

INTERNATIONAL DIGITAL ARTS FESTIVAL 2017

Clermont-Ferrand • Maison de la culture

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Turbulences Vidéo #95 - March 2017

2017
VIDEOFORMES

INTERNATIONAL DIGITAL ARTS FESTIVAL 2017

Clermont-Ferrand • Maison de la culture

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EDITORIAL

Our societies are experiencing strange jolts as if the weight of one-track thinking was breaking up under the pressure of various centrifugal tensions.
The world of contemporary creation is often the mirror that reveals tensions and questions that we go through.
VIDEOFORMES 2017 will not deviate from the rule of presenting a selection of heterogeneous and multifaceted works of digital creation: projected videos and hybrid installations reveal desires for meditation, frustrations and cries of anger, fascinations for images that shine and move, a quest for humanity in others - or barbarous or transhumanist animality, desires to understand this reflection that is art when only art remains true.

Loiez Deniel, Chairman & **Gabriel Soucheyre**, Director

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SCREENINGS



PRIX VIDEOFORMES 2017

International Competition

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

This year, we received 514 films from 41 countries : Germany, Argentina, Australia, Austria, Belgium, Brazil, Bulgaria, Canada, Chile, China, Colombia, Croatia, Egypt, Spain, Estonia, Finland, France, Great Britain, Greece, India, Indonesia, Iran, Ireland, Israel, Italia, Japan, Liban, Morocco, Mexico, New Zealand, Netherlands, Poland, Portugal, Romania, Russia, Sweden, Swiss, Thailand, Turkey, Ukraine, USA.

A big THANK YOU to the selection comitee 2017 for his time and his involvment : Fanny Bauguil, Xavier Gourdet, Stéphane Haddouche, Raphaël Maze, Bénédicte Haudebourg, Pauline Quantinet, Émilie Richelet, Arnaud Simetière, Gabriel Soucheyre, Laure-Hélène Vial.

The selection comitee choose this year 43 videos that will be presented in 8 programs.

A jury of international professionals, **Géraldine Gomez, Marina Fomenko et Tsz-man Chan**, will award prizes announced Saturday, March 18 :

Prix VIDÉOFORMES 2017 / City of Clermont-Ferrand
Prix VIDÉOFORMES 2017 / Conseil Départemental du Puy-de-Dôme
Prix VIDÉOFORMES 2017 / Clermont Auvergne University Price of students



PRIX VIDEOFORMES 2017

Jury



Tsz-Man CHAN

She is the co-founder of Papay Gyro Nights Art Festival and a visual artist. In the past decade, she worked side by side with visual artists and practitioners in art's field. Developing in transdisciplinary research through visual art, sound art, architecture, anthropology, philosophy, folklore. She works and lives in a small island of North Pacific and working between her little island and Hong Kong.



Marina FOMENKO

Marina Fomenko is an artist and a curator based in Moscow, Russia. She participated in numerous exhibitions and festivals. As a curator, Marina focuses generally on video art. She is a founding director and a curator of International Video Art Festival Now&After annually held in Moscow since 2011.



Géraldine GOMEZ

A curious spectator and curator, Géraldine Gomez enjoys constantly crossing the boundaries that delimit the various artistic disciplines to make them interact with one another.

In the monthly programs she has orchestrated since 2000 at the Centre Pompidou, she seeks to discover and share an innovative cinema, which opens up new artistic territories by incorporating other disciplines: writing, architecture, design but also science, gastronomy, fashion…

In 2006, she devised and implemented, "Hors Pistes", an annual multidisciplinary event developed around a current theme.

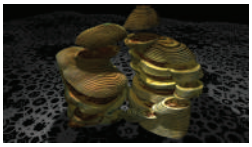
She is also writing a book-object on Hors Pistes, in preparation for the 15th anniversary of the event in 2021.

Student Jury

Ahuura SUPPLY / Master 1 Conduite de projets culturels
Mathilde ARDAILLON / Licence 2 Art du spectacle
Nicolas LHUISSIER / Licence 3 Art de la scène
Arnaud Salavert / Licence 3 Arts du spectacle
Marion Amand / Licence 3 Arts du spectacle

PRIX VIDEOFORMES 2017

International Competition / Program #1



Addendum

Jérôme Lefdup | FRA | 2016 | 5'06

The reconstruction of the 2 human bodies digitalized by The Visible Human Project is altered, distorted, and seems to give life and feelings back to the deceased couple, in a slow and ethereal waltz…



Fiesta forever

Jorge Jacome | PRT/FRA | 2016 | 20'45

Abandonned nightclubs, timed out dreams and future lovers.
#karamu # fiesta #forever #abandoned #discoclubs #dancefloor# friends #nightout #sexy #night #peace #people #hawaii #girls #boys #queens #revolution.



Spazio-Tempo : Voyageur temporel

Roberto D'Alessandro | ITA | 2015 | 3'25

The illusory continuity of reality is put away by the specificity of the recording process. We stretch the interstices between video frames and there we start a voyage in space and time, revealed through the lens of digital interpolation.



L'Œil du Cyclone

Masanobu Hiraoka | JPN | 2015 | 5'03

Welcome to the eye of the storm.



Vegasiorado

Maxime Martins | FRA | 2015 | 8'25

Las Vegas.City of permanent spectacle, in the middle of the desert. The population and decorations have been withdrawn. The city appears in its brutalistic structure. Vegasiorado,where the promise of joy takes the shape of a totalitarian utopia.

PRIX VIDEOFORMES 2017

International Competition / Program #2



Aquatint

Overlap | GBR | 2016 | 5'

A bespoke mix of Overlap's award winning transitional landscapes and melodic minimalist music. Atmospheric distillations exploring landscape through audiovisual polyphony, form a mesmeric dance of shapes, lights and abstract imagery.



Cinéma Emek, Cinéma Labour, Cinéma Travail

Özlem Sulak | TUR | 2016 | 4'30

Cinema Emek is a demolished cinema in Istanbul. It is a space of millions of individual memories intertwined with narratives of thousands of films. Like embroidery in the making, its architectural features appear, creating its now extinct screen.



Final Gathering

Alain Escalle | FRA | 2016 | 24'41

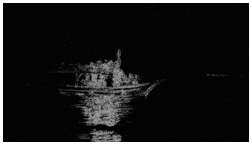
Subjective experimentations affecting the reality of a memory, leaving the auditory and optical traces in an "in-between" world in mutation.



Q

Milja Viita | FIN | 2016 | 6'07

The artist´s firstborn son transformed, in the blink of an eye, into a young man. 'Q' is a conceptual film about forces that change the world. 'Q' takes us to the end of the worlds, the depths of the ocean and to the ruins of Atlantis.



Exi(s)t

Daniel Wechsler | ISR | 2016 | 1'45

'Exi(s)t' is an undesired transition, a wave in the ocean, a wave of existence.

PRIX VIDEOFORMES 2017

International Competition / Program #3



Ego

Nicolas Provost | BEL | 2016 | 3'37

After a trip through the cosmos we see how an astronaut is flung into space. Rudderless, irrevocably heading for the eternal black hole. The images originate from existing films, the soundtrack offers no redemption. A dystopian vision of the future?



Mémoires pour un Privé

Rania Stephan | LBN | 2015 | 31'35

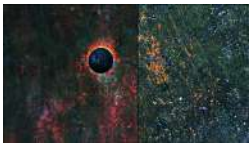
While evoking the language of film noir, the film investigates a personal archive, foregrounding a fictional detective who helps unfold deep and traumatic memories.



Horizontal Dance

Minna Suoniemi | FIN | 2016 | 2'46

Leopard-covered legs into limbs of living flesh, trying to hang in there, to exist through human body. Animal in disguise, or human dressed to allow the animal to emerge. A hypnotic opening, beat boxing mouth, partying puma.



All Rot

Max Hattler | DEU | 2015 | 3'13

Responding to the compositional and aesthetic qualities of abstract expressionism and cameraless animation, All Rot uses photographic reanimation to transform a decaying crazy golf course into a rapturous split-screen synaesthetic experiment.

PRIX VIDEOFORMES 2017

International Competition / Program #4



Nœvus

Samuel Yal | FRA | 2016 | 8'

Fragments of porcelain, enamels and rust… 'Nœvus' explores the mystery of femininity and choreographs a metamorphosis.



Ghost Tracks

Jérôme Boulbes | FRA/JPN | 2015 | 5'07

Wandering on forgotten tracks, seeking for a train that is yet to come or which vanished a long time ago.



Projections

Bob Kohn & François Gaulon | FRA | 2016 | 6'26

With fleeting cinematic images, always moving, marrying the reliefs of serene faces, playing with the landscapes, the geography of the skin and bones as so many screens depths endless fields, 'Projections' offers a reflection on the power of crystallization of dreams through cinema, from childhood to old age.



Beti bezperako koplak

Ageda Kopla Taldea | ESP | 2016 | 5'24

This is a denunciation, in thirteen verses and various images, of the sexist violence we suffer every day.



Save my heart from the world

Jacques Perconte | FRA | 2015 | 9'57

Offshore, the swell could make the travel difficult, but that boat would split the sea and project its Mediterranean blue in the golden sky and the fire light of the setting sun in the waves.



BAREBACKER - The secret lovers get unknowingly struck

Ana Moravi | BRA | 2016 | 6'

Digressions of a barebacker, images of a voluntary of sexual favors, paying their price for their joy or charging for it, with their bodies, fluids, or moments without a name or face, where this pleasure, furtive – almost harmful – is imperative.

PRIX VIDEOFORMES 2017

International Competition / Program #5



Ravages

Alan Lake | CAN | 2015 | 13'

'Ravages' tells a kind of abstract narrative, inviting the viewer to dive into the raw and fragile world of a symbolic epic where the human confronts what is perishable or unchangeable. This piece of dance on screen is driven by an inherent intensity.



Le bulbe tragique

Guillaume Vallée | CAN | 2016 | 6'09

Ephemeral traces of nothingness. Rotoscoping farmers, scrumbling churches, dying memories as hand-painted layers, decay & collage on film emulsion as incidental traces of nothingness. A work that is aware of his own mecanism.



Modification des lieux

Christophe Laventure | FRA | 2016 | 5'32

A man is walking in a park, he is holding a white bag, a shopping bag. The voice which following him is wondering : "Who is this man who seems to be able to live without anyone …"



Ayhan ve ben (Ayhan and me)

Belit Sağ | TUR | 2016 | 14'

Ayhan Carkin was involved in the underground paramilitary police officers groups who were killing Kurdish people with the order of the State during 1990s. This video talks about Ayhan, the ongoing war in Turkish Kurdistan and censorship.



Camgirl odalisque

Hugo Arcier & Mathilde Marc | FRA | 2015 | 3'25

"Camgirl odalisque" aims to establish a connection between classical nude artworks, odalisque figures (such as Ingres' or Manet's), and the more contemporary vision that camgirls represent. Different time periods collide and then merge together.

PRIX VIDEOFORMES 2017

International Competition / Program #6



Uncanny Valley

Paul Wenninger | AUT | 2015 | 13'30

In UNCANNY VALLEY, we are at once bombarded by the psychological and physical intensity of a battle fought between desperate soldiers during the first world war. Each frame of this animated live action piece reveals its own painful yet detailed history. The numbing futility of war, the agony of conflict and survival, the discovery of brotherhood, and madness of it all. UNCANNY VALLEY is a hypnotic nightmare, a revelation that at first glance is impossible to forget.



I&THEM

Tamara Laï | BEL | 2015 | 1'52

Video poem and music.



Savagery

Harold Charre | FRA | 2015 | 11'10

A dark dream that appeals to telluric forces. In a cold nature, a strange dark mass moves. Isolated in a cabin, an old priest contemplates the threat spreading. He decides to undertake a long journey.



Solid

Seb Kraemer | FRA | 2016 | 2'28

A dark dream that appeals to telluric forces. In a cold nature, a strange dark mass moves. Isolated in a cabin, an old priest contemplates the threat spreading. He decides to undertake a long journey.



How To Make It Rain

Edgar Endress | CHL | 2016 | 8'47

The video is structured around the belief among Quechuas, that in order to make it rain sometimes it is necessary to go to a "pacheta" (high peak) to burn llama manure. The video is a poetic exploration of the ongoing struggle of "man" in the Andes.



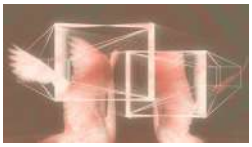
Mirror

Anna Lytton | DEU/GBR | 2016 | 5'17

To touch and be touched, to reveal and conceal. Pencil lines exploring skin, an inner world made visible on the body's outer layer. Movements and gestures become manifestations of the relationship between the body and my drawings.

PRIX VIDEOFORMES 2017

International Competition / Program #7



Nuées

Myriam Boucher | CAN | 2016 | 10'02

'Nuées' is a videomusic work that arose from the idea of flapping wings. The recordings were made with the baritone saxophonist Ida Toninato in an immense desertic and reverberant space at night. The birds were recorded mid-flight.



Hors-Champ

Bob Kohn | FRA | 2016 | 2'33

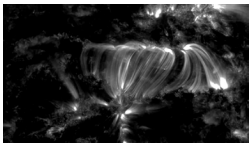
Private life, off camera.



Any Road

Boris Labbé & Daniele Ghisi | FRA | 2016 | 10'04

"- so long as I get SOMEWHERE," Alice added as an explanation.
(Lewis Carroll, *Alice's Adventures in Wonderland*)



Black Sun

José Man Lius & Gauthier Keyaerts | FRA | 2016 | 5'15

'Black Sun' experiences the sublime.



pepsi, cola, water?

Tom Bogaert | BEL | 2015 | 9'18

'pepsi, cola, water?' is a short experimental documentary about Sun Ra's legendary visit to Egypt in 1971.



Post Rebis

Alessandro Amaducci | ITA | 2016 | 3'39

In a destroyed land someone or something is building a new Rebis made by flesh and technology.

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Everlasting Gelatin

Hadrien Téqui | FRA | 2016 | 11'07

The video "Everlasting Gelatin" explores the discovery of a potentially immortal jellyfish. It expose various repercussions regarding this discovery by using known imagery registers such as science-fiction or hoax.



Squame

Nicolas Brault | CAN | 2015 | 4'06

'Squame explores' the body's sensitive envelope, the skin. The ephemeral animated desquamations, created with the help of sugar casts, evoke fragile landscapes in a world at the edge of abstraction.



The Toby Tatum Guide to Grottoes & Groves

Toby Tatum | GBR | 2015 | 10'05

Enter a landscape of curious subtle enchantment, where sentient shadows brood and magic shines resplendent in streams of illuminated water.



Left Handed

Mattia Casalegno | ITA | soundtrack by Different Fountains | 2015 | 4'06

Inspired by the French philosopher Michel Serres' book *Variations On The Body*, the work deals with the idea of beauty and the fallacy of the presumed superiority of man and machine over nature.



TRAVELLING One / USA

Catherine Radosa | FRA/CZE | 2016 | 12'

'Travelling One / USA' outcomes from a sequence shot of rescued images. A road movie clandestine ingenuously that became fiction film project. How to face the surveillance cameras that welcomes the traveller, hero despite himself ?

TRIBUTE
TO CHARLOTTE MOORMAN

It has already been a quarter of a century that Charlotte Moorman (1933-1991) left us, we who saw video elevated to the rank of art more than modern (postmodern?) by its founder (in 1963), the Korean, Nam June Paik (1932-2006). For more than twenty years, Charlotte and Nam June crisscrossed the world (Boston, Venice, New York, Paris, Berlin, Tokyo, etc.) to demonstrate through rousing performances a theorem as essential and irrefutable as that of Archimedes: a body plunged in an electronic flow exerts a horizontal and vertical thrust, universal and global, equal to all the effects of live TV taking place at the same time and by all the televisions in the world. A theorem on which all the avatars of the art known as video are built. In the age of all things digital, we might forget. That is why it is just and necessary to celebrate Charlotte Moorman's time on earth. As we'll do it here tonight. **Presentation followed by an original performance by Joris Guibert.**

Charlotte Moorman, « Joan of Arc of video art ».

Called the Joan of Arc of contemporary music by the composer Edgard Varèse, Charlotte Moorman propagated this compliment each time she had the opportunity. It was her best calling card.

Seen from America, who is our Joan of Arc? Joan at the stake, Joan on trial for witchcraft? Or a warlike Joan, leading an army of men who liberated Orleans, having an heir apparent, who was disputed by the English invaders, crowned king, as well as winning victories against them, reversing the destiny of a country? One only has to see the films Hollywood has devoted to our national heroine: she is a liberator, not a victim. It is the European filmmakers (Dreyer, Bresson) who have made her a poor martyr (except Rivette, author of a beautiful epic on her battles). But even in this case, when one dwells on her trial, she is readily depicted as a rebel, resisting the perfidious insinuations of the Church.

There was a time when even in America, when we were talking about Charlotte Moorman, we preferred to see her as a misguided muse in a world that exploited her talents rather than a frontline fighter, leading her partners towards the victory of the avant-garde, an avant-garde embodied by video art and sky art. To prolong her identification with Joan of Arc, it must be said that it is she who crowned the king of electronic art, the heir apparent Nam June Paik, rather than the opposite. Nam June Paik was content to provide her with his breastplate (the TV cello) and his standard (the TV bra).

The risk-all cellist has long been considered by feminists as a victim of men's sexism, and in particular, Nam June Paik. I remember a symposium in Montreal in 1984 when I first heard the thesis of manipulating a poor idiot by the pope of video art. He had dared to force her to play half naked in his Opéra sextronique, the bastard. And now if she had cancer, it was the fault of these cathodes that he had hooked up on her tits for a laugh. Down with Paik the chauvinist! Paik had to defend himself against these perfidies, justifying that cancer had attacked his partner well before their first collaboration.

Born November 18, 1933 in Little Rock, Arkansas, she died in New York on November 8, 1991, shortly after making a final performance with Paik in a gallery featuring paintings and cellos painted by Charlotte. I was there by chance (returning from Boston to Paris, stopping for a few days in New York) and I attended these joyous farewells. That ultimate performance was Paik's idea, as was the idea of exhibiting objects created by Charlotte, whose sale would allow the musician to pay for the high medical bills (paid by Charlotte's husband and Paik as well). The vernissage of the exhibition quickly turned into a sale for charity, or rather solidarity. All the spectators, many of whom were members of Fluxus, wanted to contribute to the rescue of their Joan of Arc, to save her from the pyre which devoured her slowly, to reverse her destiny if possible. For all owed her something. She was not only Paik's dazzling partner, she had played for Yoko Ono, John Cage, Dick Higgins, Otto Piene, Wolf Vostell, Joseph Beuys, Jim McWilliams. George Maciunas, the founder of Fluxus, had put her on a black list with Carolee Schneemann, but apparently all those Fluxus



anarchists did not care and collaborated with her.

Trained at Julliard School as a classical cellist, she began her career as an interpreter in the American Symphony Orchestra in 1958. But she was soon solicited by avant-garde composers such as Varese, Cage, and Stockhausen. And starting in 1963, supported by her friend Yoko One, she participated in the founding of the first avant-garde festival of New York, a festival of performances. From there, she is seen playing in all positions: lying on her back, crawling, hanging by straps to a helium-filled balloon, and so on. And especially naked.

Paik proclaimed that he would one day be famous for introducing the Nude into Music. Why should the Nude be reserved for Painting or the Theater? In 1967, he created the Opéra Sextronique, a series of pieces that were played by him (bare back) and by Charlotte (in a bra). It was not much but for the New York Police it was still too much. They arrived in the hall (of the Anthology Film Archives, directed by Jonas Mekas) and took these two troublemakers away. The next day the whole press spoke of it. Paik had won his bet: he had become famous thanks to the marriage of Music and Nudity (and not for having invented video art).

It was in Europe that the project was able to resume and be brought to fruition. And we saw Charlotte playing completely naked in Germany, Paris, and Venice. She did not experience the idea of playing naked as a humiliation that would have been imposed on her but as an essential act for the liberation of art. By freeing herself from her clothes on stage, she did not submit to a diktat (from Paik or any other partner). In her own way, she inserted herself into a very broad movement which, in the 1960s, highlighted the liberation of the body and its raw exhibition in many shows as well as in social events. This provocation also allowed her to remain faithful to her rebellious youth when, after winning a perfectly conventional "Miss" title at the age of 16, she had quickly slipped away from the model of the American girl by dressing up in any which way and coating her lips with black lipstick.

In 2016, in New York, there was a big exhibition in her honor, which rehabilitated her as a leading figure in the avant-garde world. We even saw journalists, using the epithet of Joan of Arc, to extend it to the totality of contemporary art (and no longer to New Music as Varese said).

This exhibition will run in the spring at the Museum of Modern Art in Salzburg. A good pretext for going to Vienna. If I go I shall not fail to give you my impressions.

Finally, I would like to show you the magnificent statue that Paik made of his dear Charlotte. As I saw her in Seoul in January 2016, at the Hyundai Gallery. With its antenna that looks like a sword, it looks like she defies John Cage, who seems to keep himself at a distance, but who defends himself, no doubt, by smiling with positive waves from his skeleton of strings. A combat of titans.

It is thus, as a mythical goddess, that we will celebrate her at Vidéoformes. Geneviève Morgan and I, on the one hand, presenting an anthology of actions and testimonies (from a documentary in which Paik participated). And on the other, Joris Guibert, a young artist curious about the history of video and a subtle resuscitator of ghosts...

Jean-Paul Fargier

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Jean-Paul Fargier, born in 1944 in Aubenas, spent a good deal of time writing about cinema, television and video art in all kinds of publications (Téléciné, Les Cahiers du Cinéma , Cinéthique, art press, Turbulences Vidéo) and making movies and videos in all sorts of formats (including a hundred documentaries for television). In addition to a novel (Atteinte à la fiction de l'Etat, 1978, éd. Gallimard), he published a dozen critical essays (on Bill Viola, Nam June Paik, Godard). Ah yes, for forty years he taught cinema, television, video art and the relationships between them at the University of Paris VIII (Vincennes then Saint-Denis). Now he pretends he's retired to Goudargues.

FOCUS

PAPAY GYRO NIGHT ART FESTIVAL

Papay Gyro Nights is taking a place in unique settings of extreme remoteness of the island Papay, in the North Atlantic, and in the time of extreme winter weather conditions. The idea of the festival has originated from the ancient Papay tradition of The Night of The Gyros (or Gygr, Gryla, Grylur, Grøleks, Skeklers as its know in other Nordic countries), which till the beginning of 20s century was celebrated on the island in the first full moon of February. Against as reconstructing what is gone and almost forgotten, the Festival is a reflection on the folktale, the island's landscape and heritage, as well as interpretation of tradition and ritual, through new developments in art and architecture. The Festival is a Research lab, learning hub and the place for a discussion about interaction between new media and ideas in relation to tradition, ritual and island's landscape and heritage. During the Festival the Island is transformed into the art space and artworks are screened and exhibited in old farm buildings, boat house, workshops, ruins and open landscape. **Presentation by Tsz-Man Chan, Frog King Fondation, Hong Kong (biography p.13).**

FILMS :



Broken

Rikke Benborg I DNK I 2016 I 5'28

Rikke Benborg is a film and video artist, living and working in Copenhagen. Educated at the Royal Danish Academy of Fine Arts (MA visual arts), and at Middlesex University in London (BA hons fine art).

« My works often attempt to explore the irrationality of dreams and the unconscious. I prefer surreal, fragmented narratives as opposed to traditional cinematic storytelling. For me, film becomes a tool for exploring the logic and the poetics of the image. I often include elements of animation in my work. Animation, with its ability to make the inanimate come alive and make the hidden apparent, has an almost alchemistic quality and thus encompasses everything magic and obscure. This quality attracts me. I am similarly seduced by everything theatrical: the gestures and melancholy of early silent film, in particular, and of all sorts of work that deals with unrealistic aesthetics, masks and dressing up in weird costumes. I often work using formal, minimal language, but strangely I feel informed by the opposite. »



I bring sleep

Rikke Benborg I DNK I 2015 I 9'54

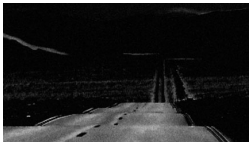
8mm film transferred to video.
Concept, Camera, Sound, Edit: Rikke Benborg
Lighting: Christian Alkjær
Costumes, scenography: Rikke Benborg, Sian Kristoffersen
Props: Fie Norsker, Majken Schultz
Styling: Fie Norsker
Stage manager: Sian Kristoffersen
Performers: Stinne Storm, Majken Schultz, Mikkel Olaf Eskildsen
Special thanks: Betty Nansen Teatret, Copenhagen



SILENT BLOCK

Cédric Dupire | 2013 | 15'15

'Silent Block' is the primitive meeting and the fight between a man made of flesh and a shopping cart made of metal.
The time is suspended, it is the meditation of the fight.



carte noire, AT / CA

Michaela Grill | AUT | 2014 | 2'40

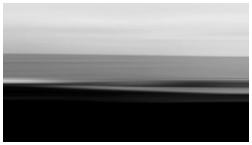
Born:1971 in Austria. She has studied in Vienna, Glasgow and London. Since 1999 various film/video works, installations and live visuals; various performances in Austria and abroad. Lives and works in Vienna.

White flashes in the dark of the night. As though etched out, dabbed in. Flickering specters, ghostly visions. A veritable phantom ride, a film of tension.

In *carte noire*, Michaela Grill's sinister road movie miniature, she continues her cinematic movement from an object's abstraction to its alienation. She now arrives at a classical, and highly charged motif from popular culture and cinema: the lonely car ride on an empty road through the countryside, which more or less automatically sets off trans-genre associations. Not only at the surprising end, one can assume that hinted at here, among other things, is a "lost highway," based loosely on David Lynch.

The film is based on a subjective, straight ahead shot, with a view of the asphalt strip of road including the middle stripe. First it disappears behind a knoll, then surfaces again and leads to the next hill. One seems to make out a sparse steppe landscape on the sides, a gently rising mountain on the horizon. The digital processing has turned it into a negative image in flickering black-and-white, like oil pastels on dark board. It is a scarce two-and-a-half minute fragment of a nocturnal drive on precarious terrain, endowed with a quivering, uncanny sound by Andreas Berger. The asphalt vibrates and the horizon lightens. The motor rattles and view blurs. An imaginary trip. Film noir. carte noire. Based loosely on David Byrne, we're on the road to nowhere. The little owl is waiting.

Isabella Reicher



CANDICE

Mademoiselle L | FRA | 2014 | 9'30

« The wanderings of a lonely woman. Her eyes and the surrounding landscape become one. The woman blurs into the landscape. Oscillating time reveals the black and grey hands of her anticlockwise existence.. »

Architect, filmmaker and editor, Mademoiselle L. lives and works in Paris. Her very first short film *Diatomée* swiftly turned into a "corps-métrage" concept, as she defines her work, then into a triptych entitled *Claire Obscure* and *Malojá*, thanks to various collaborations including one with Steven Severin for *Malojá* during the Festival du nouveau cinéma in Montreal in October 2010 and at the London Tate Britain in December 2010. Her commissioned work for Pieter Nooten's piece of music "Slowed" reveals the paramount of her sensitivity, it was hosted at FiFi gallery NYC-Miami-Mexico City, and premiered in Mexico City in January 2013.



SEED variations

Genetic Moo | GBR | 2015 | 5'52

Nicola Schauerman graduated with an MA from the Lansdown Centre for Electronic Arts, Middlesex University in 2006. She is the founding member of the art group Genetic Moo, who have presented work at numerous British venues including the Tate Modern, Whitechapel Gallery, Exploding Cinema, Area10 and the Bargehouse, and at international film festivals in Venice, Munich and New York. Nicola has taught film and video production in further education since 2000.

Tim Pickup has worked in multi-media art and programming for over 10 years. He has produced short films, games and toys for the internet, electronic music and radio programmes. He received an MA in Digital Arts from Camberwell College of Arts in 2009.

Since 2006, Schauerman and Pickup have worked on a series of interactive video installations which have been presented at a number of UK venues, including the De La Warr Pavilion. One of the works, *Becoming Starfish*, received a John Lansdown Award for Interactive Digital Art at Eurographics 2007.

SEED variations variations consists of a series of algorithmically constructed video sequences. Film of our bodies in motion is first split into frames then loaded into a handwritten Java program which applies tinting, rotation and movement. The patterns are defined by mathematical formula and inspired by flowers, seeds and pollen shapes. Slowly the film is rendered frame by frame - usually hundreds of thousands of edits will be involved, many more than we could manage by hand.

FOCUS

HORS PISTES FESTIVAL

For each edition, the festival of moving images, Hors Pistes, imagines a program regrouping different disciplines around a societal issue.

From the condition of animals, Le silence des bêtes, to protest movements, L'art de la révolte, (the 2016 theme resonated incredibly with Nuit Debout), Géraldine Gomez tries to bring the great debates of our societies back into play through the contemporary artistic and intellectual scene.

More than a simple thematic event, Hors Pistes is also a new space for reflection on contemporary art and its place in an institution. Essentially composed of commissions made to the artists, it is a true community that is created during Hors Pistes to co-produce the event together. For if we were to draw a common theme from the abundant proposals that Géraldine Gomez put in place in the Centre Pompidou, it would be that of collective invention between her, the artists, the public and fate.

This year, the theme of the event was the sea and its crossings which fascinates the world, often in a tragic way. Feelings of melancholy, sailing away, navigating around the internet, surfing the web, pirates of the web and the southern seas, streaming and currents… The sea breaks with the words on our narratives, our images, our imaginations, our subconscious. Hors piste plunges into this metaphorical space through an odyssey whose artists are at the helm. On this occasion, several works were produced. The two films proposed were produced for this edition.

Presentation by Géraldine Gomez, founder of the festival (biography p.13).

FILMS :



Rituel 3 : Le Baptême de mer

Emilie Rousset & Louise Hémon I FRA I 2017 I 30'

Performance & film

"Everything that goes to the sea is baptized. Robots, we give them a name."
"It was the pirates who invented social security."
"We must not say the name of the animal with big ears, the famous cousin of the hare."
"Maritime anthropology is a relatively unexplored field, it is always the earthlings who write History."
"We do not baptize a boat twice, it's like a child, it isn't done!"
"By continually fishing, we made the fish intelligent."
"Domine, Patris et filius sanctus. Amen and Splash… »

Boat carpenter, sailing instructor, fisherman, skipper, cartographer, cable ship captain, museum curator, sailor's wife, yachtsman, oceanographer, rigger… These voices pass through the specter of a buccaneer cleaving through the waves, carried by the mesmerizing chants of a Neptune adrift.

Production Hors Pistes





Staying in the dark until you become the landscape

Fabrice Reymond & Loreto Martinez Troncoso I FRA I 2017 I 43'

Augmented poetry or kamishibai a form of cinema storytelling from Japan

« Aligned on the quay, those whom we are leaving watch us depart and they become what we are also: black silhouettes on the horizon, stitches of the sky and earth.

The antennas of the turret cling to the clouds, even at sea we remain puppets!

Second hour of watch, I drink to the health of the moon!

Every evening, I wait impatiently for this moment with you, where the sky and the sea become indistinguishable in the blue of the night…

Sometimes the horizon also disappears in broad daylight, in the same light, in the same gray, in the same white. I then feel incredibly free, as if with the horizon, the lines of my hand disappeared and my destiny opened up.

As a child, it was, I believe, in front of the sea that for the first time I saw before me the infinite that I felt inside me.

Looking intently at the ocean, the horizon has cut the skin of my eyelids in the middle, I see you at last.

Breathe in deeply, make room, slowly stretch, relax the bonds of cause and effect… All possibility comes from the emptiness that we make in ourselves, from the void that we can keep in ourselves. This void that desire creates in our bodies is the matrix of all possibilities, the appearance of a desert island in the midst of our memories.

I think of you walking on the beach, a meeting point where shadow and reflection hide and chase each other.

I cannot wait to find you, I cannot wait to tell you about my travels, I cannot wait for you to become my landscape… »

Production Hors Pistes

FOCUS

ECVP Vol.5 « CRISIS & UTOPIA »

The Exquisite Corpse Video Project (ECVP) is a unique video collaboration among artists from all over the world, inspired by the Surrealist creation method, the "Exquisite Corpse". Using the semi-blind, sequential method of the surrealists' game, ECVP participants create video art in response to the final ten seconds of the previous member's work. Each member is asked to incorporate these seconds into their piece, creating transitions as they please, until everyone's vision is threaded together into an instigating final "corpse". Rather than providing a unitary linear narrative, each participant maintains his/her own style, permeated by the diverse cultural backgrounds. Each individual artist interrogates, via different means, a number of genres, tendencies and strategies. Since 2008, this inspiring process of exchange among artists from around the world illuminates the possibilities of a dynamic collective creation via participatory platforms and new communication technology.

The ECVP was initiated in 2008 by the Brazilian artist Kika Nicolela and it has had 5 volumes released. The most recent one, ECVP Volume#5, proposes the theme of Crisis & Utopia.

Participating artists :

Alexandra Gelis (COL/CAN) • **Alysse Stepanian** (USA) • **Anders Weberg** (SWE) •**Anthony Siarkiewicz** (USA/DEU) • **Clémence Demesme** (FRA) • **Dellani Lima** (BRA) • **Fernando Velazquez** (BRA) • **Gabriel Soucheyre** (FRA) • **Gérard Chauvin** (FRA) • **Guillermina Buzio** (ARG/CAN) • **John Sanborn** (USA) • **Jorge Lozano** (COL/CAN) • **Kai Lossgott** (ZAF) • **Kika Nicolela** (BRA/BEL) • **Kim Dotty Hachmann** (DEU) • **Krefer** (BRA) • **Laura Colmenares Guerra** (COL/BEL) • **Lucas Bambozzi** (BRA) • **Natalia de Mello** (PRT/BEL) • **Nia Pushkarova** (BGR) • **Niclas Hallberg** (SWE) • **Nung-Hsin Hu** (TWN) • **Per E Riksson** (SWE) • **Pila Rusjan** (SVN) • **Renata Padovan** (BRA) • **Sigrid Coggins** (FRA) • **Simone Stoll** (DEU) • **Sojin Chun** (KOR/CAN) • **Stina Pehrsdotter** (SWE) • **Ulf Kristiansen** (NOR) • **Ulysses Castellanos** (SLV/CAN) • **Wai Kit Lam** (HKG)

Kika Nicolela is a Brazilian artist, filmmaker and independent curator. Her works include single-channel videos, video-installations, performances, experimental documentaries and photography. Graduated in Film and Video by the University of Sao Paulo, Kika Nicolela has also completed a Master of Fine Arts at the Zurich University of the Arts (ZHDK). The artist was nominated for the international award EXTRACT – Young Art Prize in 2014, and she was the recipient of several prominent Brazilian grants and awards.

She has participated of over 100 solo and group exhibitions worldwide, including the Kunst Film Biennale (Germany), Bienal of the Moving Image (Argentina), Bienal do Mercosul (Brazil), Ventosul Bienal de Curitiba (Brazil) and Bienal de Video y Artes Mediales (Chile).

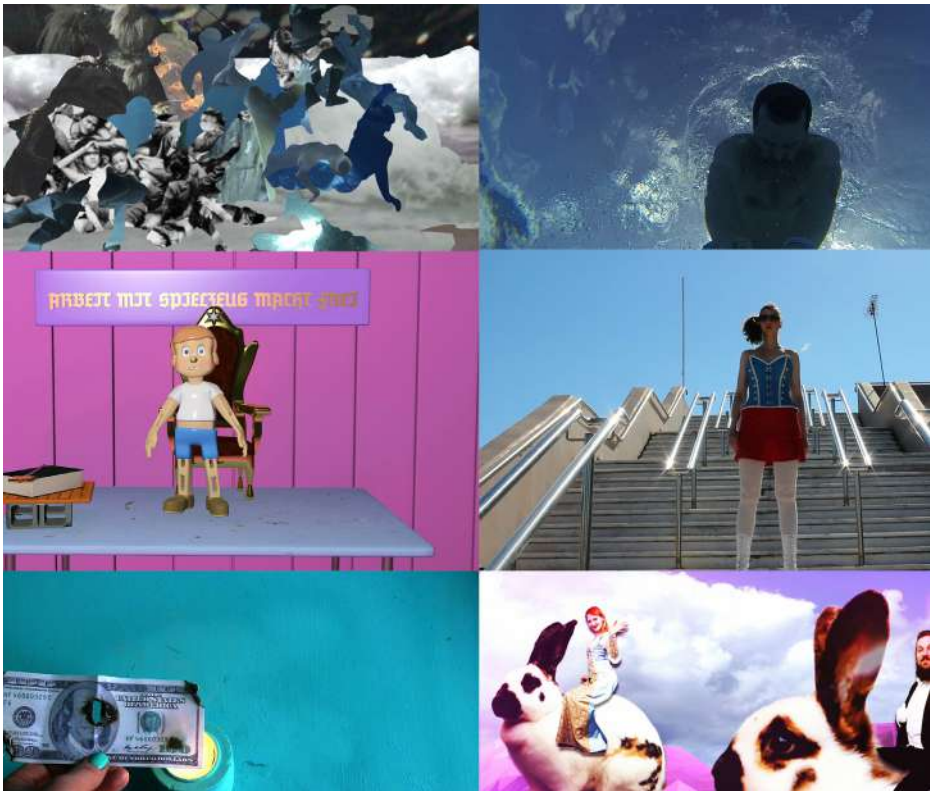
Her videos have been screened and awarded in festivals of more than 30 countries, such as : Oberhausen International Short Film Festival, Bilbao International Film Festival, Japan Media Arts Festival, Videoformes New Media & Video Art Festival and Videobrasil.

As a curator, Kika Nicolela has developed programs for several art institutions and festivals, such as the National Gallery (Iceland), Screen Festival (Spain), Festival Miden (Greece), Alucine Toronto Latino Media Festival (Canada), Wikitopia (Hong Kong) and Directors Lounge (Germany).

She was an artist-in-residence at the Gyeonggi Creation Center (South Korea), Objectifs (Singapore), Route Fabrik (Switzerland), Sumu AIR (Finland), Rondo Studio (Austria), and LIFT (Canada), among others.

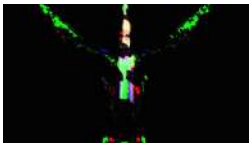
Kika Nicolela is represented by Heure Exquise! (France), Vtape (Canada) and Duplo Galeria (Brazil). Her works are placed in private and public collections in Brazil and Europe.





YOUTH AUDIENCES

Primary School Program



Unsync
Daniel Wechsler | ISR | 2016 | 2’55



Black Line
Matt Abbiss | GBR | 2015 | 1’20



Squame
Nicolas Brault | CAN | 2015 | 4’06



Autour d’une branche
Daniel Auclair | FRA | 2016 | 2’40



Delete
Alexandre Dufrasne | BEL | 2015 | 0’27



Don Quijote
claRa apaRicio yoldi | ESP | 2016 | 3’10

YOUTH AUDIENCES

Primary School Program



Class
Reza Golchin | IRN | 2016 | 1’49



L’Œil du Cyclone
Masanobu Hiraoka | JPN | 2015 | 5’03



Scie sauteuse
Anne Lise Michoud | FRA | 2016 | 2’28

YOUTH AUDIENCES

Middle School Program



Encore un gros lapin ?
Émilie Pigeard | FRA | 2016 | 6’12



Lying Women
Deborah Kelly | AUS | 2016 | 3’56



Overflow Victor
Galvao | BRA | 2015 | 2’55



Attraction
Christiane Goppert | DEU | 2016 | 3’26



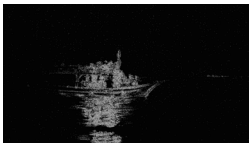
No Picture, No Glory or theTriumph of Apophenia
Collectif_Fact | CHE | 2016 | 6’50



L’Œil du Cyclone
Masanobu Hiraoka | JPN | 2015 | 5’03

YOUTH AUDIENCES

Middle School Program



Exi(s)t
Daniel Wechsler | ISR | 2016 | 1’45



Solid
Seb Kraemer | FRA | 2016 | 2’28



Catharsis
Fabrice Leroux | FRA | 2016 | 3’34



Reading against the wind
Iris Schwarz | AUT | 2016 | 3’31

YOUTH AUDIENCES

High School Program



Projections
Bob Kohn & François Gaulon | FRA | 2016 | 6’26



Rhizome
Borris Labbe | FRA | 2015 | 11’55



Camgirl odalisque
Hugo Arcier & Mathilde Marc | FRA | 2015 | 3’25



Mirror
Anna Lytton | DEU/GBR | 2016 | 5’17



Left Handed
Mattia Casalegno | ITA | soundtrack by Different Fountains | 2015 | 4’06



Out of Autofocus
Mikhail Basov | RUS | 2016 | 2’03

YOUTH AUDIENCES

High School Program



Spazio-Tempo : Voyageur temporel
Roberto D'Alessandro | ITA | 2015 | 3'25



Malgrin Debotté
M. Marinos, C. Brodelle, C. Kinadjian, C. Valeix | FRA | 2016 | 6'08




PERFORMANCES

PERFORMANCE

BOO, FOREVER

Boo, Forever is a multi-voiced, musical, visual and poetic show that attempts to present a work as polymorphous as the work of the American writer Richard Brautigan (1935-1984) who wrote Trout fishing in America. Indeed, Boo, Forever becomes a journey during which folk, rock and electronic musical creations intersect with poetic texts written by writers of various origins as well as videographic projections that carry the viewer into the concrete or phantasmagoric worlds that have marked the American writer and his work. The two arts which are continually present on stage are music and videography. The writers intervene on stage or by their voice in a sort of dialogue with the musicians and with the images presented in the videography, which enable us to see and hear Richard Brautigan himself. This presence, his presence in the show, constitutes for us a starting point and the finish line of a cross-section of his literary work. The whole constitutes a poetic ensemble, for lack of a better description, where each person (musicians, videographer, authors) contributes to generate a singular whole that resonates well beyond a simple tribute to the American author.

This performance evokes more than it cites the man, his work, and his worlds ranging from prose to poetry. Boo, Forever turns out to be an opportunity to re-discover this writer, who is relatively unknown, sometimes even unpopular... Along with the video we can hear excerpts from Mayonnaise, a biographical essay by the Quebec writer Eric Plamondon, supported or sublimated by unpublished texts inspired by the life of Brautigan and by certain themes dear to him. These texts have been written and are read / interpreted (live or voice-over) by established authors (see list below).

This special experience is for all those who like exploring, discovering.



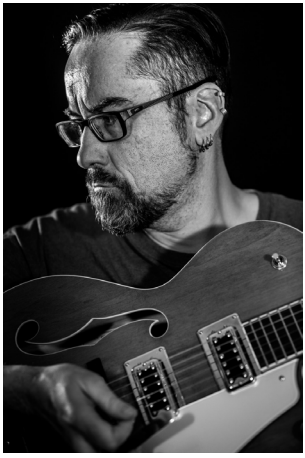
Initiator and project director: Gauthier Keyaerts.
Music, sound effects, stringed-instruments: Gauthier Keyaerts et Stephan Ink.
Videography (except for archives), and scenography: Jonas Luyckx.
Texts and readings: Margarida Guia et Daniel Vander Gucht, Eric Plamondon, Jean-Marc Desgent, Vincent Tholomé, Annie Lafleur.
Duration of the show (minimal or elaborate version): 55 minutes.

Boo, Forever, in its minimal version, requires two musicians and a stage manager. In its elaborate version, the show will include two musicians, a stage manager, one or two writers / readers.
The performance can be followed by a meeting, dialogue, or discussion with the audience, around the development and creation of *Boo, Forever.*









Stephan Ink is a French sound artist, producer and sound engineer living in Belgium. Since the early 90s, he has published albums in England (Some Bizarre), France (DSA), Germany (Hyperium)… under the names of *Vicious Circle*, *View*, *Elephant Leaf*. He has worked with Youssou N'Dour, Keith Rowe, Aki Onda, Damo Suzuki… Today, it is through collaborations that lead him to new areas in which he develops his creations: the sound poetry duet Ordinaire, or the *Collectif dessin envolé* with the visual artist Sandra Angelot.

Jonas Luyckx was born in 1979 in Liège. A self-taught filmmaker, he directs and produces various audiovisual works within his production organization, La Film Fabrique. He left the organization in 2012 to found White Market, a production company focused on documentary and experimental films in which he has directed and produced several films. Around the same time, in 2014, he joined the Zététique Théâtre, among others, to develop "Les brise-lames", an international project for the valorization and archiving of the words of young people.

Born in Brussels in 1969, **Gauthier Keyaerts** approaches music in a physical, organic way. His work, based on a principle of "sound sculpture" and spatialization built on listening and instinct, can be materialized as an installation (*L'Oeil Sampler*), an interactive system (*Fragments #43-44*), on a disque (*Sub Rosa*, *Transonic*…), or even in situ (residences in La Saline Royale, Arc-et-Senans, France). His work has been presented in Belgium, France, Spain, Morocco, Taiwan, Quebec, Germany……

PERFORMANCE

CONTE LUMINESCENT

« An entire system of metaphysics has been founded on geometry and mechanics, by looking to them for models of understanding, but up to now it does not seem as though optics has been exploited as much as it could have been. »

Jacques Lacan

This cinematographic tale is a film performed: a kind of cine-concert where the music and image are composed during the projection. It is built without a camera, without video or film, but created entirely from light technologies (filament projector, laser, LED, halogen). It is made up of various materials: recycled or composite slides, celluloid materials, automatic image mechanisms, shadows, painting on rhodoid... Light is manipulated through its physical and plastic properties: diffraction, refraction, torsion, reverberation, tints, grains, Intensities.

This narrative explores and questions the utopias of optics, from the experiences of the nineteenth century to the current sciences that work with light in search of new outlooks and new materials.



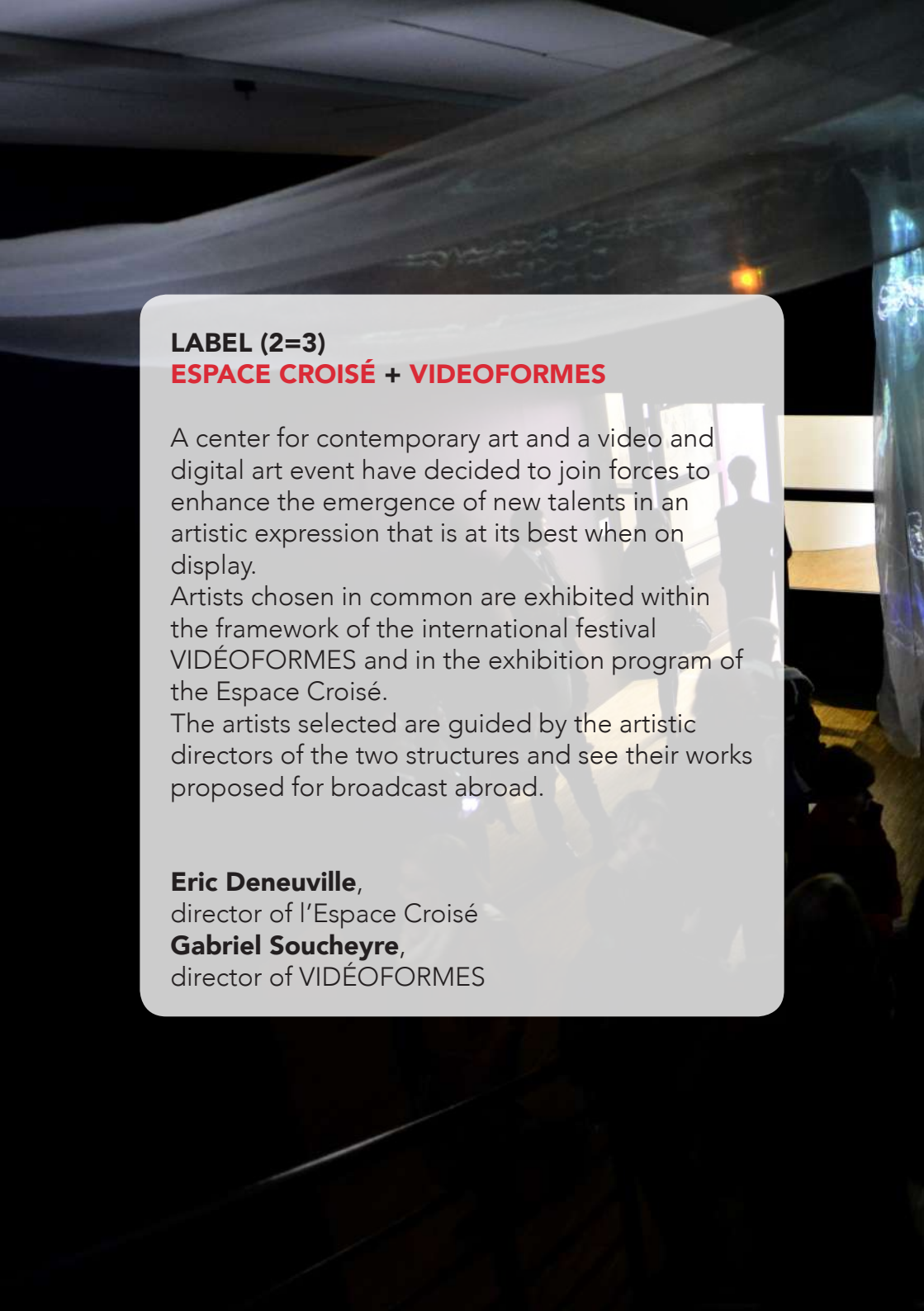
Performed movie
Visual : Joris Guibert
Sound : Fred Fradet

Joris Guibert is a visual artist and a teacher in cinema aesthetics in Lyon. His approach combines a practical dimension with a theoretical one. For one year, he wrote an essay on video, experimental cinema and audiovisual performance in *Revue & corrigée*. His research has been published in Turbulences vidéo, L'autre musique, and the Canadian academic journal Cinémas. His films and installations have been shown at such events as Bruits (Cité du Cinéma, Institut ACTE Sorbonne University Paris 1 & CNRS, ENS Louis-Lumière), and at exhibitions in such structures as the Film Gallery (éditions Re:voir), La Mostra (off Biennale Internationale de Design of St. Etienne). His audiovisual performances were created in places such as the Cité des Sciences et de l'Industrie (Vision'R, Paris), the Subsistances (Mirage festival, Lyon), and the Sporobole Art Center (Canada).

Frédéric Fradet, was born in 1979, and lives in Paris. He is a sound designer and acoustician who first approached the world of sound in 1996 through music, performance, shows, an electroacoustic composition studio and free improvisation. He then became interested in the relationship between form and sound, in the visual arts, physical acoustics, and spatial and social science. In 2004, he became an independent visual artist. He then carried out research work on the urban imagination. Starting in 2011, he combined technical and creative services in a research department as well as independently, and since 2016 has been involved in the manufacture and distribution of the work of the Baschet brothers.


©Sarah Goliard


©Sarah Goliard



LABEL (2=3)
ESPACE CROISÉ + VIDEOFORMES

A center for contemporary art and a video and digital art event have decided to join forces to enhance the emergence of new talents in an artistic expression that is at its best when on display.
Artists chosen in common are exhibited within the framework of the international festival VIDÉOFORMES and in the exhibition program of the Espace Croisé.
The artists selected are guided by the artistic directors of the two structures and see their works proposed for broadcast abroad.

Eric Deneuville,
director of l'Espace Croisé
Gabriel Soucheyre,
director of VIDÉOFORMES



EXHIBITIONS

HERITAGE

BENJAMIN NUEL (FRA)

Film in virtual reality (VR) / 11'30



Far, far away in the future, Earth has become an unfriendly place. Humanity has left the planet and colonized other solar systems. Access to Earth is now strictly regulated.

The viewer embodies JeanJones, a mercenary who illegally heads towards Earth in order to explore a mysterious archeological spot, guided by a scientist and a female priest. The goal of their quest – their Holy Grail – is to find the grave of Luke, the prophet of the prevailing religion in the galaxy.

Producer: Arnaud Dressen (Honkytonk Films), Oriane Hurard (Les Produits Frais)
Cast: Anne Steffens, Claude Gerbe et Jochen Hägele
3D Artists: Robin Maulet, Raphael Kuntz
Diffusion: Orange VR Experience
Programming: Léon Denise
Sound and music: Xavier Thibault
A production by **Honkytonk Films** with the support of **Orange** and **SACD**.



Born in 1981 in Saint Etienne, graduated from the Arts Déco in Strasbourg du Fresnoy, Benjamin Nuel sails since his beginnings between traditional cinema and the art of video games. His work HOTEL has been programmed in about fifty different events in several countries. He has since realized another video game The Reversal. After two short fiction films, he is currently finishing a virtual reality film.

HERITAGE

A VR FILM BY BENJAMIN NUEL



UNE PRODUCTION
HONKYTONK FILMS

2117, INTÉRIEURS NUIT

SONIA WINTER & CHRISTOPHE BASCOUL (FRA)

Virtual reality project by Sonia Winter with the collaboration of Christophe Bascoul de l'ACATR (Association for the Creation of Real Time Animations) / Work in progress



VIDEOFORMES has linked Sonia Winter, an artist currently in a digital art residency at an agricultural high School in Ennezat, and Christophe Bascoul of ACATR to collaborate on the production of a virtual reality project thanks to material made available by ACATR. This project will be presented at the Digital Lounge during the festival in its current production phase.

Synopsis: Year 2117. After a huge computer bug (this is in any case the explanation of the authorities), a lot of humanity's data have disappeared… A woman is discovered in an abandoned laboratory. By exploring her memories, two scientists secretly try to discover her story and whether she can give information about what happened historically. But is she really human?

Technical: Visual creations (photo, video, virtual reality) + sound creations (sound effects, musical pads, dialogues). Photos are used for the story in 2117 and incomplete memories. Video and virtual reality are used for diving into the brain, and for representing immersions into precise memories.

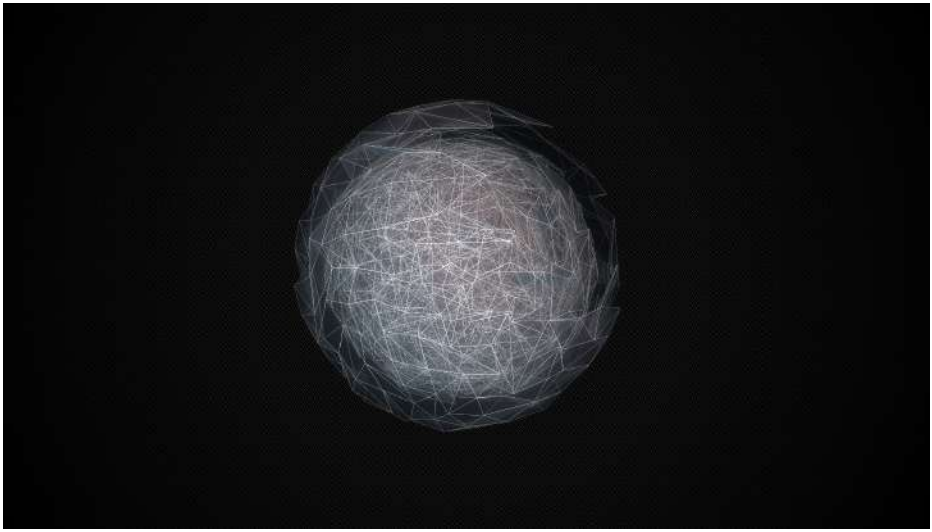
The purpose of **ACATR** is to create real-time animations (virtual reality, augmented reality, video games, …) and proposes :

– Training, the provision of materials, the creation of events around the theme of real-time animations;
– The online publication of a collaborative website that enables the sharing of information and presents the different courses available in this field on the Cézeaux campus

FFF

U-RSS TEAM (FRA)

Digital Scupture



FFF is a digital sculpture created in August 2016. It makes the eSPACE that we occupy in the Facebook eSPACE visible. This Facebook eSPACE has been converted to 314 points, with an amplitude of -0.1 to +0.1 for each point. Integrated into the U-rss project, FFF follows on from F-CONNEXION which was itself developed around 3 letters that have traveled around the world using the Facebook network (from each of the participants in the project). In a way, *FFF* is the complement, the version or mechanical translation.

Franck Soudan is an computer artist and researcher in the field of digital arts and humanities. His work focuses on the aesthetic and political stakes of softwares. Creator of interfaces and artist-programmer, he studies algorithms for their actual and conceptual consequences.

Marc Veyrat is visual artist and researcher in the field of digital arts and humanities. His work focuses on the aesthetic and political stakes of digital art and social networks as visual super surfaces. He is also lecturer at the University of Savoie Mont Blanc and associate researcher in the UNESCO / ITEN chair.

LUMINA FICTION #2

GOLNAZ BEHROUZNIA (IRN)

Installation created during residency at VIDEOFORMES with the help of Clermont Auvergne Métropole as part of his creation politic, and the support of Drac Auvergne-Rhône-Alpes / 2017

A project by Golnaz Behrouznia.
Sound Design & management of interactivity by François Donato, member of éOle, group of active music First version production: Association d'art contemporain « MilleTiroirs » (Pamiers). The first version of this project received a grant from Dicréam CNC.

Lumina Fiction is an immersive and interactive multimedia work that takes audiences on a journey into an imaginary world that could be described as a biological fiction.

In a spacious and obscure place, a spatial structure composed of layers of a translucent veil occupies space as a floating organic architecture. Tiny luminous, chimerical, and imaginary creatures come to life on the veils of this giant body, evolve and move, staging and giving life to a biological fiction in perpetual change. Sound atmospheres emerge discreetly and evolve according to the states of this universe. This fictitious ecosystem, both autonomous and sensitive to external presence, triggers visual and audible reactions and evolves according to the behavior of the visitors.

Lumina Fiction proposes a creation, a system, inspired by the principles of life and a real ecosystem, and uses new technologies to embody these behaviors inspired by biological reality. Lumina Fiction was conceived thanks to the exchanges between Golnaz Behrouznia and his collaborator François Donato, computer programmer and sound designer, as well as other exchanges by the artist with members of INRA's LRSV laboratory and the Vortex team at IRIT.

The first version created in April 2015 with the support of DICRÉAM, produced by the structure Les Mille Tiroirs in Pamiers, and programmed at the 11th edition of the event "Croisements Numériques" in Saint-Nazaire, as well as the exhibition "Hémisphères" at the Cda d'Enghien and the Biennale des Bains Numériques 2016. Lumina Fiction has offered the public a remarkable artistic experience.

Lumina Fiction #2 represents an evolutionary stage of this project. This second version will be biological fiction with Memory. An ability to memorize an experience with an environment. A work that is not quite the same between the beginning and the end of its presence in a location, its behavior will be linked to its memorial perception. Our idea is to equip Lumina Fiction with a capacity to memorize and analyze its experience with its environment. It is a question of implementing in its engine a set of selection criteria that takes into account the information provided by its sensor system on a day-to-day basis. These criteria will allow the installation to calibrate some of its parameters of action (videos, sounds and lights) in an evolutionary way. This work on memory is akin in some points to the current scientific developments around artificial intelligence and robotics, the questions posed by the human-machine hybridization at work in the process of digitization of the world and in a certain way, attempts to recast an epistemology in the age of triumphant technology (see the works of the philosopher Bernard Stiegler). *Lumina Fiction # 2* will be produced within the framework of a project in residence and exhibited at the festival Vidéoformes 2017, with a scholarship from Clermont Communauté. *Lumina fiction #2* will then be hosted in residence at Espace Croix Baragnon in Toulouse, during the months of April and May for a finalization and a follow-up of its development. An exhibition at the museum of Toulouse is under negotiation.

The living and the artificial

The installation questions the place of the audience within the interactions of an artificial environment. *Lumina Fiction* proposes a kind of artificial / virtual ecosystem with its own laws and seeks to provoke the visitor's questioning about the relations between



artificial life and nature. The project questions the visitor in an artistic way on a subject that lies at the crossroads of the sciences and the imagination.

The internal interactivity of the Lumina fiction structure

The two perceptible dimensions of the current version of *Lumina Fiction* are distributed over the external and internal zones of the installation. The external dimension relates to a global perception of Lumina's body through interaction, and the internal dimension induces an immersive situation. The peripheral capture allows the visitor to get in touch and currently gives us information about the activity of people in space in order to advance in the scenario and control the generation of the task.

The immersive dimension comes into play inside the body of *Lumina fiction* when the body of a visitor in turn becomes a projection surface. Nevertheless, the center of the structure, an intimate space of the device, requires that it also be endowed with an organ of perception allowing the system to actively integrate the presence of the visitor within it.

This development work will therefore focus on the integration of a new sensor in the interactive *Lumina Fiction* engine to improve the immersive experience of visitors, especially in the sound dimension. This internal capture will give us information on the proximity between the structure and the visitors and will allow the modification of the basic scenario. It is here to materialize through sound the ambient environment in which the creatures of *Lumina Fiction* evolve (structural composition) and to enrich their palette of expression (sound design). Thus, the generative sound engine will integrate an additional level of complexity linked to the transformation of the sound material.

Techniques & tools developed

One of the interests of *Lumina Fiction* is that the work of creating video animation is shared between a traditional technique such as manual drawing and animation in real time by a computer program. In addition, two-dimensional virtual / digital creatures take shape and matter through the three-dimensional support of the device. Finally, the implementation of a capacity for memorization, analysis, and decision-making links this project to the current issues of

artificial intelligence.

The possibility of experiencing the work during the creation of the first version, and for a period of one month following the exhibition in Pamiers, allowed us to study the points to be developed on the work. All these improvements will optimize the initial state of Lumina Fiction in the perspective of future exhibitions, enriching the sensory and emotional experience of the visitors.

• Structure:

The basic material that the artist uses for this installation is a very fine fabric similar to the curtains used to conceal windows: a lightweight, translucent textile, but which nevertheless constitutes a projection material. The pieces of fabric, cut beforehand according to the volume of the exhibition site, are assembled in situ and are then hung with transparent threads on the beams, on the walls, on the windows, in such a way that they create and welcome the protean structure whose visuals give a prefiguration. The curtains are in some places doubled, and the spacing between each fabric thickness is different, so that the depth effects are dissimilar, depending on where you are. Thus, the same image, depending on the zone where it strikes the structure, may appear flat or in volume. These effects of depth variation act to highlight the importance of the *mise en scene*, and more precisely the screen, on the thing shown.

• Image:

One can speak of biological fiction to evoke the video animation work by Golnaz Behrouznia. Ink drawings evoke tiny animals, or even bacteria, microbes, almost out of the microscope. Almost because they are not imitated from the living, and because they are provided, for some, with threads and connections that connect them more closely to the electronic world, to that of artefacts, or of artificial life. Golnaz Behrouznia created video animations set up by a narration based on the succession of forms and movements of his creatures inspired by the living environment. Animated with different software, the videos by Golnaz Behrouznia are based on his preliminary drawings, which are the basis of his work.

For the first version of *Lumina Fiction*, several video animations were created with different visual atmospheres and distributed in an image bank to be shown in different phases of the installation.

• Sound:

The sound related to the structure and to the animated microorganisms appears as the result of the functioning of the device, as the contingent emanations to the fact that *Lumina Fiction* is a living organism. Two categories of sound play on two levels of translation of organic life: the breaths, very directly illustrative, lend themselves easily to the relation with a living organism but they also make reference to natural elements, to the environment (wind, the flow of water, etc.). The frequencies allow a more abstract level of interpretation, which go as far as the total subjectivity of the musical discourse. They have more to do with the materiality of the sculpture but also an expression of its emotional states as a living entity.

• Double relationship of the visitor to *Lumina fiction*:

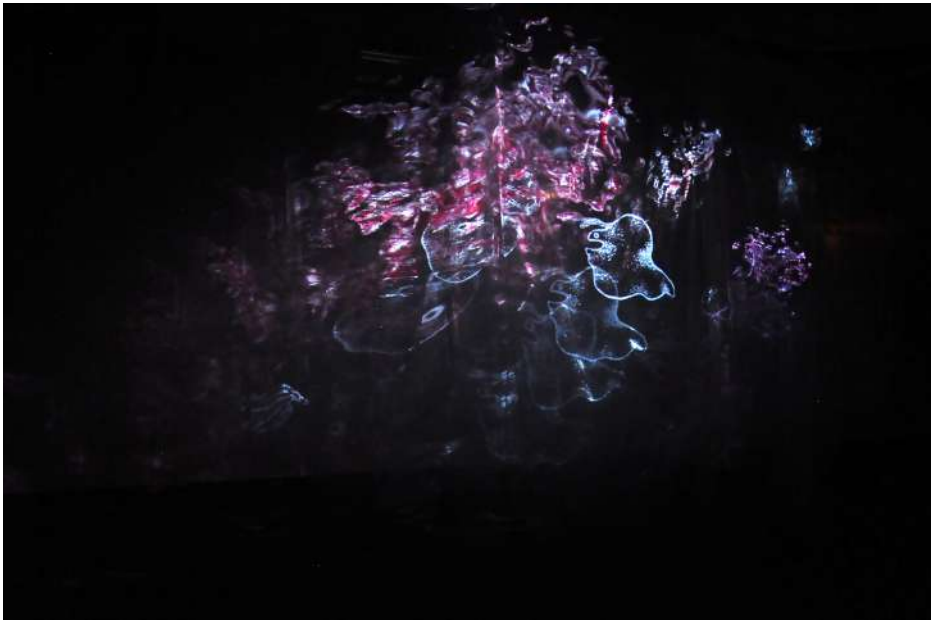
The architecture of *Lumina Fiction* offers a double experience for the visitor. The visitor can apprehend it from its periphery, notably by circulating between the outer extensions of this body. This allows him to be at the same time a spectator of the whole of this world, as well as to interact and influence its evolution, thanks to the captures made in this environment, close to the structure. The visitor can penetrate inside this translucent spatial body, walk between the layers, and have different perceptions of both the created forms and the sounds that accompany the work. It also becomes one of the visual components of the installation, the immersive dimension of *Lumina Fiction* comes into play.

• Interactivity:

The capture of spectator behaviors is achieved by infrared sensors placed in the periphery of the structure. The sensors, acting as receptors of the *Lumina Fiction*'s body, capture the interventions of the public in its perimeter. Through their movements and presence, the spectators influence the universe that can be seen and heard. When the spectators move in a sustained manner, a generation of elements returning to the liquid or aerial occurs, kinds of red organic spots. The density, morphology, and movements of its elements are influenced by interaction.

These appearances cause a sort of progressive disruption of *Lumina Fiction*'s eco-system. As long as this external "agitation" persists, the system generates these "parasites" which intensify until saturation of





the visual space. The sound elements, when they degenerate, become disturbing. Beyond a certain threshold, the system no longer evolves and waits for a change in behavior on the part of the visitors. When the sensors are less stressed, *Lumina Fiction* gradually resumes its initial functioning.

The question here is how to make the question of how we communicate with digital devices perceptible: are we able to adapt to the characteristics of a "smart" system in order to explore it and establish a constructive relationship with it? Or are we only governed by the quest for control and performance that is unique to an entertaining approach?

Notions

Body / architecture

For *Lumina Fiction*, the screen that is as big as a room offers a journey inside the images. The form produced by the structure of the installation carries a meaning, sometimes evoking sea creatures (jellyfish, moon fish, coral colonies, etc.), and other times non-biological but natural forms (clouds, whitecaps, glacier interiors...).

This form is also in itself meaningful, accentuating the essential function of the screen: to give something to see and, simultaneously, to designate the action of showing. The whiteness of the fabric can also evoke skin, or else the filaments of a giant spider web. Finally, the fact that long arms and tentacles, starting from the central form to the windows and beams, evokes the forms of contemporary architecture conceived by computer, such as the works of the Anglo-Iraqi architect Zaha Hadid.

In air and in water

The screen structure built by Golnaz Behrouznia is suspended in its installation space, as if floating, thus indicating the aquatic dimension of the work. The fish, jellyfish, and nuclei in the cytoplasm float, as well as the clouds, bodies in levitation, and sensations.

Black background and floating animations

The background of the videos of *Lumina Fiction* is black, and the animation lines are white. The space of the installation thus plunges into the dark, so that the background of the video disappears, and only the forms drawn and animated by the artist appear. This gives the illusion of seeing animated creatures floating in 3D space, like holograms, or autonomous chimeras.

Sensations

With the installation *Lumina Fiction*, Golnaz Behrouznia wants the viewer to be immersed in the middle of the work. Practically the entire volume of the exhibition space is occupied by this giant structure with a white veil, creating a black box, a deconstructed projection chamber where everyone can reconfigure their relation to space.

Isolated in a protective cell, mysterious and hostile like a labyrinth, white like the traditional vision of virginity, or blindingly dazzling, the giant screen structure acts as an amplifier of everyone's perception. It recalls this moment of the awareness of images, a moment so well defined by Emanuele Coccia, in "La vie sensible", where one becomes aware of the projection of the thing in the mediation space.

« For perception to come (and for there to be sensation), 'something intermediate is necessary'. There is an intermediate place between the objects and us, in which the object becomes perceptible, becomes phainomenon. It is in this intermediate space that things become perceptible, and it is from this intermediate space that the living derive perception from which they nourish their soul day and night. »

Golnaz Behrouznia

© Golnaz Behrouznia - Turbulences Vidéo #95









Born in 1982 in Shiraz, Iran, **Golnaz Behrouznia** turned towards the visual arts at a very young age. She graduated from the School of Fine Arts in Tehran and pursued her art career in Iran and then in France from 2008, studying digital creation in Toulouse.

Since 2010, she has presented her works in the form of interactive video installations, drawings and sculptures, in different places such as the museum "Les Abattoirs", the "Salle des Illustres" and "Ciam-La Fabrique" in Toulouse, the "Aubette" room in Strasbourg, the "PAD" exhibition, the "Vita Nova" exhibition in Paris, the Biennale Bains Numériques in Enghien les Bains, the exhibition "Crossing art, science and the environment" in Tunisia and the exhibition "Are We Already Gone" in New York."

Label (2=3)

PAYSAGE DPI

ISABELLE DEHAY (FRA)

A partnership with Musée Bargoin for the exhibition *VERDURES, from weaving to pixels.*



Through a contemplative posture born of observation, analogies are forged between Man and Nature to reveal where the landscape becomes a mirror for Man, but also where Man influences his environment.

Each landscape bears witness to the past, while attesting to the present identity of the observer. In front of him, the environment becomes a kind of musical score that is played as the days go by, and which is sometimes being written.

What does the observer grasp of this score that is progressively memorized?
How does he interpret it, how does his reading meander?
Does he learn it by heart, at what moment has it become familiar?
Slowly assimilated, how does the landscape become poetic by becoming a mental image?

As in a pictorial creation in which the intention of the painter is not to reproduce nature, certain details have been neglected, others are exacerbated. Fragmented, sorted, purified, it is now by affect, emotion, and feeling that this interior landscape, activated by physical experience and a sensible relation to the world, is fixed. The artist gives him a deliberately artificial form. It attributes to it a fragility or the endowment of a dreamlike dimension that



oscillates between the reconstruction and the effacement, between reality and abstraction.

The works of the *Landscape Dpi* series envelop us in landscapes that the artist has pervaded during residences. She transposed them through an analogue and poetic reading, always immersive. Endemic, protected and symbolic plants, far away traces of an ideal golden age, in these gardens delights where the natural cycles become cinematographic, *Landscape Dpi* places us in front of entropy that is revealed by time, faced with the emotions that arise from a mental landscape, whose artificiality reexamines our relation to the world.

Questioning the representation of space in the landscape, her work finds an echo in the Bargoin Museum with the vegetal figures in the tapestries of Anglards-de-Salers by a transfer of perception to the pixel.

Isabelle Dehay
© Isabelle Dehay - Turbulences Vidéo #95



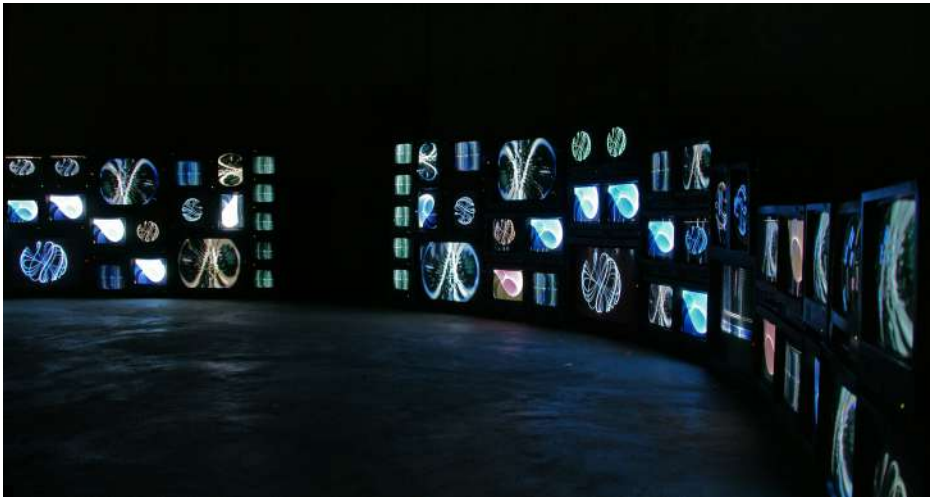
Isabelle Dehay is a French artist who develops her composition of the moving image through a visual, sensorial and experimental language. She realizes installations that thwart the linear temporality of the film: random editing, fragmentation or multiplicity of the scenario, scenographic interaction.

She graduated from the Ecole des Beaux-Arts in Nantes and she has produced numerous 16 mm short films, video works, digital art, and performances. She often works with contemporary musicians and composers. Laureate in 2014 of the French Institute for a creative residency in Acadia, her work in Canada was also exhibited at the Art Gallery of Nova Scotia in Halifax.

TOTEMTRONIC

JORIS GUIBERT (FRA)

Phenomenal machinery with cathodic radiation.



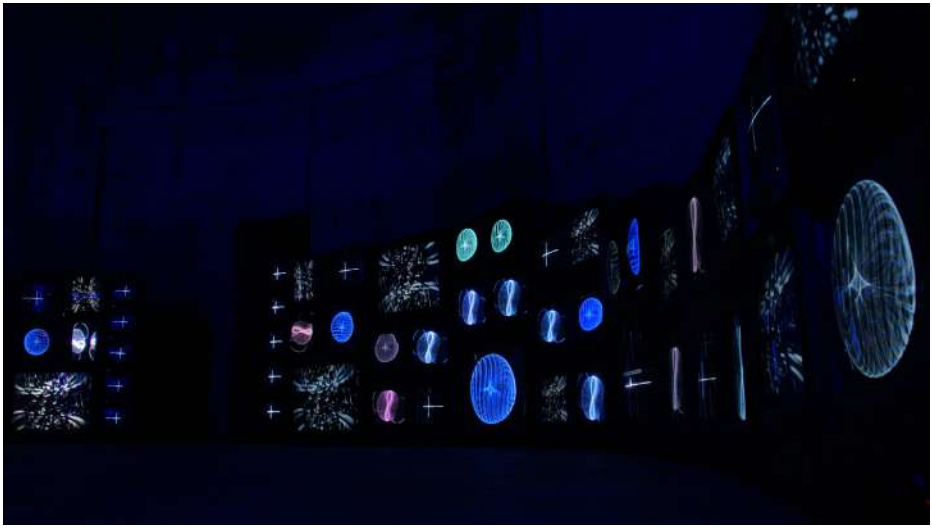
The «Totemtronic» are modular architectures of cathode ray tube video monitors. They are different each time, built in situ according to the project and the environment. Their aspect varies according to the number of monitors and their spatialization. They are assembled in sculpture or spread out in an area.

All the «images» broadcast come from works based on the substance of electronic technology: video noises, processed signals, interference, remanence, optical or electrical feedback. The challenge is to question this substance and to reveal its duality, between body and spectrum, appearance and materiality. The work also questions the reception of the viewer: the view can be adjusted like a machine. The layout of images is studied to structure the view while destructuring it.

The *Totemtronic* works as an organic entity: each monitor distributes the video signal to its neighbor without re-amplification (via the bridge in / out). Electricity is then reduced in intensity and modulates the image. Likewise, the multiple cables crossing each other generate electromagnetic fields that interfere with one another: ghost images, remains, transparency resurgences, each image of a monitor can be seen on a neighboring monitor - without the two being connected together. Above all an aesthetic work, *Totemtronic* evokes and expresses the electronic image: the power of the electron, its erratic and energetic nature.

Writing byt he device: Temporality / Dramaturgy

The installation is silent. It is sometimes accompanied by a very weak sound, that of a television receiver with radio reception that retransmits a lack of signal (snow) live, or the same sound fixed on one of the broadcasted video montages.
The installation broadcasts various looped video montages, each lasting 20 minutes.
These different sources are distributed on the monitors according to their spatialization in the environment (minimum 3 sources, maximum 4). The sources are



synchronized to the broadcast.
These montages are conceived according to a dramaturgy in three stages:
- initial chaos
- deployment of disparate figures (which unbalance the whole while giving it structure)
- structuring of the view by a unique geometric pattern.

This process is constructed as follows:

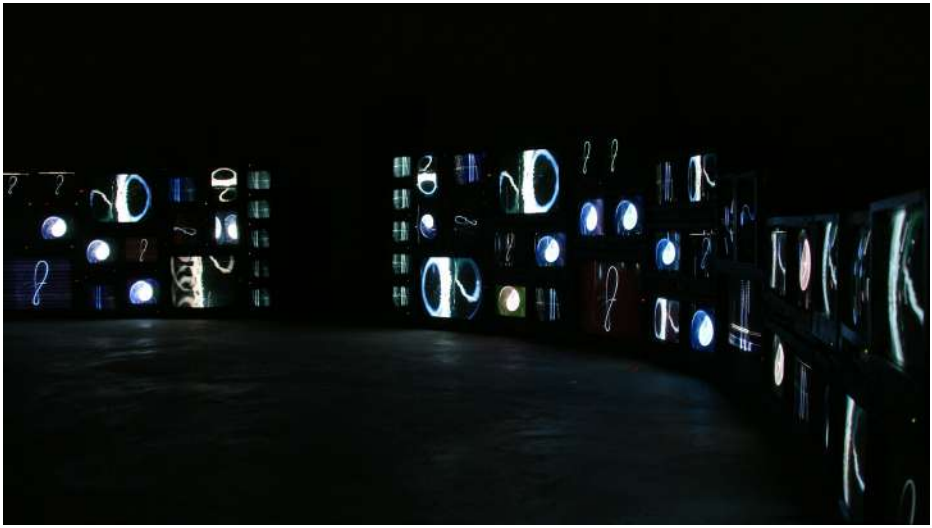
- The first three minutes present the same sequence: video noise (video snow encrusted in optical feedback), which creates a homogeneous whole from heterogeneous patterns.
- After the 3rd minute, each source becomes independent: the set of monitors presents repetitions of figures confronting each other, responding to each other and distributing themselves from monitor to monitor.
- At the 17th minute, all the montages present the same sequence once again: this time a geometric pattern (dotted lines that sweep the screens). As the screens are arranged in a heterogeneous manner (upside down, vertical, etc...) the images are inverted and confront each other. The lines form a set of sweeping movements that complement or oppose each other.

These different sources are arranged on the monitors in a geometric configuration, creating multiplied and inverted shapes to throw the eye off balance. Thus, it is reinforced by the geometrical and repeated structures of the appearances, while being destabilized by the arrangement which singles out the whole and creates breakpoints. Some monitors have the vertical scan setting deregulated, which stretches, energizes, makes the image jump, and disturbs how we look at it. The installation is to be experienced as a global image as much as a layout of details.

Writing of the images: Material / Phenomena

Totemtronic is reproduced by a video monitor device which shows malfunctions (images originally created for this purpose), which also causes malfunctions (interferences of the emitted electromagnetic fields, desynchronization of the signals), but which can itself also malfunction. These cathode ray monitors are no longer manufactured: those that remain are destined to die (component malfunctions, disappearance of the phosphorous that produces the luminescence of the screen, etc...). Thus, the installation welcomes defective monitors, whose small singular malfunctions will constitute nuances of images and unique appearances.

Therefore the installation evokes, but also literally shows, the programmed and irreversible disappearance of analog video technology, and with it the disappearance of the writings that it brought to light from the origins of video art. Notably the writings born from the manipulation of the signal or the functioning of the cathode ray tube. For unlike cinema projection, the electronic image cannot exist



outside of the machine that produces it: it is equivocal, at the same time object and appearance, image and sculpture. The machine thus constitutes not only the material, the matter, but also the writing of video art, whether it be through the device for creation or the device for the broadcast of the images.

The processing of the electric flow allowed the development of figures and techniques that formed the basis of a specifically electronic audiovisual writing:

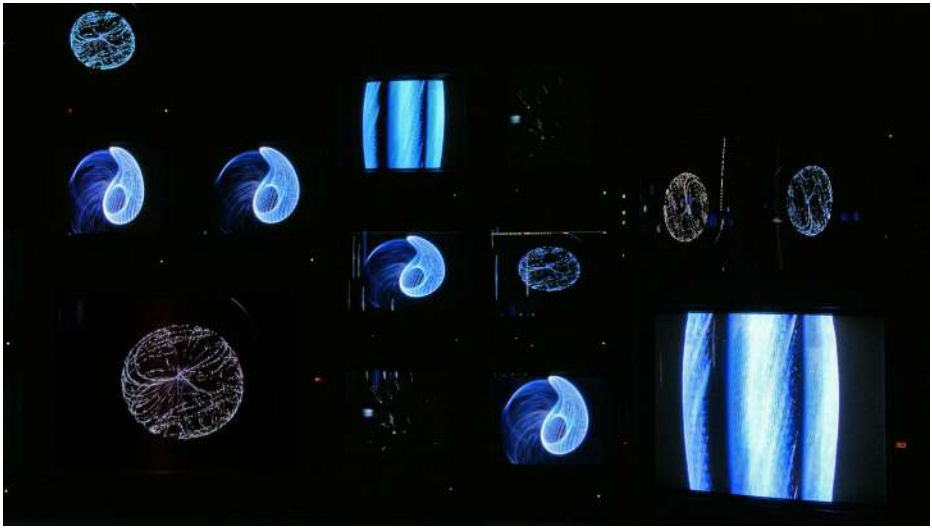
- interference phenomena (radiation from electromagnetic fields emitted)
- Immediate interactions (electron reactions without any latency)
- amplification, alteration, or retroactive effect (feedback) of the signal

Just as the technical characteristics of the cathode ray tube made it possible to develop writing and to compose a picturality specific to the device:
- Flickering (pulsed image at 50hz or 60hz)
- Luminance of phosphorus (brightness)
- Scanning electrons (twisting and distortion of the scanning point)
- Remanence (traces and drags of ghost light)
- Frame (lines, desynchronization of interlaced half-frames)
- Radio reception and interference phenomena (noise, amplification ...)
- Coarse and vibrating grain of luminophores (granular image)

Writing of the views: Persistence / Pulse

Thus, the images, blazing and elusive, are also to be contemplated for their electronic plasticity: bluish iridescence of the screen, granular image, erratic apparitions, flickering and extreme luminances, remanence, trails and spots like image dust...

One of the specificities of this technology is the remanence that every point of light leaves on the surfaces of the monitors. In English "afterglow" ("after the brightness") refers to this peculiarity of the post-phenomenon, that is, a trace of a temporal nature: which can only be conceived in its becoming-trace, a post-picture. The remanence is the equivalent of the musical resonance. The sound is divided into two modes of perception: percussion and reverberation. Not an echo: it is not the same sound repeated but stretched out. Not degradation but prolongation: that is, the sound acquires a different phenomenal characteristic, and is conceived in its duration. Thus, the *Totemtronic* installation presents figures whose modalities of existence are based on their erratic nature (flashing appearance / disappearance). It would be therefore insufficient to look only at the appearance, as it would be an approximation to listen to a sound only through its percussion: the resonance is just as worthy, as in *Totemtronic* the remanence constitutes an integral part of the image. Paradox of an image that is both a trace and a flow (to use an expression by G. Didi-Huberman: a "wake-image"). This remanence refers in reverse to the phenomenon of retinal persistence which these fleeting and vivid



apparitions provoke. The wake of the image merges with the phosphene and the long-lasting luminosity in the eye.

Also, this erratic nature of the images replays explorations on the perception of experimental cinema, through the writing of the «flicker». The blinking is the phenomenon at the origin of the illusion of motion in cinema (an effect close to the Phi effect). Flicker films have revealed failures in the perceptive system, which, stimulated by extreme alternating stimuli (black/white), creates illusions of color and even representations. Pulsation reveals images that exist only through the viewer's gaze.

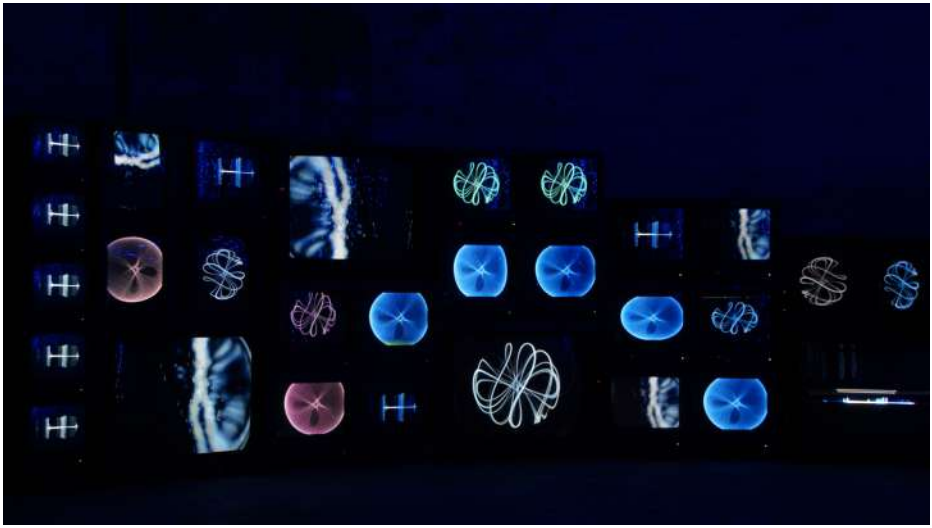
Totemtronic thus questions the act of viewing, as much as it questions the notion of image in electronic technology: can we call «images» these apparitions resulting from phenomena of machines?

This work draws on or pursues issues raised by different visual arts. For example, the optical constructions of kinetic art: destabilize, energize, challenge and move the view. Or the tradition of the «environments of monitors» in video art: shifting, moving the viewer through a relation to the image that becomes a relation to space. The installation also echoes the Indian art of the North-West coast of the American continent: complexify the view. In these totemic figures of Indian art, the patterns interwoven in each other form disparate figures as much as a global figure (a technique that C. Levi-Strauss has called the «duplication of representation»). For each pattern, we can alternately see a figure and, at the same time, the constituent element of a larger pattern that encompasses it.

Thus, this totem of the electronic age is a complex image as much as a sculpture. Literally: an electroluminescent sculpture.

Joris Guibert

© Joris Guibert - Turbulences Vidéo #95



Review :

« This young artist exalts the first abstract effects of manipulations of cathode ray tubes. It is a crackling of circles, luminous points, tendrils, ellipses, which spring from the very material of the triturated electronic frame to the depths of its scrolling. All kinds of pulsation, supported by the continuous bass of a sound rumor, make of this wall a manifesto of a rediscovered, perpetuated, and prolonged poetry of analog video art in the era of the triumphant Digital. »

Jean-Paul Fargier

© Jean-Paul Fargier - Turbulences Vidéo #95

Joris Guibert is a visual artist and a teacher in cinema aesthetics in Lyon. His approach combines a practical dimension with a theoretical one. For one year, he wrote an essay on video, experimental cinema and audiovisual performance in Revue & corrigée. His research has been published in Turbulences vidéo, L'autre musique, and the Canadian academic journal Cinémas. His films and installations have been shown at such events as Bruits (Cité du Cinéma, Institut ACTE Sorbonne University Paris 1 & CNRS, ENS Louis-Lumière), and at exhibitions in such structures as the Film Gallery (éditions Re:voir), La Mostra (off Biennale Internationale de Design of St. Etienne). His audiovisual performances were created in places such as the Cité des Sciences et de l'Industrie (Vision'R, Paris), the Subsistances (Mirage festival, Lyon), and the Sporobole Art Center (Canada).

WHITE PULSE

CHRISTINE MAIGNE (FRA)

A white mass unfolds on the ground and imposes itself in the darkness. When you walk around, you are attracted and fascinated by its rhythmic and organic pulsation that digs and swells its surface to the sound of a kind of breath. The mineral and granular material seems to breathe, it diffracts the light, sometimes containing it, and returns scattered splinters.

White Pulse is a video installation in which the projection on the ground adheres to a carpet of salt. The video projection seems absorbed by the material and melts in it so that the light seems to emanate from it. The virtual movement that is created, made up of shadows and patterns of powdery white matter, seems without scale and precise reference and leaves open the interpretation of the nature of the phenomenon. We can perceive natural organic manifestations, a synthetic membrane that comes alive, or even geological movements. This indistinctness creates confusion that confers upon the work a disturbing relation to the natural.

In the continuity of her work, Christine Maigne apprehends with *White pulse* generic organic phenomena, such as her shoots and development of elementary stems, holes, blisters or spots… A first version of this work was presented at NextLevel Gallery in 2016.



Christine Maigne works on the notions of growth and organicity at different scales and in different contexts. Her installations have been shown in France and abroad, especially in Montreal ("The Garden" with the Vox Gallery, the "Gardening Lesson" at Articule or "Eruption" in Dare Dare). Her personal exhibitions have often been the occasion to carry out projects in situ that encompass the entire space, such as her "Implants" to "L'H du Siège" in Valenciennes during a residency exhibition in 2005, "Rémanence" in The Artothèque de Caen in 2010, or "Le bug", a video installation created with the Art Space Camille Lambert in Juvisy-sur-Orge in 2006. She was also the author of several public works, "The Field of Experiences" in Anger in 2001, "Eclosion" in the garden of a school in Normandy in 2012 which was presented at the Journées du Patrimoine in 2015, and which links plant patterns to raw concrete elements, "Cupules" in the garden of a school in Essonne in 2012, or this year "Raies" in Orly, an indoor project. In her workshop, she has developed a more intimate work that was presented in her personal exhibition "In Vitro" at NextLevel Gallery in 2014.



White Pulse

Christine Maigne comes from a region of volcanoes, it should not be forgotten. She knows that the earth doesn't only turn – e pur si muove – it can also sometimes explode, flow, eject gas, and transform itself into a fountain of lava. There is something subversively eruptive in her works. There is also the singular power of the appearance of *White Pulse*, which could be seen recently in a gallery on Rue Charlot in Paris.

You enter a dark room that a recorded breath fills. Does this panting seem familiar? Error. It rises from very far away. In the dark, a powdery white rectangle stands out. Beneath this apparently calm lake, the matter is busy with something. It seems to rise up against itself. An edgeless thrust beats it into its own area. This palpitation combined with formal purity composes an imaginative world at the edge of the representation. One thinks of primitive soup in its magical cauldron. How did life appear? Its birth, when you think about it, has something almost as stunning as the big bang. The sleep of volcanoes engenders reveries of gas, fiery fountains, but also of muted activity, magnetic currents, underground connections, and elementary budding.

According to the legend, Empedocles, at the summit of Mount Etna, threw himself into the burning entrails. Was he tired of living? A mystery. Christine Maigne opted for a justification for life. *White Pulse* is an intimate work that speaks to us of something more interior than interiority itself. We must imagine Empedocles reaching the summit of a cold volcano, invigorated by his ascent, his pulse becoming regular, regaining his breath, coming back to life.

Philippe Arnaud

© Philippe Arnaud - Turbulences Vidéo #95

Label (2=3)

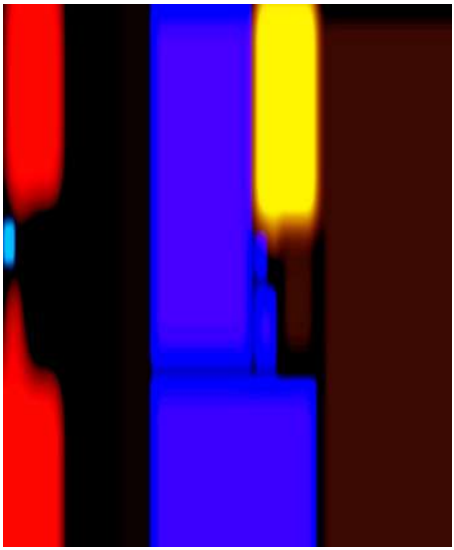
DREAMERS

VÉRONIQUE RIZZO (FRA)

Dreamers, long "handmade" feature film includes the forms of Cinemascope splitscreen in panoramic view. Polyphonic narrative, syncretic assembly, the spectator is led to a trance, through the alternation of found footages sequences, and digital compositions. In this work tribute, Veronique Rizzo, mixes with her dynamic constructions, quotes of cult works* which cover a wide spectrum of the moving picture : experimental movie, documentary, cinema. The soundtrack, the movies and the texts, take place in labyrinthine overlays which draw the intimate cosmogony of the artist, echo of a collective psyche. In this re-use venture, Veronique Rizzo, questions the status of the images in the era of post-modernity, the use of a general access to information which disturbs the notion of author. The layout of the esthetic crossovers opens perspectives, reflecting the phenomenon of interpenetration of the works in the act of creation. Appropriation as "symbolic cannibalism", possibility of continuity and fusion.

[*Kenneth Anger, Deben Batthacharya, Peter Weir, the anthropologists Betty and Jacques Villeminot, William Burroughs, Goethe, Poe, Leopardi, Bruce Chatwin, Sunn O, John Adam, The Dhrupad and Aborigines songs]





Véronique Rizzo's practice follows the original path, of a pictoriality that explores as much the narratives and territories of the object "painting", as those of the experimental video movie. The instability of her motives blows up the obvious aims of the styles, assuming their dialectical contradictions. Her reflexive approach on history of forms makes them vibrate in the hope of an utopian romantic projection, which would be a radical return to sensation. The hybridity of his work is based on the unanticipated coexistences of abstractions, traces of multiple shocks of images, as well as hermetic fictions. Her work focuses on the representation of hallucinatory and ambiguous spaces that act, as revealing of a psycho-sensory relation of consciousness to spatiality, and to image as environmental space. The color, diluted in the echoes of the sound, spreads its materiality and the movement of the forms immerses the spectator in a salutary hypnosis.



Dreamers, instructions

Dreamers is a film (or a suit of sequences of moving pictures) compounded of six parts that can be seen following each other. But also simultaneously on two screens as here, or on several. Then the film, has no beginning or end. And the montage is no longer a fixed structure but a puzzle to share with the viewer, in order to allow all associations of words, images and ideas.

Véronique Rizzo is the author and she wanders with us in her film-labyrinth, using her already provided plastic path, and her diversified culture (cinema, literature, philosophy, human sciences) to make emerging images that overlap her Film, and to serve us this kind of guide a little perverse, that can accompany but also lose the one that accompanies it.

The insertion of monochromes as references and gateways that we notice very quickly comes from its plastic universe (using optical art in particular), but also a pictorial vision of cinema and video combined. For here the boundaries between genres are porous as are also the heteroclite fragments put together.

Nothing obliges the viewer to know where it comes from, which appears as quotations. One recognizes fragments of documentary about India and its dance and images concerning the Australian Aborigines. Also featured was Kenneth Anger's esoteric films, «Invocation of my demon brother» and « Lucifer rising », dated respectively from 1969 and 1980, and Peter Weir's Australian film, «Picnic at Hanging Rock», released in 1975. Crossing six Screens therefore, and also through of four continents: our Europe, Asia, America and Oceania.

Disappearances, invocations, mysteries, fetishes, fictions and realities make up the film as well as the excerpts from films.

Between the referential to our pragmatic world and the lost world of sensation and cognition, repeatedly awakened by the film, a space as dense as volatile is created, which serves as DNA for all these borrowings.

Dreamers is perhaps, in the mind of Veronique Rizzo, a film continuously being made and discarded, as she displayed in her studio, her installations. As soon as an arrangement is made, we must try another. And the slightest stop on object (as one calls « a freeze frame »), contains in superimposed layers all previous attempts. Art is not a finite world.

Can we live the creation, whatever it is, without dreaming it?

In addition, *The Dreamers* is also the title of a film by Bernardo Bertolucci, released in 2003, with Eva Green, Louis Garrel and Michael Pitt. He also bore the title of « Innocents »: *The Dreamers*.

François Bazzoli

© François Bazzoli - Turbulences Vidéo #95

FOLLOWING BEES

MARIANA CARRANZA (URY/DEU)

Audio-visual Installation, mono channel
Soundtrack : « Peach meets Youji Otsuki" / Peachonfuse
Usage Attribution-Non commercial 3.0





Following Bees is an audio-visual installation, mono channel. The camera follows the movement of the bees in a flower field.

Beekeepers around the world report sudden disappearance of bee populations. According to Albert Einstein: "If bees disappear, the human being has only four more years to live; no more bees, no plants, no animals, no more humans."

The huge diversity of bee species has one thing in common: the passion for flowers.

FRONTEX16

MARIANA CARRANZA (URY/DEU)

Digital & interactive interface

Frontex16 is an interactive digital interface. The viewer sees on a screen, through barbed wire and walls borders, graphic references to European culture, its values and its democratic and social history.

The silhouette of the viewer interacts with these symbols behind the border, which upon touching them, trigger fragments of the phrase «Diversity is not the problem to solve: The solution is in diversity» in several European languages.

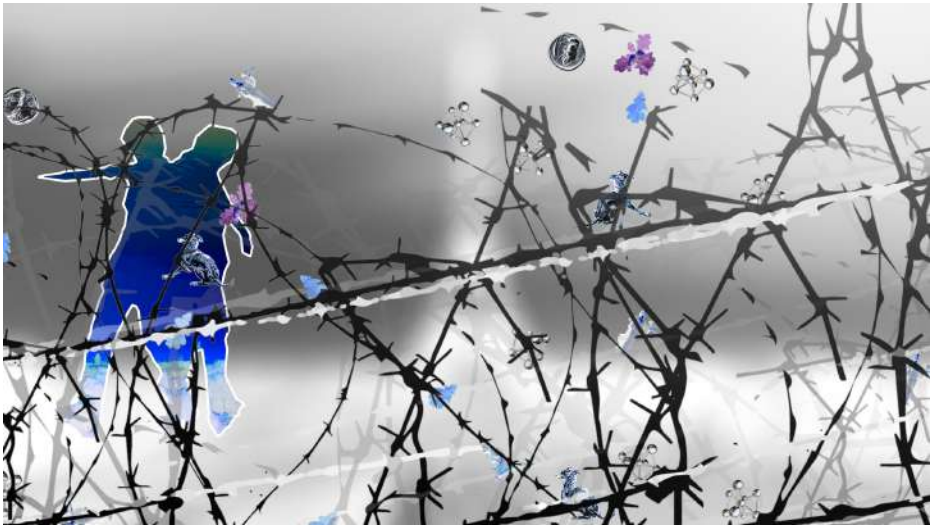
Frontex is the name of the organization in charge of the borders of Europe. Migrants from various countries and continents come to the borders of Europe in search of its values, its safety, and a refugee status.

Before the migrants may ask for a refugee status, they have to come across a border and for many reasons national borders of European countries are no longer ready to welcome them; fences are often the new borders which they meet.

Mariana Carranza Frontex 16 shows us as the next migrants in her installation, searching political asylum at a border. She says : « ...we are experiencing a particularly conflicting situation, but I am confident that no barbed wire, walls or borders can provide a solution in any field».

Geneviève Morgan

© Par Geneviève Morgan - Turbulences Vidéo #95



Mariana Carranza is an artist with multidisciplinary background, working with new technologies since 1988.
Born and raised in Uruguay, later lived in Spain, since 1995 based in Germany.
Her work focuses in the creation of interactive spaces and digital interfaces between bodies, movement, image and sound.
Individual and collective exhibitions, as well as lectures and workshops. For her activities she has received international recognition and awards.

BLONDE VÉNUS

CENDRILLON BÉLANGER (CAN/FRA)

Associated curator Stephen Sarrazin.

For almost twenty years, the Franco-Canadian artist Cinderella Bélanger has been working on producing self-portrait performances. Revealed by her series of nudes and her photobooth photos, in which she traced a map of Paris one photo booth after another, decorating these spaces while posing there, dotting the city with twigs, flowers, and pieces of fabric that served as ornaments, in order to reach an objective which we shall call 'ikematon', an encounter between a floral arrangement and the ephemeral trace of a composition that precedes the selfie. She continues this work with a series of installations leading to a diversion of what 'blonde' embodies socially in the West, between desire, innocence and parody.

In recent years, she has been playing on the imbalance between 'true blonde' and stereotypes, the shepherdess Heidi in the style of Bresson, i.e. waiting for a deflowering, or a pinup in the manner of Newton in a series of large-format photos.

Blonde Venus, a title borrowed from Josef Von Sternberg and from Marlene Dietrich who's seizing her destiny, brings together a selection of photobooth photos made over more than ten years, and a set of large-format photos taken at night outside, to which the artist adds some narration, while remaining faithful to the nude and self-portrait.

These series of photos are part of two videos shot nearly twenty years apart. The first one, The Rotary Hotel, is an unveiling, while the second 'Dark Blonde' (temporary title) is more a mask, an escape, and the viewer's will to retain her.

Blonde Venus is an installation by the Franco-Canadian artist Cendrillon Bélanger, who has been working for more than twenty years on the nude, self-portrait, and the space between composition and narration. This work brings together a selection of photobooth photos made at the Metro Hôtel de Ville in Paris, and large format photos taken at night in the Cévennes. Nevertheless, from the city to the country, the frame escapes its geography, these are images that exist only through the body of the artist. Two videos are added to the photos that correspond to the time periods and their performative approach.

Stephen Sarrazin

© Stephen Sarrazin - Turbulences Vidéo #95



Cendrillon Bélanger was born in Montreal in 1972. In the early 90s, she studied sculpture and multimedia at the Beaux-Arts in Paris in the workshops of Tony Brown and Jean-Luc Vilmouth. Her work is based on photography, performance and video, in which she deconstructs the nude in the self-portrait, playing with fragmentation, parody, seduction, and the erasing of an identity. She has participated in numerous exhibitions in Europe, Asia and North America. She lives and works in Paris.



Label (2=3)

LES ANIMAUX

JULIE CHAFFORT (FRA)

Screening of a series of 6 videos around animals and artifice.

I started the series of videos around animals and artifice in 2011. I had bought a balloon inflated with helium in the shape of a horse and I thought I had to do something with it. So I wandered around an entire afternoon in the countryside with my little horse until arriving near a paddock in which there was a mare. I tied the thread of my balloon to a stone and put it in the paddock when the mare had its back turned. I turned the camera on and filmed to catch the horse's reaction. When she saw the balloon, she became all worked up and kept on moving back and forth. Her behavior was quite impressive and funny at the same time.

That's how I started this series. I wanted to confront the animal with the artifice, the living to the inanimate (naturalized animals, stuffed animals, …). Put the animal in front of its own representation. What is incredibly great in animals is that they are direct. They do not cheat. Their reaction is complete.

Julie Chaffort

© Julie Chaffort - Turbulences Vidéo #95

Julie Chaffort is particularly interested in the immensity and emptiness of territories, their abandoned and desert-like aspect, but also their relationship to contemplation and meditation. Similarly, to imagine, write, and make a film, she chooses places that give no indication of time, temporality, geographical roots or civilization.

The artist has a particular inclination for discordance, the shifting of situations and emotions (the transition from serious to burlesque, from a state of tranquility to a dramatic intensity, from the everyday to the extraordinary), duration and endurance. In her films, «scenes-tableaux» follow one after the other, confronting one or several persons to an (in)action, a place, sometimes leading her actors to the confines of ridicule and physical performance. Song and music have an important place in the composition of the scenes. The characters are silent, sing, listen or play music.

Her work also includes a plastic dimension where installations and performances blend together.
Her approach could be defined as a reflection on fiction, the infinite possibilities of cinema as regards playing freely with narrative components and temporalities.

The work of Julie Chaffort does not lack courage or generosity, with a keen sense of the paradoxical situations that she likes to stage with an elegance of tightrope walker.

Jean-François Dumont

© Jean-François Dumont - Turbulences Vidéo #95



Films :

MEUTE II I Vidéo HD PAL 16/9 I 2'30 I 2016
MOUTONS/RENARD I Vidéo HD PAL 16/9 I 1'50 I 2011
COUPLE I Vidéo HD PAL 16/9 I 3'40 I 2016
MEUTE I Vidéo HD PAL 16/9 I 2'18 I 2015 I Production : POLLEN, artist residence.
CHIENS-LOUPS I Vidéo HD PAL 16/9 I 1'30 I 2014 I Production : Zébra 3 / Centre Clark / Canada.
HYBRIDE I Vidéo HD PAL 16/9 I/ 1'30 I 2012



Working in the fields of cinema and contemporary art, **Julie Chaffort** is particularly interested in the immensity and emptiness of natural territories, in their desert-like and abandoned aspect. Her films and videos are inhabited by a certain slowness, an invitation to listen and contemplate, but also have varied styles – absurd, the fall, surprise and unconventionality.

Her last film, *La barque* silencieuse was selected in 2016 in the French and first film competition at FID Marseille. It has also been screened at the Thaddaeus Ropac gallery in Paris Pantin during the exhibition Jeune création 66th edition and won two independent prizes, leading to two exhibitions, one for the Progress Gallery, *Entre chiens et loups*, and the other for the Pavillon Gallery in Pantin, *Les cowboys*. Julie Chaffort also won the Bullukian Award in 2015 and created Somnambules, a personal exhibition presented to the foundation. The artist was awarded the 2015 "Talents Contemporains" prize from the François Schneider Foundation for the work Montagnes Noires and participates in the collective exhibition Mezzanine Sud at the Musée des Abattoirs in Toulouse.

Julie Chaffort was born in 1982. She lives and works in Bordeaux, France.

ELLIPSIS

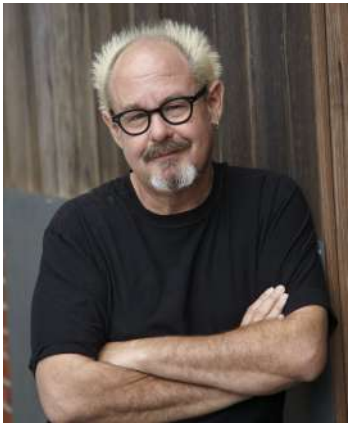
JOHN SANBORN (USA)

Stained glass and video projection, stereo sound / 2017
Created by John Sanborn / stained glass by Jean Le Bideau with Stéphan Bernard and Julien Piedpremier.
With the support of Triforium.
Soundtrack : Dorian Wallace

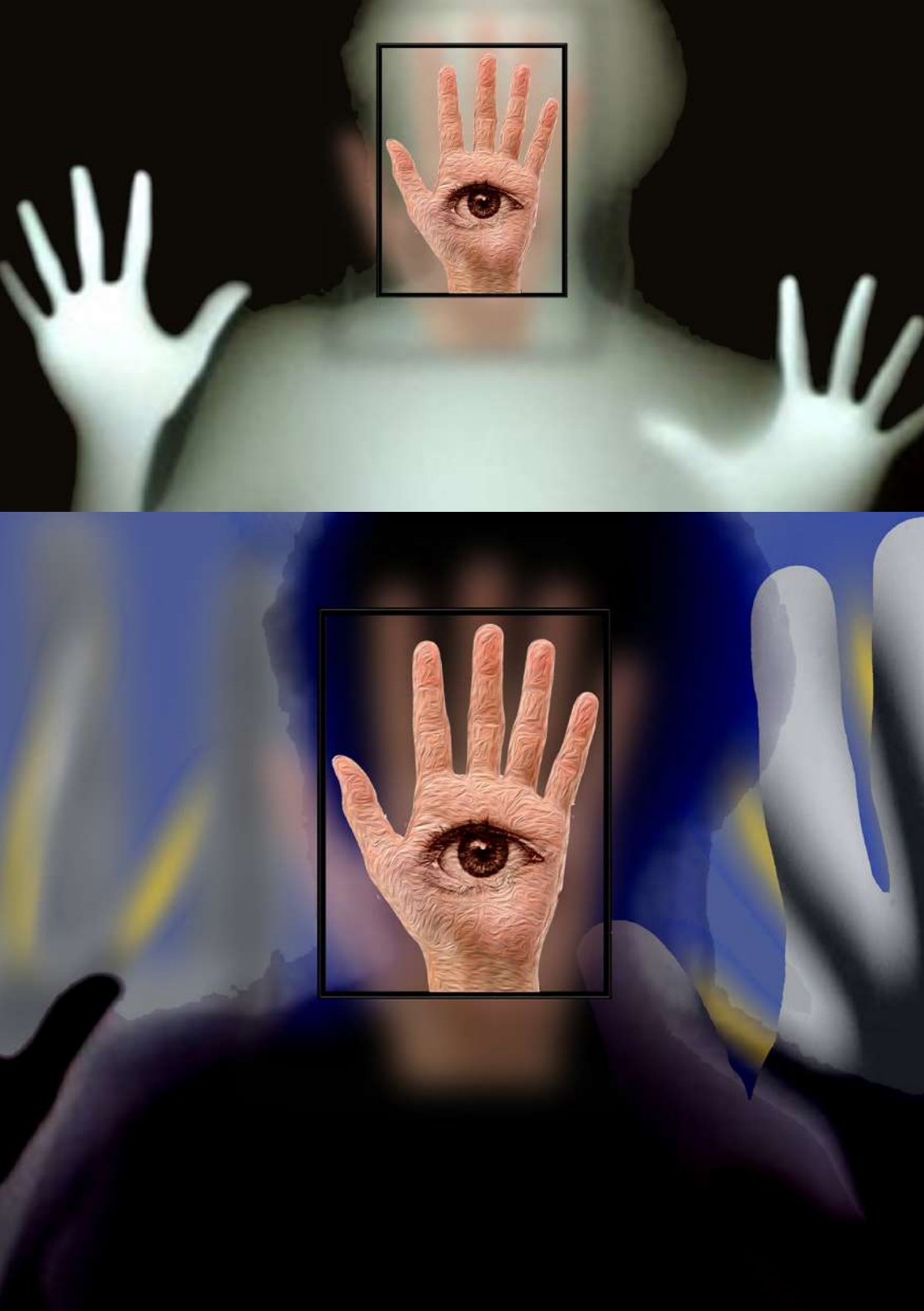
The question of authority and what turns the world is more important than ever. Out of control, and seemingly without passion or respect, we seek causality. Doesn't matter what it is – we must understand what makes things stop – and go. Our hand is tied to lies and misdeeds – and we find ourselves accountable for the actions of others. As we tabulate the moral cost of privilege – we know someone must pay. We understand how romance and business work, but we cannot control either. We seek the source and we find our hands are dirty – without salvation. Still, we dance – as joy informs silence.

The result of our confusion is a dizzying spiral that exalts us and condemns us. A force, unseen, controls us – and moves us towards danger and desire. Everything is important, but nothing matters.

John Sanborn is an award-winning media artist whose work has been shown at every major museum in the world, and broadcast worldwide. He has shown at the Whitney Museum, MOMA (permanent collection), the Kitchen Center in New York; the ICA and Tate Modern in London; and the Centre Pompidou (permanent collection) in Paris. He was an artist-in-residence at the celebrated TV Lab at WNET/13 and received grants from the NEA, NYSCA, and the Rockefeller Foundation. Vogue magazine named him "the acknowledged genius in the field".



His feature length works have played at major international film festivals including the Tribeca, Sundance, Mill Valley, Rotterdam, New York and London film festivals, winning numerous awards. Sanborn is the director of television programs for PBS, Comedy Central, and the National Lampoon Network. During the heyday of MTV he directed music/videos for Van Halen, Rick James, Nile Rodgers and King Crimson. He created (with Michael Kaplan) the interactive movie "Psychic Detective" which was played at the Sundance Film Festival and the first interactive online fiction, "Paul is Dead" produced by MGM and Microsoft.



BETWEEN DREAMS AND LANDSCAPE

GALERIE OUIZEMAN @ GALERIE GASTAUD

3 artists chosen to embody the desire for dreams that is part of the landscape itself.

The desiring landscape, the desired landscape. More than a utopia, a real need in a society where "mother nature" has been forgotten. Look at the moon, walk towards... The sixties saw this dream come true. Since then, our vision of this celestial body is no longer the same.

Neil Lang leads us to divide our gaze. There is not only one moon and the projection of light leads us to contemplate evanescent video images that are broadcast and that let us glimpse another possibility. Contemplate, let oneself go to the poetry of the image. This moon that never ceases to appear is a door to a dream...

Stephan Crasneanscki takes us into this impenetrable jungle. It is a question of losing oneself, of seeing the meanderings of thought towards which a Peruvian shaman guides us. In an unrelenting tracking shot, the camera leads us into an improbable illusion. The Amazonian forest, in its power and strength, resuscitates a need that one has tried to stifle.

Witness the birth of a world, watch the planet create itself, the mountains rise and emerge from the water, a return to a proto-historical time where everything is to be invented, where time stretches and marches through a resonant eternity. **Laurent Pernot** redraws a world in the video "Mountains" and urges us to be moved.

VIDEOFORMES 2017 is jump-starting a beautiful meeting between artists, gallery owners and viewers. The **Gallery Claire Gastaud** is inviting the **Gallery Odile Ouizeman** to come and propose a journey between dreams and landscapes that Stephan Crasneancki, Neil Lang and Laurent Pernot have fabricated and are recreating for us.



Montagnes (455 secondes)
Laurent Pernot | FRA | 2009 | 7'35
Vidéo HD, musique stéréo
Montagnes (455 secondes) shows a virtual mineral world in motion, by the succession of landscapes where mountains are seen to rise, like the virtual acceleration of terrestrial geological time.Inspired by photographs of current landscapes made by Laurent Pernot, this video is in a way a return to the origin of the formation of these massifs, which preceded the emergence of human life. The soundtrack suggests a powerful and disturbing underground volcanic activity, and then gradually introduces us to Schubert's *Trio in E Flat*.

Born in 1980, Laurent Pernot lives and works in Paris. A university graduate, and then of the Fresnoy National Studio of Contemporary Arts, he has since pursued a remarkable career path that has been punctuated with residences and exhibitions in France and abroad. By adopting all forms of expression, from the conception of installations to the production of images, Laurent Pernot experiments with temporal, poetic and immersive processes. His productions regularly revolve around the notions of the visible and invisible, time and fleeting memories, drawing inspiration from the imagination of the sciences and the history that haunts the individual as well as society. The identity, fragility, origin and limits of the living are among the themes that he explores in a recurrent way.



Ayahuasqueros

Stephan Crasneanscki | USA | 2012

Recordings from the Amazon, Peru 2012

In May 2012, the Soundwalk Collective, of which Stephan Crasneanscki is the founder, went to the heart of the Peruvian Amazon to collect the ancient ritual songs of the Ayahuasquero, Master Shaman and practitioner of plant medicine.

During his rites, the shaman consumes a powerful potion based on Ayahuasca or "liana of the spirits", a sacred liana of the Amazon jungle.

This potion causes a strong psychedelic experience that leads to visual and auditory hallucinations. It is in this state that the Ayahuasquero invokes "the icaro", or magic song. The icaro is more than a song, it is a language through which the shaman communicates with the spirits of plants and animals in the jungle – he speaks through them, and they sing through him. There are more than a thousand icaros through which the Ayahuasqueros call the spirits to treat, protect or attack. The icaros are "pure sound", melodies rendered abstract so that they become intangible, like air. In this intangible and all-powerful form, icaros allow shamans to swallow darts, visit distant planets, call the rainbow and kill.

In the form of a long tracking shot, Stefan Crasneanscki proposes a film that restores a mysterious vision of poetry that is still alive in this society.

Born in 1969 in Odessa, Stephan Crasneanscki lives and works in New York. After a BFA at the Parsons School of Design and a MFA at the Tisch School of the Arts at NYU, he created Soundwalk in 2000. His first soundwalks in Chinatown and the Lower East Side quickly become classics and the Adidas foundation gave him carte blanche to create three new soundwalks in the Bronx with Jazzy Jay and Afrika Bambaataa, which received an Audie Award in 2004. Since then, Soundwalk has developed a worldwide catalog with productions in Paris, London, Berlin, China, India, and Spain, receiving many awards: Dalton Pen Award 2005 for the Ground Zero Sonic Memorial Soundwalk with Paul Auster, Audie Award 2009 for the Beijing Soundwalk with Gong Li…

Stephan Crasneanscki regularly collaborates with leading brands and cultural institutions. His first photography exhibition took place in Chelsea, New York in 2001. In 2008, he photographed the twelve most influential religious leaders for the Naudet brothers' book, "In God's Name: Wisdom from the World's Great Spiritual Leaders."



Under the Moonlight, Approximately 4000 Kelvin
Neil Lang | USA | 2016
Photographie et vidéo
Hear the silence.
Intriguing poetry. Like a narrative that is created. Observe nature at night. Reveal its magic by strong lights and contrasts. Play with very cold light temperatures. Night becomes an envelope of creation, a moment of exchange with nature. We almost hear its silence.

A paradoxical world where science and intuition rub shoulders. By revealing the fragile equilibriums between objects, Neil Lang seeks out the obvious interactions that are the foundations of parallel and autonomous universes and worlds. He delivers both an image, with the status of unreal openness, and in the same space-time he uncovers fundamental concepts inscribed in nature. Universe, Stars, Orbit, Gravity, the fundamental systems of our nature are in perpetual motion. Contradictory and indispensable, this movement creates a well-established balance that the artist brings out, a testimony to a phenomenon both physical and aesthetic. We then think of Walter Benjamin and the aura that bathes us in a rational world while recognizing, through the value attributed to a work of art, another possible source of knowledge that would not be rational but magical...

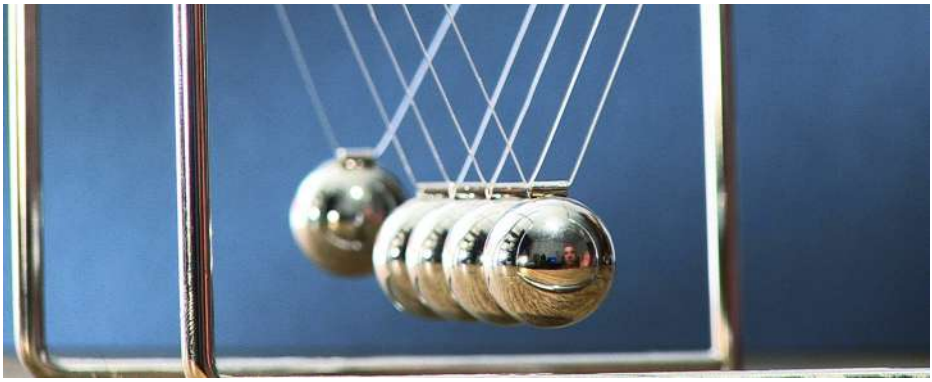
Ester Arman
© Ester Arman - Turbulences Vidéo #95

Born in New York in 1967, lives and works in Paris.
Neil Lang spent his childhood in New York where his father, a painter, took him to the artistic milieu of the Village. It was in France that he was trained in photography in the Air Force where he was recruited as a photographer-technician.
He then moved to the press and advertising world and was confronted with the immediacy of the relationship to the image by becoming director of communication for a cultural news magazine. Afterwards, he created and managed an interactive creative agency that designed productions for leading fashion, luxury and design brands such as Karl Lagerfeld, Ungaro, Oscar de la Renta, Loris Azzaro...
For ten years, he has collaborated in the production and dissemination of visual art photography with international artists, while developing a practice of photography where emotion and contemplation intermingle in scientific questions.

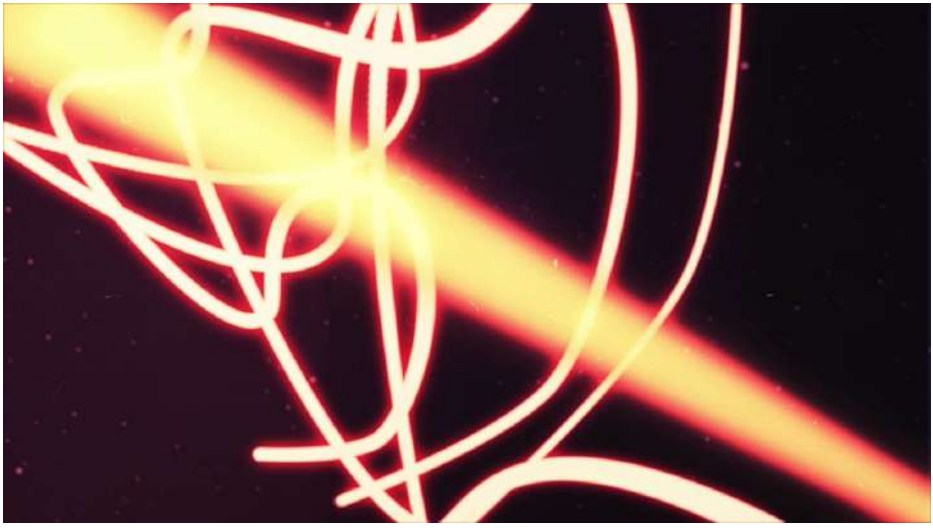
EXHIVITED VIDEO

FRANCIS BROU & MAX HATTLER

Contemporary artists films are often ill-adapted to standard movie theater screenings. They are to be considered as visual arts, more like paintings when it comes to their relationship to the public and are better off exhibited in a museum, an art centre or a gallery.



À ma façon | Francis Brou | FRA | 2016 | 81'13
À ma façon narrates us in 33 short chapters the lucks and small misfortunes of days.



Five | Max Hattler & Team Five | DEU | 2016 | 57'37
An abstract animation visualisation of Gustav Mahler's Symphony No. 5, created by Max Hattler with 36 student animators at School of Creative Media, City University of Hong Kong.

VIDEO ACADEMY

STUDENT WORK

This initiative began in 2014 with the aim of valorizing creations and allowing the participating teachers and students to have a professional experience in an international event.

Institut d'études scéniques, audiovisuelles et cinématographiques (Beirut)

The Institute of Scenic, Audiovisual and Cinematographic Studies IESAV is attached to the Faculty of Arts and Humanities of Saint Joseph University in Beirut, LEBANON. Since its creation in 1988, IESAV has remained a pioneering institution in audiovisual, cinematographic and theatrical studies in the Near East. IESAV offers three cycles of training: Bachelor, Master and Doctorate. Innovative educational strategies, specialized premises, state-of-the-art equipment and wide dissemination of its works ensure the theoretical and technical training essential to the personal and professional success of the student at IESAV.

The workshop:

The videos of IESAV students were produced as part of the Alternative Video course in Bachelor 3. Different approaches were offered to the students to encourage them to think differently about the video medium for which they have essentially a cinematographic approach. For this, it was necessary to break with the narrative to which they were accustomed in order to develop a new language. This was done throughout the semester in the experimentation of the videographic medium by a reflection on their political, social and cultural environment.

In Lebanon, the political system is confessional and the coexistence between the various communities has for many years been extremely fragile. To this must be added chaos, violence and corruption that are part of every Lebanese's daily life. Students were to observe the consequences of these living conditions in order to take a critical look at their daily lives. Based on their perceptions and the resulting emotions, each student expressed his feelings through videographic language.

François Yazbeck is interested in the issues of confinement and oppression exerted by the social and religious pressure on individual behaviors and their impact on the body.

Sirine Fattouh, teacher, alternative video course, Bachelor 3, Institute of Scenic, Audiovisual and Cinematographic studies, Beirut, Lebanon..

The selection:



In Utero
François Yazbeck | LBN | 2016 | 12'08
A discreetly navel-like introspection, welcome to me.

École Supérieure des Beaux-Arts Tours Angers Le Mans

The school of Tours, Angers and Le Mans (TALM) offers a wide range of courses: art, sound design, conservation-restoration, textile techniques, space design and object design. Teaching is provided by teachers who are all professionals in the arts. Through its extensive network of partnerships in regional, national and international territories, TALM enables its students to discover the pluralistic world of art and contemporary design, to undertake internships around the world and to prepare effectively for professional integration. In addition, the institution places special emphasis on research for which it knows how to master the issues and meet the challenges.

The workshop:

«Colors: Light in pieces» is a workshop for the initiation to light and color, directed by **Hélène Mugot**.

After studying the questions of optics, elementary chemistry or the history of the visual arts, students will have to consider color as a means of expression and writing that serves artwork, in the creation of visual artwork.

The Selection:



Joséphine

Noémi Guihéneux | FRA | 2015 | 7'08

A phrase in the school-book of Josephine, a distant grandmother, resounds between the domestic walls. «All the pleasures of the earth are not worth a tear of penance.»

She knits her doll's clothes white when the red tear touches the ground. Disorder settles in. She then slips away from the perceptible and draws a detour on the threshold of freedom.

The workshop:

«The thread and traces» is a workshop of creation and research directed by **Laurent Millet** and **Isabelle Lévènez** in partnership with the Museum of Fine Arts of Angers.

Centered around an exhibition at the Museum of Fine Arts in Angers, in a perspective of exchange between works of heritage and those of the students, as a journey through time and history at the heart of the museum, students are invited to intervene in a number of different ways: dialogue, appropriation, thematic, formal, historical

The Selection:



Tribute

Milena Massardier | FRA | 2015 | 3'12

The film establishes a link between the different modes of the representation of war. The reproductions and videos of battle paintings pass by to the rhythm of the song «Die Motherfucker Die» of the group Dope, regularly used in amateur montages broadcast on the Internet and emerging as real odes to military virility and to arms.

EXHIBITIONS: VIDEO ACADEMY

École Nationale Supérieure d'Art et de design de Reims

L'École Supérieure d'Art et de Design de Reims (The Graduate School of Art and Design of Reims), one of the oldest art colleges in France, is today well established in the 21st century. Renowned for the quality of its teaching, both in art and design, each day the school weaves together a unique education, working with professionals, open to European exchanges and cultural globalization. Its dynamic approach, which has made it famous beyond France, allows it to offer its students multiple opportunities and experiences, encounters in the creative sector, in research and prospection. ESAD Reims is a public establishment which delivers national degrees from the Ministry of Culture: this is a label of the quality and a guarantee of the values of the public service.

Becoming an artist implies a lot of work in exploring and researching one's own project, and learning the multiple languages and mediums that are used in art today. The designer learns to push back the limits of what can be questioned in its form, its use and its way of being made. Food design, vegetal design, are two specialisations that integrate what is living to these questions. Graphic and digital design elaborate the interfaces of our future objects. These diverse contemporary artistic practices that are open to one another, allow students to have a reactivity and a diverse skills range directly related to their own time.

What place will the creator have in tomorrow's society? What will future artistic professions be like? For the artist or the designer, an artistic higher education gives him or her the chance to rapidly take part in the professional world and to begin a unique journey, and allows them to peacefully envisage future evolutions. As well as its objectives of initial education, resulting in a degree, and also to respond to present developments the ESAD is also a cultural participant, a continuing education organisation, a publisher (of books and of small objects in limited editions), a national participant in research, with the first ever Chair of Design in a Higher Education Art School, an incubator and a hothouse for new projects.

Claire Peillod, Director

The workshop:

The video workshop concerns students from all programs from the 1st to 5th year. Professor: **Gérard Cairaschi**, artist.

The films made by the students of ESAD are regularly screened in public and recently during the following events: Museums Night, Documentary Film Month, Cinema Festival, Night of Video Art at the Pompidou Center in Metz, Nuit Blanche - Museum of Hunting and Nature (Paris), Design venue in Paris.

The selection:



Deutschland-Zeitgeist (Allemagne-esprit du temps)

Elsa Belbacha-Lardy | FRA | 2016 | 6'10

The film proposes a stroll through time, between memories of the past and memories of the present. Using only archival images, it is the spirit of the time that prevailed between Germany and France from 1935 to the present day that I sought to reconstitute.

Sometimes in German, sometimes in French, the memories resurface almost synesthetically.



La petite chambre

Thomas Schmal | FRA | 2016 | 6'

I sit comfortably in an advanced state of sleep.
The small room, around the walls.
Loop my thoughts, looping, again,
A daily wandering on the web,
A reminder of bad dreams.

EXHIBITIONS: VIDEO ACADEMY

Estonian Academy of Arts

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.

In 2013/2014, there are 604 students in the Bachelor's programme, 361 in Master's programme, 46 in the Doctoral programme, and 243 students in the Open Academy.

The goal of the Academy is for graduates to be able to function successfully in society and work as independent creators and thinkers. That is why the curricula are formed in such a way as to develop the analytical ability and critical thinking of students.

The workshop:

Work carried out during the experimental video workshop led by **Raivo Kelomees**, autumn 2016.

The Selection:



Delusion
Mari-Leen Ükskülа | EST | 2016 | 1'



Confession
Merle Luhaäär | EST | 2016 | 3'12



The Intruder
Katrin Enni | EST | 2016 | 3'



Obessive Compulsive Disorder
Johannes Luik | EST | 2016 | 2'28



So Beautiful
Aivar Tõnso | EST | 2016 | 4'03

EXHIBITIONS: VIDEO ACADEMY

École Nationale Supérieure d'Art et de design de Nancy

Founded in 1708 by the Dukes of Lorraine, ENSAD Nancy is the only one of the seven national schools located in the regions to develop the widest range of degree courses (Masters level) that are oriented towards trades: art, communication and design. Its public service approach is open and unique, balancing research and professionalization. Since October 2016, it has been located on the Artem alliance campus and participates in a unique pedagogical interdisciplinary experience between Art, Technology and Management.

As a place of training and cultural actor, ENSAD is both part of the Lorraine region and international. A post-master program has been developed: the Offshore School, a research program for creation and globalization, based in Shanghai and a third cycle: the national typographic research workshop (ANRT).

The workshop:

The short films presented are the result of a workshop entitled «Cinéma plasticien», bringing together students from the three schools that make up the ARTEM center in Nancy (Ecole des Mines, ICN, and ENSAD). Under the guidance of a filmmaker (**Philippe Fernandez**) and an artist-video teacher (**Brigitte Zieger**), the workshop enabled students to confront the language and methodology of cinema in a context of creation and reflection on plural images. The two films have in common that they were conceived from the approach of spaces and their cinematographic potential. They are not to be regarded as perfect objects, but as extraordinary cinematographic attempts that have engendered reflections, dialogues and questioning relative to all dimensions of cinema, from form to dramaturgy.

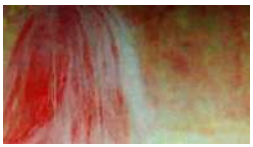
The selection :



Vies à vies
Collectifs | FRA | 2016 | 7'46
The film shows a solitary character living in autarchy in his apartment, confronted with a counterpart that is none other than himself.



Ils
Collectifs | FRA | 2016 | 6'12
The film features a character wandering naked in a forest, discovering that he is not alone and, perhaps like his fellow creatures, the product of a strange factory.



Bientôt, nos étés perdus
Clément Verrier | FRA | 2015 | 5'01
"Soon we shall plunge into the cold darkness; Farewell, vivid brightness of our too short summers!"
Charles Baudelaire

Selection from outside the workshop (5th year of ENSAD)

EXHIBITIONS: VIDEO ACADEMY

École Nationale Supérieure d'Art de Dijon

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 offers a high level of education (undergraduate and graduate level) and prepares students for the Diplôme National Supérieur d'Expression Plastique. With an international vision, it puts forward three specific research axes: Painting and Color, Art & Society, and Urban Changes. Its image and new media division is part of these three approaches and develops numerous local and international partnerships that promote research, creation and dissemination of works.

The workshop :

The videos presented come from a Research and Creation Workshop and a workshop that took place in 2015 and 2016.

Territoires à l'Écran, is a Research and Creation Workshop proposed by **Germain Huby**, a visual artist and professor of cinema-video, and **Vanessa Desclaux**, a curator and professor of art history.

Twenty students from the 2nd to the 5th year, enrolled in the Art and Space Design departments, took part in this workshop supervised by three artists, **Claire Malrieux**, **Till Roeskens** and **Safia Benhaim**. The production gave rise to a collective exhibition in the church of Saint Philibert in Dijon.

Through their proposals, students explored and invented new territories that question our relationship to others and the world. The works presented bear the imprint of the omnipotence of the technologies of connectivity and the image industry, the way in which they shape our practices and our viewpoints. To think of one's own territory is to try to escape and to resist this formatting in favor of new relational and poetic forms.

Don't Think, a workshop proposed by **Germain Huby** to students from the first to the 5th year lasts for a period of five days.

On the basis that we all undergo religious, political, aesthetic, moral, economic conditioning and that our society, through a conquering media system, engenders models of life, imposes stereotyped behaviors, dictates attitudes, discourses and ways of behaving, students questioned the forms that this daily conditioning took and gave an artistic response to this research through video.

Sélection :



Territoires

Jonathan Couturier | FRA | 2016 | 3' (extrait)

Jonathan Couturier explores the spaces of video game and records the landscapes that he travels through, thanks to a computer tool. The images on the screen testify to his travels in these territories. The texture of the digital landscape is transformed by the machine. The screen becomes a painting, and the pixel becomes the paint. The two hemispheres of the image successively share the surface of the screen. The pictorial territory convokes the mental territory..

Technical : Compositing / HD 1920X1080



Going Places

Andréa Spartà | FRA | 2015 | 3'

Imagined as the extension of the «Horse of Turin» by director Béla Tarr (2011), this video presents a character who has lost everything and is waiting to get everything back. He walks, in the dark and in the snow, to reach the mountain. Little by little everything disappears...

Technical : Digital Animation / HD 1920X1080



Compas

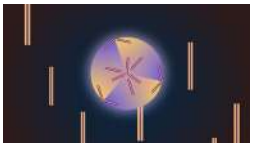
Justine Taillard | FRA | 2015 | 4'10

In the middle of a kitchen, a young woman turns around and around, obstinately following the camera lens in motion. A strange race in an unstable setting, an egocentric carousel where the body that continues on loses its cadence. How to stay within the framework of a hurried system that never runs out of steam?

Technical : APN / HD 1920X1080

School of Creative Media, City University of Hong Kong

The selection :



Five

Collective | HKG | 2016 | 57'37

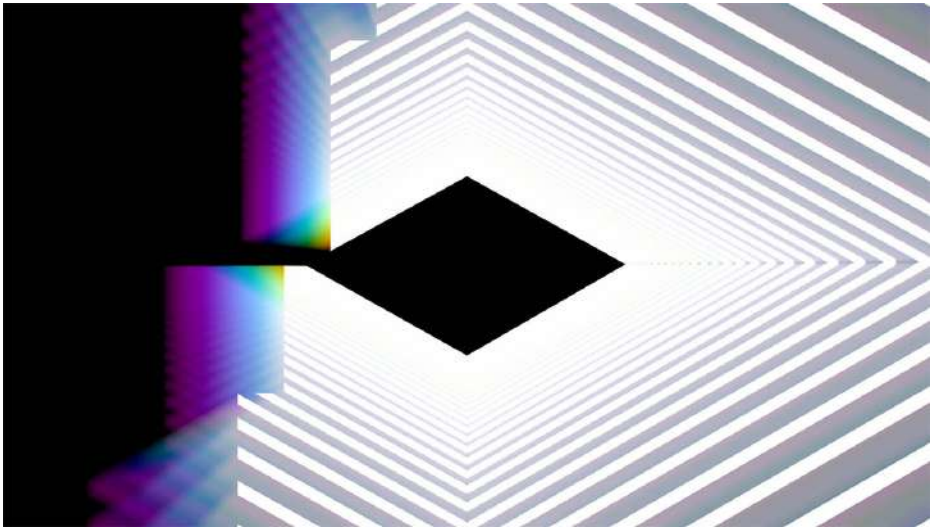
An abstract animation visualisation of Gustav Mahler's Symphony No. 5, created by Max Hattler with 36 student animators at School of Creative Media, City University of Hong Kong

Directed by Team Five with Max Hattler.
Executive Producer and Supervisor: Max Hattler of School of Creative Media, city of Hong Kong.
Supported by 'Teaching Start-Up"s grant, given by the committee of Hong Kong University (Project No. 6000566).

Animators for Funeral March and Adagietto : Zhen Bao, Kei Chee Choi, Hiu Lam Chow, Kevin Finck, Pui Iu Kan, Cheuk Hin Lam, Yiu Ki Lee, Wai Kwo Leung, Leonie Opelt, Mung Kiu Tam, Yeuk Hei Dick Wan, Alexandra Woermann, Ka Kiu Wong, Wai Yin Yan, et Yin Ting Yip.

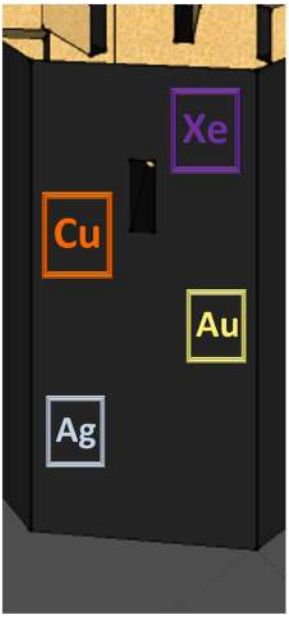
Animators Scherzo & Rondo : Jing Bi, Tsui Yin Choi, Shang Gao, Yuan Gao, Wenya He, Wing Kwan Ho, David Man-hon Lee, Shuoyuzhou Li, Xiaobin Liu, Pak Lap Liu, Xiaoxiao Ma, Jiayue Wang, Qianwen Wang, Yannan Wang, Suk Yin Wong, Shicong Xie, Ze Yun, Riwen Zhang, Qian Zhao, Gelin Zhou, and Lina Zhu.

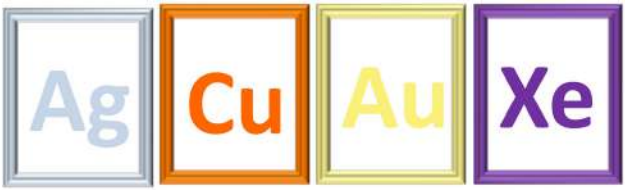
Soundtrack : Gustav Mahler, *Symphony No. 5*



RÊVES DE SCIENCE #6

LE ZOOTROPE DES ÉLÉMENTS







As part of the Innovation and Creativity program, students from the SIGMA school are taking part in a module connecting art with science proposed by the Service Université Culture, under the artistic responsibility of Anne-Sophie Emard and in partnership with VIDEOFORMES. The installation will be visible from March 13-31 in the forum of the Maison de la Vie Etudiante on the Cézeaux campus. It will be relocated to the SIGMA School during its Open House.

The students proposed a reflection on Dimitri Mendeleev's classification of the elements, on the history of radioactivity, and on Stephen Hawking's work on black holes, in a zoetrope-inspired device in which we can see projected images on the inside.

Eight windows will reveal eight screens that will show eight videos related to the portraits of scientists or experiments chosen by the students.

Through an editing trick, the videos will create the illusion that the images are sliding from one screen to another in order to reinforce the reference to the zoetrope and to encourage the viewer to circulate around the work to discover all the "facets".

The walls of the structure will be covered by the signs of the periodic table of elements.

In charge of the course : Isabelle Thomas (pôle COFI)
In charge of the department Arts, sciences, technics, society : Evelyne Ducrot, director of the SUC
In charge of the department Cinema : Caroline Lardy, lecturer in cinematographic matter
In charge of the Maison de la Vie Etudiante : Nathalie Cousteix-Jouen
General director : Michel Durot – SUC

LITTÉRATURE AU CENTRE

VIDEOFORMES' SELECTION

Continuous screenings of a video selection proposed by VIDEOFORMES.

Since 2015, the "Literature at the Center" gathering, organized by the association "Literature at the Center of Auvergne", has been hosted by the University of Clermont Auvergne, the University Culture Service (SUC), the Center for Research on Literature and Socio-poetics (CELIS), and their partners (Maison des Écrivains et de la Littérature, DRAC Auvergne Rhône Alpes, the City of Clermont, Clermont Métropole, the département Council, Sofia, the Clermont-Ferrand regional educational authority, the Clermont University library, Bibliauvergne, Lira, the SELF XX-XXI, etc.) Under the banner of literature, they bring together in the city writers, academics, literary critics, publishers, artists, and booksellers… They are attached to contemporary university research in literature, and involve pupils, students, teachers from kindergarten to university, librarians, journalists, and professionals who wish to share a reflection on literature and the world through reading. They intend to share encounters, knowledge and the pleasure of reading with audiences in various contexts, and to make literature a celebration.

The 2017 LAC gathering confronts writing and cinema according to the most varied perspectives possible: adaptations of literary works to the cinema, experience of the writer-director, use of cinema techniques in novels, biopics of writers, the use of narrative and fiction in the two arts, cinema and literature in the city and in the contemporary world… Around the Honorary President, Marie-Hélène Lafon, there will be 18 writers, filmmakers, screenwriters, literary and cinema specialists… and, as every year, actors, musicians, videographers… to put literature in music, images, and shows…

3e Rencontres Littérature au Centre on the thème Litterature and Cinema
from the 27th of March to the 2 of April
With Marie-Hélène Lafon, Stéphane Bouquet, Christophe Honoré, Maylis de Kerangal, François Bégaudeau, Marie Nimier, Éric Vuillard, and others…

Films suggested by Evelyne Ducrot (Service Université Culture), Stéphane Haddouche (Cinéfac) & Gabriel Soucheyre (VIDEOFORMES) :

Les gens bizarres / Jérôme Lefdup / FRA / 2005 / 4'18
Marchant Grenu / François Vogel / FRA / 2013 / 2'21
Encore des changements / Benoit Guillaume & Barbara Malleville / FRA / 2013 / 10'
Lacan Dalida / Pascal Lièvre / FRA / 2000 / 6'30
L'éternel retour / Pascal Lièvre / FRA / 2012 / 3'27
O túnel / Cèsar Meneghetti / Italie / 2005 / 2'
Cantate du café / Franck Coulot, Jean-Philippe Mangeon, Valentin Laurent / FRA / 2014 / 3'
T'as bien consommé aujourd'hui? / Nicola Bettale / ITA / 2011 / 4'12
Projections / Bob Kohn & François Gaulon / FRA / 2016 / 6'26
Modification des lieux / Christophe Laventure / FRA / 2016 / 5'32
Carnet / Didier Feldmann / FRA / 2011 / 4'40
Au quotidien / Maya Chami / LBN / 2016 / 4'
I&THEM / Tamara Laï / FRA / 2015 / 1'52
Le cinéaste et l'inverse / Jonas Luyckx / FRA / 2013 / 17'56
Tal-Tears of hope / Rachel Yedid / FRA / 2016 / 10'03
Those Drawn Alive / Jukka-Pekka Jalovaara / FIN / 2015 / 6'20

ROUND TABLE

SECOND SCREEN / FIRST WRITING

In partnership with Université Clermont Auvergne / Service Université Culture / Institut des Sciences de la Communication du CNRS (ISCC pôle Auvergne) / Littérature au centre (LAC).

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

At the beginning was the verb-image!

We will confront the two stages of writing: ante-production and post-production writing for images. Through this double tempo, the question of publishing (for the artist) and of reading (for the receiver) arises again. Read a text, read an image...

Two stages for this panel as well, in which we hope to confront and intersect: the image becomes a verb; the verb becomes an image.

Ante...

The image becomes a verb. This is Lorenzo Soccavo's opportunity to discuss the issue of "non-verbal narration". How can images alone narrate? What does naming do, what does naming entail? There are a number of short films, documentary films, fiction, animated films... stories without words. Yet they are not exempt. They are based, perhaps even more than others, on an enormous amount of writing work beforehand; work that makes the subject readable and colors it in a certain way.

Post...

The verb is made an image. With electronic writing, new practices appear, not literally, but re-discussed. To "paint a portrait of a bird" could have been the title of this panel. And for a while, it was considered. For with our first interlocutor, we will question the place of the tweet (chirping) in our lives. The emergence of live tweets, on a television show (series or political debate), during a movie preview, or during the coverage of a news item in the local press... raises the question of the position of the reader-author. The researcher from the Catholic University of Milan, Marina Villa, even speaks of a second screen. Interactivity, improvisation, spontaneous writing... or, on the contrary, prepared reflection, launched on social networks, are at the heart of this exercise as well as within the sphere of *twitterature, a movement descended from Oulipo (a workshop of potential literature).*

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.

Golnaz Behrouznia is an artist in residence at VIDEOFORMES and exhibited *Lumina Fiction #2* at Galerie de l'Art du Temps.

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xénophobie, homophobie…

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DESIGN CATHERINE ZASK

VIDEOFORMES • Titles

Addendum | Jérôme Lefdup | FRA | 2016 | 5 min 06
All Rot | Max Hattler | DEU | 2015 | 3 min 13
Any Road | Boris Labbé & Daniele Ghisi | FRA | 2016 | 10 min 04
Aquatint | Overlap | GBR | 2016 | 5 min

Attraction | Christiane Goppert | DEU | 2016 | 3 min 26
Autour d'une branche | Daniel Auclair | FRA | 2016 | 2 min 40
Ayhan ve ben (Ayhan and me) | Belit Sağ | TUR | 2016 | 14 min
BAREBACKER - The secret lovers get unknowingly struck | Ana Moravi | BRA | 2016 | 6 min
Behind the wall, Papay creative world | Orkney | Anne-Sophie Emard
Beti bezperako koplak | Ageda Kopla Taldea | ESP | 2016 | 5 min 24
Bientôt, nos étés perdus | Clément Verrier | 2015 | 5'01
Black Line | Matt Abbiss | GBR | 2015 | 1 min 20
Black Sun | José Man Lius & Gauthier Keyaerts | FRA | 2016 | 5 min 15

Blink | Clermont-Ferrand | Aminata Bouaré
Boite | Collège Gérard Philippe de Clermont-Ferrand
Broken | Rikke Benborg | 2016
Camgirl odalisque | Hugo Arcier & Mathilde Marc | FRA | 2015 | 3 min 25
CANDICE | Mademoiselle L | 2014
carte noire, AT| CA | Michaela Grill | 2014
Catharsis | Fabrice Leroux | FRA | 2016 | 3 min 34
Choc spatial | Lycée Blaise Pascal d'Ambert
Cinéma Emek, Cinéma Labour, Cinéma Travail | Özlem Sulak | TUR | 2016 | 4 min 30
Clair obscur | Clermont-Ferrand | Théophile Barrancos & Thomas Sogny
Class | Reza Golchin | IRN | 2016 | 1 min 49
Clermont 26 février | Clermont-Ferrand | Anick Marechal
Compas | Justine Taillard | 2015 | 4'10
Confession | Merle Luhaäär | 2016 | 3'12
Crash | Collège Antoine Audembron de Thiers
Création d'un petit monde | Collège Gaston Doumergue de Sommières
Cubano Cuba si | La Havane | Gabriel Soucheyre
De la réalité au rêve | Collège Antoine Audembron de Thiers
Delete | Alexandre Dufrasne | BEL | 2015 | 0 min 27
Delusion | Mari-Leen Üksküla | 2016 | 1'
Dessine ta réalité | École Marie-Curie de Montpellier
Deutschland-Zeitgeist (Allemagne-esprit du temps) | Elsa Belbacha-Lardy | 2016 | 6'10
Don Quijote | claRa apaRicio yoldi | ESP | 2016 | 3 min 10
Ego | Nicolas Provost | BEL | 2016 | 3 min 37
Electro-flâne | Collège Victor Hugo de Saint-Yorre
Encore un gros lapin ? | Émilie Pigeard | FRA | 2016 | 6 min 12
Escape | Lycée Cassini de Clermont
Et maintenant | Collège Gérard Philippe de Clermont-Ferrand
Everlasting Gelatin | Hadrien Téqui | FRA | 2016 | 11 min 07

Exi(s)t | Daniel Wechsler | ISR | 2016 | 1 min 45
Exquisite Corpse Video Project – Volume #05 Crisis & utopia | International | 50 min
Feet feelings | Lycée Jean Zay de Thiers
Fiesta forever | Jorge Jacome | PRT|FRA | 2016 | 20 min 45
Final Gathering | Alain Escalle | FRA | 2016 | 24 min 41
Fleurs en folie | Collège du Beffroi de Billom
Fruit Crush | Lycée Jean Zay de Thiers
Gangrène | Clermont-Ferrand | Jeanne Bedut, Laurie Crozat & Baptiste Gauthey
Ghost Tracks | Jérôme Boulbes | FRA-JPN | 2015 | 5 min 07
Going Places | Andréa Spartà | 2015 | 3'
Horizontal Dance | Minna Suoniemi | FIN | 2016 | 2 min 46

Hors-Champ | Bob Kohn | FRA | 2016 | 2 min 33

How To Make It Rain | Edgar Endress | CHL | 2016 | 8 min 47

I bring sleep | Rikke Benborg | 2015
I&THEM | Tamara Laï | BEL | 2015 | 1 min 52
Ils | Collectifs | 2016 | 6'12
Imagination | Lycée Jean Zay de Thiers
In Utero | François Yazbeck | 2016 | 12'08
Je n'aime pas | Lycée expérimental d'Oléron
Joséphine | Noémi Guihéneux | 2015 | 7'08
L'aventure aquatique | Collège Antoine Audembron de Thiers

VIDEOFORMES • Titles

L'ennui | Lycée expérimental d'Oléron
L'ombre de la couleur | Lycée expérimental d'Oléron
L'œil correcteur | Lycée Sainte Marie de Riom
L'Œil du Cyclone | Masanobu Hiraoka | JPN | 2015 | 5 min 03
La petite chambre | Thomas Schmal | 2016 | 6'
Le bulbe tragique | Guillaume Vallée | CAN | 2016 | 6 min 09
Le monde tourne autour du téléphone | Lycée expérimental d'Oléron
Le tour du monde | Collège Gaston Doumergue de Sommières
Leetidôuh | Clermont-Ferrand | Léa Morisson & Lorry Raimbault
Left Handed | Mattia Casalegno | ITA | soundtrack by Different Fountains | 2015 | 4 min 06
Liberté, égalité, fraternité, nous écrivons vos noms... au collège et à la maison... | Collège Sainte-Marie de La Roche sur Foron
Little boy | Lycée Sainte Marie de Riom
LYING WOMEN | Deborah Kelly | AUS | 2016 | 3 min 56
Malgrin Debotté | Morgane Marinos, Claire Brodelle, Cindy Kinadjian, Clarisse Valeix | FRA | 2016 | 6 min 08
Mannequin challenge pour les 2CACH | Lycée Pierre-Joël Bonté de Riom
Mémoires pour un Privé | Rania Stephan | LBN | 2015 | 31 min 35
Mirror | Anna Lytton | DEU-GBR | 2016 | 5 min 17
Modification des lieux | Christophe Laventure | FRA | 2016 | 5 min 32
Mystère 141 | École primaire de Mozac
N'oublie pas tes rêves | Unité d'enseignement du Centre Médical infantile de Romagnat
Neon | Clermont-Ferrand | Marion Amand
No boys | Collège Albert Camus de Clermont-Ferrand
No Picture, No Glory or the Triumph of Apophenia | COLLECTIF_FACT | CHE | 2016 | 6 min 50
Nœvus | Samuel Yal | FRA | 2016 | 8 min
Nuées | Myriam Boucher | CAN | 2016 | 10 min 02
Obessive Compulsive Disorder | Johannes Luik | 2016 | 2'28
Out of Autofocus | Mikhail Basov | RUS | 2016 | 2 min 03
Overflow | Victor Galvão | BRA | 2015 | 2 min 55
pepsi, cola, water? | Tom Bogaert | BEL | 2015 | 9 min 18
Perdu | Lycée Sainte Marie de Riom
Post Rebis | Alessandro Amaducci | ITA | 2016 | 3 min 39
Projections | Bob Kohn & François Gaulon | FRA | 2016 | 6 min 26
Q | Milja Viita | FIN | 2016 | 6 min 07

Ravages | Alan Lake | CAN | 2015 | 13 min
Reading against the wind | Iris Schwarz | AUT | 2016 | 3 min 31
Rectangle | Collège Gérard Philippe de Clermont-Ferrand
Rentrer dans le téléphone | Collège Gaston Doumergue de Sommières
Rester dans le noir jusqu'à devenir son paysage | Fabrice Reymond & Loreto Martinez Troncoso | 2017| poésie augmentée ou kamishibai forme de cinéma conté du Japon | 43 min
Rêve d'une écolière | Lycée français International de Vientiane (Laos)
Rhizome | Boris Labbé | FRA | 2015 | 11 min 55
Rituel 3 : Le Baptême de mer |Performance & film d'Emilie Rousset & Louise Hémon | 2017| 30 min
Rupture | Lycée Cassini de Clermont
Savagery | Harold Charre | FRA | 2015 | 11 min 10
Save my heart from the world | Jacques Perconte | FRA | 2015 | 9 min 57
Scie sauteuse | Anne Lise Michoud | FRA | 2016 | 2 min 28
SEED variations | Genetic Moo | 2015
SILENT BLOCK | Cédric Dupire | 2013
So Beautiful | Aivar Tõnso | 2016 | 4'03
Solid | Seb Kraemer | FRA | 2016 | 2 min 28
Spazio-Tempo : Voyageur temporel | Roberto D'Alessandro | ITA | 2015 | 3 min 25
Squame | Nicolas Brault | CAN | 2015 | 4 min 06
Story glass | Collège du Beffroi de Billom
Territoires | Jonathan Couturier | 2016 | 3' (extrait)
Testimonium | Clermont-Ferrand | Nicéphore Lanord
Tête en l'air, Les sentiers de Clermont | Clermont-Ferrand | Alex Migot, Zoé Fraysse & Nicéphore Lanord
The bacon team | Lycée Jean Zay de Thiers
The chalk project | Lycée Jean Zay de Thiers
The Intruder | Katrin Enni | 2016 | 3'
The life | Collège Gaston Doumergue de Sommières
The stickman | Collège Gérard Philippe de Paris
The Toby Tatum Guide to Grottoes & Groves | Toby Tatum | GBR | 2015 | 10 min 05
Topless Cellist' – Charlotte Moorman | Howard Weinberg & Nam June Paik | 1995 | 29 min
Topplegheist | Clermont-Ferrand | Argan Connan

VIDEOFORMES • Titles

TRAVELLING One / USA | Catherine Radosa | FRA/CHZ | 2016 | 12 min
Tribute | Milena Massardier | 2015 | 3’12
Un amour collé | Collège du Beffroi de Billom
Un monde à l’envers | Collège Antoine Audembron de Thiers
Uncanny Valley | Paul Wenninger | AUT | 2015 | 13 min 30
Une journée de ouf | Collège Antoine Audembron de Thiers
Unsync | Daniel Wechsler | ISR | 2016 | 2 min 55
Vegasiorado | Maxime Martins | FRA | 2015 | 8 min 25
Vies à vies | Collectifs | 2016 | 7’46
Violoncelle | Lycée Cassini de Clermont
Work it out | Lycée Pierre-Joël Bonté de Riom

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