimental video-documentary the 'scale of reference' is the point of view in which the frame and the color scale are reduced, to find similarities between the human species and other animals.

Alone / Gérard Freixes Ribera / Spain / 2008 / 3'06

The heroic characters from mainstream fiction always show individualist attitudes. Here, hero—is individualism is taken to its complete extreme.

Habitat / Maix Mayer / Germany / 2008 / 22'13

Two islands on two continents in two cultural sheres from two complementary partial habitats. These very different locations are linked by real and imaginary journeys by the film protagonists, a roadmovie with modern Martin Mc Fly, who isnot flying back in the future but flying back into a surreal present.



Prix de la création vidéo

Competition, programme #1



EC-101, Maribor, Ljubljana, 15h14 / Paul Destieu / France / 2007 / 2'

The EC-101 project finds its origin in a series of happenings in natural landscape. The video was shot in Slovenia by the rail-track joining Maribor to Ljubljana. A shade of coloured napkins was set on 100 meters along the track to create an attack of colours. The viewer is put in a situation of expectation in front of gloomy landscape when suddenly the arrival of the train emulates the scene.



(L)ink / Florent Cordier / France / 2008 / 4'

How the inspiration puts on it places there ? How an idea becomes a reality ? Give to see or give the life, parallel between the creative act and the childbirth. Appearance, disappearance, from an idea to the other one, up to the final act : the first one or the last breath...



8 traversées / Pauliina Salminen / France / 2008 / 5'30

The town of Guwahati is cut in two by the river Brahmaputra. On one side, the city. On the other, the village. In the middle, the ferry and people crossing daily, navigating between two realities. Which one is the Other side ?

Prix de la création vidéo

Competition, programme #2

Milk / Bastien Roger / France / 2008 / 8'35

The pictures still not reserved to posters, screens or magazines, now they are free and take place everywhere. In this chaos, one man, his glance and dream of purity.

Procrastination / Johnny Kelly / UK / 2007 / 4'15

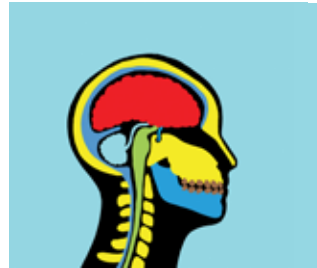
Sometimes the only way to get something done is to do two dozen other things first.

Trouble(s)# / Delphine Chevrot / France / 2007 / 1'50

This suite of 10 videos is a sensitive approach of the loss of self-control. The emotion is here faint: lose foot - go out - give way - get lost - lose the sight - Flee... Body touched by the emotion, the sliding at about the moments even where everything falls over in the limits of the unpleasant / pleasant.

Kempinski / Neil Beloufa / France / 2007 / 13'58

Welcome to Kempinski, The people of this mystical and animist place introduce it to us. «Today we have a space station. We will launch space ships and a few satellites soon that will allow us to have much more informations about the other stations and other stars. » This science-fiction documentary has no script and its scenario is caused by a specific game rule. Interviewed people imagine the future and speak about it in the present tense. The attractive aspect of the video leads to exotic stereotypes and a wrong fictitious reading of this true anticipation documentary. Kempinski is also a hotel company. The editing is melodic and hypnotic. Shot in Mopti, Mali.»



Prix de la création vidéo

Competition, programme #2



Hemorrhage / Shon Kim / USA / 2008 / 5'30

Abstract locomotion of the evolutions of thesis-antithesis and the struggle process for synthesis involving Material Dialectic. «Power never bleeds, but history does».



No Infinito Oceano da Multidao / Ana Moraes / Brazil / 2007 / 7'

Inspired by personal documentaries of Joris Ivens and the aesthetics of Vertov, the city has resulted in contemplations and anguish reflected in movements that make city living.

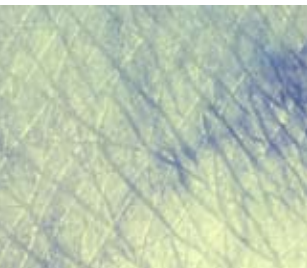


Crak / Clémence Demesme / Belgium / 2007 / 9'45

This «dance video» was produced after a working session between the choreographer Tayeb Benamara and his dancer Celine Brauning. The work of art is revealed through the ambiguous and troubling relationship established between the two people.

Drift / Max Hattler / UK / 2007 / 3'33

A blue planet and some air.



Prix de la création vidéo

Competition, programme #2

Au fur et à mesure / Judith Josso / France / 2008 / 15'

Portrait of model as a place of experimentation. This body older followed for several years was my grandmother. Today forms, poetic and the double screen, just questioning our relation to images and film editing, well beyond the memory...

Electronic reality / Christian Goyon / France / 2008 / 2'48

«The bewildering reality of things is my everyday discovery. Each thing is what it is, and it is difficult to explain how much that delights me and how much that satisfies me.» Fernando Pessoa

Qui est là / Chloé Leriche / Canada / 2007 / 4'48

«It's dark under the skin. From belly to throat, we're caught. We watch, and we analyze anguish like a thing, like the thing hiding in the dark when we were children. We feel it getting bigger. We hallucinate it.» A collaborative work with writer Renée Gagnon in the Monstres / Monsters series produced by Les Filles Électriques.

Liquidation / Cadgas Kahrman / France / 2008 / 2'

When nothing more remains to say ...



Prix de la création vidéo

Competition, programme #3



Arameans / Ricardo Mbarkho / Lebanon / 2007 / 3'36

This video questions the mobility of the Arameans; this is through the example of an Assyrian woman who has undergone one of the explosions in Beirut. Are the Arameans who hold their language and their religion pursued again by terrorism in Lebanon ?



Karta / Christoph Oertli / Belgium / 2008 / 11'

Two men walk through a former hospital. The camera follows one man until he comes across the other. Their meetings vary from distant and casual to friendly and intimate. The state of the empty building changes very suddenly: it's falling apart.



Planet A / Momoko Seto / France / 2008 / 7'40

The world has become a dried out planet, where the growing of cotton, over exploited for economical reasons is the main cause of desertification. This phenomenon echoes an even greater ecological disaster, the desertification of the Aral Sea. And man is always responsible.



Fragments of drift / Nicolas Sauret / France / 2007 / 13'15

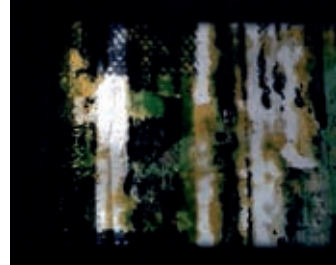
Fragments of Drift is an experimental narration based on the animation of still photographs. The timeless journey inside an enigmatic Hong Kong echoes the mental drift of the narrator and takes you in an immersive and meditative quest for essential meanings.

Prix de la création vidéo

Competition, programme #3

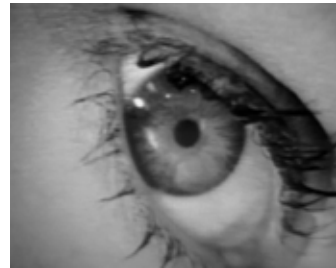
Entre 4603 images de 16 millimètres / Thomas Audissergues / France / 2008 / 2'30

Experimentation on 16 millimeter film transfer on DV and re-edited on computer.



Pluto / Yang Kai-Yen / Taiwan / 2008 / 5'

With the absence of the gazer's face in Psycho, what would the objects being gazed at turn out to be? Here the pre-arranged plot and climax are nullified, and the boundaries of signs are effaced. The endless road does not provide trips of escape, so the bodies that mesh erotically send off no pleasure. The attempt is to deconstruct the fate that the genre movie like Psycho bespeaks, and gestures toward another poetic prose.



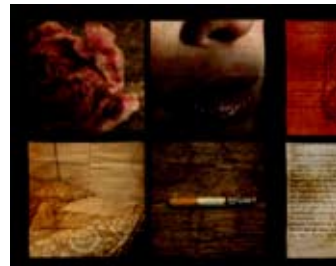
Celluloidiva / Harald Schleider / Germany / 11'50

What does it take to become a woman, to be a woman, to stay a woman? Difficult questions - not only women do know that. But help is at hand: Divas of the silver screen show us the way.



L'ombre du soupir / Céline Nardou / France / 2007 / 3'20

Reflection around «l'intime», of moment, of the wait/expectation photo-graphic and sound collage. « The hidden face from the breath, the introduction of silence, the front.. It is a track of the lively, short-lived and only moment of the sigh. What gives him birth, urges him to grow up and to repeat, what he hides and carries in him, what returns him if staff and foreigner at the same moment it is the beauty.»



Prix de la création vidéo

Competition, programme #3



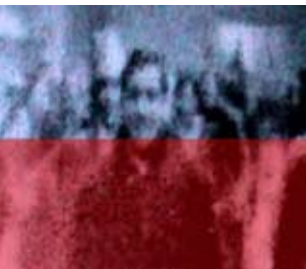
Carnet de notes 2006-2007 / Cécile Ravel / France / 2008 / 15'03

During a whole year, from October 2006 to October 2007, I kept a « notebook in super 8. Regarding it as diary, I wanted it to record my impressions and thoughts as they occurred to me as weeks went by.



Sisyphe / Inès Wickman / France / 2008 / 8'38

Lost in the middle of a labyrinth of walls, stairs and halls, a being begins his eternal ascent, evoking to the mythical Sisyphus in his infinite task. In this skyless, empty space, a body moves with wavering steps..



Les terra's di nadie / César Meneghetti / Italy / 2007 / 5'45

«Nobody's land» in 5 languages in one only phrase (French, Portuguese, English, Italian and Spanish) is a non-place where oppression rules. The extracts of the memories of dictatorship in Chile and Brazil and original images converging in one only History, one of the most obscure pages of history in Latin America.

Prix de la création vidéo

Competition, programme #4

Le Havre : port / Christophe Guérin / France / 2008 / 6'

The camera lens captures, frame by frame, the port of Le Havre during a chaotic journey. Ruins of present and future, docks and warehouses, cranes and tractors, container architecture and men at work appear in the landscape.



Gymel / Célia Eid & Sébastien Béranger / France / 2007 / 6'24

Digital animation in 2D on the music of Sébastien Béranger. «Gymel» is a pictural movie created image by image. It finds its inspiration in the abstract art movement of the early XXth century. The subject of the video is substance.



2 ou 3 essais pour une idée / Jan Peters & Marie-Catherine Theiler / Germany / 2008 / 6'

First take: an idea is born. Second take: deconstruction of the fiction. Third take: the essence.

Demoiselles / Anne Lauroz / France / 2008 / 1'03

A virtual meeting between Miss blue and miss pink thanks to an optical illusion system. Their repetitive gestures, cause the images to superimpose and eventually create situations in which the two characters are merged.



Prix de la création vidéo

Competition, programme #4



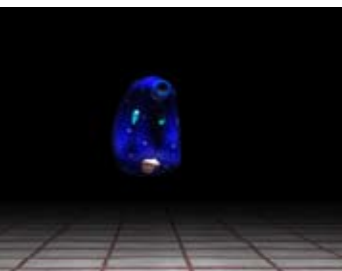
Coagulate / Mihai Grecu / France / 2008 / 5'56

Absence, presence and aquatic distortions in this choreography of fluids, mysterious forces twist the physical laws and affect the behaviour of living beings in purified spaces.



0-0 / Albert Verges / Espagne / 2008 / 3'45

In a room two characters play a football game. There is only one drawback... the inability to realize a goal. 0:0 plays with the idea of fruitless struggle in which the victory does not exist, a small allegations against the superiority in an area seemingly trivial and harmless.



Your uncertain spirit / Jon Monaghan / USA / 2008 / 6'15

3d animation based on «Virgin and Child» and «Penitent Mary Magdalene» Christian religious imagery. With this imagery and narrative, I hope to reveal something mythical about our concept of mother, birthing and sex in a time where these eternal aspects of nature are consistently being transformed by technology.



Prix de la création vidéo

Competition, programme #4

Continuum / Venturelli Devis / Italy / 2008 / 6'

Mobile architecture in motion. In front of a building yard, a long shot shows metallic shapes in trasformation. How can a distorted body change the perception of town? The video investigates the possibility to be in a supple situation, with a soft body in a rigid city. The body is generating element of the architectural shapeless.



Une chanson de Naples / Thomas Hachette / France / 2008 / 18'

It is un experimental-documentary about Naples, a trip among the city from the eyes of a traveller. Stills landscapes are animated by a sonore patchwork made up of pieces of films, song and interviews.



Marée noire / Nadia Vadori, Sébastien Trouvé & Bruno Lasnier / France / 2008 / 5'07

Going back to our essence, to our innate instinctual nature before corruption, making our way backwards and from fold to fold, being, and desiring nothing more, in the midst of the turmoil and consumerist chasms, being, and being nothing more.



Not with a bang / Alessandro Amaducci / Italy / 2008 / 6'

A fighting memory.



Prix de la création vidéo

Competition, programme #4



Herr bar / Clemens Kogler / Austria / 2007 / 3'07

A Video which only consists of scans of body parts. The concept is to question the commonly used language of film and video by replacing every asset with a collage of body language.

Mouthface / Antonin de Bemels / Canada / 2007 / 1'48

«Mouthface» is a music video freely inspired by the track «On the floor» by Michael Fakesch, from his new solo album «Dos».



Ko / Dellani Lima / Brazil / 2008 / 5'

Fire in the lake: the image of revolution. Series of images (hexagrams) with references in the I Ching or 'Book of Changes', a Chinese classic text of Taoist philosophy of life. The images are collages made with digital cameras, photo, mobile and animation 3D.



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2009

Cadavre exquis / Exquisite Corpse

Call for projects

For 2008, the new exquisite corpse video has become arborescent. It will be launched on March 12th in a partnership with Vidéoformes with the following rules:

1 – To participate, each author must go to the website: http://babeloff.free.fr/projets_08/cadexq-08.html in order to download a video trace of 2 seconds of a preceding author available on the site to appropriate for him or herself, to rework the image as well as the sound, and link it with his or her own contribution whose total length can not be more than 60 seconds.

The 2 seconds of video are published in the format QuickTime DVPAI, and can be freely downloaded via QuickTime Pro software that works on both Mac and PC.

2 – Each new video contribution, once finished, must be sent back in the DVPAI SD (720x576) QuickTime format. The video must be sent via Internet download at the following email address: babeloff.cadexq08@free.fr specifying the URL of the download as well as the name of the author of the contribution that will be included in the credits. Once received, the last 2 seconds will be detached and put on the site, replacing the 2 seconds of the preceding author.

If several authors answer simultaneously, they will all be included in the current project, at the same level, branching out into new arborescences of the exquisite corpse.

The next participants will thus have several choices to continue the exquisite corpse.

3 – The contributions must be original and conform to the regulations concerning copyright. In addition, each participant must accept the non-exclusive transfer of his/her rights for all broadcast, in any format and for all countries, organized by Babiloff or Vidéoformes, relative to the representation of the program titled "Exquisite Corpse Video 08".

For more information :

babeloff.cadexq08@free.fr

<http://babeloff.free.fr>

Focus

Robert Croma

Robert Croma

Future and the dream

UK / 2009 / 53'36

My contribution to 24 Hours 24 Artists. A wonderfully inspiring international online live event conceived, organised and hosted by the estimable Michael Verdi.

I was born in 1958 in Birmingham, the UK's second largest city. I left school aged fifteen without taking any final exams. I'd run away from home twice in 1973 in search of adventure and romance, but always returned soon after, hungry and tired, and always to a beating from my father.

The summer of 1974, when I was sixteen, I travelled alone to Paris with money I'd stolen from the collection box of my local Catholic church, where I had previously been an altar boy. My relationship with Catholicism had always been conflicted and volatile (my father had been an atheist, my mother Catholic). I'd been brought up a Catholic by my mother, but hated it, and lost my faith when I was fourteen.

I'd originally gone to Paris for a long weekend but stayed a year. I was hoping to meet Jean Genet, whose work I had been reading avidly. In my innocence, I thought I would just bump into him in the street and a great friendship would result. But, unfortunately, such a meeting never occurred!

Even so, very soon after my arrival, I was lovingly 'adopted' by a rich patron, who initiated me into the

world of Parisian art and culture. He was killed in a car crash when I was seventeen (he was twenty four). Devastated and homeless, I was forced to return to England.

I unhappily returned to Birmingham and fought furiously with my father, who made impossible demands of me. I'd outgrown my family and to continue to live with them was no longer possible. I left home again immediately and found work in the Highlands of Scotland, where I became an apprentice gamekeeper. I also worked for a wildlife sports agency, taking wealthy German industrialists into the wild hills and forests to shoot deer.

I was passionate about natural history. I eventually lived alone for six months in a very cheap and rundown, yet extraordinarily beautiful, croft in a magnificent forest close to the sea in a remote part of the Isle of Mull. I kept a pet deer called Acorn and a barn owl called Hoot. I ate fish from the sea and rivers, and the meat of trapped hares and rabbits. I did occasional work in the small villages to earn money, and worked the land for neighbours, burning heather and building fences and paths. I took tourists on nature trails to find otters and eagles and pine martens. I made reasonable money this way and bought myself a small, second-hand motorbike, which gave me the freedom to explore the island.

It was during this time I began writing poetry – mainly 'nature' poetry. All of it was terrible and hopelessly romantic. I thought I was Thoreau and Wordsworth. I wanted to be Coleridge or Rimbaud. I was reading voraciously and indiscriminately – novels, poetry, plays

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Robert Croma



– I consumed anything I could get my hands on.

For my eighteenth birthday, a friend gave me a camera. It was an old east German Praktica, a heavy mechanical beast that was utterly beautiful. My first rolls of black and white film turned out blank! Not one frame was useable. I felt like a complete failure. Then a wildlife photographer I met told me I needed to understand exposure! It was from then that my passion for photography began in earnest.

At first I photographed natural scenes – landscapes, clouds, flowers and animals. I then took portraits of local characters I had come to know: farmers, gamekeepers, artists, tourists who were passing through the island.

Eventually, the owner sold the croft where I lived

and I had to leave. I moved into a small, caravan on a beautiful private estate, but I was restless. I wanted to move back to Paris. Instead, I caught an overnight train to London.

My first London home was a squat, which I shared with a group of artists and drug addicts. One of the addicts stole my camera, so I moved out. For six months I squatted a rat-infested warehouse in London's docklands, which kissed the majesty of the River Thames. It was a cold but beautiful building, with a magical interior architecture. I was eventually evicted, but managed to find a room in a shared flat in Notting Hill with two professional filmmakers. It was with their help I made my first short film using an old Nizo Super 8 camera. The film was about the day-in-the-life of two drag queens and it was shown at the London Filmmakers Co-operative and at a film

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Robert Croma



festival in Berlin.

One of my friends was in a band and asked if I'd like to join. So I did, playing keyboards (not very well) and writing a few songs. We toured for a while. We appeared on British, German and Italian TV, including a nationally televised festival in the beautiful town of Sienna.

It was during a band photo shoot with a pop magazine that I asked the photographer how he became a professional. He said: you just take photographs! Which was wonderful advice. So that's what I did. I borrowed a 35mm camera from a friend and started walking and photographing the streets. I came across a group of demonstrators based permanently outside South Africa House in London's Trafalgar Square. They were demanding the release of Nelson Mandela.

Over the following months I began photographing their protest. Here I befriended other political photographers and soon I was covering various political events in London and selling my images as a freelance to British newspapers and magazines and the leftwing, alternative press. I joined a small photo agency with a group of other like-minded photojournalists and was soon getting commissions and travelling abroad documenting and covering major news events. Some of my photographs won awards and my work from China was exhibited in the UK.

On a photo assignment in the USSR in the late 80s I wrote my first play. Then whilst in Nicaragua and El Salvador for three months, on a photo-story for a British Sunday newspaper, I wrote and directed two short plays – one of which was performed in Managua

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Robert Croma

using local, non-professional actors. The other drama I videoed, using a French (AFP) journalist's news video camera, and also using non-professional actors. This was shown in El Salvador at a local San Salvador arts event. It was a thrilling and liberating artistic experience. I found myself spending most of my time in San Salvador and Managua with members of the avant-garde – poets, writers, filmmakers, painters. At the same time, my desire to express myself creatively through photojournalism became less and less.

Inspired by the video drama I had made in Central America, I gave up professional photography and began working in the London film industry, mainly in production offices. Here I would co-ordinate productions and work closely with actors and technical crew.

During this period, I also began making small experimental films using an old and beautiful Bolex 16mm camera I had found cheap in a junk shop. I made image and sound collages using found media that included the use of old photographs and recycled Super 8 footage. In junk shops back then, I would often find old super 8 movies that people had thrown away! These I would plunder and cut up and mix with other found media in an effort to re-contextualize and create something poetically new and, hopefully, beautiful. I would project them at art events and happenings in old warehouses and railway arches on hot summer nights. A number were shown in small UK and US film festivals.

Then in the year 2000 I became seriously ill. My life was suddenly transformed and brought to a standstill.

I was forced to re-evaluate and readjust to a greater sense of mortality. Fortunately, (and I bow here to the gods), my health began to slowly improve and once again I became creatively active.

I began using the internet as a new means of creative expression. I kept an on-line journal of my days of illness, which included abstract, mood inspired imagery taken with a small digital camera. I published poetry and fiction on-line and joined a small forum of like-minded artists finding diverse expression and interaction via the web.

In 2005 I discovered the medium of videoblogging and became passionately entranced by the broad range of personal video expression on-line. I was completely captivated by this new creative form. It was apparent that for the first time since the inception of cinematography over a century ago, a major artistic revolution was occurring with regards to the means of production and distribution of video and sound artists' and filmmakers' work. Thanks to the web, the world had become an accessible, always-available, alternate gallery space – a permanently open and free cinema. All that was basically required was a computer and an internet connection (and, of course, the will to create!). This was a major and seemingly positive shift in the balance of productive forces towards creators and away from the hegemony, pomposity and privilege of the financial and editorial gatekeepers. No longer was it about acquiring vast sums of money in order to tell cinematic stories or express poetic narratives visually and then distribute them globally. It could now be done with a mobile phone and a broadband connection! Video artists in

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Ohio could show their work permanently looped in a continuous twenty-four-hour cycle on a computer screen in Uttar Pradesh or Timbuktu, if they so wished. The world was connected, the artistic possibilities endless.

Inspired, in 2006 I made one short video using my mobile phone. I then purchased a video camera and have continued since then to experiment and explore, with ever deepening wonder, the magic that is the interplay of sound and image.

My recent work with digital video embraces aspects of memory and time and pursues the vagaries and revelations of dream and happenstance. It alludes to fictions and truths in the everyday and seeks out the poetry of possibility.

I'm interested in discovering the story and poetic narrative that resides elusively within all moments of experience. Everything is always much more than it seems. The artist's job is to reveal in new ways that which is hidden.

© Robert Croma

Focus

Robert Croma



Focus

In Extenso 'Carte blanche'

Programme In Extenso

Provisional end

Curator : Martial Déflatieux

« Provisional end » is a compilation of films, more specifically cartoons. Remarkable and for the most part fairly marginal works of the artists presented, these cartoons are an original way to discover the artists who habitually move in contemporary art exhibitions.

« Provisional end » is the title taken from the "contemporary, hallucinatory, and crazy fairy tale" by Guillaume Pinard that is projected for the occasion. It is naturally suitable for the memory work started by Benoit Broisat in "Bonneville" which forms "a set of fairly vague imprints, of signs slowly emptied of their referents" and therefore in perpetual movement. "Smoke" by Fleur Noguera "begins with the smoke of a cigarette and ends in the same way" and in between are scenes of great sensitivity and a touching fragility. A temporary logical end for the film entitled "A suivre" (To follow) made in 2002 by Kristina Solomoukha, for which the current economic and ecological deterioration are unfortunately the worst things to come that we can imagine.

Contact In Extenso:

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Inextenso : 04 73 14 26 52

<http://www.inextensoasso.com>

Focus

In Extenso 'Carte blanche'

Bonneville, Benoit Broisat / France / 2004 / 12'

ARC/Musée d'Art Moderne de la Ville de Paris ; Frac Champagne-Ardenne

<http://benoit.broisat.free.fr/bonneville%20fr.htm#video>

« Bonneville is the name of my hometown where I spent my childhood and teenage years. It was my present during all those years, and I had no trouble assimilating the places where I lived for real, fully and in all their complexity. Today Bonneville no longer exists, for me, except in my memory, where the solidity of a lasting feeling has given way to a set of fairly vague imprints, of signs slowly emptied of their referents. The Bonneville project can be read as making an image of my memory, and as an attempt to restore a report attuned to memories of spaces and places.

...Even if a computer was used to make the last part of the video, it's through drawing that it was assembled, and by the important work of making an inventory of the multiple forms and objects that populated my memory. I traced more than a thousand drawings with a black marker on A4 paper in a fairly simple style, a sort of sketch, almost writing. The video shows a walk, slow and silent, among the black signs of this writing of which each character seems to be a victory over whiteness, that of a blank page like the one hollowed out by oblivion.. »



LA PEUR

Interstices (4 loops without title), Philippe Eydiou France / 2008 / 4 x 12"

Four animated intermed.

Smoke, Fleur Noguera / France / 2008 / 6'48

Drawing, Fleur Noguera / Animation, Nicolas Lichtlé / Music, Superpeur Production, centre d'art la Chapelle St-Jacques,

<http://www.fleurnoguera.com/>

«Smoke» is the smell of camping in the forest, grilled sausage on a wood fire, snow-capped mountains, polluting factories, molten steel, a cigarette burning out. Taken from reality and sometimes based on current events, allusions pervade. The scene with birds leaving a waterfall is a quote from a documentary film, «The white diamond» (2004), by Werner Herzog. The first seconds of the animation are based on drawings, the great cypresses of Villa d'Este (1760), by Jean Honoré Fragonard. The film begins with the smoke of a cigarette and ends with the same scene. Music by Superpeur electrifies the film and creates an atmosphere of unsettling strangeness that questions the transience of images and of its elements influenced by a hypnotic refrain.



Focus

In Extenso 'Carte blanche'



Provisional end (extr. de la Tétraphobie), Guillaume Pinard / France / 2006 / 15'59

<http://anthrophete.free.fr/96C877E4-951B-41EB-9E51-3F1EA3390E4E.html>

«Provisional End», is a contemporary, hallucinatory, and crazy fairy tale, without a structuring and simplistic narration. With its smooth contours, its childlike esthetics, it shows a fornicating fly mounting its motorcycle and a stork wearing a cap, moving about the third dimension under the control of a despotic encephalon.

This alarming world could be an anti-manga with the characters' missteps showing us their nightmarish cruelty, sending us off this time to traumatic events reserved for adults. In this psychic theatre, surrealistic nonsense reigns supreme, giving substance to a fantasy and absurdity recalling the theory of «idiocy» as a way of consuming reality raised by Jean-Yves Jouannais.

À suivre, Kristina Solomoukha / France / 2002 / 3'30

Production, panoplie.org

<http://solomoukha.free.fr/asuivre.htm>

Kristina Solomoukha was born in Kiev - Ukraine in 1971. She plays with the workings of architecture and industrial design and invents situations in which signs collide with each other. Her world is often disquieting, always ambiguous. Childlike imagination rubs shoulders with an acute consciousness of the contemporary world.

Focus

Ran Slavin

Ran Slavin is a cross media audio and visual artist from Tel Aviv. Working with experimental cinema, digital and acoustic music, real time live video/sound performances. He is active in the international music and contemporary art scene, his visual work has been described as intense urban surrealism. His audio work is a culmination of processed acoustic sources, error music and sonic panoramas often guitar/piano based/derived. His videos, music and live performances present audio-visual realms unfolding between the urban and the abstract, super imposing the real and hyper real in streams of morphing dream worlds.

<http://ranslavin.com>

Ran Slavin

Elevator n°3

Israël / 2009 / 65'

«Elevator n° 3» is the closing cycle to the ongoing project *Insomniac City*. The summarization and culmination of the 5 year project.

Its a futuristic and dreamy «Film Noir» happening in the cities of Shanghai and Tel Aviv, an exploration of a zone where dreams and reality are one.



Focus

Ran Slavin

A phone call wakes up a troubled and confused young woman in a hotel in Shanghai. A strange and fragmented phone conversation spins out of control. But is it real ? A memory ? A TV show? Or a dream?

Through a nocturnal Shanghai and a dreamed up Tel Aviv, detachment and estrangement oscillate into dangerous zones..

Written and directed by Ran Slavin

Thanks :

The film was produced with the support of Cinema Project, a joint project of The Rabinovich Foundation for the Arts & the Recanati Foundation Supported by the Cultural Administration at the Israeli Ministry of Science, Culture and Sport and the Israeli Council for Cinema.

Supported by the Israel Lottery Council for the Arts.

Filmed in the cities of Tel Aviv, Shanghai and Chengdu 2004-2008



Focus

WRO Biennial 'Carte blanche'

WRO Biennial

Selection

The WRO Art Center, located at Widok St. (The View St.), Wrocław, arose from the experience and activity of the WRO Foundation Media Art Center, the only independent organization in Poland specializing in contemporary art, media and technology, since 1989 organizing WRO - International Media Art Biennial. The WRO Art Center features regular presentations of contemporary art intertwined with the development of communications tools and processes.

The program of works presented at Videoformes festival consist of two parts. The first entitled *Territory-Body. The territory as performance* has been prepared by Sonia Poirot, a French curator during her residency at the WRO Art Center in 2008 /09. She selected five Polish artists whose artistic practices display an intimate dialogue between body and territory. Through his body, man belongs to the world which surrounds him, he is a part of territories which hybridize and become entangled, where circulations cross. By moving and by acting within a space, he defines limits, at the same time physical and mental there, so determining especially a power and a radius of action. The body carries, in itself, its performative dimension. Anna Orlikowska, Patrycja German, Agnieszka Kalinowska, Łukasz Gronowski and Dominik Lejman developed a subtle thought of the body and territory and shows us thus that the artist is a place all on his own, a nomad territory which takes part in the world.

The second part features works by Piotr Bosacki, Filip Chrobak and Marcin Giżycki which have been selected to the competition of 13th Media Art Biennial WRO 09 taking place in May 2009. The announcement of a work in progress, an internet based neo narrative net interactive space *Sufferrosa* by Dawid Marcinkowski rounds up the video program prepared by WRO Art Center.

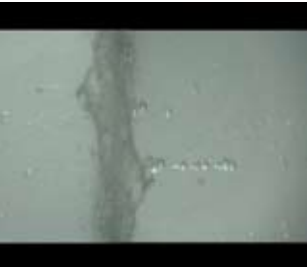
<http://wrocenter.pl/>

Sonia Poirot

Sonia Poirot is graduated from the Academy of Decorative Arts in Strasbourg and conciliates at the same time an artistic and a programming activity. In her work, she uses various mediums: video, photography, performance and drawing. Her work have been presented during many exhibitions and festivals, at the CRAC Alsace, at Gallery UAP in Romania, at the Municipal Theatre in Sens, during the "Nuit Blanche" in Paris, at the Videomedeja Festival in Novi Sad, at Artforum 3 in Freiburg, at International Media Art Biennial WRO 05 in Wrocław. She took part beside Eléonore Hellio, Pierre Mercier and Francisco Ruiz de Infante in the organization of various festivals held at "La Chaufferie" in Strasbourg, and takes part in the photographic programming within the Stimultania Gallery in Strasbourg. In 2008 she was granted by the Regional Council of Lower-Rhine for taking part at the action "Time offer for art". She lives and works in Strasbourg.

Focus

WRO Biennial 'Carte blanche'



Endless Loop, Anna Orlikowska • Pologne / 2007 / 3'25

«Endless loop », montre le processus d'une substance mystérieuse. Les mouvements et déplacements lents, de cette matière et leur répétition, peuvent être associés aux fonctions vitales intracellulaires. Une danse envoûtante de circulations de fluides à laquelle participe également le son, donnant à ce mouvement le caractère hypnotique d'une boucle sans fin.



Barszcz, Patrycja German • Pologne / 2004 / 2'43

«Barszcz» dépeint un intérieur blanc, une table recouverte d'une nappe, où Patrycja German prend place vêtue d'une blouse blanche solennelle. Lentement, elle porte une lourde marmite de 10 litres à ses lèvres et commence à avaler avidement son contenu, en l'occurrence une soupe de betteraves appelée Barszcz.



Untitled works, Lukasz Gronowski • Pologne / 2007 / 4'46

«Untitled Works» porte sur les activités insolites et irrationnelles d'ouvriers travaillant sur une jetée à Sopot. Tirée du projet « In Tension », la vidéo propose une réflexion sur l'abstraction du comportement humain, sur l'absurdité des coutumes, ainsi que sur le temps et l'espace suspendus.



Skaters, Dominik Lejman • Pologne / 2004 / 5'

«Skaters », que l'artiste décrit comme une vidéo fresque, montre une projection vidéo en négatif d'une patinoire emplir le mur. Les figures blanches, de petites silhouettes fantômes comme des ombres, glissent légèrement, leurs chemins se croisent, sans se toucher ou se reconnaître l'un l'autre.

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WRO Biennial 'Carte blanche'

Personal Doping, Agnieszka Kalinowska • Pologne / 2003 / 7'30

Une chaîne humaine traverse verticalement l'écran. Filles et garçons, tête en bas et de dos, glissent lentement, se tenant par les chevilles de leur prédécesseur, dans une progression solidaire. Leur évolution, recouverte par un chant de cigales, est mystérieuse et déroutante. Ils viennent de nulle part et n'ont pas de destination plus définie.

106 Olney street, Marcin Gizycki • Pologne / 2007 / 4'49

An experimental film with animated parts. Somewhere in the USA, in a flat which inhabitants are not present, a call answering machine records commercial advertisements, while the light reflected from the cars driving on the street, form moving patterns on the wall.

Film o kostuchu, Piotr Bosacki • Pologne / 2008 / 2'50

An animated film. An off voice of a child follows successive configurations of nails and a rubber strap, displaying in its potential of combinations.

Zloto, Filip Chrobak • Pologne / 2007 / 8'43

A video inspired by urban life. A recording of few minutes of a moment spotted. A store window display in the foreground, a woman-mannequin on it. Reflections of what we don't pay attention to at the first moment can be seen on the glass pane - countless pedestrians, their mutual relations. An unusually natural and critical comment on reality.



Focus

WRO Biennial 'Carte blanche'

Sufferrosa, Dawid Marcinkowski • Pologne / 2007 / 4'44

Sufferrosa is an Internet project that has no linear sequences of a predetermined length. It's an autonomous Internet film structured like a database, comprised of assorted loops, random procedures and options selected by the viewer. The nonlinear, interactive collage of photography, textured video images, frame-by-frame animation, typography and 3D sequences forms a cliché-ridden story about obsession with youth, fear of old age and death and the demographics of our aging society. Sufferrosa includes references to Jean-Luc Godard's film Alphaville (1965) and to noir detective thrillers, Vernon Sullivan's prose, silent movies and to the esthetics of music videos and net games. As Godard said: «Every film has a beginning, middle and end, but not necessarily in that order.»



Focus

Stephen Dwoskin

Stephen Dwoskin : praise for a quest.

Another's body as one's presence.

« The anatomical foundation which would be the neutral part of the body, how to limit it, in order to better define the sensuality that moves it and transcends it ? »

Initiation à la haute volupté – Isidore Isou

« Our ambition is not to list the countless possibilities of integration and disintegration to which desire crafts the image of what is desired. »

The Anatomy of the Image – Hans Bellmer

Since the 1960s, Stephen Dwoskin has obsessively examined the relationship between the feminine body and the masculine perception. He uncovers the most disparate rituals, the performances that are both extraordinary and minimalist, the least-shared intimacy, the infinite series of possible abstractions. For almost fifty years, Dwoskin's work has continually disturbed, even scandalized. It has been accused of misogyny or pornography and, at the same time, has profoundly affected viewers, upset them, and undermined their approach to the body being filmed.

Throughout the fifty-some films made up to now, Dwoskin has constantly worked the image of women from a specific and unique point of view: his own, that of a handicapped man, suffering from poliomyelitis since childhood. His personal condition is therefore

always at the origin of each of his cinematographic creations, which are deeply autobiographical. The films by Dwoskin embody a quest and an inexhaustible investigation of the feminine body that originate from his own masculine body, according to his own physical possibilities using the camera. These fifty films constitute the story of what is visible of these women and accessible to the body of the filmmaker. In looking them over one after the other, a unique representation of the feminine body is laid out in front of us, almost exclusively silent, strictly subjective and yet the most vast and nuanced ever seen: it might reach the highest level of abstraction in the history of cinema.

The images, lengthened insistently with an unyielding persistence in the long series of films made, are at odds with words, which are rare: the depiction of

Focus

Stephen Dwoskin

women develops all the nuances of strictly visual communication, along with sound for the most part minimalist, significant counterpoints of the vision.

Finally, this representation of the female body is radically insubordinate to the politically correct: with hardness and without restrictions, it deals directly with scopophilic pleasure as well as with man's desire of women; it was the first to problematize the masculine view of the female body¹, bringing to the forefront the idea of reciprocal danger contained in the relationship between the one who looks and the one who lets herself be looked at. His representation of the feminine body is situated far from the established sexual gradations established by genre studies, but it nonetheless lays out infinite possibilities that are fragmentary, sensitive, and relational. This portrayal shows, without subtlety or restraint, the gentleness and cruelty of the desiring look upon women or, better, it confronts the viewer with the implications of both the sublime and aggression that are inscribed in the look, and with the profound ambiguity of the exhibition-vision relationship. Short films such as *Alone*, *Take Me*, *Moment*, *Trixi*, *Girl* and the feature film *Dyn Amo* are brilliant examples.

A constant tension – a subtle balancing act that is always unstable and liable to dissolve – is the watchword of these figurative investigations. During the actresses' different performances, in the progressive unveiling of the filmmaker's body, throughout the films, an always riskier and excessive

testing of the viewer is established. The triangle of the mechanism put in place (filmmaker, actress, and the viewer who is taken in his individuality) is tightly maintained, the dialogue between the three participants, through the means of the visual experience, represents what is most personal and distressful. Nevertheless, all that constantly risks taking us to pure abstraction: the presence of bodies as an epiphany of the material immanence of the flesh is a sudden, explosive, and subjective revelation for each viewer, a revelation that verges on the opening onto the infiniteness of conceivable imagination. The most recent films *Oblivion*, *Nightshots* (1, 2, 3) and *The Sun and the Moon*, in which Dwoskin uses a digital camera, are both a fascinating and terrible battlefield where the materiality of bodies projects us without stopping towards the imagination arising from their representation, towards their plastic dissolution.

Even in the films that do not directly show a man looking at a woman who is revealing herself in front of the camera, the fundamental point of Dwoskin's research lies in the exploration of what emerges from the action of filming, of the subjective experience (of the filmmaker, of those in front of the camera, of those who watch the film) becoming an integral part of the simple recording. Sensitive immersion, that a vision so subjective and in a prolonged period of time leads us to feel, greatly modifies our connection to the images, asks us about our possibility of reaching the visible part that eludes us. By asking questions about the world and existence (presences, bodies, relationships, desires, illness, solitude) through the vision he has of himself through the camera, Dwoskin also asks about the vision of oneself, the act of filming and

¹ Dwoskin's first films amply contributed to the writing of Laura Mulvey's essay *Visual and other pleasures* (United States, Indiana University Press, 1989, p.57-68) that started the debate on the ideological implications linked to the place feminine characters have in classic cinema.

Focus

Stephen Dwoskin

acting in front of a camera. And the images created by Dwoskin play at pushing the limit of what is visible even farther: more fragments, more off-camera, more imagination.

This questioning of what is visible is already contained, through an amused approach and rhythmically uneven montage, in *Asleep*, the first short film by Dwoskin, in 1961. The cadre is concentrated on feet sticking out of a blanket², the very rapid montage and music, similar to that accompanying silent films, follow the dance of these feet that acquire an independent life, their own expressivity, exhilarating, and are at the same time transformed into a growing abstraction thanks to the insistence of the cadre and the tireless rhythm of movement.

At the beginning, Dwoskin was the quintessential anti-Warhol since his images were never created in order to be experienced by the viewer as “wallpaper”, a decorative object in a space. On the contrary, Dwoskin's films draw on a dimension of rhythm and of subjectivity to which you cannot avoid. The intensity of each film requires an active mental participation of the viewer, a descent into this period of time that takes us over, that profoundly changes us, and that forces us to intimately explore while we sift through the images and are captured by them.

In *Me, Myself & I* (1968), Dwoskin shows a couple confined in a bathroom. The genesis of the research on the relation between what is visible and imaginary

2 The ploy of the film also consists in surprising us when the blanket is pulled “and that we” get a glimpse of the actress's legs, but the entire body will never be ours to see.

is found in a continual work on body movements, on the interstices of determinations, on the sketches of actions in a precise direction, that always call into question a sort of diegesis or a logic of acts a viewer would like to find there. In the same way, a large place is given at the start to bodily details (mouths, eyes, hands, etc.) and to the fragmentary montage that captures movements, gestures, and expressions as they evolve. The dispersion, the lack of logic and of chronology contained in these fascinating movements alternate daily necessities and the absurdity of accomplished activities. The vision is pushed even farther in a mental space that continually returns to something else, to other intimate and subjective situations. For the viewer, in fact, the experience of watching the film is a perpetual wait, mixed with the pleasure of a progressive immersion in the cracks left by concrete intentions, in the intimate space opened by long exchanged glances.

In Dwoskin's films, all is contrast, paradox, disorientation though strong and unitary experimental ventures in which shots, rhythms, lights, and sounds are magnificently mastered, destined to engender in the viewer all the intrinsic dimensions to the act of watching.

In *Dirty* (1965-1971), the blinking of refilming, the slow motions and freeze frames work on the apportionment of the two actresses' bodies, create an opening on original emotional meanings, others in relation to anatomy. The images of these two female bodies reveal a new logic of desire: the materiality of film, showing scratches, grains, and jumps between photograms, integrate the discovery and approach to the sensual intimacy of the two protagonists, the

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Stephen Dwoskin

plastic work on bare surfaces and on movements prompt the amazement of the sudden appearance of the two girls. The wonder of the act of filming as a creation of the print of the body becomes an affirmation of the beauty of what is representable and is combined with the appearance of, on one hand, the limits of what is visible, and on the other nakedness as a space of the unknown and the emotionality of figuration. The carnal covering opens itself to subjectivity, to the scopophilic desire that the blinking materializes.

Moreover, the process, very often reiterated – notably in the first short films – of the physical and psychological unveiling of the actresses profoundly changes the work of representing female nudity.

The originality of filmmaking thoroughly explores the conception of eroticism and arousal, by criticizing from the inside the pornographic clichés and the usual sexual positions.

Several of Dwoskin's films show the relationship that is created in real time during filming between the filmmaker and the subject being filmed. All his works, notably the monoformal ones in the first period, depict nudity as an unveiling of the psychological condition of the actresses: *Girl* (1975) is the work that pushes this process to the extreme.

In all of Dwoskin's films, we can thus find the use of all the representative possibilities of this "*glissement of being*" expressed by Georges Bataille. According to the intention of the filmmaker himself, the unveiling of the actress corresponds to a veritable psychological baring. Dwoskin, through "film torture" carried out by means of insistent pressure of the camera, wants to reach the essence of the subject being filmed, enabling her to free herself from her imposed role.

With this perspective, the camera therefore becomes the trigger of an intense awareness the woman has of her body and identity. At the same time, this liberation happens with the viewers, pushed to question their view, their approach to the bodies filmed, and in the end their own corporality.

Still in line with Bataille's theory, the view of the filmmaker develops a certain cruelty: how to consider then this physical and psychological baring of feminine figures?

Whether it be a woman who is suffering (*Girl*) or who has an orgasm (*Take Me*), the fixed shots and work over the long term reveal the desire to experience the body of the other, to put it in danger and to question each person's position in this action.

The cinema becomes here an instrument to unmask women and men socially, to abolish the conventional dynamics of desire, of eroticism or of the monstration of sexuality and to bring out something else from the bodies filmed, thanks to the place given to different subjectivities. In this perspective, the cinematographic act claims to be a humanist approach that is open to dialogue. Dwoskin's film work has always tried to make sense of the intimate emotive implications of the *mise en scène* of each chosen individuality, implicating them in a larger and more universal approach to sexuality and the human condition.

In this humanist perspective *Intoxicated by my Illness* (2001) proves to be a major work, both dense and flowing, gentle and harrowing.

For the first time, Dwoskin uses a digital camera for which the lightness and technical possibilities correspond to his physical abilities for filming and to the complexity of the intention to share his

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Stephen Dwoskin

experience of fragility and human vulnerability in sickness. In filming his long hospital stay due to a worsening of his health, the filmmaker expresses his view of himself, of his interior condition linked to the illness. It is an intimate and biographical sequel to the documentary on pain (*Pain is...*) made in 1997.

The dimensions of desire, of dreams, and of sexual pleasure are mixed with those of the experience of pain and physical suffering. The complexity of the images created through blurring, double exposures, imbedded images, divided screens, and moments of direct takes are confronted with the ample dramatic presence of music playing a role of counterpoint and accompaniment of the vision.

Illness and physical immobility contrast with sexual desire, pain contrasts with pleasure, dreamlike imagination with the immanence of "real" bodies and medical treatments, the nudity of bodies with hospital uniforms, the melodies and voices of opera with the repulsive noises of medical devices. In that way, a tension is created that stratifies on one hand the images in what they are conveying in terms of gentleness and hardness, and on the other hand, music in its alternation between lightness and gravity in making infinite variations on states of awareness, of communicated feelings. Starting from a condition of immobility and silence, through a complexity of his vision of himself and of others (the other patients, the different women who surround him and bring him medical or sexual care), Dwoskin brings about a moving and powerful intensity, his interior monologue converses with our subjectivity, our imagination, our bodily experience, of pain and pleasure. And in that, the female bodies sway from fact to dreams, materiality and opaque appearance.

The approach based on an image articulating the interior monologue of the filmmaker is amplified and renewed in films that question memory: *Trying to Kiss the Moon* in 1994, *Some Friends (Apart)* in 2002, *Grandpère's Pear, Dad* and *Dear Frances (In Memoriam)* in 2003 constitute poetical portraits that work the past, memory, often using home movie material.

In *Dad*, with an elegiac attitude highlighted by the music of Charles Ives, Dwoskin combines the chronology of images, slows down and decomposes the movements, works inside the cadre, goes from color to black and white and vice-versa, formulating a thought on reminiscence, the traces of an experienced presence, the memory of his father, of his own childhood, of his body before he contracted poliomyelitis.

The images – that of his father, eloquent and touching, and his own, a child in the United States, walking and playing – are images and rediscovered presences, investigated by a filmmaker's view that meets that of a father and son in front of the camera, speaking to them. The argentic material of photograms of the past is reworked with the digital image of the present, from the inside it questions bodies, movements, rhythms, and thus, in the same motion, it probes the rhythms and movements of memory, the emotions born of absence and loss.

The plastic and formal work makes the connection between the argentic images-trace and the images-view made digitally underlies a concrete modeling, sensitive to the material from which the presences come. This elegiac portrait arises from an intimate

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meditation created from parts of photographs, becoming a subjective visual melody, private and yet always forcefully receptive to others, always destined for a share of composed sensations.

Thanks to intense work on the material of the image, every portrait and gesture filmed by Dwoskin transforms into a prodigious and captivating presence. An example is *Phone Strip* (2007), one of his most recent short films: after making it with a cell phone, Dwoskin wanted to over-pixelize the image in order to bring out the material one more time, in order to remind us that in his work it is always about a body that is investigating other bodies, real matter that works dreams, desires, and imagination.

In *Phone Strip*, the experience of a relationship carried out through the camera is renewed. The face is revealed, questioned, it lets itself be surprised and surprises the filmmaker. And from this investigation-experience springs, once more, something like the "overly-visible", going beyond the print of appearance, showing the traces of two interiorities that meet, that communicate, and that thoroughly envelop the viewer in this unending tension: Stephen Dwoskin's tireless quest.

"Others who are apparent in the face, pierce, in such a way his own plastic essence, like a being who opens the window where his face was already drawn. His presence consists in undressing the form in which it had already been manifested. His manifestation is a surplus on the inevitable paralysis of the manifestation. That is what we are describing by the formula: the face speaks. The manifestation of the face is the first speech. Speaking is, before anything else, this way of coming from behind

one's appearance, from behind one's form, an opening in the opening."

Emmanuel Lévinas, Humanism and the Other

© Gloria Morano

Translated from French by Kevin Metz

Distributed by Lux, an arts agency based in London which explores ideas around artists' moving image practice through exhibition, distribution, publishing, education and research. It holds the largest collection of artists' films and videos in Europe, with over 5000 titles, all listed in its online catalogue

www.lux.org.uk



Focus

Stephen Dwoskin

Program

Asleep / 1961 / 4'

Me, Myself and I / 1967 / 18'

Dirty / 1965 / 30'

Intoxicated by my Illness / 2001 / 41'

Phone Strip / 2007 / 8'17"



Focus

New generation : Brazil knows what videoart is

Brazilian video art

New generation : Brazil knows what videoart is

Contemporary Brazilian video art is going through a period of great “emotional” instability in which the parameters of its definition have dissolved in the absence of specificity of contemporary art in general. The title of this series presented at Vidéoformes, *Brazil Knows What Video Art Is*, was inspired by these uncertainties, and intends to create irony between the idea of the past and present of this art in Brazil. Since our current knowledge in the matter is based on its recent past that is dense, specific, and fundamental, can we know what the real present definition is?

Does a new generation of artists, who would not be so attuned to historical fact itself, like all theorists, continue to produce work that we can still call video art? Or simply, does the character of high convergence of new media render everything ambiguous? Would film's various media – video, fiction, experimental, the web, visual arts, and interactivity – have dissolved or trivialized a possible definition for video art? Can we still know what it is made of? Can we still tell the difference between other forms of art or must we simply incorporate it definitively in what we call “visual arts” or “new media” and thus end the debate? And if Brazilian video art still exists, where would we be able to find it?

Even if film is dissolved into digital and into the small and fragile barriers between video art / fiction / experimental / cinema / media art, one characteristic exists in works presented in this selection that might

attract the attention of a category of things unfeasible in cinema, even in art-house or independent cinema, and even less in art work in the media: whether creative video be shown in a dark room, in a gallery or in a theatre, an urge is unleashed for deconstruction, for uncompleted things, non linear, non narrative; the opposite of cinema, this art, video art (even if it has another name in the future), continues to throw itself into the void of a structure, into the uneasiness of weirdness, by getting closer to visual arts than literature, more poetry than prose. But it has always been that way!...

More than 30 years have passed since the first esthetic experiment in Brazil (Ana Livia Cordeiro, *M3X3* - 1973 et Leticia Parente, *Marca registrada* - 1974). Artists have specialized and have not only incorporated video in their art, but they have made it the foundation of their language attempts. Video art has left a fundamental heritage in the history of Brazilian art. In the 80s and 90s, video reached its peak in an excess of expressiveness.

It is clear that this transitory moment that we are experiencing is due in part to the wear and tear of the excessive use of language, to the proper unstable and incorporable environment, to the accessibility of spreading technology. The language in itself is perhaps no longer the heart of the debate. It is not about showing an interest in the means, in the media, and in their supposed truths. An era is over and it

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seems that the willingness for language to be at the center of an esthetic experience is dead. Would it also be the death of video art?

In the selection presented here, we are witnessing the search for an intimate landscape, for truth, for daily life; it is in fact a return to subjectivity. We intend to be inexistent, sometimes naïve, informal and erratic. What is interesting in this selection is showing how this new generation of artists (they move in several visual art fields) approaches ideas and images.

We show three works by the artist Carlosmagno Rodrigues (*Sebastião, the man who drank kerosene, At the abyss of your eyes and Doriangreen*). Carlosmagno, probably the most experienced of these artists, presents a work that is blunt and dense, which goes beyond post-existentialism, post-communism, and anti-capitalism to raise questions of life/death and especially of the inadequacy of modern man seen in a metaphorical way, through the image of a boy (the incredible Bruno, Magno's son). With his philosophical expressions, too mature for most of us, he presents a mixture of remorse and repression of what life refuses us. Carlosmagno's story, in his recurrent style, illustrated by old and worn-out iconographic images, takes us back to a fairly mysterious world, inhospitable at first, but vibrant. In this style, emblematic phrases are repeated and seen as the fruit of a contemporary culture of the image, already nostalgic and therefore, without hope. His criticism lies in a willingness to rebel, an almost "vintage" feeling of an unachieved revolution – Cuban, Latin, or Brazilian. But his best self-criticism materializes in *Doriangreen*, when his character reads a devastating letter for himself out

loud.

Two works by Roberto Bellini (*Through the glass and Invisible Garden*), one of the artists who is part of what we call the "narratives of observation". These narratives (found in several works of the selection, such as *Hole* and *Framed*, by Leandro Lima & Gisela Motta) speak of an "order of the regard", that hovers over his peaceful object, on the lookout for chance and occasion. Contrary to the vibrant language of video art in the 80/90s, we return today to the very essence of what a true image is, clear-cut and unadorned. But it is not a simple image; there is still a well-kept edition, which favors the starting point of this image, and which necessitates an exercise in observation (the chiaroscuro and time to see *Invisible Garden*, the unique/common locations of *Hole*, etc.) In the project by Leandro Lima & Gisela Motta (also artists with multiple facets), there is an ubiquitous and architectonic fantasy that video has always been able to show, this way of playing with the landscape, breaking it down in order to build another sense: "I see what isn't over there, exactly, except in the development of my idea-image, uniting Helsinki to São Paulo, in the same frame."

The very recent work of Sara Ramo, a Spanish woman living in Brazil, goes back to the intentions of performance video, those of sparseness. She adds a playful and blunt lucidity to the present, by dancing with a companion, a cardboard man (*Amor Fati*), or continually unpacking suitcases (*Traslado*). In this video, Sara Ramo takes out of a suitcase on the ground personal objects from the house and the move, exposing in a simple way the metaphor of

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transportation, of a move, and of suffering. In *Cover Dreams*, she is a soldier who plants flowers. Ramo (since her first videos, like *Ceia* and *Hotel Paradise*) questions the view and expectation of the other in her programmed performance actions. This power, rooted in her body of a woman, makes this fantasy (*Oceano*) possible and goes beyond mediocre daily existence. She speaks of a feminine power for subjects of clear social, corporal, and group powerlessness.

To conclude this program, two works of video-dancing made in a group : *FF* by Karenina de Los Santos, Leticia Nabuco, Marcello Stropa, and Tatiana Gentile, a walk of bodies on the ground in the streets of São Paulo, and *Sensações Contrarias* by Amadeu Alban, Jorge Alencar, and Matheus Rocha, which brings the rural atmosphere of Bahia in an original way to contemporary dance.

Brazil Knows What Video Art Is, without doubt, is a small sample for the big questions to come.

© Francesca Azzi

Translated from French by Kevin Metz

Curator

Francesca Azzi - Head of the cultural production company Zeta Filmes (www.zetafilmes.com.br) which is based in Belo Horizonte, state of Minas Gerais, Brazil. She develops projects in the areas of cinema, video and new media. She is the coordinator of INDIE - World Film Festival an international and independent festival for new filmmakers which has been taking place annually, since 2001, in Belo Horizonte and in the past 2 years in São Paulo. She is also coordinator of Fluxus – International Film Festival on the Internet (www.fluxusonline.com). Azzi is a journalist. She obtained her Master's degree in Communication and Semiotics from PUC-SP with the work "Videoart and Experimentalism". She is also independent curator of the audiovisual area. She creates and has been working on the project Brazil Knows What Video Art (that was invited for Le Cube, Paris, and Festival Della Creativita in Firenze, Italy, in 2008), with brazilian newest videoart expression and experimentation. She currently lives in São Paulo.

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New generation : Brazil knows what videoart is

About the artists

Carlosmagno Rodrigues, born in 1972 in Brazil, holds a degree in Animated Films and Fine Arts. His videos have been shown at several exhibitions and festivals in Brazil and abroad. Rodrigues is artistic consultant for the Implementation Program of Indian Schools in the State of Minas Gerais and electronic art teacher at FUNARBE - Brazilian Art foundation. His videos have been part of more than 100 art events around the world.

Leandro Lima et Gisela Motta, are visual artist from Brazil, they have exhibited nationally and internationally. In 2007 they have participated in 1º Bienal Fin del Mundo, Ushuaia, Argentina, did a oneday show at KOH-I-NOOR, Copenhagen, Denmark, they took part in the exhibition Comunismo das Formas at Galeria Vermelho, Sao Paulo, Brazil and also participated in a 3month residency at HIAP, Helsinki, Finland.

Roberto Bellini, Graduated in Drawing from the School of Fine Arts, at the Federal University of Minas Gerais in Brazil. He has participated in several collective exhibitions and international video festivals in the last few years including screenings in Brazil, Chile, South Africa, Germany, France, United States and Russia among others. The artist was awarded second prize at the II Inter-American Video Art Biennial, realized by the Interamerican Development Bank. Roberto recently finished his MFA at the University of Texas at Austin, in the Transmedia department.

Sara Ramo was born in Madrid in 1975. Lives and works in Belo Horizonte, Brazil. She is graduated in Fine Arts by the UFMG- Universidade Federal de Minas Gerais. In 2007 she has participated in the 6th Mercosur Biennial in Porto Alegre, Brazil, and was part of the group show "(Extra) ordinary" at the York Quay Gallery in Toronto, Canada.

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Sebastião, The man who used to drink kerosene / **CarlosMagno Rodriguez / 11'**

Once more I'm gonna bite my nails I'm not gonna look at the sunset nor listen to music when my nails are finished I'll pull the hair out of my arms, the thick hair out of my eyebrow. I chew everything up the same.



Before the abyss of your eyes / CarlosMagno Rodriguez / **6'**

Is there something beyond the abyss of your eyes? An exploration of human relations and memories, suspended between passion and politics.



Doriangreen / CarlosMagno Rodriguez / 16'45

Film about dramatic experiments wich collide with the everyday naturalism. Homemade scenes, dramatic exercises and the reading of personal texts compose a cinematographic reality where, once again, the character-author CarlosMagno Rodrigues exposes himself in autobiographic situations.



Framed / Gisela Mota & Leandro Lima / 4'

For the video "Framed", pedestrian were recorded reacting to ordinary people in the "against the wall" position, a scene so common in police arrests in some cities and so different to Helsinki urban space.

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Hole / Gisela Mota & Leandro Lima / 4'

In the piece "Hole" contrasting images from small commercial, no brand stores were captured in Sao Paulo and have been applied to the facades of Helsinki, so as to question our perception through the different urban environments produced by these two cultures.

Through the glass / Roberto Bellini / 6'50

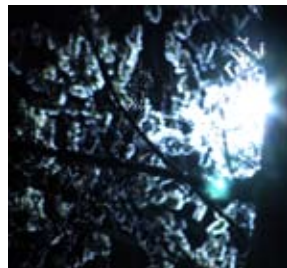
A small collection of chance encounters that reveal a poetic reflection on time, contemplation and the distance imposed by the camera.

Invisible garden / Gisela Mota & Leandro Lima / 15'

Invisible Garden deals with the nocturnal landscape of a suburban neighborhood in the United States. In this spatial organization that defies public use a new world is imagined, in which a solitary figure executes the arduous task of watering this arid garden.

Amor fati / Sara Ramo / 6'

A woman and a paper doll, which has the size of a real man, are sat down on two chairs looking for a white landscape. A few seconds latter, they dance on the sound of a waltz.



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Translado / Sara Ramo / 8'

Un plan unique inspiré du «Dictateur» de Charlie Chaplin



Cover dream / Sara Ramo / 2'43

Vidéo sur le changement et déplacement dans un petit espace qui se remplit par l'accumulation d'objets extraits d'une valise.

Opposite sensations / Various / 5'10

In a provincial-decaying atmosphere, choreographic and visual events happen by apparently accidents, failures and discontinuities – in one limit between daily realism and surrealism. Here is developed the notion of blurring, in which the choreographic and visual events happen by apparently accidents, failures and discontinuities.



FF / Various / 10'

Difference and contrast of rhythms in synch. Simple and constant movement going down a long path in different urban environments. Two people follow a continuous and uninterrupted flow, creating a strange dialog with time and space.



Performance

Stéphane Trois-Carrés

N+1

Stéphane Trois Carrés

The project **N+1** is an experimental work that is carried out in shooting sessions that accumulate recursively in the scene that has just been shot. This project foreshadows the idea of a meta fiction, or the story in the story.

The project will be made throughout the festival, the filming being organized during the day. The video shot is produced immediately in order to be incorporated as the scenery projected in the following sequence. A mise en abyme. There are no stories or scenario in the conventional meaning of the term, as in the field of painting and performance, the context is constantly renewed.

The originality of the project lies in the fact that the sequences are not thought out to be associated linearly as in a classic narrative, but they disappear little by little in the circumstances of the scenery..

Director : Stéphane Trois Carrés

Photo : Bernard Maltaverne

Assistance : Alain Longuet

N+1 is made with grants from the Bourse d'Art Numérique of the SCAM. Thanks to the Vidéoformes team for its welcome, the executive production, as well as all the participating actors

Stéphane Trois Carrés lives in Paris where he has multiple artistic activities. He also teaches video at the Ecole Supérieure d'Art du Havre. He helped create the group "Les Frères Ripoulin" in the 80s. In 1995, he turned to digital tools and integrated them into his artistic practices all the while leading a philosophical reflection on the relations between art and technical devices. He has kept up an intense daily drawing activity.

<http://s.troiscarres.free.fr/>



Performance

Philippe Fontes + Duo Audinet/Marty

Tension

Performance A/V

Philippe Fontes was born in 1966 in Paris, and lives and works in Saint Etienne. His first photographic works in the 80s were strongly influenced by the principles of direct photography. This self-taught artist has also used video since the late 90s. At that time, his taste for improvised music drove him to work with various musicians and composers.

In 2004, he was the co-founder of the group Plusmoins with whom he is currently still working.

«Like a musician, I want to be able to intervene directly on my images, whether it be with the help of a computer but much more frequently through a theatrical device captured by one or several cameras.

If I had to define my installations in a nutshell, it would be laissez-faire. I always put one simple thing at the heart of

my layout, a piece of sugar, soap bubbles, ants, and then I choose the elements to which they will be subjected. My intervention is limited to keeping the process going, I like to make an analogy with the game Go; a simple space with a simple rule, but with extraordinarily complex variations»

The encounter between **Duo Audinet/Marty** and the videomaker **Philippe Fontes**, is perhaps a tale of tension, that of lips on a mouthpiece, the note of skin that resonates, or even the tension of the surface of a soap bubble. Sylvain Marty, David Audinet, two musical improvisers will join the videomaker who will play at making bubbles in front of the camera.

<http://www.plusmoins.net/>

<http://www.myspace.com/duoaudinetmarty>

<http://www.myspace.com/collectifmusiqueenfriche>



Performance

Iduun

Exil...

Performance A/V

symbolising the birth of the revolution act.

Music : *Manifeste*, extract of the soundtracks *Exils* (Tony Gatlif)

Graphic Works : *Alexandra Petracchi*

Threw New Blue Birth

Performance A/V

The birth of the New Blue, king of the sky and the sea, son of the lonely Orange.

Music : *Matthew Herbert* / *Faz-I* / *Leontyne Price*

Iduun is an audio-video project for visual performances or installations. Behind the name of this Scandinavian goddess is a hidden duo of video directors: Volt'air (Bart) and Anome (Philippe). Together, they wish to use video as a stand alone and free live media

for performances, like a musical instrument, able to follow a partition or to improvise... Iduun produce lives, as stories, dream-like world. Every time Iduun play, a re-interpretation is born...

Volt'air is a producer, director for TV shows and video director. Firstly VJ on the sets of Theo and some other DJs. Following this, he launched his own studio company, Studio Guhmes. With Julien Favre he created the visuals for the band Chkrrr. This said, the video will be primarily scenic and not only a visual accompaniment to music. This is where Iduun was born.

Anome has had a passion for graphic design and animation since childhood. In 2004, he discovered playing videos « live » and started working with rock and electronic musicians. He shares, with us, his universes, made up of fantasy and personal instincts.

<http://www.iduun.com>

<http://www.myspace.com/iduun>



Nuit des arts électroniques

Ran Slavin

Ran Slavin

Performance A/V

Ran Slavin is a cross media audio and visual artist, born in Jerusalem lives in Tel Aviv. His work is in cinema, video and sound installations, digital and acoustic music and real time video/sound performances. He is active in the international music and contemporary art scenes. His work has been described as poetic and emotional urban surrealism, at times on the threshold of digital painting.

His audio work is a culmination of digitally processed

acoustic sources to various means of generative sound that form evasive atmospheres between the audible and the visual, at times resembling fragments of a cinematic tale yet untold.

In live video/sound performances Slavin is simultaneously controlling sound and video to produce generative sound from the video source. Embracing random and controlled forms of layerings between images and text to unforeseeable sound. Audio-visual realms unfolding between the urban and the abstract, super imposing the real and hyper real in streams of morphing dream worlds. Data from the video such as light, speed and color texture produces numbers that trigger oscillators which turn into sound. The sound output is then redirected into a second laptop with plugins that process the sound.

Slavin has been releasing music on the labels Cronica [Portugal] Mille Plateaux [Frankfurt/Berlin] Sub Rosa [Brussels] and is performing and screening his work internationally..

<http://ranslavin.com>



Nuit des arts électroniques

Cosmos70

Cosmos70

Live A/V

Cosmos70 is an electronica duo that tells musical stories through a contemplative and ethereal atmosphere.

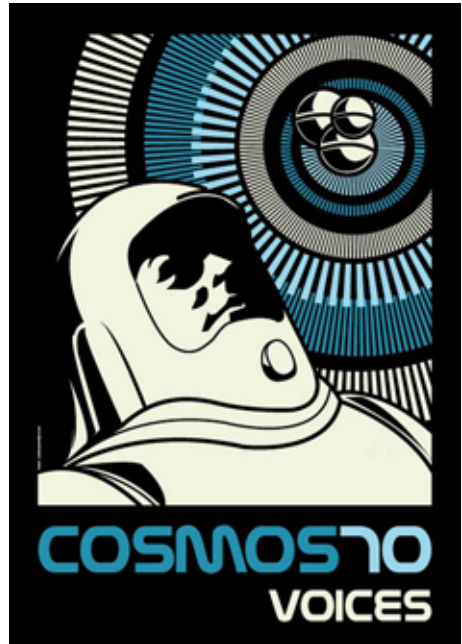
This duo was created out of a side trip of a down tempo, trip hop group. At the beginning this was a musical project, but last year developed into something more with the adding of a third member, a VJ. The idea quickly grew to create a coherent world between music and image, with a narration more cinematographic than just having video clips. This worked with creating a lively and almost dreamlike show, created by musicians and VJ's, not by a computer. The group hopes to keep an organic feeling that is somewhat absent of electronic music, â€œwe play with an old analogue synthesizer, a bass, and a guitar so that we don't close ourselves in the world of the laptop, which is not very animated.

The actual image is constructed in real time so that it's not just a simple broadcast that is set with the music. As you can hear and see on the discs the general harmony of Cosmos70 balances between melancholy and brisk, and somewhat psychedelic. Our project is a journey, a visual and audio one.

Welcome on board!

<http://cosmos.70.free.fr>

<http://www.beerecords.com>



Discography :

Voices / 2007 / Lp 12 titres / BEE Records

Distribution INgrooves

Cosmos70 / 2005 / Ep 5 titres / BEE Records

Distribution INgrooves

Nuit des arts électroniques

Bunq

Bunq

Live A/V

Bunq is an electro-house duo that began in 2007 in which the process of sound and visual creation in real time enables total interaction of the duo on stage for an innovative, playful, and addictive live performance !

Bunq :

Composer and electronic musician based in Paris, Stéphane Bissières writes for audiovisual installations and performances based on digital media.

He discovered electro acoustic music in 2000 with Christian ZANÉSI (GRM), and his compositions in this field have earned him many residences and awards including the SACEM and IMEB prizes in 2006. With his award-winning past at the conservatory as a trumpet player and multi-instrumentalist, he developed an instrumental approach to electronic music and created a degree course in interactive musical creation at INA in 2007.

He is collaborating on two records with the label Signature de Radio France and is participating in several recording sessions for France Musique. Founder of the electro instrumental group Minivan (www.minivan.fr), he was the winner of the prize "Paris Jeunes Talents" in 2007, and has taken the pseudonym bunq to develop a new stage project.

Here is a selection of places where he has performed :

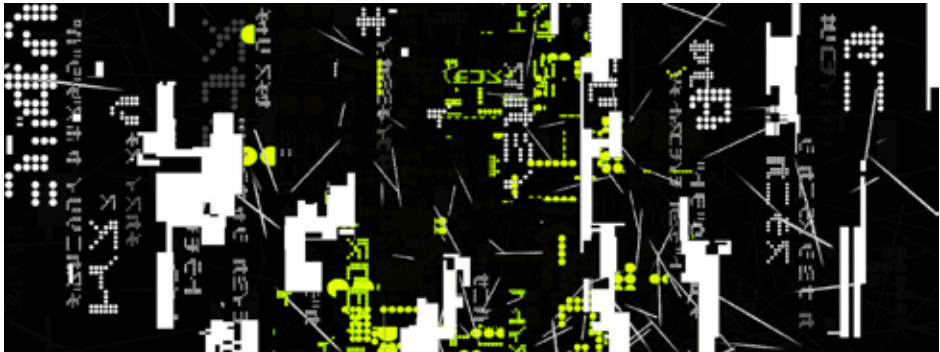
Festival Solidays (Paris), Transports non communs (Paris), Petit Palais (Paris), Ministère des finances (Paris), OPA (Paris), Festival synthèse (Bourges), Cesare (Reims), Fortezza medicea (Sienne), Meer Machen (Rostock), Plug (Sheffield), Amber (San Francisco), The Grand (Oakland), Modern (Vancouver)

Discography :

CD Global vibration, Martin Saint-Pierre et Stéphane Bissières (SIG 11043)

CD Night of the Moon dances, Grig Percussions et Stéphane Bissières (SIG 11047)

(Signature - Radio France, distribution Harmonia Mundi)



Nuit des arts électroniques

Bunq

Emovie :

An image and electronic music enthusiast, former designer of D-club and Automatik du rex-club parties in Paris, Olivier Ratsi created Emovie to show his skills in the field of video animation of electronic music. Emovie has collaborated on various projects for the label Anglais audiovideo DVD addictive TV, has won a prize at FlashFestival (Performance Prize Image and Sound). Since then, he has taken part in several video art festivals in France and Europe such as the festival VJ Mapping, N mo, Optronica, Vid oformes, Emergence, Vision'R but also events more related to electronic music such as N.A.M.E. Festival, le Mix Move, Nordik Impakt, les Paysages Electroniques, D-mention, Welcome to the Rave ...

He has performed on mixes of Laurent Garnier, Jeff Mills, Dave Clarke, Sven V th, Ellen Allien, Mathew Dear, Thomas Brinkmann, Manu le Malin, Jack de Marseille, Nathan Fake ...

Olivier Ratsi is part of the visual label AntiVJ whose

research is principally focused on the influence and perception of space through video projected light on large-scale installations.

Divers lieux :

Minist re de la Culture (Paris), Le Palais de Tokyo (Paris), Festival Nemo (Paris), Centre Georges Pompidou (Paris), Le Cube (Issy les Moulineaux), Le Divan du Monde (Paris), Grande Halle de la Vilette (Paris), Galeries Lafayette (Paris), Maison de la Photographie (Paris), Rex Club (Paris), La Suite (Paris), Webbar (Paris), Glazart (Paris).

<http://www.myspace.com/bunq>

<http://www.myspace.com/ratsi404notfound>



Nuit des arts électroniques

Mr Nô + DVP

Mr Nô + DVP

Live A/V

Inseparable since their beginnings, **DVP** and **MR NÔ** propose a live performance for the head and legs. A visual and sound experience, based on video mapping and dance music.

The perfect crossover between the art gallery and the club.

Set up with cutting-edge technology, DVP sculpts the image, shapes the shots and models the rushes as he wishes, whether it be video mapping or in a monumental projection, nothing can resist him.

<http://www.myspace.com/themisterno>

<http://www.myspace.com/dvpofficial>

Mr Nô :

Since his first steps in the beginning of 2007, Mr Nô has been programmed with Yuksek, Clark, John Lord Fonda, or Axel Bartsch and has become one of the best electro hopes on the Clermont scene. A residence at Vidéoformes and several well-delivered live performances at La Coopérative de Mai, Europavox, or at the Divine parties in 2008 have made clubbers happy.

Mr Nô's signature is powerful, something between Kraftwerk and The Stooges, betting on pop melodies as well as on the effectiveness of acid reflux and massive beats. 2009 should be the year of several remixes, and why not his first maxi...

DVP :

Discovered in 2007 by Vidéoformes, DVP is today the video director for the city of Issoire, video performer for the group Extatik (Bourges, Domaize, Big Jama...) or VJ for the famous Afterwork, La Coopérative de Mai, Fragment 135, the city of Marseille... and the list of all those who support his work is long.



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Outdoors nighttime screenings

Opéra

Bertrand GADENNE [France]

Le rat

Galerie Gastaud

Bertrand GADENNE [France]

Le hibou

Espace Victoire

Bertrand GADENNE [France]

Le serpent

Philippe FONTES [France]

Le drame du sucre

Indoor daytime screening

Espace Victoire

Robert CROMA [UK]

Sélection de vidéos

Exhibitions

2009

La Tôlerie

Reynold REYNOLDS [U.S.A.]

Secret machine

Ran SLAVIN [Israel]

Insomniac City

Pawel WOJTASIK [Poland / U.S.A.]

Dark Sun Squeeze

Galerie de l'art du temps

Kaija SAARIAHO & Jean-Baptiste BARRIÈRE [Finland / France]

Nox Borealis

Hôtel Fontfreyde

Sébastien CAMBOULIVE [France]

L'éternité dans l'infini (en accéléré, à l'échelle réduite et en couleur) - Prototype 1

Sébastien CAMBOULIVE [France]

Fade to graze

Cologne OFF [Germany]

Sélection de vidéos

Lydie JEAN-DIT-PANNEL [France]

Le Panlogon

Fred SAPEY-TRIOMPHE [France]

Albrecht Dürer et la baleine

Exhibitions

Bertrand Gadenne

Bertrand Gadenne

Le rat, le hibou et le serpent

Bertrand Gadenne develops a work in which the projected slide and, more recently video, invite the viewer to rediscover, either in an exhibition or just strolling down the street, a wonder that has been forgotten for a long time: that of the materialization of an image in space.

By designing luminous devices that are unusual and specific to each of the natural objects or living beings for which he thus creates the appearance, Bertrand Gadenne produces situations with a certain magical quality and, consequently, favorable to meditation on both the technical and poetical links that his work weaves between "the nature of things" and the fragile miracle of their visibility.

Bertrand Gadenne lets us catch a glimpse of a discreet weakening of some certainties that support the visual relation to the world, which is ordinarily forgetful of the extreme physical singularity of light and phenomena of projection.

He regularly has exhibitions in France and abroad in museums, art centers, and galleries.

Some examples:

Art Today Museum, Beijing (China/2008) ; Institut Français, Bremen (Germany/2008) ; Sélest'Art Vitalité Vidéo, Sélestat (France/2007) ; Musée des Beaux-Arts, Arras (France/2006) ; Musée des Beaux-Arts, Shanghai (China/2005) ; Villa Croce, Genoa (Italy/2004) ; ISELP,

Brussels (Belgium/2003) ; Galerie Aline Vidal, Paris (France/2003) ; Centre National de la Photographie, Paris (France/2002)

Bertrand Gadenne uses the principle of video-projection in order to assert the considerations of the fictional appearance of the image relating to the places of exhibition and the use of public space that becomes the theater for strange nocturnal appearances. In that way, more than one passer-by strolling down the street must have jumped with fright or fascination after seeing a disproportionately large owl observing the urban setting. Here, we are close to surrealist digressions, in the urban and architectural meanders in which the animalistic appearance becomes a mental construction, a subject to ponder. This stroll outside the walls, these beginnings of stories imply ambivalent thoughts between humor and repulsion, fascination and horror, revelation and disaster. It's also a reflection on the modes and ways of representation, on the unfathomable complexity of the relation to animality.

© Jean Marc Huitorel

Translated from French by Kevin Metz



Exhibitions

Bertrand Gadenne

Bertrand Gadenne

Outdoors nighttime screenings

« [...] The work of Bertrand Gadenne frequently turns to configurations that can be found in different periods of art history. This allusion is not however a replication. On the contrary, it enables us to become aware of differences between them. The artist masterfully makes little semantic and plastic machines to question very directly our relation to the world. In a universe inundated with images of various sorts, where the mirror has been definitively shattered, the artist reflects on appearances, on the legitimacy of a connection to reality of which the notions of true and false that today go beyond the link to nature and place man in a more and more ambiguous relationship with fiction. Placing himself on ontological and political ground, he mixes many serious and playful devices in order to put us in a physical and psychological situation to feel these new perceptions of the world in a critical manner.

With the lightness of a feather, the work only seems to want to brush against our consciences, but it leaves a trace much deeper and acute than – appearances – would have us believe.»

© Catherine Delvigne

Translated from French by Kevin Metz

An extract from *Juste un battement d'aile*, catalogue
Musée d'Arras, 2006



Bertrand Gadenne

Presentation

Bertrand Gadenne began his work as an artist in the late 70s with his involvement in the field of experimental cinema with the presentation of installations of films in Super-8 that were edited in a loop. They questioned the specificity of the cinematographic medium, the space of monstration, and our relation to the world.

Starting in 1983, he developed a creative work of slide projection devices while exploring the main categories of the representation of the natural world (human, animal, plant, mineral) by keeping emblematic examples, fragments cultivated from the reality continuum. His devices that give rise to immaterial images take into account the elements of projection right down to the materiality of the projector (weight, heat, light, ventilation). The freedom that the artist knew how to give to the screen that receives the projected image can be materialized by the hand of the visitor, a flowing tissue paper, the suspended cut-out of a screen, the rotation of a thread, the surface of an architecture. The art of Bertrand Gadenne creates, in these unusual ways, a wonder that engages the viewer in a reflection on the experience of time: the impermanence of being, the obsolescence of things, the appearance and disappearance of the image. He has also contributed to the analysis of the modalities of this representation in which each element is acknowledged and where the viewer-spectator who visits his exhibitions fully accepts their role as a maker of the picture.

Since 1999, he has used the principle of video-projection in order to assert the considerations of the fictional appearance of the image relating to the places of exhibition and the use of public space that becomes the theater for strange nocturnal appearances. In that way, more than one passer-by strolling down the street must have jumped with fright or fascination after seeing a white rat coming from inside a window and getting disproportionately bigger so as to reach the screen of the window, stick his front paws on the window and turn around to return from where he came. But also for the visitors who visit the dark basements of a venerable institution and find themselves submerged in a fictional compartment. Here, we are close to surrealist digressions, in the urban and architectural meanders in which the appearance becomes a mental construction, a subject to ponder. This stroll inside and outside the walls, these beginnings of stories imply ambivalent thoughts between humor and repulsion, fascination and horror, revelation and disaster. It's also a reflection on the modes and ways of representation, on the unfathomable complexity of beings.

No fundamental break with the use of video, but the choice to assert certain inclinations discerned in photographic projections. Bertrand Gadenne works on the notion of the ephemeral, from passage to collapse. The works therefore do not circumvent the process of alteration and deletion. The history of art will be the culture and the preservation of the balance of these vanities.

© Jean Marc Huitorel

Translated from French by Kevin Metz

Exhibitions

Bertrand Gadenne

Bertrand Gadenne lives in Hellemmes-Lille and teaches at the l'Ecole Régional des Beaux-Arts de Dunkerque. In the past few years, he has had exhibitions at the Château de Tours, the Centre National de la Photographie, the Maison Européenne de la Photographie, as well as at the Galerie Aline Vidal in Paris, at the CAIRN Centre d'Art de Digne-les-Bains, at the Musée Matisse in Le Cateau-Cambrésis, at the Musée des Beaux-Arts d'Arras, at the Art Today Museum in Beijing...

<http://www.galerie-duchamp.fr/expo7.html>



Exhibitions

Philippe Fontes

Philippe Fontes

Le drame du sucre

A piece of sugar thrown into a glass of water, this image has been used in theater classes to show students how they can inspire their dynamic acting in the interpretation of drama, of tragedy. Fascination for the look of an ineffable hero who is disappearing and which was the origin of the series *Le drame du sucre* (*The Sugar Cube Drama*).

Camera and projection change the scale of this micro drama, altering definitively the sweet object.

These rectangular heroes battle against an inexorable ending. So powerfully structured, usually so stable, these parallelepipeds will be unable to escape their own disintegration. During an irreversible process, pieces of sugar, which, at the beginning, are molded and cut in the same way, singularize and differentiate themselves from each other. A kind of circus game transposed to things and their sublimation. This change of state has a length of time that is different for each one of them. There are as many hourglasses of imprecise mechanics, subject to the slightest variation of their environment, incapable of determining a particular size.

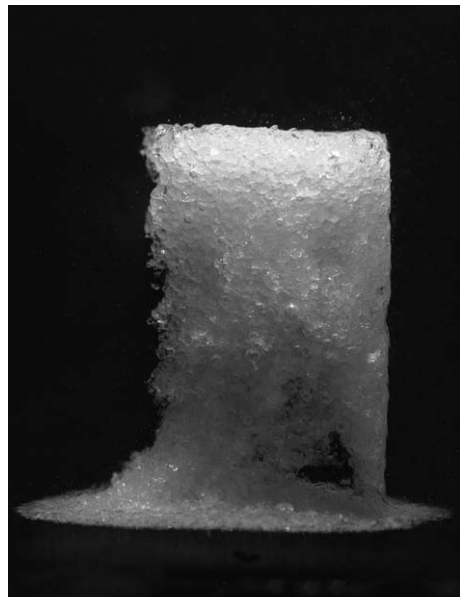
The series develops first of all in a performative shape, through a video mechanism used in real time, like a theatrical play, live, natural or prepared sugar are put on stage.

By repeating these experiments, some shapes, when dissolved, seem to come back; little by little categories tend to clearly stand out, in numbers, recurrences appear. Sometimes certain "melts" do not seem to belong to any family. Once again, the numbers will perhaps define new categories.

The recordings on tapes tend to constitute an exhaustive catalogue of various groups until now identified, and it is easy to understand that their quantity is a function of the degree of accuracy used to define them.

© Jean Marc Huitorel

Translated from french by Kevin Metz



Exhibitions

Philippe Fontes

Philippe Fontes was born in 1966 in Paris, and lives and works in Saint Etienne. His first photographic works in the 80s were strongly influenced by the principles of direct photography. This self-taught artist has also used video since the late 90s. At that time, his taste for improvised music drove him to work with various musicians and composers. In 2004, he was the co-founder of the group Plusmoins with whom he is currently still working.

<http://www.plusmoins.net/>



Exhibitions

Robert Croma

Robert Croma

Video selection

Biographie Cf. texte p. 28

<http://robertcroma.com>



Peace Dance for a New World / 1'48

A Strange Assimilation / 1'04

Leaving the Leaf / 0'39

The Conversation / 1'49

A Soho Story / 2'02

The Meeting / 1'36

A Short Ballet of Suds / 2'05

Gameboys / 1'20

The Panther's Footmarks in the Garden / 1'43

Elvis was a Dream / 0'54

Spring on a Pink Sheet / 0'45

The Beautiful Hill / 1'48

Thibaut is Singing on Oberstein Road / 2'36

Interstitial Moment / 3'55

Rules of Engagement / 2'15

Much / 1'19

The Great Ape / 1'57

The Passing - Part 1 / 0'47

The Passing - Part 2 / 0'56

Whisper to me Gently / 2'22

Journey / 3'13

Exhibitions

Robert Croma



Exhibitions

Reynold Reynolds

Reynold Reynolds was born February 4th, 1966, in Central, Alaska, USA. He studied physics, and philosophy at the University of Colorado at Boulder from 1985 to 1989. After earning a B.A. he stayed for two more years at the university to study art and film under Stan Brakhage. He went on to study photography, in New York, at the School of Visual Arts, graduating with an M.F.A. in 1995. During the late nineties Reynolds experimented with Super 8mm and 16mm film as an art medium and often collaborated with Christoph Dreager and Patrick Jolley on art projects.

In 2003 he was awarded a John Simon Guggenheim Memorial Foundation Fellowship and in 2004 he was invited to The American Academy in Berlin with a studio at Kunstlerhaus Bethanien that enabled him to work in Berlin for one year. In 2006 The Berlin Biennial for Contemporary Art showed his work and he began renting a studio in Berlin for the production of his last three pieces. His works have been shown and awarded in many international film festivals and have been exhibited in many art institutions.

<http://www.reynold-reynolds.com>



Exhibitions

Reynold Reynolds

Reynold Reynolds

Secret machine

Secret machine Secret Machine is the second from a three-part cycle exploring the imperceptible conditions that frame life. A protagonist encounters an antagonist that is studying her, measuring her body and comparing her to units of space and time. Clocks rush and her movements are calculated on a grid: the eye is observed augmented through lenses; under water her breath is submitted to a resistance rate; needles are used to quantify her reactions and pain: and storing machines capture voice and motion. short biography:

Reynold Reynolds is an American Artist born in Alaska and living in Berlin. In 1996 he began working primarily with 16mm and Super 8mm film as an art medium. He has created installations, documentaries, found footage works, made narrative and experimental films, and developed a common film grammar based on transformation, consumption and decay. Reynolds' depictions frequent disturbed psychological and physical themes, increasingly provoking the viewer's participation and dismay.



Exhibitions

Reynold Reynolds

Reynold Reynolds

Secret machine

Reynold Reynolds presents two new multiple-channel installations, *Secret Life* and *Secret Machine*, from his three-part cycle exploring the inperceivable conditions that frame life. The cycle master plan consists of capturing, altering and storing the physical and psychic effects of space and time.

In *Secret Life*, a woman is trapped in an apartment that experiences a collapse of time. While time is perceived as linear, the space is a clock machine that runs circular and repetitive. New durations come into the normal rhythm of life and the apartment suffers an explosion of activity. The inanimate reveals the animate, and what is perceived as still is in motion. The apartment has become alive and the space is no longer passive, but fertile. Without the certainty of time, the occupant of the apartment is unable to keep her location, and her mind neglects the organization of the experience, leaving her only with sensations. The thoughts escape from her and grow like plants out into the space around her, living, searching, overtaking her apartment, wild threatening her; then dying and decaying like animals.

In *Secret Machine*, the same protagonist encounters an antagonist that is studying her, measuring her body and comparing her to units of space and time. Clocks rush and her movements are calculated on a grid; the eye is observed augmented through lenses; under water her breath is submitted to a resistance rate;

needles are used to quantify her reactions and pain; and storing machines capture voice and motion, while diagrams and numeric notes trace every action. For the scientist, measurement replaces understanding. While human nature appears confined in the framework and efforts of rationality, the aspiration of trapping the soul provokes the antagonist to imagine the improvable. At the operation table she opens a small vivisection into the patient's ovary, and with a flower stamen she proceeds to pollinate her, giving to nectar and blood the same flow.

In Reynolds' artworks the depiction of humans makes us aware of the small frame we use to understand reality and the wider horizon of the uncanny and uncertain existing beyond. Reynolds alters the regular conditions of life, transferring the experimental methods of science -acquired in his early studies in Physics-, to filmmaking. He frames reality in a laboratory (the set), changing one variable to reveal the other conditions. In this way, the artwork is the documentation of the activities performed during the test.

In *Secret Life*, the life of plants, the hidden human unconscious, and the mechanical rhetoric of the body emerge visually with the alteration of time. In *Secret Machine*, the mechanics and limits of rationality become visible, while the soul is perceived as a latent engine through the modern time-space grid.

Exhibitions

Reynold Reynolds

Secret Life, produced in cooperation with :

European Media Art Festival (Germany) ; Videoformes (France) ; Contour (Belgium) ; COMA Gallery (Berlin)

Secret Machine, produced in cooperation with :

COMA Gallery (Berlin)

Avec le soutien de :

Pictorion das werk Berlin, 16mm film transfer



Exhibitions

Ran Slavin

Ran Slavin

Insomniac City

Ran Slavin is a cross media audio and visual artist from Tel Aviv. Working with experimental cinema, digital and acoustic music, real time live video/sound performances. He is active in the international music and contemporary art scene, his visual work has been described as intense urban surrealism. His audio work is a culmination of processed acoustic sources, error music and sonic panoramas often guitar/piano based/derived. His videos, music and live performances present audio-visual realms unfolding between the urban and the abstract, super impositioning the real and hyper real in streams of morphing dream worlds. His diverse catalogue of videos blurs distinctions between present and future, documentary digital and fiction and presents a hybrid of moving images, stills in motion, at times on the threshold of digital painting.

Collaborating with the music labels Sub Rosa [Brussels] Cronica [Portugal] Mille Plateaux [Frankfurt] among others, he has produced solo and collaborative cd's, soundtracks for various film and dance ensembles, performing and screening his work internationally.

<http://www.ranslavin.com>

<http://myspace.com/slavinran>

A man is shot in an anonymous car park in Tel Aviv, but doesn't remember how he got there nor why it happened to him.

Urban spaces turned memory, blend like streams of a dream. The city keeps transforming as uncertain memories. *Insomniac City* explores through video and sound a hidden psych in the urban texture and offers an alternative gaze on a city in transit and shift while weakening the boundaries between reality and illusion, present, dream and future, radical architecture both physical and meta physical.

Insomniac City has been initially commissioned for the Venice Biennial of Architecture in 2004. It is a project that from its inauguration has set out to be dynamic and mutate-able, developing and growing in chapters, eventually into a full length film [76 minutes]. It is primarily a single channel video-film and also a 3 channel video-sound installation.

The film was produced with the support of Cinema Project, a joint project of The Rabinovich Foundation for the Arts & the Recanati Foundation Supported by the Cultural Administration at the Israeli Ministry of Science Culture and Sport and the Israeli Council for Cinema Supported by Israel Lottery Council for the Arts

Exhibitions

Ran Slavin

Ran Slavin

Insomniac City

The city works like a machine. It is a social mega-machine, writes Guattari. Machine-like transmissions crisscross a city, economic, social, legal, sexual, and cultural functions determine its input and output and bring about unexpected effects, by producing a world created by outside forces. The city never sleeps, it is crisscrossed by currents, imagery, and bodies, it is a conglomerate of many machines, which turn it into a perpetual, functioning interface and intersection. The city is continuously alive, in an animalistic-inorganic way, as Guattari puts it. This is documented by the film *Insomniac City* by Ran Slavin in an extraordinary manner. Towers strive towards a sky that leads into nothingness, or collapse like phallic columns and sink into the earth. Buildings surge from the sea, chimneys surge from concrete. Slavin puts together a city of porous surfaces, of cuts and folds, of turns and crashes. The traversing of the city is similar to a series of sexual acts engendering sentient landscapes, created from, and permanently aroused by, the displacements of the plastic and architectonic bodies.

Slavin assembled phantasmagoric images that perpetuate themselves in the movements of the city, and these movements determine the thinking of his protagonist. Is it real or a dream? The city filters the dream, which is not the waterfall-like inner state of a person removed from reality, but rather the flow of the outer, perceivable city. The entire city acts crazy, even if one would like to assume that this is the inner

life of a dreaming or hallucinating person. The dream is not dreamt – the dream dreams. Slavin's film plays with the limits of the dream, with the displacements from inside to outside and vice-versa. All bodies are extended bodies. Slavin presents the city as object of a displaced perception, he assembles unstable images in perpetual change, the images are cut, associated, displaced, their direction changes. Each image is already another, and one can hardly distinguish whether the image is just considered to be actual or is still about to emerge virtually. Each actual image is due to a specific camera perspective, and the virtual image could turn at any moment into an actual image.

We talk with Deleuze of an idea of the virtual that actualizes itself as real at a specific time, in a specific place, in a specific environment. The virtual, however, does not include all that is possible, but only what is possible, was possible, and will be possible at a specific time and in a specific place. The virtual seems rather to emerge from actualization's; it is the association capacity in which the images reveal themselves to us at intervals, in this manner or that.

Is it real or a dream? Like Slavin's protagonist, we can never be sure whether something has happened or will happen, how and when it happens. Slavin's plot is a fake plot, which implies the deconstruction of the narrative. Nothing is true, the virtual image coexists

Exhibitions

Ran Slavin

with the real image, and one can hardly grasp how this can be possible for images other than the virtual image par excellence, the mirror image. Is it real or a dream? This question, enclosed in the subtitle, which Slavin's protagonist repeats again and again, results of his own analysis of the images. The actual images drill themselves into our conscious perception, while the vision turned towards our unconscious is the world of virtual images. Yet it is only a posteriori that we see, through the association of the many images, through the succession capacity of the images, and this, precisely, is what exceeds human attention. Slavin plays consistently with this precarious situation, with the simultaneity and succession of images. When he presents the city as a flood of images, he creates an image totally set free from time and space coordinates. When the protagonist, whom he, significantly, drives into the water, plunges quietly and soundlessly. In these close-ups, Slavin shows the helplessness of a victim, who, sleepless, in a kind of intoxication, errs through the city by day and by night and lives in the twilight world of crime, addiction, sex, and phantasms. The victim confirms his victim role by his very incapacity of distinguishing whether he is the author or the victim of an imaginary happening.

The city accelerates transversal movements and arousal's, which can deviate into one direction or another and get mixed up with the things. It intensifies the hyper-figuration of persons as addition and aggregation, and, concomitantly, as dispersion of fragments and things, utterly exterior, a flutter of events and virtuality's.

In sexuality, the ontological state of things is

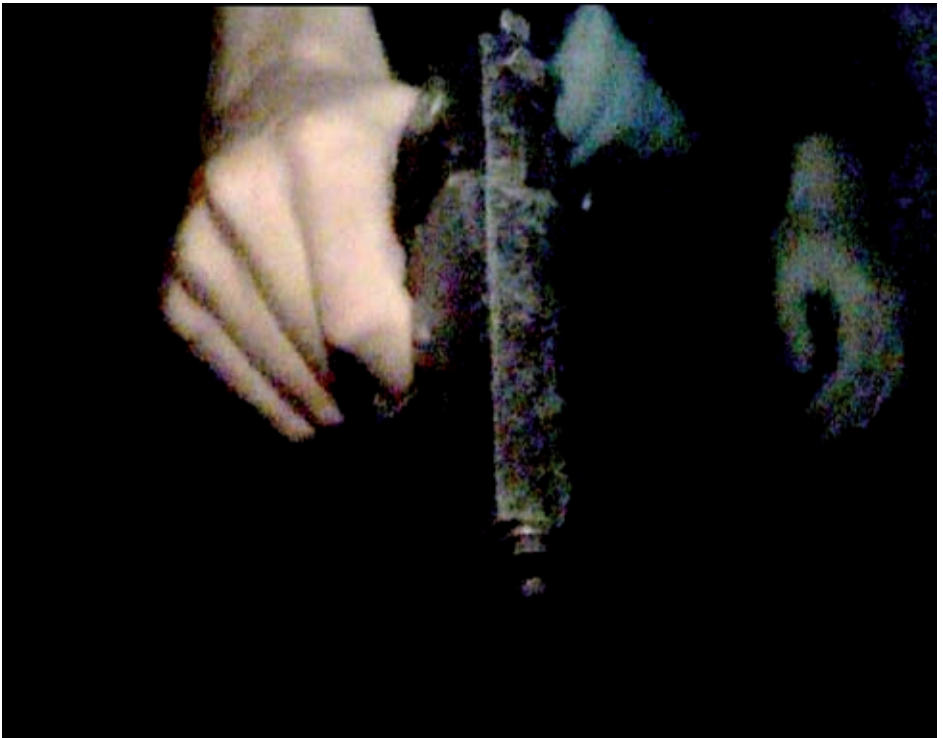
transcended, because things proliferate, because, in the nothingness in which things exist, an endless separation and association takes place: linking, adding, becoming successive, the girl, whom Slavin films surrealistically, is a prostitute, yet she could also be a lover, call girl, dancer, sister, a dominatrix... Like Mario Perniola, Slavin sees the body in its exteriority, in an aroused and arousing here-and-now, as a porous conglomerate of holes and folds that interpenetrate, and are interpenetrated by, each other.

The city is displaced music...

© Achim Szepanski, Édition Mille-Plateaux

Exhibitions

Ran Slavin



Exhibitions

Ran Slavin

Ran Slavin

Interview

I was born in Jerusalem in 1967 where I lived for about, I don't know ... fifteen years. Then I moved to the United States, for three years, came back, moved to London for three years, spent a few months in Singapore in-between and now I live in Tel Aviv.

Both my parents are "academic people". My father is a professor for bone marrow transplants, he's a researcher for cancer, and he's experimenting different techniques in cancer therapy. My mother is a science journalist and a great mother. So in a sense, both my parents are scientists.

I have a sister and a younger brother. My sister lives in Paris. She works in a kind of fashion forecasting office. It's a kind of office where they forecast the next fashion in design, clothing...

My brother co-owns «Taza D'oro», a successful Italian coffee shop in Tel Aviv. My wife is the owner and designer of a new fashionable plastic foot wear brand named Hoki.

Until the age of fifteen, I was pretty much a 'good kid', not number one at school, but didn't cause more trouble than the usual, skateboarding, growing rebellious long hair, into Jimmy Hendrix, Heavy Metal Music, Frank Zappa, Hawkwind, that kind of stuff.

By the age of sixteen I dropped out of school. Very unusual in Jerusalem back then, it might be also

unusual today but maybe less, the world is more liberal. In a way, I mean today nothing is shocking, but then ...

I had to break out of the small provincial Jerusalem, to breath, I needed space, autonomy. I was sick of the 'war culture' that was the in Israel. I still am. Too many things are happening because of the ongoing conflict. All of the politics, too much talk, too much violence. Its hard to ignore it. Art and music were my great escape from this oppressive reality. I appreciated the new sound that was coming out of London in those days, The Clash, The Stranglers, Siouxi and the Banshees, all the New Wave, Punk, the Do It Yourself attitude, the-we-hate-everything-and-fuck-you-too stand. It was strong energy. I left school and traveled to London by myself at almost the age of 16. I joined some friends there. I had quite a good time, quite rough though, being part of the squatting scene. Hardcore down and out punk scene. Urban survival. After a year and a half, I chilled down realizing Punk was a dead end, and then I joined a new band as a bass player after I replied to a strange add in the NME.

I mainly play the electric guitar; I started when I was eleven or twelve years old. So I was in a band in London doing music. I can't define our style back then precisely, we did what you you might call Neurotic-No-wave, we listened to the Velvet Underground, the

Exhibitions

Ran Slavin



Birthday Party, World Domination Enterprises, The Folk Devils, we liked Australian bands, Nick Cave and the Bad Seeds. That kind of thing. We were all the time on the brink of separation. Everyone was quite wired on drugs. We did a few gigs which were quite all right, I mean, straight away we were supporting Nico from the Velvet Underground and Crime and the City Solution, [Nick Cave's former band mates]. We were called «The Pleasure Splinters».

We didn't last long enough to be known because a

year after we had started, I had to go back to Israel to take care of the military thing otherwise I would've been considered as a runaway. [In Israel you are supposed to go to the army at age of 18 by default] That would have been a complicated situation to be able to come back later. I was eighteen and half by then and totally broke.

I managed to skip the army, there are ways. But first of all, I could postpone it for three years. So I went to the Bezalel Art Academy where I studied painting mostly.

Exhibitions

Ran Slavin

I came back to Israel to solve the military thing, thinking it would be temporary but at the same time, I realized I had had enough of London anyway, it was not the place I expected it to be and it started to be a drag. I was doing nothing and gradually I started thinking about what I was going to do with myself. So art seemed to be the closest familiar kind of option. There was actually one teacher who really supported me and thought I was good. He introduced me into the Art Academy even without school degrees, just based on a portfolio of my paintings.

I had started painting when I was really a small kid (since I was six). I painted a lot. My parents would frame my paintings and all When I was doing music in London, I was also attending the Camden Art School, learning drawing and painting. I remember being really inspired by a Francis Bacon retrospective show I saw at the Tate Gallery.

Parallel to starting an art school in Jerusalem, I created another band. This band operated live in parallel to my art school years. It was an experimental kind of noise rock band, a threesome band where I played the guitar and did the vocals, there was a bassist and a guitarist ; we decided not to have a name, but the name "3H" or Shalosh - Hait» stuck to us right away, as it was one of our shows name.

I graduated in 1990, there weren't any computers around in those days. Video wasn't as handy as it is today. This was eighteen years ago ... can you imagine?!

Even so, back in the late 80's, I used to implement visuals to my music, sometimes we used slide projections and old films, which we used to scratch.

My first encounter with video came from a job opportunity. I needed a job, but after you graduate from art school, you've got nothing. Nobody wants to employ an artist, you don't have a profession and that's why you usually start teaching. So I joined this small post-production company which was just starting in Tel Aviv in the new commercial television industry which was just starting to build up. I started learning this editing and graphic broadcast software there by myself. So, through this job, I started to feel video, the new options and possibilities of post-production. And gradually I got really sucked into that. It became my favorite media in parallel to music. Of course it became very handy because, you know, you can compose your own music and do your own sound design to your films. Always in films, music and sound is the other side of the coin for me. It really worked out well.

I started experimenting with relatively short length videos at first, although my first video installation turned out 20 minutes long before looping. Nowadays I'm much more challenged by feature length films, with a narrative. My next release will be an 80 minute feature: *Insomniac City Dream 4*. The final phase to my *Insomniac City* project which I have started in 2004. It has also been released in its 3rd phase, which was 40 minutes long, on the Frankfurt based *Mille Plateaux* sound and media label in 2006 as a DVD and CD.

Roughly around 2000 I got interested in the

Exhibitions

Ran Slavin

possibilities of live video, ways to work with video as a live tool, like an instrument, in real time. Since then, after a long road of build ups, trying many different configurations and performances, I settled with quite a complex custom patch on a laptop, where i can control the sound through video manipulation. The sound is generated through the motion and colors of the video. A lot of the flow is based on controlled randomization. All the videos are optionally triggered randomly and are image based, not graphic. I like this random subversion in order to run the risk of danger and mishaps in my concerts. Its also more challenging and unforeseeable. Its kind of a live narrative mash up or a live action from chaos. It reminds me of Malcom McClaren's banner: destroy to create. I work from a huge bank of my videos, layering texts on, and processing them, so what I do in real time is trying to gain control over the loss of control, sounds familiar? just like LIFE.

© Interview by Gabriel Soucheyre
Milan - Mai 2008



Exhibitions

Pawel Wojtasik

Pawel Wojtasik, a video artist and filmmaker, born in Lodz, Poland, lived in Tunisia before immigrating to the United States in 1972. He currently resides in New York City.

He received his M.F.A. from Yale University in 1996. Wojtasik started making 8 mm films in Poland at age 14. After several years as a painter, he returned to the moving image in 2000. His work investigates the intersection of the natural and human-made environments.

Pawel Wojtasik's work has been shown at P.S. 1 Contemporary Art Center in New York City; Momena gallery in Brooklyn, Martos gallery (solo exhibition, 2008), Alona Kagan and Sarah Meltzer galleries in New York, NY ; the Reina Sofia Museum in Madrid, Spain; Michael Janssen Gallery in Berlin, Germany, and Platform China gallery in Beijing, among others. Film festivals include Oberhausen Short Film Festival, Germany (2008), Images Festival, Toronto (2007), Scanners Video Festival, Lincoln Center, New York City (2007), Athens International Film and Video Festival (2007).

Pawel Wojtasik has held residencies at Yaddo, MacDowell, the Edward Albee Foundation, Voom HD Lab, and the Outpost (Brooklyn, NY), and was awarded a NYSCA grant in 2006 and two grants from Voom HD Lab Artist Outreach program in New York City.

His work is featured in exhibition catalogues published by P.S. 1/MoMA, the Reina Sofia Museum, Real Art Ways, and others.

It was favorably reviewed by The New York Times, Artforum, New York Arts Magazine, The Philadelphia Enquirer, and other publications. In the spring of 2009 Wojtasik will present a panoramic video shot in New Orleans as part of the exhibition These Days: Elegies for Modern Times at MASS MoCA, in North Adams, MA. In the fall of 2009 Wojtasik will have a solo exhibition at Galerie Misonneuve in Paris.

Pawel Wojtasik

Dark Sun Squeeze

Wojtasik continues untiringly his work of observation and questioning the environmental and aesthetic value of sites related to rejection: demolitions, discharges, junkyards... In the very recent «Dark Sun Squeeze», the artist explores an industrial complex which treats biological waste of New York's population. Decantation, filtration, purification... From the start, one is struck by the extent of this site with its open sky and by the precision of its technology. The artist offers a glorified vision of this unexpected site where the extreme aesthetisation of the faecal matter serves to amplify our discomfort.

The absence of any human presence only reinforces the ambiguity diluted by the artist's use of the nauseous lapping of the waves. In his own way, Wojtasik is also reprocessing waste. Not only by taking it towards the sublime - and thus enacting the relativity of the concept of nobility applied to matter -, but also by giving a visibility to this technological reality. Like his elder North-Americans, Lewis Baltz or Roy Arden, Wojtasik uses the art document to explore this typically American paradox of a visual culture which, after having celebrated the product in all its forms, is confronted with the management of its own remainders.

Without escaping the risk of a base scatological reading, «Dark Sun Squeeze» postulates the capacity of the art document to inform the socio-political field

from the margins of the media. Right up to its vilest aspects. Taken further, it is also the value of waste as pop heritage and cultural metaphor which is being played out. In the image of its stagnant water which cuts into multiple layers, the diagram of Wojtasik reflects the malaise of a society that has always been haunted by the purity and the hygiene of bodies.

© Vincent Meessen

Traduit de l'anglais par Xavier Fayet

Exhibitions

Pawel Wojtasik

Pawel Wojtasik

Dark Sun Squeeze

Pawel Wojtasik's critical, and at points documentary-style video work foregrounds the means by which material waste, including that produced by the human body, is processed and "eliminated." A culture of increasingly rapid consumption does not often permit glimpses into how its refuse is handled. While we have a vague idea what happens after items are thrown away, visceral experiences of these activities are scarce. Wojtasik takes us behind the scenes, and the results are unexpectedly beautiful and horrific.

Exploring numerous sites of waste treatment, Wojtasik has chronicled methods used at such diverse locations as a supermarket, a garbage transfer station, a car junkyard, and an individual's own home. Employing slow-motion imagery and clear, crisp ambient sound recorded on-site, each piece reveals an open-ended narrative that encourages genuine inquiry into what these endless processes mean for our physical and ideological world.

Dark Sun Squeeze (2003-2008), shot at a sewage treatment plant, can be viewed as a single or three-channel projection piece. The camerawork consists of fairly long shots that slowly give way to graphic close-ups. Seen from afar, the vats of sewage glitter and bubble, creating the illusion of a generative force. Continents seem to form on the surface of this life-giving spring. Wonder turns to disgust as chunks of human excrement become visible with an insider's perspective on the mechanisms used to filter the

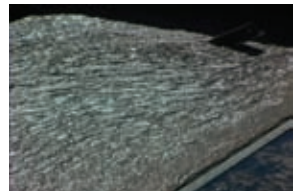
contamination. Tracing a contradictory trajectory from the seemingly pure to the manifestly impure, *Dark Sun Squeeze* can be perceived as an examination of the vicious cycle of industrial progress-burgeoning production, gross consumption, and hence, overproduction of functionless matter

© Sarah Kessler / PS1

Traduit de l'anglais par Xavier Fayet

Exhibitions

Pawel Wojtasik



Exhibitions

Kaija Saariaho & Jean-Baptiste Barrière

Kaija Saariaho

Born in 1952 in Finland, *Kaija Saariaho* lived a childhood embedded in music, playing several instruments. In parallel to musical studies, she started art studies, at the Fine Arts School of Helsinki, that she quickly quit to concentrate on music. At the Sibelius Academy in Helsinki, she received the composition teachings of Paavo Heininen, before to follow, in Darmstadt then in Fribourg, the courses of Brian Ferneyhough and Klaus Huber.

Characterizing her works of the eighties, her sensual writing, descriptive and lyrical, unfold subtle transformations. Her research of new timbres has stimulated her study of new technics in the instrumental as well as the computer domain, for which starting in 1982, she initiated herself at Ircam. This practice constitutes an important element of her compositions.

She confirms her international notoriety with works such as *Verblendungen* for orchestra and tape (1982-84), *Lichtbogen* for chamber ensemble and live-electronics (1985-86), *Nymphéa* (1987) commission of the Lincoln Center for the Kronos Quartet.

Starting in the nineties, her music becomes more expressive, often faster in its melodic fluctuations.

Rhythmical elements become stronger, in spite of, always, regular rhythmic pulsations.

What stays central: timbre and colors. Her principle

works include a violin concerto, *Graal théâtre*, written for Gidon Kremer in 1995 ; two works dedicated to Dawn Upshaw : *Château de l'âme* premiered at the Salzbourg Festival in 1996, and *Lonh*, a cycle of melodies for soprano and electronics premiered at the Wien Modern Festival in 1996 ; *Oltra mar* for orchestra and mixed choir, premiered in 1999 by the New York Philharmonic Orchestra ; a flute concerto, *Aile du songe*, composed for Camilla Hoitenga (2001) ; *Nymphaea Reflexion* for string orchestra, dedicated to Christoph Eschenbach (2001) ; *Orion* for the Cleveland Orchestra (2002) ; *Quatre Instants*, for soprano, piano/orchestra, for Karita Mattila, premiered in April 2003.

Kaija Saariaho participates to numerous multimedia productions such as the ballet *Maa* (1992) choreographed by Carolyn Carlson, or *Prisma*, a cd-rom dedicated to her work (Prix multimédia Charles Cros in 2000).

Her first opera, *L'Amour de loin*, libretto by Amin Maalouf and staging by Peter Sellars, raised an fantastic success for its premiere at the Salzbourg Festival in 2000, and won the Grawemeyer Composition Award in 2003. Among the many awards and prizes she received: Prix Italia, the Musical Award of the North Council, or the Musical America Composer of the year 2008.

Her second opera, *Adriana Mater*, on a original libretto by Amin Maalouf, merging the dark realities of the present and dream, followed, also staged by Peter Sellars, at Opéra Bastille in march 2006. It is performed

Exhibitions

Kaija Saariaho & Jean-Baptiste Barrière

again in Helsinki in Santa Fe in 2008.

Kaija Saariaho has also signed a vast oratorio, *La Passion de Simone*, commission of the Wien Festival, the Los Angeles Philharmonic, the Barbican and Lincoln Centers. The text of this work has been written by Amin Maalouf around the life and works of the philosopher Simone Weil. It was premiered in november 2006 in Wien, then London, Helsinki, Stockholm, and will be for the summer 2008 in New York at the Lincoln Center for the Performing Arts

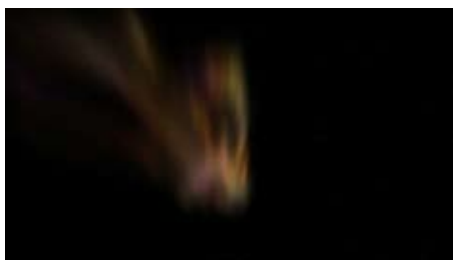
In February 2007, was premiered in Boston *Notes on Light*, for cello and orchestra, commissioned at the occasion of the 125th anniversary of the Boston Symphonic Orchestra. This work was already performed more than ten times around the world by Anssi Karttunen, and will be performed in Paris, for its french premiere, on March 13th, 2008.

The world premiere of *Mirage*, for soprano, cello and orchestra, written for Karita Mattila and Anssi Karttunen, will also take place Salle Pleyel with the Orchestre de Paris conducted by Christoph Eschenbach. The piece will be then performed in London, Berlin and Carnegie Hall in New York.

May 16th, will also be premiered by the ensemble Les Jeunes Solistes at the Opéra de Paris - Bastille, Echo for eight voices and electronics, commissioned by Opéra de Paris and Les Jeunes Solistes.

Kaija Saariaho recently finished an orchestral work for the Berliner Philharmoniker conducted by Simon Rattle..

<http://www.saariaho.org/>



Expositions

Kaija Saariaho & Jean-Baptiste Barrière

Jean-Baptiste Barrière

Jean-Baptiste Barrière was born in Paris in 1958. He has made studies of music, art history, philosophy and mathematical logic.

Parallely to composition, he made a career at Ircam/ Centre Georges Pompidou in Paris, France, where he was first researcher starting january 1981 in the projects *Chant* (synthesis of the singing voice with computer), and *Formes* (control of synthesis and composition with computer). From 1984 to 1987, he directed the Musical Research, from october 1989 the Education, and from 1993 to 1997 the Production departments at Ircam. In 1997-98, he taught computer music composition at the Sibelius Academy. In september 1998, he left Ircam to concentrate on composition.

Since his computer piece *Chréode* (1983) won the Prix de la Musique Numérique of the Concours International de Musique Electro-acoustique of Bourges in 1983 (published on Wergo), Barrière has composed the music of several multimedia shows, including *Collisions* (with Kaija Saariaho) directed by Pierre Friloux and Françoise Gedanken, premiered in 1984 at the Festival Ars Electronica in Linz. Barrière has realized the music of an installation in image synthesis of Pierre Friloux, for the International Festival of New York, exhibited during the summer 1988 à inside a pillar of the Brooklyn bridge, and then later at the Festival de Montréal.

In 1995, he realized the music part of a virtual reality piece *Le messager* of Catherine Ikam et Louis Fléri,

presend in the exhibition Cité-Ciné 2, at La Colline de La Défense ; and in 1996, the one of Alex, presented in the context of the opening of Ircam new facilities.

In 1997, Barrière directed the realization of the soundtrack for the exhibition *Flying over water* by Peter Greenaway, shown in Barcelona. He then composed the music of *100 Objects to Represent the World*, a show by Peter Greenaway presented at the Salzburg last august, of which a CD was released by Ircam.

Since 1996, Barrière has composed the music of several virtual reality pieces by Maurice Benayoun, *Worldskin* in 1997 which won the Ars Electronica Interactive Art Prize in 1998, the *Tunnel Paris-New Delhi* in 1998 presented in Cité des Sciences in Paris and in India, *Crossing Talks* in 1999 commissioned and presented by the InterCommunication Center of NTT in Tokyo, *Art Impact* in 2000 premiered in the Pompidou Center in Paris and commissioned by oraos.com, *Labylogue* also in 2000 together with Jean-Pierre Balpe for the automatic generation of the text, commissioned and presented by the Mission 2000 for the exhibition *Tu parles, le français dans tous ses états* in Brussels, Dakar and Lyon ; *SoSoSo*, commission of the ZKM of Karlsruhe for the exhibition *Future Cinema* in novembre 2002, then presented in the Gaîté Lyrique in Paris in march 2003 ; *Cosmopolis* which started in Shanghai in April 2005 and touring all over China this year.

Expositions

Kaija Saariaho & Jean-Baptiste Barrière

He has also created the musical environment of *Planet of Visions*, a pavillion conceived by François Schuitten for the World Expo in Hanover (from june to octobre 2000). In novembre 2001, he created the sound environnement for the exhibition *L'homme transformé*, conceived by Jöel de Rosnay at the Cité des Sciences et de l'Industrie in Paris.

He has been in charge of the musical part of the Parcours multimédia de l'Abbaye de Fontevraud, which opened at the fall 2001 for the 900th anniversary celebration, which includes several musical installations.

He has conceived and directed the realization of the cd-rom *Prisma*, the musical universe of Kaija Saariaho, which won the Grand Prix Multimédia Charles Cros 2000.

Barrière has also realized *Autoportrait in motion* a sound and image interactive installation, commission of the Contemporary museum of Zurich, premiered january 1998 and presented in various museums around Europe. This piece is part of *Reality Checks*, a cycle that he is currently developping, together with Pierre-Jean Bouyer for the realization of images, consisting of installations, and performance pieces involving a solo instrumentalist and live transformation of sound and image, including *Cellitude* (for cello, available on a enhanced-cd - both cd-audio and cd-rom- on www.petals.org), and *Time Dusts* (for percussions) commission of the GRM of INA which was premiered

in april 2001 in the Grand Auditorium of Maison de Radio-France.

Chasing wind, the well of vanities, a new visual and musical installation at the Abbaye of Maubuisson from june to december 2002.

He has more recently achieved with choreographer Jean-Claude Gallota *Les Fantômes du temps*, a multimedia show for 11 dancers, 1 percussionist, live transformation of image and sound, that was premiered in november 2002 in Grenoble ; and *Violance*, a multimedia show for violon, child voice, live transformation of image and sound based on le Massacre des innocents by Maurice Maeterlinck (after the painting of Bruegel), premiered May 16th 2003 at La Criée in Marseille, commissioned by the Festival Les Musiques of the GMEM.

More recently, he created a visual part for a concert version of *L'Amour de loin* of Kaija Saariaho, commissioned by the Berlin Festspiele, and played in Berlin and Théâtre du Châtelet in March 2006 by the Deutsches Symphonie Orchester Berlin & Rundfunkchor Berlin, conducted by Kent Nagano; and *Two Dreams* of Maeterlinck after Bruegel, a new multimedia show based on texts by Maeterlinck themselves based on paintings by Bruegel, in Marseilles in May 2007.

He has also realized a visual part for Ravel's *L'Enfant et les Sortilèges*, commissioned by the Orchestre

Expositions

Kaija Saariaho & Jean-Baptiste Barrière

Symphonique de Montréal, conducted by Kent Nagano, and premiered in September 2007, and for Messiaen's opera, *Saint François d'Assise*, premiered October 2008 Salle Pleyel in Paris by Orchestre Philharmonique de Radio France, conducted by Myung Whun Chung.

<http://www.barriere.org>

Nox Borealis

A visual and musical installation

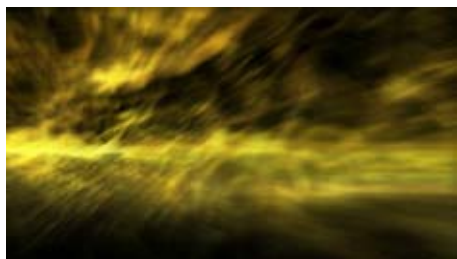
Nox Borealis is a musical and visual installation that finds its inspiration in two very different sources: one musical, the composition *Lichtbogen* by Kaija Saariaho, the other sound, the acoustic recordings made during the aurora borealis by the professor Unto K. Laine (Helsinki University of Technology, the Laboratory of Acoustics and Audio Signal Processing).

Lichtbogen, arches of light in German (1986), is a piece for an instrumental and electronic ensemble (9 musicians), that Kaija Saariaho composed after a trip, in 1985, to the polar circle, where she saw the magical and enigmatic show put on by the aurora borealis unfurling in the sky.

The sound documents by Unto K. Laine – that Saariaho and Barrière were able to listen to and study – are the research material used to analyze and understand these natural phenomena in the rich and complex environment of the northern night.

These two sources of inspiration, like two «visions» of the northern lights, convey themselves at two extremes: one subjective, which does not try to describe these phenomena but finds inspiration as the source for the musical composition, the other objective, which tries to accurately describe, yet nevertheless requires interpretation.

For *Nox Borealis*, starting with multi-track recordings



Exhibitions

Kaija Saariaho & Jean-Baptiste Barrière

in the Lichtbogen studio that they remixed, processed, and spatialized, Kaija Saariaho and Jean-Baptiste Barrière imagined a visual dimension, with computer-generated abstract images.

These images are inspired by the music as well as by the northern lights themselves, and projected in the air, with viewers lying comfortably on the ground, in order to immerse the audience as much as possible in a situation similar to the viewers of these phenomena, lying in the snow and observing the large movements of light that swirl across the Nordic winter skies.

Starting with this reflection on the aurora borealis and the analysis of musical forms and more particularly the tones in *Lichtbogen*, this visual part thus outlines a speculative workshop on the exploration of the interaction of music and image, through an exploration of light and color.

In collaboration with **Comédie de Clermont-Ferrand, Scène nationale**, Kaija Saariaho associated artist.

Music: Kaija Saariaho

Electronic parts : Jean-Baptiste Barrière

Ensemble Avantil, direction Hannu Lintu

Visual conception : Jean-Baptiste Barrière

Images : François Galard

Production : Cartes/Institut finlandais/image Auditive

Remerciements à YLE, la Radio Finlandaise, qui a mis l'enregistrement de *Lichtbogen* à notre disposition, à Genelec et Fatboy



La Comédie
de Clermont-Ferrand
scène nationale

Sébastien Camboulive

Residence 2008 / 2009

L'éternité dans l'infini (en accéléré, à échelle réduite et en couleur) - Prototype 1, is an attempt to formalize the concept of eternity. Thus, Sébastien Camboulive imagines that eternity is the laps of time a bird would use to erase a sphere - earth sized and made out of the purest steel - just by brushing it with the ends of its wings.

About *L'éternité dans l'infini (en accéléré, à échelle réduite et en couleur) - Prototype 1*: thanks to professors Raymond Saint-Paul and Gordon M. Kaufman for their metaphor, to Michelangelo Pistoletto, Josiah McElheny, Alfred Hitchcock, Vladimir Skoda for their support, to Marc Camboulive for all the rest.

Fade to graze, is based on video footage shot last fall in Auvergne and is produced like a visual improvisation about body movement, mixing and lack of privacy, poetic animality in social relationship.

Thanks : to Vidéoformes, Clermont-Communauté for their support.

About *Fade to Graze* : thanks to Walter Olombel and the Stade Aurillacois, to Pascale d'Ormesson, to Jean-Claude Gallotta and his dancers, their generosity and welcome. Music by Fabien De Macedo.

© Sébastien Camboulive
<http://www.camboulive.eu>

Exhibitions

Sébastien Camboulive



Sébastien Camboulive

From still movement to a light touch.

Sébastien Camboulive is a photographer. His artistic work is often developed in series. These series are the fruit of long-term research that seems to be mature, thoughtful, and finely honed. Their impact is much stronger and prolonged because he is interested in our relations with the public space, our (physical) relations to others whether it be in the series *Cymbalaria Muralis* where he photographs urban areas with no human presence or, the opposite – in the series *Foules* – where he improbably gathers together all sorts of people who brush up against each other without ever really meeting. In these series our view is “forced”, it goes to the core and unquestionably calls up a reaction, emotional, poetical, or other.

In a previous series - *Spirales* -, Sébastien Camboulive has moved up a notch : where he stopped time and our view, he thinks about stretching out this time and forcing – once more – the movement of this view: of large-scale images, he lets us see a «stopped» video: a group of little photograms (taken from a video) are set in «spiral» or in labyrinths: the view intuitively discovers the sequential movement resulting from the cadrage, the colors, the characters. If he forces our view to be questioned, he leaves us free to interpret, feel, and imagine.

After discovering this work we challenged Sébastien Camboulive to come work in residence at Vidéoformes. The challenge has been met: two installations will be

presented in March 2009.

In *L'éternité dans l'infini (à échelle réduite, en accéléré et en couleur) - Prototype 1*, an installation made up of a sphere and mirrors, we perceive the flight of birds who turn around this sphere that represents our earth. The wings constantly brush against the sphere to the point – we can imagine – to start to «wear it down, to reduce it to nothing and thus attain a form of eternity: that is the definition that Sébastien Camboulive gives us, a poetic vision of this dimension that fascinates us all.

With *Fade to graze*, a restrictive setting - a narrow hallway with at its end a vertical projection - we have the impression of entering another world: that of bodies – of dogs, dancers, rugby players – observed closely in moments of more or less light physical contact, close to light touches, moments of closeness, that translate the animal dimension that we all have in ourselves.

Each work can be experienced «in itself» but it would seem that we can find recurrent concerns in the artist's work: the poetic dimension (including the titles that are carefully chosen) and in the form, a certain modesty («light contact») to put forward questions or proposals. Indeed, beyond what Sébastien Camboulive gives us to see, there is a world open to possibilities that he presents us without forgetting to

Exhibitions

Sébastien Camboulive

remind us of two essential notions: that of our solitude, our individuality, and also that of our belonging to a social world – that of our species – that we are content to brush against on account of our considerable difficulty to «live» it, and sidereal that we often prefer to ignore because it overwhelms us so.

© Gabriel Soucheyre

Translated from French by Kevin Metz



Cologne OFF

Online Film Festival

CologneOFF - Cologne Online Film Festival

<http://coff.newmediafest.org> was founded in 2006 by VideoChannel in the framework of [NewMediaArtProjectNetwork]:|cologne, the experimental platform for art and new media operating from Cologne/Germany.

CologneOFF represents a new type of mobile film & video festival which is taking place simultaneously online and offline, as a physical festival always in cooperation with partner festivals.

Under the direction of **Wilfried Agricola de Cologne**, CologneOFF realized since 2006 three festival editions.

A) In April 2006 CologneOFF I - identityscapes the 1st festival edition dealing with Identity as its basic subject.

B) In October 2006, CologneOFF II - image vs music the 2nd festival edition dealing with the competition between moving image and sound/music.

C) In November 2007, CologneOFF III - «Toon! Toon! - art cartoons and animated narratives».

D) in October 2008, CologneOFF IV – 4th festival edition «Here We Are !».

CologneOFF is based on a very successful concept which is installing an exchange between virtual and physical space. This is particularly underlined through the cooperations which took place until now.

<http://coff.newmediafest.org>

<http://videochannel.newmediafest.org>

<http://coff.newmediafest.org>

<http://soundlab.newmediafest.org>

Women Directors Cut - 13 : 13 : 13

13 films 13 vidéastes 13 pays

Curated by Wilfried Agricola de Cologne.

Misstar, Rahel Maher / Australia / 2003 / 2'

Happy Days, Larissa Sansour / Palestine / 2004 / 3'40

Music in Cake, Unnur A. Einarsson / Iceland / 2004 / 3'

Warning: Women, O. Shatalova, A. Girik / Kazakhstan / 2006 / 3'12

In My Body, Beatrice Allegranti / Royaume uni / 2005 / 4'

Snow-white and red like a rose, Ina Loitzl / Austria / 2005 / 5'

Front, Johanna Reich / Allemagne / 2005 / 2'

Headphones, Letitia El Halli Obeid / Argentine / 2001 / 2'33

Habit, Margarida Paiva / Portugal / 2005 / 5'50

My Way, Sonja Vuk / Croatie / 2006 / 1'

Inner Dialogue, Clare Ultimo / États Unis / 2004 / 3'36

The Wall, Nancy Atakan / Turquie / 2005 / 1'40

Prostituto/ta, Silvia Cacciatori Filloy / Uruguay / 2005 / 4'40

Vidéo Ukrainienne

Curated by **Yarina Butkovska**, journalist, writer, DJ, Lviv/Ukraine.

Used to be Keys, Kateryna Babkina / 2007 / 2'30

No Sound, Kateryna Babkina / 2007 / 1'50

Milk, Borys Pasichniy and Julia Pavlovskaya / 2007 / 3'51

Genius, Oleg Ushchenko / 2006 / 1'25

The Aim Of The Game, Olexiy Khoroshko / 2007 / 4'20

Longing For Students, Mykola Kondratenko / 2007 / 3'47

Shifting Time, Foksana Chepelyk / 2004 / 6'

Urban Multimedia Utopia UMU, Foksana Chepelyk / 2002 / 10'

Showcase, Yuriy Kruchak / 2006 / 2'49

Benas, Yuriy Kruchak / 2007 / 0'57

Let's walk More, Max Flood / 2007 / 1'49

Stas Perfetsky is returning to Ukraine, S. Oleshko, M. Barbara / 2005 / 7'51

Indoor-outdoor, Viacheslav Poliakov / 2007 / 3'51

Exhibitions

Cologne OFF



Exhibitions

Lydie Jean-Dit-Pannel

Lydie-Jean-Dit-Pannel

Le Panlogon

Lydie Jean-Dit-Pannel teaches video at the ENSA Dijon Art & Design. Since the late 80s, Lydie Jean-Dit-Pannel's work has developed through videos, writing, performances, and installations.

Her work is regularly shown in festivals and institutions around the world.

She was awarded the SCAM prize in 2005 for "Le Panlogon", a work-in-progress video that began in 1999. (Le Panlogon is a collection of video sequence shots, visual and sound haikus, numbered from 0 to infinity. Like antennas on the world, they are the artist's self-portrait, logbook, and sketchbook).

The videos by Lydie Jean-Dit-Pannel are distributed by Heure Exquise! Distribution.

Her work and current events are at :
<http://www.myspace.com/panlogon>

Le Panlogon is a collection of video sequence shots, visual and sound haikus, from a few frames to several minutes. Like antennas on the world, they have been a self-portrait, logbook, and sketchbook since 2001.

« For four years, my body and I have embarked on a migration for which the monarch butterfly is the guide. I crossed the path of these Lepidoptera while visiting an insectarium in Montreal in 2004. The annual cross-border adventure of this type of colorful insect fascinated me. This migration seemed to me so rich in a metaphoric, symbolic, plastic, and political way that I've made them my special field of research.

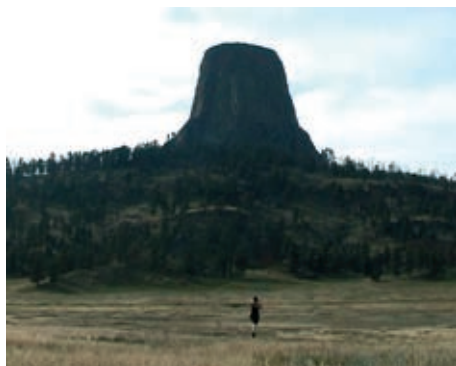
When I travel, I get a tattoo with the same design: a female monarch butterfly to scale 1. In each of the cities I go to, a local tattoo artist inks this recurrent design on the left side of my body. (...) I become an image. And like all those that I make with video, I become matter to edit, in rhythm, in the installation, in movement. From then on, anything is possible... »

© Lydie Jean-Dit-Pannel

Translated from French by Kevin Metz

Exhibitions

Lydie Jean-Dit-Pannel



LE PANLOGON 1 / Spring 2001 to summer 2004 (# 001 à # 444)

As if the pages of travel logs were mixed up on purpose: France, China, Jordan, India, Malaysia, Morocco, South Africa, Quebec, Taiwan, Italy, Hungary, Spain.

LE PANLOGON 2 / Fall 2004 to Fall 2006 (# 445 à # 592)

Colombia, France, England, Western U.S., Denmark, Mexico, Spain, Hungary, the Netherlands. The project "My ink" takes shape. A quest for the monarch butterfly.

LE PANLOGON 3 / Fall 2006 (# 593 à # 626)

France, Yucatán (Mexico). The "Chica mariposa".

LE PANLOGON 4 / Winter / Spring 2007 (# 627 à # 665)

France, Thailand, Dubai, Switzerland, Liechtenstein.

LE PANLOGON 5 / Summer 2007 / winter 2008 (# 666 à # 719)

France, Austria, Venice, Florida.

LE PANLOGON 6 (currently being edited) / Spring 2008 / winter 2009 (# 720 à # ...)

France, Japan, Singapore, Borneo, Cambodia, Malaysia, Quebec.

Work in progress • 2000/2009

Directing : Lydie Jean-Dit-Pannel ; Additional Music : Aurélie Briday (Pilgrims & Romans) ; Additional footage : Jean-Pascal Vial ;
Co-production : Lydie Jean-Dit-Pannel / Jean-Pascal Vial ; Distribution : Heure Exquise ! Distribution
Length : 175 minutes

Fred Sapey-Triomphe

Albrecht Dürer et la baleine

installation video-mechanical SPIM

Coproduction **Vidéoformes** / **Stevenson**, Paris / **Fred Sapey-Triomphe**. Avec la participation de **J.P. Vezon Equipements**, Chamalières

This installation was inspired by an authentic anecdote according to which the Renaissance painter Albrecht Dürer went to Zieriksee, a small port in the province of Zeeland, in December 1519 to try to see and draw a beached whale. According to chroniclers of the time and current historians, a doubt remains about this "encounter" that almost cost him his life. Dürer did indeed come back from this disastrous sea expedition exhausted and ill, yet we do not know if he saw the whale.

The story presents several narrative elements that inspired me for this installation. The figure of the painter Dürer, concerned with capturing the strangest aspects of his physical environment in drawings, finds its counterpoint with the whale, an ancestral presence from the deep sea, stuck in the sand on a stormy night. The sea as the setting for the tragedy gives spatial and temporal unity to the action. The fact that elements in the sequence of events are unknown enables us to formulate a hypothesis of a myth.

What perspective could have been put in action ?
How did Dürer see the whale ? What message could

the whale have given to Dürer ?

The work presented does not answer these questions, but suggests several alternatives to the elaboration of an account that each spectator will be able to interpret. The different visual components function as repeating sequences of a film that is created in real time. The random use of luminous and mechanical components enables the images to be constantly repeated. Each of the three sequences proposed explore one of the aspects of the story with three systems for the production of images (SPIM). Thus each of the mechanical principles for image implementation has a coherent relation with the sequence of the account shown. The installation tries to reconstruct a gigantic world by apprehending it in a smaller dimension, a model.

The hypothesis of a myth: it's the whale in exchange for the look of the painter, who, in the end, helped Dürer's boat to return safe and sound on that night of December 1519.

© Fred Sapey-Triomphe

<http://f.sapeytrionphe.free.fr/>

Translated from French by Kevin Metz

Thanks to :

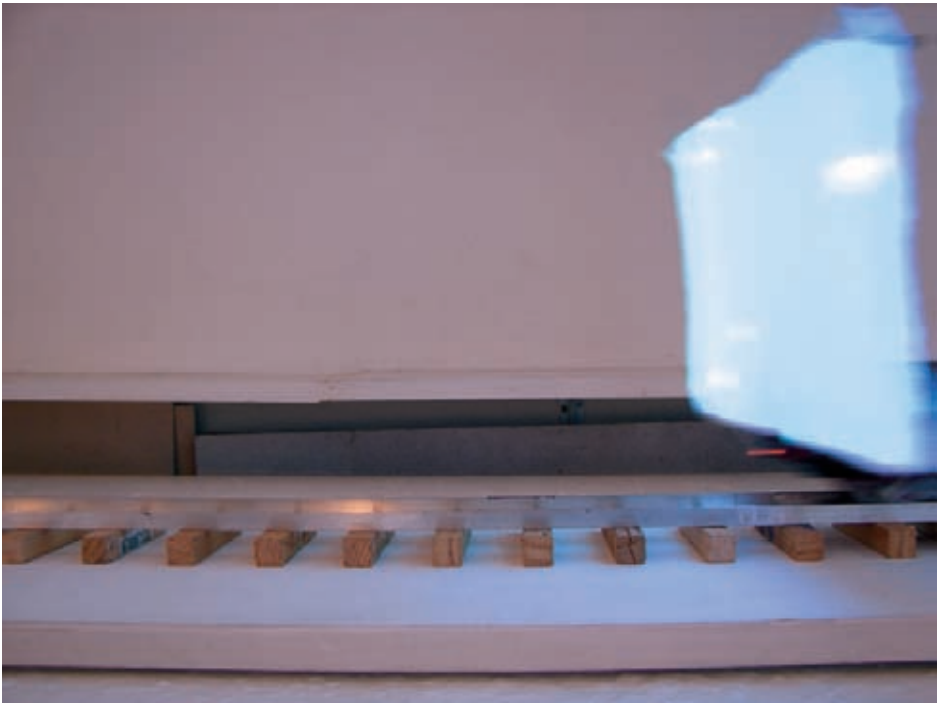
Lukasz Drygas (Albrecht Dürer)

Foune Traore, Dienebou Sissoko, Khadidiatou Camara (costume de Dürer)

Exhibitions

Fred Sapey-Triomphe

Fred Sapey-Triomphe is a visual artist who was born in 1963 in Paris. He has done artistic study residences in Berlin, Kyoto, Santiago (Chile), and Buenos Aires. Criss-crossing the influences from these metropolises has pushed him toward different visual representation media: from painting to photography, from still images to movement through video-mechanical installations, and SPIM. Fred Sapey-Triomphe lives in Paris.



Expositions

Fred Sapey-Triomphe

About Albrecht Dürer et la baleine

If a work of art is the foundation of the universe, according to Martin Heidegger, the cheerful mind of Fred Sapey-Triomphe creates his own visual fables and immerses us in a personal mini-universe full of fantasy and dreams that have their own logic and autonomous laws.

Fred finds the ideas for his works from playful processes. Thus themes of travel are recurrent, the possibility of a determined journey, subjects with different avatars in which order and randomness reign alternately.

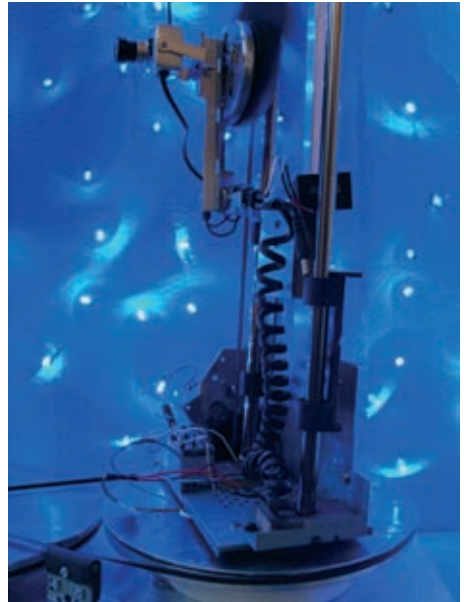
The spectators forgo their passive position and find themselves placed in situations of complexity and interaction, sometimes creating their own scenarios, provoking actions that change the narrative flow proposed by the artist. That is where Fred's contemporaneity is found, never will we see the same work twice, nothing is static, and everything is reinvented each time.

In his low-tech installations, the notion of play is not only found in the use of toys as formal devices, like, for example, trains, planes, vehicles, characters; but also in the use of small-scale and the invention of miniature worlds. Here again the spectators are in the position of a giant, of a demiurge capable of modifying the destiny of things. The use of electronic and mechanical devices implies a certain ingenuity not without humor. In an almost surrealist gesture, Fred Sapey-Triomphe brings together two disparate

elements, the gigantic beached whale who may die, as well as the Renaissance genius Albrecht Dürer, an artist and thinker absorbed in his quest to unravel the secrets of nature. In that way, the artificial world and nature are opposed and in perpetual communication.

© Graciela Taquin, art critic and artist.

Translated from French by Kevin Metz



5 films + 3 films bonus, interview, bio,
filmographie... -100'
PAL - TOUTES ZONES - format 4/3 - son / stéréo
Langes : français, russe
Sous - titres : français, anglais, allemand
Ed° LOWAVE / Vidéoformes
25€ + frais d'envoi

Valérie Pavia

20 vidéos - 60'
PAL - TOUTES ZONES - format 4/3 - son
/ stéréo
Langes : français
Sous - titres : anglais
Ed° Vidéoformes
15€ + frais d'envoi

Le 17 à 17 h Olivier bosson

6 vidéos + bio, filmographie... -55'
PAL - format 4/3 - couleur - son / stéréo
Langes : français
Sous - titres : anglais, allemand
Ed° Vidéoformes
18€ + frais d'envoi

Villa Fidelia et autres mémoires Pierre et Jean Villemin

11 vidéos + bonus
PAL - format 4/3 - couleur - son / stéréo
Langes : français
Sous - titres : français (malentendants),
anglais
Ed° Vidéoformes
20€ + frais d'envoi

C'est pas un nom de artiste Anne Marie Rognon



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Youth programmes

Kindergarten and primary schools

School category

Taking control, Eva Olsson / Suède / 2007 / 2'28

Planet A, Momoko Seto / France / 2008 / 7'40

Bing le chat, Hélène Bigner / France / 2008 / 1'03

Demoiselles, Anne Lauroz / France / 2008 / 1'03

Milk, Bastien Roger / France / 2008 / 8'35

La chute de l'Empire, Rafael Grassi / France / 2008 / 3'38

Gymel, Célia Eid & Sébastien Béranger / France / 2007 / 6'24

Herr bar, Clemens Kogler / Autriche / 2007 / 3'07

Sea Gull, Pierre Clemens / Belgique / 2008 / 1'42

27 years, Raymond Hoepflinger / Suisse / 2008 / 2'

My lovely hats, Sinasi Gunes / Turquie / 2008 / 2'01

La chasse aux chaussures, Mathilde-Albertine Vinaize / France / 2008 / 1'45

Youth programmes

Lower secondary schools

Lower secondary school category

Demoiselles, Anne Lauroz / France / 2008 / 1'03

0-0, Albert Verges / Espagne / 2008 / 3'45

Les événements ratés, Jérôme Giller & Nolwen Dequiedt / Belgique / 2007 / 2'

Procrastination, Johnny Kelly / Royaume-Uni / 2007 / 4'15

Mouthface, Antonin de Bemels / Canada / 2007 / 1'48

Boxes, Fernando G. Tamajon / Espagne / 2007 / 4'48

Taking control, Eva Olsson / Suède / 2007 / 2'28

Celles qui rêvent d'en devenir une, Élodie Barattucci / Belgique / 2007 / 1'44

27 years, Raymond Hoepflinger / Suisse / 2008 / 2'

The slowly project : take your time - Modena, Liuba / Italie / 2008 / 11'

Gymel, Célia Eid & Sébastien Béranger / France / 2007 / 6'24

Milk, Bastien Roger / France / 2008 / 8'35

Electronic reality, Christian Goyon / France / 2008 / 2'48

Pirouette, Anina Schenker / Suisse / 2008 / 1'10

Youth programmes

Upper secondary schools

Upper secondary schools

Continuum, Venturelli Devis / Italie / 2008 / 6'

Les terra's di nadie, César Meneghetti / Italie / 2007 / 5'45

Procrastination, Johnny Kelly / Royaume-Uni / 2007 / 4'15

La crise de lard (saison 1), Jérôme Giller / Belgique / 2007 / 8'30

Electronic reality, Christian Goyon / France / 2008 / 2'48

The slowly project : take your time - Modena, Liuba / Italie / 2008 / 11'

Pirouette, Anina Schenker / Suisse / 2008 / 1'10

Nauffrage, Clorinde Durand / France / 2008 / 7'

Your uncertain spirit, Jon Monaghan / USA / 2008 / 6'15

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PCV : Prix de la création vidéo

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1000 / Gustavo Kortsarz / France / 00:04:43 / VDB

2 ou 3 essais pour une idée / Jan Peters / Allemagne / 00:06:00 / PCV4

27 years / Raymond Hoepflinger / Suisse / 00:02:00 / VDB

6 Pictures of a Universe / Bidzina Kanchaveli / Allemagne / 00:30:00 / VDB

69 / Peter Simon / Allemagne / 00:06:30 / VDB

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My low fi medecine / Yannick Dangin Leconte / France / 00:01:01 / VDB

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Nuit blanche / Anna Woch / Canada / 00:02:30 / VDB

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Paternité au portable / Silvio Cadello / France / 00:08:12 / VDB

[petites annonces] / Philippe Boisnard / France / 00:30:00 / VDB

Personal Doping / Agnieszka Kalinowska / Pologne / 00:07:30 / FOCUS WRO

Phon trip / Stephen Dwoskin / Royaume-Uni / 00:08:00 / FOCUS

Pirouette / Anina Schenker / Suisse / 00:01:10 / VDB

Planet A / Momoko Seto / France / 00:07:40 / PCV3

Plaza / Natalia Garagiola / Argentine / 00:04:00 / VDB

Plongée / Nadia Vadori, Sébastien Trouvé & Bruno Lasnier / France / 00:05:07 / PCV4

Pluto / Kai-Yen Yang / Taiwan / 00:05:19 / PCV3

Portal / Nadine Helstroffer / USA / 00:08:10 / VDB

Poupée fatale / Muriel Carpentier / France / 00:03:00 / VDB

Prélude à Transformation Naturelle / Olivier Perriquet / Portugal / 00:24:17 / VDB

Procrastination / Johnny Kelly / Royaume-Uni / 00:04:15 / PCV2

Provisional End (extrait de Tétraphobie) / Guillaume Pinard / France / 2006 / 00:15:59 / FOCUS IN EXTENSO

Qui est là / Chloé Leriche / Canada / 00:04:48 / PCV2

Quio : Rising Tide / Christine Lang / Allemagne / 00:05:00 / VDB

Rara Avis (Through the other) / Fatima Toccornal / Espagne / 00:03:55 / VDB

Recitation / Kevin Logan / Royaume-Uni / 00:04:29 / VDB

Rivadavia 2010 / Aline Xavier / Brésil / 00:14:00 / VDB

«Sans titre» / Anatole Maillot / France / 00:07:25 / VDB

Sea Gull / Pierre Clemens / Belgique / 00:01:42 / VDB

Sebastião, The man who used to drink kerosene / Carlos Magno Rodriguez / Brésil / 00:11:00 / FOCUS BRÉSIL

Shaping / Isabelle Grosse / France / 00:04:08 / VDB

Sisyphé / Inès Wickmann / France / 00:08:38 / PCV3

Skaters / Dominik Lejman / Pologne / 00:05:00 (vidéo fresque / video mural) / FOCUS WRO

Slide / Benoît Géhanne / France / 00:06:17 / VDB

Smoke / Fleur Noguera / France / 2008 / 00:06:48 / FOCUS IN EXTENSO

Solange vous parle / Angela Terrail / France / 00:06:00 / VDB

Some velvet morning / Nathalie Bujold / Canada / 00:03:26 / VDB

Sous la peau / Ran Lin / France / 00:04:40 / PCV1

Souvenirs d'une nuit / Caroline Delieutraz / France / 00:06:48 / VDB

Stolen art / Simon Backes / Belgique / 00:01:08 / VDB

Sufferrosa / Dawid Marcinkowski / Pologne / 00:04:44 / FOCUS WRO

Taking control / Eva Olsson / Suède / 00:02:28 / VDB

Techniques de survie en solitaire / Antonin De Bemels / Canada / 00:07:00 / VDB

Terrain Vague - Nuit Urbaine / Frédéric Kahn / France / 00:16:30 / VDB

The Imitator / Max Philipp Schmid / Suisse / 00:06:49 / VDB

The last slate / César Meneghetti / Italie / 00:02:10 / VDB

The slowly project : take your time / Modena / Italie / 00:11:00 / VDB

The Voids Foaming / Monochrom / Autriche / 00:04:00 / VDB

These Days / Nathalie Bujold / Canada / 00:03:43 / VDB

Through the glass / Roberto Bellini / Brésil / 00:06:50 / FOCUS BRÉSIL

Tijuana / Vincent Martorana / France / 00:37:40 / VDB

Traitement en cours / Romain Descours / France / 00:04:30 / VDB

Translado / Sara Ramo / Brésil / 00:08:00 / FOCUS BRÉSIL

Trinity rgb / Vladimir Sojat / Serbie / 00:06:03 / VDB

Trouble(s)# (extraits) / Delphine Chevrot / France / 00:02:00 / PCV2

Un jour j'ai décidé / Pauline Horovitz / Espagne / 00:06:30 / VDB

Undisclosed beauty / Anders Weberg / Suède / 00:03:13 / VDB

Une chanson de Naples / Thomas / Hachette / France / 00:18:00 / PCV4

Untitled works / Łukasz Gronowski / Pologne / 00:04:46 / FOCUS WRO

VideoArt Collection 2008 / Paulo R. Barros / Brésil / 01:00:05 / VDB

Voir la pulpe / Claire Glorieux / France / 00:19:22 / VDB

Vostok' / Jan Andersen / France / 00:19:57 / VDB

Voyages de phrases / Marie-Pierre Guillon / France / 00:16:00 / VDB

Walurgis / Frédéric Choffat / Suisse / 00:59:00 / VDB

Welk / Fané / Anne Schülke / Allemagne / 00:06:42 / VDB

Worms / Sil Van Der Woerd / Pays-bas / 00:04:32 / VDB

Xaxapoya / Christina Von Greve / Allemagne / 00:22:30 / VDB

Your Uncertain Spirit / Jon Monaghan / USA / 00:06:15 / PCV4

Zloto / Filip Chrobak / Pologne / 00:08:43 / FOCUS WRO

Special thanks

Madame Christine Albanel, Ministre de la Culture et de la Communication,

M. Olivier Kaepelin, Délégué aux Arts Plastiques, Ministère de la Culture et de la Communication,

M. Dominique Schmitt, Préfet de la Région Auvergne,

M. Laurent Heulot, Directeur Régional des Affaires Culturelles d'Auvergne,

Monsieur Serge Godard, Maire de Clermont-Ferrand et Président de Clermont Communauté,

M. René Souchon, Président du Conseil Régional d'Auvergne,

M. Jean-Yves Gouttebel, Président du Conseil Général du Puy-de-Dôme,

M. Gérard Besson, Recteur de l'Académie de Clermont-Ferrand.

ainsi que :

DRAC Auvergne : Agnès Barbier, Christian Garcelon, Hélène Guicquéro, Marie-Claire Ricard.

Ville de Clermont-Ferrand :

Olivier Bianchi, adjoint à la culture. François Robert, Régis Besse, Pierre Mauchien, Gaëlle Gibault et la Direction de la Culture,

Hélène Richard, Dominique Goubault, Serge Delpic, Christophe Chevalier, et le service communication,

Le personnel de l'Espace Victoire,

Le personnel de l'hôtel de Fontfreyde et de la Tôlerie, Françoise Graive, Isabelle Carreau-Vacher et l'Office du tourisme et des congrès.

Clermont-Communauté : les élus de la commission Culture, Robi Rhebergen, Directeur du Développement Culturel, Pierre Patureau-Mirand.

Conseil Régional d'Auvergne : Catherine Henri-Martin, Vice-Présidente chargée de la Culture. Philippe Roland, Direction de la qualité de la vie et du Développement

Durable, Ginette Chauchepat, Luce Vincent et le Service Culture.

Conseil Général du Puy-de-Dôme : Pierrette Daffix-Ray, Vice-Présidente chargée de la Culture et de la Vie Collective, Jean-Louis Escuret, Directeur de la Culture, Rémy Chaptal, chef du Service Culture, Catherine Langiert.

Rectorat : Philippe Galais, Inspecteur Pédagogique Régional arts plastiques et Anne-Marie Saintrapt, Déléguée Académique à l'Action Culturelle, Laurence Augrandenis, Bénédicte Haudebourg, Délégation Académique à l'Action Culturelle.

Centre Régional de Documentation Pédagogique : Andrée Pérez, Directrice, Delphine Duhamel, Elodie Joly, service art et culture.

et tous les stagiaires et les bénévoles sans lesquels le festival ne pourrait fonctionner.

Et par ordre alphabétique :

Art Channel,

Citéjeune, Clermont-Ferrand, Laure Rannaud,

Cinéma Les Ambiances, Eric Piera et Sylvie Bertrand,

La Comédie de Clermont-Ferrand, Scène Nationale, Jean-Marc Grangier, Christiane Belot, Christelle Illy,

Julien Brunhes, Camille Maistre, Juliette Beltramo,

CRAV, Clermont-Ferrand, Thierry Descombas,

Cultures du Cœur Auvergne, Amandine Branger,

École Supérieure d'art de Clermont Communauté,

Sylvain Lizon, Jacques Malgorn, Brigitte Belin,

Festival Pocket Film du Forum des Images, Nathalie Roth, chargée de production

Forum des images, Paris, Benoît Labourdette,

Mike Sperlinger, Assistant Director, Lux, British artists' film and video, Londres

Galerie Claire Gastaud, Clermont-Ferrand,

Jean-Paul Vezon Equipements, Chamalières,
Jimdo, Amélie Broutin,
Le tube, couloir d'exposition, Librairie associative
les mots bleus, Courpière, Séverine Dubois, Jean Le
Bideau,
Mission des Relations Internationales de Clermont-
Ferrand, Gérard Quenot, Adeline Verdier,
OMS, Clermont-Ferrand, Mathieu Paris, Christophe
Lacouture,
Radio Campus, Laetitia Chevrot, Elsa Heliot, Thibault
Murgue, Martin Pierre, Estelle Lacaud
Le service Universités Culture, Clermont-Ferrand,
Jean-Louis Jam, Evelyne Ducrot,
Soft, Clermont-Ferrand, Frédéric Georges,
Stevenson, Paris,
Le Théâtre du Petit Vélo, Clermont-Ferrand, Philippe
Grand, Joëlle Grand,
Traces de Vie, Rencontres du film documentaire de
Clermont-Ferrand et Vic-le-Comte, Annie Chassagne
et toute l'équipe.

and all the artists, digital arts and poet lovers for their
warm support, their suggestions and their precious
presence.