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VIDEOFORMES

25^E MANIFESTATION INTERNATIONALE ART VIDÉO ET CULTURES NUMÉRIQUES

FESTIVAL 10 / 13 mars

EXPOSITIONS 11 / 28 mars

NUIT DES ARTS ÉLECTRONIQUES 13 mars

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Galerie de l'Art du Temps / Chapelle de l'Oratoire

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The adventure ... reasonable...reasoned

At the twentieth festival, we had the legitimate feeling that we achieved an objective: the expertise that years of research, cooperation, exchanges, and production bestowed on us.

At the twenty-fifth, we plan on capitalizing on this distinctive heritage and transmitting this knowledge and experience to others in order to prepare them to take the helm. This is done by accompanying colleagues and by putting into place *modus operandi* that are adapted to an evolution that sticks to the object, to the content of an event and an eponymous structure, through exchanges, even stronger partnerships with local and international organizations, for better visibility.

This twenty-fifth festival is one of renewal, in the particular context of a crisis in social and economic values, but also a context that is marked by a lasting balancing out of the material world and immaterial spaces.

For more than a decade, we have observed, debated, and sometimes shown how these new digital technologies affect, for better or worse, our world on a daily, but also a long-term basis. The digital culture is a space for a mingling of new and multiple experiences, of a hybridization of contemporary creation: lively performances of theatre, of dance, of music, of the circus, of visual arts, painting, sculpture,... virtual art... real art...

Even more than in previous festivals, this one will connect with a “wider” audience through different artistic interventions in the public area of the city, but also by a performance in the immaterial space of the internet: a collaborative adventure with 25 hours of continuously live performative productions, 25 hours of shared dreams in the form of performances in 25 places in the world. This experience touches on one of the ambiguities of the internet: dematerializing audiences at the same time it assembles them in 25 places, but also on the internet of real people.

These evolutions are obviously perceptible in all modes of production present in the

event : exhibited work, videos projected in a theatre, performances... from Pierrick Sorin to Reynold Reynolds, from Sylvie Blocher to Dragana Zarevac, Giuliana Cuneaz, from the "rehabilitated" cinema of Bruce Chechefski, new research exhibited in the works in competition, surprising offerings for those on an evening stroll, and many other surprises. A twenty-fifth festival that is in tune with its time, visions that go beyond our natural horizon.

Loïez Deniel, President
Gabriel Soucheyre, Artistic Director

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25/25

The night will not fall

25/25

“The night will not fall”

To celebrate its 25th edition, **Videoformes** invite partners from all over the world to show off their innovating talents and their creativity.

The project is 'simple': a **25 hours non stop show through Internet devices** (broadcasting and chat) of **videos** and **performances** curated by partners from different countries all around the world :

NIGHT WILL NOT FALL !!!

Every hour, a new curator and therefore a new program.

Videoformes will open and close the project with performances of STALK+PUKIEL & of SATYRO

> Liste géographique des partenaires :

Clermont-Ferrand / FRANCE

Solleftea / SWEDEN

Moscow / RUSSIE

Paris / FRANCE

St. Petersburg / RUSSIE

Sao Paulo / BRASIL

Bogota / COLOMBIA

Boston / USA

Barcelone / SPAIN

Shangāi / CHINA

Montréal / CANADA

Sydney / AUSTRALIA

Tel Aviv / ISRAEL

Geneva / SWITZERLAND

Angoulême / FRANCE

Amsterdam / PAYS-BAS

Moulins / FRANCE

Legnica / POLOGNE

Madrid / SPAIN

Berlin / ALLEMAGNE

Clermont-Ferrand / FRANCE

In collaboration with :

Paris / France / Visionsonic > <http://www.visionsonic.net>

25/25

The night will not fall



Prix de la Création vidéo

The competition offers a space for young creation. It presents, through a selection of original and imaginative videos, very often produced independently.

Videos received from 36 countries on five continents : Germany, Argentina, Austria, Brasil, Belgium, Canada, Chile, China, South Korea, Spain, Estonia, U.S.A., Finland, France, Greece, Israel, Italia, Lebanon, Luxembourg, New-Zeland, Norway, Netherlands, Poland, Porto Rico, U.K., Russia, Singapore, Slovakia, Slovenia, Sri Lanka, Sweden, Switzerland, Taiwan, Thailand, Tunisia, Turkey.

Selection 2010 : 230 artists' videos including 44 selected artists' videos representing 14 countries : Germany, Belgium, Brasil, Canada, China, Spain, U.S.A., France, Palestine, Poland, U.K., Singapore, Sweden, Turkey.

This selection realize the variety of writings, and artistic worlds of innovative forms of video today.

Jury 2010 Prix de la création vidéo

Joëlle Metzger (Agence Alternative *art contemporain dans des lieux patrimoniaux*, Marseille, France)

Kika Nikolela (Artist, independant curator, Sao Paulo, Brasil)

Dragana Zarevac (Artist, independant curator, Belgrad, Serbia).

Prix de la création vidéo

Compétition, programme #1

Impeccables cliquetis d'inutilité / Frederick Galiay

France / 2008 / 6'50

This opus is one part of an audiovisual suite I composed. It is a metaphorical vision of the perpetual circle of life, seduction, insemination, birth, intake and death. «. Life acts just for itself...»

Andromeda - La fille qui fumait du savon

Carlosmagno Rodrigues / Brésil-Argentine / 2009 / 15'

Andromeda is an iconic creation that blends fascism and Christianity.

Saison mutante / Delphine Chauvet

France / 2009 / 4'40

A weird beast wanders alone in the universe. It will undergo odd metamorphosis and will cause the creation of a strange planet.

Vox Humana / Raphaël Thibault

France / 2009 / 13'15

This project is an audio-visual performance born out of the collaboration between the composer Hyun-Hwa Cho and the videomaker Raphaël Thibault. The video, intimately linked to the inflexions of the musical score, brings together contemporary dance and 3D animation. It shows two bodies lost in an abstract environment.



Prix de la création vidéo

Compétition, programme #1



Unforgettable Memory / Wei Liu

Chine / 2009 / 10'

This is a memory of my sophomore year of 1989, the year when I almost got killed...



menSongs / Gérard Cairaschi

France / 2008 / 9'30

Both cinema and dream are our most frequent link to illusion and lie. Whereas dream is reconstructing the world, cinema «waking dream» is interpreting the appearance of things. Art and cinema as a roundabout way through which dream finds the path to reality, art and dreams, same lies telling the truth...



Passages / Inès Wickmann

USA / 2009 / 8'30

The city is populated with peasants that do not stop and confine rigorous passages, and who are prisoners of a chess game, which transforms itself into a kaleidoscope or a corridor of mirrors. A solitary being, followed by himself heads to an abyss of dark reflections like shadows.



La Balade de No Buru / Christophe Galleron

France / 2008 / 4'30

A place where there would be nobody left... or just a last human being. 20 years after Chernobyl, No Buru takes us for a walk during which this man will understand he's the only survivor from a totally destroyed humanity.

Prix de la création vidéo

Compétition, programme #1

The Urbanists / Maix Mayer

Allemagne / 2009 / 4'05

The urbanists are the observers of an urban street scenery, that is commuting in its atmospheric ambivalence between streetwar and streetparty. In this spirit the urban space is as well an architectural metaphor of the unconscious and medial selfreference.

Strange Lights / Joe King & Rosie Pedlow

Grande-Bretagne / 2009 / 8'

On a winter's night in 1980, American servicemen stationed at an RAF base, witnessed some 'unexplained lights' through the trees in Redendlesham Forest. The incident has since become Britain's most famous UFO mystery with abounding rumours of conspiracies and cover-ups.

Fascinus & Mentula II / Vincent Capes

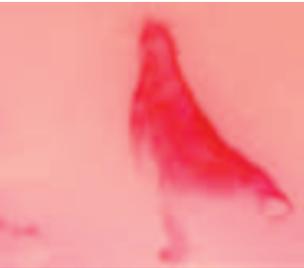
France / 2009 / 4'30

Nothing else to accept the end of the world, that get drunk on some wine of the fornications.



Prix de la création vidéo

Compétition, programme #2



So Shall it Be / Renata Padovan

Brésil / 2009 / 3'15

There is a feeble line between freedom and control. The video shows red images of a polar bear swimming back and forth within the boundaries of a small pool at the Central Park Zoo in New York City. As in an obsessive-compulsive disorder syndrome the bear keeps up with a rhythm that seems to go on forever, back and forth...



Holobomo / Owen Eric Wood

Canada / 2009 / 4'45

What happens when the images take over?



Night impromptu / Robert Croma

Royaume-Uni / 2009 / 5'20

Mystery is a moment in a public place.



Harvest / Martin Alper

USA / 2009 / 2'

The work comments on the battle between the sexes that has existed since biblical times.

Prix de la création vidéo

Compétition, programme #2

Mémoire des Choses qui tombent / Aurélie Pedron

Canada / 2009 / 10'

TShot over a period of one year, this video takes as its topic climate change. The videographic and choreographic elements adopt the frenzied and uncontrollable rhythm of this change while suggesting the precariousness of the future and an impression of accelerating time.

Stretching / François Vogel

France / 2009 / 4'30

«Stretching» is a peculiar display of urban gymnastics. An eccentric character concocts crazy, rhythmic exercises along the streets of Manhattan. The surrounding architecture mingles with his playful dance, joining in his merriment.

The Unknown secret of Sylvester Stallone / Pascal Goblou

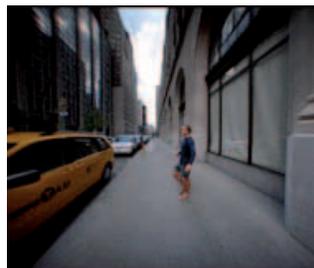
France / 2009 / 14'30

John Wagner has been a guard at the Philadelphia Museum of Art for the past 30 years. He narrates his story, how he got there, what he has been doing throughout all these years and what he is waiting for.

Aanaatt / Max Hattler

Royaume-Uni / 2009 / 4'45

Analog futurism...



Prix de la création vidéo

Compétition, programme #2



Mamo / Anders Weberg

Suède / 2008 / 2'30

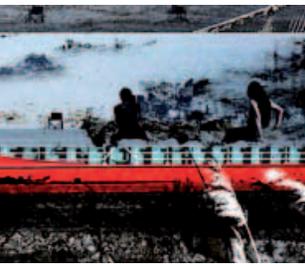
Video and Sound by Anders Weberg. Filmed with mobile phone. Senses and memories of motherhood evoked by visiting Birkenau (Auschwitz II) in Poland July 2008.



LoopLoop / Patrick Bergeron

France / 2009 / 4'30

In a train going to Hanoi in Vietnam, the houses boarding the railroad are passing by. Using animation and time shifts this video runs forwards and backwards looking for forgotten details, mimicking the way memories are replayed in the mind.



Chambres noires : ceux qui regardent la mer

Claire Fristot / France / 2009 / 4'30

A visual and sonorous escape through the estuary landscapes.

Along the water, pictures recompose some new backgrounds, between graphical work and motion frames. This film is a part of a video installation created and exposed in Rochefort in may 2009. All the images were filmed in the Charente estuary.



Centipede Sun / Mihai Grecu

France / 2010 / 10'30

A visual and sonorous escape through the estuary landscapes. Along the water, pictures recompose some new backgrounds, between graphical work and motion frames. This film is a part of a video installation created and exposed in Rochefort in may 2009. All the images were filmed in the Charente estuary.

Prix de la création vidéo

Compétition, programme #2

Variations sensibles / Loïc Bertrand-Chichester

France / 2009 / 8'50

We experience sensitivity as a link between the outside world and the inner self. In this project, I was trying to represent such an experience for the body, on the level of the skin, where most contacts take place. Being a sensitive surface, the skin can also be seen as a metaphor of the photographic image.

Hypn / Philippe Rouy

France / 2008 / 7'30

In the depths of speed, the eyes get lost, washed up on the verge of insomnia.



Prix de la création vidéo

Compétition, programme #3



El Dia Que Me Quieras / Ana Moravi & Dellani Lima
Brésil / 2009 / 5'

It caresses my dream the smooth murmur of your sighing. Dedicated to Carlos Gardel.

Silence / Ava Lanche
Allemagne / 2008 / 3'15

An experiment with the human shadow and the invisible effects of propaganda.



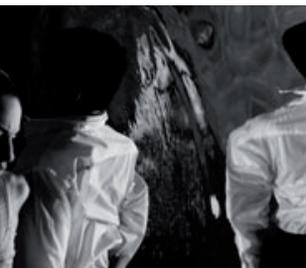
Take Your Time / Céline Nardou
France / 2009 / 7'15

In one face to face between photographs of landscape (Polaroids), graphic signs and photographs of body, divided up, enlivened and written memories reveal little by little the fragility of look and the story of a meeting.



Continuum / Manon Le Roy
France / 2009 / 11'

A woman is walking down a long corridor bordered and overlooked by a vast stretch of water. As she wanders, she is confronted by enigmatic entities, figures like sculptures, frozen as they wait and apparently indifferent to her as she moves about, as if absent...



Prix de la création vidéo

Compétition, programme #3

Mental Traffic / Marcin Wojciechowski

Pologne / 2008 / 6'20

Subjective vision of human feelings. Strange walk between concrete blockhouses and... one's own fears, emotions, when the sun is going down. Listening to own voices, dreaming about the escape from reality and being free from morbid fears and nightmares.



Interstices / Michel Pavlou

Belgique / 2009 / 4'

A series of scenes shot in the Paris metro, edited to the rhythm of the trains' automatic doors. The kaleidoscopic effect of viewing through the windows of trains as they pass each other determines the geometry of the image.



Take me to the water / Jim Vieille

France / 2009 / 22'20

Between black pictures which dig the tale, the voice of suffering instills its poison and distills it in crude words, in sounds which hurt. The abyss of psychical misery; a sphere where the wound of love creates atrocity as only medium of survival, as the only possibility of returning to the world.



Yonder / Emilia Forstreutery

Allemagne / 2009 / 3'30

The idea for Yonder originates in the interest of the complexity and simplicity of the world we live in. Simply put, our complex world is created out of seemingly basic modules ? cells ? which are then repeated and combined to built up complex organisms and structures.



Prix de la création vidéo

Compétition, programme #3



L'Orage / Nadia Vadori

France / 2009 / 6'20

I investigate my relationship to environment. Where is the border between me and the rest of the world? My body doesn't stop with the envelope of the skin. There is an area beyond that is still me. Besides, the «world around» enters the body, through inspired air, aliments, senses. It becomes perception within the organism. the outside exist only inside. I work with fluids and flows, inner and outer, energetic and numeric.



Place de l'Homme de Fer / Cyril Galmiche

France / 2009 / 7'35

In order to question our place in the city, we have to look at it differently. Our perception is disrupted by the way in which image and sound decompose and recompose time. The viewer becomes the witness to scenes which makes him take his time to look at the city in a detached way.

Prix de la création vidéo

Compétition, programme #4

Contra / Vicent Gisbert

Espagne / 2008 / 3'45

'Contra' is a reflection on the fragility of contemporary man in his present environment, charting the loss of conscience that results in the moment of bonding our spirit to things material, the perceived reality of the senses.

Haiku / Buffalo Corps.

France / 2009 / 7'

This project 'Haiku' gathers seven very short films.

Taliban / Chrystel Egal

France / 2009 / 1'30

Against an attempt of freedom of creation and then of existence.

Phone Tapping / HeeWon Navi Lee

Corée / 2009 / 10'20

The film is built from a tipping point that leads us imperceptibly from day to night, fleeting a moment where what was is gone, where things can take another meaning. many voiceovers that crosses the portable telephone on the telephone, speaking of ghosts, guides us through the city, while the camera seems in search of a plot of land, a concordance story - image.



Prix de la création vidéo

Compétition, programme #4



ID (without face) / Nadir Bouassria France / 2009 / 3'

ID for Identity Document. The working machine of the last factory of keffiyeh in West Bank associated with a wandering man with a head as mirror : metaphor of identity construction in a country without state.



Résonances / Ismail Bahri France / 2008 / 7'30

Resonances starts with the prospecting of the bathroom from my childhood. Black inked words written in Arabic on the bathtub surface scatter and propagate progressively. The bathtub mixes the fluids of these evanescent thoughts. By reflecting its surroundings, the ink blurred water surface, overturns and clouds the words.



Zymotic Amaurosis / Ozan Adam Turquie / 2009 / 24'

An oblique homage to Chris Marker's La Jetée, Zymotic Amaurosis (alternatively translated as Contagious Arbitrary Blindness and Persistence of Low Ambient Vision) takes us on a surreal trip into the unconscious world of a man whose memory is monitored against his will.



Cantor Dust Man / Sébastien Lohman France / 2008 / 6'

A man encounters a long forgotten smell and is carried away by the memories this brings flooding back. The smell arouses in him an overwhelming sense of the plurality of his being, leading him back into the mysterious depths of his past, pushing back the limits of his inner world.

Prix de la création vidéo

Compétition, programme #4

Cubes bavards / Véronique Hubert

France / 2009 / 2'50

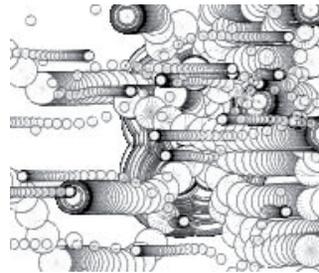
Utopia, funny-drunk Fairy from Spotniavia is making her own Shoes : CUBE-Shoes, to walk in rythm. but she is surprised : one shoe is talking, the other make some noises and musics... she can create a very personal way of walking in this world.



The Snail on the Slope / Vladimir Todorovic

Serbie / 2009 / 7'40

The Snail on the Slope is a generative movie based on a book of the same title by Strugatsky brothers. The novel is set on an unknown planet, where humans have a base from which they are investigating and trying to conquer the Forest. The Forest, which is a huge single organism is constantly changing and fighting back. It is also dangerous and there are a lot of unexplained phenomena that they are discovering, frequently.



Denis Falgoux - "Ne"

Denis Falgoux has developed for many years a body of work that is generous, prolific, multiform, and in which attentive spectators are able to lose themselves. Plastic protean works: painting, sculpting, drawing, photo, video, a whole corpus of language in transformation, sometimes dreamlike, sometimes symbolic, sometimes funny. And in cinema, as an actor or in the designing of scenes where he's going to participate in collective projects for the creation of common works.

One day, a little glitch changed everything: mixed it up, and recomposed it... A stroke - that caused a language disorder.

VIDEOS' LIST :

aéroport jour
et dos
stop église
tout claire
ce cuisine
encore carte
encore savoir
que tout
celui seveux
quand oreilles
rien ventre
toujours pensées
ces vies

Denis Falgoux expose également une installation dans le cadre de Vidéoformes 2010.

Born in 1959 at Clermont-Ferrand. Denis Falgoux lives in Neuilly-Plaisance.

Polymorphic artist, Denis Falgoux developed over thirty years of work : actor, baker, set designer, sculptor, painter, designer, photograph, vidéast...

Since 2009 has grown up around him the party poetic **Ne**.

Ne received a grant to help create the city of Paris in 2009.

FOCUS #1

Denis Falgoux



FOCUS #2

Sélection FIAV (International)

Festival d'Images Artistiques Vidéo

The 10th edition of FIAV, an adventure that began in Tangiers, Morocco in 2001 will take place this year 2010. The aim that has remained the same since the beginning is to bring different cultures together through video images. The stylistic form and plastic effectiveness of the images in movement take precedence on the text, and the comprehension of meaning is no longer subject to the use of language. (A sort of silent video but with a soundtrack if necessary – where the narration is built upon the coherence of the images and their sequencing.) Selections from participating countries (7 in 2009, Algeria, Spain, France, Italy, Morocco, Portugal, Tunisia) are made by the commissioners. Public video-projections during the annual festival take place in a different Mediterranean country each year. They are followed by a declaration of the prize winners: the jury awards the Ibn Battuta prize worth 750€ and distinctions (one per national selection). Commissioners and jury members are solicited by the Galerie Esca located in Nimes. The gallery is the depository of the Arche video of the FIAV that is made up of the prize-winning videos for which it holds the archival and consultative rights.

In 2009, Gabriel Soucheyre presided over the festival management. A partnership was put in place with an Italian video festival (Videomed) that has a similar orientation to that of FIAV.

© Roger Bouvet

SELECTION OF AWARD-WINNING FILMS BEFORE 2009

Technocharro / Kaoru Katayama / Spain / 2004 / 5'35
Stridence / Ammar Bouras / Algeria / 2004 / 7'24
I'm thinking it's a Sign / Alexandra Navratil / Spain / 2005 / 3'09
Issue de secours / Alessandra Cassinelli / Italia / 2006 / 2'30
The Toro's Revenge / María Cañas / Spain / 2006 / 2'30
1,2,3 / Rabaa Skik / 2006 / 2'45
Alheava_film / Manuel Santos Maia / 2006-2007 / 1'47
La Caducidad de la Imagen / Rompiendo Nubes Bongore / 2004 / 7'24

SELECTION OF THE WINNING FILMS AT THE 2009

Le grand voyage de Louise / Rachida Azdaou / Algeria / 2007 / 6'24
Something old / Tom Skipp / Spain / 2008 / 6'59
25 765 / Riccardo Arena / Italia / 2008 / 7'
Habba / Younes Rahmoun / Morocco / 2008 / 7'
Angulo neutro / Joao Ricardo Guerreiro garcia / Portugal / 2009 / 5'17
Sans-sur / Aymen Daouass / Tunisia / 2009 / 6'20
Naufrage / Clorinde Durand / France / 2008 / 7'

http://www.galerie-esca.com/video_fav09.html

FOCUS #2

Sélection FIAV (International)



fiaV

FOCUS #3

EMAF

European Media Art Festival

Social Arts / EMAF Tour Program

Curated by Ralf Sausmikat

It presents along with the prize-winning works by the Canadian Arts-Activist Istvan Kantor (Operetta) and the Anti-War-Animation "Painting Paradise" by Barbara Hlali a couple of works dealing with social and environmental problems. As well in focus is the situation of artists in our society today.

"Ivo Burokovic" proves with his persiflage about the demands of the Art-Market that this can be very entertaining. Aesthetics and techniques of the works shown reach from HD-Computer-animation (Westcoast) to dramaturgical perfect (Dance-Theatre-) Constructions (Burlesque and Naufrage) to rough YouTube style (Rehab).

We wish fun and agitating entertainment !



SÉLECTION DE FILMS

Westcoast (AT) / Ulu Braun / Germany / 2009 / 7'

Settled between film, video, collage and animation, an image detail pans a digitally mounted tableau that offers humans and animals space for their existence. From a bubbling primordial soup, reminiscent of Tarkovsky's Solaris, the panorama shot glides along the coast. The central point is a seaport, built in the style of the late financial eclecticism and utilised by bizarre-seeming pachyderms, outlandish fluids and boat choreographies. The mystical journey ends in a rubbish Jacuzzi, located in a cave, near melancholic white women, looking around them.

Burlesque / Tim Shore / U.K. / 2008 / 10'

Music Alvin Curran, Cast Faisal Abdullah, Paul Hines, Aarron Griffieth, Rory McSween, Stuart McSween, Sean Torfin.

In Burlesque, five soldiers prepare and enact a performance that evokes the aggressively physical games of the British public school. The performance of ritual, control and containment exalts the depersonalised, subjugated, censored body.

FOCUS #3

EMAF

Painting Paradise / Barbara Hlali / Germany / 2008 / 6'

Media reports show how the wall surrounding the Shiite quarter in Baghdad is painted with beautiful landscapes : Aesthetic creation is used to cover military measures and war effects. In the film I am applying a similar technique regarding the overall situation: Pictures from conflict areas are layered with colour, changed, adorned.

(The Never Ending) Operetta / Istvan Kantor, Cast Kantor & Family / 35'

Living in a small industrial area, a local neighbourhood activist is trying to fight the ever growing army of developers. The militant gang marches through the streets with flags and signs promoting the idea that such sensory effect like bad smell and health hazard like dust can keep the developers away and save the neighbourhood from gentrification.

Naufrage / Clorinde Durand / France / 2008 / 7'

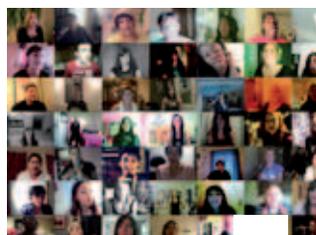
'Naufrage' lists fears: the narration stops at the frozen instant. But »Naufrage« relates something. What is it talking about? We don't know... perhaps an accident, a depression, an explosion? This scene might be the summit of a catastrophe scenario: the moment of physical emotion. However, nothing in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

Ivo Burokvić – The Life Of The Fake Artist As A Young Business Model / Paul Wiersbinski / Germany / 2008 / 12'

The project documents the ordering of an oil painting after a photoshop-picture in China and the selling of this piece at a renowned auction. The tension of symbolic and material value and their creation within fine arts is put to a test.

Rehab / Camille Verbunt / Netherlands / 2008 / 4'

People singing Amy Winehouse's Rehab.



<http://www.emaf.de/>

FOCUS #4

ESACC

École Supérieure d'Art de Clermont Communauté

A selection of videos made by students of the École Supérieure d'Arts de Clermont Communauté

SELECTED FILMS

Dans le noir / Justine Emard / 2010 / 4'

The Torball is a game for blind and visually impaired.

AnimA / Geoffrey Veyrines / 2009 / 3'31

At the heart of color, movement, rhythms and forms come to life. Images precipitated the exchange between painting and video, «delay» a distortion of the 70's

Un jour / Min Ye-Eun / 2009 / 1'27

One day, a pianist plays his instrument, tuned to the sounds of everyday.

ICCT Hedral / Nicolas Chartier & Aurèle Gannat / 2009 / 2'47

A cityscape both decor and actor.

L'excuse / Antoine Barbe / 2009 / 2'57

A conquest through the memory of a scene past or future.

Lignes / Laure Jazeix / 2009 / 1'49

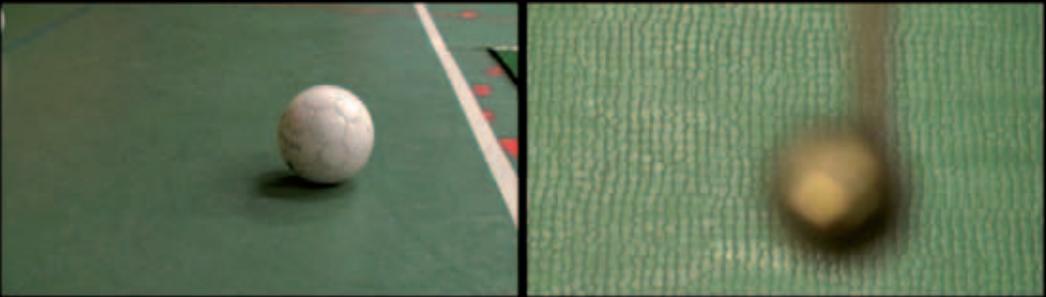
Lines meet.

Eau de là / Jean Bonichon / 2009 / 8'56

«Eau de là» is an absurd and poetic journey of a water-carrier through the territory between the Mediterranean and the Etang de Thau.

FOCUS #4

ESACC



FOCUS #5

Carte blanche à Dragana Žarevac

Carte blanche to Dragana Žarevac

Serbian video

Curated by Dragana Žarevac

BEGINNINGS

During the 70s in Serbia (and in all of ex-Yugoslavia), a conceptual artistic scene was very active. Several artists were working and exhibiting around the Student Cultural Center Gallery and the most important artists and art critics of the time presented their work in this Belgrade gallery. For example (among others), Josef Beuys gave a conference at the Student Cultural Center in 1974. Therefore, the public was very well informed of what was happening on the world stage at that time, and the work of the artists belonging to the Gallery circle had similar characteristics with those of their colleagues working in the rest of Europe and United States.

It is in this context that the first video works were created, predominately on technical material lent by foreign artists who were invited to Belgrade or during the time Yugoslavian artists were abroad presenting their work at international events (at the Locarno Festival or in the DeAppel Gallery in Amsterdam). The first video works by Serbian artists (Marina Abramovic, Nesa Paripovic, Rasa Todisijevic) presented, most often, the recording of performances, thus the body of the artist in action.

In contrast to other so-called socialist countries of the time, Yugoslavia was not characterized by a censoring

system or a very strict control of media. Consequently, Yugoslavian video art of the time did not use television culture as a theme for artistic work. It was especially works of body art (Abramovic, Paripovic), works that dealt with the conditions of art itself, and very rarely, working-class conditions (Zoran Popovic), but more in the form of experimental cinema.

“The April Meetings”, a festival of contemporary art that began in the 70s at the Student Cultural Center of Belgrade became famous in all of Yugoslavia because of its program that included many recent works of the most fashionable international artists of the time. It was also a place for communication for conceptual artists of all Yugoslavia, among others – the Croats and the Slovenes who are historically the pioneers of video art (the first video work was “The White Milk of White Seines” by Nusha and Srecho Dragan.

1980s

With the change in the political situation (death of Tito) and after a considerable development of video technology, it is in the 1980s that television became an important factor in video production in Yugoslavia.

On one hand, the new generation of artists received training that was much more influenced by television.

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They already had a much more sophisticated awareness of the role of television in society. On the other hand, it is especially the (official) television of Belgrade that became the place of production and presentation of video art in a specialized show "TV Galerija" created by the editorial staff of cultural programs. The artists of all ex-Yugoslavia (Dalibor Martinis and Sanja Ivekovic, Breda Bedan etc.) presented and produced their work there, manipulating the specific language of television in a much more sophisticated way than before. In that way, something very rare happened on the artistic scene: artists had working conditions that were entirely professional as well as the most recent video production equipment with the national television station in Belgrade.

1990s

It is well-known that in the Balkans, the 90s were years marked by a large crisis that is not yet finished. With armed conflict and political problems, a crisis of all values shook the Yugoslavian society. At the same time, a large number of video production companies or private television stations were created, leading to media chaos in Serbia. The media became a vehicle for propaganda and for the manipulation of all sorts of opinions. The media was invaded by a populist culture, a mixture of folklore, nationalist mythology, and decadence of everything urban with a style copied from video clips of Western rock groups.

The artists were obliged to embark upon a guerilla strategy to produce their works in television studios, at night, helped by some friends employed in these

institutions. It is during the second half of the 90s, at the time of the establishment of the Contemporary Art Center founded and funded by the Soros Foundation (this financing ended in 2000) and of the creation of the Radio B92, that the possibilities of producing video art reappeared. The B92 (very important as a force of resistance against Milosevic and in the fight for freedom of information during the 90s, and which has now become a commercial television station which broadcast the Serbian version of "Big Brother") and its cultural center Rex put its means of video production at the artists' disposal. Around a hundred videotapes were produced until the state took over the establishments in April 1999. The majority of these tapes are documentaries (and especially deal with political and social themes), but there is also video fiction and video art. Among the tapes that you will see this evening, one is produced with the help of the Soros Foundation.

2000s

As a consequence of the new law on information, already during the war in 1999 in Serbia, the control of the media became strict. In spring of 2000, almost all "independent" or private television stations were suspended by governmental decision. Radio B92 reorganized and changed its name to B2 92, and was then taken over again in 2000. The institution operated at the time under the aegis of the Association of Independent Media (ANEM) and produced documentaries, including, among others, Janko Baljak's on the NATO bombardment of the Belgrade television station where 16 employees of the national TV station were killed by the bombs of

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the international forces. It is especially during these bombings by NATO that the documentary tapes were created, recounting the particular atmosphere of the city.

The cultural center Cinema Rex enabled the creation of two new institutions: the Remont association and the CyberRex center. Remont has a small gallery and operates mainly as a communication and presentation area for artistic work. CyberRex organizes cultural events and had at that time two digital cameras and a computer used for editing, and therefore operated as a production unit (although limited) for video works.

On October 5th, 2000, large demonstrations took place all over Serbia and Slobodan Milosevic was forced from power. This was strongly felt throughout the country and in all areas of existence. In 2002, for the first time and after twenty years of artistic work, I received financial support from the state, that is, aid for production from the Culture Ministry of Serbia. After the first surge caused by the democratic changes that enabled the organization of several international exhibitions and that created possibilities for the reconstruction of the Contemporary Art Museum of Belgrade, the great enthusiasm quickly fell after the assassination of the Prime Minister, Zoran Djindjic in March 2003.

Current Situation

The development of computer technology has made "homemade" video production possible. These means have become accessible to almost everyone and I no

longer know any artists who work in the video field and who do not have their own means of production. However, change happens more slowly in the cultural institutions and in society at large. For example, the Contemporary Art Museum does not yet have adequate means for conservation nor presentation of video works. In addition, with the economic crisis, there is also a strong tendency for a return to conservatism, especially within the administration who refuses to grant financing for cultural events. We have arrived at a contradictory situation – artists have the means, but not the motivation for creation because art has lost much of its importance in society. Certainly, among the different material used in visual arts, video remains the most suitable for criticizing or commenting on social and political events of a country.

It is necessary to mention here the capital of Vojvodine, Novi Sad, as an important center for video creation in Serbia. The Academy of Fine Arts of Novi Sad is the only one in Serbia equipped with means of video production in its 'visual studio' that was founded in 1979. Novi Sad is also the only city in Serbia where a video art festival, VideoMedeya, has taken place for 13 years. With its particularly poetic video language, the work of Vesna Tokin, is representative of the Vojvodine artistic circle.

At a formal level, after great importance for video documentaries during the 90s, artists are committed to using video within the context of different artistic actions, as a way for documenting or as part of a work composed of other means of expression.

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PROGRAMME D'ART VIDÉO SERBE

DRAGANA ŽAREVAC

Ocaj (Mourning) / 1996 / 5'20

Documentary material (silent VHS) filmed by unknown authors during the war in ex-Yugoslavia. The instrumental musical theme is based on Nikola HERCIGONJA's «Solemn Song» (a revolutionary song celebrating communist Yugoslavia). The words are those of the popular medieval song «The Death of the Yougovics' Mother», which is sung according to the tradition of the Balkan mourners. It tells of the mourning and death of a noblewoman whose nine sons and husband perished in the battle of the Kosovo field, between Serbs and Turks in 1389. Body and earth are the two materials which have caused suffering in all ages and in all lands.

Most (Bridge) / Serbie-Allemagne / 2000 / 11'

The medieval bridge of Mostar, in Bosnia and Herzegovina, was a symbol of beauty and harmony and was destroyed during the war, in 1995. Despite this physical destruction, the inhabitants of Mostar still «walk» over that bridge and live as if it were still there.



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ZORAN TODOROVIC

Sum (Noise) / 1998-99 / 23'

Sum (Noise) was recorded thanks a device that is specifically designed to thwart the general idea of camera that is related to the field of public discourse, a discourse that is coded by the State and the various political and commercial monopolies. This video messages recording device has played the role of an open camera, recording the stories, improvisations and messages of the various people who wished to use it. The same camera was set up in a public square and in the common rooms of a prison and a psychiatric hospital, constituting the three scenes of the film. By picking up strong voices of different social groups, of dropouts, deviants, etc., the film calls the usual system of social representation into question, particularly the concept of the representative, of the official interpreter, the leader, the journalist, the expert, etc. This work in itself does not claim to represent anyone, but it generates a «noise» in the system of the experts' coded discourse, giving all voices, even the most discreet of them, the opportunity to be heard.»

ICCT Hedral / 2009 / 2'47

A cityscape both decor and actor.



MIODRAG KRKOBABIC

6=36 / 2001 / 20'

All my recent work in various media has been about our inability to define a personality. It is a kind of invisible link between all my works. This video also tackles that problem through an image of perception. It is the story of my friends, my brother and me. We all grew up in the same building and became friends, not by choice but because we were born there. Ten years ago, everybody went his way, so that now, we hardly know each other. But in this work, each of us tries to define his own personality and to give his perception and interpretation of the personality of all the others. The story of six men therefore becomes the story of 36 personalities. Are they all real or are they virtual? Or... which of those are real and which are not? Do we actually know each other or do we know an image that we created for ourselves and for the people we know? This work does not try to solve the problem, only to show that it exists.

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

FOCUS #6

Cadavre Exquis Vidéo

E.C.P.V.

Presented by Kika Nicolela

PROJECT DESCRIPTION

The Exquisite Corpse Video Project (ECVP) is a unique video collaboration of 36 artists from 16 countries, inspired by the Surrealist invention, the «Exquisite Corpse».

In the Surrealist 'game', a paper is folded such that each contributor sees only a small portion of the previous contributor's work, and begins his own work from that small portion. When the last participant is finished, the sheet is unfolded to reveal a strangely divergent, yet contiguous form or figure. Using the semi-blind, sequential method of the surrealists' game, ECVP participants create video art in response to the final ten seconds of the previous member's work. Each member is asked to incorporate these seconds into their piece, creating transitions as they please, until everyone's vision is threaded together into an instigating final «corpse.»

The videos from the ECVP were created by artists who met online, at artreview.com, a networking site for artists, galleries, and collectors. The project was coordinated by Brazilian video-artist, Kika Nicolela. While the Surrealists are said to have created the method almost a century ago, only recently could such a fast-paced, pan-global, audiovisual variation of this exercise be produced. The inspiring process of exchange among 'strangers' from around the world illuminates the possibilities of globalized, collective creativity.

ECVP screenings and exhibitions have been taking place in various countries since June 2008, such as Sweden, USA, Greece, Canada, Brazil, Australia and South Africa. The second volume of the project with 12 new videos has just been released in October 2009 in Sweden.

ARTISTIC STATEMENT

ECVP attempts to develop its own audiovisual language, via a cross-fertilization of art forms, opening up a dynamic dialogue between technology-based art and the more traditional video art. Rather than providing a unitary linear narrative, each participant maintains his/her own style, permeated by the diverse cultural backgrounds. Each individual artist interrogates, via different means, a number of genres, tendencies and strategies, engaging in performative, documental, conceptual and poetic modes of representation.

The ECVP artists are exploring the possibilities of online social networking, which provides the group with a more transparent, dialectic, self-correcting and viral working environment to nurture creative intercultural dialogue and expand their video collaboration. The Internet has also enabled this international artists' consortium to bypass traditional media outlets in order to share in the creation, publishing, and self-promotion of its collective works. While working in collaboration, the ECVP group is in search for new modes of expression in the development of video art, building a new concept through utilizing the characteristics of participatory platforms and new communication technology.

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Cadavre Exquis Vidéo

PROJECT COORDINATOR'S BIO

Born in 1976, **Kika Nicolela** is a Brazilian artist and experimental filmmaker. Her works include singlechannel videos, video installations, performances, experimental documentaries and photography.

Graduated in Film and Video by the University of Sao Paulo, Kika Nicolela also completed film courses at UCLA University. Her works have been screened and awarded in festivals of more than 30 countries, such as: Videoformes New Media & Video Art Festival (France), Kunst Film Biennale (Germany), ACA Media Arts Festival (Japan), VAD Festival Internacional de Video i Arts Digitals (Spain), International Electronic Art Festival Videobrasil (Brazil), AluCine Toronto Latin@ Media Festival (Canada) and Exis Experimental Film & Video Festival (Korea). In 2005, her first feature film, the documentary «Woman Cries Out!», received the award of Best Film at both the festivals CineEsquemaNovo (Brazil) and Cineport (Portugal). UNESCO also nominated the same film for the Breaking The Chains Award.

She has participated of about 60 solo and collective exhibitions in Brazil, Canada, Finland, France, Germany, Spain, Sweden, Poland, Portugal, UK and US. She was the recipient of several grants, and was shortlisted for the EMPAC Dance Movies Commission and Sergio Motta Award of Art and Technology, among others. She was selected for the Sumu artist-inresidence 2009 program, in Finland, and the Rondo Studio Program 2010, in Austria.

Currently Kika Nicolela also curates and coordinates the Exquisite Corpse Video Project, a collaborative

series of videos that involves more than 60 artists from 21 countries..

Contact :kika@dilemastudio
<http://www.vimeo.com/excorpse>

Cadavre Exquis Vidéo

Présenté par Alain Longuet & Videoformes

Since 2007, Babiloff & Videoformes organize an Exquisite Corpse project. The concept is simple : an adaptation of the 'Surrealists group' process to video.

In order to participate you have to suscribe by mail at : babiloff.cadexq08@free.fr give your last name and first name, country and town. Foolowing submissions, you will then be invited to take part to one of the two frames in proces. All the projects updates will be published, so keep in touch !

Note that the project will be screened at Videoformes - video & digital art festival - in March 2010.

See you soon !

The Exquisite Corpse project is open to all video and media makers, sending an original video in accordance with copyright regulations.

Each participant accepts that the Exquisite Corpse project might be presented in others events or country, by Babiloff or Videoformes, in order to promote the project.

<http://babiloff.free.fr>

FOCUS #6

Cadavre Exquis Vidéo



FOCUS #7

Bruce Checefsky

Sélection Bruce Checefsky

STATEMENT

The film remake is one of the most under theorized cinematic conventions, only lately emerging as an object of scholarly interest and debate. Adaptation is fundamental to storytelling and deserves to be further studied both as a process and a product unto its own.

I readily identify with the original writer/filmmaker; I recognize my own voice in the foreign text, and operate as a double, fulfilling the remake notion of “doublement” – the ability to live as two people at the same time.

Film remakes challenge the notions of authorship, authenticity, and originality. Like adaptations, they are rereading of a prior text, involve structural repetition, and use the concept of translation. Translations and remakes constitute the afterlife of an original text; the translator becomes a willing collaborator to another writer/filmmaker. A film remake participates in the intertextual discussion; postmodern theories seemingly lend themselves to an analysis of the remake.

I’m searching for new critical paradigms to replace the poststructuralist formulations that dominated cinema theory for past thirty years; a form devoted to discovering moments where unities and systems break down. Poststructuralist film theory has become

a totalizing system that defines and limits the cinematographic experience. Film studies should develop a vocabulary appropriate to discussing the medium on its own terms. My solution is to retool the experimental and avant-garde films of the 1920s - 30’s, and use them as an alternative practice.

My films can be seen as original works that examine contemporary issues, or they can be interpretations or examinations of historical films. The fact that these films no longer exist, or were never made provides considerable room for creativity. Using prior semiotic codes to create a film is not a new idea. I understand that even experimental film owes more to other films (literary text or performance theater), than to their own makers.

My remake of *Short Circuit* will assert its own ideology in the first version; it will acquire new meaning by intertextual interpretation and translation. Avant-garde cinema typically rejects traditional plot interest, suspense, and human characters, and depends on the shock of visual representation; the literary intertexts are usually well hidden. Gerö scenario has never been examined in its relationship to literature.

György Gerö is regarded as the first independent filmmaker in Hungary. His published scenario exists as a literary experiment or ‘paper movie’, located somewhere between literature and cinema, a

FOCUS #7

Bruce Checefsky

concept supported by Branko Vucicevic, a foremost critic of the early-twentieth-century-avant-garde. Vucicevic's theory raises interesting questions about whether he ever intended to make the film. Sadly, Gerö disappeared in the late 1930's under politically suspicious circumstances leaving us to speculate on the outcome of his film production.

Stefan and Franciszka Themerson embody a uniquely Central European avantgarde aesthetic much like Gerö; they are considered pioneers in experimental film, negotiating the influences of the Soviet and the Western (primarily French and German) avant-gardes in innovative ways.

My films trace a course of development influenced by historical and cultural differences between the original and the remake (or scenario) while supporting the integrity of the original source. Intertextualized reading of a film, discovering the source of the source, unmasking the filmmaker's forerunner, allows me to resolve contradictions as they emerge in the film. Like Jorge Luis Borges, I believe that moving from the present to the past, not from the past to the future, constitutes creative evolution.

My films illustrate the point that remaking is contradictory, and implies the repetition of a process that by definition cannot be repeated without change.

Since 2001, I've directed five short experimental films based on lost, destroyed, or previously published film scenarios: *MOMENT MUSICAL* (2006) – a remake of Stefan and Franciszka Themerson's first sound film,

«Moment Musical' (1933). (16mm/b&w/photogram film/sound/5:43) ; *IN NI (OTHERS)* (2005) – based on a scenario written by experimental filmmaker Andrzej Pawlowski in 1958, from a 1941 diary written by a patient at a psychiatric hospital in Kobierzyn near Krakow during the German occupation. (Betacam/color, black & white/English subtitles/20:43) ; *A WOMAN AND CIRCLES* (2003-2004) - In 1930 while living in Paris, Polish avant-garde poet Jan Brzekowski wrote a short non-narrative film script titled «A Woman and Circles» in the French magazine «Cercle et Carree». Brzekowski never produced his film. (35mm/black & white and color/found film/sound/9:38) ; *COLORED RHYTHM* (2004) - In the early 1910's, painter Leopold Survage sought to transcend the "immobility" of abstract painting by animating colorful forms through film. His pioneering efforts were curtailed by the outbreak of World War I. (Digital color animation; Silent, digital video; 20 seconds) ; *PHARMACY* (2001)- a remake based on Stefan and Franciszka Themersons influential 1930 abstract photogram film *APTEKA*. (35mm/black and white abstract photogram film/silent/4:36).

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FOCUS #7

Bruce Checefsky

Sélection Bruce Checefsky



Béla / 2009 / 35mm / Black&White / Sound / 6:29 min

An experimental film scenario written by Hungarian Dada artist and avant-garde filmmaker György Gerő, and first published in 1924 in the DaDaist review IS. The original scene-by-scene film script and complete scenario of the film consist of 3 pages currently housed in the Hungarian National Library. Gerő never completed the film. Lajos Kassák's review of the Dokumentum (1924) includes a descriptive passage of Gerő's conceptual theory as well as several key filmmaking techniques. György Gerő, born in 1905, was a poet, editor, and the first Hungarian independent filmmaker.

György Gerő was spared political prison, declared a neurotic and placed into a private hospital where all traces of him were lost.

Filmed on location in Cleveland, Ohio.



Kineportrait Andrzej Pawlowski / 2008 / Betacam / Black&White, Color / 12:36 min / Bruce Checefsky & Marcin Gizycki / Polish subtitled in english.

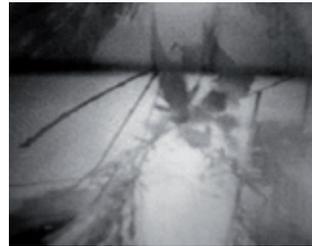
Andrzej Pawlowski (1925-1986) was a painter, sculptor, photographer, experimental filmmaker, theoretician, and educator. He also designed industrial forms and exhibition arrangements. He was a professor and co-creator of the Industrial Forms Department at the Academy of Fine Arts in Krakow. He was co-founder of the KRAKOW GROUP and the Association of Designers of Industrial Forms.

FOCUS #7

Bruce Checefsky

Tuareg / 2008 / 16mm / Black&White / Sound / 7:15 min / Cleveland, Ohio

A stunning black and white abstract film, TUAREG is a melodious assemblage of Alençon, Venetian, and Point D'espirit lace; artificial silk flowers, plants and trees seen as shadows cast by pocket, tube, and LED flashlights. Beautifully photographed in black-and-white on outdated twenty-five year old direct positive film, the resulting dense grain images evoke a veil of secrecy and tension surrounding the film's meaning. The visible division of the screen in half, several simultaneous images, ruptures the illusion that the screen's frame is a seamless view of reality. TUAREG was commissioned by Hallwalls Center for Contemporary Art in Buffalo, New York..



Moment Musical / 2006 / 16 mm / Black&White / Photograms / Sound / 5:43 min

Stefan and Franciszka Themerson's first sound film, «Moment Musical' (1933), was a three-minute commercial in which photograms of light-pierced jewelry, porcelain and glass were animated to music by Ravel.

The Themersons' experimental techniques involved moving lights and shadows on objects. They evolved out of the Themersons' improvisations with the photogram. 1928-35. Most of the images were made on a «trick-table» improvised by Stefan Themerson. He placed various objects on a piece of translucent paper over a sheet of glass. The lights were above, and he photographed the images from below frame by frame.

In 1934, T.Toeplitz from Kurier Polski wrote: « And finally I shall mention the Themersons, who shot a truly beautiful commercial – Moment Musical. This film moment is the only film that one cannot raise any objections to at all. The only positive point in the balance of Polish film production in 193334.»

«Moment Musical» was lost or destroyed during the Nazi occupation of Warsaw during the Second World War..



FOCUS #7

Bruce Checefsky



The First Abstract Animator: Leopold Survage's «Colored Rhythm» / 2005
/ Digital animation / Color / Silent / 3:00 min

In the early 1910s, painter, designer, and illustrator Leopold Survage sought to transcend the “immobility” of abstract painting by animating colorful forms through film. Survage, born Leopold Sturzwage, was a student at Moscow’s School of Fine Arts when he discovered French modernism, inspiring his move to Paris in 1908. Survage joined the city’s coterie of avant-garde artists, exhibited his work at the Salon des Independants, and attained the support of Guillaume Apollinaire. Contemporary developments in abstract painting propelled his experiments with rhythm-color “symphonies,” resulting in a series of hand-drawn colored abstractions (produced between 1912 and 1913), which he intended to transform into pulsating rhythmic forms using a team of animators and a three-color camera. Survage considered his Rhythm colore series an autonomous art form analogous to music.

Survage considered his film analogous to music. Purely abstract colorful forms would kinetically interact creating in the viewers mind melodic and harmonic rhythm. His pioneering efforts to create the first abstract film were curtailed by the outbreak of World War I, and his color “plates” were never filmed. Survage continued to paint and produce designs and illustrations until his death.

IN NI (Others) / 2005 / Betacam / Color, Black&Blanc/ Polonais sous-titré en anglais / 20:43 min

In 1958, experimental filmmaker Andrzej Pawlowski wrote a script based on a 1941 diary written by a patient at a psychiatric hospital in Kobierzyn near Krakow. The original diary was found stashed in a wall, and in the early 1950s, the director of the asylum gave it to Pawlowski. The diary chronicles the daily atrocities committed by the Nazi under the operation “Ausmerzung Lebensunwerten Leben” during the occupation of Poland.

The diary survived the war but its author did not. Pawlowski submitted his script to the national film board in Warsaw but they failed to produce it before he died in 1986. Filmed entirely in Warsaw.

FOCUS #7

Bruce Checefsky

A woman and circles / 2003-2004 / 35mm / Noir&Blanc, Couleur / Sonore / 9:38 min

Alors qu'il vivait à Paris en 1930, le poète polonais d'avant-garde Jan Brzekowski écrit un court métrage non-narratif intitulé A Woman and Circles pour la revue française «Cercle et Carré» (Plus tard, le scénario fut traduit en polonais et publié dans «Linia»).

Ce film non-narratif fait apparaître une succession d'images en positif et en négatif entourées d'un cercle lumineux englobant toute l'image et se réduisant ensuite pour se transformer en deux petites balles qui rebondissent et deviennent finalement deux danseurs de menuet. Bien que construit à partir d'extraits de films éducatifs des années 60 tels que What is rain ?, A Woman and Circles ne peut être considéré comme un remake ou une reconstitution. Brzekowski ne réalisa jamais son film. A Woman and Circles a été tourné avec une caméra au poing 35mm de 1940 et un stock de pellicule Noir&Blanc datant de la période où le scénario original a été publié.

Pharmacy / 2001 / 35mm / Photogrammes abstraits en Noir&White / Silent / 4:36 min

Pharmacy est tiré de la série de photogrammes abstraits APTEKA de Stefan et Franciszka Themerson de 1930. Les Themerson sont considérés comme les réalisateurs les plus influents de l'avant-garde polonaise dans l'Europe d'avant la deuxième guerre mondiale.

Surprenant film abstrait en noir et blanc, Pharmacy est un assemblage chaotique et anarchique de verres mesureurs, de cuillers utilisés dans les laboratoires de chimie, de tubes à essai de toutes tailles, de pincettes, de lunettes et d'une profusion d'équipements pharmaceutiques transparents vus uniquement en ombres chinoises.

Pharmacy a été réalisé à Budapest en utilisant une caméra de 1930, de la pellicule Noir&Blanc et un «banc de trucage» Themerson reconstitué à partir d'un dessin original de Stefan Themerson.



FOCUS #8

François Vogel

François Vogel

Francois Vogel's crazy inventive videos and short films are based on his experiments with cameras and digital arts. He manipulates images and concepts by twirling them like clay («Cuisine», «Tournis», «Trois petits chats»), or breaking them in fragments like crystals («Rue Francis», «Faux plafond», «Les crabes»). There is always something special between the subject he films and what we see on the screen, as if his camera was an alive and intelligent eye adapting itself to what it is looking at.



Stretching / 2009 / 4'15

“Stretching” is a peculiar display of urban gymnastics. An eccentric character concocts crazy, rhythmic exercises along the streets of Manhattan. The surrounding architecture mingles with his playful dance, joining in his merriment.



Rébus / 2008 / 5'

From the kitchen to the garden, from the garden to the kitchen, we follow the three protagonists of «Rébus» into the meanders of a distorted space looking for words hidden.



After the rain / 2008 / 4'

Little Dragon's video clip.



Cuisine / 2007 / 4'

What is the relation ship between a banana and your field of vision?

How can a box of camembert cheese modify your perception of reality?

Those questions are seriously asked in «Cuisine», an early bird visual experiment by François Vogel.



Tournis / 2006 / 7'15

«Tournis» (Dizzy) is a performance for 4 actors, 8 cameras and 4 mobiles which blend and merge with the background to create a distorted and strange puzzle.



Les 7 hommes de Mireille Poukisse / 2004 / 10'

Mireille Poukisse had seven men in her life. She loved five of them for each of the five senses that characterized them. What about the other two? What was remarkable about them for Mireille Poukisse to take an interest ?

Trois petits chats / 2003 / 6'

«Three small cats» is a kind of exercise in style in which words and images play with each other, are distorted, are mixed, and take us to the limits of language and the perception of reality.

FOCUS #8

François Vogel

Live@the end / 2002 / 4'30

Readymade's video clip - In a strange stairwell whose architecture seems enveloped in the rattles of the music, four characters and a dog are prisoners of their own movements. The action of one drags along that of his neighbor in the manner of a human domino that will bite its own tail... infinitely.

Les Crabes / François Vogel & Stéphane Lavoix / 2002 / 5'30

Two tribes kill each other on beaches in Brittany. The individuals who make up the tribes walk sideways in two dimensions and live thanks to their shell, a kind of video screen that surrounds them. "Les Crabes" is a zany film on the absurdity of war.

Faux plafond / 1999 / 5'30

During the night of a full moon, a couple can't get to sleep. A series of domestic incidents will propel the man and woman into a curious trip to the moon. A real or virtual trip... Only the spectator will be able to tell.

La poule Gérard / 1997 / 3'30

«For your Gérard chicken to be a success, first prepare your stuffing...»
With a recipe, a man recounts his strange love life.

Rue Francis / 1997 / 4'20

View from the Balcony of the 5th floor of 11, rue Francis de Pressensé, this short documentary plunges us into the rhythmical life of a Parisian neighborhood.

Riante contrée / 1996 / 3'45

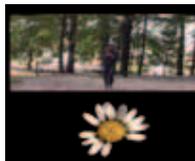
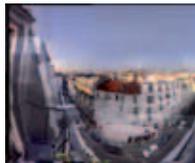
In the Riante Contrée the tomatoes and mushrooms worry you,
In the Riante Contrée beings touch each other and shout for joy.
In the Riante Contrée I approached a graceful creature.

Cueillette / 1995 / 1'30

Cueillette shows some guys flirting under a tree, and how they don't exactly have the upper hand in the situation.

Le bruit de la vrillette / 1992 / 9'30

There are two of them in their world that turns, Oscar walks at the top, Basil walks at the bottom. A woman in a white dress is going to tempt them and throw their world out of balance.



WORK IN PROGRESS

Work in progress

N+1.03

Stéphane Trois Carrés

In collaboration with **Bernard Maltaverne**, producer and publisher, and **Alain Longuet**, multimedia artist **Stéphane Trois Carrés**, tireless artist speculator, invite the public to participate in a video adventure.

N+1 is a performance video installation that involves many participants and in each cycle renews the scene. The set is a mobile cubic stage whose checkered floor alludes to the perspective setting of renaissance painting. In the background, a canvas for retro video projection is hung in order to be able to project successive sequences of events.

N+1 is produced by session, the first version took place at the Festival **Vidéoformes**, the second at the Festival **Bandits Mages** in Bourges, and the latest at the **Force de l'Art 02** in Paris. The experience produced from these three sessions leads us to think that it would be very interesting to open it up to performers (actors, musicians...). The next session produced at **Vidéoformes** could include artists invited to the festival successively to this collective and singular project. For several days, a spatio-temporal mix with these performers will be a rare experience.

http://babiloff.free.fr/projets_09/nplus1_fdl.html#

Work in Progress

N+1.03 de stéphane Trois Carrés



PERFORMANCES

Stalk + Pukiel

Exploring multiple tones and influences, **Stalk** is an electronic voyage, a trip going from electronica musings to a post-rock atmosphere, while wandering through musique concrète. **Etienne G.**, a guitarist and producer, founder of the 1/G group, is behind the project, and was joined by **Pukiel** (Paral-lel) for images that add to the cinematographic atmosphere of the “live” performances.

Pukiel: multidisciplinary artist, became interested in the relationship between the image and audience in the free-party scene at the end of the 90s. He looks to find new meaning on the stage where the physical relation of the musician with his audience gets lost, and where the image is only a gadget. Opting for a return towards performance in electronic music concerts, he directs his “live” performances towards improvised compositions in which contemporary graphic arts, dreamlike sequences, and industrial atmospheres coalesce.

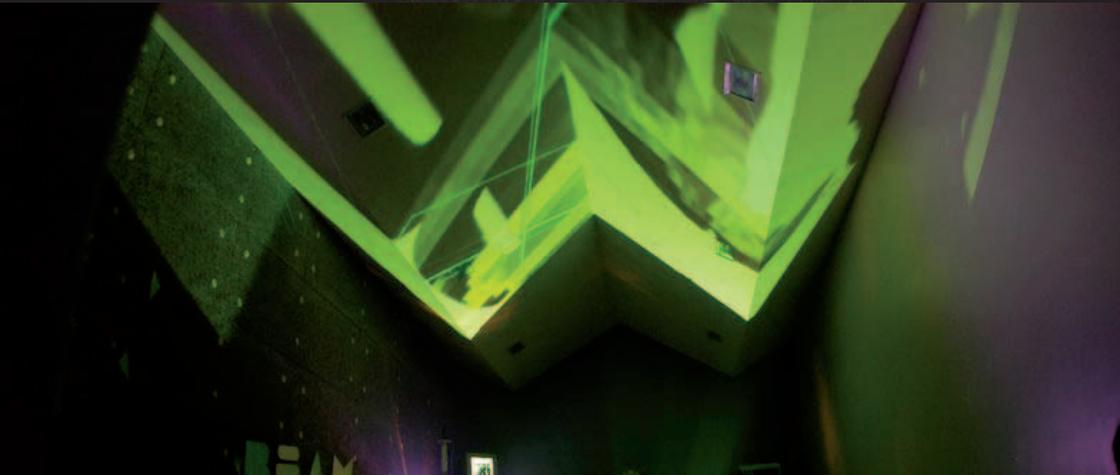
THIS PERFORMANCE WILL BE BROADCAST LIVE OVER THE INTERNET ON 25/25 NIGHT WILL NOT FALL

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

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

Performances

Stalk + Pukiel



Performances

Satyro

Satyro

This audio visual project was born from the meeting of two different worlds. **SATI**'s atmospheric electronics illustrated through Yro's graphic and textural visuals contrast with the concrete and noisy sounds captured by his device. A new harmony is formed.

SATI draws us into a unique musical, cinematic universe, inviting dream and voyage. Their meditative and contemplative music, nourished by instrumental experience plunges the audience into a fascinating soundscape where alchemy between analogical, electronic and acoustic sound takes place.

Yro, by a live manipulation of objects in front of the camera (recorded and looped with an audio visual Loopstation), makes a film produced with the help of drawings, stones, balls, bits of paper and string.

We witness the birth of a new cinema – smooth, grainy, musical and noisy, calm and tortuous, experimental and melodious.

Music : **Erwan Raguenes & Jesse Lucas**

Vidéo : **Yroyto**

THIS PERFORMANCE WILL BE BROADCAST LIVE OVER THE INTERNET ON 25/25 NIGHT WILL NOT FALL

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

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

<http://avoka.fr/>

Performances

Satyro



NUIT DES ARTS ÉLECTRONIQUES

In Broken English

In Broken English is a Franco-American group founded in 2007 by **Gregg Anthe** (compositions, vocals, texts) and includes **Callie Ulleners** (vocals, texts), **YDL** (visuals, VJ), and **Justine K** (bass).

Buoyed by the bittersweet compositions from Gregg Anthe and the dreamlike world of YDL, the project is based on a landscape, a place, a mixture of urgent and primitive themes tinged with cynicism understood in its primary meaning: critical and romantic. Re-enchant the world with abrasive strokes of rock, pop ritornellos and visual exploration. All that aimed at the same thing: scratch the surface of the stage, image, and sound.

The image accompanies the compositions with an experimental and intimate quiver: each time, spasmodic incrustations of different interferences (sudden intrusion of color into the rough black and white material, acts of violence or tenderness cutting into the feigned passivity of the main protagonists) come to disrupt the stifling picture in which the characters move, most often a man alone. IBE subtly lifts the veils of appearances, with songwriting that makes a direct hit, and the crack like a bump in the road in the superb voices of Gregg and Callie.

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

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

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

N.A.E.

In Broken English



N.A.E.

SATI

SATI

Thanks to an original search for audio-visual synchronization and a communicative stage energy, **SATI** attracts us into a unique multiple faceted universe.

On stage, this audiovisual duo invite you on a journey. Instrumentalists before using machines, JeSs and Erwan through their experimentation create a singular alchemy of analogical, electronic and acoustic sounds.

Their performance offers an original vision of our planet through remarkable work on photography put into movement. The symbiosis that happens with their electronic ambient composition plunges the spectator into the heart of fascinating landscapes.

SATI play on striking ruptures which lead us from these contemplative landscapes towards more agitated grounds. Over a background of dubstep or minimal the group invents a graphic universe rich in symbolism and are always surprising.

The audiovisual fusion takes form, carries us, but nevertheless gives our imagination a free rein. Each of us can build our own story.

<http://www.myspace.com/eyehearsati>
<http://avoka.fr/>

N.A.E.

SATI



N.A.E.

Näd Mika

Näd Mika

What would happen if Lords of Acid, Grace Jones, KMFDM, and New Order collectively donated their DNA to create a new pop-punk-electro-trash German dance diva? The delightfully dirty results from such an experiment would undeniably be Näd Mika and way of mixing sounds of the past and the future.

Nad Mika's pounding techno beats mixed with thrashing guitars and tacky lyrics are a uniquely stimulating musical experience. Nad Mika's sound is familiar, yet fresh to the contemporary club world. Her blatantly gay-friendly lyrics and excessive condoning of all things sexually devious are not new to club music, but her blending of house beats and 80s punk screaming should be embraced in any progressive dance club.

WARNING! As Nad Mika lyrically vomits sexual innuendos in an absurdly stereotypical German accent, listeners may inexplicably find themselves dancing naked in front of mirrors while smearing whip-cream on their roommates. Nad Mika is entertaining, refreshing, and scandalous. She and her posse welcome listeners with open hand-cuffs to their fabulously trashy world.

Since 4 years now Näd Mika rocks and shocks underground clubs and stages all around Europe. Madrid, Stockholm, Budapest, Mailand, Oslo, Berlin, Istanbul, the list of her gigs is long and everywhere she fires the raverocket in your ass.

Her brand new track "to the max" is like the soundtrack to her artistic life so far.

Some people are confused by her performance, some are freaking out.

The confusing thing seems to be that she is a person who is always changing her project with different performances, musicians and actions.

You never know what will happen on stage.

It is up to you. Hate or love maybe there is not much in between in this case.

Näd Mika does everything diy so far, just for some releases with the help of some labels to push.

Her latest ep "UFO" was released in june.

Single tracks will be out with remixes on different labels this year and 2010.

5 singles to come for sure.

Her sound range hits you by electropunk, 80s 90s and pop club.

Watch out!

She is working on a book and an exhibition with 3 other artists for 2010.

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

<http://www.nadmika.com/blog>

N.A.E.

Näd Mika



N.A.E.

Galaktyk Kowboy

Galaktyk kowboy

Born and raised in a herd of bisons, the young **Galaktyk** was quickly moved by the sound of cowboy's song heard far in the distance. He began writing his own sad folk songs, but faced with the reality which is life and the need of a job, he decided to earn his living by recording other bands. It was through this that he discovered the wonders of cool-electronic-gadgets-used-to-record-sound, which quickly became another outlet to sing his sadness, his joy, his love (and hate), and he quickly mastered the art of booty-shaking beats.

Abandonning the country sounds that nurtured him in his youth, Galaktyk set out to make music rooted in electro-hip hop, but absorbing other influences, like that of rock, blues, and jazz. Listening to his craft we can liken him to Modeselektor, Digitalism, MSTRKRFT, but also much more varied sounds like Ninja tune, Warp, or De La Soul.

Don't listen looking for concerned lyrical content, be it political, social, or agricultural. Galatyk doesn't care, and that's why he's so much better than the activists in Mercedes benz that have become so many rappers.

Thomadavid, the visual artist the the left who never smiles, salutes you. As a frustrated video store owner, he shares his unique vision of cinema on stage. After buying his first television, he attended the school of fine arts, who gave him his diploma in life. Through years of cinematographic experiences, learned with time spent with his television, his couch, and a bag of potato chips, he projects the perfect visual counterbalance with Galaktyk's music. His work is so impressive that he continued on to work not only with Galaktyk, but indie rockers Kunamaka, djs L'idée du Mouvements and Huck, as well as performing with "L'association musiques démesurées".

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

N.A.E.

Galaktyk Kowboy



N.A.E.

Sultan + Citizen Clem

Sultan + Citizen Clem

SULTAN

A dog musician !! it's the extraordinary story of a sultan... extraordinary but much too long and utterly uninteresting.

So **Sultan** is a dog, he does a bit of techno, a little bit of eletro (in a not so festive kind of way / picnic † dusseldorf) and it's a pretty good example of what you call showtime..

CITIZEN CLEM

Clémence Demesme aka **Citizen Clem** is a videomaker, photographer, and Franco-Belgian VJ who got started very early in the shooting, editing, and sound-mixing of film. She has been in competition several times at the Festival Vidéoformes and has participated in the videodances at the Hivernales d'Avignon (festival of contemporary dance), and received 3rd prize in video art at AVIFF de Cannes (Art Video International Film Festival).

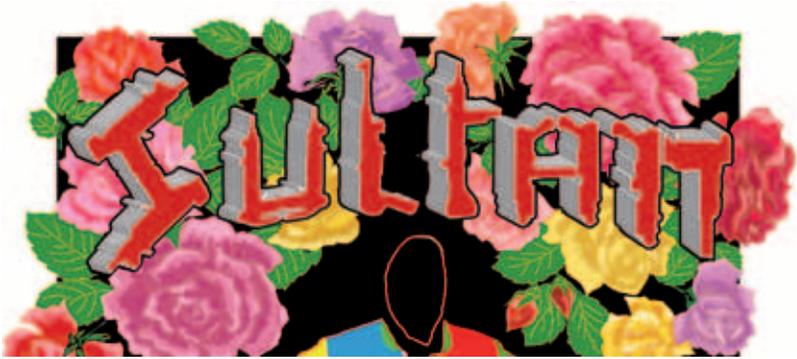
Citizen Clem is the combination of a fervent reveler of beats and sounds and a videomaker who likes to play with bodies and movement. She has developed her VJ style in the nightlife of Brussels with samples of images and videos that she has produced herself. Her world is the fruit of a game with pop and queer imagery that reveals her fascination for androgynous bodies and the turmoil they have on our relation with the genre and brings us a VJ set that is slightly acidic, sensual, and sometimes erotic

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

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

N.A.E.

Sultan + Citizen Clem



EXHIBITIONS

OUTDOOR EXHIBITIONS

PLACE DE JAUDE

LUC COECKELBERGHS [Belgium]

LightHouse vs Centre Jaude

PLACE DE LA VICTOIRE

CATHERINE LANGLADE / CIE SPID'ÉKA [France]

Corps Complices

STÉPHANE TROIS CARRÉS [France]

Le repas du chat Schrodinger

EXHIBITIONS

ESPACE VICTOIRE

SCÉNOCOSME [France]

Akousmaflore

CHAPELLE DU BON PASTEUR

PIERRICK SORIN [France]

Installations diverses

LA T LERIE

SYLVIE BLOCHER [France]

A more perfect day

GIULIANA CUNÉAZ [Italia]

The growing garden

CLÉMENTINE LEMAÎTRE [France]

La Chambre l'Iceberg

REYNOLD REYNOLDS [USA]

Six Easy Pieces

DRAGANA ŽAREVAC [Serbia]

Memorial Éphémère

CROUS / DOLET

JEAN BONICHON [France]

Champagne : Frissonage et Essorement

M DIATH QUE HUGO PRATT

DENIS FALGOUX [France]

Ne

Expositions

Luc Coeckelberghs

Luc Coeckelberghs

LightHouse vs Centre Jaude 2005 - 2009

In partnership with Centre Jaude

Production : Contour, Malines - ContourLight 09

CONCEPT

Coloured light is intense and at the same time immaterial. This combination is fascinating and can bring about both a physical and a mental experience. Indeed, this spiritual, contemplative factor I consider as the essence of my work as a plastic artist.

I see the LED technology as an excellent means to submerge the viewer in a bath of light and colour. Through a procentual RGB (Red, Green, Blue) mixture it is possible to realise 16.777.216 hues of colour. As a painter I apply layer after layer on the canvas. In a similar way I want to create here, by at random computer directing, coloured layer after coloured layer so as to produce monochrome abstract "paintings" that vary endlessly.

To increase the power and the space of the experience I expand the flat surface to a sculptural and architectural form. This space allows the viewer to be completely enveloped and absorbed by the effects of the colour, in other words, by an optimal experience of the coloured light.

If he/she stays in the coloured space for a while, the viewer becomes a part of the pictorial installation, the hues of which slowly and from all sides merge into one another.

For not only the spatial effect, but also the factor

"time" is important. For me this object is a sacral space where light and colour vibrate through body and spirit. I also consider it as a place in which different arts merge: painting, sculpture, architecture in relation to the moving images and the latest technology.

Painting has always been the starting point of my long-term practice as a plastic artist, but that doesn't mean that I only produce paintings in the traditional meaning. Starting from the painting practice I have made sculptures and developed installations. Whatever was the final form, the basis was always pictorial thinking. So, e.g., I joined painted canvases (the two-dimensional) so as to get sculptures (the three-dimensional). And so I built installations such as the one with walls of sugar cubes which produced an interaction of the penetrating daylight and the sugar crystals, resulting in a pictorial and immaterial work.

The evolution of "painting" from a more traditional approach (paint on canvas with stretcher) to the use of other materials, means and forms brings about new pictorial possibilities that are unusually interesting for exploration and experiment.

Concrete

The portable structure of the LightHouse consists of metal, the inside of which is lined with a wall of Plexiglas. The Led lighting is worked into the hollow walls, brushes the translucent Plexiglas and colours it.

Red, green and blue Leds are mutually and in terms of percentage mixed to enable a perception and experience of colours. So the colour, or rather the coloured light, is continuously changing. The experience of light and colour in this space is total and overwhelming. Everything, including the viewer,

Expositions

Luc Coeckelberghs

is flooded and immersed in monochrome coloured light that slowly turns into another monochrome colour. The viewer can experience several colour transitions dependent on the time he/she stays in the space

The Led lighting inside is at random directed by DMX equipment. Leds are extremely energy-friendly. The LightHouse will function both day and night

The outside of the Lighthouse is extremely white. It is statically lit with white TL light. The TL lighting is hidden behind a translucent synthetic sail so that the fittings are not visible. On account of the extremely white light at the outside the pavilion loses its materiality and gets a sculptural dimension.

© Luc Coeckelberghs - 2009



Expositions

Luc Coeckelberghs

CURICULUM VITÆ

<http://www.bamart.be/persons/detail/nl/789>

Born in Meenseel-Kiezegem, 1953

Lives and works at Meenseel-Kiezegem.

Studies (1972-1976) : 'Hogeschool St Lukas Brussel' (peinture), 'Rijkscentrum

Hoger Kunstonderwijs Brussel' (graphisme).

Grant (1978 - ICB) : 'Academia di Belle Arti' et 'Academia Belgica', Rome

Lauréat 1978, 'André Beullensprijs', RHoK, Bruxelles

Lauréat 1979, 'Jeune Peinture Belge', Paleis voor Schone Kunsten, Bruxelles

Solo exhibitions (extract)

- Gallery Détour, Jambes/Namur, 2009
- Gallery EL, Welle, 2009
- H8x12 – Contemporary Art Space, Tielt-Winge, 2008
- Gallery EL, Welle, 2006
- Gallery EL, Welle, 2003
- CIAP, Hasselt, 2001

Groups exhibitions (extract)

- 'ContourLight', Mechelen, 2009
- Stadsvisioenen - 'ContourLight', Mechelen, 2009
- 'Clinamen', De Markten, Brussel, 2009
- 'Gasthoven 09', CC Het Gasthuis, Aarschot, 2009 (Cat.)
- H8x12 - Ruimte voor Actuele Beeldende Kunst, Tielt-Winge, 2008
- '6X1', Chez Eric Fabre, Brussel 2008

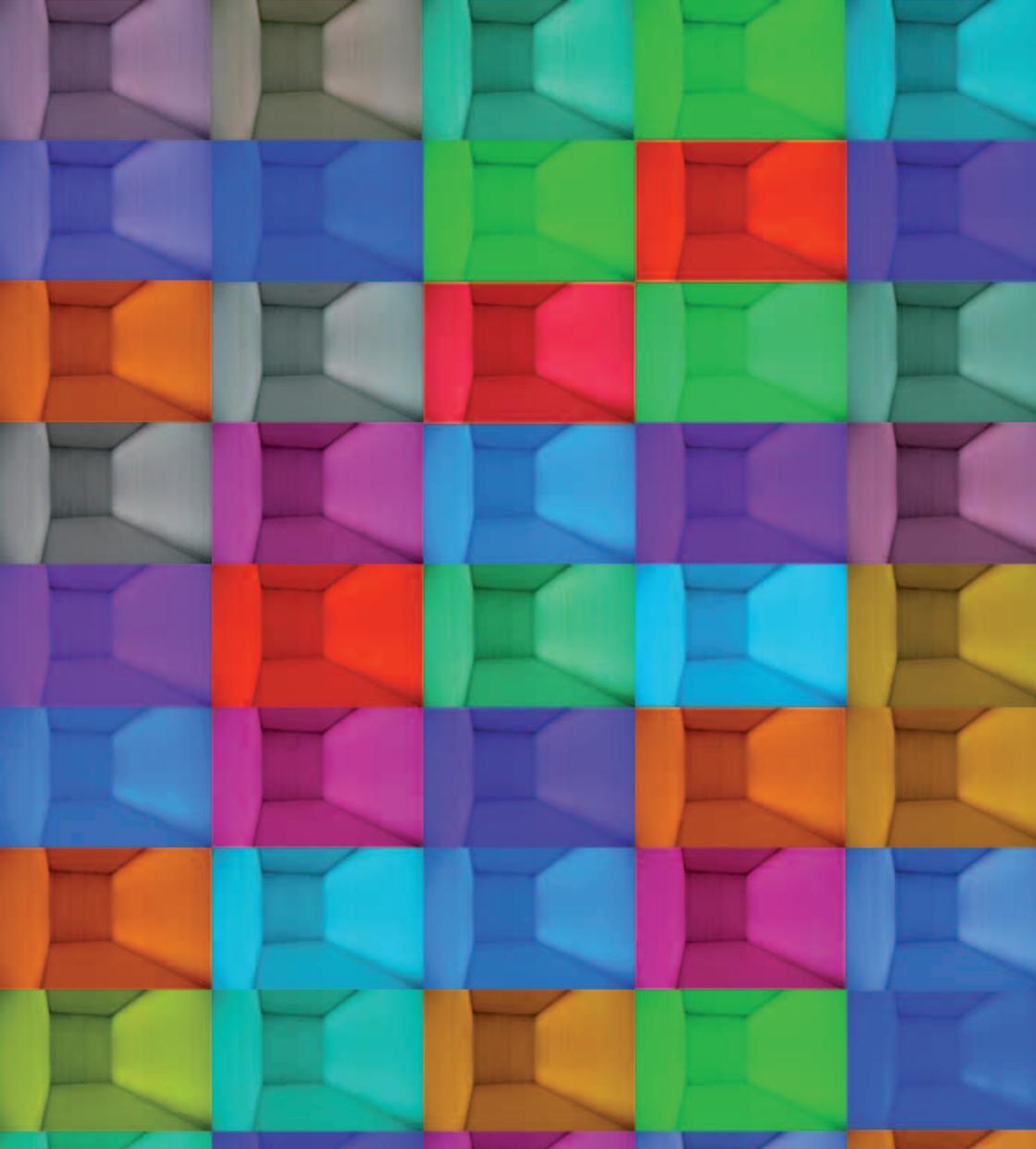
- 'Outdoors', Gallery Danielle Arnaud, London, 2006
- 'Art Without Bars', Hallepoort Museum, Brussel, 2006 (Cat.)

Bibliography (extract)

- '10+2 ½ jaar years Voorkamer', Voorkamer v.z.w., Lier, 2009
- '30 jaar CIAP, 1976-2006', Hasselt, 2006
- 'La Sculpture en Belgique à partir de 1830', Cor Engelen, Leuven, 2006
- 'Z33 (no.0-no.7) = Z33 (06/2002-10/2004)', Z33, Hasselt en Merz, Gent, 2005
- 'Overschilderen', STUK, Leuven, 2005
- 'Sint-Lukas Galerie Brussel', Magazine nr. 1, 2004/2005
- 'I Bulla, editori-stampatori d'arte tra XIX e XXI secolo', Edizione De Luca, Rome, 2001
- 'Luc Coeckelberghs', Galerie di-art, Lokeren, 2001
- 'Kunst in België na 1975', Mercatorfonds, Antwerpen, 2001

Expositions

Luc Coeckelberghs



Expositions

Catherine Langelade

Catherine Langelade / Cie Spid'eka

Corps complices / 2009

AN INVITATION TO DANCE...

«Viens danser» (come and dance)- Corps Complices (Complicity) is a research project that explores a new type of behavioural and generative choreography.

The project was started in 2004 and evolved at various stages. The aim is to apply certain fundamentals of dance to a digital format in order to create a choreographic relationship between man and machine. A research about the virtualisation of the dancer and a new way calling « Living art »

The idea is grounded in the basic dance principles of **Rudolf Laban** and the concept developed by the American choreographer, **Alwin Nikolais**.

«Corps Complices» is an invitation to dance. From an optical detection, the installation combines some computer analysis techniques in real time:

Over the past several years, I have worked image into live performance. What I am trying to create here is a new space that conveys to the audience both the real and the virtual. It should be an unrestricted encounter without any particular dance technique used that will open up new territory in the sensory exploration using digital technology.

© Catherine Langelade- 2010

Co-production Spideka et LE CUBE-ART3000 in Issy-les-Moulineaux, with the support of Conseil Général de l'Essonne.

http://www.lagalerieducube.com/Danse-danse-danse.html?id_document=1385

<http://pagesperso-orange.fr/spideka>

http://www.lesiteducube.com/?id_page=475&espace=accueil-tout-public

http://www.lecube.com/?id_page=857&espace=accueil-tout-public

Expositions

Catherine Langlade



Expositions

Stéphane Trois Carrés

Stéphane Trois Carrés

Le repas du chat de Schrodinger - 2010

« Le repas du Chat de Schrodinger » is a story about the perception of light, space and memory ... physics explains a quantum system is closed and inaccessible. This system carries with it even more possible states.

any attempt to access it will cause disruption to confine the system in one of the possible states.

« The Cat » the cat who used to Schrodinger an example to illustrate this principle has long lived in the literature of popular science without the concern of the environment and habits. « Le chat de Schrodinger » the cat was a figure of a disembodied experience virtual cat (*Gedankenexperiment*). A device placed in the abyss video mixing different states of the device plays with the meal (the bird), the magician (physicist) and the domestic cat whose appetite is performative in the different layers of space time at the implemented in the device.

© Stéphane Trois Carrés- 2010

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

Expositions

Stéphane Trois Carrés



Expositions

Scénocosme

Scénocosme

Akousmaflore / 2008

AKOUSMAFLORE - SENSITIVE AND INTERACTIVE MUSICAL PLANTS

«Akousmaflore» is a small garden composed of living musical plants, which react to human gestures and to gentle contact. Each plant reacts in a different way to contact or warmth by producing a specific sound. The plant «language» or song occurs through touch and the close proximity of the spectator. Our invisible electrical aura acts on the plant branches and encourages them to react. The plants sing when the audience is touching or stroking lightly them. A plant concert is created.

In our artwork, we create hybrids between plants and digital technology. Plants are natural sensors and are sensitive to various energy flows. Digital technologies permit us to establish a relationship between plants and sound. We display the effects of random data flow and plant interaction. The data is modified as the spectator meanders around and touches the installation, resulting in a random musical universe. Audience gestures and movements generate sound effects and changes in the texture of the sound.

Our body continually produces an electrical and heat aura, which cannot be felt. This phenomenon exists in the environment immediately surrounding us. In our research, the «design of the invisible», our approach is to animate that which we cannot detect.

Mixing reality with imagination, we propose a sensory experience that encourages us to think about our relationship with other living things and with energy. Indoor plants can have an ambiguous existence that swings between decorative object and living being. It is said that «inanimate objects» can react when they receive human attention. Through Akousmaflore, plants let us know about their existence by a scream, a melody or an acoustical vibration.

BIOGRAPHY

The french artists couple : scenocosme (www.scenocosme.com) is made by Gregory Lasserre and Anaïs met den Anxct.

Anaïs was born in Lyon in 1981. She is graduated from the university of Lyon in anthropology, from the Ecole Nationale des Beaux Arts in Lyon, and from the Ecole Supérieure d'Art et de Design of St Etienne.

Grégory was born in Annecy in 1976, he has studied Computer Science and Electronics, he is graduated from a Master in Multimedia and created interactive artwork since 2002 as a digital artist.

They use interactive art, music and architecture in order to create evolutionary and interactive artwork. With multiple forms of expression, they invite the spectator to be in the centre of musical or choreographic collective performances.

Expositions

Scénocosme

Scenocosme have exhibited their artworks at ZKM Centre for Art and Media (Germany), BIACS3 - International Biennial of Contemporary Art of Seville (SPAIN), ISEA2009 - International Symposium Electronic Arts (Ireland / UK) and many digital art festivals in France (EXIT, VIA, Scopitone, Arborescence, Mal au Pixel, 38e Rugissant...) and others countries (Futuresonic (UK), WRO (Poland), Streamfest, SHARE (Italy), ACM SIGRRAPH (Germany)) in art and cultural center (Kibla multimedia center (Slovenia), Carré des Jalles, Maison Salvan...)

www.scenocosme.com



Expositions

Pierrick Sorin

Pierrick Sorin

Projets...

En partenariat avec le Théâtre National de Toulouse

NANTES : PROJETS D'ARTISTES

2000 / Projection vidéo

The 26-minute short film video "Nantes, artist projects" (2000), is a work of fiction that, in the form of an "almost believable" report, presents a set of 7 artistic intervention projects in the public arena. The authors are "European artists who are new technology enthusiasts". The film makes fun of the journalistic, political, and artistic discourse. The most interesting thing for me, besides its humoristic aspect linked in particular to the fact that the same actor plays all the roles, is the ambiguity of what is said. The esthetic choice is ironic, but the works proposed by the artists are fairly "adequate" in the end. The spectator will figure it out for himself...

The film, made by commission of the city of Nantes, was first planned to circulate on a cassette or DVD in order to spread false information. After watching the document, some would believe in the truth of the event and would set out in search of the works... This type of distribution was not put in place, but the city hall received some complaints from frustrated tourists.

"Nantes, artist projects" is the first film I have made with digital post-production. This enabled to simulate

the presence of spectacular works in urban areas.

SORINO LE MAGICIEN

1999 / Théâtre optique

For the first time, in 1995, I created a visual system that made possible the appearance of a filmed character in a 3D décor, or in the presence of real objects. Nothing to do with holography, even if the effect is similar. The technique used is more a magician's "thing" than high tech. I believed, at that time, to have invented the process. In fact, it had already been used in the theatre, a long time ago, to create ghostly apparitions on stage. At the end of the 19th century, Emile Reynaud, before even the invention of cinema, had already put together a form of the praxinoscope which, through reflections, showed a hand-drawn character move in a 3D décor. The name of this system, considered at the time as a sort of toy, was the "praxinoscope theatre".

Furthermore, Reynaud had devised another machine that projected animated images in front of an audience. He referred to it with the term "optical theatre". It is this term that would be used afterwards to refer to visual systems using mirrors to create

Expositions

Pierrick Sorin

effects of images appearing in space.

"Sorino the Magician" (1999), shows a magician who performs slightly "lame" tricks with the help of an assistant. He especially uses bread, and, anecdotally, the assistant is played by my partner whose last name is Pain (bread). I created this play essentially for fun, but a slightly ironic desire to present the artist as a simple "public entertainer" is hinted at. The closeness with the world of George Méliès is particularly palpable here.

QUELQUES INVENTIONS REMARQUABLES

Série / 2004 / Théâtre optique

LE VISUALISEUR D'IMAGES MENTALES L'OPÉRATEUR DE CHIRURGIE FACIALE

is part of a group entitled "Several remarkable inventions". It presents a futuristic invention that enables to visualize dreams. The character's nightmare, which appears on the large screen, in the room in which the experiment takes place, is in the end a cinematic dream.

PROTOTYPE DE CHEMINÉE VIRTUELLE

A lot of work at the moment. Too much. I start the day



Expositions

Pierrick Sorin

at nine o'clock, and end it, at best, around two in the morning.

I have several exhibition projects lined up for which I must create "new works". Poor little artist who is submerged with orders... I am kind of lucky to have financing to create. It's a privilege. Especially these days. The problem is that everything arrives at the same time, as usual. The situation then becomes ambiguous: the pleasure of inventing collides with fatigue and stress.

I'm preparing several "works" that will be presented in Toulouse, Créteil, Enghien-les-Bains, and... Papetee – where the first contemporary art center will be inaugurated in May, for the most part financed by a pearl tycoon -

For the "pink city", I came up with a "prototype of a virtual fireplace". An outdated concept, but a pleasant result. The visitor enters a dimly-lit area of the exhibition room. He sees a fireplace in which a pile of electronic elements burns: the remains of a computer whose keyboard, consumed by heat, changes into a coulis of limp letters. The flames are only images that escape from the real guts of the machine. The illusion, effective, provokes a rather pleasurable emotion.

I declare, timidly, the idea that this performance elicits an anti-technological gesture, a small revolt against the "digital society".

The argument is relatively poor. The goal is especially to reassure my intellectual conscience. My virtual fireplace would actually be more suitable in one of Patrick Sébastien's TV shows than in an art center.

© Pierrick Sorin

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

Expositions

Pierrick Sorin



Expositions

Sylvie Blocher

Sylvie Blocher

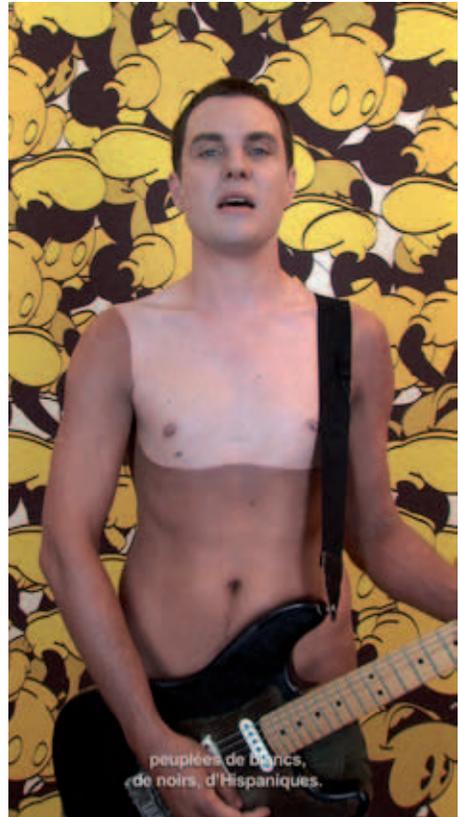
A More Perfect Day / 2009

With David Bichindaritz - Collection of Museum of Modern Art Grand -Duc Jean, MUDAM Luxembourg

After reading Barack Obama's speech "A More Perfect Union", given on March 18, 2008, I immediately wanted to "use" his words in one of my videos. At that moment, Barack Obama was cornered by the press, after the declarations of his pastor about the American people's racism. We were waiting for his response. He was being called too white or too black or too Muslim, immature, without experience... Barack Obama chose Philadelphia, the city of the mythical speech by Martin Luther King, to answer. But if the latter "had a dream", Obama made a forceful speech for "Not this time!" A speech that is engagé, social, racial, left-wing, going from personal to universal.

Several months later, I was at a concert of my friend David Bichindaritz. In the middle of the concert, David let himself go and his voice became extremely feminine. I immediately decided that he would be the stand-in for Barack Obama, the first president of the United States to not look like a cowboy, but a sort of new body that is masculine as well as feminine.

It wasn't easy for David to put into practice what I call the "double touché": he exposes himself to us, without protection, twisting, as a result, the extreme severity of the words of the speech. He doesn't want to convince us, but the gentleness of his performance lays bare all the harshness of the words and reminds us of the pain of a speech that we know will never come true.



<http://sylvieblocher.com/>

© Sylvie Blocher - 2009

Expositions

Sylvie Blocher

A MORE PERFECT DAY

*"We the people,
in order to form a more perfect union*

*I am the son of a black man from Kenya
and a white woman from Kansas.
I have gone to some of the best schools in America
and lived in one of the world's poorest nations.
I am married to a black American who carries within her the
blood of slaves and slave owners.*

*A more perfect day
« The past isn't dead and buried.
In fact, it isn't even past »*

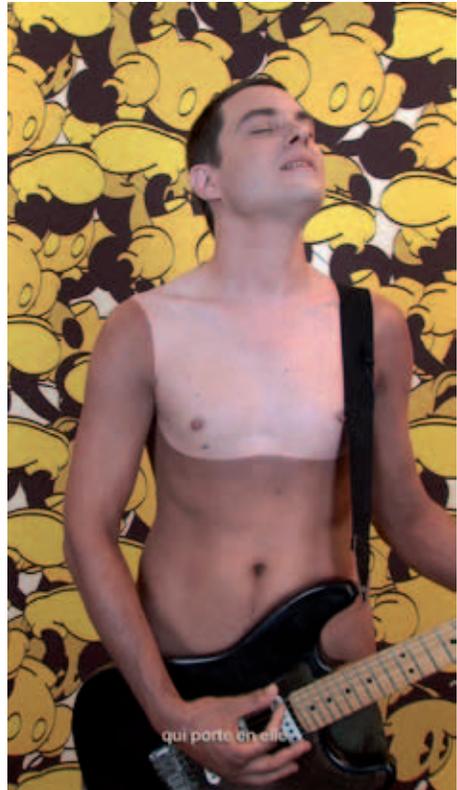
*Some commentators have deemed me either
« too black » or « not black enough »
I can disown the black community.
I cannot disown my white grandmother,
a woman who sacrificed again and again for me,
but a woman who once confessed her fear of black men
and who on more than occasion has uttered
racial or ethnic stereotypes that made me cringe.*

*A more perfect day
« The past isn't dead and buried.
In fact, it isn't even past »*

*This time we want to talk about the crumbling schools
that are stealing the future of black children and white children.
This time we want to reject the cynicism that
tells us that these kids can't learn.
This time we want to talk about how the lines in the Emergency
Room
are filled with whites and blacks and Hispanics.
This time we want to talk about the shuttered mills that once
provided
a decent life for men and women.
This time we want to talk about the fact that the real problem is
the corporation
you work for will ship it overseas for nothing more than a profit.
This time we want to talk about the men and the women
of every color and creed who serve together
and bleed together Under the same proud flag.*

*A more perfect day
« The past isn't dead and buried.
In fact, it isn't even past »*

Not this time. Not this time. Not this time...



Expositions

Giuliana Cunéaz

Giuliana Cunéaz

The Growing Garden / 2007 - 2008

Gas Art Gallery, Gagliardi Art System, Torino, Italia

Giuliana Cunéaz uses images and forms taken from the world of nanotechnologies.

The molecular landscape, translated and elaborated into 3D images, turns the painting's space into a phenomenological space. The hypothesis Giuliana Cunéaz wants to suggest is not so much a merely virtual world as a more realistic possible world.

Complex geometries and volumes offer themselves for what they are. The most you can do is to simply indulge in marvel or amazement – and that is something.

What we see is, in a way, a substitution of the notion of infra-mince that was theorized, and only hinted at by Marcel Duchamp, during the Thirties (decades ahead of Benoit Mandelbrot's "fractals") with an ultra-deep that is revealed, but not completely archived, by technology.

Giuliana Cunéaz's painted superimpositions in his screen paintings correspond to the desire to anchor the mobility of the technological image, with its impressing ability to replicate itself, to a fixed, stable element. Paradoxically, it is as if the painted image were a projection (a still or a long shot?) of the mobile world revealed by an ultra-powerful microscope.

Also, the combination of painting and animation makes a special effect on the observer and on his imagination.

Indeed, once the screen has lit up, painting is not immediately distinguishable from the projected images. These two kinds of superimposed images

produce a sort of alternating rhythm, a short temporal shift, a virtuous form of dystonia.

The strongest effect of this dystonia is that it projects into the viewer an (occult yet unconcealed) sense of mystery, of excess that is peculiar to nature... and only completely visible through imagination.

Giuliana Cunéaz's seems to capture and grasp the upsetting aspect, which is peculiar to both the artistic and the scientific-technological experience.

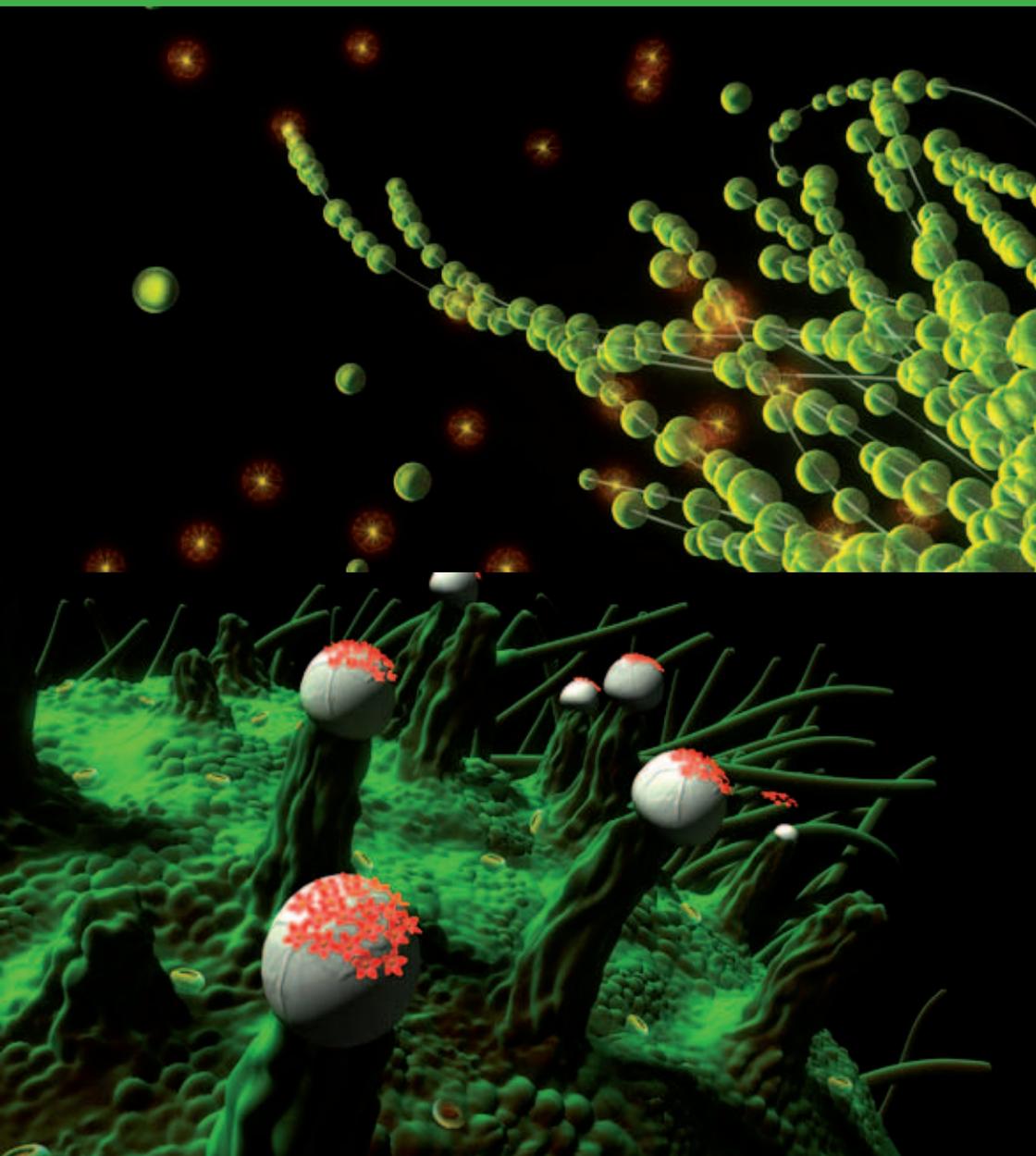
The occult, in this case, coincides with something hidden and, until recently, not immediately visible – it has to be read more like an "instrument" rather than a condition.

An instrument that allows us to unchain the disquieting familiarity that is peculiar to all conscious artistic practices and is, at the same time, the end and finalization of all scientific research.

© Giovanni Iovane

Expositions

Giuliana Cunéaz



Expositions

Giuliana Cunéaz

Biography

Giuliana Cunéaz was born in Aosta and lives and works in Milan. She graduated from the Academy of Fine Arts in Turin and uses all artistic media, from video-installations to sculpture, from photography to painting, and even painted screens.

In the early Nineties, she embarked on an avenue of research that involved exploring forms combined with video experimentation. Her first works convey a personal re-elaboration of minimalist languages and those related to Arte Povera.

In 1990 she created *Il silenzio delle fate* [The silence of the fairies], an installation located in the Valle d'Aosta featuring 24 music iron stands with a marble musical score. Each contained a part of a musical composition, whose entirety was represented by the sum of the single elements. Each music stand, however, had an independent destiny and was located in a place characterised by the memory of a legend about fairies. This work of art, therefore, even then demonstrated a complex multitude, the red thread of all future work.

In 1991 she created *Lucciole* [Fireflies], her first video installation with screens that reproduced the fixed image of the space concealed below the television. 1993 was the year of *In Corporea Mente*, a flexible work that draws its origins from research on the imaginary body, which is considered to have surpassed studies related to Body Art on an emotional level. Gillo Dorfles

judges this work as “portent of a new and, in fair part, original realization of the future of today’s visual art, and perhaps of that of the near future”.

Her research on the imaginary body continues in the years that follow with *Sub Rosa* (1995-1996) which involves creating three videoscultures *Corpus* in *Fabula*, *Biancaneve* and *Pneuma* where the almost ethereal structures in white and transparent Perspex contain realistic images of blood and flesh taken from heart surgery. The sculpture, basically takes on an ambivalent aspect, between the fabled presence of the body (there is no lack of references to the work of Gustav Klimt) and its physical concreteness.

In 1998 with *L’Offrande du Coeur* and *Il Cervello nella Vasca* [The brain in a vat] (1998-2000) Giuliana Cunéaz tackles the theme of complexity, one of the crucial areas of her research. The artist questions herself on the creative process and on its development by breaking up the unitariness of the work seen as a simple product. And she does so first by examining a fifteenth century tapestry, whose tapisserie are transformed into an interactive panel, (*L’Offrande du Coeur*) and then by re-working scientific experiments from a creative perspective (*Il Cervello nella Vasca*). The latter work also encompassed *Transire*, a video that examines the alterations of an individual with respect to the ordinary state of consciousness. Giuliana Cunéaz conceives the work of art as a challenge, a passage, or even how to reach the limits of the conscience.

In the *Officine pastello* project (1999-2002) that included *Biostory*, *Riti sciamanici* and *Discoteca*, the

Expositions

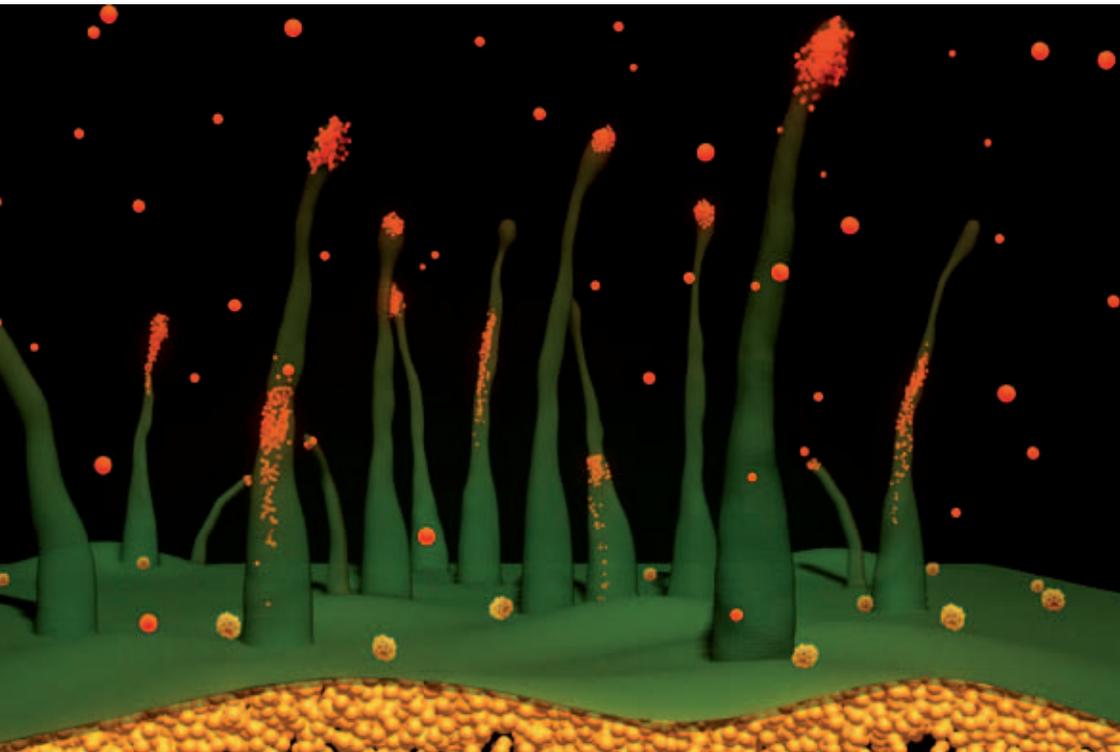
Giuliana Cunéaz

artist seeks laboratories of emotions – the officine pastello – aimed to solicit the sphere of sensorial and emotional perception through experimentation on oneself and on others in an unnatural or artificially created environment.

This line of research also extended to the videos and photographs that are part of the Riti Sciamanici [Shamanic Rituals], possibly her most well-known work, in which the Shaman is the intermediary to live through a collective experience of a tribal nature. But even he becomes wholly involved in his performance before the onlookers thus eliminating any element of

a documentary nature.

In 2003 Giuliana Cunéaz created *Terrains Vagues*, an important video installation on the very concept of identity. With the assistance of several citizens of Berlin, the artists reflects on the relationship between the physical nature of a place and man's feelings. No longer the relationship between the imaginary body and the mind therefore, or the need to create laboratories of emotions, but an extension of oneself within a research perspective in which Giuliana Cunéaz takes a course which is always on the threshold, but still fully real. No coincidence in



Expositions

Giuliana Cunéaz

a non-place inside the city each person buried an object that was particularly dear to them, and then unearthed it again so that its disappearance and slow re-emergence allow the object to recharge itself with a new symbolic worth.

Also in the case of *Punkabbestia*, also in 2003, displayed that year at the Quadrennial, the artist created a video installation in which the modern metropolitan tribe accompanied by their dogs become the inhabitants of tents which are ancestral and post-modern at the same time. Once again, therefore, the artist creates a divergent course where what has happened in a place becomes the metaphor of an emotional journey that challenges indifference. This all leads her, the following year, to create *Zona Franca*, a world in which the inhabitants live on the rooftops of houses and in that place of absolute freedom, they can give free rein to their creativity. "I like the idea that men migrate and occupy a new territory, creating a new form of cohabitation by changing the perceptive and relational process", explains the artist.

In 2005 3D became part of her research, so much so that it became an area of research both in terms of video and painted screens. The acquisition of a technological tool is not, obviously, an end in itself, but is part of a research in which the artist acquires data from the world of science and nanoscience to transform them into a sort of virtual landscape that interacts continuously with the real data. This happens in the *Quantum Vacuum*, and in another video from 2005 *I Mangiatori di Patate* [The potato eaters] inspired by the painting of the same name by Van Gogh.

Giuliana Cunéaz has identified a completely new dimension, where natural elements are actualized through 3D images and the use of nanotechnologies. This was the starting point for *Occulta naturae* (2006) and, afterwards, for *The Growing Garden* (2007- 2008), where moving virtual images exist side by side with painterly elements. What we see, therefore, is a sophisticated elaboration where art, for Giuliana Cuneaz, continues to be a self-sufficient, individual way for challenging the laws of physics and reinterpreting the whole environment around us.

Giuliana Cunéaz started to exhibit her work in well-known public and private exhibitions in Italy and abroad in the early nineties. She also participated in the *Videoforbes Festival* in 1991, 1993 and 1996.

In 1994, she took part in the *Saō Paulo Biennial* in Brazil and in 1996 she exhibited her work at the *Obalne Galerie* in Pirano in Slovenia. In 2002, her works were shown at the *Museum of Contemporary Art* in Bucharest. In Italy, in 1995 her work appeared at the *Revoltella Museum* in Trieste; in 2000 at the *Pecci Museum* in Prato and at the *Torre del Lebbroso* in Aosta. In 2001 she staged solo exhibitions at *Castello Ursino* in Catania and at the *Museum Laboratory of Contemporary Art* at La Sapienza University in Rome. In 2002, she participated in *Exit* at the *Sandretto Re Rebaudengo Foundation* in Turin. In 2003 she staged two solo exhibitions at the *Play Gallery* in Berlin and at the *B & D gallery* in Milan. Also in 2003, one of her video installations was displayed at the *Festival of Italian Cinema* in Annecy. In Annecy, in the same year, she also represented Italy in an exhibition entitled *Shift* which involved 9 European artists. In 2004, as part of the *Quadrennial* exhibitions in Rome, she participated in *Anteprima* in Turin. In 2005, she staged

Expositions

Giuliana Cunéaz

a solo exhibition at the Gas Gallery in Turin.

In 2005 and 2008, two solo shows of her works were held at the Gas Gallery in Turin. In 2008, Silvana Editoriale published an important monograph that reviews over twenty years of her work. In the same year, she participated at Tina B. Prague Festival and third Seville Biennial Youniverse selectioned by Peter Weibel.

In 2009 has exposed at the PAV(Parco d'Arte Vivente), realized by Piero Gilardi; in the same year has presented a monumental sculpture for the exhibition Memoria Sottotraccia at the Archaeological Museum, Aosta, and has participated at the exhibition Body Automats Robots curated by Bruno Corà at Museo d'Arte, Lugano.

In the same year presented at Galerie Vernon City the personal exhibition Inner Flux

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

Expositions

Clémentine Lemaître

Clémentine Lemaître

La Chambre l'Iceberg / 2010

Created in residency with the support of Clermont Communauté

«I voluntarily got lost in the moorlands of heather and rocks. These landscapes became the backbone of my thought, and everything could have been in my head. In that way, I could have walked in this mineral chaos while remaining motionless in an empty room, and I would have contemplated the crumbling tiles of a bathroom, as if it were mountains...»

This video installation shows the existential rambling of three individuals. A journey in which madness is latent, similar to the invisible part of the iceberg.

In order to find a reason for their existence, Audrey, Fietje, and Joseph are dragged one by one into a fight against themselves.

Their experience is filmed like a documentary that cloaks itself little by little in fiction.

These people turn into characters that topple into the unreal as an outcome to their accomplishment.

This film is a work of staging a full performance of Audrey Gleizes.

© Clémentine Lemaître - 2010

Expositions

Clémentine Lemaître

Clémentine Lemaître, born in Alès in the Gard in 1986, is the fruit of encounters, friendship, and of a sharing of skills. She grew up in the Cévennes and was influenced by her grandmother who gave her a taste for sewing. In 2004, Clémentine entered the Ecole Supérieure des Arts Décoratifs in Strasbourg although she thought she was predestined for a career as a fashion designer. A choice that she did not regret because very quickly, she was captivated by images in movement (video art, dance, performance). A vast and inexhaustible playground with which the artist enjoys combining and experimenting in her current practice of video art. Between 2007 and 2008, Clémentine Lemaître had the opportunity to meet the Belgian filmmaker Boris Lehman and completed a four-month internship with him. This encounter is going to give structure to her practice of video and lead to a film on the daily life of the director *Conversation with Boris Lehman*.

In 2009, she earned a degree in plastic arts as well as the Ritleng Prize from the city of Strasbourg.



Expositions

Reynold Reynolds

Reynold Reynolds

Six Easy Pieces / 2010

Being the last part of the Perception Trilogy; a three-part cycle exploring the imperceptible conditions that frame life. Six easy pieces connects art and science, focusing on space and time and romantically refers to an age when artists and scientists had similar concerns and were often one and the same person. The work brings together the following foundations :

1) "The true artist helps the world by revealing mystic truths."

-Bruce Nauman

2) "Six Easy Pieces" a book by Richard P. Feynmann

Six fundamental ideas of Classical Physics Explained.

3) "Music is the pleasure the human mind experiences from counting without being aware that it is counting."

-Gottfried Leibniz

4) Film «a superb conciliation of the Rhythms of Space (the Plastic Arts) and the Rhythms of Time (Music and Poetry)», a synthesis of the ancient arts: architecture, sculpture, painting, music, poetry and dance.

- Ricciotto Canudo

BIOGRAPHY

Reynold Reynolds was born in Alaska (1966). He initially studied physics receiving a bachelor's degree, but changed his focus to studio art and studies under experimental filmmaker Stan Brakhage. Reynolds then finished an M.F.A. NYC at the School of Visual Arts. Working primarily with 16mm and Super 8mm film as an art medium he developed a common film grammar based on transformation and decay, increasingly provoking the viewer's participation and dismay. In 2003 Reynold Reynolds was awarded the John Simone Guggenheim Memorial Foundation Fellowship and in 2004 he was invited to The American Academy in Berlin. He lives and works in Berlin.

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

Expositions

Reynold Reynolds



Expositions

Dragana Žarevac

Dragana Žarevac

Ephemeral Memorial / 2008

Installation presented in partnership with Heure Exquise!

Many things are horrible, and yet there is nothing more horrible moving that towers above man...

Sophocle (Antigone, first stasimon)

The video installation by Dragana Žarevac entitled "Ephemeral Memorial" is made up of two separate projections of the author's limbs (the legs in the act of walking, recorded by the author herself and the arms, also recorded by the author herself at the execution grounds in Jajinci), objects hung from the ceiling of the gallery, forming a regular geometric arrangement: 5 x 13 ("Abuse of Enjoyment") and a video recording entitled "Document of a Visit". The partition wall separating the two rooms is used to project a moving picture of a hand gently touching one of the tombstones at the execution grounds in Jajinci (near Belgrade), to the accompaniment of the author's utterances ("Come on, get up"), whereas the floor of that part of the gallery area is used to project a moving picture of the author's legs walking. The objects (brassieres and panties) contain printed photographs depicting a group of naked concentration camp inmates taking a bath in a lake near Usen in Norway. "Document of a Visit" encompasses the author's drive in a Trabant car, together with a friend, from the studio to the Museum of the Banjica Concentration Camp, their running aground while attempting to enter the Museum and her attempt to record the permanent display. The conversation that the author pursues with her friend

all the time focuses on the topic of "concentration camp"; within the framework of the conversation, she introduces the topos of guilt. The conversation reaches its peak at the moment when a female voice interferes, reciting to the would-be visitors standing at the entrance a succession of things that are forbidden, starting with the stern warning that it is forbidden to take any photographs and ending with a reminder that it is forbidden to enter the Museum at all. Thus the would-be visitors are taken into the area of guilt at a time and in a space whose determinants, by definition, should not have anything to do with what M. Heidegger called "encounter between the planetary determined technology and the new-age man", namely, as the inner truth and greatness of movements: communism and national socialism, to which he added Americanism.

© Zoran Gavrić

Expositions

Dragana Žarevac

Dragana Žarevac Zarevac works in new media and exhibits internationally (Tate Modern, Ludwig Museum of Contemporary Art, Centre Georges Pompidou, ZKM – Karlsruhe, Museo Guggenheim, Arts in General, New York; Renaissance Society, Chicago; Museum of Contemporary Art, Belgrade etc.) Her work was supported by Ministry of Culture and Ministry of Education, France, City of Paris, Open Society Fund, Goethe Institute, Stability Pact for South-East Europe, ProHelvetia, Roberto Cimetta Fund, City of Belgrade and Ministry of Culture of Serbia. She was a guest-artist in The Center for Art and Media Technology ZKM, Karlsruhe, CICV, Herimoncour, and at ILeMOUVANTE, Corsica. Received The International Video Art Award, ZKM, The Golden Sphinx by Video Medeja and The Nadežda Petrovic Award. Actually lives in Belgrade.



Expositions

Jean Bonichon

Jean Bonichon

Champagne : frissonnage et essorement / 2009

« Champagne » is a diptych video projected as an installation on two walls at an angle. The first video called « Frissonnage » is a clear singing oppressive but a pyramid of champagne glasses in a refrigerator ; the second, called « Essorement » is a dance with a bottle of champagne caused by a washing machine in spin program.

Cohabitation between a projection stagnant but very sound and a second convulsive movements gives importance to these absurd insignificant events, immersing the viewer in expectation of a conclusion as envisaged uncertain.

Looped videos have a slight difference in length which created a gap and makes the new installation each viewing.

Champagne:

- *Frissonnage* : 3 min 01

- *Essorement* : 3 min 32

© Jean Bonichon

Expositions

Jean Bonichon



Expositions

Denis Falgoux

Denis Falgoux

Ne / 2009

Un partnership Médiathèque Hugo Pratt of Courmon / Vidéoformes

Ne has received a grantFrom the city of Paris

«Ne» or poetical activism

Denis Falgoux has developed for many years a body of work that is generous, prolific, multiform, and in which attentive spectators are able to lose themselves.

Plastic protean works: painting, sculpting, drawing, photo, video, a whole corpus of language in transformation, sometimes dreamlike, sometimes symbolic, sometimes funny.

And in cinema, as an actor or in the designing of scenes where he's going to participate in collective projects for the creation of common works.

One day, a little glitch changed everything: mixed it up, and recomposed it... A stroke - that caused a language disorder.

Denis Falgoux took advantage of this situation. He quickly understood that this blow didn't lead to destruction, but to reconstruction. Using his computer's hard disk, he randomly showed images from his body of work and used them to create poetic speeches, reconnect his soft disk, recompose his cerebral plastic.

Words were reinvented. Speech became creative. Meaning appeared.

It became an area of exploration and research, but also that of a crystallization of meaning.

Paradoxically, his sometimes disparate artistic work

took on a common meaning, becoming a work in itself, a collective project.

Thus, militants, of which I am one, began to play a part by bringing their pleasures and skills. From the speech therapist to the graphic designer who is fond of language, from the translator, each wanted to bring their view, participation, and contribution to Denis' work, in order to share it with as many as possible, through exhibitions, publications, films,...

But why do these militants come together behind images and texts whose meaning has been altered by the accident, by the plastic and poetic? Quite certainly because of the emotion that emanates when nothing is imposed. Quite certainly by the pleasure of getting lost in the unformatted images and texts, unexpected yet intimate. Quite certainly by the wish to share their pleasures and emotions.

© Pierre Grand - 2009

Expositions

Denis Falgoux



YOUNG AUDIENCE

Primary Schools

It's a poor sort of memory that only works backwards, David Buob / Allemagne / 2009 / 2'25

Yonder, Emilia Forstreuter / Allemagne / 2009 / 3'30

Nii pikk, Andres Tenusaar / Estonie / 2009 / 4'15

Packaging's Life, Silvio Giordano / Italie / 2009 / 2'1

En garde !, David Buob / Allemagne / 2009 / 2'25

Sarcophage, Steve Zourray / France / 2009 / 3'40

INDY_gene, Catherine Nyeki / France / 2009 / 2'39

Stretching, François Vogel / France / 2009 / 4'30

Transfer, Lukas Matejka / Slovaquie / 2009 / 0'15

Jeunes Publics

École

Alterférences, Jean-Michel Pradel-Fraysse, Stéphane Brunclair / France / 2009 / 7'45

Saison mutante, Delphine Chauvet / France / 2009 / 4'40

Rêves et réalité, Accueil de loisirs 2AL (63) / France / 2010

Jeunes Publics

Collège

Secondary Schools

Des Enchantements, Cléo Biasini / France / 2009 / 6'15

Sarcophage, Steve Zourray / France / 2009 / 3'40

Stretching, François Vogel / France / 2009 / 4'30

Life of a man, Chris Daykin / Sri Lanka / 2009 / 9'04

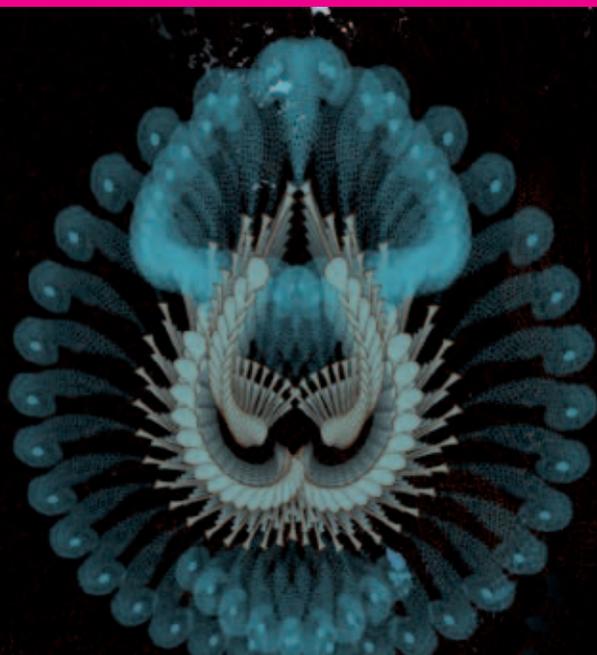
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Florent Aziosmanoff

Préface de Glorianna Davenport, MIT Media Lab

Living Art

L'art numérique



L'ouvrage indispensable pour comprendre cette révolution

Dès sa première heure, la création numérique a vécu une révolution permanente : multimédia interactif, image de synthèse, Internet, réalité virtuelle, blogosphère, web-2.0, jeu vidéo, serious ou casual game, smartphone, géolocalisation et réalité augmentée, Internet des objets, web 3D ou web squared... Depuis plus de vingt ans, il semble bien qu'aucune "nouveau" ne puisse tenir plus de quelques mois, balayant les précédentes et déplaçant radicalement les perspectives.

Florent Aziosmanoff est l'un des fondateurs d'ART3000, association professionnelle créée en 1988 sur le thème de l'art numérique. Artiste et producteur d'œuvres numériques au Cube, premier centre de création numérique en France, il travaille au cœur de ces questions depuis qu'elles se sont déployées dans le champ de l'art.

Il propose ici une synthèse à travers une approche structurale, ouvrant sur le champ de création spécifique au médium numérique. Basée sur l'intelligence et la vie artificielle, cette forme d'expression est dénommée *living art* : un art "qui vit" autant qu'il est "à vivre". Un art qui s'installe dans une relation personnelle et intime avec son spectateur.

Le livre s'adresse à tous ceux qui s'intéressent aux évolutions de l'art et du numérique. Il apporte un point de vue qui permet d'en avoir une compréhension globale. Alliant propositions méthodologiques et analyses d'œuvres, il permet d'appréhender sur les plans à la fois symbolique, formel et concret, la manière dont un projet peut s'exprimer avec la spécificité du médium numérique.

Florent Aziosmanoff

Depuis plus de vingt ans, Florent Aziosmanoff a créé et dirigé de nombreuses expositions et conférences dans le domaine de l'art numérique, dont les Etats Généraux de l'écriture Interactive ou le festival 1erContact. Observateur de la scène internationale et familier des grands laboratoires universitaires comme le MIT Media Lab à Boston, il a notamment fondé et dirigé pendant dix ans la revue NOV'ART.

Il est directeur de la création au Cube, à Issy-les-Moulineaux (Grand Paris Seine Ouest).

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Simulation of Ritums Ivanovs / Andres Tenusaar / Estonie / 2009 / 00:03:20 / VDB

Small Village and Its Remains / Chaisiri Jiwarangsari / Thaïlande / 2009 / 00:15:43 / VDB

Stretching / François Vogel / France / 2009 / 00:04:30 / PCV / Programmes Scolaires

Stridence / Ammar Bouras / Algérie / 2004 / 00:07:24 / Focus FIAV

So Shall it Be / Renata Padovan / Brésil / 2009 / 00:03:15 / PCV

Sociedad dos Amigos do Crime / Dellani Lima / Brésil / 2009 / 01:13:00 / VDB

Something old / Tom Skipp / Espagne / 2008 / 00:06:59 / Focus FIAV

Song n°8 / Céline Trouillet / France / 2008 / 00:03:40 / VDB

SPAM the musical / Boris Eldagsen / Allemagne / 2008 / 00:04:56 / VDB

Station Marboeuf / Guy Girard / France / 2009 / 00:07:30 / VDB

Strange Lights / Joe King / Grande-Bretagne / 2009 / 00:08:00 / PCV

Sum (Le bruit) / Zoran Todorovic / 1998-99 / Serbie / 00:23:00 / Carte Blanche à Dragana Zarevac

Symphonie sur un même souffle / Eugénie Cliche / Canada / 2008 / 00:09:52 / VDB

Take me to the water / Jim Vieille / France / 2009 / 00:22:20 / PCV

Take Your Time / Céline Nardou / France / 2009 / 00:07:15 / PCV

Taliban / Chrystel Egal / France / 2009 / 00:01:30 / PCV

Tao / Chrystel Egal / France / 2009 / 00:01:57 / VDB

Technocharro / Kaoru Katayama / Espagne / 2004 / 00:05:35 / Focus FIAV

The Body Parlor / Frédéric Moffet / USA / 2009 / 00:14:00 / VDB

The Electromagnetic reproduction of digital codes / Ozan Adam / Turquie / 2009 / VDB

The First Abstract Animator: Leopold Suravage's 'Colored Rhythm' / Bruce Checefsky / 2005 / 00:03:00 / Focus Bruce Checefsky

The Gestural Object: Myspcedotcom / Johanna Bruckner / Allemagne / 2009 / 00:04:55 / VDB

The Labyrinth / Eva Olsson / Suède / 2009 / 00:03:41 / VDB / Programmes Scolaires

The Making of Wald / Louis Gläsker / Allemagne / 2009 / 00:10:59 / VDB

The Moth / Yang Kai-Yen / Taiwan / 2009 / 00:15:57 / VDB

(The Never Ending) Operetta / Istvan Kantor, Cast Kantor & Family / 00:35:00 / Focus EMAF

The Red flag flies / Hongxiang Zhou / Chine / 2002 / VDB

The Snail on the Slope / Vladimir Todorovic / Serbie / 2009 / 00:07:40 / PCV

The Toro's Revenge / María Cañas / Espagne / 2006 / 00:02:30 / Focus FIAV

The Unknown secret of Sylvester Stallone / Pascal Goblot / France / 2009 / 00:14:30 / PCV

The two names of a testimony about the execution of a happening and a suitcase full of broken records / Ozan Adam / Turquie / 2009 / 00:15:00 / VDB

The Two teams team / Manuel Saiz / Espagne / 2008 / 00:10:00 / VDB

The Urbanists / Maix Mayer / Allemagne / 2009 / 00:04:05 / PCV

The white digger / Roland Wegerer / Autriche / 2008 / 00:15:34 / VDB

Three sisters, two brothers / Stuart Pound / UK / 2009 / 00:03:07

Tournis / François Vogel / France / 2006 / 00:07:15 / Focus François Vogel

Trace(s) / Yakup Girpan / France / 2009 / 00:29:00 / VDB

Transfer / Lukas Matejka / Slovaquie / 2009 / 00:00:15 / VDB / Programmes Scolaires

Travelog#1 - Nuit Bleue / Claudia Robles / Allemagne / 2008 / 00:10:00 / VDB

Trois petits chats / François Vogel / France / 2003 / 00:06:00 / Focus François Vogel

Tuareg / Bruce Checefsky / 2008 / 00:15:00 / Focus Bruce Checefsky

TVTV / Ex nihilo / France / 2008 / 00:30:00 / VDB

Un jour / Min Ye-Eun / France / 2009 / 00:01:27 / Programme ESACC

Unforgettable Memory / Wei Liu / Chine / 2009 / 00:10:00 / PCV

Unlearn / Simone Stoll / Allemagne / 2009 / 00:03:00 / VDB

Vacuum / Juan Carlos & Sanchez Duque / Espagne / 2009 / 00:07:30 / VDB

Variations sensibles / Loïc Bertrand-Chichester / France / 2009 / 00:08:50 / PCV

Vertébral / Nadia Vadori / France / 2009 / 00:14:30 / VDB

Vertige du shaker / Alphonsine David / France / 2009 / 00:02:50 / VDB / Programmes Scolaires

Vintage Dance / Dellani Lima / Brésil / 2009 / 00:06:40 / VDB

Visual Alan Audio Vega / Mr Blick / France / 2009 / 00:15:00 / VDB

Vox Humana / Raphaël Thibault / France / 2009 / 13'15 / PCV

Westcoast (AT) / Ulu Braun / Allemagne / 2009 / 00:07:00 / Focus EMAF

Where's your head at / Max Hattler / UK / 2009 / 00:05:55 / VDB

Wound Footage / Thorsten Fleisch / Allemagne / 2009 / 00:06:00 / VDB

X, Sponging / Bryan Lauch / Slovénie / 2008 / 00:02:45 / VDB

Yonder / Emilia Forstreuter / Allemagne / 2009 / 00:03:30 / PCV / Programme Scolaires

Yunes / Haim Ben Shitrit / Israël / 2009 / 00:08:00 / VDB

Zephyr / John Bush / USA / 2008 / 00:06:00 / VDB

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Zymotic-amaurosis / Ozan Adam / Turquie / 2009 / 00:24:00 / PCV

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