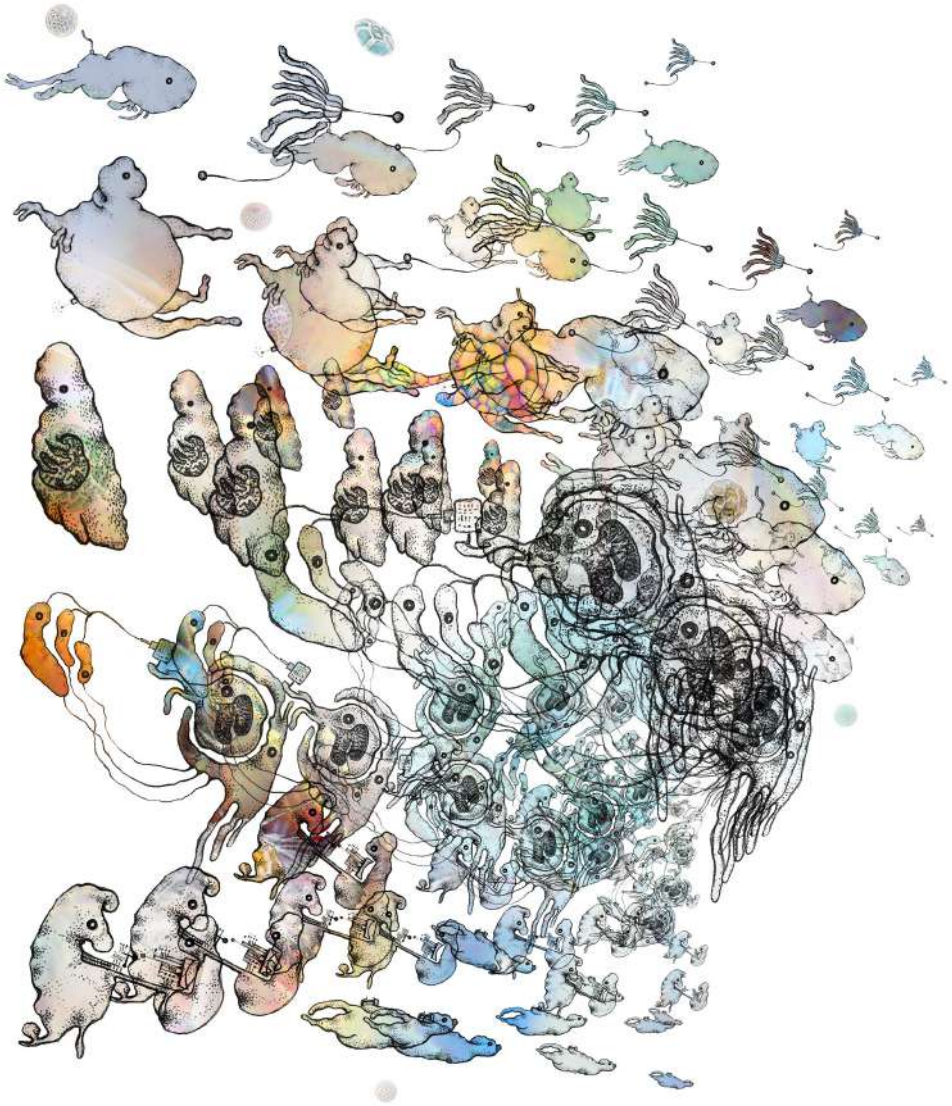


VIDEOFORMES **2018**
INTERNATIONAL DIGITAL ARTS FESTIVAL
CLERMONT-FERRAND

FESTIVAL: **MARCH 14** > **17**

EXHIBITIONS: **MARCH 14** > **31**

VIDEO
FORMES
.COM
DIGITAL ARTS

VIDEOFORMES 2018

International digital arts festival

Clermont-Ferrand

Turbulences Video #99 - March 2018, special-Issue, catalogue VIDEOFORMES 2018

Turbulences Video #99 • Second quarter 2018, special-Issue, catalogue VIDEOFORMES 2018

Director of publication: **Loiez Deniel** • Editor in chief: **Gabriel Soucheyre**
Collaborating on this issue: **Alessandro Amaducci, Anaïs met den Ancxt, Philipp Artus, Ismaïl Bahri, Phyllis Baldino, Olivier Bosson, Raphaël Brunel, Esmeralda Da Costa, Joseph David, Loiez Deniel, Marina Fromenko, Bob Kohn, Grégory Lassere, Eirini Olympiou, Maryline Robalo, Gabriel Soucheyre, Maurizio Marco Tozzi**.
Proofreading: **Evelyne Ducrot, Anick Maréchal, Gilbert Pons, Gabriel Soucheyre**.
Coordination & lay out: **Éric André-Freydefont** • Assistant: **Kassandra Da Costa**

Publish by **VIDEO**FORMES,
La Diode - 190/194 bd Gustave Flaubert - 63000 Clermont-Ferrand, France • tél: 04 73 17 02 17 •
videoformes@videoformes.com • www.videoformes.com •
© authors, **Turbulences VIDEO #99** et **VIDEO**FORMES • All rights reserved
Turbulences video, quarterly magazine #99 is published with the support of ministère de la Culture / DRAC Auvergne-Rhône-Alpes, city of Clermont-Ferrand, of Clermont Communauté, of Conseil Départemental du Puy-de-Dôme and of Conseil Régional d'Auvergne-Rhône-Alpes.

Cover:
Affiche VIDEOFORMES 2018 © artwork: created by **Golnaz Behrouznia**

VIDEOFORMES • Organisation

Chairman: **Loiez Deniel**

Director: **Gabriel Soucheyre**

Coordination - communication: **Antoine Au-job**
Administration - logistics: **Emilienne Ntaconayigize**
Competition - documentation: **Pauline Quantinet, Laïs Machado Bitencourt**
Publishing - production: **Éric André-Freydefont**
Culture teacher referent: **Fanny Bauguil**
Photographer & video editing: **Kassandra Da Costa**
Community manager: **Roxane Delage**

Students jury, organised by: **Edouard Seve**, intern & student in Master langues, littératures et civilisations étrangères et régionales, parcours média et médiation culturelle, parcours anglais, Université Clermont Auvergne, Clermont-Ferrand

Production manager: **Pierre Levchin**
Video production: **Comme une image**
Production: **Mehdi Boragno, Sylvain Cotteaux, Philippe Fanget, Mathieu Malapelle, Dominique Martin, Thaïs Morel, Christophe Raoux, Stéphane Renié, Clément Salle**

Translations: **Catherine Librini, Kevin Metz, Edouard Seve, Gabriel Soucheyre**

Artwork: created by **Golnaz Behrouznia**

Associated curators Label 2=3: **Eric Deneuville** (Espace Croisé, Roubaix).

Video selection committee: **Fanny Bauguil, Xavier Gourdet, Stéphane Haddouche, Laïs Machado Bitencourt, Raphaël Maze, Bénédicte Haudebourg, Arnaud Simetière, Gabriel Soucheyre**

Youth video selection: **Fanny Bauguil, Laïs Machado Bitencourt**

VIDEOFORMES 2018 awards jury: **Maurizio Tozzi** (Over The Real Festival, Italie), **Eirini Olympiou** (Athens Digital Arts Festival) et **Majid Seddati** (Festival International d'Art Video de Casablanca).

Students jury: **Lucie Frobert, Imane Al Mouatassim, Camille Barbot**

Jury of the contest « 1 Minute » : **Nathalie Dezulier**, Conseillère pédagogique départementale arts visuels, **Marie-Adélaide Eymard**, Assistante projets, animation, culture au Canopé de Clermont-Ferrand, **Fanny Bauguil**, culture teacher referent, **Morgan Beaudoin**, Professeur correspondant DAAC thématique arts visuels, **Sophie Debieuvre**, Adjointe de la Déléguée Académique à l'Action Culturelle, **Laís Machado Bitencourt**, Chargée de la documentation et des concours à VIDEOFORMES

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

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



EDITORIAL

Art Life matters!
Another end of the world is possible.

Our world is now covered by another, the digital world. On both a societal and technological level, our digital doubles are developing, emancipating and sometimes eluding us. Each of us absorbs this rolling wave more or less happily. Some people experience this evolution as a dehumanization of our relations, a submission to GAFAM, a forced conversion to the binary doxa. Others show a frenzied infatuation for the barely sketched-out possibilities of artificial intelligence to transhumanism that some perceive as an expanded, even eternal possibility of life. Replika makes the deceased speak and crypto coins are on a roller coaster ride (and sometimes the contrary). Scientists or politicians do their utmost to sell us a better world with arguments that often do not satisfy our questions and convince only themselves. Yet there are fields of research that should be heard if not explored, precisely those that digital artists imagine. These artists draw possible worlds for us and reveal hidden aspects of the promises made. Poetry is today what makes it possible to forgive the algorithms for their errors and bad habits. Art anchors the past, the present and the future in this runaway world.

Loïez Deniel, Chairmant
Gabriel Soucheyre, Director
January 2018



CONTENTS

Turbulences Video #99- March 2018, special-Issue, catalogue VIDEOFORMES 2018

Organization p.5
Editorial p.7

SCREENINGS p.10

Prix VIDEOFORMES 2018 p.12

FOCUS p.21

Over the Real p.22
Athens Digital Arts Festival p.26
Now & After Festival p.31

PERFORMANCES p.34

Harbinger p.35
Centaure p.37

EXHIBITIONS p.40

Alessandro Amaducci p.42
Bob Kohn p.44
Esmeralda Da Costa p.46
Ismaïl Bahri p.50
Joseph David p.56

CONTENTS

Olivier Bosson p.60
Philipp Artus p.64
Phyllis Baldino p.66
Scenocosme p.73
Cabinet de curiosités p.76
Rêves de science #5 p.78
Rêves de science #7 p.79
Samuel Rousseau p.80
Video Art Academy p.81
Vidéocollectifs p.89
French Kiss p.90
Films en réalités virtuelles p.95

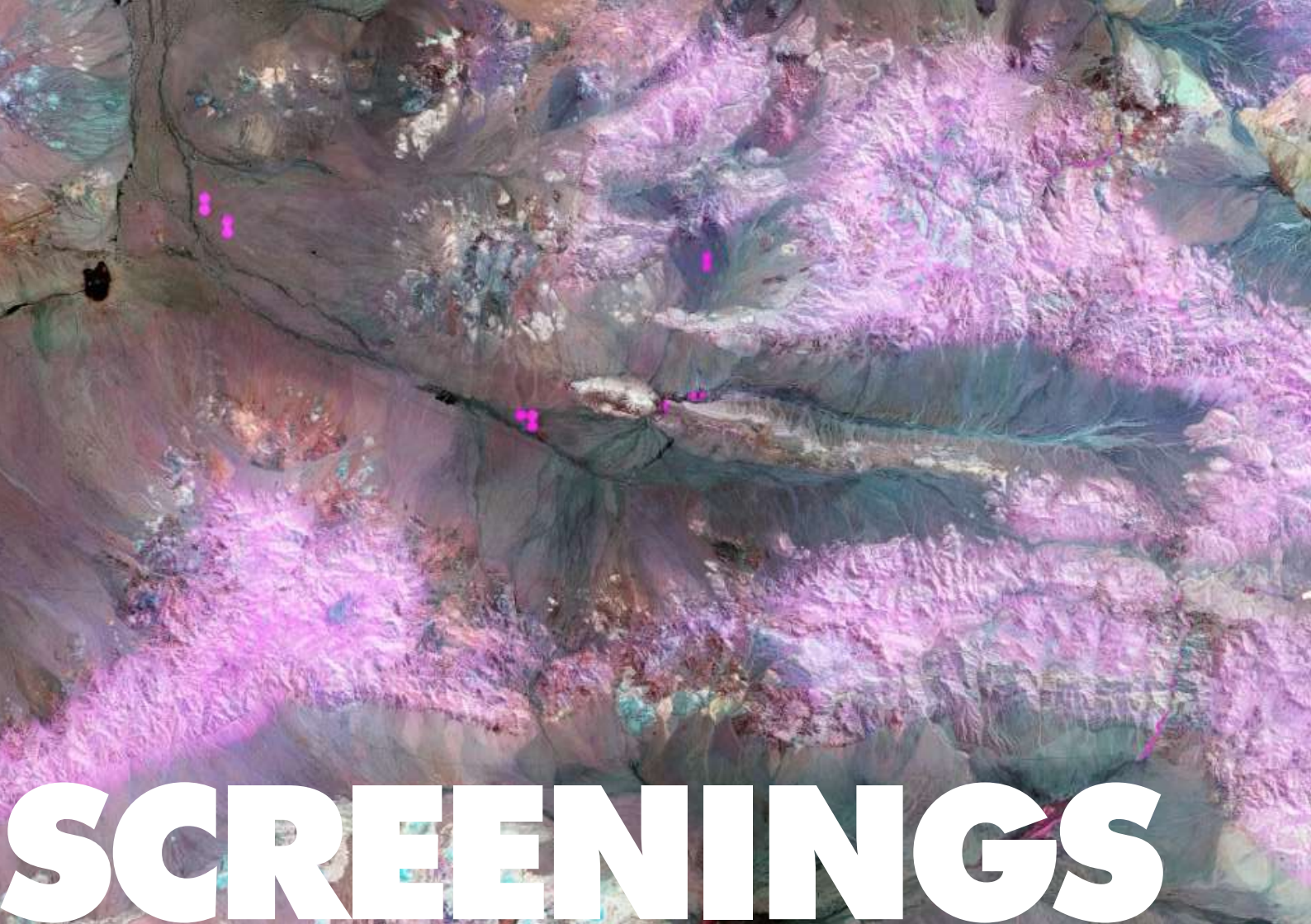
MEETINGS p.96

La Scam Invite #4 p.98
Round table p.100

Index of titles p.106
Thanks p.108
Partners p.110



Via © Maria Ferreira - 2017



SCREENINGS



PRIX VIDEOFORMES

2018 International Competition

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

THE SELECTION COMITEE CHOOSE THIS YEAR 41 VIDEOS THAT WILL BE PRESENTED 8 PROGRAMS, FROM 15 COUNTRIES: Germany, England, Austria, Brazil, Canada, South Korea, Spain, France, Iraq, Iran, Italia, Lithuania, Netherlands, Russia, Swiss, Thailand.

A jury of international professionals, **Maurizio Tozzi** (Over The Real Festival, Italie), **Eirini Olympiou** (Athens Digital Arts Festival, Grèce) et **Majid Seddati** (Festival International d'Art Video de Casablanca, Maroc), will award prizes.

VIDEOFORMES 2018 AWARD / City of Clermont-Ferrand
VIDEOFORMES 2018 AWARD / Conseil Départemental du Puy-de-Dôme

Jury of the University of Clermont Auvergne students' award: Lucie Frobert, Imane Al Mouatassim, Camille Barbot.

VIDEOFORMES 2018 AWARD / Clermont Auvergne University Price of students

THANK YOU to the selection comitee 2018 for his time and his involvment : Fanny Bauguil, Xavier Gourdet, Stéphane Haddouche, Laïs Machado Bitencourt, Raphaël Maze, Bénédicte Haudebourg, Arnaud Simetière, Gabriel Soucheyre.

PROGRAM #1

2018 International Competition



Les Traversants

Nicolas Clauss | FRA | 2017 | 7'41

The eye of the camera traverses the looks of the seafarers, silent to the end, looks of a steely blue or marble brown, distant forests, that tell no stories: the camera traverses these eyes that are drowning in the thought of a wordless infinitude.



Ici l'oasis

Egle Vismante | LTU | 2017 | 1'35

A strange apparition - a bovine vanité - is revealing itself before the eyes of its sole observers - a couple of cows in a lone oasis.



Area 51, Nevada, USA

Annabelle Amoros | FRA | 2017 | 15'

A black spot appears on the Nevada desert - a military base covering up secret activity. Local residents find themselves wandering through the unthinkable.



Kinski Wanted Herzog to Direct but he Turned it down

Guillaume Vallée | CAN | 2017 | 6'15

Echo of Klaus Kinski's broken dream, in the face of Werner Herzog's multiple rejections to direct his script on the mad violonist Paganini. A psychedelic trance capturing the visions of a madman; traces of a film that could have existed.



We love me

Naween Noppakun | THA | 2017 | 13'13

A journey to explore the mysterious relationship of the terms "We" and "Me" in Thailand, from past to present.



PROGRAM #2

2018 International Competition



Via

Maria Ferreira | USA | 2017 | 6'24

Roads, Rivers, Cities. Arteries, Veins, Neurons.



Avant que j'oublie

Gaëtan Trovato | FRA | 2016 | 5'55

Behna Films Selections Company was one of the biggest actors in the Egyptian film scene between the 1930s and 1950s. The film is a stroll through this space in which figures extracted from the films produced by society come to move and confront reality.



The Solution

Julien Barthelemy & Yannick Dangin-Leconte | FRA | 2017 | 4'06

You know the CROU is the solution, it's not your imagination You don't know what you're feeling when the shit is on your mind



Marc Davi

Carlos Magno Rodrigues | BRA | 2017 | 6'01

Transfiguration of mythical Christian and guerrilla figures dance intertwined with verses from «Just Like Heaven» (The Cure) and «Hail Mary» in sequence numbered scenes.



Blue Forez

Jean-Paul Devin-Roux | FRA | 2017 | 8'50

«Here... The forest constitutes the «chorè» in the sense of this word in choreography: The envelope, the matrix, the space of movement in which the body moves. The forest excites other senses than the gaze, it gives to Live the Landscape.»



Scopique

Alexa-Jeanne Dubé | CAN | 2017 | 12'06

Scopique is a triptych of erotic art videos uniquely filmed with a drone. The project unfolds through a succession of long takes where we become deeply submerged into the intimacy of two people.

PROGRAM #3

2018 International Competition



Xylo

Malo Lacroix | FRA | 2017 | 4'17

Nameless material, deaf groans which make the space quake.



Lost Gardens

Toby Tatum | GBR | 2017 | 10'13

Glimpse phantasmagoric gardens: warped, improbable and fantastic. An abandoned Eden has grown strange. Toby Tatum's Lost Gardens is a portal to another world, one where a forgotten magic still holds sway.



Ode to decrepitude

Clémence B.T.D. Barret | FRA | 2017 | 3'53

As Simone de Beauvoir wrote «Living is ageing. Nothing else.» However the tyranny of youth obsession and its religion «the cult of appearance» is ruling in the so-called developed societies. Ageing became a dangerous enemy.



New World

Gianluca Abbate & Virginia Eleuteri Serpieri | ITA | 2018 | 7'50

Year 2017, a city, a square, a day, the first of May, Labour Day, a music festival, guys dancing and singing together. At this point everything seems like to fall into a colorful storm. Is it the beginning of a New World?



Transitions

Aurèle Ferrier | CHE | 2017 | 12'48

TRANSITIONS is a journey from the civilizing void of the desert to a maximal urban, capitalistic and hedonistic density, which in the case of Las Vegas assumes some bizarre expression. The film is a contemplation without any people or moving machines.



Fever Freaks

Frédéric Moffet | CAN | 2017 | 8'18

Fever Freaks manipulates and re-edits individual frames from Pier Paolo Pasolini's 1974 film Arabian Nights to illustrate a passage of William S. Burroughs' 1981 book Cities of the Red Night.

PROGRAM #4

2018 International Competition



Alrasheed Street

Ameer Albassri | IRQ | 2017 | 4’25

Rasheed street as a geographic and trendy witness on methods of violence that the Iraqi Baghdadi society has done against women who was considered one of the most important bright images of human civilization in Iraq.



Fausse route

François Vogel | FRA | 2017 | 5’

A man on the side of a road declares he wants to take a «break» from civilization. He then slides among the cars and finally finds himself in the open sea.



HER RED 그녀의 빨간색

Rafael | ESP-KOR | 2017 | 6’

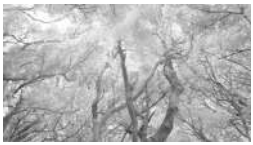
«According to reports, South Korean soldiers shot and killed a South Korean man who was trying to cross a river into North Korea.»



Sea, Sex, Sun & Syriza

Zak Spor | FRA | 2016 | 4’55

The ultimate Greek experience ! The passionnate and extreme love story of Lil’Alex and the greek folk. Fun, Beauty, Seduction, Hope, Sentiments, boldness, Courage, Erotism, Sex, Sweat, Treason, Bestiality, Violence, Crisis, Growth...



Cosmorama

Hugo Deverchère | FRA | 2017 | 23’16

Cosmorama observes the world as it does not appear. The film uses a near-infrared imagery process with which astronomers usually observe the deep reaches of the universe.

PROGRAM #5

2018 International Competition



1960::Movie::Still

Stuart Pound | GBR | 2016 | 2'11

This video contrasts the moving and the still image. A sequence was taken from the iconic film L'Avventura made in 1960 by Antonioni with Monica Vitti. The soundtrack is a train trundling at night through the Carpathian mountains toward Bucharest.



Elle et la poule

Kika Nicolela | BRA | 2017 | 4'20

She has a story to tell, with the chicken as a witness. Using black humor, an in-depth monologue and inappropriate women clichés, *ELLE ET LA POULE* are deeply involved in difficult issues such as sexual abuse and violence against women.



Amnesia

Gala Shiyan | RUS | 2016 | 1'

Two words about modern poetry. The young poet for the first time at a poetry evening he decided to present his work to colleagues court. On stage, the poet excitement forgets the text of his poem.



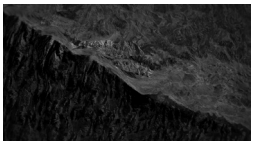
Ad Infinitum

Lydie Jean-Dit-Pannel | FRA | 2017 | 35'01

France is the most nuclearized country in the world. She took the road alone one early morning in September 2015. Ad Infinitum. 6 months, 10,141 kilometers, 37 nuclear sites.

PROGRAM #6

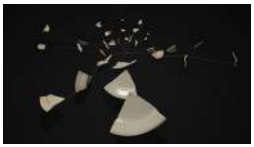
2018 International Competition



Orogenesis

Boris Labbé | FRA | 2016 | 7'52

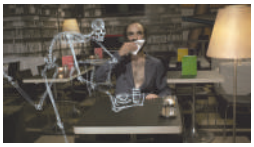
A trip towards abstraction, as an hypothesis on how mountains might have been formed.



Elastic Recurrence

Johan Rijpma | NLD | 2017 | 2'

From all directions gravity pulls on the shards of a breaking dinner plate. While the pieces of the plate expand into space, elastic strings try to pull them back together. Even though the expansion appears to be never ending, the new connections see.



Dead Reckoning

Paul Wenninger | AUT | 2017 | 2'47

«Dead Reckoning» is a ride around Vienna's Ringstrasse boulevard to go into the city. Death is always there. The film follows the cycle of life, the rhythm of the city. The film cobines drawing and pixilation (stop-motion).



Du côté de la réalité immédiate

Pierre Villemin | FRA | 2017 | 30'

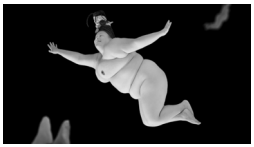
Extracts of texts, conferences, interviews, speech... this movie «fit of bad temper» expresses a certain form of our society became complex, between false technological progress, to propaganda, to addiction, to marketing and to a surge...

PROGRAM #7

2018 International Competition



Sans toi(t)
Franck Oddoz-Mazet | FRA | 2016 | 10'
Portraits of homeless people.



G
Thiago Sacramento | BRA | 2017 | 5'58
G is the symbol which, in physics, represents the acceleration of gravity. In G video, the experience of weightlessness is presented through decelerated bodies that float and interact through attraction, dispersion & other connections.



Suburbia #firing
Pierre Laurent | FRA | 2016 | 1'58
We will talk here about things of no importance: From everyday life architecture...



Stations
Pierre Jean Giloux | FRA | 2017 | 15'22
Stations is a real and fictional journey that takes place in the Kansai region of Japan. It begins in Osaka, the city of the famous Expo 70. The virtual recreation of a part of the Expo reveals architectures worthy of science fiction: a utopia?



(No) We, I, Myself and Them?
Christin Bolewski | DEU | 2017 | 8'55
(No) We, I, Myself and Them? is a digital video scroll – an intercultural remediation, genre mix and remake of an ancient Chinese hand scroll of a cityscape and poses questions about the relationship between the individual and society.

PROGRAM #8

2018 International Competition



Ils arrivent pendant l'été

Arthur Blaquart | FRA | 2017 | 3'36

A suburb area and the unmanned spacecrafts that seems to populate it during summer.



Liquid Portrait fbarchive19012016

Lilly Lulay | DEU| 2016 | 13'46

The source material for Liquid Portrait fbarchive19012016 is one friends Facebook account. The video is a collage set in motion. It presents the cut out backgrounds of all images used to describe the users virtual identity.



Shapeshifter

Max Hattler | DEU | 2016 | 0'30

Shapeshifter explores video glitches induced by digital signal processing compression artefacts, which have given rise to a whole genre of YouTube videos dedicated to exposing shapeshifting reptilians hiding behind the surface of the video screen.



„Asb´ ´بس

Faezeh Nikoozad | IRN | 2017 | 7'53

A woman stands at a window, looking outside. We see a young girl running, holding a veil held above her head.She is the daughter, a witness to her father's disappearance and her mother's waiting. Her reaction is run away like wild horses...



Slump

Simon Elmaleh | CAN | 2017 | 4'14

Created from altered 8mm Swedish porn films, *Slump* suggests by its acid-faded colors, the frenzy of erotic games.



Welcome to my room

Marilou Poncin | FRA | 2017 | 12'43

Welcome to my room is an invitation in the world of caming and virtual fantasies. You will find: two girls, two rooms, two atmospheres and two points of view on this practice of sexuality online.



FOCUS

Pneuma © Antonello Matarazzo - 2015



OVER THE REAL (ITA)

Video Art International Festival

Over The Real - Videoart International Festival - was born in 2015 by an idea of **Maurizio Marco Tozzi** e **Lino Strangis**. Over The Real presents the most significant lines of research emerged in recent years in the international audiovisual arts. Every year the works are selected by an important curators network: Veronica D'Auria (C.A.R.M.A. - Rome), Alessandra Arnò (Visual Container – Milan), Adonay Bermudez (Spain), Gabriel V. Soucheyre (Videoformes – France). Over The Real shows up at "Lorenzo Viani" Modern and Contemporary Art Gallery of Viareggio (Italy). The Festival presents also installations, multimedia performances, workshops, and talks by the presence of important artists and media art experts.

overthereal.com

The selection curated by **Maurizio Marco Tozzi** presents some of the most interesting authors who participated in the last three editions of Over The Real. Artists who contribute to the evolution of the aesthetic and semantic abilities of the different video art languages. The works illustrate carefully a world full of solitude, violence and unbalanced economics and also call on the public to research inside itself a new consciousness and equilibrium, overcoming the thresholds of perceptions and space-time dimension. Something really deep seems to be happening in the weak darkness of the human condition, and sometimes a small breath can change things.

Maurizio Marco Tozzi is a curator of contemporary art. He has focused his research on the audiovisual language and the relationship between creativity and new technologies. He has a degree in Cinema and Image Electronics from the University of Pisa (Italy), and a Master in Net Art and Digital Cultures from the Fine Art Academy of Carrara (Italy).

He is the founder and director of Over The Real - International Festival of Video Art (GAMC Lorenzo Viani - Viareggio), and he has curated exhibitions in galleries and museums. He regularly takes part in lectures and talks about contemporary art. His last essays are: *Gianni Melotti*, art/tapes/22 video tape production (Giunti publisher, 2017), *The Italian Video Art* (Danilo Montanari publisher,

2016), and *Seamless Interaction with Works of Art* published in Media Art Towards a New Definition of Arts in the Age of Technology (Gli Ori publisher, 2015).



Untitled

Angelica Bergamini | ITA-USA | 2016 | 2'22

Interested in what is beyond the conscious mind, Untitled represents my attempt to get a glimpse of the unconscious.

"Until you make the unconscious conscious, it will direct your life and you will call it fate." - C.G. Jung



Walk on water

Alberta Pellacani | ITA| 2016 | 3'22

Stains like green clouds in the horizon of the visual plane bow and move away like actors on the scene. The flow of palimpsests and natural traces of the territory, on the border with nature and civilization, melt in fragments as to the indefinite fragility of men. The video is a phenomenological research on the immediate essence of the image. A method of inquiry like freedom and openness to the understanding of others' will. The video is a visual examination practice that looks at the understanding of others' will, full nature palimpsests and built sites, in constant dystonia/harmony.



Spiraea

Sofia Bersanelli | ITA | 2017 | 8'49

The Spiraea plant has its roots in the south-eastern of Asia. In the common language it's also called "The fields' queen". Throught a visual itinerary, aimed at eviscerate the appearences of nature, this work shows the passages of a growing awareness by means of a joiful and poetic soliloquy. Something really deep seems to happen into the thick darkness of human condition.



Pneuma

Antonello Matarazzo | ITA | 2015 | 2'33

Similarly Karma 1, presented at the 54° Venice Biennale, Pneuma (breath) analyzes the threshold between immobility and transformation, highlighting the slow mutation of an ancient olive tree, represented in the detail of the trunk as opposed to analog face an old farmer. The variety of forms of the bark of the olive is, perhaps more than any other plant species, a tree that is an almost instinctive anthropomorphic equivalence, in the face of a wrinkled old farmer. The morphing of the face and the winding wooden formations are a metaphor for the constant sacrifice that the two forms of life (man-tree) make during their lifetime. Organic forms of powerful symbolic value, absorbed into the relentless cycle of nature, where everything changes and nothing is destroyed.

OVER THE REAL



Helix Aspersa

Isabel Perez De Pulgar | ESP-FRA | 2016 | 6'04

«Time is the form of intuition of ourselves and of our inner state. Time cannot be a determination of external phenomena, belongs neither to figure nor the situation, but determines the relation of representations in our internal states. As this inner intuition does not have any figure, we try to close this gap by analogy and we represent the succession of time with a line infinitely extendable.» - KANT



Provvisorio/Interim

Eleonora Manca | ITA | 2017 | 2'36

Even in this moment we have on a second skin, which is both a support and a place, and cocoon us into something we will never part with. Something that seems temporary, but in fact re-modulates each memory and each instant. Words, the act of walking, weaving, entwining memories. Everything is provisional and listening to the echo running through ourselves. The blurriness of the past, present, and future does not have any solution of continuity anymore. Investigating the temporary traces of a metemorphosis is a pretext to investigate the misunderstandings and contradictions of memory itself.



Red Coin (Chinese Blood)

Ubermorgen | AUT-CHN-USA | 2015 | 9'50

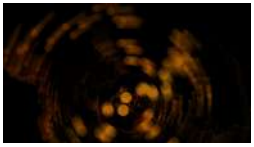
Red Coin mining has recently made the People's Republic of China the world's largest Bitcoin producer. Mining requires exertion and it slowly makes new currency available at a rate that resembles the rate at which commodities like gold, copper, diamonds, nickel, rare earth, silver, uranium and zinc are mined from the ground. One of the reasons for the fast growth is the buildout of hydropower in the west of the country. The first petahash mining farms were built in Shanxi and Inner Mongolia where coal was cheap and plentiful, but cheap coal can't compete with free water and now the farms are migrating en masse towards the west.



370 New World

Marcantonio Lunardi | ITA | 2015 | 5'08

370 New World is a work on the new solitude created by the economic and social crisis which crossed the whole Europe in the last ten years. The human isolation which is displayed to the spectator is, by now, part of the everyday life of many people. compulsively so that the individual finally lives emotionally detached from everyday life. By indulging into the screen's light, we are released from the real problems of life and of living together. The work closes on a man who stubbornly seeds the asphalt. That peasant, with that peculiar gesture, strongly asserts his will to get back a certain concreteness, in the name of his link with the mother earth. Twisted, dried up, deprived of meaning, the earth is always there to prove our original essence of social and natural animals. The act of seeding becomes thus a fight against the asphalt which covers the square dominated by the monolith of an abandoned mill, which becomes the symbol of the industrial and economic decay. We do not know wether the peasant will win that unequal fight. But we do know that his battle is the only ethic choice possible.



Sky Pacers

Jing Wang & Harvey Goldman | CHN-USA | 2016 | 8'10

When the serenity of the great void and the fury of the cosmos intersect, when quantum mechanics and relativity come face to face, tiptoe and waddle, skitter and scuttle, whirl and whisk, behold: The Prophecy of the Sky Pacers is now! There is no escaping our cosmic destiny. The "visual music" collaborations of Jing Wang and Harvey Goldman attempt to produce a synesthesia like experience. The audience is encouraged to "see" the music and "hear" the visuals. The imagery and audio components are constructed without hierarchy, a true melding of sound and image.

Inspiration from the Ancient Chinese poem "Song of the Star Pacers" and the following quotes: "Let earth unbalanced from her orbit fly,Planets and suns run lawless through the sky." from Essays on Man by Alexander Pope.

"When the stars threw down their spear and watered heaven with their tears." from The Tyger by William Blake.



0 and 1

Ivan Gasbarrini | ITA | 2015 | 7'33

High and low, warm and cold, past and future, matter and antimatter, Yin and Yang. The eternal dialectics of opposites that is constantly resolved in unity, at the point of equilibrium that create the harmony of things and the repetition of forms. A reflection on the origin and limits of representation, where the ancient symbology of opposites is translated into the modern 0 and 1 of the binary system, digital atoms that find their synthesis in the work.



Running in sub-atomic meditation

Lino Strangis | ITA | 2017 | 4'06

A race of a virtual body in a meditation that can penetrate the subatomic reality, the enormous mass of existing which constitutes the whole structure, and we humans can not perceive. This is literally an attempt to visualize the possibility of crossing the thresholds of perceptions and space-time dimensions, going beyond, physically pushing into the unpolluted territory and displaying «from within» what scientists try to understand by using today's accelerators of particles.



Kurgan

Igor Imhoff | ITA | 2013 | 5'04

The meaning of kurgan is grave. In fact, here reigns feeling like a gravestone in a Scene deliberately hyper-realistic, made with a technique in 3D. In this context materialize the characters, ghosts, or rather of simulacra, who immediately opposed in a fight to the last 'particle.



Born

Carmelo Brustia | ITA | 2016 | 6'43

From birth to death, here first of all, the sound is born. This whisper plasms the human materia, from one body to its moltiplications in movement.

From the shape of the natural elements that become sculptural dresses to experiment and fuse them.

From the unawareness through life in a body as material experience, to a new consciousness.



ADAF (GRC)

Athens Digital Art Festival

Athens Digital Arts Festival (ADAF) is an International Festival which celebrates digital culture through an annual gathering bringing together a global community of artists and audiences.

ADAF aims to encourage, stimulate and promote all aspects of digital creativity by hosting local as well as international artists and communities. Moreover, its goal is to raise awareness on contemporary digital culture, familiarize the wider audience with new media and art, and provide education through innovative workshops focusing on technology and digital arts. In each edition, it always tackles contemporary social and cultural issues related to technological advancements and innovation. Thus, its multidimensional programme offers a wide range of exhibitions, screenings, live performances, workshops and international tributes showcasing artworks that display distinctive characteristics of the digital medium and reflects on its language and aesthetics.

2018.adaf.gr

ADAF2017 COMPILATION:

"The future as seen from the past and the past as seen from the future"

Can you imagine the Future?

The elusive transition of digital culture is shaping a future 'beyond digital', where the physical and the digital are merging. In the late 90's Negroponte stated that "the digital revolution is over". Almost two decades later and having accepted that the digital culture has been stabilized into our everydayness, we are moving forward to a most abstract creation. The necessity of innovation and excess of limits has been a primary goal imposed by the ever evolving technological fetish.

This futuristic lifestyle is reflected from the coherence of the 'real - virtual' boundaries. The humanization of technology along with the social and economic crisis lead to a replica of the physical world where everything is countable in digits, therefore simplified and transparent. Yet is post digital the real progress?

This compilation is exploring this blurry future, and the artists 'transcend' digital culture and exchange opinions and thoughts under the theme #PostFuture and the categories #PostDigital, #PostEconomies, #PostHumanities, #PostNature.

Curator: Eirini Olympiou

Eirini Olympiou (b. 1987, Athens) has studied Fine Arts (BA, MA). As an individual artist, she has participated in solo and group exhibitions and in collaborative projects since 2008. Her artistic practice takes on many forms including painting, photography and mixed media. She has been a video art curator at the international festival of digital arts and new media Athens Digital Arts Festival since 2011, has done curatorial projects with international festivals, for individual exhibitions and also been a member of video art jury in festivals. She currently lives, works and studies architecture in Athens, Greece.





The Kiss

APOTROPIA | ITA | 2016 | 1'20

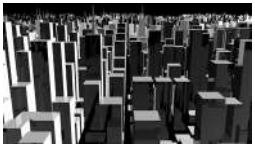
A contact between two bodies. An intense sharing of information. A chemical cocktail in the brain.



Shapeshifter

Max Hattler | DEU| 2015 | 0'30

"Shapeshifter" explores video glitches induced by digital signal processing compression artefacts, which have given rise to a whole genre of YouTube videos dedicated to expose shapeshifting reptilians, hiding behind the surface of the video screen.



Singularity

Alex Karantanas | GRC | 2016-2017 | 7'13

The video follows the hypothesis of an inevitable emergence of artificial superintelligence. A new species of digital entities is being born, letting us observe the way they experience their cyber bodies, the social construction of time and the concept of absolute void.



Ya - why so negative?

Nicole Rayburn | CAN | 2017 | 2'29

AI dialogue is original excerpted from unscripted exchanges between AI robots and interviewers a glimpse into when robots talk amongst themselves…

'Ya – why so negative?' is the first video in the *'FutureNow'* series in which excerpts from interviews of AI robots are edited together, to imagine a future, situated in the now, in which AI, born out of both the human and the other, converse among themselves.

There is an unsettling tension between an awareness that the robots have been programmed to respond in a particular manner, and knowing they have also been instilled with the ability to learn, mimic, and retain from each new experience – as they interact and speak, we are literally watching them evolve. Observing the types of questions the interviewers are asking them, that are often requesting insight into decidedly human behaviors, such as relationships, and hearing them respond with references to having a soul, preferences, or feeling a particular emotion, as well as expressing both anxiety around and awareness of their development, makes their rapid evolution towards both a mimicry of humanness and one decidedly 'other', wildly disconcerting. It is futurenow.

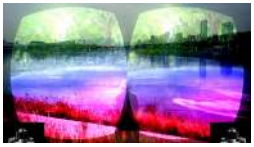


Movements Arising from Different Relationships

Masahiro Tsutani | JPN | 2015 | 12'48

This is the second movie in the series, following on from the previous work, '*Between Regularity and Irregularity*'. As with the previous movie, this work continues to focus on fluctuation in the timing of sounds, change in tone quality, movement of particles, and form.

In addition, this movie uses the different movements caused by different relationships between minute units such as structures and cells in mouse brains, as well as particles and lines in non-living matter.



Re viewers

Isabella Gresser | DEU | 2016 | 5'

Being today, means «being-digitized». Will we only begin to exist when we have been replaced by a simulacrum of ourselfs?

The experimental video interweaves real footage and virtual reality elements. Documentary footage of people sitting at a river in Seoul mingle with the images and edited comments of two YouTube reviewers of a VR relaxation game that simulates a flight over an animated virtual River. In this work I'm interested in the relationship between imagination and immersion and the proximity of the salvation formulas of a VR industry to Far Eastern philosophy of emptiness.



Any Road

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

«So long as I get SOMEWHERE, Alice added as an explanation».
(Lewis Carroll, Alice's Adventures in Wonderland).

Any Road derives from an audiovisual concert created by video artist Boris Labbé and composer Daniele Ghisi. The concert combined video, electronic music and analogue music produced by an orchestra.



RadianceScape

XCEED | HKG | 2014-2015 | 2'

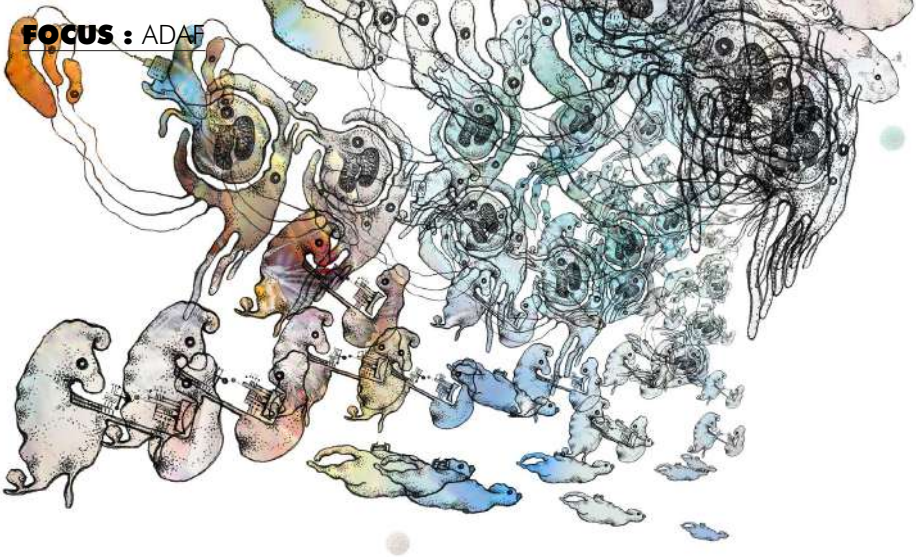
Since 2011, the 311 Earthquake in Fukushima once again woke up the world attention on the nightmare of the nuclear disaster. Until now, there is no workable solution for Japan to fix the leaking problem. The highly radiating wastewater is released to the Pacific Ocean, keeps contaminating the marine life, and results in damaging the whole food chain. Meanwhile, the Japan government keeps hiding the news and real situation of the radiation problem. RadianceScape is a data-visualizing sonic composition, which aims at visualising the radioactivity and raising out the awareness of the issue to the public. It based on the live radiation data from the Safecast.org, a global sensor network for collecting and sharing radiation measurements, to generate an audio-visual cityscape. It appears in a point-cloud mapping outlook in which the density of the radiation level is representing the visibility of the cityscape. The sequence of the images is grabbed from the Google Streetview API's hidden depth map data. The sonic composition is based on the locative data to generate different tonal of drone ambience and noise. The graphical score consists of 2 separated parts. First part is illustrating the route of Hong Kong, where visualising the radiation level from Mongkok to Tsim Sha Tsui area. The second part is illustrating the route of Fukushima, where visualizing the radiation level from the Fukushima Prefecture to the nuclear power plant.



Minecrafted Waste Land

Maria Tsiroukidou | GRC | 2017 | 5'34

Minecraft is a «first person» videogame in which the player roams freely in a vast three-dimensional environment. The player «mines» the landscape in search of materials to create structures. During this effort, the surroundings alter. For the most part the world of Minecraft is constructed from brick-units of different «materials» which can be used by the player. «Minecrafted Waste Land» is attempting a comparison and correlation of a game review, by youtuber «Tai», a radio speech of Michel Foucault on the concept of heterotopia and a typed page from Richard Wright's «Native Son» with handwritten corrections by the author.





Future Exit Strategy

Ben Skea | GBR | 2017 | 8'

Future Exit Strategy is an episodic video sequence that uses moving image, sound and software to speculate on the future of human intelligence - specifically how a Type III civilisation might create an algorithmic blueprint for the transference of intelligent life from one universe to another. A group of people walk along a forest path - the reality of their journey rapidly synthesises into a series of 'polymorphic glyphs'. Sensory information is converted via a series of phase transitions over the surface of a virtual sculpture – a futuristic device that eventually launches encapsulated data into a microscopic wormhole. Future Exit Strategy is an optimistic and speculative play with the real world – a world we currently cannot escape.

ATHENS DIGITAL ARTS FESTIVAL



NOW & AFTER (RUS)

International Video Art Festival

International Video Art Festival **Now&After** has been carried out in Moscow since 2011. Now&After focuses on presentation, development and promotion of both Russian and international video art, getting together emerging and established artists from around the world to present their works to the general audience. Traditionally the festival takes place at museum's space, where during a few weeks the festival program is being demonstrated as a multi-channel video installation.

Now&After was held at the Moscow Museum of Modern Art, at the State Museum of Gulag History and at the Schusev State Museum of Architecture, at the State Darwin Museum, at CCI Fabrika. The festival is organized by non-profit organization Media Art Centre Now&After and collaborates with cultural organizations in Russia and abroad presenting its collections nationally and internationally. Founding director/curator of International Video Art Festival Now&After is Marina Fomenko.

now-after.org

What Do You Think You Remember?

"Power is everywhere; not because it embraces everything, but because it comes from everywhere".

Michel Foucault.

Phantoms of power haunt us even when we try to ignore them. Energy of power which has not become creative tends to destruction. It seems we remember all of this: power of suppression and counter- force of protest, static energy of obedience and fraught with destructive potential rest energy.

Marina Fomenko is artist and curator based in Moscow, Russia. Founding director and curator of International Video Art Festival Now&After that annually held in Moscow since 2011. She curated special projects at 4th and 5th Moscow Biennale of Contemporary Art, 2nd Moscow Biennale of Young Art, Moscow Photobiennale, PhotoVisa Festival (Krasnodar), Osmosis Media Festival (Taipei, Taiwan). Marina was a curator of exhibitions at Moscow Museum of Modern Art, CCI Fabrika (Moscow), the State Museum of GULAG History (Moscow), Schusev State Museum of Architecture (Moscow), Victoria gallery (Samara), LOT gallery (Lexington, USA), etc.



Earth

Yael Toren | ISR | 2015 | 2’52

An inverted virtual scene of a futuristic imagery, back to an ancient origin, embryonic and terminal at the same time, linked to the dust of creation and earth of burial. The sculptural-material body, blindly withdrawn into itself, breaks up and crumbles before our very eyes. The whole cycle of life is completed; seemingly, the snake really bites its own tail. The embryonic image that Toren created seems vulnerable, though of a stony texture, or the opposite way around: an image of a forgotten fossil having “natural” physical characteristics. A hyper-realistic scene, culminating in a shining explosion within the darkness.



Soft Power

Elena Artemenko | RUS | 2016 | 10’

The video represents a ritual materializing the metaphor of «pulling the trigger with someone else’s hands.» The objects in the video (a gun, a flag and a hand) are made of silicon (a material, that by its tactile properties is similar to the human flesh). Mechanistic sounds of viola and cyclical action with clearly written score and the observance of hierarchies within the characters resemble the force parade (which is gradually falls apart), a little creepy, like a blank shot stuck in a throat, that suddenly sounds in our heads.



Lucha Libre

Julia Kurek | POL | 2015 | 7’49

Social and cultural space. In Mexico Lucha Libre fight are part of the cultural identity of the country. Fighting often is a grotesque, sometimes end up outside the ring. The impetus for the implementation of the performance Lucha Libre in front of the Presidential Palace was the analysis of the political situation in Mexico. September 26, 2014, 43 students who manifested against the reform of the education system were abducted. Performance, which I did in front of the Presidential Palace took place a day later. Two weeks after kidnapping students bodies were found burned in mass graves. My action was an expression of solidarity with the part of the society, which opposes the situation.



I Was Born in Your Bed

Daniel Pesta | CZE | 2012-2013 | 10’

The entire concept is constructed on the simple principle of a school photograph. Two classes of small children, one of girls, one of boys, stand in typical neatly arranged rows, as we all know from our own school days snapshots. In their hands the children hold white/black transparent cloth satchels similar to those in which one carries indoor shoes for changing into. An adult strong voice can be heard, calling the name of one of the individual pupils. One by one the children pull the satchels they have ready in their hands over their heads. It is striking how the Roma children voluntarily subject themselves to these orders. This is how one child after another reacts, until they all have their heads covered. The transformation of an individual and a horde has been accomplished.



Dust

Michael Alekseenko | UKR | 2014 | 7'

Regime that destroys personality. Systematic monotonous routine work. The sound, reminding that of a sawmill. Self-forcing until complete vanishing. Turning human to dust. Every action made leaves a trace. When disappeared, the material object creates something bigger – the memory about it. The main aim of this work is to show that you cannot eliminate a person without a trace. Dust becomes ashes, a data medium, a memory.



The Stone Guest

Marina Fomenko | RUS | 2017 | 8'20

The key figure of the October Revolution of 1917 in Russia was Lenin. After his death in 1924 Lenin's image was immortalized in countless numbers of monuments in the Soviet Union and in the Soviet bloc's countries. In her video, the artist refers to depicted in stone image of the Revolution leader based on archival materials and found footage. There is neither living nor dead Lenin in the film; only "the stone guest" become ingrained in Soviet people lives after his death. The «birth» of each new stone Lenin is accompanied by a special ritual with speeches and festivities before a vast assembly. After the collapse of the Soviet Union, the life cycle of the «stone guest» is coming to the end.

Now&After'18

Media Art Centre Now&After

PERFORMANCES



Centaure © Franck Vigroux & Kurt d'Haeseleer - 2015



HARBINGER

Malo (FRA)

"***Harbinger***" is a project of installation and audiovisual performance that aims to introduce the viewer to the futuristic vision where the rare life forms are the movement related to light, sound breath and human being. The result is a tragic composition in the space of an awareness to the ecological risks to come.

In its form, the main idea is to establish a space representative of what could happen from our ecological environment in a dramatic style, even lyric. Its composition will present dead but moving plant forms where light work and soundtrack create a sinister atmosphere of warning. The artist presence within the installation will allow to control in a more precise and unique way the installation and establish with the idea that the presence of the man is vector of this vision. In addition to this vision, the artist gives a second life to the dead wood, thus makin

Malo Lacroix, born in Cayenne, French Guyana. I am a visual artist who works in Lyon (France) as a performer and motion designer.

His work takes place into several specific context from digital art to raw club music and video production. Past expericences include AV set with Fernando Corona as Murcof. Commissioned motion design for Antwerp based artist Yves De Mey, Russian experimental techno artist Dasha Rush, adventurous club music event Haste in Lyon. He's now operating through Europe at concert and club night like De Brake Grond (Amsterdam), Kitkatklub (Berlin) Machine du Moulin Rouge (Paris) Docks des Suds (Marseilles), workshop and performance with Mirage festival, Nuits Sonores and AADN in Lyon. In an other hand he is doing music video under Nerf Optique Moniker with Pierre Adrien and Tom Viguier (cartoon movie maker and motion designer) for clients Like Neosignal (Germany), Jay Wud (Dubai), Blackrain (France).

His work aesthetic is focused on figurative representation transformed into abstract

moving lights. With a taste for multi layered fundamental shape he also went into body exploration, undefined light simulation, self representation, complexity of relationship and haunted landscape trough narrative situation. He uses a wide range of tools to distord the shape such paint, software production, mirrors, film, metal, glass and the body/skin itself as a medium & surface.
malolacroix.fr



CENTAURE

Franck Vigroux & Kurt d'Haeseleer (FRA-BEL)

Creation Audio and visual Performance
Franck Vigroux: live electronics
Kurt d'Haeseleer: live video

Centaure is a live audio & video performance by Franck Vigroux (music) & Kurt d'Haeseleer (video)

Centaure is a postdigital road trip to a dystopic future. It's a virtual 'safari' to a world populated by cloned creatures and mutations of species that seem to have been artificially rebuilt from contaminated DNA.

Man has disappeared, absorbed by technology, which has become anthropomorphic. Everything breathes, smells, rot, transforms... The grass, the trees, the water, the clouds, everything is contaminated with a barely visible, but omnipresent technology.

Human flesh has exploded and has morphed with machines to give birth to a perverted new nature.

Franck Vigroux (FRA)

A composer and improviser, Franck Vigroux lives in a universe where noise, improvisation, electroacoustic, industrial, hörspiel, and contemporary music meet. On stage he can play many diferent roles: guitar player, turntablist, revox manipulator, electronic performer. He also directed numerous videos, such as *Dust* (30') in 2007.

Franck Vigroux performs solo or regularly collaborates for live acts with Mika Vainio, Transistor (with Ben Miller), Reinhold Friedl he also collaborated with Kasper Toeplitz, Elliott Sharp, Zeena Parkins, Joey Baron, Bruno Chevillon, Marc Ducret, Push the triangle, Kenji Siratori, Ars Nova ensemble instrumental, performs with video artists Antoine Schmitt (with Tempest), Kurt d'Haeseleer (with Aucun lieu), Philippe Fontes (with Police).

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

In 2008 he founded the Compagny D'autres cordes dedicated to performing arts: 2009 «Septembres» by Philippe Malone directed by Michel Simonot

2010 «Broken Circles» for ten musicians interpreted by Ars Nova ensemble instrumental, conducted by Philippe Nahon

2011 Un Sang d'Encre with Marc Ducret texts by F.Kafka

2010 Nous autres? - for 2 dancer and 1 electronic musician and interactive video installation

2012 Camera piece for Timpani, Piano, electronics, doublebass, guitar, tape.

2013 Aucun Lieu piece for 1 dancer 1 musician, video installation

In 2011 he composed «D503» inspired from the novel «Us ' (Eugene Zamiatine) a piece for Radio France ACR which runs for Prix Italia 2011. He has been comissioned for electroacoustic composition or live electronics acts by Radio France and GRM (2009, 2010, 2011, 2013).

Kurt d'Haeseleer (BEL)

Kurt d'Haeseleer is the artistic director of the Werktank, a production house for media art in Bierbeek, that has its roots in the former artist collective the Filmfabriek. d'Haeseleer himself produced several videos and (interactive) installations, e.g. Scripted Emotions, Fossilization and S*CKMYP, which took part in international festivals and shows in Rotterdam, Tokyo, Montreal, Paris, Berlin,...

He also works regularly as a video designer for theatre, dance and opera and makes his own performances. He will create the videodesign for the Ring-cycle in the Scala of Guy Cassiers and worked with the likes of Ictus, Georges Aperghis, Transparant, Kollectif Barakha, Isabella Soupart, Jon Hassell, Annabel Schellekens, Joji Inc, TUK, Peter Verhelst, Köhn,... d'Haeseleer's work focuses on the visualisation of the dynamic of information. He translates the all-encompassing presence of media into meta-images. Media presence is symbolized through layers of sticky pixel-textures, noise and interactivity. Special effects play an important role in his work that can best be described as a 'pixel drama' or 'pixel soap' and which can be found in the border zone between painting, video clips, cinema and performance. In his work the special effect is the message. d'Haeseleer is well known for his extreme video manipulations. He manipulates images by forcing them to react to the parameters of other images. With this approach, he can only partly foresee how the image will appear. The result is a process that strongly ressembles developing analogue photographs, where it is always a surprise to see the result, or even alchemy, but that is in fact entirely digital.



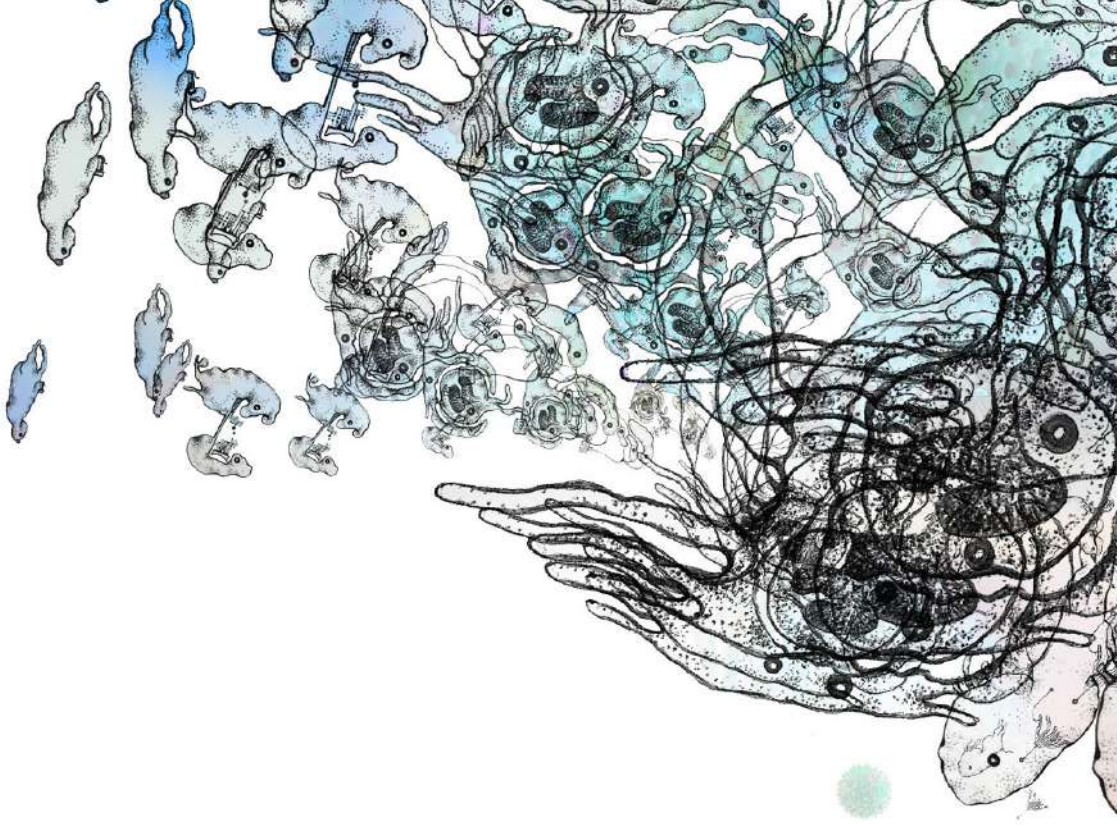
Centaure © Franck Vigroux & Kurt d'Haeseleer - 2015



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 VIDEOFORMES 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 VIDEOFORMES



EXHIBITIONS



ALESSANDRO AMADUCCI

CHAPELLE DE L'HÔPITAL GENERAL

The Storm

Video: **Alessandro Amaducci**
Presence: **Catena**
Co-production: Alessandro Amaducci / VIDEOFORMES / 2018
3 screens, 1 monitor

This video installation is the representation of the hidden chaotic figures hidden behind/ inside a flux of moving images of a storm. Inside the shapes of all digital images reside memories of something else: remains, traces of an inner and hidden world. The digital memory. Flashes and lightning reveal fragments of a series of duplicate bodies that roam in the void, perhaps dispersed, probably in flight. The digital memory is a flow of identical bodies that move constantly, partially revealed by light flashes. The surface energy hides the matrix of all possible images: the body.

The mood of the video installation also wants to recall the audience of a sort of reference to the iconographic tradition of the nightmare, a psychic situation where hidden memories come to life in a flashing way. Inner data, black data. The "stream of consciousness" of the digital machine creates archetypical shapes, related to ancient iconographies, like the flow of damned souls in Gustave Doré's illustrations. The result is the apparition of a surrealistic world, where the digital machine meets the unconscious, or the shadow of itself.

At the same time, the naked body inside the flow of flashing lights recalls the presence of something alive, creative, connected with the energy of the lightning of the surface of the moving images. So the "inner body" made of memories of the digital moving images emerges towards the viewers' eyes like a magma of uncontrollable bright energy.

Alessandro Amaducci (ITA)

Born in Turin (Italy) in 1967. He worked with the Archimedes Centre of Visual Arts (a cultural centre of a District in Turin) since 1988, were he held workshops on video. Since 1991 he worked with the National Film Archives of Resistence (Turin), where he realized documentaries about the Second World War, the Resistance, about workers





struggle and other subjects relevant to the activity of the Archive. Since 1995 he worked with Theater Juvarra in Turin in the realization of multimedia shows and videoperformances. He also works as a teacher of video language and practice in DAMS (Department of Art, Music and Performing arts), a Department of the University of Turin, Italy. He wrote several books about videoart; video technics and aesthetics of electronic arts. Since 1989 he realizes experimental videos, documentaries, music videos, videoinstallations, multimedia shows, videoscenographies for dance performances, and digital photos. He is also the author of the music of his videos.

alessandroamaducci.net



BOB KOHN

CHAPELLE DE L'HÔPITAL GÉNÉRAL

Tribute to Eadweard Muybridge

Video: **Bob Kohn**

Chamber music N°3, 2'54 (Je, tu, il, elle de Chantal Akerman)

Chamber music N°1, 4'48 (séquences amoureuses)

Kinok, 3'22'' (Dziga Vertov & S. M. Eisenstein)

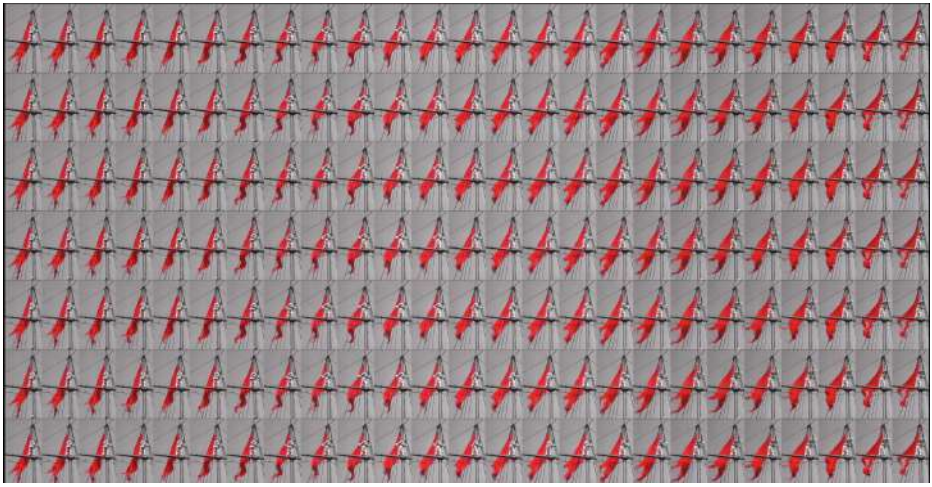
After the controversy around the pictorial representations of the galloping horse - are the four hooves off the ground at the same time at a given moment? - Eadweard Muybridge developed an incredible photographic system for the time. While the best operators still needed at least 15 seconds between each shot, this system allowed a succession of ultra-fast shots and therefore a decomposition of the movement such as no human eye had never seen it.

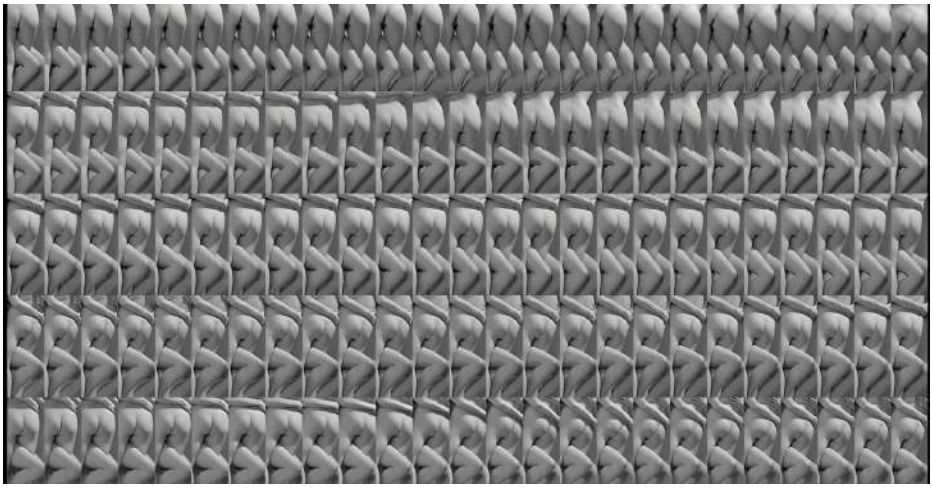
Closely combining science and art - so much so that it was debated at the end of the nineteenth century - the images of Eadweard Muybridge impress today by their great beauty and what they foreshadow: the cinema, from the Greek κίνημα / kínēma, which means movement as everyone knows.

Ado Kyrou says in substance in *Le Surréalisme au cinéma* that the duty and virtue of cinema are to show men what they have never seen before.

By deconstructing the movement, Eadweard Muybridge, this great precursor - who some called «disturbed», or in other words, a victim of a spirit in perpetual motion - recomposed the movement of life and time and first gave it to the world to see.

We cannot better deal with the history of the cinematograph than by revisiting - among tributes, reconstruction, recurrence and fragmentation - the visions of this great pioneer that was Eadweard Muybridge, through the unforgettable images that the magic lantern has given us since.





Bob Kohn (FRA)

Bob Kohn comes from the communication field (Art director). In 2010, he started working on a video creation project. He wrote and produced a 10 minute long short movie named "Les jalouses" and also co-produced the Nib'Art exhibition with Marine-Bureau Kohn. His movie "Requiem for 2 people" was selected in 2015 for the "Best of – écritures et formes émergentes" (Best of – writing and emerging forms) held by the SCAM. He won the VIDEOFORMES award with François Gaulon for their video "Projection" in 2017.

bob-fictions.org



ESMERALDA DA COSTA

SALLE GILBERT-GAILLARD

#jetenveux

Video: **Esmeralda Da Costa**
2018, Video installation
Co-production: **Esmeralda Da Costa** / **VIDEOFORMES** / 2018
Label 2=3

Installation of 4 screens representing the body of a woman fragmented into 4 parts.

Superimposed on each other, it reconstructs a complete body. On the first one, a mouth repeating the phrase «I'm mad at you.» On the second, a belly and worried hands sometimes making a fist, while on the third, a pelvis simulates a sexual act. On the fourth, feet are moving in place. Everything is filmed in slow motion.

The body is that of the artist. Through repeated gestures until exhaustion, the body contracts around one and the same sentence: «I'm mad at you».

This installation echoes an internal and psychic fragmentation that resists pain. It works like a mise en abyme of the current and contemporary society, stifled by too many images, made up of fragmented individuals able to open several browser windows simultaneously, able to receive a multitude of connected information, being both involved in physical life and leading a virtual life just as intense etc... Here true and false coalesce. Everywhere private and public mix.

The title, #Immadatyou like the hashtags added to a social media post, reflects this new way of bringing thousands of people together behind a notion, a word, or a very intimate statement.

Esmeralda Da Costa (FRA)

Born in 1982 in Paris, Esmeralda Da Costa lives and works in Paris, France.

She studied at Villa Arson in Nice and graduated cum laude in 2011. Her visual research focuses on sound pieces and videos that combine real recordings, improvisation and storytelling.

In her works, Esmeralda Da Costa depicts characters performing certain actions and sometimes she portrays herself: using her



former boxing career (she was a boxer at a high-level for 12 years) she creates a character that wanders, splits himself in two or more, becomes agitated and finally collapses. She immerses her characters in visual places that are both common and symbolic, but also in an audible landscape. The sound submerges the image, and calls to our memories, and amplifying the visual perception. She also designs video installations and live sound performances.

Her work was the object of numerous official selections (Instants Vidéo Numériques et Poétiques, Marseille, 2017 - Festival Video Art - Bibliotheca Art Center of Alexandrie, Egypte, 2017 - FIAV - International Festival of Video Art of Casablanca, 23rd edition, Maroc, 2017 - Official selection, 2nd Price, Competition Imaginex, Limoges, 2016 - Official selection of Arte Video Night #7 in la Maison Européenne de la Photographie, Paris, 2015,…) And also was selected for personal or collective exhibitions (A Mãe Terra / La TerreMère, Centro Cultural Adriano Moreira, Bragança, Portugal, 2017 - La femme à la bûche, Under Construction Gallery, Paris, 2017 - Match, Incognito artclub 24/24h, Paris , 2015 - Octobre Numérique, Espace Van Gogh, Arles, 2014 - Un festival c'est trop court, MAMAC, Nice, 2014 - Victor Erice / Abbas Kiarostami, Correspondances, Centre Pompidou, Paris, 2012,...).

esmeralda-dacosta.com

"The great poets and great artists have the social function of constantly renewing the appearance of nature in the eyes of men."
Guillaume Apollinaire*, in The Cubist Painters,* 1913

"Those who dream by day are cognizant of many things which escape those who dream only by night."
Edgar Allan Poe

We know the French artist Esméralda Da Costa essentially from her videos. Many of them articulate constructed and/or stolen images, in which her own body or those of close relations become the protagonists of narrative scenes that border on performance art. To recount them would be to write a concise, efficient, and incisive sentence in which realism and a feeling of strangeness coalesce. Immersed in the water of a swimming pool, a woman begins a duel with her double, (Waterbox, 2014) - Sitting face to face, two identical characters engage in a debate using a language unknown to anyone, (Alterc Ego, 2012).

By exploiting the possibilities of the video medium to transcend the abilities and dispositions of the physical body (frenetic repetition and extreme deployment of a shout, a vertiginous multiplication of the same image, etc.) and those of the social body (to exercise authority over her mother, etc.), the artist explores the multiple contents of her being and her immediate relational environment. She goes about this in the manner of a drill in a mining tunnel to pierce the multiple layers constituting the geNEA-logy of being, including the three instances of the psyche determined by Sigmund Freud, id, ego and superego that make up the structure. In this way, she opens the door to «(...) parallel spaces that act as metaphors of an inner life, memory, or the subconscious."[1]

For her first exhibition in Portugal, the artist of Portuguese origins proposes an exhibition in two stages to the Centro Cultural de Bragança. It is on the one hand imagined especially for the site, and on the other hand a retrospective.

The first exhibition area houses most of the works that led the artist to call this exhibition La Terre-Mère (Mother Earth)[2], French translation of Pachamama[2]. This concept, borrowed from the Amerindian peoples, Aymara and Quechua, who do not distinguish space and time, bringing them together in the word «pacha», evokes the contraction that the artist makes between a country, territories and landscapes of northern Portugal (mines, natural landscapes, etc.) and its past and

1 - Excerpt from the text of Manon Gingold, independent curator and art critic.

2 - With the arrival of the Spaniards, the impact of Christianity and the mixing of cultures, the Pachamama began to regress and to be replaced by the image of the Virgin Mary. Mother Earth is considered a living being. She is at the root of everything: living beings, plants, minerals, textiles, technology, etc.



Vue de l'exposition *La Terre-Mère / A Maë Terra*, Esmeralda Da Costa, Centro Cultural Adriano Moreira, Bragança, Portugal

present history, conscious and subconscious, represented by her mother, the central character of the exhibition. It is difficult to hold space or time responsible for having caused the other, precipitating it in a world of abysmal depths from which we reach by means of the Boca[3] the stories from the artist and/or by Mother Earth.

The second space hosts the most representative videos from the work of Esmeralda Da Costa. One of them, O grito (2014), shows her dressed in the black outfit characteristic of Portuguese widows, uttering a heart-rending cry in the heart of this northern Portuguese forest in which she is immersed. In tune with the echo of her cry, the image of the face of her mother who is also shouting is superimposed on her face. Before these two women united by space and time, that of history, it is thus impossible not to think of the shout of the painter Edvard Munch and this movement that will have been symbolism, characterized by his wish to express the anguish, to question the meaning of life and to explore the depths of the human soul.

By Maryline Robalo, July 2017, Paris
Art critic and curator ,
Founder of PA I Contemporary creation platform © Turbulences Vidéo #99

3 - During the ritual of Pachamama, men and women dig a hole, called «la Boca», in reference to the mouth of the Earth. They consider it a pathway that goes directly to the heart of the Earth.



ISMAÏL BAHRI

SALLE GILBERT-GAILLARD

Foyer

32', 2016.
Production: **Spectre** in co-production with **La Fabrique Phantom**
Producer: **Olivier Marboeuf**
Associate producer: **Cédric Walter**

At first, *Foyer* seems to be a projection without film, where the only thing visible is a palpitating white screen. Voices accompany this white emptiness. They are spoken by people who approach the cameraman at work on the film, questioning him about what he is doing. In turn, an amateur photographer, a curious passerby, a policeman and a group of young men all approach the man filming.

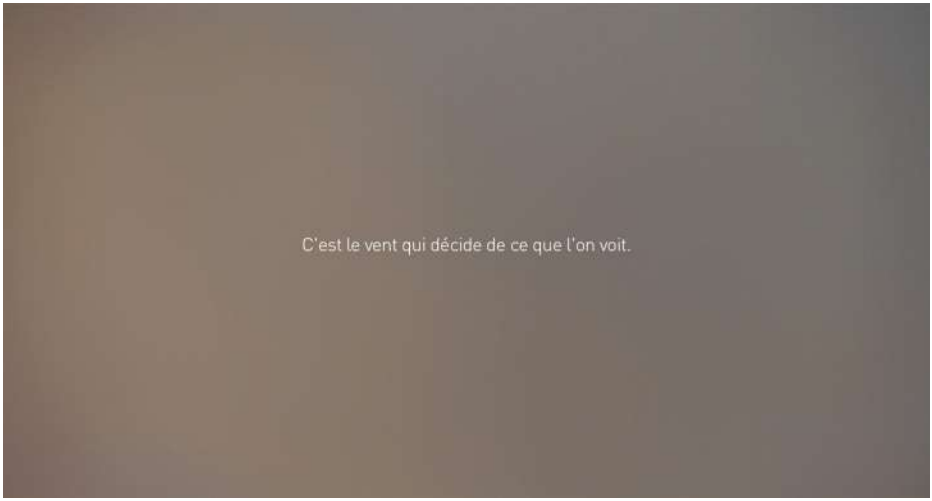
As the situation develops, the discussions reveal to the spectators the principles of a film experience in progress, of the film they are actually watching. The film experience intrigues people, it interrogates and ultimately transforms the camera into a foyer (in the sense of a hearth), around which people gather, to speak, discuss and listen. At first centered on the camera, these conversations quickly reveal singular points of view, which trace the forms of a particular social and political landscape. They offer a glimpse of the context in which a tentative work experience is unfolding, searching for its way in the agitated world.

Esquisse, pour E.Dekyndt

This work was produced especially for the exhibition «Instruments» (13 to 24 September 2017) at the **Jeu de Paume (Paris).**
Ismaïl Bahri and **Youssef Chebbi**, 2017, video HD 16/9, 5 min.
Production Jeu de Paume.

This five-minute sequence shot shows a flag that has the quality of being able to show and capture the landscape.

Combining the screen and cinematographic projection, this flag becomes an instrument to see. Sensitive to the slightest variations of light, it becomes an indicator of atmospheric nuances.



Foyer © Ismaïl Bahri

Ismaïl Bahri (TUN/FRA)

«Impermanence lies at the heart of the work of the Franco-Tunisian artist Ismaïl Bahri. Placing a sheet of wind-tossed paper in front of his camera lens, slowing down falling water drops by making them slide along a thread, observing the reflection of the city in a glass filled with ink held in his hand as he walks along: Ismaïl Bahri makes elementary and empirical gestures, and pays attention to "what is happening", and what effect these operations will have on him. The artist positions himself as an observer; he gropes around, and talks of "shortsightedness" in relation to his work. He then sets up what he calls a "capture device" for these gestures, usually using video, but also photography and sound, without any specialization. It is quite often outside of the frame of the image that meaning emerges, in the perceptible presence of the surrounding world, which is suddenly revealed.»

Francois Piron

Ismaïl Bahri's work has been presented at La Criée (Rennes), Jeu de Paume (Paris), Les églises (Chelles), Staatliche Kunsthalle (Karlsruhe), Kunst Im Tunnel (Düsseldorf), the Calouste Gulbenkian Foundation (Lisbon), among others. His films have been selected at international film festivals such as TIFF (Toronto), NYFF (New york), IFFR (Rotterdam), FID (Marseille).

ismailbahri.lautre.net/



Ligne, 2011. Vidéo HD 16/9, 1' en boucle © Ismaïl Bahri

Affectionately

If we usually associate Ismaïl Bahri's work with a form of slowness and something almost motionless, his mainly video works are nevertheless being forever caught in flows. To be sure, the pace may seem atonal or suspended, but there is always motion. This cadence, as it happens, seems suited to the observation of a tiny displacement or transformation, attentive to the detail of a vibration. It follows its very own logic, parallel to the flow of information continuously coming our way, not so much counter to it as in another time- frame. In the space of the image, something comes about, unfolds and unfurls, expands or shrinks, throbs or is consumed, in such a way that the apparent quietness and aesthetic harmony of his films struggle to conceal the latent tension emanating from them. To make his videos, Ismaïl Bahri sets up a system which conjures up an experimental scientific procedure. Starting out from a hunch which he then tries to get to the bottom of and exhaust by repetition, beneath the camera's eye—taking as his line the supposed neutrality of the static shot, although the framing invariably turns out to be decisive in his work—he dissects different phenomena which are, at first glance, commonplace, playing on an impression of déjà-vu and déjà-fait, an anonymous and unconscious ceremony, carried out a thousand and one times: letting sand flow through the fingers (Sondes, 2017) or burning a sheet of paper (Source, 2016). These actions are recognizable and identifiable by everyone, and they sidestep the didactic pitfall, and the simple demonstration of a trick or a good idea, with the precarious balance over which the artist winds revealing their poetic and/or political content, lending a new aura to that familiar look. The frame defined by the lens thus records a gesture that is as simple as it is enigmatic, the manipulation



Revers, 2017. Série de vidéos HD 16/9, son stéréo, durées variables / HD videos, stereo sound, variable durations. Production : Jeu de Paume. © Ismaïl Bahri

of an element or single prop, subject to a set of variations wavering at times on the edge of the perceptible. In this sense, the artist's body and quite often his hands are ubiquitous, always at work, at once agent and standard of the micro-events which take place before our eyes. Taking time to gauge things, therefore. It is in this time span, in this scrolling, the way we would talk of that of a celluloid film, that a whole range of ambivalent affects will show itself and come to the surface. At the risk of oxymoron and taking the words in their loftiest sense, we might put forward the idea that Bahri's work is permeated by a form of laborious facility, a mixture of obviousness — of limpidity and the intentions and the effects produced — and a necessity to do things by oneself, experiencing a temporal quality and perhaps also the body's capacities for recording, its volatile memory. So in the series Revers (2017), we discover the artist in the process of crumpling and smoothing out the glossy pages of magazines depicting bodies idealized for a few minutes, until the initial reproduction evaporates and becomes like dead skin, as if he were literally erasing them and interrupting their circulation, and the coloured pigments forming it are deposited, through an interplay of transfer and impregnation, on the hands, dyeing them. A fortuitous encounter between two bodies (flesh to flesh), between two ways of producing and broadcasting images. If in this way Bahri makes an attempt to reincarnate these fashion and publicity photographs with their smooth, hairless bodies, devoid of marks and veins, and of their very epidermis, his gesture also illustrates the transmissibility of images, and their ability to be appropriated and alienated ad infinitum.1 The perceptible action, the experience of rubbing incarnates and produces a new image.



Sondes, 2017. Video HD 16/9, 16' / HD video, 16'. Production: Jeu de Paume © Ismaïl Bahri

The video *Ligne* (2011) was already permeated in its own way by this elective surfacing between transmission and the organic. An outstretched arm fills the frame of the image which might be photographic if a drop of water placed on the skin, straddling a vein, did not react to the bloody impulses. If, here again, this is a matter of circulation, the drop works like an amplifier, revealing, like a magnifying glass or an optical lens, the movements and the inner cadences of a body, and its at once natural, autonomous and anxious relation to the outside world. This work incidentally opens the exhibition which the Jeu de Paume is devoting to Ismaïl Bahri, whose seemingly laconic title, "Instruments", seems to offer a shrewd breakthrough for broaching his work in a transversal manner. Each one of his videos actually involves a particular "tool": a drop of water, ink on whose surface a fragment of newspaper moves by capillarity (Film, 2012), sand, fire, a woollen thread tossing about as it is rewound (Dénouement, 2011), a sheet of paper vibrating with the effect of wind (Foyer, 2016), the fabric of a flag traversed by light variations (Esquisse, pour E. Dekyndt, 2017). But it is also the hands and, needless to say, the camera acting like a body. We might also bring in the terms media and interface (here "analogical", to do with the ordinary) to describe these elements which form these in-between spaces enabling the artist to work on the surface of the physical world. In many instances, they are the object whereby a revelation intervenes, as in the photographic process, an appearance that is always sudden and magical, which the camera, as witness, grasps and fixes. It is nevertheless important to nuance this revelation, to such a degree do its conditions, and the process which it calls for, involve, in one and the same movement, those of a fading, an alteration or a disappearance —offering in passing, it seems to us, a parable to do with knowledge and science. The incandescent

halo which is drawn in the middle of the sheet of paper in Source already harbingers the inexorable and imminent destruction of the surface accommodating it and, with it, the circumscription of the phenomenon observed, and of the experience. We should perhaps rather replace the idea of revelation with that of affection, in the sense of affecting and being affected by a situation, which is to say, acting on and reacting to an environment. This aspect is more specifically expressed through the video Foyer, whose many-meaninged title evokes by turns house, fire, family, optics and photography, a place of reception, or a place around which we find ourselves, or the origin of a dissemination. As he strolls around the streets of Tunis, from where he hails, Bahri films a sheet of white paper fixed in front of his camera's lens. He duly records the variation of light and the vibrations caused by the action of the wind, which modulate and nuance the surface of this projection medium, which is as light as it is reflecting. So what is just a groping quest, a study in search of a subject, will take on an unexpected turn: on this animated, quivering monochrome, and on the acoustic atmosphere of the city, are suddenly overlaid the words of passers-by spontaneously reacting to the presence of a camera in the public place, an object of curiosity or fear, what is more, when it is fitted with a gadget that seems to obstruct its main function. Like sensitive skin echoing both celluloid film and the cinema screen, the sheet of paper transforms the camera into a blind, almost radiophonic medium, summoning a sort of continuous off-screen element where the body, so present in the other works, totally disappears in favour of the word, thus re-enacting, the other way round, the visual but soundless origin of the cinema. The medium and its makeshift prosthesis (its handicap?) thus become the object and place of encounters. The discussions between Bahri and the people he haphazardly crosses paths with during his strolls, young jobless people, policemen and photography enthusiasts, start around his intentions or the effect of the wind, letting the ambient social and political context filter through and re-enacting the figure of the artist in the city. The video illustrates a twofold motion: if the environment of Tunis, its light, its air and its inhabitants, imbue and "impress" the image, the camera is not functioning here like a mere witness, it also acts and transforms, in its turn "impressing" the urban rhythm by its incongruousness, as if it were forming itself as an environment. Precisely where the above-described works presented a defined framing and the experience of a gesture working in a way in a closed circuit, Foyer gains in freedom and in interaction, letting itself be guided, like a suggestion for developments and quests in the offing, by chance, by taking into account an unstable environment traversed by a set of permanently evolving mediations and arrangements.

By Raphael Brunel, first published in the periodical 02, n° 83
© Turbulences Vidéo #99

Ismaïl Bahri, *Instruments*, Jeu de Paume, Paris, 13 juin / 24 septembre 2017



JOSEPH DAVID

SALLE GILBERT-GAILLARD

Pump

Production: **L'image d'après**
Co-production: **Le Fresnoy studio national des arts contemporains**
With the participation of **Centre national du cinéma et de l'image animée**
With the support of La **DRAC Centre, Ministère de la Culture, La Région Centre-Val de Loire, Ciclic, Région Centre, La fondation SMartbe**
With **Joseph David**, **Andrew Kötting** and **Albertine**
A film by **Joseph David**

Two men, Joseph David and Andrew Kötting. Two pairs of arms devoted to one activity: PUMPING.

Perched at a height of eight meters above ground, the duo are actively engaged is propelling a strange contraption along a concrete viaduct. The remains of a test track for the Aerotrain, the monorail becomes the scene of a seven-day excursion during which both Sisyphii take up residence in a Mobile Accomodation Unit.

Why are they pumping? We have no idea, and neither do they!

All we do know is that they expend great energy in doing so, as they proceed from one point to the next along a track 18 kilometers long. From the fields of the Beauce to the forest and the suburbs of Orleans, they consider the world below, with which they communicate at times, and the world above, within which they have isolated themselves.

Joseph David (FRA)

After a bend by the biology, the economy and the accounting, Joseph David gives up the garbage man's testing job, a psychologist's eminent career and a brilliant future in the hairstyle. He opts finally for an artistic career which he begins in the Fine arts of Cambrai and continues in Le Fresnoy, Studio national des arts contemporains in Tourcoing.

His work is at the crossroads of several





Pump, 2017, 59', HD © Jospeh David

disciplines involving video, film, installation, performance and new technologies where humor and absurdity are sometimes present. Its energy feeds on different artistic collaborations that are implied (Scientist, architect, director, sound creator…). It is the teamwork which they involve, which motivates him and inspires him.

He continues his course between Lille, Orléans and Brussels.
josephdavid.eu/fr/



Pump, 2017, 59', HD © Jospeh David

At one point in my life,
Living became unbearable.
I could no longer face everyday life.
I could no longer repeat those vain and sensless gestures.
I was going through a period where I could find no reason to go on.
I was wandering in a desert.
I was walking on the edge of a precipice with no fear of heights.
I then,
on several occasions,
spent time in a psychiatric hospital.
I nonetheless soldiered on.
Accepting the nonsensical nature of existence.
Accepting the tragic and pointless nature of experience.
Accepting to confront myself with absurdity (and perhaps feed off it).
Pumping towards...

For years I travelled back and forth on a regular basis between Paris and Orleans, alongside the Aerotrain viaduct. One day, I had a vision of two guys pumping on the viaduct. Since then, this vision has become an idea, the struggle of two obstinate Sisyphii who wish to live in spite of everything. It has now become a necessary to materialise this idea. It is an ineluctable fact that action must be taken, pump, POMPER, pumping is required. I must pump.



Pump, 2017, 59', HD © Jospeh David

PUMP is an experimental film which uses both narrative and documentary conventions, which exposes, in a freely adapted version of The myth of Sisyphus by Albert Camus, the peculiar everyday life of two modern Sisyphii... A linear road movie on the old concrete Aerotrain viaduct, one vast horizontal tracking, a seven-day expedition, between past and present, interspersed with encounters, archival images from the 70s, my own personal archives etc.

The journey will weave together several stories and lives, including those of the protagonists.

Why pump? There is absolutely no reason to do so.

It is an anti-productive, Dadaist act, an act of resistance to the dictates of productivism, due diligence and efficiency.

Pushed ahead by a determination which serves no purpose but its own, we are about to engage upon an act of madness, to manufacture a present with an extravagant artistic enterprise. We will pump without reason towards nothing. We will progress by the strength of our arms in order to live and see the world through this physical act. The film will be marked by our efforts to elevate our view, to learn to domesticate the absurdity of our existence, of our ineluctable death, to transform the human tragedy into a human comedy.

PUMP is the story of an experimental journey, an ode to the healing power of dreams and to delusions of grandeur.

By Joseph David © Turbulences Vidéo #99



OLIVIER BOSSON

ZAOŪM

Le forum des rêves

International Fiction Series, 10 x 20'
Directed by **Olivier Bosson**, 2017
Production **L'image d'après**, **Offre Spéciale Fims** (Europe) and **Elegoa Cultural Productions** (America)

The Forum of Dreams is a platform for exchanging and sharing on the theme of dreams. It relies on dream recording applications on smartphones (DreamR, SWENO, etc.). On the forum, the exchanges are carried out through webcam.

The Forum of Dreams, a ten-topic fictional series filmed by Olivier Bosson in 20 cities from 2012 to 2017: Pantin, Bobigny, Toronto, Dunkirk, Tours, Montpellier, Caen, Nantes, Lyon, St Nazaire, Les Lilas, Casablanca, Saint Etienne, Paris, Esch sur Alzette, Liege, Saint Denis, Havana, Venissieux...

Production: Offre Spéciale Films and L'image d'Après in Europe, Elegoa Cultural Productions in America. Thanks to the many partners of the forum for their support.

Olivier Bosson (FRA)

Director / 1970 / FR

My approach is to talk to people like you with different media, often movies or performances.

I compete in my own way with big media like Europacorp or Bouygues Telecom, through works that are probably low-end, but, I hope, are also entertaining and perhaps more heartfelt, more curious about life. In any case, what I recount is based on very different observations, it seems that we do not all have the same experience of the world.

In practice, I involve more and more people in my films. I like to do castings, and to work with many actors. I appreciate the collective dimension of films, and the participation of amateur actors brings a special dimension. In general, people are incomparable.

olivierbosson.free.fr

Topic 1

18'39, HD 16/9 color, sound stéréo, 2017.

«Help!!! First dream recordings!» posted by LA_HUIT

Three weeks ago, LA _HUIT got a new phone, with a dream recording app on it. She is pretty much satisfied, it works well, except that since she's been using it, her dreams are not like before. She goes to the forum, opens a new topic: «has this happened to others?»

Topic 2

20'21, HD 16/9 color, sound stéréo, 2017.

«My dream really does come true problem» posted by MRRRRI

Unbelievable! MRRRI dreamed of duck legs, and then, the legs really appeared on her living room table! MRRRI asks the question on the forum: has this already happened? Does anyone have an explanation? The answers came from everywhere!

Topic 3

20'59, HD 16/9 color, sound stéréo, 2017.

«I'm off to teach a computer course» posted by Crono

Crono had a heavy dream: first she went to give a computer course to someone. Then, it's raining canned goods, a gardener asks her to go inside a broccoli, and so on! To find out the meaning, she publishes her dream on the forum, and interpretations abound. For Mona, the dream would indicate that she would like to be pregnant.

Topic 4

20'04, HD 16/9 color, sound stéréo, 2017.

«A dream that made me very happy» posted by Edwina

The beginning of Edwina's dream has an aspect of a «county commission dream» with children who distribute bottles of water, polish a hallway, etc. At the end, another atmosphere, blood gushes. In any case, this dream made her really happy! Ok, but why? Quickly the discussion slides towards the dreams of dead people.

Topic 5

18'15, HD 16/9 color, sound stéréo, 2017.

«Can someone interpret my technical dreams??» posted by Xinao

Xinao's dreams are like lessons or tutorials, with an instructor teaching him how to do technical things in different areas. Not only is it not dreamlike, but he also can't find the interpretation anywhere.

Topic 6

18'15, HD 16/9 color, sound stéréo, 2017.

«Big bug in my daughter's cellphone» posted by Agnès

One night last week, big bug: The phone of Agnès's daughter (7 years old) switched itself into in DREAM mode, and it took the girl with it. She then got up and started sleepwalking. Agnès has an appointment with a specialist, but before she would like to have opinions and advice to find out if this

bug has happened to others.

Topic 7

18'36, HD 16/9 color, sound stéréo, 2017.

«The same dream as someone else, but inverted» posted by Captain Nuage

Captain Nuage has a very nice activity: she teaches computer courses to complete beginners at the MJC. One day, she discovers that one of her students had the same dream as her. A dream of shoes in which is said «Welcome to the house of feet». Actually, it's not quite the same dream. Let's say it's the same but inverted.

Topic 8

20'13, HD 16/9 color, sound stéréo, 2017.

«Dream of an attraction to my boss's boss!?» posted by Princesse Mahboula

What an absurd fantasy, this dream where Princess Mahboula dreamed of her boss's boss - and felt attracted to her! While in real life, really, not at all. But now the dream repeats, and every morning, systematically, Princess starts the day by running to the bathroom to erase it in secret, so that her boyfriend doesn't find out!

Topic 9

20'47, HD 16/9 color, sound stéréo, 2017.

«Get me out of this obsessional dream. Please!!» posted by 1000 N A

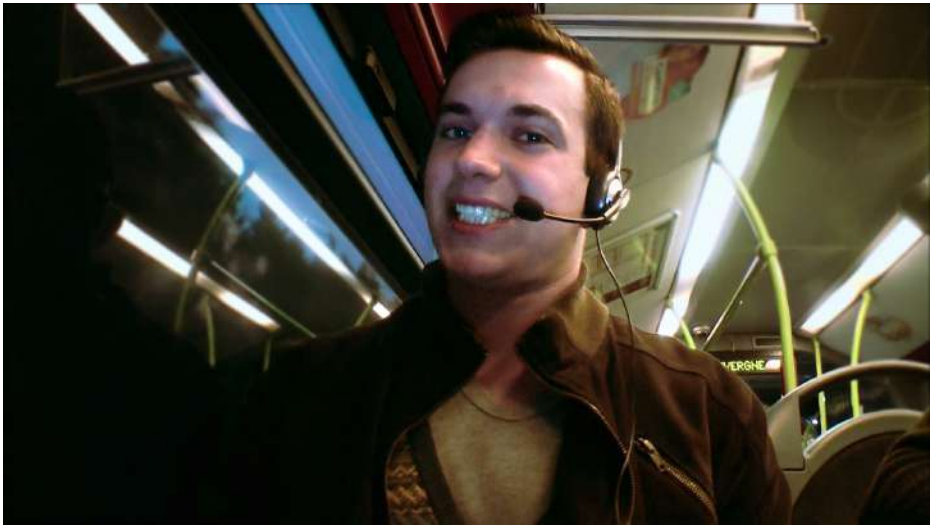
Can anyone help 1000 N A? Please! Her dreams are becoming more and more violent and mean and she can't deal with it anymore, and she especially would not want to pass this on to her children. Please! If you can do something - help her!

Topic 10

20'02, HD 16/9 color, sound stéréo, 2017.

«It freezes up!» posted by Ebony_77

Ebony is not a fundamentally aggressive person. But for some time now her dreams are blocked, the image freezes up, after that it does not move anymore. She has to wait, wait, wait - and when she finally wakes up, she is beside herself. And the same problem happens to other dreamers!»



Topic 6 © Olivier Bosson

Credits

Direction
Olivier Bosson

Direction team
François Lewyllie, Dominique Desriaux, Maud Martin, Frank Wolff, Anthony Fleury, Jeanne Robert, Nicolas Pirus, Chen Ni Yu, Khalid Boukamel, Khalifa Belouzaa, Yan Rambaud, Camille Aurelle, Mohamed Taarkoubt, Danay Gil Martinez, Dayron Calvet, Zeynab Fattahi, Frédéric Danos, Romain Claude, Nicolas Clair, Céline Colas, Gilles Dewalque, Ophélie Claire

Post production picture
Olivier Bosson, Karine Germain, Eric Smee

Post production sound
Dominique Desriaux

Music
«Binche», «Route», «2» by Benjamin Seror
«Verde Rayo» by Japan Railways

Partners
Fructôse et la Piscine Dunkerque
Sans Canal Fixe et le Polau Tours
La Valise Nantes
Les films du Camion
St Nazaire et Nantes
l'ESBAMA Montpellier
l'Université Paris 8 Saint DenisKhiasma Les Lilas
D'Konschtkescht et le CIGL Esch Esch Sur Alzette
L'IMEC et l'Université de Caen Caen
Le Centre d'Art Plastiques Vénissieux
L'Ecole Nationale Supérieure des Beaux Arts Lyon
Les Moyens du Bord Saint Etienne
L'Institut Français et Le Boultek Casablanca
L'Alliance Française de Toronto, l'université Ryerson et Le Labo à Toronto
L'Alliance Française et LASA Cuba
Le Ciné 104 Pantin , Le Magic Cinéma Bobigny
La BIP 2016 et D'une certaine gaieté Liège

With the support of
CNC Dicréam Aide au développement

And the support of
Fonds SCAN région Rhône Alpes
CICLIC région Centre
région Basse Normandie et du département de la Seine-Saint-Denis
Et des villes de Saint Nazaire, Nantes, Liège, Saint Etienne, Vénissieux

A production by
L'Image d'Après & Offre Spéciale Films (Europe, Maroc) and Elegoa Cultural Productions (Canada, Cuba)



PHILIPP ARTUS

GALERIE DE L'ART DU TEMPS/CHAPELLE DE L'ORATOIRE

FLORA

Light installation, 2015/2016
Concept, animation and code: **Philipp Artus**

In the interactive installation *FLORA* abstract lines create complex and delicate shapes, which resemble the appearance of plants. The viewer can interactively control the animation with a touchpad, and thus design the emerging patterns.

The animation in *FLORA* is generated by overlapping sine waves that travel through a string of lines. This wave principle often appears in nature when energy is transmitted through a medium like water, air or simply a rope. It can also be observed in the locomotion of animals and human-beings, in which kinetic energy is transmitted successively through joints.

The *FLORA* algorithm of is based on the discovery that a simple system of rotating lines can create endless variations of abstract shapes – ranging from curved harmonious lines to edgy and chaotic patterns. The resulting aesthetics combine computational accuracy with an organic playfulness, and tend to trigger diverse associations in the mind of the viewer.

Each individual has a unique approach to control the shapes. Some are very tentative, others are reckless and wild, and others again are very analytical and try to understand each parameter. Furthermore, the aesthetic preferences for the shapes vary: some prefer curved harmonic shapes while others prefer edgy abstract patterns. *FLORA* is like a visual instrument that mirrors the personality of the player. It is an open artwork that generates creativity.

Contemplating the motion of my cat's tail was the initial inspiration for the project. It made me realize that a simple chain of rotating joints can create a fascinating and elegant motion. Studying character animation and Newton's laws of motion was also an important influence. Furthermore I got inspired by artists who explore the relationship between science and nature



Flora © Philipp Artus

like Paul Klee, Hiroshi Sugimoto and Karl Blossfeldt.

Philipp Artus (DEU)

Philipp Artus is a multidisciplinary artist and filmmaker based in Berlin.

His experimental animations, light installations and drawings explore the manifestations of life through movement, sound and imagery. He composes audiovisual experiences that unite playful elements with minimalist structures, timeless themes with contemporary observations, turbulent acceleration with contemplative silence.

After graduating from the École des Beaux Arts in Nantes/France he spent 2 years studying animation, physics and music theory autodactically. He then finished his postgraduate studies at the Academy of Media Arts in Cologne/Germany.

His projects have been shown in various museums, festivals and galleries around the world including the SIGGRAPH Art Gallery in Los Angeles, Prix Ars Electronica in Linz/Austria, Visual Music Awards in Frankfurt (Winner 1st price), Setouchi Triennale Megijima Island/Japan; European Media Art Festival in Osnabrück/Germany; CURTAS in Vila do Conde, Portugal; LUMINALE in Frankfurt/Germany and the Vimeo Awards in New York City.

philippartus.com



PHYLLIS BALDINO

SALLE GILBERT-GAILLARD & CHAPELLE DE L'HÔPITAL GENERAL

Nothing from the future

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** / 2018.
Co-production **Phyllis Baldino** / **VIDEOFORMES**

Nine-channel wireless synced installation, 2013-2016
Color/sound
27 minutes and 23 secondes
28 frames per channel
Special thanks: **Paul Pacun, vablet.com, the makers of Signage**.

Subtitles in french: **VIDEOFORMES**, with **Laura Bertrand, Issam Bendehina, Kelly Cornu, Raphael Goutte, Farida Kaddour, Edouard Seve**, Master Traduction Audiovisuelle **Daniel Rodrigues** & **Gabriel Soucheyre**, LCC, **Université Clermont Auvergne**.

Nothing from the Future was inspired by the idea that there will always be predictions about the future, but it is in the everyday where nothing happens on a regular basis. Sure, there are certain days that are more extraordinary than others, but on the whole, one day resembles the next. What constitutes this "nothing" is what I am after: creating every-day actions set in an undetermined time in the future. "You won't believe what happened to me today! You just won't believe it! Absolutely nothing!"[1]

Over three years in the making, *Nothing from the Future* is similar to other works I have developed that involve a process that evolves over time, requiring extensive research. I do all of my own pre-production with set-up shots created with props and personas, production, and post-production, audio and video recording, and editing.

Nothing from the Future is a nine-channel synchronized wireless video installation with

1 - Krauss, Lawrence M., A Universe From Nothing, 2012, p. 121 (quoting Richard Feynman)



Nothing From the Future © Phyllis Baldino

Bluetooth speakers. I've always dreamt of making a video installation that is completely wireless. Working with the Apple Business Team helped this all come together. All of the components are self-contained: no internet is needed. The footage is on iPads, installed floating in a 14-foot circle, with the moving images parallel but not facing each other. The small round Bluetooth speakers also float from the ceiling, one per channel. There are 60 segments total, 35 short clips, and 25 silent moving abstractions. This silent footage was shot in real time, without added animation in post-production. It offers an alternate version of the future. One clip with audio plays at a time while the other eight channels play the silent abstractions. The channels are randomly synchronized, but appear like they are not synchronized.

The shoots range from domestic and occupational settings, to observations; it is as if these personas and actions were a regular occurrence. Sound has emerged as a major component of the work. Audio, in its various forms, only becomes more prevalent in our lives. From beeps to pings, bells, whooshes, songs, voices: it is endless. I combine the initial location sound recordings with additional audio from a variety of sources.

The viewer may or may not see a clip depending on where they are in the space. They may hear the audio in the distance but not be near the footage associated with



Nothing From the Future © Phyllis Baldino

that audio. Unpredictable and unsettling, the experience will make the viewer feel fragmented in a manner not dissimilar to the bombardment of information we receive from our technological devices on a daily basis. They are left to imagine how this phenomenon may accelerate in the future.

For my concept of a futuristic landscape, I chose to shoot in the Bonneville Salt Flats in Utah. It is a surreal version of what lies ahead. I wondered what it would be like to live there in the future. What would happen?

Now is here

Single-channel installation, 18'58, color/sound, 2017

French subtitles: **VIDEOFORMES**, with contribution by **Roxane Delage** & Master Média et Médiation Culturelle : **Leisha Lecointre, Daniel Rodrigues, Pauline Azevedo, Sacha Limoizin, Amélie Rolland,** under the direction of **Gabriel Soucheyre**, UFR LCC, **Université Clermont Auvergne**.

In the fall of 2016, I read *Time Reborn* by the theoretical physicist Lee Smolin. Lee is in my piece about symmetry symmetry about



Now Is Here © Phyllis Baldino

(2002). We have stayed in touch over the years and he recommended that I read this particular book of his. The idea of time has always fascinated me. Some of my previous work deals directly with concepts about time. In the introduction to Time Reborn, Lee states, "Every journey has a lesson to teach, and mine has been to realize just how radical an idea is contained in the simple statement that time is real. Having begun my life in science searching for the equation beyond time, I now believe that the deepest secret of the universe is that its essence rests in how it unfolds moment to moment in time."[2]

After reading Smolin's book, I decided to make a video about the idea of 'now'. As timing would have it, the American presidential election in November resulted in a reality television star entering the White House. I consciously did not include the name, voice, or likeness of our new President. Although he is not literally represented, he exists in other manifestations. As it turns out, my first pre-planned trip to Cuba was in January. Both the United States and Cuba are going through an unprecedented moment in history. All of these factors came into play when creating "*Now is Here*."

I started production in January by filming the hands of others as they spoke about their definition of 'now.' Shooting hands was a way of making people less self-conscious. I wanted this process to be easy for them and abstract for me. There was one rule: no proper nouns. It was important to simply record their thoughts without including particular names of people or things. The twenty-five individuals I chose were from various occupations. Their definitions of 'now' range from personal to philosophical

2 - Smolin, Lee, "Time Reborn," 2013.



Now Is Here © Phyllis Baldino

to political.

The Cubans were amazingly open to participate even though we had just met. Eloisa Hernández Janeiro was a simultaneous interpreter for Fidel Castro, and also for Presidents Obama and Carter when they visited Cuba. Eloisa is naturally insightful. Elías Aseff Alfonso, an Afro-Cuban guide in Havana, is uniquely genuine, open, and direct. Other participants include René Gonzalez: a Cuban Historical Guide, Alexander Gonzalez (René's younger brother), Reinier Menendez (Guide/Programmer at the Martin Luther King Center in Havana), Solveig Font (fine art curator), Julio Llópiz-Casal (visual artist), and Hanser Ponce Blanco (my Airbnb host).

The people I filmed back home in New York ranged from fellow visual artists (Mark Harris, Nate Heiges, Pam Lins, Robin Lowe, Halsey Rodman, Kathleen Ruiz, Amy Sillman, Katie Vida), to the doorman of a small condominium building in Greenwich Village (Keion Bryant), to a young aspiring flutist (Jonah Murphy). The political landscape here in the U.S. was rapidly changing on a daily if not hourly basis. It was — and is — non-stop. During production I was constantly filming my television with my iPhone, to acquire footage of these events. It was not about the quality of this documentation but about the content and commentary associated with it. Interspersed with the hand-held footage are various forms of current event activity, altered as needed. The former Press Secretary Sean Spicer is featured in various iterations. Instead of using his false statements about the crowd size at the 2017 Presidential Inauguration, I included the Obama swearing in clip from my piece Finally (2009), showing the mass exuberance on the National Mall.

The Bowling Green Massacre was a fake



Now Is Here © Phyllis Baldino

news story fabricated by Kellyanne Conway, Counselor to the President. Coincidentally there is a Bowling Green Park in lower Manhattan. It is the oldest park in New York City. When I arrived there to film, I discovered the perfect surprise: New Yorkers had created a memorial with real flowers and cards around the historical plaque of the park. It was the ultimate scene for my shoot there. The story was not true but New Yorkers understand all too well the reality we are living in.

Phyllis Baldino (USA)

Phyllis Baldino is american artist, in residence at VIDEOFORMES en 2017/2018 (with the support of Clermont Auvergne Métropole as part of its creation policy, and Drac Auvergne-Rhône-Alpes).

One of my fondest memories as an art student is sitting alone in a small library booth with just a turntable and large headphones listening to John Cage and David Tudor's sound collaboration piece *Indeterminacy* (1959). Their composition was so many things, yet so simple — funny, smart, quirky, beautiful, surprising, engaging, random, straight forward and more — it changed my idea of art forever. Cage set up rules for the work: he had to speak each story within one minute, Tudor was in another room unaware of when Cage spoke or what he was saying. Although not planned and totally random, the result is astonishingly perfect. Taking this lead, I sometimes create simple rules for my pieces where I allow chance to play a role.

I have been working primarily with the moving image since 1993. At the time, I received a BFA in sculpture, my work was very process-orientated. When I was living in Los Angeles in the early 1990s, as fate would have it, I was given a Sony Handycam 8mm

video camera as a gift. As soon as I starting filming, that was it: the device was like an extension of my hand. Now that my hand was the camera, shooting the process became the piece. I began to make videos that dealt with the function, physicality, and transformation of every day objects.

The work is conceptually-based and often sparked by scientific information or philosophical ideas. Some examples:

Gray Area Series (1993-1994): a response to Fuzzy Logic[3], something being "what it is" and "what it is not" simultaneously; the Unknown Series (excerpts) (1994-1996), unknown objects altered by unknown personas; Nano-cadabra (1998), manual abstractions sprouting from nanotechnology; Baldino-Neutrino (2003), the neutrino experiments from CERN to Gran Sasso Lab in Italy; Out of Focus Everything Series (2006-2010), multi-dimensional moving images about the Theory of Everything; TraitFee (2012), personal information appears on your body if you do not pay your TraitFee.

phyllisbaldino.com

3 - McNeill, Daniel and Freiberger, Paul, Fuzzy Logic: The Discovery of a Revolutionary Computer Technology – and How it is Changing the World, 1993



SCENOCOSME

SALLE GILBERT-GAILLARD

Les cent visages

Interactive artwork installation / interactive morphing - 2017

Scenocosme: **Grégory Lasserre** & **Anaïs met den Ancxt**

Co-production: **Labanque - Centre d'Art Visuel de Béthune**

During the exhibition period, when it's possible, some new visitors and people can also be invited to be part of the work.

We give the possibility to the visitors to give their portraits in a video recording booth.

An other small space like a booth can allows us to do the video capture quickly and easily.

Then, the new faces can be added to the artwork. Each capture enriches the database of the work, and offers new fragments to this singular face.

The stretch fabric is a surface, epidermal, sensitive, and close to the body. This work suggests to have close relationships with faces of known or unknown people but made with fragments of persons from multiple horizons. This plural and evolving face refers to the idea of a composite identity and shared humanity. It is never static, but is evolving at every moment.

At the end of the exhibition, the work of Hundred faces could be full of several hundreds of faces from people of all ages and backgrounds: a reflection of a territory.

Scenocosme (FRA)

The couple artists Gregory Lasserre and Anais met den Ancxt work under the name Scenocosme.

These artists overturn various technologies in order to create contemporary artworks. Their works came from possible hybridizations between the technology and living world (plants, stones, water, wood, humans.,..) which meeting points incite them to invent sensitive and poetic languages. The most of their interactive artworks feel several various relationships between the body and the environment. They can feel energetic variations of living beings and design interactive stagings in which spectators share extraordinary sensory experiences.

Their artworks are exhibited in numerous museums, contemporary art centres and digital art festivals in the world.

They have exhibited their interactive installation artworks at ZKM Karlsruhe Centre for Art and Media (Germany), at Daejeon Museum of Art (Korea), at Museum Art Gallery of Nova Scotia (Canada), at National Centre for Contemporary Arts (Moscow), at Contemporary Art Museum Raleigh (USA), at Bòlit Centre d'Art Contemporani (Girona) and in many international biennals and festivals : Art Center Nabi / INDAF (Seoul), BIACS3 / Biennial International of Contemporary Art of Seville (Spain), Biennial Experimenta (Australia), NAMOC / National Art Museum of China / TransLife / Triennial of Media Art (Beijing), C.O.D.E (Canada), Futuresonic (UK), WRO (Pologne), FAD (Brasil), ISEA / International Symposium on Electronic Art (2009 Belfast, 2011 Istanbul, 2012 Albuquerque, 2013 Sydney), EXIT, VIA, Lille3000, Ososphere, Scopitone, Seconde nature (France)… during important events : World Expo (Shanghai), Nuits Blanches (Toronto, Halifax, Bruxelles, Brighton, Amiens, Segovia, Bucharest), Fête des lumières (Lyon)... and in various art centers : MONA (Australia), MUDAC, Fondation Claude Verdan (Lausanne), Musée Ianchelevici (Belgium), Kibla (Slovenia), Banff Centre (Canada), Villa Romana (Firenze), Utsikten Kunstsenter (Norway), Watermans (UK), Centre des arts d'Enghien-les-Bains, Gaîté Lyrique (Paris) etc

scenocosme.com

Artistic process

As media artists, Scenocosme: Grégory Lasserre & Anaïs met den Ancxt, explore capacities of technologies in order to draw sensitive relationships through specific stagings where senses are augmented. Their works came from possible hybridizations between the living world and technology which meeting points incite them to invent sensitive and poetic languages.

When they create interactive works, Scenocosme invent sonorous or/and visual languages. They translate the exchanges between living beings and between the body and its environment. They suggest interrelations where invisible becomes perceptible. Materialized, our sensations are augmented. Through a poetic interpretation of invisible mechanisms, technologies allow them to draw sensory relationships, and to generate unpredictable living interactions. Their hybrid artworks play with their own augmented senses. They live with technology and have reactions which escape deliberately to their control.

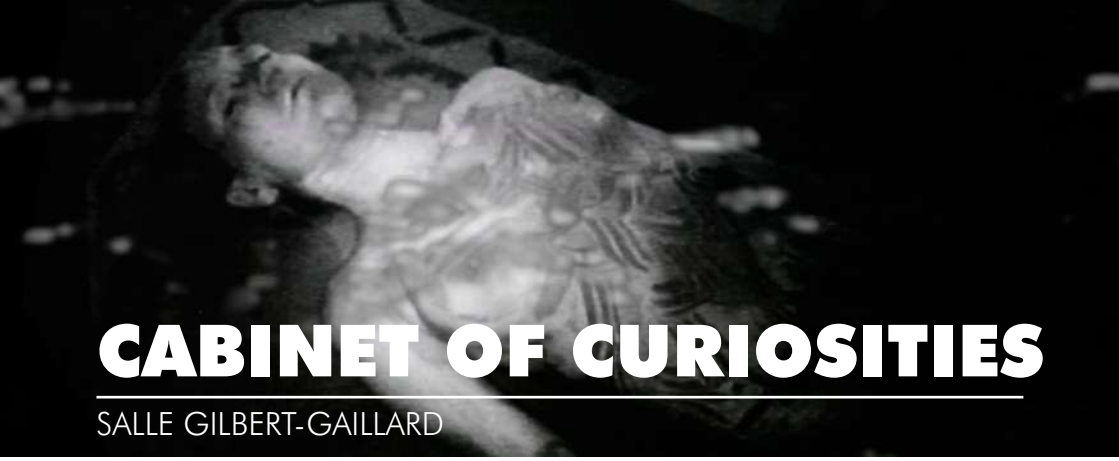
Their attention focuses on spectator's body because it is able to build relationship with others and elements. They use the body itself like a continuous sensorial interface with the world. When they concept our creations, they realize intimist directions that always take into account the place of spectators. In this way, they pay a singular attention to the "règle du jeu" (directions to play) which comes true



Les cent visages © Scenocosme

between spectators and their installations. This direction to play allows the translation of a dialog between human being and objects and between humans too. They focus on relationships that individuals can have between them and we suggest new meeting and relation possibilities. Most of their artworks are kind of «mediators» between spectators in order to gather them, to stimulate relationships, exchanges, beyond a basic connection.





CABINET OF CURIOSITIES

SALLE GILBERT-GAILLARD

This year, living up to its reputation and to its mission consisting in discovering new talents, VIDEOFORMES will present an out-of-the-ordinary/unclassifiable video selection – with movies made by heterogeneous artists from all over the world – in a newly created section: Cabinet of curiosities



Water, earth, air

Parya Vatankhah | IRN-FRA | 2017 | 5'50

This video based on my performance immersed in muddy water. What prompted me make this performance was the suffering of migrants who, forced to leave their countries and their roots, are confronted with political and natural boundaries.



Ambulation/Déambulation

Stephane Trois Carrés & Jacques Emmanuel Rousselon | FRA | 2017 | 35

Moscow peoples, plants and insects are mixed in a contemplative movie supported by a complex, diverse and shimmering musical composition, comparable to a travel diary of the entomologist, the aerologist.



The Lost City of Glutenguld

Jérome Lefdup | FRA | 2017 | 5'25

Formerly built on the borders of the Multiverse by the Glutes, the mysterious city of Glutenguld still seems alive, although uninhabited... Though, if one looks carefully, it is perhaps not so uninhabited...



The Mystery in the Bird's Dream

Alejandro Garcia | COL | 2017 | 26'19

An egg comes out of the darkness where a landscape is created. There lives a woman who imitates the song of birds that waits to be reciprocated. The landscape transforms itself to every insinuation of the woman. The human is merged in the natural.

EXHIBITIONS: CABINET OF CURIOSITIES



Season 1, Episode 0, The Telepathic Motion Picture of THE LOST TRIBES
David Blair | FRA-USA | 2017 | 26'
Episode Zero of a 26 year, 26 Episode per year Television Series, in which every episode is 26 minutes long, every minute is 26 seconds long, and everything takes place all at once.



Glacies
Pierre Villemin | FRA | 2017 | 8'
As old paintings, landscapes are reflected in frozen ponds.



The forest in flames
Natalia Behaine | COL | 2017 | 11'35
«...This need to give meaning to the present, if not to the past, is the rescue of the superabundance of events that corresponds to a situation that we could call «overmodernity» to account for its essential modality: excess.»
Marc Augé



Heat
Nicolas Bermeo | USA | 2017 | 10'19
As Eleanor lays in her hospital bed, she tries to recount a love story she has never told.



Black Sites
Mathilde Lefort | FRA | 2017 | 6'45
Resulting from a lengthy investigation, Black Sites approaches secret centers of detention and torture for political opponents of the current Syrian regime.



L'esprit de la rivière
Hantu (Weber+Delsaux) | CAN | 2016 | 17'26
Lying on a «medication», a Syrian felt carpet, worn by the drum of Michael Harner (Foundat° for shamanic studies), the body coated with clay, P.W. draws graphic signs on her skin to summon the Spirit of the river .



RÊVES DE SCIENCE #5

SALLE GILBERT-GAILLARD

Histoires d'herbiers

Produced as part of the Dreams of Science program, in the **Atelier Art Video du Service Université Culture (SUC),** under the direction of **Evelyne Ducrot,** Supervised by the visual artist **Anne-Sophie Emard**.
2017/2018 – Videomapping on notebook / multimedia system
By **Moshine Chbani Idrissi, Theo Deutsch, Marion Clara, Charlotte Flacassier, Pierre Gauchez, Nicephore Lanord, Lola Lemuet, Matteo Merea, Anna Mikhailidi, Edouard Montero, Theo Pinet, Lorry Raimbault, Lise Roy Stawirej, Aurore William**.

In a partnership with **UNIVEGE**, les **Herbiers Universitaires** (University Herbaria), under the direction of **Gilles Thébaud** Ph.D., curator of the University Herbaria.

Dreams of science is an artistic project set up by Evelyne Ducrot in the Arts, Sciences, Techniques, Society section of the SUC, in collaboration with the Cinema section that is directed by **Caroline Lardy**. Its goal is to create links between the arts and sciences. They materialize in multimedia installations introducing scientific subjects in creative forms whose main medium is the video image.

Stories of herbaria is the second stage of an artistic project with the Herbiers Universitaires of Clermont-Ferrand. It is a collection of fictional stories that revolve around sets of herbaria chosen for their toxic properties. On an open book appear texts and images that feed an imaginary world around a plant that is drenched with images in order to extract it from its motionless state of desiccation[1].

1 - Term used by botanists to define the process of removing water from herbarium plants.



RÊVES DE SCIENCE #7

PLACE GAILLARD

Musée précaire de Léonard De Vinci

2018 - Multimedia system
Videomapping, Ridge tent.
Videoprojectors. Computer. Textiles

Produced as part of the Dreams of Science program, in the **Atelier Art Video of the SIGMA Clermont** School in partnership with the **Service Université Culture (SUC)** of the Université Clermont Auvergne, under the direction of **Evelyne Ducrot** and **Anne-Sophie** Emard, visual artist.
By **Lucas Feillens, Paul Goguely, Remi Plainard**

Supervised by **Isabelle Thomas**, teacher at the SIGMA Clermont School and the visual artist **Anne-Sophie Emard**

Dreams of science is an artistic project set up by Evelyne Ducrot in the Arts, Sciences, Techniques, Society section of the SUC, in collaboration with the Cinema section that is directed by **Caroline Lardy**. Its goal is to create links between the arts and sciences. They materialize in multimedia installations introducing scientific subjects in creative forms whose main medium is the video image.

The Leonardo da Vinci Makeshift Museum takes the artist out of his institutional space and highlights a specific aspect of his genius: that of armament... The three students decided to create a break by linking the work of Leonardo da Vinci to a nomadic space. This tent, a projection medium for a set of moving «paintings», reveals to us, among other things, the military aspects of a work rarely seen from this angle, which does not go without mentioning the presence of the army in our streets.



SAMUEL ROUSSEAU

GALERIE CLAIRE GASTAUD

Autodafé

Video installation, 2016
Videoprojection HD
Old books, steel, 82x73x73
Unique work

The video of a fire is projected upon a pile of burnt books. This a a symbol of the demise of the future, of knowledge and of memory as well as an emblem of fundamentalism. In this work, flames are made of letters. This is the alphabet consuming itself, the verb burning the verb.

The artist wants to make tension sensible, to transform aggressiveness into poetry. As always poetry transcends moral. This work does not judge, it proposes an eventual breakaway, a world that may change.

Soleil Noir

Video installation, 2017.
Concertina wire, nylon wire, D35 cm.
Unique work.
HD 3D animation video projection

Samuel Rousseau (FRA)

Samuel Rousseau is a French contemporary plastic artist. He mainly makes use of video and of computer resources but his means of expression are very varied: sculpture, photography, installation, drawing, plastic arts, digital art.

Samuel Rousseau's digital art wonders about the contemporary world, humanity and mass media. In his works, technology is used in an understated way and its only purpose is to serve a kind of poetry in which virtual and reality cross each other.

In his fictional and often poetic video loops, objects from our everyday life - either recycled or transformed - are coming to life, prompting unexplored topics.
claire-gastaud.com/artist/Samuel-Rousseau



VIDEO ART ACADEMY

GALERIE DOLET - CROUS DE CLERMONT-FERRAND

VIDEOFORMES 2018 and the **CROUS cultural service** present a selection of videos made within higher education institutions working in the field of video and digital art.

Since 2014, VIDEOFORMES aims to highlight the creations produced by higher education institutions students (art schools, universities…) by inviting the students and their teachers to the festival so that they can experience the professional aspect of an international event and confront other moving image cultures. The 2018 selection presents works from 5 schools.

École d'Enseignement Supérieur d'Art de Bordeaux

Laure Subreville is currently a postgraduate at EESA Bordeaux. She completed a five-year course and obtained her DNSEP last June.
The school participates in the development of contemporary art in the Bordeaux metropolis and the territory of the Nouvelle-Aquitaine. The school develops many partnerships with museums and associations around Bordeaux, as well as internationally with a well-developed Erasmus program.

The video presented comes from the Tectonique des plaques workshop, which favors the debate on forms of writing and concepts, which allowed Laure Subreville to explore extensively her attraction to the forest, landscape, walking and collection. She has thus been able to increase the video, plastic art, or written forms. Her works have become fragments of a single set. She evokes a journey in nature where the border between what lives and dies overlaps. A world populated by wild beasts, dense flora, and men who maintain complex and rich relations.
The film Les hommes de terre was directed as part of her Master's thesis. It is also integrated in a complete edition regrouping her texts, collection of stones, photographs, and drawings of of shooting locations.
ebabx.fr

The selection:

Les hommes de terre, 2016, 16/9 HD, 10'15

"Holes between the profane and the sacred, between the world of the living and dead, between heaven and earth, between earth and under the earth, between reality and fiction."

Les hommes de terre is originally a series of texts in which Laure Subreville evokes nature, a space to fill, in permanent relation with the beings who live there. Subsequently, the film allowed her to present and highlight issues of silence, ritual, and disappearance in the world. Through burial, this call from the earth, the character in camouflage raingear extends his body little by little. He becomes a plant among the plants. The earth represents a vacant white space. It is in these spaces that man has the opportunity to think, to think of himself. When digging the earth, this character is searching for the man who is wild, primitive, primary, first...

École 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



91420181 (intra) © Hoang Nguyen

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
esad-reims.fr

The selected videos correspond to the project "Filming work" realized in collaboration with three companies in Rheims. They were made by 2nd and 3rd year students of the Art specialization, as part of their course in video art, and do not relate to classic fictional or documentary forms, but to poetic and plastic works of video art.

This educational project was coordinated by **Gérard Cairaschi**, plastic artist in charge of teaching video at ESAD.

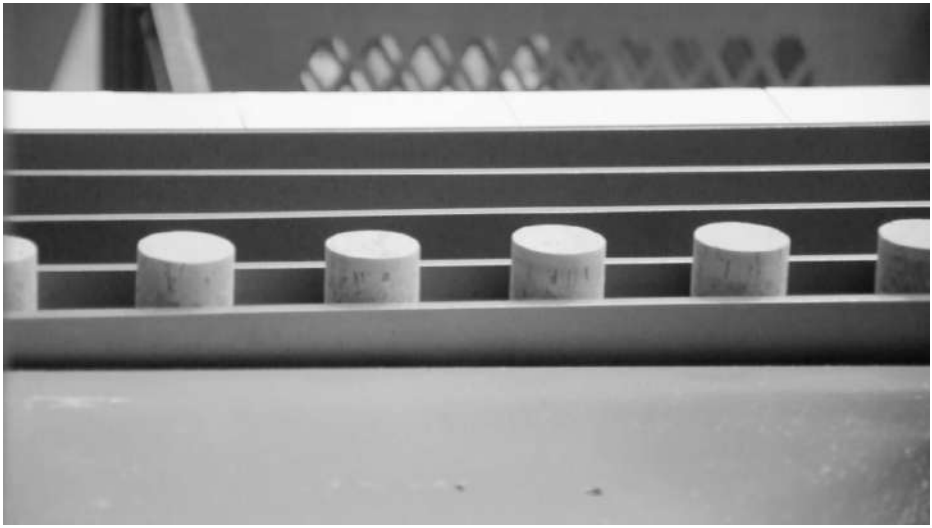
The selection:

Pink, 2017, 16/9 HD, 3'25, Adrien Beghin

Looking through my lens at the Fossier factory, I tried to show the actions of its employees but also those of machines. These somewhat distorted, out of context movements become poetic. They are something other than their hardness, their usual repetition. They create another intriguing, surreal universe.

Sans titre ajouté, 2017, 16/9 HD, 1', Elsa Belbacha-Lardy

I chose to take the mechanics of machines, and to associate it in a humorous tone with automated body movements, especially in sport. I focus on certain details of the workings of machines like some sports movements. It is thus a question of always finding an element of the machines which is in connection with a movement or an atmosphere in a systematic and therefore mechanical way. The video ends



La lichon © Anaïs Arragon & Lauriane Pennacchioni

in a long corridor that can be reminiscent of a locker room or the backstage of a show.

X 91420181 (intra), 2017, 16/9 (1280x720), 5'56, Hoang Nguyen

La Lichon, 2017, 16/9 (1280x720), 2'33, Anaïs Arragon et Lauriane Pennacchioni

Inspired by Jean Renoir's film *The Human Beast*, we decided to retranscribe a magical universe in parallel to the procession of corks. It seemed interesting to show these different scales, highlighting the notions of movement and temporality. Regarding the choice of the title, we went with a play on words, between Lison, name attributed to the locomotive in Emile Zola's novel, *The Beast Within* and corks.

Trace, 2017, 16/9 HD, 3'06, Amélie Dupré et Thibault Juvenielle

In the video that we made, the idea was to show work using marks, or the traces that are left behind. We therefore wanted to reveal the omnipresent rhythm of this place of production. By creating a soundtrack, we tried to transcribe the particularity of this chain of work, both intensive and precise.

École supérieure d'art de Lorraine

L'École supérieure d'art de Lorraine (ESAL), public institution for cultural cooperation, comes from the merger between the École de l'Image d'Épinal and the École supérieure d'art in Metz in January 2011.

In January 2014, EPCC ESAL joined Cefedem in Lorraine, a teacher training center for dance and music.

The ESAL Metz site is structured around workshops, laboratories and research centers,



Intrusion © Charline Bouvier

interactivity, spatialization, photography and video.

The institution of higher artistic education delivers national diplomas. The National Diploma of Art, DNA, in three specializations equivalent to a Bachelor's degree: Design of expression, Art, and Communication. It also delivers the Higher National Diploma of Plastic Expression, DNSEP, with specializations Art and Communication, two diplomas at a Master's degree level. The music and dance department delivers a DE, state-registered diplomas in music and dance.
esalorraine.fr/

The first-year video workshop at ESAL METZ is an introduction to digital creation tools and a discovery of filmed language with an experimental approach.

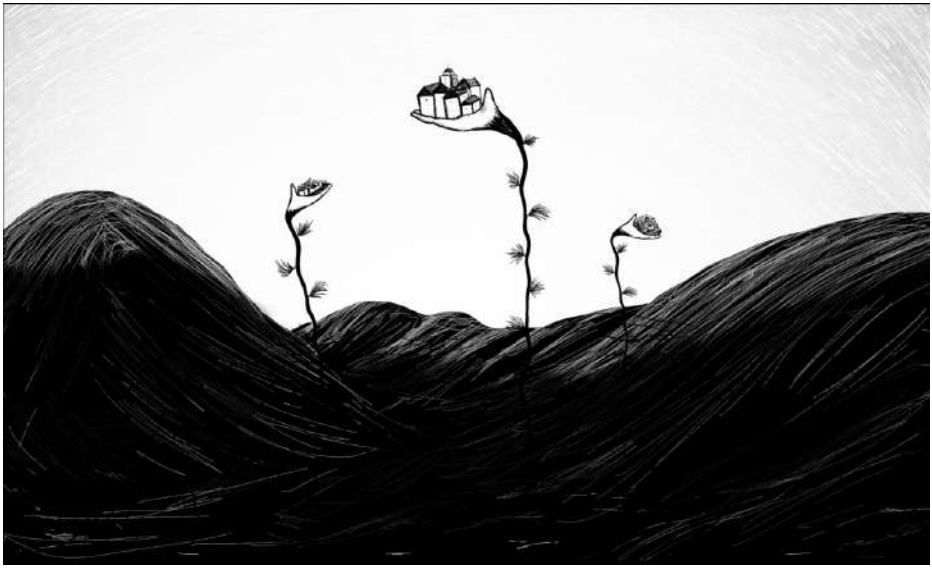
Students must make a video of up to one minute from images they have taken from their camcorders, cameras or smartphones. These images are watched and commented in groups, and then edited individually. Each student produces their own video with the requirement of adopting a personal approach.

The selection:

Intrusion, 2017, 16/9 HD, 0'5, Charline Bouvier

OHM, 2017, 16/9 (1280x720), 0'39, Perrine Da Campo

Silence, 2017, 16/9 HD, 1', Elio Ducroquet



Ya Balad © Léa Jiqqir

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).
ensa-nancy.fr/

Vincent Vicario is in charge of the workshop.

The selection:

Welcome from the children of planet Earth, 2015-17, 16/9 HD, 9'51, Clément Verrier

This film was made in its entirety from the data contained in the Golden Record. The Golden Record is a golden vinyl record containing information about humanity. There are two copies loaded in the Voyager 1 and Voyager 2 spacecraft. These probes are now outside our solar system. In 40,000 years,

Voyager 1 will reach star AC + 79,388 in the constellation Ophiuchus. Voyager 2 will reach star Ross 248.

Festin, 2017, 16/9 HD, 3'34, Renaud Humbert

This video clip was made for music by Partout Partout, entitled Sauce Galopin.

It uses the technique called pixilation, which consists in animating objects or real people image by image.

The characters in this video are hybrids - half man and half animal. The hen-men work in the food industry when they are called by other monsters. They leave their occupations to go to a feast.

Y balad (Ô pays), 2016, 16/9 HD, 3'45, Léa Jiqqir

Ya Balad (O country in Arabic) is a stop-motion animation clip made as part of a video contest organized by Télérama & Les Suds d'Arles to select a 3'45 video to illustrate the song Ya Balad by artist Bachar Mar Khalifé for the release of his second album. This animation received the Jury Prize.

Ya Balad is a song composed and written by the author, poet, and pianist Bachar Mar Khalifé. This song speaks of exile, uprooting, freedom, but also nostalgia for his native country, Lebanon.

École Européenne Supérieure d'Art de Bretagne

The European Academy of Art in Brittany includes the four former schools of fine art in Brittany (Brest, Lorient, Quimper and Rennes).

EESAB is an institution of higher education, under the supervision of the Ministry of Culture and Communication, which is authorized to issue national undergraduate (DNA) and graduate (DNSEP equivalent to a Masters) diplomas. The educational programs are provided in art, communication and design.

There are around 900 students.

eesab.fr/

Presentation of the workshop:

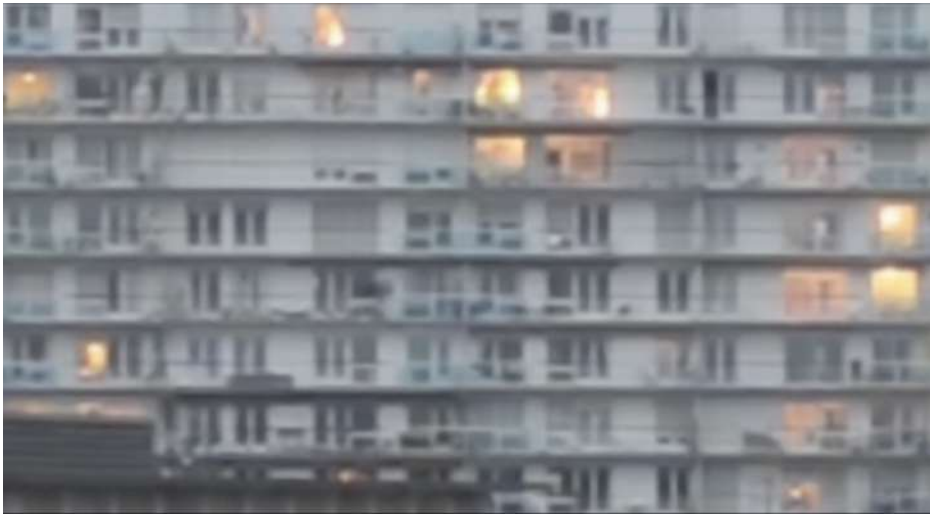
The video workshop of the EESAB Rennes site is modeled on the curriculum of higher artistic education in France. The third year combines experimentation on themes, personal research, study of films or video works, workshops and conferences with artists, participation in video or film festivals.

There are about 8 students and they are coordinated by **Alain Bourges**.

The selection:

Écrans, 2017, 16/9 (1280x720), 2'38, Camille Corbel

Evening comes. The dimming light carries with it the contours of the city. The architecture fades, becomes diluted in the night. The darkness carries the lights of the city and the windows by the thousands. A constellation of



Écrans © Camille Corbel

screens is now floating in the frame, lighting up, turning off, closing their eyelids throughout the evening.



VIDEOCOLLECTIFS

MAISON DE LA CULTURE - DIGITAL LOUNGE

Videocollectifs is an international collaborative project initiated by Natan Karczmar and co-developed by the Service Université Culture (SUC), the Higher Education and the International Relations Department of Clermont-Ferrand (DESRI) and by VIDEOFORMES. Three minute videos offering an original and quirky view of the city, cities of the world.

videocollectifs.jimdo.com

A travers la nuit / Clermont-Ferrand / Lisa Masip & Charlène Roger
Arbres / Paris / Evelyne Ducrot
Athens sunnyside nether the less / Athens / Gabriel Soucheyre
Blood Sisterhood / Teheran / Anne-Sophie Emard
Cabinet de curiosités / Clermont-Ferrand / Mathias Andre & Hector Domalain
Circenses / Clermont-Ferrand / Pierre Gauchez & Marine David
Déformations / Clermont-Ferrand / Fahad Ali Djae, Mariesylviane Buzin & Cassandre Sicard
Déjà Vu / Clermont-Ferrand / Bérénice Pictory & Tania Diaz
Effervescences / Clermont-Ferrand / Evelyne Ducrot
Elle ne dort jamais / Clermont-Ferrand / Manon Boulet & Florent Delepine
Gothenburg / Göteborg / Darko Vukic
Greece nervous breakdown / Athens / Gabriel Soucheyre
Kuun Timantit / Clermont-Ferrand / Aubery Raffin & Clementine Wozny
La beauté de Callot / Callot Island / Gerard Gurny
La Rochelle / Evelyne Ducrot
La Rochelle Blues Urbain 21 / La Rochelle / Evelyne Ducrot
Le Noctambule / Clermont-Ferrand / Coralie Nanty & Gaëtan Duquénoy
Les ombres de Paris / Paris / Benjamin Rancoule
Lights and Lines / Clermont-Ferrand / Clémence Grovel, Mélissandre Planche & Gautier Sanchis
Marseille Blues Urbain 22 / Marseille / Evelyne Ducrot
Métempsycose / Clermont-Ferrand / Célène Beaune & Matty Raphanaud
Missing time / Clermont-Ferrand / Fahad Ali Djae, Mariesylviane Buzin & Cassandre Sicard
Nocturno Intinere / Clermont-Ferrand / Chloé Bruno & Fanny Valentin
Nuit Blues Urbain 18 / Paris / Evelyne Ducrot
Oviedo / Oviedo / Ines Villaverde Gonzalez, Sofia Fernandez Pena De La Torre, Abel Fernandez & Manuel Garcia Rodriguez
Penguin Insomnia / Clermont-Ferrand / Mathias BOISSERY & Angèle DAUGE
Persian blues / Teheran / Gabriel Soucheyre
Reflets Confus / Clermont-Ferrand / Fahad Ali Djae, Mariesylviane Buzin & Cassandre Sicard
Rue du Port / Clermont-Ferrand / Evelyne Ducrot
Sillages Blues Urbain 19 / Paris / Evelyne Ducrot
Sous le ciel de Paris Bmues Urbain 20 / Paris / Evelyne Ducrot
STADACONA / Quebec / Maxime Croyal
Un jou de maôve / Bayeux / Gwenole Robert
Viareggio / Viareggio / Gabriel Soucheyre
Viltramebus / Clermont-Ferrand / Cindy Aufort & Katy Martins



FRENCH KISS

MAISON DE LA CULTURE - DIGITAL LOUNGE

French Kiss

Interactive 360° Film by **SOVR** (**Nicolas Beucher, Gwenaëlle Clauwaert, Sigrid Coggins, Jean-Marc Moro, Christophe Serret, Pascal Tirilly**)

2 moro productions ; ten2ten films ; nexus forward

Directed by **Pascal Tirilly**
Written by **Nicolas Beucher**

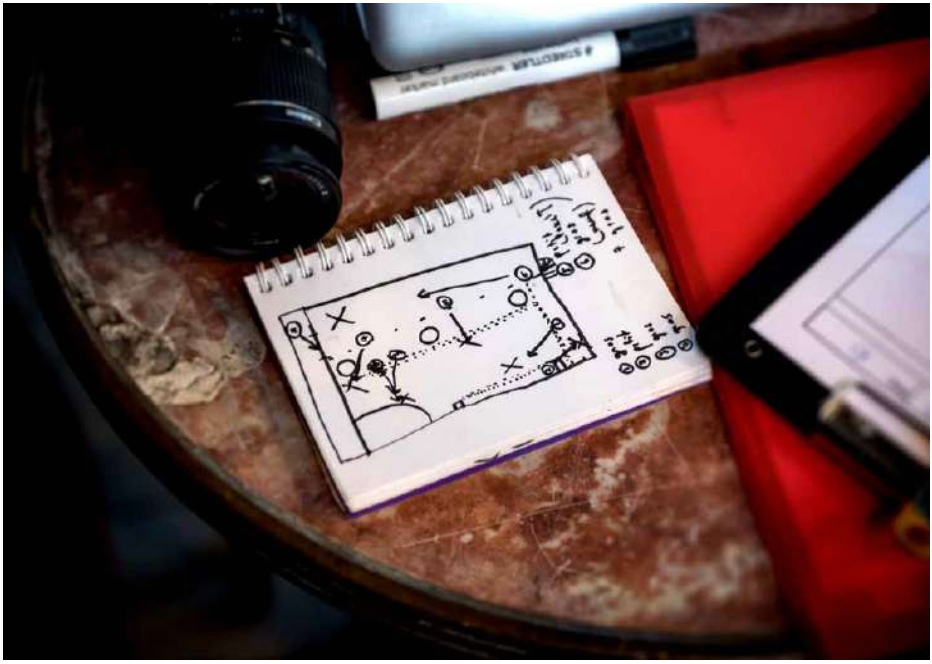
With: **Emilie Piponnier, Etienne Guillou-Kervern, Xavier Lacaille, Anaïs Parello, Wilfried Capet, Julie Kalya, James Gérard, Benjamin Lhommas, Noman Hosni, Aleksandra Yermak, Sylvain Levitte, Jasmine Boutant**

Casting director and coach: **Elise Mcleod**; Lilghting director: **Pascal Sentenac**; 360° Supervisor: **Olivier Georges**; Sound supervisor: **Vincent Magnier**; Set Designer: **Sébastien Danos**; Costume Designer: **Morgane Lambert**; Unit Developers: **Massimiliano Minimale**, **Christophe Serret**; Music composer: **Laurent Aknin**

Executive producers: **Jean-Marc Moro, Gwenaëlle Clauwaert, Thomas Levassor, Olivier Piasentin, Sylvain Goldberg, Yves Chevalier**.
Videoprojection animation 3D HD

Synopsis

A door opens in front of you, revealing the cozy café of a Parisian theater.
Quite soon you find yourself sitting at a table, waiting for the show to start. You glance around the room and at the people seated at the other tables.
You catch snippets of conversation amidst the other ambient sounds of the space: music, clanking silverware, voices... You focus on the people sitting nearby you. Who are they? What are they talking about? Are they brothers, sisters, friends, colleagues or lovers?
Get a little closer and slip into their intimate, personal stories. You fix your gaze on one of the tables which transports you face to face with the people sitting there. You can now hear exactly what they are saying.



You watch and listen. You discover a part of their story, a secret glimpse into their private lives. You're free to go to the table of your choice and in whatever order you like. You can go to all of them or stop when you wish. All the scenes have one thing in common : they finish with a kiss.

Intentions

French Kiss is an interactive fiction that immerses the spectator into the world of the café of a theater before a show is due to begin. We find ourselves in the role of an observer amidst the lives of the café's other customers with whom we are about to share a moment of their private lives.

Shot in still image video, the experience plunges the spectator into a real space that imitates a mundane moment of daily life. It's like you are having a drink in a café, watching those around you, making your own «films» about them. The difference is that virtual reality lets the spectator take on a voyeuristic role and the power to slip into people's private lives.

From his observation/voyeur vantage point, the spectator finds himself in his own reality. Surrounded by the various people seated at their tables, he enters a fictional space and moment that only his imagination would allow him to experience. This intrusion into the private realm can spark different emotions from curiosity to empathy and from pleasure to discomfort.

Once the spectator has visited all of the tables, he finds himself back where he started, however, an important aspect has changed. A complicit glance from the waiter, letting

you know that, since the beginning, he's been watching you. He's now taking up the game: Wouldn't you like a kiss, just like the other customers of the café? Watched by someone else (the waiter), the spectator becomes the subject of the action.

French Kiss should be experienced with a VR headset and seated. This assumes that the spectator doesn't take up the body of a fictional character, granting him the freedom to project himself physically and with his own personality into the story. He is not playing the role of an observer/spectator, he is himself a spectator in a virtual reality world.

The characters

Ann & Toni: The couple has decided to redecorate their apartment. A discussion over the color scheme brings out their opposing aspirations. Toni won't budge on changing the room which houses his collection of figurines. Anne wants to turn this room into the bedroom of a second child she yearns to have.

Isabelle & Xavier: A beautiful 60-year-old woman is talking to a thirty-something man who is likely her son. Xavier is showing her photos of his country home then his son Lucas. Isabelle gushes over the face of the 8-year-old boy. Then the topic of a weekend away at the country house comes up. Xavier suggests leaving that very night along with Lucas. Why does Isabelle suddenly appear reticent?

Gavin & Camille: Camille is waiting for a guy she met on a dating site. Gavin, an attractive thirty-something, shows up at her table. Camille falls under the charm of this charismatic, smooth-talking man. He gives her a present, a box containing a pair of earrings. He carries on talking. He claims that he already knows her... that they were in love... a long time ago. Thrown off, Camille doesn't know what he's talking about. Who is this man and what does he want?

Todd & Stella: Stella and Todd are about to go to the birthday party of Stella's mom. The night before, they had decided to break up, however they resolve to pretend to still be together so they won't spoil the party and upset Stella's mom. Just as the pact has been made, Stella receives a phone call from her mom.

Adrian & Maxime: The two men are rehearsing a play. Maxime, the actor, is reciting his lines in front of Adrien, the playwright, who is reading those of the other character. Maxime is bothered by the end of the excerpt when he has to forcibly kiss the female character, who is being played by his wife. Adrien doesn't understand why Maxime is bothered. They swap parts and start the section again. Maxime ends up playing out his role all too well.

The authors

Nicolas Beucher

Highly interested in image, film and new



narratives, Nicolas is an independent transmedia artistic director and screenwriter.

Gwenaëlle Clauwaert

Having worked for several years as the producer of international documentaries and feature films, Gwenaëlle set up TEN 2 TEN with the aim of forging an innovative editorial line, based on new media.

Sigrid Coggins

A visual artist who places the spectator at the center of her works, Sigrid has exhibited across Europe. New technologies are an essential element of her approach. In this line, she has also taught film animation in elementary and high schools for the CITIA (Creative Images & Industries).

Jean-Marc Moro

A nomadic entrepreneur, Jean-Marc is a producer of virtual reality content, from narrative to documentaries on underwater environments. He has also developed innovatives marketing tools using virtual reality.

Christophe Serret

Technical project manager at Marcel Worldwide, Christophe is constantly on the lookout for innovative technologies combining digital, creativity and storytelling.

Pascal Tirilly

Director, head cameraman and instructor at the École de l'Image des Gobelins, Pascal is fascinated by new technologies.

Together they make up the SOVR Collective.

The producers

Ten2Ten Films

Created in 2011, Ten2Ten produces short and feature films, as well as international documentaries for television. With significant experience working with directors and image creators, Ten2Ten is also developing new and innovative paradigms with the use of Virtual Reality in films.

2MORO Productions

British Colombia's production company of virtual reality (VR) films.
Short narratives and also documentaries in underwater environment.
Through it's sister company OceanView-VR, we develop a new 360 3D rig for underwa- ter filming.

Nexus Forward

Part of the UMEDIA - NEXUS FACTORY group, the studio's ambition is to bring the european Cinéma to VR. Working actively with authors, filmmakers, technicians and digital players, Nexus Forward is acting on the whole VR value chain : writing, production and distribution.



VIRTUAL REALITY

MAISON DE LA CULTURE - DIGITAL LOUNGE

Presented by Christophe Bascoul, member of the l'ACATR (Association pour la Création d'Animations Temps Réel).

Allumette

2016, Pennrose Studio

A story about love and sacrifice between a young girl and her mother.

Firebird – La Péri

2016, Innerspace VR

Discover a fantasy world in which you play as Iskender, a prince on a quest for the «Immortality Flower». Get on stage, travel through the enchanting world of La Péri and become the privileged witness of a magical and poetic meeting.

ACATR

Christophe Bascoul is a member of the ACATR (Association pour la Création d'Animations Temps Réel) which aims to create real-time animations (virtual reality, augmented reality, video game, etc) and offers:

- Training courses, equipment, creation of events on the subject of real-time animation;
- The creation of a collaborative website about the numerous training courses available in this field on the Cézeaux University campus.

https://acatr.wordpress.com/





MEETINGS



LA SCAM INVITE #4

MAISON DE LA CULTURE - DIGITAL LOUNGE

The viewpoint (life) of plants

The Scam Invites the philosopher Alain Petit (member of the Philosophy and Rationality research laboratory) to meet the artistic duo **Scenocosme** (**Grégory Lasserre** and Anaïs Met Den Ancxt), visual artists featured at the 2018 VIDEOFORMES festival.

The Scam Invites is a format prepared and presented by **Gilles Coudert** & **Jean-Jacques Gay**, authors-directors and curators of the **Commission of Écritures et Formes Émergentes (Writing and Emerging Forms) of La Scam - Société Civile des Auteurs Multimédias** - partner of VIDEOFORMES 2018.

By distilling digital technology through organic elements, Scenocosme crosses humans and plants, the natural and artificial in all that they have that is living, sensitive, even fragile. This artistic duo thus develops a notion of interactivity, through which a work exists and evolves thanks to the corporal and social relations with their spectators. Grégory Lasserre and Anaïs Met Den Ancx then initiate amazing hybridizations between the elements of the living (plants, humans, water, wood, stones...) and digital technologies through a haptic, sensory, and bodily language. And if most of their works imagine various invisible relationships between the body and environment, they observe the minute energy variations of living beings by proposing various interactive settings where the viewer shares *processoral* sensory experiences while facing a development system for a phenomenology of the living. For his part, the philosopher Alain Petit is also interested in plants but through a reflection on the history of civilizations and language. A specialist in comparative ancient philosophy, his knowledge of Eastern and Western societies makes this academic, a member of the Philosophy and Rationality Research Laboratory of Clermont-Ferrand, the privileged interlocutor for the Scenocosme experiments. For Alain Petit looks at the plant not only as a model but as a language, an ideal system in the footsteps of Foucault and Agamben. Alain Petit's reflections on

languages go back to the roots of civilizations, with Indian Buddhism and Sanskrit, and resonate with the post-post digital essays of Scenocosme. Artists who question both our individual relationship to the universal and what we humans do with the world. In the tradition of observant artists, they alert us with the technologies of their time about an announced super-nature.

When the philosopher, a social actor who is constantly observing, meets the artist, a visionary lookout, a discussion of the possibilities can take place and pathways appear to reconsider our relationship with others and with the world of plants through an urgent negentropy[1].

The Scam Invites Alain Petit, Grégory Lasserre and Anaïs Met Den Ancxt to develop in this confrontation the philosophy of plant intelligence, to imagine new relationships to maintain (or not) with our natural, social, and artistic environment.

Alain Petit

Philosopher Alain Petit is a professor in the Department of Philosophy at Université Clermont Auvergne (UCA) and belongs to the Phier research laboratory. He directs, with Charlotte Morel, a cycle of studies on vitalism and is interested in plant philosophy.

Scenocosme

The artistic duo Scenocosme brings together Grégory Lasserre and Anaïs met den Ancxt whose creations take shape through various expressions: interactive installations, visual art, digital art, sound art, collective performances, etc...

La Scam Invite

The Scam Invites is a format of events, in partnership with festivals supported by La Scam, which proposes sharing creative and contemporary points of view, initiating unexpected dialogue between two authors working in fields at first glance distant from each other, personalities who would not necessarily meet who are brought together for a moment of discussion.

Scam*
la culture avec
la copie privée

1 - *Negentropy*, or negative entropy, has been developed among other things by the philosopher Bernard Steigler: it is a factor of organization of physical systems, and possibly social and human systems, which is opposed to the natural tendency to disorganization -entropy-.



ROUND TABLE

ESPACE MUNICIPAL GEORGES-CONCHON

SEXE 3.0. Do you want to sleep with my AI tonight? From fantasy to reality

In partnership with the **Université Clermont Auvergne** / the **Service Université Culture**

Fantasy/whimsy/fictions/art

Sexbot, sexting, sexts, long distance sex, second life virtual sex, electronic sex toys… Desiring or even desirable machines…

In an era of artificial intelligence, social networks, and social robots, is sexuality mutating, evolving, or even revolutionizing itself?

Between elements of cold science-fiction and strong erotic potential, the automaton is often adorned with multiple fantasies. Dominating, dominated, the game also continues on between man and machine.

Series like *Real Humans* or *Westworld* question the place of humanoids and our (good or very bad) way of dealing with otherness.

Reality

2018 is once again the revival of AI. The AI market is expected to grow from 8 billion euros in 2016 to more than 47 billion euros by 2020. It still remains to be confirmed, but maybe not for long.

And a cohabitation that generates more and more complex relationships and contrasting emotions, love/hate.

In the area of sex, sex dolls and AI will soon be flourishing. The robot, like the human being, will then be able to imitate perfectly! It's great! That's exactly what we ask of him.

For your information: «The rules of social interaction are the same between mankind amongst themselves and mankind through the media,» says the professor of AI of the Sorbonne University Mr. Jean-Gabriel Ganascia. But what about when the media is a duplicate of oneself and the subject is sex?

Prostitution, STD, sexual deviance... Will technology abolish what morality cannot?

The magazine Le Point was not wrong: "do you want to sleep with my AI?" is THE

question in 2018.

Media, media arts, art... VIDEOFORMES continues its reflection on human-machine interactions and dives down into the most intimate of places...

Moderator: **Élise Aspord**

Doctor of art history, thesis on art and artificial intelligence, artificial life and robotics (L'Art évolutif et compartmental, Paris X, 2007). Associate member of the Communication and Solidarity laboratory - Clermont-Auvergne university - and of the ISCC Auvergne. Creator and host with Sandrine Planchon of the Radio Campus broadcast CONTEMPORALIIS.

Participants:

Marion Rollandin: Associate Professor of Information and Communication Sciences. Communication and societies laboratory. Clermont-Auvergne University.

Nicolas Spatola: Teaching and Research Assistant / Clermont Auvergne UniversityMember of the Social and Cognitive Psychology Laboratory

Yann Minh: Artist studying new media, NøøNarrator cyberpunk, NøøNaut and long-distance explorer of the cyber space and of the Nøørealm.



Documentaires, reportages,
films en réalité virtuelle ou augmentée,
films interactifs…

40 000 auteurs racontent le monde. La Scam gère leurs droits.

Scam*

www.scam.fr

DESIGN CATHERINE ZASK



PARTAGEZ ET DONNEZ

UNE NOUVELLE DIMENSION A VOS EVENEMENTS

La société KINIC vous propose son service de captation multicam et de streaming HD :
Le cocktail gagnant entre contenu vidéo et diffusion instantanée.

VIDEOS

- Captations
- Documentaires
- Clips musicaux
- Films institutionnels

REALISATIONS

- X-Athletics (meeting)
- SUPER 16
- Ligue Nationale Volley
- UNSS, La MAIF,, ...

EQUIPEMENT

- Cameras 4K
- Camera 360°
- Table de mixage audio
- Mélangeur vidéo HD



UNE NOUVELLE DIMENSION POUR VOS VIDEOS

4K ULTRA HD HD 1080P

KINIC - 15 RUE D'ALSACE - 63110 BEAUMONT
+33 778 265 083 / +33 4 73 281 088
CONTACT@KINIC.FR
WWW.KINIC.FR

L'INFORMATIQUE PROFESSIONNELLE

OMS INFORMATIQUE

www.oms-informatique.com

NOS SERVICES

- Vente de matériels et logiciels
  Mac, Windows et Linux
- Intégration serveurs
  Windows, Mac et Linux
- Systèmes d'impressions professionnels
  (imprimantes, traceurs, copieurs, ...)
- Service après vente
  Contrats de maintenance
- Réseau informatique : câblage de bâtiments, sauvegarde et sécurité des données, optimisation RJ45 ou fibre
- Externalisation cloud internet OMS
  (données, mails, sauvegardes, applications,...)
- Création de sites internet
- Vidéoprojection professionnelle
  (câblage, installation, maintenance, formation)
- Formations informatiques
- Achat/vente de matériel d'occasion
- Location de matériel

partenaire informatique du festival du Court Métrage depuis 6 ans

OMS fête ses 20 ans d'existence en 2017

OMS CÂBLAGE · OMS INFORMATIQUE · OMS FORMATION

7 rue Gourgouillon | 63000 Clermont Ferrand
04 73 15 30 40 | contact@oms-informatique.com | www.oms63.com

videlio
EVENTS

videlio EVENTS

PARTENAIRE DES CRÉATEURS D'ÉVÉNEMENTS
EN SOLUTIONS TECHNOLOGIQUES INNOVANTES

★ Partenaire technique de VIDEOFORMES



www.videlio-events.com

VIDEOFORMES • Index of titles

,,Asb´اب / Faezeh Nikoozad / Iran / 2017 / 7’53
(No) We, I, Myself and Them? / Christin Bolewski / Germany / 2017 / 8’55
1960::Movie::Still / Stuart Pound / England / 2016 / 2’11
549 km sleep only in Iraq / Ameer Albassri / Iraq / 2017 / 4’39
A Biography / Alexender Schellow / Germany / 2017 / 6’
A travers la nuit / Clermont-Ferrand / Lisa Masip & Charlène Roger
Ad Infinitum / Lydie Jean-Dit-Pannel / France / 2017 / 35’01
Alrasheed Street / Ameer Albassri / Iraq / 2017 / 4’25
Ambulation / Déambulation / Stephane Trois Carrés & Jacques Emmanuel Rousselon / France / 2017 / 35’
Amnesia / Gala Shiyan / Russia / 2016 / 1’
Arbres / Paris / Evelyne Ducrot
Area 51, Nevada, USA / Annabelle Amoros / France / 2017 / 15’
Arr. for a Scene / Jonna Kina / Finland / 2017 / 5’17
Athens sunnyside nether the less / Athens / Gabriel Soucheyre
Avant que j’oublie / Gaëtan Trovato / France / 2016 / 5’55
Black Sites / Mathilde Lefort / France / 2017 / 6’45
Blood Sisterhood / Teheran / Anne-Sophie Emard
Blue Forez / Jean-Paul Devin-Roux / France / 2017 / 8’50
Cabinet of curiosities / Clermont-Ferrand / Mathias Andre & Hector Domalain
Caféine / Collège François Villon
Catalogue Dialogue / Azar Saiyar / Finland / 2017 / 5’55
Circenses / Clermont-Ferrand / Pierre Gauchez & Marine David
CONEX / Florent Cordier / France / 2017 / 3’50
Converge / Lycée Français International Porto
Cosmorama / Hugo Deverchère / France / 2017 / 23’16
Dead Reckoning / Paul Wenninger / Austria / 2017 / 2’47
Déformations / Clermont-Ferrand / Fahad Ali Djae, Mariesylviane Buzin & Cassandre Sicard
Déjà Vu / Clermont-Ferrand / Bérénice Pictory & Tania Diaz
Disparition ! / Ecole de la Sensée
Du côté de la réalité immédiate / Pierre Villemin / France / 2017 / 30’
Effervescences / Clermont-Ferrand / Evelyne Ducrot
Elastic Recurrence / Johan Rijpma / Netherlands / 2017 / 2’
Elle et la poule / Kika Nicolela / Brazil / 2017 / 4’20
Elle ne dort jamais / Clermont-Ferrand / Manon Boulet & Florent Delepine
Fausse route / François Vogel / France / 2017 / 5’
Fever Freaks / Frédéric Moffet / Canada / 2017 / 8’18
Figures suspendues / Maëva Jacques / Belgium / 2016 / 3’16
Fish Tank / Liu Haoge / China / 2016 / 6’
Footmusic / Collège Gaston Doumergue
G / Thiago Sacramento / Brazil / 2017 / 5’58
Glacies / Pierre Villemin / France / 2017 / 8’
Gothenburg / Göteborg / Darko Vukić
Greece nervous breakdown / Athens / Gabriel Soucheyre
Heat / Nicolas Bermeo / USA / 2017 / 10’19
HER RED □□□ □□□ / Rafael / Spain / Korea / 2017 / 6’
I See / Tomomi Yano & Olivier Aubry / Japan / 2016 / 4’
Ici l’oasis / Egle Vismante / Lithuania / 2017 / 1’35
Ils arrivent pendant l’été / Arthur Blaquart / France / 2017 / 3’36
Inconspicuous / Lycée Français International Porto
Kinski Wanted Herzog to Direct but he Turned it down / Guillaume Vallée / Canada / 2017 / 6’15
Kuun Timantit / Clermont-Ferrand / Aubery Raffin & Clementine Wozny
L’âme de Thiers / Collège Audembron
L’esprit de la rivière / Hantu (Weber+Delsaux) / France / 2016 / 17’26
La beauté de Callot / Callot Island/ Gerard Gurny
La Rochelle / Evelyne Ducrot
La Rochelle Blues Urbain 21 / La Rochelle / Evelyne Ducrot
Le ferry et la bouée / Anne Marie Rognon / France / 2016 / 2’
Le Noctambule / Clermont-Ferrand / Coralie Nanty & Gaëtan Duquénoy
Les ombres de Paris / Paris / Benjamin Rancoule
Les seigneurs et les princesses / Ecole élémentaire Guyot Dessaigne
Les Traversants / Nicolas Clauss / France / 2017 / 7’41
Lights and Lines / Clermont-Ferrand / Clémence Grovel, Mélissandre Planche & Gautier Sanchis
Liquid Portrait fbarchive19012016 / Lilly Lulay / Germany / 2016 / 13’46

VIDEOFORMES • Index of titles

Lost Gardens / Toby Tatum / England / 2017 / 10’13
Marc Davi / Carlos Magno Rodrigues / Brazil / 2017 / 6’01
Marseille Blues Urbain 22 / Marseille / Evelyne Ducrot
Métempsycose / Clermont-Ferrand / Célène Beaune & Matty Raphanaud
Missing time / Clermont-Ferrand / Fahad Ali Djae, Mariesylviane Buzin & Cassandre Sicard
New World / Gianluca Abbate & Virginia Eleuteri Serpieri / Italia / 2018 / 7’50
Nine Frame Noir / Jennida Chase / USA / 2017 / 1’51
Nuit Blues Urbain 18 / Paris / Evelyne Ducrot
Nocturno Intinere / Clermont-Ferrand / Chloé Bruno & Fanny Valentin
Ode to decrepitude / Clémence B.T.D. Barret / France / 2017 / 3’53
Orogenesis / Boris Labbé / France / 2016 / 7’52
Overrun / Pierre Ropars, Antonin Derory, Diane Thirault, Jérémie Cottard, Matthieu Druaud, Adrien Zumbihl / France / 2017 / 7’42
Oviedo / Oviedo / Ines Villaverde Gonzalez, Sofia Fernandez Pena De La Torre, Abel Fernandez & Manuel Garcia Rodriguez
Penguin Insomnia / Clermont-Ferrand / Mathias BOISSERY & Angèle DAUGE
Persian blues / Teheran / Gabriel Soucheyre
Reflets Confus / Clermont-Ferrand / Fahad Ali Djae, Mariesylviane Buzin & Cassandre Sicard
Rêve / Antoine Aubin / France / 2016 / 2’19
Rue du Port / Clermont-Ferrand / Evelyne Ducrot
Sans toi(t) / Franck Oddoz-Mazet / France / 2016 / 10’
Scopique / Alexa-Jeanne Dubé / Canada / 2017 / 12’06
Sea, Sex, Sun & Syriza / Zak Spor / France / 2016 / 4’55
Season 1, Episode 0, The Telepathic Motion Picture of THE LOST TRIBES / David Blair / France/USA / 2017 / 26’
Shapeshifter / Max Hattler / Germany / 2016 / 0’30
Sillages Blues Urbain 19 / Paris / Evelyne Ducrot
Slump / Simon Elmaleh / Canada / 2017 / 4’14
Some thoughts on reading / Kim Kielhofner / Canada / 2016 / 5’09
Sous le ciel de Paris Bmues Urbain 20 / Paris / Evelyne Ducrot
STADACONA / Quebec / Maxime Croyal
Stations / Pierre Jean Giloux / France / 2017 / 15’22
Suburbia #firing / Pierre Laurent / France / 2016 / 1’58
Synthetic Landscapes / Eric Rossell / Andorre / 2016/ 6’
The forest in flames / Natalia Behaine / Colombia / 2017 / 11’35
The Lost City of Glutenguld / Jérome Lefdup / France / 2017 / 5’25
The Mystery in the Bird´s Dream / Alejandro Garcia / Colombia / 2017 / 26’19
The Solution / Julien Barthelemy & Yannick Dangin-Leconte / France / 2017 / 4’06
Tout ça se termine et commence dans les larmes / Lycée Montdory
Transitions / Aurèle Ferrier / Swiss / 2017 / 12’48
Travel Notebooks: Bilbo, Bizkaia - Spain / Silvia De Gennaro / Italia / 2017 / 3’08
Un jou de maôve / Bayeux / Gwenole Robert
Via / Maria Ferreira / USA / 2017 / 6’24
Viareggio / Viareggio / Gabriel Soucheyre
Viltramebus / Clermont-Ferrand / Cindy Aufort & Katy Martins
Water, earth, air / Parya Vatankhah / Iran / France / 2017 / 5’50
We love me / Naween Noppakun / Thailand / 2017 / 13’13
Welcome to my room / Marilou Poncin / France / 2017 / 12’43
Xylo / Malo Lacroix / France / 2017 / 4’17

Mme Françoise Nyssen, Minister of Culture and Communication
M. Stéphane Bouillon, Prefect of Région Auvergne-Rhône-Alpes,
M. Michel Prosic, Director of Cultural Affairs Auvergne-Rhône-Alpes,
M. Olivier Bianchi, Mayor of Clermont-Ferrand & Chairman of Clermont Auvergne Métropole,
M. Laurent Wauquiez, President of the Region Auvergne-Rhône-Alpes,
M. Jean-Yves Gouttebel, President of the Conseil Départemental du Puy-de-Dôme,
M. Benoît Delaunay, Rector of the Académie de Clermont-Ferrand,
M. Mathias Bernard, President of Université Clermont Auvergne, Clermont-Ferrand.

DRAC Auvergne-Rhône-Alpes: Jacqueline Broll, Directrice du pôle Action Culturelle et Territoriale, Bastien Colas, Directeur du pôle Création, Médias et Industries Culturelles, Yves Le Pannerer, Conseiller Cinéma, Audiovisuel, Multimédia, Brigitte Liabeuf, Conseillère Arts Plastiques, Anne-Noëlle Boin, Conseillère Action Culturelle et Politiques Interministérielles, Agnès Monier, Conseillère Action Culturelle et Politiques Interministérielles, Paul Collet, Gestionnaire instructeur, Hélène Bertin-Rongier, Gestionnaire instructeur.

City of Clermont-Ferrand:
Jérôme Auslender, adjoint en charge des relations internationales, de l'enseignement supérieur, de la recherche et de la vie étudiante, Isabelle Lavest, adjointe à la culture, Julie Hamelin, Régis Besse, Fanny Martin, Marie Pichon, Jérémie Caron, Catherine Mouing et la Direction de la Culture.
Pierre Mauchien, directeur technique des équipements de spectacle, Bruno Alvy et Jean-Marc Detroyat, le personnel de la Maison de la Culture et de l'Espace Municipal Georges-Conchon.
Hervé Marchand, Dominique Goubault, Christophe Chevalier, et le service communication.
Françoise Graive, Isabelle Carreau et l'Office du tourisme et des congrès.

Clermont Auvergne Métropole : Isabelle Lavest, vice-Deputy for Culture and elected representatives of the Culture Committee, Pierre Patureau-Mirand, Director General of Cultural Development, Dominique Mans, Director of reading, Chloé Peiter, Director of cultural action, Franck Zimmermann, Chargé de mission.

Conseil Départemental du Puy-de-Dôme: Dominique Briat, Vice-President for Culture, Direction, Accompagnement et Développement culturel des Territoires, Ivan Karveix, Direction Accompagnement et développement Culturel des Territoires, Anne-Gaëlle Cartaud, Chef du service Subvention Culture Sport et Ressources itinérantes, Marie Sanitas, Catherine Langier, Isabelle Baccusat.

Région Auvergne-Rhône-Alpes: Philippe Bailbé, Director of Culture and Heritage, Culture, Sport et Politiques Sociales, François Duval, Culture and Heritage, Luce Vincent Head of the culture department, Stéphanie Thomas & Culture Department.

Rectorate: Marie-Danièle Campion, Rector of the Academic Region Auvergne-Rhône-Alpes, Muriel Janvier, Regional Inspector of Plastic Arts, Academic Delegate for Cultural Action, Laurence Augrandenis et Sophie Debieuvre, Deputy of the Academic Delegate for Cultural Action.

Atelier Canopé Clermont-Ferrand: Carole Laisné, Diretrice, Marie-Adélaïde Eymard, assistant, animation, culture and technical staff of Canopé.

Université Clermont Auvergne: Laboratoire Communication et sociétés, Service Université Culture, directrice, Evelyne Ducrot, UFR Lettres, Cutlure, Sciences Humaines, Doyen, Stéphane Gomis. UFR Langues, Cultures & Communication, Doyen, Patrick Del Duca.

Special thanks to the selection committee: Fanny Bauguil, Xavier Gourdet, Stéphane Haddouche, Laïs Machado Bitencourt, Raphaël Maze, Bénédicte Haudebourg, Arnaud Simetière, Gabriel Soucheyre..

VIDEOFORMES • Thanks

And in alphabetical order:
Agence du service civique,
Artjaws, Alexandre Grazia, Anne-Cécile Worms,
Elise Aspord, et l'Institut des Sciences de la Communication du CNRS (ISCC pôle Auvergne),
Biennale du carnet de voyage, Association « Il Faut Aller Voir », Clermont-Ferrand, Jean-Pierre Frachon, Gérard Gaillard, Marc Roudaire, Anaïs Sève et Marie Goubert,
Cité Jeune, Zora Delcros
Chœur d'Auvergne, Bernard Truno, Président, Blaise Plumettaz, Chef de cœur et Laura Dubois, chargée de mission,
Comme une Image, Sylvain Godard,
La Coopérative de Mai, Didier Veillault, Hervé Deffontis, Léa Zelenkauskis et Lola Vaure
CROUS, Clermont-Ferrand, Jean-Jacques Genebrier, Richard Desternes, Elodie Dubec,
Le Damier, Nathalie Miel, Michel Calvairac,
Direction de l'Enseignement Supérieur, Recherche et Relations Internationales de Clermont-Ferrand, Claudia Vanegas, Myriam Bouzaboune, Hélène Lucchesi, Alexandre Gorse, Véronique Daudrix,
Espace Croisé, Eric Deneuville et Joanna Vanderstraeten,
Festivals Connexion, Thomas Bouillon,
Le Fotomat', Julien Biesse,
Galerie Claire Gastaud, Clermont-Ferrand, Claire Gastaud et Caroline Perrin,
Hyundai, Jean Delage, Jorge Fernandes,
Kinic, Allan Kinic et son équipe
Labo 1880, Corinne Chausson
Lycée Jean Zay, Jean-Marc Pique-Rosique, Proviseur, David Bonnet,
Maison Internationale Universitaire, Sylvie Lesage
Natan Karczmar,
OMS Informatique, Clermont-Ferrand, Mathieu Paris et Christophe Lacouture,
Radio Campus, Barbara Gonçalves, Sandrine Planchon,
Le Réseau des Arts Numériques, Dominique Roland, Emmanuel Cuisinier, Sarah Faguer,
Scam, Julie Bertuccelli, Présidente, Hervé Rony, directeur général, Véronique Bourlon, directrice de l'action culturelle, Martine Dautcourt, Fanny Saintenoy, Gilles Coudert, Lyonel Kouro et Jean-Jacques Gay, membres de la commission Ecritures et formes émergentes,
Semaine de la Poésie, Thierry Renard, Président, Françoise Lalot, Sophie Brunet et l'équipe de bénévoles,
Vidélio, Régis Georgeault,
Zaoum, Marion Arnoux.

Thanks
to all the artists, all the friends of poesy and digital arts for their support, their commitment and their precious presence, and all trainees and volunteers.

VIDEOFORMES • Partners

RÉSEAU ARTS NUMÉRIQUES

Espace Croisé
centre d'art contemporain

LABEL (2=3)

Hyundai Clermont – Auto 16

PARTENAIRES INSTITUTIONNELS

PARTENAIRES TECHNIQUES



Hyundai KONA 1.0 T-GDI 120 Edition #1
À partir de

210 € /mois (1)

LLD 49 mois et 40 000 km.
Avec un 1er loyer majoré de 2 400 €.

5 ANS GARANTIE KILOMÉTRAGE ILLIMITÉ *

Vous le vivez, il vous révèle.

Le vrai style, c'est d'assumer ses choix, comme le nouveau Hyundai KONA. Sa personnalité avant-gardiste en fait un SUV à part, qui n'aime pas la ressemblance. Créez le désir et faites tourner les têtes. Vous allez être stylé avec le design unique de KONA.
KONA by Hyundai. **hyundai.fr**

HYUNDAI

Consommations mixtes de la gamme KONA (l/100 km) : de 5,4 à 6,7. Émissions de CO_2 (en g/km) : 125 à 153.
(1) Exemple de Location Longue Durée (LLD) sur 49 mois et 40 000 km pour un Hyundai KONA 1.0 T-GDi 120 Edition #1 neuf : 1er loyer majoré de **2 400 €**, suivi de 48 loyers mensuels de **210 €** (hors assurances et prestations facultatives). Offre réservée aux particuliers, valable jusqu'au **31/03/2018** dans le réseau participant, et sous réserve d'acceptation du dossier par Hyundai Finance, département de SEFIA - SAS au capital de 10 000 000 € - 69 av. de Flandre - 59 700 Marcq-en-Baroeul - SIREN 491 411 542 RCS Lille métropole. **Modèle présenté** : Hyundai KONA 1.0 T-GDI 120 Executive avec peinture métallisée bi-ton : Location Longue Durée sur 49 mois et 40 000 km, 1er loyer majoré de **2 400 €**, suivi de 48 loyers mensuels de **267 €** (hors assurances et prestations facultatives).* La garantie 5 ans kilométrage illimité de Hyundai s'applique uniquement aux véhicules Hyundai vendus par un Distributeur Agréé officiel Hyundai à un client final, conformément aux termes et conditions du carnet de Garantie Entretien & Assistance du véhicule. KONA by Hyundai : KONA de Hyundai.