
CLERMONT-FERRAND
14.03 > 01.04 2012
VIDEO FORMES
FESTIVAL 14.03 > 17.03
NUIT DES ARTS ÉLECTRONIQUES > 17.03
• MAISON DU PEUPLE •
EXPOSITIONS 15.03 > 01.04
WWW.VIDEOFORMES.COM
27e MANIFESTATION INTERNATIONALE ART VIDÉO & CULTURES NUMÉRIQUES
27th INTERNATIONAL VIDEO ART AND DIGITAL CULTURES FESTIVAL


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Turbulences vidéo # 75 · spécial hors série, catalogue Vidéoformes 2012

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Published by **VIDEO**FORMES, 64, rue Lamartine, 63000 Clermont-Ferrand · tél : 04 73 17 02 17 ·
videoformes@videoformes.com · www.videoformes.com ·

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The magazine Turbulences vidéo # 75 with the support of ministère de la Culture / DRAC Auvergne, of Clermont-Ferrand, of Clermont Communauté, of conseil général du Puy-de-Dôme and conseil régional d'Auvergne.

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CRISIS, CRISIS of CULTURE, CULTURE OF CRISIS and art in all that ?

It doesn't escape anyone that the crisis is here for the long haul: this is being drummed into us throughout the media landscape.

And to make use of this argument as an alibi to utilize budgets allotted to culture as a "value adjustment". We could deride this simplistic view. But to look at it more closely, this position is commonly accepted by all of the decision-makers. Even though, in spite of the crisis, culture has never been such a "safe investment" to continue in the language that has been laying down the law for several decades.

Never, indeed, have we had to deal with such demand, never have we had to answer the increasing and varied needs of collaboration, of presentation, of reception, of support for cultural projects.

So, for this 27th edition of Vidéoformes, let's dive in again, let's go in search of another dimension, another way of thinking, another sensibility.

And let's enlighten ourselves, by remembering the words of Dziga Vertov (spinning top!) so that the lines move at last :

"I am kino-eye.
I am a mechanical eye.
Now and forever, I free myself from human immobility. I am in constant motion…
This is where we work, we the masters of vision, the organizers of visible life (..), mas-ters of word and sound, the most skillful editors of life."

© Gabriel Soucheyre, february 2012
Translated from French by Kevin Metz

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Roundtables
Public meetings on digital cultures

In order to go beyond presentation and keep debating art and its audience

1) «Augmented» world, real virtual. What are the links between the «real» world and the «virtual» world?

Médiathèque Hugo-Pratt, Cournon // 10.03 – 5pm

The «augmented» reality designates the technologies that make possible the superimposition of virtual 3D or 2D models to the perception we naturally have of the reality in real time. (source : French Wikipédia)

In everyday life, the terms «second life» and «augmented reality» are more and more used : the promotional and their bar codes, the catalogues and their 3D images, all of them working with now people at large : smart-phones and tablets.

How, thanks to the experiments of artists, can we see this world differently and understand these news mechanisms used for marketing? From posters with their flash-codes to the printed catalogue and these images we can move?

Participants :
Anne Astier, new media artist
Marc Blieux, new media artist,
Justine Emard, new media artist,
Moderator : Gabriel Soucheyre, artistic director of Vidéoformes, teacher at Département des Métiers de la Culture, Université Blaise Pascal, Clermont-Ferrand.



2) Art, territories and societies
Maison du peuple // 15.03 – 10am

Art and its actors are part of our society and they play their part. Sociologists and economists talk about creative industries in relation with digital cultures that already have a great impact on social networks and dynamize territories in their capacity of ordinary innovation. In order to understand the transformations and the challenges that are at stake, artists, businessmen and actors of the social world are discuss the contribution of technologies and their capacity to challenge societal problematics.

Participants :
Katia Bouferache, coordinator LEDAMIER, Grappe et Réseaux Auvergne Musique Média Image,
Guillaume Condamine, new technologies consultant,
Mathieu Coste, entrepreneur,
Sylvie Dallet, professor,
Sylvie Roussel, head of Université des Aidants (Conseil général du Val de Marne).

3) The artists' double life
Maison du peuple // 16.03 – 10am

Olga kisseleva's work «Double life» question the theme of social integration of the artist. Many artist make their living and have an artistic career at the same time. Is it a choice? An economic constraint? Or…?

Participants :
Caroline Bissière, director of Centre d'art de Meymac,
Olivier Bosson, artist,
Claudia Gomez, artist,
Olga Kisseleva, artist,
Simon Pourret, director of Transfo.



INTERNATIONAL CONTEST

PRIX DE LA CRÉATION VIDÉO VIDEOFORMES 2012

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

A selection of 82 movies from 21 countries : Argentina, Australia, Belgium, Brazil, Canada, Chile, USA, Finland, France, Germany, Greece, Israel, Italy, Netherlands, New-Zeland, Poland, Romania, Spain, Switzerland, Turkey, UK.

15 programs, from Thursday 15th to Saturday 17th March, at Maison du Peuple.

The selection will be accessible on the Vidéothèque éphémère, at Musée d'art Roger-Quilliot and Centre d'animation Camille Claudel, from 20th March to 1st April.

JURY 2012
Prix de la création vidéo VIDEOFORMES 2012

Isabel Rocamora, artist, UK,
Etienne Van den Bergh, Chairman of Contour Video Art Biennial of Malines, Belgium,
Mihai Grecu, artist, Romania.

Jury of Prix des étudiants VIDEOFORMES 2012 / Université Blaise Pascal, Clermont-Ferrand : Lolita Barse, Sandra Listrat, Camille Meunier, Charles Meresse, Mayeul Schlagenhauf.

Prix de la création vidéo VIDEOFORMES 2012

Program #1 : Urbans

The ground is moving / Christoph Oertli

Belgium/2010/10'

The camera pans across façades and greenery in slow horizontal movements. It's like an extended moment in the summer, at sunset, when a strong light is hitting the sceneries almost horizontally and dividing them in light and dark zones. People traverse from light to dark, as if the overstepping of this border was something very significant or magical. They become figures appearing or disappearing from further away, from the depth of an undefined black space. One could call it backstage or behind the scenes, where a parallel world seems to exist. It's something like a time- and spaceless existence, where humans come from and go .



RubaliZ / Marc Hernandez

France/2010/4'26

The wandering of three black corpuscules in a marked out, soggy and shifting space. Dance/Painting/Video Meltdown. The «RubaliZ» work springs from the project «The Practice of Space».



Maison sonore /Jonatan Schwenk

Germany/2011/4'44

The animated film Maison Sonore highlights short scenes from a large building full of sounds. On the different floors people are waiting for a new melody that will change their life and do not realise that it is already being played.



Alphaville-MD / Maix Mayer

Germany/2011/28'43

Alphaville-MD is a film-essay about the german city Magdeburg. On differnet levels urban transformation processes were interwoven with each other. The political spectrum with the temporal breaks 1945 / 1961 / 1989 can be recognised in the shape of the really built environment. It includes the model of socialist city-planning as well as the solitaires of the GDR modernism and postmodernism. Through the variation of urban questions the narrative connection to other short films from Maix Mayer is to be realized as well as through the short appearence of the main character of his former films. Here he is to be seen together with his second ego (a puppet- double) as the city-architect. The refenrence of the film title to Godards film „Alphaville" is only methodically. The present time of Magdeburg was filmed in a way that it seems like a model-city in the future.



Prix de la création vidéo VIDEOFORMES 2012

Program #2 : Memories



Scenes Shifts, in six movements / Jani Ruscica
Belgium/2010/10'
A fragmentary and poetic film about the portrayal of place and its historical layers.



Tafel (Table) / Enrique Ramirez
Chile/2011/12'35
Tafel is a journey and an imaginary conversation between two of the major cultures of Belgium, Wallon and Flamands. It is a project based on interviews, and aims to illustrate how a cultural object such as a table, not only reflects social, cultural and political divisions that often are present but also are incomprehensible. «Tafel» is an excuse to approach to these questions and reflect about some differences ingrained in the same country.



Terre d'ombre /Marin Esteban
France/2011/7'10
The oak roots don't spread more than its branches grow.



Habeas Corpus / Valerio Murat & Antonio Poce
Italy/2011/6'20
Habeas Corpus is a flash-opera : voice, music, image merged in a single vision, in a unique creative process. Scattered fragments of the spirit, a language that explores new forms of writing.

5:46 am / Olivier Campagne & Vivien Balzi
France/2011/3'45
A selection of different public spaces in Paris, 1 meter underwater, offering a surrealist and serene view of the city.

Prix de la création vidéo VIDEOFORMES 2012

Program #3 : Far form reality

The page's wing / Federico Campanale
Netherlands/2011/11'
In front of a infinite bookshelf, two look alike women will meet each other out of time, in the middle of pages and books floating in the air. This film evokes spiritual research, depicting the intensity of a realization and of a very short moment.



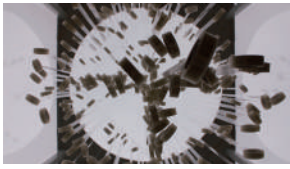
Desert III / Gregory Chatonsky
Canada/2011/16'57
Uninhabited areas, cities and swamps, forests and roads, objects and words that disappear one after the other, a young woman cry on Youtube. Inspired by «The Road» by Cormac McCarthy, Desert III takes each object that the protagonists cross over in the book to deconstruct the basis of the dramatic progression.



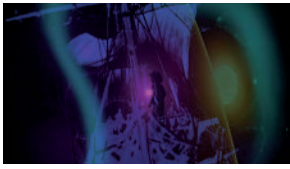
The people from the flight 103 / Fedor Belenky
Germany/2010/8'34
What goes on in somebody's mind who is rushing out of a plane?
How long is he tied by the paralyzing fear of death? How long does it take before he starts getting settled in his new «environment»? And what does he do then? This animation is inspired by the tragical Lockerbie disaster of 1988.



Tape generation /Johan Rijpma
Netherlands/2011/2'39
Large groups of tape rolls go through a long process of development and degeneration. The extremely slow paced life of theses objects is being revealed within an isolated space where everything starts from a balanced symmetric structure. From this orderly state deviations and differences in behaviour slowly become visible. Resulting in unpredictable shapes and movements that somehow feel familiar.



I turn home / Johanna Vaude
France/2011/5'28
Sound and visual poetry from Stanley Kubrick's films.



Prix de la création vidéo VIDEOFORMES 2012

Program #4 : We are animals !



Bubbleman superstar!!! Return of the Blowfly / Alban Gily & Julien Vray
France/2011/18'33'
Patty Dough sought out Bubbleman to give him an urgent mission: To deliver to Prez (president of the U.S. of A.) his can of dungfly, or TOX – a highly addictive, super strong hallucinogenic, the use of which causes transmutation… Indeed TOX, "if you can get it", transforms the Blowfly into its alter: Prez !!!
With Bubbleman, Patty Dough, Prez, Blowfly, Ben et Pope.



Beastliness / Deborah Kelly
Australia/2011/3'17
The vivid animation of Beastliness synthesises traditional handmade photomontage with digital animation techniques into a new whole; an entirely artificial dance with reckless sirens.



Equinoxe II /Vincent Capes
France/2011/1'14
« Spirit do exist: death does not end all things, And so the pale ghost, victorious, escape from the flames. » (Properce, Elegies)



Unbridled / Jennifer Campbell
Canada/2011/00'18
Unbridled is a video performance documenting the absurd, visceral and awkward transformation of the body into animal. By adapting the archaic physical manifestations of diagnosing hysteria in the 19th century, the artist is able to tap into a tragic humor akin to that of physical theatre or commedia dell' arte grotesque.

Prix de la création vidéo VIDEOFORMES 2012

Program #4 : We are animals !

What's up / Risto-Pekka Blom
Finland/2010/3'20
The video work combines distressed and contented sounds of a baby with images of adult men and women acting out the sounds and the feelings that they carry. The work deals, in a humorous way, with our innate need to feel accepted, loved and happy.



Beauté / Adèle Miossec
France/2010/2'09
It is a graphic research on beauty, on the border, sometimes slim between what is beautiful and what is ugly.



The birth /Ozer Feyzioglu
Turkey/2011/2'30
«The Birth» is created for artistic purposes. The idea comes from animal reproduction. The artist just wanted to transpose the dirty documentary visuals to the sleek world of fashion. He believes fashion film gives great opportunity to film makers to express themselves in many different ways. It's an exciting new medium..



Caméléon / Capture
France/2010/00'58
A woman is walking in the street, she's looking for her place in the story and in the set. She crosses people who are melted and hidden in the set, just like cameleon. She finally find the good place to be.

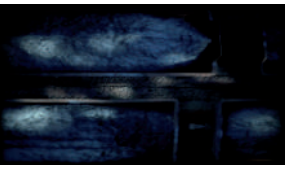


Hippy and the snake / Petrina Hicks
Australia/2011/14'06
Filmed on high speed Phantom video camera at 800 frames per second in HD, a teenage girl appears in extreme slow motion and high resolution in an artificial garden created in a studio, with a fake blue sky background as the setting. The plants and flowers are dripping with a clear sticky substance, and the girl is interacting with various creatures in this garden. A symbiotic relationship between with the girl, creatures and nature is suggested, yet the artificial, manipulated, controlled and hyper real look of this environment is incompatible with this notion of symbiosis.

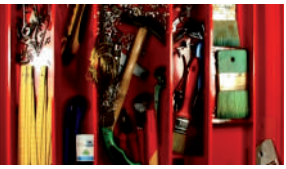


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Program #5 : Men at work



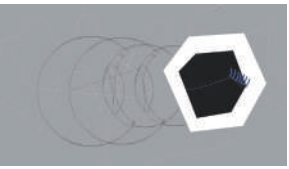
Pilgrimage / Eder Santos
Brazil/2010/14'
'Pilgrimage' follows the processing of iron ore from its extraction to transportation and eventual shipment. Viewed from a perspective that reinvents the quality of the event, the work analyzes the relationship between nature and culture, and shuffles the viewer-work-industry triad.



Cassetta degli attrezzi / Vincenzo Beschi & Irene Tedeschi
Italy/2010/6 '52
We used a camera with a device that allowed for the stopmotion capture 5 frames at a time. During the recording of these 5 frames were captured on tape the sounds present at the time of shooting.
From this experience we have set ourselves a question: Is it possible to animate the sound frame by frame as it does for images, cartoons ?



L'heure rouge / Sarah Jerôme
France/2011/7'40
In the darkness of a butcher's shop, a dancer roams, a butcher cuts some meat.



BioGeology-BioGeología / Gala Bent & Roberto Carlos
Canada/2011/00'18
An animation (Gala Bent) and sound (Roberto Carlos Lange) collaboration created in 2011.



Las particulas elementalas / Gabriela Golder
Canada/2011/00'18
Factories, gears, moving bodies, hands doing, eyes paying attention. A factory worker approaches to the machine, that boils, spits fire. A rural worker picks fruits of the sowing. Bend down, its face almost touching the ground. Another worker, and then another. Female workers, the machine in motion. How to understand the history of a nation through the history of work? "The elementary particles" it's a film about work and workers build from images of the Sucesos Argentinos (Argentine Events) Archive, a newsreel shown in Argentina between the 30s and the 70s.

Prix de la création vidéo VIDEOFORMES 2012

Program #6 : Under control

Shadowlands / Michel Pavlou
Greece-Norway/2011/7'40
The indirect clash between a group of demonstrators and the riot police in an clair-obscur urban landscape. 'Shadowlands' explores the notion of power visibility by constructing its imaging on the analogy between historic and cinematic processes.



Deuxième bureau / Lixin Bao
France-China/2011/13'32
According to the Chinese media, there are several hundreds thousands concubines in the country. Even if it is forbidden by law, more and more young women are now becoming mistresses of powerful men in order to escape poverty and rise up the social ladder. The wife becomes the man's object; she is subdued and depends totally on him. A situation of both desire and endured provoking pleasure and frustration.



Mr B et la loi / Laurent Bonotte
France/2011/7'40
Mr B always respects the law, in fair citizen, but at the prize of many injustices.



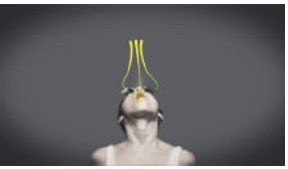
Verraucht / Robin Keast
Germany/2011/1'27
Three simple facts: We like things that are bad for us, we ignore that they are bad for us, we fall apart because they are bad for us.



Ursulimum / Ran Slavin
Israel/2011/18'30
A new buried futuristic history is recovered, 100 years from now, under the old city of Jerusalem.



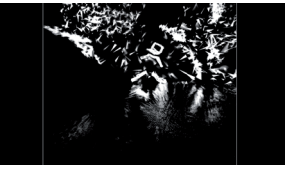
Prix de la création vidéo VIDEOFORMES 2012
Program #7 : Overconnected



Coucoune / Shimrit Gola
Israel/2011/4'30
A trip to ones imaginary cocoon. Videodanse created and performed by Shimrit Golan.



Wired / Eli Souaiby
Lebanon/2011/5'19
« Wired » is an investigation about the power of collective denial in one of the most overpopulated cities in Lebanon and the Middle-East. It questions the domination of denial in regards to the aesthetics of life and the connotation of living in a specific society. The idea of looking up into the wires connected to buildings on both sides and striping the open space brings out the history of the society woes and illustrate the background of people living in this particular space. Whether the cables are for internet, electricity power or satellite the question remains: are we connected or just wired ?



Notebook phase / Philipp Artus
France/2011/7'40
« Notebook Phase » est une animation minimaliste qui unit des opposés complémentaires à travers le mouvement et le son. Le film dessine le portrait d'un personnage curieux, situé entre nature et technologie, rigidité et liberté, bruit et silence.





Those I misunderstood and unable to identify… / Chia Yu Chen
USA/2011/3'
A single channel video work combined with live actions and motion graphics, represents itself as a manual for personal communication. By juxtaposes found objects and games elements, this project intends to express the difficulties and limitation within communication and reveal the visibility of the absurd and effortless position we situated in life while different set of rules applied.

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Program #7 : Overconnected

Instrument / Ruben Van Leer

Netherlands/2011/8'13

« Instrument » is a short dance film that asks the question if our body makes sounds. Lukas Timulak (NDT.nl) presents choreography with 3D animation, to visualize our physical relationship within a modern technological world.



Le forum possession / Olivier Bosson

France/2011/18'

Based on a case of possession, Le forum possession provides 4 pages of debates and advices on this frequent phenomenon, and also on the relationship between the group and the individual. As Tchitchic says : "you did notice, didn't you, that collective dreams are always stronger and more powerful than the little dreams that you make on your own, when you're asleep!"

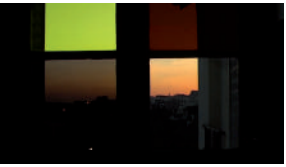


Prix de la création vidéo VIDEOFORMES 2012

Program #8 : Bits and pieces



Descartado / Irene Coll Inglés
Spain/2011/5'54
This is a journey in search of an image. An image coming from the out-takes of several films, from not included shots, shots in which nothing appears a priori, but when put together on a strip of motion one can find out a hidden crucial time.

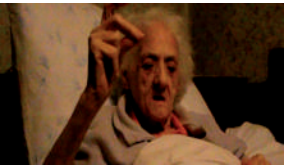


Windows / Aurelio Cardenas
France/2010/3'
My window becomes a piano. Or inversely.

Fondues / Anne-Marie Rognon
France/2011/1'01
Cameleon woman.



Menu / Daniel Nicolae Djamo
Romania/2011/5'27
« Menu » is a video about the woman who raised me. I started monitoring her photographically and through videos starting 2009 in order to get an idea of what «passing» meant, trying to immortalize the process of aging. Soon after, it became more like a last journal, the only thing that a loved one is leaving us.



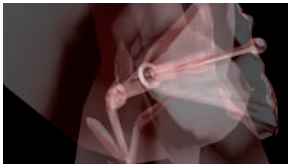
Prix de la création vidéo VIDEOFORMES 2012

Program #8 : Bits and pieces

In loving memory / Jacky Goldberg
France/2011/9'
In the 60's, a piece of memory is coming back from limbos, willing for revenge.



La noche llega (Night Comes) / Víctor Ballesteros
Canada-Chile/2011/5'16
I set my camera to record inside my computer: it brought back both, a film and a model for a garden.

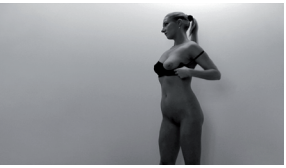


Chronique / Edu loschpe
Brazil/2010/15'00
An attempt to talk directly to the viewer.Our everyday performance. A film-collage.

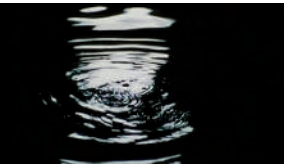


Prix de la création vidéo VIDEOFORMES 2012

Program #9 : And there was light



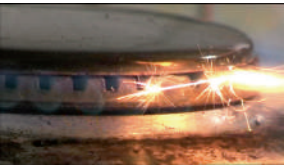
Ecstasy of St Agnès / Slawomir Milewski
Poland/2010/23'30
Ecstasy of St. Agnes is a not narrative treatise on incommunicability or just the short movie about love.



Lights / Bob Kohn
France/2011/1'50
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.



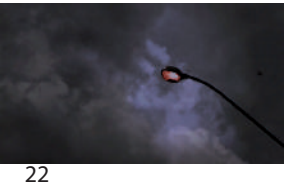
Vaste programme / Raphaël Poli
France/2011/2'55
Testimony staged in a 3d scenery. The subject is the role of mystical revelation in today's society. The example is simply the Christ. The conclusion is both humorous and idealistic.



Clic / Florence Heyer
Germany/2010/1'09
The phobia becomes a game.



Neons melody / Jean-Michel Rolland
France/2011/3'03
Visual and musical work on the sound and light generated by the lightening of a ceiling neon.



Cinema / Eder Santos
Brésil/2010/13'
In the country side of Minas Gerais (in land state of Brazil) things have their particular time. A street lamp, the rain, the boy who plays (ball) soccer game in the streets, a barbed wire fence. They move like moving images "CINEMA".

Prix de la création vidéo VIDEOFORMES 2012

Program #10 : Look at me !

Granular / Catherine Nyeki

France/2010/3'03

Self-portrait consists of a multitude of eyes «graft views» evoking the myth of Argos, the guardian of a hundred eyes « who sees everything.» Observatory of a « plastic laboratory body « transmitter of signs revealing the life of an invisible proxemic.



Nostalgia : Blue Skies Transmission / Bill Psarras

UK-Greece/2011/6'17

It creates a video artistic narrative through animated 2D compositions; based on a nostalgic human figure within the city. In particular, the focus on the spatial emptiness (streets, empty spaces) and the liminal mood, constitute the perfect public space to locate the element of the public urban screen as a medium of blue skies transmission. The artist insist on depicting blue skies and clouds through the medium of public screen in which the pixel aesthetic triggers the emotional intensity of the figure and thus the need of a (symbolic) escapism and returning to a personal memory database through the new media aesthetic of the digital medium.



Casablanca / Jérôme Laniau

France/2011/1'20

« Humphrey Bogart and Ingrid Bergman are in Casablanca an immortal couple who offer us ones of the most beautiful Scenes of cinema's story. », can you read behind the jacket of 'Casablanca"s DVD.

This time, they are looking at you right in the eyes. The immortality of myth is not so evident anymore.



Homme fontaine / José Man Lius

France/2011/5'

The camera shoots a stream, which goes back to its source. The process flow of water is accompanied by ritual music (songs Indians invoking the rain). The water "blue gold", crosses the territories of the body that can be likened to rivers, streams and groundwater that humans use for food. Rainfall distribution is developed on a relief, a body becoming a territory without border. Body-land, affected by several episodes of flooding and drought are subject to various pollutants. Parts of this body are irrigated or drained in order to question the visitor about the economics of water, source of life, ecology required.



Prix de la création vidéo VIDEOFORMES 2012

Program #10 : Look at me !



Newly Risen Decay / Giada Ghiringhelli
Switzerland-UK/2011/8'05
In the ceaseless flux I stand, condemned to fall apart. I am no form. No flesh. No thing. And so then what is left? Everything moves itself and nothing remains.



Combustion / Renaud Hallée
Canada/2011/4'08
Fire used as a visual and musical material.



The adventures of Paulo Bruscky / Gabriel Mascaro
Brésil/2010/19'38
The artist Paul Bruscky enters the platform of virtual relationships «Second Life» and meet an ex-film director, Gabriel Mascaro, who lives, works and enjoys making movies in virtual network. So Paul order Gabriel to record a "machinima" documentary of his adventures in Second Life.

Prix de la création vidéo VIDEOFORMES 2012
Program #11 : Natural

The spring / Przemek Wegrzyn
Poland/2011/3'20
Black man changes his identity in miraculous forest scenery. He changes into a white man. Context and environment refers to beliefs of healing power of nature. The change reveals the problem of dissimilarity and isolation of 'the other' in European society and the problem of European ethnocentrism.



Breath / Vincent Ward
New-Zeland/2011/2'20
A dual screen video installation which combines 'Kin' and 'Muse'. Both video artworks are about how we are united in our vulnerability. This is expressed in 'Kin' by showing an animal in relation to a vulnerable man. In Maori terms, the animal is sometimes considered to be associated with an ancestor, a spiritual guardian and can act as a protector. 'Muse' is about the relationship to nature also, by showing a foetal-like creature in a vulnerable state in the oceanic world. It is through this kind of vulnerability that we can, in our humanity, be linked together.



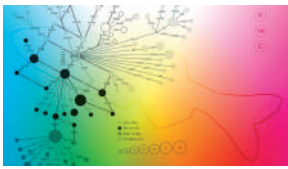
Regarde où tu marches / Frédéric De Manassein
France/2011/30'
The author goes in the nature by wondering if it is possible to look at the nature without interpreting it. But the art and the walking mix. He crosses the nature « like a bow on the strings of a violin : to make vibrate contexts ».



Fiction 1 / Hugo Arcier
France/2011/1'22
Full 3D computer graphics film. It draws from the events that struck Japan in March 2011.



Danio Rerio (Améliorer le poisson-zèbre) / GWeil
France/2011/9'30
The zebrafish (Danio rerio) is in India. It is usually used in aquarium and in laboratory where it serves as model body. The Yorktown Technologie company manipulated genetically the Danio rerio sold under the name of GloFish. This not natural animal is very alive, it is a commercial success.



Prix de la création vidéo VIDEOFORMES 2012

Program #12 : Action



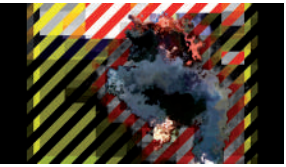
(IN) / Mikko Kallinen
Finland/2011/6'50
Virtual universe dancer interacts with floating artificial-organic constructions. Biological being meets alien architecture. They communicate in a choregraphic level with inner space distortions and extreme speed variations. This interaction creates unrealistic mystical atmosphere. Sound design emphasize the inner dynamics, distortion and the size of the object's mass.



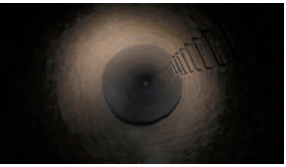
O amor em um ato / Arthur Tuoto
Brazil/2011/7'
Love film.



Strands / Paul Neudorf
Canada/2010/6'15
Dancers and digital animated prints interact in this experimental film that explore the themes of desire, consciousness and identity.



Revisions / Chris Oakley
Royaume-Uni/2010/7'30
Revisions explores the moving image as historical records of modern atrocity, whose fascination lies in both their value as collective memory and appealing to our fascination with death. The inevitable divisiveness that surrounds the use and censorship of these images results in a graphic reinterpretation of infamous imagery.



Rising / Tuomas A. Laitinen
Finlande/2010/16'53
Rising is a dreamlike work about the future, remembering and energy production. The story is centered around a power station built in the early 20th century.

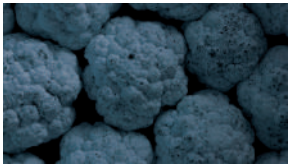
Prix de la création vidéo VIDEOFORMES 2012

Program #13 : Act life

Le chant des particules / Benoît Bourreau
France/2010/15'57
An elderly scientist recalls the commissioning at the turn of the 21st century of the most complex machine ever built by man: a particle accelerator designed to unlock the secrets of the Universe.



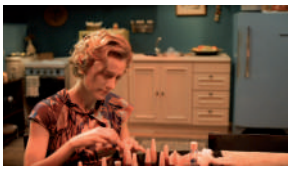
Planet Z / Momoko Seto
France/2011/9'30
Somewhere... planet Z. Vegetation is peacefully taking roots on the planet and everything seems to live in harmony. But a sticky mushroom starts taking over the place insidiously, to finally destroy this ideal world.



Birthday / Saito Mitsuaki
France/2010/6'58
Alone at home, the man was evolving in the silence. Carried away by his birthday, January 28 at 4:30, the man confessed that he did not want to hear the word spring, and he preferred to leave.



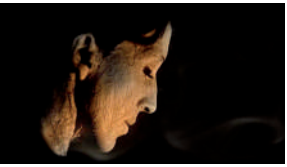
Actus / Kika Nicolela
Brésil/2010/16'57
A couple trapped in a discussion about a birthday cake and nail polishers. 'Actus' explores the blurred lines between reality and simulation. Departing from the idea of representation, time and space are manipulated in order to provoke a fissure in the otherwise stable relationship between spectator and spectacle.



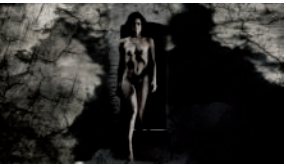
Prix de la création vidéo VIDEOFORMES 2012
Program #14 : Revolutions



Louis who ? / Sasha Huber
Finland/2011/3'50
In the 'Louis Who? What you should know about Louis Agassiz' the viewer is confronted by the history of colonialism and oppression as created by Louis Agassiz. Like a messenger from times past, Sasha Huber enters the picture on a gleaming black horse, telling the passers by of Praça Agassiz, in the suburbs of Rio, about the person who gave the square its name; "Scientist, naturalist, glaciologist, influential racist, pioneering thinker of apartheid, proposed racial segregation in the us…"

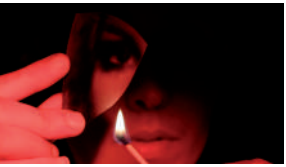


Fragile / Florent Cordier
France/2011/4'37
Memento homo, quia pulvis es, et in pulverem reverteris.



J'accuse / Moussa Sarr
France/2011/1'
The weight of the charge and the necessity to resist.

A secret place / Alessandro Amaducci
Italy/2011/4'20
An inhabited zone of a secret place.



La femme enfant / Diane Sara
France/2011/3'18
Facing a psychological burn out, a famous singer sinks into depression as she is harassed by the paparazzi. Alone and desperate by the time she wasted existing only for the crowd, she tries to regain control of her own life.

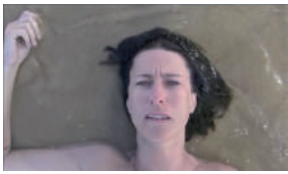
Prix de la création vidéo VIDEOFORMES 2012

Program #14 : Revolutions

La confidence / Annick Lepers

France/2011/10'34

A woman in close-up is gradually covered by the tide. As a background sound, the voices of a multitude of persons stemming from an answering machine, come from another blanch, seem to answer the increasing dramatic intensity of it recover lies of the face...That's the narrative of the confidence of a woman close to the despair.



Dislocations / Celia Eid & Sébastien Béranger

France/2011/10'

A 2D animated and abstract short film, digitally created frame by frame. It is based on a superimposition of layers and on a color contrast. It is musically structured. A high-pitched, metallic voice superimposes the piano. Animation and music are the results of a dialogue between the visual artist and the composer.



Cusp / Christophe Thockler

France/2011/5'45

Cusp is aimed at the viewer, playing on the way he perceives and feel things and time. Ice prisons and cocoons are illustrating a metaphor for the passing time altering our remembrance and souvenirs which are linked to simple objects, Cusp is based on fragments of the Symphony n°1 by Beethoven.

Détails : 36 000 photos, 40 blocs of ice, 40 timelapses of 4 hours.



Prix de la création vidéo VIDEOFORMES 2012
Program #15 :John Sanborn





The planets / John Sanborn
USA/2011/1"20
Music by Kyle Gann
Video by John Sanborn
Performed by Relâche
The Planets is an epic, 77-minute video feature commissioned by the new music ensemble Relâche. The score took composer Kyle Gann 12 years to complete, and became a multi-media immersion into the myths and mystery of the planets when Relâche commissioned video artist and director John Sanborn to take viewers on a journey out into space, and inside the play between reality and fantasia.

The work is in 10 parts, each focused on a single planet, and blends together things we know, and elements that we imagine about the heavenly bodies in the sky. We see them only through lenses, mental and physical – and we dream up more about them than we understand. We have praised them for the origins of humankind, and we have blamed them for controlling our fragile lives from moment to milestone.

The piece is richly orchestrated abstract storytelling that blends particle animation, poetry, dance and video artistry to address our fascination with the planets; the mysteries we ascribe to them and the magisterial influence of the ancient gods the represent.

Dancers Margaret Cromwell and Joseph Copley, master improvisers, provide sinuous body gestures, to project powerful persona traits, and ground each planet with humanity and gender identity. The result is a journey through the historical fabric of myths and legends, energized by modern day digital artistry.

PROGRAMMES FOCUS

Video programs

Maison du peuple & Cinéma Les Ambiances

The FOCUS video programmes pay tribute to reknown artists, 'young' artists, the production of a guest country or of a label. They are usually all curated by guest curators.



FOCUS #1
AIRE/Marc Blieux - SynchroniCity

SynchroniCity
Collaborative movie / work in progress
Concept, scenario, direction, shooting , editing : Marc Blieux
In collaboration with Elif Ayiter, Oberon Onmura, Maya Paris, Vincent Nesler, Andrew MacLachlan, Simotron Aquila, Werner Van Dermeersch, M3ph ...
Production Marc Blieux / AIRE in partnership with the association Artefact

SynchroniCity is a collaborative creation initiated by Marc Blieux. International artists and the audience contribute to its construction. It's in this realm of possibilities that a multimedia work will be born, whose axis is the relay antenna of our desires and doubts, a Schrödinger box, a passage toward other space-times, other levels of consciousness and energy.

This feature film directed by Marc Blieux, shows the work in a time of change and allows the viewer to connect all the elements.

The project is also proposed as an interactive multimedia installation.. (Cf. p.74)

http://aire-ville-spatiale.org/synchronicity

Focus #1

AIRE/Marc Blieux - SynchroniCity





FOCUS #2

Tribute to John Cage : 100 years of unheard music

Tribute to John Cage : 100 years of incredible

Video program

Curators : Alain Bourges, Jean-Paul Fargier, Geneviève Morgan, Gabriel Soucheyre

Love in a cage

John Cage… others will talk about his immense and lasting influence on modern music (the bass player Joëlle Léandre for example, who in Le Monde (6 January 2012) likes the ideas of her guitar partner, Serge Teyssot-Gay, who plays his strings with a jam jar, and exclaims: "it's like Cage's prepared pianos"); others will tout his impact on video art (I did it a long time ago in my writing about Nam June Paik); still others will reveal his contribution to the cultivation of mushrooms… I'd like to share with you a few moments of life. Wonderful real-life experiences spending time in his company.

What luck to have met John Cage! To have approached him, even for just a short while, five unforgettable memories remain with me. My bouquet of flowers for his 100th birthday.

January 1982. I'm in New York with Philippe Sollers. We are presenting Paradis Vidéo at the Kitchen (during a trip with 100 French artists in the US). I'm living with Joan Logue, just below Nam June Paik and Shigeko Kubota's loft. Serge Daney has met up with me: we have to work on a special American issue of the Cahiers du Cinéma. We really want to interview John Cage. Joan Logue picks up the phone: Hello, John… I have two Frenchmen who… The next day John Cage welcomes us to his large apartment, of which several rooms are overrun with plants in pots, planters, tanks, bottles (on 5th Avenue, I think). He answers our questions simply, briefly, his grin becoming larger and larger as he listened to each of our follow-ups. When we had nothing left to ask, he gives each of us a watering can and we help him to water his protégés, about which he could go on forever. What else did we talk about? Serge about Yvonne Rainer, me about Nam June Paik, that's all I can remember now, but the details of our conversation can be found in our article in the Cahiers.

September 1983. I ask Cage to record three minutes of Finnegans Wake to be incorporated into my Echelle de Joyce that will be presented at Elektra (large gathering of art and technology at the Modern Art Museum of the city of Paris) two months later. We meet in the foyer of the Théâtre de Chaillot. I chose to film him in front of the large window through which you can see the Eiffel Tower. I brought a copy of Joyce's book in which I chose a passage to suggest to him. John had his own and said he would choose a passage. He opens FW to a random place, I

Focus #2

Tribute to John Cage : 100 years of unheard music





FOCUS #2

Tribute to John Cage : 100 years of unheard music

should have expected it, he laughs, we laugh. I turn on the camera, I tell him he can begin and that I'll let him know when three minutes are up. "Unnecessary," he replies and he jumps in. What grace in the syllables! What music in the string of words… And then suddenly, he lifts his head: "Three minutes, it's finished, look", I look at my watch, lo and behold, it's three minutes. "Three, ha ha ha", he repeats, beaming with how on the money he's been and which leaves me dumbfounded. Obviously, I left the laugh in the video.

Fall 1987. For his 75th birthday, at the Théâtre du Rond Point, I attend a concert of several of his works. I'm sitting on the side, close to the musicians. My eyes never leave the master who is delightedly watching his musicians dressed in black carry out the tricks that his score commands: put socks in a trumpet, hang a coat on the horn of a trombone, hit a motorcycle helmet with gloves before picking up the violin, etc.

September 1989. Boston. I film Nam June Paik for Canal Plus. He led us to the place at Harvard where several years earlier Cage had played his famous piece 4'33" of silence (as can been seen in his video Tribute to John Cage). He wants a remake. But he has not brought, as Cage did, a piano to the street. To attract an audience, he rented a rock group. The students congregate, the leader of the rock group announces that they are they to commemorate Cage's 4'33". No one understands anything. Paik is silent and drags a violin behind him. In silence. Things become confused. Fortunately, fate saves Paik from a fiasco. Some students, who are getting ready to sing in the street in order to collect money for their sports activities, see Paik as he is smashing his violin. They roundly applaud him and cross the street to surround Paik and sing a hymn to his glory. The next day in New York, Paik suggest we film a performance in his workshop: he sits at his piano and plays Chopin by hitting the keys with a camera; two televisions sitting upright on the piano show images of the keys being swallowed up by the wide angle lens. A radical demonstration, at the most basic level, absolute form, live. So Paik, delighted, cries out as he turns to me: "Better than John Cage, isn't it! Ah ah ah… you know what? Because everyone can redo it." As I'm perplexed, he adds: "In two centuries, this might be the only thing that remains of me." What, this? I understood: a way of doing Cage better than Cage. A tribute to the master by his dissolution while overtaking, and vice versa, because at that very moment, Paik, as an incorrigible Buddhist, was bragging about finally erasing his own identity by projecting it beyond the horizon defined by another Being.

Fall 92. Cage died on August 5th. I'm in New York to film the sculptor Alain Kirili. I learn that there will be a tribute to the inventor of silent music. I go to Carnegie Hall and witness an astonishing concert: two orchestras playing two works by the Master at the same time. In that

way all the musicians who wanted to participate in this homage were able to take part. But the audience is scant. I don't know how I ended up in the empty balcony. I dragged a lover who had just entered my life. We sealed the love that began in such a beautiful tohubohu with a few kisses. Thanks John, for this non-wedding march. Where I exulted in having, for once, done "better than Paik".

I no longer know when. I received from Paik one of these playing cards that he published, with images of his "Tribute to John Cage». Those were little inexpensive and charming gifts. Even more so when he personalized them by writing on the laughing head of his Master: John loves Jean-Paul (or Michel, or Joëlle, or Danielle, etc.) and he signed them Paik. An indication of his happiness to have accomplished total coalescence. It's my turn to tell you, dear readers and amateurs of real art, because this gift is transmitted from disciple to disciple: Cage loves you.

© Jean-Paul Fargier
Translated from French by Kevin Metz

FOCUS #3
Reynold Reynolds

Reynold Reynolds
Video selection



Seven Days Til Sunday / Reynold Reynolds & Patrick Jolley
8mm/1998/10'
The figure falling through the cityscape towards violent annihilation by fire and water.
An autonomous symphony of falling bodies. A succession of image sequences shows the human figure falling through the cityscape towards violent annihilation by the natural forces of fire and water.



The Drowning Room / Reynold Reynolds & Patrick Jolley
8mm/2000/10'
Directors: Reynold Reynolds, Patrick Jolley.
Producers: Reynold Reynolds, Patrick Jolley.
Cast in order of appearance:
Heike Bartels, Clea Van Der Grijn, Patrick Jolley, Florian Pariak, Jane Gang, Martin Frei, Kelly Burns, Tom Green, D. Alexander Cox , George Horn.
Production : Art Buro
Post-production & editing : Reynold Reynolds, Harvest Works, Outpost.
Funded by: The Arts Counxil of Ireland, Temple Bar Properties. Dublin.

A sequence of domestic vignettes from the sunken suburbs. In the house, the stagnant atmosphere has slowly thickened to liquid. The inhabitants try to carry on as normal but beyond the borders of asphyxiation, communication is limited and expression difficult. Filmed entirely underwater in a submerged house to create an atmosphere unlike any other film.

In classic film melodrama, the characters' powerful, deep-seated, and usually unacknowledged emotions are often displaced onto aspects of the mise-en-scène, not unlike the condensation and displacement of meaning that occur with dream symbols and figures of speech. In Reynold Reynolds and Patrick Jolley's black-and-white film The Drowning Room (An Underwater Soap Opera) (1999), a seemingly ordinary family is seen going about its daily business in a house that is completely filled with water. The family members, either refusing to notice this fact or simply taking it in stride, continue their activities as best they can: shoveling their fish dinner into their mouths as tiny food particles waft around their faces like plankton,



Focus #3
Reynold Reynolds

reading waterlogged newspapers, and petting their suspiciously stiff-limbed cat as if all this were perfectly normal. They seem to exist in a state of suspended animation, perhaps thinking that if they pretend the water isn't there, it won't drown them. When viewed in the context of recent global events, the family's domestic isolation can be seen as a metaphor for political isolationism and a willful disconnection from the events of the world outside.

Burn / Reynold Reynolds
2002/10'
Cast: Steve Kondats , Heike Bartels, Ed Norris, Charissa Harrison, Patrick Jolley, Melissa Cliver, Reynold Reynolds.
Production : Rebecca Trost, Nelson Nelso, Tom Green, Ed Norris, Matt Kohn, SDamara Golden, Christoph Draeger, Joan Linder
Produced by: Melissa Cliver
Editing & Sound Design: Reynold Reynolds

Burn is a narrative collage, peopled with devils, angels, and allegorical creatures. A house burns from the inside while its occupants focus on the emotional issues of their lives. The inhabitants serve life sentences with no remission in an architecture of insecurity - while impending disaster is ignored.

When traumas and alienation emerge from behind the perfect veneer of TV soaps and cinematic romances, their peaceful, smooth-running idyll turns into catastrophe. The film and video artist Reynold Reynolds uses his experience as a film theorist in order to visualise this collision between the idealised cliché and its opposite in his videos and installations. The language and methods of the cinema are analytical instruments in his work; in a narrative collage, for example, the inhabitants scarcely seem to notice that their house is burning, as they are so caught up in their own emotional states. In «Burn», the people resemble prisoners facing a life sentence with no hope of reprieve, monotonously going about their everyday business quite unaware of the approaching disaster.

In this wildly outlandish film an absent minded couple sit calmly reading as fires erupt in their clothing, books and furniture. They nonchalantly swat at he flames with a stoic inattentiveness. Burn embraces an anti-narrative structure yet intense drama is found in the conflagration about to envelope the couples' abode. Finally a decisive act is taken leading to the possibility of a miraculous event.



FOCUS #3
Reynold Reynolds



Six Apartments / Reynold Reynolds
16mm/2007/10'
Cast: Cornelia Brelowski, Wolfram Von Staufenberg, Johanna Kunig, Edith Hermann, Norbert Decker, Michael Arndt Gastaud
Produced by: Pierre Düsing, Lina Schuller, Marcela H. Polgar
Cinematography by Kenzo Guzman - Camera & electrical: Carlos A. Lopez - Production Design : Daniele Fermani - Set Dresser : Andreas Böttger - Set Construction : Mark Preuss, Yves Boczek
Post-Production
Visual Effects Supervisor: Carlos Vasquez, Daniele Fermani
Digital Artist : Cristóbal León
3D Digital Artist : Joulia Strauss
Photo Artist : Matilda Mester
Management : Susen Hermann
Additional Post-Production : Letizia Mariotti
Film to Video Transfer : 16mm-New York Du Art, 16mm-Berlin das werk, Colorist Phil Whitfield, S8mm Screen Shot Berlin
Video Capture Berlin : Fabian Dittmann, Michael Labus
Sound Design :Reynold Reynolds
Sound Effects Editor : Claudia Neri
Sound Recordist : Sam Auinger, Dany Scheffler

Six Apartments is a poetic document of decline and deterioration -both physical and ideal, hypnotic and melancholic. Six isolated residents of six different apartments live their lives unaware of each other. They eat their food, wander between rooms, bathe, watch television,
and sleep. For them, this is life. Yet while it may appear that nothing is happening here, the apartment building and its inhabitants' bodies are aging, giving way to bacteria, larva, and finally transformation. Televisions and radios tell them about the destruction of the whole planet but it does not
seem to affect their lives. Everything is in a state of resolute conversion. Immense drama does exist: chaos overcomes order and rot supersedes life. The residents' lives are moving slowly towards death following the deliberate, methodical rhythms of their uniform days. This
continuous erosion of bodies, buildings, and the planet, reveals the ever-active potential of death and its material processes. In their passivity and isolation, the inhabitants emerge as the true form of death, while the rooms they inhabit maintain the ongoing transformation of life. The potential of life, then, exists only in the process of death. Eventually all forms of life are consumed by new life.

Focus #3
Reynold Reynolds

Last Day of the Republic / Reynold Reynolds
16mm/2010/8'
Directed by Reynold Reynolds
Cinematography by Carlos Vasquez
With a poem by Gerhard Falkner
Composer: Giuseppe Iacono
Production: Reynold Reynolds
In co-production with : Lille3000, France

The Palast der Republik (Palace of the Republic) 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.
The building's dazzling public lobby, surrounded by several tiers, was once the center of social life in East Berlin with thousands of sparkling lamps filling the open space of the lobby's grand staircase.
Many Berliners recall attending a play in one of the theaters or dancing the night away in the underground disco, others seeing their first rock concert, or being married.
Later, thousands of citizens demonstrated against the planned demolition and hoped the building would be protected against historical censorship, but alas, one day, twenty years after the fall of the Berlin wall, the Palace completely disappeared.



Stadtplan / Reynold Reynolds
16mm/2005/10'
With a poem by Gerhard Falkner



The lost / Reynold Reynolds
Work in progress/20'
(excerpts)

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



FOCUS #4
Jour de fête

Jour de fête
Video program
Curators : Alexandra Laudo [Heroínas de la Cultura] et Pedro Torres

The programme JOUR DE FÊTE presents a selection of videos that explore the concept of festivity and celebration. The etymological roots of "feast" and "fiesta" can be found in the Latin word "fēstum", which is a neutral form of the adjective "festus" that was originally always paired with "dias", the Latin word for "days". This genealogy reveals the original meaning of the word and its role in the organisation of time and the calendar: "feast days", or holidays were days set aside for celebrations, initially religious festivities and later secular and popular celebrations and parties too.

The phenomenon of festivities is complex and difficult to define in general terms, given that festive events reflect a society's socio-political and cultural context. Nevertheless, certain aspects are always present in festive events or fiestas. The anthropologist Vittorio Lanternari identified four characteristic aspects of fiestas, the first of which is socialising. There is no such thing as a solo festivity. All celebrations require group or community involvement, and as such socialising is one of their essential elements. Fiestas are also an opportunity to interact and participate in ways other than those offered by normal, everyday life. This aspect is highlighted in the works by Gintare Rakickaite and Avi Krispin, which focus on the importance of music and dance in festive events and their role in encouraging certain forms of interaction and intersubjective understanding.

The second aspect that Lanternari identifies is participation. Fiestas or parties require the active involvement of the people who form part of them. If active participation is left to the organisers rather than the guests, the celebration becomes spectacle, and the majority of participants play a more contemplative role, as it happens in some national or religious celebrations organised by official authorities. In the private and domestic sphere, the difference between the roles of guest and organiser has its manifestation in the contraposition between host and guest.

Rituality is the third of Lanternari's four defining features of fiestas. Festive culture is rich in both religious and secular rituals – specific actions based on particular patterns and rules, which are always carried out in exactly the same way, and are expressive and symbolic rather than functional. The videos by Leyla Rodríguez and Cristian Straub and Damir Ocko, highlight the ritual dimension of festive events, which also include references to parades and roaming as characteristic elements of many celebrations.

The fourth defining element of fiestas



Focus #4
Jour de fête

according to Lanternari is the temporary and symbolic dissolution of order. A fiesta is a period of exception in which there is scope for actions and behaviours that turn everyday life upside down. Fiestas –at least traditionally– often encouraged access to products and goods that weren't part of everyday life (gifts, special foods, elegant or traditional clothes, etc.). Fiestas also entail a certain transgression of established limits and even promote excess, a phenomenon that Agustin Rebetez explores in his works. In spatial terms, the dissolution of order translates into an anomalous occupation of public space and into the beautifying of spaces where festivities take place. This generates an entire decorative culture around celebrations, an aspect that turned up in some of the works presented. The disruption of time is expressed through the breaking of routines and timetables, but also through the importance given to fireworks and fire, which represent the symbolic transformation of night into day. The recurring use of fire and explosives in festive culture highlights certain similarities between the formal elements of fiestas and those of war and revolution, as discerningly pointed out by the anthropologist Manuel Delgado. The videos by Abbas Akhavan and Hondartza Fraga are constructed around this very parallel between the formal elements of festivities and military conflict.

Historians Lluís Calvo and Josep Martí add one further component to the four identified by Lanternari: enjoyment. Apart from celebrating or commemorating something, fiestas are also meant to encourage fun. Fiestas are organised so that everybody who participates can have a good time, and perhaps this is the element that sets them apart from other more official celebrations. Celebrations do not necessarily entail fun, because they may be linked to a sad event, a defeat, a tragic event or a death. In this case they are a tribute and commemoration, but not a festive event.

Because of their exceptional, ephemeral nature, fiestas activate mechanisms and resources intended to preserve and document them for posterity. And given that festivities entail a disruption of everyday life, it is necessary to get rid of all the waste and leftovers generated by the excess, in order to allow a return to everyday life.

Just as important as official, public festivities are those that take place in the private sphere to celebrate milestones in people's life cycles: births, birthdays, weddings, and many other auspicious events. Meanwhile, the video series by the artists Laura Bel, Ciara Mahon and Ellen Wilkinson draws on children's birthday parties.

Our society, based on economic growth and dominated by the culture of work and productivity, tends to favour the idea of festivities linked to leisure time and holidays. This concept of celebration has its roots in the advent of industrialisation, but it grew stronger

FOCUS #4
Jour de fête

as societies gradually achieved a greater balance between time spent working and time set aside for leisure, a binomial that encouraged an increasingly strong distinction between productive and non-productive activities. Nevertheless, there is also a sense in which the promotion of leisure linked to consumption – which is such a defining feature of contemporary society – cancels out this difference between productivity and non-productivity, given that non-productive time generates significant economic activity in the form of tourism and consumer culture. Festivities linked to non-work, free time, leisure and play are some of the themes explored in the works by Albert Triviño and, again, in the diptich by Laura Bel, Ciara Mahon and Ellen Wilkinson.

© Alexandra Laudo [Heroínas de la Cultura] et Pedro Torres



Focus #4
Jour de fête

I - La danse



Trys Ketvirtinės / Gintare Rakickaite
Lithuania/2010/15'05
At 5pm every Sunday, a dance for elderly people is held at Vilnius Palace of Culture. In this video Gintare Rakickaite allows us to see what goes on during the ten minutes immediately preceding the event, filming the empty hall as it gradually fills with well-dressed, carefully groomed men and women. Then we see the dance begin.



Sweater / Avi Krispin
Netherlands/2005/2'30
In Sweater, Avi Krispin transports us to a deserted dance hall where a boring party is taking place. The keyboardist acts as a puppeteer who controls the few people dancing, and seems to be the only person having fun.

II - Le jeu



Laura Bel, Clara Mahon & Ellen Wilkinson
We are all winners (balloons) /
Spain/2008/1'53
We are all winners (rings)
Spain/2008/1'24
The diptych We are all Winners (balloons) and We are all Winners (rings) is a humorous reference to the games and gymkhanas that take place at birthday parties.



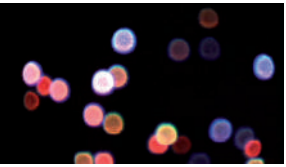
Jour de Fête : Bulles de Savon / Albert Triviño
Spain/2009 / 3'29
In Albert Triviño's video, a girl blows soap bubbles – a simple gesture that instantly calls up memories of childhood, celebration and play. This piece, originally filmed in Super 8, is also a formal exercise in which the subject determines the camera movement and duration of the footage: filming begins when the bubble starts growing. When it bursts, filming stops.

FOCUS #4
Jour de fête









III - L'excès

Augustin Rebetez
Noces. La fête du village du Courroux /
Switzerland/2009/5'54
Noces. La partie de Monopoly /
Switzerland/2009/7'13
Through the Noces series, Augustin Rebetez builds up a multifaceted portrayal of how his own generation – twenty-somethings in the Swiss Jura region – experiences festivities and celebrations, which, for them, usually involve nightlife and partying. By slowing down the images, filming in black and white, and using classical music, the artist poetically portrays the disenchantment that irradiates from the festive universe of these young people.

IV - La guerre

Shell of shells / Hondartza Fraga
Spain/2009/4'38
Footage of the night sky and buildings in a city during a fireworks display. The hand-held camera, long shots and darkness are reminiscent of the video footage that television stations use to document armed conflicts. This strengthens the ambivalent reading of the pyrotechnic explosions and detonations, which could easily suggest shooting and bombings in a military conflict.

August 2006 / Abbas Akhavan
Iran/2006/7'30
Images that initially suggest amateur footage filmed by somebody witnessing an aerial bombardment are gradually revealed to be a fireworks display at a patriotic celebration. The images encourage an ambiguous response that swings between the aesthetic pleasure of watching a beautiful spectacle, and the tension linked to sensing a threat of some kind. The camera then zooms into the fireworks to offer us a more abstract narrative of lights, patterns and colours. This piece was created as a direct reference to the bombings that took place in Lebanon, Afghanistan, Iraq and Palestine throughout August 2006.



Focus #4
Jour de fête

V - Le rituel





Isle of Lox. The face / Leyla Rodríguez & Cristian Straub
Argentine/2010/3'54
Mixing elements of science fiction, pop culture and religious tradition, Leyla Rodríguez and Cristian Straub weave a mysterious, fragmented narrative. In a magic, liturgical setting, two humanoid animals carry out a strange ritual.

The Age of happiness / Damir Ocko
Croatie/2010/15'
The Age of Happiness is based on research into a musical performance of Mysterium, an unfinished work by Alexander Scriabin. The Russian composer had imagined the performance as a celebratory ritual that would take place in the Himalayas and trigger a collective vision of a different world, transforming the participants into higher beings. Drawing inspiration from these ideas, Ocko highlights the failure of this utopian project by staging a version of this performance in which blindfolded participants can only glean information about the world around them through their sense of hearing.

CADAVRE EXQUIS
Projet VIdéo

Exquisite Corpse Video Project
Work in progress



Since 2007, **Babiloff** and **Vidéoformes** are associated around an exquisite corpse video project. The basic idea is simple: adapt the famous Surrealist principle to the medium of video.

For the session 2011/2012 Vidéoformes launched a new call for participation on two new frames :

• A standart definition project (DV-SD) initiated by **Patrick Bergeron (Canada)** with, **Simone Stoll (Germany), Fabio Scaccioli (Italy), Bérengère Hénin (France), Chloé Mazlo (France), Florence Babin (France), Jan Kather (USA), Rohan Graeffly (Belgium).**

• A high definition project (HD) initiated by **Max Hattler (UK)** with **Jacques Urbanska (Belgium), Justine Emard (France), Carmen Gil Vrolijk (Columbia), Roland Quelven (France), Michel Lucchi (Austria), Clémence Demesme (France), Yannick Dangin Leconte (France).**

Broadcast projects 2011/2012 and rebroadcast projects 2009/2010.

http://www.videoformes-fest.com/cadavre-exquis-vidéo/

VIDÉOCOLLECTIF

PROverbes

Vidéocollectifs selection
Work in progress

A concept created by Natan Karczmar, organised in Clermont-Ferrand by the Mission des Relations Internationales (MRI), the Service Université Culture (SUC) & Vidéoformes.

Videocollectifs are 3 minutes films offering a personal look at the city.

Everybody can participate : locals or strangers, visitors or citizens. It is a topic of one's own choice, which represents a personal view, a desire to share pictures, a video memory.

http://videocollectifs.jimdo.com/

PROverbes
Contest & video selection

Thirteen movies with images of proverbs selected to celebrate the Semaine de la langue française et de la Francophonie (Week of French language and French speaking world) from March 17 to 25. The awarded or noticed videos will be screened during the VIDEOFORMES 2012 Festival.

Proverbe/Martin Sek/2012
Et le Proverbe me happa.../Adèle Bourdais/2012
Un proverbe, un matin/Xavier Gorgol/2012
Proverbe du baiser/Olivier Clarté/2012
Proverbe d'abstraction/Anaïs Bagnol/2012
Nom d'un proverbe !/Fred Dalle & Hédi Abidi/2012
Proverbe du rêve d'un ver/Philippe Marteau & Eva Granger/2012
Proverbe Initiatique/Marine Moutot & Emilie Vejrich/2012
Proverbe Zen Jardin/Saito Mitsuaki/2012
Proverbe en piste/Rémi Carlier/2012
Proverbe de cuisine petit pois/Alain Ghiringhelli & Nicolas Rohrer/2012
Un proverbe de chien/Agathe Molière/2012
Proverbe d'une quête/Elora Saguez/2012

http://les-proverbes.fr/les-concours/saison-quatre/



PERFORMANCES LIVE

Performances & audiovisual lives

Maison du peuple

Programming of live performances in public and on the Internet encouraging interdisciplinary, hybridization and artistic collaborations. Daily rendezvous at the beginning of the evening and for the Nuit des Arts Electroniques, on March 17th : visual and musical performances that offer an interaction between digital creations : contemporary music and moving pictures.



2#NightOnline

Performances & audiovisual lives

Streaming

ALTO, the students association of the département des Métiers de la Culture de l'Université Blaise Pascal de Clermont-Ferrand, in collaboration with VIDEOFORMES, presents 2#NightOnline, a programming of live audiovisual performances, broadcast on the Internet and screened in co-operation with two European univeristies, Slaford (UK) and Brno (RT).



PERFORMANCE

Collectif 1minute69 - B0DYSC4PE

B0DYSC4PES

Creation by the 1minute69 group

Supported by l'Hybride et l'AADN

The performance B0DYSC4PES, fruit of a first collaborative project by the 1minute69 group, is an interac-tive audio-visual creation that intimately mixes body language and audio-visual material through 3D track-ing and video mapping. By exploring the realm of interactive language both of gesture and body, made possible by digital technology, B0DYSC4PES invites the spectator to step out of the habitual schemata of the perception of the body and to wonder about the cultural construction of the individual and identity.

In a darkened room, a being slowly comes to life, shaped by the image projected onto its body. Playing with color codes and abstract shapes, the video projection influences the way it is unveiled and revealed to the audience, while becoming aware of itself and its environment.

Faced with this hybrid being whose physical characteristics were intentionally erased, faced with this neu-tral body-matter similar to each and everyone of us on which we print images and sounds, the spectator is confronted with his own representation.

The image of the body, a being's material envelope, an echo of a reality that is undergone and unchosen, a vector of oppression and source of revolt, leads to madness, by incessantly questioning the identity of the individual it represents.

Central and inescapable in the performance as it is central and inescapable in our daily social representa-tions, the body is apprehended differently here. The setup effectively works as a mise-en-abyme of the representation of the body:

- body-actor, physically, of the representation (on the stage),
- body-vector of the representation (as a support: the images are shown on the body itself)
- and finally the body-object of the representation, since its feelings are translated into images and sound.

Translated from French by Kevin Metz

http://www.1minute69.com/

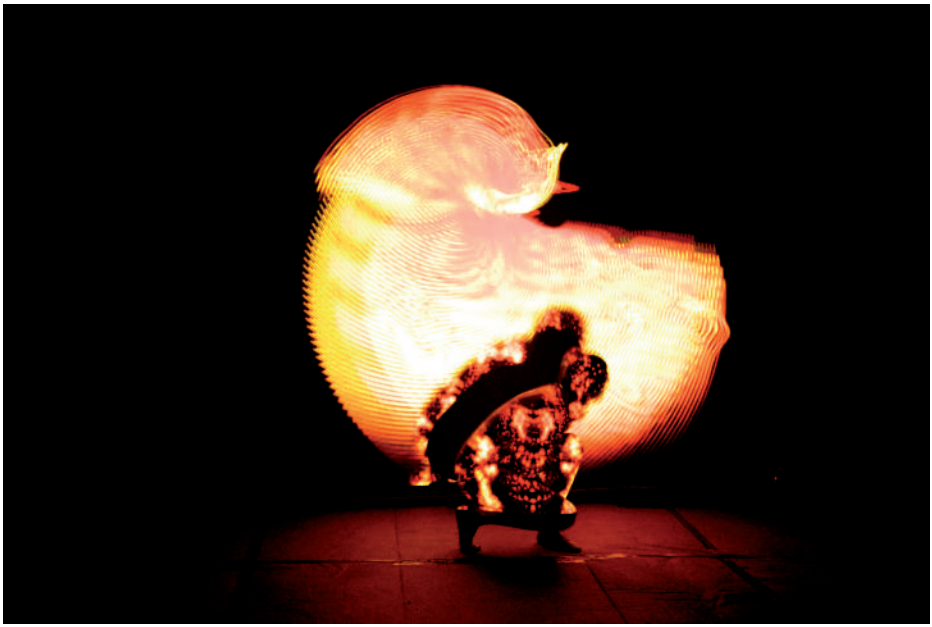
Performance

Collectif 1minute69 - B0DYSC4PE



PERFORMANCE

Collectif 1minute69 - B0DYSC4PE



Aurélie Dumaret and **Emilie Villemagne**, founders of the 1minute69 artist collective, met during artistic projects that questioned identities. The B0DYSC4PES project, fruit of their first collaborative composition, is the logical continuity of this encounter. In their research, the questioning of the body, sounds, and images are inextricably linked.

Imagined, produced and interpreted by Aurélie Dumaret and Emilie Villemagne, the first version of the performance was presented in spring 2011 in Rome and Paris. A second phase of the important creative process, with Lepolair's live musical creation and Sophie Mahieu on stage, helped to work on the struc-ture of the room from August to November 2011.

At the dawn of 2012, after a new phase of writing and experimentation (with the participation of Caroline de Decker), B0DYSC4PES starts to show its definitive, intimate, and unclassifiable form where sound, image, and the mutant body dialogue before the gaze of the audience in a sensitive and innovative ap-proach.

Translated from French by Kevin Metz

Performance

Collectif 1minute69 - B0DYSC4PE





PERFORMANCE
Vj Rezo & Herytep

Vj Rezo & Herytep
Audiovisual Performance

Beyond the mirror, when it shatters.

Between dreams and reality, between fantasy, minimalism, and reality, a dialogue begins, a visual voyage unfolds. Visual projections answer the sound projections. This downtempo voyage surrounds the spectators, leads them to wonder about their reality and what surrounds them.

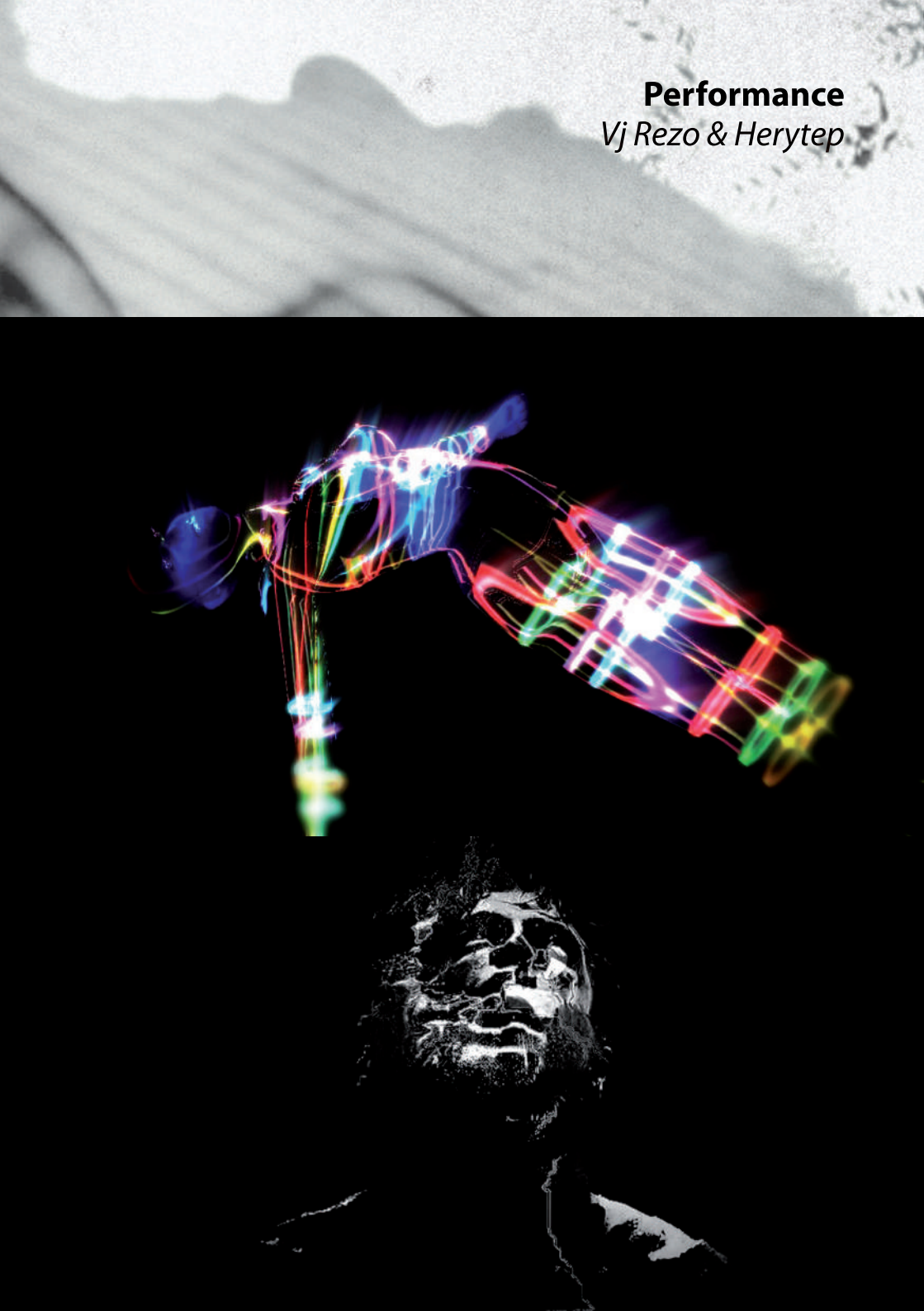
Herytep & Rezo's audiovisual project was born of the encounter between the musician Nicolas Louis and the visual artist Florent Cordier around the Picturing Sound project, as early as 2005. This decisive encounter in each of their artistic lives led them to present their research on stage in festivals like Nordik Impakt, Vision'r, le Foirail festival or at the Luciole. From festival to festival, their artistic worlds enriched and completed each other, as well as interconnected. Naturally, both of them meet again on this project that leads to such a unique alchemy.

This WIP is the fruit of two years of joint research, yet everything remains to be built, renewed, and developed.

Translated from French by Kevin Metz

http:// www.vjrezo.com
http://fr.myspace.com/herytep

Performance
Vj Rezo & Herytep





PERFORMANCE
2#NightOnline

Streaming /// Performance A/V //
Performance department of School of Media, Music and Performance, University of Salford (UK)

This program performance is an exploration of the relationship between live and recorded performance. Students produce a variety of work both for the stage, facing the camera and to the radio, and they experience the combination of all these media.

http://www.smmp.salford.ac.uk/page/performance

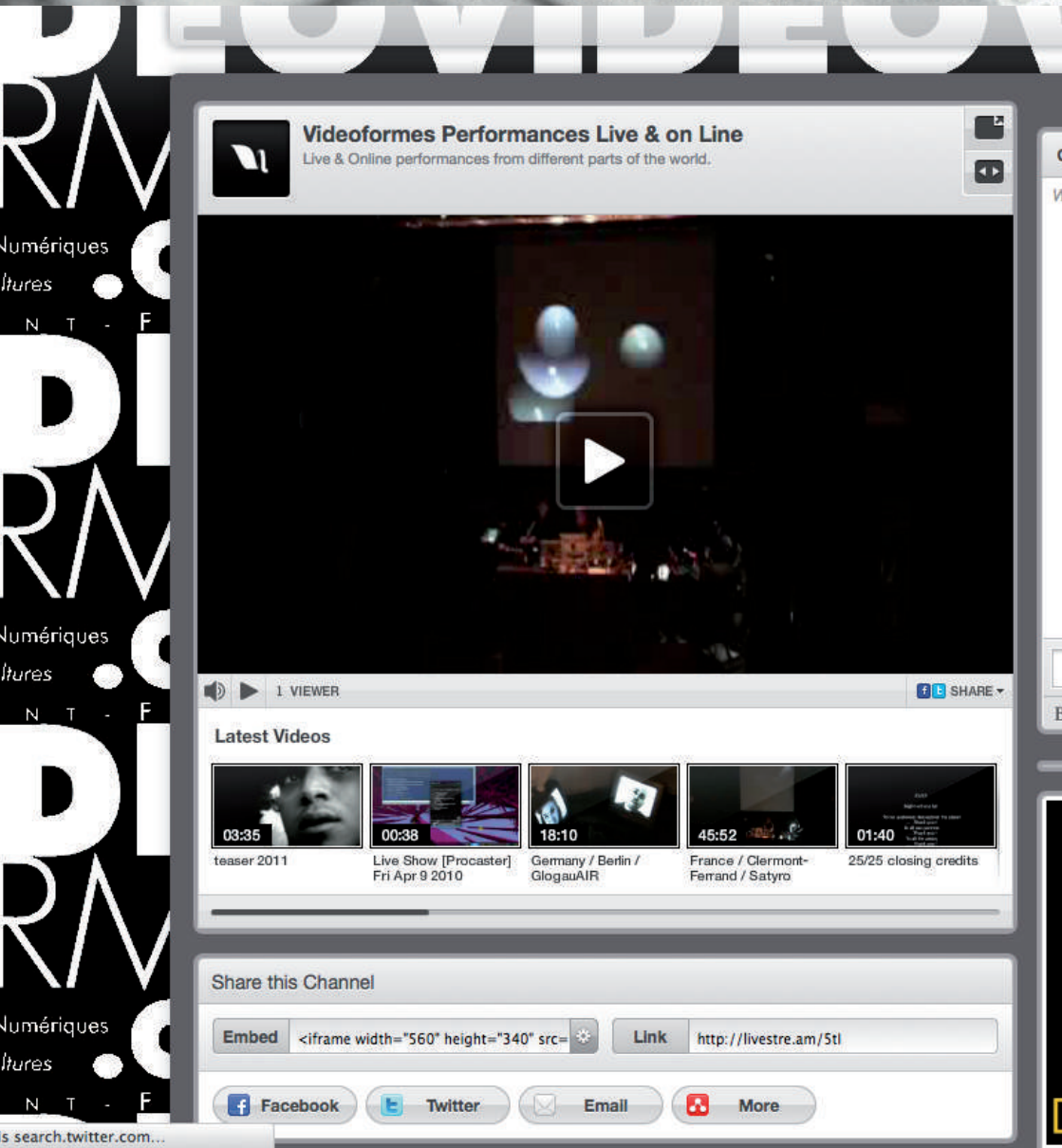
Streaming /// Performance A/V //
Performance workshop of Fa VU VUT Brno, Brno University of Technology-Faculty of Fine Arts (Czech Republic)

The work of students enroll in the tradition of happenings and events. Their goal is to develop creativity by interacting with reality.

http://performance.ffa.vutbr.cz/

Find all the videos and streaming:
http://www.livestream.com/2525 >>>>>

Performance
2#NightOnline





NUIT DES ARTS ÉLECTRONIQUES

Charlie Mars +zôl - Pregnant Man

Pregnant Man

Collaboration Charlie Mars/Zôl

Both a musician and a video-maker, Zôl and Charlie Mars propose "Pregnant Man", a very personal A/V performance that questionably, yet pleasantly, mixes the festive dance floor beat and the polished aesthetic of neurotic cinema. Taking advantage of the audience's relaxed attitude, the duo tries to head off into alternative and interchangeable worlds, diverting standard codes in order to better amuse, surprise, and question. The images are full of symbolism, they are deranged and therefore universal: we breathe with pregnant men, mixed personalities, suffering, joy, disgust, and desire. A remarkable A/V performance with its content, bridging the gap between iconoclast and playful, surrealistic and accessible, simple yet in high definition.

Charlie Mars : Born on April 14, 1980. After a vocational training certificate to become a plasterer, he tries out different activities: fakir, diaper deliveryman, actor, punk singer, etc… Next he tries video images, and makes, alone in his bathroom and with a video-surveillance camera, various films that will lead him to more arduous productions. A dabbler in video-making, sometimes director, sometimes veejay, or even a TV host (from 2008 to 2010 he presented the show "Home-made films" on Canal+). A wild autodidact, his work is an invitation to create brazenly.

Zôl : Jean-François Corbel started the Zôl project. In 2002, his passion for writing and programming leads him to cross paths with Christophe, a member of the Sayag Jazz Machine and director of the independent label LaMixerie. This encounter will speed up the pitch of his young career. It will eventfully end up with the release of the first album "Zôly Ordinaire" (LaMixerie/La Baleine). An action-packed year since his name is retained for the Riddim Collision#8 organized by the label Jarring Effects (High Tone, Ez3kiel) before he is directly registered on the roster of the JFX sets in 2007. In almost compulsive artistic emulation, Zôl works with the director Charlie Mars who concocts for him the clip "The Revenge of Boorbie", as well as on television theme music ("NoC" on Nantes 7), an internet ad campaign (Nokia), or even with a young contemporary dance company of Saint-Nazaire where he lives.

[Trap], his latest project, was programmed on the Transmusicales in Rennes 2010 and at the Printemps de Bourge 2011!

Translated from French by Kevin Metz

http:// www.vjrezo.com
http://fr.myspace.com/herytep

Nuit des Arts Électroniques

Charlie Mars + Zôl - Pregnant Man





NUIT DES ARTS ÉLECTRONIQUES

Gangpol & Mit- The 1000 people band

The 1000 people band
Vitural music band

As a music and graphic duet, Gangpol & Mit jointly develop since 2002 a peculiar universe of digital pop inhabited by colorful and geometrical characters: a bunch of shy salarymen, call-center music lovers, or disturbed parking attendants jumping from mondofuturistic musicals to severe apocalyptic batucadas.

The specificity of this french project, especially efficient in his audiovideo live sets, allowed him since a few years to tour in Mexico (2010), Japan (2007), Poland (2006), but also to play in New York (Pictoplasma), Montréal (Mutek), Saint-Petersbourg (SKIFF), as well as all over Europe.

The duo's production spreads on various supports and types of releases, including a last up to date DVD for the german graphic editor Pictoplasma, but also several records, exhibitions, workshops, lectures or commercial works. They're also responsible for a side-project dedicated to children Carton Park, alongside Mami Chan and Norman Bambi, two musicians they regularly collaborate with.

Their sonic and visual world find its roots and echoes the humour of duos like Yello or Sparks, hybrid arrangements of the french François de Roubaix, and narrative sides of cartoon and graphic novel classics, occasionally reappropriating moods and tips from many adventurous music styles: digital cumbia, shibuya-kei, synthetic funk or disco dangdut.

http://www.gangpol-mit.com

Nuit des Arts Électroniques

Gangpol & Mit - The 1000 people band







NUIT DES ARTS ÉLECTRONIQUES

Mondkopf

MONDKOPF LIVE !

Live A/V

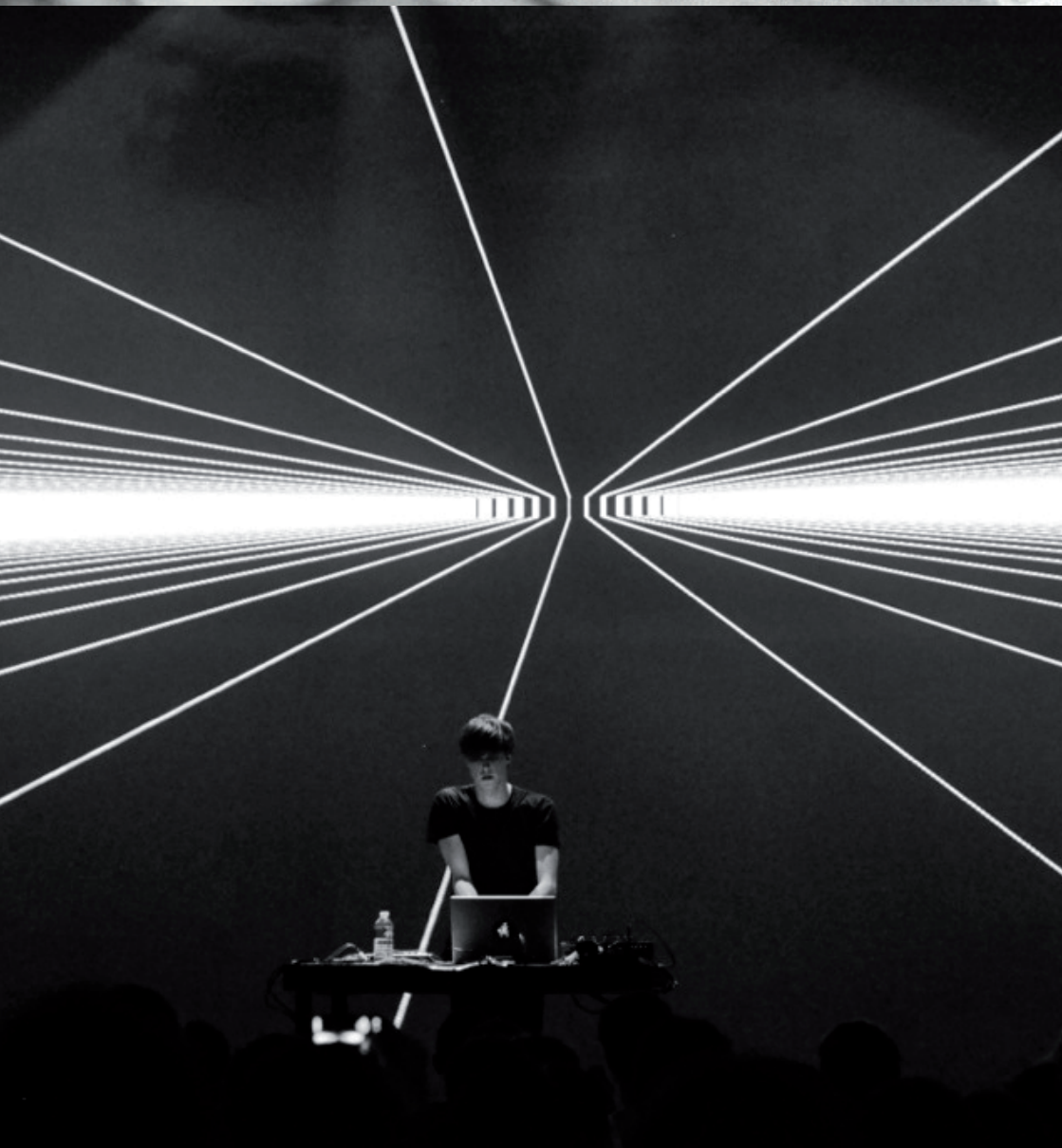
Mondkopf imposed himself as 2009 French electronic revelation, and gave a new definition of French sound, from club music to electronica. Rightful heir to Brian Eno according to Les Inrockuptibles, and direct successor of Modeselektor for Trax magazine, Mondkopf earned the respect of DJs such as Agoria, Busy P, Boys Noize and James Zabiela. His live performance was voted one of the 5 best lives of 2010 by Tsugi magazine, and yet, he decided to reconsider and change his live to mesh with the spirit of his new album, Rising Doom.

Mondkopf worked in collaboration with the multimedia design agency Trafik to conceive a brand new experience for both ears and eyes, made of black and white tension, rekindling the sensations of rave party as exorcism and mystical experience. The innocence of Galaxy of nowhere is gone : Rising Doom embraces the influence of extreme metal in a very personal way. In this intense album scattered with melodic bangers, Mondkopf worked intensely on saturation and organic textures. Urgency and anguish are the two cornerstones of his coherent new album in which light is so rare it is all the more stunning, and each song composed as if it were to be the last.

Will apocalypse be one final inferno? Certainly more like a diffuse intuition of evil, infecting every single thing that we could love.

http://www.myspace.com/mondkopfonthemoon

Nuit des Arts Électroniques
Mondkopf





EXHIBITIONS

15th March to 1st April 2012

AIRE/Marc Blieux
Laurent Pernot
André Amparo
Jean-François Cantin
Mariana Carranza
Nelly Girardeau
HeeWon Lee
Pablo Lobato
Isabel Rocamora
Robert Croma
Reynold Reynolds
Olga Kisseleva
Anne-Sophie Emard
L'Œil d'Oodaaq
E.S.A.C.M.





AIRE/Marc Blieux

SynchroniCity

From 15.03 to 18.03 - Place de Jaude
From 20.03 to 31.03 - Centre Camille Claudel

SynchroniCity
Interactive multimedia installation / France / 2011-2012
Created by Marc Blieux
In collaboration with Elif Ayiter, Oberon Onmura, Maya Paris, Vincent Nesler, Andrew MacLachlan, Simotron Aquila, Werner Van Dermeersch, M3ph ...

Production Marc Blieux / AIRE in partnership with the association Artefact

Marc Blieux defines himself as a researcher. After studying plant biology, he moved his research into the artistic field. SynchroniCity is the point of convergence of all the paths taken by this research.

In 2000, he created the Epsilo center and developed a theory asserting that the flow of subjectivity are transmissions of energy: "it's the expression of subjectivity that directs our acts, our relations with others, and our vision of the world. The contribution of quantum physics in the building of a new thought model can only be effective by understanding its implications in each of our lives. Quantum physics proposes that matter is concentrated energy and that reality is global and interdependent. It is made of a dynamic flow in constant interaction and infers that we create our reality by this flow of subjectivity."

These are the questions that we find in the first performances that he directs.

In 1999, he suggests to a friend that he go to the Nevers cathedral every day for a week, in order to carry out a reflexive meditation in front of Claude Viallat's stained glass windows. An invitation to find his own path rather than searching for recognition through a model, the one of the Father.

In 2000, realizing that quantum physics was not part of the Temps Vite exposition in the Centre Pompidou, he has an actress play the role of a hostess of the Epsilo Center. Surveying the visitors, she asks them if they have noticed any quantum phenomena during their visit.

These performances were undertaken without any authorization or announcement, appearing and disappearing without leaving any trace other than in the memory of those encountered.

He is not interested in creating isolated works in a closed system, but carrying out experiments taking into account 3 ecologies: natural, social, and psychological - as Félix Guattari defines it. He hopes that each person who is "searching for his own existential territory, becomes the actor and producer of the meaning of it."

With the AIRE project in 2006, the artistic

EXHIBITION

AIRE/Marc Blieux - SynchroniCity





AIRE/Marc Blieux
SynchroniCity

structure with which he works becomes the first French association to set up in the 3D digital platform Second Life. A experimental laboratory that will turn out to be, in 2009, AIRE Spatial City. Starting from a modelling of the Spatial City, a mobile city created by its inhabitants according to a concept developed by Yona Friedman in the 1950s, Marc Blieux asks many international artists to contribute to this creation.

In 2011, hoping to take this experiment even further, he imagines SynchroniCity, a trans-space and trans-media work.

SynchroniCity is constructed (or deconstructed) in a collaborative process, with suggestions from artists and with the audience's participation. It is these relations working with the notion of flow and chance, resonant or dissonant, that are the basis of SynchroniCity and give it all of its meaning. The artist is invited to put into perspective his own practice. He must accept, between recognition and ego, to see his work modified or evolved "outside" of his own field of subjectivity.

The basis of SynchroniCity is a real-time 3D environment that is always accessible on the Internet. Visitors, through their avatar, can modify certain interactive works. The space is in constant evolution.

But SynchroniCity updates itself as well, during public presentations, by an interactive installation. The system is made up of a video-projection of the 3D virtual space as well as an infrared Kinect camera that captures the spectator's bodily movements by linking his gestures to the avatar's movements. "Playing" with SynchroniCity Collaborative Avatar created by the artists, everyone can therefore invent their own story.

Another connection to the body is proposed through a journey through Clermont Ferrand. Elements of the 3D environment are scattered in physical space in the form of virtual images and sounds. They are legible with smartphones or digital tablets in augmented reality. It is the movement that starts the work off with its own temporality. The physical environment can evolve at any time according to human activity and becomes part of the work by creating a new subjective territory.

Concluding this system, a feature film written and directed by Marc Blieux shows the work in a moment of its evolution and enables the spectator to connect all the elements.

This work proposes to go beyond our habitual frame of mind. A way of letting go that we also find in its creative process and its propositions of narration or representation. It invites each of us to make the journey that is as much physical as psychological. According to Marc Blieux, "what we have to get beyond, besides the belief in the real / virtual opposition that is due to Plato's



EXHIBITION
AIRE/Marc Blieux - SynchroniCity

dualism, are the models of fictional thought that are disabling, collective or intimate and that we accept as real. The virtual can help us to open these other areas of possibilities."

© Marc Blieux
Translated from French by Kevin Metz

Information at http://aire-ville-spatiale.org/synchronicity

First participants : Elif Ayiter, Oberon Onmura, Maya Paris, Vincent Nesler, Andrew MacLachlan, Simotron Aquila, Werner Van dermeersch, M3ph ...

VIDEO PORTRAIT AT: http://blip.tv/artists/aire-synchronicity-5925342



Laurent PERNOT

Whoever you are

From 15.03 to 01.04 - Chapelle de l'Hôpital Général

La mémoire intermittente

From 25.02 to 22.04 - Musée Mandet - Riom

Whoever you are

Sound and light installation / France / 2012

Created during art residency at VIDEOFORMES 2012 with the support of Clermont Communauté and DRAC d'Auvergne. EIn partnership with Galerie Odile Ouizeman - Paris and Musée Mandet -Riom.

The project for the sound and light installation *Whoever you are* is based on a historic project developed by NASA which consisted in sending a message into space for possible extra-terrestrials

Starting at the beginning of the 70s, records containing a lot of information were loaded onto probes that were sent into space in the hopes of encountering someone. On this occasion, Jimmy Carter said: "This is a present from a small, distant world, a token of our sounds, our science, our images, our music, our thoughts and our feelings. We are attempting to survive our time so we may live into yours." The sounds and images selected for these interstellar voyages exposed significant aspects of our planet Earth, as well as the life and state of our cultures. In a fraternal and praiseworthy way, a portrait of humanity thus takes form through photos of families, anatomy, gymnasts, airplanes in the sky, etc.

In the setting of the chapel of the former general hospital, this project proposes to reintroduce the world around us, a world that is itself at the origin of our beliefs. In that way, the set of images and sounds similar to those traveling in space will be shown, with the presence of a glowing sphere in a movement that is close to that of a planet.

La mémoire intermittente

Exhibition in Musée Mandet in partnership with Galerie Odile Ouizeman (Paris) and VIDEOFORMES 2012.

The intermittent memory

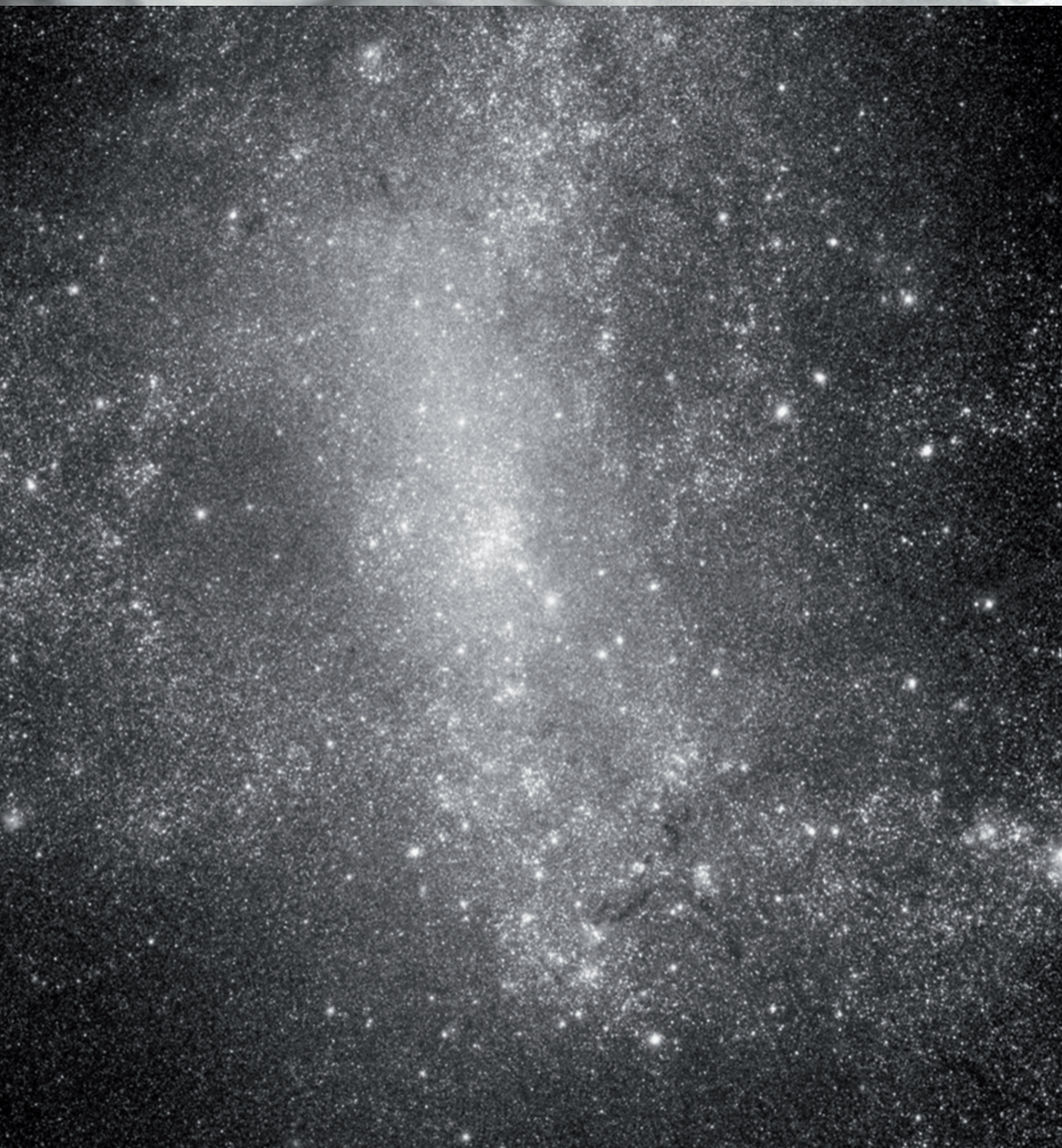
Laurent Pernot's personal exhibition at the Musée Mandet from February 25th to April 22nd, 2012, is a place where fiction and fantasies are brought together to create a stream of images ranging between appearance and disappearance.

The journey between the works plunges the spectator into a world that is both poetic and mysterious.

EXHIBITION

Laurent Pernot - Whoever you are

Laurent Pernot - La mémoire intermittente



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EXHIBITION

Laurent Pernot - Whoever you are
Laurent Pernot - La mémoire intermittente

In the video film Still Alives (2005), Laurent Pernot uses old photographs in which he cuts out the faces of subjects to scatter them in the image, revives faded images, plays with cross-fading and morphing, and therefore disturbs the temporality by evoking the question of identities and the value of representations.

The installations *For ever (The Dress)* and *For ever (Faces)* construct an epiphanic game between the characters who appear and disappear to the beat of a crystalline sound.

For Ever is an installation that introduces a specific mode of representation on the intersection of life and death, by manipulating time, life, and memory. On the ground is a white dress. A bare dress. An abandoned dress. Intermittently, light images are projected on it, and the dress comes to life progressively until it reveals a body, then another. From this association, the body becomes enamored of the fabric then lets it go; several seconds that time doesn't stop reproducing, where the dress becomes an object struck simultaneously animated or inert.

The Uncertainty of Stars (2007) reactivates the mystery of presence and absence by revealing the auratic and evanescent body of a dancer filmed in his rises and falls. The physical presence of a screen made of threads and situated in a dark area reveals this projection of images. Particles of light trickle down and then the luminous imprint of a body emerges, driven by an elusive force, in a movement of upward momentum. Ephemeral, each elevation is associated with the perspective of the fall; as soon as the image of a body stops, in a fragile instant of balance, it falls back to disappear once again. In that way, the nature of movements that animate each body reveals an instability, the principle of uncertainty or the law of "paradoxal gravity.[1]"

Laurent Pernot reactivates and blurs temporalities.

In *The same (thing) elsewhere* (2010), he shows a comet, like a vibrating heart, in a famous scene from engravings by Goya The Disasters of War. He throws light on these works on paper and sets forth a story, not playing a historian, but gives an account that resonates in time.

A light that caresses things and an empathetic look that all the while creates a real and fair distance is present throughout Laurent Pernot's work.

With *Cosmogonies* (2010), he films the impassive faces of teenagers, like real angels, animated by a pulsing polychromatic nightclub light. Identity is lost in the representation and idealization of the poses.

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1 - Roberto Juarroz, in Les Lettres Françaises, Paris, April 1993: «(...) symmetrically to the fall, there is in man a momentum upwards. Thought, language, love, all creation participates in this momentum."



Laurent PERNOT

Whoever you are

From 15.03 to 01.04 - Chapelle de l'Hôpital Général

La mémoire intermittente

From 25.02 to 22.04 - Musée Mandet - Riom

To go through the oneiric world of Laurent Pernot is to enter into ontological arguments that resonate, astonish, and question. On the photographic series Territories of the imagination, he says: "To look through this book is to travel through dreams, good or bad; a solitary journey inside of a poetic world, where images bring together the fantastic and the wonderful, the poetic and the absurd, the plant-like and the organic, fiction and fantasy, the body and the spirit, action and immaterial, with all the possible combinations. An area at the edge of reality, but which, inevitably, relates to itself."

© Odile Ouizeman

Translated from French by Kevin Metz

Born in 1980, a graduate of Le Fresnoy (the National Studio for Contemporary Arts), Laurent Pernot lives and works in Paris. Favoring all forms of expression, from the conception of installations to image produc-tion, Laurent Pernot experiments with temporal, poetic, and immersive processes. His productions are often structured around the notions of the visible and invisible, of time and of memory lapses, by finding inspiration from the imagination of science and history that haunt the individual as well as society.

He also teaches, collaborates in the field of living art, and recently received an invitation from Jean-Paul Gaultier. There has been a solo exhibition of his work at the Miro Foundation of Barcelona, at the Palácio das Artes in Belo Horizonte (Brazil), at the Krasnoie Znamia Center of St. Petersburg, and at the Palais de Tokyo (Paris). He was awarded the SAM prize for contemporary art in 2010

http://www.laurentpernot.net
http://www.ville-riom.fr/Musee-Mandet
VIDEO PORTRAIT AT: http://blip.tv/artists/laurent-pernot-still-alives-5863727

EXPOSITION

MUSÉE MANDET-RIOM

Laurent Pernot

LA MÉMOIRE INTERMITTENTE

25 FEV. 2012

Installations vidéo

22 AVR. 2012

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André AMPARO

The Recollection Box

From 15.03 to 01.04 - La Tôlerie

The Recollection Box

Video installation / Brazil / 2011

Creation produced in residence at WBK GEMAK – Vrije Academie, La Haye, Netherlands (2010/2011). Songs samples: Marcelo Jeneci - Longe (song by Arnaldo Antunes and Marcelo Jeneci), Nina Becker - Não tema (song by Renato Martins), Thiago Pethit - Mapa-múndi (song by Thiago Pethit), Tiê - Te valorizo (song by Tiê), Tiê - Assinado eu (song by Tiê), Nina Becker - Flor vermelha (song by Nuno Ramos and Rômulo Froes)

The Recollection Box is an audiovisual installation about love and memory. Images and sound are presented as components of a loving memory that one's mind most of the times tries to erase, for bad or for good, leaving the past behind. The installation is an effort to save clusters of memories that would vanish sooner or later. An effort on recollecting memories that still exist and would inevitably disappear little by little, year after year.

Narrative and structure

Moments of a love story between two people are presented in a box with small video projections and music. Five mini video projectors are positioned side by side inside a wood box and multiple images are projected on small pieces of frosted glass, creating a 15-minute narrative. Sometimes five different images, sometimes just one or two projections, sometimes all the projections together create a single image. The idea is to present five different moments of a love story: the first meeting, passion, dance, connection and the end. The five moments are performed by an actor and an actress on short stories filmed with five different cameras simultaneously, showing different textures and different points of view of single situations. Aleatory images are also presented, mixed with the actors performances. During recording, most of the time all the cameras were positioned at 20 centimeters distance from the actors. This is the minimum distance that the human eye can focus - the same distance lovers can see each other's eyes. We call it "the intimacy distance". The edited images were distributed between the projectors - camera 1 for projector 1, camera 2 for projector 2 and so on. The installation is about memory and the video projections have a look where dust and some imperfections are always present.

Sound and music create an atmosphere and play a very important role on memory reconnection, remembrance and narrative.

Director, screenwriter, photographer, audiovisual consultant and producer, André Amparo (Brazil, 1972) works on video installation projects, videoart, feature films, documentaries, live AV performances, web videos, audiovisual ambiences for events and museums in Brazil and abroad. Between 1996 and 2011 his works have been presented in 45 countries.

VIDEO PORTRAIT AT: http://blip.tv/artists/andre-amparo-recollection-box-5925348

EXHIBITION

André Amparo - The Recollection Box







Jean-François CANTIN

Chroma

From 15.03 to 01.04 - La Tôlerie

Chroma

Video installation : video projection, coloured basins, water / Canada / 2012

Creation

Chroma looks at the connections between the unconscious and the conscious. What is submerged, immersed, *the unconscious* and what surface, appears, *the conscious*, are examined in a *image making* structure acting as a metaphor of their relations.

Chroma is part of a new series, a new period in my practice, which make use of the material of *water* in interaction with video projections to produce structures investigating various inflections of the *self*. *Water* in its diverse aspects - transparency, reflection, fluidity, immersion - establish with the video projection diverse processes, dynamics, which examine various modulation of the *mind*.

In this work, the surface of the water is used as a *retinal element*. As a eye cornea or a lens, this element reflects, makes images. A surface-image who is modulated by containers and objects who are immersed or make surface. A process that marks an analogy with the phenomena of *perception*.

From the onset of my practice, I was interested in time-space related image making processes — related to the process of photography, cinema, video — and the way they condition our perception of reality. From this foundation, I produce apparatus-structures, installations, which act as metaphor of the perceptual phenomena and its psychological mechanism. Hence, in my research, *perception* is at the core of a global ontological questioning : *perception as the mediator of Being*.

© Jean-François Cantin

http://www.circa-art.com/J.F._Cantin___Palais_des_congres.html

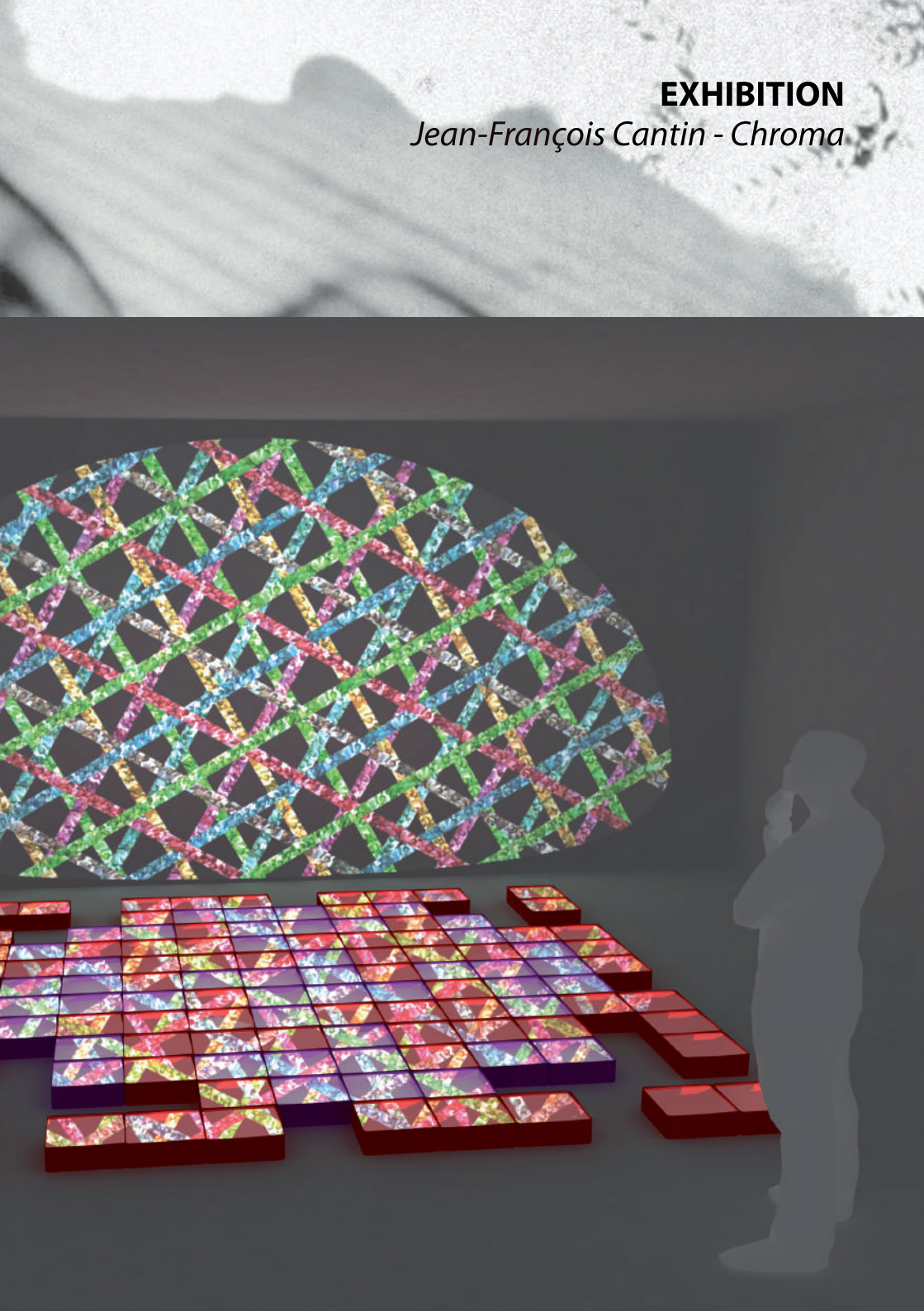
VIDEO PORTRAIT AT: http://blip.tv/artists/jean-fran-ois-cantin-chroma-5925359

Canada Council for the Arts | Conseil des arts du Canada

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EXHIBITION

Jean-François Cantin - Chroma





Mariana CARRANZA

Constelaciones

From 15.03 to 01.04 - La Tôlerie

Constelaciones
Interactive installation / Uruguay-Germany / 2011
Sound : Blanca Regina & Guillermo Casado
Thanks to Chris Sugrue

Through its movements the body creates constellations of stars in infinite possible variations. This image is generated in an interactive process between the body and a specially designed code to produce this work [using Processing]. When the body moves, it activates particles of a system. They react with a predetermined percentage of random drawing graphs on the screen. It is not the result of overlaying different images, but an auto-generated creation through computerizing the pixels from the video-capture. Due to the random-code integrated in the script, it generates itself in a different way every time.

Constelaciones is an interactive audiovisual installation, that combines the presence of the public with a digital process in real time, to reveal images, sound, space and movement.

The Soul Of The Mirror / El alma del espejo

Only what you do and what you say
you are
uncertain what you think
invisible what you feel inside of you

Olvido García Valdés

More than two decades ago in 1988 I interviewed Mariana Carranza in Madrid for the weekly of EL DIA. It was entitled CREATE TO SEE and dealt with her work exhibited then at the Circulo de Bellas Artes in Madrid and with her interest for painting at that time.

That interview with it's almost premonitory title ended planting the seed of her current work: "I'd also like to investigate a little bit in video, but actually this depends on other things."

Anyone who knew her as a person and as an artist also knew that she would no matter what investigate not only "a little bit in video" but much beyond video.

Mariana Carranza is a creator of infrangible activity. In all areas of her life. Imagining, creating, resolving and applying. But not with the impulse of a storm sweeping away everything on its trace but like a gentle breeze, steadily and constantly blowing.

At the time of the interview Mariana lived in Madrid, then she installed in other parts of Spain, returned to Madrid and for one year also to Montevideo. For more than 15 years now she lives and works in Munich. This means: She hasn't

EXHIBITION

Mariana Carranza - Constelaciones





Mariana CARRANZA

Constelaciones

From 15.03 to 01.04 - La Tôlerie

stopped moving around the world. Someone who has lived in different countries and realities, who has delivered herself to distinct landscapes - natural, human, urban – develops in his interior an intimate ambit conformed by a multitude of spaces. Special spaces full of transparent imprints. And particularly of spaces and imprints in the air and in time Mariana knows a lot.

Because all of her life she has been working in painting, dance, performance, installations and architecture. Creative languages that nourished each other over the years, interrelating within her, growing in density and concept, adding technological and digital experiences until bringing to term the present work based on a dynamic space that promotes and encourages the public participation in the artistic event itself. The space and the other. Empty space doesn't exist, said Rudolf von Laban, choreographer, philosopher, and also architect ("There is no space without movement and no movement without space"). But now Mariana Carranza says: The artistic work doesn't exist without the public doesn't exist. "The work is such, if the spectator is present".

To the space the other sums up. The other is the public, the observer who connects in a particular way with a pictorial or aesthetic ambit, to whom the artist seeks to extend alternatives, thus abolishing the notion of art to be passively observed by the public. "In my work I am seeking to generate an active relation with the observer. Delete the barrier observer-artwork. "I enjoy to become the observer of the public who generates the artwork".

"Everyone reacts in a different way when contemplating a work of art", says Mariana Carranza."He can experience curiosity, astonishment or even indifference or displeasure". As response the work of MC reacts to this presence and to this reaction of the observer. Admits allows concedes new meanings to the implication of the spectator and the artwork. A new relation with the visible.

A concept she lately manages always, at times applied to an urban area, others to an enclosed spaces. In the beginning she conceived architectural spaces to be used, lived in, to be be sensed rather than observed (like in the case of "auditorium"that she arranged in the middle of a forest in Hamburg, where she invited the visitor to lie down in the hay and to listen to the music of nature fusioned with her sound). Then she moved further and with "Große Brennnessel" she sought an even more active participation of the visitor. The spectators transformed into performers assuming different roles in a natural and playful way. MC went one step further with i-arch bodies and with urbs::ludica she began to experiment with digital interactivity.

Her actual work depends on the viewer to the point that the space without anyone remains all blue, but "reacts" as soon as someone intrudes. The presence and movements of the public generate light, sound, and images. It creates a playful relationship between generating and

discovering images and sounds.

A kind of void mirror, full of anything, once we enter it is a vehicle for "delivery" as Heidegger would say when using poiesis in its broadest sense: That moment of ecstasy produced when a thing happens to become another. Something that is hidden and all of a sudden appears. Poiesis is a talisman term around which the work of Mariana Carranza gathers.

Mariana Carranza not only creates but also believes. She believes in the other. She counts on the other. She is a creator who seeks the participation, activity, she is an agent provocateur. She sees to it that others can and do.

With this work she invites us to pass the threshold observer-artwork, now transparent, to introduce us like Alice Through the Looking Glass into a space that exists and not exists, that comes alive and reacts in the face of our presence. A space that makes visible the invisible, bringing the non-present to the present, mutating in infinite audiovisual responses coming from the infinity of movements or gestures like a fortune of continuous reincarnation.

A space in which we generate while the artist observes us, not from the other side of the mirror but from the conception, the very idea of the work. We haven't passed through the mirror, we have entered the soul of the mirror.

© Cecilia Ceriani

Mariana Carranza Studied architecture and urbanism, art, dance, video-realization/postproduction and creative programming in Montevideo, Spain and Germany. She lives and works in Germany, sharing projects in collaboration with Medialab-Prado, Madrid. Her work centers in the creation of interactive spaces, experimenting with the interfaces between bodies, movement, space, image and sound; bringing together poetry and technology, journeying along the borders between real and virtual world. She has shown her work to the public in individual and collective exhibitions in America and Europe. For her activities she has received the recognition on different occasions.

www.youtube.com/MarianaCarranza
www.jugandoconnumeros.com/2011/03/29/exposicion-por-medialab-prado/
www.urbsludica.wordpress.com
VIDEO PORTRAIT AT: http://blip.tv/artists/mariana-carranza-constllaciones-5925365



Nelly GIRARDEAU

La surface du monde

From 15.03 du 01.04 - La Tôlerie

La surface du monde

Video installation / France / 2012

Created in residence at VIDEOFORMES 2012 with the support of Clermont Communauté and DRAC d'Auvergne. Thanks : Sylvia Fredriksson, Yoann Demoz, Grégory Robin et François Arbon.

The backwash is the violent return of waves on themselves, when, moving forward on the sea, they hit an obstacle.

Ouessant, island on high, island of terror, island of the shipwrecked, all sailors know the fog that swallows it up and the cold currents that surround it. This isolated territory, appearing off the Finistère, crystallizes in a dense and singular imagination. Separated from the continent, the inhabitants of the island built up a world cadenced by the storms and haunted by the supernatural forces of Mother Nature. Beliefs and rituals, such as the fictional burial of the drowned and disappeared, leave their imprint on the unforgiving face of the island.

The proposed installation is a simultaneous projection on two screens. The images and the tension they create will reveal the countryside and its existence, somewhere between reality and fantastical representation

The island will be criss-crossed in a random way, looking for wandering forms. The moor and the sea breeze that goes through it, the jagged rocks, the blurry horizon, the sky in a darkened mass, the comings and goings of the waves...

The landscapes will poetically evoke forces that inhabit them. The sound presence will give a density to the area and to its disturbance. Vibrations, up-currents of air, trembling, rumbling, the sound composition will be manipulated, slowed, deformed, as will the images.

Images from Finis Terrae, silent film by Jean Epstein shot on the island in the 30s will appear sporadically.

I hope to work on the texture and substance of the elements: the sea, the wind, the foam, the smoke… the shapeless and its movement. Different materials for recording images will be combined. Super 8 images, by their nature, reveal the metamorphosis and the impression of a supernatural presence of things.

I plan on creating an area of visual art that puts the spectator in a sensitive relationship with the images, an area that enables the spectator to experience the poetic essence of cinema, its organic matter and movement in the alternation of darkness and light.

© Nelly Girardeau

Translated from French by Kevin Metz

VIDEO PORTRAIT AT: http://blip.tv/artists/nelly-girardeau-ressac-5925373

EXHIBITION

Nelly Girardeau - La surface du monde



Filmmaker and visual artist. Lives and works in Clermont Ferrand.

A graduate of the School of Fine Arts in Clermont Ferrand, her work has always questioned the mechanisms of perception and fabrication of images that are built upon the reality of the world. Deconstruct, fragment, assemble, in order to make something appear, of another sort. The practice of art as a revelation.

She then studied documentary cinema and developed a reflection on the origin of images. She received support from the Groupement de Recherches et d'Essai Cinématographique to make her first film L'Eau Salée (Salt Water), presented at the Traces de Vie Festival (Traces of Life Festival) in 2011.



HeeWon LEE

108

From 15.03 du 01.04 - La Tôlerie

108

Sound Video Installation / South Korea / 2010

Director: HeeWon Lee, Conception: HeeWon Lee, Computer Programming: Baptiste de La Gorce, Technical Electrical: Françis bras, Interface Z, Production: Le Fresnoy – Studio National des Arts Contemporains, Co-Production: Khiasma.

Special Thanks: Ulf Langheinrich, Eric Prigent, Baptiste De Lagorce, Alexandre Del Torchio, Jairyung Choi, Emmanuel Debriffe, Francis Bras (Interface_z), Olivier Marboeuf, Sofia Cumbat, Cyprien Quairiat, Sébastien Cabour, Massimiliano Simbula, Jean Michel Kabemba, Daniel Corniaut, Claire Chevalier, Olivier Ageron, Daniel Dobbels, Madeleine Van Doren, Khiasma, Alain Fleischer, Le Fresnoy – Studio National des Arts Contemporains.***© 2010 Heewon lee, Le Fresnoy – Studio National des Arts Contemporains.***

The image is formed from the movement of letters giving a purely typographic film. The sound is acoustic, produced by musical boxes (108 in all). Each typographic character corresponds to a note of music. Thus words and phrases accompanied by sounds appear on the screen in a random orchestration. The whole installation is run by software, both the control panel and the database. «With a concrete, almost documentary theme, that of abandoned or orphaned children, i approache an important factor society. i am interested in these children. In the little place they are given, and would like to open up a window, a visible space through this work. Give them a way of expresing themselves in our lives». The installation make the spectateur anxious and there is a certin violece (with the presence and working of all these musical boxes), but alos in the extreme fragility of the device and the subject addressed.

Née en 1978 à Kyung Ki-Do en Corée du Sud, HeeWon Lee vit et travaille à Paris. Après des études de stylisme elle quitte Séoul et s'installe en France en 2001. Elle étudie le français à l'université et intègre l'Ecole Nationale Supérieure d'Art de Nancy avant de conclure son parcours par un post-diplôme au Fresnoy – Studio National des Arts Contemporains (Tourcoing). HeeWon Lee développe une pratique artistique pluridisciplinaire en associant la vidéo, le graphisme et la création sonore.

Ses projets ont été primés à plusieurs reprises et sont régulièrement diffusés en France et à l'étranger (Brésil, Canada, Corée du Sud, Maroc, Espagne, Italie…).

http://www.heewonlee.com/

VIDEO PORTRAIT AT: http://blip.tv/artists/heewon-lee-108-5925383

EXHIBITION

HeeWon Lee - 108





Pablo LOBATO

Overtuned Bronze (Bronze Revirado)

From 15.03 to 01.04 - La Tôlerie

Overtuned Bronze (Bronze Revirado)

Single canal video installation, 4 min 52, loop, color, stereo, 16/9 (vertical), HD / Brazil / 2011

Stasis and ecstasy

For a few long moments before starting its rampant dance, the bell in Overturned Bronze stands still, immobile, as if watching the panorama of Sao Joao del Rei, the town which surrounds the church and over which its sound is set to reverberate. The bell ringers arrive; the bell is lifted high and finally released, pushed at every swing into an increasingly hypnotic vertigo contaminating both the bell ringers and the viewers of the video. If the work reaches its apex in the Dionysian submission of the bell ringers to their strenuous and risky task, the quietude that precedes it plays a fundamental role in the economy of the work: the contrast between the initial stasis and the dynamism that follows it evidently emphasizes the violent rupture, the hiatus between the two distinct times separated by the highly symbolic event of the (bell's) fall. But beyond, or even before that, the instants in which the bell stands still are crucial, as they point towards a fundamental element in Pablo Lobato's work – its visual character. If for the worshipers who recognise its festive timbre the bell exists merely as sound, for the artist it is – not only when still but also when swinging, vibrating and resonating – above all a visual event. In this sense, it may be important to highlight that Overturned Bronze is part of a series of works based on the artist's research on bells - some of which are long disused - in several towns across the Brazilian state of Minas Gerais. Whilst following and studying this theme, the artist verified that the place at the top of the bell towers has historically belonged almost exclusively to the bell ringers (who, in the past, were almost always slaves): neither worshipers nor priests climb up there. Thus, the artist rescues the visual character of a profoundly significant event in the social fabric, whose image has been programmatically and methodically obscured and even negated throughout the centuries. In the iconographically and historically laden context of Minas Gerais, with its spectacular Baroque churches, Pablo Lobato discovers and unveils a kind of pagan trance which, in spite of being intrinsically religious, stems from a violent, abrupt, repetitive and dangerous physical effort cutting through stasis and silence in order to create ecstasy.

© Jacopo Crivelli Visconti

VIDEO PORTRAIT AT: http://blip.tv/artists/pablo-lobato-bronze-e-revirado-5923123

EXHIBITION

Pablo Lobato - Overtuned Bronze (Bronze Revirado)



Pablo Lobato Pablo Lobato was born in Bom Despacho, Brazil, 1976, and is presently living and working in Belo Horizonte, Brazil. He is one of the founders of Teia, Audiovisual Research Center, headquartered in Belo Horizonte. He directed the feature film Accident, awarded as best Ibero-American Doc in Guadalajara, Mexico, 2007. In 2009 Lobato was granted a fellowship by the John Simon Guggenheim Foundation, New York, and has just been selected by the Brazilian program Rumos Artes Visuais, 2011/2013. His work has been shown in film festivals such as Sundance, Locarno, Rotterdam, as well as at art institutions as MAM (São Paulo's Modern Art Museum), MoMA (New York), The Tamayo Museum of Contemporary Art (Mexico City), Akademie der Kunst (Berlin), and the New Museum (New York), among others.



Isabel ROCAMORA

Fear, Defence, Disappearance

From 15.03 to 01.04 - La Tôlerie

Fear, Defence, Disappearance - Architectures de protection
Dual channel film, S16mm to HD / UK / 2011.
Courtesy of the artist and Galeria SENDA.

Director/ Artist: : Isabel Rocamora,
Commander : Nick Maison, Soldier 1: Robert Gajewski, Soldier 2 : Krzysztof Szczenpanski, Soldier 3 : James Hobson.
Text and voice-over : Isabel Rocamora
Cinematography : Nic Knowland, Alessandra Scherillo, Film editors : Nicolas Chaudeurge, Isabel Rocamora, Sound design : Paul Cowgill, Chu-li Shewring, Costume design : Matt Price, Susan Gurley, Camera operators : Tim Sidell, Simon Wood, Grip: Alex Hudson, Sound recordists : Sean Millar, Mick Duffield, Sound mix : Brian Mosely, Location fixer: Fabrice Louvet.
Production coordinator : Sarah Smaje
Colourist : Jet Omoshebi
Combat instructor and advisor: Nick Maison, Total Krav Maga U.K
Shot on Fuji in Néville sur Mer and Cherbourg, Normandie
Produced by : Stella Nwimo et Isabel Rocamora
Production companies : Stealth Films, Infinito Productions
Supported by : Arts Council England, South East Dance (Jerwood Foundation, Esmée Fairbairn Foundation), Amister Collection.

In truth, the principle of arms has always been aimed at this deconstruction, first of man's body, of armour, then of the rampart built for his protection

Paul Virilio (Bunker Archeology)

Fear-Defence-Disappearance questions established notions on the necessity for conflict by looking at the mental and physical structures of defence built around it. Inviting reflection through a comparison between the solid casemates found on the Normandy beaches – disused vestiges of WW II – and the young, fierce bodies of today's soldiers in training, this moving image diptych looks at the body of the soldier as rampart, considering how the forms taken by these military structures reflect our fear of death on a deeper existential level.

EXHIBITION

Isabel Rocamora - Fear, Defence, Disappearance







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Contemplating the half-buried mass of a bunker, with its clogged ventilators and the narrow slit for the observer, is like contemplating a mirror, the reflections of our own power over death, the power of our own mode of destruction, the industry of war

Paul Virilio (Bunker archeology)

There is a resonance in shape and intention between the bunker and the sacrophagus. The blockhouse is a place of safety, a type of burial house that enables us to see danger and guards us from actual death. Studying this very phenomenon, Paul Virilio ironically points out: «The bunkers of the European Littoral were from the start the funerary monuments of the German dream». Although now forgotten, strewn along the European coast, these shapes are a premonitory reminder of our own perverse death wish.

In Fear, Defence, Disappearance a commentary by the artist guides us through an ennumeration of «structures of protection» and «architectures of defence», alluding to the extensive terminology in our bellic vocabulary. This proliferation of terms is but proof of our historical need to label and distinguish between forms of military action – forms which, at the end of the day, all amount to the same principle: «Protect, Defend, Attack». If the term 'munition' or 'ammunition' is a direct inheritance of 'munitio' in latin, meaning fortress (from wall to weapon) the training for hand-to-hand combat is perhaps the most archetypal construction of the fortress – where the enemies are face to face, imposing their bodies as armour. It is also in this gestural choreography that we perceive the immense humanity of the clasps, holds and bites between its players.

At a time when military death is delivered at a distance and machines provide the interface between enemies, this installation focuses back to ground troop unarmed skills training; hand-to-hand combat. The film features four ex-soldiers, who are experts in a lethal defence system called Krav Magà evolved by the Israeli Army, now practiced by many armies worldwide (Poland, Mexico, U.S, Israel, and in a near future the U.K). The work's mise-en-scène places its four 'actors' in the historic landscapes of Normandy, its beaches and the only remaining landing strip (today Cherbourg Airport), therefore creating a sense of irony between the loss of life recorded in our history books and current ongoing preparations for conflict. Installed like a sculpture in the void, the dual projection invites the viewer into a Sisyphean world where repetition, time and expectation play out the destiny of history in the making.

© Isabel Rocamora

EXHIBITION

Isabel Rocamora - Fear, Defence, Disappearance

Isabel Rocamora (Barcelona, 1968) is a British-Spanish artist filmmaker whose work considers the performative language of human gesture and its relationship to individual and cultural identity.

Isabel trained in film and performance at Bristol University, U.K and in cinematography at Maine Workshops U.S. Her practice developed through performance works (1993 - 2003), some of which were commissioned by national institutions such as Bluecoat Arts Centre and the Victoria and Albert Museum and which toured worldwide, often under the British Council. Winner of several international awards, such as IMZ Award – the Hague and DCW Media Honor – Los Angeles, Rocamora's moving image work can be seen in filmothèques and museums worldwide. Recently, her films have been exhibited, amongst others, at Centre for Contemporary Art Palazzo Strozzi, Florence; Sala Parpalló Museum, Valencia; Sørlandet Museum of Art, Norway; and the National Museum of Photography, Copenhagen. She has been selected for major surveys of national and international videoart such as Video(s)torias at Artium Museum of Modern Art, Vitoria and Remote Viewing: Best of Loop, exhibited at The Pacific Centre, L.A. and Arts Santa Monica Museum, Barcelona. Her solo exhibition The Intimacy of Violence premiered at Galeria Senda and Arts Santa Monica in May 2011. Works from the exhibition are soon to be exhibited, amongst others, at the Herzliya Museum of Contemporary Art, Israel, Kulturhuset Stockholm, the Rubin Centre for the Visual Arts, Texas and the Austrian Cultural Forum, NYC.

Isabel teaches video installation at the Instituto Europeo di Design and has been widely invited to give artist talks in the context of her exhibitions, these include: the Whitechapel Gallery and the Architects' Association, London; the Royal Art Circle, Barcelona; Hamidrasha School of Art, Israel and universities such as Bristol, U.K, L'Orientale, Italy and Brown, U.S. She regularly leads specialist workshops worldwide for the British Council. Isabel lives and works between London and Barcelona.

http://www.isabelrocamora.org

VIDEO PORTRAIT AT: http://blip.tv/artists/isabel-rocamora-4626233



Robert CROMA

La descente

From 15.03 to 01.04 - Musée d'Art Roger-Quilliot

La descente

Video instalaltion / UK / 2010 / 8'21

Like much of Robert Croma's video art, La Descente is a graceful and rare poem.

Here, in slow motion, a sea of people descending, I assume to the Metro (following earlier work from Paris), or the Tube (he is British), or perhaps we're in New York (?). I can't yet tell. It is the morning – well, I imagine it is the morning simply because they look like they are on their way to work, not home (it is a descent, after all). Sort of Lang's Metropolis for 2010. Some notice the camera and watch as they walk, because of course you couldn't pause here, not on the way to work and not within this slow sea of perpetual movement. It is perhaps a quarter of the way through and my tension, my pleasure, my anxiety rises as I am waiting…for something…

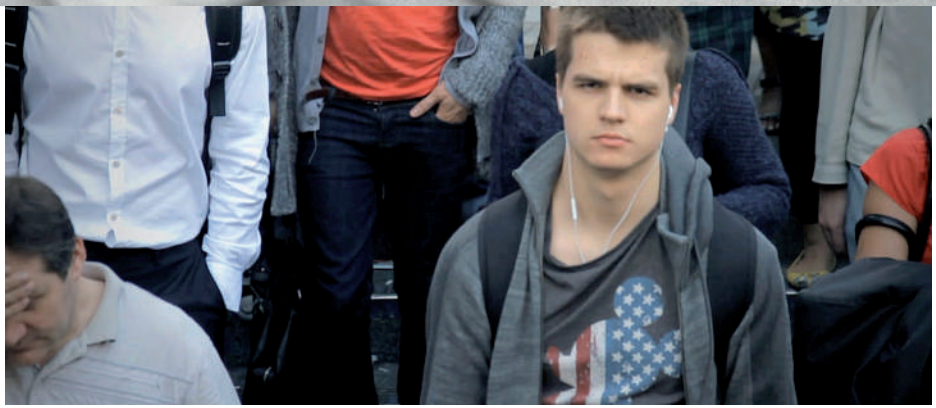
Croma's work regularly highlights and enframes details of otherwise missed moments of quotidian elegance and grace. Is it that person, watching the camera and the video maker? Is this the moment? No. It continues. I realise I have been wrong.

That's a student, this must be afternoon. No student leaves for university at the same time as the workers. And that tabloid so many have – I realise it's the Evening Standard, so it is the afternoon, people heading home. So now I read their faces as tiredness, the fatigue not of what lies ahead, but of what has been. The day that was and the crush and rush of the ride home. And I notice the shopping bags, the small and large talismans bought back from the day in the city. Nothing happens, beyond the interminable crowds. Mums, dads, kids, people with phones, iPods, bags, prams, trolleys. It is profound poetic observation, like Jean Renoir's romantic realism with Vertov's cyborg eye, peeling back the layers, sublime in its exposure, letting us see beautifully, as the poets must, that which can't always been seen.

© Adrian Miles
Senior Lecturer, New Media, RMIT University,
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EXHIBITION

Robert Croma - La Descente









Robert CROMA

La descente

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La descente

I first encountered Robert Croma's moving image work during the heyday of videoblogging, back in the primordial days of video on the web four or five years ago. At the time, the practice of posting occasional videos to a blog was a burgeoning artistic and documentary approach, generating widespread experimentation and fostering a global community of likeminded, small format auteurs. While the practice has now waned with the dominance and centralization of video sites like YouTube, many of the practitioners of such video work remain active in new venues. Here, Croma's *La Descente* leaps from the web browser into a gallery space.

As an oeuvre, the works Croma has produced for the web are striking in their observational sensitivity and elegant simplicity, earning him a reputation as an artist who uniquely understands the power of the intimate, short format experience afforded by online video. Almost always capturing a tiny moment in daily human activity, these works quietly hold a magnifying glass to quotidian life, like a scientist delighting in the discovery of a new species of plant life or insect behavior. These videos ask us to slow down, look closely, and spare a moment of compassion for our fellow humans.

La Descente captures such a moment, and Croma describes the spark of inspiration:

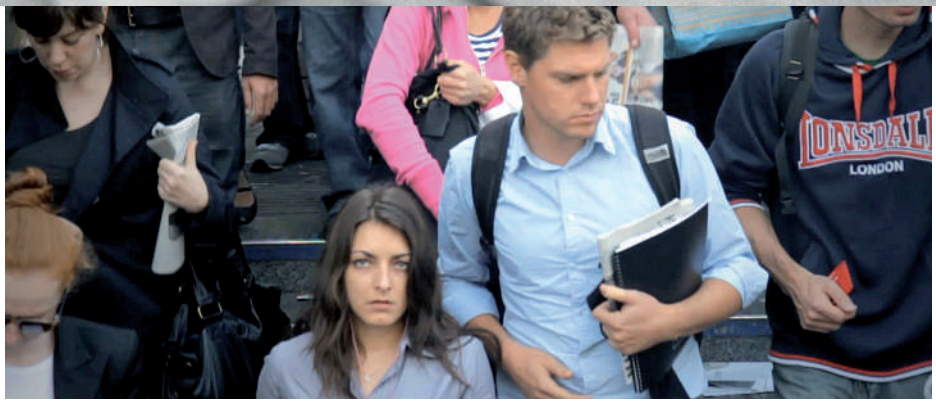
"I was very ill with a deadening flu in London, back in 2010. I stood at the top of the entrance to Oxford Street Tube station, overwhelmed by the prospect of having to descend, with aching limbs and fevered brow, into the overpopulated, heaving depths, when… there it was: the agitation of a poem. I quickly took out my camera and began to video."

La Descente presents two long, slow, and stationary shots capturing the rhythmic, pulsing "tumble" of the crowd as they move in near unison down the stairs, one drumbeat of a step after another. A haunting drone on the soundtrack slows our own pulse, inviting us again, as viewers, to calm our pace and contemplate the existence of others, in whom we might recognize ourselves. And recognize we do – mothers, fathers, children, college students, grandparents, teenagers; suits, sneakers, briefcases, prams; iPods, phones, Blackberrys, earbuds – familiar trappings of modern civilization.

Indeed, *La Descente* comments on modernity, urban life, and the technological turn, evoking Standish Lawder's seminal (and similar) look at city commuters thirty years ago in his short *Necrology* (1971). As a "roll call of the dead," *Necrology* depicts a crowd at Grand Central Station ascending an escalator toward the heavens, also as a long, static shot. The starkness of the image and blank expressions on the faces of these spirits prompted avant-garde "godfather" Jonas Mekas to describe it as "one of the strongest and grimmest comments upon the contemporary society that cinema has produced" in *The Village Voice*.

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While Croma cites *Necrology* as a flashing influence on his video – along with the gripping pram scene from Eisenstein's classic *The Battleship Potemkin* – *La Descente* is too complex and nuanced to be reduced to the descriptor "grim." Croma's video opens voyeuristically, offering us a glimpse into the common activities of street life, apparently without the knowledge of the subjects under study. But, unlike *Necrology*, we witness a shift: occasionally, these "dead" look up and passingly acknowledge our presence, gazing directly into the camera's eye. Like so much of Croma's work, this recognition is haunting – the dead return our look. We are not simply voyeurs; they are also watching us, pulling us into their scopophilic grips, reminding us that we, too, will someday occupy the same space. And, given our perch on high, we have no place to go but down. This recognition by the few who are aware also produces pity for those who are not; they participate in the parade blissfully oblivious to the "higher" being watching them above, contentedly advancing to their fate below.

The gesture of eye contact reveals the presence of the filmmaker, but also exposes the camera's subjects as casually unconcerned with their surveillance; they continue moving with the crowd, step by step, gradually returning their gaze to the street. Indeed, in contrast to *Necrology*, these walking dead actively move forward, not relying on an apparatus of technology to submissively carry them. And, unlike *Necrology*, these spirits are on a descent, not a heavenly ascension. To what depths will they descend? Are these the condemned? Or perhaps they're merely on their way to limbo?

The parallels with the procession of the dead function as only one layer of *La Descente*, however. The vibrant color of the scene, the luxurious, viscous pace of the slow-motion, and critically, the presence of electronic accessories among these spirits serve as key signifiers of modern life. Eavesdropping and surveillance, in particular, emerge as prominent motifs in the video. London is widely known for its extraordinary number of public surveillance devices, and citizens of the UK are under watch by more than 1.8 million active cameras on a regular basis. The subtle recognition of Croma's camera underscores our everyday consciousness of living under surveillance, with its attendant air of suspicion, but we nevertheless go about our daily lives; certainly, we must. The glances at the camera then become accusations, quiet glares that protest the power of the all-seeing eye, and, we, the recipients of the gaze, assume guilt. Indeed, the unexpected recognition from these surveilled subjects is shocking at first – we're caught in the act of looking, made complicit with the surveillance state. We're startled out of our voyeuristic comfort and forced to acknowledge the power relations at play– the active, controlling gaze of the camera that makes passive, powerless objects of its targets. The return of the gaze breaks apart that power relationship, placing us, the viewers, in the position of the surveilled. The commuters oblivious to our camera in this procession are distracted by their

own electronic devices, surveying the news or email or Facebook or whatever other form of electronic eavesdropping they keep at their fingertips. Thus, the other striking element of *La Descente* is the degree to which individuals in this procession remain solitary, even among the crowd. They bear the visual markers of solitude – earbuds which cut off sound from the outside world, the tiny screens of their smart phones which prevent them from exchanging greetings, their Blackberrys that keep them focused on the next meeting rather than the companions at hand. Each of these spirits creates a virtual bubble to protect them from the mass, so that the sight of a father and child holding hands feels old-fashioned, nostalgic, artificial even. Indeed, in a longer section in which a man clumsily guides a pram down the steps, the mechanical, material nature of the apparatus feels dangerous (again evoking Eisenstein's famous steps), and we watch with bated breath, wondering why he didn't find some other piece of technological innovation to assist him. These trappings of modernity lead to what is perhaps most striking, and persistently haunting, about this piece: the sublime ordinariness of its subjects. For all the accoutrements of the modern era, the faces, gestures, and human ambulation feel desperately familiar, almost as glyphs preserved in stone. Mekas commented the blankness of the expressions in *Necrology*, but these aren't blank faces here; they are expectant, carved out of repetition, markers of the cycle of the news day, the commute, the workweek. They're not the broken, exhausted, numbed cliché of modern man; instead, they offer us an expression of coping. They're worn, but we see signs of delight: a flower in a young woman's hair, an unexplained grin, a restful toddler on a man's shoulder.

The musical score in La Descente retains a similar complexity to its images, adding multivalent emotional undertones that oscillate between hope and dread. Croma explains its origins:

"The soundtrack already existed and was created by a shadowy, yet friendly, sound artist whom I've never had the pleasure of meeting. Sometimes I create the sounds [for my work] myself. More often I'll mix down the work of other sound artists dependent on the necessary urgings of the final image. Sound is a supremely important component to the overall harmony of the completed piece – and by 'sound' I also mean the elemental beauty of silence. Frequently I'm inspired to create a video narrative by sound alone. Since I was a small boy, sound has always engendered the most potent of poetic images for me.

Sound equals dream, and dream is the province of poetry."

The heavy pacing of *La Descente*, together with the harmonic tensions of the music, similarly place the video in the province of poetry. The work operates as a series of collisions: the singularity of the modern moment juxtaposed against the history of human mortality; the dialectic between the viewer and the viewed; the transcendent tones of the score that



Robert CROMA

La descente

From 15.03 to 01.04 - Musée d'Art Roger-Quilliot

collapse into an abrasive timbre. Through these collisions, the video works through suggestion and evocation, and like the soundtrack (and like poetry), never arrives at a full resolution.

In keeping with Croma's poetic play with rhythm and variation, the video slowly dissolves from its initial, long, static shot to a new, identical one about two-thirds of the way through. The move is surprising, but gentle, as the spirits turn to vapor, for a moment existing only as ghostly apparitions, then allowing new corporeal souls to take their place. The transition emphasizes the continuous, unceasing nature of this parade, and the sheer number of participants it draws into its ritual. Indeed, there is no shortage of actors for this funereal procession. The musical score gradually increases in pitch, providing a counterpoint to the images; the crowd onscreen descends, but the music ascends, at times feeling joyful, even hopeful. Gradually, though, the score gives way to its sinister, unresolved dissonance, and the themes of *Necrology* re-emerge. The musical tension serves as an emotional reminder that there is no exit, that this descent is final and inevitable. As the screen fades to black with excruciating patience, the image summons the act of desperately witnessing trapped passengers slip underwater on a sinking ship. They stare as they go under, reminding us of our complicity in their fate. But they're resigned to their destination, a destination that we, too, will one day approach. We see in them our own future, but in the meantime, we partake in the same cycle of modern life, coping with its vicissitudes, and finding joy where we can.

© Jennifer Proctor
Professor of Journalism and Screen Studies
University of Michigan-Dearborn

And former director of Austin Cinemaker Co-op and Cinematexas Short Film Festival.

EXHIBITION

Robert Croma - La Descente





Robert CROMA

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Robert Croma

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

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

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

Even so, very soon after my arrival, I was lovingly 'adopted' by a rich patron, who initiated me into the world of Parisian art and culture. He was killed in a car crash when I was seventeen (he was twenty four). Devastated and homeless, I was forced to return to England.

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

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

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

consumed anything I could get my hands on.

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

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

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

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

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

It was during a band photo shoot with a pop magazine that I asked the photographer how he became a professional. He said: you just take photographs! Which was wonderful advice. So that's what I did. I borrowed a 35mm camera from a friend and started walking and photographing the streets. I came across a group of demonstrators based permanently outside South Africa House in London's Trafalgar Square. They were demanding the release of Nelson Mandela. Over the following months I began photographing their protest. Here I befriended other political photographers and soon I was covering various political events in London and selling my images as a freelance to British newspapers and magazines and the leftwing, alternative press. I joined a small photo agency with a group of other like-mindedphotojournalists and was soon getting commissions and travelling abroad documenting and covering major news events.



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Some of my photographs won awards and my work from China was exhibited in the UK.

On a photo assignment in the USSR in the late 80s I wrote my first play. Then whilst in Nicaragua and El Salvador for three months, on a photo-story for a British Sunday newspaper, I wrote and directed two short plays – one of which was performed in Managua using local, non-professional actors. The other drama I videoed, using a French (AFP) journalist's news video camera, and also using non-professional actors. This was shown in El Salvador at a local San Salvador arts event. It was a thrilling and liberating artistic experience. I found myself spending most of my time in San Salvador and Managua with members of the avant-garde – poets, writers, filmmakers, painters. At the same time, my desire to express myself creatively through photojournalism became less and less.

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

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

Then in the year 2000 I became seriously ill. My life was suddenly transformed and brought to a standstill. I was forced to re-evaluate and readjust to a greater sense of mortality. Fortunately, (and I bow here to the gods), my health began to slowly improve and once again I became creatively active.

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

In 2005 I discovered the medium of videoblogging and became passionately entranced by the broad range of personal video expression on-line. I was completely captivated by this new creative form. It was apparent that for the first time since the inception of cinematography over a century ago, a major

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artistic revolution was occurring with regards to the means of production and distribution of video and sound artists' and filmmakers' work. Thanks to the web, the world had become an accessible, always-available, alternate gallery space – a permanently open and free cinema. All that was basically required was a computer and an internet connection (and, of course, the will to create!). This was a major and seemingly positive shift in the balance of productive forces towards creators and away from the hegemony, pomposity and privilege of the financial and editorial gatekeepers. No longer was it about acquiring vast sums of money in order to tell cinematic stories or express poetic narratives visually and then distribute them globally. It could now be done with a mobile phone and a broadband connection! Video artists in Ohio could show their work permanently looped in a continuous twenty-four-hour cycle on a computer screen in Utter Pradesh or Timbuktu, if they so wished. The world was connected, the artistic possibilities endless.

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

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

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

© Robert Croma

Traduit de l'anglais par Xavier Fayet

http://robertcroma.com

VIDEO PORTRAIT AT: http://blip.tv/artists/robert-croma-interstitial-moment-1735442

EXHIBITION

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Reynold REYNOLDS

The Secrets Trilogy

From 15.03 to 01.04 - Musée d'Art Roger-Quilliot

The Secrets Trilogy

Video installation, 34 min, HD Projection transferred from 16mm and digital stills / Germany / 2008-2010.

Secret Life, Co-production Vidéoformes / European Media Art Festival (Germany), supported by the European Union under the Culture 2000 program.

Secret Machine, production of COMA Gallery (Berlin), supported by Pictorion das werk Berlin, 16 mm film transfer.

Six Easy Pieces, HD video transferred from 16 mm and photo stills / Germany / 2010

Produced in cooperation with Museum of old and new art (MONA), Tasmania, Australia, Impakt-Utrecht, The Netherlends and The Netherlends Film Fund, Medienboard Berlin-Brandenburg

Reynold Reynolds' Secrets Trilogy explores the imperceptible conditions that frame life, especially time and space. The Secrets Trilogy deconstructs film as the perfect synthesis of art and technology and the process of capturing, recording and bringing the captured back to life. The work connects art and science, focusing on space and time and romantically refers to an age when artists and scientists had similar concerns and were often one and the same person, as typified by Leonardo da Vinci. Philosophically and scientifically, the concept of time has been extensively discussed and investigated for more than twenty-five centuries, yet its real nature remains still unresolved; it has proven more mysterious and profound than life itself, but where the scholar fails, the artist dares tread. In the first work Secret Life (2008) a is woman trapped in an apartment with a life of its own. Her mind functions like a clock whose hands pin the events of her life to the tapestry of time. Her thoughts thoughts escape her and come to life, growing like the plants that inhabit the space around her: living, searching, feeling, breathing and dying. In the second work Secret Machine (2009) Muybridge's photographic experiments form the bridge between art and science - the movie camera is both an instrument for measurement, as well as a means of artistic expression. The third work Six Easy Pieces (2010) is based on Six Easy Pieces: Essentials of Physics Explained by its most brilliant teacher by Richard P. Feynman and brings together the foundations 'Film is the Seventh Art' (Ricciotto Canudo) and "Music is the pleasure the human mind experiences from counting without being aware that it is counting." (Gottfried Leibniz).

EXHIBITION

Reynold Reynolds - The Secrets Trilogy





Reynold REYNOLDS

The Secrets Trilogy

From 15.03 to 01.04 - Musée d'Art Roger-Quilliot

Reynold Reynolds,The Secrets Trilogy: ***The science of dreams***

A woman trapped in her apartment, an area overrun by plants that proliferate and come to life.

This same woman is subjected to time imbalance and enigmatic experiments of a determined scientist who is working in a mysterious laboratory.

She becomes a movie actress moving between the Cabaret and the academic pictorial model, then goes back to the laboratory and is swallowed by the camera.

Born in 1966 in Alaska, Reynold Reynolds studied science and earned a Bachelor's degree in physics with Carl Wieman (Nobel Prize in Physics in 2001). He changes course and spends two years studying experimental cinema with Stan Brakhage, then moves to New York to finish his degree at the School of Visual Art.

Like *Life is a dream*, the play by Pedro Calderón de la Barca of the Spanish baroque theater (1635) which is divided into three days, Reynolds has made a trilogy.

Trilogy: Three times to make a secret dream.

However, while the first motive of *Life is a dream* is that of the dream and the unreality of reality, Reynolds leads and misleads us in a complex entanglement, that of his intimate laboratory in which he works on the dream of uniting Art and Science.

What mental machinery does Reynold Reynolds bring into play in this trilogy? Is it really a question of dreams when the artist "puts on his show?"

How is cinema, as the 7th art, the meeting place between questions about plastic arts and science?

The secret trilogy is built first of all as a questioning of time and movement.

Secret Life, the first part, begins with the chimes of a clock and the movement of the camera that scans the area to reveal the movements of the plants. Can the disturbance of the movement resonate with the decomposition of time as well as the decomposition of the image? Reynolds will revisit this question throughout the trilogy.

Secret Machine begins with the *Vitruvian Man* by Leonardo da Vinci, and leads explicitly to the relationship between science and art.

The Vitruvian Man is the famous drawing that Leonardo made in 1490 (sketch of a man with four arms and four legs in a circle and a square) representing the proportions of the human body according to the writings of the Roman architect Vitruvius (2nd century A.D.). This drawing falls into the context of traditional studies on human proportions but is also used as a mathematical drawing.

Art and science express thought through technology, an attempt to understand the world. But how can the movement of a camera make

EXHIBITION

Reynold Reynolds - The Secrets Trilogy





Reynold REYNOLDS

The Secrets Trilogy

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sense? Reynolds' camera shows a mechanical body through the slowing down of time.

He quotes Eadweard Muybridge (1830-1904) whose work on breaking down movement with photography places him as a precursor in cinema during a time when photography as a sure and objective testament to science was discussed in intellectual circles.

He also references Marcel Duchamp and his *Nude descending a staircase*, the work that gives a dissected view of human movement that can be confused with that of a simple machine.

The human forms seem to be made up of juxtaposed prisms, dissecting a downward movement on a staircase that begins in the upper-left and finishes in the lower right corner of the painting.

According to Reynolds, this work is exceptional because it goes beyond cubism by including the dimension of time.

Is capturing time in an image getting closer to the ontological principle defining movement as a principle of life?

Undoubtedly time passes and materializes.

A vital movement, the beating of a heart, resonates. A metronome of this trilogy, which vibrates and transforms into a pendulum, becomes once again the essential chronometer that marks time.

Secret Life reveals a female body, thrown on black soil, which moves in a choreographed spasm like a struggle to avoid giving up her last breath.

The images stream by with an esthetic search that is identical to that of a painter who works on his composition with time at a standstill.

Is it a question of vanity? Is it an invitation to meditate on the fleeting and vain nature of human life, of the uselessness of pleasures of the world when faced with death lying in wait and time passing by?

Here nature is not dead, on the contrary, it breathes life into the human. *In Secret Life*, the woman devours a watermelon that is more than red and juicy. This voracity appears as a transfiguration of man to animal. Indeed, in biology, transfiguration is the ability of a living being to completely change its appearance. Some animals undergo a complete transfiguration, such as ants who progressively evolve from an egg to a nymph to ant; or caterpillars who become chrysalides then butterflies. The transformation takes place and it's in *Secret Machine*, with the help of the gloved scientist, that the transplant is performed and takes root. While the "scientist" palpates the sex organs of the "human guinea-pig", the framing of the film simultaneously shows a second image in which the scientist pulls a flower out of the mouth of this same person. The birth is brutal but it's through the throat, place of expression, that the flower is removed.

The appearance of an image that is divided and manifold, a recurrent process in Reynolds' work, is similar to cell division which is the mode of multiplying each cell and a fundamental

process in the living world, since it is necessary for the reproduction of all organisms.

Here again the artist plays with references that blend, science contributing its part of reality.

Just like in the structure of a dream, the world depicted in *The Secrets Trilogy* reveals the "incoherence of fantasy".

David Lynch, who is a rebel to any form of category, isn't far off. He develops as much in his series as in his films, a very personal surrealist world and many of his films play with all cinematographic narration from sentimental to nerve-wracking to comedy (*Mulholland Drive*, *Twin Peaks*, *Blue Velvet*…)

Reynolds explores the interpenetration of worlds.

For *Six Easy Pieces*, the scientist trades her lab coat for a symbolic cabaret dress. At the beginning, the cabaret, born during the Belle Epoque, broke down social barriers. Prices were very low and therefore you could meet the rich as well as workers there.

Reynolds' images contain artistic references, placed like clues: the appearance of a sketch of Botticelli's Venus, the acting of these women in *Six Easy Pieces* that renews the painter's theme and his model through Olympia, Maja, and other Odalisques…

The recurring presence of books shows a foothold in reality and underlines the link with knowledge and science. The Evangelists and their book, Rembrandt's mother reading, the Virgin reading the Bible… Art history makes repeated representations of books in iconography and the artist enjoys showing them to us.

The rotation of the camera traces the rhythm of the second hand on a clock and accentuates the hypnotic phenomenon of the image.

The atmosphere is strange, similar to a nightmare.

The way the characters look at us emphasizes the effect.

Like in Eisenstein's film, *Alexander Nevsky*, *The Uncanny* is increased by where they look when the soldiers arrive in Pskov.

The Uncanny (*Das Unheimliche*), a Freudian concept, analyzes the discomfort that comes from a break in the reassuring rationality of everyday life.

In the "reality" of the dream, when our brain becomes active and remains asleep, it invents stories. The only movement that can be observed is that of the eyes which seem to follow the interior images created by the dreams. Reynolds and his camera reproduce this effect.

Reynolds' "dream game" presents the human being and his temporal condition. He plays again with the *time* of the dream where the hierarchy between the images, the movements, and the words no longer exists.

The clock as a dramatic element certainly evokes Fritz Lang and we remember the mother of the first victim (Elsie Beckman) waiting in *M*. Cinema is for Reynolds the synthesis of the arts and Fritz Lang must have influenced his world.

The Woman in the Moon (*Frau im Mond*, 1929)



shows bodies in the closed space of the rocket that make spasmodic movements under the influence of the scientific phenomenon of atmospheric pressure. Those of the woman, as well as the shots of the clock and the manometer, surely resonate with those in the Reynolds' trilogy.

Before that there was *A Trip to the Moon* by Méliès…

Science and fiction, science and art… Reynolds says: "I want to make the difference clear between images and sensations. In my work, they are linked, but the inspiration comes from my imagination, and when images are produced, it sometimes leads to different feelings than those that I had predicted…"

Randomness, time that holds back, in the trilogy of secrets, Reynold Reynolds obviously has composed a science of dreams.

© Odile Ouizeman
Translated from french by Kevin Metz

EXHIBITION
Reynold Reynolds - The Secrets Trilogy



Reynold Reynolds was born in 1966 in Central Alaska. He first studied Physics receiving a BA under the professorship of Carl Wieman (Physics Nobel Laureate 2001) and remained two more years in Boulder to study under experimental filmmaker Stan Brakhage. After moving to New York City Reynolds completed an M.F.A. at the School of Visual Arts.

In 2003 Reynold Reynolds was awarded the John Simon Guggenheim Memorial Foundation Fellowship and in 2004 invited to The American Academy in Berlin. Reynolds has received numerous awards for his film work, including the Festival Award for "Secret Life" at the European Media Art Festival Osnabrueck, 2008, the '09 Distinction Award for "Six Apartments" at Transmediale Berlin and Mention spéciale du jury, "Last Day of the Republic" at Videoformes, 2011

http://www.reynold-reynolds.com

VIDEO PORTRAIT AT: http://blip.tv/gasprod/reynold-reynolds-695252



Olga KISSELEVA

Double Life

From 15.03 to 01.04 - Centre Camille Claudel

Double Life

Video installation / Russia / 2008-2010

In collaboration with: Victor Daamouche, Arsène Jurman, Philippe Quinzan, Julio Velasco, Odile Lefranc, Claudia Gomez, Olivier Leconte, Frédéric Lormeau, Haruka Yamada, Yun Lin, Florent di Bartolo, Gaspard Delanoë, Aurelie Le Faurestier.

Production: «DHL» & «Élévation» - ENSA, Dijon, France ; «La vie au petit prix» & «Fais comme moi, donne !» - Centre d'art contemporain Abbaye de Maubuisson, St Ouen l'Aumône, France.

Artists and intellectuals who are unable to make a living with their creations, and find themselves needing to devote part of their energy to working to "pay the rent," are invited to take part in the Double Life project.

The first part of this diptych shows the artist who is forced by society to lead a kind of double life: a confrontation between his creative mind and his routine work, imposed by need. The second part is a parallel narration starting with elements of his daily environ-ment, based on the artist's proposals.

Through the views of its leaders and with facts, the ultra-liberal society denies needing artists, poets, philosophers, and all sorts of "useless" intellectuals. The market economy, direct profit, and mass appeal shows are favored. As for those who try all the same to go the route of independent creation and reflection, they are often compelled to lead a dou-ble life, to hide their real personality behind the masks of "real" jobs. In that way, a Ph.d student at the Sorbonne is in her "real" life a waitress in a fast-food restaurant, a poet spends his nights sorting ears of corn in the Bonduelle factory, and a young artist has found a job as a supermarket cashier. Enormous amounts of time, emotion, and energy are wasted.

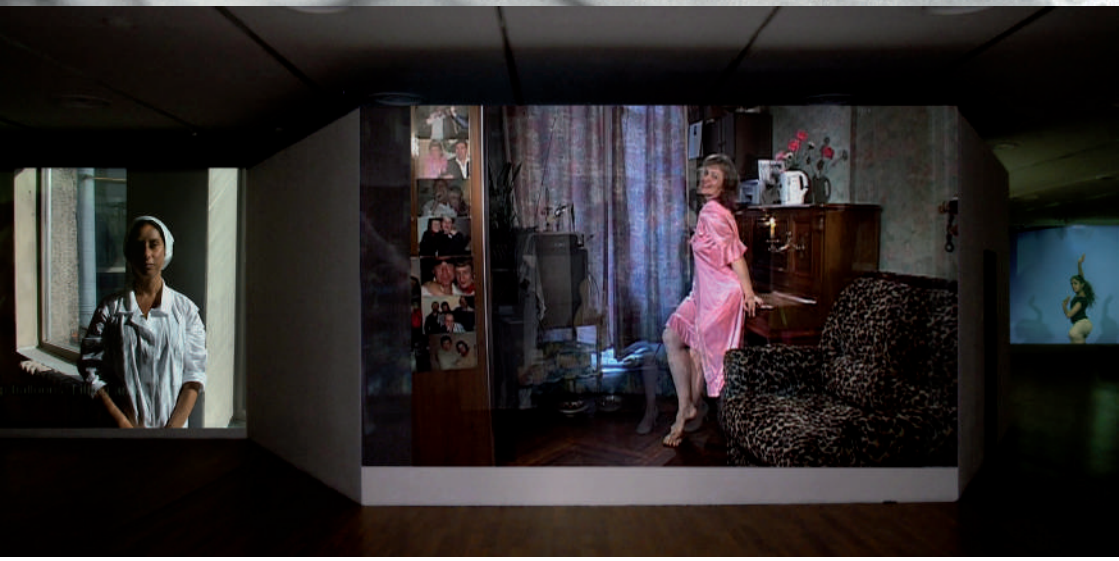
But an artist, a philosopher, or an art historian sees reality, that of a fast-food restaurant, a factory, or a supermarket, through a sort of filter that is formatted by their research. And the fast-food tray evokes "the world on a platter," the metaphor of the 17th century Dutch still-life paintings with meaning in every object; the bar codes, scanned throughout the day, transform into an interactive op-art installation; and the experience of a day as a re-ceptionist told in the language of mudra becomes a choreography…

In this perspective, the practice of refashioning work for artistic purposes, by the reinte-gration of an autonomous logic in work, permits the artist to transform his environment.

In our project, we put in place a process that is the product of a struggle between the sub-ject and the power of social stereotypes, a power struggle that shows we are touching upon important issues.

Translated from french by Kevin Metz

EXHIBITION
Olga Kisseleva - Double Life



Olga Kisseleva : *Double vie*

St. Petersburg artist Olga Kisseleva has been teaching contemporary art at the Sorbonne over the past few years. She constructs sculpture mechanisms (*Powerbike*) and does video installations (*Doors*), writes serious scholarly books (*Cyberart, CrossWorlds*) and gives lectures, preferring the exploratory to the empirical approach in art. Kisseleva is heavily involved in the international art scene. Her experiments at different biennales (from Venice to Dakar) and major theme exhibitions (from *Poetic Terrorism* at Madrid's Reina Sofia Museum of Art to *No More Reality* at Die Appel) play on the interface of real and virtual spaces and explore the artist's role in contemporary society. A serious, science-based approach to art makes Kisseleva akin to the Russian avant-garde artists, who always viewed their work as an intense experimental effort for the good of future mankind.

Double Life, the new project by Olga Kisseleva deals with the artist's role and place in today's society. They demonstrate the environment of the future-already-come and discuss what reality should be considered true and what should be viewed as make-believe. It is important for a practicing artist to decide what is a passing inconvenience and what is immutable destiny. However, contemporary



Olga KISSELEVA

Double Life

From 15.03 to 01.04 - Centre Camille Claudel

society, which lays down its own laws, makes it hard to answer the fundamental question, "am I an artist or not?" The composition *Life on sales* makes it clear that today's society actually has little use for all those worthless intellectuals--artists, philosophers, and poets. Indeed, the activities of most artists make no sense for society because they do no tangible good that can be measured in physical terms. What makes the artist unique is that he lives by his own wits and makes the laws by which he lives and thinks. However, since these laws have no social support, the artist often becomes an outsider and has to look for other ways of subsistence and lead a parallel life in order to survive. He paints and works the register in a supermarket, devises a new choreography system or makes up sales charts in an office. Such a "double life" not just lays bare the screwed-up priorities and double social standards, but raises the key question: who can be considered an artist, by whom, and on what grounds?

Kisseleva raises the problems of the artist's social integration to an international level. In the process of her artistic research, she experimentally finds that the futuristic gene of genius is hard to detect and, most importantly, is incompatible with the real state of affairs: society creates no conditions for its effective evolution. The avant-garde utopia, according to which every individual is a creator, becomes a double life and ends in failure. The marvelous society of intellectuals is doomed to fail under conditions of dominant market relations. The artist-researcher has to record this state of things monitor its dynamics and call intellectual revolution. There is few hope that society will change its "optics": the only way is the individual who always has at least a minimum chance to take a different view of the world.

© Dmitry Ozerkov
Head of Contemporary art of The Hermitage
State Museum, St. Petersburg, Russia

(first published in FUTUROLOGIA-RUSSIAN UTOPIA catalog, CCC Garage, Moscow, Russia)

EXHIBITION
Olga Kisseleva - Double Life



Olga Kisseleva, born in 1965 in St. Petersburg, is one of the most recognized Russian artists of her generation. She lives and works in St. Petersburg and Paris.

A graduate of the University of St. Petersburg in 1988, Olga Kisseleva is part of the first generation of Perestroika, which brought down the Berlin Wall and raised the iron cur-tain.

At the beginning of the 90s, Olga Kisseleva accepted an invitation from the Fulbright Foundation to join a team of creators who were working on the development of digital technologies in the United States. She spent time at New York University and at Univer-sity of California where she participated in the adventure of the first start-ups in Silicon Valley. At the end of this academic work, she came to the Institute of Higher Studies in Visual Arts in Paris.

Olga Kisseleva's work combines actions that take place in urban environments or in a network with interventions in galleries and museums. Her exhibitions include shows at the National Centre for Contemporary Arts (Moscow, Russia), at ARC (Paris, France), KIASMA (Helsinki, Finland), Museo Nacional Centro de Arte Reina Sofia (Madrid, Spain), in the Biennials in Venice, Istanbul, Dakar, Tirana, Rennes, and Moscow...

http://kisseleva.free.fr/

VIDEO PORTRAIT AT: http://blip.tv/artists/olga-kisseleva-double-vie-5925390

Anne-Sophie EMARD

My Soul-shift

From 15.03 to 01.04 - C.R.D.P. d'Auvergne

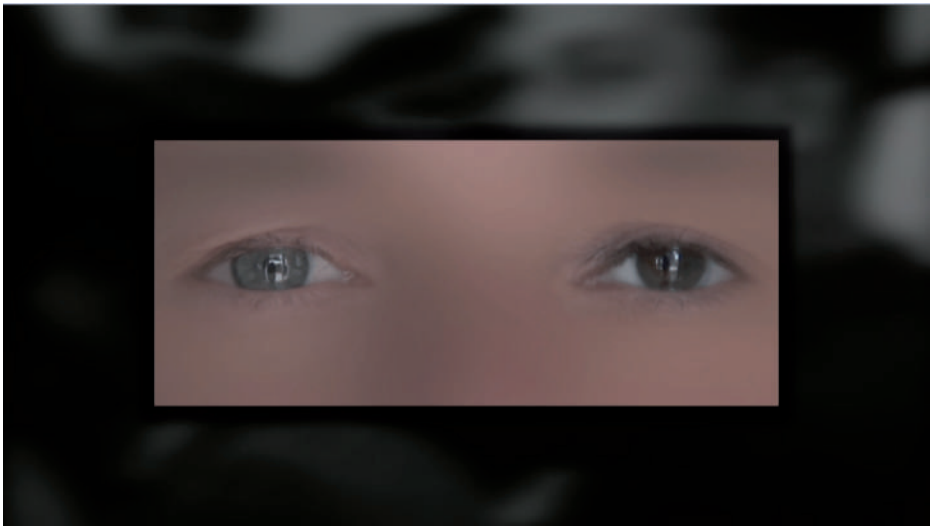
Les étendues - Exposition personnelle

From 14.03 to 28.04 - Galerie Claire Gastaud

My Soul-shift

Video loop and red velvet curtains installation / France / 2010

My soul-shift, an innocent look, continual morphing between two regards, watches us with benevolence. An unknown crowd appears behind him as well as a red curtain filling up the space like a cinema screen before the show. In this case, the arrangement is reversed and it's the screen that is in front of the curtain as if we found ourselves behind the scenes.





EXHIBITION

Anne-sophie Emard - My Soul-shift
Anne-sophie Emard - Les étendues

Les étendues - Exhibition at Galerie Claire Gastaud

This exhibition that will present my latest photographic and film work, will also be the core of a setup that will go beyond the "concrete" borders of the exhibition venue thanks to an area that I'm going to use on Internet in the three months leading up to the event.

I worked in a similar way during a residence this year at the Lectoure Photography Centre.

During this residence, my first motivation was to conserve a connection with my artistic "family" in a workplace that is quite isolated geographically. Solitude was not a handicap but I wished to expose myself to the contradiction of making images in isolation and to deliver them without restraint to curious regards. In this immediacy, I had the feeling of bringing to light the progression of my thought process in the elaboration and gleaning of the images destined to be presented during the summer at the Lectoure Photographic Center. This process enabled me to keep up several constructive exchanges. The form that I gave to this research exhibited on the net nurtured my exhibition project as well as the regard of those that followed the project and subsequently discovered the exhibition.

Here are the links on the spaces that I created on my website during this residence:

http://www.annesophieemard.com/lignes-de-faille-mai/samedi-mai.html et
http://www.annesophieemard.com/lignes-de-faille/ligne-de-faille.html

These spaces function as a logbook: visual and sound notes as well as a daily position in the immensity of my field of research (cinema, literature, music, natural and urban environments). In this field of reference and influence, I always discover a thread that I stubbornly follow until the production of a work, whether it be photographic, film, or multimedia. It's this voyage that the creation on the net lets me illustrate.

Each of my images are interwoven, a mixture of several origins (geographic, cinema, personal) to a point that it is no longer possible to describe the images that we have before our eyes in a clear way. The landscapes become characters (*Personnage Paysage - Character Landscape* series), they thus have a first name. The characters that are represented in the exhibition are fragments of bodies and/or voices scattered in space like a puzzle.

In this exhibition, the nature of images will be ambivalent. *La traversée (The Crossing)* is composed of a photograph on which a video projection of a moving character is shown. The lighting of this work blurs its identification: fixed



Anne-Sophie EMARD

My Soul-shift
From 15.03 to 01.04 - C.R.D.P. d'Auvergne
Les étendues - Exposition personnelle
From 14.03 to 28.04 - Galerie Claire Gastaud

image, photograph or moving image, projection? It no longer has a family.

Intimités (Intimacies) is a set of 9 photographs, macroscopic shots of various objects that are part of a daily environment that I wished to capture in an almost abstract manner in order to distort their functions and to integrate them in a new family of images.

A video installation will also be presented in another place, once again in the context of Vidéoformes. *My soul-shift*, an innocent look, continual morphing between two regards, watches us with benevolence. An unknown crowd appears behind him as well as a red curtain filling up the space like a cinema screen before the show. In this case, the arrangement is reversed and it's the screen that is in front of the curtain as if we found ourselves behind the scenes.

© Anne-Sophie Emard
Translated from french by Kevin Metz

Anne-Sophie Emard : Her work is fueled by observations she makes during her investigations that are carried out in the real world or in the world of literature.

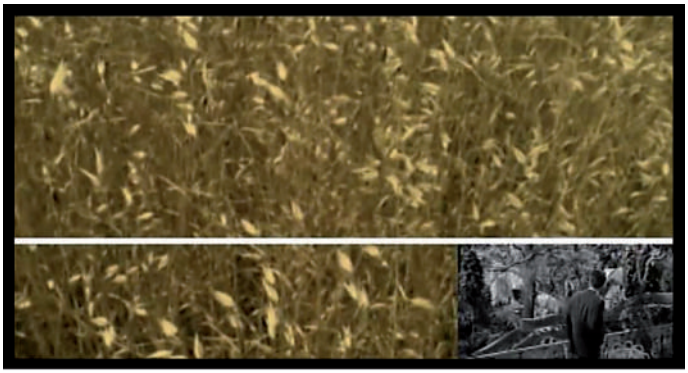
She positions herself as an observer in familiar environments and in unfamiliar territories. On the scene, she jots down notes as well as methodically taking photos and shooting film, all of which she stores on a hard disk. She dips into this library of raw material in order to recreate these fragments of reality in photographic and/or videographic installations. In this way, she seeks to weave links between the literary and visual art forms, but also to map a world that is not based on geographic criteria, but on sensory landmarks.

http://www.annesophieemard.com

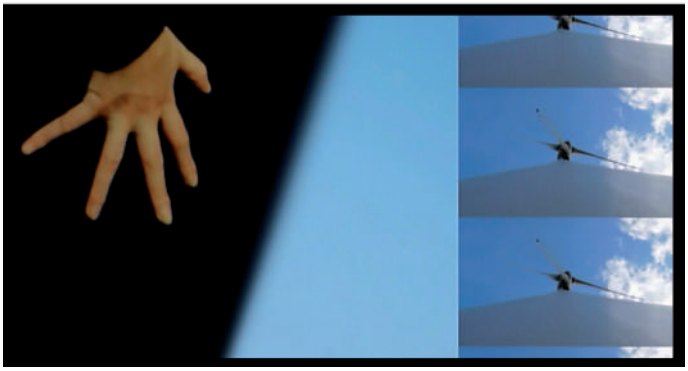
VIDEO PORTRAIT AT: http://blip.tv/artists/anne-sophie-emard-soulshift-5925368

EXHIBITION

Anne-sophie Emard - My Soul-shift
Anne-sophie Emard - Les étendues









L'œil d'Oodaaq

DVD - Dé-charge Vidéo

Du 12.03 au 31.03 - Galerie Dolet

L'œil d'Oodaaq

Presentation

Oodaaq is an island discovered in 1975 northeast of Greenland. This bank of gravel and silt, covered by several meters of ice, is said to be the most northern emerged land on earth.

It is on this inaccessible and invisible territory that we settled our camp, in order to explore contemporary artistic creation. The nomad inhabitants of Oodaaq are travelling the world and form a collective of creators in constant evolution.

Leading an existence somewhere between reality and imagination, the island of Oodaaq can be seen as a metaphor for video- and photographic images. Although their models are most of the time concrete and real, the image they produce of them is by definition artificial, immaterial, manipulated and manipulating. The gap between image and reality allows a poetic approach to our environment.

DVD : Dé-charge

The project «Dé-charges vidéos» consists of a DVD compilation presenting the video works from students from the four Art Schools in Brittany. This DVD will be presented in the four schools, at the french video festival VIDEOFORMES and during our Oodaaq Festival in Rennes.

We created international partnerships with the video art festival Videoholica (Bulgaria), with VisualContainer (Italy), and Athens Video Art Festival (Greece). These partenrships allows us to exchange artists, informations and inspiration. We will propose our Oodaaq Selection 2012 to be screned during their festivals.

The oodaaq collective is an artist collective, consisting of activ members of the organization and of friends, and is defined by similar artistic investigations. We wish to meet regularly in order to talk about our work and organize exhibitions and residency programs.

http://www.loeildoodaaq.fr



EXHIBITION

L'œil d'Oodaaq - DVD- Dé-charge vidéo

Projection hétéroclite des étudiants de l'EESAB

BREST RENNES QUIMPER LORIENT

2012

Dé-charge vidéo

EESAB

l'œil d'Oodaaq

http://leoildoodaaq.fr

E.S.A.C.M.

Video selection

From 12.03 to 31.03 - Galerie Dolet

Videos directed by students from E.S.A.C.M.

École Supérieure d'Art de Clermont Métropole (France)



L'un dans l'autre / Charlène Bogani

2011 / 6'07

Through some cat's eyes, then men's eyes, trapped in an imaginary time, one and the other, or one in the other… Be careful of the image!



La genèse / Marie Gripont & Aurore Tézenas

2011-2012 / 8'25

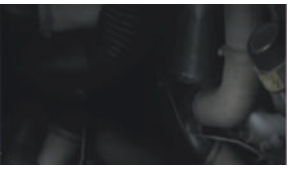
A man walks in the streets of Clermont-Ferrand. His consciousness recites the text of the Genesis modified where God becomes Money. He goes through more and more narrow and empty streets as this monotonous voice locks himself in his madness.



Au Havre / Florence Heyer

2011 / 3'23

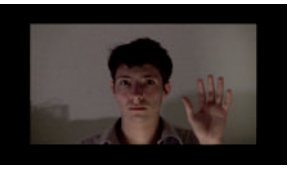
This work makes some passers-by in Le Havre participate like a game. Play with the environment, imitate it, fuse with it, then take it back.



Moteur / Adrien Hoffmann-Herve

2011 / 1'

A video between organic and mechanic, a minute through the depths of an engine.



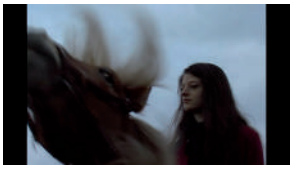
Seuls / Adrien Hoffmann-Herve

2011 / 1'

Eight portraits communicate with unknown signs.

E.S.A.C.M.
E.S.A.C.M. - Video selection

Chasser, croiser / Caroline Romain
2011-2012 / 7'30
In a determined space, three small stories with blurred key lines, at the border between nature and urban ,are interchanging, overlapping, causing interferences and complementing.



Cousu de fil noir / Jade Sauvage
2011 / 4'36
The seamstress' nightmare.



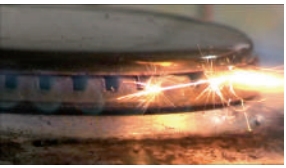
Unnamed_1 / Bruno Silva
16mm sonore, collage sur pellicule / 2010 / 3'
The idea of movement in cinema consists in manipulating time and using a sequence of images. How about taking a different approach and use only one image and extend its time? (http://www.s-bruno.com/)



Unnamed_2 / Bruno Silva
Impressions numérisées, muet / 2011 / Boucle
Unnamed_2 shows the importance of repetition in the creative process by combining discipline with random and natural inputs. It is only then that one can find differences in the repetitions and find infinitive forms. (http://www.s-bruno.com/)



Youth Audiences
Primary school



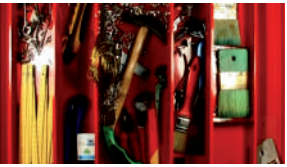
Clic / Florence Heyer
Germany/2011/1'04
The phobia becomes a game.



Granular / Jennifer Campbell
France/2010/3'03
Self-portrait consists of a multitude of eyes «graft views» evoking the myth of Argos, the guardian of a hundred eyes « who sees everything.» Observatory of a « plastic laboratory body « transmitter of signs revealing the life of an invisible proxemic.



Hommage à Paolo Ucello / Nadine Boisseau
France/2010/1'21
Hunting. The painting by the Italian painter Paolo Uccello comes alive and takes life.



Cassetta degli attrezzi / Vincenzo Beschi & Irene Tedeschi
Italy/2010/6'52
We used a camera with a device that allowed for the stopmotion capture 5 frames at a time. During the recording of these 5 frames were captured on tape the sounds present at the time of shooting.
From this experience we have set ourselves a question: Is it possible to animate the sound frame by frame as it does for images, cartoons?



Music Box / Stuart Pound
UK/2011/1'
One minute to discover what lies behind these forms that seem to intertwine the rhythm of music.



À la lisière du réel / Lebel et Le Goff
France/2011/11'57
Two fantasy characters visiting our earth aboard their vessel. They will soon find themselves faced with many difficulties.

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Primary school

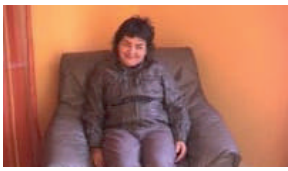
Move-on / Marie-Paule Bilger
France/2011/1'
Two men dancing to «a freezer bag.» The dancers' movements are to be suspended. Sometimes their bodies merge revealing one leg and two heads. Work combining painting and video. A series of 46 movements on industrial support.



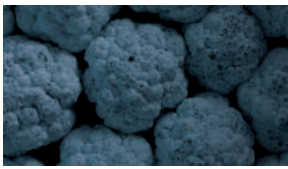
Coucoune / Shimrit Golan
Israel/2011/4'30
A trip to ones imaginary cocoon. Videodanse created and performed by Shimrit Golan



Fondues / Anne-Marie Rognon
France/2011/1'08
The chameleon woman. It blends into its environment.



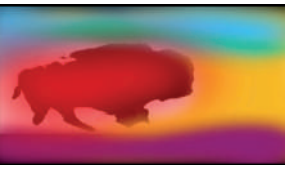
Planet Z / Momoko Seto
France/2011/9'30
Somewhere... planet Z. Vegetation is peacefully taking roots on the planet and everything seems to live in harmony. But a sticky mushroom starts taking over the place insidiously, to finally destroy this ideal world.



Windows / Aurelio Cardenas
France/2010/3'
My window becomes a piano. Or inversely.



Youth Audiences
Secondary school



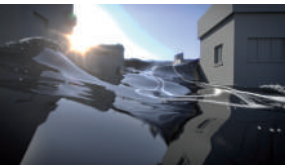
Color Shoot / Johanna Vaude
France/2011/7'15
An experimental Western, colorful.



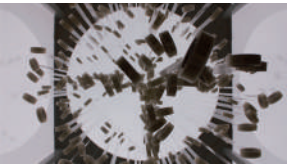
Unbridled / Jennifer Campbell
Canada/2011/18"
A video performance documenting the absurd, visceral and awkward transformation of the body into animal. By adapting the archaic physical manifestations of diagnosing hysteria in the 19th century, the artist is able to tap into a tragic humor akin to that of physical theatre or commedia dell' arte grotesque.



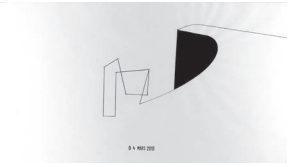
The people from the flight 103 / Fedor Belenky
Germany/2010/8'34
What goes on in somebody's mind who is rushing out of a plane?
How long is he tied by the paralyzing fear of death? How long does it take before he starts getting settled in his new «environment»? And what does he do then? This animation is inspired by the tragical Lockerbie disaster of 1988.



Fiction 1 / Hugo Arcier
France/2011/1'22
Full 3D computer graphics film. It draws from the events that struck Japan in March 2011.



Tape generation / Johan Rijpma
Netherlands/2011/2'39
Large groups of tape rolls go through a long process of development and degeneration. The extremely slow paced life of theses objects is being revealed within an isolated space where everything starts from a balanced symmetric structure. From this orderly state deviations and differences in behaviour slowly become visible. Resulting in unpredictable shapes and movements that somehow feel familiar.



Une seconde par jour / Richard Negre
France/2011/7'19
A second film, 25 drawings, a day for a year.

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Démasqué / Marc Ory & Marion Ducamp
France/2011/2'11
Visual poem about the different faces of heroes and antiheroes.



Caméléon / Capture
France/2010/52"
A woman is walking in the street, she's looking for her place in the story and in the set. She crosses people who are melted and hidden in the set, just like cameleon. She finally find the good place to be.



RubaliZ / Marc Hernandez
France/2010/4'26
The wandering of three black corpuscules in a marked out, soggy and shifting space. Dance/Painting/Video Meltdown. The «RubaliZ» work springs from the project «The Practice of Space».



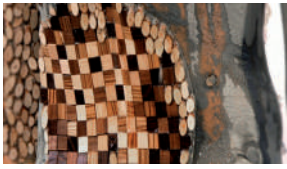
Filage / Lucile Macé
France/2011/53"
Both strokes and mechanical action. The band slips and body prints.



Shadowlight / Astrid Elizabeth Bang
Norway/2010/1'10
Exploring a world of shadows, an ambiguous world where thoughts and ideologies diverge. The symbols of modern society appear.



Homme fontaine / José Man Lius
France/2011/3'58
The camera shoots a stream, which goes back to its source. The process flow of water is accompanied by ritual music (songs Indians invoking the rain). The water "blue gold", crosses the territories of the body that can be likened to rivers, streams and groundwater that humans use for food. Rainfall distribution is developed on a relief, a body becoming a territory without border. Body-land, affected by several episodes of flooding and drought are subject to various pollutants. Parts of this body are irrigated or drained in order to question the visitor about the economics of water, source of life, ecology required.



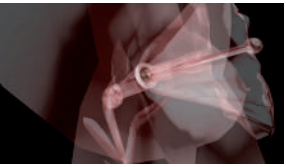
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Secondary school



The birth / Ozer Feyzioglu
Turkey/2011/2'30
Created for artistic purposes. The idea comes from animal reproduction. The artist just wanted to transpose the dirty documentary visuals to the sleek world of fashion. He believes fashion film gives great opportunity to film makers to express themselves in many different ways. It's an exciting new medium.



Felix / Anselm Belser
Germany/2011/43"
Every action has a reaction!



La noche llega (Night Comes) / Víctor Ballesteros
Canada-Chile/2011/5'16
I set my camera to record inside my computer: it brought back both, a film and a model for a garden.

Verraucht / Robin Keast
Germany/2011/1'27
Three simple facts: We like things that are bad for us, we ignore that they are bad for us, we fall apart because they are bad for us.

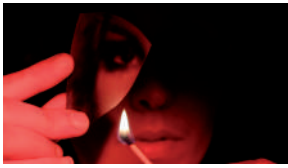


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High school

THEME 1 : CINEMA



Casablanca / Jérôme Laniau
France/2011/1'20
«Humphrey Bogart and Ingrid Bergman are in Casablanca an immortal couple who offer us ones of the most beautiful Scenes of cinema's story.» Can you read behind the jacket of 'Casablanca"s DVD.
This time, they are looking at you right in the eyes. The immortality of myth is not so evident anymore.



La femme enfant / Diane Sara
France/2011/3'18
Facing a psychological burn out, a famous singer sinks into depression as she is harassed by the paparazzi. Alone and desperate by the time she wasted existing only for the crowd, she tries to regain control of her own life.



Terre d'ombre / Marin Esteban
France/2011/7'
The oak roots don't spread more than its branches grow.



Descartado / Irene Coll Inglés
Espagne/2011/5'54
This is a journey in search of an image. An image coming from the out-takes of several films, from not included shots, shots in which nothing appears a priori, but when put together on a strip of motion one can find out a hidden crucial time.

Youth Audiences
High school



THEME 2 : BODY & DANCE

Collier / Anna Sieradzka-Kubacka
Poland/ 2011/3'23
Theme of the passage from life to death. How to transform dead matter and give it new life form?



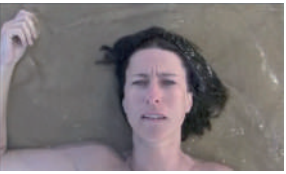
Beastliness / Deborah Kelly
Australia/2011/3'17
The vivid animation of Beastliness synthesises traditional handmade photomontage with digital animation techniques into a new whole; an entirely artificial dance with reckless sirens.



L'heure rouge / Sarah Jérôme
France/2011/7'40
In the darkness of a butcher's shop, a dancer roams, a butcher cuts some meat.



Breath / Vincent Ward
New-Zeland/2011/2'20
"Breath" is a dual screen video installation which combines 'Kin' and 'Muse'. Both video artworks are about how we are united in our vulnerability. This is expressed in 'Kin' by showing an animal in relation to a vulnerable man. In Maori terms, the animal is sometimes considered to be associated with an ancestor, a spiritual guardian and can act as a protector. 'Muse' is about the relationship to nature also, by showing a foetal-like creature in a vulnerable state in the oceanic world. It is through this kind of vulnerability that we can, in our humanity, be linked together.



La confidence / Annick Lepers
France/2011/10'34
A woman in close-up is gradually covered by the tide. As a background sound, the voices of a multitude of persons stemming from an answering machine, come from another blanch, seem to answer the increasing dramatic intensity of it recover lies of the face...That's the narrative of the confidence of a woman close to the despair.

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THEME 3 : URBANISM & ARCHITECTURE



5:46 am / Olivier Campagne & Vivien Balzi
France/2011/3'45
A selection of different public spaces in Paris, 1 meter underwater, offering a surrealist and serene view of the city.



Superliminal / Sebastian Melo
UK/2011/9'38
A day in the London Underground. A video built entirely on photographs for questioning about the possibility of representing time passing through the stillness.

Youth Audiences
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THEME 4 : SOCIETY

Those I misunderstood and unable to identify... / Chia Yu Chen
USA/2011/3'
A single channel video work combined with live actions and motion graphics, represents itself as a manual for personal communication. By juxtaposes found objects and games elements, this project intends to express the difficulties and limitation within communication and reveal the visibility of the absurd and effortless position we situated in life while different set of rules applied.



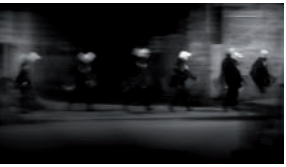
J'accuse ! / Moussa Sarr
France/2011/1'
The weight of the charge and the necessity to resist.



The spring / Przemek Wegrzyn
Pland/2011/3'20
Black man changes his identity in miraculous forest scenery. He changes into a white man. Context and environment refers to beliefs of healing power of nature. The change reveals the problem of dissimilarity and isolation of 'the other' in European society and the problem of European ethnocentrism.



Mr B et la loi / Laurent Bonotte
France/2010/5'0
Mr B always respects the law, in fair citizen, but at the prize of many injustices.



Shadowlands / Michel Pavlou
Greece-Norway/2011/7'41
The indirect clash between a group of demonstrators and the riot police in an clair-obscur urban landscape. 'Shadowlands' explores the notion of power visibility by constructing its imaging on the analogy between historic and cinematic processes.

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DESIGN CATHERINE ZASK

VIDEOFORMES ***2012*** • **Titles**

(IN)/Mikko Kallinen/Finlande/2011/6'50
5:46 am/Olivier Campagne & Vivien Balzi/France/2011/3'45
À la lisière du réel/Sophie Lebel/France/2011/11'57
A secret place/Alessandro Amaducci/Italy/2011/4'20
Actus/Kika Nicolela/Brésil/2010/16'57
Alphaville-MD/Maix Mayer/Allemagne/2011/28'43
Au Havre/Florence Heyer/2011/3'23
August 2006/Abbas Akhavan/Iran/2006/7'30
Beastliness/Deborah Kelly/Australie/2011/3'17
Beauté/Adèle Miossec/France/2010/2'09
BioGeology-BioGeología/Gala Bent & Roberto Carlos Lange/USA/2011/3'54
Birthday/Saito Mitsuaki/France/2010/6'58
Breath/Vincent Ward/Nouvelle-Zélande/2011/2'20
Bubbleman superstar!!! Return of the Blowfly/Alban Gily & Julien Vray/France/2011/18'33
Bulles de Savon/Albert Triviño/Espagne/2009/3'29
Burn/Reynold Reynolds/2002/10'
Caméléon/Capture/France/2010/00'52
Casablanca/Jérôme Laniau/France/2011/1'20
Cassetta degli attrezzi/Vincenzo Beschi & Irene Tedeschi/Italie/2010/6'52
Chasser, croiser/Caroline Romain/2012/7'30
Chronique/Edu Ioschpe/Brésil/2010/15'
Cinema/Eder Santos/Brésil/2010/13'
Clic/Florence Heyer/Allemagne/2011/1'04
Collier/Anna Sieradzka-Kubacka/Pologne/2011/3'23
Color Shoot/Johanna Vaude/France/2011/7'15
Combustion/Renaud Hallée/Canada/2011/4'08
Coucoune/Shimrit Golan/Israël/2011/4'30
Cousu de fil noir/Jade Sauvage/2011/4'36
Cusp/Christophe Thockler/France/2011/5'45
Danio Rerio (Améliorer le poisson-zèbre)/GWeil/France/2011/9'30
Démasqué/Marc Ory & Marion Ducamp/France/2011/2'11
Descartado/Irene Coll Inglés/Espagne/2011/5'54
Desert III/Gregory Chatonsky/Canada/2011/16'57
Deuxième bureau/Lixin Bao/France-Chine/2011/13'32
Dislocations/Celia Eid & Sébastien Béranger/France/2011/10'
Ecstasy of St Agnès/Slawomir Milewski/Pologne/2010/20'30
Equinoxe II/Vincent Capes/France/2011/1'14
Felix/Anselm Belser/Allemagne/2011/00'43
Fiction 1/Hugo Arcier/France/2011/1'22
Filage/Lucile Macé/France/2011/00'53
Fondues/Anne-Marie Rognon/France/2011/1'01
Fragile/Florent Cordier/France/2011/4'37
Granular/Catherine Nyeki/France/2010/3'03
Habeas Corpus/Valerio Murat & Antonio Poce/Italie/2011/6'20
Hippy and the Snake/Petrina Hicks/Australie/2011/14'06
Hommage à Paolo Ucello /Nadine Boisseau/France/2010/1'21
Homme fontaine/José Man Lius/France/2011/3'58
I turn home/Johanna Vaude/France/2011/5'28
In loving memory/Jacky Goldberg/France/2011/9'
Instrument/Ruben Van Leer/Pays-Bas/2011/8'13
Isle of Lox. The face/Leyla Rodríguez & Cristian Straub/Argentine-Roumanie/2010/3'54
J'accuse ! /Moussa Sarr/France/2011/1'
La confidence/Annick Lepers/France/2011/10'34
La femme enfant/Diane Sara/France/2011/3'18
La fête du village du Courroux/Augustin Rebetez/Suisse/2009/5'54

VIDEOFORMES ***2012*** • **Titles**

La Genèse/Marie Gripont &Aurore Tézenas/2012/8'25
La noche llega (Night Comes)/Víctor Ballesteros/Canada-Chili/2011/5'16
La partie de Monopoly/Augustin Rebetez/Suisse/2009/7'13
Las particulas elementalas/Gabriela Golder/Argentine/2011/14'
Last Day of the Republic/Reynold Reynolds/2010/8'
Le chant des particules/Benoît Bourreau/France/2010/15'57
Le forum possession/Olivier Bosson/France/2011/18'
L'heure rouge/Sarah Jérôme/France/2011/7'40
Lights/Bob Kohn/France/2011/1'50
Louis's who ?/Sasha Huber/Finlande/2011/3'50
L'un dans l'autre/Charlène Bogani/2011/6'07
Maison sonore/Jonathan Schwenk/Allemagne/2011/4'44
Menu/Daniel Nicolae Djamo/Roumanie/2011/5'27
Moteur/Adrien Hoffmann-Herve/2011/1'
Move-on/Marie-Paule Bilger/France/2011/1'00
Mr B et la loi/Laurent Bonotte/France/2010/5'
Music Box/Stuart Pound/Angleterre/2011/1'00
Neons melody/Jean-Michel Rolland/France/2011/3'03
Newly Risen Decay/Giada Ghiringhelli/Suisse-Royaume-Uni/2011/8'05
Nostalgia : Blue Skies Transmission/Bill Psarras/Royaume-Uni-Grèce/2011/6'17
Notebook phase/Philipp Artus/Allemagne/2011/6'
O amor em um ato/Arthur Tuoto/Brésil/2011/7'
Pilgrimage/Eder Santos/Brésil/2010/14'
Planet Z/Momoko Seto/France/2011/9'30
Regarde où tu marches/Frédéric De Manassein/France/2011/30'
Revisions/Chris Oakley/Royaume-Uni/2010/7'30
Rising/Tuomas A. Laitinen/Finlande/2010/16'53
RubaliZ/Marc Hernandez/France/2010/4'26
Scenes Shifts, in six movements/Jani Ruscica/Finlande/2011/15'
Seven Days Til Sunday/Reynold Reynolds & Patrick Jolley/8mm/1998/10'
Shadowlands/Michel Pavlou/Grèce-Norvège/2011/7'41
Shadowlight/Astrid Elizabeth Bang/Norvège/2010/1'10
Shell of shells/Hondartza Fraga/Espagne/2009/4'38
Six Apartments/Reynold Reynolds/2007/10'
Stadtplan/Reynold Reynolds/2005/10'
Strands/Paul Neudorf/Canada/2010/6'15
Superliminal/Sebastian Melo/Angleterre/2011/9'38
Sweater/Avi Krispin/Pays-Bas/2005/2'30
Tafel (Table)/Enrique Ramirez/Chili/2011/12'35
Tape generation/Johan Rijpma/Pays-Bas/2011/2'39
Terre d'ombre/Marin Esteban/France/2011/7'10
The adventures of Paulo Bruscky/Gabriel Mascaro/Brésil/2010/19'38
The Age of happiness/Damir Ocko/Croatie/2010/15'
The birth/Ozer Feyzioglu/Turquie/2011/2'30
The Drowning Room/Reynold Reynolds & Patrick Jolley/8mm/2000/10'
The ground is moving/Christoph Oertli/Belgique/2010/10'
The Lost/Reynold Reynolds/work in progress/sélection de 20'
The page's wing/Federico Campanale/Pays-Bas/2011/11'
The people from the flight 103/Fedor Belenky/Allemagne/2010/8'34
The planets/John Sanborn/USA/2011/1"20
The spring/Przemek Wegrzyn/Pologne/2011/3'20

VIDEOFORMES ***2012*** • **Titles**

Those I misunderstood and unable to identify.../Chia Yu Chen/USA/2011/3'
Trys Ketvirtinės/Gintare Rakickaite/Lituanie/2010/15'05
Unamed/Bruno Silva/2010/3'
Unbridled/Jennifer Campbell/Canada/2011/00'18
Une seconde par jour/Richard Negre/France/2011/7'19
Ursulimum/Ran Slavin/Israël/2011/18'30
Vaste programme/Raphaël Poli/France/2011/2'55
Verraucht/Robin Keast/Allemagne/2011/1'27
We are all winners (balloons)/Laura Bel, Clara Mahon & Ellen Wilkinson/Espagne-Grande-Bretagne/2008/1'53
We are all winners (rings)/Laura Bel, Clara Mahon & Ellen Wilkinson/Espagne-Grande-Bretagne/2008 /1'24
What's up/Risto-Pekka Blom/Finlande/2010/3'20
Windows/Aurelio Cardenas/France/2010/3'
Wired/Eli Souaiby/Liban/2011/5'19

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M. Frédéric Mitterrand, Ministre de la Culture et de la Communication,
M. Francis Lamy, Préfet de la Région Auvergne,
M. Arnaud Littardi, Directeur Régional des Affaires Culturelles d'Auvergne,
Monsieur Serge Godard, Maire de Clermont-Ferrand et Président de Clermont Communauté,
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M. Gérard Besson, Recteur de l'Académie de Clermont-Ferrand,
Mme Nadine Lavignotte, Présidente de l'Université Blaise-Pascal.

ainsi que :

DRAC Auvergne : Agnès Barbier, Hélène Guicquéro, Brigitte Liabeuf, Agnès Monier, Hélène Rongier.

Ville de Clermont-Ferrand :
Olivier Bianchi, adjoint à la culture. François Robert, Régis Besse, Pierre Mauchien, Jean-Marc Detroyat et la Direction de la Culture,
Hélène Richard, Dominique Goubault, Christophe Chevalier, et le service communication,
Le personnel de l'Espace Victoire,
Gaëlle Gibault et le personnel de la Tôlerie,
Odile Seyler, Christine Maciag, Nicolas Deschamps et le personnel du Centre d'animation Camille Claudel,
Yann Lemoigne et le service des techniques végétales,
Françoise Graive, Isabelle Carreau et l'Office du tourisme et des congrès.

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

Conseil Général du Puy-de-Dôme : Roland Blanchet, Vice-Président chargé de la culture, Serge Lesbre, Délégué à la culture, Rémy Chaptal, Directeur de la culture et des sports, Anne-Gaëlle Cartaud, chef du Service du développement culturel et Catherine Langiert.

Conseil Régional d'Auvergne : Nicole Rouaire, Vice-Présidente chargée de la culture, du patrimoine et du développement des usages numériques. Ginette Chaucheprat, Direction de la qualité de la vie, culture et sports, Stéphanie Thomas et le Service Culture.

Rectorat : Philippe Galais, Inspecteur Pédagogique Régional arts plastiques et Gilbert Cambe, Délégué Académique à l'Action Culturelle, Laurence Augrandenis, adjointe au Délégué Académique à l'Action Culturelle.

Centre Régional de Documentation Pédagogique Auvergne : Gilbert Cambe, Directeur, Delphine Duhamel, service art et culture et le personnel technique du CRDP.

Université Blaise Pascal : Nadine Lavignotte, Présidente de l'Université Blaise Pascal, Mathias Bernard, Doyen de l'UFR Lettres, Langues et Sciences Humaines, Élisabeth Merlin, Directrice du département Métiers de la Culture.

et à tous les stagiaires et bénévoles sans lesquels la manifestation ne pourrait fonctionner.

VIDEOFORMES ***2012*** • **Special Thanks**

Et par ordre alphabétique :
ALTO (Association des étudiants du département des Métiers de la culture, Université Blaise Pascal, Clermont II),
Arte France, Anne-Marie Corallo,
Association «Il Faut Aller Voir», Biennale du carnet de voyage, Clermont-Ferrand, Jean-Pierre Frachon, Michel Renaud, Michel Francillon et Anaïs Sève,
Cinéma Les Ambiances, Clermont-Ferrand, Eric Piera et Sylvie Bertrand,
Citéjeune, Clermont-Ferrand, Laure Rannaud,
Comme une Image, Sylvain Godard, Jérémy Bulté, Johan Falkouska et Charles Meresse,
CROUS, Clermont-Ferrand, Pierre Pradalié, Richard Desternes et Elodie Dubec,
École Supérieure d'art de Clermont Métropole, Muriel Lepage, Brigitte Belin et Alex Pou,
Galerie Ouizeman, Paris, Odile Ouizeman,
Fondation Varenne, Daniel Pouzadoux et Philippe Page,
Galerie Claire Gastaud, Clermont-Ferrand, Claire Gastaud et Caroline Perrin,
Martine Grissolange,
Le Fresnoy, Studio National des Arts Contemporains, Tourcoing, Alain Fleischer, Natalia Trebik,
Heure Exquise distribution !
Immanence Interactive, Clermont-Ferrand, Guillaume Condamine,
Natan Karczmar, Paris, Vidéocollectif,
Lycée René-Descartes à Cournon, Karine Paoli, Marie Paccou, Sophie Gallo et Barbara Sannajust et Marie-Elise Dubreuil, élèves du DMA pour la réalisation d'un vidéologo,
Lycée Vercingétorix à Romagnat, Aurélie Sannazzaro et Laura Lossouarn, Kimberley Jedinack, élèves stagiaires pour la couverture photo du festival,
Médiathèque Hugo-Pratt à Cournon, Coralie Laurent, Matthieu Gradelet et Julien Colin,
Mission des Relations Internationales de Clermont-Ferrand, Gérard Quenot,
Musée d'Art Roger-Quilliot, Clermont-Ferrand, Nathalie Roux et l'équipe du Musée,
Musée Mandet, Riom, Marie-Josée Linou et l'équipe du Musée,
Musiques & Cultures Digitales, Karine de Romanet de Beaune,
OMS, Clermont-Ferrand, Mathieu Paris et Christophe Lacouture,
Radio Campus, Clermont-Ferrand, Laetitia Chevrot et les animateurs,
Ruralitic, Sébastien Côte,
Scam, Paris, Eve-Marie Cloquet, directrice de l'action culturelle, Martine Dautcourt,
Service Université Culture, Clermont-Ferrand, Jean-Louis Jam, Evelyne Ducrot,
Télérama, Caroline Gouin et Mylène Belmont,
Le Transfo, Simon Pourret, Nicole Combezou, Natacha Sibellas, Marc Mourguiart.

Merci encore à
Anne Coursan et Axelle Libermann, Denise Luccioni.

et à tous les artistes, tous les amis de la poésie et des arts numériques pour leur soutien ardent, leurs suggestions et leur présence précieuses.