VIDEO FORMES 2016



INTERNATIONAL DIGITAL ARTS FESTIVAL

Clermont-Ferrand
Maison de la Culture

FESTIVAL / **16.03** > **19.03**
EXHIBITIONS / **16.03** > **02.04**

www.videoformes.com

Turbulences video #91 · special-issue, catalogue VIDEOFORMES 2016

Director of publication : Loiez Deniel • Editor in chief : Gabriel Soucheyre
Proofreading : Evelyne Ducrot, Anick Maréchal, Gilbert Pons, Gabriel Soucheyre.
Coordination & lay out : Éric André Freydefont

Publish by VIDEOFORMES,
La Diode - 190/194 bd Gustave Flaubert - 63000 Clermont-Ferrand, France • tél : 04 73 17 02 17 •
videoformes@videoformes.com • www.videoformes.com •
© authors, Turbulences VIDEO #91 & VIDEOFORMES • All rights reserved •
Turbulences vidéo, quarterly magazine #91 is published with the support of ministère de la Culture / DRAC Auvergne-Rhône-Alpes, city of Clermont-Ferrand, of Clermont Communauté, of Conseil Départemental du Puy-de-Dôme and of Conseil Régional d'Auvergne-Rhône-Alpes.

VIDEOFORMES 2016 • Organisation

Chairman: Loiez Deniel

Director: Gabriel Soucheyre

Coordination – communication: Pascale Fouchère
Administration – logistics: Camille Legouest
Competition – documentation – website: Pauline Quantinet
Publishing - production: Eric André Freydefont
Culture teacher referent: Fanny Bauguil
Photographer & video editing: Gwenolé Robert
Community manager: Nicolas Masquelier

Digital Lounge scenography, maison de la culture: Marion Arnoux
' La Brico Thière ', atelier de bricolage de la Gauthière (Université Foraine): Fred Camaret, Philippe Goiran, Young Seo, Laurence Sauvignon, Marie Cartigny, Laurence Liatim, Kosuke Kawazaki, Marc Anderson, Léo Crochet, David Laroche.

Educationnal activities trainees: Audrey Grangier & Sylvaine Airiaud, students in Master Conduite de Projets Culturels, Departement Métiers de la culture, Université Blaise Pascal, Clermont-Ferrand

Prix Blaise Pascal des étudiants jury, organised by: Alexandra Grenon & Marie-Wandrille Fournage, students in Master Conduite de Projets Culturels of département Métiers de la culture, Université Blaise Pascal, Clermont-Ferrand

Production manager: Pierre Levchin
Video production: Comme une image et Ange-Marie Maurin
Production: Bruno Didelot, Clément Dubois, Christophe Raoux, Stéphane Renié, Clément Salle
Digital Lounge management: Dominique Martin

Translations: Kosuke Kawasaki, Catherine Librini, Kevin Metz, Pauline Quantinet, Gabriel Soucheyre
Graphic conception of poster 2016: Hélène Lehu

Video selection committee : Fanny Bauguil, Xavier Gourdet, Stéphane Haddouche, Raphaël Maze, Arnaud M'Doihoma, Pauline Quantinet, Emilie Richelet, Arnaud Simetière, Gabriel Soucheyre and Laure-Hélène Vial.

Youth video selection : Fanny Bauguil, Pauline Quantinet.

VIDEOFORMES 2016 awards jury : Eric Deneuville (Espace Croisé, Roubaix, France), Natalia Fuchs (Polytechnic Museum, Moscou, Russie), Anne Leymarie (Plein la Bobine festival, La Bourboule, France)

Blaise Pascal University students Award Jury: Cynthia Coutant, Marine David, Pierre Gauchez, Violette Kamal, Agathe Parraud

Boards of directors : Loiez Deniel, Evelyne Ducrot, Anne-Sophie Emard, Bénédicte Haudebourg, Gilbert Lachaud, Michel Bellier, Antoine Canet, Marc Lecoutre, Anick Maréchal et Julien Piedpremier.

Contacts
videoformes@videoformes.com
Tél. : +33(0)4 73 17 02 17



VIDEOFORMES 2016 • Editorial

WE MUST PERFORM

For many today, the 'digital revolution' has created new spaces to explore, a recovered sense of freedom in an 'analogical' world that is diminished by various restrictions and regulations.

For others, the absence of points of reference has created a feeling of disarray and incited dissent.

However, all agree on the impact on their lives, their relations, their relationship with work, and their aspirations, whatever their nature.

As is often the case, artists foresaw these evolutions, and imagined the possibilities in content as well as in form.

From the nature of digital image to the images of humanized nature, deeply un-natural but shaped by man, the field is widely covered.

With the advent of transhumanist utopias, the world of art today, which is almost completely 'hybridified' in its digital dimension, calls upon or affirms the essential dimension of humanity, the physical and spiritual implication of the artist and audience.

Performance seems the most meaningful or vivid form, performance examined in its broadest sense, that which arises from the implication, from the 'commitment', of the artist but also of the viewer, an inevitably essential actor. The performance even grapples with the notion of world citizenship, it distinguishes the human from the consumerist context: it asks questions, calls for answers. The absence of codes and of schematized structuring of this 'form,' suggests by definition a space for exploration if not for freedom.

We can assert that all of the works presented in VIDEOFORMES 2016 fall into this performative dimension, including the (allegedly not so) simple projections, and presents the opportunity for many encounters with the artists and works that go from textual poetry to machines and sophisticated virtual programs as well as to machines that project images, in other words, to be imagined.

Loïez DENIEL, chairman of VIDEOFORMES
Gbariel SOUCHEYRE, Artistic Director



VIDEOFORMES 2016 • Introduction

WHAT IF WE LOOKED TOWARD THE RISING SUN?

We would discover, for example, that the Japanese practiced a form of projected animation using pieces of wood… In this all-digital age that is being thrown at us, it might be appropriate to remember how far we have come without necessarily going all the way back to Plato's cave. Many milestones have lead to this limitless power to imagine and share sound and visual fantasies today.

VIDEOFORMES 2016 *envisages an important place dedicated to performance, a form of expression that can combine esthetic research, formal research, sometimes approaching the sports dimension, and especially allowing more than any other form to experiment a range of links in which meaning, the human element, the physical world, and emotions are combined and in which the audience and actors exchange, communicate, or even confront each other.*

Performance replaces the individual, the singular in the center of a society that is more and more normative, exclusive and fascinated by the pseudo-exactness of science that promises an imminent transhuman future. The bionic man already exists, but what remains human about him?

VIDEOFORMES *is an event in which all artistic forms hybridize, content reflects all tensions, all the questions that we can feel today and are the revealing reflection of the digital mirror: projections, performances, installations, and debates expose the beauty and the digital shadows.*

Thanks to the artists for revealing us.

Thanks to the artists for reminding us of their necessary and - very - fragile existence.

Thanks to the artists for involving us in building new utopias when those who have foundered lead us to failure and serve as a pretext to reduce our personal space, closing little by little all the spaces of public freedom, where culture goes to meet the citizen.

Thanks to the artists for being 'performative', for subtly and discreetly giving us forms.



CONTENTS

FESTIVAL

Digital Lounge (Reception) **p.8**
- Hologate p.9
- WhiteBlackFungus p.10
- Japan video Programme & Vidéocollectifs p.12

Prix VIDEOFORMES 2016 **p.13**
- Programme #1 p.14
- Programme #2 p.16
- Programme #3 p.18
- Programme #4 p.20
- Programme #5 p.22
- Programme #6 p.24
- Programme #7 p.26
- Programme ' Committed ' p.28

Performances : ' Poésie avec vues ' **p .30**

Conference : ' La SCAM invites! ' **p.34**

' Ko Nakajima ' **p.36**

Round Table : ' The digital transition : The mutants ' **p.45**

FOCUS : ' VIDEOs - for another millennium ' **p.48**
FOCUS : Espace Croisé **p.50**

Closing evening **(Performance ' Dématérialisé ' / AADN + Palmarès 2016)** **p.53**



EXHIBITIONS

Peter BOGERS p.56
Enrique RAMIREZ p.59
Caroline DUCHATELET p.61
Francesca FINI p.70
Anders WEBERG p.74
Pascal LIÈVRE p.77
Motoka NIINA & Nahoko MATSUO p.81
Anne-Sophie EMARD p.83
Dream of Science p.85
Video Academy p.87

Youth Audiences p.106

Index of titles p.107
Thanks p.110
Partners p.113

DIGITAL LOUNGE

FESTIVAL - 03.16 > 03.19
MAISON DE LA CULTURE

Meeting place of the festival, the digital lounge proposes continual screenings and rendez-vous with artists : presentations, performances, holograms,… All that in a friendly atmosphere!

Scenography by Marion Arnoux :

Born on March 16, 1982 in Montpellier [France], Marion Arnoux is a visual artist, scenographer, designer, and dancer.

A graduate of the Ecole Supérieure d'Art in Saint-Etienne in 2006, she has articulated her research around space, the sign, and the object. She questions the relationship with the artwork, with the museum object, and the capacity to solicit and provoke while looking at it. In 2007, she earned a Master's degree in Design and Research with 'flow' as her thesis. She participates in the graphic and editorial development of the magazine Azimuts.

From 2006 to 2009, she participated in the work of the Atelier IRB Paris and collaborated regularly as a designer with the graphic designer Ruedi Baur: projects concerning identity, orientation, and signaling in several cities.

She participated in the scenography of the series of 12 installations ('Juste avant la transformation' - Just before the transformation) at the Biennale du Design de Saint-Etienne in 2006, and at the exhibition 'Le Grand Monde d'Andy Warhol' (The Big World of Andy Warhol) at the Grand Palais. She is a member of the prize-winning team for the scenography of the French Pavilion at the Expo 2010 Shanghai.

She then moved to Morocco and created 'Intégral Studio Casablanca' with the scenographer and architect Philippe Délis. As a scenographer and designer in this workshop, she worked on several projects: The Bank Al-Maghrib Museum in Rabat (Morocco); the museum of the archeological site in Alba-La-Romaine (France) in 2013; the A. Slaoui Foundation Museum (Casablanca)…

Since 2014, she has been involved as a visual art scenographer in the Art Therapy Workshop in the Sainte-Marie Hospital in Clermont-Ferrand, developing the layout of collective installations that use the art produced by the patients in the workshop, from the point of view of visual art, poetry, sound creations, and video art…

For the 31st edition of Vidéoformes, in the Salle Chavignier, she is designing the scenography of the Vidéobar that is open during the festival: a place to meet up, have a drink, eat, relax, exchange, watch, be entertained, write, sleep, view, dream… with a visual and sound program in the evening. The participative construction of the furniture is an opportunity for experimentation, deformation, and reuse of scrap material. A project in partnership with 'La Brico Thière' - bricolage workshop of La Gauthière (Université Foraine) - and the Art Therapy Workshop in the Sainte-Marie Hospital in Clermont-Ferrand.

Translated from French by Kevin Metz

© Turbulences Vidéo #91

HOLOGATE // Babel Event (France)

Become a hologram!

BABEL is a young group from Lyon that is specialized in new technologies. We propose innovative solutions to enrich the spectator's experience, whatever the type or format of the event. We imagine future events for you.

Get on board Hologate to have an incredible holographic experience in the far reaches of the galaxy.

Having traveled from planet to planet, Hologate has finally landed at the Vidéoformes Festival.

A real machine that communicates with the universe was given to us by extraterrestrials in order to leave them a message. How? By transforming you into a hologram!

Its two modules are ready to welcome you to record your holographic message. During its next trip, others will be able to discover your clone of light.

Who else was able to leave a message before you? Are you ready to discover the secrets that Hologate contains?

This unconventional installation is a compendium of technology. In real time, Hologate integrates you into the projection module, giving a real-size holographic display that is larger than life.

Our cameras detect your movements and activate 3D animations that take life before your eyes and plunge you into a 100% holographic world…

Also discover how artists have transposed their work, opening a new dimension to their creation.



Extend the #Hologate experience with my Holopad, a 360° holographic projection terminal for your living room.

Hologate is an original creation by Babel Event, for the international 'Light Festival' (Lyon / France - 2015).

Translated from French by Kevin Metz

© Turbulences Vidéo #91

Artistic director : Olivier Meunier - Consulting : Julien Piedpremier & Frédéric Meunier
Concept arts : Pierre Davoult & Raphaël Maaden - Infographics : William Pras et Thomas Sigaud
Technical manager : Jérémy Labarre - Sound Design : Romain Constant
FX sound design : Michael Brochet - Coordinating : Mathilde Charpentier
Programming : IUT du Puy en Velay ' imagerie numérique '
Translator : Agathe Micoulaud

WhiteBlackFungus // Collective (France)

The group of artists WhiteBlackFungus invented *Multiple remiX*, a collaborative and big data method allowing artworks to be created in a nonlinear manner by a virtually unlimited number of participants. *Multiple remiX* allows to mix freely any kind of artistic techniques, manual or numeric, exploring the often unexpected interferences of the material and the virtual. Photography and video are opposed to work done by the artist's hands, bringing the rich variety of material textures and artist's gestures into numeric artworks.

WhiteBlackFungus wants video art to be part of people's lives, and to be increasingly nomad as they are. Therefore they are merely presented on flat screens, ranging from miniature wearable screens (Vijou for VIDeo bijOU) to very large screens, and performing events are organised using them: Expositions on Vijou wearables ('Exmotion', an idea and term coined by Laurent Devèze, director of the ISBA art school), Videovan, a comfort van fitted with a large flat screen thet allows video art to pop up everywhere.



Presented artworks :

Il Sogno di Giorgio II | 2016 | HD video | oval shape
Rhapsodie munichoise No 1 | 2015 | HD video | oval shape | 05'17
Coxtasy I | 2016 | VGA | circular shape
Transformation et fugue I | 2014 | VGA | rectangular shape | 05'25
Grand Bleu I | 2014 | VGA | rectangular shape | 04'18

Collection of *Vijou* videos for performance during opening: will be communicated by the first days of march

WhiteBlackFungus // Collectif (France)

Véronique Cartier-Hampel, born in Gray (France) in 1962, and **Reinhard Hampel**, born in Darmstadt (Germany) in 1961, collaborate as **WhiteBlackFungus** since 2011. With very different backgrounds - medical for Véronique, technical and scientific for Reinhard - they developped an art made of oppositions: photography opposed to very material painting, fixed image to video, light-dark, figurative-abstract, civilisation-nature. The very name of the group expresses this contradictive nature through the opposing colors white and black. They live a life of research and invention in order to achieve what they want.

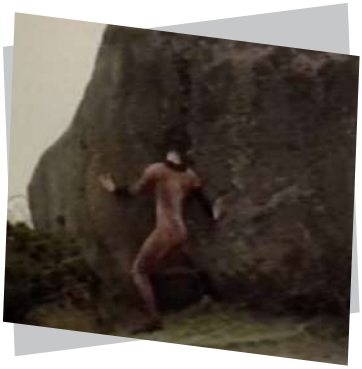
After several series of paintings done over photographs (Interaction paintings, series 'Nature fucks You', 'De Profundis', 2011-2013) they developped the *Multiple remiX* method, then produced their first video ('Les Demoiselles du Nibelung', presented at Extra Experimental Trails, Kunstverein D21, Leipzig, 2013).

Exhibitions et performances (selection):

Feb., 2014, first 'Exmotion', commission of the Institut Supérieur des Beaux-Arts (ISBA) of Besançon, exhibition on Vijou comprising 12 videos worn by participants of the Open House Day of the art school.
Summer of 2014, creation of the Videovan. Appearances in Paris (YIA 2014), Basel (reopening of the Haus für elektronische Künste , nov. 2014), Brussels (Poppositions 2014)
2014 and 2015, 'Marais Digital' at Mamia Bretesché Gallery (with the Videovan present in 2015)
2015, Beirut Art Fair (Mamia Bretesché Gallery) and Art Monaco (Galerie #1)

Website : www.whiteblackfungus.com

Video programme // (streaming)



‘ KO NAKAJIMA ‘ SELECTED RETROSPECTIVE :

Seizoki | 1964 | 4’
Biological cycle 1+5 | 1971-1982 | 8’
Shinkansen Researching Foods | 1975 | 10’
Dolmen | 1987 | 6’
Esprits de Sel | 1993 | 13’20
My Life | 1976-2014 | 32’
Mount Fuji | 1984 | 7’
Requiem Dance in Fukushima | 2011 | 20’
What is photography? | 1976 | 10’



‘ KENTARO TAKI ‘ PROGRAMME:

Come and Go | 2015 | 5’
Hymne À Xochipilli/ du Japon | 2013 | 2’50

ARTS COUNCIL TOKYO



VIDEOCOLLECTIFS :

Videocollectifs are 3 minutes films offering a personal look at the town / view of the town.
A concept created by Natan Karczmar, organised in Clermont-Ferrand by the the Service Universités Culture, the Pôle des Relations Internationales de la Ville de Clermont-Ferrand & VIDEOFORMES.
Everybody can participate : French or foreigners, 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.

PRIX VIDEOFORMES 2016

FESTIVAL - 03.16 > 03.19
MAISON DE LA CULTURE

The international competition reflects the diversity of styles, artistic universe and innovative forms of video today.

687 videos received from 50 countries: Argentina, Australia, Austria, Belgium, Brasil, Canada, Chile, China, Colombia, Congo, Korea, England, Estonia, Europe, Finland, France, Germany, Greece, Honduras, Hong Kong, Hungary, India, Indonesia, Irak, Iran, Ireland, Israël, Italy, Japan, Korea, Lebanon, Marocco, Mexico, Norway, New Zealand, Peru, Poland, Portugal, Romania, Russia, Serbia, Spain, Sweden, Swiss, Taiwan, Thailand, The Netherlands, The Philippines, The Ukraine, Turkey, Uruguay, USA.

The selection commitee choose 53 videos that will be presented in 8 programs.

A jury of international professionals will award prizes announced Saturday, March 19:

Prix VIDEOFORMES 2016 / Ville de Clermont-Ferrand

Prix VIDEOFORMES 2016 / Conseil Départemental du Puy-de-Dôme

Prix VIDEOFORMES 2016 / Prix Université Blaise Pascal des étudiants: a jury made of studients from the department of Cultural professions and from the Cinema workshops of the Service Université Culture (SUC) will also award a prize. This prize was created in 2012 at the suggestion of VIDEOFORMES, the University Blaise Pascal (particularly the UFR Lettres, Langues et Sciences Humaines and the Cultural professions department) and the SUC.

PRIX VIDEOFORMES 2016

FESTIVAL - 03.16 > 03.19
MAISON DE LA CULTURE

Programme #1



Traitement

Jonas Luyckx

Belgium | 2015 | 8'15

Treatment is a dance experiment on mental illness. Our century is not it crazy? Patients are locked, medicalized and treated. But the rest of society is it sane?



Modini - The Answer

Yannick Dangin Leconte & Anna Faivre d'Arcier

France | 2015 | 5'09

'The Answer' proceeds as contamination. Using found footage advertisement auditions, it draws a dark satire about the couple, love and promotion. Get the answer right ? (Modini is a collaboration between Scottish producer Hostage and techno veteran Neil Landstrumm).



Esquisses tauromachiques 3

Alain Bourges

France | 2014 | 9'16

Bullfights' fragments.



Travel Notebooks: Perugia, Italy

Silvia De Gennaro

Italy | 2014 | 2'29

Using details from a photo reportage, I created some digital collages that reassemble the shape of cities places as they are formed in my imagination. The details are notes on a traveler pad as fragments surviving in the memory.

PRIX VIDEOFORMES 2016

FESTIVAL - 03.16 > 03.19
MAISON DE LA CULTURE

Programme #1



Ashes to Ashes

Fabrice Leroux

France | 2014 | 3'37

Strong and fragile, body is our story. A new cycle of life. Ashes to ashes : 'for dust you are and to dust you will return.' Enjoy day after day.

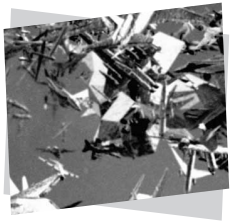


10 Minutes at Tohoku

Michel Huneault

Canada | 2014 | 10'

Meditative video shot in Japan on 250 km of coast affected by the March 3rd of 2011 tsunami, including the Fukushima area. Shot in 2012 and edited in 2014.



U.

Adrian Chavez

Mexico | 2014 | 4'40

'U.' shows an Earth suspended inside a total limbo in which nuclear fission and fusion turn time, cosmos, energy and matter.

PRIX VIDEOFORMES 2016

FESTIVAL - 03.16 > 03.19
MAISON DE LA CULTURE

Programme #2



Take six

Hande Zerkin

Turkey | 2014 | 6'18

All other images are blurred when you start spinning. Now, you float on air. Only thing you can see is blur. This difference enables you realize new images from your circles.



Rhombus

Gareth Walsh

United Kingdom | 2014 | 2'54

Infinite seascape.



Spyr

Christoph Lemmen & Ruth Wiesenfeld

Germany | 2015 | 9'20

'SPYR' originated from a composition by Ruth Wiesenfeld, based on the experience of witnessing a musician absorbed in sound and movement. The film creates an immediacy that lets the viewer participate in this physical act of playing an instrument.



A Machine for Living

Dalit Sharon & Amichy Bikovsky

Israel | 2015 | 2'49

The camera focuses on apartment blocks. A grim architectural reflection of a national necessity in a state which entrenches itself behind barricades. The view concludes in an intermediate place on the thin line between interior and exterior.

Programme #2

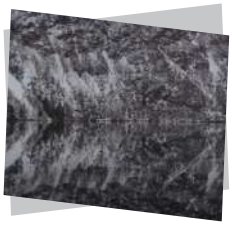


Still cant show u the face

Slawomir Milewski

Poland | 2014 | 5'20

The film freely relates to Gilles Deleuze's saying: we are our own genitality.



Focus on infinity

Mathilde Lavenne

France | 2015 | 15'35

'Focus on Infinity' is a short experimental film shooted in Norway, an initiatory journey, a kind of fjord-movie. Hypnotic, shamanic, it explores the humain being in front of nature in a swirl of matter.

PRIX VIDEOFORMES 2016

FESTIVAL - 03.16 > 03.19
MAISON DE LA CULTURE

Programme #3



Nocturna

Gabriela Golder

Argentina | 2014 | 4'

This video was made from images of the newscast Sucesos Argentinos (1938-1972).



Amygdaland (3D)

Gregory Mc Grew

France | 2014 | 5'38

Through 3D glasses we are taken to Amygdaland, a delirious theme park around the amygdala in the limbic system of the brain, composed like immersiv paintings where time has stopped.



Artefrakt

Bennet Meyer & Iris Schwarz

Germany-Austria | 2014 | 2'56

The textures are pure information on the nature of things. The media also have textures. While the digital media are becoming more efficient and flawless, textures – errors of the screen – seem to decompose.



4min15 au révélateur

Moïa Jobin-Paré

Canada | 2015 | 4'44

A young woman and an urban landscape interact with each other. Developing images and intricacies by scratching and sewing them on again. Mixed techniques.

Programme #3

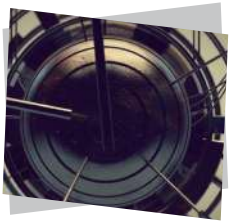


Mental Space

Toby Tatum

England | 2014 | 6'43

A vision in a dream. Follow a stream of consciousness deep into a world transformed by the shaping spirit of the imagination.



Vehicles

Matthew Schoen

Canada | 2015 | 9'30

'Vehicles' is a video and sound work in which an imagined structure is revealed from its smallest components to the larger and more complex entities they compose.



Dadaloop (3D)

Francesca Fini

Italy | 2015 | 10'

A dadaist ratatouille of images in which food becomes a dream – or nightmare – and the reflection of schizophrenic diets in the claustrophobic frame of a self-portrait.

Programme #4



Metabolism

Pierre Jean Giloux

France | 2015 | 11'04

The Metabolism is an architectural and urbanistic movement born in Japan in the 60s. It was the last modernist utopia , his goal : to create the city of the future. This film features virtual Metabolists projects in Tokyo in the 21st Century .



You don't own me

Kristin Li

Canada | 2014 | 2'33

A short animation set to Klaus Nomi's rendition of You Don't Own Me: queer liberation or neoliberal liberty?



Chiens-Loups

Julie Chaffort

France | 2014 | 1 min 28

Production: Centre Clark / Zébra 3

Three dogs hear scream of wolves played by a turntable.

Programme #4



Mahapralaya

Gustaf Broms

Sweden | 2015 | 24'

As a starting point I had one of these experiences, melting into the forest floor, where your sense of self/ body started to drift further further away from the borders of my skin. It made me wonder if this is a logic step in our evolution.



Woman without Mandolin

Fabiano Mixo

Brazil | 2015 | 4'40

A cubist film or a portrait of Miriam Goldschmidt.

PRIX VIDEOFORMES 2016

FESTIVAL - 03.16 > 03.19
MAISON DE LA CULTURE

Programme #5



Cités

Myriam Boucher

Canada | 2015 | 11'01

Material to digital cities, the world is reversed, inhabited space dies and reborn, ruin or dust, no matter, trace has resonance in us, a noise that lasts.



Fall

Alejandra Rincon

Colombia | 2014 | 2'51

The first time I saw snow. Infinite, white, Snowy Park. There in front of the mountain, I saw people falling, sometimes in slow motion, sometimes suddenly, bummer!



Somebody was trying to kill somebody else

Benjamin Verhoeven

Belgium | 2014 | 6'11

'Somebody was trying to kill somebody else' is a part of an ongoing project called 'Scanning Cinema'. The project consist of scanning moving images by using a flatbed scanner and a monitor and putting them back into an animated film.



A tourist guide to Sri Lanka

Chris Daykiné

England | 2015 | 7'52

Auspicious moments preserved in word and image. Sketches, animation and other things dear to me, to account for a stay in Sri Lanka to travelers from friendly manner.

PRIX VIDEOFORMES 2016

FESTIVAL - 03.16 > 03.19
MAISON DE LA CULTURE

Programme #5



Immagine

Gérard Cairaschi

France | 2015 | 9'14

The video 'Immagine' is the story of Eve and the forbidden fruit. The use of secrecy, mystery, dogma, and the divine law by religions. A human construction of a system of obstruction against the legitimate hunger for knowledge and freedom.

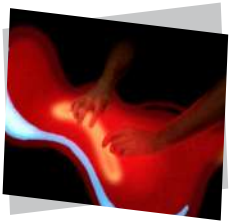


Slices of time

Bob Kohn

France | 2015 | 2'

Image by image, this is where a 1/25 th of a second.



Shapes

Gustavo Almenara

France | 2015 | 3'24

Shapes are music, music is gesture, gestures are shapes.

PRIX VIDEOFORMES 2016

FESTIVAL - 03.16 > 03.19
MAISON DE LA CULTURE

Programme #6

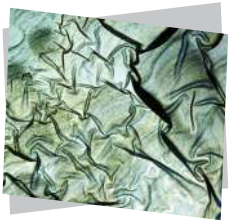


King of Boys (Abattoir of Makoko)

Karimah Ashadu

England-Nigeria | 2015 | 5'

'King of Boys' is a window into Makoko abattoir, Lagos, Nigeria. Filmed with an analogue red filter made from a recycled beer keg. The camera shifts between a state of fantasy/reality, engulfing us into the dream-like state of a red filtered world.



Frack

Grayson Cooke

New Zeland | 2015 | 8'19

'Frack' is an art/science project that combines environmental critique with material enquiry; it depicts chemicals used in hydraulic fracturing dissolving photographs of sedimentary rock.



Il fût un temps

Hervé Penhoat

France | 2014 | 8'20

The memory of walls. Overlapping of two times wondering both, sometimes confronting.



The morning dance

Justin Weiler

France | 2014 | 2'58

Nureyev ballet interpretation of 'Romeo and Juliet', this video is part of a set of six video constituting the major moments of the piece. Inspired by the absurd theater of Beckett but also including Buster Keaton.

Programme #6



Céos Phoébé

David Rodes

France | 2014 | 13'28

What is left of us at the dawn of our forgetting? This could be the story of a future memory or that of a forgotten future. A fragment of a mythical dream in our frozen memories. When presence is no longer flesh and our words are murmurs? In the spectrum of our desires emerges the shore of an intimacy become unsayable. In the lassitude of our talismans we count the beads of murmuring and imperious desire.



Tondo

Jeremie Van Quynh

France | 2015 | 3'58

Based on real shootings, Tondo is a visual and sound exeperiment where each viewer is driven through pareidolias in a dreamlike journey. The use of everyday's sounds helps mental pictures pop up.



Sense of place

Apotropia

Italy | 2015 | 5 min

The term 'sense of place' may describe both an arrangement of features that makes a place unique and the sensation and perception of place as experienced by the living bodies that belong to it.

Programme #7



The Love Story

Evan Grothjan

USA | 2015 | 5'22

False love.



Isla

Javiera Tejerina-Risso

Chile | 2014 | 9'14

'Isla' invites us to cross the waters and discover an unknown island. On this fictitious and imaginary territory, man seems insignificant in its relation to nature but this is only artifice.



Oneiria

Jeroen Cluckers

Belgium | 2014 | 3'52

'Oneiria' uses datamoshing, a technique in which digital video images are deliberately made unstable, and found footage in different formats is literally used as paint, smearing images to create painterly, abstract, dreamlike landscapes.



Sharing Lazy Gains

Mores Mcwreath

USA | 2014 | 5'12

In 'Sharing Lazy Gains' my body is repeatedly seen engaged in performative acts while reciting twitter-sized pieces of text culled from the Internet.

Programme #7



The lamps

Shelly Silver

USA | 2015 | 4'19

'The lamps' details the Baroness Elsa von Freytag-Loringhoven née Plotz's trip to the Naples Archeological Museum in the early 1900's where she breaks into 'Il Gabinetto Segretto,' a secret room filled with erotic objects from Pompeii.



Le Park

Randa Maroufi

Marocco | 2015 | 14'

A slow meandering camera in an abandoned amusement park in the heart of Casablanca.



Vírica Panspèrmies

Jep Brengaret

Spain | 2014 | 1'39

'Vírica panspèrmies' tells a brief chronicle the spread of life in the universe.

PRIX VIDEOFORMES 2016

FESTIVAL - 03.16 > 03.19
MAISON DE LA CULTURE

Programme ‘ Committed ‘

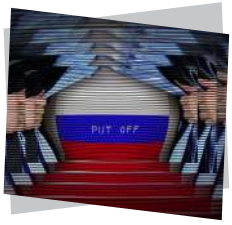


The reflection of power

Mihai Grecu

Romania | 2015 | 9’

In the most secret capital of the world a crowd attends a show while a disaster threatens the whole city…



Put off

Heros Thanatos

France | 2015 | 4’25

Putin remains the undisputed leader of the ranking since 1999. This year he even won the favors of a record number of citizens with 57% of people placing it in first position! Put IN! Да !!



On Nation (and other dogmas)

Zavan Films

Europe | 2015 | 22’

‘As I write, highly civilized human beings are flying overhead, trying to kill me. They do not feel any enmity against me as an individual, nor I against them. They are ‘only doing their duty’, as the saying goes.’ G. Orwell, ‘England Your England’



H2O3

Farideh Shahsavarani

Iran | 2014 | 1’20

Water……purity of life. Flood……rages and death, Existence, Presence of death…..
The man. The myth of seeing and craving and wish. And desire. And fear…..
Power… Power… And power…..

Programme
‘ Committed ‘

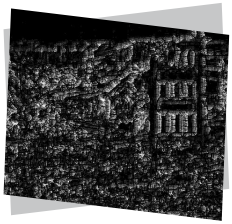


Folk Songs

Nino Laisné

France | 2014 | 12’27

‘Folk Songs’ presents testimonies of illegal migrants and victims of trafficking. Some discreet stories, marked by spontaneous songs especially moving. A unique approach of memory and uprooting.



Dust

Daniel Wechsler

Israel | 2015 | 3’42

The yet to be titled visual technique for ‘Dust’ is a result of user and CPU mistakes-I shouldn’t have pressed that, and the CPU shouldn’t have done that. From that point on, it only seemed natural to combine one fatal error with a few minor ones.



The barbarians

Michel Pavlou

Norway-Greece | 2015 | 10’

A series of scenes of a besieged city, shaken by riots, associated with Cavafy’s and Aeschylus’ verses, fuses the narrative with the historical time and question the diachronic nature of power struggle.



Resist (DISAPPEARING HAPPINESS)

Dragana Zarevac

Serbia | 2015 | 4’06

The video ‘Resist: Disappearing Happiness’ deals with feelings of disappointment, frustration, rage, fear and insecurity: emotions which are hidden behind simple joyful melodies, playful hopping and clapping hands.

POÉSIE AVEC VUES

FESTIVAL - 03.16 > 03.19
MAISON DE LA CULTURE

PERFORMANCES

Survey or *From what does love fall?*

Florence Pazzottu (France)



The little shape shown that is proposed by Florence Pazzottu plays on the harmony and disparity between a videographic poem and a scenographic, or simply spoken, rendition. It ends with the 'Dialectic questionnaire of love and desire'.

Except for a few poems from books published by Flammarion (Poetry collection) or by l'Amourier, most of the spoken texts are new: they are from 'Tales from here', inspired by The Tales of Ise, Japanese tales from the 10th century, and are made up of short prose (stories or anecdotes) in which SMS poems and very contemporary 'tanka-texting' are interspersed.

A partnership with Alt(r)a Voce, who produces Florence Pazzottu's video works.
www.altravoce-marseille.com

POÉSIE AVEC VUES

PERFORMANCES

Survey* or *From what does love fall?
Florence Pazzottu (France)

A poet, Florence Pazzottu co-founded (with Christiane Veschambre) the magazine Petite, was a member of the editorial board of Action poétique, and has published a dozen books with different publishers, including Al Dante, l'Amourier, le Seuil, Flammarion, or even Cadastre8zéro and l'Atelier du Grand Tétras. She has made several films as well as video installations that were presented at the La Traverse gallery in Marseille under the title 'Open poem in seven shorts' in 2014 (a new exhibition will take place in the Vélo-Théâtre of Apt in May 2016). She has conceived and made video scenography for two of her narratives, la Tête de l'Homme (The Head of Man) with the actress Marion Bottollier, and inspired by Heures blanches (White hours), she made Où dois-je encore monter avec mon désir? (Where do I have to go with my desire) and Ne demande pas à ton ombre la charité (Don't ask your shadow for kindness) with the director Aurélie Leroux. She regularly works with the multimedia artist Giney Ayme in performances or readings with video and punctuations (sound and gestures). She is one of the founding members of the Collectif Hors Cadre (created at the Variétés Cinema in Marseille in 2015). She has recently participated in the Qui-Vive sessions in Pantin, and in the Cris poétiques of Apt that she now presents with Jean de Breyne.

From writing to the stage, from dramatic art of signs to image/sound/text editing, from spoken text or readings to the poem/film, it's always the poem, her writing and sharing, that Florence Pazzottu aims for and affirms. She tries to give form and life to the vision of poetry that is both timeless and yet grapples with the present, 'at the steep slope of reality*'; and where the poem, which Mandelstam says is 'always addressed', is an address to 'anyone*'.

*As the philospher Alain Badiou said in his first film, La Place du sujet (The Place of the Subject) (documentary, 40', 2012), that can be seen, like most of the videographic work by Florence Pazzottu, on the Alt(r)a Voce website: www.altravoce-marseille.com.

SEMAINE DE LA poésie

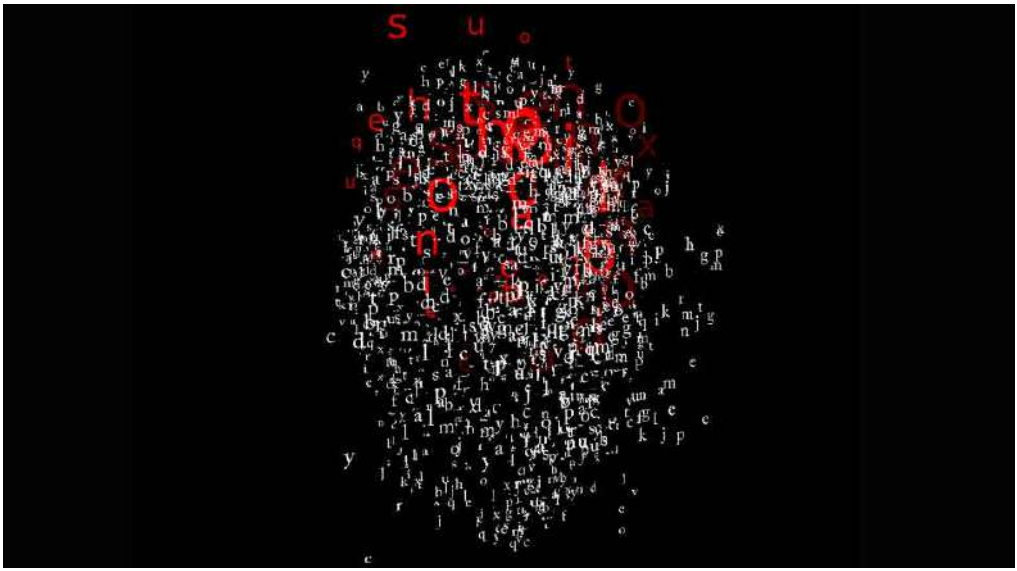
POÉSIE AVEC VUES

FESTIVAL - 03.16 > 03.19
MAISON DE LA CULTURE

PERFORMANCES

ALPHA_LAB

HP Process (France)



Alpha-lab is a performance of poetry digital action on the combinatory infinity of the alphabet, envisaged as material giving substance and form to views and thought, as well as a labyrinth to go through thanks to sound and the movement of the body. In this performative, generative, and interactive poem, HP Process views computer tools both as a microscope and as a telescope. Alpha_Lab will therefore travel through multiple dimensions from the infinitely small to the infinitely big.

Within a fragmented video scenography, this labyrinth will take the form of a constantly mutating organism that is activated according to different parameters: generative, sound, and interactive. The textual and informational material, withdrawn into itself, static and inert, will be exhibited by performers, in order to find, in its increasing complexity, trajectories toward possible evolutions. The performers will bring to life and arrange the material, technological, organic, and geographical forms that, by their reduction and composition, will little by little become architectures of a world.

POÉSIE AVEC VUES

PERFORMANCES

ALPHA_LAB

HP Process (France)

The body will be the vector for exploring and the main dynamic of this vibratory textual geography, made up of 'mo(t)lecules'* and other particles, of fragments and excerpts from scientific, technical, political, or philosophical texts, and whose movements will lead us to look for new trajectories in the maze of meanings.

Alpha-lab is a study on the materiality and virtuality of text and of language, envisaged as code and the set of informational data. Reality is made up of complex architectures of speech and information. In what way can we rearrange these matrices and give them other configurations? In what way can we remain vibrant within systems of codifications and revive text and language? How can the body be both the agent and the place of this infinite exploration in order to invent new poetic arrangements?

**Play on words in French (mot + molecule = word + molecule)*

HP Process : Philippe Boisnard and Hortense Gauthier have performed under the name HP Process since 2006. They create digital poetic performances, as well as generative and interactive installations, and video and sound creations.

The poetry, in its textual, digital, visual and sound dimensions, is at the heart of their approach. Between poetic improvisation, deconstruction of language, typographical games, and retrieval of data, they invent systems of performative, interactive, or participative writing that involves the body, network, mobile technologies, and territories.

Digital technologies are for them as much tools to extend, deconstruct, and intensify language and forms of speech, as a medium capable of deploying writing outside of the framework to which it is assigned.

They try to write and act through and beyond the screens by questioning the relational and linguistic transformations produced by new technologies. They question the materiality and virtuality of the body, history, and production of language, as well as the relations generated by networks. They define their approach by the concept PDA (POETRY DIGITAL ACTION), through which they question the relation between body, language, spaces, and technology.

Participation in many festivals, museums, universities, and theaters in France and abroad: festival DIGITAL CHOC (French Institute of Japan-Tokyo - Kyoto), Agence TOPO - SAT (Montreal), festival Live Action (Gothenburg-Sweden), Centre Pompidou (Paris), Le Cube (Issy-les-Moulineaux), BNF (Paris), CAPC of Bordeaux, Museum of Contemporary Art of Marseille, festival Empreintes numériques (Toulouse), festival/ E-Poetry (Paris), Centro Octubre (Valencia-Spain), festival Les Bains numériques (Enghien-les-Bains), the international performance festival of Monza (Italy), EPAF (Warsaw- Poland), festival Son-Vision (Geneva), GRIM-Montévidéo (Marseille), festival LIVE ACTION (Sweden), festival VISIONSONIC (Paris), festival Accès(s) (Pau), Rencontres Chorégraphiques de Carthage (Tunis), Pure Data Convention 2009 (Sao Paulo-Brazil) …

http://databaz.org/hp-process/

SEMAINE DE LA poésie

LA SCAM INVITES !

FESTIVAL - 03.16 > 03.19
MAISON DE LA CULTURE

CONFERENCE

New horizons for authors

With 'La Scam invites!', the Writing and Emerging Forms Commission of the Société Civile des Auteurs Multimédias (Scam) is initiating a closer editorial collaboration with the festivals that Scam is working with. Through the organization of unprecedented encounters between authors of its repertoire and personalities from various fields (artistic, scientific, economic, philosophical…), this new formula intends to confront viewpoints, encourage new discussions, and broaden the fields of interest and actions of authors.

La Scam invites #1 : VIDEOFORMES 2016

To test this new formula, the Writing and Emerging Forms Commission has proposed to announce these encounters at the VIDEOFORMES Festival 2016.

This year VIDEOFORMES has invited the videomaker Ko Nakajima. Scam has invited the French landscape architect Michel Péna to talk with the pioneer of Japanese video art Ko Nakajima.

Ko Nakajima (*cf.* p.36) and Michel Péna are both interested in landscape, nature, and sustainable development through stories, education, references, esthetics, and different practices.

The moderators, Gilles Coudert and Jean-Jacques Gay, are members of the Writing and Emerging Forms Commission. They will ask questions to demonstrate the links between practices and approaches of the two interlocutors, as well as the convergence of both bodies of works around the notions of new writing and emerging forms.

Michel Péna : *Péna Paysages* is a landscape design workshop made up of a landscape architects, architects, and engineers. It is based in Paris and run by Christine and Michel Péna, landscape architects DPLG, graduates of the National School of Landscape Architecture in Versailles in 1983. (www.penapaysages.com, penapaysages.com/agence)

ARTS COUNCIL TOKYO

Scam*
la culture avec la copie privée

Documentaires, reportages,
magazines, webdocs…

DESIGN CATHERINE ZASK

38 000 auteurs
racontent le monde.
La Scam gère
leurs droits.

Scam* www.scam.fr

KO NAKAJIMA

FESTIVAL - 03.16 > 03.19
MAISON DE LA CULTURE

PERFORMANCE & SCREENINGS

Ko Nakajima & Art Vein Tokyo

Born in Kumamoto City, 1941. In the 1960s, Nakajima learnt filmmaking and began making experimental animations. In 1970, he bought video camera and founded the video group Video Earth. Nakajima incorporates his unique take on video as a personal, vital and spiritual medium into his performances, documentaries and installations.

Recently Nakajima had presented large scale installations in New Zealand and France, and held live-performance with Butoh dancers and Aniputer(1982) was his by analog visualization device in joint development with JVC ltd.

www.age.cc/~ko-ko-ko/blog/

Art Vein Tokyo : Ko Nakajima, Christophe Charles, Kentaro Taki, Nahoko Matsuo & Motoka Niina.

' We are an art research team from Japan who approach media art from the points of view of the past and future to try to revitalize the relationship between art and society.

We search out the roots of media art while promoting traditional Japanese and innovative expression.

In 2015 and 2016, we have been focusing on the Utsushie Magic Lantern from the Edo era, holding workshops about making Utsushie and introducing the work of Japanese media artists from various times.

Art Vein Tokyo is a group of artists in Tokyo who approach Media Art both from the experimental and the historical point of view, trying to revitalize the association between Art and Society, focusing on going back and forth between the roots and the cutting-edge of Japanese Media Art and introducing them worldwide.

This time at VIDEOFORMES 2016, as one of the main events, we present Ko Nakajima, an artist representing the AVT, and his performance 'Requiem Dance,' which pays tribute to VHS tapes and the Cathode Ray Tube, in collaboration with French musicians and performers. Also Kentaro Taki presents the performance 'Come and Go,' walking around Clermont Ferrand with the historic Japanese portable projector - the Utsushie (magic lantern.) Also, AVT's youngest artists, Motoka Niina and Nahiko Matsuo, will present their installation of a gigantic pyramid, built with three primary colors of projected light, collaborating with sound art by Christophe Charles.

We also have a workshop program for kids, 'Let's make an Utsushie Box (magic lantern).' Here we

KO NAKAJIMA

PERFORMANCE & SCREENINGS

Ko Nakajima & Art Vein Tokyo

present the Japanese traditional portable projector 'Utsushie,' as one of the roots for media art in Japan. Each participant will have the experience of making an Utsushie box, being able to move his or her own illustrations in ink with this simple handmade projector.

We will also be introducing the earlier video works of Ko Nakajima, and the screening of Japanese short video art works in historical order. Those screenings will give you the opportunity to draw inspiration from new and old Japanese video and media art. '

Art Vein Tokyo is an artist group based in Tokyo who approach media art from both experimental and historical points of view and try to revitalize the association between art and society. Focusing on the research between roots and the leading-edge of media art from Japan, we introduce them worldwide.

This year, we put the spotlight on the discovery of Utsushie – the Japanese historical portable projector from the Edo era –, as the origin of the handy projector. For VIDEOFORMES 2016, we have a workshop for kids 'Let's make an Utsushie box' ; we also introduce the performance using Utsushie 'Man with a video projector' by Kentarou Taki.

Edo Utsushie can be considered as a hybrid technique between the magic lantern, which came from Europe, and the skilled work of Japanese artisans which can also be seen in Japanese puppet shows or wind-up dolls.

Like the name 'Edo Utsushie', simply standing for 'image projection' (which differs from the English 'magic lantern', referring to the light source, or the French 'fantasmagorie', a spiritism show with the magic lantern which involved occultism), it simply spread as one of the democratic art forms in Japan, as well as Rakugo (comic story) and Ginyu (bardic poetry).

A lot of Utsushie stories included social satire and were filled with references to the daily lives of local people at the time.

The technique of the video, which was originally used at the war field – to observe enemies, to attack, and to report the result – was brought from Europe.

After the war, it started changing forms into the household use, to record broadcast programmes for instance, and it also made it possible for everybody to record daily life as snapshots.

During two decades of Japanese rapid economic growth, Japan dedicated its skills for the development of miniaturization and variation in video technology.

In addition to films and television, it paved the way for an alternative expression, video art.

The Japanese video art movement was first introduced in Canada by Michael Goldberg in the early 1970s.Michael was forming the movement of intermedia and alternative expressions.It was brought as an inspiration for the art movement, and was appreciated and put into practice by directors of experimental films and documentaries, as well as artists from various genres such as painters, performers, musicians, etc.

After its onset in the 1970s, the movement

KO NAKAJIMA

PERFORMANCE & SCREENINGS

Ko Nakajima & Art Vein Tokyo

reached a golden period in the 1980s. It gradually declined in the early 1990s with Japan's economic breakdown.

Video device makers who had been sustaining artists both technically and financially started to cut back the support, and the fever of the video art scene in Japan went down, after being involved in emerging medias such as media art and digital art.

Those times saw the predawn of IT introduction and networking and the emergence of a new generation of video artists, who had studied with international video art pioneers in academic sites, and grew up with portable video, MTV and TV games as a background.

Their styles had something in common with the first video art generations who confronted with the self-mentioning to its medium resistance.

At the same time they put many factors as threads – such as video, sound, object, physics, language, theory – within this massive textile of freedom that is the social media which spreads worldwide. Artists try to hold Time, which runs away, and they try to link themselves and their identity – at community level – to the Space, which controls the body. They reconsider and put in practice the 'video' in society, which accelerates the spectacle.

Contemporary video art works against the manipulation and illusion of commercial videos and broadcast news.

Utsushie and video have something in common, they exist as a visual culture in the sense of 'projection' in contemporary society.

It will be exciting for us to observe how people in France – the birthplace of visual culture – will consider the context of visual culture's derivative history towards the Far East and the present.

150 years ago, when the Japanese government finished the closed-door policy, Japanese people were concerned about the cultural homogeneity which could be brought by international trade and distribution.

This was similar to what we are confronting now, the homogeneity brought by the digital society and its network.

Do we all end up being an element of the mass information in this environment?

Or are we able to find something that cannot fit in the framework as culture?

From this kind of geopolitical aspect, we think the main role of video is to let us know where we are standing and heading, using this reflection of the electric device.

Today, 213 years after from Japan's first encounter with Utsushie in 1803, visual media keep moving forward in various directions all over the world. We are in a situation that can be called utopia, involving activities which were unbelievable for the people who lived in the 18th Century, such as seeing the process of various projects at the same time, and developing the media with other people from a distance through the internet.

Meanwhile, videography, which was born in the war field, has just shifted its place of warship, as we struggle every day in this whirlpool of information overload. How do we deal with the digital media? This question is essential in the concept activity of AVT.

KO NAKAJIMA

PERFORMANCE & SCREENINGS

Ko Nakajima & Art Vein Tokyo

At VIDEOFORMES 2016, besides the programmes about Utsushie, which we have mentioned above, we also have a screening and installation of Japanese video artists.

The process of Japanese video art from Utsushie to contemporary video projection is presented by artists each belonging to a different generation.

They have something in common – they tackle the relationship between visual media and people.

As one of the main events, we present Ko Nakajima, an artist and representative of AVT, and his performance 'Requiem Dance' which pays tribute to VHS tapes and the cathode ray tube, collaborating with French musician and performers this time. Also Kentarou Taki presents the performance 'Come and Go,' walking around the city of Clermont-Ferrand with an Utsushie box (magic lantern).

Also introducing a collaboration work by Christophe Charles, a French artist who lives in Japan, and AVT's youngest artists Motoka +Nahiko's installation 'Three'. A pyramid, built with the three primary colours of light from projectors, with visual elements from physical materials, symbolises the offense and defence of source –fusion and resistance – of nature and digital.

We will also have a discussion with the SCAM and Ko Nakajima about sustainable tendencies and art.

'Japanese Video Art Presence' by AVT is a composite programme that makes you think about new and old Japanese video art and international communication through media art.

ARTS COUNCIL TOKYO

KO NAKAJIMA

PERFORMANCE & SCREENINGS

Ko Nakajima & Art Vein Tokyo

Requiem Dance

Performance by Ko Nakajima (Japan). With the participation of Marion Arnoux (dance), Véronique Giraud, member of the duo VoCello (cello) and Jean-Philippe Mangeon (performed reading)



' At the end of the age the cathode-ray tube. Cathode-ray tube and video tapes are going to die. This was my love, cathode-ray tube, and was my life. Good bye video tapes, Goodbye cathode-ray tube. '

KO NAKAJIMA

PERFORMANCE & SCREENINGS

Ko Nakajima & Art Vein Tokyo

THE REQUIEM FOR THE ANALOG:

Who made a recording tape?
Who made a video tape?
We made it.

Who copied the contents of the brain on to tape?
Who watched the mirror of a cathode-ray tube?
We did it.
After recording an image on a magnetic tape,
Who discard it all?
We did it.

Creating a nuclear power,
Who made electricity with it?
Who showed a TV and movies which made from electricity?
Who made Cesium and strontium?
Who flowed it into the sea and defiled the sea?
We did it.

Killing the land, killing the sea to kill ourselves,
We did it.

Let us put flowers in a glass bottle of a cathode ray tube now.
And let us dance of the funeral dance for the earth.

Who is it that discarded recording tape?
Who is it that discarded the abandoned video tape?

Who is piling the big useless hill of garbage from cesium and strontium?
For creating a nuclear power?

Who is piling the big useless hill of garbage from cesium and strontium?
For creating a nuclear power?

FIRE

When we stir up the fire at home, we see a fairy dancing in the fireplace.
It is just like we find a fairy of imagination in the bookshelf with big books…
Always exciting, wondering, mysterious, and full of imagination is the fire.
God gave us the treasure of fire.
We got the culture and pleasure with the fire.
But should we really wish to have such energy of nuclear instead of the wooden fire?

The beautiful fire makes us human.
We know it.
But the fire of the atoms that makes us inhuman.
We do not know it so much.
While discarding the white burnt-out fireplace ashes
We remember. the night for his warm.
Fire of atom ash is even invisible, there is no place to throw away
Spread to the mountain and the field in Fukushima, took the home.
It reminds me of the only punishment of God and fear.
Although some people who still continue to build the Tower of Babel even now
In the warm, shimmering fire of firewood,
Let us see quietly the love of God.

KO NAKAJIMA

PERFORMANCE & SCREENINGS

Ko Nakajima & Art Vein Tokyo

THE TREE

We can find the souls of our ancestors among boughs of trees.
Our ancestors made everything from wood and trees.
Seeds of plants have given us everything for long time.
Trees have given us everything for long time.
But now we are killing trees all over the world.
We are killing ourselves each other all over the world.
One day Tsunami came and washed away people and trees.
But Tsunami could not take away some people and some trees.
Blow the wind, blow the wind, and tell us the story of trees forever.

THE TREES

To the heaven, trees grox up high
From the Earth, trees come to us with sight
Come from the Earth to this land we live
Trees grow up to large forests full of creatures alive
To support the heaven big thick trees grow
Forest feed everything and make the wind blow
The more forest large and has the more trust
The more protects the thin Earth's crust
The more organisms forest cultivates
Why do people destroy all the more they increase
Or break the thin Earth's crust
Ancient gods passed through a long bridge of thick trees
When he visited this land and called people 'thee!'
Now we cannot find such thick trees around our houses
For people cut them all to make our houses
Of course, now we cannot hear his voice calling 'thee!'

Two films by Ko Nakajima



Mount Fuji

Ko Nakajima

Japan | 1984 | 7' | U-matic NTSC, colour, sound

Collection : Centre Georges Pompidou, Paris (France)

Mount Fuji dates from the year 1984. Nakajima had already affirmed his style of manipulating images and established his universe distinguished by elements of nature and infused with Oriental philosophy. This tape is emblematic of the research he was able to conduct due to the invention of the aniputer, a machine which allows one to distort, superpose and embed images with ease, created in collaboration with JVC's research department. Against the rhythm of repetitive music, different images of Mount Fuji compose geometric structures forming a Rubik's cube's perspectival frame, cut through by photographs which regularly come and drift away before the spectator.

Mount Fuji is a highly mystical site in Japanese culture, a religious and national symbol. It is at the heart of numerous works and places man in relation to a mountain's ancientness and its fundamental ambiguity – the possibility of a volcanic eruption dwells within the impression of stability and permanence. Playing with static and flat images that cut across the screen, Nakajima brings to mind the tectonic drift of plates which could at any time erase the benign image of Mount Fuji.

If the effects create a slightly old-fashioned aesthetic (though very representative of the period), this video provides an account of artists' capacity to appropriate technological innovations – even to bring them about –, thus revolutionising the history of forms. It is an approach we find in the work of Chinese artist Cao Fei for example, whereby fantasy intrudes into reality through recourse to novel possibilities of digital animation. Nakajima is hence the precursor of an artistic practice that works hand in hand with industrial research.

Mathilde Roman, translated by Yin Ker © Turbulences Vidéo #91

KO NAKAJIMA

PERFORMANCE & SCREENINGS

Ko Nakajima & Art Vein Tokyo

Two films by Ko Nakajima



My life (1976-2014)

Ko Nakajima

Japan | HD remastered version with additional footage, original piece1976-1992, 27'

The original work shows Nakajima's mother's death and his daughter's birth at the same time on the two screens. In this latest version, he has added footage of his grandchildren's birth and his son being hospitalized.

THE MUTANTS

FESTIVAL - 03.16 > 03.19
MAISON DE LA CULTURE

ROUND TABLE

The digital transition : The mutants

Transmedia/crossmedia : an evolution of the paradigms of the representation of content and its broadcasting.

The round-table discussions provide an opportunity to think about and debate common art/science/technical/digital and societal issues. Several projects are presented on a defined theme, and the audience and participants are invited to react. Artists, teachers and researchers (philosophy, sociology, ethnology, art history…) and digital professionals have been invited.

This round table is organized in a partnership with the Volcans bookstore, the Service Université Culture (Université Clermont Auvergne & associés), the Université Blaise Pascal (UBP) de Clermont-Ferrand, Bibliauvergne, the 'Hauts parleurs', the Master's program 'Management of Cultural Projects - Books and Multimedia' of the Department of Literature, Languages and Humanities, the Department of Cultural Professions of UBP, the ISCC Auvergne (Institut des Sciences de la Communication of the CNRS) and Le Transfo, Art culture Auvergne.

Moderator: Elise Aspord, doctor of Art History (thesis on Art and Intelligence, artificial and robotic life, Paris X, 2007).

Technological disruptions are not always experienced as advances because they are not often anticipated. The apostles of DIGITAL TECHNOLOGY are often denounced by those who rightly or wrongly are frightened by them. The old world struggles to change paradigms.

Starting from reflections, observations, or practices linked to publishing and digital creation, the panelists of this round table will confront their position. It will be an opportunity to debate the merits of certain postulates.

Are we correct in stating that if the music industry was directly attacked, and is struggling to recover, the literary world seems on the other hand to have taken into account the technical potentialities but also the pitfalls that others have fallen into? What about other fields of creation at a time when all practices are converging toward a hybridization of means and forms…? How do mediation and conservation professionals approach the new tools of their practice? What are the issues at stake? How does the artist perform with all that? What awareness do they have of these evolutions and their consequences?

We will use as a basis the expertise of the future of books from Lorenzo Soccavo in order to highlight

the overall tendencies and issues. Today media intersect (cross), pass through each other (trans), their forms are increased, the experiences of reading are reinvented. We speak of augmented books (through video, sound, animation…), new forms of writing, emergent writing… Through the work of 'intermedia poetry' by the artist Hortense Gauthier, we will explore these different materialities of writing (sound, visual, visual arts, digital, corporal).

But beyond literary creation, it will also be the opportunity to ask about content, its visualization, its cartography (with the intervention of Virginie Pringuet and her Altasmuseum project). The pooling of big data and the possible exchanges around this production of information shows us a digital world that is leaning toward organizations of horizontal exchanges that collide with centuries of 'vertical' practices.

We can see a long period in which it will be necessary to show a certain amount of pedagogy in order to approach the issues that are caused by the digital *transition*.

Participants:

Lorenzo Soccavo is a researcher associated with the research program 'Ethics and Myths of Creation' at the Institut Charles Cros and independent advisor in the future of books, reading, and publishing in Paris.

He is author of several works including: Les Mutations du Livre et de la Lecture (2014), De la bibliothèque à la bibliosphère (2011) et Gutenberg 2.0, le futur du livre (2007). He is the designer of the future of books and regularly participates as a lecturer, teacher or trainer, for all book and reading professionals, as well as of print and digital French publishing. His project Bibliosphère is a member of the Collectif i3Dim, the 3D immersive incubator, and several of his prototypes of digital mediation are developed on the 3D immersive web platform EVER [Environnement Virtuel pour l'Enseignement et la Recherche] of the University of Strasbourg.

Links : prospectivedulivre.blogspot.fr • www.institut-charles-cros.eu • ' The internal voyage of the reader ' : www.wattpad.com/user/Lorenzo-Soccavo • EVER : www.ever.unistra.fr

Virginie Pringuet has been a programmer/curator in the field of media arts and contemporary art since 1997 and 'data curator' since 2011. From Montreal to Paris to Lille and Nantes, she has been involved in many in situ projects such as Silophone (Montreal), Nuit Blanche (Paris, 2002, 2005, 2013), Lille2004, Estuaire (Nantes-Saint-Nazaire, 2007 and 2009). Designer of the Atlasmuseum project, a semantic atlas of works of art in the public space, she is in a doctoral program in Esthetics and Digital Humanities at the Université Rennes 2 (Doctoral school in Arts, Literature, and Languages; Research unit: .

THE MUTANTS

ROUND TABLE

The digital transition : The mutants

Atlasmuseum is an evolutionary digital platform bound to a research project on the 'wall-less museum.'

Atlasmuseum is an online collaborative project between artists, researchers, organizers, art lovers, computer scientists, art historians, documentation and archive professionals. It consists in developing different tools for inventory, documentation, semantization, and visualization of works of art in the public space. Through an inventory process based on the contributions from professionals but also from the general public, the public works of art are indexed, geo-localized, and documented with the help of a semantic atlas, notes on specific works, and cross-disciplinary, thematic, and geographic collections.

Links : www.atlasmuseum.net • www.atlasmuseum.org • http://ow.ly/Jlz24 (Android app)

Hortense Gauthier has studied history-geography and political science. Since 2003, she has developed poetic intermedia work by exploring the different materialities of writing (sound, visual, visual arts, digital, corporal), as well as digital creations (performances, installations, videos, concerts) under the name HP Process (with Philippe Boisnard). The duo develops the concept of 'poetry digital action' through which they question the relations between bodies, space, writing, and new media. Hortense Gauthier also develops a practice of action art in the public space, or in relation with singular geographic spaces. It deals with writing of the body that questions, in a contextual way, the logics of social, geographical, political, and media inscriptions.

Links : des-plis-et.com • databaz.org/hp-process

FOCUS

FESTIVAL - 03.16 > 03.19
MAISON DE LA CULTURE

SCREENINGS

VIDEOs – for another millennium

Japanese video art presented by Kentaro Taki (Japan)

Contemporary video art screening program from VIDEOs from Japan. As an expression methods, the members of VIDEOs are using video material for their pieces into conscious awareness. This program presents problems of artist in today in the period of information society.



IN/OUT

Masayuki Kawai

2008 | 8'

Shot through the big glass window in Villa Savoye, a famous building by Le Corbusier, which locates in suburban of Paris. The theme of 'in' and 'out' appears quietly in various ways with simple and slow movement of image.



Tangram

Kentaro Taki

2011 | 3'11

The videos from my shoots are pieces of a puzzle. I turn and combine these pieces, which were shot before and after 3.11, to form the times and perceptions I lived through.



Enlighten

Ryota Hamasaki

2013 | 5'

'Enlighten' means giving us a brightness and explaining something clearly. It's about 'Light and Darkness', 'Man and Woman'.

FOCUS

SCREENINGS

VIDEOs – for another millennium



*Timeless Video -1/100*100*

Shuhei Nishiyama

2013 | 9'

Here, Video will be chopped off and re-presented.All the fragments of the moment of the video and audio are perceived at the same period of the time. Through the logical perception of the video, present the limitations of human perception and its possibilities to expand.



Video Symphonia I, II

Kentaro Taki

2014 | 9'

A symphony played by the bustle of urban space, media space and video noises. It's a re-composition of large number of video clips of web space.



Wearing You

Sung Nam Han

2016 | 85'

'Wearing You – Bar Drama vol.4' was performed as multimedia audio visual art performance in September 2015. It is edited and mixed to focus on performer's details such as behavior, voice, body etc. and then reborn a new video art work.

ARTS COUNCIL TOKYO

FOCUS

FESTIVAL - 03.16 > 03.19
MAISON DE LA CULTURE

SCREENINGS

Espace Croisé

Espace Croisé is a contemporary art centre located in Roubaix in the Nord region. Like all contemporary art centres, its mission consists in assisting creative activity through the production of new works, the organization of exhibitions, generally monographical, and activities aimed at different kinds of local audiences for contemporary art.

The selection of films presented in this focus describes this activity that assists production.



Tattoo Fight

Jean Charles Hue

2011 | 2'59

Production: Espace Croisé, contemporary art center and Impakt festival, Utrecht, The Netherlands

'Tatto Fight' was made in 2011 in The Netherlands.
In a cellar, two men face each other through their tatoos. Between them stands a glass of water in which floats a grease-coated needle pointing North, like a compass. They put their tattoos close to the needle, hoping to attract it towards them, as if their magnetic tattoos might attract the needle, as if they were the North.
Jean-Charles Hue was born in 1968. He lives and works in Paris.

FOCUS

SCREENINGS

Espace Croisé



The dolls' day

Alice Anderson

2008 | 11'

Production: Espace Croisé, contemporary art center with support of CRRAV and Région Nord - Pas de Calais, Société des Eaux du Nord, city of Roubaix, le Fresnoy, studio national des arts contemporain.

'The Dolls' Day' was shot in Roubaix in one of the city's water towers. It tells the story of a girl who lived in a cell. She had been living there for such a long time that time had formed a loop around her. In this new tale by Alice Anderson, the girl who is trapped between her mother and father frees herself by destroying her parents.
Alice Anderson was born in 1976. She lives and works in Paris.



Notre Tempo

Lorena Zilleruelo

2008 | 13'

Production: Espace Croisé, contemporary art center

'Notre Tempo' unfolds around the encounter with three brothers and sisters of a Romanian family. They live in a caravan, in makeshift camps in Roubaix. For one year, the Espace Croisé worked with them on writing texts and on oral transmission, as well as dance, as means of expression.
Tabita, Geanina and Denis took part in these meetings with perseverance. Despite the difficulty in mastering the French language, words came quickly to them, as did the desire to be understood. Like any bond that is forged between strangers, the intensity of this relationship was variable. Their daily lives have been subjected to insecurity, expulsions from camps, and administrative and health problems.
Lorena Zilleruelo was born in 1974. She lives and works in Paris.

FOCUS

PROJECTIONS

Espace Croisé



Les Oiseaux Mécaniques

Gwendal Sartre

2015 | 11'

Production: Espace Croisé, contemporary art center

With contribution of Fondation Total and city of Roubaix

The pupils of the Albert Camus primary school in Roubaix took part in a school-wide workshop every Tuesday afternoon in 2015.
The Espace Croisé asked Gwendal Sartre, a second-year student at Le Fresnoy, Studio National des Arts Contemporains at Tourcoing, to accompany this workshop and make a film taking into account their environment and their daily lives, while making it a fully-fledged part of her own work.
Gwendal Sartre was born in 1988. He lives and works in Lille.



Freaks

Pauline Horovitz

2015 | 30'

Production: Espace Croisé, contemporary art center

With support of Pictanovo and of Conseil Régional Nord-Pas de Calais

'Freaks' questions the origins of legends associated with the presence of wild animals in cities, like crocodiles in sewers. Pauline Horovitz originally compiled many news items dealing with 'New Pets', like wild animals, reptiles and tarantulas. 'In the form of a contemporary bestiary', she explains, 'the film shows how the boundary between the human and the animal is, in the case of the New Pets, not done away with, but circumvented; how two territories, the wild and the domestic, the animal world and the urban world, come into contact or, more exactly, collide'.
Pauline Horovitz was born in 1978. She lives and works in Paris.

CLOSING EVENING

FESTIVAL - 03.16 > 03.19
MAISON DE LA CULTURE

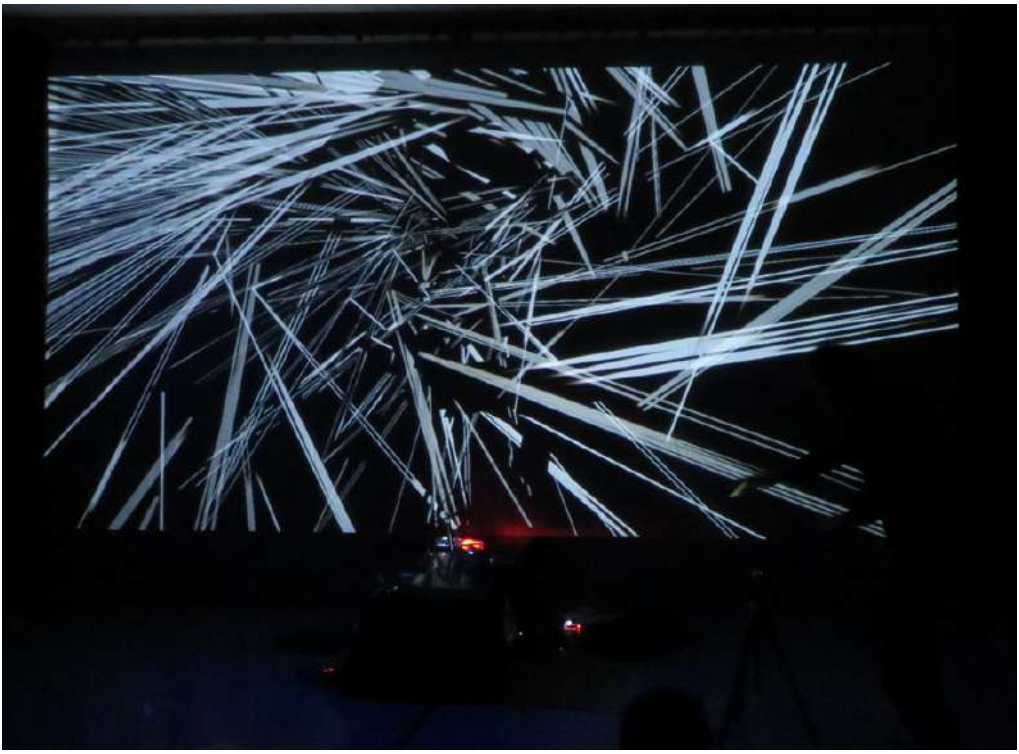
PERFORMANCE

'WORLD PREMIERE'

DÉMATÉRIALISÉ

A/V Performance by Pierre Amoudruz, David Guerra and Jeanne Brouaye (France)

Production AADN – Digital cultures and arts (Lyon, France), March 2016
Co-production : VIDEOFORMES, digital arts international festival (Clermont-Ferrand) / Oudéis, Laboratory for digital arts, electronic and media (Le Vigan) / Labo of ASCA (Beauvais)



CLOSING EVENING

PERFORMANCE

DÉMATÉRIALISÉ



Audiovisual performance staged by two entities, the musician and the video maker of the previous Reverrance project, that investigates the virtual environment of the obsolescence of the Man in front of a huge flow of digitized datas. They aim at perceiving what would be an alienated body into a daily life of disembodied communications. ' The one on the other side the screen '. Here, Pierre Amoudruz and David Guerra testify to a transit generation lost into the universal access to the intangibility of the cyberspace.

Their approach is based on manipulating sound and visual entities generated live, directly on stage, thanks to an innovative way to play with a sensor and movement detection system. Under Jeanne Brouaye's watch, choreographer and actress, the artistic crew offers a parallel approach : from body sensitivity to the functionality of the machine being controlled.

Pierre Amoudruz : Video maker / sound • **David Guerra** : Composeur / remotely access
Jeanne Brouaye : Choregraphy / staging • **Pascal Krieg-Rabeski** : Light design

With the support of:

Fonds [SCAN] – Région Rhône-Alpes, Planétarium of Vaulx-en-Velin, le Shadok, le Hublot and les Abattoirs.

aadn.org/aadn/les-artistes/ • soundcloud.com/svindron/

VIDEO FORMES 2016

EXHIBITIONS

PETER BOGERS • CAROLINE DUCHATELET
ANNE-SOPHIE EMARD • FRANCESCA FINI
PASCAL LIÈVRE • NAHOKO MATSUO
MOTOKA NIINA • ENRIQUE RAMIREZ
ANDERS WEBERG...

03.16 > 04.02

CHAPELLE DE L'HÔPITAL GÉNÉRAL
LA TÔLERIE
GALERIE CLAIRE GASTAUD
GALERIE DOLET
CANOPÉ
MUSÉUM HENRI-LECOQ

PETER BOGERS

EXPOSITION - 03.16 > 04.02
CHAPELLE DE L'HÔPITAL GÉNÉRAL

Road Movie

'WORLD PREMIERE'

Peter Bogers (The Netherlands) • Assistant: Kees Overdevest
2016, video installation, triptych
Installation created during residency at VIDEOFORMES with the support of **Mondriaan fund**, the help of **Clermont Communauté** as part of his creation politic, and the support of **DRAC d'Auvergne Rhône-Alpes** / 2016



In 2015, VIDEOFORMES gave Peter Bogers, a Dutch artist based in Amsterdam,

the assignment to create a work of art which would be presented at the festival in Clermont in March 2016. Bogers has been working as an independent visual artist since 1981. In the course of time his work has evolved from live performances, through recordings of live action to self-contained media-installations in which sound usually plays a crucial role. Since the nineties, he has developed and fine-tuned his skills of transforming, remodelling and shaping recorded image and sound as if it were a physical thing like clay.

For VIDEOFORMES he developed a project called 'Road Movie', for which he traversed the Auvergne region intensively. For several weeks, filming out of the side window of a car, he hunted down hundreds of ancient crucifixes and religious statues that can be found alongside the small country roads, often embedded in an impressive natural environment.

These recordings have been the basic material with which Bogers has composed a three channel audio-visual installation that inescapably confronts us with two different mental conditions that are inextricably linked with the idea of travelling. As a motorist, , stopping the car after a long drive (near a random statue) and then switching off the motor, one can experience an overwhelming reversal in one's state of mind. The mindset changes from being focused on moving forward in a shell of mechanical noise, to cessation and natural silence. Bogers always stops his car right in front of a historical crucifix or statue and finds that the impressive natural background helps him make this sudden contemplative mental transition. In contrast with the adjacent modern asphalt road, the religious objects instantly confront us with an historic existential approach to life in which religion was used to get

PETER BOGERS

Road Movie

Peter Bogers (The Netherlands)



a grip on - and give meaning to - life and mortality.

It is fascinating to observe that a centuries-old icon in an everyday surrounding can still function as an affective catalyst helping the mind to connect to its direct surroundings and at the same time reflect on this connection.

The contrast between the restless, noisy and somewhat disorientating car-driving scenes and the scenes where the camera stationary registers its surroundings, has been put to its maximum, also because the transition takes place on the three installation-screens at the same moment.

The work triggers overwhelming reversals in one's state of mind at the magic moments when fast movement suddenly comes to a halt and at the same time car noise is instantly replaced by the subtle ambient noise of the direct surroundings.

The sound in the installation is crucial. When the cars are driving, it loudly comes from the wall on which the images are projected. As soon as the motors are switched off, the soft background noise is room-filling. This abrupt shift from loud local sound to subdued surround noise, creates a physical, almost sensuous experience that invites the viewer to explore the rest of the exhibition room and discover local subtle sounds that are scattered around the room.

© Turbulences Vidéo #91

PETER BOGERS

Road Movie

Peter Bogers (The Netherlands)

Peter Bogers :

In the early eighties Bogers was heavily involved in performance art, but gradually started to use the video camera as an intermediary between himself and the public. In the nineties he started to approach sound and image as self-contained, flexible media that gave him access to the element of time and thus could be transformed, in an attempt to make a statement about the complexity and incomprehensibility of human nature.

Artist website: www.peterbogers.com
Artist video portrait: vimeo.com/156908418









ENRIQUE RAMIREZ

EXPOSITION - 03.16 > 04.02
CHAPELLE DE L'HÔPITAL GÉNÉRAL

Lest we forget / Ambroise Brugière

Enrique Ramirez (Chile/France)
2012, video installation vidéo, triptych
Production: Gabriel Soucheyre / VIDEOFORMES - **Assistants for production:** Bertrand Rouchit, Virginie Sallard. **Construction of the glass and wood pieces (Chile):** Daniel Baez, Multisellos, Salustiano.

Enrique Ramirez thanks those who contributed to this project: Martine Brugière, Christian Puechbroussou, Françoise Alibert, Manfred Schöttke, Justine Emard, Georgette Morel, Bernadette Le Mouël, Eliane Constanty, Gérard Constanty, Bernard Gounel, Catherine Landivier, Patrick Gay-Bellile, Pierre Dauphin.



ENRIQUE RAMIREZ

Lest we forget / Ambroise Brugière

Enrique Ramirez (Chile/France)

The project 'LEST WE FORGET / Ambroise BRUGIERE' was carried out in the singular framework of an artistic residence in the Ambroise Brugière High School:

'LEST WE FORGET'

For the 100th anniversary of the birth of Ambroise Brugière.

It is generally difficult to evoke someone whom we do not know, it is also difficult to look into the gaze of someone whose eyes we have never looked into, and it is difficult as well to create a work for someone who was so beloved, simply because this love that we have for him already represents his work. And we will never replace this work.

Sometimes nature sends us small signals. Sometimes it provides images for us or even sends us people who will have a great impact on our mind.

And yet, sometimes nature forces us to forget… this time that is in front of us, time of images, a space of freedom in our imagination. But it is also the time that one person devoted to others with so much ethical and pluralistic conviction, but also of generosity.

This work in residence and these pages are dedicated to a man who devoted his life to the service of others.

My gift for him is a work that is simple, honest, intimate, and small, like I think it should be for a great man who will never be replaced by a work other than that which remains in the simple memory of each of those who knew him a lot, or a little, like me, in another era, and through countless evocations.

Mr. Ambroise Brugière, if one day you read these words, please know that I thank you for having crossed my path.

Enrique Ramirez

Translated from French by Kevin Metz

© Turbulences Vidéo #91

Enrique Ramirez. Born in 1979 in Santiago, Chile. He has a master degree in Contemporary art and New Media in Studio National of art contemporain Le Fresnoy, France.

Enrique Ramirez's work could be described as poetic incursions towards the humanization of contemporary dystopias. His film-installations and photography deals with the politics of exodus and exile and the discontinuity of memory, but for Ramirez this always means an arduous search into subjective imaginary. The vast landscapes that often appear in his works are conceived as geo-poetic spaces for imagination, territories open for vision and deambulation. The mood of the images is a contemplative one; the landscape, the breeze, the water, the sand, they all seem to work together in an effort to place a subjective view.

Artist website: www.enriqueramirez.net

Artist video portrait: vimeo.com/43667702

CAROLINE DUCHATELET

EXPOSITION - 03.16 > 04.02
LA TÔLERIE

Thursday september 3

Caroline Duchatelet (France)
2009-2010, video 7', serie of daybreaks videos



Notes on films by Caroline Duchatelet.

To film daybreak is to take in the inception of the visible. The gradual increase of daylight both unveils the material world and defines its contours. During the video, the image's constant metamorphosis demonstrates the extreme plasticity of the visible, its infinite ability to appear and to disappear, to give form to and to deform.

Caroline Duchatelet's gesture is a ritual that is both a welcome and a moment of attention, a quiet ceremony repeated for each new dawn. To choose the place and time, to define the frame, and to let light carry out its work, in silence. What takes place in the image is not exactly an epiphany, or revelation: For the light does not reveal a definitive image; it does not expose a picture. It shapes the constant variations of the perceptible, governing the inherent games of line and color, of surface and depth. Of course, in most of these videos, the play of light does in fact give rise to an image. But the

course of video is not determined by an image per se, like some conclusion or final destination. Quite the opposite is true, the reverse of the familiar and stable snapshots we so often see. Indeed, it is a question here of returning to that state of instability preceding composition. Caroline Duchatelet's daybreaks do not recount the history of an image—they dwell on its prehistory.

Sunday August 9 opens on a dark surface, iridescent from a motionless glimmer. The light of dawn progressively replaces it and slowly shows the architectural forms in the entire frame. A troubling vision, without landmarks, with forms that seemingly rise up from the depths of dreams or the imagination of a fantasy painter. The majestic balance of baroque architecture is contested by the vibration of colors. Hardly has the vision appeared to stop moving that an undulation dissolves and erases it, revealing the mirror of water in which, without knowing it, the eye has been immersed, bathing in colored matter. Having appeared slowly, the image disappears suddenly, like in the developing bath of a photographer who has forgotten to put it in the fixer. The shimmer of a poetic image, a baroque dizziness of matter: just as the continuous flow of the video does not have a fixed image, the rigidity of the stone and the depth of the architecture are only illusions, a fluid and shaky vision of the changing surface of water.

Image, does the word come to mind too easily? Is it really a question of image in these videos? Certainly not according to the Western conception of an ordered surface, a composition of steady shapes, frozen in a frame. Caroline Duchatelet's videos stray from this conception of the image as the West, since Plato, has thought of it in a metaphysical relationship with being. Here everything is passage, evolution, and transition: more a succession of shapes, each video leads to a feeling of continuous distortion, the relentless transformation of a pseudo-shape. The image no longer has the function of presenting a shape, but to recreate a process of distortion. Caroline Duchatelet's videos are a pure expression of the image as Bergson was asked to rethink it, and Deleuze after him: duration-image, time-image. Or, like the marvelous phrase by Bazin, the cinema as a 'mummy of change'. In that way, the beginning of cinema returns in these videos: the cinematographic image as a pure duration-image.

François Jullien writes in *The Silent Transformations*: 'The image that is distinctive to Tao is the least imaging; instead of characterizing, it takes out all that can be characterized; all the while keeping us within the phenomenal and the perceptible, it leads us to the edge of their effacement: where the non-flavor ('insipidness') is savored. Therefore it says most appropriately to what the Greek philosopher did not accede: 'dissolving like ice on the verge of melting', Laozi says precisely of Tao afterwards. As if he was answering Plato and was literally taking the opposite view. There is something of this Chinese insipidness in Caroline Duchatelet's videos. Monotonous variation of the sky in *Wednesday November 4*, effacement of the image as soon as it appears in *Sunday August 9*. The expectation of the image is disappointed. It is that there is nothing to expect of the videos that

CAROLINE DUCHATELET

Thursday september 3

Caroline Duchatelet (France)



Sunday August 9, 2009-2010, colour, mute, 8'25'' © Caroline Duchatelet

escape from the logic of the purpose, from the beginning to the end.

We do not see dawn happen, we notice the result: it is daylight. Dawn is a silent transformation: it has slowness and character of totality. Among the silent transformations, it distinguishes itself as an important subject of cinema in two aspects. First of all, obviously, as a luminous phenomenon. Secondly, as a repeated transformation, a transition made more visible by an effect of acceleration or magnification. Dawn gives a perceptible experience of the actual process of life, of unthinkable truth, because it escapes our attention of our presence in the world. If these videos are both fascinating and obvious, it is because dawn, a silent transformation of the world that is visible through light, appears as a natural subject of cinema. Perhaps the Lumière brothers invented it to make dawn visible and perceptible? It is to Caroline Duchatelet's credit that she revealed this affinity.

Editing Caroline Duchatelet's videos consists in two series of operations.

The first is to determine the beginning and end of the video. For each of them, the decisions were difficult to make. Dawn is not a phenomenon that can be isolated by the determination of a beginning and end, on which the video can be positioned. It is impossible to pinpoint with the naked eye the moment when the light begins or finishes rising. The choice of a beginning and an end of the video stems

from decisions that are both difficult to make and perfectly random - random in the work, and from the artist who is called upon to decide in a natural process that does not finish. It becomes a simple question of rhythm, of the dramaturgy of the work.

A strategy of the visible as well. When does dawn begin? 'When it begins to be seen', we are tempted to answer. It is the answer of the voice-over to the question 'When does one become leprous?' in *L'Ordre*, Jean-Daniel Pollet's film on leprosy. For common mortals, a man becomes leprous when the disease becomes visible on his face and body. Pollet's film thinks Chinese by letting it be understood that it is not so simple, that the disease began well before, a way of inviting the thought that there is, in addition to the visible illness, an invisible leper - mental, psychological, political.

Caroline Duchatelet's films work in the same place: they question the 'when it begins to be seen'. Each video begins before the rise of the light begins to be seen, that dawn modifies the appearance of things - in the infra-visible of change. The spectator has the troubling experience of an invisible, unsituated beginning - something has changed, a metamorphosis is under way, without our being able to point out the moment of change.

Visible modification against a background of invisible transformation: this double movement in tandem produces the extraordinary tension of Caroline Duchatelet's videos. Visible modifications that affect the entire image surface, *all over*, produce an invisible transformation of the filmed subject, of its thickness or depth. The most impressive video from this point of view is undoubtedly *Friday August 21*: the spectator feels the troubling and compelling sensation of seeing without seeing, a simultaneous feeling of blindness and hyper visual acuity. It is rare that the cinema, or any art, manages to disconcert in that way the coordinates of perception.

The second, more complex, aspect of editing consists in 'scanning' dawn: to work on the body of change, the actual subject of the transformation, in order to convert it into a work. It is a delicate operation because this manipulation of the video shot must remain invisible, and give consistence, tension, and rhythm to the natural phenomenon without forcing or betraying it. An paradoxical esthetic manipulation: it is a question of molding the subject matter without adding nor extracting any form of a process of which its own nature is to remain undefined - more precisely according to Jullien's formulation, 'the in-between forms'. Such a manipulation is not obvious - it transgresses the supposed rules associated with a certain doxastic esthetic of any work of this genre. First of all because the artist intervenes and manipulates a phenomenon of which the entire interest is to be natural. Secondly because this manipulation, remaining unapparent, is concealed and unavowed. This double transgression is what makes the work stand apart: a particular relation between passivity and activity, listening to and molding nature, that refers to the texts by Francis Ponge and the famous equation by which he summarized his writing: 'bias of things equals considering the words.' Writing sets about listening to the silent world, gives way to the thing to express it with perfect exactitude. Yet one does not reach it by using the language objectively or neutrally.

On the contrary, the expression of the thing implies an involvement of the language, a manipulation of the language subject matter, the implementation of its own powers. The work opens up to the world and returns to itself. Caroline Duchatelet's method to make the particular truth of a dawn perceptible finds this double movement. Firstly recording: a patient and contemplative attention enables the determination of the best filming conditions: choice of location, setting, day. Subsequently, editing: manipulating the video matter to mold a work that has its own movement and internal coherence, both faithful and autonomous with regard to the natural phenomenon.

To this duality being/image, Caroline Duchatelet suggests substituting the couple transformation/imagination. The young Walter Benjamin outlined a very original esthetic thought, meditating art in a tension between the area of imagination and that of formation (Gestalt). 'Imagination has nothing to do with forms or formations', he writes. On the contrary, 'the phenomena of the imagination [are the] de-formations of what has been formed. It is characteristic of all imagination that it plays a game of dissolution with its forms. […] All de-formation of the world will imagine a world without pain that is nevertheless permeated by a rich flow of events. This de-formation shows further that the world is caught up in the process of infinite dissolution, but this means eternal transience. […] The imagination knows only constantly changing transitions.' (Walter Benjamin, 'Imagination', in *Fragments*, PUF, 2001). Imagination, power, and territory of art within the spiritual creation of forms, imply an idea of the artist as a medium, visionary, sensitive plate that regrouping transience and the eternal transformations of appearances. It is first the world that imagines, and the artist must abandon the formative pretension to welcome this imagination. Benjamin associates imagination and color. According to him, the imagination is the domain of pure color, liberated from drawing and form, 'winged color flying from form to form.' In the domain of childhood: the first artist of imagination, for Benjamin, is the child watercolorist, and he sees in the prodigious innocence of the relation of the child to colors the original site of creative imagination.

This territory, as Benjamin describes it, is precisely the esthetic place for Caroline Duchatelet's videos. In *Sunday August 9*, the video becomes watercolor: appearance and disappearance of forms in the liquid element, reverie of the colored matter, liberated from the lines of baroque architecture. This aqueous fluidity, this liquid materiality of the world, manifest in *Sunday August 9*, characterizes other videos as well. The flow of the sky above the rock in *Wednesday November 4*; liquid plasticity, even if of a thicker liquid, variations of depth in *Friday August 21*. Benjamin is right to associate this revenge of fluid imagination against the solidity of forms in the child's world, that is, the nostalgia of innocence, of an immediate and joyous usage of creative abilities. Caroline Duchatelet's videos are part of this childlike simplicity, of this immediate harmony with the world. The fact that *Friday August 21* is associated with a place and with childhood souvenirs is not insignificant. *Wednesday November 4* recalls the first wonder that one can feel when lying on the

CAROLINE DUCHATELET

Thursday september 3

Caroline Duchatelet (France)



Friday August 21, 2009-2011, colour, mute, 6'40'' © Caroline Duchatelet

ground to look at the sky. The lack of concern with which *Sunday August 9* affects the imposing Roman architecture of a transience of watercolor is that of a child's game, or that of rain, in the beautiful text by Francis Ponge:

'Why is rain sensually pleasing to man? Because it is such a phenomenon that it relegates the stable presences and all the buildings of landscapes to the background.

It gratifies them with a certain effacement, with a certain modesty.

All things are patient with rain. It relegates them to the state of patience.

Rain does not respect anything, does not seriously affect anything either.

It's a not very serious twist of fate, yet rather salutary.

Quite comparable to forgetfulness, or to memory (the imperfect nature of it).

It takes away all illusion of things, all in all teaches them to live…'

Water games, children's games, childhood art, in the sense that Godard has not stopped pondering. Not a regression toward some origin of art, but a return to the beginning: recover the original powers of an art, raise it to the height of 'first truths' by getting rid of the cultural habits and the weight of formatted know-how and languages. These past few years, some of the best film-makers have latched on to the video tool to revive cinema through a renewal of its first powers - a new simplicity and

immediacy - that give to the relation of cinema to the world its necessity. *Dans la chambre de Vanda* (*In Vanda's room*), by Pedro Costa, *Honor de Cavalleria*, by Albert Serra. Caroline Duchatelet's videos are part of this return of a cinematographic 'childhood art' and therefore operate, beyond the division cinema / contemporary art, in this very lively territory of animated images today. *Sunday August 9*, *Friday August 21*, *Wednesday November 4*: 'contemporary' Lumière views, but turned toward the 'silent world' of Francis Ponge, making the most of the technical possibilities of video.

But is it only a question of seeing? The revenge of matter over form is also that of touch on the view, of the hand on the eye. At the connection eye/brain, condition of the formal mastery developed by the history of Italian art, dawn substitutes the short-circuit of the eye and hand. In front of Caroline Duchatelet's videos, the eye does not make out the forms more than it feels, touches, and is touched by the matter. The vision of the blind. The art historian Aloïs Riegl contrasted two types of esthetic sensations: the optical sensation, led by the all-powerful sight, and the haptic sensation, which relies on touch. Against the dominant idealistic vision of art, the entire materialist movement wanted to contest the precedence of sight by the anteriority of touch. In the *Letter on the blind*, Diderot writes: 'I have heard of a blind man who recognized by touch the color of fabric.' Citing Diderot, Godard asserts in *JLG/JLG* that he would prefer to be deprived of sight than touch. As a film-maker, he could do without his eyes, but not his hands. Gilles Deleuze resumed and developed the opposition to Riegl by opposing smooth space (haptic) with striated space (optic). Striated space is that of perspective and of its applications: a structured, finished, orderly space according to rules of distance and depth. It is the space of Acqua Paula, imposing Baroque fountain dominating Rome. Smooth space, on the contrary, is that of proximity and surface. It is a space of immediacy and contact that permits the eye to feel the object or world, to let oneself be surrounded by it and to get lost in it - a space of evolutions, metamorphoses, by which the matter is not subject to a form, but is modulated by an infinite process of formation and deformation. It is the space of *Sunday August 9*, haptic video by Caroline Duchatelet.

Associating touch and sight, the video doubles the effective transformation of the world with a fantasized metamorphosis affecting the filmed matter. Sensory dizziness of unstable matter. *Friday August 21*: from the gaseous state of interstellar ether to plantlike to the mineral of a shimmering geode. *Sunday August 9*: the wind variations modulating the game of stones and water. *Wednesday November 4*: the stony form sculpts the movement of the clouds, who sometimes and in places become denser, tending towards solidifying, sometimes liquefying until falling, pouring out of the frame.

Vision of the blind, we were saying of *Friday August 21* - seeing with skin. The beginning of films of dawn places the spectator in a state comparable to a return from a blackout or fainting. Gradually reopening of the eyes, slowly repairing sight, the world appears as new, relieved of the layers of habits, of the dead skin of meanings and interpretations. In

our absence from the world, it doesn't mean that we have lost our memory. This world seen as if for the first time, as in a state of birth, becomes the screen of our memory that is stimulated by our sensibility. Each film shot by Caroline Duchatelet is a surface of projection. Not a blank screen, but each portion of the filmed world, each silent transformation as an aid for associative reverie, of imaginary projection of visions created in our memory.

Cultural memory, sensual memory - intimate, personal memory, coming from interior darkness, and the beauty of the films stems from the fact that this return of memory is produced by the movement of nature.

Sunday August 9. Or Italy seen from China. Water flowing upwards, the world upside down, revolution. The marble façade that is revealed and then erased evokes the baroque ideal of a fleeting world, of a game with appearances, an art of trompe l'oeil - baroque Roman festivals, Bernin's ephemeral and sumptuous settings.

Friday August 21. Or Earth seen from the Moon. Photography of the cosmos. Cave of the reappearance of the Sorgue river, in Fontaine-de-Vaucluse, as Jean-Claude Rousseau filmed it in La Vallée Close (The Closed Valley). Geode sitting on the Piano from Rousseau once again, in De Son Appartement (From His Apartment). A detail in a Monet painting. The video unfolds like a dissolve bound to these virtual images, by the simple all over work of the light.

Wednesday November 4: all the skies of painting.

Answering Camus, Ponge wrote: 'Of course the world is absurd. Of course it does not signify anything. I would gladly remove from absurdity its coefficient of tragedy'. In the same way, Caroline Duchatelet's films suggest lightening worry of its tragic or disturbing weight. In short, dropping the capital letter from metaphysical Worry, according to which things are not appropriate unless they are based on their being. Against the Western pathos of Being and Rest, Caroline Duchatelet films the worry of the world as its most natural state. Being in harmony with the worry of transformation is to be at peace with the world. Dawn shapes a plant-like, immobile, and vibrant depth, clouds enter and exit the frame, an image from the past appears then fades. No narration, but a rush of the imagination: the rise of light digs double depth. In the image, the depth of the material world. In oneself, spiritual depth of memory, of imagination.

By Cyril Neyrat,
translated from French by Kevin Metz
© Turbulences Vidéo #91

CAROLINE DUCHATELET

Thursday september 3

Caroline Duchatelet (France)

Caroline Duchatelet lives and works in Paris and Marseille, France.

Her work explores questions of landscapes and light. She first worked with sculpture, her works later becoming integral parts of a particular landscape or architectural setting. The artist then turned her attention to light itself, translating the passage of light, its variations, materialization and decline, with site specific installations and luminous compositions. Duchatelet, more recently, has experimented with video, namely in a series of filmed dawns in which the experience of landscape is embodied through changing light.

Fellowship at the Villa Médicis, 2009.

Website: www.documentsdartistes.org/duchatelet
About the films: carolineduchateletmonographie.com
Artist video portrait: vimeo.com/146935777

FRANCESCA FINI

EXPOSITION - 03.16 > 04.02
LA TÔLERIE

Ofelia non annega

'WORLD PREMIERE'

Francesca Fini (Italy)
2016, video installation
Produced by **Francesca Fini** et **Avvertenze Generali**, in association with **Istituto Luce Cinecittà**.



OFELIA NON ANNEGA (Ophelia did not drown) is an experimental film which reinterprets with a surrealist twist the epic of the Shakespearean drama, but from the point of view of young Ophelia. The film was produced in collaboration with Istituto Luce - the national film archive devoted to the documentation of Italian society since 1927 - and integrates on a metalinguistic level heterogeneous and seemingly incompatible languages: the sociological national archive and original performance art designed and staged by Francesca Fini expressly for this project.

At the center of it all is an Ophelia who is very different from that of the literary tradition: not the fragile teenager in love, but many women of different colors, features and age.

A modern sweet and sour Ophelia not lost in the romantic woods of Denmark, but in the harsh landscapes of Lazio: the industrial area of the Gazometro and the junkyard in Cisterna di Latina, the arid limestone caves of Riano Flaminio and the

FRANCESCA FINI

Ofelia non annega

Francesca Fini (Italy)

futuristic Villa Perugini in Fregene, passing through a crazy sightseeing tour on a tourist bus in Rome.

An Ophelia who eventually did not drown, renouncing her destiny of romantic heroine to become a 'person'.

The project for Videoformes involves the projection of the film OFELIA NON ANNEGA (Ophelia did not drown) by Francesca Fini, in a specific space where there will also be an installation created with one of the stage costumes.

The costume chosen for installation is the one the protagonist of the film, young Ophelia, wears in the final scene, when she falls asleep under a tree like a novel Alice.

It is a bright red cotton tunic, with long ribbons hanging from the cuffs as the straps of a straitjacket.

The dress will hang from above, held in tension by a series of red wool wires. On the floor, right under the dress, there will also be a pair of red shoes with high heels.



FRANCESCA FINI

Ofelia non annega

Francesca Fini (Italy)





FRANCESCA FINI

Ofelia non annega

Francesca Fini (Italy)



Francesca Fini lives and works in Rome, working on new media and performance art.

Her projects always face issues with a strong political component 'by staging a body amplified by technology and yet retaining its animal and biological nature' (from 'Francesca Fini, the disturbing image' by Alessio Galbiati for Digicult Magazine).

In her performances and videos she works with lo-fi technologies, interaction design devices, live generated audio and video, often hacking everyday objects such as surveillance cameras, webcams, domestic security sensors and therapeutic electrodes. All these tools are used to explore Reality in its most disturbing aspects and to reveal the hidden ironic twist.

She says of herself: 'I believe that all art should be 'Gesamtkunstwerk' and that must begin and end within the body, within flesh and blood. My body, the ship of this adventurous exploration that I'm making, has always been a battleground. Former anorexic, eternal feminist, always a lone wolf in search of the moon through the branches of trees.'

Artist website: www.francescafini.com
Artist video portrait: vimeo.com/157056845

ANDERS WEBERG

EXPOSITION - 03.16 > 04.02
LA TÔLERIE

Ambiancé - long trailer

'WORLD PREMIERE'

Anders Weberg (Sweden)
2016, video, 7h20
Performers : Stina Pehrsdotter et Niclas Hallberg • Music : Marsen Jules - Photographs : Anders Weberg

With the support of **Institut Suédois**



Ambiancé is a 720 hour/30 day long film that is set to premiere on December 31 2020. This will be the artist Anders Weberg's good bye to the moving medium as a way of expression for the last 25 years and no more films will be made after that. C'est fini.

The final film will be screened once syncronised on all the continents and then deleted. Up until 2020

ANDERS WEBERG

Ambiancé - long trailer

Anders Weberg (Sweden)



three teasers/trailers will be publiced. The first 72 minute teaser was released in 2014, the first short trailer in 2016 and then the longer 72 hour trailer will be released in 2018.

On October 31 the first short 7 hour and 20 minute trailer was filmed at Hovs Hallar in the south of Sweden. This is the same location Ingmar Bergman used for the iconic scene where Antonius Block challenges the grim reaper to a game of chess in the Seventh Seal from 1957 — if he wins, he can return home to his wife and family. If he loses ...

The trailer was filmed in one single take for 7 hours and 20 minutes with no cuts and the Swedish performers Stina Pehrsdotter and Niclas Hallberg interpreted the chess game from the film as a Bergman-esque comment on the absurdity and randomness of existence in the scenes; life/quest/power /death/escape/rest/love.

The soundtrack is composed by German composer Martin Juhls and based around chord fragments of John Cage and Morton Feldman.

© Turbulences Vidéo #91

ANDERS WEBERG

Ambiancé - long trailer

Anders Weberg (Sweden)



Anders Weberg b.1968) is a Swedish artist working with video, photography, sound, new media and installations and he is primarily concerned with identity. Specializing in digital technologies, he aims to mix genres and ways of expression to explore the potential of audio visual media.

Based in Kölleröd, a small village in the south of Sweden, he has exhibited at numerous art/film festivals, galleries, and museums internationally.

Since 2010 he has been working on the longest film ever made. A 720 hour-long video artwork entitled 'Ambiance' that will premiere in 2020.

Also the founder and curator of the AIVA, International Video Art Festival and the Stian gallery of [con]temporary art.

Artist website: www.weberg.se
Artist video portrait: vimeo.com/100143314

SI. Institut suédois.

PASCAL LIÈVRE

EXPOSITION - 03.16 > 04.02
LA TÔLERIE

Portrait of a lost island

Pascal Lièvre (France)
2013, video, 24’



Lost is an American television drama series that originally aired on the American Broadcasting Company (ABC) from September 22, 2004, to May 23, 2010, over six seasons, comprising a total of 121 episodes. Lost is a drama series containing elements of science fiction and the supernatural. It follows the survivors of the crash of a commercial passenger jet, flying between Sydney and Los Angeles, on a mysterious tropical island somewhere in the South Pacific Ocean. The story is told in a heavily serialized manner. Episodes typically feature a primary storyline set on the island, augmented by flashback or flashforward sequences which provide additional insight into the involved characters.

Lost was created by Jeffrey Lieber, J.J. Abrams and Damon Lindelof, who share story-writing credits for the pilot episode, which Abrams directed.

Portrait of a lost island

Pascal Lièvre (France)



Portrait of a lost island by Pascal Lièvre

Lièvre offers us images downloaded from the Internet. Images of differing quality, coming from extremely diverse sources, having been for the most part translated in different computer languages. It is also a reflection on the appropriation of images of a popular series through different encodings. The image is often distorted, the quality of images that circulate around the Net through free downloads truly differs, and it is the same for sound. It is also the portrait of an era in which illegal downloading was triumphant. Since then, it has decreased and been supplanted by free streaming that has in a few years taken over just about everywhere in the world, notably because of stricter legislation in certain countries such as Japan, Germany, the U.S., etc.… The portrait of a lost island becomes evidence of this crazy era of the free circulation of images through peer-to-peer sharing between 2000-2010.

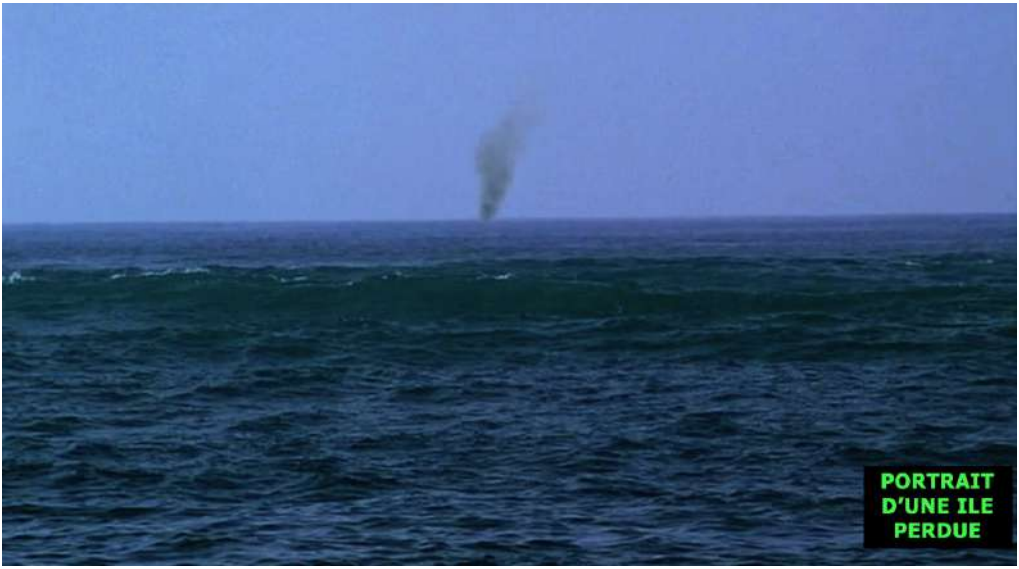
Pascal Lièvre talks about the way he discovered the series in an interview in the magazine *Mondes du cinéma*, organized by Stephen Sarrazin with Pacôme Thiellement, an author of a book about Lost, *Les mêmes yeux que Lost* (The same eyes as Lost):

In the beginning, I watched the series Lost just like the other series in the stream of series that we were watching at home. I watched everything. It took six months of my life that I lived intensely. Then

PASCAL LIÈVRE

Portrait of a lost island

Pascal Lièvre (France)



I got out of it. I really liked the title because it perfectly translated my feeling while watching the episodes one after another. I was lost all the time; very quickly I stopped trying to understand. Besides, I wasn't able to. I perceived the series first as a pure object of pleasure. But when I wanted to make a work of art with Lost, the motif of nature appeared right away.

Just like the characters who arrive on an island they think is deserted and realize as they go along that it is very inhabited, I wanted to grapple with the element of nature to show how it was presented in the series, in its rarity, a little in the way certain plants grow through asphalt.

Lost questions the representation of nature at the beginning of the 21st century, and in fact, in the series, nature by itself is not very present, and when we see it, it is almost always in moments of tension, of panic of the camera. Hysterical, wild, and mysterious nature.

Translated from French by Kevin Metz © Turbulences Vidéo #91

PASCAL LIÈVRE

Portrait of a lost island

Pascal Lièvre (France)



Pascal Lièvre lives and works in Paris. Considered a multidisciplinary artist, he is known for his paintings and videos. His single-channel videos have been shown in national and international festivals. For ten years, his paintings has been exhibited in solo and group exhibitions.

Artist website: www.lievre.fr
Artist video portrait: vimeo.com/156970726

NIINA & MATSUO

EXPOSITION - 03.16 > 04.02
LA TÔLERIE

Three

'WORLD PREMIERE'

Motoka Niina & Nahoko Matsuo (Japan)
2016, multimedia installation



NIINA & MATSUO

THREE

Motoka Niina & Nahoko Matsuo (Japan)

Red, blue and green, those three colors make digital images visible.

This triangular sculpture 'Three' which consist with those colors is the solid materialization of growing digital media in the primary point of aspect. iphone, PC, TV, electronic billboard… digital medias are everywhere around us and essential in our life, but can we really call this to be a symbiosis?

We shall think about this existence, when we are facing to the icon of digital bit, which is the minimum concept of visual information.

Motoka Niina: Born in Tokyo in '85. BA from Musashino Art University '08. Working with various kind of art, such as video, sculpture and music. Most of her works based on the observation of common-sense and unspoken rules in the specific culture and society.

Current exhibiiton 'No Cometas' (2015) at Sala Mercado de la Mercedo/Rota,'Cheesus Crust' at Gallery Pizza Slice (2015), 'SHITLAND' Garter Gallery(2015),'' Gallery Spacespace(2015)etc.

Artist in Residency program in Rota Spain'15.

Artist website: deadkebab.tumblr.com

Nahoko Matsuo is a photographer, video artist and writer. She started the film developing when she was 15 years old. She received a BA in Musashino Art University in 2009. Exhibited 'Image Forum Festival 2010'

Artist website: nahokomatsuo.strikingly.com

ARTS COUNCIL TOKYO

ANNE-SOPHIE EMARD

EXPOSITION - 03.16 > 04.02
GALERIE CLAIRE GASTAUD

A vague crimson glimmer

Anne-Sophie Emard (France)
Exhibition at Galerie Claire Gastaud, for VIDEOFORMES 2016, light boxes and video



From 22 January to 24 April, the Galerie Claire Gastaud is presenting an exhibition of recent works by the photography and video artist Anne-Sophie Emard. This exhibition will bring together around fifteen works: illuminated boxes and video.

The expression 'A vague crimson glow' appears for the first time in the introduction of the novel by Stanislaw Lem that Andreï Tarkovski's film Solaris is based upon. The hero of the book travels through several galaxies connecting Earth to the planet Solaris, a trip at the speed of light in which he only sees the passing stars through the porthole of his capsule as 'a vague crimson glow.' Typing these words into a search engine will show the existence of this phrase throughout literature. It appears in several instances at the heart of many novels, like the main theme of passing light that we might encounter at one moment or another.

ANNE-SOPHIE EMARD

A vague crimson glimmer

Anne-Sophie Emard (France)

The luminous character of Anne-Sophie Emard's works reminds us of the cinematographic image. The artist reinforces this idea by using the split screen, a cinematographic effect that consists in dividing the screen in two parts. In that way, she mixes images of distinct origins and textures: her photographic shots (places, landscapes in which often retouched light produces a peculiarity) to which she associates freeze frame shots from movies (characters). Two radically different subjects that unite within a common subject in the image, geological strata that are combined to form one block. 'Khari' associates a landscape in Brittany and an image from the film 'Solaris' by Andreï Tarkovski. 'Istvan' blends a view of Puy Mary and the reframing of a shot from the film 'The Countess' by Julie Delpy.

'*Each of my images proposes an imbrication, mixes several origins (geographic, cinematographic, personal) to such a degree that it is no longer possible to objectively describe the images that are before our eyes. The landscapes become characters, and each of them has the name of a film character. All the human figures represented are fragments of bodies and/or voices that are scattered in space like an unfinished puzzle.*'

Anne-Sophie Emard,
translated from French by Kevin Metz ©
Turbulences Vidéo #91

Anne-Sophie Emard earned her degree cum laude in 1997 at the Art School of Clermont-Ferrand. She lived in Montreal in 2003 in an artist residence 'The Unclassifiables' of the Institut Français. She is part of the FRAC Auvergne collections and Roger Quilliot Art Museum of Clermont-Ferrand who organized a personal exhibition in 2007 as well as the publication of a catalogue. She has created the visual worlds in video for several theatrical plays and recently created with Pierre Levchin the duo Dersou & Ouzala dedicated to scenic systems for images and light.

Her work is represented by the galleries Claire Gastaud and Odile Ouizeman.

Artist website: www.annesophieemard.com

Galerie Claire Gastaud
contemporary art

DREAM OF SCIENCE

EXPOSITION - 03.16 > 04.02
MUSÉUM HENRI-LECOQ
ÉCOLE DE DROIT

Exhibition: *Dreams of Science 4 – Night*

Dreams of Science was created in 2013 at the initiative of the **Service Université Culture (SUC)** *in collaboration with professors of scientific disciplines of the university and of the Superior National School of Chemistry. It is an artistic proposal carried out by students and supervised by the artist* ***Anne-Sophie Emard****. The objective is to create a bridge between the arts and sciences through a video installation.*



It is within the framework of the exhibition Night at the Museum Lecoq of Clermont-Ferrand that we propose the 4th edition of Dreams of Science.

This edition will be included in the program of installations at Vidéoformes. This video mapping work will reveal the visual and sensorial link between the interdisciplinary scientific fields present in the exhibition at the Museum: astronomy, biology, ethology, physiology, anthropology, and neurology. A link between the university and the city, it will be connected to a second artistic set present in a

university space (Hall de l'écolde de droit) and intended to excite the curiosity of students for the exhibition and that of museum visitors for a university site. A group of students in the Master's program 'Management of Cultural Projects – Performing Arts' will accompany the project with mediation initiatives.

Participants and partners:

Studients from the Atelier Art Vidéo of the SUC supervised by Anne-Sophie Emard, artist: Annabel Bernardon, Louna Berlier, Carine Chatelier, Léa Delavet Huguet, France Decle, Marine Gilles, Emmanuel Kablan Anonkoua, Violette Kamal, Mariko Koetsenruijter, Logan Lejewski, Justine Onnis, Ludovic Paulprey, Gaëtan Ramage, Nadège Saint André, Florian Servol Claire.

Evelyne Ducrot, in charge of cultural action and of the sector Arts Sciences Techniques Society – SUC
Caroline Lardy, Professor of cinematographic studies, Department of literature, languages and humanities – Université Blaise Pascal and in charge of the cinema sector – SUC
Michel Durot, Production Manager SUC
Mickaël Le Bras, Directeur of Museum Lecoq

SERVICE UNIVERSITÉ CULTURE

VIDEO ACADEMY

EXPOSITION - 03.16 > 04.02
GALERIE DOLET

Exhibition of school's artworks

VIDEOFORMES 2016 and the **CROUS** cultural service of Clermont-Ferrand offer to present art videos produced in the framework of educational or training institutions.

École Supérieure d'Art de l'Agglomération d'Annecy, France

The École supérieure d'art de l'agglomération d'Annecy provides teaching that leads to the DNAP degrees (Bachelor) and DNSEP (Master) in Art and in Design, as well as an institutional degree DSRA (Doctorate).

The school is part of the national network of national academies of art under the supervision of the Ministry of Culture, a network in which it stands apart through its pioneering position concerning research, by its work on space, landscape, and territorial development, but also by its radical position on the experimental dimension of art and design. Experimentation is at the forefront of ESAAA and the school places it in all of its activities.

ESAAA occupies a building deemed part of the 'Heritage of the 20th century', designed with concrete, wood and glass, built by André Wogenscky in 1967 in front of the Annecy Lake and its amphitheater of mountains. The students, staff, technical and administrative team all develop activities including project production, residences, but also publishing.

A school with personality, ESAAA can be described as being extremely close to the place around it: in front of the sublime of nature, it seems like a call for contemplation, but at the same time, located at the intersection between France, Italy, and Switzerland, at the center of many very dynamic scenes, it develops a hyper-connected activity that takes advantage each week of its proximity with the Geneva international airport.

Project:

The studies that ESAAA proposes revisit this necessary dialectic of distance and proximity, and if they have something of immersion within the workshops, they also propose multiple projects outside the school, tackling the issues of our time, its urbanity, its high and low-definition technologies, its worldwide flows… and commits to participation through multiple overlaps. ESAAA thinks of itself at all levels of its activity as a work platform from which propositions are deployed, provided to all and shared.

Furthermore, and this is part of its identity, ESAAA has a very solid pedagogical positioning: its affiliation with higher education is not thought of as coming from a simple logic of learning that would distribute the roles according to the

École Supérieure d'Art de l'Agglomération d'Annecy, France

simplistic pattern educated / uneducated, but in an adventurous logic of emancipation, such as that described by Jacques Rancière, for example.

It is a question of structuring teaching and research, and thus proposing to all the members of ESAAA to 'venture into the forest of things and signs,' starting from where each is situated. In other words, because ESAAA is affiliated with higher education, it is viewed as an artistic and intellectual community in which the teachers are artists and researchers, that is to say practitioners who never cease to reassess their practice, to literally look for it. And in the same way as the students, they are on the move like mobiles that have their own trajectories which pass other trajectories.

This conception of research, knowledge, intelligence, but also art, design, and higher education irrigates ESAAA and gives it a singular identity that goes beyond the content of its teachings and its geographical location.

The design and space department:

Today design knows how to manage heterogeneity, the diverse, and the multiple by playing with elasticity in order to invent the tensions and propulsions that are still on hold.

The cinema, in what it has in common with reality that orders the recording, is part of this acceptation of the term Design. Yet the way is not a documentary. Every situation is the object of questions concerning the status of the image itself, and the possibility of all continuity to create, if not experience, a certain lift-off that we will gladly call fiction. Hence, fiction of use, fiction of place, fiction of roles.

Three ESAAA teachers are filmmakers in the Design & Space department: Jean-Marc Chapoulie, Naïm Aït-Sidhoum, Demis Herenger.

VIDEO ACADEMY

École Supérieure d'Art de l'Agglomération d'Annecy, France



Figures sur paysages #2

2015 | Léo Baudy | 12'09

Taking a stand sound recording an actress, one who gives orders, landscapes and black strips, gestures, a language, another language, water, a fire extinguisher, a pair of scissors, a damaged setting, cinema, a scenario/ user's manual, going green.



Mémoire d'Afrique

2015 | Emma Tholot | 5'32

During my trip to Tanzania and Zanzibar, I looked at what they let me see and interested myself in what they were trying to hide.



Lucy scene 1

2015 | Fred Vivet | 7'29

A 20-year-old girl gets ready in the bathroom.



ARdECHE

2015 | Claudia Struve | 3'24

A landscape, two men, chestnuts, and the sound of a bell… Time seems to have stopped.

VIDEO ACADEMY

École Nationale Supérieure d'Art de Dijon, France

The École Nationale Supérieure d'Art et Design d'espace de Dijon is an institution under the supervision of the Ministry of Culture and Communication. It proposes higher education, (1st and 2nd level university degrees, Bachelor and Master) and prepares students for the national diploma of visual arts. With an international vision, the school focuses on three specific research fields: Painting and Color, Art & Society, Urban Transformations. Its image and new media department is part of these three approaches and has developed many local and international partnerships that encourage research, creation, and distribution of works.

Workshop:

The four videos presented come from the Research and Creation Workshop 'Le Territoire à l'écran', proposed between 2014 and 2015 by Germain Huby, visual artist and teacher at ENSA de Dijon. Twenty students from the 3rd to 5th years, registered in the art and design of space departments, participated in this workshop which was supervised by three artists – directors, director of photography and composer working for cinema and television (notably Arte and Canal+): Bernard Laurent, Blaise Harrison, and Etienne Charry. At the end of the production, a partnership with the cinema Devosge of Dijon led to a showing open to the public.

This collaborative creation imagined for the movie screen confronts thirteen polymorphic visions of the territory and questions the close relations that we have with spaces. Whether they are intimate, private, public, individual, collective, real, virtual, or mental, these places and 'non-places' as they are called by the anthropologist Marc Augé, are supposed to be 'identifying, relational, and historical.' It is one possible interpretation of these territories that is shown, through their location and their visual art translation, an attempt to transpose toward the two dimensions of the screen, in order to better surround, distort, reveal or even to invent them.

VIDEO ACADEMY

École Nationale Supérieure d'Art de Dijon, France



15.05.1960

2015 | Amélie Berrodier | 6'13

In their home, a retired couple passes the days. After 55 years together, how are their daily spaces occupied and shared? What gestures still show their feelings?



Frontières invisibles

2015 | Chloé Stemmelin | 4'46

Borders delimit a territory, but most often, nothing in the reality of the terrain allows us to see the line. An enthusiast shows us these real and virtual borders.



Sérénade

2015 | Minsuk Yoon | 3'20

After nightfall, I wander around the center of Dijon. I get into position under lighted windows, and then I sing a love song. An attempt to bring together my territory with someone else's.

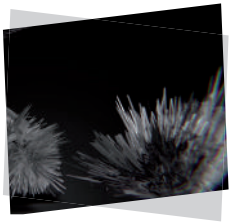
VIDEO ACADEMY

Estonian Academy of Music, AVComposition Speciality, Tallinn, Estonia

The AV Composition Speciality was developed four academic years ago at the Composition Department of the Estonian Academy of Music. Painting, photography and moving images are imagined in terms of music parameters and should be seen as an extension of music and sound compositional approaches. In order to integrate the innovative visual art world into musical thinking, students will be guided through music, electronic music, historic and visual studies.

Workshop:

The workshop focuses on Typology of Sounds in Sound Design, such as an Analytic and ultimately as Compositional tool. The person in charge of it is Lecturer Paolo Girol.



Growth #1 and Ramification #1

2014 | Alyina Movko & Henri Viies | 2'49

A composition inspired by the work 'Growth and Ramification' by Paul Klee



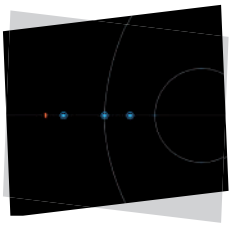
Sans titre

2014 | Mihkel Tomberg | 4'

For the music composition 'Unanswered Questions' (1995) by T. Murail.

VIDEO ACADEMY

Estonian Academy of Music, AVComposition Speciality, Tallinn, Estonia



Framed Process

2013 | Sander Tuvikene | 2'

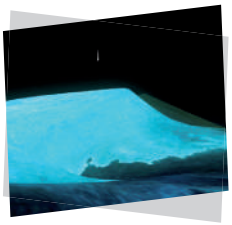
Everything moves from singularity to chaos. Life is chaos. You have to make the right choice. As long as you don't choose, everything remains possible.



Poco a poco morendo con amore

2013 | Eineke Leppik | extrait de 3' sur 27'

The composition is an abstract story about motions and emotions, collapse and emptiness. The seventh part of the composition focuses on the human body and mind.



Flight 1

2014 | Robi Jõeleht | 6'

'Flight 1' is an audio-visual piece exploring textures in sound and how audio composition can relate with visuals, trying to find a good balance between both so they add to each other creating a single composition rather than working as individual pieces. The video follows a small craft exploring an unknown world for the first time as the strange abstract landscapes act as a visual melody to the sound.

VIDEO ACADEMY

Estonian Academy of Arts, Tallinn, Estonia

Established in 1914, the Estonian Academy of Arts is the only public university in Estonia providing higher education in fine arts, design, architecture, media, visual studies, art culture, and conservation.

Currently there are more than 1,200 students enrolled in the Academy, with many participating in exchange programmes at international partner universities.

More about the academy: www.artun.ee/en/academy/about/

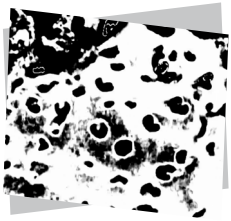
Workshop:

Works were made during the class 'Experimental video' led by Raivo Kelomees.



Something Nothing

2015 | Andreas Lichtfeld | 1'37



Light

2015 | Madlen Hirtentreu | 3'33



Cargo

2015 | Silvia Sosaar | 1'23

VIDEO ACADEMY

Escola de Belas Artes, Minas Gerais, Brazil

At the Fine Arts School we have five different curricula for the bachelor's degree, regarding graduations in painting, sculpture, engraving, graphic arts and drawing. By the second half of the Visual Arts course, after the basic disciplines, the students start their personal research projects in group meetings called Ateliers. In the Drawing Ateliers, the interest is not focused on drawing techniques, but primarily in the very construction of the image itself. Thus the Drawing Department embraces in our school the production of more conceptual forms of art and media-related forms such as photography and video.

Workshop: Scattered urbanscapes:

The videos in this selection were made by five students who are concluding their graduation studies in the Drawing Department of the Federal University of Minas Gerais. This group of young artists has worked together for the last few years presenting different approaches to the urban environment they live in.

Addressing different issues that range from their intimacy to analytic aspects of the ideology of progress, this sequence of videos as they resemble the same means of storytelling can be understood as a complex continuum where fiction and reality are equally potential.

The groundings for the discussions and studies within the group are not so much about technical aspects of video production but mostly related to conceptual and narrative concerns of each project. Hence each production seeks in a broad field of experimentation its proper ways of development, always paying attention to the materiality of the videographic objects and the prevailing lo-fi aesthetics.

VIDEO ACADEMY

Escola de Belas Artes, Minas Gerais, Brazil



Carbono 14

2014 | Randolpho Lamonier | 2'07

As an archeology of affections, Carbono 14 tells the journey of a man searching for his own identity among the rubble of his memory, in a boundary narrative between fiction and documentary.



Sobra

2014 | Sara Não Tem Nome | 1'01

Records of a mutant city in its continuous movements of construction-deconstruction-reconstruction, in the midst of the progress upon asphalt and concrete.



Maré ou jogo-do-homem

2014 | Jeannie Helleny | 3'42

A hopscotch is drawn on one the most dangerous highways in the country, a circular space, a primitive shelter, apart from the bipolarity of our society.



Torção

2014 | Victor Galvão | 2'19

In a ruinous landscape is inscribed an unstable cartography along a railway which leads to nowhere, where the space is dissipated in vertiginous movements that conduct an uncanny narrative.

VIDEO ACADEMY

École Nationale Supérieure d'Art et de Design de Nancy, France

Founded in 1708 by the Dukes of Lorraine, ENSAN is the only one of the seven national schools to develop the largest number of degree courses (Master's level) that are oriented to trades: art, communication, and design. Its public service approach is open and exceptional, keeping a balance between research and professionalization. It is one of the three components of the ARTEM alliance, a unique experience of interdisciplinary pedagogy.

A place of education and a cultural actor, ENSAN is present both in the Lorraine region and internationally. It develops two post-master degrees: the Offshore School, a research program in Creation and Globalization based in Shanghai, and at the national institute of typographical research.
www.ensa-nancy.fr

Workshop:

Based on founding trends, from experimental cinema to video art as well as visual art research through new media, studying video today (as a technical production tool) as a student at an art school falls in the framework of an approach to research and the development of one's own language of 'image movement'.

A space for the discovery and practice of visual arts of different techniques (video, animation, new media, etc.), the video workshop at ENSAN offers a collection of professional production methods as well as a technical and theoretical accompaniment on how to use the tools and their potential in the field of contemporary art, whatever the option chosen by the student (art, communication, design).

VIDEO ACADEMY

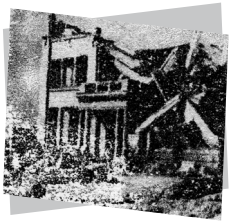
École Nationale Supérieure d'Art et de Design de Nancy, France



Furbuzz

2015 | Allan Goetz | 3'03

'Furbuzz' is the third video of a series that deals with interactions of a hand with a subject in a specific framework that determines the relations between the subject and the hand. We witness the physical and behavioral modifications of a toy through the practice of 'circuit-bending.'
A sound composition using sounds from this electronic toy pays tribute to 1980s genre films and to synthetic sounds.



Zekher

2015 | Clément Brugger | 4'25

'Zekher' is a film made image by image using archival images of Hiroshima from different sources as the source material. This film deals with the subject, traces, on the territory. The imprint is a sign of survival. In Hebrew, Zekher is translated as engrave and remember. I question here the subject of archival images and their capacities for building memory.



Angle mort

2015 | Clément Verrier | 3'25

During the month of January, a fringe group was filmed covertly: micro-events, gestures, and postures are revealed in this video.
The issue of this piece lies in the fact of revealing the substance of a group of people who is not very active socially.
It is taken for granted that there is nothing to glean from this static state, yet there is no doubt that it is this situation, which is at first glance passive, that gives its force to details, to the trivial micro-action.

VIDEO ACADEMY

École Nationale Supérieure d'Art et de Design de Nancy, France



Mosh pit – 1

2015 | Cyril Faucher | 2'26

A young man who is a fan of metal music dances in a Mosh Pit in front of a camera.
A text by Howard Philip Lovecraft taken from The Dunwich Horrow, 1928.
Lovecraft writes this short story while living in New York in a particularly difficult financial situation, and where he sees 'negroes' who succeed better than him. His racism increases at the same rate as his literary genius. The description he makes of the entity that is dying, which is used in the video, is in fact inspired by blacks who dance in the New York clubs of that time. Lovecraft transposes his racism in fantastic prose.

VIDEO ACADEMY

Villa-Arson, Nice, France

La Villa Arson is the only national institution dedicated to contemporary art to regroup an art center, a national academy of art, an artist residence, and a specialized library.

It is also one of the jewels of 1970s architecture.

The digital department of Villa Arson presents a short selection of recent student work.



Bali Swipping

2015 | Iommy Sanchez | 10'17



Mazal grotte

2015 | David Perreard | 6'11

VIDEO ACADEMY

École Supérieure d'Art du Nord-Pas-de-Calais Dunkerque-Tourcoing, France

the ESA is a public institution that combines two sites of which one (Tourcoing) is a research center working on the question of the relationship between the body, image, and publishing, and basing its research on the relationship between art and citizenship. The second (Dunkerque) is a center for territorial, national, and international cooperation that works on the question of the exhibition on an international scale and bases its research on the exhibition as a practice and civic notion. The two sites work to illustrate a line of general research titled 'art and city.'

Workshop:

A decentralized degree program in Algeria:

In September 2013, the school created a decentralized program in Annaba in Algeria.

The Algerian students in this program have the opportunity of earning the national art degree in three years (DNAP). They are recruited at a bachelor degree level, and start in the third year leading to the DNAP in three years. Teaching is in the form of five two-week workshops per year, directed by two-person teams from the school. This program receives funding from the Communauté Urbain de Dunkerque and is part of a partnership between the school, the Annaba chamber of commerce, and the Institut Français of Annaba.

Professors Bertrand Gadenne and Jean-Luc Poivret have developed pedagogical sessions from which the video productions proposed for the 'Video Academy' were created.

VIDEO ACADEMY

École Supérieure d'Art du Nord-Pas-de-Calais Dunkerque-Tourcoing, France



Corps fondu

2015 | Mounir Gouri | 5'20

The author makes a self-filming, a performance in relation with the projection of a documentary film on the history of one part of the Mediterranean basin and the religious history of the Middle East. The film is projected directly on his body.



Coulisses

2015 | Faleh Bouloudenine | 3'55

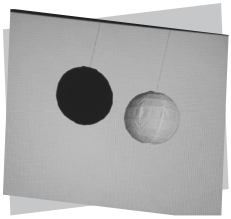
A poetic suite of images on fantasy landscapes, evoking the notion of infinity, of a macroscopic and microscopic world and of a celestial cartography. A daytime or nighttime vision of a weightless world.



J'adoreça

2015 | Bouzid Temtem | 0'58

We see the bottom of a man's face. He progressively reveals archetypal and symbolic forms by opening his mouth. These forms are ephemeral representations of monotheistic religions. They seem to come out of his body, but they end up being chewed.



La chute du monde

2015 | Raouf Zianio | 0'35

A suspended world lit by a luminous projection swings at the end of a cord. Suddenly it falls, but its shadow continues to swing. A magical and enchanting moment.

VIDEO ACADEMY

Service Université Culture, Clermont-Ferrand, France

‘ Split Screen Sauvage ‘

Head: Anne-Sophie Emard

Starting from a 30-second sequence chosen in one of the following films (Incendies by Denis Villeneuve / The Lives of Others by Florian Henckel Von Donnersmarck / The Countess by Julie Delpy / The White Ribbon by Michael Haneke / Leviathan by Andreï Zviaguintsev / Let the Right One In by Tomas Alfredson and Timbuktu by Abderrahmane Sissako), which is subjectively associated with one of the definitions of the term ‘savage’, each student cut out and reworked the images of this extract without retouching their temporality, only keeping the sound and accentuating or revealing the feeling of savageness in the proposed form.



Split Screen Sauvage

2015 | Collectif | 10’

List of participating students : Mariko Koetsenruijter, Gaëtan RAMAGE, Léa Delavet, Carine Chatelier, Gaëlle Patenère, Justine Onnis, Violaine Lucien-Vauthier, Violette Kamal, Marine Gilles, Ludovic Paulprey.

VIDEO ACADEMY

Polytech.Science.Art program of the Polytechnic Museum (Moscou, Russia)

The Polytech.Science.Art program, launched in 2014, is dedicated to the significant phenomenon of contemporary culture, employing the synthesis of science, art and technology as an artistic method, and performing a scientific approach to artistic creativity. The program runs education, research, exhibition and other experimental projects featuring Russian and international experts, creating a space for interdisciplinary cooperation. Curated by Natalia Fuchs.

Natalia Fuchs is an expert in art and culture management and international public relations. She is a graduate of the University of Manchester, UK (Cultural Management, 2008) and Leonardo scholarship winner at the History of Media Arts program of Donau-Universität (low-residence, Austria). In 2013, she was invited by the Polytechnic Museum in Moscow to create and curate the interdisciplinary program Polytech. Science.Art, which she is currently doing, together with curating exhibitions and the Electronic Livingroom, an experimental multifunctional space at the Polytechnic Museum. As a researcher and practitioner, she works in a variety of topics and participate in different international projects focused on contemporary culture, media art, cinema and sound.



Floors of Memory

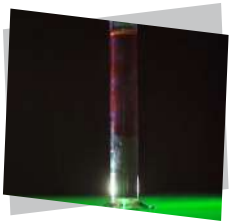
2015 | Maria Rashova | 6'25

Academia: Higher School of Economics, Faculty of Media communications, Feature Filmmaking MA

A surreal story about the feeling when people intentionally forget the painful moments of their lives and suddenly fall into a specific 'memory level' I which they find the forgotten people and events from the past. Maria Rashova is a graduate of the Wordshop Academy as well as the Faculty of Media communications of the Higher School of Economics. With her film she was selected by many festivals such as Cannes Short Film Corner 2015, Artcinema, Saint Anna and others.

VIDEO ACADEMY

Polytech.Science.Art program of the Polytechnic Museum (Moscou, Russia)



The Force

2015 | Eva Teurgia | 4'13

Academia: Wordshop Academy, Music Videomaking MA

Bogged down in the routine, we fail to notice the simple things that lay in the base of the Universe and have made humankind wonder for hundreds of years. Optical illusions, interaction of matter and invisible fields. Chemical reactions and physical laws are filling our lives. They carry a powerful energetic charge that can turn the world upside down and insensibly change a minus into a plus. After considering a career in medicine, Eva Teurgia chose to become a filmmaker and video artist crossing borders of different genres.



Universal Memory Cells

2014 | Anastasia Levina | 7'19

Academia: School of Contemporary Art 'Free Workshops', Moscow Museum of Modern Art

An artist prefers not to comment video artwork addressing to the name of it. Anastasia Levina has taken part in numerous exhibition including 6th Moscow Biennale of Contemporary Art (a Special Program), Moscow, Russia (2015), V Krasnoyarsk International Media Art Festival, Krasnoyarsk, Russia (2015) (The winner in the nomination 'Video poetry'), Facade Video Festival, Plovdiv, Bulgaria (2014) and International video art festival 'Now&After, Moscow, Russia (2014).

YOUTH AUDIENCES

SCREENINGS - 03.31
CANOPÉ-CRDP (AUDITORIUM)

PRIMARY SCHOOLS

Et voilà ma vie | Patrick Dekeyser | France | 2015 | 3'
Untitled 014 | Matt Abbiss | United Kingdom | 2014 | 1'10
Woman without Mandolin | Fabiano Mixo | Brazil | 2015 | 4'40
Chiens-Loups | Julie Chaffort | France | 2014 | 1'28 | Production: Centre Clark / Zébra 3
7 septembre 2014 | Richard Negre | France | 2014 | 3'15
SCREENSHOT | Gregor Belibi Minya | France | 2015 | 3'41
Attraction | Miia Rinne | Finland | 2015 | 4'59
Shapes | Gustavo Almenara | France | 2015 | 3'24
Forêt | Diane Obomsawin | Canada | 2014 | 3'40

SECONDARY SCHOOLS

Cosmogony | Jofre Oliveras | Spain | 2014 | 6'21
Dust | Daniel Wechsler | Israel | 2015 | 3'42
Mdr.html | Sandrine Deumier et Alx P.OP | France | 2014 | 7'31
Oigo voces | Patricio Ballesteros Ledesma | Argentina | 2015 | 4'08
Dadaloop | Francesca Fini | Italy | 2015 | 10'
The morning dance | Justin Weiler | France | 2014 | 2'58
Life look for life | Sirin Bahar Demirel | Turkey | 2015 | 1'58
Tondo | Jeremie Van Quynh | France | 2015 | 3'58
Travel Notebooks: Venezia, Italy | Silvia De Gennaro | Italy | 2015 | 2'45

HIGH SCHOOLS

Vu dans les nuages | Michel Toesca | France | 2015 | 6'49
Rhombus | Gareth Walsh | United Kingdom | 2014 | 2'54
The Love Story | Evan Grothjan | USA | 2015 | 5'22
Oigo voces | Patricio Ballesteros Ledesma | Argentina | 2015 | 4'08
Touchless | Francesca Fini | Italy | 2014 | 4'43
Légende | Annick Dragoni | France | 2015 | 8'
Tears in Rain | Jeroen Cluckers | Belgium | 2015 | 2'17
Modini - The Answer | Yannick Dangin Leconte & Anna Faivre d'Arcier | France | 2015 | 5'09
Boucherie | Iono Allen | France | 2014 | 5' 34
Ignorance géographique | Christophe Laventure | France | 2015 | 4'37
Shizen?Natural | Christin Bolewski | Germany | 2015 | 7'15
Elam et Pazuzu | Christine Confiance | France | 2015 | 1'41
Travel Notebooks: Perugia, Italy | Silvia De Gennaro | Italy | 2014 | 2'29

VIDEOFORMES 2016 • Index of titles

10 Minutes at Tohoku / Michel Huneault / CAN / 2014 / 10 min

15.05.1960 / Amélie Berrodier / FRA / 2015 / 6 min 13

4min15 au révélateur / Moïa Jobin-Paré / CAN / 2015 / 4 min 44

7 septembre 2014 / Richard Negre / France / 2014 / 3 min 15

A Machine for Living / Dalit Sharon & Amichy Bikovsky / ISR / 2015 / 2 min 49

A tourist guide to Sri Lanka / Chris Daykin / GBR / 2015 / 7 min 52

Amygdaland / Gregory Mc Grew / FRA / 2014 / 5 min 38

Angle mort / Clément Verrier / FRA / 2015 / 3 min 25

ARdECHE / Claudia Struve / FRA / 2015 / 3 min 24

Artefrakt / Bennet Meyer & Iris Schwarz / GER-AUT / 2014 / 2 min 56

Ashes to Ashes / Fabrice Leroux / FRA / 2014 / 3 min 37

Attraction / Miia Rinne / Finlande / 2015 / 4 min 59

Bali Swipping / Lommy Sanchez / FRA / 2015 / 10 min 17

Biological cycle 1+5 / Ko Nakajima / JPN / 1971/82 / 8 min

Boucherie / Iono Allen / France / 2014 / 5 min 34

Carbono 14 / Randolpho Lamonier / BRA / 2014 / 2 min 07

Cargo / Silvia Sosaar / EST / 2015 / 1 min 23

Cayenne / Gabriel Soucheyre / *Cayenne*

Céos Phoébé / David Rodes / FRA / 2014 / 13 min 28

Chiens-Loups / Julie Chaffort / FRA / 2014 / 1 min 28 / Production: *Centre Clark* / Zébra 3

Cités / Myriam Boucher / CAN / 2015 / 11 min 01

Clermont-Ferrand / Batiste Lazzerini, Loïc Michel & Romain Harel / *La place*

Clermont-Ferrand / Benjamin Angelini, Rémi Dupont & Luc Haon / *Echo*

Clermont-Ferrand / Charlotte Carrencotte, Loïc Francon & Gladys Walter / *Track*

Clermont-Ferrand / Marie Laurichesse, Mélanie Beronie & Noémie Foussat / *No me conocas*

Clermont-Ferrand / Marine David, Romane Micheau & Coralie Ratieuville / *The wild purge*

Clermont-Ferrand / Marion Faure, Maud Lassard & Renaud Hubig / *Marche/Arrêt*

Clermont-Ferrand-Détroit / Gregory Robin & Raphaël Maze / *M-City*

Come and Go / Kentaro Taki / JPN / 2015 / 5 min

Corps fondu / Mounir Gouri / DZA / 2015 / 5 min 20

Cosmogony / Jofre Oliveras / Espagne / 2014 / 6 min 21

Coulisses / Faleh Bouloudenine / DZA / 2015 / 3 min 55

Dadaloop / Francesca Fini / ITA / 2015 / 10 min

Dolmen / Ko Nakajima / JPN / 1987 / 6 min

Dust / Daniel Wechsler / ISR / 2015 / 3 min 42

Elam et Pazuzu / Christine Confiance / France / 2015 / 1 min 41

Enlighten / Ryota Hamasaki / JPN / 2013 / 5 min

Esprits de Sel / Ko Nakajima / JPN / 1993 / 13 min 20

Esquisses tauromachiques 3 / Alain Bourges / FRA / 2014 / 9 min 16

Fall / Alejandra Rincon / COL / 2014 / 2 min 51

Figures sur paysages #2 / Léo Baudy / FRA / 2015 / 12 min 09

Flight 1 / Robi Jõeleht / EST / 2014 / 6 min

Floors of Memory / Maria Rashova / RUS / 2015 / 6 min 25

Focus on infinity / Mathilde Lavenne / FRA / 2015 / 15 min 35

Folk Songs / Nino Laisné / FRA / 2014 / 12 min 27

Forêt / FRA / 2014 / 3 min 40

Frack / Grayson Cooke / NZL / 2015 / 8 min 19

Framed Process / Sander Tuvikene / EST / 2013 / 2 min

Freaks / Pauline Horovitz / FRA / 2015 / 30 min

Frontières invisibles / Chloé Stemmelin / FRA / 4 min 46

Furbuzz / Allan Goetz / FRA / 3 min 03

Growth #1 and Ramification #1 / Alyina Movko & Henri Viies / EST / 2014 / 2 min 49

H2O3 / Farideh Shahsavarani / IRI / 2014 / 1 min 20

Hymne À Xochipilli / du Japon / Kentaro Taki / JPN / 2013 / 2 min 50

Ignorance géographique / Christophe Laventure / France / 2015 / 4 min 37

Il fut un temps / Hervé Penhoat / FRA / 2014 / 8 min 20

Immagine / Gérard Cairaschi / FRA / 2015 / 9 min 14

IN/OUT / Masayuki Kawai / JPN / 2008 / 8 min

Isla / Javiera Tejerina-Risso / CHI / 2014 / 9 min 14

J'adoreça / Bouzid Temtem / DZA / 2015 / 0 min 58

King of Boys (Abattoir of Makoko) / Karimah Ashadu / GBR-NGR / 2015 / 5 min

La chute du monde / Raouf Ziani / DZA / 2015 / 0 min 35

Le Park / Randa Maroufi / MAR / 2015 / 14 min

Légende / Annick Dragoni / France / 2015 / 8 min

Les Oiseaux Mécaniques / Gwendal Sartre / FRA / 2015 / 11 min

Life look for life / Sirin Bahar Demirel / Turquie / 2015 / 1 min 58

Light / Madlen Hirtentreu / EST/ 2015 / 3 min 33

VIDEOFORMES 2016 • Index of titles

Lucy scene 1 / Fred Vivet / FRA / 2015 / 7 min 29

Mahapralaya / Gustaf Broms / SWE / 2015 / 24 min

Maré ou jogo-do-homem / Jeannie Helleny / BRA / 2014 / 3 min 42

Mazal grotte / David Perreard / FRA / 2015 / 6 min 11

Mdr.html / Sandrine Deumier / France / 2014 / 7 min 28

Mémoire d'Afrique / Emma Tholot / FRA / 2015 / 5 min 32

Mental Space / Toby Tatum / GBR / 2014 / 6 min 43

Metabolism / Pierre Jean Giloux / FRA / 2015 / 11 min 04

Modini - The Answer / Yannick Dangin Leconte & Anna Faivre d'Arcier / FR / 2015 / 5 min 09

Mons / Gabriel Soucheyre / MONS, Transes numériques 2015

Mons / Gabriel Soucheyre / Vaisseaux – VIDEOFORMES @ Transes Numériques

Mosh pit – 1 / Cyril Faucher / FRA / 2015 / 2 min 26

Mount Fuji / Ko Nakajima / JPN / 1984 / 7 min

My Life / Ko Nakajima / JPN / 1976-2014 / 28 min

Nocturna / Gabriela Golder / ARG / 2014 / 4 min

Notre Tempo / Lorena Zilleruelo / FRA / 2008 / 13 min

Oigo voces / Patricio Mix / ARG / 2015 / 4 min 08

On Nation (and other dogmas) / Zavan Films / Europe / 2015 / 22 min

Oneiria / Jeroen Cluckers / BEL / 2014 / 3 min 52

Pilsen / Adam Havlovic, Jan Goodenough, Petra Musilová, Sarah Crum / *Motionoitom*

Pilsen / Katarina Sanchezová & Michaela Vais / *Cold Shadow*

Pilsen / MarieSylviane Buzin & Gabriel Soucheyre / *Plzn Breath*

Pilsen / Radovan Kissoczy & Evgeniya Opalko / *liquidtime*

Pilsen / Radovan Kissoczy & Evgeniya Opalko / *The river*

Pilsen / Taja Spasskova & Jiří Krejčiřík / *sounds of the city*

Poco a poco morendo con amore / Einike Leppik / EST / 2013

Put off / Heros Thanatos / FRA / 2015 / 4 min 25

Requiem Dance in Fukushima / Ko Nakajima / JPN / 2011 / 20 min

Resist (DISAPPEARING HAPPINESS) / Dragana Zarevac / SRB / 2015 / 4 min 06

Et voilà ma vie / Patrick Dekeyser / France / 2015 / 3 min

Rhombus / Gareth Walsh / GBR / 2014 / 2 min 54

Sans titre / Mihkel Tomberg / EST / 2014 / 4 min

SCREENSHOT / Gregor Belibi Minya / France / 2015 / 3 min 41

Seizoki / Ko Nakajima / JPN / 1964 / 4 min

Sense of place / Apotropia / ITA / 2015 / 5 min

Sérénade / Minsuk Yoon / FRA / 3 min 20

Shapes / Gustavo Almenara / FRA / 2015 / 3 min 24

Sharing Lazy Gains / Mores Mcwreath / USA / 2014 / 5 min 12

Shinkansen Researching Foods / Ko Nakajima / JPN / 1975 / 10 min

Shizen?Natural / Christin Bolewski / Allemagne / 2015 / 7 min 15

Slices of time / Bob Kohn / FRA / 2015 / 2 min

Sobra / Sara Não Tem Nome / BRA / 1 min 01

Somebody was trying to kill somebody else / Benjamin Verhoeven / BEL / 2014 / 6 min 11

Something Nothing / Andreas Lichtfeld / EST / 2015 / 1 min 37

Split Screen Sauvage / Collectif / FRA / 2015 / 10 min

Spyr / Christoph Lemmen & Ruth Wiesenfeld / GER / 2015 / 9 min 20

Still cant show u the face / Slawomir Milewski / POL / 2014 / 5 min 20

Take six / Hande Zerkin / TUR / 2014 / 6 min 18

Tangram / Kentaro Taki / JPN / 2011 / 3 min 11

Tattoo Fight / Jean Charles Hue / FRA / 2011 / 2 min 59

Tears in Rain / Jeroen Cluckers / Belgique / 2015 / 2 min 17

The barbarians / Michel Pavlou / NOR-GRE / 2015 / 10 min

The dolls' day / Alice Anderson / FRA / 2008 / 11 min

The Force / Eva Teurgia / RUS / 2015 / 4 min 13

The lamps / Shelly Silver / USA / 2015 / 4 min 19

The Love Story / Evan Grothjan / USA / 2015 / 5 min 22

The morning dance / Justin Weiler / FRA / 2014 / 2 min 58

The reflection of power / Mihai Grecu / ROU / 2015 / 9 min

*Timeless video -1/100*100-* / Shuhei Nishiyama / JPN / 2013 / 9 min

Tondo / Jeremie Van Quynh / FRA / 2015 / 3 min 58

Torção / Victor Galvão / BRA / 2014 / 2 min 19

Touchless / Francesca Fini / Italie / 2014 / 4 min 43

Traitement / Jonas Luyckx / BEL / 2015 / 8 min 15

Travel Notebooks : Perugia, Italy / Silvia De Gennaro / ITA / 2014 / 2 min 29

Travel Notebooks: Venezia, Italy / Silvia De Gennaro / ITA / 2015 / 2 min 45

U. / Adrian Chavez / MEX / 2014 / 4 min 40

Universal Memory Cells / Anastasia Levina / RUS / 2014 / 7 min 19

Untitled 014 / Matt Abbiss / Grande-Bretagne / 2014 / 1 min 10

Vehicles / Matthew Schoen / CAN / 2015 / 9 min 30

Video Symphonial, II / Kentaro Taki / JPN / 2014/2016 / 9 min

Virica Panspèrmies / Jep Brengaret / ESP / 2014 / 1 min 39

VIDEOFORMES 2016 • Index of titles

Vu dans les nuages / Michel Toesca / France / 2015 / 6 min 49

Wearing You / Sung Nam Han / JPN / 2016 / 8 min

What is photography? / Ko Nakajima / JPN / 1976 / 10 min

Woman without Mandolin / Fabiano Mixo / BRA / 2015 / 4 min 40

You don't own me / Kristin Li / CAN / 2014 / 2 min 33

Zekher / Clément Brugger / FRA / 2015 / 4 min25

VIDEOFORMES 2016 • Thanks

Mme Audrey Azoulay, **Ministre de la Culture et de la Communication**,
M. Michel Delpuech, **Préfet de la Région Auvergne-Rhône-Alpes**,
M. Alain Daguerre de Hureaux, **Directeur Régional des Affaires Culturelles d'Auvergne-Rhône-Alpes**,
M. Olivier Bianchi, **Maire de Clermont-Ferrand et Président de Clermont Communauté**,
M. Laurent Wauquiez, **Président de la Région Auvergne-Rhône-Alpes**,
M. Jean-Yves Gouttebel, **Président du Conseil Départemental du Puy-de-Dôme**,
Mme Marie-Danièle Campion, **Recteur de l'Académie de Clermont-Ferrand**,
M. Mathias Bernard, **Président de l'Université Blaise-Pascal, Clermont-Ferrand**.

DRAC Auvergne-Rhône-Alpes : Hélène Guicquéro, Brigitte Liabeuf, Agnès Monier, Hélène Rongier, Michel Griscelli, Alain Rérat.

Ville de Clermont-Ferrand :
Isabelle Lavest, adjointe à la culture, Julie Hamelin, Régis Besse, Marie Pichon, Jérémie Caron et la Direction de la Culture.
Pierre Mauchien, directeur technique des équipements de spectacle, Bruno Alvy et Jean-Marc Detroyat et le personnel de la Maison de la Culture.
Gaëlle Gibault, Aurore Pache et le personnel de l'espace d'art contemporain, la Tôlerie.
Jérôme Auslender, adjoint en charge des relations internationales, de l'enseignement supérieur, de la recherche et de la vie étudiante.
Philippe Bohelay, adjoint à la vie associative.
Hervé Marchand, Dominique Goubault, Christophe Chevalier, et le service communication.
Françoise Graive, Isabelle Carreau et l'Office du tourisme et des congrès.

Clermont-Communauté : Isabelle Lavest, vice-présidente déléguée à la culture et les élus de la commission Culture, Philippe Valla, directeur général du développement culturel, Pierre Patureau-Mirand, directeur de l'action culturelle, Direction du Développement Culturel.

Conseil Départemental du Puy-de-Dôme : Dominique Briat, Vice-Présidente chargée de la culture, Direction Accompagnement et Développement culturel des Territoires, Yvan Karvaix et Rémy Chaptal, Anne-Gaëlle Cartaud, chef du Service du développement culturel et Catherine Langiert.

Région Auvergne-Rhône-Alpes : Florence Verney-Caron, Vice-Présidente à la culture et au patrimoine, Ginette Chaucheprat, Direction de la qualité de la vie, culture et sports, Stéphanie Thomas et le service culture.

Rectorat : Valérie Perrin, Inspectrice Pédagogique Régionale d'arts plastiques, chargée de l'intérim de la DAAC, Marielle Brun, Déléguée Académique à l'Action Culturelle, Claudine Landau, adjointe de la Déléguée Académique à l'Action Culturelle.

Atelier Canopé 63 – Clermont-Ferrand : Jean-Marc Bonicel, Directeur, Marie-Adélaïde Eymard, assistante projets, animation, culture et le personnel technique de Canopé.

Un merci tout particulier au comité de sélection : Fanny Bauguil, Xavier Gourdet, Stéphane Haddouche, Raphaël Maze, Arnaud M'Doihoma, Pauline Quantinet, Emilie Richelet, Arnaud Simetière, Gabriel Soucheyre et Laure-Hélène Vial.

VIDEOFORMES 2016 • Thanks

À Marion Arnoux pour la scénographie de la salle Chavignier de la Maison de la Culture ainsi qu'aux participants de l'atelier de bricolage de la Gauthière, ' La Brico Thière ' (Université Foraine) : Fred Camaret, Philippe Goiran, Young Seo, Laurence Sauvignon, Marie Cartigny, Laurence Liatim, Kosuke Kawazaki, Marc Anderson, Léo Crochet, David Laroche.

Programmation japonaise : Megumi Levy, Kosuké Kawasaki, Tomoka Kosunuki-Dupuy, directrice de l'école japonaise du Puy-de-Dôme, Tomoaki Tachibana,
Gilles Chabanel, directeur école Massillon, et Pascal Hebbinckuys, Délégué Régional 'arts et culture', Enseignement Catholique Auvergne.

Table ronde et conférences : Elise Aspord, Evelyne Ducrot, chargée de l'action culturelle du Service Université Culture (Université Clermont Auvergne & associés) et toute l'équipe, Delphine Fanget, Bibliauvergne, Pierre-Julien Canonne, Secrétaire Général de l'IADT, Olivier Cuelhe, André Hébrard et Muriel Sanson, librairie des Volcans, Lamia Badra, Université Blaise Pascal (UBP) de Clermont-Ferrand, les ' Hauts parleurs ', master 2 conduite de projets culturels livre et multimédia, de l'UFR LLSH, Département des métiers de la culture de l'UBP, l'ISCC Auvergne (Institut des Sciences de la Communication du CNRS) et Le Transfo, Art culture Auvergne, Simon Pourret, Rodolphe Canale et Nicole Combezou.

Réalisation des teasers : Lycée René-Descartes à Cournon, Karine Paoli, Yohan Guyonnet, Sophie Gallo et Valentina Eid, Paul Gosset, Gabriel Richard, Naomi Roy, Pierre Surel du DMA1 option cinéma d'animation, élèves du DMA.

Et par ordre alphabétique :
Agence du service civique,
Atelier d'art thérapie de l'association hospitalière Sainte Marie, Clermont-Ferrand, Franck Coulot, Jean-Philippe Mangeon,
Biennale du carnet de voyage, Association 'Il Faut Aller Voir', Clermont-Ferrand, Jean-Pierre Frachon, Michel Francillon, Gérard Gaillard, Marc Roudaire, Anaïs Sève et Marie Goubert,
Martine Brugière et Christian Puechbroussou, Proviseur du Lycée Ambroise BRUGIERE
Comme une Image, Sylvain Godard,
Chœur d'Auvergne, Bernard Truno, président, Blaise Plumettaz, chef de cœur et Adeline Mariller, chargée de mission.
CROUS, Clermont-Ferrand, Jean-Jacques Genebrier, Richard Desternes,
Cultures du Cœur Auvergne, Céline Caille, Valérie Theillaumas
Jean-Paul Fargier,
Festivals Connexion, Thomas Bouillon,
Fondation Mondriaan, Coby Reitsma, Kryštof Noteboom, Lisa van Beek
Galerie Claire Gastaud, Clermont-Ferrand, Claire Gastaud et Caroline Perrin,
Institut suédois, Marion Alluchon, Chef de projet/ Chargée de l'art contemporain
Le Damier, Nathalie Miel,
Maison Internationale Universitaire, Sylvie Lesage
Monagendart.com, Paris, Éric Ferreol,
Museum Lecoq, Mickaël Le Bras,
Natan Karczmar, Paris, Vidéocollectif,
OMS, Clermont-Ferrand, Mathieu Paris et Christophe Lacouture,
Pôle des Relations Internationales de Clermont-Ferrand, Jean-François Collin et Claudia Vanegas,
Alexandre Rochon, Pack Culture Auvergne
Scam, Paris, Anne Georger, présidente, Hervé

VIDEOFORMES 2016 • Thanks

Rony, directeur général, Véronique Bourlon, directrice de l'action culturelle, Martine Dautcourt, Fanny Saintenoy, Gilles Coudert et Jean-Jacques Gay, Alain Longuet, membres de la commission Ecritures et formes émergentes,
Semaine de la Poésie, Thierry renard, Président, Françoise Lalot, Sophie Brunet et l'équipe de bénévoles,
Université Blaise-Pascal, Clermont Université, Bénédicte Mathios, doyen UFR LLSH, Etienne Tripier, Directeur du département des métiers de la culture, Aude Puzenat, class UBP
Université Foraine : Suzie Passaquin et Esther Guillemard.

Merci encore
à tous les artistes, tous les amis de la poésie et des arts numériques pour leur soutien ardent, leur engagement et leur présence précieuses,
et à tous les stagiaires et tous les bénévoles sans lesquels le festival ne pourrait fonctionner.

VIDEOFORMES 2016 • Partners

INSTITUTIONAL PARTNERS

TECHNICAL PARTNERS