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ART VIDÉO ET CULTURES NUMÉRIQUES_

CLERMONT-FERRAND

2011

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EXPOSITIONS
17 MARS/3 AVRIL

NUIT DES ARTS ÉLECTRONIQUES
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From one crisis to another

Economic electroshocks, financial crises, revolutions: a steady stream of images drowns us and keeps us informed: what to make of it?

We often expect art and artists to elevate our daily life, to bring us this offbeat point of view that is necessary and valuable, and which questions, enlightens, and moves us, makes us dream. To answer this need, we often bank on sure things from the past, the cultural heritage of our museums and large collections, but we are often wary of our contemporaries. Because they are indeed our contemporaries, we have this apprehension that they are leading us astray, a fear that can lead to incomprehension.

It is certain that for many - too many - contemporary art is reserved for an elite, exhibited in temples that are out of reach for the common folk among us. And yet, these artists live in the same times as we do, have the same difficulties, have dreams and hopes that are similar to most of ours. We have chosen, since the beginning of Vidéoformes, to cater to the largest audience possible and take on this mission of mediation of a contemporary art whose emergence and developments we experience, as witnesses and actors of technological evolutions in communication. It is an art that questions the futures now, unconditionally, an art that feeds on the wealth and poverty of its time to question it, question us.

Through the years, our efforts to gain access to the public spheres have borne fruit: more and more artists identify with our approach and call on us, while at the same time more and more people respond to our proposals and entreaties. With regard to a medium-sized city such as Clermont Ferrand, the result is gratifying.

This 26th edition will take us to the heart of our city: with the commercial and sports images, or information that wash over us daily, our ambition is to attract the attention of passers-by, showing different images teeming with poetry and improbable colors. The city center is the place for comings and goings, celebrations, encounters for all the inhabitants or visitors of a city. For this new audience

as well as our regulars, we have, with the collaborative complicity of our artistic partners, invited many remarkable artists and works.

For some of these artistic creations, it is the beginning of a long European journey (*); for as many viewers as possible, it is the encounter with these imaginary worlds that are the result of technological advances and paradoxical porters of poetry.

Rainbow programs in the world of video art and digital creation today in which all artistic practices are found, from dance to cinema, from text to music, from performance to theater.

© Bénédicte Haudebourg, Gabriel Soucheyre, March 2011

(* cf Moving Stories, p. 72)

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TEMPI *The performance*

Tempi is a multidisciplinary creation based on Live Visual Art (see description below)

With	
Marie Ange Amiand	*Choreography and dance*
François Richomme	*Composition processing and sound spatialization*
Christian Zagaria	*Live visual art creation, and music*

Arts Immédiats

For about 12 years, Arts Immédiats has been the support structure for the project and research on digital graphic arts and of live shows.

Christian Zagaria
TEMPI





Live Visual Art

Since 1998, I have been working on making this first intuition of a "luminous layout of scenographic space while including the possibility of spontaneously intervening as a graphic artist sensitive to the performance moment.

This new art of the stage or installed space, I have called it live visual art.

Live visual art begins with the illumination of a space by the projection of computer-generated images created, composed, and adjusted to the architectural lines and to the various props the space contains.

Video art, flash, computer graphic creations, 3D, digital painting and live processing: all of these sources of digital imagery can be found in live visual arts as the basic elements of the light processing of space and the diversity of existing or imported props.

These images are produced live in the continuity and in the moment of the performance and/or sequenced in scenes following the necessities of a graphical, choreographic, musical, or theatrical "dramatic art".

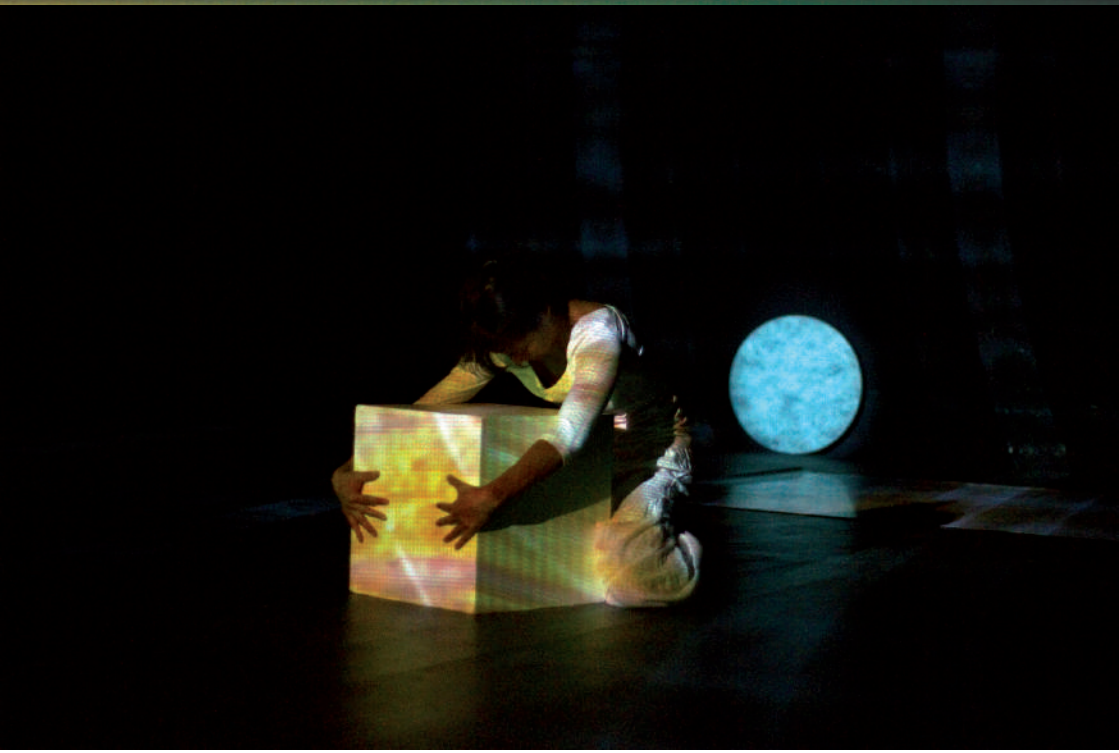
On the various props (people or objects) of a constantly evolving scenography, these images spontaneously answer to all the visual necessities of a live show (lighting / scenery). The graphical gesture in their compositions play a palpable part as one of the performance partners of the people present in the space, and are thus transformed and inhabited by the movement and rhythm of a dedicated pictorial creation.

Recently (2008), the evolution of my tool (multi projections) has led to new perspectives and has given me greater flexibility in the management of several software programs: **all the palettes from the spontaneous to written work.**

Live visual art is always developing and opening up to the latest evolutions of software in the field of digital art…

© Christian Zagaria

Christian Zagaria
TEMPI



François Richomme begins classical musical at the Avignon conservatory at the age of six (1973) and rapidly turns toward percussion and electronic instruments. His interest for world cultures and spiritualties, his collaborations with artists from various nationalities, as well as the use of new technologies underpin and punctuate his musical path (popular, ethnic, electroacoustic, contemporary, acousmatic music).

Since 1984, he has performed alternately as sound-designer, musician, or sound engineer, in Europe, the US and in Asia, in different settings: contemporary dance shows, concerts, children's shows, theater (Scènes Nationales in France), festivals (Montreux Jazz Festival, Festival Montpellier Danse, Busan Dance Festival…). His passion for dance, the body, and movement leads him to perform and create frequently with dancers and choreographers (CCN Montpellier, CND Paris,

KNUA Seoul, Marc Vincent, Yann Lheureux, Fadhel Jaïbi…).

In addition to live shows, he takes part in different recording sessions as technician, musician, or artistic producer (Juan Quintana, Marc Hévéa, Robinson, Jill Knight...) and routinely shares his experience by organizing courses, classes, workshops for children/adolescents/adults, as an electroacoustic and computer music teacher, dance class accompanist, and music therapy contributor. The corporal approach to the practice of art is always placed at the forefront (Feldenkraïs method, Alexander, Body Mind Centering).

Light as material for beauty and images to modulate it

Creator of live visual art, the process of creating spaces by projecting video of computer-generated images created live onto fixed or moving props, Christian Zagaria founded the "Compagnie Arts Immédiats" in 1998. This group of artists comes from different artistic disciplines (dance, music, visual art, video art, textual expression).

This artistic company works on developing new languages, in the melting pot of possibilities that the new image technology provides for live shows.

Sound as an instant truth, music that is shared…

Christian Zagaria's self-taught journey was set in motion with his wonder of sound phenomena.

Composer and musical creator, he devotes himself essentially to improvisational art.

His musical language recomposes fundamental elements of traditional European or oriental music with multiple contemporary material acquired and enriched by constantly opening up to different trends of improvised music, jazz, and current music.

The work of exploring traditional repertoires was carried out using the medieval Occitan heritage and by "historic and cultural capillarity" towards other traditions of the Mediterranean basin, Arab-Andalusian music, Balkan and Turkish music, and Near Eastern and Indian music.

It's on the banks of these ancestral and living

sources that the composer found inspiration for the colors, the punctuation, and the spirit of his music, all within the field of harmonies and those sensitive to a moment of freedom in the performance, always renewed.

An artistic commitment and accompaniment that is shared on stage or on a disc with… Jean Marie Carlotti, Pedro Aledo, Alex Grillo, Barre Phillips, Stephan Oliva, Senem Diyici, Alain Blesing, Alex Clapot, Iyad Haïmour, Catherine Boulanger, Patrick Fischmann, Philippe Forcioli, Bernard Abeille, Hayet Ayad, Keyvan Chemirani, Gilles Dalbis, Michel Montanaro, Daniel Damas, Jean Pierre Jullian, Philippe Botta, Ravi Magnifique, Michel Bismut, Patrick Vaillant, Serge Pesce, Delphine Aguilera, Hakim Hamadouche, Claude Tchamitchian, Guillaume Orti, Louis Soret, Toufiq Bestangji, Thierry Maucci, Bijane Chemirani, Yan Lheureux, jean Morière, jacques Coutureau, Michel Arbatz, Pascale Labbé, David Phillips, Christian Brazier, Marc Siffert, Patrice Soletti, Christiane Ildevert, Stefano Fogher, Jaqui Détraz, Mireille Berrod, Khalid Benghrib, François Richomme, Olivier Milchberg, Dominique Gazaix….



Prix de la création vidéo - International competition

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

Nearly 500 entries received from 38 countries on five continents: Argentina, Australia, Austria, Belgium, Brazil, Canada, Chile, Colombia, South Korea, Croatia, Denmark, Spain, USA, Finland, France, Great Britain, India, Ireland, Israel, Italy, Malaysia, Mexico, Morocco, Norway, Netherlands, Philippines, Poland, Portugal, Czech Republic, Serbia, Singapore, Sri Lanka, Sweden, Switzerland, Taiwan, Turkey.

160 videos selected with 50 films in competition, four programs are presented in the context of the competition and represent 19 countries: Belgium, Brazil, Canada, Colombia, Spain, USA, Finland, France, Great Britain, Italy, Malaysia, Netherlands, Poland, Serbia, Singapore, Sweden, Switzerland, Turkey.

Every video is subtitled in French and/or in English when necessary.

JURY 2011
Prix de la cration vidéo

Mona Bentzen, artist & curator of « Art Vidéo Exchange », Norway,
Wim Lambrecht, artist & professor at St Lukas Hogeschool, Gent, Belgium, and
Martine Markovits, video curator at l'Ecole Nationale des Beaux Arts de Paris.

Prix de la création vidéo
Competition, Program #1

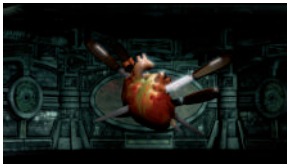
La Conspiration du Cerveau / Didier Feldmann aka Videopaper
France/2010/5'45
The Conspiracy of Brain: surrealist attempt to give a response to fundamental questions that Humanity ask herself for several centuries: why do dictators wear a mustache ? Why do love stories end badly ? Why do not children love their parent ? Why do psychoanalyst wear glasses ?



White City Song / Ludivine Sibelle
France/2010/6'22
Nablus, West Bank, Palestine. Just recalling this territory is sufficient to appeal to mass imaginary, a repertoire made up of media images of destroyed cities, killed, and soldiers.



Bloodstream /Alessandro Amaducci
Italy/2009/7'15
The struggle between the inner and the outer.



The boy who collected skins / Joacélio Batista
Brazil/2010/13'44
In the edge of the river the boy collect empty skinss in front of the uncertainty of the almost afternoon, almost night.



Prix de la création vidéo
Competition, Program #1



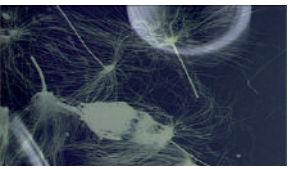
Aisha in Wonderland / Zafer Topaloglu
Netherlands/2010/3'
Aisha in Wonderland looks at one of the most challenging ramifications of Israel-Palestine conflict: the state of individuals being exposed to emotional violence in a refugee camp, 'Mar Elias' in Lebanon in which various organizations, communities and groups rightfully manifest, via various ways of representations, struggle against Israel.



Let's Play Games / Marko Ubovic
Serbia/2010/5'
Every boy plays with them. But are these toys as harmless as they seem?



Les sentiments / Pascale Weber
France/2010/4'23
A woman remembers just when she falled in love. She describes in details the moment when she got off the train, she walked along the platform and met up a man. She understood suddendly, she would throw herself into his arms.



I call myself sane / Niina Suominen
Finland/2010/4'20
An experimental work combining poetry, music and image executed by manipulating film material.

Prix de la création vidéo
Competition, Program #1

Last Day of the Republic / Reynold Reynolds
USA/2010/8'
The Palast der Republik opened in 1976 as a meeting place for the East German people and an emblem of the future. the unique modern building made of distinctive golden-mirrored windows was home to not just the East German Parliament but also auditoriums, art galleries, five restaurants, concert halls, and even a bowling alley. Later, thousands of citizens demonstrated against the planned demolition , but alas, one day, twenty years after the fall of the Berlin wall, the Palace completely disappeared.




Dead sEEquences / Fabio Scacchioli
Italy/2009/4'10
This is a study about the vanishing of an image.»Dead SEEquences» is composed of 3775 frames. Working frame by frame, we find that nothing happens inside each single image, but all pass between the frames, in the invisible gap that separe one by others. The film is here, but there isn't anything to see, the most important remain invisible and uncertain. There is no truth to discover. The truth is always elsewhere.



Body of war / Isabel Rocamora
Spain/2010/21'27
Body of War reflects on how a man becomes a soldier through the relentless repetition of acts of violence. Set in the Normandy Landing geography, punctuated by testimonies of serving soldiers, a visceral hand-to-hand combat is gradually deconstructed – inviting the viewer to engage in the relationship between intimacy and brutality.



The Two Names of A Testimony About The Execution of A Happening and A Suitcase Full of Broken Records / Ozan Adam
Turquey/2010/15'
Visual poem about dreams.



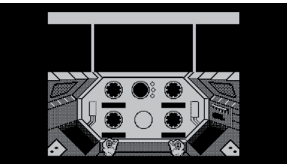
Prix de la création vidéo
Competition, Program #2



Spin / Max Hattler
UK/2010/3'55
When conflict becomes a spectacle, the lines between destruction and entertainment get blurred…



Eleven / Manon Le Roy
France/2010/14'
« Eleven » leads us to observe the slow procession of immerged bodies. This enigmatic entities ceremoniously compose, in their looks, attitudes and gestures, a space of visions, support and memory.



More cockpits / Yann Weissgerber
France/2010/4'
In more cockpits [-ship version], I took the "entertaining numeric world" where it started for me: in computer games. Screens from an 80's ZX Spectrum have been emptied. Informations on the flight simulators' gauges, monsters, landscapes and lifebars have disappeared. Only a monotonous slideshow of deserted interfaces remains.



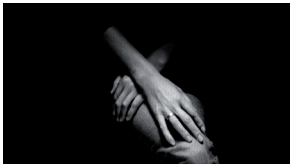
Petit rêve de rivière / Aurélie Pedron
Canada/2010/4'
«A little river's dream» is part of a creative process that opens to a place, a land and the opportunity to tell itself. Like a strange little dream.

Prix de la création vidéo
Competition, Program #2

Trinkler / Marie-Catherine Theiler et Jan Peters
Germany/2010/9'40
A cowbell makes working places swing.



Hands, Slices of life / Bob Kohn
France/2009/2'26
The 'slices of life' grind up people, to life, deaf and love. A real 'shopping of life', through all these supermarket and small shops departments. It is daily life.



Claimed spaces / Fernando Dominguez
Colombia/2010/20'
The characters of this documentary film found clever ways to open alternative spaces in a city that increasingly has less place for its residents.

Autoportrait 5 (L'absence de maîtrise de l'homme sur son environnement)
José Man Lius
France/2010/3'
Man Lius latest series reinterpret landscape painting. This master piece is a reflection on mankind mastering absence on its environnement confronting him to imbalance two temporal dimensions.





Prix de la création vidéo
Competition, Program #2



Terrains glissants / François Vogel
France/2010/10'12
Distorted images, elastic time: «Slippery Grounds» offers us a unique and poetic vision of Man on our planet. Between travel diary and performance, the film traces the wanderings of an individual guided by strange inner voices. From New York to São Paulo, from the French countryside to the Californian desert, he slides on a tiny yet varied world.



Suspension of Belief / Wago Kreider
USA/2010/5'20
Partially completed during a media arts residency at the Experimental Television Center in Owego, New York, this flicker-video rapidly intercuts scenes from two classic Hollywood films about men and their flying machines with original imagery shot at the Intrepid Air and Space Museum in New York City.



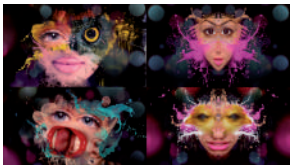
Fatum / Olivier Caillard
France/2009/3'02
The quest of human for meaning is hoping to become master of himself because the rest escapes. An invisible hand sometimes weighs on him taking control of his body and sometimes of his mind. Nature is so constituted that it creates to evolve, to grow and ordered destroyed to heal. The virtuous circle of life reflects the importance of the world,from which humanity is a part.



Comptez sur moi à Erevan / Hervé Nisic
France/2010/11'
Yerevan in Armenia is a permanent building site. The city turns towards modernity but forgets to preserve the old districts and houses which make its Eastern charm. The time competition is subtlely spreading. The ancient slow rhythm does not fit the contemporary need of speed. The street is where modernity counts the most. Crossings become inflexible metronomes. How much time have we left ?

Prix de la création vidéo
Competition, Program #3

Metamorfaces / Nicola Dulion
France/2010/3'34
Faces form and deform, consist and decompose to create hybrid beings, puzzles of flesh, all this, in the rhythms of the music...



Don't Bogart that joint / Harald Schleicher
Germany/2010/8'
This video is an audio-visual trip into the genre of drugs in the cinema. Drugs have been at home on the silver screen since the early days of cinema. The collage focuses on the aspects of use and abuse of soft and hard drugs, visual drug experience, sexuality and drugs, nightmares and metamorphoses, death and psychedelics. «Don't bogart that joint» is the third part of the experimental Found-Footage project «The addiction trilogy», which deals with the subject of addiction and its presentation in cinematic history.



Lesdites Terres / Pierre et Jean Villemin
France/2010/7'30
A territory told as the metaphor of a paradise lost.



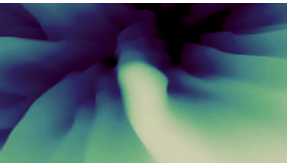
Versuche über die Einsamkeit / Marco Wedel
Germany/2010/4'
"Isn't" it conceivable that some people do suffer from a soul-driven substance that brings about their downfall?" - these words by Honoré de Balzac built the fundament of a poetry based video art series about human isolation and loneliness called "Approaches to loneliness". Ricarda Huch, François Viloon and Rainer Maria Rilke base the second part of the trilogy that will be shown at Videoformes 2011.



Prix de la création vidéo
Competition, Program #3



Interferences / Marcin Wojciechowski
Poland/2009/4'30
Stop motion animation.Six recordings of natural phenomena create astrange and personal diary that evokes a hinterland between dream and reality...



SILICA-ESC-emerging supercomputer / Vladimir Todorovic
Singapur/2010/7'41
SILICA-ESC est un film qui imagine de possibles interfaces informatiques dans l'avenir.



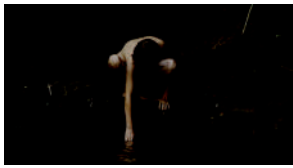
Conversations with changes / Shirin Abu Shaqra
France/2010/12'
It is a journey in an imaginary city ; a heterotopia within which one comes across fragments of events, away from History books, parts of lives too small to figure in oral History, too small even to figure in the never written History of losers.



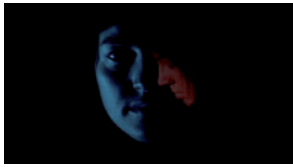
5 Lessons and 9 questions about Chinatown / Shelly Silver
USA/2009/9'54
You live somewhere, walk down the same street fifty, a hundred, ten thousand times, each time taking in fragments, but never fully registering the place. A building comes down, and before the next one is up you ask yourself 'what used to be there?'

Prix de la création vidéo
Competition, Program #3

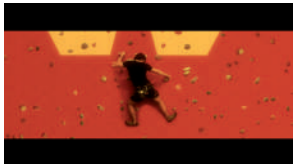
Magia / Gérard Cairaschi
France/2010/6'35
A young boy molds objects with clay that he then manipulates, combines and associates, in an obscure ritual. As the objects/representations he creates combine and develop a narrative, the fast alternation of images on the screen imbricate and shape images/apparitions that only the "lanterna magica" of cinema and the magic of editing allow. Magia means enchantment.



Ikwé / Caroline Monnet
Canada /2009/4'45
Ikwé is an experimental film that weaves the narrative of one woman's intimate thoughts with the teachings of her grandmother, creating a surreal narrative experience that communicates the power of thoughts and personal reflection.



Eventually / Gareth Hudson
UK/2009/3'30
An outlook on the struggle for ascension and the persistence of loss.



Low-rez Stories Solaris (1972-2010) / Manuel Schmalstieg
Switzerland/2010/4'15
Low-Rez Stories/Solaris (1972-2010) is a video installation that confronts a scene from Andrei Tarkovski's 1972 Science-Fiction film Solaris (a long non-narrative sequence filmed on the urban highways of Tokyo) with a "remake" of the same highway track within Google Streetview.



Prix de la création vidéo
Competition, Program #3



Fonction / Frederick Galiay

France/2010/11'10

This opus is a part of an audiovisual suite composed by the artist. It is a part of a section: «fonction from 1 to 7». It deals with the subjective vision of the human fonction, watched through the filter of the tool and the intention.



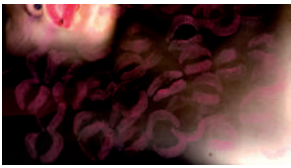
Deep blue eyes / Pierre-Jean Giloux

France/2010/3'55

Commercial Fragmentations: like « commercial divisions » or « trade splits » bluntly recounts the tale of an act of aggression. A metaphorical vision of unexpected worlds in which some potty characters are secretely at work. This work is made up of several parts who give indices for comprehension.

Prix de la création vidéo
Competition, Program #4

Ether / Ether Yan
Malaysia/2010/5'
Attempt to create my own portrait without a camera in case to forbid the gaze. Attempt to forbid the gaze in case to make a statement about myself. Attempt to make a statement about myself but end up.



Self / Anders Weberg
Sweden/2010/1'
«For the first time since I started using moving images back in the S-VHS days I aimed a camera at myself. «
Filmed with mobile phone



The Diving board / Michel Pavlou
Belgium/2010/6'
Inspired by Cortazar's "jump into the void", a serie of reversible movements between past and present, between the mental, the physical and the narrative spaces, between the actual and it's recollection attempt to explore the action of diving as a moment of "mutual time".The aquatic space accomplishes the fusion between the real and it's mirror-image.



Struggles / Lydie Jean-Dit-Pannel
France/2010/7'30
It is necessary to struggle. With Struggles From Hampi, Sainte Anastasie, Montbéliard, Soweto, Kuala, Lumpur, Montréal, Vaufrey, Bogota, Yellowstone, Las Vegas, Cody, Tecoh, Bangkok, Lyon, Venice, Borneo, Angangueo, Vilnius. Extracted from LE PANLOGON (work in progress video 2001 / 2010)



Prix de la création vidéo
Competition, Program #4



Greek salad / Jean-Claude Taki
France/2010/24'24
In a forthcoming society, a man performs a ritual to keep the last fragments of a failing memory.



Puzzle / Sébastien Loghman
France/2010/3'24
And what if memories came alive ? The old Romanesco realizes something is missing from his collection. He journeys through the deepest recesses of his memory to find it. The film reunites us with the melancholic figure of Cantor Dust Man, Sebastien Loghman's prior film.
Have the intervening years endowed Romanesco with power over his memories?



La Descente / Robert Croma
UK/2010/8'21
Descent (noun): an act of moving downwards, dropping, or falling, a downward slope, amoral, social, or psychological decline - Oxford English Dictionnary -



Les Barbares / Jean-Gabriel Périot
France/2010/5'
The return of politics by the wild subculture under the cry "we are barbarians' (Alain Brossat)

Prix de la création vidéo
Competition, Program #4

HOTEL EPISODE UN / Benjamin Nuel
France/2009/10'21
Terrorist and anti-terrorist - those archetypal figures of the current video war game - are both segregated in the bucolic and relaxing backdrop of a magnificent hotel. They are standing by, more or less idle. They pass the time.



Perduta visione / Virginia Eleuteri Serpieri
Italy/2009/5'33
It was a summer day of fifty years ago. A girl was walking along the street bank in the company of three little girls. She was wearing a flowerly red dress; she had long blonde hair falling on her face concealing her right eye. A boy, sitting in his blue Fiat 500 car, saw her passing by. The image of that girl would have indelibly remained in his memory.



Après le feu / Jacques Perconte
France/2010/7'
A few miles from Ajaccio, Corsica, burnt land is buckling under the weight of its colors. The ground is falling apart, realeasing pictural energies that take over the sky. I'm staring at the vanishing skyline. And the train keeps on rolling...



A l'errance / Jacynthe Carrier
Quebec/2010/5'
In this abandon space a «tableau vivant « take place and propose a portrait from nomadic inspiration: how the body becomes conveyor, but at the same time habitat. This short film is a wander within a suspended picture, a route within an imaginary community settled into the time of an image.



The CUBE



◂142-143 / Pablo Fernéndez /
Germany/2010/2'20
The animated short film generated by stop motion presents the story of a character subject to the strange force that a chair which carries him.

5 Lessons and 9 questions about Chinatown / Shelly Silver /
USA/9'54
You live somewhere, walk down the same street fifty, a hundred, ten thousand times, each time taking in fragments, but never fully registering the place. A building comes down, and before the next one is up you ask yourself 'what used to be there?'

À l'errance /Jacynthe Carrier /
Quebec/2010/5'
In this abandon space a «tableau vivant « take place and propose a portrait from nomadic inspiration: how the body becomes conveyor, but at the same time habitat. This short film is a wander within a suspended picture, a route within an imaginary community settled into the time of an image.

Aim / Benna /
Italy/2010/4'20
Originated by a deep pondering, «aim» is a philosophical allegory transmitted with a bitterly amusing visual syntax. The artwork talks of prevarication, of usurpation, of the inner violence of certain humanity. It has been built as a music video-clip, although remaining within the Video Art: of the song, realized by the Artist himself and from which the idea of the video has originated, only a distorted echo is heard in the background, which goes to constitute a syntactic element of the expressive language.

Après le feu / Jacques Perconte /
France/2010/7'
A few miles from Ajaccio, Corsica, burnt land is buckling under the weight of its colors. The ground is falling apart, realeasing pictural energies that take over the sky. I'm staring at the vanishing skyline. And the train keeps on rolling...

Autoportrait 5 (L'absence de maîtrise de l'homme sur son environnement) / José Man Lius et Thomas Spitz /
France/2010/3'
Man Lius latest series reinterpret landscape painting. This master piece is a reflec-

tion on mankind mastering absence on its environnement confronting him to imbalance two temporal dimensions.

Champ témoin chapitre 2-fuir / Michel Boulanger /
Canada/2009/4'42
Control Field, Chapter 2 Escaping proposes a nocturnal chase through a cornfield. This sequence, viewed from one angle, forms a perfect loop. The course is never ending, and we never know what is being pursued. We are obliged to continually take the same path, with the impression of pursuing something that is always hidden, and if an ending seems imminent, it is only to vanish with the ever-recurring beginning.

Comptez sur moi à Erevan / Hervé Nisic /
France/2010/11'
Yerevan in Armenia is a permanent building site. The city turns towards modernity but forgets to preserve the old districts and houses which make its Eastern charm. The time competition is subtlely spreading. The ancient slow rhythm does not fit the contemporary need of speed. The street is where modernity counts the most. Crossings become inflexible metronomes. How much time have we left

Conversations with changes / Shirin Abu Shaqra /
France/2010/12'
It is a journey in an imaginary city ; a heterotopia within which one comes across fragments of events, away from History books, parts of lives too small to figure in oral History, too small even to figure in the never written History of losers.

Echolalie / Siegfried Bréger /
France/2010/4'
Exhaustion, believes the world is immense and it is closed.

Eleven / Manon/Le Roy/
France/2010/14'
« Eleven » leads us to observe the slow procession of immerged bodies. This enigmatic entities ceremoniously compose, in their looks, attitudes and gestures, a space of visions, support and memory.

Ether / Ether Yan / ➤
Malaisie/2010/5'
Attempt to create my own portrait without a camera in case to forbid the gaze.



The CUBE



Attempt to forbid the gaze in case to make a statement about myself. Attempt to make a statement about myself but end up.

Eventually / Gareth Hudson /
UK/2009/3.30'
An outlook on the struggle for ascension and the persistence of loss.

Factory disaster / Peter Fischer /
Switzerland/2009/2.44'
An exploration of the marvelous pictures-prints of Dr. Land.

Fatum / Olivier Caillard /
France/2009/3'02
The quest of human for meaning is hoping to become master of himself because the rest escapes. An invisible hand sometimes weighs on him taking control of his body and sometimes of his mind. Nature is so constituted that it creates to evolve, to grow and ordered destroyed to heal. The virtuous circle of life reflects the importance of the world,from which humanity is a part.

HOTEL EPISODE UN / Benjamin Nuel /
France/2009/10'21
Terrorist and anti-terrorist - those archetypal figures of the current video war game - are both segregated in the bucolic and relaxing backdrop of a magnificent hotel. They are standing by, more or less idle. They pass the time.

➤Improvisations urbaines / Benjamin Juhel /
France/2009/9'13
Urban improvisations is a video triptych around a urban choreographic work. After a work of direction of body and after a search around the movement, the work of comment production comes to question the possibility of a choreography by the editing. The disintegration of gestures which are then reorganized according to a new order of time proposes a new danced comment.

La Descente / Robert Croma /
UK/2010/8'21
Descent (noun): an act of moving downwards, dropping, or falling, a downward slope, amoral, social, or psychological decline - Oxford English Dictionnary -

The cube
Open air night screening

La Macchina / Jean-Louis Accettone /
France/2010/4'30
Black and white faces coming from the sixties are following each other. Alone or grouped persons are travelling in an ascentional sliding movement. This movement could be the action of the time, or of a religion like a procession, or a mechanical movement.

Last Day of the Republic / Reynold Reynolds /
USA/2010/8'
The Palast der Republik opened in 1976 as a meeting place for the East German people and an emblem of the future. the unique modern building made of distinctive golden-mirrored windows was home to not just the East German Parliament but also auditoriums, art galleries, five restaurants, concert halls, and even a bowling alley. Later, thousands of citizens demonstrated against the planned demolition , but alas, one day, twenty years after the fall of the Berlin wall, the Palace completely disappeared.

Les Barbares / Jean-Gabriel Périot /
France/5'
The return of politics by the wild subculture under the cry "we are barbarians' (Alain Brossat)

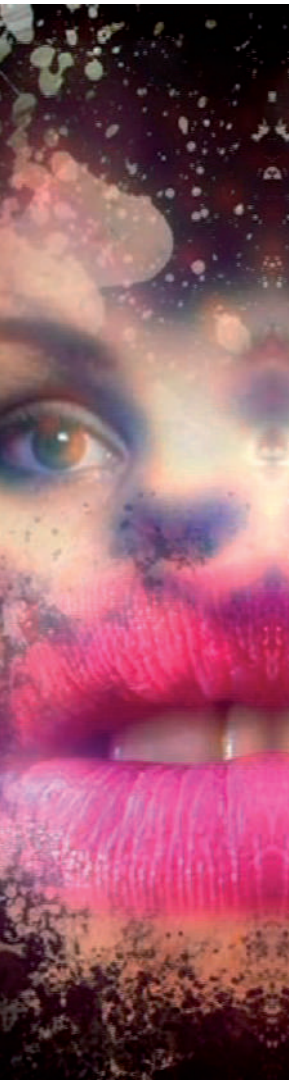
Les hommes qui tombent / Gilles Vidal /
France/2010/5'55
Men and women who fall. Stiff, dressed in a gray overcoat, symbol of social gloom and emotional dictatorship, managers or artists ... They fall, tired ... victims, their «fall of humanity,» without emotion, slowmotion, expresses a solitary act but not irreversible.

Let's Play Games / Marko Ubovic et Aleksandar Ramadanovic /
Serbia/2010/5'
Every boy plays with them. But are these toys as harmless as they seem?

Low-rez Stories / Solaris (1972-2010) / Manuel Schmalstieg /
Switzerland/2010/4'15
Low-Rez Stories/Solaris (1972-2010) is a video installation that confronts a scene from Andrei Tarkovski's 1972 Science-Fiction film Solaris (a long non-narrative sequence filmed on the urban highways of Tokyo) with a "remake" of the same highway track within Google Streetview.



The CUBE



Magia / Gérard Cairaschi /
France/2010/6'35
A young boy molds objects with clay that he then manipulates, combines and associates, in an obscure ritual. As the objects/representations he creates combine and develop a narrative, the fast alternation of images on the screen imbricate and shape images/apparitions that only the "lanterna magica" of cinema and the magic of editing allow. Magia means enchantment.

◂Metamorfaces / Nicola Dulion /
France/2010/3'34
Faces form and deform, consist and decompose to create hybrid beings, puzzles of flesh, all this, in the rhythms of the music...

More cockpits / Yann Weissgerber /
France/2010/4'
In more cockpits [-ship version], I took the "entertaining numeric world" where it started for me: in computer games. Screens from an 80's ZX Spectrum have been emptied. Informations on the flight simulators' gauges, monsters, landscapes and lifebars have disappeared. Only a monotonous slideshow of deserted interfaces remains.

Once Upon the End / Christophe Herreros /
France/2009/1'42
Close up on a post-war years car and a sheriff, the camera flies away, the frame opens, we can see the tarmac of an aerodrome, lovers are kissing, a character is walking, this is probably an end of a movie. The fade out will not arrive.

Paisaje-Duracion / Lois Patino /
Spain/2010/8'
The film studies the sublimation experience during a landscape contemplation . From the concept duréé of Henri Bergson, the film addresses to the image of the consciousness. Viewing a great landscape, you experiment a sublimation process, you feel a full instant where the time spreads through the consciousness. The mental image of the landscape transforms itself into a metamorphosis of colours and textures.

Performing Borders-Lines / Guillermina Buzio /
Canada/2010/3'
Lines is part of a video installation consisting of a series of collaborative video

performances. With the participation of others, I used my body to explore issues of identity and the concept of 'borderlands'. The 'identity process', the limits of the body in relation to other bodies, shifting borders and blurred identity are key concepts in this work. Specifically, I focus on the intersection of identities.

Pruni a Posledni / Leigh Anthony Dehoney /
Tchequey/2010/10'
The main character is drawn towards a familiar place, or so it seems, and ponders about new memories. Sifting through artifacts from former lives remains a roll of film. «Perhaps?» TOPHAT wonders. Inspired by Jack and the Beanstalk, Friedrich Nietzsche, and the Super 8 Filmmakers Challenge (Canada) «PRVNÍ A POSLEDNÍ» portrays a derelict moment in time that begins with an ending.

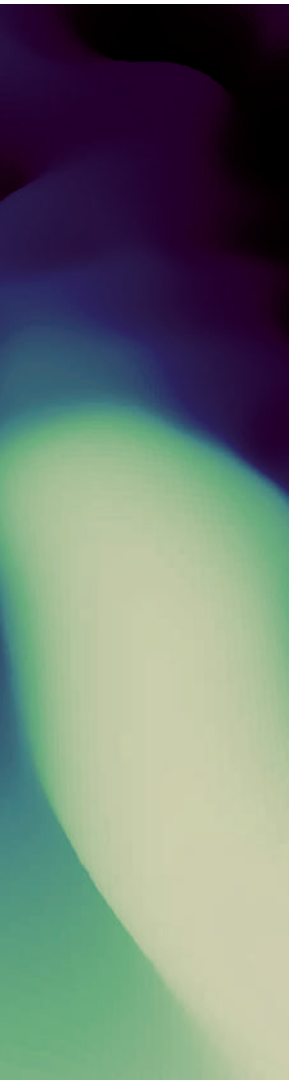
Puzzle / Sébastien Loghman / ➤
France/2010/3'24
EAnd what if memories came alive ? The old Romanesco realizes something is missing from his collection. He journeys through the deepest recesses of his memory to find it. The film reunites us with the melancholic figure of Cantor Dust Man, Sebastien Loghman's prior film. Have the intervening years endowed Romanesco with power over his memories?

Rehearsal 2 / Daniela De Paulis /
Italy/2009/6'36
REHEARSAL 2 is the second of a trilogy exploring the theme of frustration, passivity and repetitive behaviour. In REHEARSAL 2 manipulation, subtle violence and failure are masked as colourful and entertaining objects. Manipulation can here be perceived as mediatic, historical or political, the environmental sounds reminding at times of a war zone.

RGB / Mario Raoli /
Italy/2010/6'30
Dawn on New York City that awakens in a normal day, clouds are gathering and at nightfall the war seems far away comes to the town. The war becomes all, is the only eye and spreads everywhere.



The CUBE



Self /Anders Weberg /
Sweden/2010/1'
«For the first time since I started using moving images back in the S-VHS days I aimed a camera at myself. «
Filmed with mobile phone

◂SILICA-ESC-emerging supercomputer / Vladimir Todorovic /
Singapour/2010/7'41
SILICA-ESC is a generative movie that portrays possible computing platform for the future.

Skull and Castle / Pierre-Jean Giloux /
France/2010/5'11
Commercial Fragmentation: like « commercial divisions » or « trade splits » bluntly recounts the tale of an act of aggression. A metaphorical vision of unexpected worlds in which some potty characters are secretely at work. This work is made up of several parts who give indices for comprehension.

Snowhere / Rémi Boinot /
France/2010/6'30
Abolished is the distance, then remains a temporal consciousness of the tracks and the gestures beyond septentrional nature (Périgord) or tropical (the Malabar coast) which created them. Within the framework of the black and snow landscape, in the solemn gesture of the water strikers, each one finds its place in this virginal utopos and detects a sound track which does 'nt exist. Snowhere.

Spin / Max Hattler /
UK/2010/3'55
When conflict becomes a spectacle, the lines between destruction and entertainment get blurred…

Suspension of Belief /Wago Kreider /
USA/2010/5'20
Partially completed during a media arts residency at the Experimental Television Center in Owego, New York, this flicker-video rapidly intercuts scenes from two classic Hollywood films about men and their flying machines with original imagery shot at the Intrepid Air and Space Museum in New York City.

Suspicion / Jean-Louis Aroldo /

The cube
Open air night screening

France/2010/2'52
Painter first and foremost, this video is an attempt to move the medium. My paintings confront the question of the scope and spatialization of the image and yet they are often taken from movies ... redefine how the tensions that coexist within the same territory will builds a pictorial zooming and de- zoom, pan...

Tamsara / Michel Pavlou /
Belgium/2010/3'28
The tumultuous interrelation between the camera and it's volatile subject (clockwork toys peddled in the subway corridors), turns an ordinary moment into a chimeric presentation. A double movement of capture and liberation.

Versuche über die Einsamkeit / Marco Wedel /
Germany/2010/4'
"Isn't" it conceivable that some people do suffer from a soul-driven substance that brings about their downfall?" - these words by Honoré de Balzac built the fundament of a poetry based video art series about human isolation and loneliness called "Approaches to loneliness". Ricarda Huch, François Viloon and Rainer Maria Rilke base the second part of the trilogy that will be shown at Videoformes 2011.

White City Song / Ludivine Sibelle /
France/2010/6'22
Nablus, West Bank, Palestine. Just recalling this territory is sufficient to appeal to mass imaginary, a repertoire made up of media images of destroyed cities, killed, and soldiers.

White wood / Stephano Piciche' /
Italy/2010/3'30
I try to give shape to the vibrations of the objects by listening carefully and letting





them move the camera. They in return become a source of rhythm by penetrating right through me. The unification of three different visual languages, the smooth, the shaky, and the jolty one, is the immediate result of this process; a fruit of a 3-year technological process.

Word in Progress / Chloé Mazlo /
France/2010/4'56
An animated abecedaire.

Ying Aoyun / Lino Strangis /
Italy/2009/3'34
Selecting what he calls «the sensitive», the author reinvents the great choreography for Peking Olympiads opening, using digital effects to concentrate on audio-vision.

The cube

Open air night screening





The Videobank is a free access individual booth for professional and general public to a wide selection of international videos.

A great number of the Videoformes 2011 selected videos will very soon be in the 'Videoformes Digital Archive' on www.videoformes.com and on www.24-25.fr

0-1...

104 - 3 + 23/Anahita Hekmat/France/2010/6'
142-143/Pablo Fernandez/Germany/2010/2'20
5 Lessons and 9 questions about Chinatown/Shelly Silver/USA/9'54'

A

A l'errance/Jacynthe Carrier/Quebec/2010/5'
A laisser et à prendre/Pauliina Salminen / France/2009/15'
Acta est fabula/Marta Azparren/Spain/2010/5'22
Actor / Michael Mazière / UK / 2010 / 10'
Aim/Benna/Italy/2010/4'20
Aisha in Wonderland/Zafer Topaloglu/Netherlands/2010/3'
Antitesis/Natalia de la Vega/Argentina/2010/11'
Après le feu/Jacques Perconte/France/2010/7'
Aurore/Frédéric Fenollabbate/France/2010/18'
Austral, Le Son, la Mémoire et la Chair/eRikm/France/2009/21'54
Autoportrait 5 (homme environnement)/José Man Lius/France/2010/3'
Autoportrait/José Man Lius/France/2009/7'

B

Beware-here there be tygers/Astrid Elizabeth Bang/Norway/2010/4'50
Bloodstream/Alessandro Amaducci /Italy/2009/7'15
Bobok/Simon Leibovitz/France/2010/45'10
Body of war/Isabel Rocamora/Spain/2010/21'27
Born/Juliana Alvarenga/Portugal/2010/4'44

C

Calça de Veludo (Velvet Pants)/Dellani Lima / Brazil/2010/7'
Casimir/Hélène Bobroff/France/2010/10'47
Champ témoin chapitre 2-fuir/Michel Boulanger/Canada/2009/4'42
Cheval blème/Philippe Rouy/France/2009/3'55
Claimed spaces/Fernando Dominguez/Colombia/2010/20'
Combustia propria naturae/Guderska Lilianna/France/2010/10'
Comptez sur moi a Erevan/Hervé Nisic/France/2010/11'
Conversations with changes/Shirin Abu Shaqra/France/2010/12'
Corpus Delicti/Arthur Tuoto /Brazil/2010/6'

D

Dead seequences/Fabio Scacchioli/Italy/2009/4'10
Deep blue eyes/Pierre-Jean Giloux/France/2010/3'55
Derive/Inès Wickmann /USA/2010/6'26
Des rides/Renaud Perrin/France/2010/2'48
Don't Bogart that joint/Harald Schleicher/Germany/2010/8'
Désirs programmables/Gérard Chauvin/France/2010/4'19

E

Echolalie /Siegfried Bréger/France/2010/4'
Eleven/Manon Le Roy/France/2010/14'
Embers/Patrizia Monzani/Italy/2010/4'51

Epoque 2009/Mireille Loup/France/2010/4'13
Erin Means Ireland/Erin Newell/UK/2010/5'38
Et Maintenant ?/Julie Valsells/France/2009/8'25
Ether/Ether Yan/Malaysia/2010/5'
Eventually /Gareth Hudson /UK/2009/3'30
Extrants 1/Marik Boudreau/Canada/2009/11'36
Eye of ears - Disk serie/Jérôme Fino/
France/2010/13'26

F

Factory disaster/Peter Fischer/Switzerland/2009/2'44
Fatum/Olivier Caillard/France/2009/3'02
Finding the Telepathic Cinema of Manchuria/Blair
David /UK/2010/10'
Fluo/Etienne de Massy/Quebec/2010/8'
Fonction/Frederick Galiay/France/2010/11'10
Found-footage/Patrizia Monzani/Italy/2010/5'
Fredi la mouche/Moussa Sarr/France/2010/1'58

G

Good stuff/Niina Suominen/Finland/2009/8'13
Greek salad/Jean-Claude Taki/France/2010/24'24
Green water dragon/Stuart Pound/UK/2010/1'09
Générique de Fin /Barthélémy Massot /
France/2009/4'26

H

Hands, Slices of life/Bob Kohn/France/2009/2'26
Hands/Eli Souaiby/Liban/2010/26'
Haute Coutelure/Julien Dilles De La Londe/
France/2010/9'
HOTEL EPISODE UN/Benjamin Nuel/
France/2009/10'21
Hydromorphone 8mg/François Miron/Que-
bec/2009/2'43

I

I call myself sane/Niina Suominen/Finland/2010/4'20
Ici c'est bio!/Anne-Marie Rognon/France/2010/3'05
Ikwé/Caroline Monnet/Canada/2009/4'45
Improvisations urbaines/Benjamin Juhel/
France/2009/9'13
Interferences/Marcin Wojciechowski/Po-
land/2009/4'30
IPS/Dominique Comtat/France/2010/5'10
Istanbul/Ozan Adam/Turquey/2010/8'

J

Janiceps/Augustin Gimel/France/2010/7'15
Japan City/Marie-Laure Bruneau/France/2010/8'
Je suis père et mon père est père/Anders Weberg/
Sweden/2010/2'18

K

Ku'tchub/Charlotte Yonga/France/2010/39'

L

L'Echec total/Christophe Guérin/France/2009/2'24
L'Autre/Julie Sellier/France/2010/13'
La cave/Pascale Weber/France/2010/4'46
La Conspiration du Cerveau/Didier Feldmann/
France /2010/5'45
La Descente/Robert Croma/UK/2010/8'21
La Griffe/Fanny Vandecandelaere/France/2010/13'37
La Macchina/Jean-Louis Accettone/
France/2010/4'30
La montagne de fleurs de Lourdes Castro/Geneviève
Morgan/France/2009/10'
La République du peuple/Claire Fristot/
France/2010/5'23
La Sprezzatura/Beat Lippert/Switzerland/2010/1'40
La Voûte/Philippe Rouy/France/2010/7'10
Las Horas contadas/Inigo Salaberria/
Spain/2010/14'57



Las Vegas shadow/Christophe Guérin/ France/2009/4'22
Last Day of the Republic/Reynold Reynolds/ USA/2010/8'
Le Bonheur des autres/Jean-Pierre Lefebvre/ France/2010/6'05
Le chant des cocottes-minute, une danse sous pression/Clotilde Amprimoz/France/2010/8'30
Les Barbares/Jean-Gabriel Périot/France//5'
Les hommes qui tombent/Gilles Vidal/ France/2010/5'55
Les sentiments/Pascale /Weber/France/2010/4'23
Lesdites Terres/Pierre Villemin/France/2010/7'
Let's Play Games/Marko Ubovic /Serbia/2010/5'
Little Birdie/Ozan Adam/Turquey/2010/1'
Low-rez Stories-Solaris (1972-2010)/Manuel Schmalstieg/Switzerland/2010/4'15

M

Magia/Gérard Cairaschi/France/2010/6'35
Mase ou bien'/Anne-Marie Rognon/ France/2010/2'30
Metamorfaces/Nicola Dulion/France/2010/3'34
More cockpits/Yann Weissgerber/France/2010/4'

N

Night Language/Florence Debeugny/Canada/2010/3'53
Noche Americana/Mônica Heller/Argentina/2010/5'49

O

Once Upon the End/Christophe Herreros/ France/2009/1'42

P

Pagan inner/Alessandro Amaducci/Italy/2009/6'25
Paisaje-Duracion/Lois Patino/Spain/2010/8'
Parallel/Owen Eric Wood/Quebec/2009/00'14'
Pardon our Dust (Miami's Ghost second issue)/Armand/Morin/France/2009/20'
Pasajes/Gabriela Golder/Argentina/2010/41'
Perduta visione/Virginia Eleuteri Serpieri/Italy/2009/5'33
Performing Borders-Lines/Guillermina Buzio/Canada/2010/3'
Petit rêve de rivière/Aurélie Pedron/Canada/2010/4'
Plus aucune mémoire vive/Cédric Dupire/ France/2010/13'
Pruni a Posledni/Leigh Anthony Dehoney/Czech Republic/2010/10'
Puzzle/Sébastien Loghman/France/2010/3'24

R

Rehearsal 2/Daniela De Paulis/Italy/2009/6'36
RGB/Mario Raoli/Italy/2010/6'30
Rurbanisme/Céline Larrère/France/2008/12'08

S

Samadhi pour l'archet/John Kharisma/ France/2009/5'46
Self/Anders Weberg/Sweden/2010/1'
Sexus/Pouria Hosseinpour/France/2010/10'
SILICA-ESC - emerging supercomputer/Vladimir Todorovic/Singapur/2010/7'41
Skull and Castle/Pierre-Jean Giloux/France/2010/5'11
Slam/Ella Raidel/Austria/2010/27'
Snowhere/Rémi Boinot/France/2010/6'30
Spin/Max Hattler/UK/2010/3'55
Struggles/Lydie Jean-Dit-Pannel/France/2010/7'30
Sumthing like Luv/Siddarth Sinha/India/2010/17'
Suspension of Belief/Wago Kreider/USA/2010/5'20
Suspicion/Jean-Louis Aroldo/France/2010/2'52
Swimmer/Hanna Husberg/France/2010/4'40

T

Tamsara/Michel Pavlou/Belgium/2010/3'28
Tea for two/Chris Daykin/Sri Lanka/2010/8'16
Terrains glissants/François Vogel/France/2010/10'12
The Addiction Trilogy/Harald Schleicher/Germany/2010/14'55
The Aria/Sally Grizzell Larson/USA/2010/4'30
The boy who collected skins/Joacélio Batista/Brazil/2010/13'44
The Diving board/Michel Pavlou/Belgium/2010/6'
The End, Slices of life/Bob Kohn/France/2009/
The Homogenics/Gerard Freixes Ribera/Spain/2010/3'30
Theses are the Body Politic (Shadows)/IC-98/Finland/2009/45'
The Two Names of A Testimony About The Execution of A Happening and A Suitcase Full of Broken Records/Ozan Adam/Turquey/2010/15'
Time Code/Stuart Pound/UK/2010/1'07
Time's up/Marie-Catherine/Theiler/Germany/2010/00'15'00
Tocqueville/Elodie Francheteau/France/2009/9'16
Transpo/Nicolas Dulion/France/2009/2'28
Tree for Forgetting/Dan Boord//2009/8'43
Trinkler/Marie-Catherine Theiler/Germany/2010/9'40

U

Undone/Sigrid Langrehr/Austria/2010/9'
Up and about again/ Maarit Suomi-Väänänen/2009/9'49

V

Vectorial landscape #1/Avi Rosen/Israel/2010/5'45
Versuche über die Einsamkeit/Marco Wedel/Germany/2010/4'
Voir la mer pour la première fois/Sabrina Montiel-Soto/France/2010/4'28

W

Walker/Benoit Pierre/Serbia/2010/4'31
WARdisease/Marie Magescas/France/2010/8'26
Where your echo still remains/DC/France/2010/30'
White City Song/Ludivine Sibelle/France/2010/6'22
White wood /Stephano Piciche'/Italy/2010/3'30
Word in Progress/Chloé Mazlo/France/2010/4'56

Y

Ying Aoyun/Lino Strangis/Italy/2009/3'34

Z

Zoone /Michaël Cros/Quebec/2010/2'45



Mona Bentzen: Conference

Talk about workingprosess with video and installation. The prosess working with In Memory of the Sacred Forrest. Show exstracts from video and installations documentet on video and in photo. In the end present. Video Art Exchange.

Mona Bentzen is Norwegian video and installation artist and current Art in Residence at Videoformes 2011. She will in this presentation show and talk about works from the last 13 years in the field of documentary, video art and installation.

The process is important for her and this will be the main topic in her presentation. How an idea comes and how they are developed. How it is to work with documentary vs. video art and installations and her use of different techniques and material.

In the end she will talk about her art in residence period and her final work during the residence, the installation In Memory of the Sacred Forrest exhibited in the Tourist Office.

1) PORTRAIT MADE AS DOCUMENTARY FILM AND AS INSTALLATION / *Video & photo documentation*
TV-portrait of Norwegian artist, Black Sun / *1991-97 / 3'*
My Mother / *Video and photo installation / 2006 / 2'*

2) VISUAL MUSIC, VIDEO POESI OF MOVEMENT IN NATURE / *Video & photo documentation*
Optophonia II – Tremble / *2004 / 2'*
On Pins and needles and Tremble III / *2005*

3) UMBRELLA PROJECTS / *Video & photo documentation*
Phonix / *Installation / 2006*
Lost / *Installation / 2006*

4) ROOM INSTALLATIONS WITH DIFFERENT TECHNIQUES AND MATERIAL / *Video & photo documentation*
Lost Paradise and other Possibilities / *Installation / 2008*
The Dark Side of the Heart - Paradise Lost / *Installation / 2009*

5) COLLABORATION PROJECT / *Video & photo documentation*
Rapsunel / Mona Bentzen, Tone Hødnebø & Grete Refsum / *Installation / 2010*

6) VIDEOFORMES ARTIS IN RESIDENCE / *Video & photo documentation*
Talk about the recidensy periode and about the installation: ***In memory of the Sacred Forest***

7) Art Video Exchange Program
Art Video Exchange (AVE) is an international exchange program and initiative between curators developed to organize exhibition opportunities for video artists worldwide. By promoting the production and circulation of international video programming. AVE works to foster a greater appreciation of video art and an exchange of ideas between artists, curators and audiences worldwide..

Focus #1: Artists in residence
Mona Bentzen & Justine Emard

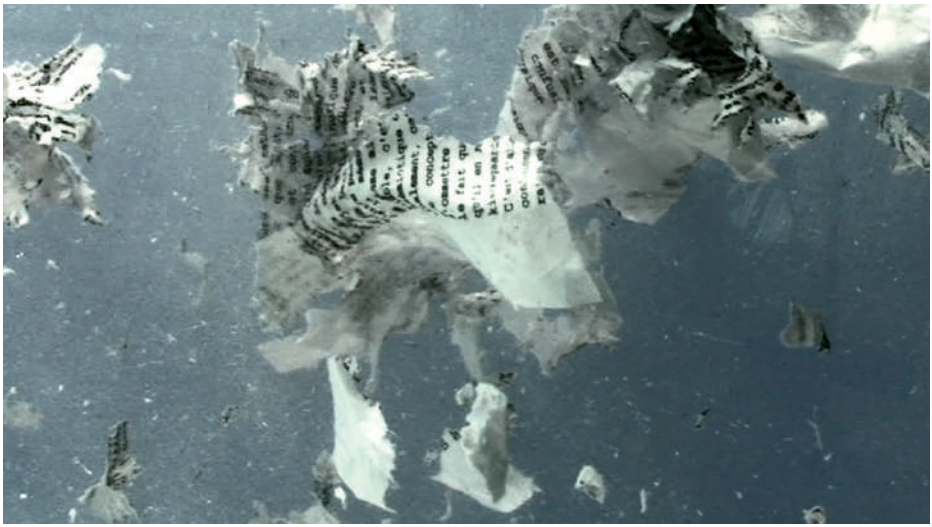
Justine Emard

This Focus program presents a series of videos taken in the United States, in Spain, in Portugal… that are a place/a time brought together in a sequence shot. The screen becomes porous, open to the hors-champs of the surrounding world: the rust spot on the empty screen, the airport lights, the halo of headlights being turned back on.

«The cinema is in nature» says Godard about the alternate images of the sea that he filmed in « Le Mépri » (Contempt) through the window frames of the Malaparte villa.

Video Program - Justine Emard:

Aircraft / *France/2008/3'*
Airport / *France/2008/4'19*
Impulsion / *France/2010/2'*
Philosophie Automatique / *France/2010/3'*
Partition / *France/2010/4'*
Hors Champ / *France/2010/1'30*
Picture Yourself / *France/2008/30"*
Intermission / *France/2010/4'*
Générique / *France/2010/2'*
Speakers / *France/2011/3'*



FOCUS #2

Carte blanche to Atopic Festival (Machinima) presented by Margherita Balzerani, artistic director of the festival

The Machinima is the first cinematographic genre that has emerged from virtual worlds and video games. It has existed for 17 years and uses simple filmmaking tools. It is a hybridization between game culture, entertaining video experiences and cinema, which is also called the "Jamming" culture. The Machinima has succeeded in developing its own narrative system to which an original esthetic is added. These films are sometimes creations, poetic and engagé works, uncovered and promoted at the Atopic Festival. This event also strives to show these web-based works in a cinema and thus reach another audience. Unique in Europe, this festival plays its role of talent scout and has awarded for the last two years prizes at the Géode by a jury of experts. It also contributes to public awareness by organizing conferences, creative Machinima workshops, and initiatory journeys into virtual worlds, all of which help the community to grow larger. The carte blanche proposes here to discover an international selection of films: experimentation, video game transformation, arthouse films, performance, and immersive journalism. Made by experienced filmmakers or movie-buff gamers, these machinimas tell stories and explore these worlds with originality. At Vidéoformes, virtual worlds put on a show too!

http://www.humanatopicspace.com/



Unheimliche / Delbos, Gaudillere, Le Roy, Mutton, Van Lissum /
France/2010/3'16
A child goes to sleep and wakes up in a mysterious world. Between reverie and dreamlike illusion, this machinima poetically portrays the disquieting strangeness of Freud.



Stop, Rewind / Harrison Heller /
USA/2010/7'40
Recruited during a dangerous neuropsychological experiment, a prisoner gives himself one last opportunity to change his destiny, but at what price...



Fears [The Story of Susa Bubble - An Installation by Rose Borchovski] / Iono Allen /
France/2010/4'18
This machinima documents the installation of the Dutch artist Rose Borchovski (aka Saskia Boddeke) made in Second Life. Under the influence of her multiple personalities, she splits 33 times.

Focus #2: Carte blanche
Atopic Festival

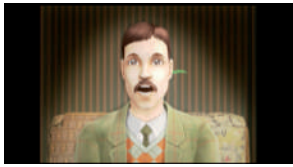
Incubus / Kate Lee & Sherwin Liu /
USA/2010/19'59
TPsychological thriller. Incubus is a diabolical being who visits women while they sleep. His latest victim is Isabelle. But what is the real meaning of her disturbing dream?



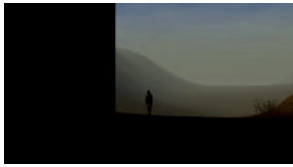
Ctrl,Alt,Del / Trace Sanderson /
UK/2010/1'30
A machinima as an exquisite corpse. Genuine esthetic mark of a dreamlike, dynamic, and rhythmic stroll.



Lovely Family TV / The Lovely Team /
France/2010/3'03
In the middle of the 50s, a family discovers television. As time goes by, advertising is going to influence their stability, pushing them to the consumerist crisis point. Soundtrack by Boys Noize.



Over Data / Marco Cardioli /
France/2010/3'13
What would Google Earth be without Earth? Wandering around a world in which digital data and icons rule.



Welcome to the desert of the real / Paolo Petercini /
Italy/2009/6'49
Reversed propaganda video on the state of post-traumatic stress during game recruitment. Music by Pan Sonic.

Intervention / Phil Rice aka Overman /
USA/2009/4'47
If I had to do it again, I'd do it in the same way.



FOCUS #2



mAdvertising / Pooky Amsterdam /
USA/2010/2'12
A strange comedy with a retro feel, inspired by the TV series Mad Men.



Virtual Guantanamo / Bernhard Drax /
USA/2009/4'
Bernhard Drax reports from Virtual Gitmo, a virtual simulation that recreates the Guantanamo Bay prison.

Ein kleines Puppenspiel / Friedrich Kirschner /
Germany/2008/10'
An abstract visual poem on control and the media. Capture of the theatrical performance made from the game Unreal Tournament 04.

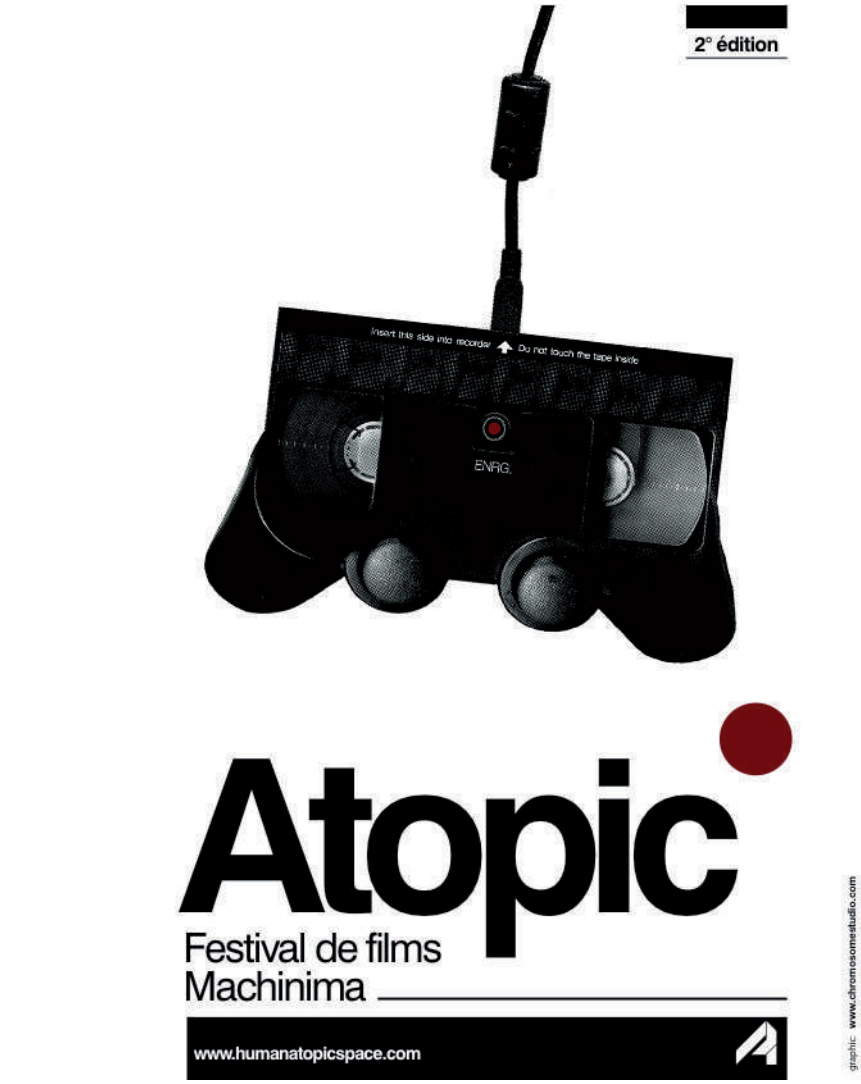


This Spartan Life: EP6 / Chris Burke /
USA/2008/14'
Interviews in reality, talk show in a video game, a look at the changing and unpredictable nature of the media.



HAS
HUMAN ATOPIC SPACE

Focus #2: Carte blanche
Atopic Festival





Carte blanche to Traces de Vies (Clermont Ferrand documentary film festival) presented by Annie Chassagne, artistic director of the festival.

Together - Following the development of a film

In 2003, Vidéoformes and Traces de Vies partnered together for the first time by screening Exil à Sedan (*Exile to Sedan*) by **Michaël Gaumnitz**. The filmmaker was exploring the journey of a father, a talented artist, who rejected his art after his experience as a young soldier in the Wehrmacht.

This carte blanche 2011 returns to visit the evolution of Michaël Gaumnitz's work with *Automne allemand* (*German Autumn*). Based on the book Stig Dagerman, the film mixes archives and original works drawn and painted with a graphics palette by Michaël Gaumnitz. A very original work that revives the power of this great reporting.

1946, un automne allemand / Michaël Gaumnitz
France/2009/77'
Autumn, 1946. Germany is devastated. A young Swedish journalist named Stig Dagerman is hired to do a series of reports for the newspaper Expressen. For three months, he wanders through German cities which have been annihilated by the bombings, carefully observes the daily routines of a vanquished people, uncovers the "masquerade" of denazification trials.

Hunger and cold, doubts and bitterness, the pain, the helplessness of youth, black market and various scams, cowardice and hate, violence and insanity are all inscribed in the German daily reality.

Stig Dagerman's point of view on this Germany is original and devoid of cliché. It is at once a critical and empathetic eye trained on the defeated people. Unlike most of the journalists of the time, who were obsessed with the Germans' guilt, Dagerman rises above the prevailing winds. He goes to where the people are, watches them, meditates about the reality of what is as much a psychic destruction as a material one. His eyes are wide open to the suffering of Germans struck dumb, their inability to confront the monstrosity of Nazism and he exposes the cynicism of the victors in the days following the air raids.

http://www.tdv.itsra.net/

Focus #3: Carte blanche

Festival Traces de vies





FOCUS #4

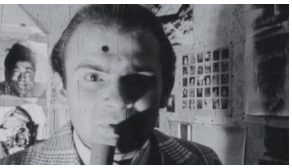
Russian video panorama presented by Alexei Dmitriev, artistic director of Tour de Film at St Petersburg

À la russe

This program is compiled to give you a glimpse on what was going on in Russian independent/experimental filmmaking for the last 25 years. Obviously it's not full, but the most notable works from different fields were chosen. Our journey will start in USSR covering almost every cinematic genre: found footage, poetry film, music video, scratch animation, dance film, fiction, abstract film. And maybe after this 75 minutes you will get the idea how it's done «à la russe».

The experimental scene in Russia is so tiny and hidden that it seems like it does not exist. Of course, it does not mean that only 10-20 chosen people are making experimental films in such a vast country, but the average quality of the works is so poor that the numbers brakes down to just a few names. Obviously there are reasons behind this situation: there is no real artistic network, no government and almost no institutional support, only a few places to see any works from abroad, video art is never a source of solid income and there's no interest in Russian films among the public. So the artist finds himself in the situation where his work is unneeded by the audience and without any knowledge on how to promote it or screen abroadю That usually leads to thinking about his own art as a hobby, choose a different creative field or even stop producing art. And to be perfectly true there is not much development in this situation for the past ten years. Hopefully it will change some day.

http://www.tourdefilm.ru



Woodcutter / Yevgeni Yufit / *1985/6'*
An eccentric reel comedy where countless scuffles, pursuit scenes, murders, and suicides interweave with the Soviet peace symbol – Pioneers releasing white doves into the sky. A contraposition saturated with avant garde art, represented in aesthetics of Silent Cinematography. In the end, a sad old woman observes all of Yufit's scene, shaking her head. Insanity …



Nestlings of Sea / Boris Kazakov /*1996/6'*
Non-narrative scratch comics done from the Soviet documentary footage.

Focus #4: Panorama
Video à la Russe

New York Underground / Masha Godovannaya / *1999/ 7'*
A poet once said: «darkness is just a kind of light». They are always side by side, intertwining with each other; inseparable, indivisible, parts of our lives.



Salieri / Platon Infante-Arana / *2002/14'*
An interpretation of Pushkin's «Mozart and Salieri».

Between Words / Kirill Shuvalov / *2003 / 03'*
A video inspired by Marie Silkeberg's poem.



Night People / Igor Ganzin / *2005 / 10'*
It's a beauty of daily life without social pathos and slogans. These are fragments of reality, which we pass by every day. We don't look at them since we are too busy with ourselves. REALITY is beautiful every second



Dubus / Collectif AV / *2005 / 04'*
A slow dance of the classical cinema to the music of Zelany Rashoho.

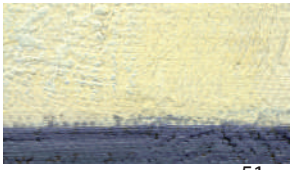
METR:00 / Dmitriy Lavrinenko / *2006 / 10'*
This film is shot with a digital photo camera in Moscow underground. Modern devices erase the distance between the viewer and the object. There's no characters, budget, film and the other things which are usual for the «big» cinema.



She-horse / Ilya Ludevig / *2009 / 08'*
A story about loneliness told in body language. It is an attemtp to connect classical video dance with modern electronic music.

Abstract? / Alexei Dmitriev / *2009 / 03'30"*
An unhurried film dealing with the notion of the abstract.





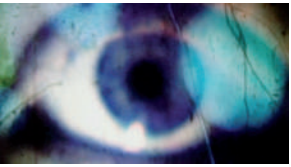
FOCUS #5

Johanna Vaude

Johanna Vaude is a French artist and film-maker graduated in visual arts and in film studies [DEA / Master 2, Paris 1 Panthéon/Sorbonne University]. She studied visual arts at the University (1994-97) and started producing her own films. Quickly she uses different techniques from experimental cinema, video art and digital images, to carry out films with singular universes. Plastic hybridization (mixe of hand painting film, photos, videos, digital, graphic animation, 3D...) gives her complete liberty of expression to translate her sensory trips and experiences.

Johanna Vaude will be the guest of 'Portrait d'artiste' in the next issue of *Turbulences Vidéo* (July 2011).

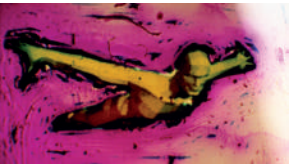
www.johannavaude.com/



L'Oeil sauvage / Music by Eric Fischer

France/1998/14'/vidéo (Hybridations of Super 8 film, analog video and painting on film)

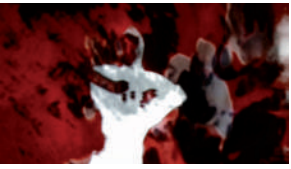
Wild Eye translates vision. It's the journey of an eye that is open to exterior and interior worlds: it "interiorizes" itself, opens to other perceptions, to other horizons where metamorphoses become possible, visible, and tactile.



Notre Icare / Soundtrack by Rémy Laurençon

France/2001/8,37'/vidéo (Hybridations of Super 8 film, analog video, painting on film, and 3D images)

A man is confronted with violent images of the world. His Icarus reacts and soars. Our Icarus is a film that asks each viewer a wide-ranging question for which each will find their own answer: Why have we come to exploit real suffering in the world as an object of consumption and entertainment? Do we want to take the risk of leaving the labyrinth that we have built for ourselves? We need to remember our Icarus, wake him up together… This Icarus that is sleeping in each of us… this creative impulse.



Samouraï / Soundtrack by Rémy Laurençon

France/2002/7,24'/vidéo (Hybridations of Super 8 film, analog video, reworked digitally)

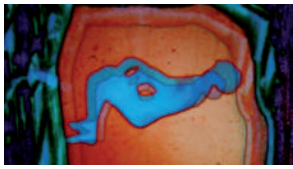
Three patterns animate and give rhythm to the film: the Samurai (the mind through the body, energy), the Lotus (quest), and the look of a child (ethics). The Samurai symbolizes the chivalrous spirit, the solitary and fighting spirit driven by an ethical code. Thoughts, the soul, or the mind looking for perfection are physically expressed through a movement, an action. The Samurai's precision goes through his sword that serves a cause. We fight, we act with all our body, all our resolve. Whether we use the Samurai's sword or the painter's brush...to each his own weapon. Always fight on.

Focus #5: Artist
Johanna Vaude

Totalité Remix / Soundtrack by Xavier Seyse, François & Thomas Bouffard

France/2005/7'/vidéo (Hybridations of Super 8 film, reworked digitally)

Totalité remix was shot image by image, based on iconographies: Vésale's écorchés, drawings by Agipa de Nettesheim and Leonardo da Vinci, photos by Muybridge, Marey, Londe, architectural blueprints... These still images clash to give the movement, rhythm and echo necessary to the times when Man has tried to find, through research, science, philosophy and art, the concept and sentiment of Totality. The image by image editing explains the connections that occur between each image, their contents and their symbols. Like a composition, through the prism of Totality, the film shows all these questions and research about Man and the world around him.



De l'Amort / Soundtrack by Johanna Vaude

France/2006/6'/vidéo (remix of the experimental film by David Matarasso: painting on the 35mm film trailer, reworked digitally with new images)

"De l'Amort" celebrates, with vivid and uncompromising pith, fantasy and horror films, with all their repetitions: the wolf, the ghosts, the vampire, the naked woman, the man grappling with his fantasies and obsessions, who fights monsters to reunite with the woman he desires. Their passionate and fiery embraces take us on a wild ride where love attracts, unites, and repels horror.



Anticipation / Soundtrack by Johanna Vaude

France/2008/12'/vidéo (Hybridations of 35 mm film archives, video games and digital interventions)

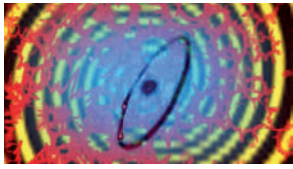
Like a nightmare, "Anticipation" is a film about alienation, paranoia and confusion where human beings try to fend off the scenario of a dehumanized society (genetic manipulation, repressive society).



Hypnotic / Soundtrack borrowed from Blue Planet Corporation

France/2009/7'/vidéo (Hybridations of 35 mm film archives and digital interventions)

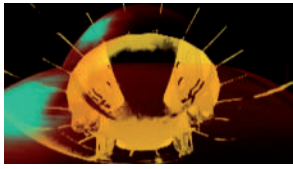
Light, speeds, shapes, colors, energies, atom...



UFO Dreams / Soundtrack by Johanna Vaude

France/2011/5,35'/vidéo (Films de genres, images de synthèses et interventions numériques

In progress...





Kilian Kretschmer (Germany) - SAVE (2010)
Produced by Staatliche Hochschule für Gestaltung (Karlsruhe, Germany), and presented with the support of EU Culture Program 2007-2013 for Transit project, worn by EMAF (D) & Vidéoformes (F).

In my video-performance SAVE, I confront medial forms of representation with the reality. The central element of the performance is a VASE, whose anagram result the titel. The simple plot is the save transport of the vase from one pedestal to another. The stage consistis of two shifted assembled screens. I re-enact a film, which is projected on the left fore screen, synchronious but mirrored in front of the right retal screen. If I disappear in this process behind the left screen, I appear as a live-projection on the right one. A confusing complex network of different time an space layers gets in solution. The fragments becomes an ensemble in the collapse.

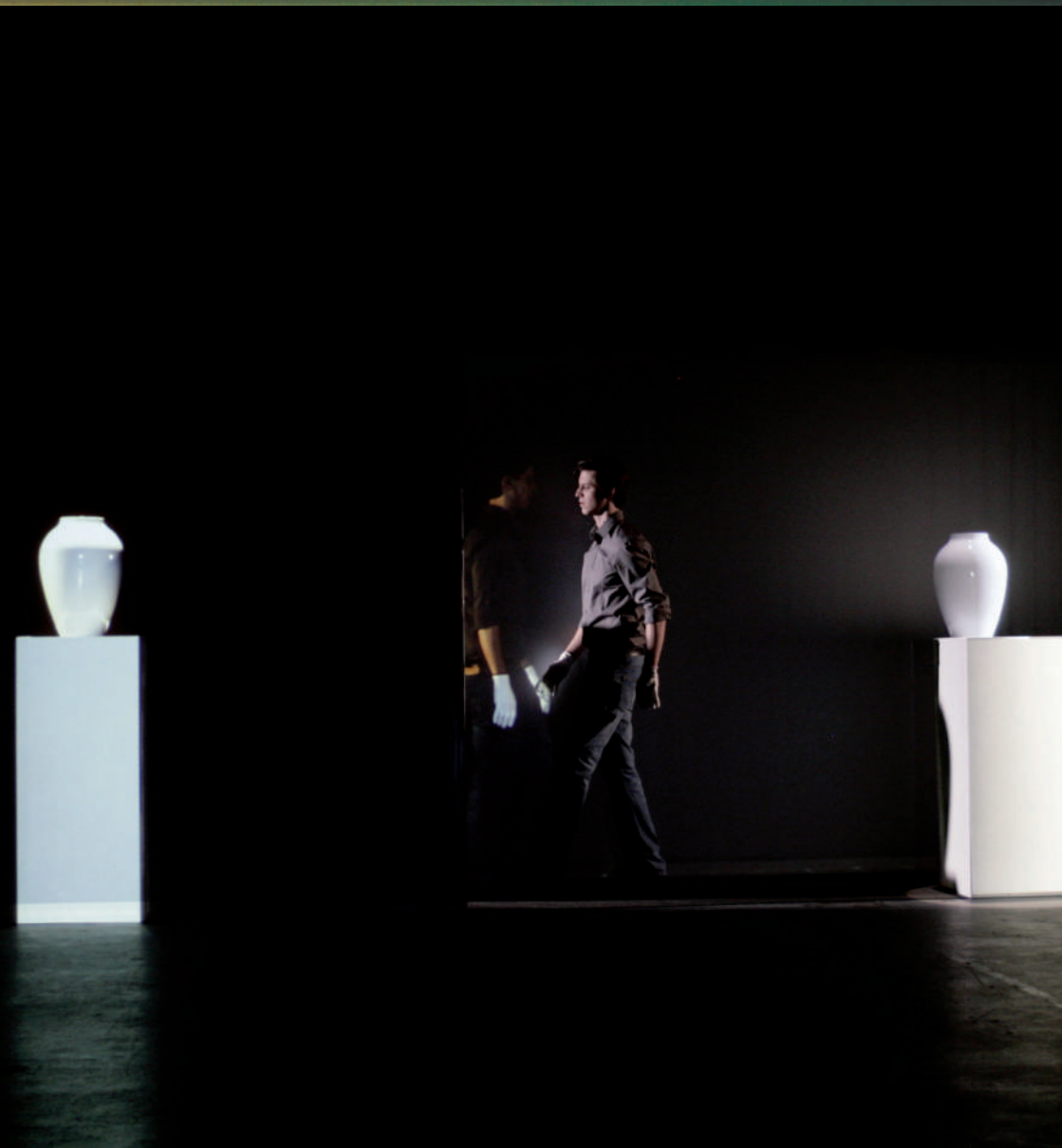
Kilian Kretschmer, a young german artist bon in 1983 and graduated by Hochschule für Gestaltung Karlsruhe. En 2011, he's in residence at FLACC workplace for visual artists / Genk BE and participated to the exhibitions: « Video etc.» at NCCA form Saint Petersburg.

http://www.hfg-karlsruhe.de/~kkretschm/

Cf. Transit. p.120

SAVE

Kilian Kretschmer





***Incite/ (Germany)* - Dualicities**

Performance presented in partnership with ALTO, student's association from the Métiers de la Culture department at Blaise Pascal University of Clermont Ferrand and supported by the CROUS of Cermont-Ferrand.

Mixing eye-catching experimental audiovisual art with dynamic distorted IDM grooves, the duo criss-crosses art and club worlds, creating intense experiences for ears and eyes. Fragmented electric junk, fragile bursts of static noise and extra-charged sub-bass-kicks join semi-abstract monochromatic imagery. incite/ play seriously weird glitch and quasi-danceable grooves in synced conjunction with intense grayscale visuals.

incite/´s audiovisual creations - from abstract to semi-narrative - deal with subjects between quantum mechanics, urbanity and other aspects of everyday life . The distorted visuals are mostly unrecognizable, hiding the underlying stories – an exciting expedition for the audience. Live shows are the main focus of incite/. Since April 03 Kera and André have played far more than one hundred gigs: tours in Europe and the US, gigs on many of the leading international media-art festivals such as 5DaysOff (Amsterdam), Cimatics06+08 (Brussels), Némo 08+09 (Paris), ExperimentaClub (Madrid), Dokfest (Kassel), Gogbot (Enschede), RECmadrid (Madrid), Media Art Biennale WRO 07 + 09 (Wroclaw), VAD Festival (Girona), The Great Escape (Breda), Simultan Festival (Timosoara), Kontra-Musik Festival (Malmø), Tweakfest (Zürich), LEM (Barcelona), OpenZemos98 (Sevilla), Trondheim Matchmaking, International Videofestival (Bochum), Avantgarde Festival (Schiphorst), Contemptronics (Hamburg), Forms of Hands (Gladbeck), 25fps (Zagreb), Cinesthesy (Paris), VAD (Girona), zxzw (Tilburg), Kontra-Musik (Malmö), CoCart (Torun) Videomedja (Novi Sad), DarkFibre (London), Ostrale (Dresden), e-pulse (Breda), Scopitone (Nantes), FIAV (Casablanca) and others.

incite/ were awarded three times for their performance:
WRO07, 12th international media art biennale Wroclaw, Poland, May 07 – third prize (best performance)
VAD Festival, Girona, Spain, October 07 - special prize
18th International Videofestival Bochum May08 – special mention

http://www.incite.fragmentedmedia.org/

Live & Online > http://www.livestream.com/2525

Dualicities
Incite/









***Arkadiusz Nowakowski and Adam Cwiek (Poland)* - Kiki**

Performance presented in partnership with ALTO, student's association from the Métiers de la Culture department at Blaise Pascal University of Clermont Ferrand and supported by the CROUS of Cermont-Ferrand.

Arkadiusz Nowakowski & Adam Cwiek, in live from Poland, for the first time together with the sound and light project called *Kiki*.

www.vimeo.com/mrmama/videos
http://www.myspace.com/napent

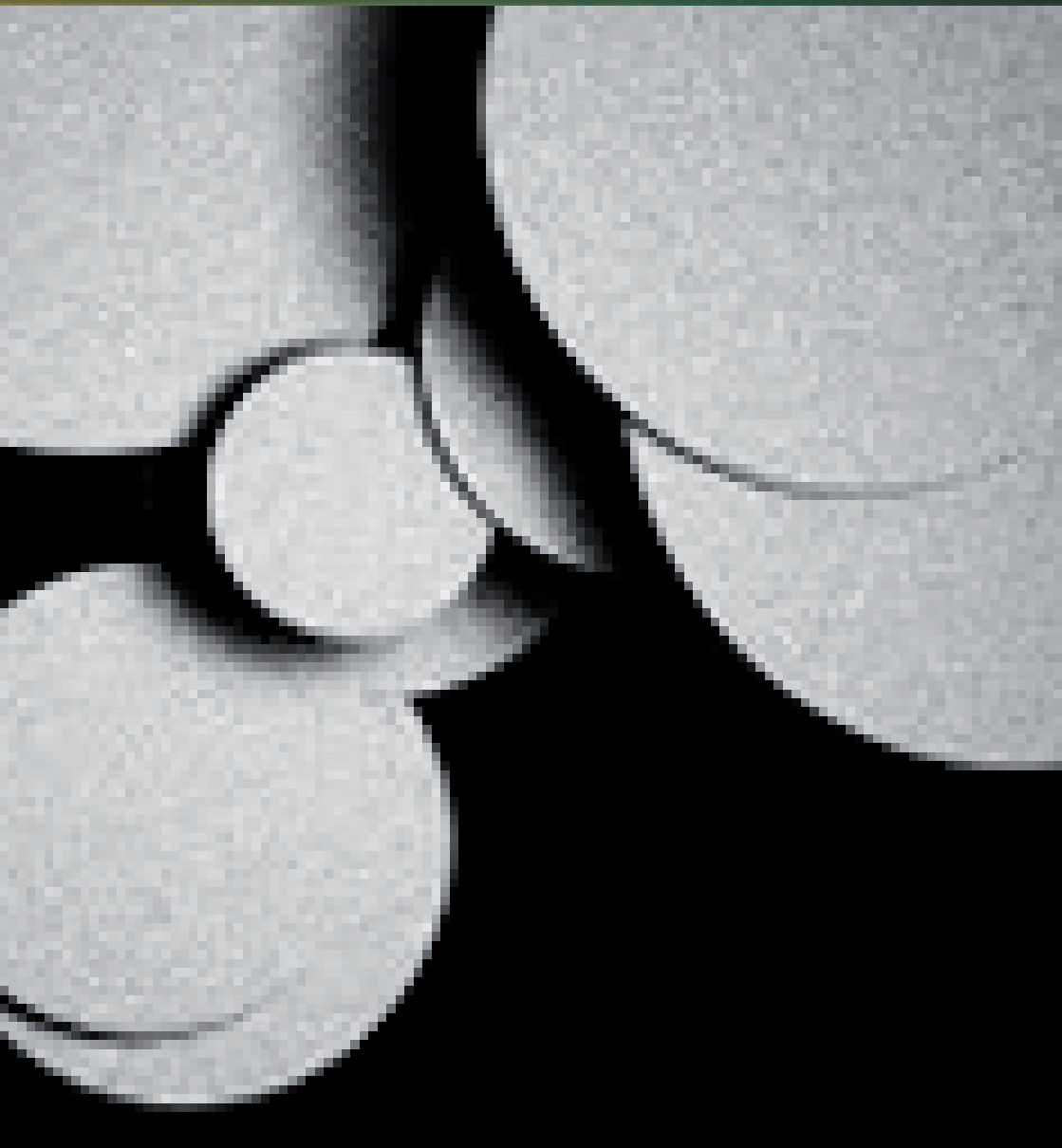
ALTO ALTO is an association of young student from the Métiers du Livre department at Blaise Pascal University. Worn by students throughout the year ALTO offers various entertainments such as «bio Breakfast», but also larger events such as evening concerts. As an association it is a privileged framework and support for new experiments in cultural projects. She is also a place of expression for each of the projects that bear their heart and follow the spirit of openness and exchanges that seeks to promote the association.

By its actions it participates actively to the dynamism of the department and the university while remaining within the cultural network Clermont. It attaches great importance to effective implementation of cross-cutting projects, passing knowledge and practices of other cultural facilities. Other hand, it wants to bring students to discover new cultural domains such as digital art in particular through its collaboration with Vidéoformes.

Live & Online > http://www.livestream.com/2525

Kiki

Arkadiusz Nowakowski & Adam Cwiek





***Pierce Warnecke (USA)* - Data Decay / Textures**

Data Decay explores human perception of interactivity. It displays a deteriorating bond linking two media. The influence of different media in an interactive environment is often linear. For example, opacity reacts to volume. 'data decay' tries to push this linear relationship to the point where one may be hard pressed to recognize it as such, mutating an interactive bond into one that can be described as 'un-interactive'. In order to do this, a linear interactive relationship is established between basic audio and fundamental video elements (pixels, gradients, sinewaves, microclicks and white noise). This linear relationship is then slowly disintegrated. The link between sound and video becomes more and more chaotic to the point where correspondence between the two can only be recognized sporadically, before eventually returning to a synchronized state.

Custom software generates simple audiovisual elements using data recuperated from French scientific research centers (CNRS Paris and Marseille - Fluid mechanics and Chaos).

Before being sent to the audio or video modules, this data is passed through a module that transforms the input using linear/chaotic transfer functions, time displacement, added jitter/noise and data feedback. These operations ensure that the generative source data can be completely altered before reaching the sound or video modules, opening the way for 'un-interactive' audio and video. 'data decay' can be performed, or setup as an installation.

Textures is an audiovisual exploration of granulated surfaces, aged objects and decrepit materials. This performance is an abstract compilation of videos, sound recordings and found objects that have been collected for their rich textures. Microscopic images made in realtime slowly blend with pre-recorded films taken all over Europe. The visuals are accompanied by relentless drones and thick layers of field recordings. The result is an audiovisual study of the effect of time on matter: modification, deterioration and eventually disappearance.

I have been creating digital material since my studies at Berklee College of Music. Attracted equally to image and sound, I develop modules to forge my own audiovisual elements. I am inspired by the interactions between humans and machines, scientific research and complex data structures, and I push to develop alternate ways of integrating sound, video, light and data into performance/installation contexts.

I live in Berlin, I work as a programmer for audiovisual installations and interactive projects. I perform electronic music and video regularly in Europe and in the US.

http://www.piercewarnecke.blogspot.com/

Data Decay / Textures

Pierce Warnecke





***Nohista / V-ATAK / (France)* - NO BODY**

In NOBODY, an audiovisual performance by Nohista, dance meets visual art meets a concert. Somewhere in a empty universe, an entity redefines its spaces and its boundaries in a way that is limited only by its imagination. Pitting visual abstraction against the motion of an unstable mechanical body, Nohista creates - live - a visual and musical dance He invites the audience to head off on their own trip through this immersive experience.

NOBODY: watch, listen, feel.

Performance A / V by Nohista
Length: 30 / 35 mn
Format: 16/9 ou 8/3

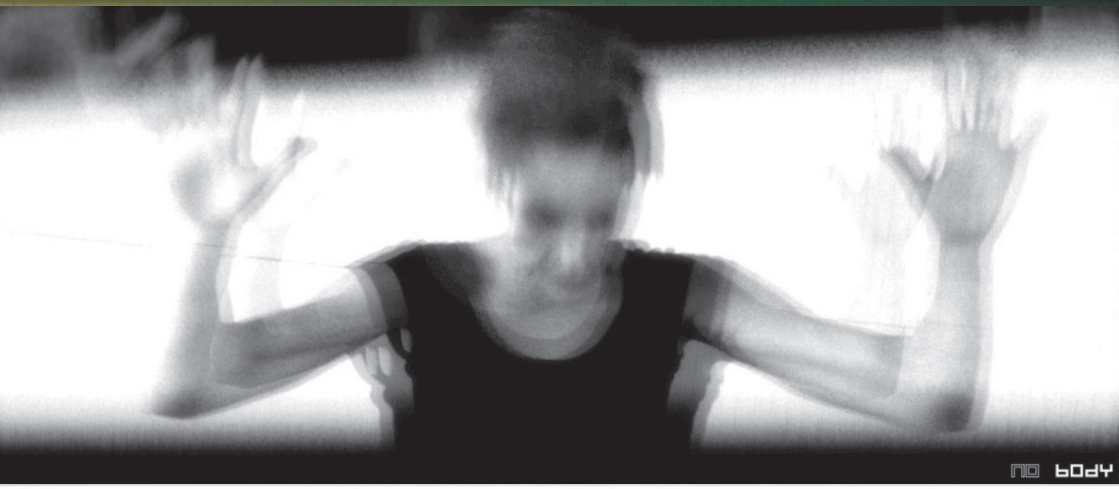
Bruno Ribeiro aka **Nohista** is an audiovisual artist. Considering hearing and sight to be a single, indivisible sense, he plays images like a musical instrument. In his audiovisual creations, he works on the themes of perception and illusion, creating immersive and sensitive performances. A film-maker, graphic designer and live performer, Nohista is also a member of the label V-ATAK (DVD production, artists production)

Concerts / Projections (non-exhaustive list) since 2007:
Sight & Sound 2010 - Eastern Bloc / Montreal
Mapping Festival 2010 - Spoutnik / Geneve
VisionSonic 2009 - Centre Madeleine Réberioux / Créteil
Soundframe 09 - Vienne / Austria
VisionSonic 4 - La Manufacture en Générale / Pont de Sèvres
V-ATAK Canadian Tour - Montreal, Ottawa, Toronto - Canada
Decadent Freak Circus - Monza / Italy
Cannibal Caniche Festival - Bruxelles
Simultan 07- Timisoara / Roumanie
Marasm Release Party - Glazart / Paris

http://www.v-atak.com/
http://nohista.tumblr.com/
http://www.vimeo.com/user1015904/videos
http://www.myspace.com/nohista

No Body

Nohista







Doctor FLAKE / New Deal / (France)

Doctor Flake is a French composer who evolves in the Downtempo style like a medical expert in dissecting.. music: a Surgi-cian. He digs, he samples, he records himself, he fragments beats as well as his own beats, he constructs and assembles. The famous physics principle of Lavoisier: "Nothing is lost, nothing is created, all is transformed" could perfectly sum up his composing work, started in 2003 and which never stops developing into music that is personal, somber, classified and of great elegance. After his first two Albums that were essentially instrumental, he felt the need to collaborate with other artists and on "Minder Surprises" in 2009 and now on "Flake Up", Vale Poher, Nawelle Saïdi, Miscellaneous, Dj Pee and Black Safichi integrate and transcend the universe of this inspired extraterrestrial

PERFORMANCE:

On stage, Doctor Flake's music assisted by a computer develops a universe that is unique and profoundly vivid, thus breaking away from set ideas which tend to relegate the electronic music artist to the rank of a passive artist. Combining poetry, melancholy, energy and visual dimension, his music eventually seduces and charms the audience with its melodic and harmonic form. Technically the strength of his show depends on his composing skills and his choice to play these pieces without the simple satisfaction of replaying them again. Although it could appear as a tedious exercise, this re-interpretation appeals to Doctor Flake: after being on stage for 5 years, he now knows how to play with it and constantly re-invents it.

http://www.doctorflake.com/

Live A/V

Doctor FLAKE





:NÄ: (France)

:NÄ: is the meeting of A-li-ce (video) and Mectoob (Music), making electro / breakbeat / experimental live sets and dubstep mix sets, evolving into some colorful graphical universes, full of strange and absurd creatures... «A mad tea-party» is their first project together...

Dates:

- Forum des images - Pocket Films Festival - June 2009
- Coup de chauffe - Cognac - September 2009
- Paysages électroniques - Lille - November 2009
- 59 squat Rivoli - Paris - December 2009
- IRL - Paris - December 2009
- La Grange à musique - Creil - April 2010
- Mapping Festival - Genève - May 2010..
- Visual Berlin, Tresor Club, Berlin - June 2010..

http://www.doctorflake.com/





Generale Hydrophonick + Vj Zero (France)

Generale Hydrophonick: live electro. A chameleon who gets its colors from the audience.

The stage is the forte of these two tireless artists. They have fun and it's obvious. No limits for them: drum'n'bass, techno, dubstep, tropical-bass, breakbeat and even some traces of rock… improvisation helps them go in all directions. No one is left behind. The only unfortunate one: the critic who wants to define their style.

It all began for them in 2001. They've come a long way since then. They performed with a whole slew of groups and musicians of all kinds, from the alternative scene, but also big names such as Noisia, Adam F, Mad Professor, Ez3kiel, Far Too Loud… Names as varied as the contents of their show!

In 2008 they made their first record with ghost in the bass (label created by Mempamal), a buzz thanks to a remix by RATM.

In 2009 another record comes out on the same label: "Bouche à Oreille 2". 2011 is devoted to preparing an album.

Besides music Generale Hydrophonick is a team: In addition to the duo, for several years their stage design is provided by François Jourfier, a.k.a. "Kiko". He is a recycling activist who has created structures for them that combine metal and light using only recycled materials. A new life for these leftovers of our ultra-consumer society.

Nicolas (SPLS) takes care of technical matters. Sound system designer and sound engineer, well-known for not holding back on the sub bass levels.

http://www.myspace.com/generalehydrophonick

Vj Zero

Experimenting with graphic design, photo, and video at the same time, Zero presents a remarkable and polymorphic video set, which sets him apart from the over-saturated and stroboscopic vj sets. Always exploring new ways of seeing and thinking about the visual, he draws inspiration from the post-seventies cyberpunk scene and information sciences. The outcome is a truly unique visual world, hypnotic, minimal or frenetic, but always in harmony with the music. With more than 100 performances

Live A/V

Generale Hydrophonick + Vj Zero

in the past two years all over Europe, Asia, and the United States, he is one of the most active VJs on the French scene, and regularly accompanies Dilemn in his live performances.

In 2010, he stopped projecting onto classic screens and began using a dedicated structure for his performances, combining VJing and videomapping. The first version of the HΞX project was shown at the Elements festival on 11-12 September 2010.

http://www.myspace.com/vjzero



EXHIBITIONS

Place de Jaude

Rainer GAMSJÄGER (Austria) Moving Stories

Place de la Victoire

Mona BENTZEN (Norway) Résidence

Sergej TITOV (Netherlands) Transit

Benjamin NUEL (France)

Chapelle de l'Hôpital Général

Mihai GRECU (France/Roumania) Moving Stories

Justine EMARD (France) Résidence

La Tôlerie

Candice BREITZ (Gremany/South Africa) Moving Stories

Paweł JANICKI (Poland) Moving Stories

Nicolas PROVOST (Belgium) Moving Stories

Les presses / Galerie de l'art du temps

MASBEDO (Italy) Moving Stories

EXHIBITIONS

Centre d'animation Camille Claudel

Philipp ENGELHARD (Germany) Transit

Semra HENIN & Jill TEICHGRAEBER (Germany) Transit

August SAI (Estonia) Transit

Katarzyna PACURA (Poland) Transit

Ilse PROOST (Belgium) Transit

Stefan PIAT (Belgium) Transit

Crdp d'Auvergne

Felix GRÜNSCHLOß (Germany) Transit

Crous

Maurice FALISE (France)

Médiathèque Hugo Pratt

Enrique RAMIREZ (Chile) Transit

Moving Stories

Moving Stories: an introduction

EU project 2009-2011
An enquiry into new narrative modes in media-based arts
6 co-operating art organisations as a laboratory for innovation

Six organisations in six different European countries decided to join forces in a 2-year project. Together they selected six artists and invited them to explore new or innovative narrative strategies involving moving images. Each of the partners committed himself to coach one of these artists, from concept to complete realisation, i.e. to support and assist the artist in all matters related to the research, the creation and production of the art work.

6 art organisations:

Co-ordinator:	**Contour**, Biennial of Moving Image, Mechelen (Belgium))
Co-organisers:	**EMAF**, European Media Art Festival, Osnabrück (Germany)
	INVIDEO, International Exhibition of Video and Cinema beyond, Milan (Italy)
	OK Center for Contemporary Art, Linz (Austria)
	Vidéoformes, Video Art & Digital Cultures, Clermont-Ferrand (France)
	WRO Art Center, International Media Art Biennial, Wrocław (Poland)

6 artists:

Nicolas Provost (Belgium)
Candice Breitz (Germany/South-Africa)
MASBEDO (Italy)
Rainer Gamsjäger (Austria)
Mihai Grecu (France/Roumania)
Paweł Janicki (Poland)

6 exhibitions:

The end result of the co-operation is a coherent series of 6 works of art - projections or installations - variations on the same theme, i.e. innovation of narration. They all tell a story with moving images, each in a highly personal artistic way. The six art organisations involved put special energy in an original and accurate presentation of the whole package of art works.

A short history of narration in Moving Art

Etienne Van den Bergh

A short history of narration in Moving Art

No longer diffident about narrating

When video art was still in its embryonic stage — that was actually not long ago: in the 1960s — the first generation of video artists had no time or inclination for narratives. It was too busy finding an identity for the new art medium. First it had to be accepted, before it could be loved. In the meantime video art has become worldly-wise and has turned into a moving image art with a broad scope, and narrating a story has become quite acceptable. What's even more: an increasing number of artists like to do so.

The illusion that television and art could evolve together, using the same techniques, was short-lived. In the course of the 1970s, high ratings became the sole aim of broadcasters, including public channels. Artistic aspirations were brushed aside as too difficult and too elitist. Anyone who wanted to continue making video art had to do so on his or her own, outside the world of television. This caused a new batch of daring artists to rethink this art form entirely. It was a unique opportunity for art pioneers to find out what it meant to be an artist, using and relating to the video camera, which at that time was an unwieldy device on a tripod. Like other innovators had done before them with body art and performance art, video artists in first instance departed from the body, considering it as a volume, a maker of gestures, the expression of a psyche and emotions. The artists registered their own performances or those of fellow artists. This corporeal aspect lives on even today in art forms with moving images.

Another strategy to disengage from the maternal medium of television, was exposing the television image as untruthful with regard to its claim that it correctly presented facts. At the same time video artists immersed themselves in the technical possibilities television only used sparingly. With the camera, it was possible to move in all directions. In the editing room, images could be accelerated or slowed down. They could be repeated or cause to fade into each other and special effects could be applied.

However, it remained hard for video art to conquer a place for itself. The artists not only had to distance themselves from television, the same was true of cinema. Indeed, for years video art had been considered by the public—and even by art critics—as a changeling that sought to usurp the place of film or as an imperfect variation of film. When video artists related to film, they did not seek to tell a story: rather, they wanted to deconstruct and reveal the codes of commercial cinema. A lot of video makers even felt a certain anxiety to lapse into the telling of stories. Many video works therefore consist of only one or only a few images, or simply record a chance situation.

Moving Stories

It is rather obvious that the first generation of video artists has been searching for a while how to create an autonomous, pure, unadulterated video art, without doing considerable concessions or making advances to other genres. They simply wanted to be video artists, like other artists were simply painters, sculptors, photographers or performers.

But then—in the late 1980s and the early 1990s—something changed. Of course it did not happen at once. It was a transition that occurred gradually. But there was a moment when it became clear that chance had happened. The borders between the media became thinner and finally evaporated. Painters also started to use moving images and video artists created pictorial compositions, i.e. moving paintings. Film makers connected with the other arts through the medium of video and video artists created short films and documentaries. Space was no longer reserved for sculptors or architects: video artists, too, could fill space with images and installations. Photographers started to notice that moving images, too, could be to the point and video artists discovered the power of stills. Dancers sought how they could interact with moving images or how these could be used to add something to their dance, while video makers developed forms of dance that originated in the technology of the moving image. And something analogous was true of fashion designers, theatre makers, etc. The idea of an eternal, pure medium, is no longer as evident as it used to be. Who wants to continue within the confines of his or her medium, of course can do so, but it is no longer considered imperative.

Maybe these events are linked to a change that generally pervades western society, to a "turnabout of the minds", to what philosophers have referred to as the transition of modernism to postmodernism? The "Grand Narratives" that prevailed in the modern age, have come to an end: Marxism has collapsed, Christianity no longer has a grip on events, the belief that technology brings progress is crumbling. Long-cherished certainties have made way for a growing postmodern doubt, that extends to fundamental concepts such as truth and authenticity. In the arts, this has caused the boundaries to fade, between both highbrow and lowbrow culture and the media and genres.

Amidst this turmoil, video art has strongly evolved in the past two decades. To a large part this is due of course to the fast pace of technological developments in this period: cameras continue to become lighter and more precise; computers have not only turned into private editing rooms, but also generate images, which can be presented on flat screens or with the aid of powerful projectors on screens of every desirable size; they are also used in interactive installations, etc. The digital creative and transfer potential (internet, GPS, RFID and nanotechnologies) has become so overwhelming that an increasing number of artists are filled with nostalgia for the simplicity and craftsmanship of the good old film

A short history of narration in Moving Art

Etienne Van den Bergh

and the humming projector.

Furthermore, the technical explosion has caused the moving image to become so present that it almost seems ubiquitous in music and advertising, on the stage, in shops and supermarkets. That does not make it easier for an artist to distinguish himself or herself with his or her moving images and draw people's attention. On the other hand, there is the advantage that the artist can be active in a wider area, both with regard to the creative aspect and the presentation of the work. There is a variety of supports to choose from: video, DVD, film, digital media. And there is a wide range of means to present the work: on a monitor, a plasma or LCD screen, widescreen, on several screens simultaneously, integrated in an installation, etc.

The term video art therefore is no longer suitable — we now use the phrase moving image art, art à l'image mouvante. Who seeks an even broader term, may refer to media art or media-based art. This art has acquired an identity of its own — a broad identity — and is increasingly self-confident. That does not imply that it has reached the status of an autonomous art—and maybe it never does, as it is also possible that all arts are losing their autonomy. There are, after all, no longer well-defined borders. Moving image art now seems the medium par excellence to combine with or experience along with other arts: photography, of course, but also painting, three-dimensional art, fiction films, documentaries, dance performances, music, word art, etc. Because of that, the moving image had gradually turned into a medium of central importance that can take over and absorb essential qualities of other media and that in its turn passes its qualities on to other media. By entering into these relationships, the moving image also connects to the history of art. Whereas it had long been associated with a rupture, it now appears to start off a new era.

In the case of some artists, one can really see various art forms come together. All art forms at once, as in the case of Matthew Barney, or one art form at the time, as in the case of Sam Taylor-Wood. In his 'Cremaster' cycle, Barney refers to the imagination of the cinema, musical ballets and painting; he screens DVDs, hangs photographs on the wall and combines these with large objects he has also used to create the moving images. Sam Taylor-Wood, originally a photographer, combines moving images with painting in a remake of an eighteenth century still life (which she repeats until it decomposes), with three-dimensional art as she re-enacts a pieta: with music as she reduces a cellist to his gestures, or with dance as she lets a ballerina float above the heads of the orchestra.

Through this hybridisation, a narrative element has crept into moving image art. Artists feel no longer diffident about narrating a story. Like in literature or in a feature film, it seems to be possible to transform different types of stories into

images in a variety of ways. The variation concerns the support, the design, the presentation, as well as the content. If the video refers to real events or characters, it relates to the genre of the documentary without becoming one. A videotaped fictional story may come close to the short film but will be identifiable as a work of art by its visual strength and originality. The freedom of movement in telling a story is amazing. Everything is possible… Chronology or experiment with time. Linearity or interactivity. Use of new or found images, or both. With or without digital manipulation. With or without language. On one or several screens or through other installation forms. In short, an endless variety of means can be used to consolidate and enhance the contact with the public while telling a story.

© Etienne Van den Bergh, chairman of Contour

Moving Stories

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CONTOUR
Mechelen vzw

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.COM
Art Vidéo & Cultures Numériques
Video Art & Digital Cultures
CLERMONT-FERRAND

WRO
ART
CENTER

DG Éducation et culture

Programme «Culture»

Moving Stories

Contour - Malines, Belgium - http://www.contourmechelen.be/

Contour Mechelen is an organisation dedicated to art being made in the moving image. Its mission is to promote the creation and exhibition of art in the moving image. Contour is based in Mechelen (Belgium). This historical city has many interesting spaces which can be transformed into intriguing and surprising exhibition venues through considered adaptations.

Every two years, Contour Mechelen organises the Biennial of Moving Image, also known as 'Contour', the project for which it has become most known. The biennial offers a platform to curators and artists working with different forms of moving image, from film and video to installation. The biennial also stimulates a dialogue between contemporary art and architecture in the city of Mechelen. Almost self-evidently the biennial acquired the format of a circuit, walk through the city centre, thus bringing art in the moving image closer to the public.

In between the biennial, Contour also instigates and produces public projections and installations.

Contour has participated in several European projects. Since 2006 it has been developing and co-ordinating a network of art organisations. Contour is currently the co-ordinator of Moving Stories.

***Nicolas Provost (Belgium)* - Untitled**

The short fiction film 'Untitled' will be made completely out of stock footage.
Stock footage refers to film or video footage that already exists. For example: moving images of cities, landmarks, dangerous wildlife, … It is – in many cases freely - available at several websites. Film makers often use this prefabricated material because it is cheaper than shooting new material. As a result, some stock footage may already have appeared in previous movies or productions.

Some large sources of stock footage that are accessible for everyone are the video archive of the American army, NASA and other government institutions. There even exist companies specialised in the filming of stock footage, which is then mainly used in advertising or corporate films.
The artist, Nicolas Provost, noticed that stock footage can contain beautiful material that is interesting from a narrative point of view. However, in television shows or movies it is always used as illustrative material in a very sober way. Provost wants to show that stock footage can also have an esthetic and cinematic value and that it can tell a story. "I noticed that feature movies or shows that use stock footage, always do this in the same sober and informative way without fully exploiting its visual beauty or valuable movie experience", says Provost.

Untitled
Nicolas Provost

'Untitled' starts with an off-screen dialogue between a young couple, ready to embark on a romantic adventure. What happens next? Provost will tell their story by using nothing but stock footage exterior shots of a Boeing plane, flying towards a sunset.

According to Provost "the powerful exterior images of passenger planes can make us dream or give us space to identify with the story and think about the course of events and the characters".

Crédits 'Untitled':
Artist: Nicolas Provost
Assistant Editor: Nathalie Cools
Procduction Support: The Flanders Audiovisual Fund

Nicolas Provost

Nicolas Provost (born in 1969 in Ronse, Belgium) is a visual artist (and film maker), living and working in Brussels. His work has been broadcast, screened and exhibited worldwide on both visual art platforms and at film festivals and has earned a long list of awards and screenings. In 2010, his short film 'Stardust' premiered in competition at The Venice Film Festival and his short film 'Long Live the New Flesh' was selected for competition at the Berlinale. The same production was award-winning as Best Experimental at the Melbourne International Film Festival, in Australia. This award qualified to compete for an Oscar nomination.

Filmography:

Untitled (2011)
The Invader (2011)
Abstract Action (2010)
Stardust (2010)
Storyteller (2010)
Long Live the New Flesh (2009)
Plot Point (2007)
Gravity (2007)
Suspension (2007)
Induction (2006)
The Divers (2006)
Exoticore (2004)
Oh Dear (2004)
Papillon d'amour (2003)
Bataille (2003)
Yellow Mellow (2002)
I Hate This Town (2002)
Pommes d'amour (2001)
Madonna with Child (2001)
Need Any Help? (2000)

www.nicolasprovost.com

Moving Stories

On Nicolas Provost

Provost's habitat is the image—literally and figuratively. He lives among images and thinks in images. There is at least one screen beaming images at him day and night, often more than one. He is a passionate collector of images that make an impression on him, images from the internet, cinema or current affairs. As a first-rate camera man, he also adds images he has created himself.

He primarily calls himself a visual artist—not a film maker as he is often described—because to him the image always prevails over the story. Some of his works are purely visual and have great visual purity. Some examples are the videos in which he works with a process of optical reflection, such as 'Papillon d'amour' (2003), 'Suspension' (2007) and 'Storyteller' (2010). When he manifests himself as a narrator in other works—something he enjoys doing fluently and with much variation—the story is guaranteed to flow from the image, and never vice versa.

To him, narrating is a worthy artistic activity. "I loathe art that bores you or leaves you unmoved", he says. This is why he puts himself in the place of the first observer. He is not afraid of words like 'magic', 'visual poetry' and 'beauty'. He wants his audience to enjoy, be spellbound, be submerged in a dream world for a while, be excited and even shiver now and again. He presents beauty while



Untitled
Nicolas Provost



preferring powerful colours and giving more attention than usual to image composition. To him, this belongs to "the dignity you must have for your medium"—in this case, the moving image(s).

As a narrator, with moving images he disposes of a range of possibilities and strategies. His own image memories and archives are an important source of inspiration, an enormous quantity of found footage from which he can draw. As a computer wizard, he plays with all sorts of forms of image processing. In 'Gravity' (2007) he interweaves a number of scenes of people embracing from known films to form one long passionate kiss by switching from one scene to another every three frames. In 'Long Live The New Flesh' (2010) he has fragments from horror films surge into an orgy of horror, drenched in fauvist colours. He applies an ingenious digital technique so that the images themselves erupt and appear to engulf each other, with horrendous metamorphoses that take the observer on a roller coaster of emotions.

'The Divers' (2006) shows a Romeo and Juliet style balcony scene, somewhere in Brussels. A man and a woman move hesitantly towards

Moving Stories



each other. Suddenly, the whole city in the background is flooded by splashes of light from gigantic fireworks. The circumstances of the meeting could not be more romantic; there are sparks of eroticism in the air. Yet, the two leave each other again when the flashes of light cease. End of illusion.

For some years, Provost has been working on a New York-Las Vegas-Tokyo trilogy in which he shows how easily he can play with the narrative codes of film language as a visual artist. With a concealed HD camera he makes images of reality, purposive images indeed, but ordinary scenes occurring in the evening and at night. Yet he still succeeds in assembling them in such a way in that a sultry atmosphere of crime is evoked, as if a story is developing that can erupt into a vivid climax at any time. In 'Plot Point' (2007), filmed in and around Times Square in the heart of New York, the police play the main role. 'Stardust' (2010) bathes in the dubious glitter of the super luxurious hotels and gaming halls in the gambling capital Las Vegas. The frontier between reality and fiction is further blurred here by the presence of Hollywood stars such as Jon Voight, Dennis Hopper and Jack Nicholson, who he has filmed himself. But it is particularly the studied

rhythm, or better, the rhythm variations that strengthen the cinematographic effect. "It works if it becomes a type of choreography in which both the colours and the movements of the people are of importance", according to Provost. He has already filmed the third part of the trilogy in Tokyo. In it, he outlines the dark journey of a fictitious serial killer; this time the key role is played by an actor who interacts with real people.

He has also previously worked with actors to experience what is just over the frontier between visual art and cinema. He has written and directed various short and medium-length fiction films, including 'Exoticore' (2004) and 'Induction' (2006)—more as exercises to enrich his language as an image maker with the grammar of cinematography. In 2010 he took the step to the full-length film. 'The Invader' is a thriller (how could it be otherwise), this time about an anti-hero, an African immigrant and his fight for economic and emotional survival in the new world. The film appears to have grown from two crucial images etched in the artist's memory. The first is a topical image of a small boat of African refugees washing up on a Spanish beach, and in the middle, upright between the exhausted bodies, is a young man with just a small leather coat over his black torso and a proud, uncompromising look in the eyes. The second image is of a very different nature: an intriguing and stunning panoramic night view of Los Angeles, shimmering with latent energy, most probably filmed from a helicopter. Provost needs nothing more to fire up his imagination and spin a scenario thread after thread, image after image.

It is clear that Nicolas Provost is a productive and restless spirit. For 'Untitled', he found stunning aircraft images while hunting on the internet, moving images in all possible meanings. The camera is close to the slipstream of the jet engines of large passenger aircraft. As an observer you also fly along, you are sucked along, you become a piece of the aircraft, of the cocoon holding intimate, individual, moving stories. The dialogues are quotes from feature films. The aircraft, the ultimate metaphor of the transnational, literally carries the stories over the borders between countries, but also figuratively over the thin dividing lines between truth and fabrication. That is the ambiguity, both the visual and conceptual duplication that is a constant in the work of Provost.

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Moving Stories

EMAF - European Media Art Festival - Osnabrück, Germany - http://www.emaf.de/

EMAF is one of the most influential forums of international media art. As a meeting point for artists, curators, distributors, galleries and an audience of experts the festival in Osnabrück (Germany) has a great impact on the topics and aesthetics of media art.

Each year the festival offers its visitors a current overview of experimental films, installations, performances, digital formats and hybrid forms, with content ranging from personal and political subjects to formal experiments to provocative statements from the pulsating area of 'media art – society'. The festival sees itself as a place of experimentation and as a laboratory where extraordinary works, experiments and ventures are created and presented.

Every year an international jury presents at the festival the EMAF Award for a trend-setting work in media art and the 'Dialogpreis' of the German Ministry of Foreign Affairs for the promotion of intercultural exchange. Furthermore, the jury of the German Federal Association of Film Journalists awards the prize for the best German experimental film.

EMAF also presents cinema: experimental shorts and feature films, music videos, new forms of narration and documentation as well as specials and retrospectives.

EMAF als presents expanded media projects, a media campus and a congress with theoretical debates covering the various issues of the festival in talks, workshops, artist presentations and panel discussions.

Candice Breitz (Germany/south-Africa) **- Moving Stories**

During 2010, research for a separate project that I am working on in India lead me to interview many of Bollywood's child stars. As they spoke to me, a very particular image of childhood started to emerge from their descriptions of the many roles that they had collectively played on the big screen. Almost uniformly, the characters they had played were extremely cute and happy-go-lucky children, struggling with extreme physical and emotional challenges. Certain motifs were glaringly recurrent: several of the child actors described having played the role of an autistic child, a deaf-and-dumb child, a blind child, a paralyzed child, a child with cancer, or a child on the brink of death. Most had played the role of a child abandoned by one or both parents or a child whose parents were either dead or dying. Almost all had played or auditioned for roles as a bullied child, an un-

derprivileged child, a neglected child or a destitute child.

I arranged a workshop with Indian schoolchildren aged between 11 and 16 at the Gundecha Education Academy in the suburbs of Mumbai, hoping that I could get some young viewers to help me grasp the role of fictional children in the context of the Hindi-language film industry. After our workshop, each participating child was given a popular movie prominently starring a child character to take home and watch over the weekend before the shoot. Each was asked to pay close attention to the child character in his or her movie. During the shoot that followed, each child was asked to describe the child character that she or he had focused on, the role and plight of that character within the movie's narrative, and to share his or her ideas about cinema in general. As they describe fifteen fictional children from well-known movies, the fifteen children portrayed in 'Moving Stories' offer a range of insights into the role played by 'the child' (as character and spectator) in mainstream Indian cinema. It becomes apparent that their own values, views of the world and attitudes to life are at times closely related to those celebrated on screen. The children discuss their dreams and priorities in relation to those of the fictional children, their philosophies regarding persevering in life against all odds, and the importance of happy endings. My edit of the resulting footage avoids specific reference to particular movies or particular characters, instead weaving the fifteen interviews into a composite portrait of 'the child' within the Bollywood imaginary, as told with the input of fifteen young Mumbaikar cinemagoers.

Crédits 'Moving Stories'

Director and Editor: *Candice Breitz*
Producer: *European Media Art Festival Osnabrück (EMAF), with the support of the Culture Programme 2007-2013 of the European Union*
Location: *Gundecha Education Academy, Kandivali East, Mumbai, India: October 2010*
Production Manager: *Alex Fahl*
Camera and Lighting: *Avijit Mukul Kishore*
Sound Recordist: *Anita Kushwaha*
Special Consultant: *Nivedita Bhargava*
Production Assistant: *Ruchi Shah*
Camera Assistant: *Amey Ranadive*
Post Production: *Alex Fahl*
Interviewees: *Kunal Vinay Nadkarni, Anushek Prasal, Archita Jha, Tanushree Mehta, Kanchi Ketan Mehta, Pradnya Nirgun, Atharva Sunil, Sahiba Kaur, Prithvi S. Trivedi, Pranshu Parimal Rajurkar, Vinit Mekala, Eepsita Gupta, Vallaree Vinay Raut, Mihir Mukesh Mangaonkar, Nainisha Mehta*
Special Thanks: *Gundecha Education Academy (especially Seema Buch, Sonu Arora and Donna Faria), EMAF Osnabrück (especially Hermann Nöring), Raja Chhinal, Dilip Ghosh, Raj Malhotra, Kanchi Mehta, Mamta Murthy, R. Rohini, Kusum Shah, Laalvijay Shahdeo, Vinod Shetty.*

Moving Stories

Candice Breitz

Since the mid-1990s, Berlin-based South African artist Candice Breitz (born in 1972 in Johannesburg, South Africa) has produced a body of work treating various aspects of the structure of identity and psychological identification. In early series of photographic work such as 'Rainbow Series' (1994) and 'Ghost Series' (1996), made shortly after she left South Africa, Breitz used montage and found imagery to thematise the ways in which racial and sexual identity had come to be pictured in Apartheid South Africa within visual contexts ranging from postcards to pornography.

Since 1999, she has predominantly created multi-channel video installations, in which the relationship between an individual channel of footage and the larger grid of moving imagery provides a space in which to think about the relationship between individual and community.

Central to her work is the question of how an individual 'becomes' him or herself in relation to a larger community, be that community the immediate community that one encounters in family, or the real and imagined communities that are shaped not only by questions of national belonging, race, gender and religion, but also by the increasingly undeniable influence of mainstream media such as television, cinema and popular music. As such, multi-channel works made over the last decade have explored and unpicked processes of identification and emulation both as these manifest themselves within the relationship between the self and close family others ('Factum', 'Mother + Father'), but also as such processes have come to structure the relationship between fan and star within the realm of consumer culture ('Legend', 'King', 'Queen'). At the heart of Breitz's work, lies an interest in the somewhat mysterious ways in which the subject finds his or her way into selfhood – her many obsessive returns to the genre of portraiture over the last ten years suggest both the impossibility of finitely coming to understand how it is that we become who we are, and the necessity to nevertheless keep on trying.

Candice Breitz has been a Professor of Fine Art at the Hochschule für Bildende Künste Braunschweig since 2007.

In recent years solo exhibitions of her work have been hosted by the Temporäre Kunsthalle Berlin, Baltic Centre for Contemporary Art (Newcastle), Palais de Tokyo (Paris), De Appel (Amsterdam), Moderna Museet (Stockholm), Castello di Rivoli (Turin), Collection Lambert (Avignon), Louisiana Museum of Modern Art (Humlebæk), White Cube (London), and Bawag Foundation (Vienna). During 2009, she presented solo exhibitions of her work at the San Francisco Museum of Modern Art, The Power Plant (Toronto), Yvon Lambert (NYC) and during 2010 at Kunsthaus Bregenz (Bregenz), Espoo Museum of Modern Art (Espoo),

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Candice Breitz



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White Cube (London) and STUK Leuven (Leuven).

Breitz has participated in Biennales in Johannesburg (1997), São Paulo (1998), Istanbul (1999), Taipei (2000), Kwangju (2000), Tirana (2001), Venice (2005) and New Orleans (2008). Selected group exhibitions include New Frontier (Sundance Film Festival, 2009), The Cinema Effect (Hirshhorn Museum + Sculpture Garden, 2008), Made in Germany (Kunstverein Hannover, 2007), Superstars (Kunsthalle Wien, 2005) and Remix: Contemporary Art and Pop (Tate Liverpool, 2002).

www.candicebreitz.net



Moving Stories

Candice Breitz



Moving Stories

Invideo - Milano, Italy - http://www.mostrainvideo.com/

AIACE, or the Italian Association of Arthouse Cinemas, has its headquarters in Milan (Italy). Its aims are to carry out cinema and audiovisual activities through exhibitions, meetings, publications and multimedia projects, stimulate the production of experimental audiovisual works, promote the diffusion and development of audiovisual communication means by offering advice and assistance and organising meetings and exhibitions and promote awareness of the authors of audiovisual works both in Italy and internationally.

AIACE's largest project is INVIDEO, an international exhibition of video and cinema. Since 1990, INVIDEO has established itself as an international benchmark for the full range of audiovisual production connected to electronic art and new technologies. From the outset, the aim has been to create a permanent archive of non-fiction art from around the world, including video art, research, experimental film, video, documentaries, music, theatre, dance video and portraits of artists, based in Milan. Every year, INVIDEO undertakes an in-depth and wide-ranging selection process, after which the most significant Italian and international works are acquired for the archive and presented to audiences at a major exhibition. As part of this annual event, alongside the rich and varied programme of screenings, there are meetings with video makers, introductory presentations to premieres, debates, retrospectives, performances and video installations. Throughout the year, the complete collection of works, acquired since 1990, can be viewed at the Fabbrica del Vapore in Milan, where it is stored.

In recent years, INVIDEO has also focused its attention to the promotion of video makers and their films in Italy and Europe. Thanks to its international team of partners and contributors, today INVIDEO can count on a permanent network of interaction with artists, critics, industry professionals and broadcasting and production centres, creating a truly global—but never uniform—picture of the world and its mutations, with exploration into new languages of expression and new audiovisual horizons.

***MASBEDO (Italy)* - Guardare se stessi guardarsi**

Three frontal screens are activated in a series, never at the same time. On the main screen, there is a 16:9 rear projection of a piano being continuously hit by gunfire and which is gradually destroyed. As in 'Teorema di incompletezza', we can hear the shots, but we never see the weapon or the shooter. On a smaller, 4:3 display, we can see a pianist's hands composing a melody from the intact keys. Finally, on a third screen, there are impressive images of wild wolves in their natural environment.

Guardare se stessi guardarsi
MASBEDO

More than any other work they have produced in the last few years, this MASBEDO installation project draws life from the close relationship between sound and image. The project has arisen out of an initial study ('Untitled', a preparatory study, presented at INVIDEO 2010), which provided the video footage and which has now been transformed into a video installation on several screens. The result of this initial study is a series of shots (wide and narrow) of an upright piano abandoned in a bare industrial space. The piano's keyboard and steel strings are hit by gunfire, which produces a melody of heart-rending sounds; a melody that is triggered by the shots fired from the gun and generated by the violence of their impact, the shattering of the keys, the strings being torn apart and the wood being ruined. We never see the shooter or the rifle, but the emotional effect on the viewer is impressive, as the music produced by the pianist is continuously disturbed by the thundering gunshots.

As with most of MASBEDO's work, the video is shot in high definition, and the entire soundtrack is recorded live. The work is inspired by an existential theory that combines aggressiveness with melancholy in artistic symbiosis. What strikes us, on the one hand, is the bitter and aggressive melody of the shots hitting the piano and, on the other hand, the intensity, the hope of humankind, which endeavours to compose something that is alive and human 'out of what remains'.

Credits 'Guardare se stessi guardarsi'
Three-screen video/audio installation: 16:9 vertical and 4:3 horizontal
Duration: *8' loop*
Sound design and live recording: *Fabrizio Romagnoli*
Production: *AIACE-Milan*
Direction: *MASBEDO*
Editing: *MASBEDO and Cristina Sardo*
Thanks to: *Fondo Bruno Produzioni S.R.L.*



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MASBEDO

MASBEDO is an artistic duo, living and working in Milan. The name is derived from the names of the duo's members: Nicolò Massazza (born in 1973 in Milan, Italy) and Lacopo Bedogni (born in 1970 in Sarzana, Italy). Lacopo's background is in photography, while Nicolò's is in performing arts. In 1999, a curator noticed the affinity between the two, who didn't know each other at the time, and organised a meeting between them. The chemistry was immediately obvious; they discovered they shared the same vision of art and decided to collaborate on their first video, which was soon followed by many others.

By their own admission, their "creative relationship is natural, flows, simply happened, without any kind of difficulties, without identity misleading, without narcissistic shadows to be dumped to feel



Guardare se stessi guardarsi

MASBEDO



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Guardare se stessi guardarsi
MASBEDO



lighter. […] From the very beginning we felt the necessity not to differentiate anything. What makes us work more and more unite, is the need of telling difficult, uncomfortable and possibly true things. […] Even though our past experiences are very different, we are moved from the same motivation, from the same sense and attention to deep emotions". There are absolutely no distances or objections, and neither of them has ever seriously considered doing it alone, working autonomously from the other.

From the very beginning their artistic development has been transversal and multidisciplinary, involving them in various joint projects with writers (Aldo Nove and Michel Houellebecq), musicians (Marlene Kuntz, Gianni Maroccolo, Eugenio Finardi and Vittorio Cosma), film actors (Juliette Binoche and Ernesto Mahieux) and actors working in live theatre and dance theatre (Erna Omarsdottir, Ramon Tares and Fura dels Baus). Their raison d'être seems to be to explore every artistic discipline and never get bored.

Since 2000, MASBEDO have exhibited intensively in international galleries, museums and film festivals. They have completed projects with French writer Michel Houellebecq, with whom they wrote and produced the video works '11.22.03' and 'Il mondo non è un panorama' (or 'The world is not just a landscape') with Oscar-winning actress Juliette Binoche, presented at the Grand Palais in Paris in October 2006. They have a place in the most prestigious European collections, and their video works are to be found in the collections of both Italian and international museums, such as the Tel Aviv Art Museum, the DA2 Domus Artium (Salamanca), the CAAM Centro Atlantico de Arte Moderno (Las Palmas) and the MACRO Museo d'Arte Contemporanea di

Roma (Rome), where a large personal exhibition of their work was held in 2004. In 2007 they won the critics' award at the Trieste Film Festival with the work '10 insects to feed' (also presented at INVIDEO), and in 2006 they were selected for the Piazza Grande Award during the Locarno Film Festival. In the same year they were invited to the Lower House for parliamentary consultations as representatives of young Italian artists.

In 2008, they 'discovered' Iceland with 'Teorema di incompletezza'. This was the beginning of a new phase of their work: less baroque, dichromatic (white and black), in which nature assumes more and more value and importance. It was now no more a question of creating situations, but about the way to 'discover' situations that already exist, or, as an option, as in the project presented here, to specify a 'symbolic object'—the piano—to work on.

Also in 2008, MASBEDO produced 'Indeepandance', a great multimedia project presented for the first time to the public at the Arena Civica in Milan. This was the starting point of their research into the idea of a 'total work of art'. In 2009, they participated in the Biennale di Venezia with their two-screen audio/video installation 'Schegge di incanto in fondo al dubbio'.

'Guardare se stessi guardarsi' (2010/11), produced by AIACE – Milan for Moving Stories, is their most recent work.

Guardare se stessi guardarsi

MASBEDO



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OK Centrum - Ostereiches Kunst Centrum - Linz, Austria - http://www.ok-centrum.at/

The OK Center for Contemporary Art in Linz (Austria) is a publicly funded institution for contemporary art. Its organisers have set themselves an ambitious task; the programs, centring around multimedia and space-related group or individual projects, focus not merely on the exhibition but also, and especially, on the production of art works.

The OK Linz was founded in the late 1980s as the 'Offenes Kulturhaus Linz' (the 'Open House of Culture'). The concept of the institution underwent a change, shifting its focus towards internationality and crossover programs. The building went through extensive renovation from 1994 to 1998, and it was adapted to suit its specific purpose as an exhibition and production venue. The house was reopened in April 1998.

'Projects in residence': a contemporary form of support

The realisation of site-specific artistic projects is supported at the OK Linz all the way from idea to exhibition. The OK initiates projects and supports the in-situ work of artists through various forms of assistance, such as the production staff of the house, including technicians, carpenters and media experts, financial aid and access to infrastructures during the production. The house's facilities include a sound studio for experimental sound and radio productions plus a well-equipped video studio, which offers possibilities for computer-assisted and professional quality images.

In this way, a public platform and laboratory situation are provided for a generation of usually younger artists working internationally. The OK not only focuses on fine arts; new music, film and performance form part of a program that is selected on the basis of interdisciplinary innovation and artistic quality. Related symposia, mediation and art education work and live acts all form a network, linking projects and recipients. The projects are documented through catalogues and video and CD productions.

Forming quite a unique concept for the support of art and artists in the region of Upper Austria, the aim is not to do big-name, blockbusting shows, but to form a link between artists who live in the region and others from abroad, by creating possibilities for meaningful confrontation and collaboration within the framework of an exhibition.

Within the system of institutional operations, the OK is distinguished, with its flexible, process-oriented structure, as a site of discourse and agency. Curatorship at the OK is supported by an artistic advi-

sory board that changes according to a principle of rotation.

The architecture

Like New York's PS1, the institution occupies a former school building complex; the building itself, situated in the city centre, dates from the 1930s. In the course of renovation work, an area of 3,300 m2 was adapted (forming an area of 1,700 m2 for exhibition and production) including artist-in-residence apartments and expanded media and material workshops. With an open area of 4,000 m^2 in front of the building, the OK can maintain direct access to its urban surroundings for art.

***Rainer Gamsjäger (Austria)* - Cluster**

As Artist in Residence (in co-operation with the film festival Crossing Europe), Rainer Gamsjäger has developed a new work, 'Cluster' (2010), for Triennale Linz. It forms the epilogue of his series of works dealing with phenomena of nature.

Whereas slow tracking shots across a landscape ('Split'), a wood ('Trifter') and an industrial zone ('Fixcraft') create the digital space of the video through the movements of the camera, in 'State of Flux' (water) and 'Cluster' (smoke) it is the camera that is static, while the motif moves. At the centre of the two latter works are chaotically dynamic systems; 'Cluster' is a première in that it deals with a staged phenomenon: a smoke bomb.

In physics, the term 'cluster' describes, among other things, a system of individual atoms or molecules on the cusp of a physical body. A computer cluster is a group of linked computers, which is vastly superior to a single computer in terms of the data volume it can handle. The monumental panorama of a six-channel video installation of white smoke in front of a black background does not venture beyond a totally abstract, mysteriously suggestive pattern of allusions.

Credits 'Cluster'

Concept/Realisation/Sound: *Rainer Gamsjäger*

Acknowledgements:
OK-Team
Director: Martin Sturm
Curators: Genoveva Rückert / Julia Stoff
Project Managers: / Rainer Jessl / Julia Stoff
Production Managers: Aron Rynda, Michael Weingärtner, Martina Rauschmayer
Setup Team: Jarno Bachheimer, Stefan Blaschek, Andreas Kurz, Andreas Steindl, Andre Tschinder
Marketing / PR: Maria Falkinger

6 channel videosynch: Gerd Trautner

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Rainer Gamsjäger

Rainer Gamsjäger (born in 1974 in Bad Ischl, Austria) graduated in 1993 from Höhere Technische Bundeslehranstalt für Graphic/Design in Graz (Austria). In 2003, Gamsjäger held a foreign exchange scholarship in Berlin Weißensee and in 2007 he graduated form the University of Art and Industrial Design Linz / Experimental Design, Herbert Lachmayer.

In his work, Gamsjäger focuses on video installations, taken not as a sequence of images but as three-dimensional spaces. The landscapes that are the point of departure for his works are elaborated using software created by the artist himself. Starting from the idea of the digital space formed by the video, the linear sequence can be totally restructured by computer graphics, creating irritating but at the same time comforting distortions.

Rainer Gamsjäger is presented in a series of international exhibitions and festivals: 39th International Festival du Nouveau Cinéma (Montreal / Canada, 2010), Split Film Festival / International Festival of New Film (Split / Croatia, 2010). 2010 FANTOCHE – 8th International Animation Film



Festival (Baden / Switzerland, 2010), EXiS – 7th Experimental Film and Video Festival (Seoul / Korea, 2010), 63rd Edinburgh International Film Festival – (UK 2010), SIFF 2010 – Seattle International Film Festival (USA, 2010), 11th JIFF - Jeonju International Film Festival (Korea, 2010), DIAGONALE Festival of Austrian Film (Graz / Austria, 2010, 2009 and 2002), 4th PHOTODISTORZIJA BIENNALE – (Porec / Croatia, 2009), Media Art Friesland / Noordelijk Filmfestival (Leeuwarden / Netherlands, 2009), VIENNALE 09 - Vienna International Film Festival (Vienna / Austria, 2009), WRO 09 Expanded City - 13th Media Art Biennale (Wrocław / Poland, 2009), 10th Jeonju International Film Festival (Korea, 2009), Multimédia Festival Némo #11 (Paris / France, 2009), EMAF – European Media ART FESTIVAL (Osnabrück / Germany, 2009), TRANSMEDIALE.09 - festival for art and digital culture (Berlin, 2009), RISC Recontres Internationales Sciences & Cinémas (3e édition) (Marseille / France, 2008), 16th Curtas Vila do Conde International Film Festival (Portugal, 2008), Universal Cube (Leipzig / Germany, 2008), Nordico Museum (Linz / Asustria, 2008), Galerie Klatovy/Klenová (Czech Republic, 2007), Galerie Maerz (Linz / Austria, 2007) 1st International PD-Convention (Graz / Austria, 2004), Galerie der Stadt Wels (Austria, 2004), MAK NITE, MAK - Applied Arts / Contemporary Arts (Vienna,

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2003), International Short Film Festival (Tampere / Finland, 2003), Filmcasino (Vienna, 2002), 2001 „rnd collision" Exhibition „star_dust01" IG Bildende Kunst, Vienna, Künstlerhauspassage (Vienna, 2000), Ars Electronica (Linz, 1999).

Scholarships and Prizes:

Scholarship of the BMUKK – Austrian Federal Ministry for Education, Arts and Culture (2010), Award Interdisciplinary Artforms - Fedreal Government of Upper Austria (2009),

Award Austrian Federal Ministry of Science and Research (2007), Award - Diocesan Prize for Art (Linz / Austria, 2007), Honouring Mention Crossing Europe Filmfestival (Linz, 2004)

www.rainergamsjaeger.com

Cluster
Rainer Gamsjäger



Destroyer of perspectives and transformer of times

The experience of landscape is deeply rooted within us. Our perception recognises a landscape even in the most reduced forms—all the way to a single horizontal line. In his series 'Trifter', Rainer Gamsjäger generates landscape images from single lines of digital video shots in a complex procedure. The starting material consists of camera pans through forests, in which trees structure the depth of the space. Yet the spatiality seems out of kilter. The horizon in the background passes by more quickly than the roots of a fallen tree in the foreground. In this way, Gamsjäger achieves a change in our view of the natural world, which skillfully irritates our perspectival visual habits. Whereas the classic panorama sought to render the feeling of a holistic overview, as close to nature as possible, these videos convey the feeling that there is something unnatural, something disturbing going on in this reproduced world. The video work 'Split' is based on the same principle,

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and it impressively demonstrates the phenomena resulting from the applied technology with the motif of mounds of sand and gravel. With 'Fixcraft', Gamsjäger steps into a broad field that is more explored in the series 'State of Flux'. Here he no longer manipulates camera movements in static spatial situations, but instead uses rigid camera settings showing a dynamic process. In the early history of film, great pleasure was found in filming chaotic processes, since they suddenly became manageable through the cinema machine. In the breakdown into single frames, for instance, the dynamics of waves of water must obey the film maker's order. In 'State of Flux' ('Wave #1', 'Wave #2' and 'Wave #3'), the artist also subjects the movement of the water to his control. Yet, the single images of the original video are not rendered subsequently; instead the digital image data lie stacked on top of one another like the pages of a book—a stack that Gamsjäger reads through diagonally. He reads the information contained in it according to the order he previously deve-

Cluster
Rainer Gamsjäger



loped. The original course of time of the recorded event is suspended. The reinterpretation of space and time results in a new flow. Rainer Gamsjäger, thus, achieves a subjective expression in his work, while generating an impressive visual experience at the same time.

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WRO Biennale - Wroclaw, Poland - http://www.wrocenter.pl/

Paweł Janicki's 'Oceanus' was produced by the WRO Art Center, a non-profit institution that arose out of the experiences of the WRO Center for Media Art Foundation. The WRO is the only independent organisation in Poland specialising in contemporary art, media and technology, and it has been organising the WRO International Media Art Biennale since 1989. The WRO Art Center features regular presentations of contemporary art intertwined with emerging communications technology and processes. The Center offers exhibitions, showings, concerts, screenings, lectures, workshops and publications, featuring both Polish and international art. It is designed for artists, curators, critics and art theoreticians, as well as the wider culture-orientated public, while its original projects cultivating creativity encourage children and teenagers to get acquainted with media art. The WRO Art Center's aims are to support artistic and educational activities, expand the WRO collection and make it accessible and organise international cultural and intellectual exchanges, by organising residencies for artists and curators, collaborating with international art galleries and institutions and developing and producing new works of media art. An example of this kind of collaboration is the Moving Stories project, carried out with five other partner institutions in Europe. Moving Stories is presented as an exhibition at the 14th WRO International Media Art Biennale 'Alternative Now'.

***Paweł Janicki (Poland)* - Oceanus**

Paweł Janicki's 'Oceanus' is a complex installation that allows viewers to experience interactive storytelling controlled by authoring software that has been created by the artist. The idea of the work, on the structural and narrative levels, is based on a variety of concepts and terms connected with navigating the sea. Notions like exploring the unknown, setting courses, observing nature, using navigational tools and being prepared for the unexpected are transposed into the media environment and provide the symbolic basis of the installation. The symbols are elements of an interface that enables viewers to navigate the 'Oceanus' universe, which combines traditionally linear narrative sequences with generative processes and modifiable structures based on users' choices. The principal visual metaphor of the work is a nautical chart, the characteristics of which are reflected in the image that the viewers watch and control. The scenario of 'Oceanus' is rooted in European literature and mythology associated with the sea, from Viking sagas to medieval texts, such as the anonymous 10th-century 'Navigatio Sancti Brendani Abbatis', to contemporary maritime literature.

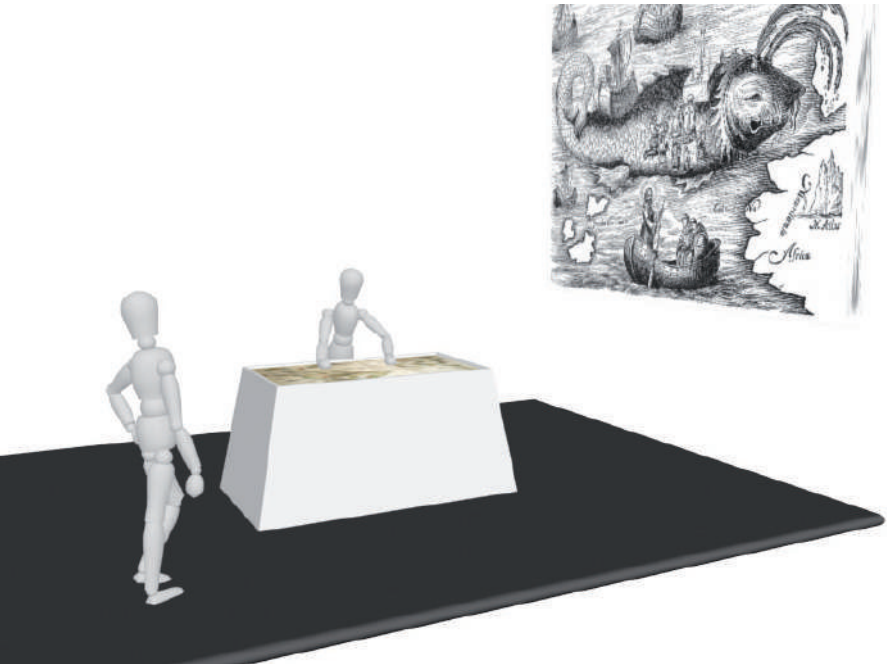
The installation is driven by a software authoring tool designed by Janicki. Called The Map, the program is a complex system that creates and plays back interactive narration units, allowing

viewers to build structures and make choices, as in object-orientated systems like Pure-Data or Max/MSP. It also maintains temporal dependencies and interrelations that structure the plot through the use of classic narrative motifs typical of linear media.

The physical arrangement of the installation consists of a specially designed table with hidden electronics and an integrated large-format touch screen that gives several users simultaneous access to the objects displayed. They can select and move these objects, and by doing so they experience events in their 'voyage' across 'Oceanus'. On a second, vertical screen near the table, viewers can watch video images and, in doing so, track the linear results of the processes triggered by manipulating the interface on the touch screen.

Credits 'Oceanus'

Concept, programming, sound and images: Paweł Janicki
Script: based on 'Navigatio Sancti Brendani Abbatis'
Curator: Piotr Krajewski
Curatorial co-operation and project management: Agnieszka Kubicka-Dzieduszycka
Production: WRO Art Center



Moving Stories

Paweł Janicki

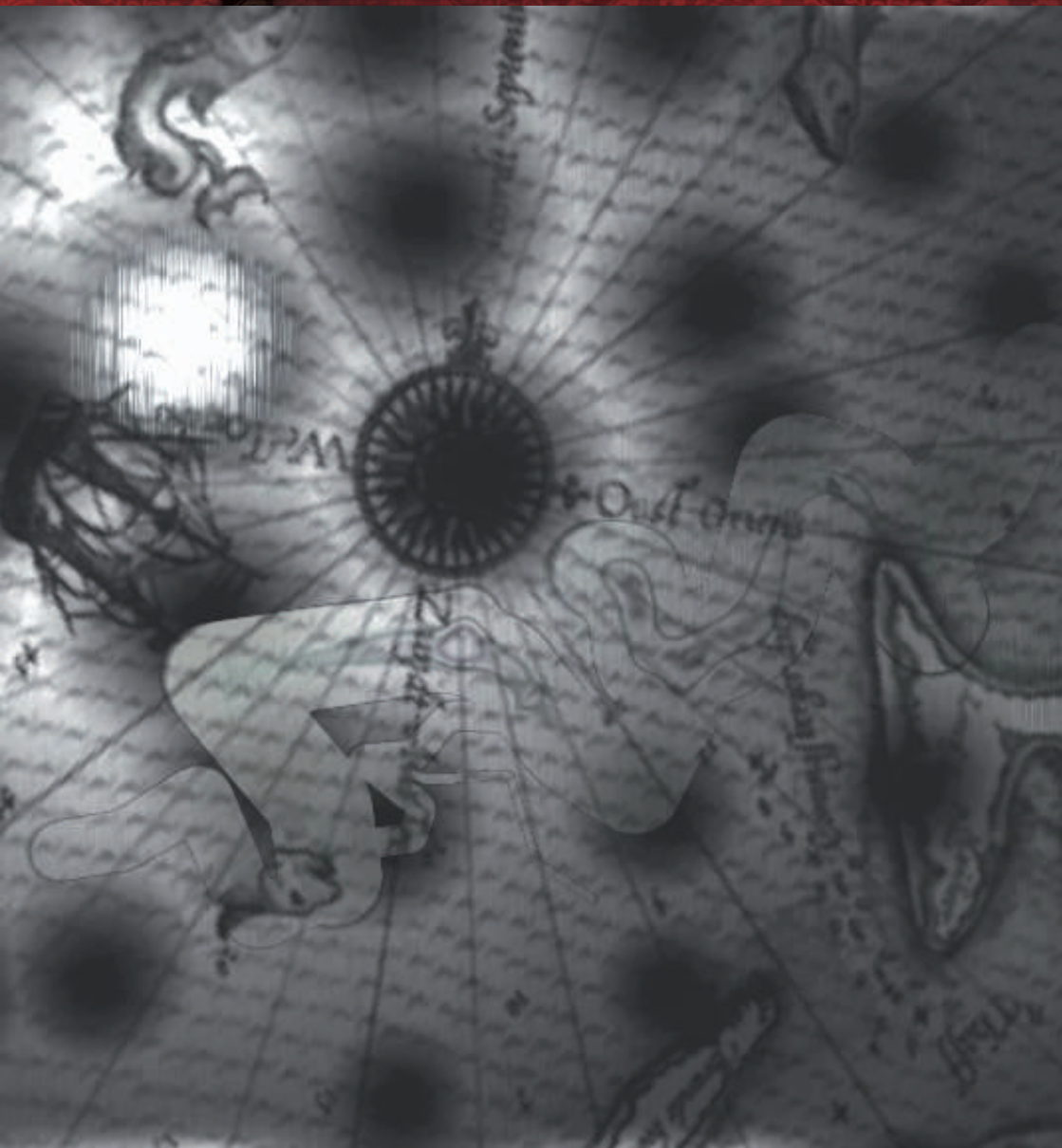
Paweł Janicki (born in 1974 in Poland) creates interactive audiovisual environments, installations and performances, often utilising motion detection systems, and focussing mainly on microsound aesthetics and algorithmic composition. Janicki, who majored in cultural studies at Wrocław University (Poland), has been working with the WRO Art Center since the late 1990s as a curator and the head of R&D. He also teaches in the Intermedia Department of the University of Arts in Poznań, as well as giving lectures and holding workshops on the programming of interactive systems. In 2004, his internet musical performance 'Ping Melody' was awarded the 'netarts.org' grand prize by the Machida City Museum of Graphic Arts in Tokyo (Japan), and was nominated for an award at the Viper International Film, Video and New Media Festival in Basel (Switzerland). Janicki is a co-founder and long-time member of the Gameboyzz Orchestra Project, a collective exploring 'lo-fi' aesthetics, using computer gaming consoles to create audiovisual compositions; their work has been presented at the WRO Media Art Biennale (Wrocław, Poland), the Transmediale festival (Berlin, Germany), Ars Electronica (Linz, Austria) and the Centre Georges Pompidou (Paris, France).

Janicki's new interactive audiovisual installation 'Mapping Chopin' was part of the exhibition 'Where's Chopin?', presented in September 2010 at the Warsaw Autumn Contemporary Music Festival (Warsaw, Poland) and at the Dilston Grove Gallery (Southwark Park, London, UK). In the immersive environment of the installation, various musical parameters of Chopin's compositions—the dynamic range, tempo and articulation—are linked with data from a motion detection system, generating phrases and longer passages.

www.paweljanicki.com

Oceanus

Paweł Janicki



Moving Stories

Presented by Vidéoformes
***Mihai Grecu (France/Roumania)* -Under the centipede sun**

This project is the portrait of a no man's land. Burnt and sterile, the landscapes contain the traces of an invisible war. Still fresh in these places' memory, this unknown war is like a demon from the past, which has left its marks all over the place, creating post-destruction sculptures. There are no human combatants, only machinery; some of it lying dead, like a scar on the landscape, and some caught in a mysterious choreography. This theatre of post-destruction takes place in an almost unearthly landscape, beautiful and barren. Mountains, desert and lakes lie there as a glimpse of infinity. But while in the outrage of destructive fire, they are left with scars, mutilated and broken: the geography changes, it mixes with an artificial post-traumatic topography.

The no man's land is a form of limit (in between two boundaries with two opposite forces attempting to reach an equilibrium) that is ruled by chaotic dynamics (the two forces never reach the equilibrium state and create random turbulences). In both the physical and metaphorical senses, it is a heterotopia, a non-hegemonic place. It is a place where different laws apply, oscillating in a constant state of crisis. A complex combination of indeterminate political issues, hidden and displayed aggression, strategic mathematics, chaos and fluctuating borders shape the geography and fuel the crisis. The no man's land occupies a paradoxical place in between two frontiers that should logically only be one, separating two hostile territories. Both of these frontiers are symbols of exclusion, so this place is a result of a double rejection, the only remaining authorised war zone after the acceptance of an armistice. It is basically the geographical phantom of a war or battle. In this way, a zone that exists physically is transformed into a paradoxical concept, a theoretical monster and symbolically autonomous geographical entity.

In this liminal place, the traces of destructive forces reinvent the landscape; they displace mountains, blacken the skies and cause waves of desert dust to rise. As marks on the skin or the wounds of an organism, the craters, cones and lines left by bombs and artillery suggest a violent past or recent encounter. These distortions are examples of geological memory; earth can be defined as a membrane reacting to external aggression. In this video work, nature burdens the scars of an anonymous conflict while invisible forces and coincidences arrange them in a mysterious choreography, as if performing a post-war ritual of monumental scales. The presence of mankind is only visible through destruction, in either the affected landscape or in the dead objects—helicopters, cars, tanks, weapons—that all lie forlorn, burning or decomposing. The rising smoke becomes the ectoplasmic form of objects, their gaseous phantom manifestations. The destroyed

Under the centipede sun
Mihai Grecu

objects themselves lie as forms of a collective memory; beyond this anonymous war they keep recalling the unstoppable hatred and its mechanical transgression. Some of the military objects are caught in a time loop. They are part of this ritualistic behaviour of the machines; the state of impossible evolution that encapsulates the concept of a no man's land is also transferred to the weapons and their usage. It creates an eerie series of metamorphosis of space and time; the idea of a no man's land disarticulates the normal perception of a geographical area, then it triggers an abnormal flow of historicity, and causes war operations to transform into a ritualistic deployment of military machinery.

The surroundings of this extended frontier are deserts and mountains. The desert remains the ultimate geographical theatre for presenting and isolating a vision of humanity; it is infinite, minimal and inhospitable. It is also a place for meditation, with a strong symbolic background—religions were born in the desert; crossing it represents an initiating journey; many mystics had their revelations there. But today, the desert is also associated with the imagery of war; the conflicts that gain the most media coverage take place in arid zones like Iraq, Afghanistan and Palestine.

In 'Under the centipede sun', one can see the traces of a meta-conflict, without any apparent political or ideological issue; it is like a demon of history, haunting monumental yet empty spaces. A continuous and unexplainable state of crisis takes over the spaces and the landscape, transforming pure mineral geography into a theatre of war, burnt by human weapons and burnt again by the omnipotent envenoming sun. This work mixes the mysterious poetry of lunar-type landscapes with an experimental approach to contemporary war imagery.

Crédits 'Under the Centipede Sun'

Under The Centipede Sun / 2010 / Panoramic HD

Artist: Mihai Grecu
Music: Yann Weissgerber
Mastering Audio: Bruno Laborde
special effects: Mihai Grecu avec l'aide de Hugo Arcier, Martin Trepreau et Raphael Kuntz

Produced by Vidéoformes, with the support of the European Union's Culture Programme (2007-2013), for the Moving Stories project, run by Contour (Belgium), EMAF (Germany), INVIDEO (Italy), the OK Center for Contemporary Art (Austria), Vidéoformes (France) and WRO (Poland).

Production support provided by Mathematic Studio, Arcadi, SCAM (SCAM's grant for digital art, SCAM: Civil Society of Multimedia Authors), I.I (Immanence Interactive), Auversun, APRV (Centre de réalité virtuelle).

Moving Stories



Under the Centipede Sun

Mihai Grecu



Moving Stories

Mihai Grecu

Mihai Grecu was born in 1981 in Romania. After studying art and design in Romania and in France at the Strasbourg Fine Arts Academy, he has been pursuing his artistic research at the Fresnoy Studio of Contemporary Arts in Tourcoing (France).

Recurring topics such as environment, water, city life and war articulate the whole of his exploration of mysterious and subconscious beginnings. These visual and poetic trips mix several techniques and styles and may be seen as propositions for a new dream-orientated technology. He quite often works together with other visual or sound artists such as Pascal Lièvre or Niveauzéro. His work has been shown in numerous film festivals, including the film festivals of Locarno (Switzerland), the film festival of Rotterdam (the Netherlands), the Festival of New Cinema in Montreal (Canada) and Vidéoformes (France). He has also participated in several exhibitions in France, including 'Dans la nuit, des images' at the Grand Palais, 'Labyrinth of my mind' at Le Cube and 'Studio' at Les Filles du Calvaire Gallery.

Although a young artist, he has already received numerous awards in Europe. Since his first award at Vidéoformes in 2007 for his 'UNLITh' video, most of his following single screen videos have reached high recognition thanks to an array of several prestigious awards: he has won awards for 'UNLITh' at the International Film Festival Rotterdam (the Netherlands), for 'Coagulate' at the Vidéoformes Festival (France) and at the Screen Festival, Oslo (Sweden), and for 'Centipede Sun' at the Curtocircuito Festival in Santiago de Compostella (Spain) and at the SCAM Foundation (France).

www.mihaigrecu.org

Under the Centipede Sun
Mihai Grecu

***Mihai Grecu:* Under the centipede sun**

Mihai Grecu is discreet, even reserved. He seems to contemplate the world in which he lives. The world he shows in his work comes across as impersonal, cold, and dehumanised. It is often difficult to associate him with a region of the world, whether it be deserted or urban areas. In these worlds, life often emerges in surprising and surrealistic ways. And therein lies the interest in this work: allowing one to see without words and revealing without the imperative explanation. This is something of a luxury in a period of over-communication.

On Under the centipede sun

The project unfolds in several stages. First of all, there is the film, 'Centipede Sun', then the installation, and finally, in all likelihood, a series of photos will follow. It is, thus, a 'work in progress' that evolves as it plays out. Ideas that came with time have been added to the starting notion, and that has had an influence on the progress of events and the thought process.

Concerning the film, the starting point is my fascination for lunar landscapes, landscapes devoid of all vegetation, of all architecture. I like vast expanses in which you cannot discern any trace of life. I also had the urge to anthropomorphise a landscape; give it life, an inspiration, a respiration. I didn't want to do too much—not create living beings; just simply provide the details. I create the image first; then nourish it subconsciously and impulsively. These landscapes, which are essentially mineral, are going to live, yet not 'normally'—not by adding vegetation, or human constructions. I perceive them as a whole, as an entity for the sensations they exude.

There really isn't a narrative thread. One can imagine an abstract narrative; there is a rhythm, an inspiration, a series of 'events' or ideas that follow on from each other. There is freedom for each to tell one or many stories from these elements, but—deliberately—nothing is even suggested. For example, at a certain point in the film, you see a marine animal. I really like this image. In a little pond in the middle of the desert, there is a whale who's not very big and who's going round in circles. It reminds me of a goldfish in its bowl and evokes solitude, the isolation of beings. I had this idea that I wanted to put in the film at the beginning, but after filming and editing, it could have gone in a different direction.

The sun in 'Centipede Sun' is very malicious, vicious, harmful and red-hot. It really beats down on your head.

Moving Stories



Under the Centipede Sun

Mihai Grecu



Moving Stories

In my films, little by little I create a world that with time becomes more assertive and takes on a very personal dimension. I have also worked with Pascal Lièvre or with Thibault Gleize for the project 'Lenin/Lennon'. If with Thibault there is a proximity between our imaginations, many have wondered how, with Pascal, two worlds so different if not opposed could have 'met'. In fact, and it's really quite surprising, each of us finds something in this video ('Lenin/Lennon') without losing anything of our own dimension in a very experimental work that is, in the end, a successful hybridisation of two worlds.

To come back to 'Under the Centipede Sun', I wanted to explore another dimension with this immersive installation. There is, in relation to the film, two essential elements that change: first the form and then the theme. In this version, we localise; we imagine a country in which this malicious sun reigns. Moreover, the format of the films is habitually much reduced in terms of the resolution and definition capacities of the images we can produce. So I really wanted to give this immense landscape the dimension I had in mind. I want the viewer to be completely immersed, lost in this fantastic landscape. I want the viewers to lose their bearings, so the size of the installation is a 9-metre-wide, semi-circular screen located about 4 metres away from the viewer and with a very high-definition image. For the sound, I'm working with Yann Weissgerber, an artist whose work I really like and with whom I hope to develop this immersive dimension that is in phase with the images. The sound will be created on the images and what they give off, but with this ongoing concern for surrounding the listener.

The theme has, thus, evolved, going from an atmospheric-visual, metaphorical vision in the film to a more committed or politicised version. This harkens back to my first films where I evoked war.

While I was in Romania, just after the fall of Ceausescu, the Gulf War took place. We saw the first images of the conflict. Before that, we didn't see much of anything from abroad. What made an impression on me were these images of war shot at night with infrared—the missiles, the stealth planes. I had never seen such things. It was very awe-inspiring; I was fascinated. There were also the images of oil wells on fire and the smoke. I told myself then that I would do work on this subject.

In this installation, the subject is obviously not about war, or a specific war. It is more the representation of a no-man's land. The contemplative and poetic presentation of this 'land under the red-hot sun' is without direct references but laden with impressions derived from many memories. Although some details are clearly identified, some types of weapons for example, the conflict is not named. It is more a sort of symbolic state of the world, a world at war that only reveals small bits of this war. It is more like a metaphor, or as Michel Foucault said, a heterotopia, another

Under the Centipede Sun
Mihai Grecu

place that is not subject to the rules of communal places. In my opinion, this warlike no-man's land falls into this category. It is impossible to define the boundaries, even if they exist geographically and define a place that belongs to no one. And I also make a reference here to the filming locations. A large part of these places that were filmed is situated between several borders. Many similar examples exist or have existed, in ex-Yugoslavia, among others. And these lawless areas or those with different laws become the setting, quite often, for more or less secret activities.

In this work, there is no definitive 'interpretation', no message, no stand 'for or against', unless it is "look, it's a war". There is nevertheless a criticism of the world as I see it. I criticise the ambiguity that exists in the divergent interests that lead to the outbreak of a war. At the moment, there are in the world around one hundred zones of active conflicts located in zones which are administratively indistinct… as if these zones didn't exist. I show a sort of fractal vision of the world at war, the detail of a bigger war that encompasses all these conflicts.

It is my vision of the conflict, a personal vision that is therefore not universal but which I want to convey to the viewer and share with him. The difficulty lies in conserving my habitual reserve.

On the other hand, the interest also lies in the technical challenge; it's the first time I have worked on video images of this size. All the places are entirely artificial and digitally recreated—taken from real photo shoots, of course, but entirely recomposed.

I work on the image and on what is invisible: the image, obviously, and the moving image. But going much deeper, it's the augmented reality of my own fantasies. It is not science fiction, I'm not looking to explain or elucidate certain appearances that are somewhat fantastic. They are, rather, versions of a reality that cannot be perceived, of other dimensions, that we imagine but which we cannot perceive.

In my future work, the subject of the limits of perception should be quite present: trying to create a universe, a world, with images that cannot be perceived with the naked eye. I'm beginning, for example, to become interested in certain night-time shooting devices, like infrared, or even various other mechanisms that can show what the human eye cannot see naturally. The question of the invisible leads to the possibility of communicating, and, therefore, of creating from mental images.

Conversation between Gabriel Soucheyre and Mihai Grecu, 15 October 2010.

TRANSIT

TRANSIT - European Young Talents Forum - 1 Sep 2009 > 31 Aug 2011

TRANSIT is funded by the European Union with the culture programme.

The main objective the TRANSIT project is to discover new talents in moving image art and to offer them appropriate developing and presenting facilities on a European level, so that a number of promising artists can make their way, their transit to the art world.

That's why we are building up a network of art schools who share a well-grounded vision on moving image art and a strong belief in its prospects. The network includes ten outstanding schools in six countries of the European Union. Transit has the ambition to be an European young talents forum. It will create a trans-national mobility of a large number of artists as well as a trans-national circulation of works of art. The theme will be: "Moving Image Art as a Witness" (as an individual memory of past events, as a personal observer and commentator of things happening now, as a visionary of future developments).

The project follows a 2-year plan in which students are given the opportunity to show their work. After local pre-selections in the art schools, there will be a final selection of 26 artist whose art will form the content of two special Transit-exhibitions at the European Media Art Festival and the Vidéoformes in spring of 2011. Six of those students will also get the privilege to to develop their work in the studios of the artists' centre FLACC in Genk (Belgium).

Coordinator: European Media Art Festival (EMAF) • Osnabrueck, Germany • Attendant: Hermann Nöring (hnoering@emaf.de)
Co-organizers: Vidéoformes • Clermont-Ferrand, France • Attendant: Gabriel Soucheyre (gabrielsoucheyre@videoformes.com)
FLACC • Genk, Belgium • Attendant: Sarah Indeherberge (sarah@flacc.info)

FLACC WERKPLAATS VOOR BEELDENDE KUNSTENAARS
WORKPLACE FOR VISUAL ARTISTS

EUROPEAN MEDIA ART FESTIVAL OSNABRUECK

DG Éducation et culture
Programme «Culture»

VIDEO FORMES .COM

Sergej Titov
The Singing Rocking Chair

Sergej Titov (Netherlands) /* The Singing Rocking Chair - *Interactive installation, 2010

Produced by AKI Artez Academy for Fine Art and Design (Enschede, Netherlands), and presented with the support of EU Culture Program 2007-2013 for Transit project, worn by EMAF (D) & Vidéoformes (F).

My singing-rocking-chair project is since some months in the development. The idea was to build a rocking-harp-chair. This idea is inspired throw therapeutic musicinstruments. In the music-therapy is the whole body connected with the instrument. The oscillation of the strings goes through your body. This has a pleasant and curative effect.

In my installation people can sit, swing and rock. You can sit, relax and pull the iron strings on the side of the chair. A microphone under the chair catches the oscillation. The oscillation goes through the effect-devices than through the amplifier and than to the speaker and finaly through your body. Sensors perceive the movements of the swinging chair and change the sound during the swing. My motivation to apply to her festival is, to see how the people react to the installation.



TRANSIT

Philipp Engelhardt (Germany) /* Hildapromenade -** ***Interactive installation, 2010

Produced by Staatliche Hochschule für Gestaltung (Karlsruhe, Germany), and presented with the support of EU Culture Program 2007-2013 for Transit project, worn by EMAF (D) & Vidéoformes (F).

At Hildapromenade 4 in Karlsruhe I found an old blue photo album in the bulky refuse. I started skipping through it and it sparked an interest. In the album were no references regarding time, names or text elements. But the photos which were quite uncharitably glued into the album were somehow telling a story. The story was nothing fancy, it seemed to be about a middle-class woman in the 1960's who was celebrating her retirement at the office she was working for.

The book, which I believe was a present of her colleagues, was half filled with photos of her retirement party. Afterwards she or her husband completed the rest of the album with their private photos. It is a mixture of some older black and white and some newer photos showing their so called evening of life.

In a curious way it made the memories to my grandparents, who died when I was a kid, somehow exchangeable. The real and the fictitious ideas were almost equal.

In my imagination I saw the woman, sitting in front of here desk slightly moving around, posing, smiling into the camera and talking to the photographer. I wanted to revitalize the photos and rebuild the memories in a way of moving pictures.

To illustrate this I used a 3D application to reconstruct the woman in 3D space. For me it was not the most important point to perfectly rebuild the character in 3D or make the movements 100 percent anatomically correct, the reconstruction was more like a fragmental memory. I found a double page in the book which is telling a consistent story.

It shows eight middle format 6x6 photos, which were shoot in the garden around the house. started to arrange the photos in a chronological way to make sure the animated woman can move logically connected from one photo to the other. The order I chose is a self-contained loop in which the woman is walking through every photo at least once.

In each specific photo the 3D animated woman is adopting the pose of the woman on the original photo for a few seconds before moving to the next scene. However for the video I only used the background and removed the woman out of the scenery. In this way I created an empty stage for the animated 3D model. In the end the video is projected over the original photos.

Pilipp Engelhardt
Hildapromenade



TRANSIT

Felix Grünschloß (Germany) /* Selfportraits - *Video installation, 2010

Produced by Staatliche Hochschule für Gestaltung (Karlsruhe, Germany), and presented with the support of EU Culture Program 2007-2013 for Transit project, worn by EMAF (D) & Vidéoformes (F).

A person is sitting in front of a semi-transparent/one-way mirror. He or she is looking themself in the eye, thus watching themself watching themself (cf. figure 1). Given that the person is aware of the fact that behind the mirror, the camera/the recipient is looking him or her in the eye, he or she cannot help but stage themself in some way or another. The session/self-portrait lasts a full hour. Anything is permitted (talking, making faces, etc.) as long as the one and only rule "remain seated and watch yourself" is followed.

The thus obtained footage remains uncut and is exhibited in full length (1h)

Felix Grünschloß was born in Stuttgart in 1977. He received a degree in civil engineering, German studies and journalism before taking up his course in media art at the Karlsruhe University of Arts and Design in 2006, where he has studied under Mischa Kuball, Elger Esser, Armin Linke, Michael Clegg and Isaac Julien.He lives in Karlsruhe and works as a freelance photographer to finance his art projects. His work has been shown at the Luminale, Frankfurt a. M. (D), Nam June Paik Award, Cologne (D), 4th Seoul International Media Art Biennale (KR), Galeria Contemporaneo Mestre, Venice (IT), Freies Museum, Berlin (D) and the Kunstraum Morgenstrasse, Karlsruhe (D), among others. 2011 Upcoming shows are

Videoformes, Clermont- Ferrand (FR), EMAF, Osnabrück (D) and „five in a row", Kunstraum Morgenstrasse Karlsruhe (D).

http://www.gruenschloss.net

Felix Grünschloß
Selfportraits



TRANSIT

Semra Henin & Jill Teichgraeber (Germany) /* Moncley *- Video installation, 2010

Produced by Muthesius Academy of fine Arts (Kiel, Germany), and presented with the support of EU Culture Program 2007-2013 for Transit project, worn by EMAF (D) & Vidéoformes (F).

The new project of the artist duo TEICHGRÄBER_HENIN wants to continue their sequel of the neverending dream.

This project is using the cultural location of CHATEAU DE MONCLEY (France). It is not used as a static place but as a source of history, cultural heritage, contemporary witness and as playing court.

Moncley functions as a playground and a labyrinth, in which the experiment takes place. The young woman starts to comunicate with another person who seems to be herself.

The multiple film location is the engine of their present project, the artist duo is looking for the secrets and there are more to come.

The mighty monument offers hiding places, prisons, protection, hallucinations, mazelike, historical atmosphere, music, sky, mirrows, darkness, a lot of dust, strange eyes, cold stones, spiderwebs and dead butterflies, carpets of dry flies, transparent material, paintings, fountain, fir tree and flowing blue.

Semra Henin is born 1983 at Mayen, en Germany. Since 2004, she studies visual arts.

Jill Teichgraeber is born in 1981 at Berlin, en Germany. Graduated in 2009 at Muthesius Art Academy of Kiel.

Semra Henin & Jill Teichgraeber

Moncley



TRANSIT

August Sai (Estonia) /* Map is not territory - *Video installation, 2010

Produced by University of Fine Arts (Tallinn, Estonia),and presented with the support of EU Culture Program 2007-2013 for Transit project, worn by EMAF (D) & Vidéoformes (F).

The most durable myth is the one that claims that people are a part of nature, that people are something else outside themselves. What is the force that has kept people's thoughts within these coordinates?

The image people have of themselves can it be broken, torn up by the person themselves? Is it not possible to dissolve oneself within oneself so that you cannot even recognise yourself anymore, and then to construct, to program a new ego; distance oneself from oneís own vision and manipulate the constructions inside oneself, in connection with one's own subject with no possibility of controlling the substance that makes up the nature of a person's ego, the well-established patterns that are impossible to break or to tear up, at the same time being the object that is being broken (substance) as well as the one that breaks it, the intruder.

There is no reality outside the viewer. Reality only exists in our own heads, minds, consciences. And this is why the only way to change, to reprogram one's reality oneself is by leaving one's conscience. Conscience creates reality. A subject that is located in the real world and is a part of this world has its own reality through which it feels this real world. But the subject cannot access its real substance (programs, settings) through its world (through its conscience). It must leave its own world or see itself outside itself in order to be able to influence, control, program its substance. It is possible to experience reality through the illusory.

August Sai(1983) is an artist based in Tallinn, Estonia. August graduated from the Estonian Academy of Arts in 2010 with a BA in Fine Arts, painting. He is currently continuing his studies in an MA program. His work centres around the question of how identities are formed and how different identities can be transformed by information.

August Sai

Map is not territory



TRANSIT

Katarzyna Pacura (Poland) /* Mother's cell - *Video installation, 2010

Produced by University of Arts (Poznan, Poland), and presented with the support of EU Culture Program 2007-2013 for Transit project, worn by EMAF (D) & Vidéoformes (F).

Videoperformance, duration 30 minutes, Place: Genk, Belgium, Waterschei coal mine

This videoperformance took place in a coal mine that is no more in use now. But this inconspicuous space hides very interesting connection between Poland and Belgium, and at the same time very significant. That is all about the man and the story behind him, that changed the whole history of Poland. The man was:

Edward Gierek - he was born in Porąbka, outside of Sosnowiec. He lost his father to a mining accident in a pit at the age of four. His mother married again and emigrated to northern France, where he was raised. He joined the French Communist Party in 1931 and was later deported to Poland for organizing a strike. After his military service in Stryj, Galicia, Gierek went to Belgium in 1934, where he joined the Communist Party of Belgium while working in the coal mines of Waterschei. During World War II, he remained activist of the Communist Party of Belgium. He returned to Poland in 1948 and rose through the party ranks to become by 1957 a member of the Polish parliament. As first secretary of the Katowice voivodship party organization (1957-70), Gierek created a personal power base and became the recognized leader of the young technocrat faction of the party. When rioting over economic conditions broke out in late 1970, Gierek replaced Władysław Gomułka as party first secretary. Gierek promised economic reform and instituted a program to modernize industry and increase the availability of consumer goods, doing so mostly through foreign loans. His good relations with Western politicians, especially France's Valéry Giscard d'Estaing and West Germany's Helmut Schmidt, were a catalyst for his receiving western aid and loans.(...)

Afterwards Gierek's plan didn't work out as he had dreamed to. As Wikipedia says 'Polish society is divided in its assessment of Gierek. His regime is fondly remembered by some for the increase in the standard of living Poland experienced in the 1970s under Gierek's rule. Others emphasize that this increase was made possible by unsustainable foreign loans that were used unwisely, leading directly to the economic crisis the country experienced in the 1980s.'

My plan was to perform a simple gesture: to go to the old minor area so that I could have a view with the mine buildings in the back, stand there and recite the International communist song or more precisely four stanza of it that I chosen, each of one translated in four different languages: German, French, Dutch and Polish. I wanted to speak till the moment that these languages would mix up when I got tired and create some kind of meaningless pulp. I also decide to dress up so that I almost merged with the landscape, and can be visible only by moves I perform (making circles, walking without aim). It took me about 30 minutes to achieve my goal.

Katarzyna Pacura

Mother's cell



TRANSIT

Enrique Ramirez (Chile) /* Horizon - *Video installation, 2009

Produced by Le Fresnoy, Studio national des arts contemporains (Tourcoing, France) and presented with the support of EU Culture Program 2007-2013 for Transit project, worn by EMAF (D) & Vidéoformes (F).

Notes on the Horizon to set sail one has to have a boat, a rudder, a candle, some wind, a dream, a house, the internet...

For a person to move from one place to another, they need wings, a car, feet, papers, money, a destiny, a path, a friend, an identity photo, authorization, shoes, all their things in order, you need a family member to be waiting for you, you shouldn't leave anything behind, you need a language, a visa, desires, money, a credit card, you should be afraid, be lucky, you need a compass, you need enough to eat, water...

there will be always more immigrants on earth than possible horizons in our thoughts… Little by little the world is transformed into a prison for all those who peer over the other side of the wall without being able to get over it.

the world has become immured to this flood of images that do not belong to us, pictures from a world faraway and out of sight, as remote as the houses that so many have abandoned in a search of a better world. Everyone needs a house in which to live, everyone is looking for somewhere to be happy, to live in peace.

to throw a bottle into the water, to cast the ashes of a friend, a relation or a loved one into the sea, to throw a flower, a stone into the water, or simply it to gaze at it, is a mark of freedom, an act of faith that loses itself in the horizon -- while to throw a house… that shows one hopes to earn the right to look over the other side of the horizon.

http://www.enriqueramirez.fr/

Enrique Ramirez
Horizons



TRANSIT

Ilse Proost (Belgium) /* Voyage A Belgium - *Video installation, 2010

Produced by St Lukas Hogeschool (Gent, Belgium) and presented with the support of EU Culture Program 2007-2013 for Transit project, worn by EMAF (D) & Vidéoformes (F).

For the video - Voyage 'A' Belgium – Ilse Proost drove 18 hours and 37 minutes through her homeland. A GPS accompanies her to all cities in Belgium that start with the letter A. The combination of a self-portrait and the passing scenery, combined with the voice of the GPS provides a complex and intriguing atmosphere.

Ilse Proost was born in 1987 in Turnhout, Belgium. Where she lives and works. She is a performance and video maker. Ilse Proost is fascinated by the process of making art. She manipulates this process by creating certain rules and restrictions for herself. Very different than limit herself to one particular medium or particular style. It appeared that these rules not only stimulate inventiveness, original application form and a different kind of thinking. The rules work as a motor, a driving force in the evolution of her work. The introduction of a rule leeds to creativity.

Ilse Proost

Voyage A Belgium



TRANSIT

Stefan Piat (Belgium) / The bridge - Photographies, 2010

Produced by St Lukas Hogeschool (Gent, Belgium) and presented with the support of EU Culture Program 2007-2013 for Transit project, worn by EMAF (D) & Vidéoformes (F).

Build with photographs taken from various viewpoints, The Bridge show us a place where a person walk through. By representing simultaneously differents events, this work deals with the introduction of the time into the construction of a photography.

Stéfan Piat (1979) lives and work in Brussel.

Graduated from the school of art of Aix-en-Provence in 2005. he is actually part of the postgraduate program Transmedia in St-Lukas Brussel. His work have been presented in such venues as Arborescence, Acces-s, Videoformes, Q-O2, Sint-Lukasgalerie. Working with various mediums as interactive video, photography, or sound. It starts with the observation of events, and try to think the spatial and temporal potentiality of an image

Stefan Piat

The Bridge



TRANSIT/Screenings





move.crouch.roll / Nadine Bachmann Von Werder

Germany/2010/6'21

Produced by Muthesius Academy of fine Arts (Kiel, Germany), and presented with the support of EU Culture Program 2007-2013 for Transit project, worn by EMAF (D) & Vidéoformes (F).

A movie about me. My life, my inner life. Commented and viewed from the outside, through the eyes of others. The movie deals with memories of drug excesses, depression, breakdowns and moments of freaking out. Seemingly happy party life and nostalgic family memories are subtly unmasked and turn into horrible situations and fairy-tale fiction. The focus is on living with emotional lability (borderline personality disorder) and the traces it leaves. The interviewees tell the audience how they experienced moments and parts of my life. But the statements given by the interviewees seem questionable. Everybody has different memories and a different opinion. These differences are emphasized in the editing process of the movie. Therefore, the view from the outside world is fragmented like a kaleidoscope. The combination with the dream-like inner world images blurs the border between reality and imagination. The movie intends to show that there is more than one truth. The objectivity of film as a communication medium is questioned. Parts of real experiences turn into fictional film scenes. The audience is reminded of the fact that a movie is an illusion, a modern version of a shadow play.

Crédits: ***Director, editing, director of photography (new material) and parts of the sound editing*** *= Nadine Bachmann von Werder* ***Super 8 film material*** *= Ronald Homann, Nadine Bachmann* ***Sound design*** *= Max on Werder* ***Found footage material*** *= photos, film material (vhs, 16mm, Hi8) as I found (different unknown persons)...*

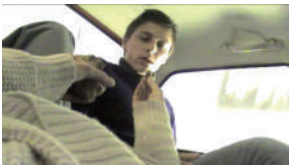
H-Hima / Jean Bonichon

France/2010/Boucle

Produced by l'École Supérieure d'Art de Clermont Métropole (Clermont-Ferrand, France) and presented with the support of EU Culture Program 2007-2013 for Transit project, worn by EMAF (D) & Vidéoformes (F).

H like the Hour: a quarter past eight a.m, Enola Gay the american bombe drop his bomb.
H like H bomb: Little boy, first atomic bombe.
H like Hospital: Hospital Shima, precise impact point of the explosion.
H like Hiroshima: town which had been completly eradicated, August 6th, 1945.
Needles fix show the terrible hour while the clock turn endlessly reversed sense.
Perception is disturbing and scary is born from this humanist decline.

TRANSIT/Screenings







The car / Gertjan Bisschop

Belgium/2010

Produced by Hogeschool St Lukas (Bruxelles, Belgium) and presented with the support of EU Culture Program 2007-2013 for Transit project, worn by EMAF (D) & Vidéoformes (F).

Car (2010, Wevelgem) and Circle of fourths (2009, Gent) are two films each set in a closed, one-space environment (microcosmos). Central to both films are the possibilities present in these two self-created systems. I want to explore processes of formation. How does one element produces the other, how can one actor produce the other?

We've never seen a night wich has finished by reaching a day / Ju Hyoung Lee

France/2010/40'27"

Produced by european School of Visual Arts (Poitiers, France) with the support of EU Culture Program 2007-2013 for Transit project, worn by EMAF (D) & Vidéoformes (F).

Mrs. KIM Hwa Seon was born in Pyong-Yang in 1926. She was fifteen years old when she was kidnapped by Japanese soldiers. At military bases located in Singapore and in China, she was forced to serve Japaneses soldiers as a sex slave. This film is com¬posed of a dialogue between her and I, and a litterary monologue about a prostitute during the Algerian war. It shows the suffering and the emotion of a women who has been excluded from our collective memory.

At 250 miles per hour / Félix Porato

France/2010/12'48"

Produced by european School of Visual Arts (Poitiers, France) with the support of EU Culture Program 2007-2013 for Transit project, worn by EMAF (D) & Vidéoformes (F).

Rick, Sylvia and Tim, three middle-aged persons, wanting to get away from boredom, decide to pursue the crazy dream: to go and bomb a boom in the west side of United States. During their journey from East to West, they will realise it is impossible to come back to the life they had before, and to society. Inspired by Jim Harrison's "A good day to die ».

Residence

Mona Bentzen (Norway) /* In memory of the sacred forest - *Video installation, 2011

Creation in residence,
With the support of Clermont Communauté, D.R.A.C. d'Auvergne and assistance of the Norwegian Embassy in Paris

Clermont-Ferrand is one of the oldest cities in France. The oldest known city name was Nemessos - a Gallic word for a sacred forest, situated on top at the mound of the past NEMESSOS where the present Cathedral Notre-Dame was constructed. With this as inspiration, I will make a site-specific installation in the tourist office facing the cathedral.

I am fascinated by how nature, history and religion affect us as human beings, and how the past influences the present. Clermont-Ferrand has a rich history, conquered several times, inhabited by different cultures. Nature, a chain of 10 000 years old volcanoes that surround the city (Chaîne des Puys), healing volcanic sources, OAK trees and mistletoe used in medicine. A city with a large proportion of religious architecture with the dominant cathedral, built in Gothic style by the typical black volcanic stone of the area («pierre de Volvic») in the centre.

Tourist office is the ideal place for my space- and site-specific installation that can contain everything from video, objects, text, structures, etc. This gives me a great freedom and opportunity to create an artwork for a total sensory experience physically and mentally.

I look forward to my term, as artist in residence at the Science and the Shape the result will be exhibited at the tourist office, a perfect place for my work.

http://www.artvideoexchange.com/

Mona Bentzen

In memory of the sacred forest



Residence

Justine Emard (France) /* Effet écran - *Multimédia Installation, 2011

Creation in residence,
With the support of Clermont Communauté, D.R.A.C. d'Auvergne.

Screen effect is a cinematographic term that evokes the occlusion of a shape by another, and which is modified by movement, either because the hidden shape reveals itself more, or because it is progressively covered.

The creation of this multimedia installation came from an observation: the gap screen/sound observed at the end of a film projected in an outside theater. Indeed, the sound of the film, broadcast on radio waves, continues to be captured in a perimeter around this space. This observation, linked to the drive-in theater system itself, is the basis of a reflection around the area of projection and what remains of the work once we leave the area, materially or immaterially. What does the viewer retain after leaving the exhibition area?

The installation is a description of her research during her Vidéoformes residency.

Justine Emard was born in Beaumont in 1987. She developed an interest for video and images at the age of 10 when she discovered her parents'VHS camera. A student at the Ecole Supérieure d'Art de Clermont Métropole (ESACM), she studied in Oklahoma City (USA) in 2008, which ended up being a turning point in the development of her practical experience and reflection. Her videos were presented on two occasions during the Vidéoformes festival in a selection of ESACM student submissions. In 2010, she was awarded the DNSEP (Diplôme National Supérieur d'Expression Plastique).

Her image research can be divided into several techniques: photography, video, installation, virtual reality. Her different works examine the notions of fixed and moving images, the media, and ways of representing the image. During her studies in the U.S., the gradual disappearance of the image, seen in her photographs and videos, begins through a study of the end of drive-in theaters. The cinematographic system is a source of inspiration for her. The idea of projecting (first as a system then in the idea of mental projection) is key to her research and leads her to concentrate on the idea of the screen, the main theme of her reflection. The inside of the frame becomes porous, open to the hors-champs of the surrounding world: the rust spot on the empty screen, the airport lights, the halo of headlights being turned back on...

http://www.justineemard.tk

Justine Emard

Effet Écran



Maurice Falise

Maurice Falise (France) /* La camera di-refracta - *Video Installation, 2010

A video film of a bird in flight is projected on the inside of a box which measures 60 cm a side. The film appears in a virtual ball that is floating outside of the screen, in such a way that the ballet of birds in flight appears on the surface and on the inside of this ball, thus creating a sort of mirage, visible without total darkness being necessary.

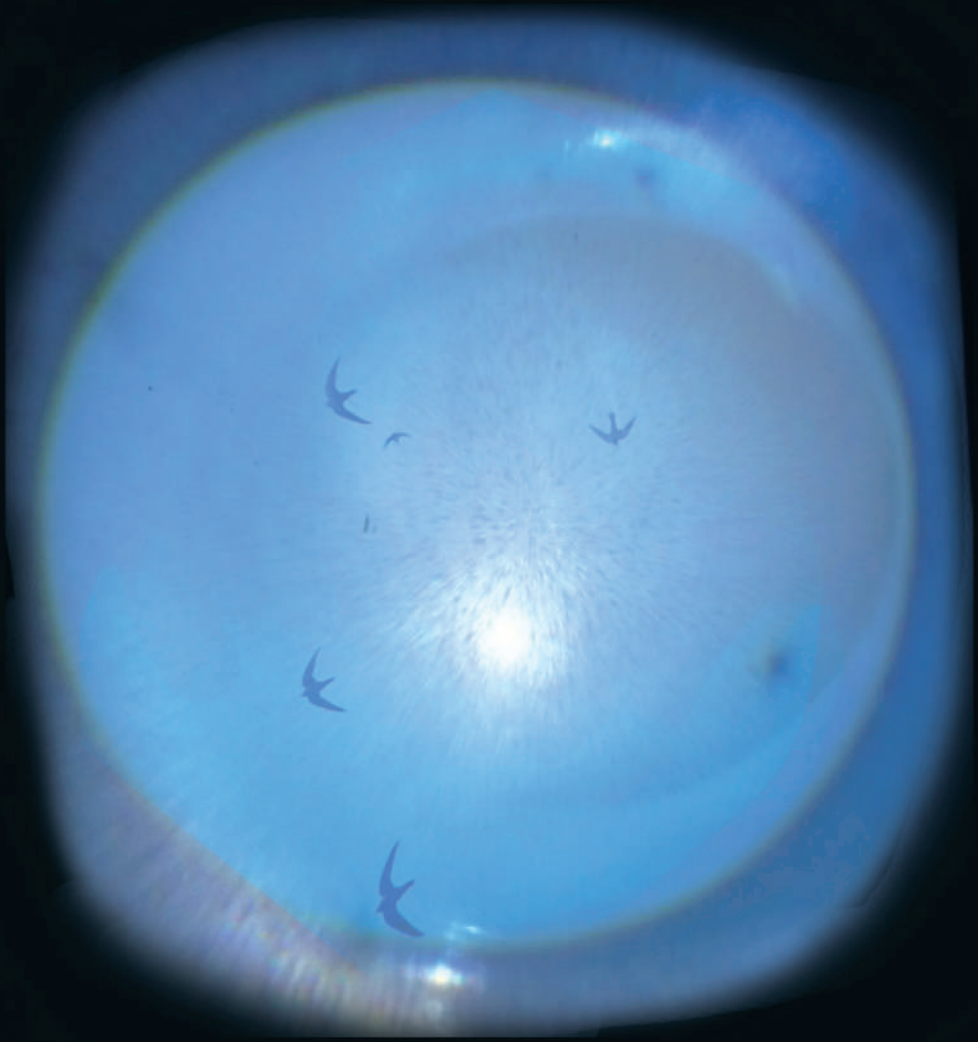
'La Camera di-refracta' seeks poetic rather than technical performance; timelessness, rather than narration. It is a curiosity as well as an object of contemplation.

Maurice Falise was born on May 14, 1956 in Yssingeaux. A painter since 1973, he has presented his videos and participated in many personal and collective exhibitions in France and abroad: Festival d'Hérouville-St Clair (1988) ; Festival VIDEOFORMES (1991 - 1992) ; Search for Art, Milan, (1998) ; Festival du Court-Métrage de Clermont-Ferrand ; Festival du Film d'Aubagne ; 8th BROOKLYN INTERNATIONAL FILM FESTIVAL, Brooklyn Museum ; SAN GIO FESTIVAL, Verona, Morbegno Festival, Italy ; Festival Internacional de FILMET DE BADALONA, Barcelona, International Izmir Short Film, Turkey (2005 - 2006) ; Showroom Galerie Gastaud (2009) ; Chantal Mercier, Antique dealer - Festival Vidéoformes (2009)

3D Animation: Damien Cura

Maurice Falise

La camera di-refracta



Benjamin Nuel

Benjamin Nuel (France) / L'HÔTEL - Installation numérique / Jeu vidéo, 2008

Terrorist and anti-terrorist - those archetypal figures of the current video war game - are both segregated in the bucolic and relaxing backdrop of a magnificent hotel. They are standing by, more or less idle. They pass the time.

The player will be expected to observe (and disturb) them and try to learn more about this waiting area.

According to one's position, one can affirm: « this exists, I can see it, I can even bang against it » or « I reckon they haven't had enough time to finish the piece because it's all gone to pot », and so pass from one to the other.

This work is based on springs in the order of the fascination, curiosity and frustration. Inspired by the mechanics of video game war, he proposed a world anti-dramatic. It is finally an object film where the choice of temporality and the strolling to its importance. However, the player must begin the experiment with this question in mind: what is the purpose? And if there is no progress or development of the universe during the experiment (this is a stopped time, in loop) there is a evolution during geographical shift in aware that the player has of his place. It is a story about cohabitation on several levels. The players are located at the points where antagonistic forms clash in an unstable universe.

HOTEL - serie is a web-fiction telling of the collapse of this world.

http://www.hotelaspecialplace.com
http://www.benjaminnuel.com

Benjamin Nuel
L'HÔTEL

Born in 1981 in St. Etienne, a graduate of School of Fine Arts of Strasbourg and from Fresnoy. Awarded the Rhône Alpes writing grant for the film La fin du monde (The End of the World), the Dicréam grant for design and project production, and an individual grant from the DRAC Ile de France for Hôtel/Série (Hotel/Series).

« The artist, far from despair or anxiety, gently and playfully thwarts the position of the spectator or player, not to destroy him, but to lead him to prolonged ephemeral poetics, founded on an instilled minimalism at the heart of the most lavish systems imaginable: animated films, video games, simulated worlds. By kindly defusing the conditioned reflexes that we have developed in the face of figurative media, Nuel does not directly denounce the code, genre, or stereotype, and this is what surprises even more compared to his contemporaries. He prefers to encourage the emergence of magic, an evocation that is left unsaid, by disappearance, by the fading of the stakes. An harmonious ebb that in return leads to the violent aspiration to find the meaning. From this serene emptiness, favorable to reflexive contemplation as well as to deconstruction; from this strange retreat, both intellectual and sensory; phenomena, creatures or strange encounters might surface » Etienne Armand Amato, Doctor in Information and Communication Sciences

« In their identity adventures, by their melancholy and thanks to their humor, the protagonists of the recent works by Benjamin Nuel assert the unexpected hope of an Eden built by the synergy of virtual communities, the builders that create a dematerialized world destined to be infinite, persistent, and eternal in the computer servers, with or in spite of them. » Margherita Balzerani, curator and art critic.



Samuel Rousseau

Samuel Rousseau (USA) Présenté par la Galerie Claire Gastaud (Clermont-Ferrand)

Après le succès de son exposition à la Fondation Salomon (Alex) en 2010, Samuel Rousseau expose actuellement au Museum of Hold and New Arts (MoNa) en Australie, à la Fondation Boghossian à Bruxelles. Il participera à une exposition au musée Tinguely à Bâle au printemps 2011. Une exposition personnelle est également programmée en été 2012 au Creux de l'enfer à Thiers.

Il vit et travaille actuellement à New York.

Samuel Rousseau (1971) est un artiste éclectique. Plasticien, vidéaste, photographe, il cultive la pluridisciplinarité. Véritable touche-à-tout plein d'invention, ses pièces tiennent autant de la sculpture, de la vidéo, de l'installation. L'originalité de son travail repose sur sa façon de mêler les technologies les plus complexes à des objets issus d'une production populaire et rudimentaire.

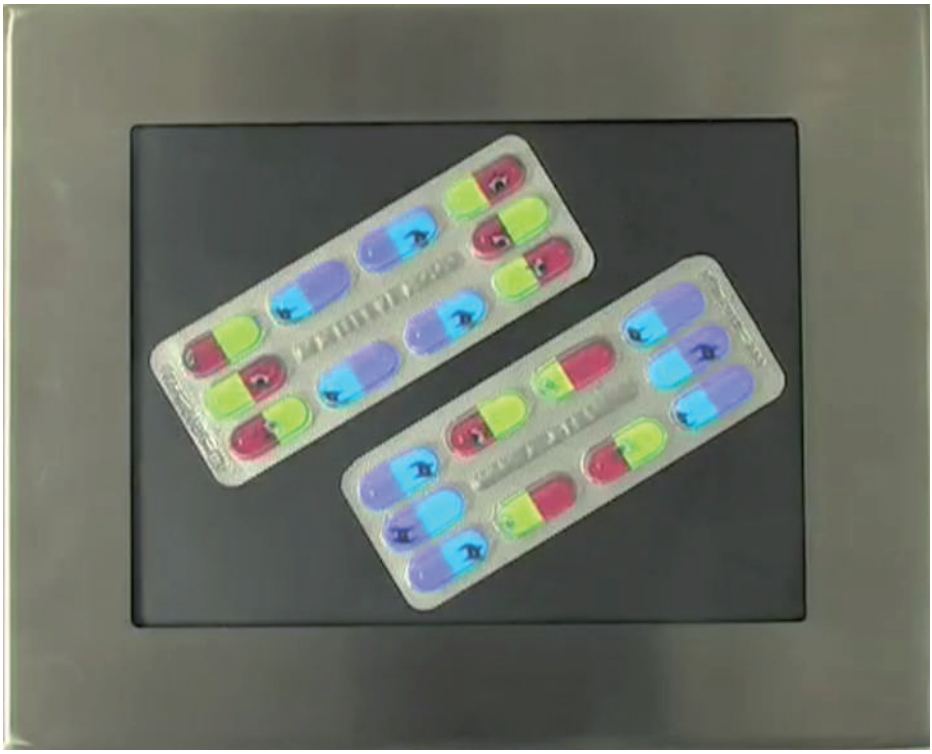
Samuel Rousseau utilise avec génie et finesse les nouvelles technologies: en véritable magicien, il intègre une image vidéo spécifique à des objets communs, leur donne vie et interroge ainsi avec humour et poésie l'absurdité de la condition humaine.

« On l'aura compris, il y a beaucoup d'humour, de poésie et de décalage dans les oeuvres de cet artiste, né à Marseille en 1971, qui vit et travaille à Grenoble depuis une vingtaine d'années. (…) Derrière une apparente fantaisie, se cachent les préoccupations récurrentes de Samuel Rousseau, liées au (contrat) social, à l'urbain, à la place et à la fragilité de l'individu, solitude et mal-être, au quotidien et à ses objets ou rebuts (pneus, blisters de médicaments). » **H.F Debailleux, 2010**

« Cet artiste inclassable instille dans les objets du quotidien la magie de l'irréel ou introduit un décalage de perception, Samuel Rousseau donne à rêver ou à réfléchir, mettant en place une nouvelle dimension qui déploie l'imaginaire et ouvre discrètement la voie vers une réflexion philosophique. Avec une grande économie de moyens, il crée des images fortes qui nous parlent autrement du monde, de la globalisation, du cycle du temps et des saisons. » **V.de M. Connaissance des Arts, 2008**

Samuel Rousseau

Sculptures vidéos



Galerie **Claire Gastaud**
contemporary art

Cadavre exquis Vidéo

The Projet Cadavre Exquis Vidéo - (2008>2011)

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

For the 2010/2011 session Vidéoformes launches a new call for participation around two branches initiated by two video artists singled out during the 2010 festival:

> A project in standard definition (DV-SD) initiated by Patrick Bergeron:

Contributors list / work in progress:
Patrick Bergeron (Canada) • Simone Stoll (Italy) • Fabio Scaccioli (Italy) • Bérengère Hénin (France) • Chloé Mazlo (France) • Florence Babin (France)... To be continued...

> A project in High definition (DV-HD) initiated by Max Hattler:

Contributors list / work in progress:
Max Hattler (England) • Jacques Urbanska (Belgium) • Justine Emard (France)• Carmen Gil Vrolijk (Colombia) • Roland Quelven (France)... To be continued...

Cadavre Exquis Vidéo
Work in progress



> The project 2008/2010:

Liste des contributeurs pour La branche 1:
Raphael (Spain) • Sig Coggins (France) • Kika Nicolela (Brazil) • Anick Maréchal (France) • Stéphane Trois Carrés (France) • Justine Emard (France) • Devis Venturelli (Italy) • Isabelle Huberson (France) • Delphine chevrot (France) • Robert Croma (England) • Ulf Kristiansen (Norway) • Anders Weberg (Sweden) • Niclas allberg (Sweden) • Antti Savela (Sweden) • Vincent Blesbois (France) • Colette Chevrier (France) • Alicia Felberbaum & Michèle Rusconi (England)

Liste des contributeurs pour La branche 2:
Raphael (Spain) • John Sanborn (USA) • Stéphane Trois Carrés (France) • Gabriel Soucheyre (France) • Eric André Freydefont (France) • Christophe Guérin (France) • Thomas audissergues (France) • Yannick Dangin Leconte (France) • Simon Duclut-Rasse • Clémence Demesme (Belgium) • Ran slavin (Israel) • Alphonsine David (France) • Maria Donata Napoli (Italy) • Alfonso Elvira (Spain)

ECVP

Exquisite Corpse Video Project - (2008>2011)

The Exquisite Corpse Video Project (ECVP) is a unique video collaboration among artists from all over the world, inspired by the Surrealist creation method, the "Exquisite Corpse". Using the semiblind, sequential method of the surrealists' game, ECVP participants create video art in response to the final 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." 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 artists from around the world illuminates the possibilities of globalized, collective creativity.

The project is coordinated since 2008 by Brazilian video-artist Kika Nicolela, and has had the participation of over 70 artists from 25 countries. The ECVP Volume 3 is having its world premiere at the Videoformes' 2011 festival.

ECVP Vol.1 Participating artists:

Corpse #1

Marty McCutcheon (USA) | Ambuja Magaji (India) | Kika Nicolela (Brazil) | Zachary Sandler (USA) | Simone Stoll (Germany) | John Pirard (Belgium) | Niclas Hallberg (Sweden) | Anders Weberg (Sweden)

Corpse#2

Michael Chang (Danmark) | Niclas Hallberg (Sweden) | Marty McCutcheon (USA) | Alison Williams (South-Africa) | Stina Pehrsdotter (Sweden) | Kika Nicolela (Brazil) | Per E Riksson (Sweden)

Corpse#3

John Pirard (Belgium) | Kika Nicolela (Brazil) | Anders Weberg (Sweden) | Joy Whalen (USA) | Marty McCutcheon (USA) | Ulf Kristiansen (Norway) | Niclas Hallberg (Sweden) | Simone Stoll (Germany)

Corpse #4

Marty McCutcheon (USA) | Niclas Hallberg (Sweden) | Hélène Abram (France) | John Pirard (Belgium) | Brad Wise (USA) | Ronee Hui (England) | Lucas Bambozzi (Brazil) | Kai Lossgott (south-Africa) | Kika Nicolela (Brazil)

Corpse#5

Michael Chang (Danmark) | Joshua & Zachary Sandler (USA) | Simone Stoll (Germany) | Stina Pehrsdotter (Sweden) | Alberto Guerreiro (Portugal) | Niclas Hallberg (Sweden) | Ambuja Magaji (India) | Dellani Lima (Brazil) | Per E Riksson (Sweden)

Corpse#6
Kika Nicolela (Brazil) | Alicia Felberbaum (England) | Ulf Kristiansen (Norway) | Anders Weberg (Sweden) | Marty McCutcheon (USA) | Jan Kather (USA) | John Pirard (Belgium) | Arthur Tuoto (Brazil) | Nung-Hsin Hu (Taiwan)

Corpse#7
Michael Chang (Danmark) | Jan Kather (USA) | Niclas Hallberg (Sweden) | Renata Padovan (Brazil) | Ulf Kristiansen (Norway) | Tim Pickerill (USA) | Ronee Hui (England) | Romuald Beugnon (France) | Hans Manner-Jakobsen (Danmark) | Kai Lossgott (south-Africa)

Corpse#8
Anders Weberg (Sweden) | Joshua & Zachary Sandler (USA) | Kika Nicolela (Brazil) | Nung-Hsin Hu (Taiwan) | Brad Wise (USA) | Stina Pehrsdotter (Sweden) | Christian Leduc (Canada) | Caroline Breton (France) | Jan Hakon Erichsen (Norway) | Pila Rusjan (Slovenia)

Corpse#9
Joy Whalen (USA) | Per E Riksson (Sweden) | Marty McCutcheon (USA) | John Pirard (Belgium) | Alexandra Buhl (Danmark) | Simone Stoll (Germany) | Alicia Felberbaum (England) | Lucas Bambozzi (Brazil) | Pedro Reis (Portugal) | Mads Ljungdahl (Danmark)

ECVP Vol.2 Participating artists:

Interfaces
Nung-Hsin Hu (Taiwan), Brad Wise (USA), Michael Chang (Danmark), Pila Rusjan (Slovenia), Bruno Penteado and Tales Frey (Brazil), Paulina Sandberg (UK)

Languages
Joas Sebastian Nebe (Germany), Marty McCutcheon (USA), Stina Pehrsdotter (Sweden), Renata Padovan (Brazil), Jan Kather (USA), Alexandra Gelis (Colombia)

Identities
Per E Riksson (Sweden), Ambuja Magaji (India), Guillermina Buzio (Argentina), Jake Selvidio (USA), Jorge Lozano (Canada)

Reminiscences
Arthur Tuoto (Brazil), Hans Manner-Jakobsen (Danmark), Renata Padovan (Brazil), Gabriel Soucheyre (France), Jake Selvidio (USA), Katja Bjorn (Danmark)

Machines
Niclas Hallberg (Sweden), John Pirard (Belgium), Anthony Siarkiewicz (USA), Jan Hakon Erichsen (Norway), Danny Germansen (Danmark), Kim Thøgersen Grønborg (Danmark)

Fluids
Danny Germansen (Danmark), Joshua and Zachary Sandler (USA), Katy Connor (UK), Anthony Siarkiewicz (USA), Gabriel Soucheyre (France), Stina Pehrsdotter (Sweden)

Politics
Marty McCutcheon (USA), Arthur Tuoto (Brazil), Guillermina Buzio (Argentina), Giselle Beiguelman (Brazil), Ulf Kristiansen (Norway), John Criscitello (USA)

Senses
Michael Chang (Danmark), Niclas Hallberg (Sweden), Ambuja Magaji (India), Kika Nicolela (Brazil), Kim Dotty Hachmann (Germany), Alicia Felberbaum (UK)

Encounters
Katja Bjorn (Danmark), Michael Greathouse (USA), Joas Sebastian Nebe (Germany), Alicia Felberbaum (UK), Giada Guiringhelli (Italy), Wai Kit Lam (China)

Boundaries
Anders Weberg (Sweden), Fernando Velazquez (Brazil), Ronee Hui (UK), Simone Stoll (Germany), Dave Swensen (USA), Matthias Roth (Germany)

Narratives
Brad Wise (USA), Niclas Hallberg (Sweden), Ulf Kristiansen (Norway), Joshua and Zachary Sandler (USA), Kika Nicolela (Brazil), Christian Leduc (Canada)

Transformations
Simone Stoll (Germany), Mike Bennion (UK), Michael Chang (Danmark), Alison Williams (South-Africa), Mads Ljungdhal (Danmark), Alvaro Campo (Switzerland)

ECVP Vol.3 Liste des artistes participants:

Alexandra Gelis [Colombia/Canada]
Alicia Felberbaum [UK]
Allyse Stepanian [USA]
Alvaro Campo [Switzerland]
Anders Weberg [Sweden]
Anthony Siarkiewicz [USA]
Brad Wise [USA]
Debbie Douez [Canada]
Deirdre Logue [Canada]
Dellani Lima [Brazil]
Evelin Stermitz [Austria]
Fernando Velazquez [Brazil]
Gabriel Soucheyre [France]
Gabriela Golder [Argentina]
Gérard Chauvin [France]
Giada Ghiringhelli [Switzerland]
Jan Hakon Erichsen [Norway]
Jan Kather [USA]
John Creson and Adam Rosen [USA/Canada]
John Criscitello [USA]
Jorge Lozano [Canada]
Josh and Zachary Sandler [USA]
Kai Lossgot [South-Africa]
Kika Nicolela [Brazil]
Kim Dotty Hachmann [Germany]
Lucas Bambozzi [Brazil]
Mads Ljungdahl [Danmark]
Marcelo Amorim [Brazil]
Marty McCutcheon [USA]
Matthias Roth [Germany]
Nia Pushkarova [Bulgaria]
Niclas Hallberg [Sweden]
Nika Oblak & Primoz Novak [Slovenia]
Nung-Hsin Hu [Taiwan]
Per Eriksson [Sweden]
Pila Rusjan [Slovenia]
Renata Padovan [Brazil]
Ronee Hui [UK]
Simone Stoll [Germany]
Sohrab M. Kashani [Iran]
Sojin Chun [South-Korea/Canada]
Stina Pehrsdotter [Sweden]
Ulf Kristiansen [Norway]
Wai Kit Lam [China]

Young Audiences

PRIMARY SCHOOL



Fredi la mouche / Moussa Sarr
France/2010/1'58

➤Le bonheur des autres / Jean-Pierre Lefebvre
France/2010/6'05

Spin / Max Hattler
UK/2010/3'55

Little Birdie / Ozan Adam
Turquey/2010/1'

Noche Americana / Mônica Heller
Argentina/2010/5'49

Metamorfaces / Nicola Dulion
France/2010/3'34

Voir la mer pour la première fois / Sabrina Montiel-Soto
France/2010/4'28

Transpo / Nicola Dulion
France/2009/2'28

Young Audiences

HIGH SCHOOL

La Conspiration du Cerveau / Didier Feldmann
France/2010/5'45

Eventually / Gareth Hudson
UK/2009/3'30

HOTEL EPISODE UN / Benjamin Nuel
France/2009/10'21

Time Code / Stuart Pound
UK/2010/1'07

Let's Play Games / Marko Ubovic
Serbia/2010/5'

Word in Progress / Chloé Mazlo
France/2010/4'56

Puzzle / Sébastien Loghman
France/2010/3'24

Suspension of Belief / Wago Kreider
USA/2010/5'20

Trinkler / Marie-Catherine Theiler et Jan Peters
Germany/2010/9'40



Young Audiences

HIGH SCHOOL



Autoportrait 5 (L'absence de maîtrise de l'homme sur son environnement) / José Man Lius / *France/2010/3'*

◂Des rides / Renaud Perrin et John Deneuve
France/2010/2'48

The End, Slices of life / Bob Kohn
France/2009

Young Audiences

SECONDARY SCHOOL

Las Vegas shadow / Christophe Guérin
France/2009/4'22

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La Sprezzatura / Beat Lippert
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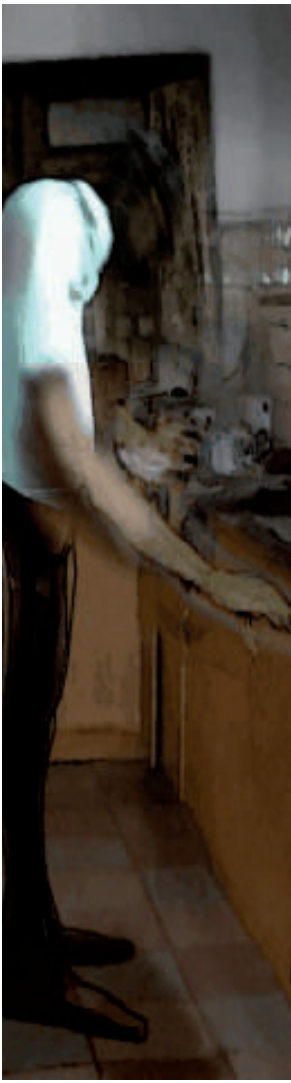
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