2014 VIDEO FORMES

29E FESTIVAL INTERNATIONAL ARTS NUMÉRIQUES

29TH INTERNATIONAL FESTIVAL DIGITAL ARTS



FESTIVAL
19 au 22 MARS

EXPOSITIONS
20 MARS au 05 AVRIL

NUIT DES ARTS ÉLECTRONIQUES
22 MARS

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Arte Creative's favorite awarded by **Daniel Khamdamov**, Arts and Entertainment unit Programme Officer for ARTE.

Jury for PBlaise Pascal University students award: **Noëlie Guillemotte, Clément Lavigne, Gabriel Leroy, Cyrielle Martin,** and **Luc Menneteau**

Jury for « Une Minute » video contest: **Agnès Monier** (Conseillère éducation culturelle et artistique à la DRAC d'Auvergne), **Laurence Augrandenis** (Adjointe au DAAC de Clermont-Ferrand), **Marie-Adélaïde Eymard** (CRDP de l'Académie de Clermont-Ferrand), Emilie Barnola (Professeur correspondant culturel à VIDEOFORMES), **Bénédicte Haudebourg** (Professeur d'arts plastiques), **Yoan Pompet** et **Claire Valente**, étudiants en Master I, Conduite de Projets Culturels, Université Blaise Pascal, Clermont-Ferrand.

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All of humanity has now tumbled into the still slightly obscure world of the digital dimension.

The digital artists are looking at and thinking about this (r) evolution and are enlightening us as are the philosophers, scientists, sociologists… but with this poetic and visionary dimension that is characteristic to them.

This edition of VIDEOFORMES 2014 Clermont-Ferrand International Festival of Digital Arts does not go against its objectives: exploring, tempting, and attracting to Clermont the great names of this art alongside the emerging generations, encouraging encounters and debates, putting art and culture at the center of public life.

In this year of historical celebrations, it would be fitting to remember that the future is built on the memory that we have of past experiences, the bad as well as good. It would also be good to look at the present in order to better grapple with the issues that this digital society carries within itself, and without apprehension or prejudice, try to understand. That is the challenge: a profound transformation is taking place, it already affects our ways of life, it will do so even more tomorrow. It would be wise to study and prepare to act rather than endure it. Culture is an area of freedom, it is not a given, it is the fruit of a continuous battle for the diversity of expression.

Like in any era, there are people who understand and anticipate the issues. New social models are developing, while others surface in the economy, in companies, and of course, in the essential element of the human condition, culture.

These themes are often tackled by contemporary artists, as they have been for the past several years in the areas of reflection that we have been developing: panels, professional exchanges, etc.

In this 29th edition, as we had announced previously, we are exhibiting our project 2DIGITS, a dynamic platform that combines, in the first phase of development, the art world and the world of technological enterprise in a project of exploration, experimentation, and production: art in the service of new perspectives for companies and vice versa.

© Gabriel Soucheyre, février 2014

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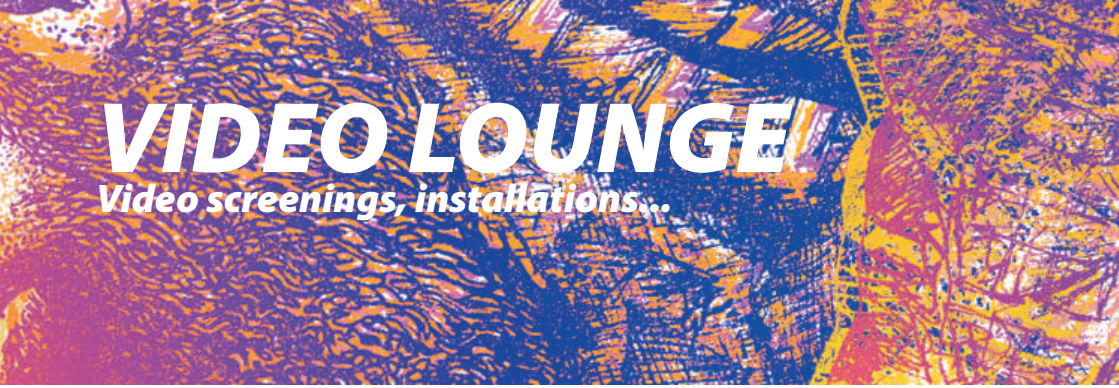
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VIDEOFORMES *2014* • **Sommaire**

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Vidéo Lounge : a meeting point on free access with video screening and interactive installation...

***E-Migrations* by Karen Guillorel and Yann Minh (France)**
This Installation has been developed with the assistance of SCAM – Brouillon d'un rêve en écritures émergentes.
Prix du carnet numérique VIDEOFORMES/IFAV 2013.

E-Migrations is the 3D digital travel diary in real time that relates a journey on foot from Barcelona to Amsterdam in 2008 by Karen Guillorel and Vincent Radix and two donkeys.

In 2008, the travellers Karen Guillorel and Vincent Radix walked a route going from Barcelona to Amsterdam. They were accompanied by two donkeys, Chaman and Grand, who were carrying a library of books exchanged along the way, in particular a book about travelling: *Traverses, livre voyageur (Side Roads, travelling book)*.

This journey joined together nature and technology: the road travelled day after day for four months was punctuated with encounters in virtual worlds. In these virtual worlds, anyone could ask the travellers questions through avatars or propose a pictorial, sound, or interactive work in relation with travelling - and even join the travellers on the road to walk with them.

E-Migrations is a virtual stroll between word trees, Second Life, and dreamlike landscapes.
Direction: Karen Guillorel
Creation of 3D space: Yann Minh
Music: Laurent Gaubert
Texts, drawings, and videos: Karen Guillorel
Video editing: Karen Guillorel, Vincent Radix et Matthieu Desport

Karen Guillorel ((35 years old) is a transmedia scriptwriter and director. Her long journeys are at the heart of her artistic work. *E-Migrations* is her first 3D real-time digital installation.

Winner of several scenario and literature prizes, she is also the creator of the associations Autre Chose and Capsa in which she directed the travel and multimedia work *Traverses, livre voyageur* - www.traverses-lelivre.com in 2007; in 2008, she carried out the European performance of E-Troubadours that linked Barcelona with Amsterdam on foot while making the junction between tangible space and 3D space - www.etroubadours.com. The digital installation E-Migration is an extension of that.



VIDEO LOUNGE

Video screenings, installations...

Born in 1957, **Yann Minh** is a nøønaute, a traveller on a long journey through the spheres of information, cyberspace, and noosphere. Multimedia artist, director, and writer, he proclaims the cyberpunk origins of his artistic approach.

CAGE SUITE VIDEOFORMES 2014, interactive terminal

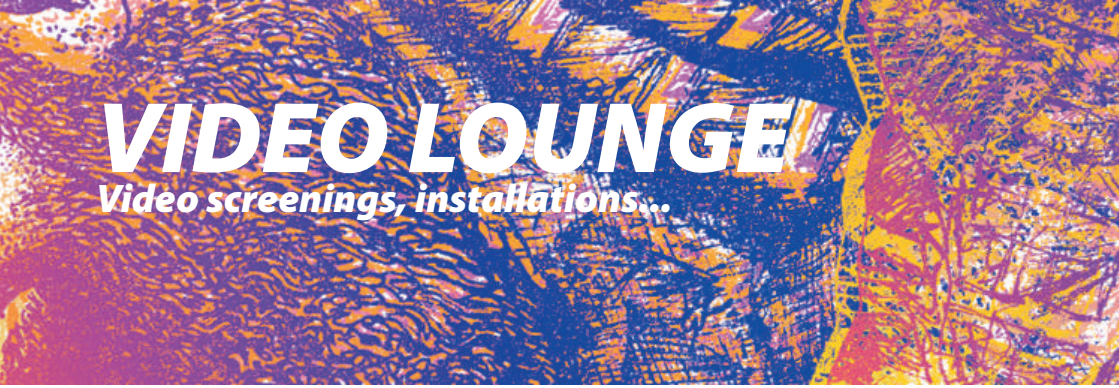
We know the tremendous influence John Cage had on his fellow composers, but we have more difficulty assessing his influence in performance and visual arts. In 2013, we opened new avenues following in his footsteps. His work *4'33"* (273") was a pretext and starting point, sixty years later, for a random and collaborative adventure, taking an intergenerational dive into our digital worlds.

The success of this adventure has encouraged us to extend the project, once again in a free and collaborative fashion. The rules haven't changed, the presentation will more participative for the spectators since it is displayed on a "terminal" at the public's disposal during the 2014 Vidéoformes festival.

Contributions :
Video : Thomas Israel, Giney Ayme, Anne Disseaux, Agathe Heron, Dale Hoyt, Sofi Hemon-Pavelka, Lucas Bambozzi, José Man Lius, Sigrid Coggins, Pierre Lobstein, Teresa Wenberg, Victor De Fix, Alexandre Callay, Parya Vatankhah.

Sound : Ramiro Murillo, Julie Rousse, Gauthier Keyaerts, Theresa Wong, Catherine Radosa, Slikk Tim, Falter Bramnk, Pierce Warnecke, Phil Fontes, Anik Coggins, Hugo Vermandel, Julien Piedpremier.

Cage Suite Project : proposal and production from Stéphane Troiscarrés, Alain Longuet, Gabriel Soucheyre / VIDEOFORMES.



VIDEO LOUNGE

Video screenings, installations...

VIDEOCOLLECTIFS

A concept created by Natan Karczmar, organised in Clermont-Ferrand by the Mission des Relations Internationales (MRI), the Service Université Culture (SUC) & VIDEOFORMES. Videocollectifs are 3 minutes films offering a personal look at the city.

Everybody can participate : locals or strangers, visitors or citizens. It is a topic of one's own choice, which represents a personal view, a desire to share pictures, a video memory : Clermont-Ferrand, Maurice, Prague, San Francisco, Sao Paulo...

Videos from the «One Minute» young public contest

Prix VIDEOFORMES 2014 : After the screenings in the auditorium.

Atelier d'art thérapie de l'Association Hospitalière Sainte Marie

The Art Therapy Workshop, a creation workplace stemming from the primordial chaos of discretion from the research of the immediate necessity of humbleness, from individual inwardness and from personal pain exalted by the individual inspiration claiming for no external recognition… a workplace for writing, reading, poetry, plastic arts, visual and acoustic arts, video installation creation… Foucault's heterotopic space, fictional space come true… singular art draws ideas, notions, concepts on the sky sheet…

In the framework of VIDEOFORMES 2014 and of the Mental Health Awareness Week that will take place from March 17 to March 22, the Art Therapy Workshop presents : :

> *Vagabondage d'ours*, *La page blanche*, *Cellar* : 3 movies by Léo Crochet (Art Therapy Workshop)
> *Cantate du café*, *Catastrophe*, *Panaroscope* : 3 movies created by the VIDEOCOLLECTIF workshop
> *Isou, le verbe* de Natan Karczmar, suivi de *Adieu Isou* et *Roland Sabatier*. 3 unpublished movies about the Lettristes movement.
> Cage Suite VIDEOFORMES 2013

VIDEO LOUNGE

Video screenings, installations...



E-Migrations © Karen Guillorel, Yann Minh

ROUND TABLES
Public meetings : Possible worlds

Public meetings : *Possible worlds*

The VIDEOFORMES panels are the possibility to think together about art, science, technical, digital, and societal issues. They are in the form of a presentation of several projects on a defined set of themes that the audience and participants can react to. The panel is made up of artists, teachers/researchers (from all possible subjects - with an emphasis on philosophy, sociology, ethnology, art history…), and a digital professional (company, programmer…). The length of each panel is around two hours.

The panels are public meetings with free admission, organized by a partnership between the **Service Université Culture**, **Clermont Université**, and **Le Transfo** (art and culture in the Auvergne region).
Moderator: Elise Aspord.



VIDEOFORMES 2013 © Candice Roux



ROUND TABLES

Public meetings : Possible worlds

***FAB LABS/ART LABS: new production methods* - Friday 21st March at 10:00**

This panel will examine the new production methods that can be economic, social, technical, and/or artistic. It is often lamented that digital specialists only rarely encounter cultural specialists. However, there are some places that take on this interdisciplinarity. Cases in point are the new laboratories of creation that attract curiosity and hope, such as Fab Labs, Art Labs, Hack Labs, Maker Labs, Hacker Space.

Participants: **Johann Aussage**, co-founder of the Nouvelle Fabrique, Fab Lab located at the Centquatre in Paris, teaching assistant in the digital department of ESADSE in Saint-Etienne; **Sénamé Koffi Agbodjinou**, head of the Fab Lab L'Africaine in architecture (Togo); **Julien Piedpremier**, artistic director of the start-up Catopsys, partner of VIDEOFORMES for 2DIGITS, Clermont-Ferrand; **Thomas Israël**, video artist, performer and creator of interactive digital installations (Belgium).

***From the consumer society to the collaborative society* – Saturday March 22nd at 10:00**

Social innovation and digital art: what future for our societies?

The question here is that of memory, living together, and everyone's participation in the democratic process. How to build and maintain another societal project?

Who are the actors? What place does the artist or art have in this process of openness, exchange, hybridization?

Participants: **Eric Dacheux**, university professor in Social and Solidarity Economics of UFR LACC, Université Blaise Pascal, Clermont-Ferrand; **Karen Guillorel**, scriptwriter and transmedia director; **Yann Minh**, multimedia artist, director, and writer; **Clément Bonnet**, project design manager of Réservoir à souvenirs, Nîmes.



INTERNATIONAL COMPETITION

PRIX VIDEOFORMES 2014

The competition, thanks to its international dimension, offers an opportunity for the contemporary video art creation to show up.

A selection of 58 films, presented in 9 programs, reflects the diversity of writings, a multifaceted artistic world and the latests video production creations.

22 countries are represented: Algeria, Australia, Belgium, Brazil, Bulgaria, Canada, Colombia, England, Ethiopia, France, Germany, Iran, Ireland, Italy, Japan, Liban, Poland, Russia, Spain, Switzerland, Ukraine, USA.



Prix VIDEOFORMES 2014
International competition

JURY 2014
Prix VIDEOFORMES 2014

Robert Arnold, artist and professor at the School of Film & Photography , Montana State University, US,
Gauthier Keyaerts, artist and journalist, Belgium,
Jérôme Oliveira, editor-in-chief of « La 23è dimension », Numéro 23 channel, France.

Prix ARTE CREATIVE / VIDEOFORMES 2014

Coup de cœur Arte Creative will be awarded by **Daniel Khamdamov**, Arts and Entertainment unit Programme Officer for ARTE.

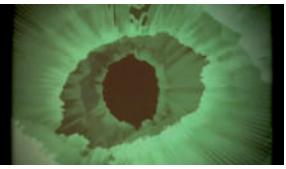
Prix Spécial NUMERO 23 / VIDEOFORMES 2014

It will be awarded by the professional jury.

Blaise Pascal University students award / VIDEOFORMES 2014

A jury made up of 5 students from the Culture Departement and from SUC (Service Université Culture) cinema workshop will attibute an award along with the professional jury. This prize was created at the initiative of VIDEOFORMES in partnership with SUC and Blaise Pascal University (in particular with the Department of Foreign Languages, Literatures and Human Sciences). Gabriel Leroy, Clément Lavigne, Cyrielle Martin, Noëlie Guillemotte et Luc Menneteau.

Prix VIDEOFORMES 2014
Program #1



Fukushima Days / Christine Webster & Kantoh
France / 2012 / 26'19
«Fukushima Days» is a poetic, graphic and sonic interpretation made from the Internet archives and personal shootings, gathered since Fukushima Daichi's nuclear disaster in 2011.



Marchant grenu / François Vogel
France / 2013 / 2'21
A whimsical illustration of the poem «Marchant grenu» by Henri Michaux. While reciting the poem, Francois Vogel «walks grainy» on the stairs of Montmartre, in Paris.



V1422025, de la série d'installations « 18-12 » / Clémence B. T. D. Barret
France / 2012 / 4'58
To change one's social and cultural milieu by moving to a foreign country necessarily means exposing one's national identity, whether one chooses to or not. The exotic is thus not the other but oneself. To be a foreigner in a new country is to discover one's own strangeness in the eyes of others. It means being constantly confronted with prejudices and stereotypes inherent to our own national identity. Little by little, it is like being polluted by an unfamiliar and caricatured self that could be sold in an odd souvenir shop.



Panspèrmies Galàctica / Jep Brengaret
Spain / 2013 / 2'49
«Panspèrmies Galàctica» is a movie realised thanks to an audiovisual support resulting from the «video collage» technique.



Pas beau / Marie Paccou
France / 2013 / 2'46
Is «Pas beau» a declaration of love to cinema? Or to Nosferatu? Or to whoever is «not nice»?



Prix VIDEOFORMES 2014
Program #2

after | image / Grayson Cooke
Australia / 2013 / 10'41
It is about personal and material memory, and archival preservation and dissolution. It features time-lapse macro-photography of photographic negatives being chemically destroyed.



Gli immacolati / Ronny Trocker
Italy / 2013 / 13'48
In December 2011, in a city in the North of Italy. As every evening, a young man goes back home. He is parking his car, when he discovers his sixteen-year-old sister in tears in front of the door of their house. She tells him that two young Roma's raped her brutally. The young man leaves immediately in search of the aggressors, but does not find them. The local residents organize a torched walking in solidarity with the girl. The tension begins to rise.



Handling the Hurt or Domesticated Desire / Betelhem Makonnen
Ethiopia / 2012 / 3'04
Handling the Hurt or Domesticated Desire. Video poetry.



De-construction / Eli Souaiby
Lebanon / 2013 / 3'56
A photograph of Beirut from 1945 is fading into overlapping images of construction, destruction, renovation, reconstruction then deconstruction of a city all along with ongoing noises of a never ending 'under construction' stage. Is the 'chameleon city' arising throughout its history?



Prix VIDEOFORMES 2014
Program #2



Son âme en parure d'écailles / Laurent Bonnotte
France / 2013 / 4'38
The Bering Sea: a fisherman in trance, before vomiting an alive and wriggling fish. Here is the animistic animation up to the irreparable hauling back of the fishing net…



Microbiome / Virginia Eleuteri Serpieri & Gianluca Abbate
Italy / 2013 / 5'
"While objects are neither flora nor fauna, they give the impression of being a proliferating vegetation; a jungle where the new savage of modern times has trouble finding the reflexes of civilization." (Jean Baudrillard).»Microbioma» recreates an environment where the objects, belonging to an imploded reality, fluctuate as in a vortex. No perspective nor reflection, no transcendence, no ghost nor symbol, but an ocean of images, signs in a never-ending combination.



Hydroscope / Kaihei Hase
Japan / 2013 / 0'42
I tried to create a « Video Tanka», which is a short poem of Japanese style, but with a video format. To do this, I used a mobile phone, because it's a tool of daily life for photo and video. This movie aims to be a visual impression of my everyday life.



Prix VIDEOFORMES 2014
Program #3

Greenland unrealised / Dania Reymond
France-Algeria / 2012 / 10'20
The people are gone, the language is unknown, the film was not made.



Impossible choreography / Lino Strangis
Italy / 2013 / 2'42
Already in the 19th century, H. Von Kleist understood the importance of performing puppets. My research intends to find out the «extreme» consequences of this «discovery» through the interpretation of several techniques of today's digital audio-visual composition tools. In this animation, the body becomes a graphic sign and graphic symbols become dancing bodies dangling in space by defying the laws of gravity.



Duotone / Alexander Isaenko & Yanina Boldyreva
Ukrainia-Russia / 2012 / 7'
The person and his existential condition are the main subject of this video project. We investigate the man dual nature : interrelation and violation of internal and external space of the personality. The work purpose is to portrait some person realizing all body limitations, the mental duality, the persistence of processes and the changes connected with these aspects.



UHF / David Ellis
USA / 2013 / 4'46
A punk/glitch-video originally shot on Super 8 Plus-X film with a vintage ELMO camera. The film was digitally transferred and frames were selected and reconfigured. With its textured edgy tempo, UHF takes us to a convergence point between analog and digital. Post-industrial wasteland? Neglected beauty? Trashed culture? Where are we headed with everything wired ? Music by the Berlin artist Hanne Adam.



Prix VIDEOFORMES 2014
Program #3



Springs / Marie-Paule Bilger
France / 2013 / 2'32
It is about spring, revolts, loneliness, poetry politics and paintings. I work as a weaver, the support is media images and can take different forms. The video is part of a series of visual art works «Question Time». I am particularly interested in the «social body» and in the mass of which Elias Canetti describes so well the power of rebellion.



Fuite / Jivko Darakchiev
Bulgaria / 2013 / 7'38
A leaking sink progressively inundates a furnished apartment. The rising water awakens the objects in the space, which enter into a slow ballet. The reappropriation of everyday objects frees them from the constraint of their functionality.



L'inéluctabilité du destin / Bernard Capitaine
France / 2013 / 6'05
The young Lot turned eight, everybody was happy. Bur the war came and all did change. A harsh hand ruled Lot's and her mother Beth's world. They were forced to live apart.



Prix VIDEOFORMES 2014
Program #4

Danse macabre / Boris Labbe
France / 2013 / 16'09
Enclosed in a spherical world, simultaneously in three different points, we travel through a model which is in miniature and gigantic at the same time. The represented scenes are ghostly and motionless vestiges of the medieval iconography. They are deformed, transformed and destroyed to finally reborn.



Surface mouvement – surface lumière / Hugo Arcier
France / 2013 / 2'22
This film is a tribute to artist and director Len Lye. In most of his films, he uses a very particular technique: film scratching. Not only his medium is analog (the film) but also his work is completely manual. This can seem contrary to the very technical world of computer generated images. And yet to me, it seemed judicious to combine these two universes and to point out the fact that computer generated images do not represent a departure, but a fall well within the continuity of artistic movements that preceded them.



Lac / Pierre & Jean Villemin
France / 2013 / 5'35
Ornitromancy. Reading omens and interpreting signs are parts of these abilities essential to nymphs and tritons to survive. All that perturbates the surface of water pose a threat, and if two swans spread their wings…



Sein und Zeit (Being and Time) / Antonia Dias Leite
Brazil / 2013 / 7'10
Multiple body parts interlace, caress, consume one another. The sexual act, based on the idea of Eros and Thanatos, is expressed as a form of cannibalism.



Prix VIDEOFORMES 2014
Program #4



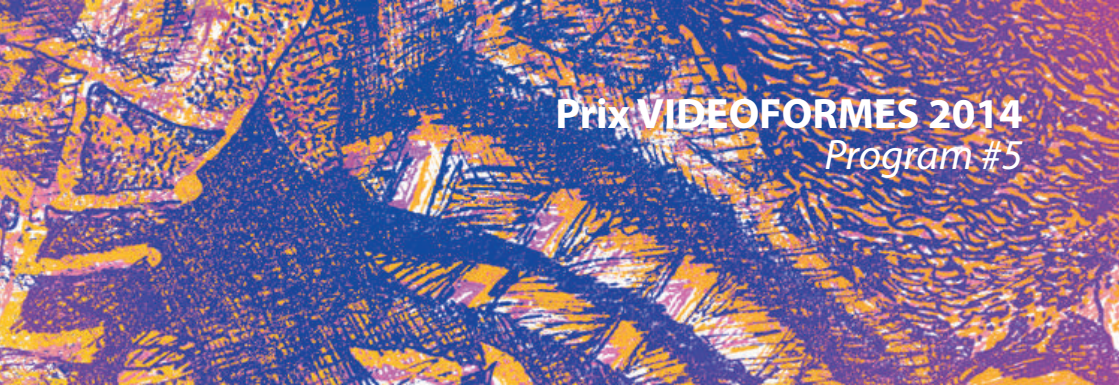
Transit express / Jean-Paul Devin-Roux
France / 2013 / 3'03
Behind the cavalry pictures, if you could hear the whispers of the dream, you would hear no other sound.



Propagande / Yannick Dangin-Leconte
France / 2013 / 4'47
Propagande and belly movie, since 2006.

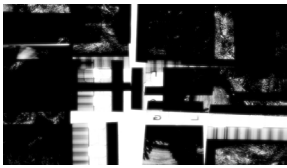


Bunda Pandeiro / Carlo Sampietro
USA / 2012 / 2'15
It is the first part of a trilogy that explores the gender and race rules in the contemporary world.The insrument «Tambourine» has no gender, ethnicity or sexual orientation. It is quite simply defined by the sound it makes.



Prix VIDEOFORMES 2014
Program #5

Romance sans paroles / Christophe Guérin
France / 2013 / 4'17
A lacerated reel of a Swashbuckler film reassembled frame by frame.



Campus / Christoph Oertli
Switzerland / 2013 / 15'
A square on the campus of Chinese University of Hong Kong, where students cross. Different documentary and staged images show the multitude of personal realities. The people's voices that illustrate the richness of each moment and link people. The camera easily penetrates the space as an occasional spectator never could.



In Ecstasy / Gareth Hudson & Nick Hunter
England / 2013 / 6'09
In Ecstasy is a dual screen video work on the theme of spiritual and secular unity through rhythm and music. The work places the viewer between candid footage of concertgoers lost in revelry to an abstracted soundscape of distorted percussion and chorus. The aim is to show a unifying humanistic experience that is shared both religiously and secularly. I want encourage an empathetic response between the revelry in the work and the experiences of the viewer.



Untitled / Farideh Shahsavarani
Iran / 2013 / 4'20
From darkness of fetus… Childhood in hardship, maturity in envy.
Mouvement…In volume of time, in light and darkness of locus.
Bondage ……. Always wishing to be free, always wanting to be joined.
From darkness of fetus to darkness of soil.



Même dans mes rêves les plus flous tu es toujours là à me hanter, Jean-luc / Les sœurs h
France-Belgium / 2013 / 11'37
A text that contradicts another, offers dubious, double-edged images and ends up giving a whimsical, offbeat vision of the couple within which Jean-Luc, his wife and his mother try as best they can to communicate.



Prix VIDEOFORMES 2014
Program #6



Gephyrophobia / Caroline Monnet
Canada-France / 2012 / 2'21
The Outaouais river and the daily struggles between the two adjacent communities. The movie is an allegory of the fear of bridges.



Now or Never Ignace Van Ingelgom for Ever! / Ignace Van Ingelgom
Belgium / 2013 / 5'57
Van Ingelgom waxes lyrical about phenomena like the Warholian 15 minutes of fame and the vanity of the art world. The artist rants and raves as a 'real' zapper/rapper, crosser-over and (re)mixer of visual art, advertisement, journalism, entertainment, infotainment, poetry and hip-hop. At the same time, an accomplice and critic.



The Floating World / Clare Langan
Irland / 2013 / 16'04
It is a film whose narrative is constructed around the idea of how mankind's high aspirations have lead to the decline of civilization. The movie is shot in three different places : geographically, symbolically and historically. The first section explores the conquering of extreme landscapes driven by a spiritual quest. The second explores the sidetracking of humanity towards the mundane world, leading to mankind's eventual free-fall towards instability. The third, explores ideas of man's Fall and mortality.



Black data / Alessandro Amaducci
Italy / 2012 / 4'05
The oneiric word is the most fascinating mistake of the digital age. Meeting archetypical figures, the machine becomes a sort of «techno-mother» who brings to life dreams and nightmares. Back data on your computer.



Prix VIDEOFORMES 2014
Program #6

An angel in our palm / Anton Hecht
England / 2013 / 1'15
An animation of the statue Angel of the North flying over the town was drawn out, and then made into transfers that were put onto people's palms. A photo was taken and then all these photos were edited together to make the animation occur across the palms.



Manifest / Kolja Kunt
Germany / 2013 / 9'26
Seven women in black meet upon a stairway. Their meeting seems to be on purpose. In seven fixed shots they exchange paper stacks without speaking. They are ready to act. They move from one level to another one. They don't turn back.



Bio vs ogm / José Man Lius
France / 2013 / 4'05
In this project the apple is used as a tool to question the evolution of food. The practice of scarification of the fruit skin changes its aging process and allows me to analyze the progress of the decay cycle of a plant. But scarification means also taking a fighting stance : it references the practices of tribal tattoos of Pacific peoples and social mutilations in Africa.



Prix VIDEOFORMES 2014
Program #7



La memoria dell'acqua III / Ahmad Nejad
Iran / 2012 / 4'02
It is a film whose narrative is constructed around the idea of how mankind's high aspirations have lead to the decline of civilization. The movie is shot in three different places : geographically, symbolically and historically. The first section explores the conquering of extreme landscapes driven by a spiritual quest. The second explores the sidetracking of humanity towards the mundane world, leading to mankind's eventual free-fall towards instability. The third, explores ideas of man's Fall and mortality.



Chapeau-poulpe / Mathieu Calvez
France / 2013 / 18'41
The functional propaganda is dynamic while memories rest their gaze on the social cruises of the past. But when the present comes back into action, it blends in the dawnfall of every single character.



Spectrography of a battle / Fabio Scacchioli & Vincenzo Core
Italy / 2012 / 3'47
Illusion for cinema is like the dream for reality.



Enman / Fumio Tashiro
USA / 2012 / 4'20
A woman met a man on a plane flying to NYC. She dated him many times. Her perspective on life became very positive. Than, the man confessed that he had a fiancee in Japan. She became depressed. However, they continued to have sex. Eventually, he went back to Japan. She became a slave to her emotions and cocooned herself like a beetle.



Prix VIDEOFORMES 2014
Program #7

Chuva / Jacques Perconte

France / 2012 / 8'56

Just landed in Madeira, barely down from the plane and arrived at the hotel, it has started to rain gently. It was a rain that I've not the habit. A very gentle rain. Slowly, the sky became grey and then, I took out my camera to film.



Chrysalis room / Eleonora Manca

Italie / 2013 / 3'

«Chrysalis room» symbolises the place of metamorphoses. The secret room where initiations, rites of passage take place. It describes an outstandingly ephemeral condition between two stages of becoming. It entails renunciations and new acceptances. It is the unpredictable future shaping itself.



Prix VIDEOFORMES 2014
Program #8



Shrinking cities / Pierre-Jean Giloux

France / 2013 / 5'55

This travelling starts from Tokyo to the suburb areas.The hybridization will be central to this video as it will mix ceaselessly reality and the virtual, recreating, by means of digital techniques, new urban forms.



Le Cinéaste et l'Inverse / Jonas Luyckx

Belgium / 2013 / 17'56

«Le Cinéaste et l'Inverse» is a film that originates from the desire of two artists separated by 5000 km to give form to the complex feeling of absence and longing. Belgian director Jonas Luyckx and Québécoise poet Annie Lafleur try to consider the absence a phenomenon that is as common as unanswerable.



La pornographie : la haine / Michel Ducerveau

Poland / 2012 / 4'

A video on the concept of hatred- self-hatred, hatred of each other and by other, the paranoia hatred. In lack of love, a woman and a men affected by the Peter Pan syndrome conjure the end of their romantic and sexual relationship.



Production Plant / Joas Nebe

Germany / 2013 / 2'52

Although the imagery is tied to a concrete city, it is not subjected to common perception. Rather than sharing the spectator's perspective by listing popular sights, Nebe alienates the familiar by picking four scenes consisting of static (architecture) and moving (traffic) elements, in order to fragment, rearrange and precipitate them almost beyond recognition. Overwhelmed by the size of architecture and the dynamics of traffic, we would hardly be able to focus on individual human beings. Consequently individuals become indistinct shapes.



Prix VIDEOFORMES 2014
Program #8

Storia / Gérard Cairaschi
France / 2013 / 6'49
Carried by a song, images and fragments of narration interwine. Simulacrum, magical or religious ritual, ritual of death or rite of passage, nothing is explicit in the action that deploys amongst the characters, between the extreme proximity and, at the sime time, the absolute distance expressed by the gestures and bodies.



Correspondin / Mauricio Rivera
Colombia / 2013 / 3'21
From real to virtual, from ideal to the artefact. How to treat errors and transform them in a source of creation.



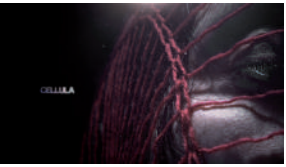
BEN / Kuesti Fraun
Germany / 2012 / 1'
About running, about being behind, about big moments, about daily life…



Prix VIDEOFORMES 2014
Program #9



Backstage porn / Dellani Lima & Ana Moravi
Brazil / 2013 / 5'35
For love or money? A short report on the backstage work of a pornographic production.



Cellula / Mathieu Sanchez
France / 2013 / 13'48
Inside a chrysalis of wool, an incomplete giant organ stirs, a body hatches. A dance friction with the cocoon walls. This body is a source of energy and intensity. It is a landscape body, an erotic body.
It is a dizzying maze ... a fragile freedom, almost scary, a kind of unusual, pleasant and disturbing nudity. The eroticism is seen as a slow hatching. The body blossoms and never stops blooming.



The Silent Movie / Slawomir Milewski
Poland / 2013 / 1'19
78 seconds of a very noiseless journey.



Belles Endormies / Léa Rogliano
France / 2013 / 16'30
«Belles endormies» («Sleeping beauties») is a reverie around the female body and its representation. A visual and aural creation without words nor actors, «Belles endormies» shoots images : bodies and faces with their eyes closed, taken from women's magazines.



Prix VIDEOFORMES 2014
Program #9

Vaginal stressless | Tribute to daddy / Isabelle Lutz
Switzerland / 2013 / 2'54
An empiric video and an aesthetic, romantic burlesque exercise staging a female character to say the least alienated, in the grip of persecutive ideations. It is also a photographic and conceptual sequence blending socio-sexual components.



Pixel Joy / Florentine Grelier
France / 2012 / 2'09
When pixels enjoy themselves...



Grind / Jenni Hiltunen
Germany / 2012 / 1'
Dancehall Queen Style is a Jamaican dance fashion which became popular in the 1990s through music videos and The Grind show on MTV. The video is a playful take on the dancehall culture with its provocative costumes, suggestive poses, roles and blatant sexuality.





FOCUS
VIDEO PROGRAMS

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

They are usually all curated by guest curators.



PICO © John Sanborn



FOCUS #1
Anders Weberg (Sweden)

Ambiancé
Sweden
The longest film ever made.

On January 31, 2020 the Swedish artist Anders Weberg end his 20 plus years relation with the moving image as a means of creative expression . After more than 300 films he puts an end with the premiere of what will be the longest film ever made.

Ambiancé is 720 hours long (30 days) and will be shown in its full length on a single occasion syncronised in all the continents of the world and then destroyed.

In the piece *Ambiancé* space and time is intertwined into a surreal dream-like journey beyond places and is an abstract nonlinear narrative summary of the artist's time spent with the moving image . A sort of memoir movie . (Film memoir) . This in the visual expression that is constantly characterized the work throughout the artists career.

As a small tease until the premiere in 2020 shorter teaser/trailers will be presented at different occasions.

2014 - Short teaser which is 72 minutes long and that has the intent to convey the mood and tempo from the full piece. (THIS IS WHAT VIDEOFORMES WILL SCREEN)
2016 - The first short trailer with duration 7 hours 20 minutes.
2018 - Longer trailer with duration 72 hours..

Anders Weberg is an artist working in video, sound, new media and installations and he is primarily concerned with identity. The human body lies at the root of projects that formally and conceptually chart identity and its construction as a preamble to broaching matters of violence, genders, memory, loss or ideology in which personal experiences co-exists with references to popular culture, the media and consumerism. Specializing in digital technologies, he aims to mix genres and ways of expression to explore the potential of audio visual media.

He coined the term Peer-to-peer art or (p2p art) in 2006. Also the founder and curator of the Stian [con]temporary art gallery and AIVA, Angelholm International Video Art Festival 2012.

http://www.weberg.se/
http://thelongestfilm.com



Focus #1

Anders Weberg (Sweden)



FOCUS #2
EXQUISITE CORPSE VIDEO PROJECT

EXQUISITE CORPSE VIDEO PROJECT VOLUME 4 PORNO ET POLITIQUE
International / 2014 / 6'

Participating artists:
Alexandra Gelis (Colombia/Canada), Ana Moravi & Dellani Lima (Brazil), Anders Weberg (Sweden), Arthur Tuoto (Brazil), Christian Leduc (Canada), Clémence Demesme (France), Evan Tyler (Canada), Gabriel Soucheyre (+ Juliette Tixier) (France), John Criscitello (USA), John Pirard (Belgium), Jorge Lozano (Colombia/Canada), Kai Lossgott (South Africa), Kika Nicolela (Brazil), Niclas Hallberg (Sweden), Ninja Thyberg (Sweden), noönK (France), Nung-Hsin Hu (Taiwan), Per E Riksson (Sweden), Pila Rusjan (Slovenia), Savio Leite (Brazil), Simone Stoll (Germany), Sojin Chun (South Korea/Canada), Stina Pehrsdotter (Sweden), Wai Kit Lam (Hong Kong), Ulf Kristiansen (Norway), Ulysses Castellanos (El Salvador/Canada).

The Exquisite Corpse Video Project (ECVP) is a unique video collaboration among artists from various parts of the world, inspired by the Surrealist creation method, the «Exquisite Corpse». Using the semi-blind, sequential method of the surrealists' game, ECVP participants create video art in response to the final seconds of the previous member's work. Each member is asked to incorporate these seconds into their piece, creating transitions as they please, until everyone's vision is threaded together into an instigating final «corpse.» Rather than providing a unitary linear narrative, in the project each individual artist interrogates — permeated by the diverse cultural backgrounds — a number of genres, tendencies and strategies, engaging in performative, documental, conceptual and poetic modes of representation, utilizing the characteristics of participatory platforms and new communication technology. The project is coordinated by the Brazilian artist Kika Nicolela since 2008 and has had the participation of over 80 international artists so far, divided in 4 volumes and several videos. The new installment of the project, ECVP Volume 4, proposes the theme Porn/Politics as a frame for the creation of the videos.

« ...I also conclude that this group delineates the digital culture in which we live, a culture no longer fragmented like the post-modern one, but shattered and precarious in regards to the creation of meaning. The Exquisite Corpse Video Project introduces us to this new world, mimicking its intrinsic shattering and precariousness, while simultaneously generating new meanings for the contemporary experience.»

excerpt of essay Digital Blind Date (2009) by art critic Juliana Monachesi.

http://exquisitecorpsevideoproject.wordpress.com



Focus #2

EXQUISITE CORPSE VIDEO PROJECT



FOCUS #3
Reynold Reynolds (USA)

The Lost
USA-Germany / 1933-2013 / 90'

Started in the 1930s, but unfinished. Newly discovered, remade and completed

The Lost is a B&W film with a plot told through the eyes of a young English writer, Christopher, who comes to Berlin and moves into a cabaret where an eccentric old man adopts young performers, dancers, artists and musicians to live and work in his building. In the basement Christopher witnesses experiments on the edge of life and death which seem more mysterious than scientific. While he settles in, wanders the city and begins to write, the cabaret is under threat from upstanding citizens and authorities, who claim that what goes on in the building is immoral.

The title is a reference to the first intention of a book that Christopher Isherwood started writing after his stay in Berlin from 1929-1933. "The Lost" was stretched not to only mean 'The Astray and The Doomed'- referring tragically to the political events in Germany, but also to refer to those individuals whom respectable society shuns in horror.

The Lost is based on material filmed in Berlin in the thirties. Turbulent times during the rise of the Nazi regime put a halt to the production of the film. Reynolds discovered, remade and completed the film between 2011-2013. Almost all scenes have been filmed in open art space such as Haus der Kulturen der Welt, Sprengel Museum, DB Museum Nurnberg & Koblenz, Akademie Schloss Solitude, Galerie Zink in Berlin, Christopher Grimes Gallery in Los Angeles, Dejavu/Nosadella.due in Bologna.

Reynold Reynolds was born in 1966 in Central Alaska. During his undergraduate schooling at the University of Colorado at Boulder, Reynolds studied Physics receiving a Bachelor's degree under the professorship of Carl Wieman (Physics Nobel Laureate 2001). Changing his focus to studio art he remained two more years in Boulder to study under experimental filmmaker Stan Brakhage. After moving to New York City Reynolds completed an M.F.A. at the School of Visual Arts.

Influenced early on by philosophy and science, and working primarily with 16mm as an art medium, he has developed a film grammar based on transformation, consumption and decay. Detailed evolving symbols and allusive references create a powerful pictorial language based on Reynolds' analytical point of view. His depiction of people often makes us aware of the small frames we use to understand reality. By subtly altering the regular conditions of life and watching their effects, he transfers the experimental methods of science to filmmaking, where he frames reality in his laboratory and changes one variable at a time to reveal an underlying causality.



Focus #3
Reynold Reynolds (USA)



FOCUS #4
John Sanborn (USA)

PICO (reMix)
USA / 88'

If you took the musical revolution of John Cage, the radical thinking of Marcel Duchamp, and the media anarchy of Nam June Paik, and put them in a blender… the result would be PICO (Performance Indeterminate Cage Opera).

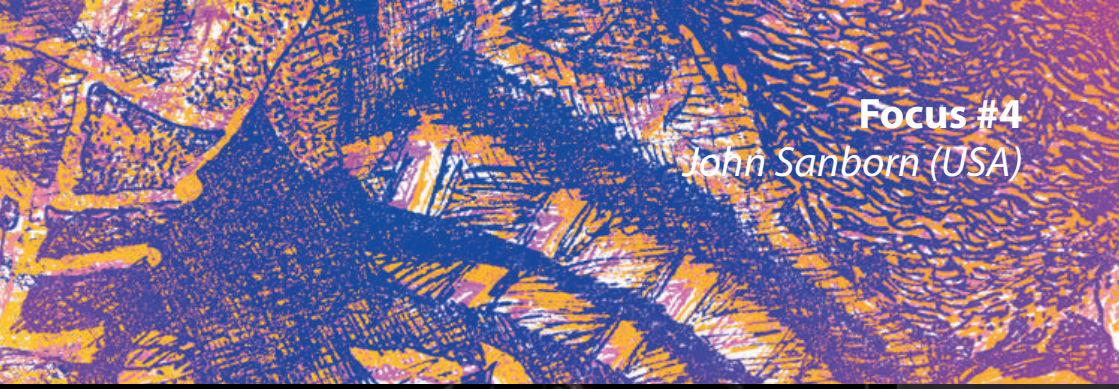
PICO is a video memoir celebrating the lineage of cultural revolution launched by the innovative avant-garde triumvirate Duchamp, Cage and especially Paik and their profound influence on artist John Sanborn.

PICO is a realization of the artistic seismic upheaval wrought by Cage, Duchamp and Paik, using the signs, symbols and statements they employed in their work and in their lives, mixed with personal stories about Sanborn's connections to them and his interpretation of their intent. PICO is a personal mash-up of modern music, live performance, dance for camera, illustrated stories, and video compositions that cross boundaries and transform the theories of Cage, Duchamp and Paik into playful practice.

PICO creates an abstract narrative from the nature of revelations and disguises, the virtues of altered perception, a celebration of monuments built from everyday parts, and how art and life interact with each other. The video feels like a convergence of Cage's seminal classic *A Year From Monday*, in which lecture passages are interrupted by personal stories, and Paik's *Global Groove*, where the logic of the electronic montage IS the story.

Performing collaborators for PICO are dancers **Joseph Copley, Margaret Cromwell, Carlos Venturo, Alyah Baker, Kelly Del Resario** and **Katherine Wells**; composer **Wobbly**; sound artist **Negativland**; cellist/composer **Theresa Wong**; composer **Luciano Chessa**; architect/designer **Megan Kelly-Sweeney**; pianist **Sarah Cahill**; designer **Leah Hefner**; and **Skip Sweeney** and **Roger Jones** from Video Free America.
PICO (reMIX) http://youtu.be/9g7Bpa6-b94
PICO (reMIX) Bande-annonce http://youtu.be/CimBRuoZoMM

John Sanborn is a world-renowned video artist shown at every major museum in the world, and broadcast worldwide. His works "MMI" "A Sweeter Music" and "The Planets" have collectively played



Focus #4
John Sanborn (USA)



at over 50 international film festivals. Sanborn is also the director of 16 television programs for PBS, a sitcom for Comedy Central, and a rock and roll cooking show for the National Lampoon. In addition Sanborn has been a corporate creative –for Comedy Central, eBay and currently VP | Creative Director of Shutterfly. John Sanborn has a Masters of Cinema degree from ESEC in Paris and lives in Berkeley, CA.

http://www.johnsanborn-video.com/



PERFORMANCES

Experimental performances, multidisciplinary, hybrid and collaborative, also broadcast live on the internet.

WITH

Arture, students' association of the department of Métiers de la Culture of **Université Blaise Pascal** (UBP, Clermont-Ferrand) joins VIDEOFORMES and presents «I light you», with the support of **UBP** (FSDIE) and of **CROUS** (Culture-action). This project involved in the presentation of performances, is also in partnership with **Brno University** and **Oklahoma City University**.

http://assoarture.wordpress.com

ARTURE

PERFORMANCES



Fragments #43-44 © JorgedelaTorre @ astro 2013, Quinzaine Numérique, ARTS^2 (Mons).

PERFORMANCES

SKINSTRAP
Thomas Israël (Belgium)

Skinstrap
Thomas Israël (Belgique)

Skinstrap is an autofiction in body mapping, a unique and poetic narrative process. The body of Thomas Israël becomes a screen where a universal history of colors unfolds, followed by a exploration of the artist's fantasies, anguish and hopes.

Here are a few words about the author, his CV, and this performance, edgy autofiction.Trained in the theatre and contemporary dance, Thomas Israël now passionately explores the world of contemporary art in its digital and interactive forms. His creations have been exhibited as accompaniments to concerts and dance performances (Pouliche at the Centre National de la Danse in Paris, Drip Hop with Charleroi Danses), as well as in museum contexts (such as MoMA, the Palais des Beaux-Arts in Lille, the Musée des Abattoirs in Toulouse, etc). In the wake of his installation, Méta-crâne, *Skinstrap* constitutes an emminently intimist and global résumé of Thomas Israël's oeuvre.

Credits :
Poem, Video & Performance: Thomas Israël
Original sound-track: Gauthier Keyarts
Interactive mask: Yacine Sebti
Production: In Progress asbl, La Balsamine

With the support of the Fédération Wallonie-Bruxelles, Direction Générale de la Culture, Service des Arts de la Scène.

« The outside is my inside – my inside is outside. »

« Inside my body: a cave. On its walls, drawings, scribbles, scraps of text, ancient historical relics. »



PERFORMANCES

SKINSTRAP

Thomas Israël (Belgium)

« If Thomas Israël embodies the central element of Skinstrap, both in terms of the conception of the show and his solitary presence on the stage, he manages to "obliterate" himself at the centre of this performance. His body, silent, becomes a "simple" screen. A universal history of colors unfolds there, an exploration of the artist's fantasies, anguish and hopes, quite openly, without unnecessary exhibitionism (inside it), all of it accompanied by music and sound design composed by Gauthier Keyvaerts. A degree of additional immersion, very spatialized.

The whole thing represents a balance able to transform the Skinstrap experience into a session of collective psychoanalysis, allowing the spectators to inject just the right dose of what is deep in their hearts too.. »

Régis Cotentin (curator Palais des Beaux-Arts de Lille): «inter-acteur» in Memento Body, la lettre volée, 2013.

The Brussels-based multimedia artist, **Thomas Israel**, proposes immersive, interactive works in the form of video installations and performances. Having begun his career in theatre, his atypical approach to digital arts revolves around the themes of the body, time and the subconscious. His work has been shown at the MoMA in New York, the Society for Arts and Technology in Montreal, the Musée des Abattoirs in Toulouse and at many festivals, exhibitions, galleries and museums around the world since 2005.

http://www.thomasisrael.be

PERFORMANCES

SKINSTRAP
Thomas Israël (Belgium)



17th
JAPAN
MEDIA ARTS
FESTIVAL

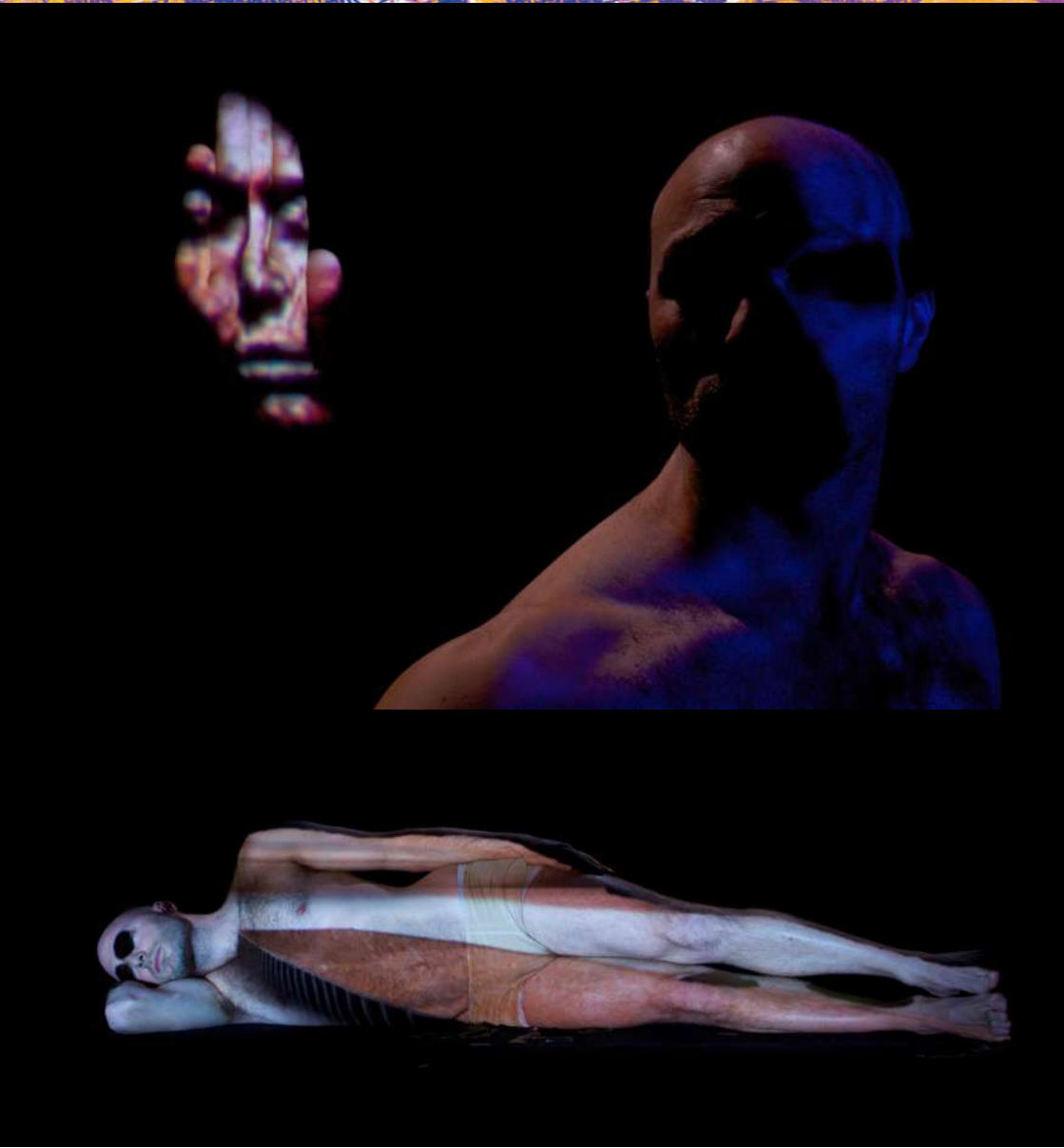
JURY SELECTION



PERFORMANCES

SKINSTRAP

Thomas Israël (Belgique)



PERFORMANCES

FRAGMENTS #43-44
Gauthier Keyaerts (Belgium)

Fragments #43-44
Gauthier Keyaerts (Belgium)

Fragments #43-44 is an art project by Gauthier Keyaerts, in collaboration with François Zajéga (visuals and data mapping) and the numediart institute (gesture recognition). Its core concept relies on both technology and improvisation.

Once immersed in what is both a digital sound universe and a real music instrument, the artist (or the audience) uses the movements of his body to navigate through a series of sound banks, which is renewed prior to every public performance.

In this process, the body can trigger and spatialize sounds (which then move around the artist), and specific gestures are used to loop them, activate effects, or alter a sound's volume, speed, etc. One can therefore improvise a unique composition of the instant.

When performing, Gauthier Keyaerts acts as both a conductor and a human interface between sounds, machines and images. Absorbed in this sound world, Gauthier draws from the depths of his subconscious in order to create new forms.

Such an experience is available to the public when the system is presented as an art installation, allowing anyone to not only see and hear, but feel its creative potential.

Fragments #43-44 is a project financed by the digital arts division of the Fédération Wallonie Bruxelles, and co-produced by the numediart Institute as well as Transcultures.

It was featured during the 2013 edition of *City Sonic* in Mons, Belgium, at the *Ooh* festival in Luxembourg, and during three weeks at *PointCulture* in Brussels.

With the support of the Fédération Wallonie-Bruxelles, Direction Générale de la Culture, Service des Arts de la Scène.

Holder of a Master's degree in Information and Communication, **Gauthier Keyaerts** is an artist who's keen on social sciences. Semiology, psychology, anthropology, philosophy, among others, are disciplines that make one's perception particularly sensitive to oneself, others, and society at large.



PERFORMANCES
FRAGMENTS #43-44
Gauthier Keyaerts (Belgium)

These problematics and questions have always been closely linked to Gauthier's research in sound, which originally started on Radio Campus Bruxelles, where he explored (DJ-ing, sound art as well as real-time *hörspiel*). There, he also had the opportunity to meet and become friends with Robin Rimbaud, Matt Elliott and David Shea... artists who were in direct link with the label which would later release his first electronic compositions, Sub Rosa. There he released four albums as half of the Bump and Grind / BNG duo, two solo albums (as Very Mash'ta), and remixed or collaborated with artists such as Freeform, AtomTM, OM1 (Kompakt) or Norscq. Mick Harris, Speedy J and Christophe Monier (Micronauts) remixed him in turn.

After these intense and productive years, Gauthier took a step back and decided to widen his horizons, finding a crucial piece to his personal puzzle after meeting and collaborating with visual artists Natalia de Mello and Thomas Israël. Sounds and images interacted, and then turned into installations before becoming inter-disciplinary performances. Voice later got added to the mix, with (among others) Margarida Guia (who collaborated with Serge Teyssot-Gay) or poet from Québec Jean-Marc-Desgent.

Gauthier Keyaerts' first installation, L'œil Sampler, saw the light of day in 2011; a search for sound vision, concrete sound, or the object turned into a music broadcasting tool.

Then came a tribute to counter-cultures in the twentieth century, (*an-ART-key*), as well as a poetic vision in sound of the Belgian town of Huy (*Par Huy dire*), both in 2012, before *Fragments #43-44*, in 2013.

During this time Gauthier Keyaerts also performed live on stage, whether solo (under the names The Aktivist, Very Mash'ta, or Next Baxter), as part of bands or collectives (Supernova, 8/40), or more recently in collaboration with poets Jean-Marc Desgent and Annie Lafleur. His love of the stage took him as close as Brussels, Belgium (Botanique, Flagey), or France (Le Phénix in Valenciennes, La maison des métallos and La Gaîté Lyrique in Paris, Les Folies de Maubeuge, Les Bains numériques, Sonorama, Ososphère…), and as far as Spain (Dig@ran) or Québec (Printemps des poètes).

http://gauthierkeyaerts.wordpress.com/

PERFORMANCES

FRAGMENTS #43-44
Gauthier Keyaerts (Belgium)



Fragments # 43-44 © Laura Colmenares Guerra

PERFORMANCES

FRAGMENTS #43-44

Gauthier Keyaerts (Belgium)



Fragments # 43-44 © Ines Saraiva



La 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, INCITE, Max Hattler, ElectroniCAT, Yro Yto, Ran Slavin, Sati, Näd Mika, Nohista, Doctor Flake, Gangpol & Mit, Charlie Mars w/ Zôl, Mondkopf...



VIDEOFORMES PRÉSENTE

NUIT DES ARTS ÉLECTRONIQUES

SAMEDI

22 MARS

PANOPTIC
***AV Performance meets Expanded Cinema* - (Allemagne/France)**
Pierre Warnecke, Christoph Limbach et Yair Glotman

ST4LK
***AV Live* - (France)**

TEMPS RÉELS
***AV Performance & Live* - (France)**
Stéphane Bissières & Etienne Bernardot (bunq&eb)

Avec ARTURE

ANDROMAKERS
***AV Live* - (France)**

MAISON DU PEUPLE

NUIT DES ARTS ÉLECTRONIQUES

PANOPTIC
Pierce Warnecke, Christoph Limbach et Yaïr Glotman (USA, Germany)

Panoptic
Pierce Warnecke, Christoph Limbach et Yaïr Glotman (États-Unis, Allemagne)

Panoptic Trio proposes an audiovisual performance using both analog and digital sound and video. A Super8 projector is used to create analog images using expanded cinema techniques such as film burning. These images are captured in real time, modified digitally, and re-projected along with the Super8 images. A realtime sound track is created using tapes, bass, electric hums and feedback - an improvised live set between dynamic electro-acoustic music and visceral noise.

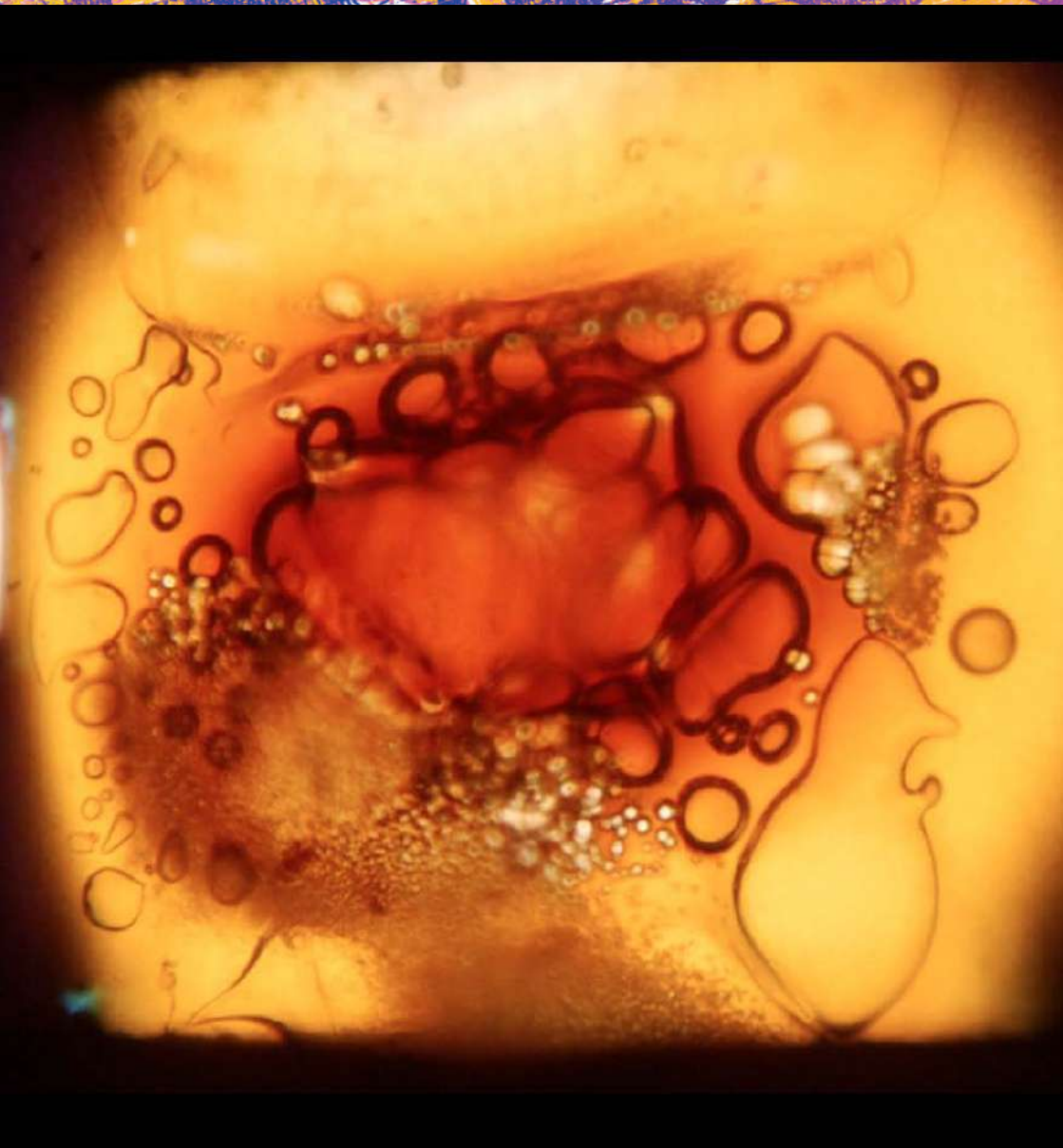
Panoptic Trio is:
Pierce Warnecke : Vidéo numérique et son live: http://www.piercewarnecke.com
Christoph Limbach : Film argentique: http://emitter19.blogsport.de/
Yaïr Glotman : Electroacoustique: http://www.mephisto-wunderbar.com



NUIT DES ARTS ÉLECTRONIQUES

PANOPTIC

Pierce Warnecke, Christoph Limbach et Yaïr Glotman (USA, Germany)



NUIT DES ARTS ÉLECTRONIQUES

ANDROMAKERS (France)

ANDROMAKERS (France)

Things are pure and neatly disposed. The two girls throw links, vines, spells, unroll strings... The distant ringing and childish Casiotone synthesizers, sound like children's toys forgotten in a garage. Andromakers was born in this flea market where artwork is old but with the strongest power.

Nadège and Lucille met at the university and play together for a few years in a hardcore band.

After a few years in this band, both girls from the city of Aix-en-Provence decide to take a sharp turn and trade their guitars against old 80s Keyboards and other Glockenspiel, vintages beatboxes..

And this is only two tracks posted on the web on Christmas 2009, immediately relayed by the french music press, who reveals them to the french audience.

Then Andromakers immediately continue with a tour throughout France but also Germany, Portugal, Switzerland,...

Their first EP «The Golden Hour» published in early 2011 confirms that taste of simplicity.

In spring 2013, the two girls return with «Lanterns» a new EP in two parts: «Lanterns of April» & «Lanterns of May» composed of four original tracks and remixes.

At a gig in Aix en Provence in 2013 they met visual artist «Pixel-Light» and begin to build with him an Audiovisual form of their live which will be touring in the second part of 2014.

The first album of Andromakers will be launched in 2014, the band already announce that the tracks will be more electronic but still resolutely Pop songs and texts will continue to combine English and French...

http://www.andromakers.com/

NUIT DES ARTS ÉLECTRONIQUES

ANDROMAKERS (France)





ST4LK (France)

« La lumière ne brille qu'en présence d'obscurité. »
(Francis Bacon)

That is where the work of Stalk resides, with compositions that are sometimes gentle or shadowy, the musician is at the border of the dark side of the city and the human element, all the while retaining salutary flashes… An electro-epileptic trance and glacial trip, the looped guitars in the style of Tim Hecker mixes with electronic sounds that tend toward the tremendous Burial or Lorn, going from dreams of electronica to the twists and turns of deep dubstep.

After "A Tale" released in 2011, the artist grew… Two years later, devoted to group, musical, and video projects, "Brightlights" is a catharsis combining mapping, lights, and electronic music: the industrial man lets himself be guided by the neons of the city.

On stage, surrounded by different kinds of lights (stroboscopes, neon, video), the musician tries to let the spectator into his black and white world in a contemplative and sensorial show.

http://soundcloud.com/st4lkelectronica



NUIT DES ARTS ÉLECTRONIQUES

ST4LK (France)

NUIT DES ARTS ÉLECTRONIQUES

TEMSP RÉELS
Bunq&e-b(France)

Temps Réels
Bunq&e-b (France)

«Temps Réels» is a sound and visual performance in which the audience witnesses every step of the electronic creation, manipulation is part of the performance.

The system is an unpredictable electronic beast, in constant interaction with its operators. From abstraction to trance, minimal percussion hypnotizes and evolves organically to industrial musical structures by generating radical geometric forms projected onto a transparent bowl. Filmed then reprojected, they play with perspective and diffusion through materials, questioning the representation of reality through the perception of the image, sound and feeling of the time.

"Temps Réels" uses and abuses modern tools and techniques for performing live creation of new forms of digital paintings. It is about questioning the relationship between representations of reality and perceptions that one has. The organic approach of audio and video manipulations helps getting the digital sphere back into reality thanks to an innovative, immersive and spectacular set design.

Stéphane Bissières (bunq) : Composer of electroacoustic music at France Musique since 2005 and sound designer for France Inter. Numerous collaborations with music label «Signature» by Radio France. He works with Dafact company on the development of new interfaces for capturing gestures and creates the courses for interactive music at INA. Producer of an installation for Fresnoy (FR) allowing the audience to become the interface of a real time composition device. His stage name for techno music is bunq. Today Stéphane Bissières works on live electronics with analog processes and the notion of life within digital environment.
http://www.stephanebissieres.com

Étienne Bernardot (e-b) : Since 1996, Etienne Bernardot collaborated with artists and working under the CICV Pierre Schaeffer. and Fresnoy National Studio. From 1997, he became VJ occurring during festivals or concerts. In 2003 he co-founded a company Digital Arts KSKF (kskf.org), got invoved in the research of graphic spaces which he brings to life and sets in motion during musical and theatrical performances. Today, he works on the relationship between real and digital tools in creating a network of interaction between music, video, light and the body. Etienne Bernardot works on the relationship between digital and real by creating interactions between music, video, light and body.



NUIT DES ARTS ÉLECTRONIQUES

ST4LK

Bunq&e-b(France)

EXHIBITIONS

VIDEOFORMES 2014

20 March au 5 April

Bill **Viola**
Thierry **Kuntzel**
Gabriel **Mascaro**
Jacques **Perconte**
Julien **Piedpremier**
Rachel **Rosalen** & Rafael **Marchetti**
Scenocosme
Jean-Charles **Eustache**
Samuel **Rousseau**
La galerie des écoles
Clémence **Demesme**
Rêves de Science



2DIGITS, DIGITAL ARTS LABEL

2DIGITS, DIGITAL ARTS LABEL

2DIGITS comes from the encounter between two organizations: VIDEOFORMES and Catopsys. CATOPSYS, an international start-up from Auvergne that was created in January 2013, develops immersive (360°) solutions for the projection and visualization of virtual reality media in any space.

2DIGITS, digital arts label

2DIGITS is positioned as a label that creates a dynamic gateway between artists, companies, organizers of artistic or technological events, and institutions of higher education, which are the sources for innovative artistic projects. They propose a social project through a new production model in which the artistic experience and business mind work together.
This platform is based on sharing research, expertise, and means:
- an atypical commission that is the result of the encounter between business and art,
- artistic and cultural expertise of Vidéoformes,
- production assistance: supplying skills, material, tools, software,
- access to technological resources developed by Catopsys, as well as technological resources and technical assistance mobilized with partner companies
- access to local, national, and international networks of VIDEOFORMES and Catopsys,
- broadcasting within the framework of the international digital arts event VIDEOFORMES, and abroad in partner events
- raising of complementary funding to co-finance projects.

2DIGITS elies on a call for projects, designed to develop the best conditions to detect, promote and help these projects to succeed.
The objective of this experiment is to develop a common innovative method of coproduction, helping to produce artistic projects that are involved in the communication strategy and development of companies.



EXHIBITIONS
INNER PASSAGE
Bill Viola (USA)

***Inner Passage*, 2013**
Color High-Definition video on plasma display mounted vertically on wall, stereo sound
155.5 x 92.5 x 12.7 cm (61.2 x 36.4 x 5 in)
17:12 minutes
Performer: Blake Viola

Inner Passage chronicles a brief moment in one man's solitary journey into the Mojave Desert of Southern California. It is an inner as well as an outer journey. In this landscape, the physical body confronts extremes of endurance in the form of scorching heat, numbing cold, blinding light, impenetrable darkness, infinite distance and forced confinement. It is also where the metaphysical extremes of loneliness, isolation, stress, anxiety and fear meet the forces of overwhelming beauty, mystery, wonder and ecstasy. Between these two states lies the present moment, with all it's uncertainty and promise.

A man appears as a faint dot on the distant desert floor, and proceeds to move in a straight line toward us. As he gets closer he walks directly into the camera, blacking out the image. The screen goes dark, but it soon comes to life in an intense, jumbled cascade of images and fragmented sounds, that builds in intensity and frequency. When these begin to fade, a solitary light illuminates the path and the man finally emerges from the darkness into the light. He walks away and out onto the desert floor once more, eventually disappearing into the far distance.

Inner passage est un hommage à l'artiste britannique Richard Long.

Bill Viola (b.1951) is internationally recognized as one of today's leading artists. He has been instrumental in the establishment of video as a vital form of contemporary art, and in so doing has helped to greatly expand its scope in terms of technology, content, and historical reach. For 40 years he has created videotapes, architectural video installations, sound environments, electronic music performances, flat panel video pieces, and works for television broadcast. Viola's video installations—total environments that envelop the viewer in image and sound—employ state-of-the-art technologies and are distinguished by their precision and direct simplicity. They are shown in museums and galleries worldwide and are found in many distinguished collections. His single channel videotapes have been widely broadcast and presented cinematically, while his writings have been extensively published, and translated for international readers. Viola uses video to explore the phenomena of sense perception as an avenue to self-knowledge. His works focus on universal human

EXHIBITIONS

INNER PASSAGE

Bill Viola (USA)





EXHIBITIONS

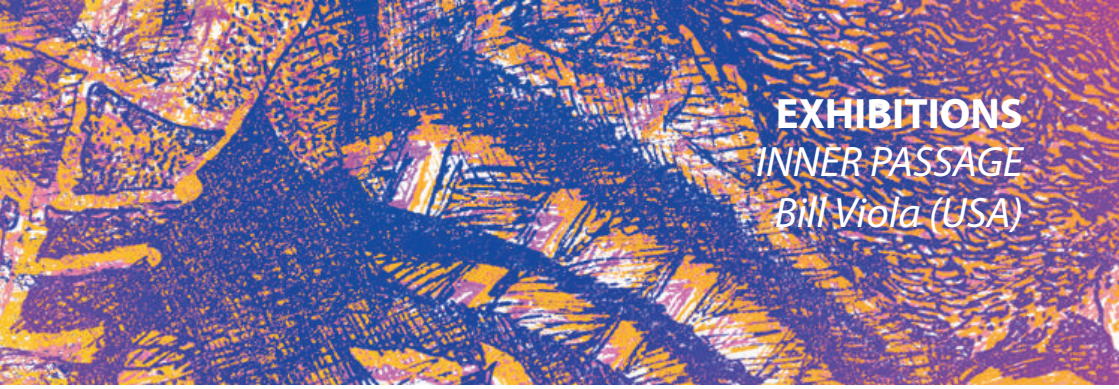
INNER PASSAGE
Bill Viola (USA)

experiences—birth, death, the unfolding of consciousness—and have roots in both Eastern and Western art as well as spiritual traditions, including Zen Buddhism, Islamic Sufism, and Christian mysticism. Using the inner language of subjective thoughts and collective memories, his videos communicate to a wide audience, allowing viewers to experience the work directly, and in their own personal way.

Bill Viola received his BFA in Experimental Studios from Syracuse University in 1973 where he studied visual art with Jack Nelson and electronic music with Franklin Morris. During the 1970s he lived for 18 months in Florence, Italy, as technical director of production for Art/Tapes/22, one of the first video art studios in Europe, and then traveled widely to study and record traditional performing arts in the Solomon Islands, Java, Bali, and Japan. Viola was invited to be artist-in-residence at the WNET Channel 13 Television Laboratory in New York from 1976-1980 where he created a series of works, many of which were premiered on television. In 1977 Viola was invited to show his videotapes at La Trobe University (Melbourne, Australia) by cultural arts director Kira Perov who, a year later, joined him in New York where they married and began a lifelong collaboration working and traveling together.

In 1979 Viola and Perov traveled to the Sahara desert, Tunisia to record mirages. The following year Viola was awarded a U.S./Japan Creative Artist Fellowship and they lived in Japan for a year and a half where they studied Zen Buddhism with Master Daien Tanaka, and Viola became the first artist-in-residence at Sony Corporation's Atsugi research laboratories. Viola and Perov returned to the U. S. at the end of 1981 and settled in Long Beach, California, initiating projects to create art works based on medical imaging technologies of the human body at a local hospital, animal consciousness at the San Diego Zoo, and fire walking rituals among the Hindu communities in Fiji. In 1987 they traveled for five months throughout the American Southwest photographing Native American rock art sites, and recording nocturnal desert landscapes with a series of specialized video cameras. More recently, at the end of 2005, they journeyed with their two sons to Dharamsala, India to record a prayer blessing with the Dalai Lama.

Music has always been an important part of Viola's life and work. From 1973-1980 he performed with avant-garde composer David Tudor as a member of his Rainforest ensemble, later called Composers Inside Electronics. Viola has also created videos to accompany music compositions including 20th century composer Edgard Varèse' Déserts in 1994 with the Ensemble Modern, and, in 2000, a three-song video suite for the rock group Nine Inch Nails' world tour. In 2004 Viola began collaborating with director Peter Sellars and conductor Esa-Pekka Salonen to create a new production of Richard Wagner's



opera, Tristan und Isolde, which was presented in project form by the Los Angeles Philharmonic in December 2004, and later at the Lincoln Center for the Performing Arts, New York (2007). The complete opera received its world premiere at the Opéra National de Paris, Bastille in April 2005.

Since the early 1970s Viola's video art works have been seen all over the world. Exhibitions include Bill Viola: Installations and Videotapes, Museum of Modern Art, New York, 1987; Bill Viola: Unseen Images, seven installations toured six venues in Europe, 1992-1994, organized by the Kunsthalle Düsseldorf and Kira Perov. Viola represented the U.S. at the 46th Venice Biennale in 1995 with Buried Secrets, a series of five new installation works. In 1997 the Whitney Museum of American Art organized Bill Viola: A 25-Year Survey that included over 35 installations and videotapes and traveled for two years to six museums in the United States and Europe. In 2002 Viola completed his most ambitious project, Going Forth By Day, a five part projected digital "fresco" cycle, his first work in High-Definition video, commissioned by the Deutsche Guggenheim Berlin and the Guggenheim Museum, New York. Bill Viola: The Passions, a new series inspired by late medieval and early Renaissance art, was exhibited at the J. Paul Getty Museum, Los Angeles in 2003 then traveled to the National Gallery, London, the Fondación "La Caixa" in Madrid and the National Gallery of Australia, Canberra. One of the largest exhibitions of Viola's installations to date, Bill Viola: Hatsu-Yume (First Dream) (2006-2007), drew over 340,000 visitors to the Mori Art Museum in Tokyo. In 2007 nine installations were shown at the Zahenta National Gallery of Art, Warsaw; and Ocean Without a shore was created for the 15th century Church of San Gallo during the Venice Biennale. In 2008 Bill Viola: Visioni interiori, a survey exhibition organized by Kira Perov, was presented in Rome at the Palazzo delle Esposizioni.

Viola is the recipient of numerous awards and honors, including a John D. and Catherine T. MacArthur Foundation Fellowship in 1989, and the first Medienkunstpreis in 1993, presented jointly by Zentrum für Kunst und Medientechnologie, Karlsruhe, and Siemens Kulturprogramm, in Germany. He holds honorary doctorates from Syracuse University (1995), The School of the Art Institute of Chicago (1997), California Institute of the Arts (2000), and Royal College of Art, London (2004) among others, and was inducted into the American Academy of Arts and Sciences in 2000. In 1998 Viola was invited to be a Scholar at the Getty Research Institute, Los Angeles and in 2009 received the Eugene McDermott Award in the Arts, MIT. In 2006 he was awarded Commander of the Order of Arts and Letters by the French Government. Bill Viola and Kira Perov, his wife and long-time collaborator, live and work in Long Beach, California.



EXHIBITIONS
INNER PASSAGE
Bill Viola (USA)

INNER PASSAGE
or the secret spirit of being

This man who is coming towards us, from the horizon, has been walking for a long time in the deserts of Bill Viola. He started his trip in the prelude of *Chott-el-Djerid*, the white desert where a dot shimmers and gets bigger until it turns out to be a human silhouette that is doubly showing the way (in the snow and in the image) in order to more than a frame. What? Maybe a hero of a tragedy that we could be told, but won't be (we are not in a story, or a narrative). More like a symbol, even the purely significant, of a being, that the spectacle of his efforts (from his feet sinking in the deep snow) is inscribed in vital length. Being there, then no longer there: the destiny of an example, figure, concept.

Later in the same film, the man returns, riding a motorcycle in the heat of a Tunisian desert, filled with mirages. He takes a long time to disassociate himself from the shimmering, liquid, shapeless mass, where he merges with another biker. But their progression in the image, from the end of the horizon to the foreground, ends up turning into, at the last moment, two distinct beings. One divides into two, the beginning of the dialectic. Or the metaphor of any birth.

The walking man resurfaces several years later in *The Passing*, clambering dunes where he keeps falling down. It's the author himself who takes on the role, personifying the metaphor, but also reversing the dialectic. Two turning into one. *Infra* Bill, *ultra* Viola, the artist combines his mother who is dying and his son who is learning to walk in the same film. Passing the torch: the movement continues. Life is eternal. All the images of the film - that coagulates all kinds of lights - shoot out from the spark produced by the friction of Time versus Space: step after step. To be a step, or not: that is the question. And the answer.

Seeing the Being on the inside remained. His engine, his fuel, his essence. Man is a being that feeds off images, in other words, off the interiority: it is this "in" that makes him *ex-ist*, in other words advance. Demonstration. With the child who grew and continues to walk. Because Bill Viola left it to his son to unveil, in *Inner Passage*, the in of all the outs. The contents of all the (human) containers. The vector of all movement. When, from the depths of this American desert landscape, after advancing to a position of moving icon, as a symbol of all mankind, the body of the walker invades the space of the camera, it's in his brain, his soul, his mental state, conscious and subconscious at the same time, in the end at the heart of his Time, that we are submerged for a few moments by the images (and the sound) exploding. A tumult of flames, falls, shouts, rants, cracks, flashes that reveal flowers or birds,





opposes the apparent serenity of the walker, in the silence of his environment that the crunching of his calm and determined steps barely troubles. The walker, once the interior chaos *exhibited*, resumes his voyage, but this time, his back turned toward the horizon, in which he fades away. Before starting over (because we are not in a film but faced with an installation).

Round-trip between what and what? Between two infinities. That are not two points to reach but two identical periods of time mixed indefinitely, forming only one time, that of *being*. It is not because we can no longer see him that the interior tumult stops being and acting. It lasts as long as



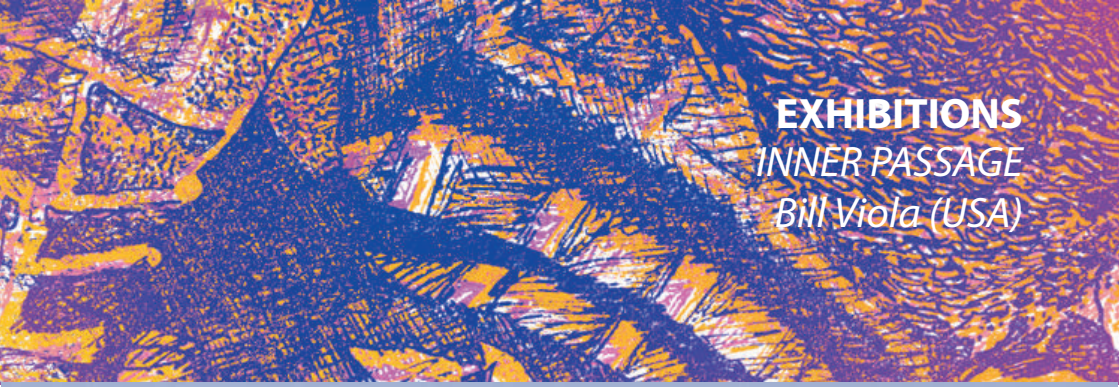
EXHIBITIONS
INNER PASSAGE
Bill Viola (USA)

the movement in space of the one who carries it. We understand it through the violence of his epiphany that carries him off, sets him on his way, pushes his steps, controls his body, keeps him alive. It's only by narrative convention that the inner chaos, the cyclone of mental images, remains visible for a few seconds, barely two minutes, while the walk is spread out over a longer time (around 17 minutes). The same for the closing of the frame, passing briefly into black, a code that means the change from an objective, exterior representation to a subjective, inner vision. The rapidity of the brief images that form a volcanic irruption of thoughts is a commonly-used process, conventional, which enables the spectator who is used to cinematographic language to interpret this visual flow as belonging to the character who occupies the preceding scene as well the following one. In general, after this irruption, the story starts off again and addresses the behaviors of the character, whose every gesture is perceived in the light of these mental images that have just been revealed. The equation is psychological.

In *Inner Passage*, something else happens which is almost the opposite: the impact of the images is such that it is not seen as a key to individual behavior, because the walker that we see is not a character, but an emblem. A *performer*, says the description distributed by the Bill Viola Studio. His role is to perform permanently, a continual state. That of the conditions of existence for a human being. A human being is a being inhabited by images. Not from time to time, all the time. The equation is ontological.

Why does this demonstration take this form: that of a flash piercing a sequence shot? We could imagine other presentations of the same concept. For example, two screens side by side, one describing the walk, the other the inner tumult. Or an "image within an image": the smaller one continually shows the mental lava, while in the other, a wide-screen view of the body moving in space without stopping. Viola opted for the edited effect. Only an effect because when looking at the flash closely, it does not cut the walk in two, does not cut an ellipse, the movement recurs where it was erased, or rather suspended. Viola has always flirted with Hollywood code. To better distinguish himself from it. Video is not *parallel* cinema. We might say it is more *perpendicular*, if we want to name it. The reason that, among others, the screen of *Inner Passage* is *vertical*.

© Jean-Paul Fargier, february the18th, 2014 -
Turbulences Vidéo #83



EXHIBITIONS

INNER PASSAGE

Bill Viola (USA)





EXHIBITIONS
THE WAVES
Thierry Kuntzel (France)

***The Waves*, 2003**
New Media, Interactive New Media
Screen, sensor / laser LDA, soft
280 x 496 cm Screen dimensions
Don de la Caisse des Dépôts en 2004
n° inv. : 04.11.4.V © Ville de Nantes - Musée des Beaux-Arts

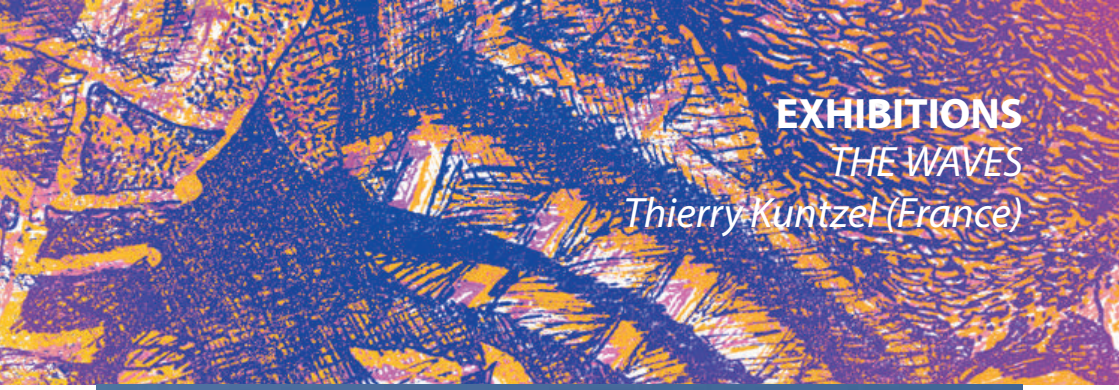
At the back of the very long room, a very large image and the sound that is associated with it: the sea; more precisely the waves. No beach, just a sliver of sky. The waves, in their terracing: far-away almost flat, the formation of the first contours, and, in the foreground, the unfurling. Movement and color, like an unstable monochrome, endlessly recurring, between black, blue, gray, green and golden (the sand caught up in the rolls).

"For example, the color green: yellow and blue can surely be perceived, but if their perception vanishes by dint of progressive diminution, they enter into a differential relation that determines green. And nothing impedes either yellow or blue, each on its own account, from being already determined by the differential relation of two colors that we cannot detect, or of two degrees of chiaroscuro (…) The sound of the sea: two waves must be seen as nascent and heterogeneous in order to enter into a relation capable of determining the perception of a third, that "excels" over the others and becomes conscious. Gilles Deleuze, *The Fold*.

What befalls the image and sound in the installation has a troubling connection with the spectator: while he neither determines the image nor the sound, which is recorded beforehand, he is the one who regulates and deregulates the speed, by his position in the room. The waves slow down the closer to the screen the spectator is, until they stop in a photograph devoid of sound. No literal fusion with the waves, but a link, or complicity with them: a renewal of the oceanic feeling (illumination of melancholy). Mechanism, perception, a return from the edge even, tow, undertow, impossible time: *The Waves* is a tribute to Virginia Woolf (to the book of the same title), to her writing, her invention of time, her person - this life continually on the verge of drowning (that was her real end), between terror and ecstasy.

(ps: it's a strange exercise to present in writing that which will hinge on an absence of language when it is shown.)

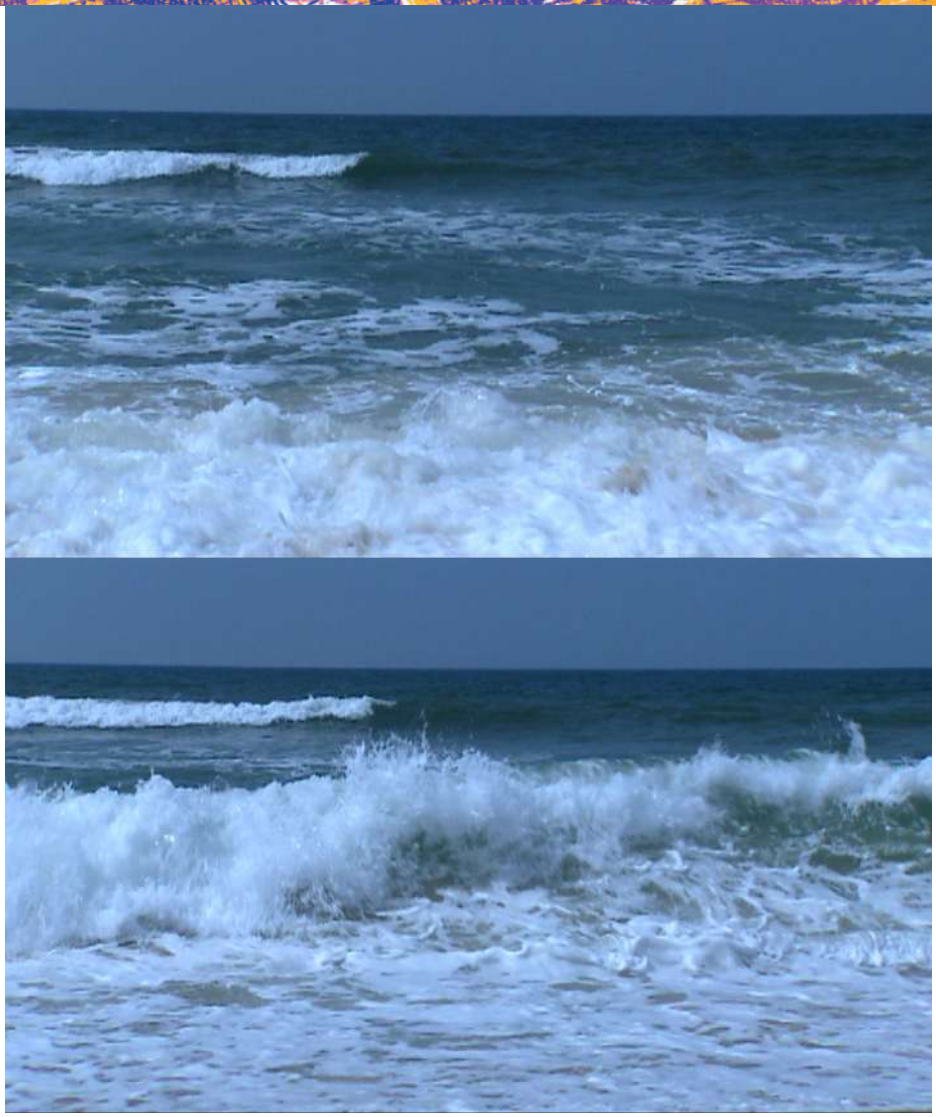
© Thierry Kuntzel



EXHIBITIONS

THE WAVES

Thierry Kuntzel (France)





EXHIBITIONS

THE WAVES
Thierry Kuntzel (France)

Beyond meeting face to face, the gaping openness of the other.

A wave, only one wave. "The first audiovisual synchronous show"[1]. Nothing easier. And yet, as it always is with Thierry Kuntzel, this apparent simplicity is the most persistent illusion: there is nothing more complicated to decipher or describe.

The visitor, by approaching the screen, reduces the speed of the image and the sound of this wave. The colorful wave slows, all the way to a freeze frame in black and white, and silence. Incandescence. Bliss. It's here, in this dialectic of the close and far away, of movement and stillness, that an intimate dialogue takes shape with what has always escaped us, the future. How not to think of this quote by Gary Hill that we invited two years before: "thought resides essentially in the approach".

The experience of The Waves always remains improbable. Beyond the esthetics of a confrontation, the choice of showing this installation comes from a steadfast intuition in its personal conviction: it is that the duality that acts on an oscillation between the view and the fascination is a trap, and that something takes shape between the visitors because of the fact that only the person who is the closest to the screen interacts with the time of the image and sound[2]. Such a visitor is always either witnessing the movement of the other toward the abyss, or is being seen while thinking he is alone in the world, in the activity of his gaze that takes his whole body out into the middle of the chaos. The other is both the one who prevents me from seeing and hearing, and the one who reveals the wave to me in what would be its ideal sublimated essence, in the impossibility of its stillness. It is therefore in this relationship between the visitor who come closer and those who remain far away that the full dialectic sense of this installation lies, what is revealed to be its profound inter-subjective dimension, its humanity. This wave deregulates the relationship of each visitor with the others in the sense that a sole step, a movement of a foot, is enough to engage this one in front of or behind that one. This wave would thus be a powerful mediator, a huge machine on which are adjusted the primordial power struggles that are at the origin of all social relationships, but without ever being able to prioritize other than in this myriad of nuances, in these noises that are disseminated, from very far away to very close.

© Paul-Emmanuel Odin, 2004

1 - *Le promeneur écoutant* (The walker who listens), Michel Chion, Ed. Plume, 1993.
2 - Neither Raymond Bellour, in Artpress, N°297, 2003, nor Françoise Parfait, in *Les vagues gelées* (The frozen waves), evoked these unclear, fluctuating, and violent relationships that the wave places between the visitors.



EXHIBITIONS

THE WAVES

Thierry Kuntzel (France)

EXHIBITIONS

MEMORIES OF MY TIME ON MARS
Gabriel Mascaro (Brazil)

***Memories of my time on Mars*, 2013**
Video Installation with sound, 16', color, HD.
Coproduction Gabriel Mascaro / VIDEOFORMES 2013 - creation in residency 2012/2013
Première : VIDEOFORMES 2014

This video was edited using footage recorded by soldiers during the Afghanistan War. The videos were found on a social networking site frequented by soldiers, their families and the simply curious.

In 2012, near what I thought would be the end of military occupation in Afghanistan and with the conflict in Syria impending, I contacted some American soldiers through social networks in an attempt to get a research the memories and imagery that they recorded during combat. That was when I came across the helmet-cam footage, which gives a soldier's-eye view of the surroundings, where the camera is located very close to the true line of vision. Every month they pick out their best footage and post it online.

In reorganizing the images, I propose a journey through a symbolic war in which the enemy is invisible and the target uncertain. What interests me most about this research is the experience of a latent present, in which the conflict no longer takes place between the soldier and the enemy, but in the rarefied space and time between the camera and the helmet.

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.

www.gabrielmascaro.com



EXHIBITIONS

MEMORIES OF MY TIME ON MARS

Gabriel Mascaro (Brazil)



EXHIBITIONS

PUYS
Jacques Perconte (France)

***Puys*, 2014**
No ending films, dancing compressed files of videos datas edited on the fly
Production : Jacques Perconte / VIDEOFORMES 2014 / 2DIGITS
Installation produced in residency at VIDEOFORMES with the help of Clermont Communauté, and the support of DRAC d'Auvergne.

Tens of thousands of years ago, telluric powers formed the lands of Auvergne. A distinctive energy emanates from the "Puys". The land fans out. Time is different, suspended. It's a relative data point. This series of generative films explores the possible modulations of these magical images. And from the captured colors emerges a quantity of tonalities that bring forth all the seasons of these landscapes.

Born in 1974 in Grenoble (France), **Jacques Perconte** lives and works in Paris. He is well known as one of the pioneers of French internet art. He is among the first artists to have worked on compression codecs. Jacques made his debuts with internet and video art. His first films date back from 1995 and his first internet artworks from 1996. The website technart.net is the core of his work, showcasing all his activities (notes, articles, performances... the web is endless). He frequently works with other artists, including Michel Herreria (painter), Didier Arnaudet (poet), Marc Em (musician), Hugo Verlinde (film maker), Léos Carax dans Holy Motors, Jean-Benoit Dunckel, Julie Rousse, Eddie Ladoire, Simonluca Laitempergher, Hélène Breschand, Jean-Jacques Birgé, Vincent Segal, Antonin-Tri Huang et Jeff Mills.

Even though his works become less and less theoretical, the relation between form and substance remains crucial. Jacques Perconte works on the forms of fiction on various medias as well as a formal research, focused on the body and the landscape.

Jacques Perconte apparently has a good knowledge of his technology, which serves him when dealing with frame and color. He tries to transform digital technology into a new media, which can be esthetically as rich as any other classical art.

www.jacquesperconte.com



EXHIBITIONS

PUYS

Jacques Perconte (France)





EXHIBITIONS

SOUS LE TOIT DU MONDE
Julien Piedpremier (France)

***Sous le toit du monde*, 2014**
immersive installation
Production : Julien Piedpremier / Catopsys / 2DIGITS
Installation produced in residency at VIDEOFORMES with the support of DRAC d'Auvergne. The sound environment is designed by Patrick Marcland. Student participation in the workshop "Voix à part entière" (Voices in their own right) in the SUC are supervised by Marie-Sylviane Buzin.

An immersive and interactive installation that gives the spectator the opportunity to take part in a ludic and collaborative experience.

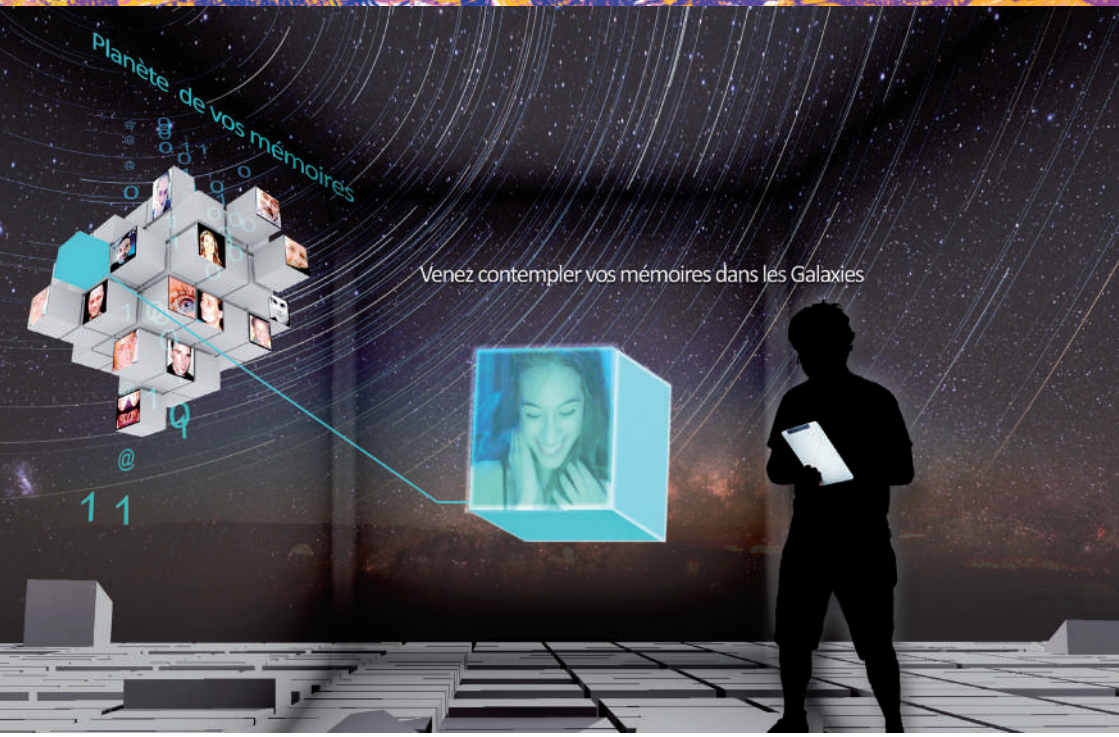
The vault of the heavens reveals itself to us and proposes interaction with the planets that make it up via a tablet. These planets are made with boxes containing video messages put online in a photo booth on the sides of the installation.

It is also possible to simply gaze at the starry sky in movement, basking in an original musical composition. The objective of the visual creation by Julien Piedpremier is to immerse the spectator, moving beyond the screens that we habitually use. It is a world "outside the walls", suspended in mid-air, where the starry canopy interacts with the spectator and encourages participation in the creative process.

A mobile structure of about five meters a side which was designed by Catopsys will enable the spectator to experience 360 degrees of sound and images.

Julien Pidepremier

Born in Clermont-Ferrand in 1975. He was a student of Henri Guibal and Jean Nani during his time at the Clermont-Ferrand School of Fine Arts, from 1996 to 1999. They helped him sharpen his perception of colors. He learned about projected images and projection material with Olivier Agid at architecture school in Clermont during the Ateliers Nuit (Night Workshops). He participated in the Vidéoformes festival in 1998 and met Miguel Chevalier with his installation Turbulences Numériques (Digital Turbulences), as well as Laurent Mignonneau with Interactive Plant Growing. These encounters greatly influenced him. In the year 2000, the digital tool and its multiple spheres of activity led him to learn from Michel Bret and Edmond Couchot in the Art and Technologies of Images in the University of Paris. He continued his studies in the digital arts, earning a doctorate under a CIFRE contract in the Parisian company SSF. He defended his dissertation in 2005 with the subject "The Great Images" under the supervision of Hervé Huitric. Throughout his university years, he had many opportunities to create



with IRCAM composers, notably Alain Bonardi with whom he designed several video art installations including Alma Sola, presented at the Cube in Issy-les-Moulineaux and at the Palais de Tokyo. He also met Laurence Marthouret (dancer and choreographer) Patrick Marcland (composer) with whom he has participated as a visual artist in Monade or Meltem. Julien Piedpremier is currently the artistic director in the young company Catopsys based in Clermont-Ferrand.

EXHIBITIONS

UNASSIGNED
Rachel Rosalen et Rafael Marchetti (Brazil)

***UNASSIGNED*, 2014**
interactive Installation
Production : Rachel Rosalen & Rafael Marchetti / VIDEOFORMES 2014

This installation invites the audience to reflect on the concept of occupied territories and their actual «state of mind», revealing the violence layered between occupation and living in this context.

Reverberations of megalopolises contrast with the inherent memories of these places. Political history generates big megalopolises supported by industries, services and also information technologies.

The concept of the living city is dominated by private interests which influence and change the urban area. The advance of new technologies and applied sciences supports this development.

While being based on 'progress', these megalopolises are still being developed under very basic premises, focusing on supporting «progress» and consumerism of spaces.

These politics lead to the abandonment of historical urban living areas. The forgotten memories of such environments disappear through gentrification and new global planning.

There is a distinct lack of urban planning. City models do not at all reflect the 'real' living cities with all their chaos and disruptive habitats. Through regeneration, and the rapid redesigning processes of urban spaces, memories, affects, traces, remains and histories get erased, even if there is a time/space resistance.

Rachel Rosalen: Over the last few years, Rosalen has traveled a unique journey in artistic-electronic production in Brazil. She has done work with video, telematics performances, interactive video installations, live theater, projects based on databases and programs – in may cases building specific interfaces for each work. Rosalen uses these devices to discuss a broader project dealing with relations between life and death, war, violence, media, eroticism and construction of the body in the contemporary metropolis. Her trajectory has been quite nomadic and solitary, and she often asks other artists, programmers, or electronic engineers to work with her on projects.

Rachel Rosalen et Rafael Marchetti (Brazil)



Rafael Marchetti: Buenos Aires, Argentina, 1975. Lives and works in São Paulo (SP). Developer, designer and editor.Masters – Escuela Nacional de Bellas Artes Manuel-Belgrano-Argentina. Collective exhibitions:1995 – Fundación Aquemia Gráfica 2001, Buenos Aires, Argentina; Fundación Moa, La Plata, Argentina.

http://rosalenmarchetti.wordpress.com

EXHIBITIONS

RENCONTRES IMAGINAIRES
Scenocosme (France)

***Rencontres imaginaires*, 2013**
Screen (variable size), camera HD, computer
Soutien & coproduction : AADN - Arts et Cultures Numériques, Salle des Rancy

When a visitor enters in the interaction space, he is faced to an interactive mirror screen. This one reflects his body, his face. Virtual hands and faces are trying to touch him, to catch him. These hands and faces have lots of various behaviors and question relationships to the other. The hands and faces feel the presence and move along the face of the viewer. When he goes away, the hands and faces disappear. They will reappear with other behaviors when a new person will come.

In this artwork, we provocate reactions and gestures from the spectators in response to virtual contacts. The audience plays with the hands which scrap the ear, caress the hair, touch the tip of the lips etc.

The contact is virtual but gives strange real feelings for the viewer.

It can be amused, annoyed, or expressed some pleasure.

The virtual hands and faces appear in black and white superimposed with the image of the viewer. This device gives the illusion of a ghostly troubling reality. We use digital technologies but give to see an image that remind the first tricks of cinema begining such as the illusion technique used by Georges Méliès

Gregory Lasserre and Anais met den Ancxt are two artists who work together as a duo under the name Scenocosme : www.scenocosme.com. They live in France. They develop the concept of interactivity in their artworks by using multiple kinds of expression : art, technology, sounds and architecture. They mix art and digital technology in order to find substances of dreams, poetries, sensitivities and delicacies. Their works came from possible hybridizations between the living world and technology which meeting points incite them to invent sensitive and poetic languages. They also explore invisible relationships with our environment : they can feel energetic variations of living beings. They design interactive artworks, and choregraphic collective performances, in which spectators share extraordinary sensory experiences.

Since 2004, their artworks were presented in several contemporary art and digital art spaces. Since 2004, they have exhibited their interactive installation artworks at ZKM Karlsruhe Centre for Art



EXHIBITIONS

RENCONTRES IMAGINAIRES

Scenocosme (France)









EXHIBITIONS

RENCONTRES IMAGINAIRES
Scenocosme (France)

and Media (Germany), at Museum Art Gallery of Nova Scotia (Canada), at Villa Romana of (Firenze), at Daejeon Museum of Art (Corée), at Bòlit / Centre d'Art Contemporani (Girona) and in many international biennals and festivals : Art Center Nabi / INDAF (Seoul), Experimenta (Australia), BIACS 3 / Biennial International of Contemporary Art of Seville (Spain), NAMOC / National Art Museum of China / TransLife / Triennial of Media Art (Beijing), C.O.D.E (Canada), Futuresonic (UK), WRO (Pologne), FAD (Brasil), ISEA / International Symposium on Electronic Art (Belfast & Istanbul & Albuquerque & Sydney), EXIT, VIA, MUDAC, Fondation Claude Verdan (Lausanne), Musée Ianchelevici (Belgique), Lille3000, Ososphere, Scopitone, Seconde nature (France)… during important events : World Expo (Shanghai), Nuits Blanches (Toronto, Brussels, Brighton, Amiens), Fête des lumières (Lyon)... and in various art centers : Kibla (Slovenia), KIM? (Latvia), Utsikten Kunstsenter (Norway), MONA (Australia), Watermans (UK), Centre des arts d'Enghien-les-Bains, Carré des Jalles, Maison Salvan (France), La Gaîté Lyrique (Paris)…

http://www.scenocosme.com



EXHIBITIONS

RENCONTRES IMAGINAIRES

Scenocosme (France)

EXHIBITIONS

GALERIE CLAIRE GASTAUD

Jean-Charles Eustache & Samuel Rousseau (France)

Galerie Claire Gastaud presents:

Jean-Charles Eustache (France)
Paintings, solo exhibition

Jean-Charles Eustache's strange and cinematographic universe marked by melancholy is to be found in this new series of ten small paintings. Facing his paintings, we find ourselves as exposed to an extract of a story, a movie scene, a crime scene; as looking through a foliage, over a hedge, through a keyhole or a photo lens. These images spread through and imprint themselves on our retina. His precious paintings, in which he introduces a new mate aspect, are marked by his multicultural influences, beliefs and show his great knowledge of painting and attraction for different movements of early 20th century – expressionism, nabis – realists, American regionalists. The size of his paintings is important, Eustache has succeeded into finding the right format, as if he was carrying images with him, pieces of memory.

"What can I say about these new paintings other than they go on with their slow process of dissolution of the reality (at least of its appearances). It is indeed the theme of forgetfulness that wanders around these paintings. Here, it is the partial disappearance in the landscape of a body or an object, there it shows in a kind of combustion that disrupts and eats the motif up, like time cancelling our dearest memories."

Jean-Charles-Eustache, 2014

Galerie Claire Gastaud
contemporary art



EXHIBITIONS

GALERIE CLAIRE GASTAUD

Jean-Charles Eustache & Samuel Rousseau (France)

Galerie Claire Gastaud presents:

Samuel Rousseau (France)
Video Installations

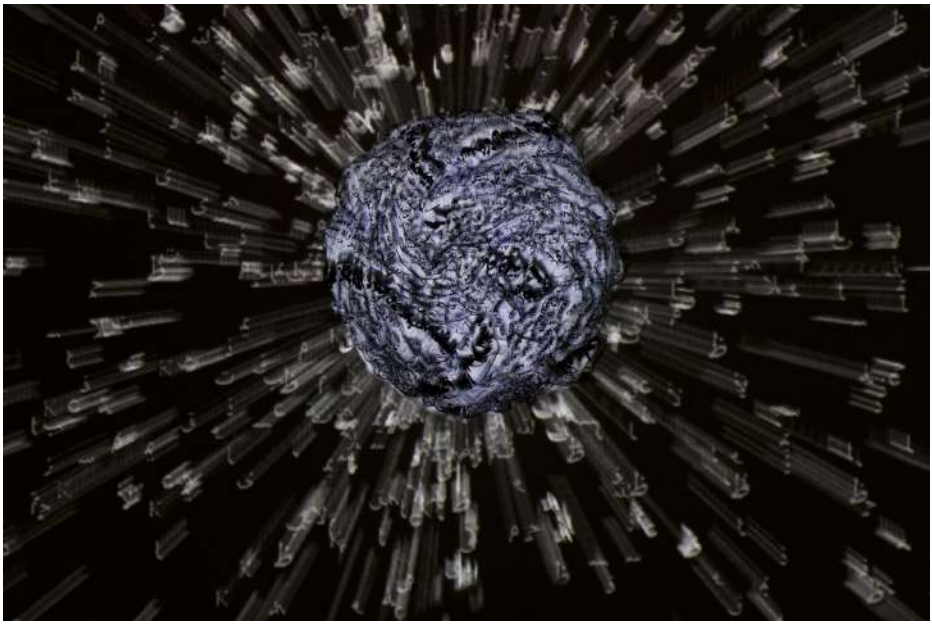
Samuel Rousseau is an eclectic artist. Photographer, video director, he cultivates the interdisciplinarity. Full of invention, his pieces are scultpures, video, and installations. Samuel Rousseau produces pieces full of poetry that hijack objects of every day and inserts a specific video image. The originality of his work is based on his way of melting very sophisticated technologies with objects that come from a popular and basic production – bottles, tarpaulin, jerrycans, tyres...-. Samuel Rousseau is a nondescript artist, always eager to test, attacking derisively our perceptive habits. Thus, the vulgar gets in collusion with the artistic. Samuel Rousseau likes to charge the absurdity of our existences with a rare dose of poetry. Always between tragedy and comedy.

« It is rare to see a strong central theme emerging at the beginning of such varied and diverse work. Samuel Rousseau is an artist in the fullest sense of the word, who describes himself as having no fixed direction. That may well be true, but what does it really mean? He possesses an aura of mystery and a directness which seems to engender an uncomplicated sense of relevance and a clear vision of the world around us. where the cumbersome techniques or obscure concepts of so many artists complicate reality, Samuel Rousseau purges, stripping away the layers to reveal to us the most minute chinks in banal everyday subjects, which he then then elevates beyond the realm of banality »

Gabriel Tornabene

Galerie Claire Gastaud
contemporary art

Jean-Charles Eustache & Samuel Rousseau (France)





EXHIBITIONS
LA GALERIE DES ÉCOLES

VIDEOFORMES 2014 and the CROUS present various video programs created during higher education courses : art-school, universities, post degree, etc. Such productions are constantly progressing in quality and in quantity. They are exposed at the Galerie Dolet.

DMA Cinéma d'animation
(Lycée René Descartes - Cournon d'Auvergne)

The two years Diploma in Art and Crafts Cinema Animation option can be attended if in possession of a Design and Applied Arts Diploma or after one year of refresher course. At the end of their training, students will have created various videos among which an animation short film.

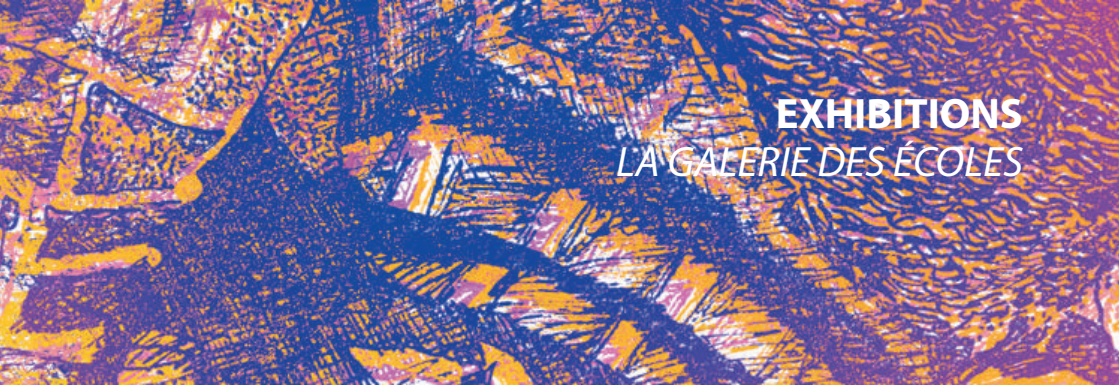
http://dma-cinemadanimation-descartes.blogspot.fr/

Program 1 / Experimentation / 5'

Abstracted Cells – 1' / 2013 / Aymeric Thevenot, Damien Majirus and Margot Merandon
Bleu Dent Tituber - 1' / 2013 / Maeva Jacques, Lily Renon and Lucille Van Laecken
Décadence / Lancer / Saccadé - 1' / 2013 / Lisa Martin, Timon Chapelon Anaïs Chazeix
Secousses - 1' / 2013 / Quentin Marchand, Camille Rendon and Johanna Rousseau
Tentaculaire - 1' / 2013 / Martin Duvernoy, Nikolai Meltchakov and Jeanne Laureau

Program 2 / students' work / 16'04

Bopha - 3'54 / 2013 / Jeanne Laureau
Gold - 3'25 / 2013 / Marylou Mao
Ignis - 1'11 / 2013 / Aymeric Thevenot
Mya - 2'04 / 2013 / Anaïs Chazeix
Pareidolia - 3'35 / 2013 / Élise Gauthier
Wake up John - 1'55 / 2013 / Johanna Rousseau



Mahatma Gandhi Institute
(Île Maurice)

The Mahatma Gandhi Institute, Arts High school in Mauritius, realized several videos during a video art workshop under the supervision of Gabriel Soucheyre and MarieSylviane Buzin in May 2013.

http://www.mgirti.org/» www.mgirti.org/

Program

<1/s> - 3'12 / 2013 / Rashmika Devi Seeburn, Émilie Roussety, Chama Devi Purguss and Aqeelah Khoyrutty
Journey - 3'13 / 2013 / Jordhi Veerapen and Swatee Auchoybur
Rose Hill. Samedi après-midi - 2'40 / 2013 / / Munavvar Namdarkhan and Christine Turenne
Incohérence Cohérente - 3'08 / 2013 / Yannick Chéry, Jennifer Law and Julian Ratinon

ESADHaR
(Design and Applied Arts High School - le Havre Rouen)

Students collaborated at the « Cage Suite » project organized by their teacher Stéphane Trois Carrés. This research project, resulting from a random video editing, is a tribute to John Cage 4'33".



EXHIBITIONS

LA CHAIR ET LE VOLCAN
Clémence Demesme (France)

La chair et les volcans
(Work in progress)
Creation in reesidency at Lycée Lafayette in Brioude. With the support of DRAC d'Auvergne and in partnership with CRDP de l'Académie de Clermont-Ferrand.

Currently an artist in residence at the high school Lycée Lafayette in Brioude, Clémence Demesme is working on a fiction project that is being developed using real elements and scenery. The environment, city, and high school become sources of inspiration for the young director, and are an essential contribution to the development of the project.

« The Flesh and the Volcanoes will modestly approach the difficult subject of isolation and harassment at school, but also speak about weapons and refuges that an adolescent creates to confront the surrounding world.»

In a more contemplative form, the artist will propose an introduction to the world of film through her scenery and characters.

Clémence Demesme is a French photographer and video artist who was born on March 9, 1988 in Avignon.

Early on, she left school to teach herself different shot-taking techniques, becoming self-sufficient in her world and swaying between real obsessions and pure fiction.

At 19, her first videos were noticed at the Vidéoformes festival (Clermont-Ferrand), and then won an award at AVIFF (Cannes) several years later (The goldfish's nightmare in 2009).

Today, whether through photography or moving images, the 25-year-old artist, even though attached to the plastic emotion of the image, is setting off to explore the narrative systems usually distinctive to fiction such as the construction of a character, or story.

Currently a resident artist at Lycée Lafayette in Brioude, Clémence Demesme is working on a film project made from elements and real scenery.

The artist proposes here a kind of work in progress, presenting the first images of the project in a more contemplative form.

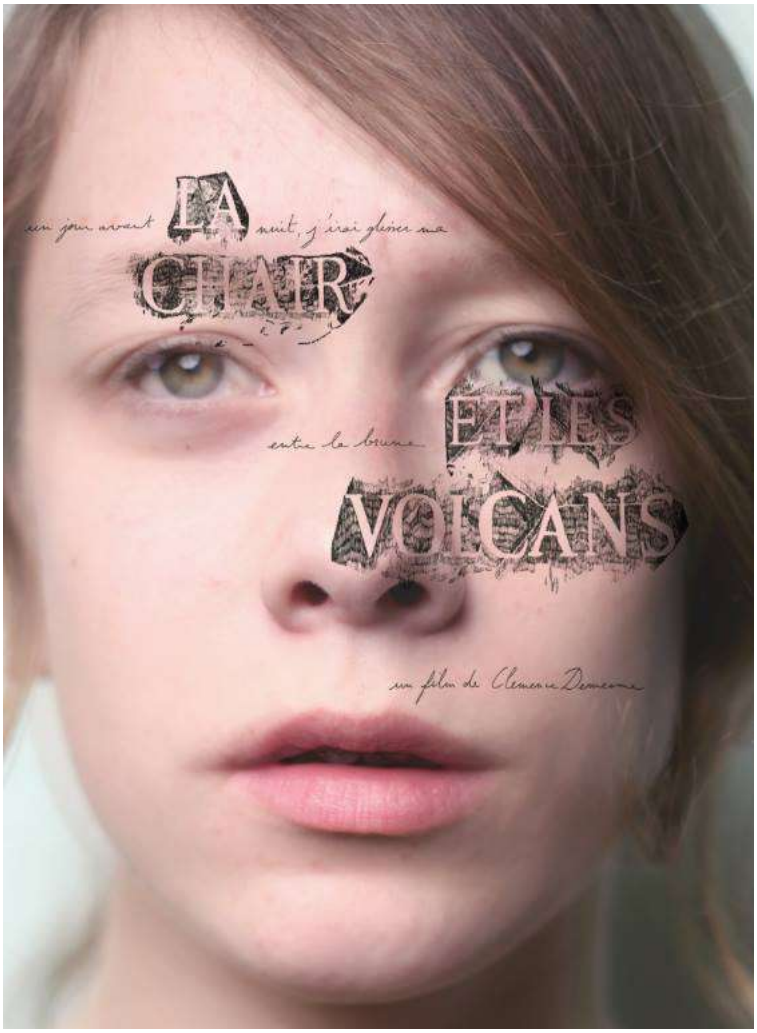
http://fr.ulule.com/la-chair-et-les-volcans/



EXHIBITIONS

LA CHAIR ET LE VOLCAN

Clémence Demesme (France)





EXHIBITIONS
RÊVES DE SCIENCE

Rêves de Science
Service Université Culture - Département de biologie et Département des Métiers de la culture de l'Université Blaise Pascal.

The aim of the installation is to bring Science and Arts closer thanks to a dialogue gathering together artists, cultural projects' actors and scientists. The artistic setup of the installation will allow a deeper discovery of the scientific heritage of the University, thanks to digital and scenic means that will enhance the artistic aspects of scientific items. The final result of the project will be a video installation that we can move and expose in several places. An in-line website gives the project a more effective role. Its conception and realisation is led by the students of the Master «Direction, Action and Operation of cultural projects in performing arts» from the Cultural professional department and by the students of the «scenic and technical editing» workshop from the Cultural unit of the University.

It is a free installation open to all audiences, to the university and the scientific community as well assecondary and high school students and will take place during the Science Celebration's Day. Several partnerships such as museums, the Vidéoformes festival, libraries, higher institution establishments in the Art+University+Cultural national network or other cultural and artistic events could host this installation. It would give the project more impact as it would be shown in various places, and spread through different regions.

A first exploration of scientific objects from the physic department for «Rêves de Science 1» was shown in 2013 for the Science Celebration's Day. It was set up in the physics' department and then was exposed at the Roger Quilliot Arts Museum until November. Now for 2014, the considerations will be to unite and question the digital and plastic arts, the use of the video, the setting, the decors and Biology.

From the elements given and explained by the scientists, the students will be designers, producers, technicians and distributors. They also will have to communicate about the project, aiming at a maximum visibility (CST network, research laboratories, CNRS, libraries, local authorities, art and culture devices...) especially by creating videos and enriching the digital platform. One of the flagship project is to elaborate a virtual exhibition gathering the several facilities of the concept "Rêves de Science".

For the Spring 2014 edition, the project turns itself toward the Museum of the Biology department



where a collection of natural specimens is stored and exposed. These are preserved under different forms- skeletons, stuffed, entirely or in different pieces...

From the information collected by the students given by the scientists, a selection of several specimens will be made with a view to designing the artistic project and the scenography. A visual and acoustic staging will valorise these elements.

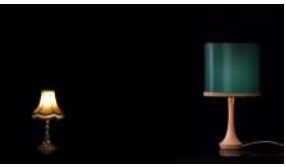
The installation will be inaugurated in early April and this physical production will be completed afterwards by a work of digital production.

Blaise Pascal University includes this installation in the mission: "Diffusion of the scientific and technical culture", directed by Bettina Aboab and in collaboration with Françoise Caira- director of the Blaise Pascal University Biology Department and Clermont Université in its cultural season.

The installation will also be included in the programme of the festival VIDEOFORMES 2014.

The installation is a tutored project for the students in a professional situation- the Biology Department is their sponsor.

YOUTH AUDIENCES
PRIMARY SCHOOL



ON-OFF CLIP II / Anna Anders
Germany / 2012 / 1'16



Bio vs ogm / José Man Lius
France / 2013 / 4'05



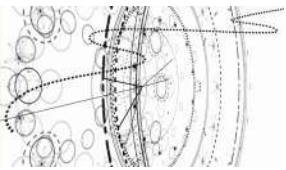
Froissée. Allégorie du sentiment / Edwige Brocard
France / 2013 / 0'20



An angel in our palm / Anton Hecht
UK / 2013 / 1'15



Waterframe 2 / Ollivier Moreels
France / 2013 / 2'



Timeworld / JiSun Lee
South Korea / 2013 / 3'16



YOUTH AUDIENCES
PRIMARY SCHOOL

C / Junichiro Ishii
Czech Republic / 2013 / 2'50

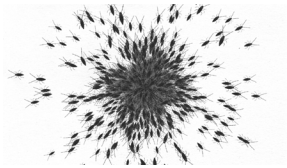
Limace/ver/cafard / Delphine Priet-Maheo
France / 2013 / 0'56

Esprits / Davy Durand
France / 2013 / 4'49

i : dream / JiSun Lee
South Korea / 2013 / 3'08

The Caketrope of BURTON's Team / Alexandre Dubosc
France / 2012 / 1'40











YOUTH AUDIENCES
SECONDARY SCHOOL













THÈME 1 : VARIATIONS AUTOUR DU CORPS

An angel in our palm / Anton Hecht
UK / 2013 / 1'15

Impossible choreography / Lino Strangis
Italy / 2013 / 2'42

Pas beau / Marie Paccou
France / 2013 / 2'46

THÈME 2 : MEMOIRES DE GUERRE

Lettres à la mer / Renaud Perrin & Julien Telle
France / 2013 / 4'41

L'inéluctabilité du destin / Bernard Capitaine
France / 2013 / 6'05

Untitled / Farideh Shahsavarani
Iran / 2013 / 4'20



YOUTH AUDIENCES
SECONDARY SCHOOL

THÈME 3 : L'OBJET DANS TOUS SES ETATS

Timeworld / JiSun Lee
South Korea / 2013 / 3'16

Bio vs ogm / José Man Lius
France / 2013 / 4'05

ON-OFF CLIP II / Anna Anders
Germany / 2012 / 1'16

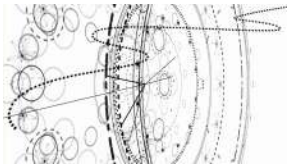
Surface mouvement – surface lumière / Hugo Arcier
France / 2013 / 2'22

THÈME 3 : L'HOMME ET LA VILLE

Marchant grenu / François Vogel
France / 2013 / 2'21

Production Plant / Joas Nebe
Germany / 2013 / 2'52

BEN / Kuesti Fraun
Germany / 2012 / 1'















YOUTH AUDIENCES
HIGH SCHOOL













THÈME 1 : EXPERIENCES SUR LA MATIERE

Bunda Pandeiro / Carlo Sampietro
USA / 2012 / 2'15

Terra / Josiane Roberge
Canada / 2012 / 4'31

Bio vs ogm / José Man Lius
France / 2013 / 4'05

THÈME 2 : ACTES DE MEMOIRE

BEN / Kuesti Fraun
Germany / 2012 / 1'

Propagande / Yannick Dangin-Leconte
France / 2013 / 4'47

L'inéluctabilité du destin / Bernard Capitaine
France / 2013 / 6'05



YOUTH AUDIENCES
HIGH SCHOOL

Untitled / Farideh Shahsavarani
Iran / 2013 / 4'20

THÈME 3 : SURFACES, ÉCRANS, REFLETS D'IMAGES

Microbiome / Virginia Eleuteri Serpieri & Gianluca Abbate
Italy / 2013 / 5'

La memoria dell'acqua III / Ahmad Nejad
Iran / 2012 / 4'02

after | image / Grayson Cooke
Australia / 2013 / 10'41

White noise / Francesca Fini
Italy / 2013 / 5'53











PARTENAIRES



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*Société civile des auteurs multimedia

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ART ET CULTURE
EN RÉGION AUVERGNE

Catopsys

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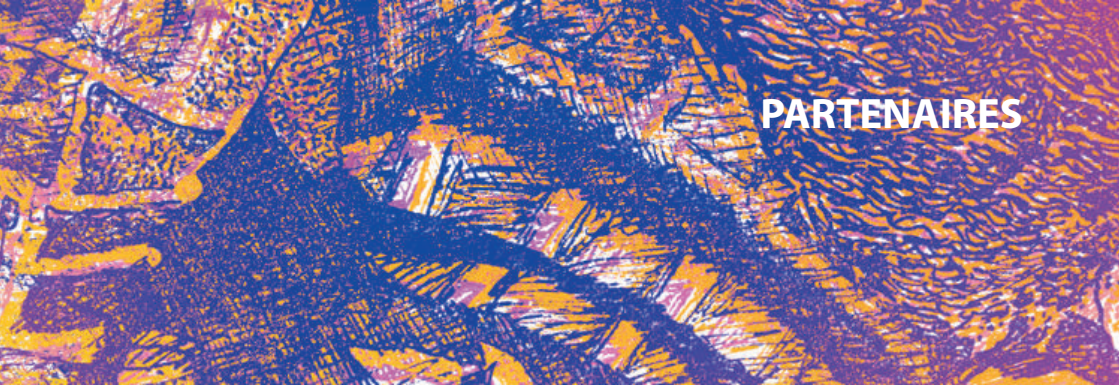
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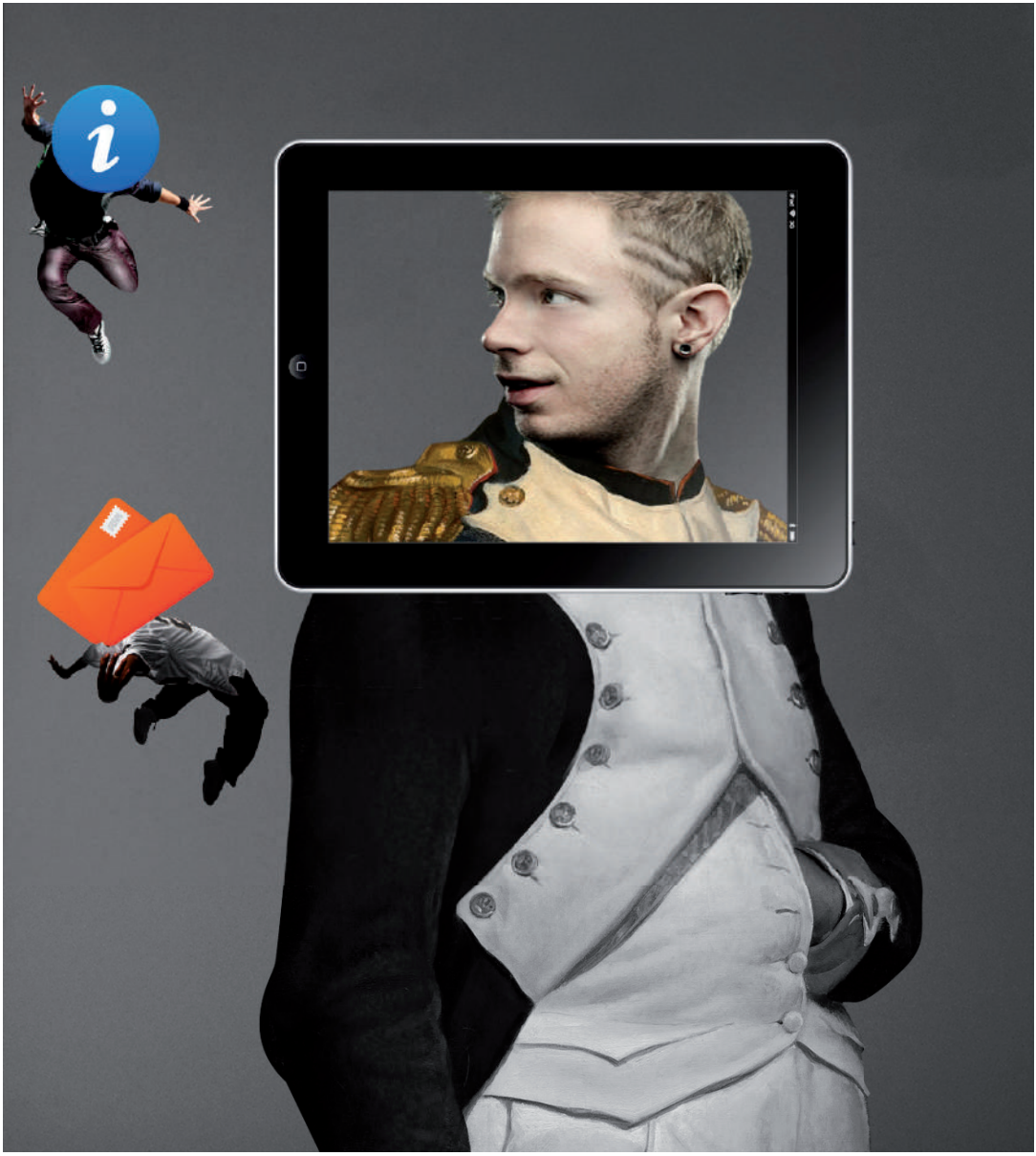


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VIDEOFORMES ***2014*** • **Titles**

<1/s> / Rashmika Devi Seeburn, Émilie Roussety, Chama Devi Purguss, Aqeelah Khoyrutty / 2013 / videocollectif Maurice

2 Natir / Enrico Permall, Joelle Ducray, Ritvik Neerbun, Vishwanath Kureeman / 2013 / videocollectif Maurice

after | image / Grayson Cooke / Australie / 2013 / 10'41

Ailleurs, c'est ici / Ninon Berthe, Lucie Rodrigue / 2014 / videocollectif Clermont

Ambiancé / Anders Weberg / Suède / 2013 / 72'

An angel in our palm / Anton Hecht / Grande-Bretagne / 2013 / 1'15

Au coin du toit / Zoé Jarry / 2014 / videocollectif Clermont

Backstage porn / Dellani Lima & Ana Moravi / Brésil / 2013 / 5'35

Belles Endormies / Léa Rogliano / France / 2013 / 16'30

BEN / Kuesti Fraun / Allemagne / 2012 / 1'

Bio vs ogm / José Man Lius / France / 2013 / 4'05

Black data / Alessandro Amaducci / Italie / 2012 / 4'05

Breadcrumb / Michaëla Dengg, Laurie Pinsard / 2014 / videocollectif Clermont

Bunda Pandeiro / Carlo Sampietro / USA / 2012 / 2'15

Bus et tramways / Evelyne Ducrot / 2013 / videocollectif Prague

C / Junichiro Ishii / Czech Republic / 2013 / 2'50

Campus / Christoph Oertli / Suisse / 2013 / 15'

Cantate du Café / Franck Coulot, Jean-Phillipe Mangeon, Valentin Laurent / 2014 / videocollectif Clermont

Cellula / Mathieu Sanchez / France / 2013 / 13'48

Chapeau-poulpe / Mathieu Calvez / France / 2013 / 18'41

Chrysalis room / Eleonora Manca / Italie / 2013 / 3'

Chuva / Jacques Perconte / France / 2012 / 8'56

Correspondin / Mauricio Rivera / Colombie / 2013 / 3'21

Danse macabre / Boris Labbe / France / 2013 / 16'09

De-construction / Eli Souaiby / Liban / 2013 / 3'56

Duotone / Alexander Isaenko & Yanina Boldyreva / Ukraine-Russie / 2012 / 7'

Enman / Fumio Tashiro / USA / 2012 / 4'20

Esprits /Davy Durand / France / 2013 / 4'49

Exquisite Corpse Video Project Volume 4 - Porn/Politics / Collectif / 2014 / 41'30

Froissée. Allégorie du sentiment / Edwige Brocard / France / 2013 / 0'20

Fuite / Jivko Darakchiev / Bulgarie / 2013 / 7'38

Fukushima Days / Christine Webster & Kantoh / France / 2012 / 26'19

Gephyrophobia / Caroline Monnet / Canada-France / 2012 / 2'21

Gli immacolati / Ronny Trocker / Italie / 2013 / 13'48

Greenland unrealised / Dania Reymond / France-Algérie / 2012 / 10'20

Grind / Jenni Hiltunen / Finlande / 2012 / 4'03

Handling the Hurt or Domesticated Desire / Betelhem Makonnen / Ethiopie / 2012 / 3'04

Hole runs home in a hat / Silvia Toy / 2012 / videocollectif San Francisco

Hydroscope / Kaihei Hase / Japon / 2013 / 0'42

i : dream / JiSun Lee / Korea / 2013 / 3'08

Impossible choreography / Lino Strangis / Italie / 2013 / 2'42

In Ecstasy / Gareth Hudson & Nick Hunter / Grande-Bretagne / 2013 / 6'09

Incohérence Cohérente / Yannick Chéry, Jennifer Law, Julian Ratinon / 2013 / videocollectif Maurice

Journey / Jordhi Veerapen, Swatee Auchoybur / 2013 / videocollectif Maurice

L'inéluctabilité du destin / Bernard Capitaine /

France / 2013 / 6'05

La memoria dell'acqua III / Ahmad Nejad / Iran / 2012 / 4'02

La nuit / Ninon Berthe / 2014 / videocollectif Clermont

La pornographie : la haine / Michel Ducerveau / Pologne / 2012 / 4'

Lac / Pierre & Jean Villemin / France / 2013 / 5'35

Le Cinéaste et l'Inverse / Jonas Luyckx / Belgique / 2013 / 17'56

Lettres à la mer / Renaud Perrin & Julien Telle / France / 2013 / 4'41

Libertade, Alegria, Fraternidade, Esperança / Estelle Nerot, Coralie Le Saout / 2014/ videocollectif Clermont

Limace/ver/cafard / Delphine Priet-Maheo / France / 2013 / 0'56

Manifest / Kolja Kunt / Allemagne / 2013 / 9'26

Marchant grenu / François Vogel / France / 2013 / 2'21

Maurice / MarieSylvianne Buzin, Gabriel Soucheyre / 2013 / videocollectif Maurice

Même dans mes rêves les plus flous tu es toujours là à me hanter, Jean-luc / Les sœurs h / France-Belgique / 2013 / 11'37

Microbiome / Virginia Eleuteri Serpieri & Gianluca Abbate / Italie / 2013 / 5'

Now or Never Ignace Van Ingelgom for Ever! / Ignace Van Ingelgom / Belgique / 2013 / 5'57

Ô m / MarieSylvianne Buzin, Gabriel Soucheyre / 2013 / videocollectif Maurice

ON-OFF CLIP II / Anna Anders / Germany / 2012 / 1'16

Panspèrmies Galàctica / Jep Brengaret / Espagne / 2013 / 2'49

Pas beau / Marie Paccou / France / 2013 / 2'46

Paulistas / Gabriel Soucheyre / 2014 / videocollectif Sao Paulo

PICO (Remix) / John Sanborn / USA / 2013 / 77'

Pixel Joy / Florentine Grelier / France / 2012 / 2'09

Pont Charles et Mala Strana, triomphe du baroque / Evelyne Ducrot / 2012 / videocollectif Prague

Production Plant / Joas Nebe / Allemagne / 2013 / 2'52

Propagande / Yannick Dangin-Leconte / France / 2013 / 4'47

Quando maria me fundou o carnaval / Gabriel Mascaro / 2013 / videcollectif Clermont

Romance sans paroles / Christophe Guérin / France / 2013 / 4'17

Rose Hill. Samedi après-midi / Munavvar Namdarkhan, Christine Turenne / 2013 / videocollectif Maurice

Scènes de rue, avril 2011 / Evelyne Ducrot / 2012 / videocollectif Prague

Sein und Zeit (Being and Time) / Antonia Dias Leite / Brésil / 2013 / 7'10

Shrinking cities / Pierre-Jean Giloux / France / 2013 / 5'55

Son âme en parure d'écailles / Laurent Bonnotte / France / 2013 / 4'38

Spectrography of a battle / Fabio Scacchioli & Vincenzo Core / Italie / 2012 / 3'47

Springs / Marie-Paule Bilger / France / 2013 / 2'32

Storia / Gérard Cairaschi / France / 2013 / 6'49

Straight Light / David Blasco / 2014 / videocollectif Sao Paulo

Surface mouvement – surface lumière / Hugo Arcier / France / 2013 / 2'22

The Caketrope of BURTON's Team / Alexandre Dubosc / France / 2012 / 1'40

The Floating World / Clare Langan / Irlande / 2013 / 16'04

The Lost / Reynold Reynolds / USA-Allemagne / 2014 / 90'

The Silent Movie / Slawomir Milewski / Pologne / 2013 / 1'19

VIDEOFORMES ***2014*** • **Titles**

Timeworld / JiSun Lee / Korea / 2013 / 3'16
Transit express / Jean-Paul Devin-Roux / France / 2013 / 3'03
Turn around / Justine Emard / 2014 / videocollectif Sao Paulo
UHF / David Ellis / USA / 2013 / 4'46
Un temps à Prague / Evelyne Ducrot / 2012 / videocollectif Prague
Untitled / Farideh Shahsavarani / Iran / 2013 / 4'20
V1422025, de la série d'installations « 18-12 » / Clémence B. T. D. Barret / France / 2012 / 4'58
Vaginal stressless | Tribute to daddy / Isabelle Lutz / Suisse / 2013 / 2'54
Vecteur dérivé / Nelly Girardeau / 2014 / videocollectif Sao Paulo
Vidas Paralelas / Adèle Caillère, Ninon Zerga-Jany / 2014 / videocollectif Clermont
Vie(s) / Clara Gauge, Zoé Jarry / 2014 / videocollectif Clermont
Waterframe 2 / Ollivier Moreels / France / 2013 / 2'
White noise / Francesca Fini / Italy / 2013 / 5'53

VIDEOFORMES ***2014*** • **Special Thanks**

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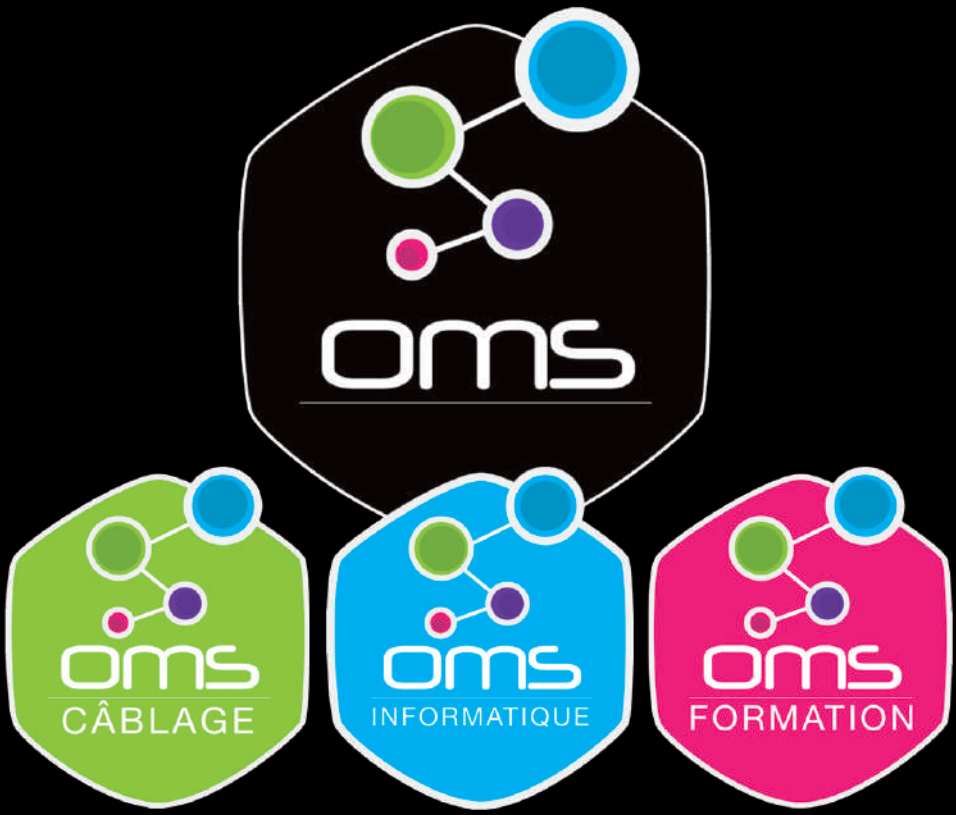
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