# VIDEO FORMES

2013



**28e MANIFESTATION INTERNATIONALE**
**ART VIDÉO ET CULTURES NUMÉRIQUES**
28th INTERNATIONAL VIDEO ART
AND DIGITAL CULTURES FESTIVAL

**FESTIVAL 20.03 > 23.03**
**EXPOSITIONS 21.03 > 7.04**
**NUIT DES ARTS ÉLECTRONIQUES 23.03**

**CLERMONT-FERRAND**

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Jury for Prix VIDEOFORMES 2013: **Kisito Assangni** (artist and curator, Togo), **Iury Lech** (artistic director of festival Madatac, Madrid, Spain) and **Véronique Mouysset** (artist, France).

Arte Creative's favorite awarded by **Daniel Khamdamov**.

Jury for Prix Université Blaise Pascal des Étudiants : **Julien Bardier, Bastien Inacio, Mathieu Male, Chloé Mascaro, Marie Challamel.** Organized by **Marianne Guillot, Pauline Robert, Alice Tourlonias,Qin Wu,** students in Master I Conduite de projets culturels, livre & multimédia, Départements Métiers de la culture de l'UFR LLSH del'UBP, and support by **Université Blaise Pascal**, **U.F.R. Lettres, Langues et Sciences Humaines** of U.B.P., **Service Université Culture** and the **Pôle de Recherche de l'Enseignement Supérieur.**

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## *We need not be ashamed... of what we've done with the legacy.*

50 years ago today, Nam June Paik grabbed hold of electronic visual material and presented his "prepared televisions" (like John Cage). After him and in the most enjoyable disorder, Steina & Woody Vasulka, Wolf Vostell, Ed Emschwiller… cleared the way for new esthetic territories and took a fresh look at the old world from before. The generation of Bill Viola, Gary Hill, Robert Cahen, Juan Downey, Gianni Toti, Klaus von Bruch … soon took over, as well as many other talents that we've been able to show in Clermont-Ferrand, far from the big cities but for the pleasure of many. Through the years, we have built up an audience and aroused the desire for these innovative artistic forms. This culture for images often troubles artists who discover VIDEOFORMES for the first time at the overcrowded openings.

One more digital revolution — internet web 2.0, self-productions and self-broadcasting for (almost) everyone —, the diversity, the wealth, and especially,

the mixing of practices that awes by its findings and its (im)pertinence. Nam June Paik, who was our first patron, would be enchanted to mingle with the 2013 vintage of VIDEOFORMES, its broad cinema (Pierre Coulibeuf, Philippe Fontès et Bruno Capelle, …), its three-dimensional poetry (Giuliana Cunéaz, Triny Prada, Sébastien Camboulive, Nelly Girardeau), its multiple approaches of a mutant global society (David Blasco, Gabriel Mascaro, Nicolas Clauss), its latent dehumanization… Yes, I think that Nam June Paik would be overjoyed with this artistic blossoming, happy, sometimes serious, almost always off-beat; with the societal impact of the present-day artists, with their research, with the new models they've helped to generate… And what about the evening dedicated to John Cage! We never get tired of the excellence!... and the new territories that the digital "revolution" provides us…

© Gabriel Soucheyre, February 2013

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# **VIDEO**FORMES *2013* • **Summary**


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# GRAFFITI RESEARCH LAB (France)

## *Interventions in public space*

*Tag E.U.L.E. (Electronic Universal Language Expression)* is an open source software developed with Processing in 2011 by the **Graffiti Research Lab France**. It aims to turn text strings into graffiti. The GRL partnered with graffiti artists to create a library of characters stored in GML format (Graffiti Markup Language), allowing to randomly pick a specific style.

This software connects to a custom interface allowing reception of messages from various sources. A first version shown at the IMOCA (Irish Museum of Contemporary Art) during the exhibition « This Place Has No Atmoshpere » in Dublin in 2011, and later at la Gaîté Lyrique (Paris) in 2012 during the FabFest festival was working with voice recogniction. A second version, shown at la Cantine (Paris), for « Aux urnes et caetera » was using Twitter messages sent during the event.

Specificly created for the Vidéoformes festival, a SMS version of tag E.U.LE. now allows attendees to text messages so they are instantly turned into animated graffitis diplayed through a videoprojector on a building, and move accross the facade by taking into account the architecture (windows, doors...).

Through a simple system, people can communicate in a large scale and virutally tag the walls of the city.

**The software can be downloaded from the GRL France website :** http://graffitiresearchlab.fr
**Graffiti Markup Language :** http://graffitimarkuplanguage.com
**Processing :** http://processing.org

**GRL France** (the French cell of the renowned Graffiti Research Lab) is a collective of designers, graphic and graffiti artists, technicians and theorists creating open source tools. Founded in April 2011, their aim is to extend or document graffiti practices and urban hacking. GRL France has opted out of reusing the original GRL projects. Instead, the collective develops new ideas and projects making the French chapter one of the most dynamic and productive GRL's around the world. No less than twenty new projects have been developed over the last year and a half, not counting their participation in over 16 events/workshops.

http://www.graffitiresearchlab.fr/


GRAFFITI RESEARCH LAB FRANCE

# ROUNDTABLES
## *Public meetings on digital cultures*

**In partnership with le Transfo, art and culture in Auvergne.**

VIDEOFORMES has always made it a point to propose public areas for encounters and exchanges during the festival. A place for artists, professionals, and academics to present the digital arts and cultures and debate artistic innovations, methods of production, creative conditions, as well as societal issues. In 2013, we continue the ideal of an eclectic mix, implementing collaborative, interdisciplinary, and trans-disciplinary projects.

**1) The presence of art: what does it mean to be on the "border" of the sciences?**
***Maison du Peuple // 21.03 – 10h***

An even closer hybridization between art and science, research and art… has become more meaningful. How can we describe, and "share" this experience of sensitivity, which often remains invisible, impalpable. How can contemporary art, with the help of the tools of its time, form the world in which we live? How can one commit to technologies without being "engulfed" by them? An example is the intervention of the digital arts in the public space and in research by universities and schools.

Participants :
Eric Agbessi, director of UFR Langues Appliquées Commerce et Communication, Clermont-Ferrand,
Giuliana Cunéaz, artist, Italy,
Pierre David, artist,
Jérôme Saint-Clair, artist of Graffiti Research Lab France.
Moderator : Elise Aspord

**2) Artists in residence: systems of creation, mediation, and cultural action…**
***Maison du peuple // 22.03 – 10h***

Many invitations for artists and successful (or not?) collaborations have been undertaken in the Auvergne territory. These collaborations have united both a resolve to maintain roots in the region and an open-mindedness to the outside world that is full of promise, a certain audacity to shake things up. What are the issues, interests, and motives for the artists, public (pupils, students), socio-cultural actors, territorial collectivities…? What does this pooling of learning and knowledge bring? What are the means we've allocated (creative support)?

Participants :
**Françoise Alibert**, art professor at lycée Ambroise Brugière, Clermont-Fd,
**David Blasco**, artist in residence at VIDEOFORMES,
**Brigitte Liabeuf**, Conseillère musées et arts plastiques à la DRAC d'Auvergne,
**Enrique Ramirez**, artist in residence at Lycée Brugière.
Moderator : **Elise Aspord**

**3) Digital arts and economic and social innovation: the inter-being community**
***Maison du peuple // 23.03 – 10h***

What are the impacts of digital practices on our social relationships and the ways of producing (economic, artistic…)? The political world finds itself in a social dead end. What new economic models should be implemented? Aren't there more and more creative industries, community-supported culture…? How can we rebuild social links through creation? Strength comes in numbers, from the community, in social issues as well as in art. What are the stakes of co-creation (web 2.0), of creative and supportive co-working? Of co-patronage (ulule project, Auvergne)?

Participants :
**Mathieu Coste**, co-founder of « chez nous », société de service dans le secteur de l'art de vivre et du bien être, sud d'Issoire,
**Daniel Duhautbout**, president of Catopsys, Clermont-Fd,
**Brigitte Nivet**, professor specializing in cultural and social innovation, Groupe ESC Clermont,
**Emmanuelle Perrone**, co-founder of Epicentre,
Moderator : **Elise Aspord**

# VIDEO LOUNGE
## *Video Programs*

**VIDÉO – VIDÉA – VIDIOT – VIDÉOLOGIE, 2 movies by Véronique Mouysset**
*(FOCUS p.34)*

*RITUAL GAME – VIDEO TRIBUTE* is a documentary about video art and music, the Fluxus movement and the artistic performances associated with it. It's about the idea of time, cyclical time (life-death-rebirth). It's about images and symbols.

*A shimmering chaos* narrates the evolution from video art to multimedia between 1991 and 1995 in France, Germany and Poland.

**Videos from the «One minute» contest, produced by schoolchildren and students.**

VIDEOFORMES is organizing a national competition for video creation, supported by the Fondation Varenne, the DRAC d'Auvergne, the CRDP d'Auvergne and the Rectorat de Clermont-Ferrand (D.A.A.C.). There are four categories: school, secondary school, high school, higher education.

The length of the video is limited to one minute. All subjects, all production techniques of moving images are accepted if they have an artistic approach: esthetic, visual art, poetic,...

http://www.videoformes-fest.com/jeunes-publics/

**Vidéocollectives**

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

**C'EST LE FUN AU CORUM - Événements FUNFACE et OuiNonMerci**

A partner of VIDEOFORMES with VIDEOCOLLECTIFS since 2002, Natan Karczmar proposes to update two elements of the many communication games created by Installation Contact in 1983. "It's fun at

the Corum" presents the FunFace project with the projection of photographs taken 30 years ago based on themes about smiling, winking, and making faces. The audience is invited to draw inspiration and be photographed themselves. The new images are shown in real time, alternating with the old ones. They will then be published to the site www.funface.co in order to be viewed again.

The second project is OuiNonMerci. At the Espace des Rencontres, participants are invited to speak with other visitors with a smile and the expression OuiNonMerci (YesNoThanks). The rule of the game is either acceptance with a simple yes, or refusal with a no thanks and this response must also be accepted with a smile and without insisting.

These projects are organized with the collaboration of Corum Saint-Jean, VIDEOFORMES and the Service Université Culture.

http://fr.wikipedia.org/wiki/Natan_Karczmar



# INTERNATIONAL CONTEST

## PRIX VIDEOFORMES 2013

International contest : a selection of 65 film reflects the diversity of writing, des univers artistiques artistic worlds and innovative forms of video today.

27 countries are represented : Algeria, Australia, Brazil, Canada, Cuba, Czech Republic, Finland, France, Germany, Greece, Italy, Japon, Mali, Norway, Netherlands, Peru, Poland, Romania, Russia, Serbia, Sweden, Switzerland, Turkey, Ukraine, United Kingdom, Uruguay, USA.

### *JURY 2013*

*Prix VIDEOFORMES 2013*

**Kisito Assangni**, artist & curator, Togo,
**Iury Lech**, artistic director of festival Madatac, Madrid, Spain,
**Véronique Mouysset**, artist, France.

**Jury of Prix Université Blaise Pascal des Étudiants** : **Julien Bardier, Bastien Inacio, Mathieu Male, Chloé Mascaro, Marie Challamel.** Organized by **Marianne Guillot, Pauline Robert, Alice Tourlonias,Qin Wu,** students in Master I Conduite de projets culturels, livre & multimédia, Départements Métiers de la culture de l'UFR LLSH del'UBP and support by **Université Blaise Pascal**, **U.F.R. Lettres, Langues et Sciences Humaines** of l'U.B.P., **Service Université Culture** and the **Pôle de Recherche de l'Enseignement Supérieur.**

Arte Creative's favorite awarded by Daniel Khamdamov.

# Prix VIDEOFORMES 2013
## *Program #1*

Kyrielle / Boris Labbé
*France / 2011 / 10'14*
*Discovery of a microcosm working in a particular way.*



Un archipel / Clément Cogitore
*France / 2011 / 11'*
*The video entitled 'An Archipelago' finds its origin in a recent news item. On 22 October 2010, HMS Astute, a British Army nuclear submarine, mysteriously ran around off the coast of Skye in Scotland. Clément Cogitore has made an "unidentified filmic object" and uses various cinematographic techniques that have been passed down through history, from silent film boxes to reworked film used in experimental cinema. This archipelago of images shows the artist's talent for storytelling and places the spectator in a state of anxiety at the edge of fiction." Daria de Beauvais*



Return to the world of dance /Dan Boord, Marilyn Marloff & Luis Valdovino
*USA / 2011 / 7'*
*Instructional guide for those perplexed by the post-modern condition. Not about dance but is a tribute to Fernand Léger's Ballet Mécanique. The World of Dance series provide self help for those who love dance and are without the means to produce a full scale "Le sacre du printemps".*



T'as bien consommé aujourd'hui ? / Nicola Bettale
*Italy / 2011 / 4'12*
*The reconstruction of the Fukushima nuclear site carried out with some paper sheets, while the real images on the side show the reactor no. 3 explosing, represents the paradoxal and the grotesque situation of uncertainty nowadays.*



Still / Kika Nicolela & Ana Teixeira
*Brazil / 2012 / 14'09*
*"Still" reenacts the process of mourning and of a possible rebirth.*



# Prix VIDEOFORMES 2013
*Program #2*



Miss Candace Hilligoss' flickering halo / Vincenzo Core & Fabio Scacchioli
*Italy / 2011 / 13'40*
*The beginning is another movie, an american noir of the early 60s: gutted and disemboweled, tortured and «detourned» images organize themselves into precarious and evolving structures, intertwined in multiples and twisted plots in a state of permanent collapse. The aim is to incite the explosion of a closed system through a dispositive of audiovisual implosions. Forget what you see while you are actually watching it, and soak in a vibrating, optical ancestry. A scream without a reason.*



Le petit soldat / Sébastien Camboulive
*France / 2012 / 3'15*
*When it comes to paths and patrols, rigour and approximation, choice and destiny.*



Shift / Max Hattler
*Germany / 2012 / 3'*
*Attempt to process or predict the end of the world.*



The course of things / Collectif_fact
*Suisse / 2012 / 10'18*
*The video The Course of Things uses the language of films to manoeuvre and influence our interpretation of images and stories. To do so, the artists have recorded on a daily basis the visitors of the London Natural History Museum and turn them into actors. In other words, they have edited the resulting footage in such a matter that it triggers our collective memory about action and crime narrative. Random people seem to be watching and following each other. The museum is transformed into a stage and everyday life into a thriller. The video questions the boundaries between fiction and reality.*

# Prix VIDEOFORMES 2013
## *Program #2*

**Homme rêvant Mademoiselle** / Vincent Tricon
*France / 2011 / 5'40*
*A man sleeps, and dreams. The matter of his dreams become those of the film. In this mental cavern, a few silhouettes appear, as the evocation of a woman. This film uses animated painted motifs.*



**This Thirst** / François Vogel
*France / 2011 / 4'*
*'This Thirst' drives us into an hypnotic journey along the sky train in Dubai. The disproportionate architecture bordering the tracks is trapped by a camera that will twist roads and buildings. The singer Reham accompanies this trip, with a disturbing message.*



**Walls** / Frederic Bayer Azem
*France-Algeria / 2012 / 5'08*
*The glued and rejected bodies are flotting in the areas.*



# Prix VIDEOFORMES 2013
*Program #3*



C / Elliot Storey
*UK / 2012 / 5'40*
*A female portrait in the form of a video triptych. A desire to draw in a minimal manner, a picture and identification, through a series of video triptychs, of a certain contemporary Human state, here Man and the City.*



Division / Johan Rijpma
*Netherlands / 2012 / 1'16*
*A piece of paper is divided by hand into an even number of pieces and then reassem- bled. A photograph of this finished composition is then printed and divided again. This makes the impossible possible, tearing the now included empty spaces that make up the tears in the paper. This feedback division process is repeated while the number of impre- cise manual divisions gradually increase. Everything is created by division.*



Alice dans ma tête / Alice Fargier
*France / 2012 / 3'48*
*Alice is working in an open space. Her mind is a galaxy.*



Falling / Iono Allen
*France / 2012 / 4'*
*This is the story of the young Susa Bubble who is broken in 33 different personnalities, who doesn't know anymore who she is : she falls, she tumbles, she goes down... : a symbolic view of Susa's fears. The story of Susa Bubble and installations in Second Life copyright Saskia Boddeke.*



Carnet / Didier Feldmann
*France / France / 2011 / 4'04*
*We keep the lamp on, we don't get old.*

# Prix VIDEOFORMES 2013
## *Program #3*

O sal da lua a outra experienca / Cédric Dupire & Cristiana Miranda

*Brazil-France / 2012 / 7'47*

*Based on a poem by Christiana Miranda, O Sal Da Lua is a nocturnal encounter between Rio de Janeiro and Paris. Time gets lost in the night, stretched by variable expositions of each photogram. The developer causes space to disperse. That night, detached souls found their shared space.*



Blue blood / Laure Muller-Feuga & Aurélie Nurier

*France / 2012 / 6'13*

*What if water were to become human, what would be its journey? Would it evaporate? Would it go through storms? and through the scraps from the earth? Then, what happens when water and human cycles meet? Spoil and crystal water... where do they go?*

*Too late to cry, you just need to wake up... Water is the blood of life.*



We nous / Marie-Paule Bilger & Pierre Friquet

*France / 2012 / 3'47*

*This work is part of a series of works of visual artists Marie Paule Bilger «Question Time» with the participation and support of Jean Baptiste and Pierre Friquet Friquet in the audiovisual field.*

*He describes the vicious cycle of violence by the chase of characters inspired robots video game «Minecraft» consisting of «skins» in newsprint to narrative details the events of today. Major crush means in turn that crush small that crush smaller trying to escape: the loop between-Devour will be broken by the revolt of forming a smaller «all together».*



Entrez dans la danse / Arnaud Brihay

*Belgium / 2011/ 2'23*

*September the 23th 2010 accross the grain.... Strike against the retirement reform in Lyon, France.*



# Prix VIDEOFORMES 2013
*Program #4*



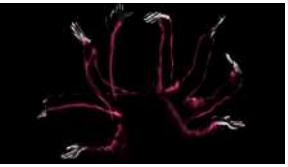
Héligo / Etienne de Massy
*Canada / 2011 / 5'30*
*The space : suburbs of a star and daily reveries of an alter-human on her astronef.*



Flashforward / Jérôme Poret
*France / 2012 / 4'32*
*A serie of black/white portraits emerges in the deep black. Music made with a bass guitare. Realized in the Confort Moderne Concert Hall in Poitiers.*



Corridor / Frédérique Ortega
*France / 2011 / 11'15*
*A young boy and his parents walk around in a carnival. The mother encourages her son to have a go on a ghost train, alone. Apprehensively, the child accepts. Across the tunnel, he will find himself in a real train where he will be confronted to himself and grow up.*



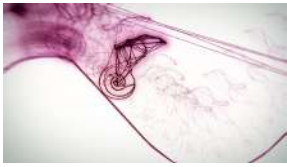
La ligne / Cerise Lopez & Agnès Patron
*France / 2011 / 2'*
*It is not easy to scan the future. This ghost is not at hand.*

# Prix VIDEOFORMES 2013
## *Program #4*

**The devil** / Jean-Gabriel Périot
*France / 2012 / 7'*
*«you don't know what we are»*




**Snail Trail** / Philipp Artus
*Germany / 2012 / 3'*
*A snail invents the wheel and goes through a cultural evolution to finally get back to its origin.*



**Monsieur René** / Christoph Oertly
*Switzerland / 2012 / 11'*
*The camera is invading an over-stuffed apartment, floating through an almost surreal material world. There is the presence of the real tenant, supposedly an old man, who we don't get to see. Instead, a younger man in search of a place to rest is wandering about.The rooms reveal the standstill of a lonely person, who has separated himself from life and the outside world by piling up consumer objects. A glance out of the window shows a formerly fancy boulevard in Brussels, ruled today by Moroccan traders and African immigrants.*



# Prix VIDEOFORMES 2013
*Program #5*



Nous sommes revenus dans l'allée des marronniers / Leslie Lagier
*France / 2012 / 16'25*
*The three uncles of the film director died. Strolling with her camera amongst the alleys of the cemetery, she remembers memories of her family. The film doesn't intend to be a mass, just a litlle prayer to remember them, a tribute to their invisible presence.*




L'éternel retour / Pascal Lièvre
*France / 2012 / 3'27*
*'The eternal come back' is a text of Alain Badiou, sung on the air of cold song originally composed by Purcell and interpreted by Florent Mateo.*



Retrospective / Brandon Belote
*USA / 2011 / 8'33*
*Upon finishing art school, director Brandon Belote looks back at the creative process. 'Retrospective' presents an abstract vision of creativity that is both anxious and beautiful.*



Popcorn society / Ahmet Dogan
*France / 2011 / 1'48*
*The video shows plastic toy soldiers standing on corn grains about to pop. I play with the analogies between the kid's game world and the war movies. Both influence each other and end up caricaturing each other.*

# Prix VIDEOFORMES 2013
## *Program #5*

Ecdysis / Aurélie Durand

*France / 2012 / 3'13*

*A dance film which is based on a performance of Sophie Grappin. After building a mold of her husband, Sophie gets inside and tries to get rid of it. The performance symbolizes therefore the woman trying to release herself from the yoke of men.*



Terre blanche / Michel Boulanger

*Canada / 2011 / 5'48*

*'Terre blanche' describes a man overcomed by disillusion. A slow travelling shot of some deserted buildings sets the nostalgic view of a traditional bucolic farm against the excessiveness of industrial farming methods that have developed. The whiteness of the sketched landscapes indicates the abyss of a world without life, the neglected land of an aborted project.*



To be veiled / Faye Mullen

*Canada / 2012 / 5'31*

*In the folds of the linen there is a veil that unveils; not a revelation alone but a sentencing alike. Through still life and tableau vivant and yet neither one nor the other, to be veiled articulates the act of absensing to visually form not the loss of the figure, nor the death to this figure but rather the death within; the death that composes the figure.*



# Prix VIDEOFORMES 2013
*Program #6*



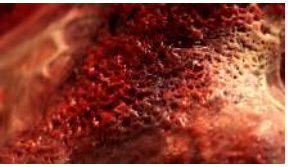
Poor people must die / Slawomir Milewski
*Poland / 2011 / 23'10*
*A human odyssey in 3 acts.*



Compass / Jorge Luis Santana Perez & Diana Rosa Pérez Legon
*Cuba / 2011 / 1'28*
*Work that from a ludic perspective explore issues such as the orientation and purpose of our existence.*



Homme bleu / José Man Lius
*France / 2011 / 5'30*
*Film made in 1200 M, the first target of the volcano, La Soufrière, Guadeloupe. In 2011. Volcano invaded by damp fog reveals the presence of an enigmatic blue home in search of a return to the source ... blue is one of the three primary colors in additive synthesis. Cyan is a shade of blue is also one of the three primary colors in subtractive synthesis. Although the sky and sea are blue, this color is rare in nature Moreover, the human eye discerns under the blue shades in it discerns in other colors ... I think we all have within us a part of blue ! Extract the script. «Unexpected Territory.»*



Skin Freak / Ian Haig
*Australia / 2012 / 1'*
*A textural exploration of the surface of skin, which appears closer to raw exposed meat, opposed to the smooth perfection of idealized flesh. The work's name alerts the viewer to the skin fetishist - the skin freak. Playing on the notion of a new kind of reverse beauty of the flesh, a new aesthetic of the porous membrane know as human skin.*



MY LOVE SOON / Yves Ackermann
*Switzerland / 2011 / 2'42*
*'MY LOVE SOON' was originally recorded in the year 2000 by the Swiss composer Balduin. The music video shows various exploding flower bouquets in extreme slow motion. Colored flower fragments and dust display rhytmic compositions over time – a firework of flowers.*

# Prix VIDEOFORMES 2013
## *Program #6*

1932 / Bobie
*France / 2012 / 2'59*
*The rise of extremism brings back painful memories of history. Nothing has changed but everything is different. We can not agree the worst, but how sound the alarm ? A black and white future whose we question its omens by drawing abstract figures.*



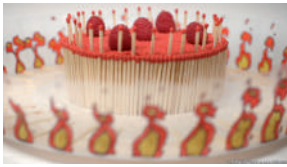
Nothing happens like we imagine / Bob Kohn
*France / 2012 / 2'*
*Compacted, contracted, kneaded, accelerated, multiplied, concatenated, unleashed, blown up, torn apart, tormented, ……the "Slices of Life" knead the human throughout life, death and love.*
*A real shopping among the shelves of supermarkets or convenience stores dedicated to the staging of everyday life. Known or unknown film sequences, they went somewhere else to play a different part.*
*As in music, the tone of a film is expressed by the force of its own motto through the almost hypnotic repetition of the simple beat of its topic.*



Machinery-Video No1 / Luis Soldevilla
*Peru / 2011 / 3'03*
*The idea of the Machinery serie is to depict how machines keep the flow of vital energy within the city. How by means of machines, engines and devices can reach all its parts and organs. This series render cities as a superior organism, as a symbiotic relationship between men and machines. In the piece 'Machinery video No1' the idea was to create an abstract piece made from machines that "transport" people (trains, buses, and elevators), to show the mechanism that help the habitant to move faster.*



Alimation / Alexandre Dubosc
*France / 2011 / 2'47*
*How the taste buds animated ...(Tribute to pre-cinema, games optical : zoetrope, praxinoscope, etc...).*



# Prix VIDEOFORMES 2013
*Program #7*



Sing under / Seo Jung-Hee
*South Korea / 2012 / 10'*
*This experimental film shows the dehumanized body of a girl trapped in an enigmatic state mixing references to the contemporary fears generated by inevitable extinction of humankind with the millenary myth of a biblical flood…*
*A black liquid, symbol of contamination of unknown origin emanate from the girl's body, distorting the morbid sensation into a poetical visionary state.*



Distance / Marcin Wojciechowski
*Poland / 2012 / 9'12*
*Distance – remoteness, detachment, estrangement, disintegration… An experiment that integrates the media of film and motion graphics without any anecdotes or dramatic twists.*
*Two people and the space between them.*
*Never-ending attempts at a dialogue presented in the form of typographic symbols.*
*Repeating gestures, words, and signals create a kind of mantra whose goal is to identify, name, and set their own limits of mental independence which hinders their coexistence.*



1001 faux départs / Michel Pavlou
*Greece-Norway / 2012 / 4'40*
*A silent choreography of buses sliding along their scheduled orbits in a bus terminal. The film moves in the edges of the space, between cast and attached shadows and reveals its timeless topography in the manner of a camera obscura.*



In between / Recep Akar
*Turkey / 2012 / 5'29*
*Man, in his complicated and multi-dimensional life, can make himself independent in intellectual terms only when he internalizes his experiences and develops awareness. The man's struggle becomes meaningful when the historical development of his desire that leads himself is considered. This painful struggle whose winner and loser are the same, brings change and transformation within. "In-between" is a single channel video that has been produced starting off from this struggle.*

# Prix VIDEOFORMES 2013
## *Program #7*

**Glucose** / Mihai Grecu & Thibault Gleize
*France-Romania / 2012 / 7'18*
*Using 3d technology and live shooting, Glucose reshapes our surrounding domestic environment. It depicts a place where physical distorsions happen. The camera becomes the microscope of a slow mental slideshow and catches precious moments of perception disorder. Inspired by the quantum theory where particles can be in two places at the same time in an overlapping state, this anxiogenic and humoristic short gives birth to new types of relationships between objects and their own physical particularities.*



**Rose & Manu** / Clémence Demesne
*France / 2012 / 4'*
*I saw love where I thought there was nothing but lust. Suddenly it stroke me that drama was everywhere, in the most unexpected places just as much as in fiction. The fiction of love is overrated but its elegance streches beyond its narrative. This is the story of the reunion of elegance and drama, where lust embraces love.*



**Oiseau de nuit** / Pierre & Jean Villemin
*France / 2012 / 2'53*
*Bird of the night is built on the endless mode of the restless and hypnotic songs of the medieval folklores which give the dizziness.*



**viento_ [traces algorithm]** / Mariana Carranza
*Uruguay / 2012 / 1'02*
*The wind prints in my body movements an unknown quality. It allows me to new balances and surprises me with other imbalances. «Viento» are 60 seconds of a digital self-generative video: «traces algorithm». Playing with the [im]possibility of leaving traces in the wind, the algorithm analyzes the image and draws the traces, generating the video.*
*The code for «traces algorithm» has been developed in Processing, using the OpenCV library.*



# Prix VIDEOFORMES 2013
## *Program #8*



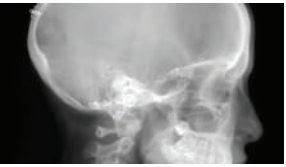
Les aimants / Cerise Lopez
*France / 2011 / 11'30*
*«Bees love lowers.*
*Flies love shit.*
*And you, you love me, my big honey bee?»*
*When love disorientates then the doors are wide open to pretences and trompe l'oeil. Relying on the daisy to tell you how much love is involved, isn't it a bit risky?*



From madness to madness trough paranormal / Sevcik Ondrej
*Czech Republic / 2012 / 6'53*
*This video depicts the symbolical way of going from one madness to another. The picture made by archetypal audiovisual laboratory «Grey Goo Synapsis» is accompanied by the symphony of Aitcher Clark.*



Tomo / Bakary Diallo
*Mali / 2012 / 7'*
*'Tomo' is an imaginary tale, it recalls the literal nature of the word bambara : a territory deserted because of the war. Conflict in arms and conflict in minds. It is the story of a psychologically disturbed character by his subjective experience of violence. He leaves his room and through a village ravaged, abandoned, it is inhabited by the spirits of those who lived there. They are represented by ghosts, ectoplasm, characters in flame and smoke. They perform everyday movements closer to reality.*



Aphasia Oceana / Danny Warner
*USA / 2012 / 2'*
*Stepping into the dawn of the bio-tech era, this 120 seconds experimental work explores our bared physical scaffolding : Tiny nanoscopic, biotechnological machines— pulsing with energy, boring holes, tendrils slipping along—quietly go about their unknown business within a vast bodyscape of porous bone and watery ligament.*

# Prix VIDEOFORMES 2013
## *Program #8*

Secret lives / gruppoGruppo
*Italy / 2012 / 6'*
*The work is a tryptich dedicated to the three Italian composers Luciano Berio, Bruno Maderna and Franco Donatoni.*



We'll become oil / Mihai Grecu
*France-Romania / 2011 / 8'*
*Dry landscapes are filled with the traces of a meta-conflict, beyond any visible political or ideological issue. A continuous and unexplainable state of crisis takes over the spaces and the view, transforming pure mineral geography into a theater of war. The story of oil taking over history.*



L'histoire se répètete / Didier Feldman
*France / 2012 / 3'19*
*Alas the History repeats itself, the sufferings too.*



# Prix VIDEOFORMES 2013
*Program #9*



The negative selection / Alexander Isaenko
*Ukraine / 2012 / 3'29*
*'The negative selection' it's the world's model, in which every participant filling the Space with it's poor action, creating a cyclical social picture, with no freedom or right of choice.*



Anatomy theater / Alessandro Amaducci
*Italy / 2012 / 3'30*
*The internal of the body has been a mystery for us for a long time. So in the history of Arts there are a lot of graphic and not realistic visualizations of our inner body. Then the anatomical science produced a lot of wonderful images depicting in a raw but in the same time fascinating way the body without skin. For a lot of artists the anatomical imagery is a fantastic journey between dream and reality, and in this video I want to express that feeling of wonder, mystery and weird fascination. A theatrical drama with anatomical actors.*



Yolande / Maxime Berthou (Monsieur Moo)
*France / 2012 / 2'*
*'Yolande' is a movie of a public performance consisting in smashing a fishing boat on a 2000 Champagne bottle wall in the entrance of Le Fresnoy the 1rst of june 2012 - opening night of Panorama 14.*



Ailo / Valerio Murat
*Italy / 2012 / 8'28*
*Ailo is a female character in Scandinavian mythology that, transforming into a wolf, is the instinctive and carnal side of human nature. The video is the Western culture that, in the process of decomposition, transforms in the masks in architecture and the vapors of Venice.*



KiyaKiya / Akino Kondoh
*Japan / 2011 / 6'39*
*The term «KiyaKiya» comes from the old Japanese expression «mune ga kiyakiya suru.» Kondoh first encountered it in SHIBUSAWA Tatsuhiko's "Introduction to the collection of girls"in the chapter writen about «childhood experiences.» This expression, which describes "an enigmatic, nostalgic, disturbing feeling," or an impression of "déjà-vu", is at the origin of the «KiyaKiya» series.*

# Prix VIDEOFORMES 2013
## *Program #9*

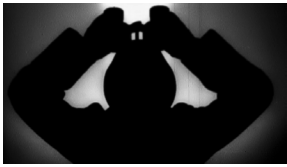
**Fragments untitled #1 / Doplgenger**
*Serbia / 2012 / 6'50*
*Do the masses get what they desire at the end ?*
*The "happening of the people" took place on June 28th 1989 at Kosovo. History inscribes this event, known as a presage of the collapse of Yugoslavia and the bloodshed of the Yugoslav Wars, in the image and the speech of the leader - Slobodan Milosevic.*
*'Fragments untitled #1' vivisects media footage and TV stream in order to denote the invisible.*



**Return / Owen Eric Wood**
*Canada / 2011 / 5'*
*Using a small, portable HD video recorder, the artist creates a self portrait that captures his confrontation with foreign people, places and languages. He attempts to relate to these cultures but finds his disconnection only emphasizes the alienation he feels at home. While the vibrant pictures and sounds transport the viewer to other continents, the collage of moving images taken in distinct locations creates an unsettling experience. The video is a portrait of a person who is on an endless journey, constantly moving yet never reaching his destination.*



**Hermeneutics / Alexei Dmitriev**
*Russia / 2012 / 3'15*
*A war film...*



**La ronde / Vincent Ducarne**
*Canada / 2011 / 3'26*
*In it's relentless and slow circular movement emerge 12 characters who are observing one another. The heavy immobility raises a dramatic tension, almost absurd, which reaches its climax when all the eyes are on us.*



# Prix VIDEOFORMES 2013
*Program #10*



Impressions / Jacques Perconte
*France / 2012 / 47'56*
*Along the shores of Normandy, on the track of the Impressionist painters, something's happening to the landscape : the colors are crashing against the screen...*

# FOCUS
## VIDEO PROGRAM

The FOCUS video programmes pay tribute to reknown artists, 'young' artists, the production of a guest country or ofa label.

They are usually all curated by guest curators.

# FOCUS #1
## VIDEO – VIDEA – VIDIOT – VIDEOLOGY

Curated by Véronique Mouysset

*RITUAL GAME – VIDEO TRIBUTE* - Nam June Paik 1995 / 11'
*A SHIMMERING CHAOS* - Véronique Mouysset 2013 / 51'

« RITUAL GAME » A kind of ritual. « VIDEO-TRIBUTE », A tribute to video. In ***RITUAL GAME – VIDEO TRIBUTE***, Nam June Paik pays tribute to John Cage with the installation : « Cage in Cage ». ***RITUAL GAME – VIDEO TRIBUTE***, is a documentary about video art and music, the Fluxus movement and the artistic performances associated with it. It's about the idea of time, cyclical time (life-death-rebirth). It's about images and symbols.

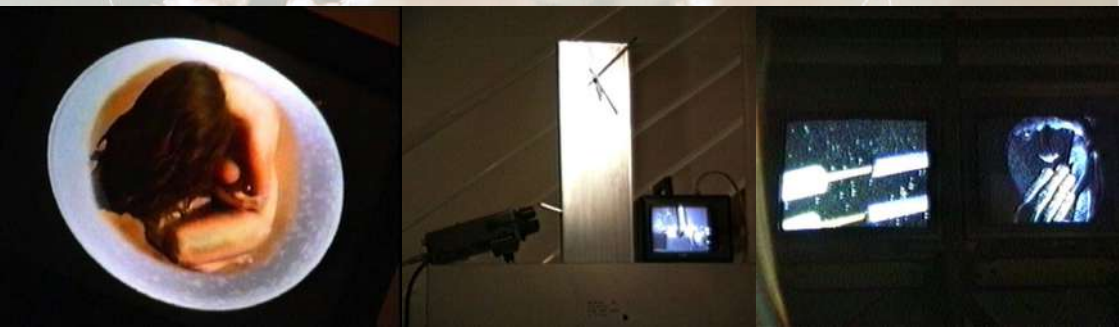
*« The rejection of Pop art and the Fluxus movement signalled the beginning of the Sixties. What will signal the Seventies? Undoubtedly, video. VIDEO – VIDEA – VIDIOT – VIDEOLOGY. »*
Nam June Paik

In ***A shimmering chaos*** video art evolves into multimedia, Ko Nakajima dreams of a Zen landscape using nature with technology and Klaus Vom Bruch provokes us to see television news differently. Nam June Paik imagines a « Direct Contact Art » which is able to transmit various signals to many parts of the head and brain in order to stimulate our imaginations. He invites us to assume an « orbital position » in relation to satellite art or to immerse ourselves in an amniotic liquid with video in order to be reborn in a digital universe.

The ZKM's Multimediale 4 creates a new experimental landscape with immersive and interactive installations. The WRO Media art Biennale 1995 in Wroclaw leads us to experience sounds and music. In this virtual reality, to communicate is possible via the Internet. For Douglas Davis, it's the way to increase the power of our subjective presence in the « other reality ». In this voyage through time, some poetic and personal text messages are sent.

***A shimmering chaos narrates*** the evolution from video art to digital art through the presentation of various installations by international artists which were exhibited between 1991 and 1995 in France, Germany and Poland.

The documentary speaks of the 1990s by retracing the years of the 1970s and 80s. It talks about Nam June Paik and art, communication and satellite art, about Ko Nakajima and a personal exhibition The soul of wood and about Klaus Vom Bruch and his video installation The end of the century. It shows « a new experimental landscape » through various immersive and interactive installations at the ZKM (Zentrum für Kunst und Medientechnologie) in Karlsruhe, and finally three music performances at the WRO



Media art Biennale 1995. It also speaks of the beginning of the Web with Douglas David and his project The World's First Collective Sentence.

© Véronique Mouysset

Biography :

In the 90s, after studying cinema in Paris, Véronique Mouysset, began artistic research into video art and electro-acoustic music.

In association with Grand Canal, she made two videos : *Nam Jean Paik-June Paul Fargier and Autopsy* (Videoformes' award in 1994). Since then, she has collaborated on numerous websites: synesthesie.com. Since 2000, she has worked with Christian Zanési, a composer with the Music Research Group, INA/ GRM, on a video-concert *Metallic constructions*. She has made a documentary, a portrait of Pierre Henry *Faidivertissimo*. She is currently engaged in a music installation video project *EDIFICE*.

http://mouyssetveronique.blogspot.fr/

# FOCUS #2
## CAGE SUITE

A proposal by **Alain Longuet** and **Stéphane Trois Carrés**
Production : **Alain Longuet**, **Stéphane Trois Carrés**, **Gabriel Soucheyre** / **VIDEOFORMES**

Like a musical suite but also like a suite of events given throughout the year that marked the celebratory year (1912-1992).

We know the immense influence that John Cage had on his fellow composers; we have more difficulty measuring the influence in the performance and visual arts.

In 2013, we open new paths by following in his tracks. Sixty years later, we will use his 1952 work, 4'33" (273") as a pretext and starting point for a random and collaborative adventure in order to take a deep intergenerational plunge into our digital worlds. We will once again fill the 273-second silence, we will play with unpredictability as "one of the most interesting things in art", a fundamental principle in the thinking of John Cage. To that end, we will turn to an algorithmic structure for the random assembly of the diverse artistic contributions in this experiment.

http://www.johncage.info

Performances have existed for a century now. Their authors are not eternal, yet their intentions remain and speak to following generations. No matter the cultural slide and the misunderstandings caused by the context and tools, the important thing is the how contemporaries approach the energy and spirit produced at a moment in history. John Cage accompanied the Fluxus movement. His taste for life and the unexpected is at the heart of his esthetic. Art is a principle of existence and surprise is the essence of it. It's the Heraclitean river, always the same, always different, the observer also disturbing the scene.

The evening Cage Suite was conceived with this principle in mind, a random game of editing and of sound that brings together 15 musician-artists around the emblematic work 4'33". Wondering about duration and silence, intuition brought him to hear his body and choose a duration that makes sense in performances in terms of average attention spans. But 4'33" is 273 seconds which are a multiple of 91 that can be broken down into the prime factors 13 and 7… 273 = 3x (7x13) = 3x91.

The Cage Suite team proposes random editing controlled by a computer application, with an algorithm that puts together a collection of

video recordings that last 7", 13", and 91". Thinking theoretically about the project, we were delighted with the result. The intuition and luck of John Cage connected with our taste for "chaotic" symmetries. "Good quality" prime numbers can serve as a constant to an experimental video project.

Similar to a dialogue with the artist after his death, this evening is a sequel that goes beyond generations, showing how ideas and concepts are instruments against entropy and the dilution of the world"

© Stéphane Trois Carrés
Translated from French by Kevin Metz

## LIST OF PARTICIPANTS

**Video :**
Robert **CAHEN**
Gérard **CAIRASCHI**
Robert **CROMA**
Clémence **DEMESME**
Jean-Paul **FARGIER**
Niklas **HALBERG**
Alain **LONGUET**
Véronique **MOUYSSET**
Kika **NIKOLELA**
Stina **PEHRSDOTTER**
Jacques **PERCONTE**
Triny **PRADA**
John **SANBORN**
Gabriel **SOUCHEYRE**
Stéphane **TROIS CARRES**
Anders **WEBERG**

**Sound :**
Cécile **BABIOLE**
Marie Sylviane **BUZIN**
Alain **CURE**
Clémence **DEMESME**
Laura **FERNANDEZ**
Juliette **GALAMEZ**
Frédéric **LE JUNTER**
Octavio **LOPEZ**
Natalia **MALLO**
Genevieve **MORGAN**
Enrique **RAMIREZ**
Hélène **SAGE**
Michael **SZPAKOWSKI**
Franck **VIGROUX**

# FOCUS #3
## MADATAC ::: VIDEOsPAIN (Madrid-Spain)

Curated by **Iury Lech**

MADATAC aims to take the pulse on what is new in the international ever-changing environment and on each edition put forward an attention-grabbing and inspirational theme. With this special selection for Videoformes Festival, on one hand we wanted to make a caustic, peculiar, critical and enticing tribute to video art works where oneiric and verity visions collide with intense organic textures and are expanded towards heterogeneous ways of watching unveiled body, landscapes and forgotten emotions, while on the other we have opened the Pandora's box of cybernetic culture that enables radical new processes to storm the audiovisual creation, conquering screens with groundbreaking pixels and a re-assimilation of the relationship between art, matter and technology.

**MADATAC** (CONTEMPORARY FESTIVAL OF NEW MEDIA ARTS AND ADVANCED AUDIOVISUAL TECHNOLOGIES)

MADATAC is an independent and non-profit springboard, with an cultural diversity approach for cutting edge experimental and new media audio-visual culture, that particularly values innovation, originality and risk-taking art projects.

This unique and leading international event take 's place in Madrid (Spain) each December within the city Mile of Art, with daily screenings of video art; competitive sections; exhibitions of interactive video installations; open discussions with artists; seminars, lectures and round-table debates related to art, beauty and technology; audio-visual performances; workshops; think-thank forums; video art auctions and multiple awards.

Our objective is encourage the participation of citizens in the fields of audiovisual art, video art, digital new media art culture and to promote the exchange of knowledge between professionals with collaborative projects which serve as a collective laboratory were artists can present their most recent creations to the greater public, critics, commissioners, scholars from university institutions, curators, collectors, institutions and companies, as well as other trained members the community.

This is intended to support and spotlight rising investigations, research work and papers on this field employing new technologies, awarding creative excellence of artists who best fuse in a single work technology and imagination and challenge conventional cinematic narratives, in order to build worldwide networking intercultural bridges between regions, artists and organizations overturned towards the most transforming future art.

http://www.madatac.es

# Focus #3
## *MADATAC ::: VIDEOsPAIN (Madrid-Spain)*



Lot' Shadow / Albert Merino
*Spain / 2010 / 6'29*
*A visual reflection on the means of inhabiting an empty space through gestures. The same character takes on different, contrasting roles and develops a mime based on slow, expressive movements. The space is thus transformed into a succession of moods, often disturbing or alarming. Certain passages from Antonin Artaud's 'Theatre of Cruelty' were used as a starting point for this piece, which gives a visual form to some of the ideas contained within that text.*



Aphasia Volutia / Dany Warner
*USA / 2012 / 1'59*
*As the bio-tech era dawns, this short experimental work explores our bared physical scaffolding. Tiny, nanoscopic, biotechnological machines, pulsing with energy, boring holes; tendrils creeping along, quietly going about their unknown business within a vast bodyscape of porous bone and watery ligament. Aphasia Volutia slips along the edge between organism and technology, where nanoforms quietly manipulate the electrical and biochemical impulses through which we sense (and make sense of) the worlds within and around us.*



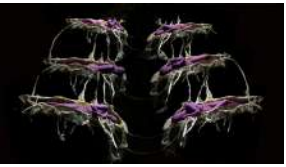
Develop / Movement n°1 / David Rodriguez Gimeno
*Spain / 2011 / 3'*
*The process of travelling across a terrain conditioned by the projection of Cartesian geometry at the point where the landscape becomes concentric. A reconstruction of the fractioned memory of this journey. Filmed in Antarctica.*



Geostrategic Drama At The 38 Parallel / Rafaël
*Belgium - South Korea / 2012 / 3'25*
*This work is part of BOM ('Spring' in Korean). It follows KYOUL (Winter), the first part of a 1 year live-cinema project made in Korea. It was shot on an island, near the Korean demilitarized zone.*

# FOCUS #3
## MADATAC ::: VIDEOsPAIN (Madrid-Spain)







Ordinary Compulsions / Vincent Ciciliato

*France / 2011 / 18'10*

*A character in the distance, in a dark empty space. He comes to the foreground, agitated, as if embarrassed by his clothes. Then a chair appears: a first object with which the subject can make contact. Here begins a strange history of a lonely, isolated and independent body, grappling with it inner compulsions and an enigmatic territory populated with actor-objects: a chair, a door, a coat rack, a sink… Each character is a specific compulsion personified (checking, washing, scratching, etc.), invading a space that is becoming more limited and constrained. A strange machine is set up with repetitive movements, absurd and increasingly frightening.*

Neonova / Fernando Garcia Malmierca

*Spain / 2012 / 8'55*

*Neonova aims to construct or simulate future human evolution. The beings represented here are taller, their spinal curve more pronounced and their skull oversized; they are completely bald and their toes are atrophied. This may be the natural logic of evolution but, most of all, the piece deals with genetic engineering. In this sense, Neonova explores the ethical and existential challenges we face, along with the dilemmas which arise from being able to modify that which is human, altering our natural evolution, from which we are increasingly removed.*

Miss Candace Hilligoss' Flickering Halo / Fabio Scacchioli - Vincenzo Core

*Italy / 2011 / 13'30*

*The Beginning is an American film noir from the early 60s: disemboweled, tortured and «detourned» images organize themselves into precarious and evolving structures, intertwined in multiple, twisted plots in a state of permanent collapse. The aim is to incite the explosion of a closed system through a battery of audiovisual implosions. Forget what you see while you are actually watching it, and soak in a vibrating, optical ancestry. "Miss Candace Hilligoss' Flickering Halo" is about the interval simultaneously separating and uniting, the silence between words, the black between pictures. It's a film against the dialectical opposites in cinema, assembled according to Heisenberg's uncertainty principle and the use of the phenomenon of retinal persistence as an expressive tool.*

# Focus #3
## *MADATAC ::: VIDEOsPAIN (Madrid-Spain)*







**Taxonomy** / Isabel Perez Del Pulgar

*Spain / 2012 / 4'29*

*This work forms part of the Taxonomy Project, made up of five videos and a photo series. 'Taxonomy' is defined as the study of links between organisms and their evolutionary history. Beyond this definition, within a framework for scientific classification or management, the artist addresses the relationship between the body, as an organic element, and its diverse realities. Fractured realities, mirrors that reflect a subjective image. Subjectivity dependent on individual perception, on the fragile and ephimeral nature of the body's structure and direct communication with one's consciousness. At the same time, awareness and knowledge – both conscious and unconscious – of the finite, of decadence. In short, the idea of death and its denial.*

**Flux** / Candas Sisman

*Turkey / 2010 / 4'43*

*Digital animation inspired by the structural features of work by sculptor, İlhan Koman, such as Pi, 3D Moebius, Whirlpool and To Infinity. A red circle is morphologically transformed, re-interpreting the formal approach of Koman's creations. A sphere is developed from a two-dimensional circle, creating a piece which does not resemble Pi, but is true to its design principle, following through the flow of a circle into a sphere. By integrating the sounds of various materials which Koman used in his sculptures, Flux turns into an impressive spatial experience. It also exemplifies that Koman's work can be re-interpreted by the analysis and manipulation of form in the digital medium.*

**Self-Destruction For Eternity** / Wei-Ming Ho

*Taiwan / 2011 / 6'*

*Who decides who is good or evil? Who decides who lives or dies? Who will be the next victim? The calm before the storm. Is it an illusion? Or are there dark realities and tragic flaws hidden behind the scenes?*

*Using machinima to record the process of playing games, this video correlates elements from different games and remixes them in order to re-comprehend them in a different way.*

# FOCUS #4

## « Still Fighting Ignorance & Intellectual Perfidy »
## AFRICAN VIDEO PANORAMA

Curated by **Kisito Assangni**

*Still Fighting Ignorance & Intellectual Perfidy* is a platform for critical thinking, researching and presenting African video art. It seeks to bring viewers closer to idiosyncratic readings of African video art and its thematic concerns which are largely ignored.

This programme presents a selection of African video art that stands beyond the clichés that remain associated with the dark continent and the postcolonial image.

*Still Fighting Ignorance & Intellectual Perfidy* rcontextualises African video art within a larger cultural framework.

From experimental video to short film, this show focuses on aesthetic and methodological perspectives of fighting ignorance and intellectual perfidy in contemporary African art.



Black Brain / Dimitri Fagbohoun
*Benin / 2011 / 3'58*
*Through this video, Dimitri invites us to question our memory, the weight of our actions and our amnesia. He thus allows us to face our own inertia in front of the mutations of the world.*



Buttons / Wanja Kimani
*Kenya / 2012 / 2'07*
*Buttons act as objects of memory for the artist; connecting her to an absent friend and the memories they shared. The suceptibility to romanticization; vulnerability to subjective selection and the ability to evolve are innate qualities of memories. They exist in the present; bridging the gap between the past and the future in a place where truth is simultaneously hidden and revealed.*



Gela 2 / Ezra Wube
*Ethiopia / 2010 / 2'*
*Gela 2 is about time, place and memory. It's in a continuous dialogue between here and there, tradition and modernity.*

# Focus #4

## *« Still Fighting Ignorance & Intellectual Perfidy »*
## *AFRICAN VIDEO PANORAMA*

**Host** / Johan Thom
*South Africa / 2010 / 4'40*
*This video was filmed at the Anatomy Museum of the Royal Veterinary College, London. The viewer is witness to an intimate encounter between myself and the specimens contained in the glass display cases throughout the museum – mostly animal, some human.*



**Interiority Fresco IV** / Michele Magema
*DR Congo / 2010 / 2'31*
*The video talks about the kiss of Narcisse. The artist's relationship with the stories, and the History also allow her to invent a critical posture to dismember better what holds place of a widely shared representation, and what came to replace the History: the exoticism.*



**In The Farm** / Kokou Ekouagou
*Togo / 2012 / 1'23*
*This piece narrative is propelled by a desire to reflect on the classifications and constructs of everyday reality.*



**Kwa Baba rithi undugu** / Rehema Chachage
*Tanzania / 2010 / 4'30*
*Kwa Baba rithu undugu explores the themes of «voices» and «voicelessness». This intentional «break in transmission» therefore leaves the viewers with two choices; to either ignor the content of the work-that they may perhaps not even understand or relate to (which seems to often be the fate for the voiceless individual)-or to try to listen and engage with what is being said by this voice that speaks from a place of «difference».*



**Le Petit Berger** / Saïdou Dicko
*Burkina Faso / 2011 / 5'14*
*Saidou uses a shadow subject to invoke the subject matter and emotion he wishes to portray.*

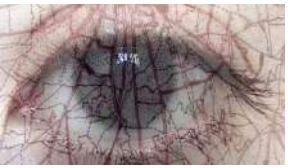


**Metamorphosis of the Linguist #2** / Saïd Afifi
*Morocco / 2012 / 4'59*
*Nietzsche's «Human, All Too Human: A Book for Free Spirits» (1878) is the base of the artwork's research, to interactively reconstruct and reflect on its meaning, together with the public.*



# FOCUS #4

## « Still Fighting Ignorance & Intellectual Perfidy »
## PANORAMA VIDÉO AFRICAINE



Myopia / Nicene Kossentini
*Tunisia / 2008 / 3'13*
*This experimental piece is a poetic interpretation of the fugacity of time and interpretation. Mindful for her heritage and past, Kossentini seeks to uncover the lost relationships and buried truths of her culture and origins.*



Oil Man / Samba Fall
*Senegal / 2008 / 1'*
*Fall uses in general the creative freedom provided by digital animation in order to examine and reflect upon human behaviour.*



Shadow of my Shadow / Victoir Mutelekesha
*Zambia / 2009 / 3'41*
*Shadow of my shadow was created to reflect illusion of existence. The individuals in the back layer of the videos exist within the Norwegian African diaspora and are well integrated in the Norwegian way of life (so we think) but the allure of what they were once was denies them a complete sense of belonging while at the same time the feeling of complete «belonging» gets constant jolts from not so often but powerful acts of cruelty by individuals like Anders Behring Breivik targeting the supposedly multiculturalism and liberal policies of Norway, such acts reminds you that you don't really belong.*



STOP! / Jude Anogwih
*Nigeria / 2010 / 2'04*
*Stop interrogates the concept of identity, mobility and migration.*

As a contemporary curator, if still hoping to regain the pursuit of idealistically steering towards a world's betterment through art, similar to the Western Modernist tradition, one could only seek to reevaluate and refocus on the circumstances of that time's historical high and low points and the subsequent interactions between them.

The technocultural revolution has democratised cultural and artistic practice through everyday access to new media. At the same time, the pervasive presence of technology in our lives has raised questions around privacy, surveillance and ownership, the dominance of Western media in globalisation, as well as the privilege of access in the developed world. Still Fighting Ignorance & Intellectual Perfidy as a network is dedicated to the diffusion of new experiences worldwide through African film and video.

It is unfortunate that contemporary African art remains largely associated with sculpture and

# Focus #4

## *« Still Fighting Ignorance & Intellectual Perfidy »*
## *PANORAMA VIDÉO AFRICAINE*

painting. Much work remains to be done in adequately researching the creative energy of the continent, especially within the last decade.

African multimedia artists yearn for adequate exposure and appreciation on the international scene. The selected artists in this show attempt to view Africa through different eyes.

Reflecting an age of inter-cultural migration, [SFIP] presents African video artists who live in Africa, Europe and USA whilst providing a meeting point for knowledge and interest in the relationship between self and society.

Most works address issues of alterity, identity, tolerance and social relationships as artists reflexively consider their sense of place and belonging in an increasingly interconnected world.

My approach is collaborative with an emphasis on work that challenges with the overall aim of discovering and promoting vital artists. Additionally, investigating how artists and curator mobilise a way of adopting shemata of actions that are concerned with the practice of the everyday in all its materiality.

Contemporary african art is not homogeneous. How to call attention to Western misperceptions of what is authentically african?

This programme tells Africa's story by African new media artists as seen through the lens of the relation between tradition and modernity.

© Kisito Assangni

Kisito Assangni is a Togolese artist and curator who trained at Lomé and Paris. Currently living between London, Paris and Lomé, his artworks primarily question post-globalisation impact and psychogeography, a concept defined in 1955 by the French writer and situationist Guy Debord. His projects have been shown internationally, including the Whitechapel Gallery, London; Arnot Art Museum, New York; Torrance Art Museum,CA, USA; Musée des Arts Derniers, Paris; Museum of Contemporary Art, Sydney; National Centre for Contemporary Arts, Moscow; Museo/Centro d'Arte Contemporanea Ticino, Switzerland; Pori Art Museum, Pori, Finland among others.

In 2012, Assangni attended Museology courses at David Roberts Art Foundation, London given by Dr Glenn Adamson (Head of research, Victoria & Albert Museum, London) and Prof. Carol Siegel (Director, Freud Museum, London).

Kisito is the founder/curator of Time is Love Screening and [SFIP] project - *Still Fighting Ignorance & Intellectual Perfidy*.

# PERFORMANCES

## PERFORMANCES & LIVE STREAMING

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 23th : visual and musical performances that offer an interaction between digi tal creations : contemporary music and moving pictures.

### *LIVE STREAMING*

Arture, a student association of Université Blaise Pascal of Clermont-Ferrand (department of Métiers de la Culture) joins VIDEOFORMES to present Art it yourself. This project is a partnership with the University of Brno (Czech Republic) and the Creative Letfield Co-operative (Salford, UK) for the production and difussion of 4 audiovisual performances in a spirit of sharing.

# PERFORMANCES
## *PERFORMANCES & LIVE STREAMING*

During three days, all the performances scheduled in the event dwill be captured and broadcasted simultaneously on the Internet and in the rooms of the partner structures. Scheduled performance of these partners will also be broadcast on the Internet and at Clermont-Ferrand during the festival.

Salford (UK) :
Live streaming of a performance ///
Creative Letfield Co-operative

Prague (Czech Republic) :
Live streaming of a performance ///
Tomáš Ruller's Performance Studio of the Faculty of Fine Arts, Technical University of Brno in collaboration with the Performance Studio of Theatre in Non-Traditional Space, Prague Theatre Academy

*On the occassion of the 27th annual Videoformes video and digital arts festival in Clermont-Ferrand France, Tomáš Ruller's students from the Performance Atelier (FaVU, VUT, Brno) and performers from the field of Theatre in Non-Traditional Space (DAMU, Prague) will hold a one hour performance session which will take place at Divus (www.divus.cz) in Prague. The performance, a Tableau Vivant, exploring the dichotomy between performer and audience, will be broadcast and screened at the Videoformes venue for the festival audience in Clermont-Ferrand France and available for viewers elsewhere via Internet.*
*The performance is inspired by techniques employed in Ruller's cooperative performance approach, the Open Situation, and core instruction for performance jam sessions from Guillermo Gómez- Peña's and Roberto Sifuentes' Excercises for Rebel Artists. The overlapping and erasure of two pre-defined zones (a performance zone and a civilian zone) will be the ultimate goal of this open endeavour.*

# PERFORMANCES

## ILHA DA LUZ (MADEIRA)

## Jacques Perconte & Eddie Ladoire (France)

Jacques and Eddie worked together from 2000 to 2005 in the audiovisual collective ewmo or in their wild duo Yoyo Foretnic. They meet up at Vidéoformes for a delicate plastic and sound art adventure about the Madeira landscapes.

Jacques Perconte : Born in 1974 in Grenoble (38). Lives and works in Paris (75).

JJacques Perconte has developed an artistic practice that is essentially linked to digital tools. He provokes the machine, pushes it to its limit, thinks about its insufficiencies and creates based on its errors. From film to photography, from online creations to installations, Jacques Perconte has produced for the past fifteen years digital pictorial art that is avant-gardist. He questions space, color, landscapes, and people. His films have have been shown around the world.

http://www.jacquesperconte.com/

Eddie Ladoire : Born in 1975 in Angoulême (16)

Lives and works in Saint-Maixant, near Bordeaux (33). After studies in applied art, piano, and electroacoustics, Eddie Ladoire turned his work as a visual artist towards sound installations. He invites us to rethink our relationships with sound and space. His compositions-installations lie on the borders of concrete music and sound art.

The listener is confronted with a world of sound that he hears every day but doesn't listen to. He can also be immersed in a moment of fiction, for which he has no clue and in which



only his imagination and his experience will help him to find his way. Eddie Ladoire is the author of radio plays or sound postcards for France Musique. He collaborates with many other visual artists for whom he has created video or installation soundtracks.

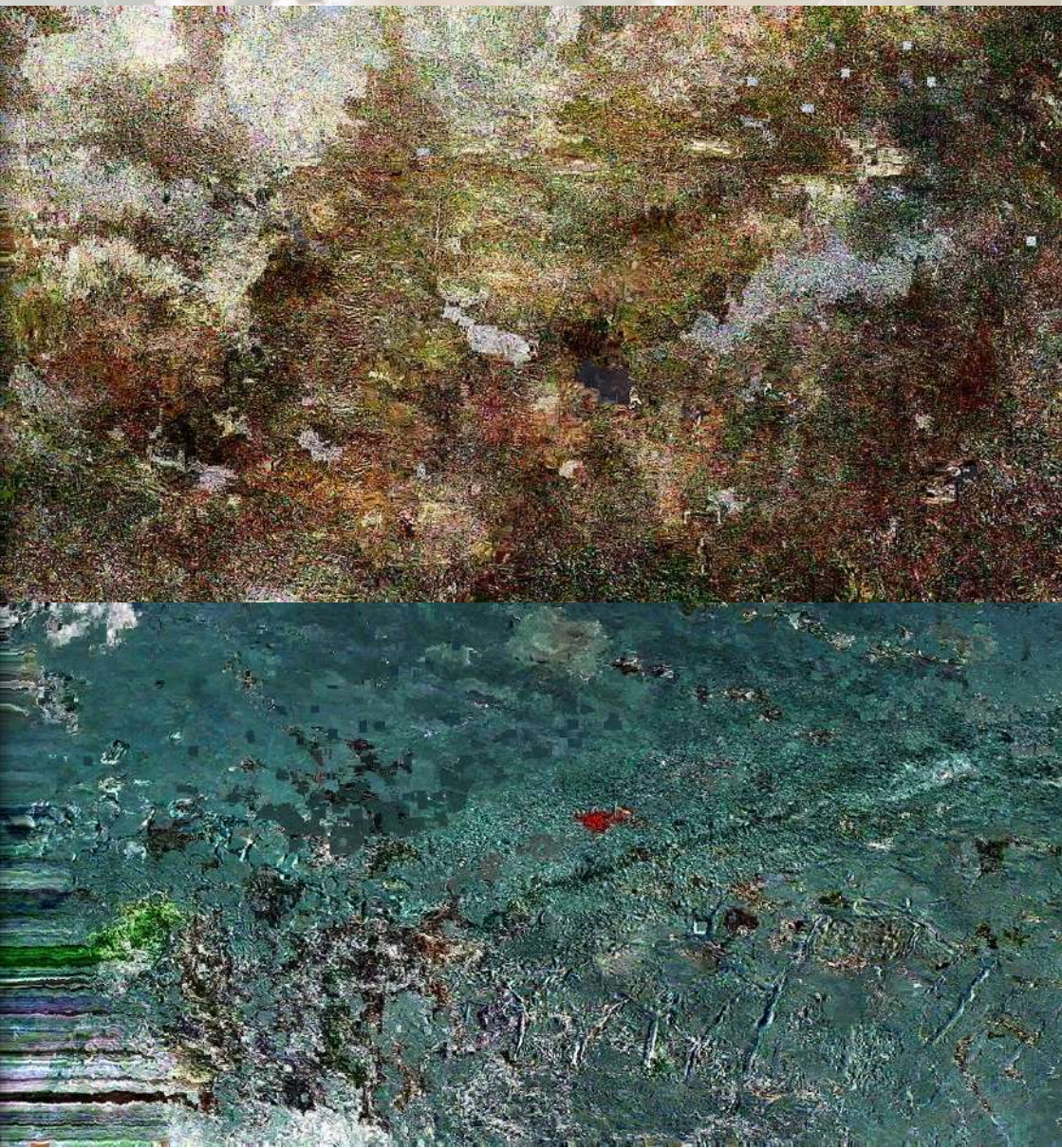
Translated from French by Kevin Metz

http://www.ma-asso.org/

# PERFORMANCES

*ILHA DA LUZ (MADEIRA)*

*Jacques Perconte & Eddie Ladoire (France)*



# PERFORMANCES

## SWEDEN FOR BEGINNERS
## Anders Weberg & Robert Willim (Sweden)

In partnership with Université Blaise Pascal of Clermont- Ferrand, Service Université Culture, Arture, CROUS of Auvergne, Institut Supérieur d'Informatique, de Modélisation et de leurs Applications and Alto.

The audiovisual performance Sweden for Beginners is an imaginative journey, calling forth a surreal account of the country Sweden. The performance is based on live improvisation, through which audiovisual material from field recordings and archives are combined into electronically engendered phantasms. Sounds and images from Swedish everyday life, from objects and landscapes are entangled with twisted stereotypes like Bergmanesque gloom, erotica and nature romanticism.

The video by Anders Weberg is based on field recordings in various contexts in Sweden made solely with a mobile phone. During the performance, the material from the field recordings is transformed into a dreamlike, organically fragmented and layered visual expression.

The sound by Robert Willim is based on soundscapes from Swedish everyday life, sounds from The Folklife Archives in Lund, Sweden, as well as electronically generated sounds. The sounds are broken up, processed and remixed into multitextured compositions that to some extent are sonic counterparts to Weberg's fragmented and organic imagery.



*Sweden for Beginners* is related to a number of other works by Weberg and Willim, like the still ongoing series of city-specific films *Elsewhereness*, or earlier works like *Surreal Scania* (2006), *Being There* (2006) and *Domestic Safari* (2007). All of these deal with ideas about imaginary geographies, and the non-representation. They can be seen as experiments in world making and the rendering of culture, evoking parallel worlds that are ephemerally connected to places that are alluded to in the works.

http://www.willim-weberg.com

# PERFORMANCES

## *SWEDEN FOR BEGINNERS*

## *Anders Weberg & Robert Willim (Sweden)*



**Anders Weberg** est un artiste, cinéaste expérimental indépendant.

Le corps humain est souvent à l'origine de ses projets qui, de façon formelle et conceptuelle, retraçent l'idée d'identité. Cette construction est comme un préambule pour aborder les questions de violence, de sexe, de mémoire, la perte ou l'idéologie. Ses expériences personnelles coexistent avec des références à la culture populaire, les médias et le consumérisme. Spécialisé dans les technologies numériques, il vise à mélanger les genres et modes d'expression afin d'explorer le potentiel des médias audiovisuels.

**Robert Willim** est un chercheur, artiste et professeur en ethnologie européenne suédois. Ses recherches ont porté principalement sur les nouveaux médias et la culture numérique. Un autre de ses intérêts est le mélange des arts et l'analyse culturelle. Il participe à plusieurs projets artistiques, en parallèle de son travail de recherche. La plupart de ces projets parlent de l'expérience liée à l'espace, les paysages et la géographie.

# NUIT DES ARTS ÉLECTRONIQUES

## PERFORMANCES & LIVE STREAMING

Nuit des arts électroniques existed since 2000 and has shown : Steina Vasulka, Cécile Babiole & Fred Bigot, Cartesian Lover, Compagnie K Danse, Compagnie Magali et Didier Mulleras, Bunq, Cosmos70, ElectroniCAT, Yro Yto, Ran Slavin, Sati, Näd Mika, Nohista, Doctor Flake, Gangpol & Mit, Charlie Mars w/ Zôl, Mondkopf...

VIDEOFORMES PRÉSENTE

# NUIT DES ARTS ELECTRONIQUES



**SAMEDI**
**23 MARS**
**2013 > 21H30**

**MAISON DU PEUPLE**
PLACE DE LA LIBERTÉ
CLERMONT-FERRAND

## FRANCK VIGROUX W/ PHILIPPE FONTES
(D'AUTRES CORDES RECORDS)

## KANGDING RAY
(RASTER NOTON)

## MAT3R DOLOROSA
(JARRING EFFECTS)

## REWORKS LIVE W/ WOOD
(PALMA)

## AFTER AU 101/ SYROB "ALL NIGHT LONG"

TARIF PLEIN : 15 €
TARIFS RÉDUITS ET PRÉVENTES
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CONTACT : 04 73 17 02 17

WWW.VIDEOFORMES.COM

CONCEPTION : FRED DAUZAT

# NUIT DES ARTS ÉLECTRONIQUES

## POLICE
## Franck Vigroux & Philippe Fontes (France)

Police is a project by Franck Vigroux with the videographer Philippe Fontes.

Based on the album Camera Police (published in 2010), the musician makes a live adaptation of this world of sound that consists essentially of compositions with electronic sounds, electroacoustic materials, or even drones. The visual artist Philippe Fontes also performs live by materializing the music or proposing his own way, with a unique system consisting of illuminated objects.The whole, once brought together, creates veritable dramatic art with video and sound.

He performs in solo or with groups such as Camera, Push the triangle, regularly collaborates with musicians (Elliott Sharp; Zeena Parkins, Michel Blanc, Joey Baron, Bruno Chevillon, Marc Ducret., Ellery Eskellin, Matthew Bourne, Hélène Breschand, Ars Nova ensemble instrumental, Philippe Nahon); with video artists and performers (Mariano Equizzi, Philippe Fontes, Scorpene Horrible, with writers (Philippe Malone, Kenji Siratori)

Since 2000 he repeatedly performed in the United States, in Europe and in Japan either in festivals or in clubs. In 2003, he founded his own label D'Autres Cordes records (Other Chords), his disks are also published by others labels such as Signature Radio France and Hypermodern (Japan)

In 2009 he founded the Compagny D'autres cordes with which he created "Septembres" a text by Philippe Malone, "Broken Circles" for ten musicians interpreted by Ars Nova ensemble instrumental, and "Un Sang d'Encre" with Marc Ducret (2010). In 2011 he composed "D503" a piece for Radio France ACR which runs for Prix Italia 2011.

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Franck Vigroux is associated-artist with the government-regulated scene of Lozère «Scènes Croisées»

Philippe Fontes lives and works in Saint-Étienne. He studied photography, and his early work was strongly influenced by the principles of direct photography. Since the end of the 90s, his taste for experimental music and improvisation has pushed him to an increasing number of collaborations with musicians. He started by mixing his photographic creations live to musical improvisations. He then quickly turned to video that would end up being an appropriate concert medium. His work as a performer is expressed through minimalist installations that he controls live in front of the camera.

http://www.franckvigroux.com/
http://www.philippefontes.com/

**NUIT DES ARTS ÉLECTRONIQUES**

*POLICE*

*Franck Vigroux & Philippe Fontes (France)*



# NUIT DES ARTS ÉLECTRONIQUES

## MAT3R DOLOROSA (France)

Mat3r Dolorosa invites us to an epic sound trip, on the background of clocks, mechanical toys, movies' sets, industrial or organic rhythms...

Rocked by Massive Attack, Radiohead, NIN, Bjork or Dj Krush, Tristan aka Mat3r Dolorosa models music (his training) and picture (his job) with the same sensitivity, creating an immersive universe. On stage, he collaborates with Johnooded ( VJ) to extract from his compositions the pictures which live in him, sometimes clear and calmed, sometimes dark and tempestuous, where golden daylight pierces the icy afternoons.

His productions find their place between electronica, abstract hip-hop & progressive electro, reminding the beginnings of EZ3kiel, Mogwaï or Fumuj.

A fascinating travel up to each one to appropriate.Une épopée fascinante qu'il appartient à chacun de s'approprier.

http://mat3rdolorosa.com/



# NUIT DES ARTS ÉLECTRONIQUES

*MAT3R DOLOROSA (France)*



# NUIT DES ARTS ÉLECTRONIQUES

## KANGDING RAY (Germany)

Kangding Ray is David Letellier

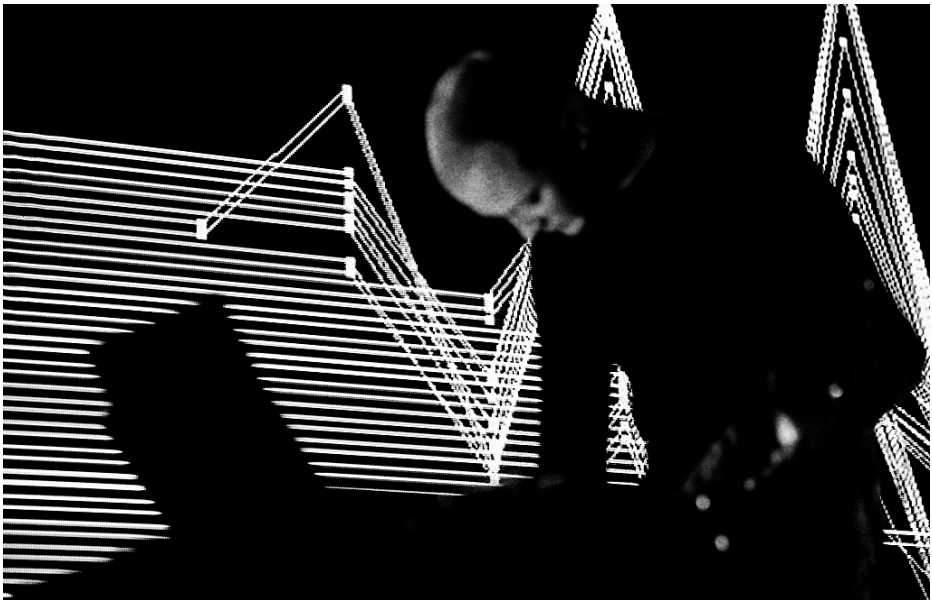
Born 1978 in France, he lives and works in Berlin.

KR evolved as a guitarist and drummer in bands whose influences ranged from noise-rock, to jazz, before buying a sampler and moving on to electronic music.

Kangding ray's music reflects his wide musical background, and a particular way of merging beats and atmospheric soundscapes into slowly evolving compositions.

KR combines machines with « real instruments » in a subtle and rythmic suite, integrating noises, walls of distortion, massive bass lines, voices and field recordings, blending techno grooves with dark textures, always on the edge between experimental music and club culture.

http://www.kangdingray.com/



# NUIT DES ARTS ÉLECTRONIQUES

*KANGDING RAY (Germany)*



# NUIT DES ARTS ÉLECTRONIQUES

## *REWORKS & WOOD (France)*

REWORKS

Aurélien Arnaud a.k.a. Reworks is a DJ and techno / house producer from Lyon. He performs sets that are dark and flowing, where percussive and natural rhythms meet repetitive and catchy melodies. Cofounder of the Palma collective with Raja and Noma, he released his first EP "Journey" on the French label Youngunz in 2012. Also an independent graphic designer, his work seeks to highlight the close relationship between music and image.

http://www.reworks.fr/
http://www.palma-music.com/

WOOD

Wood is a video and theatrical installation collective that is composed of Ease, Bastardgraphics and Xal, all three freelance graphic designers operating between Paris, Lyon, and Strasbourg. Their original video creations go from dynamic color animations to live films full of digital, as well as homemade, special effects. An artistic approach that earned them entry to many festival programs in France and all over the world.

http://www.madeofwood.fr/

When the conditions allow it, these four artists get together during the live performance of REWORKS.

Their first collaboration, at the Lyon festival "Nuits Sonores" in 2011, encouraged them to create plastic art installations, where the volumes and abstraction push up against the practice of traditional Vijing.

They are going to pursue their graphical and theatrical research on live performances, working around simple and pertinent concepts.

During the Vidéoformes festival, they will once again come together to present their latest creation, influenced by the DJ environment, and the atmosphere emanating from nightlife spots.

http://www.madeofwood.fr/filter/Live-Video/

**NUIT DES ARTS ÉLECTRONIQUES**

*REWORKS & WOOD (France)*

# REWORKS & WOOD

# 直观的实时

# EXHIBITIONS

## VIDEOFORMES 2013

23 Mars au 7 Avril

Pierre **Coulibeuf**
Nicolas **Clauss**
Giuliana **Cunéaz**
Philippe **Fontes**
Gabriel **Mascaro**
Triny **Prada**
David **Blasco**
Sébastien **Camboulive**
Véronique **Mouysset**
Nelly **Girardeau**
Bertrand **Gadenne**
Enrique **Ramirez**
Pierrick **Sorin**



# EXHIBITIONS



# PIERRE COULIBEUF

## *LIVING IN THE WORLD*
## *BODIES—ARCHITECTURES—IMAGINATIONS*

From 03.21 to 08.25 - Musée d'Art Roger-Quilliot

Personal exhibition of Pierre Coulibeuf (France)
In partnership with Musée d'Art Roger-Quilliot

**Six video installations :** *Somewhere in between* (2004/2006), *A Magnetic Space* (2008), *Delectatio morosa* (1988/2006), *L'Homme noir* (1998/2006), *The Warriors of Beauty* (2002/2006), *Le Démon du passage* (1995/2006).

The works presented contrast two paradigms: city and nature; more precisely: architecture, on one hand; plants and water, on the other. And these two paradigms, in the works *Somewhere in between* and *A Magnetic Space*, direct the different positions, attitudes or gestures of the characters. In contact with the city or nature, the "actors" liberate forces that dismantle or disrupt the socialized body unit in favor of new human forms and new ways of being. The body is then an impulsive body that, in turn, influences the shape - the rhythm - of the presented works. An energetic exchange is produced both inside of each work and from one work to another.

*L'Homme noir* presents Michelangelo Pistoletto who plays the title role. The life-sized self-portrait of the artist, hanging on the surface of a mirror, comes to life; liberated by his work, the artist's double moves away from the mirror and, by doing so, plunges into his depth, that of the surrounding space thus reflected. With l'homme noir, *the world becomes a narrative*, something that is told, that only exists in the story; in other words, an interpretation.

*The Warriors of Beauty* is a rewriting of the theatrical world of Jan Fabre, in the form of a fantasy film, where the characters are individuals indulging in strange and absurd rituals (are they crazy?) within a labyrinth of white walls (is it an asylum?). These rituals are made up of choreographed movements in an infinite loop. "Do madmen ever get tired?" says a character (Arianne in a wedding dress).

In the permanent collections, *Le Démon du passage* plays with traditional categories in fine arts (portrait, landscape, nude, still-life).

Like a *mise-en-abyme*: *Delectatio morosa*, a tribute to Pierre Klossowski, whose concepts and visions have inspired Pierre Coulibeuf's cinematic and visual art productions, from the beginning; in particular the concept of enactment.

Transversality is the main dimension of the presented works. The diverse realities of art: choreography, performance, cinema, music, and photography are *involved* here, but also architecture, economics, and philosophy. Territories overlap, intersect, or interpenetrate in the specific cinematic space. The mental dynamic that innervates the films recomposed

in the exhibition area blurs codes and boundaries, dissolves identities, creates another reality, moving, open to the combinatory activity of the viewer.

Translated from French by Kevin Metz

PIERRE COULIBEUF — BIOGRAPHICAL NOTE

Born in Elbeuf (France). Lives in Paris. Filmmaker and visual artist.

French Language and Literature studies (Master's degree and thesis on Pierre Klossowski and Leopold von Sacher Masoch).

Contemporary creation is the material for Pierre Coulibeuf's film and visual arts work. In a transversal relationship with film genres (fiction, experimental, documentary) and video art, as well as with the ways of presenting moving images (35 mm projection, installation, photography), his work invents a place and a language at the disciplinary edge, criticizing established forms, questioning ways of representing reality.

The main concepts of his work are: duplication, enactment, metamorphosis, labyrinth, reality as fiction or mental projection.

Since 1987, Pierre Coulibeuf has developed an interdisciplinary project. He makes experimental fiction that skillfully enters the field of art, and in which identity or status changes affect the worlds and the artists that inspire his work. His many short and feature films (shot in 16 or 35 mm) are taken from the worlds of Pierre Klossowski, Michelangelo Pistoletto, Marina Abramovic, Michel Butor, Jean-Marc Bustamante, Jan Fabre, Meg Stuart, Angelin Preljocaj, Maurice Blanchot, Iberê Camargo… They have been selected for many international film festivals (fiction, experimental, video art). In 1991, the Centre Pompidou devoted a retrospective to him at the cinema of the National Modern Art Museum. In 1993, he obtained the Leonard de Vinci grant from the Foreign Affairs Ministry for a residence in Italy. In 1995 and 1996, he was an artist in residence in the Contemporary Art Center at the Domaine de Kerguéhennec in Brittany. A retrospective of his films in 35mm, with the title "The Demon of the Passage", put together by the Foreign Affairs Ministry, has been travelling around the world since 2004.

Pierre Coulibeuf also presents his work in the form of installations (video-photo) in the international network of contemporary art. In 2005, he was invited to the 5th International Mercosul Biennial of Contemporary Art in Porto Alegre, Brazil. In 2006, several personal exhibitions took place in Germany, notably at Deichtorhallen-Haus der Photographie in Hamburg; in France, an exhibition at the Musée-Château d'Annecy. In 2007, he was part of the opening exhibition of the Museu Colecção

# PIERRE COULIBEUF

## *LIVING IN THE WORLD*
## *BODIES—ARCHITECTURES—IMAGINATIONS*

From 03.21 to 08.25 - Musée d'Art Roger-Quilliot

Berardo in Lisbon (Portugal); personal exhibition in Switzerland, in La Rada-Centre of Contemporary Art in Locarno. In 2008, personal exhibitions at the Musée des Beaux-Arts de Brest (France), at the Stary Browar Art Center/Kulczyk Foundation in Poznan (Poland); 'focus Pierre Coulibeuf' at the Invideo/ International Exhibition of Video Art and Cinema Beyond, in Milan (Italy). In 2009, personal exhibitions at La Casa Encendida in Madrid (Spain) and at the Fondation Iberê Camargo in Porto Alegre (Brazil), who commissioned a 35mm film and a video installation (Dédale), for the *l'Année de la France* in Brazil. The personal exhibition that is devoted to him in the autumn of 2009 at the Musée d'Art Moderne of Saint-Etienne (France) was shown in 2010 at the Museu Colecçào Berardo in Lisbon (Portugal), then at the Museum of Fine Art of Yekaterinburg (Russia) in a partnership with the Yekaterinburg National Center for Contemporary Art, during the 1st Ural Biennial of Contemporary Art and of the l'Année France-Russie. In 2011, personal exhibitions at the Perm Museum of Contemporary Art (Russia) and at the Oi Futuro Art Center in Belo Horizonte (Brazil). In 2012, personal exhibition at the MOCA, Museum of Contemporary Art in Chengdu (China). Coulibeuf's works are part of large collections in France and abroad.

### Selected Filmography

#### Shorts films

**1987-88 :** *Klossowski, peintre-exorciste.*
*Divertissement à la maison de Balzac.*
**1990 :** *La Chambre des muses.*
**1992 :** *Samout et Moutnefret.*
**1993 :** *Le Bureau de l'homme noir.*
**1995 :** *Le Démon du passage.*
**1998 :** *Cartographie.*
**2002 :** *Lost Paradise.*
**2005 :** *Amour Neutre.*
**2006 :** *Pavillon Noir.*
**2008 :** *Magnetic Cinema.*
**2009 :** *Crossover. Dédale.*
**2013 :** *The Panic Monkey.*

#### Long-feature films

**1991-93 :** *C'est de l'art.*
**1995-97 :** *Le Grand Récit.*
**1993-98 :** *L'Homme noir.*
**1999 :** *Balkan Baroque.*
**2000 :** *Michel Butor Mobile.*
**2002 :** *Les Guerriers de la beauté.*
**2004 :** *Somewhere in between.*
**2013 :** *Doctor Fabre will cure you.*

#### Videos

**1995 :** *Rubato.*
**2003 :** *Lost Paradise 2.*
**2006 :** *Who's who ? series. Delectatio morosa.*
**2008 :** *A Magnetic Space.*

# PIERRE COULIBEUF

## *LIVING IN THE WORLD*
## *BODIES—ARCHITECTURES—IMAGINATIONS*



© Pierre Coulibeuf, *A Magnetic Space*

# PIERRE COULIBEUF

## *LIVING IN THE WORLD*
## *BODIES—ARCHITECTURES—IMAGINATIONS*

From 03.21 to 08.25 - Musée d'Art Roger-Quilliot

*Somewhere in between* (2004/2006)

3 sideo screenings / 35mm transferred to HD 16:9 / 64'47" loop, sound and 2 silent loops

The installation was created using the feature film *Somewhere in between* by Pierre Coulibeuf, based on choreographer Meg Stuart's world.

Concept

Experimental portrait. The work transposes into fiction the research of the choreographer Meg Stuart. The title *Somewhere in between* suggests the idea of indetermination: that of locations; that of the identity of the protagonist as well as that of the identity of the other characters; that of situations or relationships between all the individuals that evolve in the film. Indetermination is a component of Meg Stuart's choreographic work as well as of Pierre Coulibeuf's film process.

The imagination of the choreographer inspired Pierre Coulibeuf to make a discontinuous film narrative, like a mental projection.

The two images in a loop, silent, are tantamount to conceptual images: repetition and indetermination. The codes of fixed images and moving images are displaced, blurred.

**Actors:** Meg Stuart and Michael von der Heide, Christoph Homberger, Christoph Marthaler, Simone Aughterlony, Graham F. Valentine, Thomas Wodianka, Davis Freeman, Antonija Livingstone, Benoît Lachambre, Philippe Beloul, Varinia Canto Vila, François Brice, Lilia Mestre, Ugo Dehaes.

**Director of photography:** Julien Hirsch. **Sound engineer:** Michele Andina, Quentin Jacques. **Editor:** Jean Daniel Fernandez Qundez. **Music:** Derek Bailey. **Productor:** Chantal Delanoë. **Coproduction:** Regards Productions (France), Halolalune Production (Belgium).

# PIERRE COULIBEUF
## *LIVING IN THE WORLD*
## *BODIES—ARCHITECTURES—IMAGINATIONS*

### *A Magnetic Space* (2008)

1 video screening / 35 mm transferred to HD 16:9 / 14'33" loop, stereo. 5 colored photographs, C-Print.

The installation was created using the 35mm short film *Magnetic Cinema* by Pierre Coulibeuf, loosely based on the play *Lugares Comunes* by the Canadian choreographer Benoît Lachambre.

Concept

The work enters the realm of the supernatural. An interaction of multiple energies ties the characters in the film to natural elements - air, water, plants, and minerals - inducing a strange and impulsive gesture. The characters evolve in a magnetic space where body language replaces the language of words. The film suggests a world under the influence of obscure and obsessional forces, - showing the cyclical nature of existence. Thus the waves live…

**Actors:** Germana Civera, Hanna Hedman, Saskia Hölbling, Benoît Lachambre, Moravia Naranjo, Fabrice Ramalingom, Stephen Thompson.

**Director of photography:** Emmanuelle Collinot. **Sound engineer:** Jérôme Ayasse. **Editor:** Pierre Coulibeuf. **Produced by** Chantal Delanoë / Regards Productions (France) **with the support of** Fine Arts Unternehmen (Suisse).

# PIERRE COULIBEUF

## *LIVING IN THE WORLD*
## *BODIES—ARCHITECTURES—IMAGINATIONS*

From 03.21 to 08.25 - Musée d'Art Roger-Quilliot

*L'Homme noir* (1998/2006)

- *Le Bureau de l'homme noir* : 1 video screening / 35mm transferred to HD 16:9 / 16'39 loop, stereo
- *Rubato* : 1 video on monitor / 35mm transferred to Digital File / 5'22 loop, stereo
- *Who is Michelangelo Pistoletto ?* : 1 video on monitor / 35mm transferred to Digital File / 7'47 loop, stereo
- 13 colored photographs, C-Print

Concept

The character of *l'homme noir*, a detached figure of the first self-portraits by Michelangelo Pistoletto, is the role played by the artist when, liberated by his works, he administers the images of the past, images from his memory. A troubling presence, *l'homme noir* haunts the film like a shadow from the past that mixes with the present - giving rise to a deregulated world, deceptive, where everything is endlessly split, increased. *L'homme noir* is the "dark side" says one of the characters of the film; it's the obscure expression of the man who emerges from the luminous background of a reflective painting.

The *Signe Art* that accompanies *l'homme noir* from the beginning of the film is the punctuation of a voyage. It invites movement, displacement. It's a crossing point for all futures...

With *l'homme noir*, the world becomes a fable, meaning something that is told, that only exists in the story; in other words, an interpretation. The etymology of the word "fable" tells us that we both predict destiny and we ramble.
The world is a lie. From this point of view, only lies of art create truth. The artist is therefore a "forger". In that way, he creates new possibilities for life. The painting-mirrors, thanks to the interaction of photographic figures and reflected figures, show the dynamic and changing nature of reality. Art simulates life in order to better find life in its plenitude.
This parodic *mise-en-scène* of *l'homme noir* - the reprisal of the "role" in the cinema, well after Pistoletto created the character in the sphere of art and literature, - constitutes a new lie, a new enactment; that of the artist filmmaker who interprets the vision of the world that haunts him - the paradoxical, unstable, disconcerting world, engendered by inventions by Pistoletto.
The film is subject to the effects of falsehood: Pistoletto, an expert in dis-simulation, enigmatic, starts to fabulate: here is *l'homme noir*, the artist's double, an agent of metamorphoses, a witness to the inexpressible, defying all willingness to represent or fix. Pistoletto forces Coulibeuf to reinvent reality:

to produce a new version of the fable. *L'homme noir* invents a heterotopia, another space inducing new relations between individuals. *L'homme noir* announces the transmutation of values...

**Actors of Le *Bureau de l'homme noir*:** Michelangelo Pistoletto in the role of *l'homme noir*, Maria Pioppi, Jean-François Chevrier.

**Actors of *Rubato*:** Cristina Pistoletto, Cécile de Beaulieu, Alain Benoit, Jenny Coroner, Marie-France Eriau, Xavier Noiret-Thomé, Denys Zacharopoulos.

**Director of photography:** Dominique Le Rigoleur (A.F.C.). **Sound engineer:** Jean-Marc Baudoin. **Editor:** Thierry Rouden. **Music:** Cristina Pistoletto. **Produced by** Chantal Delanoë. **Coproduction:** Regards Productions / Centre Pompidou.



# PIERRE COULIBEUF

## *LIVING IN THE WORLD*
## *BODIES—ARCHITECTURES—IMAGINATIONS*

From 03.21 to 08.25 - Musée d'Art Roger-Quilliot

*Delectatio morosa* (1998/2006)

Hommage à Pierre Klossowski

1 video on plasma screen / 16 mm transferred to digital file, silent / loop.

Concept

The image *Delectatio morosa*, created from the film *Klossowski*, *painter-exorcist* by Pierre Coulibeuf, is symbolic of his work: like a matrix or a key concept for all productions that follow; the themes of the double, the future, of multiple identity, of interaction, of a work as a reflection or enactment, borrowed from the Klossowski's world, are the operators of the films and installations by Coulibeuf.



## *The Warriors of Beauty* (2002/2006)

- 2 moving pictures on plasma screen / 35mm transferred to digital file / 51'02" loop, stereo and 12" loop, silent
- 8 colored photographs, C-Print

The installation was created using the feature film *The Warriors of Beauty* by Pierre Coulibeuf, based on the theatrical world of Jan Fabre.

### Concept

Phantasmagoria in the form of a labyrinth with multiple entrances where an improbable Ariane in a wedding dress (demon passing by?), guides us and loses us in a strange world marked by metamorphosis, game of impulses, splitting in two, parody, ritualization, surrealism...
Like a *mise-en-abyme*, the second image in a loop, silent, combines in one sole action the concepts of repetition, verticality, and metamorphosis that organize and animate the first image.
Pierre Coulibeuf's work is an enactment: film writing creates a fictional space that simulates many perspectives induced by the imagination of Jan Fabre.

**Actors:** Els Deceukelier, William Forsythe, Erna Omarsdottir et Annabelle Chambon, Cédric Charron, Sebastien Cneude, Anny Czupper, Edmond Fabre, Jan Fabre, Emio Greco, Lisbeth Gruwez, Heike Langsdorf, Dirk Roofthooft, Helena Troubleyn, Geert Vaes, Wim Vandekeybus, Marc Vanrunxt, Jurgen Verheyen.

**Director of photography:** Yves Cape (AFC). **Sound engineer:** Bart Vandebril. **Editor:** Jean Daniel Fernandez Qundez. **Produced by** Chantal Delanoë.

# PIERRE COULIBEUF

## *LIVING IN THE WORLD*
## *BODIES—ARCHITECTURES—IMAGINATIONS*

From 03.21 to 08.25 - Musée d'Art Roger-Quilliot

*Le Démon du passage* (1995/2006)

- 1 video on plasma screen / 35 mm transferred to digital file, silent

The installation comes from the short film *Le Démon du passage* by Pierre Coulibeuf, based on the mental world of the photographer and visual artist Jean-Luc Moulène.

Concept

Transversality; ambiguity or indetermination of artistic codes (the boundary and interaction between moving and fixed images).
The traditional fine art categories (portrait, landscape, nude, still life), with which Jean-Luc Moulène habitually creates his images, are reinterpreted by the film. Series of strange signs join together in an atmosphere of a (false) treasure hunt... Sorts of hieroglyphs appear here and there, fortuitously meet, and draw moving Figures...

**Scenario :** Pierre Coulibeuf, Jean-Luc Moulène – **Actors:** Kristina Solomoukha, Aude du Pasquier Grall, Delphine Doukhan, Pierre Thoretton, Xavier Noiret-Thomé

**Director of photography:** Dominique Le Rigoleur. **Editor:** Thierry Rouden. **Produced by** Chantal Delanoë. **Coproduction:** Regards Productions / Domaine de Kerguéhennec (Bretagne, France).

# PIERRE COULIBEUF

## *LIVING IN THE WORLD*
## *BODIES—ARCHITECTURES—IMAGINATIONS*



# PIERRE COULIBEUF

## *Doctor Fabre Will Cure You*

From 03.21 to 04.07 - La Tôlerie

*Doctor Fabre Will Cure You* (2013)

- 1 video screening / 35mm transferred to digital file / 61' loop, stereo

Concept

Sictitious portrait of the Flemish artist Jan Fabre, starting from his diary, and his plastic works and his performances.
The film, as a fairy tale, projects Jan Fabre into his own imaginative universe and composes a character who changes ceaselessly identity, plays numerous roles under the most varied disguises; behind a mask, still another mask… The female character, like a 'demon of passage' using different faces, haunts the male character and inspires his metamorphoses, *ad infinitum*.

The concepts of the work are repetition, simulacrum and metamorphosis, in essential relation as much with Jan Fabre's oeuvre as with my own. The transition from one form to another, from one intensive state to another, from one identity to another, or from one universe to another. The work as 'transposition' — the 'performance' form turns into a cinema form — new creation.

'Existence simulates, it dissimulates, and it dissimulates that, even when dissimulating and playing a role, it continues to be authentic existence, thus binding the simulacrum to genuine authenticity with an almost unravellable malice.' Maurice Blanchot.

**Actors :** Jan Fabre, Ivana Josic.

**Director of Photography:** Julien Hirsch (A.F.C.). **Sound engineer :** Quentin Jacques. **Editors :** Pierre Coulibeuf, Frédéric Massiot. **Produced by** Chantal Delanoë. **Coproduction :** Regards Productions (France), Serendipity Films (Belgique), Angelos Bvba (B).

## PIERRE COULIBEUF

*Doctor Fabre Will Cure You*





# NICOLAS CLAUSS

## *Terres arbitraires*

From 03.21 to 04.07 - La Tôlerie

*Terres arbitraires* (2011) Generative and immersive video installation

Help to composition and programmation Max MSP/Jitter : Christian Delécluse. Coproduction Nicolas Clauss, Théâtre de l'Agora - Scène nationale d'Evry et de l'Essonne, Zinc – Friche La Belle de Mai, L'EPCC La Condition Publique. In partnership with Maison Populaire de Montreuil, and with the support of Dicréam (CNC), Arcadi and DRJSCS-DRAC PACA (Identités, Parcours & Mémoire 2011).

Nicolas Clauss's installation displays 300 black and white video portraits of young men who live in the brick architecture of the North of France, in the concrete social-housing of Evry or in the rough suburban areas of Marseilles and Mantes-la-Jolie. The 28 synchronized screens are organized in a sort of amphitheatre, and the names of the 1200 neighborhoods (Districts ) of the 751 stigmatized suburban problem areas – listed as such by the French government – appear successively: les Pyramides, les Epinettes, les Trois Ponts, le Val Fourré, l'Estaque, etc. The faces that stare at the camera, therefore, at the spectator, are in keeping with the socially built stereotype of the "youth of the ghetto." A sound creation made by the rapid succession of 200 fragments recreates the media frenzy around the question of these suburban areas: 1950s advertisements for the high-rise social housing estates, flash news samples, political speeches, sociologists' analyses, expression of tensions, paradoxes, contemporary mythological discourses and lengthy pauses…

Each installation is unique as the set is adjustable and flexible to each place. It is made of several monitors of different sizes (4/3 and 16/9, from 15 to 50 inches), video-projected images and an octophonic sound diffusion system. Images and sounds altogether follow a partly random partition performed by a network of computers.

All the devices in the installation are provided by the artist (computers, sound system, screens, etc.).

**Interview with Xavier Thomas, Sound director of Radio Grenouille - Marseille, november 2011**

Xavier Thomas : "Terres Arbitraires" (Arbitrary Territories), a phrase borrowed from Aimé Césaire, addresses the usual representation of lower-class suburban areas in Marseilles, Evry, Roubaix, Mantes-la-Jolie and Montreuil. Nicolas, are these suburban areas the "Arbitrary Territories" that you explored?

Nicolas Clauss : Yes, this project is all about these specific places. I had to choose an arbitrary criterion to go, meet people, and film them; and I chose that of the urban area labeled and stigmatized "*ZUS*," *Zone Urbaine Sensible* (Urban Rough Area). For a while I had felt like exploring these places in my work, and more precisely the social representation of these areas that we have

**NICOLAS CLAUSS**

*Terres arbitraires*



# NICOLAS CLAUSS

## *Terres arbitraires*

From 03.21 to 04.07 - La Tôlerie



in mind. I therefore started the project in Evry in January 2010, in a place called "Les Pyramides." The idea of doing video portraits came only gradually. My initial purpose was truly to spend some time at the heart of these marginalized areas.

Arbitrary Territories, interplay of random harmony with discords between image and sound, is 300 video portraits of young men, who live in these urban areas, and a flow of different types of speeches about these young people, their environment and their daily life. Is this installation seeking to create a contrast between sound and image, or rather a *mise-en-abyme*, or to put them into perspective?

It's all at once in fact. When I started this project, I did a great deal of interviews, especially in Evry, and I very soon realized that it might be better not to use the sound actually collected, but rather to use media sounds, sounds that



# NICOLAS CLAUSS
## *Terres arbitraires*

come from the outside of these very places.

The people I film are literally playing for the camera: they stare at the video camera, and therefore at the spectator and it gives way to an interplay of gazes and very hard looks. And these initial threatening stares will very progressively – in slow motion – first yield to smiling faces and end in hearty laughter. So I had this idea of bringing together this booming laughter with contrasting appalling words and phrases pronounced by politicians. And throughout this project I also kept in mind words that Tahar Ben Jelloun uses in his wonderful book *Hospitalité Française*, through which he raises the issue of learning how to stare at someone, how to look hard at somebody. I think my work is also about this: it is about trying to stare at the other, to dare looking at the other, to take time to look at him, at a slow pace, a slow motion. I also think of Jean Genet, for instance, who tells us about those eyes that remain on a level with ours, about these young people who no longer lower their eyes, unlike what their parents and grandparents were used to doing.

So, we can see fragmented portraits and images of these ghettos and its inhabitants. Is your work about the fragmentation of these identities or rather about their multiplicity?

There surely is the idea of a powerful singularity of each portrait. But their singularity is coupled with the simultaneous effect of their mass which tends to erase their differences. There is great diversity among the young men I filmed: some have children, others are students, or unemployed, or even dealers; some are somewhat lost, while others aren't, but all of them wanted to play that same game and put forth a somewhat stereotypical image.

**Nicolas Clauss** was initially a painter. He gave up painting in 2000 to start using "new technologies." His digital pieces (www.flyingpuppet.com) – for which he uses images and sound –and his interactive and generative installations create a whole universe made of a superposition of different textures, materials and tones, in which he brings together painting, photography, video, sounds and algorhythm. He was awarded with many prizes, in France and abroad, most especially Vidéoformes, Ars Electronica or Villette Numérique.

http://www.nicolasclauss.com

# GIULIANA CUNÉAZ

## *Waterproof*

From 03.21 to 04.07 - La Tôlerie

*Waterproof* (2013)

3D Video installation. Coproduction VIDEOFORMES 2013 / Gagliardi Art System (Torino). Courtesy Gagliardi Art System, Torino.

Giuliana Cunéaz challenges the traditional concept of vision. Her works do not simply act in the sphere of contemplation, but they call for active participation by the observer who finds himself involved in complex structures, where the landscape absorbs the memory of forms by arranging itself like real traditional architecture.

Consequently, use of 3D indicates an absolute need for creativity in the framework of a journey in which the artist shapes her nanoworld while verifying her existence on the basis of a principle that anticipates regeneration rather than mimesis.

The stereoscopic projections Zones Hors Contrôle (Zones Out of Control) are devoted to burning issues such as natural catastrophes and ecological disturbances. But as the title suggests, the artist is trying to build an original work that is founded on ambiguity, even paradox, that each element belongs to a nature that goes beyond its limits, between what is perceived by emotion and what, conversely, only comes from the imagination.

Starting from the scientific world examined in its infinitesimal particles, the form finds redemption through the artist's creative hypotheses. This renews the observer's frequently disillusioned and indifferent attention.

In this case, 3D acts as a detonator for a visual system that expects to be revived within the framework of free spatial research: art develops multiple perspectives and makes the avant-gardist dream verifiable.

Everything connects with the troubled regard of the spectator who is faced with the dizzying image, always in a precarious balance between the sublime and the terrifying, in the perception of a world in perpetual transformation. What appears as a mirage inherently contains the principle of reality in an unstable and upsetting journey that threatens our convictions and the supposed coherence of our expressive syntheses.

Giuliana Cunéaz's work can be seen as an experiment that sets off in search of invisible things with the certainty that the unknown is inside us and that the physical world is less accessible than we think, blinded as we are by a rationalism that is often deceptive and pretentious. As William Blake says, we can "see a world in a grain of sand and eternity in an hour." But to do that, we have no choice but to reinvent vision by accepting the imponderable component of zones out of control.

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Translated from french by Kevin Metz

**GIULIANA CUNÉAZ**

*Waterproof*



# GIULIANA CUNÉAZ

## *Waterproof*

From 03.21 to 04.07 - La Tôlerie

**Giuliana Cunéaz** (Aosta, 1959) lives and works in Aosta and Milan. A graduate of the Accademia di Belle Arti di Torino, she uses all media, from videoinstallation to sculpture, from photography to painting, and even screen painting, a technique of her own invention.

In the early nineties, she opened a strand of research that involved exploring forms combined with video experimentation.

In 2004 3-D became an integral part of her work, forming an element of research for both video and for screen painting. The acquisition of a technological instrument is part of a field of research in which the artist takes elements from the world of science and nanoscience and transforms them into a virtual landscape that interacts with natural data.

http://www.giulianacuneaz.com



**GIULIANA CUNÉAZ**

*Waterproof*



# PHILIPPE FONTES & BRUNO CAPELLE

## *Exopolis*

From 03.21 to 04.07 - La Tôlerie

*Exopolis* (2013)

Coproduction VIDEOFORMES 2013 / GRAME (Lyon). With the participation of Pierre Petermann, beekeeper.

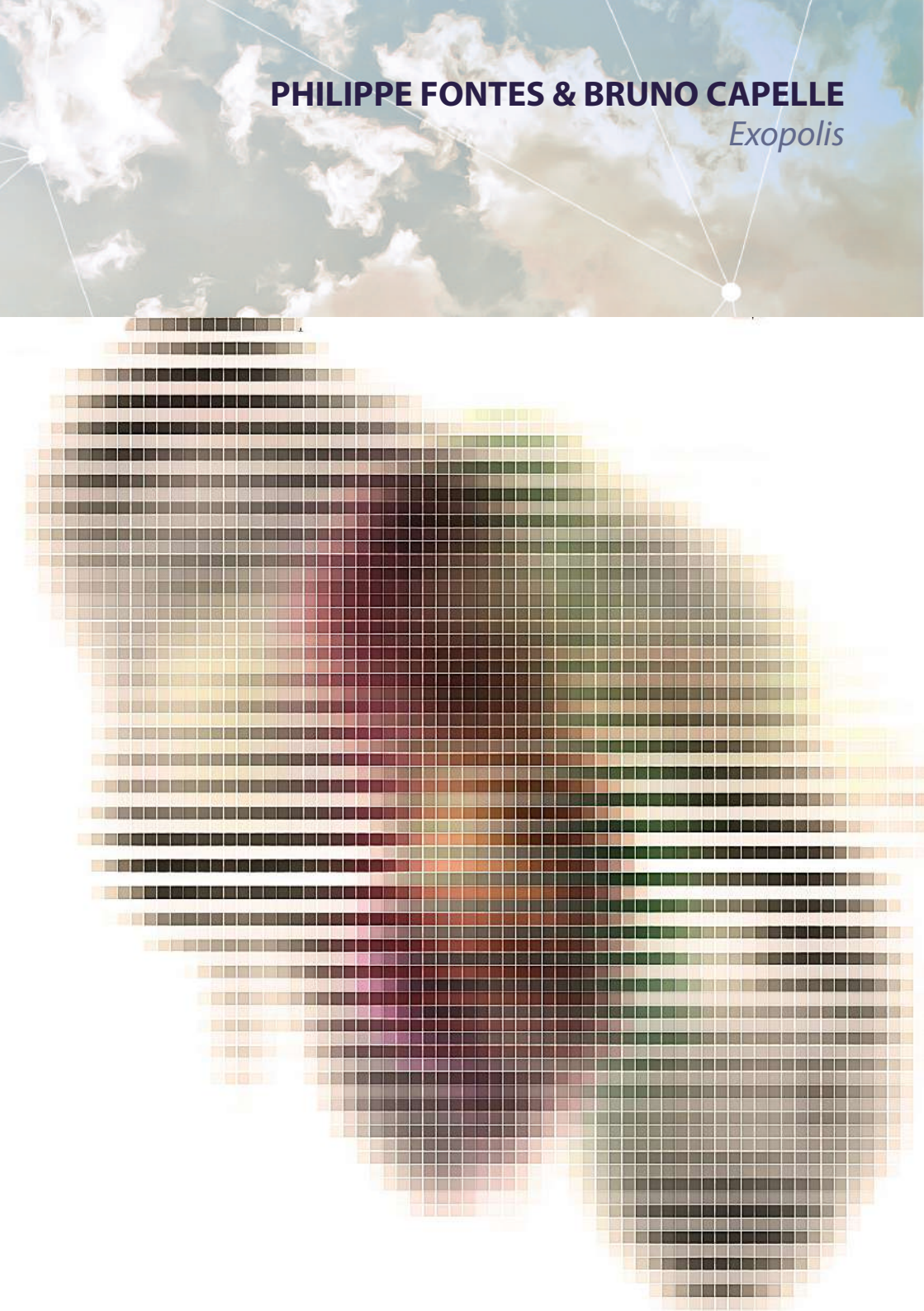
*Exopolis* is an audio-visual installation based on the observation of the movements of a swarm of bees. The work is presented in the form of a triple projection and a multi-point sound broadcast. The videographer and musician get together here to propose a special moment to look and listen in an immersive audio-visual arrangement. The very alarming ecological situation of bees is not directly evoked; it is more an underlying issue, illustrated by an unnatural visual and sound representation. Trajectories are drawn on a white background that decontextualize bees from their environment, some of these lines are real, just as the camera captured them, others are manipulated as an echo to the music. Like the videographer, the composer has put together a compilation of recordings that are very close to the hive. This fundamental material is taken to the studio, dissected, synthesized, and reorganized. There is no opposition between real and artificial, but simple relationships of juxtaposition, a mixture or "technical" modification of what is natural has as a goal the search for coherence between the musical and visual object.

At first glance, *Exopolis* can be seen as a musical piece in graphic form. It has all the attributes and functionalities, and the project was originally envisioned in this way. Yet this installation especially asks the question about mankind's representation of nature and our relationship with it.



# PHILIPPE FONTES & BRUNO CAPELLE

*Exopolis*



# PHILIPPE FONTES & BRUNO CAPELLE

## *Exopolis*

From 03.21 to 04.07 - La Tôlerie

**Philippe Fontes** lives and works in Saint-Étienne. He studied photography, and his early work was strongly influenced by the principles of direct photography. Since the end of the 90s, his taste for experimental music and improvisation has pushed him to an increasing number of collaborations with musicians. He started by mixing his photographic creations live to musical improvisations. He then quickly turned to video that would end up being an appropriate concert medium. His work as a performer is expressed through minimalist installations that he controls live in front of the camera.

He is currently working with musician/composers such as Franck Vigroux, Bruno Capelle, Mathias Forge, Jérôme Montagne, François David, Iris Lancery, and Annabelle Playe. He recently perfomed at the Modern Art Museum of Saint-Étienne and at the Opéra Comique de Paris for *Futurs Composés*.

http://www.philippefontes.com/

**Bruno Capelle, sound artist, composer**.

Musical studies at the University and Conservatory of Toulouse, where he earned a degree in composing in 1991. A unanimous gold medal in electroacoustic music was obtained in 1992. SACEM award in 1992. He received honorable mention at the composing competition "Métamorphose" (Belgium) in 2000.

He has been invited to compose in several musical creation centers: GRAME and GMVL (Lyon), ATELAM (Millau), GRECA (Lézignan-Corbières), COREAM (Grenoble/Fontaine), SAM (currently EOLE, Toulouse /Blagnac),

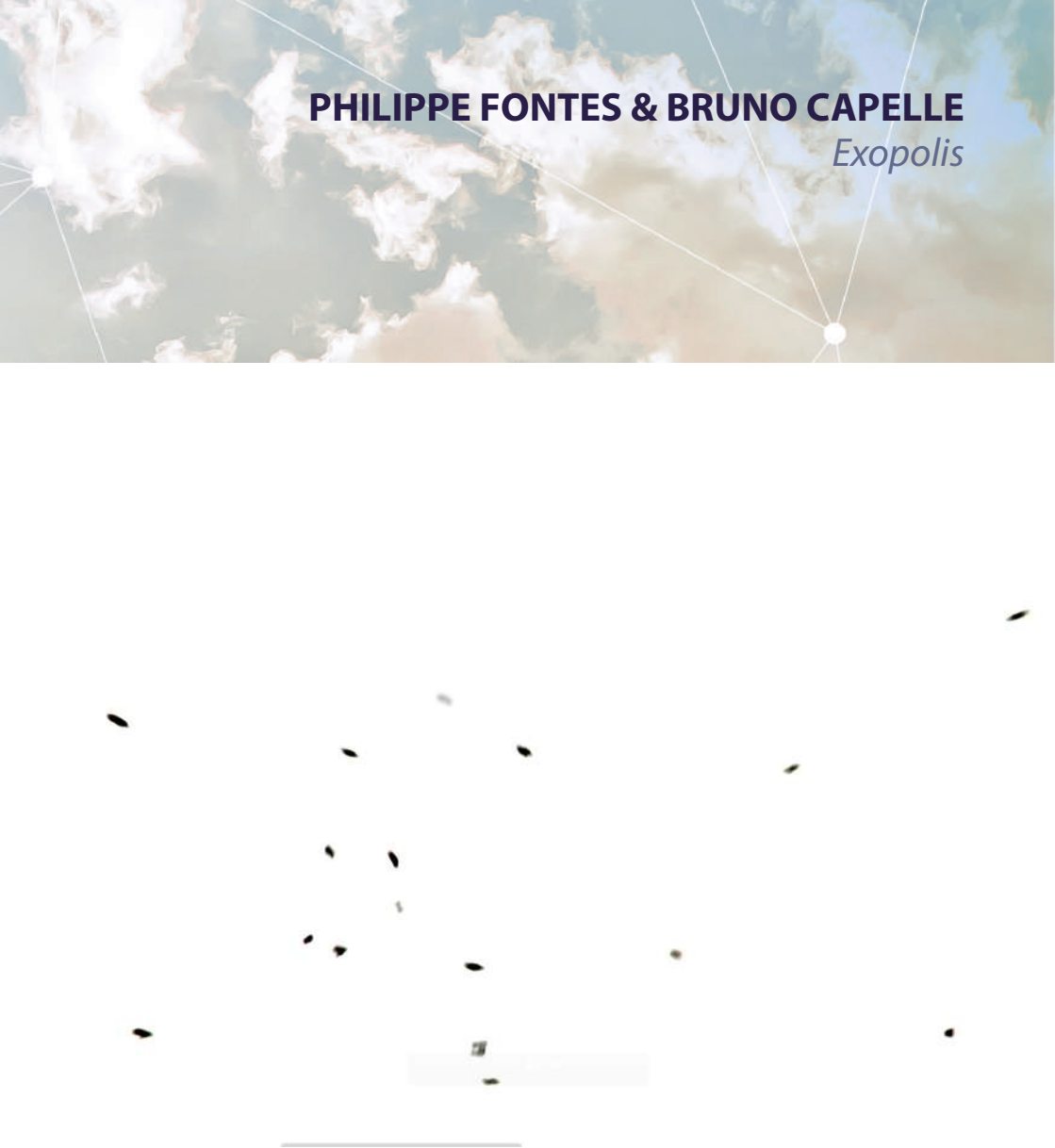
"Music and Research" (Ohain/Belgium). He has been commissioned by: the festival "38ème Rugissants" (Grenoble), the festival « Novelum » (Toulouse), the city of Fontaine (Isère), the French government... He created a large sound mobile, a commission from the Museum of Toulouse, a commission from the Modern Art Museum of Saint-Etienne in 2011, and the Museum of Art and Industry of Saint-Etienne in 2012.

From 1989 to 1992, he participated in the activities of the group "Pythagore" (Pythagoras) in Toulouse. Co-founder of the group "Vibrationscomposées" (Composedvibrations) in Lyon in 1993. From 1996 to 1999, he was a member of Coréam (Fontaine, Grenoble). From 1999 to 2004, he was a member of SAM (currently Eole) in Toulouse / Blagnac. From January 2009 to May 2010, he joined the program planning team of the festival "Musiques démesurées" (Unmeasured Music) in Clermont-Ferrand. Member of the group "plus-moins" (more-less) (Saint-Etienne) in 2010. In 2011, he organized "soirées" (performances, concerts, projections…) in the "L'ATELIER" in Saint-Etienne. He has co-organized since October 2011 artistic events at "La Cour" (Saint-Etienne). He is a member of "L'onde" (Wave), an association for the promotion of contemporary artistic practices.

http://brunocapelle.wordpress.com/

# PHILIPPE FONTES & BRUNO CAPELLE

*Exopolis*



# GABRIEL MASCARO

## *My free time*
## *Drifting Dream*
From 03.21 to 04.07 - La Tôlerie

*My Free Time* (2013)
Installation, 60 web videos in a split screen film, file (1920x1080), 20 minutes, 60 inches flat screen with mediaplayer. Colour, sound.

This installation has been developed as part of the Artistic Residence VIDEOFORMES with the assistance of Clermont Communauté as part of its artistic policy. Artistics residencies are supported by DRAC d'Auvergne. Coproduction Gabriel Mascaro / VIDEOFORMES 2013.
Residency program of VIDEOBRASIL - 17° International Contemporary Art Festival SESC_Videobrasil São Paulo (Brazil), with the support of VIDEOBRASIL, SESC-SP and Consulat de France in São Paulo.

Conception: Gabriel Mascaro
Production assistant: Débora Lacerda & Duda Gueiros
Special thanks : Comme Une Image (Clermont-Ferrand / France), Rachel Ellis, Gabriel Soucheyre

The project "My free time" is a study on what we do with our time. In 2009, the American giant Amazon created a powerful interactive system called "Amazon Mechanical Turks". The platform gave companies the possibility of posting online questionnaires. The users can choose when, how many, and how to respond to the questionnaires, and thus give the companies a quick, efficient, and economic way of deciphering the behaviors and desires of the consumer. Payment for answering the questionnaires is virtual and leads to bonuses that can be converted into the consumption of products from Amazon. The profile of the users who respond is varied: the unemployed, young people, or professionals who use their free time to earn some extra money.

This practice is part of an important debate on contemporary behaviors, the way of thinking what we do with our time at a moment when large high-tech companies devote themselves to making immersive machines that life passes through and is thus set by the terms and codes of use of these platforms. Machines store life in the form of status, updates, preferences, posts, photos, and ways of life that are all the more in a dynamic of this reinforced power of 2.0 capitalism.

In this project, the Amazon Turks, as users are called, are invited to circumvent this process. Here, we propose to buy the time of the users with, in return, the proposal to spend ten minutes not answering any questionnaires and guaranteeing their use of free time, ordinary time, time to do nothing at all.

The user must prove that he took advantage of this free time by sending a video recorded by webcam as a response to the questionnaire. It is

# GABRIEL MASCARO

## *My free time*
## *Drifting Dream*



a question of opening up a crack in the system that the Amazon platform provides. The installation brings together the varied "free time" videos of each user.

The objective of this research is to reveal the remarkable experiments that consider the appropriation of intimate time as an element that generates dividends; and produces as a counterpoint the capability of experimenting and producing systems that generate non-productive time, lost time, extra time, suspended time.

Translated from French by Kevin Metz

# GABRIEL MASCARO

## *My free time*
## *Drifting Dream*
From 03.21 to 04.07 - La Tôlerie

*Rêve de dérive* (2013)
Installation, 2 wood frames, 2 videos (1920x1080) - 2 video projectors (rear projection), 2 non synchronized mediaplayers. Colour, no sound.

This installation has been developed as part of the Artistic Residence VIDEOFORMES with the assistance of Clermont Communauté as part of its artistic policy. Artistics residencies are supported by DRAC d'Auvergne. Coproduction Gabriel Mascaro / VIDEOFORMES 2013.

Drifting Dream (Auvergne Crew)
Conception and cinematographie: Gabriel Mascaro
Cast: Julie Chabanne, Pierre Bertaud
Production Manager: Gabriel Soucheyre.
Executive production: Virginie Sallard
Production Assistant: Grégoire Rouchit, Elsa Tarrago
Thanks: Géraldine, Aurélie, Kiki, Club Arverne de Plongée, David, Miranda Dickenson

Drifting Dream (Recife Crew)
Conception and cinematographie : Gabriel Mascaro
Production: Rachel Ellis e Duda Gueiros
Production assistant: Pedro Maia
Elenco: Bruna Mascaro e Pedro Vitor Ferraz
Sound: Gabriel Mascaro e Joana Claude
Video Editor & Postproduction: Gabriel Mascaro
with support from ciudadesemocionales.org

« Drifting Dream » is a search for the extension of the emotional space in the city. A couple sleeps all day long on a mattress floating on the water of a river. Depending on the natural flow of the river, the work reviews new transitional spaces and possible movements for high-density dreams.

# GABRIEL MASCARO

*My free time*
*Drifting Dream*



**Gabriel Mascaro** lives and works in Recife, Brazil. He has directed four feature length documentaries that have circulated in major festivals around the world including IDFA, Rotterdam, CPH:DOX, BAFICI, Miami, Cartagena, Visions du Reel, Munich, Museum of Contemporary Art in Barcelona (MACBA). Gabriel's recent work transits between documentary, fiction, experimental art video and installation.

http://gabrielmascaro.com/

# TRINY PRADA

## *XVII-VIXI*

From 03.21 to 04.07 - La Tôlerie

*XVII-VIXI* (2013)

The book, "XVII-VIXI" received the creative grant "Brouillon d'un rêve" from SCAM in 2012 and the installation received support from the L'École Supérieure d'Informatique, Électronique, Automatique (ESIEA) through the ARNUM Laboratoire directed by Claire Leroux.
Emmanuelle CLAEYS, a student at EISEA is in charge of programming and technical production of the project, seconded by Thomas Bejuit.

**_XVII-VIXI_ is an interactive installation created from 5 pages of a book for which I am the author.**

*I swim in a trance and find my animal instinct - a new way of being in the world in a corporal exuberance - I am even able to hear the imperceptible noises of the city, my feet abandon themselves freely and my feeling, during this action, overflows to such a point that my elegant pain becomes pleasure. I'm in a state of inebriation and transform myself into tiny algae and become one with the primitive water - in unison in the belly of my mother, I exist.*

The half-aquatic texts of the book, in a kind of notebook, resonate in the changing room, often room 17 of the pool on rue Pontoise in Paris. I write them there, I go home, I paint, I write some more, the next day I return to the pool, sometimes another, and the cycle begins again.

The installation is made up of five tables. A closed box is on each of them. When a visitor approaches, a voice is heard who invites the visitor to open the boxes one by one and begin an intimate and poetic journey. Each box has an atmosphere, an identity, and content that is distinctive and they interact with each other thanks to artificial intelligence.

Inside the box, a page of the book presenting a text and a drawing is found. While the visitor is asked to observe all of it, a voice begins to read the text and the drawing comes to life. The spectator has the possibility of scanning the "QR code" which is found next to each text and connect to the Internet in order to see the translation in different languages.

Through its layout and sound effects, this interactive book asks questions about our existence, sending us back to our human condition. Through its sensory experience, the installation will soak into the spectators, giving them the means to appropriate it and to keep it going in a different way.

Are we actors/spectators of life?

© Triny Prada
Translated from French by Kevin Metz

# TRINY PRADA
## *XVII-VIXI*

**Triny Prada**, Franco-Colombian artist, lives and works in Paris. She works on the fragility of life, pointing out some society issues as food problems and their consequences on populations. Her motto : «We are born, we die… in the meantime…!». Her videos, paintings, installations, sculptures and culinary-performances are reflecting this obsessive idea of the «line that separates life from death».

After artistic studies, Triny Prada continued her training at the Conservatoire des Arts et Métiers in Paris and experimented open-source softwares like Pure Data to realize installations where the interaction

between man and machine is operating in real time, especially through the «multi-touch» technology.

Her works were presented all over the world and recently at the Cube (Issy-les-Moulineaux, France, 2012), at the Human Frames Festival (Werkstatt der Kulturen, Berlin, 2012), at the Festival Signes de nuit, Paris, 2012), at the Hong Kong Contemporary (2012), at the Museo Epicentro, Messina (Sicilia, 2011), at the Museo de Arte Contemporaneo Simon Bolivar, Santa Marta, Colombia, 2011), at the Artist Art Fair (Istambul, 2010), at EMAF (Osnabrück, 2009), at VIDEOFORMES (Clermont-Ferrand, 2007-2008), at Traverse Vidéo (Toulouse, 2007), at the International Incheon Women Artists' Biennale (South Korea, 2007), at the Museum of Modern Art of Cartagena (Colombia, 2008-2009), at Audiovisiva (Milano, 2008), at the Fair Play (Berlin, 2007).

Triny Prada will be shown at the Palazzo Bembo during the 55th Biennial of Contemporary Art in Venise 2013..



# DAVID BLASCO

## *Home-Square*
## *Dernier fait divers connu*
From 03.21 to 04.07 - Chapelle de l'Hôpital Général

*Home-Square* (2013)

This installation has been developed as part of the Artistic Residence VIDEOFORMES 2012/2013 with the assistance of Clermont Communauté as part of its artistic policy. Artistics residencies are supported by DRAC d'Auvergne.

A slow tracking approaches and recedes from a square extrusion, a picture of the sampled moment. The shape on the ground is "not natural". An imprint that has been elaborated and executed undoubtedly by man. The scene is a filmed model, composed of elements that are similar to those at a worksite, static. Maybe that of an archeological dig that would shed light on the depths of our origins, or architectural, which is ready for the building of a pedestal, a pillar, a foundation. It would seem that this perimeter of intrigue has been recorded, marked out, and observed for some time.

A linear investigation in "Home Square".

Beyond this plot, a profound, unmarked horizon merges with the comings and goings of a meandering mist that floats above the structure, like a threat to latent chaos. On the ground, a heavy and opaque fog flows into the hole, hastily creating a rhythmical rupture. The aspiration drains the advance of the sequence and then leads us little by little to distinctly hear the sound of a sonar. The trajectory recedes in silence, while the airy mist reappears, and obstructs infinity with a translucent veil.

The visual organization of "Home Square" builds a perspective not only used as modus operandi, but especially as a prospective means. It generates a floating line in three acts that is highlighted by a troubling soundtrack. Not binary, but ternary time structures the anticipation. The point of view makes up a structural "score", evokes our foundations and our ever-fragile ability to project ourselves.

"2,000 years later we had come back to earth"… While he thought he had crashed, after traveling in time on a foreign planet, Taylor prostrates himself before the statue of liberty, a prisoner of the sand, a symbol of fallen humanity that has disappeared. A return to the beginning that reconsiders the foundations of man, his pedestal…(1)"

Translated from French by Kevin Metz

1 : *Planet of the Apes*, Franklin J. Schaffner. 1968, adapted from "La planète des singes de Pierre Boulle".

# DAVID BLASCO

*Home-Square*

*Dernier fait divers connu*





# DAVID BLASCO

## *Home-Square*
## *Dernier fait divers connu*
From 03.21 to 04.07 - Chapelle de l'Hôpital Général

*Dernier fait divers connu* (2013)

This installation has been developed as part of the Artistic Residence VIDEOFORMES 2012/2013 with the assistance of Clermont Communauté as part of its artistic policy. Artistics residencies are supported by DRAC d'Auvergne.

At this time, the only news that remains in the world is this "latest news brief"…

A news van is stationary. On the side of the road, engine running, doors open, the apparatus for live transmission is on stand-by. All visible signs imply that the team of reporters hastily abandoned the vehicle. The reporters may not have had anything to broadcast. Their absence and the sideways position of the van, like after braking suddenly and violently, points to something having gone irrevocably wrong. It might be here and now. The apparent banality of the image makes the event or non-event plausible and understandable.

The live soundtrack first puts the spectator in an expectant position, then the sequence shot of about twelve minutes leads, by means of immersion, to off-camera thought. A rambling feeling is projected around this silent road… Where were they headed? What were they trying to communicate? The filmed mise en scène is crucial here. Within a chronology that swings from front to back, the spectator builds the relationship of cause and effect in front of the screen.

Translated from French by Kevin Metz



# DAVID BLASCO

## *Home-Square*
## *Dernier fait divers connu*

**David Blasco** is a graduate of art schools in Annecy, Clermont-Ferrand, and Dijon (DNSEP). He currently lives in Clermont-Ferrand. He has shown his work in Arles (The Rencontres d'Arles de la Photographie), in Dijon, Vichy (H20), Clermont, and Toulouse at the Traverse video festival. He has received a creative grant from the DRAC d'Auvergne in 2012. Currently a resident artist at VIDEOFORMES, he will propose two video installations at the 2013 festival that fit in with his plastic art research. Protean, his work "prefers resonance that the practice of different media such as drawing, volume, photo, video, or even in situ intervention can produce"…

At his exhibition "Point de fuite" (Vanishing Point) in Clermont-Ferrand during his residence, he presented a photo and video installation. He showed a selection of interventions carried out during a trip to Spain where he developed several urban sites in which construction was halted due to bankruptcies of the real estate companies… He is currently preparing a project about the exploration of the city of Varosha, a sea resort built in 1972 on the island of Cyprus. In 1974, just after its construction, the Turkish army invaded. Since then, it has been stuck in time, uninhabited. It was decided that it would be closed in order to be part of the negotiations between Greece and Turkey when the time came…

When he doesn't create them from scratch in a model, David Blasco is constantly looking for disenchanted and generic areas (work areas, dehumanized urban zones, giant parking lots, vacant lots), in order to re-appropriate them for a time and inject his double-sided poetry. It is made up of concepts as diverse as order, invitation, fiction, leisure activities, competition, code, and chaos.

http://www.davidblasco.com

# SÉBASTIEN CAMBOULIVE

## *Les Papillons verts (prototypes)*

From 03.21 to 04.07 - Chapelle de l'Hôpital Général

*Les Papillons verts (prototypes)* (2010-2012)

Coproduction with Association Les Rias (Ardèche) / VIDEOFORMES 2013

The three parts of *Green butterflies (prototypes), river, tree, prairie* are the consequence and result of time spent at an artist in residence program on the Vernoux plateau in Ardèche in the spring of 2010.

Invited for a few days to do something completely different, I was captivated by the blowing wind there.

The hypnotic observation of the wind in the wheat fields, in the branches of the chestnut trees, and on the surface of the streams, inspired me to work on this rustling, this susurration for the next two years that followed, by choosing to return to a certain traditional materiality.

With the help of cut paper and fans, I sought to reproduce a vision of this enchantment, aware of the naiveté and the impossibility of such an attempt.

A French artist born in Paris, **Sébastien Camboulive** currently lives in Clermont-Ferrand.

At first exclusively a photographer, he branched out, turning to video, drawing, and the creation of installation prototypes. His varied work does not seek to create an immediate internal coherence. For each project, his ambition is to make a corpus of images that proposes a regular renewal of his visual vocabulary.

It is nevertheless possible to pick out underlying directions showing a general approach that complies with tastes that are as different as those of topography, trajectory, asymmetry, circles, light touches, intersections, confinement, avoidance, superposition, and immediacy.

**SÉBASTIEN CAMBOULIVE**

*Les Papillons verts (prototypes)*



# SÉBASTIEN CAMBOULIVE

## *Les Papillons verts (prototypes)*

From 03.21 to 04.07 - Chapelle de l'Hôpital Général

Better fly as a butterfly

It's a photographer, Nadar, who hosted for the first time in 1874 the Salon des Refusés where what would constitute the heart of the impressionists, Monet, Renoir, Pissarro, Sisley, Cézanne would come to exhibit… It might be said that nascent photography crossed paths with a pictorial revolution, itself advantaged by technological progress. Impressionism owes much to the invention of paint in tubes that allowed it to get out of the studio. Painting and photography meet in Nadar's studio at a moment in History, of their story, it's a form of an incredible collision of which it is difficult to get the true measure as the paths of both are going to separate several decades later at the threshold of a new pictorial revolution personified by several bare maidens with oblique bodies.

It's a photographer, Sébastien Camboulive, who sends us back to the origin of this story by a form of anachronism that paradoxically functions very well with its time. *The green butterflies* is indeed a strange work, begun in three ways by the presence of the artist in a rural area, by the impression left by the movement of the wind on a field, and by the constant desire to experiment with photography. What we can see are three images composed of a myriad of moving fragments. Looking more closely, these fragments are made up of four squares with identical dimensions. When an image is digital, these squares are called pixels. The image is defined today in pixels. It's as blunt as that. Photography, cinema, but also all that constitutes images around us, even what makes an image, is or will become digital. Cutting up thousands of pixels is a true craft, undoubtedly painstaking, but it is especially a form of meditation. Being in contact with a rural area where work is constant and punctuates the day, made a mark on Sébastien Camboulive's approach. Time is present as a form in its own right. It's the time for shots, for necessary journeys across the landscape, for making and recomposing the image. Time reincarnates what disappears with digital practices. *The green butterflies* are the ghosts and skin of the "future image", they personify it and resist it by thinking *process* while expressing a regard.

© Martial Deflacieux

Translated from French by Kevin Metz

**SÉBASTIEN CAMBOULIVE**

*Les Papillons verts (prototypes)*



# VÉRONIQUE MOUYSSET

## *A SHIMMERING CHAOS*

From 03.21 to 04.07 - Chapelle de l'Hôpital Général

*A Shimmering chaos* (2013)

Video / Loop / 51'

In *A shimmering chaos* video art evolves into multimedia, Ko Nakajima dreams of a Zen landscape using nature with technology and Klaus Vom Bruch provokes us to see television news differently. Nam June Paik imagines a « Direct Contact Art » which is able to transmit various signals to many parts of the head and brain in order to stimulate our imaginations. He invites us to assume an « orbital position » in relation to satellite art or to immerse ourselves in an amniotic liquid with video in order to be reborn in a digital universe.

The ZKM's Multimediale 4 creates a new experimental landscape with immersive and interactive installations. The WRO Media art Biennale 1995 in Wroclaw leads us to experience sounds and music. In this virtual reality, to communicate is possible via the Internet. For Douglas Davis, it's the way to increase the power of our subjective presence in the « other reality ». In this voyage through time, some poetic and personal text messages are sent.

In the 90s, after studying cinema in Paris, Véronique Mouysset, began artistic research into video art and electro-acoustic music.

In association with Grand Canal, she made two videos : Nam Jean Paik-June Paul Fargier and Autopsy (Videoformes' award in 1994). Since then, she has collaborated on numerous websites: synesthesie.com. Since 2000, she has worked with Christian Zanési, a composer with the Music Research Group, INA/ GRM, on a video-concert Metallic constructions. She has made a documentary, a portrait of Pierre Henry Faidivertissimo. She is currently engaged in a music installation video project EDIFICE.

http://mouyssetveronique.blogspot.fr/

# VÉRONIQUE MOUYSSET
## *A SHIMMERING CHAOS*



# NELLY GIRARDEAU

## *DE PAR NATURE*

From 03.27 to 04.05 - CRDP

*De par nature* (2012)

Video installation

Taxidermy. From its origin, the Greek root taxis: order, arrangement. In order for things to appear, they must be in their exact place. In the workshop, the gestures of the taxidermist are close to those of a videographer; deconstruct then assemble and compose, combine fragments of reality and see a new form emerge. The operation is meticulous. The patiently and closely observed process of transformation sets in motion the question of the appearance of beings and things. In spite of their fixedness, the glass eyes of animals seem to intensely observe the scene.

The work incessantly probes the nature of images, the transition from reality to the appearance of reality, from life to artifact. Organic and artificial matter, animal and vegetable shapes mix together and are projected on small screens. The relationship with proximity thus created elicits and examines the innermost desire to see. See with one's own eyes. Also see, as far as possible, what is buried in an image. The Super 8 image that is physically printed on the film by light and that is only revealed by a chemical process intensifies this movement of the regard.

Translated from French by Kevin Metz

**Nelly Girardeau** 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 refl ection on the origin of images. She received support from the Groupement de Recherches et d'Essai Cinématographique to make her first fi lm L'Eau Salée (Salt Water), presented at the Traces de Vie Festival (Traces of Life Festival) in 2011. In residence at VIDEOFORMES in 2011/2012.

# NELLY GIRARDEAU

*DE PAR NATURE*



# BERTRAND GADENNE

## *LE RENARD*
## *L'EAU*

From 03.21 to 04.07
In partnership with Galerie Claire Gastaud

*Le Renard* (2012-2013)
Video installation Color, silent

We are taking a stroll in the streets of Clermont-Ferrand at night. In an alleyway, we catch a glimpse of the fleeting appearance of a fox wandering in the window of a store. Its presence is furtive and we must heed its arrival. It moves rapidly from one side to the other, or comes from inside the darkened gallery to disappear off to the side. Sometimes it observes us for a few seconds as if it was paying attention to our reaction. We have the impression that it could appear suddenly in the urban space, perhaps behind us or farther off lurking somewhere in the city. Of this nocturnal intrusion, animality suggests that our identity, as well as that of the fox, lights each other, like the mirror of our urban experience. Our nocturnal movement is a context that plunges us into a fictional world between dream and reality. The city becomes the strange theater of an animal appearance.

Our wandering thoughts start a semantic, psychological, and anthropological game with the animal's world. Our behavior and our thinking accompany the fox in its incessant quest. What is he looking for? Where is he going? Where is he coming from? We then look at the animal with our imagination and our symbolic investment. Humanity can exist without animality and remains the matrix of our dreams, our nightmares, and our future steering an urban metamorphosis.

*L'Eau* (2011)
Video installation Color, silent

We find ourselves in the darkness of the place. As if by magic, we notice water standing vertically in the middle of the room, with its incessant rhythm of waves visible on its surface. This aquatic element is contained in a cube-shaped box. Water is found inside this volume, but yet does not run onto the floor. No flood on the floor, but a mass of water maintained vertically that defies the laws of gravity. It's a miraculous vision and the situation is a moment of contemplation. Our regard dives into this image of aquatic thickness, like a deep, liquid image. We notice the reflection of tree leaves on the surface of this fragment of water, a fragile, fleeting, and elusive image of a reality situated off-camera. The appearance of this event keeps its mystery. The moment becomes evanescent and pictorial. In front of us and as if in suspension, this fragment of water is also a fragment of a landscape, between an abstract and figurative form

Translated from French by Kevin Metz

**Bertrand Gadenne** was born in Proverville/ France in 1951. He studied at the Ecole Nationale des Beaux-Arts in Nancy. He teaches at Dunkerque and lives at Roubaix in Northern France.

# BERTRAND GADENNE
## *LE RENARD L'EAU*



Bertrand Gadenne uses video and slide projections in installation environments to explore the fictional perception of the image and works in public spaces to create strange and intriguing night-time apparitions. His work explores different categories of representation of the natural world : animal, vegetal, mineral and human.

He poses questions on the projection of video images by studying the representation of the world in relation to the architectural characterisation of the projection site.

Bertrand Gadenne'work resulted in the giant projection of an animal on the sides of buildings and in a shop window in a street. He developed several night scene video projections at different sites in the city centre. Looming in the dark, it is a wondrous apparition-nature outsized and displaying all its predatory menace and beauty. Gadenne's work reminds us of the dominance of nature and the fragile presence of human culture in this remote area. The absurdist dimensions of the work bring it into the realm of the everyday.

# RÉSIDENTS

From 03.13 to 04.05 - Galerie du CROUS

Meet 2 artists in residence : **Enrique Ramirez** (Chili), in residence « Devoir de mémoire/ Ambroise Brugière » at Lycée Ambroise Brugière, and **Gabriel Mascaro** (Brazil) in residence at VIDEOFORMES (2012/2013).

*Enrique Ramirez / Horizon (2011)*
Artist portrait by Gabriel Soucheyre

*PARIS (2009)*
Video / Enrique Ramirez / 9'

Paris city of light, the city of love …Could become anywhere? An act of patience, a still image disappears. Could that be a city?

*Gabriel Mascaro (2013)*
Artist portrait by Gabriel Soucheyre

*Ebb and Flow / Apporté par la vague, emporté par le vent (2012)*
Video / Enrique Ramirez / 9'

Rodrigo is a young deaf man from Recife, northeast Brazil who works installing car stereos in a small dealershop on the outskirts of town. Despite his deafness, sound penetrates his day to day life and he harnesses its vibrations, allowing it to pulse through his veins.

# RÉSIDENTS



# MÉDIATHÈQUE HUGO-PRATT

## PROJECTIONS - CONFERENCES

03.13 and 03.30

### Projection for a young audience - Wednesday March 13 – 15h

In a partnership with the multimedia library Hugo-Pratt, VIDEOFORMES proposes 2 projections-conferences.

The DVD 17 facettes de l'art vidéo (17 Facets of Video Art), a tool for discovering video art, will be presented by Bénédicte Haudebourg, a professor of visual art and member of the VIDEOFORMES selection committee, and author of this DVD published by the CRDP d'Auvergne.

Through a diversified international selection of 17 videos and 14 contemporary videographers, the public can discover varied approaches and uses of this audiovisual production.

### Projection-conference by Enrique Ramirez - Saturday March 30 – 17h

in partnership with médiathèque Hugo-Pratt

*Brises* - 2008 / 12'
*Horizon* - 2009 / 22'
*Tafel* - 2011 / 12'

Enrique Ramirez, born in 1979 in Santiago, Chili, splits his life between France and his native country since his stay in Fresnoy in 2007. After studies in cinema, he has incorporated literature into his visual art (video, photographs and installations) that triggers a new interest in the images. From his first works, he has turned to a "cinema for one person", questioning again the boundaries between cinema and video through works that are engagé and poetic, and that constantly refer to the sensitivity of each person.

His video installations and photographs deal with the politics of exodus and exile, as well as the discontinuity of memory, but for the artist, this always implies a laborious quest within the subjective imagination. The vast landscapes that are scattered throughout his work are created as geo-poetical spaces for the imagination, territories open to vision and wandering. The atmosphere of the images is of a contemplative nature.

http://enriqueramirez.net

# MÉDIATHÈQUE HUGO-PRATT

*PROJECTIONS - CONFERENCES*



# PIERRICK SORIN

## *BINGE DRINKING*

From 03.13. to 04.15 - Maison de la vie étudiante

*Binge Drinking* (2012)

In partnership with Service Université Culture (SUC) and Service Santé Universitaire (SSU), services du PRES Clermont Université.

Within the context of the **VIDEOFORMES** Festival (from 20 March to 7 April 2013), the **Service Université Culture** and the **Service de Santé Universitaire**, and the **Services du PRES Clermont Université** are bringing a work by Pierrick Sorin to Clermont-Ferrand. This work focuses on the prevention of youth binge drinking.

*Binge drinking* is a multimedia installation by Pierrick Sorin for the Association Nationale de Prévention en Alcoologie et Addictologie (ANPAA), with financial support provided by the Fondation de France, INPES, the Théâtre de la Cité Internationale, and the Conseil régional du Nord-Pas-de-Calais (Médiation-production: artconnexion, Lille ).

This work is shown by the Théatre de la Cité Internationale in the context of the "Art Campus" program, with the support of the Ministry of Culture and Communication, in partnership with the Art+University+Culture network.

It is a multimedia module that includes a front panel that frames an optical theater, and two side panels with scrolling images that include prevention messages.

The artistic work that is proposed can be defined by three verbs: attract, affect, inform.

The work is a three-faceted system. The two side panels present "animated pictures", 3 superposed screens that show animated images with an effect of continuity from one screen to another. The images will be part of an area dedicated to informative messages. The front panel contains a window that shows a miniature production, made according to the "optical theater" technique. Small filmed characters appear on a real, palpable stage set. Thanks to a computer program, the virtual characters can act upon real objects that follow a script. The story is a tragicomedy presented as a dream that turns into a nightmare. It makes laughter and death follow one another.

http://www.artconnexion.org/

### The phenomenon of binge drinking in the 18-24 age group

Binge drinking affects young Europeans from 15 to 25 years old in all countries. It means consuming alcohol rapidly and excessively (at least 5 glasses for men and 4 for women at one occasion) with the sole objective of getting drunk as quickly as possible, even to the point of intentionally passing out. This excessive consumption takes place in bars and nightclubs but also more and more in the streets, parks, train

## PIERRICK SORIN
*BINGE DRINKING*



# PIERRICK SORIN

## *BINGE DRINKING*

From 03.13. to 04.15 - Maison de la vie étudiante

stations, and parents' homes, with alcohol that is purchased in supermarkets.

**34% define themselves as regular "binge drinkers"**
**41% have passed out one time while binge drinking**
**4% have passed out at least 20 times.**

Pierrick Sorin

Born in 1960 in Nantes, Pierrick Sorin is a video artist. He makes short films and visual systems in which he makes fun of human existence and artistic creation in a burlesque way. A fervent devotee of self-filming, he is often the only actor in the stories he concocts. But the artist is also a descendant of Méliès: he creates in particular little "optical theaters", a mix of ingenious bricolage and new technologies, that allow him to appear as if by magic, in space, in the form of a hologram and among real objects.

His works have been shown in the high spheres of contemporary art: Fondation Cartier, Centre Georges Pompidou, London Tate Gallery, New York Guggenheim, Tokyo Metropolitan Museum of Photography...

An adept of an artistic attitude which, while being contemporary and intellectual, remains accessible to a wide audience, Pierrick Sorin has also created audiovisual systems that can be applied to event communication. He has collaborated with Jean-Paul Goude for Chanel and has already made several works for events at Galéries Lafayettes Haussman in Paris.

Pierrick Sorin has also made TV reports and video clips. He has been an actor in two feature movies.

Translated from French by Kevin Metz

http://www.pierricksorin.com



# RANDOM NUDES
# (nus aléatoires)

## du 20 au 30 mars

Avec le soutien de VIDEOFORMES 2013

## installation photo-sonore
## Lucas Falchero et Édouard Bergé

## restaurant-bar La JAVANAISE

37, rue Gonod / 15h à 22h / fermé lundi et mardi

Photo et poésie : **Lucas Falchero**
*www.lucasfalchero.com*
Base de données et solutions : **Édouard Bergé**
*www.urban-exploration.com*
Son : **Yoan Tortay**
Lecture : **Fatou Dicko** du collectif Gare à l'Art !
*gare-art-collectif.over-blog.com*
& **Vanessa Castelneau** de la *Cie Parti Jamais Revenu*

VIDEO FORMES .COM

# YOUTH AUDIENCES

## PRIMARY SCHOOL

03.28 at 9h - CRDP



Le Printemps / Jérôme Boulbes
*France / 2012 / 15'*
*Strange ceremony, all with music, in the middle of the forest to celebrate the springtime.*



Division / Johan Rijpma
*Netherlands / 2012 / 1'16*
*A piece of paper is divided by hand into an even number of pieces and then reas- sem- bled. A photograph of this finished composition is then printed and divided again. This makes the impossible possible, tearing the now included empty spaces that make up the tears in the paper. This feedback division process is repeated while the number of impre- cise manual divisions gradually increase. Everything is created by division.*



Alimation / Alexandre Dubosc
*France / 2011 / 2'47*
*How the taste buds animated ...(Tribute to pre-cinema, games optical : zoetrope, praxinoscope, etc...)*



Sommeil paradoxal / Florentine Grelier
*France / 2011 / 1'53*
*Reverie on a film roll.*



Burst / Nathalie Joffre
*France / 2011 / 3'20*
*Performance in three times in a colored universe.*



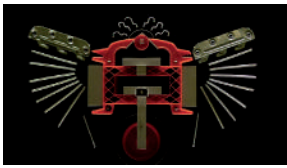
Compass / Jorge Luis Santana Perez & Diana Rosa Pérez Legon
*Cuba / 2011 / 1'28*
*Work that from a ludic perspective explore issues such as the orientation and purpose of our existence.*



Central Park / Timo Vaittinen
*Finland / 2011 / 2'40*
*At nightfall, multicolored neon lights are becoming alive in a park.*

# YOUTH AUDIENCES
## *PRIMARY SCHOOL*

**Shift** / Max Hattler
*Germany / 2012 / 3'*
*Attempt to process or predict the end of the world.*



**Popcorn society** / Ahmet Dogan
*France / 2011 / 1'48*
*The video shows plastic toy soldiers standing on corn grains about to pop. I play with the analogies between the kid's game world and the war movies. Both influence each other and end up caricaturing each other.*



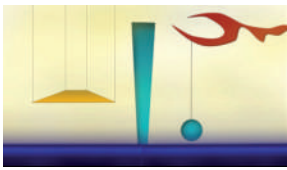
**Le petit soldat** / Sébastien Camboulive
*France / 2012 / 3'15*
*When it comes to paths and patrols, rigour and approximation, choice and destiny.*



**MY LOVE SOON** / Yves Ackermann
*Switzerland / 2011 / 2'42*
*'MY LOVE SOON' was originally recorded in the year 2000 by the Swiss composer Balduin. The music video shows various exploding flower bouquets in extreme slow motion. Colored flower fragments and dust display rhytmic compositions over time – a firework of flowers.*



**Mousson** / Rémi Carlier
*France / 2012 / 1'43*
*At home, under cover from the rain and the storm, a little girl looks out of the window and dreams of a luxurious garden.*



**Partir** / Joanna Lurie
*France / 2011 / 2'37*
*Two characters are dancing and becoming entangled on the city's walls..*



# YOUTH AUDIENCES

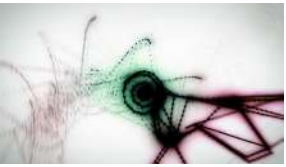
## SECONDARY SCHOOL

03.28. à 10h - CRDP













### THEME 1 : CHEMINS EN TOUS GENRES

**Glucose** / Mihai Grecu & Thibault Gleize
*France-Romania / 2012 / 7'18*
*Inspired by the quantum theory where particles can be in two places at the same time in an overlapping state, this anxiogenic and humoristic short gives birth to new types of relationships between objects and their own physical particularities*

**Blue blood** / Laure Muller-Feuga & Aurélie Nurier
*France / 2012 / 6'13*
*What if water were to become human, what would be its journey? Would it evaporate? Would it go through storms? and through the scraps from the earth? Then, what happens when water and human cycles meet? Spoil and crystal water... where do they go? Too late to cry, you just need to wake up... Water is the blood of life.*

**Managua** / A-li-ce
*France / 2011 / 4'50*
*Dreaming notebook realized in seven days with materials from the house and the swimming pool.*

**Snail Trail** / Philipp Artus
*Germany / 2012 / 3'*
*A snail invents the wheel and goes through a cultural evolution to finally get back to its origin.*

### THEME 2 : CORPS ET AMES

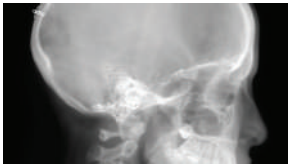
**La ligne** / Cerise Lopez & Agnès Patron
*France / 2011 / 2'*
*It is not easy to scan the future. This ghost is not at hand.*

**Falling** / Iono Allen
*France / 2012 / 4'*
*This is the story of the young Susa Bubble who is broken in 33 different personnalities, who doesn't know anymore who she is : she falls, she tumbles, she goes down... : a symbolic view of Susa's fears. The story of Susa Bubble and installations in Second Life copyright Saskia Boddeke.*

# YOUTH AUDIENCES
## *SECONDARY SCHOOL*

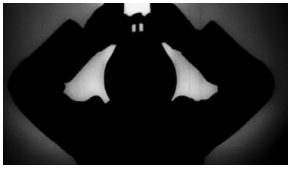


Kyrielle / Boris Labbé
*France / 2011 / 10'14*
*Discovery of a microcosm working in a particular way.*



Aphasia Oceania / Danny Warner
*USA / 2012 / 2'*
*Stepping into the dawn of the bio-tech era, this 120 seconds experimental work explores our bared physical scaffolding : Tiny nanoscopic, biotechnological machines— pulsing with energy, boring holes, tendrils slipping along—quietly go about their unknown business within a vast bodyscape of porous bone and watery ligament.*

THEME 3 : ESPACES DE COLLISION



Hermeneutics / Alexei Dmitriev
*Russia / 2012 / 3'15*
*A war film...*



RE:AX aka Peace Starts With Me / Max Hattler
*Germany / 2011 / 1'30*
*Explosion of colored abstract forms.*



Versus / Moussa Sarr
*France / 2012 /0'35*
*The artist tackles his own image.*

# YOUTH AUDIENCES

## HIGH SCHOOL

03.28 at 14h - CRDP











### THEME 1 : TERRES HABITEES

**Tomo** / Bakary Diallo

*Mali / 2012 / 7'*

*'Tomo' is an imaginary tale, it recalls the literal nature of the word bambara : a territory deserted because of the war. Conflict in arms and conflict in minds. It is the story of a psychologically disturbed character by his subjective experience of violence. He leaves his room and through a village ravaged, abandoned, it is inhabited by the spirits of those who lived there. They are represented by ghosts, ectoplasm, characters in flame and smoke. They perform everyday movements closer to reality.*

**This Thirst** / François Vogel

*France / 2011 / 4'*

*'This Thirst' drives us into an hypnotic journey along the sky train in Dubai. The disproportionate architecture bordering the tracks is trapped by a camera that will twist roads and buildings. The singer Reham accompanies this trip, with a disturbing message.*

**Terre blanche** / Michel Boulanger

*Canada / 2011 / 5'48*

*'Terre blanche' describes a man overcomed by disillusion. A slow travelling shot of some deserted buildings sets the nostalgic view of a traditional bucolic farm against the excessiveness of industrial farming methods that have developed. The whiteness of the sketched landscapes indicates the abyss of a world without life, the neglected land of an aborted project.*

### THEME 2 : RUPTURE ET CONTINUITE

**Les aimants** / Cerise Lopez

*France / 2011 / 11'30*

*When love disorientates then the doors are wide open to pretences and trompe l'oeil. Relying on the daisy to tell you how much love is involved, isn't it a bit risky?*

**Distance** / Marcin Wojciechowski

*Ploland / 2012 / 9'12*

*An experiment that integrates the media of film and motion graphics without any anecdotes or dramatic twists. Two people and the space between them. Never-ending attempts at a dialogue presented in the form of typographic symbols. Repeating gestures, words, and signals create a kind of mantra whose goal is to identify, name, and set their own limits of mental independence which hinders their coexistence.*

# YOUTH AUDIENCES
## *HIGH SCHOOL*

KiyaKiya / Akino Kondoh
*Japan / 2011 / 6'39*
*The term «KiyaKiya» comes from the old Japanese expression «mune ga kiyakiya suru.» Kondoh first encountered it in SHIBUSAWA Tatsuhiko's "Introduction to the collection of girls"in the chapter writen about «childhood experiences.» This expression, which describes "an enigmatic, nostalgic, disturbing feeling," or an impression of "déjà-vu", is at the origin of the «KiyaKiya» series.*



THEME 3 : SOCIETES ET MEMOIRE




L'éternel retour / Pascal Lièvre
*France / 2012 / 3'27*
*'The eternal come back' is a text of Alain Badiou, sung on the air of cold song originally composed by Purcell and interpreted by Florent Mateo.*



We nous / Marie-Paule Bilger & Pierre Friquet
*France / 2012 / 3'47*
*This work is part of a series of works of visual artists Marie Paule Bilger «Question Time» with the participation and support of Jean Baptiste and Pierre Friquet Friquet in the audiovisual field.*
*He describes the vicious cycle of violence by the chase of characters inspired robots video game «Minecraft» consisting of «skins» in newsprint to narrative details the events of today. Major crush means in turn that crush small that crush smaller trying to escape: the loop between-Devour will be broken by the revolt of forming a smaller «all together».*



L'histoire se répète / Didier Feldmann
*France / 2012 / 3'19*
*Film using the found footage. The story repeats himself, the sufferings too.*

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# **VIDEO**FORMES ***2013*** • **Titles**

**1001 faux départs** / Michel Pavlou / Grèce-Greece-Norvège-Norway / 2012 / 4'40
**1932** / Bobie / France / 2012 / 2'59
**A Shimmering chaos** / Véronique Mouysset / 2013 / 51'
**Ailo** / Valerio Murat / Italie-Italy / 2012 / 8'28
**Alice dans ma tête** / Alice Fargier / France / 2012 / 3'48
**Alimation** / Alexandre Dubosc / France / 2011 / 2'47
**Anatomy theater** / Alessandro Amaducci / Italie-Italy / 2012 / 3'30
**Aphasia Oceana** / Danny Warner / USA / 2012 / 2'
**Aphasia volutia** / Danny Warner / USA / 2012 / 1'59
**Black brain** / Dimitri Fagbohoun / 2011 / Benin / 3'58
**Blue blood** / Laure Muller-Feuga & Aurélie Nurier / France / 2012 / 6'13
**Burst** / Nathalie Joffre / France / 2011 / 3'20
**Buttons** / Wanja Kimani / 2012 / Kenya / 2'07
**C** / Elliot Storey / Grande-Bretagne-Britain / 2012 / 5'40
**Carnet** / Didier Feldmann / France / France / 2011 / 4'04
**Central Park** / Timo Vaittinen / Finlande / 2011 / 2'40
**Compass** / Jorge Luis Santana Perez & Diana Rosa Pérez Legon / Cuba / 2011 / 1'28
**Corridor** / Frédérique Ortega / France / 2011 / 11'15
**Develop - Movement n°1** / David Rodriguez / Espagne / 2011 / 3'
**Distance** / Marcin Wojciechowski / Pologne-Poland / 2012 / 9'12
**Division** / Johan Rijpma / Pays-Bas-Netherlands / 2012 / 1'16
**Ecdysis** / Aurélie Durand / France / 2012 / 3'13
**Entrez dans la danse** / Arnaud Brihay / Belgique-Belgium / 2011 / 2'23
**Falling** / Iono Allen / France / 2012 / 4'
**Flashforward** / Jérôme Poret / France / 2012 / 4'32
**Flux** / Candas Sisman / Turquie / 2010 / 4'43
**Fragments untitled #1** / Doplgenger / Serbie-Serbia / 2012 / 6'50
**From madness to madness trough paranormal** / Sevcik Ondrej / République Tchèque-Czech Republic / 2012 / 6'53
**Gela 2** / Ezra Wube / 2010 / Ethiopia / 2'00
**Geostrategic drama at the 38 parallel** / Rafaël / Belgique-Corée du Sud / 2012 / 3'25
**Glucose** / Mihai Grecu & Thibault Gleize / France-Roumanie-Romania / 2012 / 7'18
**Héligo** / Etienne de Massy / Canada / 2011 / 5'30
**Hermeneutics** / Alexei Dmitriev / Russie-Russia / 2012 / 3'15
**Homme bleu** / José Man Lius / France / 2011 / 5'30
**Homme rêvant Mademoiselle** / Vincent Tricon / France / 2011 / 5'40
**Illumination** / Johan Thom / 2010 / South Africa / 2'03
**Impressions** / Jacques Perconte / France / 2012 / 47'56
**In between** / Recep Akar / Turquie-Turkey / 2012 / 5'29
**In the farm** / Kokou Ekouagou / 2012 / Togo / 1'23
**Interiority Fresco IV** / Michele Magema / 2010 / DR Congo / 2'31
**KiyaKiya** / Akino Kondoh / Japon-Japan / 2011 / 6'39
**Kwa Baba rithi undugu** / Rehema Chachage / 2010 / Tanzania / 4'30
**Kyrielle** / Boris Labbé / France / 2011 / 10'14
**La ligne** / Cerise Lopez & Agnès Patron / France / 2011 / 2'
**La ronde** / Vincent Ducarne / Canada / 2011 / 3'26

# **VIDEO**FORMES ***2013*** • **Titles**

**Le petit berger** / Saidou Dicko / 2011 / Burkina Faso / 5'14
**Le petit soldat** / Sébastien Camboulive / France / 2012 / 3'15
**Le Printemps** / Jérôme Boulbes / France / 2012 / 15'
**Les aimants** / Cerise Lopez / France / 2011 / 11'30
**L'éternel retour** / Pascal Lièvre / France / 2012 / 3'27
**L'histoire se répète** / Didier Feldmann / France / 2012 / 3'19
**Lot's shadow** / Albert Merino / Espagne / 2010 / 6'29
**Machinery-Video No1** / Luis Soldevilla / Pérou-Peru / 2011 / 3'03
**Managua** / A-li-ce / France / 2011 / 4'50
**Metamorphosis of the linguist #2** / Said Afifi / 2012 / Morocco / 4'59
**Miss Candace Hilligloss' flickering halo** / Italie / 2011 / 13'30
**Miss Candace Hilligoss' flickering halo** / Vincenzo Core & Fabio Scacchioli / Italie-Italy / 2011 / 13'40
**Monsieur René** / Christoph Oertly / Suisse-Switzerland / 2012 / 11'
**Mousson** / Rémi Carlier / France / 2012 / 1'43
**MY LOVE SOON** / Yves Ackermann / Suisse-Switzerland / 2011 / 2'42
**Myopia** / Nicene Kossentini / 2008 / Tunisia / 3'13
**Neonova** / Fernado Garcia Malmierca / Espagne / 2012 / 8'55
**Nothing happens like we imagine** / Bob Kohn / France / 2012 / 2'
**Nous sommes revenus dans l'allée des marronniers** / Leslie Lagier / France / 2012 / 16'25
**O sal da lua a outra experienca** / Cédric Dupire & Cristiana Miranda / Brésil-Brazil-France / 2012 / 7'47
**Oil man** / Samba fall / 2008 / Senegal / 1'00
**Oiseau de nuit** / Pierre & Jean Villemin / France / 2012 / 2'53
**Ordinary compulsions** / Vincent Ciciliato / France / 2011 / 18'10
**Partir** / Joanna Lurie / France / 2011 / 2'37
**Poor people must die** / Slawomir Milewski / Pologne-Poland / 2011 / 23'10
**Popcorn society** / Ahmet Dogan / France / 2011 / 1'48
**RE:AX aka Peace Starts With Me** / Max Hattler / Allemagne / 2011 / 1'30
**Retrospective** / Brandon Belote / USA / 2011 / 8'33
**Return** / Owen Eric Wood / Canada / 2011 / 5'
**Return to the world of dance** / Dan Boord, Marilyn Marloff & Luis Valdovino / USA / 2011 / 7'
**Ritual game** / Véronique Mouysset / 1995 / 11'
**Rose & Manu** / Clémence Demesne / France / 2012 / 4'
**Secret lives** / gruppoGruppo / Italie-Italy / 2012 / 6'
**Self destruction for eternity** / Wei-Ming Ho / Taïwan / 2011 / 6'
**Shadow of my shadow** / Victor Mutelekesha / 2009 / Zambia / 3'41
**Shift** / Max Hattler / Allemagne-Germany / 2012 / 3'
**Sing under** / Seo Jung-Hee / Corée du Sud-South Korea / 2012 / 10'
**Skin Freak** / Ian Haig / Australie-Australia / 2012 / 1'
**Snail Trail** / Philipp Artus / Allemagne-Germany / 2012 / 3'
**Still** / Kika Nicolela & Ana Teixeira / Brésil-Brazil / 2012 / 14'09
**STOP!** / Jude Anogwih / 2010 / Nigeria / 2'04
**T'as bien consommé aujourd'hui ?** / Nicola Bettale / Italie-Italy / 2011 / 4'12

# **VIDEO**FORMES ***2013*** • **Titles**

**Taxonomy 5** / Isabel Perez Del Pulgar / Espagne / 2012 / 4'29
**Terre blanche** / Michel Boulanger / Canada / 2011 / 5'48
**The course of things** / collectif_fact / Suisse-Switzerland / 2012 / 10'18
**The devil** / Jean-Gabriel Périot / France / 2012 / 7'
**The negative selection** / Alexander Isaenko / Ukraine / 2012 / 3'29
**This Thirst** / François Vogel / France / 2011 / 4'
**to be veiled** / Faye Mullen / Canada / 2012 / 5'31
**Tomo** / Bakary Diallo / Mali / 2012 / 7'
**Un archipel** / Clément Cogitore / France / 2011 / 11'
**Versus** / Moussa Sarr / France / 2012 /0'35
**viento_ [traces algorithm]** / Mariana Carranza / **Uruguay** / 2012 / 1 '02
**Walls** / Frederic Bayer Azem / France-Algérie-Algeria / 2012 / 5'08
**We nous** / Marie-Paule Bilger & Pierre Friquet / France / 2012 / 3'47
**We'll become oil** / Mihai Grecu / France-Roumanie-Romania / 2011 / 8'
**Yolande** / Maxime Berthou (Monsieur Moo) / France / 2012 / 2'

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Mme Aurélie Filippetti, Ministre de la Culture et de la Communication,
M. Eric Delzant, Préfet de la Région Auvergne,
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and all trainees and volunteers, without whom the event could not be.

And alphabetically: :
1O1, Clermont-Ferrand, Boris Palasie
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Thank you again
to all artists, all friends of poetry and digital arts for their ardent support, suggestions and valuable presence.

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