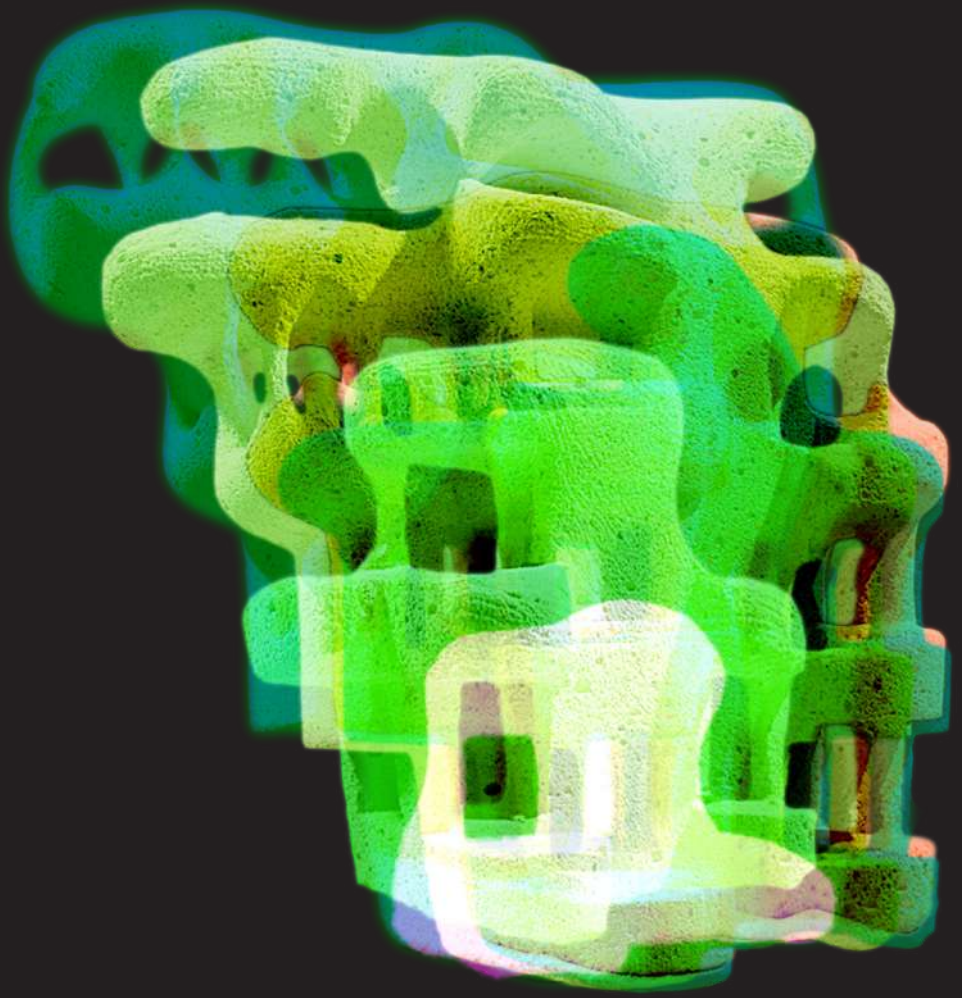
VIDEOFORMES 2019

INTERNATIONAL DIGITAL ARTS FESTIVAL

CLERMONT-FERRAND

FESTIVAL ::: 03.14 > 03.17

EXHIBITIONS::: 03.14 > 03.30



VIDEOFORMES 2019

International Digital Arts Festival

Clermont-Ferrand

Turbulences Vidéo #103 - March 2019, special-issue, VIDEOFORMES 2019 catalogue

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EDITORIAL

Any human activity that is perpetuated to some extent is destined to be part of history, at least that of the city in which it takes place. In this way, the city of Clermont-Ferrand has become one of the world's film capitals through its Short Film Festival. This adventure has its roots in the seventies and the activities of the students and their exceptional film club. What some people don't know is that this generation also founded a video art festival - **VIDEO**FORMES - which has evolved to include the field of digital arts, and later a documentary film festival (Traces de vie), to which we can add Nicéphore, a still image festival. Few cities can boast such a wide range of events that cover almost all forms of the moving image, except for the city of Toronto, the true world capital of cinema (one film festival per week on average!).

Placed in a this unique context, the 34th digital arts event continues to pursue its objectives: to observe, present and produce artwork in step with the times and «new technologies».

To mark our legacy, we have chosen to revisit the pioneers of this recent art by presenting part of our cultural heritage: *TV Buddha* by Nam June Paik, which provides access to exhibitions in which a large number of works are presented as world premieres, whether they are produced in our residency program (Imaginary Systems, Kika Nicolela, Agnès Guillaume) or contributed by artists, such as Tania Mouraud's *Pandemonium* or Regina Hübner's *loving*. Let us add to this list, the creation of Elena Artemenko, a young Russian artist, the works presented by Galerie Claire Gastaud, a long-standing partner of the festival (Delphine Gigoux-Martin), or Zaoum, an experimental area (John Sanborn, Isabelle Arvers). Let us welcome the partnership with the Museum Henri-Lecoq and for the first time the new duo Fanny Bauguil and Zoltar Petrescu...

Virtual Reality (VR), audio-visual performances, talks, debates, various screenings, a rich menu - eclectic, open, sensitive to human questioning and to the implications of our life choices for the future of the blue planet - is presented to all audiences with in addition productions by budding artists (one minute video, video installations, ...).

Only love and art make life tolerable! (*)

Loïez Déniel, chairman,
Gabriel Soucheyre, director,
Translated by Kevin Metz
© Turbulences Vidéo #103

(*) William Somerset Maugham, in *Human Bondage*

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Adieu, Corpus ! © Alexander Isaenko, 2018


COMPETITION



VIDEOFORMES AWARDS

2019 International Competition

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

THE SELECTION COMITEE SELECTED 44 VIDEOS FROM 18 COUNTRIES THAT ARE PRESENTED IN 8 PROGRAMS: Austria, Belium, Bulgaria, Canada, China, Spain, France, Israel, Italy, Maroc, Portugal, Russia, South Africa, South Korea, Sweden, Turkey, United States, Ukraine.

A jury of international professionals, **Alessandra Arnò** (Visual Container, Italy), **Alain Thibault** (ELEKTRA Festival, Digital Arts Biennial of Montreal, Canada) and **Jean-Jacques Gay** (Scam, France), to award the prizes:

VIDEOFORMES 2019 Award / Ville de Clermont-Ferrand
VIDEOFORMES 2019 Award / Conseil Départemental du Puy-de-Dôme

Jury of the **Université Clermont Auvergne** to award the prize created in 2012 by **VIDEO**FORMES, Université Clermont Auvergne and **Service Université Culture**. 2019 jury: **Emeline Boichut, Edourad Seve, Marcelo Pires de Araujo.**

VIDEOFORMES 2019 Award / Université Clermont Auvergne of students Award

THANK YOU to the selection comitee 2019 for his time and his involvment : Fanny Bauguil, Roxane Delage, Alissa Geslin Izambert, Xavier Gourdet, Stéphane Haddouche, Bénédicte Haudebourg, Arnaud Simetière, Gabriel Soucheyre, Laure-Hélène Vial.

PROGRAM #1

2019 International Competition



SEA SIDE

Emmanuelle Negre | FRA | 2018 | 3'42

SEA SIDE is an experimental found footage film. People are playing and having fun at the beach. Removing the emulsion on people's silhouettes erase identity and what the film was made for, fixing people's image throughout time and memory.



Souvenir d'un avenir

Pierre Villemin | FRA | 2018 | 16'33

Between future and past, a man tries to gather the memories of a beloved woman.



2x50=100

kimura byol-nathalie lemoine | BEL/CAN | 2017 | 1'40

Worry wrinkles / Laugh wrinkles / Queer wrinkles / Wrinkles of time passing.



Épitaphe

Christophe Laventure | FRA | 2018 | 6'53

Épitaphe: a mix of over 2500 photographs. Each freeze frame tells us a story, one which is never written on gravestones, one which always ends up by fading away.



Indicios / Inkling / Signes

Laura y Sira Cabrera | ESP | 2017 | 6'59

Someone wanders through space and time, perhaps looking for a new way of relating to Nature. It is a woman, with movements of automaton, divided, that walks without advancing, in a broken time and impossible spaces.



L'Abeille, l'Hélix et l'Agonie (Rescue Zone)

Jean-Alain Kerdraon | FRA | 2018 | 11'35

L'Abeille, l'Hélix et l'Agonie (Rescue Zone) or fragment of life and death on a dock at the port of Brest.

PROGRAM **#2**

2019 International Competition



Song n°27

Céline Trouillet | FRA | 2018 | 4'50

Amina is a Belgian psychologist and former candidate for the TV show The Voice. She affirms her right to freedom of expression both religiously and artistically, which she does not regard as mutually exclusive.



WHISPER

Lu Chen | CHN | 2018 | 4'49

The animation uses different images of animals to represent various kinds of lust, and combines different materials to raise the question of the author to the spectators: Facing complicated and various kinds of lust, what is your choice?



DIGITAL TRAUMA (And the Crystal Image)

Maria Molina Peiró | ESP | 2017 | 8'09

What consequences does access to digital memory have for post-conflict societies? Can digital memory become a powerful tool for triggering ethnic hatred, violence and war?



Highway 380 North

Robert Arnold | USA | 2018 | 6'45

A desolate rural landscape near a highway in winter and the end of a relationship. A minimalist film based on the old 16mm film reel sequences, exploring the relationship between memory, moving image and drawing as a process.



Le coffre à jouets de Jacques Foloppe

Virginie Foloppe | FRA | 2018 | 4'07

The video exposes the cause of Jacques' death. His suicide, with sleeping pills, is, in fact, a crime committed against his sex, the extermination of his life, the terror of his childhood.



La Banlieue du Skeud

Maxime Le Moing | FRA | 2018 | 19'

The soundtrack of *La Banlieue du Skeud* is only consisted of interludes contained in French rap albums. This movie combines cartoon movie, shadows animations, rap plays and recreates a hood playing with its representative codes.

PROGRAM #3

2019 International Competition



Ultra

Carol-Ann Belzil-Normand | CAN | 2017 | 2'12

Ultra is a psychedelic film about the dysfunction between furniture and the female body. Through a series of colorful and animated background, an aesthetic and conceptual change operates between the furniture and the body.



The Girl

Hans Op de Beeck | BEL | 2017 | 16'

A slow and suggestive animated film, in which the viewer is transported into the strange world of a 14-year-old silent girl.



Burn In

Gabriele Rossi | FRA | 2017 | 1'

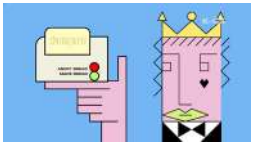
An experience that has no other synopsis than the one the viewer gives him.



« Voyage au bout de la nuit » Fragments

Bob Kohn | FRA | 2018 | 8'

Following my repeated 'trips' with Céline, I collected 8 minutes of my memories.



Uncertainty of Mundanity: Rise and Fall

Yve Miro | RUS | 2018 | 3'21

A psychedelic stream-of-consciousness mishmash animation that you would watch on your funeral.



POETIC AI

OUCHHH Studio | TUR | 2018 | 15'

A project of the Turkish collective "OUCHHH" based in Istanbul. Using artificial intelligence, the video work is automatically generated by a T-SNE algorithm that scans more than 20 million lines of scientific texts.

PROGRAM #4

2019 International Competition



Supermarket

Gianluca Abbate | ITA | 2018 | 8'

A voice says "I would like to make you feel nice and comfortable, and to empty your mind of every single thought…" Thus begins the story, with an invitation to make you fall asleep, in a calm, deep, and peaceful rest, while a chaotic landscape, crowded with people, sets up on the screen. The crowd doesn't seem to have anywhere to go, but they are actually sleeping and they need to dream



Poble

Albert Bayona | Catalogne | 2018 | 4'25

A few days after the outbreak of the Spanish Civil War in 1936, the Ritz was taken over by the trade unions and turned into the "Gastronomic Hotel No.1". A picture of Lenin was hung in the hall and "collective dining rooms" were established.



Adieu, Corpus!

Alexander Isaenko | UKR | 2018 | 8'07

The film shows the body as a place, not as a subject. He travels along his borders, groping his way through time through events, rather than in a linear fashion, balancing at the edge of the rules, to get away from the frame. The body is physically becoming virtual.



Erebeta

François Vogel | FRA | 2018 | 3'40

Erebeta drives us on a vertical jump above the city. We rebound on the pavement, twirl around the buildings and pass through streets. This bouncing point of view on modern Japan is accompanied by the traditionnal Kuroda Bushi music.



Swatted

Ismaël Joffroy Chandoutis | FRA | 2018 | 21'

Online gamers tell of their difficulties in escaping "swatting", a phenomenon of cyber-harassment that threatens their lives in every game. Events take shape through YouTube videos and vector images from a video game.

PROGRAM *#5*

2019 International Competition



The Israel Trail Procession

Ayelet Carmi, Meirav Heiman | ISR | 2018 | 13'15

A group of nomads advance on the official Israeli hiking trail, with difficulty, helped by makeshift machines, never touching the ground. The film transforms the Zionist ethos of conquest of the earth by setting foot there, in a taboo.



Horizons

Bob Kohn | FRA | 2018 | 3'50

My horizons change with or without me.
When humans eat them, my imagination expands them.



What do I have to do that you fall in love with me

Gerald Zahn | AUT | 2018 | 5'44

In this animated photographic film, a ghost train travels the enigmatic landscapes of intertwined bodies. Strange landscapes unfold, transform and breathe – a blur between animated and inanimate, analog and digital lines.



WOMXN, The Nightmare Of You Know Who

Eden Tinto Collins & Adrien Gystere Peskine | FRA | 2018 | 5'17

Jane Dark lives a peaceful life in the Noir-et-Cher. Whenever Europe Normale's Police harasses her community, she turns into the Super She-ro named: WOMXN, helped by her bestfriend the womxn Dolphin, from a Spaceship called: Kora Mother!



People Pebble

Jivko Darakchiev, Perrine Gamot | BGR/FRA | 2017 | 18'30

A grainy hammer smashes down. A teenage skier whirls by and an old man is toppled by a wave. Black pyramids exchange roles with white cliffs. Human actions are put into teetering balance with nature's own infallible cycles and inevitable impermanence.

PROGRAM #6

2019 International Competition



L'Espace Commun

Raphaële Bezin | FRA | 2018 | 9'42

It is not a landscape. It is a city of ruins, wonderful, that produces nothing. Built with images extracted from the collective imaginary of cinema. It is a microcosm. A layered document containing evidence of urban and filmic evolution.



BOOKANIMA: Dance

Shon Kim | KOR | 2018 | 7'31

BOOKANIMA, a word composed of Books and Anima, this experimental animation is there to give the book a new cinematographic life. It aims to look at the book in the third area. Between Book and Cinema by Locomotion based on chronophotography.



Eidolon

Jeroen Cluckers | BEL | 2018 | 2'37

Eidolon studies the transformational qualities of transient light in an unstable video file. The photons touch and transform the digital image, becoming pixels that flow in the form of light waves through this cinematographic painting, illuminating the scene.



La Mesa

Adrian Garcia Gomez | USA | 2018 | 9'45

The stories of a childhood in rural Mexico told by the filmmaker's father are mixed with pretty reconstructions in which the director plays a romantic role, unlike the male actors of old Mexican films and American westerns of his childhood.



London Calling

Raphaël Botiveau, Hélène Baillot | FRA | 2017 | 15'40

A group of amateur actors and former immigrants of the « Calais Jungle », embody French movie star Belmondo and his pals from Week-end at Dunkirk. This 1964 classic by H. Verneuil portrays French soldiers seeking to embark for England in May 1940.

PROGRAM #7

2019 International Competition



Across the Moon

Mounir Fatmi | MAR | 2017 | 11'30

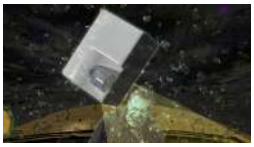
When Mounir Fatmi was growing up in Tangier, one of the few cultural objects in his house was a photo of King Mohammed V, also known to Moroccans as the "moon king." It was only until he went to school when he learned otherwise, including the legenda.



EAT ART

Anna Tsukanova-Kott | RUS | 2018 | 4'

Video project of Anna Tsykanova-Kott, supported by "RED CARPET STUDIO". *EAT ART* are short videos presenting cooking recipes in an unusual art form.



Spiral Garage

David Finkelstein | USA | 2018 | 14'

A visit to a hypercritical world, where people continually lob insults at one another, creating a poisonous atmosphere which leads to a spiral of violence.



Inhabited

Daniela Fortuna | PRT | 2017 | 1'30

The place is alive. It is inhabited by its own movement, by inherent organic sounds and by silence.



ABATTOIR

Steven Cohen | ZAF | 2017 | 14'50

The performance artwork for camera, *ABATTOIR* was made in direct response to the death of my life-partner Elu Kieser. Elu and I met in 1997, fell in love and shared our everything for the next 20 year.

PROGRAM #8

2019 International Competition



Shadows
Noemi Sjöberg | SWE | 2017 | 2’55
A desire for freedom, challenging the threat of the machine, the game comes close to the danger. Cloudy water, past and future mixed.



The Great Attractor
Rita Figueiredo | PRT | 2018 | 8’
Derived from the myth of Icarus to explore the relationship between humans, their planet, their star and their inherent destruction. Divided into 3 movements, the film brings together images from the 19th to the 21st century.



Dull Hope
Brian Ratigan | USA | 2018 | 2’45
Suppressed memories reach a boiling point. An animated tale of longing.



Vedersi visti (da qui, sottrai)
Eleonora Manca | ITA | 2018 | 2’28
“The only true voyage…would be…to possess other eyes, to see the universe through the eyes of another”.
(Marcel Proust)



Las Palmas (une saison à m’en faire)
Yannick Dangin-Leconte, Yves Tenret | FRA/BEL | 2018 | 4’10
“I am rough, clumsy, temperamental. Constantly humiliated by my own inadequacies.“



Mudanza Contemporanea
Teo Guillem | ESP | 2018 | 19’40
Armchairs, feet, mattresses, mops, arms, memories, tubes, plastic. A whole army of objects dances and twists in this particular traveling choreography.



Electromagnetic Brainology © Lu Yang - 2018

FOCUS



SCAM (FRA)

Civil Society of Multimedia Authors

The Civil Society of Multimedia Authors (SCAM), brings together about 45,000 authors working on the different forms of the documentary genre: audiovisual, radio, literature, journalism, translation, photography, drawing, writing and emerging forms. Scam represents them with legislators, broadcasters, video sharing platforms and production companies. It negotiates, collects and distributes their copyrights, asserts their moral rights and defends their interests.

SCAM also leads an ambitious cultural action, particularly through its Scholarships better known as "Brouillon d'un rêve" which finances writing projects, its Starts, its Awards, and its own Civil Society of Multimedia Authors. It supports as well many festivals to provide the meeting of authors and their audience.

SCAM organizes its Festival called "Les Etoiles du documentaire" in November at the Forum des Images in Paris.

Presentation of the SCAM by **Jean Jacques Gay**, **Gilles Coudert** and **Pascal Goblot** (Vice-president of the commission)

The Scam's Commission of Scripture and Emerging Forms, composed of authors and others from different backgrounds, has the task of observing the evolution of the scriptures and the documentary forms in order, in particular, to reflect on the modalities of application of copyright to the mutation of the media in the age of digital.

A real prospective laboratory for the Scam, this commission annually rewards outstanding works gleaned from the festivals and events it supports. For **VIDEO**FORMES 2019, it invites you to discover a panorama of works supported and / or awarded in recent years.

http://www.scam.fr/

Scam*
*Société civile des auteurs multimedia

la culture avec la copie privée



489 Years

Hayoun Kwon | FRA/KOR | 2016 | 12' | Prix Nouvelles écritures 2017

489 Years is transcribed according to the testimony of a former soldier in South Korea, Kim. It gives us access to the DMZ, and makes us immerse in the heart of the personal memory of a soldier. He tells us his experience in a research mission and the amazing discovery he made in the

field full of mines (mines laid by South Korea with no record of where they were placed). He speaks of a place where people are forbidden, a place where nature has totally reclaimed its hold.



Walk on water

Stephanie Solinas | FRA | 2018 | 9'49 | Prix de l'œuvre expérimentale 2018

Does the Phantom of the Opera really exist ? In order to track him down, for one night at the Palais Garnier, Stéphanie Solinas brings together five "experts on the invisible": the director of Palais Garnier's security, a psychocriminologist, a neurologist, a medium and a magician. Between reality and illusion, Ne me regarde pas (Don't look at me) is their investigation.



Estate

Ronny Trocker | FRA/BEL | 2017 | 8' | Résidence du Prix Jeune talent 2014, et Brouillon d'un rêve Art numérique 2015

On a sunny Mediterranean beach, time seems to be frozen. An utterly exhausted black man crawls painfully off the sand while around him the holiday-makers seem not to notice him. Freely inspired by a photo taken by Juan Medina on the Spanish beach of Gran Tarajal in 2006.



TROPICS

Mathilde Lavenne | FRA | 2018 | 13'40 | Brouillon d'un Rêve Écritures et formes émergentes 2018

TROPICS draws an orbit around a Mexican farm. Scattered voices seem to revive and disturb the memory of the place. Crossing the matter, the film attempts to stop time and men, and reveals the ghost of a lost paradise.



ELEKTRA (CAN)

International Digital Arts Festival

ELEKTRA is an organization that presents and promotes digital artworks concerned with contemporary aesthetics in research and experimentation. The ELEKTRA International Digital Art Festival has been helping audiences explore the diversity of performance practices, particularly audiovisual and robotics, since 1999. The International Digital Art Biennial (BIAN), takes place every two years. This major exhibition featuring vernissages and special events takes you on an artistic journey dedicated to digital art, by bringing together Montreal's leading contemporary creation spaces. The International Marketplace for Digital Art (MIAN) hosts major international players from the digital arts scene. Open to the public, these encounters take place every year as a component of the festival.

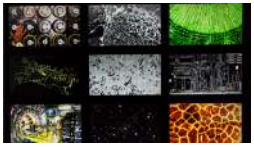
Since 1999, the ELEKTRA Festival has contributed to the emergence of a genre in audio-visual creation, video-music. In this program, we find recent works by Quebecois creators who have greatly developed this practice: Jean Piché, Louis Dufort, and Yan Breuleux. In addition, I wanted to add a video by a young Chinese artist, Lu Yang, who could be considered a harbinger of an aesthetic that could influence creators for the next 20 years. Two video works by Lu Yang were presented at our 2016 Biennale. She was one of the artists presented at the Chinese pavilion of the 2015 Venice Biennale.

By Alain Thibault

© Turbulences Vidéo #103

Curator and artistic director in the fields of digital arts, electronic music and sound art, Alain Thibault is also the founder of two major events in Montreal, ELEKTRA – an annual festival showcasing performances in digital art since 1999, and the BIAN, International Digital Art Biennale, oriented towards exhibitions, installations and public art since 2012. Also an electronic music composer, his work is disseminated throughout the local and international scene in several contexts, namely contemporary music and digital art festivals in North-America (Canada, USA, Mexico), Europe (France, Italy, UK, Netherlands, Germany, Spain, Belgium) and Asia (Japan, South-Korea, Taiwan).

https://www.elektrafestival.ca/



Enigma

Yan Breuleux & Alain Thibault | CAN | 2017 | 8'42

Enigma is a transposition of ideas of encryption and decryption, which presents many forms of information coding and addresses problems related to cybernetics and the relationships and attempts at dialogue between humans and machines. Enigma also highlights Alan Turing's parallel between cryptography and physics, the science dedicated to decoding the world we live in.

Soutien / Support: CALQ – Conseil des arts et des lettres du Québec.



Bjvfewo

Louis Dufort | CAN | 2018 | 5'

This audio visual work is the result of my researches inspired by the forest. The visual material comes from realistic photos of organic matter that I then transform into texture mapping on abstract objects in three dimensions. The music follows the same process from "realistic" acoustic instruments that are later transformed into orchestral clusters to support the movement of visual objects.



Horizons [Fractured, Folded, Revealed]

Jean Piché | CAN | 2014-15 | 15'45

Horizons is an audiovisual origami obtained by folding a flat plane into a complex object that very slowly reveals itself as a polymorphous sculpture. Both sonic and visual materials are generated with recursive feedback processes. The suspended pace of the work suggests a meditative aesthetic but is really a side effect of these methods. Whispering voices accentuate the sensation of an enclosed yet distant environment.



Electromagnetic Brainology

Lu Yang| CHN | | 2018 | 13'34

Hinduism and Buddhism believe the world is of 4 elements: earth, water, fire and air, that are the "great elements". Buddhism describes the near death of human as the dissolution of the elements. First the earth element sinks into the water element, and then the water element sinks into the fire, and fire into the air, and the air element dissolves, leading to the ultimate death. Stated in Vimalakirti Sutra, "The body is the issue of the four main elements, and in these elements there is no owner and no agent." The artwork is a part of the artist developing a large project of religion, medicalogy, and neuroscience.

ELEKTRA



VISUAL**CONTAINER** (ITA)

Italian Video Art Distributor

Visualcontainer, Italian videoart distributor promotes and distributes the videoart works listed in its archive for exhibitions, institutional and educational projects and private screening. The distribution is operated through rental orders.

The distribution process acts as a cultural process in favour of curators, museums, institutions, galleries, academics and ordinary contemporary art followers who want to exhibit or enjoy videoart.

Visualcontainer protects the copyright of the artists by allocating the fifty percent of the rental costs to the authors of the rented works.

Further to the distribution service, Visualcontainer develops curatorial projects and promotes cultural exchanges, publications and art events on the international art/culture circuit. It also provides informational and educational support relevant to the videoart environment within seminars, talks and workshops.

The promotion and popularization of videoart is accomplished also thorugh international exchanges, curatorial and educational events, even in collaboration with festivals, universities, institutions and non-profit organizations operating in Italy and abroad (Argentina, France, Germany, Spain, Bosnia, Holland, Armenia, Ecuador, Poland, Romania, USA, Peru, China, India, Russia, Morocco, etc …).

By Alessandra Arnò
© Turbulences Vidéo #103

Teacher and researcher of electronic visual arts, since 2000 has been working as video artist and since 2008 has founded Visualcontainer videoart platform and has been working as curatorl and cultural manager of Visualcontainer, renowned Italian video art platform and first Italian videoart distributor.

Enthusiast independent researcher on experimental audiovisual and new digital technologies with nine years experience in curatorial paths, cooperations and cultural exchanges with festivals, museums, independent and institutional spaces.

Since 2009 has been managing as the director and founder of VisualcontainerTV – a

streaming webtv dedicated to international video art.

On the Italian territory is the director and the founder of [.BOX] videoart project space of Milan since 2010.

Moreover she's a contract professor of Multimedia Languages at the Academy of Fine Arts and the Media of Novara.

Since 2009, she has been partner of the Videoarte festival in Oradea (Romania), in collaboration with the Department of Visual Arts at the Faculty of Arts of the University of Oradea and with the Museum ŢŢarii Crisurilor – PROYECTOR Festival Madrid – Les Instants Video, Marseille – Miden Festival, Greece and many other festivals.

Since 2014 she's partner and tutor for Camouflage Project in collaboration with the University Of Bournemounth (UK)

Visualcontainer's projects

VisualContainer Italian videoart Distributor is one of the most important videoart platform in Italy (no-profit Association based in Milan – since 2008). Visualcontainer works as a collection, investigation, promotion and distribution centre both Nationwide and internationally. Also we manage VisualcontainerTV international videoart webTV and [.BOX] Videoart project space based in Milan.

VisualcontainerTV International Videoart webTV. Since 2009, VisualContainerTv is the screen to the contemporary videoart world in real time and available to all enthusiast and professional audience with a special monthly online exhibitions. The webTV is entirely devoted to the international videoart world under the care of curators and festival directors on invitation only.

[.BOX] Videoart project space is the videoart place based in Milan which hosts the most interesting videoart selections from all over the world, since 2010. In these years it has hosted international videoart festivals and center of contemporary art and videoart project from independent curators on invitation only.

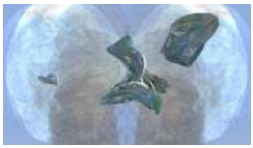
http://www.visualcontainer.org



ETIX

Debora Hirsch | 2003 | 1'33

Two virtual profiles, handsome and imperturbable, similar but not identical, are elegantly silhouetted against a plain black ground. They pronounce, alternately, a string of words constructed by identifying, through an electronic dictionary, synonyms of the word that opens the sequence, ethics: ethics, morality, values, principles, beliefs… But the synonyms do not exist. Judgment, verdict, power, influence… Paradoxically, in the rapid progression, the meaning of the words gradually shifts until it has reached the very opposite of ethics: No ethics. The subversive power of evil seems to lie behind the words pronounced. Where attention to differences is lacking, a degeneration of meaning may be produced. But life, history does not proceed in a single direction. Having reached the end, the sequence starts again, beginning from the end: No Ethics, immorality… After the brutal descent, there is a re-ascent, until we return to Ethics, or rather Etix, anagram of Exit. The critical attention of the smallest details, to the worlds of sense and experience that are opened up behind even a single word, may represent the way out.



Euphoria

Hwayong Jung | 2014 | 4'53

An experimental video that is depicting hyper-realistic landscape of fractal dimension infinitely regenerating as side-scrolling video. Computer-generated atmosphere, organic forms and visual images are morph and blended into live organism that continuously changes, being and reproducing. There is no beginning and ends, just generated atmosphere and organic forms in order to recreate visual aesthetic using computer code.



Weltanschauung, le monde comme volonté de représentation

Matteo Pasin | 2016 | 5'50

Our ancient continents have been supplented by immaterial tele-continents constituted by unceasing data flows" Paul Virilio Among the many Google Earth's features there's one in particular that, when activated, allows to visualize, chronologically layered, all the images stored from different satellite remote sensing agencies since 2001. "Human beings distance themselves from nature and arrange it in such a way that it can be mastered", with these words Theodor Adorno defines the anthropological need to control reality.



Là-bas, une grande nuit d'étoiles

Lucia Veronesi | 2016 | 4'

Reassuring and comfortable home rooms witness the catastrophe that is taking place outside the window. The cosy and old-fashioned furnishing promises protection — fabrics are bright, the fireplace is lit, but outside the world is crumbling: in vast and deserted lunar atmospheres the planets collide, the Earth collapses and reverses its rules. A violent nature destroys, transforms and sinks. The safety of these rooms is only apparent



00:00:01:00

Eleonora Roaro | 2016 | 2'

The project is an installation of seven video-performances that last one second. The title refers to the timecode used in video production and film making, which technically corresponds to hours, minutes, seconds and frames. In each video the artist bursts a balloon with a needle in different prehistoric sites in Cornwall, suggesting the idea of ephemerality and fragility. This is a metaphor for geological ages: it has taken many years years for our planet to transform and grow and in just one second we are destroying everything. It links to discussions concerning the Anthropocene, an epoch characterized by the global impact human activities have had on the Earth's geology and ecosystem.



Res Nullius

Cristobal Catalan | 2014 | 3'46

Made entirely of still images, this experimental animation looks at the beauty of space, migration and displacement. This piece was made in response to moving footage seen of Syrian refugees displaced from their homes. The ghostly, alien figure walks on the metaphorical landscape that defines public and private space: our bodies, our lands… raising questions about space, place and migration. *Res Nullius*, Latin for 'a body that belongs to no-one' or 'a property that belongs to no-one', is a metaphysical journey into the dynamics of migration and travel as an act of pilgrimage.

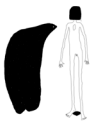


Boucle

Barbara Brugola | 2017 | 8'38

A human being with a bird head is the character that, because of the path collapsing while is walking in a natural enviroment, falls and finds herself imprisoned underground. Initially she is lying motionless but soon she tries to find a way out.Her steps are tracing a circular trajectory because it is like she is divided in two parts, one that wants to do in a direction and the other one in the opposite way. In fact she can't move, always coming back at the same point. In the surronding enviroment the drops' sound start to echo, becoming copious and faster. Together they turn into a strong flow that drags her out to the surface. Finally she gets out of the water, unsteadily she looks around and screechs in front of the sea under the immense sky. The wind is taking a screech back to her: is someone anwering or is it a mere echo?





Animal

Rita Casdia | 2016 | 3'20

The video of digital animation Animal, just en act the primitive and instinctive dimension of the human beings. This ancestral power is lost and is opposed and removed for a domesticated dimension by the rationality.



Second souffle

Silvia Camporesi | 2010 | 3'45

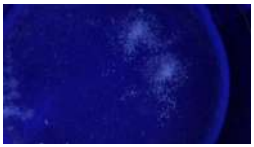
The second wind according to Gurdjeff's dissertation is the most powerful energy we can access when "ordinary" energy is over. This video relates to the chance of a spiritual raise accorded by the beauty and grace of martial arts. Shaira Taha, karate European champion, is playing parts of kata Unsu (a simulation of fight to be performed with great precision) within a cell. She will be able to get out of it thanks to a jump resorting to the second wind energy, raising her limits. As soundtrack, a melody tune by the artist in an unexisting language.



Esodo/Exodus

Mauro Folci | 2011 | 1'37

The story of two lovers, a man and a woman, who decide to commit suicide with car exhaust but had sex before dying. A tragic love story not dissimilar to ones we see in movies, with the difference, however, that the protagonists are older: she is eighty-five, he is eighty.



C6 H8 06

Iginio De Luca | 2008 | 2'01

An aspirin tablet dissolves into a glass of water. The shot enlarges the image so that the object is not immediately familiar to the viewer. This video ironically compares two different spatial dimensions (the micro and macro range) and two contexts which are apparently unconnected, the daily and the cosmic one, respectively. In collaboration with Galleria Martano, Torino, Italy

PARALLEL SELECTIONS

A new score of the festival, the *Parallel Selections* are opportunities to present, in official screening and out of competition, works that are noticed or unclassifiable.



Pensées Aléatoires du futur © John Sanborn



PENSÉES ALÉATOIRES DU FUTUR

John Sanborn | 2018 | USA | 18'21

We dream of the future, as we have for thousands of years – and we imagine a time when civilization has solved its problems, located joy and improved the state of humanity. We futurists think that the age of data and the advancement of science will take us into a future where war, money and disease disappear. People will be equals, free to enjoy the pleasures of life.

These grand ideas made us feel better about the torments of today, but they overlook one simple fact. Every BIG picture is composed of smaller parts. Rarely is there a singularity of purpose, an event that defines change or heralds a new age. The future will happen slowly, distinctly and intimately– through changes to each of us, and change we bring to the world.

The world will evolve, but in ways we cannot predict. It will be messy, capricious, cryptic, lost, forbidden, and forgotten. Science fiction is just that – a story we tell ourselves in order to forget the challenges of the presents as we hope for salvation.

Pensées Aléatoires is collage of variations and evolutions – singular gestures and thoughts – that describe a possible future. Rooted in the power of the individual and exhibited in a fleeting and metaphoric manner, the work helps us to discover how small the future will be.

Production: **Bandits Mages**
Created by: **John Sanborn**
https://www.johnsanborn-video.com/

Edited by: **Héloïse Roueau**
Production Assistance: **Vinciane Mandrin**, **Arthur Barbe**
Producer: **Olivia Earle**
Executive Producer: **Isabelle Carlier**



CHRONO**PHOBIE**

Pierre Villemin | 2018 | FRA | 38’28

The geologic time scale is a chronological classification system to date events occurring during the Earth’s history. *Chronophobia* is an invitation to be lost in landscapes jostling time and space, where juxtaposed composite images of familiar territories as if the spectator was immersed in a modified state of consciousness such as an interior traveler, solitary and hallucinated.

Pierre Villemin :

Since 1996, at the School of Art of Lorraine Lorraine site, teaching assistant. In 2018, obtained the degree of professor of artistic teaching in video.

Between 1998 and 2003, he’s director of various documentaries including Serge Steyer and Denis Robert, for television (Arte, Canal+…)

Between 1998 and 2002, he made experimental short films broadcast and awarded at festivals. (Videoforms, Clermont Ferrand Short Film Festival …)

Between 2002 and 2014, he worked in duet with his brother Jean, to the realization of “films tests”, diffused in international festivals (Festival of La Rochelle, Rotterdam Film Festival), cable televisions (Souvenirs from Earth, Number 23), a residency in Berlin in 2005 and exhibitions in galleries and museums: (Saarlandisches Galerie, Berlin, The Public Condition “Ici Berlin”, Roubaix, Museums of the Golden Court, Metz, Galerie Lillebonnes, Nancy …)

Currently, works on representations of reality. Produces films between documentaries and visual experiments.

https://pierrevillemin.wordpress.com/



EXQUISITE CORPSE VIDEO PROJECT

Curator: Kika Nicolela | 2018 | 38'16

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

The ECVP was initiated in 2008 by the Brazilian artist Kika Nicolela and it has had 6 volumes released, while a 6th volume is being produced in 2018. Each volume follows different parameters and thematic frames proposed by Nicolela, but always keeping the core of the project: the "exquisite corpse" method of collective creation.

The *Exquisite Corpse Video Project*vol. 06: Inter- is the most recent volume and also the last one of the project, that completed 10 years in 2018.

Participating artists: Per Eriksson, Sojin Chun, Ivelina Ivanova, Ulf Kristiansen, Savio Leite, Renata Padovan, Jacques Perconte, Clémence Demesme, Wai Kit Lam, Simone Stoll, Marina Fomenko, Lau Focarazzo, Clelia Mello, Kika Nicolela, Stina Pehrsdotter, Laura Colmenares Guerra, Yoshiki Nishimura, Kimbura Byol, Vic Von Poser, Jorge Lozano, Jan Kather, Anthony Siarkiewicz, Niclas Hallberg, Duo Strangloscope, Nia Pushkanova, Sonia Guggisberg, John Sanborn, Sigrid Coggins, Joacelio Batista, Gabriel V. Soucheyre, Jan Hakon Erichsen, Lucas Banbozzi, Mike Hollboom, Nung-Hsin Hu, Fumiharo Sato + Hiroko Haraguchi, Christian Leduc Pila Rusjan + Dejan, Štefancic



TRANSCULTURES **EUROPE**

Pépinières européennes de Création | 46’30

Transcultures and **Pépinières de Création** propose for **VIDEO**FORMES 2019, an audio-video selection that emphasizes the link between the sound and visual dimension put here on an equal footing, but also the relation to urbanity (or its naturalist opposite) contemporary and a poetic look for resistance to violence and the madness of the world.

This programme of AV works by hybrid creators is curated by **Philippe Franck** (Director of Transcultures-Belgique and European Pepinières of Creation).

http://www.pepinieres.eu/

TRANSCULTURES

pépinières européennes de création



Bela Timi

Alex Bocca | 2018 | ROU | 4’51

Artist and curator Alex Boca plays black-and-white images of the split screen to portrait the urban life of his city, Timisoara, and interact with Paradise Now soundtrack that pays tribute to Bela Bartok (originally from the region) to mix fragments of his Romanian pieces with field recordings made in Timisoara and electronic processing.
Production: Transcultures, Pépinières de Création, Simultan.

PARALLEL SELECTIONS: TRANSCULTURES EUROPE



GAPS

Tamara Lai | 2014 | BEL | 4'40

Third episode of an unlimited series of experimental road movies, *GAPS* highlights, but as in passing, offsets, cracks, fractures, emptiness … at work in our modern lives. Embracing all kinds of places and people. Those meetings, moments of communion with the world in all its states were shot in London, Barcelona, La Rochelle, Brussels …The soundtrack is composed from extracts of live music (beatbox, trip hop, hip hop battles, bandas,…) mostly by street musicians.

Production : Tamara Laï / Thalamus Prod.



La couverture (mélomane)

Christophe Bailleau | 2018 | BEL/FRA | 4'31

From a piece –*Melomane*– evoking, with a Spring accent, the North American minimalism from his new album Firebird released by Transonic (in connection with the eponymous poetic notebook), Christophe Bailleau made a video (in the framework of a residency hosted by the European Pepinieres of Creation in Paris and Transcultures in Charleroi) that staged, in a colourful and enigmatic way a character covered with a blanket that evolves in natural or semi-urban landscapes to finally take us to another dimension.

Production : Transcultures/Transonic, Pépinières de Création.



L'échappée belle

Pastoral | 2018 | BEL/FRA | 7'05

On an impressionistic composition of the duo Pastoral (Christophe Bailleau and Philippe Franck), intertwining guitar arpeggios and electronic waves, bucolic, poetic or humorous sketches intertwine to take us on a ballad to the sweet madness, derives from a provincial surreal daily environment.

Production : Transcultures/Transonic



Foundation

Natalia de Mello | 2016 | PRT | 4'51

From the meeting with the sound artists Isa Belle (Tibetan and crystal bowls), Paradise Now (voice, guitar, electronics) and the free musician Maurice Charles JJ (saxophone), the multi-artist Natalia de Mello has produced a poetic video echoing this meditative audio universe, with naturalistic shots, organic materials and still portraits of the artists.

Production : Transcultures/Transonic

PARALLEL SELECTIONS: TRANSCULTURES EUROPE



Strange meeting in an empty space

Stéphane Kozik | 2013 | BEL/ESP | 8'38

To make this short film, as part of the European project Park in progress, Stéphane Kozik ventured to an area where the vultures gather in Aragon, installed sensors and cameras to imagine a performance with Hungarian dancer Julia Hadi. Specialist of sound creation made from in situ captures, Stéphane Kozik confronts here the wild and disturbing nature of this gathering of 500 vultures.

Production : Pépinières européennes pour jeunes artistes



Trans Travelling Blues (Migrations#7)

Paradise Now | 2018 | FRA/BEL/CIV | 4'27

This video was made only from paintings from the Migrations series by Ivorian visual artist Jacobleu for whom Belgian/French sound producer Paradise Now was invited to compose a series of organic soundscapes. This seventh migration is a kind of ethereal post-blues that slowly stretches out like pictorial works set in slow motion. It reflects both the dramatic reality of these thousands of nameless migrants and the imaginary associated with the desperate quest for a better world, but also the energy of life that drives them.

Production : Transcultures/Transonic



The Slyder

Régis Cotentin | 2019 | FRA | 4'32

A disorder wins the spirit of a survivor. The song of the chimeras of the past pushes him towards the black of his mental screen, but a surprise awaits him when he spots the vanishing point of his memory… mirroring as it mirrors the present … and the journey continues.

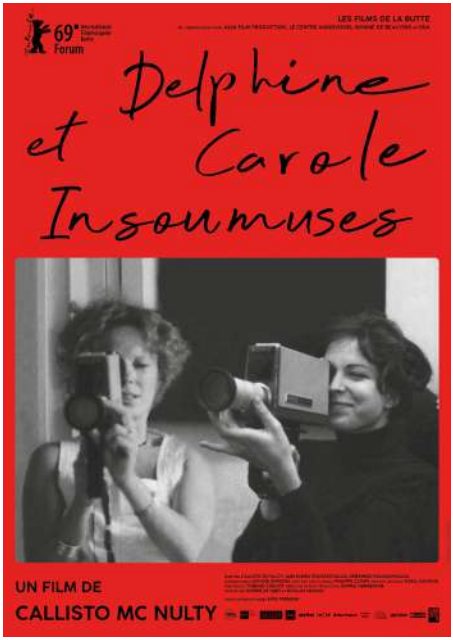
Production : Transcultures, Pépinières de Création



DELPHINE ET CAROLE, **INSOUMUSES**

Callisto Mc Nulty | 2018 | 70'

This film is the crossed portrait of the actress Delphine Seyrig and the filmaker Carole Roussopoulos. Made entirely from archival footage, it traces their encounter and feminist commitment during the 70s, marked by an enchanted feminism, a creative and contagious energy. Camera in hand, these compañeras engage in radical fights with irreverence and humor.



Duration: 70'
Format: master HD stereo sound
DCP 1: 85 flat / 5.1 VF et EV
Director: **Callisto Mc Nulty**
Written by **Callisto Mc Nulty**, **Alexandra Roussopoulos** et **Geronimo Roussopoulos**
Video Editing: **Josiane Zardoya**
Sound Editing: **Philippe Ciompi**
Soundtrack: **Manu Sauvage**

Delegated production:
Les Films de la Butte
Sophie de Hijes & Nicolas Lesoult

Coproduction:
Alva Film (Britta Rindelaub)
Le Centre Audiovisuel Simone de Beauvoir (Nicole Fernández Ferrer)
L'INA (Sylvie Cazin)
http://www.mpmfilm.com/



VIDEO**COLLECTIFS**

VIDEOFORMES, SUC (UCA), Natan Karczmar | 2017-19 | 69'

International collaborative video project initiated by **Natan Karczmar** and developed by **VIDEO**FORMES in partnership with the **Service Université Culture** (SUC) and the **Department of Higher Education and International Relations of the City of Clermont-Ferrand** (DESRI).

These 3 minutes videos offer an original and often offbeat look on the cities of the world.

More information:
https://videocollectifs.jimdo.com/

Nocturno-Itinere | Chloé Bruno, Fanny Valentin | 2018 | Clermont-Ferrand
A travers la nuit | Lisa Masip, Charlène Roger | 2018 | Clermont-Ferrand
Cabinet de curiosités | Mathias André, Hector Domalain | 2018 | Clermont-Ferrand
Déformations | Fahad Ali Djae, Mariesylviane Buzin, Cassandre Sicard | 2018 | Clermont-Ferrand
Déjà-Vu | Bérénice Pictory, Tania Diaz | 2018 | Clermont-Ferrand
Effervescences | Evelyne Ducrot | 2018 | Clermont-Ferrand
Elle ne dort jamais | Manon Boulet, Florent Delepine | 2018 | Clermont-Ferrand
Kuun Timantit | Aubery Raffin, Clementine Wozny | 2018 | Clermont-Ferrand
Le Noctambule | Coralie Nanty, Gaëtan Duquénoy | 2018 | Clermont-Ferrand
Lights and Lines | Clémence Grovel, Mélissandre Planche, Gautier Sanchis | 2018 | Clermont-Ferrand
Métempsycose | Céline Beaune, Matty Raphanaud | 2018 | Clermont-Ferrand
Missing Time | Fahad Ali Djae, Mariesylviane Buzin, Cassandre Sicard | 2018 | Clermont-Ferrand
Penguin Insomnia | Mathias Boissery, Angèle Dauge | 2018 | Clermont-Ferrand
Reflets confus | Fahad Ali Djae, Mariesylviane Buzin, Cassandre Sicard | 2018 | Clermont-Ferrand
Un jou de maôve | Gwenole Robert | 2018 | Bayeux
Du vieux port à la cité radieuse, Blues urbain 22 | Evelyne Ducrot | 2018 | Marseille
Vilramebus | Cindy Aufort, Katy Martins | 2018 | Clermont-Ferrand
Fragments de vie, fragments de ville | Litterrature au centre | 2018
My white night | Gabriel Soucheyre | 2018 | Paris
Un soir de juin, une terrasse. Blues urbain 23 | Evelyne Ducrot | 2018 | Paris
Friday Yaffo 2019 | Gabriel Soucheyre | 2019 | Jerusalem
Yaffo Revolving | Gabriel Soucheyre | 2019| Jerusalem



Rêve © Philippe Lambert


VIRTUAL
REALITY

VIRTUAL REALITY: 360 MOVIES

Selection of experiences and films in virtual reality.
VIDEOFORMES and associate curators: **Sigrid Coggins** (artist), **Christophe Bascoul** (association for creating real-time animations - ACATR).



Fan Club
Vincent Ravalec | 2018 | 55'
Anna – a mainstream television star – accepts her Fan Club's invitation to spend a weekend with them believing she is responding to the wish of a famous filmmaker with whom she dreams of shooting. Very quickly, this moment turns into a nightmare. She is in fact kidnapped by borderline admirers who took the lead in reviving her career through the emotions she has caused them to experience. But while anguish first predominates, questions gradually emerge. Production : a_BAHN, Les films Du Garage



Ornette - Take tour time
Bettina Kee | 2018 | 3'52
In order to solve the technical problems that prevent her from shooting her video clip with her group, a singer asks for the help of a very weird and inefficient maintenance team that aggravates the situation.Production : Music Of The Century

VIRTUAL REALITY: 360 MOVIES



Dinner Party

Angel Manuel Soto | 2018 | 13'

Dinner Party is a 3D virtual reality experience based on the true story of Betty and Barney Hill, an interracial couple who in 1961 reported the first nationally known UFO abduction. It's the pilot episode for The Incident, an anthology series that takes viewers on an immersive and intimate journey through true-life supernatural events. When the Hills were not able to remember and reconcile the details of an inexplicable event, they sought hypnosis. At a dinner party they played their recorded hypnosis to their friends, where viewers experience the separate and radically different accounts of the Hills' abduction.

Production : Ryot, Skybound ent., Telexist



Fluchtpunk

Béla Baptiste | 2017 | 6'

This 360° audio-visual experience tells of four interwoven stories playing out simultaneously, inviting the viewer to decide where to look.

Production : Lena Weiss



Planet ∞

Momoko Seto | 2017 | 6'

Salt: trace, absence of water, passage of time,invading epidemic, living cemetery.

Water: manoeuvre, absolute value, fertility, rhizomes, chance.

Cotton: corruption, economic issues, hydrophily, desertification.

The world has become a vast dried out planet, where the growing of cotton, over exploited for economical reasons is the main cause of desertification. A saline desert covers acres of dried out land where strange salt trees appear.

This phenomenon echoes an even greater ecological disaster, the desertification of the Aral Sea. And man is always responsible…Production : Barberousse Films



H.O.T.P Reboot : Revolution

Jérôme Lefdup | 2018 | 4'35

Home Of the P@ge fut d'abord un spectacle vidéo-musical créé en 1998 par Lefdup & Lefdup pour le festival Videobrasil (São Paulo), présentant l'internet naissant comme une sorte de train fantôme où l'on peut participer à des forums et rencontrer des joueurs, des personnages politiques, du sexe, des musiciens et peut-être même l'Amour. Chaque morceau correspondant à la visite d'un site imaginaire. Le spectacle a été joué trois fois au Brésil et une seule fois à Paris à la Cité des Sciences de La Villette, puis a disparu dans l'infosphère…

Mais 20 ans après, voici le *Reboot*, adapté en clips et en réalité virtuelle. *Revolution* est la séquence politique, où un étrange leader nous propose une version inattendue de la Révolution dans un décor non moins étrange évoquant à la fois un sous-marin (ou un vaisseau spatial « steam-punk » ?)… Il est interprêté par l'écrivain de science-fiction américain Norman Spinrad. »



Colosse

Colosse Team | 2016

Colosse is a real-time virtual reality storytelling experience, with a stylized, character-focused visual language. An experience that explores viewer directed storytelling in a unique setting. The story of the long lost Great Spirits known as the COLOSSE explores themes of fear, power and respect.

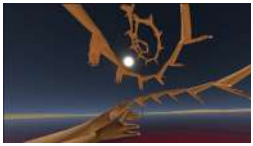
Production : Fire Panda Ltd., Joseph Chen



Ricerca

Yo-Yo Lin | 2016

As human beings we are constantly looking for signs, meanings, patterns because ultimately these images and memories make up what we each call our lives. As human beings we are constantly looking for signs, meanings, patterns because ultimately these images and memories make up what we each call our lives.



HanaHana

Mélodie Mousset | 2017-19

HanaHana is a persistent sandbox in which all individual creations participate into a larger collective metaverse. The work is inspired by the Japanese manga *One Piece*, in which character Nico Robin has the power to reproduce her body parts after consuming the magic HanaHana fruit (also call ed the devil frui t) . The VR magic like the devil fruit, grants the players with the same powers. Immerse in the otherworldy landscape, he can unleash his creativity and take part in a unique collaborative artpiece where virtual reality merges with the unconscious for a harrowing and thrilling journey into the depths of his mind, body and senses.



Rêve

Philippe Lambert | 2018 | 8'30

"Today, the dream exists only when we sleep and, when we are awake, it is relegated to the next night, illustrates Sweeney. While historically, the dream has occupied a large place in geopolitical economic, social decisions … I found it interesting to return with this subject in a purely artistic approach, but with a social reflection behind."

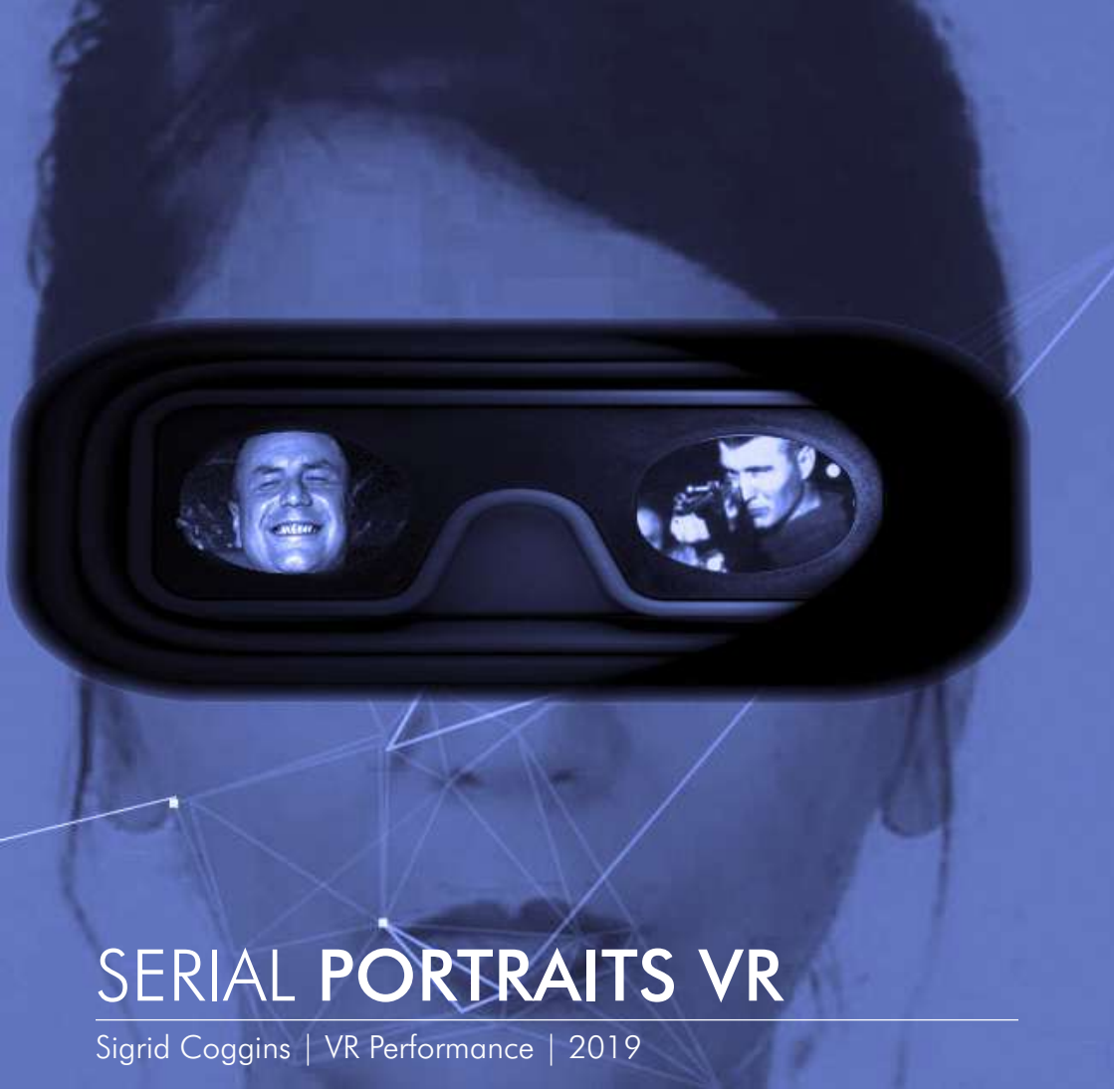


L'île des morts

Benjamin Nuel | 2018 | 8'

A trip out of time, from a banal apartment to our final destination, guided by Charon, the passer of the Underworld. The horizon is the same for everyone, immutable, inevitable. The question is, at all times, in all civilizations, always the same: what is there after? Is there only something?

Production : Les Produits Frais



SERIAL **PORTRAITS VR**

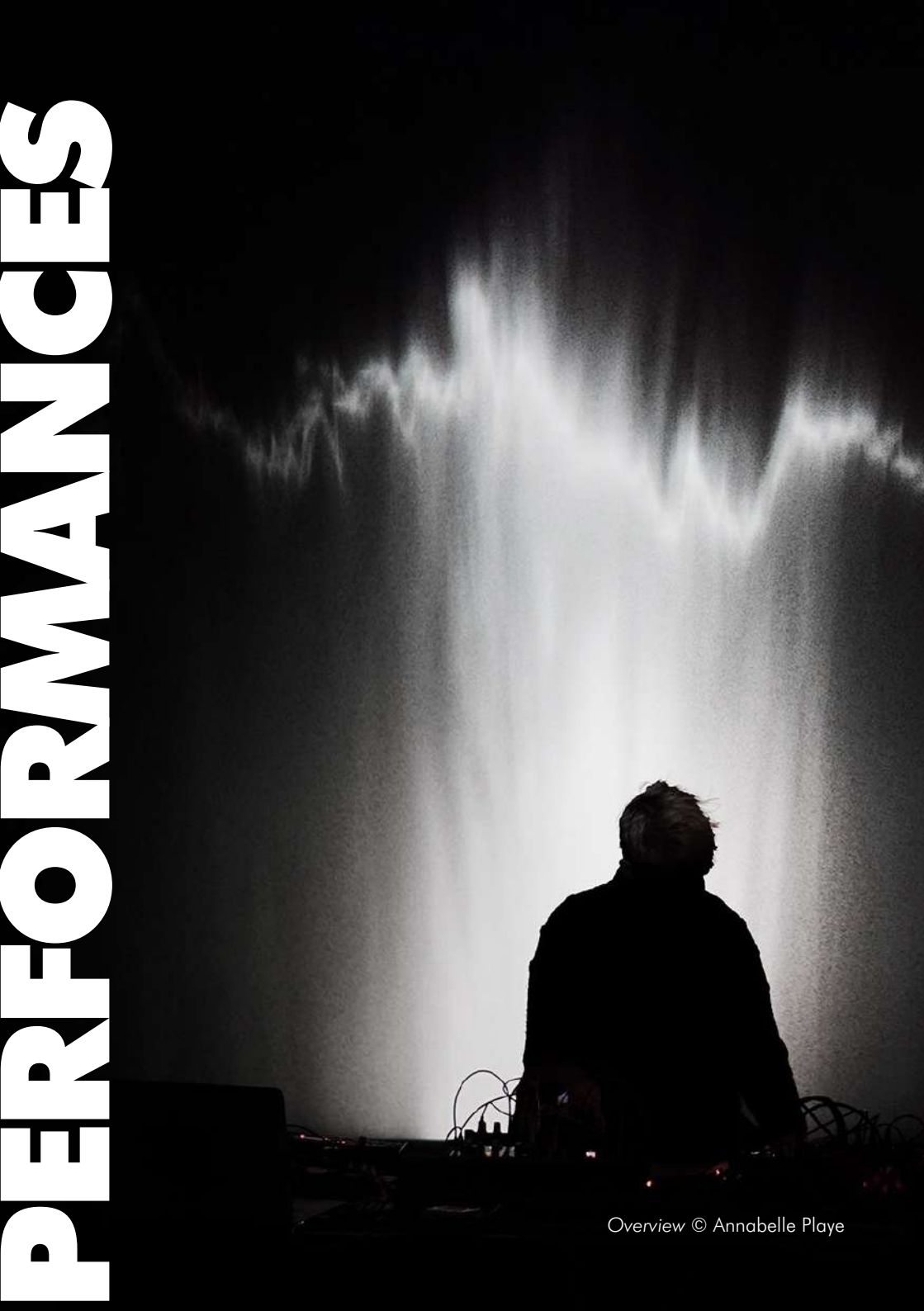
Sigrid Coggins | VR Performance | 2019

The Virtual reality better known as *Serial Crusader Portrait* returns to **VIDEO**FORMES after fifteen years of its first release. This virtual experience was marked by the face-to-face meeting beween a thousand visitors and the artist **Sigrid Coggins**. Thanks the VR, this process used as a trail in the exploration of our virtual life, that connects the material with virtual, artist with visitor and portrait with self-portrait.

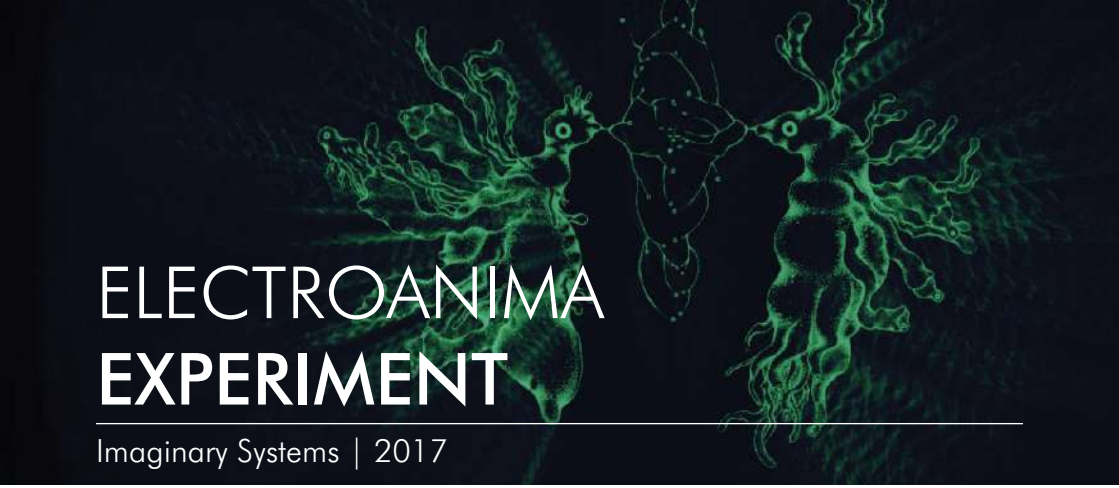
In this artistic performance initiated in 2001, the spectator-visitor participates in the realization of a double blind portrait. He draws himself the artist without looking at his sheet, whereas it is spun without film, it is mutually exist.

http://portrait-du-visiteur-en-createur.com/

PERFORMANCES



Overview © Annabelle Playe



ELECTROANIMA **EXPERIMENT**

Imaginary Systems | 2017

Audiovisual performance
Concept, video creation & scénography: **Golnaz Behrouznia**
Sound creation: **François Donato**
Diffusion: **VIDEO**FORMES

ElectroAnima Experiment is a multimedia performative research which is inspired by the notion of interaction in the alive world by reinventing it by means of the digital tools in an artistic proposal.

The performance leans on the principle of a biological system where a unity represents and includes pluralities binding and interacting together. This principle is sought in the composition materials, but it also develops in the very basis of the performance where the sound and the image played in real time weave, interpenetrate and influence each other to make the unique body of the work.

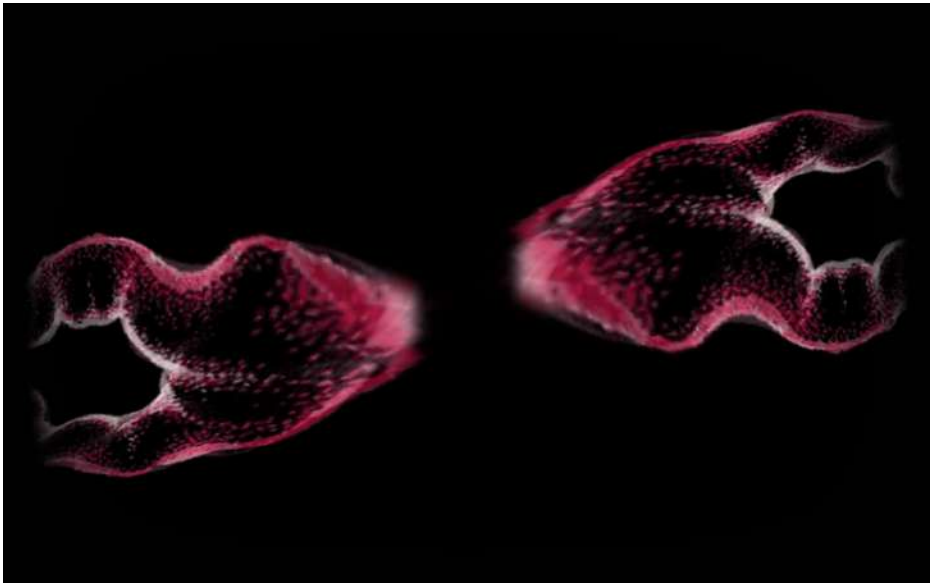
This dialogue of the sound atmospheres and the visual elements organizes the temporality of a scenario which redraws a fiction of the creation of life, in 7 phases and 21 scenes. For the artists, this narrative shape echos the narratives of the creation of the life conveyed in most of the cultures of the humanity. In every scene, the performers develop dynamic processes of generation and degeneration of audiovisual elements, passing by the modification of their rhythm and the emergence of new sound and visual forms to reach affect the edge of a state, a phase and the passage to the following ones.

It spreads as a cycle of evolutions and metamorphoses among which the origin and the final state join in an infinite loop. In the progress of images and sounds, the undifferentiated material transmutes ceaselessly towards an organic body and conversely. So the harmony is transformed into chaos and of the chaos emerges the harmony.

Scenography

The projection screen, as a skin, a translucent membrane, spreads out in the twilight between the artists and the audience on the width of the scenic space.

The images are made by bright outlines with a transparent background, letting appear in the back of the screen the volume of the scenic space. Behind the screen and facing itself, the positions of both artists inte-



grate a light module which modulates depending on the interactions they create between sound and images.

Loudspeakers placed on both sides and at the bottom of the screen on the audience side allow an immersive projection of the sound.

Scenario

The scenario of the performance redraws a fiction of the emergence of the life, in 7 phases and 21 scenes. In every scene, a process of generation and degradation of the audiovisual elements develops to browse the limits of a state and activate the passage in the following scene.

The work deploys as a cycle of evolutions and metamorphoses in which the beginning and the final state join.

In the progress of the scenario, the undifferentiated matter transmutes ceaselessly towards the organic body and conversely, the harmony is transformed into chaos and of the chaos emerges the harmony.

The audiovisual materials refer to an idea of the space, states of vapors, fluids and currents, flows of particles, drops of liquid in movement. Afterward, elements in the molecular forms give way to the swarms of microscopic bodies.

With the appearance of the forms of life, an important phase takes place and lingers over the interactions and the meetings between two organisms. They begin with merging shapes, then form some duets either makes new forms or multiply themselves.

Those phases of organisms interactions summary the idea of an alive system; a minimum of two entities can interact and create a system which represents the upper level in the organization of the life.

A floating Universe

The choice of a transparent tulle as a surface of projection was guided by the

will to emancipate the image with regard to the screen, in coherence with Golnaz Behrouznia's visual universe where the animated elements suggest aerial or aquatic travels.

The image, floating in the space of the performace, becomes independent from its support and gains an immersive dimension which allows the spectators to dive into this imaginary organic environment in weightlessness conditions.

François Donato's sound universe comes to amplify this dimension. It embodies possible environments for the deployment of the visual materials. The sound weaves extensions towards the public and shades off the border between real space and imaginary space.

Diffusion

ElectroAnima Experiment has been worked out in 2017 and played the same year in the frame of the video art festival OverTheReal at GMAC museum in Viareggio-Italy curated by Gabriel Soucheyres/**VIDEO**FORMES. This work was previously premiered at the «Etat Instable» event by Patch_Work collective in Toulouse.

Imaginary Systems:

Golnaz Behrouznia develops from the beginning her creation work upon biological notions and her passion for the alive.

After several collaborations these last years with the composer **François Donato**, they decide to create the artis duet' Imaginary Systems and launch in 2018 several projects strongly anchored in the interactions between artistic vision, scientific knowledges and computer science in particular: Connexa Viva .2, Organic Extensions series, Aquatilium 3 and Chrysalis.

The artistic approaches of Imaginary Systems favor the concepts of interconnection in the alive systems and the complexity of biological programs to propose, via multimedia and computing tools, extended worlds and living virtual spaces embodied.

Among their previous realizations, one can note in particular: Ignota Corporis (Corps-Ecran) 2012, performance multimedia, Vanimentis 2016, scenographic installation, Lumina Fiction #2 2017, interactive audiovisual installation, ElectroAnima Experiment 2017, audiovisual performance.

These works, always supported by an approach inspired by science, fosters questionings and experiments, urging the visitors to question the relations between real and virtual, biology and artistic fiction. So they always confront digital images with the specific interfaces of projection and the interactive processes. Various media are used to realize complex perceptive contexts to reflect at several levels our contemporary urban life, within artistic realizations.

Imaginary Systems tries to offer to the public new visions and questionings about Arts and Science and tend to join a current of modern, speculative and experimental science, which postulates unusual hypothesis to deal with the complexity of our world.

http://www.imaginarysystems.org



MOMENTS

Melmann & Maotik | 2017

Audiovisual performance
Generative visual: **Maotik**
Sound creation: **Nicolas Melmann**

Moments – audiovisual performance – is the result of a collaboration between Argentinian sound composer, Nicolas Melmann and French digital artist, Maotik (Mathieu Le Sourd), in which the frequencies of an electroacoustic composition are interpreted into a real-time cinematic landscape. Melmann uses a variety of unconventional instruments such as the flute, glass harp, hang drum, lyre, Guzheng and tiny percussion alongside sampled sounds to create a rich and poetic soundscape, while Maotik's system captures the gesture of the melody and transforms it into a 2D graphic oscillation. Throughout the performance this texture is used as a starting point to generate a live and responsive 3D visual landscape.

Melmann combines different musical dimensions, as a sound artist using electronics alongside acoustic instruments. Always innovative in his compositions, working between experimentation and melody, his music is nocturnal and introspective.

Maotik: focuses his work on the creation of immersive multimedia environments and generative visuals. He designs his own visual tools; generating animations from algorithms and creating 3D worlds to transform perceptions of space. He collaborates with musicians, sound artists and scientists in order to continue his research into the relationship between art, science and technology.

Moments has been presented at MUTEK Argentina (Buenos Aires, 2017) and Festival International d'Art Vidéo de Casablanca (2018). It will be presented at Electrons Libres at Stereolux, Nantes (June 2018) and Gamma Festival, Saint Petersburg (July 2018).

http://www.maotik.com/melmann/



OVERVIEW

Annabelle Playe | 2017

Audiovisual performance
Sound creation: **Annabelle Playe**
Visual creation: **Hugo Arcier**

«With *Overview*, I continue to dig the notion of movement, displace- ment and transformation through the journey, the odyssey and the inner quest. Intimate, geography, sidereal space echo each other, from nano to macro.

To bring a new perception plan to this research, I asked Hugo Arcier to create a reactive 3D audio surface.

The «overview effect» questions our relationship to existence on the scale of the universe. The notion of transformation from one point of view and the changes of state are at the heart of my research.

I want to extend the overview effect to other experiences such as near-death experiences, meditation, travel, or the upheavals that a human being can experience during a lifetime.

These experiences change our consciousness, our field of perception, our apprehension of knowledge, our posture to the world, more broadly to the universe.

These different processes animate my compositional research that develops from an assembly of modular, filters and distortions.»

By Annabelle Playe
© Turbulences Vidéo #103

«The idea is to create a reactive 3D audio surface that is animated accor- ding to the music through several parameters.

Some sounds distort the surface, others generate colors that diffuse on it.

In addition to the response to music, the surface has its own life and evolves autonomously as the performance progresses.

A part of random makes that its shape and its color is each time different.»

By Hugo Arcier
© Turbulences Vidéo #103

In 2018, Annabelle Playe is laureate of the SACD «Musique de Scène» background for the «Delta Charlie Delta» show and also composer associated with "Scène Croisées



de Lozère" until the year 2020.

She plays electronic and experimental music in France and abroad. Her live music is based on a device made of analogic synthesizers. Sound is waving between electronic and electroacoustic music, some of them made from dif- ferent sources (voices, concrete sounds) are processed, put into spaces and mixed to analogic.

Her album first "Matrice" (DAC records) and "Vaisseaux" (DAC records) received a very good response from international medias and "Matrice" became an audiovisual performance with video artist Philippe Fontes. "Geyser" will be released in 2018.

She creates audiovisual performances: "ANA", and "Vessels" with the musi- cian Marc Siffert and the filmaker Gregoy Robin. In 2017, she created OVER- VIEW, an audiovisual performance with Hugo Arcier (generative video) that has been played at Cube, a digital creation center near Paris (FR).

Annabelle Playe devises video as music composition: pattern repetition, developments, breakups and shades. Dynamic images editing interact with music in a counterpoint way. Sometimes, images vanish to give way to music.

She also wrote two monologues of theater published in Alna (FR) : "Ligne" and "Mater".

http://www.annabelleplaye.com/



MEETINGS

VIDEOFORMES 2018, Panel Discussion © Photo : Loiez Déniel

BODY **EXTENSIONS**

PANEL **DISCUSSION** | 03/15/19 | Espace Municipal G.-Conchon

The panel discussions offer the opportunity to reflect and debate on common issues of art, science, technology, digital, society. Several projects are presented, about a specific subject, on which the public and the present participants are welcome to react. Artists, professors-researchers (philosophy, sociology, ethnology, history of art ...) and digital professionals are invited.

Body extensions : digital modifications

VIDEOFORMES 2019 continues its anthropological quest concerning the use of new technologies by humans and their social, political and artistic repercussions. *Body modifications 2019* is the second part of this reflection devoted to the use of the body in the digital world and the use of the digital in bodily expressions. For this edition, the aim is to focus on all transformations of an individual's body, whether they be localized or extended, reversible or not.

Since the end of the 20th century, there has been a significant revival in Western societies (tattooing, piercing, implants, nail art, corneal tattooing, scarification, iron marking, cosmetic surgery, bodybuilding, hair removal, permanent make-up, tongue splitting...). Current creators have made their bodies and body modification a form of expression integral to the art market (Body Art). Some tattoo artists also venture into the world of contemporary art, with cyborg-style practices. How do new technologies, connected on a nano-scale... fit into this landscape? How do artists interpret it? Health professionals? When will there be a tattoo, chip or implants that retrace the digital identity of the subject? Sites visited, tweets sent or received, Facebook publications...

For two and a half hours, a discussion and exchange of questions and experiences.

Participants :

Pierre Amoudruz (artist and artistic director AADN, Lyon)

Pierre-Michel Llorca (Psychiatric doctor, UCA, Clermont-Ferrand).

Olivier Poinsignon (Tattooist).

The panel discussions are organized in partnership with: **Service Université Culture, Université Clermont Auvergne, Littérature Au Centre 2019.**



VIDEOFORMES 2018, Panel Discussion © Photo : Loiez Déniel

THE SCAM **INVITES #5**

DIALOGUE | 03/15/19 | Espace Municipal Georges-Conchon

A responsible *vision* for tomorrow:

A visual artist and an engineer dialogue.

At the heart of the Anthropocene, can contemporary authors work hand in hand with major industries to address the problems of sustainable development, responsibility and ethics of our post-industrial society in the face of the predicted environmental disaster? How does an artistic world, at the forefront of humanity, tackle such a subject? How can the artist, as suggested by Bruno Latour, this artist who is a watchdog and visionary, provide us with extraordinary solutions?

And on the industrial side, what are the proposed responses to these crucial issues? And how can the laboratories of large companies benefit from the vision of authors, artists and creators?

To start the discussion, we invite the artist **Tania Mouraud** to meet **Nicolas Beaumont**, Director of Sustainable Development and Mobility at Michelin, to discuss and imagine a responsible vision for the future.

In recent years, Tania Mouraud's works have shown an environmental awareness that emphasizes the generally destructive relationship between Man and Nature in our societies. For **VIDEO**FORMES 2019, the artist will show her installation *Pandémonium* in the Chapelle de l'Hôpital Général. This work, created in 2015 and shown for the first time, shows us a close-up of a continuous flow of smoke escaping from the chimneys of a German thermal power plant, like streams of black ink that camouflage themselves in the ambient air. These images, symbols of an almost invisible threat, are associated with a powerful immersive «drone» sound that accentuates its anxiety-provoking effect. Tania Mouraud carries this environmental awareness through all of her videos, from *Once Upon a Time* (2011) to *Fata Morgana* (2016), from *Face to Face* (2009) to *Ad Nauseam* (2014), but never as insidiously as in *Pandémonium*.

In conjunction with this artistic «revelation», we will put into perspective Michelin's historic commitment to sustainable development and mobility.

This commitment is part of the company's strategy and feeds all the activities of the group that have great ambitions.

Responsible management of raw materials, fight against planned obsolescence, adoption of the principles of circular economy, strengthening relations with local communities and NGOs, ecosystem activities bringing together all actors of sustainable mobility: Michelin leads numerous initiatives in responsible mobility, sustainable, accessible, while ensuring the respect for its reason for being: «offering everyone a better way to move forward».

The SCAM Invites is a format for gatherings

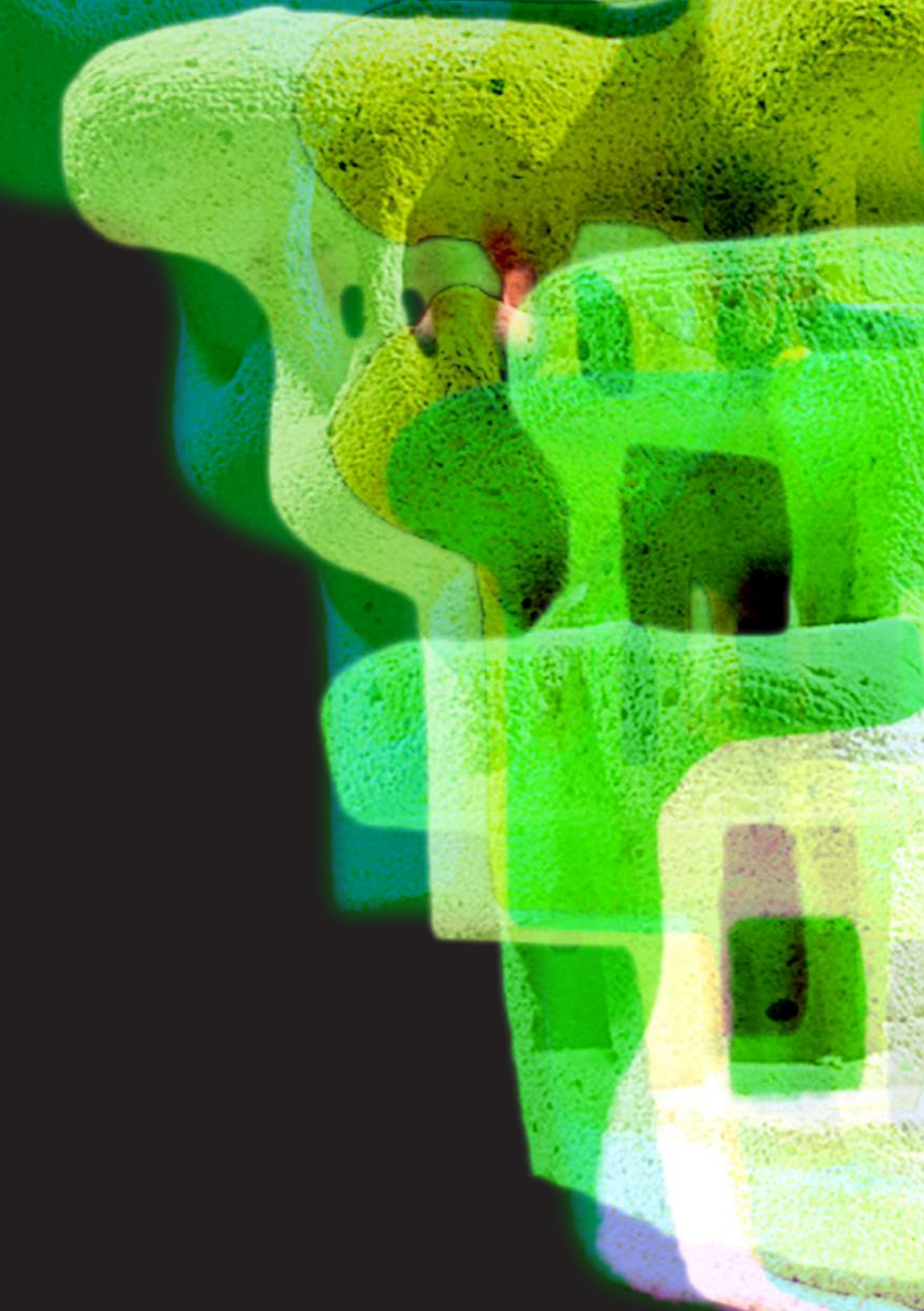


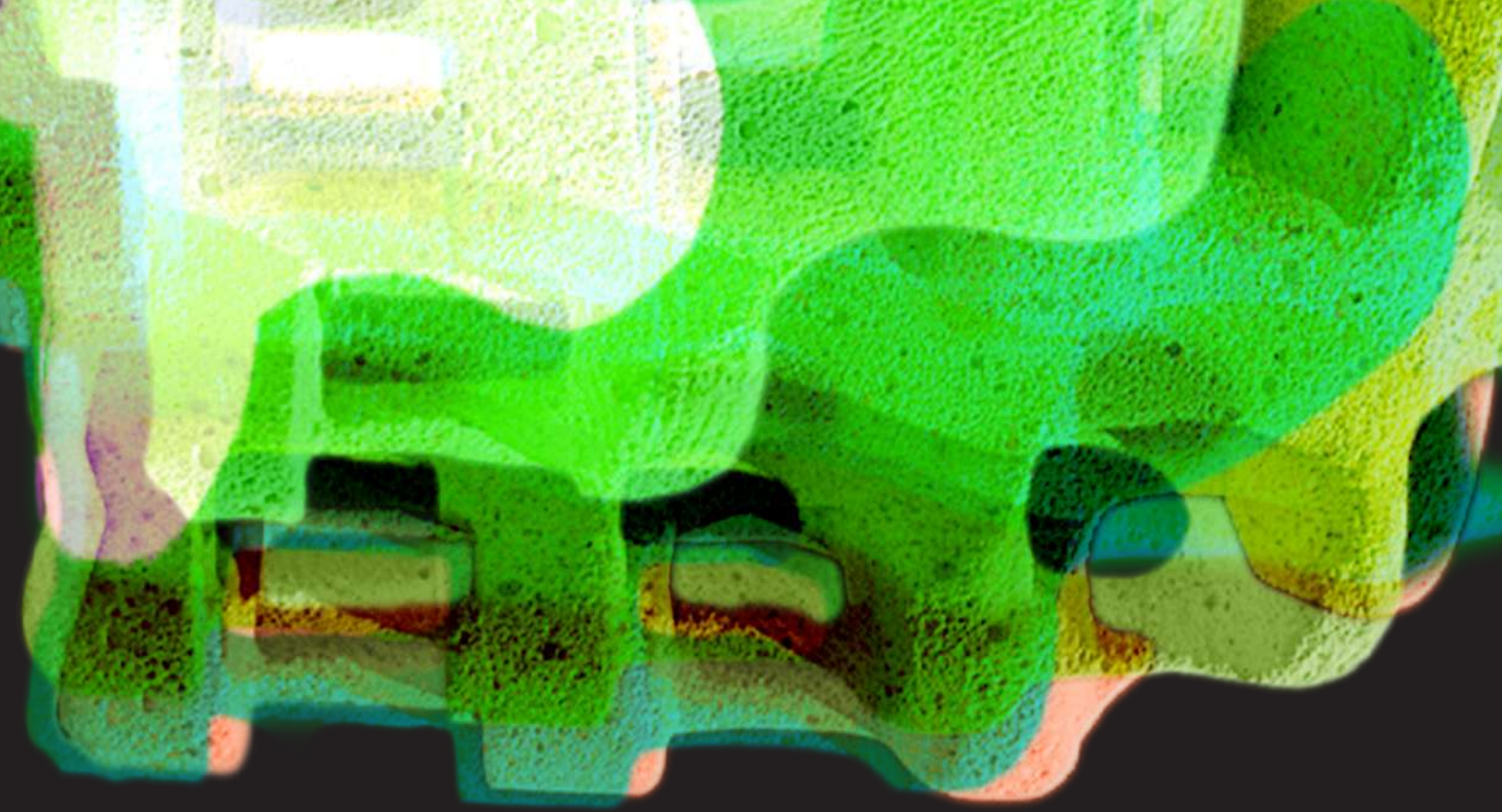
of the SCAM in partnership with the festivals it supports. *The SCAM Invites* offers creative and contemporary points of view, each time initiating an unexpected dialogue between two personalities working in fields that are seemingly remote. It is a meeting between two personalities who would not necessarily cross paths, authors, artists, scientists, philosophers, engineers, musicians, visual artists, landscape designers, video artists, mathematicians...gathered together for a public debate. *The SCAM Invites* is an event prepared and moderated by **Gilles Coudert** & **Jean-Jacques Gay**, author-directors of the Commission des Écritures et Formes Émergentes de La SCAM - Société Civile des Auteurs Multimédias - partner of **VIDEO**FORMES 2019.

Scam*
*Société civile des auteurs multimedia

la culture avec la copie privée

MICHELIN
UNE MEILLEURE FAÇON D'AVANCER





EXHIBITIONS



DAYS AFTER **DAYS**

Agnès GUILLAUME (BEL) | Chapelle de l'Oratoire

Day after Days

Video installation for 6 screens | stereo sound and colors | 2K | loop 5'39 | 2019

World premiere

Created during a **VIDEO**FORMES 2018-2019 residency with the support of **DRAC Auvergne-Rhône-Alpes** and **Clermont Auvergne Métropole**.

Day after day…

In front of a video by Agnès Guillaume, you must not rush time, but enter quietly, peacefully, into the artist's own atmosphere, at once poetic and visual, sonorous and luminous. Her videos take the form of a personal quest but also of the world as a whole, a vagabond collection, a temporal journey that is experienced as a poetic wandering. Just as in a literary essay, the artist reinvents, interiorizes, *intimates*, until she uncovers a universal dimension. Allowing herself all the gaps between the I and others, between objectivity and subjectivity, between real and non-real, Agnès Guillaume speaks out and reflects through the image. In her hands, video becomes a form that thinks. Exactly as Jean-Luc Godard intended when he wrote, «With Édouard Manet begins modern painting. That is, the cinematograph, forms making their way to speech. Precisely, a form that thinks»[1].

However, Agnès Guillaume opens the spectator up to a «haptic» experience. Going beyond the simple sense of optics, she gives the impression that one can touch the image, color or light by visually penetrating the artwork, she awakens the desire to touch. We have just as much the impression of seeing and perceiving, hearing and listening, as sensing or feeling in our own body; sight and hearing are of course mobilized, but taste, smell and touch also seem to be solicited. The videographer gives us the opportunity to explore her intimate perception of the sensitive world through this experience of sensory equivalents. And we cannot help but remember the poetry of Baudelaire:

1 - Jean Luc Godard, *Histoire(s) du cinéma (1989-1998)*.



Days after days © Agnès Guillaume

"Like those deep echoes that meet from afar

In a dark and profound harmony,

As vast as night and clarity,

So perfumes, colors and tones answer each other.

There are perfumes fresh as children's flesh,

Soft as oboes, green as meadows…"[2]

Certain pictorial or musical clues, accentuated by the montage, have the effect of convoking our memory. By one image chasing another, one memory recalling another, the videos of this artist fortuitously bring back to mind past artistic experiences and emotions. Fugitive images remind us of moments of aesthetic emotion. Agnès Guillaume says that she «films by ear», which means for her that the choice of a subject imposes its aesthetic form. This in no way excludes moments of unresolved fantasies (choice of shots, camera movements, bold connections), unspoken visuals, the author's subconscious bending in some way before the subconscious of the work itself or even of its spectator. Her videos function as poetic forms... that think. If the narrative is not precisely stated, the elements that it unexpectedly associates together follow the progression of a thought, take the form of a melody and play with visual and sound references. It is the reflexive montage of the images that would produce a narrative that does not quite reveal itself and that borrows from the *non finito* of Michelangelo or Rodin. Being able to slide towards dreamlike visions, the artist provokes in her spectator a wonderfully enveloping emotion. *Her videos*

2 - Charles Baudelaire, *Correspondances*, Les fleurs du mal.



Days after days, shooting at Chapelle de l'Oratoire, octobre 2018 © Agnès Guillaume

play on the mode of fiction, they seem to invite Art History, painting, music or singing as elements of quotation or articulation, but she leaves to the viewers their own freedom of interpretation.

Days after days consists of six short videos placed as panels, both stand-alone and working together. Each one expresses an atmosphere in itself but connects to the others in the manner of a portrait gallery. Because these are portraits, in the sense that the people we see on the screen do not act but *are*, quite simply. They perform gestures whose meaning is not given to us and probably eludes us, but these are not conditioned by a *mise en scène*, the postures and attitudes come from the models themselves. And that's where the subtle difference between character and person comes into play.

What matters is not any story, narrative or representation that would define people's character, but the plastic and visual language of the video itself, what it gives us to see and perceive. The images that interact before our eyes are certainly not abstract, but their development does not tell us anything precise, we just have to feel. It is the colors, the lights and especially the chiaroscuro, the composition of the shots as well as the pictorial artwork, the gestures themselves, the slowness or pre-

cision of these gestures, the music and the silences, which will gradually lead us into a particular state, close to meditation or contemplation.

If Agnès Guillaume gives her «actors» the freedom to include their personal behavior in the requested action, she sets the framework and the tempo. In the same way, if the videographer gives us the freedom to interpret, imagine and dream about the situations and portraits, she imparts an impression on us, which is experienced as poetic wanderlust. A timeless digression that cuts us off from the agitation of the world for a moment and allows us to internalize. The artist expresses it well: «As in all my video work, the images show the viewer the inner world that inhabits us all. Our inner world has imposed itself on me as a subject, both because of my personal experience and because, in a modern world where Western society has reclaimed the ownership of its psyche, abandoned in previous centuries to ideologies, whether they be religious or political, even family or of a given group, it seems very important to me that we take the time to confront this psyche and to tame it. By looking at my images and incorporating what they evoke in them, the spectators are invited in an open and free way to find a resonance with their own inner universe.»

Everything that happens (or does not happen) on the screen, the moving image of a person without a narrative induces a coloration and a climate that is imposed on us by its presence. In a similar way, sound plays an important role. It provides us with clues to the order of the mysterious noises which we think we recognize but which, interwoven with each other, form a sound composition that enriches and gives texture to the image. Sounds that Agnès Guillaume collects during her outings in a factory or in the woods, to which she mixes things gleaned from the Internet but always adding her own contribution, in this case, a voice. Sound is an integral part of this endeavor to subvert the senses and liberate the mind.

The shooting of the first two panels began in 2014, and this *Days After Days* series continued in 2015 with the shooting of two additional panels. The post-production of these first four panels was continued in 2018 to culminate in the current version, to which the residence in Clermont-Ferrand allowed Agnès Guillaume to add two new panels. However, it is possible that other panels will be added in the coming years, since this set of paintings/panels/videos occupies a special place in her overall production. It is the only part that is constantly evolving. The artist does not succeed in putting an end to it, every time she thinks it is definitively finished, something happens that forces her to rework or complete it. Ultimately, this corresponds perfectly to its title: it is also created day after day in a work in progress, a very common practice in contemporary art. On a formal level, adding a panel after a certain period of inactivity is very interesting for the artist: finding and reinterpreting a few years later the

formal constraints of the frame, temporality and colors that she used when filming for the first time is a very stimulating challenge.

What do we see in these short videos that function in a series? Bodies of men and women, young and old, taken in their precise act, almost motionless, concentrated outside time but very present in the space around them. But above all, what we vaguely feel from the very first seconds is this feeling of being caught up in the sound, a kind of monotonous chant/prayer from almost inaudible voices, difficult to perceive because they are scrambled, chopped, interrupted, as heard on a bad radio and electronically transformed, that seems to recite, sing a form of mantra, that makes this fascination affect us. In the background sounds, we distinguish continuous squeaks, murmurs, squeals, music like a breath of air and from time to time a dull resonance like a knocking sound.

The different people are busy with an action that can serve as a key to reading a type of personality: precise and concentrated construction of a tower, flexible and consistent direction of an invisible choir, inspired manual creation, or anxious expectation. The places chosen for the scenes are related to the person, their gestures, and their being: A white room with a window on the top right from which light floods in, another room with a table in front of a window behind which flows a torrent of tumultuous bubbles, a large white stone quarry whose view does not reach the top of the walls, a very bare and neutral place that shows two hands beating time hidden by a wall, a mysterious room with white walls with strange marks and imprints (the Chapel of the Oratory of Clermont-Ferrand, the artist's residence), a hill landscape whose slope filled with a herd of sheep and a biker… These sober and uncluttered spaces, flooded with great clarity, give rise to an enigmatic atmosphere, reinforced by the strangeness of the soundtrack.

The system put in place expresses an idea of continuity, of slow but steady and irreversible progress. From one screen to another, the action unfolds imperceptibly, translating the chiaroscuro of the soul. We move from melancholy to consolation, from serenity to anxiety, from control to turmoil, from exaltation to reassurance, from cold to heat, from fervor to apathy, from indifference to praise... Through subtle shifts in light or color, our perception of these scenes evolves and transforms with the passing of time. Nothing is fixed, everything is only transient, this kind of hypnosis produced by the passing from a detail to a wide shot and vice versa at the same moment, it is this coming and going that allows you to step out of yourself and become art. By passing from the virtual to the real, from the possible to the actual, the artistic experience renews its process, creates new and inventive forms and integrates them into a state of stability. It is in painting or rather here in video that this transfiguration occurs, since filming is like sculpting light and leads to representing the volume of everything. «We don't only paint with colors, we paint with



Days after days © Agnès Guillaume

feeling» said Jean Siméon Chardin. This reflection finds its full meaning in Agnès Guillaume's videos[3].

This feeling that can be uncovered in the garnet red of the scarf placed on a wooden stool, in the confidence of the white dove nestled in the hands that protect it, in the ray of light that slips in from the window, in the closed eyes of the woman with a turban... in the gentle musical swing of the hands... in the tiny body in front of the vertiginous quarry wall, in the white background of this wall where a crack engraves its irregularity in the marble... in the concentration of the man who patiently builds a fragile tower, in the ardor of the river with its bubbling waters... in the pile of ropes lying on the ground, in the girl's effort to untie the knots in these ropes... in the flock of the sheep in the foreground, in the full moon in the sky in the background... in these light scattering effects... in fixed shots where not much happens... All these details allow for a much longer time of contemplation. After a while, the gaze starts to «float and is no longer in search of the information to be collected», as art historian Daniel Arasse points out, but instead waits for something from the video to come out.

It is precisely from this double duality of presence/absence, appearance/disappearance, at work in the Days after Days videos that our enchantment emerges. It is in this expectation that we can associate Agnès Guillaume's work with the painting of «interior scenes» in art history, a painting of intimacy,

3 - In addition to Chardin, we could also mention Watteau or Vermeer, painters of intimacy and restraint who can be associated with the videographer's world.

an «inside from within», a reserved and inaccessible sphere at the very heart of the private world. It is from this intimacy, in its impenetrable visibility, that the uniqueness of these videos emerges.

Small instantaneous films like immediate captures of intermittences depict these small uncertain moments when light dialogues with shadow, when day speaks with night, when daily life wrangles with the extraordinary, when matter and the invisible are finally reconciled in a quarter of a second. Fragile and understated, these videos are like the shifting of light, the passing of seconds in the hourglass, like the ford between two waters, the passage between two states of sunlight between twilight and dawn. They refer to a fleeting temporality, where the present flows in an uncertain and labile moment in constant transition. By using shade to bring out the light and vice versa, the videographer attaches herself without any pathos or particular effect to making the natural or artificial lighting of our daily lives perceptible. Light never ceases to play between the literal and figurative, the corporal and the spiritual, the temporal and the timeless. It scatters time and the video is a witness to it. With it, Agnès Guillaume draws a personal border where light caresses matter and where matter maintains light in a constant and reflexive way.

By Isabelle de Maison Rouge, Art historian and critic

Translated by Kevin Metz

© Turbulences Vidéo #103

Agnès Guillaume:

Mirrors of the intimate, Agnès Guillaume's videos awaken our emotions, our sensations and our questions. Like our inner worlds, as in a dream, a subtle strangeness tells us that what happens there is at the margins of daily life, in an elsewhere that is both mimetic and poetic. The beauty of the images evokes new emotions that the soundtracks reinforce.

From her past as a musician, Agnès Guillaume has kept a high standard for accuracy that can be found in the precision of the composition, the rhythm of the montage and the pictorial use of color.

Series of prints on paper from some videos that were reworked using mixed techniques enhance her production. These works, more than a trace of the video, durably materialize the feeling that never stops fading into the moving image.

At the same time, Agnès Guillaume does embroidery: small formats like a logbook, large formats for series of portraits.

2019 :

Days after Days, guest artist in residence, Chapelle de l'Oratoire, Clermont-Ferrand, **VIDEO**FORMES 2019 Festival.

4 MY's + solo exhibition, Royal Museums of Fine Arts of Belgium, Brussels.

Vivace, solo exhibition at the château of Chimay, Belgium.

http://agnesguillaume.com/home/



Days after days © Agnès Guillaume



Days after days © Agnès Guillaume



PANDEMONIUM

Tania MOURAUD (FRA) | Chapelle de l'Hôpital-Général

Pandemonium

Video installation for 3 screens | HD | 4.1 sound and colors | loop 7'01 | 2015-16

France premiere

Caméra, sound and production : **Tania Mouraud** | Video editing : **Tania Mouraud** assisted by **Esmeralda da Costa** | Shooting location: Hambach, Allemagne | Édition 5+2 AP | Artist's collection | © ADAGP Tania Mouraud

Pandemonium

It is a devouring city, spitting in the sky's face what used to be buried. Pandemonium, the infernal capital, stands out on a blue and grey background, against the open sky.

During a journey in Germany, Tania Mouraud filmed the smokestacks of an industrial site, where electricity is made from lignite, a brown coal. There, for some heat, a ballet of immense, gargantuan machines turn over and inside out thousands of cubic meters of soil every hour. Sometimes to a depth of hundreds and hundreds of meters. Once the zone exhausted, the mine will go on elsewhere, to the next fossil deposit.

The three videos that constitute this work, publicly displayed for the very first time in France, are reminiscent of a triptych that cannot be closed up. Just like the turned over earth, it simply *is* - almost panoramic, stark, cut, laid bare.

Within this contemporary altarpiece, nothing living breathes, with the exception of a fleeting flock of brown birds.

Yet the frame is saturated with smoke that looks to us like spectral writings. The dismal smoke, that paints with soot the vault of the sky, is an omen, foretelling an acid black rain that will soon beat down on us.

It's a danse macabre before time, a dramatic aside in video form.

It seems that the sound reaches us from the depths of the chimney stacks, from the center of the halls of the Underworld. Teeming, muted, muffled like a host of hearts beating in the womb, it rakes and puffs, as if it were struggling to escape.

Though this might be the noise of demons at their feast.

The video is played on a seven-minute



Pandemonium © Tania Mouraud

loop. The same repeats itself over and over again. In such a way that we fail to notice it.

There's a parallel to be drawn between what looks to us like the perpetual, cyclical mistakes of humanity. Humanity, trying to live as well as it can, paves the road to hell with good intentions ; but maybe, by dint of these and their Sisyphean absurdity, Hell might be beautiful.

By dealing with the mechanized and organized transformation and destruction of nature, *Pandemonium* prolonges Tania Mouraud's research on a painting, a poetic writing of our contemporary world and its brutalities

Refusing any and all affiliations to any movement or dogma, Mouraud gives us to see what is, in a simple way, suspending any judgement for the sake of sublimation.

In 2014, the series of photographs of the *Balafres* («Scars») deals with wounded landscapes and the artistic quality of expanses whose colours have been revealed by the devastation of the machines. The ground reveals its strata, like reliefs formed by impasto.

This close connection between media can be found throughout the work of the artist.

La Curée, a video from 2003-2004 where the fur of a pack of hunting hounds at a fox hunt mingle until the image becomes abstract, is wholly pictural.

It is very much the same with *Les Désastres* («The disasters»), a series of photographs from 2014 where trees burnt to a crisp seem sketched in charcoal, prompting a confusion between medium and subject matter.

Once Upon A Time, a video from 2011, shows us machines at work, voracious, gripping tree trunks in their steel jaws. It shows us a total human control and a strength that has a flavour of iron, which both devoured the fairytale forest - full of mysteries and wonder - that only the artist could still inhabit.

Here, with *Pandemonium*, is a new lands-

cape, one whose nature as such is in flux and in doubt.

No forest there, no lonesome tree, not even life.

Only simple chimneys that could be mistaken for those of a nuclear power plant.

The artist raises her eyes heavenward and lets us see the beginning of a new stage: a final phase, a transformation, an alchemy from solidity to vapor, not even the one that human beings hope for, nor the one that warms up, no, only a consequence. A residue. One that can only be rid of, having no use whatsoever.

This may be the source of all the fascination that this evaporating smoke exerts: it is an output, free of charge - the only output to be so - freely given and freed from all that violence.

There, nothing stirs anymore.

The motion is vertical. It is the slow and macabre motion passing from the belly of the earth to the heavens.

One thinks of *Et Cependant Les Hirondelles Chantent Près Des Cheminées* («And yet nightingales sing by the chimneys»), the mural displayed at the MUR of Saint- Etienne, and of the throes of history, grand to the measure of how funereal it can be. Yet one thinks as well of the artist's purpose, and of her perspective of «a world where [we] may die at peace», upon which a serene gaze, without hate, affixes itself.

For this is the project that one of the greatest contemporary artists in the world has articulated and borne for over fifty years of work: that of reconciliation, of a harmony between and within all that is, from the big to the small, through a radical proposal that binds art to philosophy.

By Cécile Renoult
Translated by Louis Lenoir
© Turbulences Vidéo #103

Tania Mouraud:

From the end of the sixties, Tania Mouraud's work explores the relation between art and social connections through various medium such as painting, installation, photo, sound, video, performance, etc.

She proposes to add a meditation room to our standard apartments (1968). On 54 billboards in Paris (1977) she declares her disapproval of a society glorifying consumption at the expense of individuals . She investigates the decorative relation between art and war as well as the limitation of perception by creating "mots de forme" (words of shape) (1989). From 1998, she uses photo, sound and video examining different aspects of History and Life.

https://www.taniamouraud.com/



BUDDHA **TV**

Nam June PAIK (KOR) | Salle Gilbert-Gaillard

Buddha TV

Installation video | statue, television, camera | 1974

When Nam June Paik presented 13 prepared televisions in the manner of John Cage and his pianos, he entered the history of art by creating the first work of video art in 1963. Fascinated by television, he explored all its aspects, its means of expression and its technology, even inventing processes that have become classic, such as TV duplex or multiplex broadcasting.

The presentation of *TV Buddha* is a reminder, a duty of memory along with a landmark that today's video, digital artists, and the public must know. By its philosophical dimension, its aesthetics, this installation still questions, today as yesterday, what moves us.

By Gabriel Souheyre

© Turbulences Vidéo #103

The buddha and the thinker

With *Buddha TV* and *Rodin TV*, Nam June Paik has written a treatise on (political) philosophy for our time. The era of electronic media that gave birth to all things Digital.

These two works must not be separated if we want to understand the deep meaning of each. And how their message is even more relevant than when they were created. They are the two sides of the same coin. East on one side, West on the other: united for the first time in history by the same economy. That of the reversal of what Malraux called the Twilight of the Absolute (in his *Psychology of Art*) in absolute terms. A radical exchange operation, by which art, in the era of globalization, loses its (metaphysical) autonomy to enter into the chain of financial interests as a negligible link elevated to the rank of a supplement not of soul but of luxury.

Global Groove already pointed out this metamorphosis and the way to resist it: by opposing video art to TV. Paik's two thinkers, the eastern and western, rise up in anticipation (they date from the early 1970s) to

reverse the reversal. By placing two works of art representing meditators in front of an electronic mirror, Paik breaks the closed circuit of television: he allows each spectator to become the very subject, and not the object, of the Representation. And therefore, also its author, working outside the Twilight's closed circuit.

I could say the same thing by sharing two significant anecdotes.

When I asked Paik for permission to show a *Buddha TV* at **VIDEO**FORMES in the 1990s, I expected him to tell me to contact this or that Museum that had a version of it (there are, in fact, many versions). Well, on the contrary. Paik gave me his consent and told me what to do: buy a Buddha, and with a good TV screen and a good video camera, redo his installation as I wished. Easy. And that's what Gabriel[1] and I did.

The (significant) anecdote is not that. It's in the joke Paik had followed his OK with. «You do it like that, and then you sign Paik, not Fargier.» I exclaimed: But Nam June, that goes without saying. So he laughed, adding, «You understand, this *Buddha TV* is such an obvious idea, that anyone could do it. And sign it. »

Another time, in New York, while I was filming him for my film Play it again, Nam, there was an incredible event, an amazing statement, which I consider to be the ultimate example of the Paikian aesthetic. After playing the piano with a camera, the images produced by the lens hitting the keys, images that you could see on a television set placed on the piano, Paik concluded: It's better than John Cage, huh? And you see, it's probably the only work of mine that will remain after a century. Why? Because everyone can do it again. And they may not even remember that I invented it!

This is the ultimate goal pursued by Paik: to disappear in his work, to dissolve in his infinite repetition, to triumph by becoming a generalized concept, appropriated by a majority of people.

Go ahead, start bringing Paik into universality. With all these Buddhas hanging around in hotel lobbies, perfume shops, doctors' waiting rooms, drugstores, etc., make your *Buddha TV*. For *Rodin TV*, we're going to have to wait a little longer (a small-scale Thinker is still a little expensive at the Rodin Museum shop), but his turn will come. For Paik's greater glory. For, as the great Alexander (Vialatte) said: This is how Allah is great.

By Jean-Paul Fargier
Translated by Kevin Metz
© Turbulences Vidéo #103

1 - Gabriel Soucheyre, Director of **VIDEO**FORMES



loving

Regina HÜBNER (AUT) | Salle Gilbert-Gaillard

loving
Single channel video installation | ambient sound, color, real time | loop 6'57 | 2016

loving. It is slow, it seems long. It is short.

On a special day, I was sitting on my terrace in Rome, while I noticed the half-moon in a very rare vertical position. It was on the 9th September, by chance my grandmother's birthday, born in 1900. The sky was still bright, voices of people on the streets suggested a serene late-summer evening.

My mood was that of a woman with a broken heart, while reflecting about her own, lost love.

I was here, that strange half part of the moon was there. I observed the moon's slow crossing over what seemed to me "my sky". I saw myself as a little individuum on a little place, at a little time, living a little life but with a big sentiment, while I was related to such greater dimensions of distance and time. I started to think about love and time.

In my eyes, that image was dramatically beautiful. It was that, what Love meant for me in this very moment: It is slow, it seems long. It is short. The artistic work, which came out from that experience is the video, I called *loving*.

By Regina Hübner, 2016
© Turbulences Vidéo #103

Take me to the moon (I'll see who I am)

In Regina Hübner's work, everything seems simple, obvious.

So in *loving*, a single-screen video installation, the viewer first sees a huge, solid blue image. In the background soundscape are sounds that rise from a busy street. Suddenly, two half-moons appear in what becomes a sky, entering the screen from the right and left. They appear vertically – which is quite rare – and move slowly towards each other. For a moment, they cover each other and form a perfect whole. The journey does not stop however, and they move away from each

other until they leave the screen as they entered it.

Simplicity, emotion, empathy, meditation... all these feelings, these states, and probably other underlying ones, pass over the viewer. He receives an image that is addressed to him, an improbable image that really acts as... a mirror. Watching this show, we experience a suspended moment where reality mixes with the surreal and gives us pause to think, to feel differently, and to reexamine our vision of the world, therefore our vision of us, what we are and what we are not.

We find in *loving* the attraction of Regina Hübner for this fascinating object that is the mirror: who looks at what or whom? Does the mirror exist only by its reflection of a sometimes distorted reality? What is on the back of the mirror? What matters: the reflected object? Its reflection?

In *loving*, Regina Hübner also employs another artifice that she uses quite often, the composite image, the digital collage, or simply two inverted images that are superimposed to give life to a third image, always improbable but which always makes sense. There is certainly, in this extremely simple gesture, a powerful reminiscence of the initial gesture of the sculptor that was the artist, this desire to give meaning through form.

Thus, these two half-moons that seek out each other, as if attracted or fascinated, reach the perfect form, that of two halves that have found themselves, have completed each other, united in a moment of ephemeral grace, but who will also soon disunite and move away from each other. Here we recognize quite easily a metaphor of love affairs. Moreover, the artist reveals that this work is the answer to a personal questioning.

This light that reaches the viewer and in which he is immersed, leads him to a state of altered consciousness, a state of weightlessness that is reminiscent of that felt at the spectacle of the character who freezes in the middle of a jump into the *Reflecting Pool*[1] by Bill Viola. These timeless images, outside of reality, aim to impact the viewer, to let him imagine another world, a superimposed universe, just like in Haruki Murakami's novel *1Q84*[2] in which two moons coexist every now and again, each moon refers to a slightly different world. If in this novel it is also a question of the difficulty of the relationship with the world and with others, in *loving* there is furthermore this quest for universality to which is added a consuming fascination for the universe in which humans are "lost". In another of her works, this concept is expressed by one of the twenty-one Protagonists who participate in *Anonymus dedicated to Vally*[3]:

> Poiché la luna è cielo a noi e noi alla luna,
> che cosa ci accomuna,
> se non il desiderio che ci fa specchio,
> e insieme ci consuma?

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1 - *The Reflecting Pool*, Bill Viola, 1977-79, vidéo, couleur, son mono, 7'.

2 - *1Q84*, Haruki Murakami, novel, 2011/2012.

3 - *Anonymus dedicated to Vally*, Regina Hübner, *21 Protagonists*, text-transcription, video 32'44", audio 17'40", book *Anonymus Regina Hübner* and symposia, 2000/2003.



loving, Nuit Blanche Paris 2018, Church of the Holy Spirit, Paris (video-projection and sound, spécific site diameter 22 m, height 30 m.) © Photo: Gabriel Soucheyre

Because the moon is heaven for us and we for the moon,

What do we have in common,

If not this desire in which we each gaze at our own reflection

And we consume ourselves?

Regina Hübner is not a video artist as we understood them to be from the 60s to the 90s, a period of emergence, artists who have chosen or experimented only in this medium: Nam June Paik, Steina and Woody Vasulka, then the generation of Bill Viola, Gary Hill, John Sanborn, Thierry Kuntzel and many others.

She is above all a transdisciplinary contemporary artist who adjusts the media according to her journey, her encounters and the adequacy of the medium in relation to the concept, to the story that gives birth to the work.

Drawing, experimental photography, captured or live performances, objects/subjects and... video are the media she uses. But what in all likelihood defines her best is her journey as a woman whose artistic creations are the expression of a singular life in which precision and concision give her work the universal dimension that we receive and perceive.

It is this dimension that reveals the quality of Regina Hübner's approach. She sometimes describes her approach as that of the person who, with each question that life asks her, seeks the answer and eventually finds it in a field of clover where she picks the one that has four leaves!

Simplicity is certainly characteristic of Regina Hübner's work. We have touched with our eyes, we have been touched by this image, and we have the feeling that everything has been said about the question of this feeling and its relation to the temporal dimension.



loving, Nuit Blanche Paris 2018, Church of the Holy Spirit, Paris (video-projection and sound, spécific site diameter 22 m, height 30 m.) © Photo: Gabriel Soucheyre

During the suspended time of this show, we are given to live an experience of which we know only the real duration, that of the time of the video but which, seemingly, could be something different, something very personal.

By Gabriel Soucheyre, August 2018
Translated by Kevin Metz
© Turbulences Vidéo #103

Regina Hübner:

Regina Hübner was born in Villach, Austria. She lives in Villach and Rome, Italy. Her means are experimental photography, video, sound, performance and ambientations, texts, subjects and objects. She works also by involving Protagonists and, in collaboration, with professionals from the fields of visual art, literature, music and science.

Awarded in Sculpture at the Academy of Fine Arts, Rome, Italy and in Graphic-Design at The Higher Department of Art and Design Ortweinschule, Graz, Austria.

She held solo exhibitions at Nuit Blanche Paris 2018, MMKK Museum of Modern Art Carinthia, Dinzlschloss Villach, MLAC Museum Laboratory Contemporary Art Rome, EXPO 2015 Milano, change + partner contemporary art Rome, Austrian Cultural Forums Milan and Rome, Italian Cultural Institute Vienna, Cinecittà Studios Rome, and others, and participated at international exhibitions and festivals. She is Fellow at IMèRA Institut Méditerranéen de Recherches Avancées, Marseille.

https://www.reginahuebner.net/

forum culturel autrichien par



FUTUR **PASSÉ**

Kika NICOLELA (BRA) | Salle Gilbert-Gaillard

FUTUR PASSÉ
Single channel video installation | HD | sound and colors | 2019
World premiere | Original creation

During a residency (**VIDEO**FORMES' Digital Artist Residency) in an agricultural high school in Yssingeaux, in southern Auvergne, the Brazilian artist Kika Nicolela developed a project in collaboration with a group of students. Through a variety of suggestions, in which the camera is sometimes controlled by the artist and sometimes in the hands of these young people, Nicolela has compiled a large amount of video material, very sensitive, which she has not touched for six years. The installation *FUTUR PASSÉ* (FUTURE PAST) builds both a portrait of these teenagers, who are often anxious about their future, and a self-portrait of the artist in the midst of a personal crisis against the backdrop of a harsh winter in the Auvergne landscape.

The encounter and relationship with others are at the heart of Kika Nicolela's work, often with the video camera as a catalyst for a situation. In each project, Kika Nicolela develops a different approach that invites and involves people, who become participants, both as subjects and as co-creators. As she puts it, «I am interested in artistic creation in a dimension in which I lose total control over the process, and so I don't know exactly where the process will take me».

It calls into question the authority of the all-powerful artist, even if, in the end, there are limits to this apparent freedom - obviously, the systems it sets in motion are accompanied by certain constraints, such as the rules of a game; this is where the epicenter of each project is located. And each person reacts differently to each situation and suggestion.

These are almost anthropological experiments, which investigate identity and alterity, portrait and self-portrait, representation and self-representation; as a result, she completes works that operate in a space that fluctuates between these poles.



FUTUR PASSE © Kika Nicolela

Kika Nicolela:

Kika Nicolela is a Brazilian artist, filmmaker and independent curator, living between Brussels and São Paulo. Graduated in Film and Video by the University of Sao Paulo, Kika Nicolela has also completed a Master of Fine Arts at the Zurich University of the Arts. She has participated of numerous solo and group exhibitions worldwide, including the Kunst Film Biennale (Germany), Bienal of the Moving Image (Argentina), Bienal do Mercosul (Brazil) and Bienal de Video y Artes Mediales (Chile). Her videos have been screened and awarded in festivals of more than 40 countries, such as: Oberhausen International Short Film Festival, Bilbao International Film Festival, Japan Media Arts Festival, Videoformes and Videobrasil. As a curator, Kika Nicolela has developed programs for several art institutions and festivals, such as the National Gallery (Iceland), Screen Festival (Spain), Festival Miden (Greece), Alucine Toronto Latino Media Festival (Canada) and Wikitopia (Hong Kong). She was an artist-in-residence at the Gyeonggi Creation Center (South Korea), Objectifs (Singapore), Route Fabrik (Switzerland), Sumu AIR (Finland), Rondo Studio (Austria), and LIFT (Canada), among others. Her works are placed in private and public collections in Brazil and Europe.

https://www.kikanicolela.com/



DISSIMILARIUM **0.1**

IMAGINARY SYSTEMS (IRN/FRA) | Salle Gilbert-Gaillard

Dissimilarium 0.1
Enhanced miniature landscapes | 2019
World premiere
Creation: **Imaginary Systems** | Project design, sculptures, visual environment and scenography: **Golnaz Behrouznia**| Sound creation, generative programming and light: **François Donato** | Production and residence **VIDEO**FORMES, support by **DICRéAM (CNC)**, **SCAN (Région Auvergne Rhônes-Alpes)**, **FabLab Le Pensio (Université Clermont Auvergne / Le Puy)** and **Comme1image**.

Dissimilarium 0.1 is a project based on an unusual encounter between the logic of artifacts, organic forms and environments.

The name Dissimilarium, created for the project, comes from a combination of the Latin term «dissimiles» meaning heterogeneous, compound, hybrid, and the locality suffix «ium». Dissimilarium as a place of differences.

Set up in dim light, *Dissimilarium 0.1* consists of five miniature landscapes, of different sizes and shapes, enhanced by generative sound and light systems.

The landscape of each site refers to a typology of specific environments and in particular urban spaces, natural desert sites, landscapes of reliefs...

These environments promote ambiguity and divergence by linking contrasting references: body and construction, landscapes and organisms, sculpture and architecture.

Each module thus explores a singular world with its own denomination: *Organic machine*, *Cumulative landscape*, *Glacial culture*, *Automatic architectures*, *Skeleton frameworks of the city of antennas*.

Each site is made up of different elements and materials, modelled, molded or in 3D printing, flexible or rigid, transparent or opaque.

Light and sound systems animate static scenes and create self-generated sequencing of different rhythms and characteristics. Adapted



Dissimilarium 0.1, work in progress © Imaginary Systems

to their topologies, these multimedia systems consist of electronic cards running generative programs, miniature loudspeakers and light points with varying intensities and colors.

The expression of these environments is affirmed through the mixing of their plastic and digital media. They thus tend towards the creation of a hybrid expression, a convergence between sculpture and generative multimedia design. These technological enhancements, both sound and light, give these fictional sites an evolutive dimension that transforms their frozen nature and allows them to be read in a variety of ways. They enrich their plastic dimension beyond the classical functions of a model and attempt to raise questions about the ability of living beings to penetrate our artificial environments.

Context

A different life takes place before our eyes in which the boundaries between natural and artificial, organic and mineral, human and non-human become porous. Is it a space in a city, a geological site, or an industrial site that is both archaic and futuristic?

Can an architecture develop a form of autonomy, free itself from its status as an inert object and express a potential for life in the image of our own body?

No definitive answer is given to us. Only hints, possible ways to experience new combinations of sensations through unexpected interactions between time and space, between biology and imagination.

These environments offer a breach in the space-time of the exhibition space and project our imagination into possible worlds to appropriate.

Between sculpture, architectural models, animated films, and generative creation with new technologies, *Dissimilarium 0.1* is intended as a transmedia work. For artists, *Dissimilarium 0.1* is an opportunity to develop a form of holistic writing in which the fluidity between media transcends the separations between fields of expression.

Why this transmedia format?

Models enhanced by digital systems:

The integration of digital technologies into the *Dissimilarium 0.1* project is part of the dynamic of Imaginary Systems to work on hybrid writing that combines techniques, skills and fields of expression within the same artistic project.

By equipping these sculpted models with sound and light production resources, we provide them with the opportunity to access a narrative dimension. Indeed, the sounds and lights generated by these systems will be organized over time according to scenarios specific to each model. These evolutions, composed in the form of sequences that are sometimes autonomous and sometimes synchronized between the modules, will make it possible to renew the visitors' perceptual experience at the level of each module individually but also in the vision of the overall scenography. The entire interpretative potential of the installation will be enhanced.

Autonomous modules:

The choice of embedded electronics combined with plastic objects, instead of a centralized computer system for all sites, is guided by the obvious need for us to provide each site with autonomous behavior, to move towards the concept of a hybrid medium, of an enhanced sculpture, of the multimedia model.

A sound dimension:

The sound environments, structured over time, allow the modules to be projected directly into a reality that goes beyond the scope of the exhibition space. In this context, the sound opens a window into the visitors' imagination and makes the possibility of the real existence of these sites more palpable. In the context of the visual arts, we have adopted the two main functions of sound in cinema:

1) The diegetic function makes it possible to materialize in the here and now of the exhibition the incarnation of these imaginary environments. It gives a temporal weight to the different elements that compose them and thus gives their presence the dimension of life that is by nature absent from a simple model. The sounds belonging to this category will be generated directly by the electronic system using an algorithmic program, and broadcast within the sites themselves by miniature loudspeakers integrated into the topology of



Dissimilarium 0.1, work in progress © Imaginary Systems

their surface.

2) The extradiegetic function of sound brings a form of completeness to each of the sites. It makes it possible to consider the possibility of an invisible external environment that places the site in a larger context than itself. The sounds related to this category are derived from urban or landscape phonographies which have been previously developed and composed and which are considered as ambient sounds. Each of the sites will incorporate several miniature speakers integrated into its base for this purpose.

A light dimension:

The light extensions of each of the sites develop a style of writing for their materials, revealing their diverse potential for expression.

The actions of the lights are built on an algorithmic sequencing managing the color, intensity and temporal organization of its lights. There are two types of lighting functions:

1) Scene lighting: Evolving intensity and color LEDs are installed in each site, in order to work on spatial evolutions, accentuate topological variations, and thus modify the perception of details. This will be particularly the case for shadows whose size and orientation will be modified by these light variations.

2) Lights of the objects: Other LEDs of the same type are implanted inside the elements themselves, to generate luminous actions inducing an internal life of these bodies while constituting a luminous emanation on the scale of the scenography.

Imaginary Systems:

Golnaz Behrouznia develops from the beginning her creation work upon biological notions and her passion for the alive.

After several collaborations these last years with the composer François Donato, they decide to create the artis duet' Imaginary Systems and launch in 2018 several projects strongly anchored in the interactions between artistic vision, scientific knowledges and computer science in particular: *Connexa Viva .2*, *Organic Extensions series*, *Aquatilium 3* and *Chrysalis*.The artistic approaches of Imaginary Systems favor the concepts of interconnection in the alive systems and the complexity of biological programs to propose, via multimedia and computing tools, extended worlds and living virtual spaces embodied. Among their previous realizations, one can note in particular: *Ignota Corporis* (Corps-Ecran) 2012, performance multimedia, *Vanimentis* 2016, scenographic installation, *Lumina Fiction #2* 2017, interactive audiovisual installation, *ElectroAnima Experiment* 2017, audiovisual performance. These works, always supported by an approach inspired by science, fosters questionings and experiments, urging the visitors to question the relations between real and virtual, biology and artistic fiction. So they always confront digital images with the specific interfaces of projection and the interactive processes. Various media are used to realize complex perceptive contexts to reflect at several levels our contemporary urban life, within artistic realizations.

Imaginary Systems tries to offer to the public new visions and questionings about Arts and Science and tend to join a current of modern, speculative and experimental science, which postulates unusual hypothesis to deal with the complexity of our world.

http://www.imaginarysystems.org/



GAME

Elena ARTEMENKO (RUS) | Salle Gilbert-Gaillard

Game
Single channel video installation | sound and colors | loop 10'12 | 2019
Associate curator for **VIDEO**FORMES 2019: **Marina Fomenko** (Director of **Now & After International Video Art Festival**, Moscow). With support by **Institut Français in Moscow.**

Game is not all play
Notes on the film *Game* by Elena Artemenko

Games are not all play. They are strictly governed by often unwritten rules set who knows when and who knows by whom. It's necessary to follow these rules scrupulously, no matter how strange they seem, otherwise, it wouldn't be a game. Elena Artemenko works are always like this. Characters in her films follow the once-and-for-all established order of things by visualizing metaphors or working with deep and repressed trauma. The artist's imagery often seems to have come straight from our collective memory and personal reminiscences.

When it comes to *Game* a lot is determined by the setting, a playground late at night. Kids are no longer here; adults came instead, and they took their childhood fears with them. On this playground, we can take a peek at someone's personal unconscious from a child's unhappiness: undeserved punishments, forgotten promises, unwarranted harshness, and accidental carelessness. Here everybody is left alone with their own game, emotionally replaying the role they got.

Who said that following the rules is easy? In your head, you hear strict orders repeating, "Did you hear what I just said?! Are you out your mind? Stay here! Don't hold your breath! Go to sleep! Go to sleep! Go to sleep! Go to sleep!" But you don't want to sleep, and you don't want to stay here or remember any of it. But it's not so easy to let go of the resentment sitting deep inside you; in your head, you keep hearing, "Go to sleep now! Go to sleep now! Go to sleep! Gotosleepgotosleepgotosleepgotosleepgotosleep!" Let's say that speaking through all these painful memory surges is a kind of a game.



Game © Elena Artemenko

One lady knows two counting rhymes, only she is playing this game by herself. And why would she need anybody else? She'll definitely be safer on her own, no one is going to punch her or call her a name. However, rules are rules: even if you're playing alone, a counting rhyme requires spoken word, and it has to be repeated several times preferably on a playground.

Another lady is silent, and it seems that she's cleaning something, probably trying to finally get rid of the fixation on cleanliness imposed on her in her childhood. Because how can a child make a mess? And any drawings should be neatly made on paper, not on the table! Crumbs should be removed from the floor; clothes must be folded, and the house is no place for a dirty shovel! And generally, you lot better stand up straight and stay out of the way with all your toys and nosy questions. We've stopped asking anyway – we know what adults say by now, "Curiosity killed the cat! Too much knowledge makes the head bald! If you don't sleep, the little grey wolf will come and will nip you on the tum! In fact, I will give you away if you won't listen to me!" We do remember all your admonishments! So, we go to this playground and play all these games that we just can't get rid of. Or can we?

What happens in the end: were the characters able to change the rules of the game? Were they, not seeing each other and each living in their own world of neverending childhood nightmares, suddenly able to hear a person next to them and exchange code words? Or perhaps it was just a flash of understanding, an attempt to communicate, a



Game © Elena Artemenko

timid signal: I am here, I am leaving the vicious circle of my resentment, I hear you, I can play like you, I am no longer alone!

By Marina Fomenko,
Director of International
Video Art Festival Now&After
© Turbulences Vidéo #103

Media Art Centre Now&After

INSTITUT FRANÇAIS Russie

Elena Artemenko :

Elena Artemenko was born in 1988 in Krasnodar, Russia. Graduated the Rodchenko Moscow School of Photography and Multimedia, Video and Media art department (2013). Nominated on Kandinsky Prize (2012-2014), Grand Prix of the Transmission Video Art Festival (2017), 1st Prize on Foresight Filmfestival, Germany (2016), Grand Prix of the Brewhouse art prize (2017), Best Russian Video Prize (2016) and honorable jury mention (2014) on International Video art Festival «Now&After», winner of Sharjah Art Foundation Production program (2014), Kooshk Artist Residency Award, Tehran, Iran (2015). Participated in WRO Biennale (2017), Alternative Film/Video Festival, Serbia (2016), Internationale Kurzfilmwoche Regensburg (2015), European Media Art Festival (2014, 2017), Oslo Screen Festival (2014) and other exhibitions and festivals in Russia, German, Poland, Norway, Sweden, England, Serbia, Austria, France and Cuba. Lives and works in Moscow.

http://artemenko.net/



INTIMATES **SCULPTURES**

Fabien CHALON (FRA) | Salle Gilbert-Gaillard

The Dawn of Snow

Multimedia installation| 2017

Written by the artist, an enigmatic sentence appears on the screen:

Going out under the moonlight and discovering the dawn of snow

Composed of star dust, life will once again become star dust.

Faced with this certainty, mankind has created metaphysics, a mythology and beliefs, that is: a view of the mind.

Thus, in our mind, one can clearly see that the mirage, or poetic image, is only a cosmic image missing from the cosmos, coming from very far away, eternally invisible, mobile and dreamlike in the depths of our being.

Belonging to the mysteries of a shimmering consciousness, these appearances-disappearances of *images-mirages*, propose nothing more than to put us back at the center of our universe.

By constantly developing this theme of wonder - which is that of *instant reverie* - Fabien Chalon constantly challenges us to feel the attraction of absolute simplicity, to live the experience of our presence in the magical moment of the poetic image, that is, to perceive an instant of it in ourselves, in all the ecstasy.

But this encounter with the scent of eternity will come at a price:

We will have to know how to move from unlived images to improbable and whirling images of poetry.

In short, we will need to know how to reach the innocence of the senses.

Lulu Blanche

Multimedia installation | 2001

The inspiration for *Lulu Blanche* lies in the ethereal imagination, which is dear to the artist.

Animated by the breath of the spectator - creator (with air coming from within), Lulu Blanche begins with an injunction:

«I teach you the superhuman! »

Taken from the work F. Nietzsche, this sentence by Zarathustra expresses a symbolic vision of the world in which depth is paramount.



Lulu Blanche © Fabien Chalon

Symbolic is breath, symbolic is flight, symbolic is the rolling of the white ball, symbolic is this mechanism of elevatory thinking.

If the real verticality that emerges from flight is nothing more than the expression of psychological phenomena, then lightness and heaviness will only express the qualities of the soul.

As for vertigo, it is the expression of the failing soul who is afraid of the idea of its moral fall.

Lulu Blanche posits the principle that you don't fly because you have wings, but that you feel winged because you have flown.

Mr Anselin

Multimedia installation | 2003

Mr Anselin is a summary of history and its infamies.

Following the path of an initiatory journey symbolized by the movement of an ivory ball through the obstacles of life and the elements - water, fog, fire, wind - the spectator watches helplessly as anonymous people reunite on a station platform.

Like all the others, *Mr. Anselin* is expected.

Like many others, he never returned

Mr Anselin © Fabien Chalon



Vu des étoiles © Fabien Chalon

Seen from Stars

Multimedia installation | 2013

"A dream in front of smoke: this is the starting point of a metaphysics of the imagination." Victor Hugo

For more than 25 years, Fabien Chalon has been relentlessly exploring the mysteries of *the mechanism of elevatory thinking*.

Responding to our attraction for the poetry of immensity, the artist invites us to explore the substance of our imagination.

Could *moving* air be this substance?

Seen from Stars proposes an aesthetic answer to this metaphysical question, by creating the presence of its own space.

The work designates a space to be conquered, a poetic and intimate space, invisible to the eyes, essentially animated vertically, in which one can only enter by starting out with a thirst for imagination and elevation.

Convinced that this *mechanism of elevatory* thinking is not a vain metaphor, and that the entire history of the universe flows within each of us, Fabien Chalon shows that subconscious images stemming from verticality bring man into the realm of fundamental values.

The artist thus shares with us this idea: man is the only subject of the verb imagine.

Fabien Chalon:
Represented by Olivier Waltman Gallery

Fabien Chalon's sculptures, that we could qualify as «intimate sculptures», fit in with his way of thinking as an artist about the relationship between man and space-time and its consequences, both philosophical and metaphysical of each one's perception of the present instant.

He must imagine and conceive his sculptures so that they will never be permanent or definitive objects as in classical sculptures, but must be constantly connected with the movement of the procedure of the imagination, that leads to the consciousness of the instant.

The consciousness of «the instant» is an experience of loneliness. That is why its intimacy is so deep.

Fabien Chalon's sculptures bring to light the idea that time is a reality tightened around an instant and floating between two nothingness'.

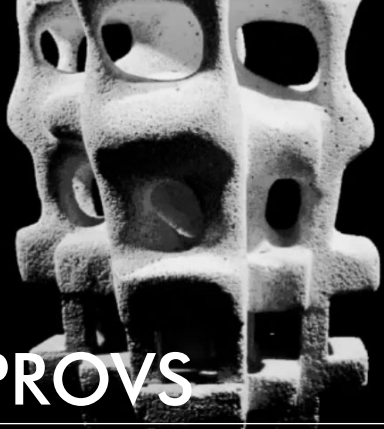
How many people, after having seen one of his works in movement, have said: «I'm back from far away».

Time, when limited to an instant, isolates us, not only from others, but from ourselves, because it disconnects from our dear past.

If one is only conscience of oneself in the present instant, then how can we not see that the present instant is the only domain where reality can be proved?

So, Fabien Chalon has become, with time, both an artist of intimacy and of the instant. While wanting to serve a poetical diversion of the object, he leads us to moments of disjunction, to sacred moments, to an ultimate point where the real dissolves into surprise and wonder, an instant of absolute where each one discovers he is troubled when facing his own imagination

http://www.fabienchalon.fr/fr/accueil.html



BLOMO**PROVS**

Fanny BAUGUIL & Zoltar PETRESCU (FRA/ROU) | Muséum Henri-Lecoq

Blomoprovs
Video installation | Sculptures | 2019
World premiere

FLORA BETONICA

The following text appeared in an article written in 1995 by Pierre De Camy and Ruxandra Berbec, entitled *FLORA BETONICA, a living architecture*. It will enlighten the curious on the nature of the exhibition presented at the Lecoq Museum by Fanny Bauguil and Zoltar Petrescu.

"The blomoprov (or blomiprov, in Romanian) owes its name to the contraction of the three words block of provisional means. This common name is more related to the functional interest that makes it a mineral for human beings to live alongside and use on a daily basis as short-term housing.

A complex and variable white erectile structure with crevices, it is composed of a detrital rock whose material is porous, revealing many micro-cavities. This rock has the particularity of being evolutionary because it is bio-constructed by bacterial communities. Blomoprov can reach, in its final growth stage, a height of twenty to thirty meters for a mass of 1,500 to 5,000 tons. Its morphology is regular, defined by a vertical and stable body, the patella, developing in stages, the floors. Each floor is identifiable thanks to the architectonic ramifications that unfold around the patella.

This type of rock formation is relatively recent as it is believed to date from the early twentieth century and may have been used by humans for several decades without attracting the interest of geologists. It was only in 1991 that a first scientific observation was written by Mihai Pandea, professor at the Faculty of Geology and Geophysics of Bucharest, in an article published in the journal Terraforma and entitled «« Lucuin Ţele rupestre ? Cele mai recente descoperiri despre Blocurile de Mijloace Provizorii «. The main blomoprov outbreaks spread over a wide band from Germany to the east coast of Asia, and along the southern part of Russia.

Flora betonica (The concrete flower) is the name given to the mineral formed, an ae-



Blomoprovs © Fanny Bauguil & Zoltar Petrescu

rated honeycomb structure manufactured by cyanobacteria, unicellular living beings that start a progressive lapidization process. As a result, generation after generation of bacteria, the concrete exhibits an organized, ascending and solid form of efflorescence.

The bacterium that causes Flora betonica is Chroococcidiopsis calcarea, discovered by Vasile Lungu in 1993. Close to the Chroococcidiospis Doonensis found in India on the surface of dried rice field stones (Ram Badan Singh, 1968), this coccoid bacterium is extremophile, i.e. it resists the desiccation of its environment as well as strong thermal amplitudes, and its baeocytes multiply very rapidly. Chroococcidiopsis calcarea draws the water it needs from its immediate environment (fog, dew, rain, snow). It colonizes the rubble and forms a gelatinous biofilm on the concrete, mucus that it produces at night, in which it dissolves the material and extracts calcium carbonate. During the day, through photosynthesis, it exploits the carbon dioxide present in the air to trap it in the calcium carbonate.

When a layer of cyanobacteria dies, it petrifies in the calcareous sediments it has precipitated and on which new bacterial colonies will continue the photosynthesis work, leading to the progressive construction of the blomoprov.

The invention of clinker (artificial cement composed of limestone and clay heated to very high temperatures) and the intensive use of concrete made from this clinker by humans at the beginning of the twentieth century was the cause of the appearance of Flora betonica. The first traces of Chroococcidiopsis Calcarea can only be found in areas where concrete has been massively used with a certain freedom and architectonic brutality. [...]

The use of Bromoprov by humans as a

collective habitat is called Archiculture, in Romanian, blocuricultur. It is found on the outskirts of cities, as close as possible to the rubble areas that constitute the primary resources for the formation of Flora betonica. First of all, it is necessary to identify emerging formations. They are regularly monitored and maintained for a decade. Maintenance is carried out essentially by the abrasion of certain parts whose growth would weaken the entire structure, and by moistening the abraded areas in order to make them more conducive to the return of bacteria. When the blomoprov reaches a height of about ten meters, it is transported to the place where it will finish its growth and will be inhabited. It is moved on rails and hydraulic jacks, according to the technique developed by Eugen Iordachescu.

When it reaches its inhabitable form, a vertical opening is created along its entire height, allowing the block to be equipped with stairs and sometimes an elevator, modes of access to the cavities converted into apartments by the inhabitants."

By Pierre De Camy & Ruxandra Berbec
Translated by Kevin Metz
© Turbulences Vidéo #103

Fanny Bauguil & Zoltar Petrescu:

Both fascinated by blomoprovs, Zoltar Petrescu and Fanny Bauguil have joined forces once again to present this natural phenomenon in the form of a poetic-scientific exhibition. Fanny Bauguil has structured her collection of authentic blomoprov specimens with her cross-disciplinary research in the form of a Mnemosyne atlas on the internet. Zoltar Petrescu films the blomoprovs, using video to trigger contemplation, to capture the invisible, the ellipse that History might have missed.

A plastic artist born in Cucuteni, Zoltar Petrescu is omnipresent, but believes in nothing.

Fanny Bauguil, a plastic artist born in Villefranche de Rouergue, is rather naive and collects stones that take themeselves for Roquefort.

http://www.petitesmorts.org/lasi



SORRY

John SANBORN (USA) | ΖΔ 0ΥΠ΄

Sorry

2 channel video installation | Sound & colors | loop 3'23 | 2016

We're all feeling fearful, stressed and pissed. We're appalled at what divides us, and keeps pushing us apart. Our leaders are working overtime to find someone to blame – and although we know different – we feel guilty and ashamed.

We're being criticized for who we are, with indignity flung not at just stereotypical villains but anyone and everyone. This is done in an attempt to divert us from finding solutions our shared problems. There are multiple motives for estrangement, even within cohesive movements; so we're ignoring that what unties us is our sorrow.

Yes, we're *sorry*. We're sorry for who we are, how we act, what we think, and our failures. We're sorry to offend, ignore and perpetuate the shit we're responsible for causing. And we're sorry that we are powerless to fix things.

Sorry is an ironic but heartfelt call to action rendered as an a cappella song that is somber, silly and starkly to the point. Why are we wasting time on hate, division, fear and anger? *Sorry*.

Sorry is sung by a collection of people of all ages, races, genders and personality types – singing "on the beat" and occasionally off key. There is an ironic honesty to raw voices expressing a confused and shifting perspective on the effect that social naiveté is having on how we present ourselves and live our lives.

By John Sanborn

© Turbulences Vidéo #103

John Sanborn :

John Sanborn is an award-winning, world-renowned media artist whose body of work reaches from the technological stone age of the 1970's to the digital high-tech bleeding edge of today. His media work has mani-



Sorry © John Sanborn

fested as television, installations, games, Internet experiences and plain old video art.

His work has been shown at every major museum in the world; including the Whitney Museum; MOMA, New York; the Prado, Madrid; the Centre Pompidou, Paris; the Tate Gallery, London; and the Seibu Museum, Tokyo. Electronic Arts Intermix distributes his video art and has since his first project, "The Last Videotapes of Marcel Duchamp. Sanborn's television programs have been broadcast worldwide, including works with Robert Ashley, Bill T. Jones, John Zorn, Nam June Paik, Philip Glass, Twyla Tharp, Mikhail Baryshnikov, David Gordon, and The Residents.

John Sanborn was granted an honorary Masters of Cinema degree from ESEC, in Paris, and was recently named a Chevalier des Arts et des Lettres by the Minister of Culture of the Republic of France. John Sanborn lives in Berkeley California.

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



WHAT **I MISS**

Isabelle ARVERS (FRA) | ΖΔ ΟΥΠ΄

What I Miss
Single screen machinima installation | Sand | Sound and colors | 2019
Sound creation: **Alexandre Ollivier** (Whadat Experience)
World premiere

What I miss
Here, to be completely fine...
It's to let myself be swallowed up by the sea,
to be able to trample on the colors
and feel the image as I pass through it...

In these videos, abstract shapes and landscapes are developed where the random movement of certain objects such as the sea or waves in the Moviestorm game engine plays an important role. A world with abstract patterns, which fold or unfold, matte or reflective, they test the possibility of creating «sorts of spaces» to quote from Georges Perec's book, aiming to modify the perception of the observed movements. "Space dissolves like sand flowing through your fingers. Time prevails and leaves me with nothing but shapeless shreds: Writing: meticulously trying to retain something, to ensure the survival of something: ripping out a few precise scraps from the deepening void, leaving, somewhere, a groove, a trace, a mark or a few signs."

Isabelle Arvers:

Isabelle Arvers in an author, an art curator and a game artist. Her field of investigation is the immaterial, through the relationship between Art, Video Games, Internet and new forms of network related images and digital imaging. She also proposes workshops and trainings around these new means of creation, notably with the non-profit organization Kareron that she created and direct since 2014.

http://www.isabellearvers.com/



CALIRE GASTAUD **GALLERY**

Video instalaltions & screenings | Delphine Gigoux-Martin (FRA)

Video installations & screenings

Claire Gastaud Gallery present a series of projections and video installations by Delphine Gigoux Martin.

Delphine Gigoux-Martin creates her cartoons frame by frame, at a rate of twelve per second. His animated charcoals, take up the central theme of his work, the question of nature and animality. A first room will immerse us in a moving octopus aquarium, hypnotizing us. In a second space, video installations of animals locked in crates will respond to his large charcoals and inks on paper.

Delphine Gigoux-Martin :

Born in 1972, lives and works in Durtol (Puy-de-Dôme)

Delphine Gigoux-martin's artistic work takes the form of installations, drawings, videos and sculptures where questions of nature and animality are very present. In 2013, as part of a CNAP research grant, she made a trip to Brazil where she discovered rituals and social stories related to animals... In 2014, she collaborated with chef Yves Camdeborde for a performance-dinner at the Musée de la Chasse in Paris, where she staged a meal served in a bull's carcass, the latter being a receptacle filled with food, which was discovered when the chef removed the animal's back. In 2016, it rehabilitated the fountain at the Monastery of Ségriès, in the Alpes-de-Haute-Provence, as part of the New Sponsors program mandated by the Fondation de France, a project that develops a dreamlike marine collection designed in porcelain. In 2017, she participated in the exhibition Herstory, archives at the time of postfeminists, interviews filmed at the Maison des arts, a contemporary art centre in Malakoff. That same year, it joined the Documents d'artistes5 network in Auvergne-Rhône-Alpes. In 2018, she was awarded the «Découvert à Arles» prize. These works are present in many public collections, FRAC, Languedoc Roussillon, Les Abattoirs, FRAC Midi-Pyrénées, FRAC Auvergne, Bibliothèque Nationale de Luxembourg, Bibliothèque Centrale de Strasbourg, CNAP, Paris.



«j'ai vu des barreaux je m'y suis heurté c'était l'esprit pur.
J'ai vu des poireaux je les ai mangés c'était la nature... »
Private collection, Omnibus, Tarbes, black painting, 3 videos (monkey cartoons), drawing dimensions: 5mx4m © Photo: Frédéric Delpech

"Art traditionally uses animal figures to talk about man, whose image they reflect like distorting mirrors. This is nothing like it. While the animals in Delphine Gigoux-Martin's works do have a narrative function, they are however not meant to stand in for us, thus establishing a barrier between us and them, preventing us from becoming emotionally involved. Contrary to the work of most contemporary artists, the animal is not there to trigger empathy.

Must we therefore regard Delphine Gigoux-Martin's fictions as purposeless tales, as fables devoid of morality? By systematically combining various techniques of expression, the artist offers a new development of the process of collage, which was very popular with early 20th-century artists."

Extract from the preface by Claude d'Anthenaise, 2011. Published in the monographic catalog *Mémoires minuscules*, éditions Lienart, Paris, 2011

http://delphinegigouxmartin.fr/

Galerie Claire Gastaud
contemporary art



DREAM OF **SCIENCE #5**

Service Université Culture | Clermont-Ferrand City Hall

Stories of herbaria

Multimedia installation | 2017-19

Stories of herbaria is the third stage of an artistic project with the Herbiers Universitaires of Clermont-Ferrand, especially around the collection of Auguste de Saint-Hilaire's travels.

The video installation is 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** and **Michel Durot**, technical manager. 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.

In partnership with **UNIVEGE**, les **Herbiers Universitaires** (University Herbaria), under the direction of **Gilles Thébaud Ph.D.**, curator of the University Herbaria and the and Diffusion Unit of Technical and Industrial Scientific Culture, **Bettina Aboab** and **Camille Rivière**.

With the support of **Région Auvergne-Rhône-Alpes**.

SERVICE UNIVERSITE CULTURE

UNIVERSITÉ Clermont Auvergne



VIDEO ART ACADEMY

Galerie Dolet | CROUS Clermont Auvergne

VIDEOFORMES 2019 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, **VIDEO**FORMES 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 2019 selection presents works from 4 schools:

The Aix-en-Provence School of Art

The Aix-en-Provence School of Art is a public institution for cultural cooperation, whose mission is higher artistic education and research in the arts. The school prepares its students for the National Diploma of Art (DNA, BAC+3, equivalent to a Bachelor's degree) and the Higher National Diploma of Plastic Expression (DNSEP, BAC+5, equivalent to a Master's degree). It also provides support for a doctoral research program in creation accredited within the framework of the PRISM joint research unit, in co-supervision with Aix-Marseille University and the CNRS.

In addition, the school organizes exhibitions, conference cycles and symposiums to promote contemporary creation and provide expertise in the field. It values the work of its students and graduates through residency programs and meetings with art professionals. It implements artistic actions aimed at guaranteeing equal access to culture for all by offering artistic workshops open to the public and by participating in events in the city and region.

http://www.ecole-art-aix.fr/

These videos were all made in 2018. You will be able to appreciate the diversity of the projects proposed by the students who regularly attend the video workshop at the Aix-en-Provence School of Art.

Head of video workshop: **Wilfried Legaud**



Aquarium

Gen Young Hoang | ÉSA Aix-en-Provence | 2018 | 2'49

There are two spaces in my video: the first, in the aquarium, the second, in the public area.

This raises the question of the relationship between people and shared space. My space has lost its original form through the influence of social exchanges. My space is being reformed through construction and deconstruction.



Le sens des choses

Ludivine Porot | ÉSA Aix-en-Provence | 2018 | 3'14

In the footsteps of passing time, the movement is in opposition to the static. The text is composed of words taken randomly from my readings. To make the tone as cold and neutral as possible, I chose an automatic voice.

Higher school of Art, Metz

ÉSAL, 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, 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.

https://esalorraine.fr/

Heads of video workshop: **Pierre Villemin**, **Hélène Guillaume**



Geamana

Stefania Crisan | ÉSAL Metz | 2018 | 7'40

Last year, I discovered the existence of a catch-basin lake in Romania called Geamăna, the name of the submerged village. Metal mining in the Rosia Poieni mountains is causing an ecological disaster over more than 130 hectares, with 27 million tons of waste deposited during the year and toxic pollution could continue to spread across Romanian borders all the way to the Danube.



L'écoute

Virgile Tron | ÉSAL Metz | 2018 | 5'27

Through images from personal archives, «Listening» portrays a sick man whose face is never revealed.

National Higher School of Art, 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).

http://www.ensa-nancy.fr/

Head of video workshop: **Vincent Vicario**



Oasis artificielles : Healthy oasis, Smart oasis, Power oasis

Marina Uribe | ENSAD Nancy | 2018 | 4'02

Installation specially presented on a single screen for VIDEO ART ACADEMY. This video triptych consists in a documentary work made from comments expressed during a street interview (in Düsseldorf, Germany, on a metro line running through different neighborhoods of the city) which aims to express the vision or concept of the oasis of our Western societies.

These visions of refuges expressed in images are intended to echo the comments expressed, but also lead to further reflection.

On some subtitles, the word paradise is used. The word paradise in German has a double meaning: paradise, as a spiritual term, or paradise as a physical place, like an oasis. Here it is more the notion of oasis that interests me, because it is a place of escape from a morose reality.



Paysage Numérique (Digital Landscape)

Toussaint Théo « Chacal Noir » | ENSAD Nancy | 2018 | 2'03

In *Digital Landscape*, we can see different abstract landscapes that come from memories, confronted with landscapes that are too «standardized» that come from video banks, as if a computer were trying to build a visual journey by tapping into its memory. The aim is to represent a path from point A to point D (not forgetting to go to B and C). The screen becomes the window through which we see the landscapes passing by and the HUD (Head-Up Display) becomes the dashboard of a hypothetical vehicle that transports us through deserts, forests or other immaterial beaches.



Toyz

Toussaint Théo « Chacal Noir » | ENSAD Nancy | 2018 | 3'52

Toyz highlights the human, animal and machine as toys or puppets with which we play, like a child, to invent games and stories, sometimes unsavory, sometimes illogical, sometimes simple. Digital technology makes it possible here to distort scales and colors, in an attempt to make us forget our well-constructed logic.



Cadavre exquis
Toussaint Théo « Chacal Noir » et Louis Souêtre | ENSAD Nancy | 2018 | 1'53
Exquisite corpse is a series of characters created from exquisite corpses, which were later modelled in 3D. The transposition from paper to volume creates misalignments, malformations and misinterpretations.

Bezalel Academy of Arts and Design, Jerusalem (ISR)

The development of technology and digital communication led to a radical change in our perception of the cultural world. These changes have led to the emergence of a new field of activity, "new media", which enables the individual to create independent, intriguing, fascinating and challenging movies.

The space within which the Screen-Based Arts Department at the Bezalel Academy operates includes the animation, movie-making and video programs and establishes a connection between movie-making and the world of art as an expressive tool.

We encourage the creation of movies and animation as a channel of personal and artistic expression, and aspire to understand and teach the basics of the cinematic language, while at the same time exploring and developing principles for a new, different and unique formal structure.

We aspire to train and develop independent, multidisciplinary and professional movie and animation creators, possessing the ability and desire to develop new artistic fields while breaking through the barriers between art, movie-making, animation and interactive digital media.

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Heads: Professor **Rony Oren** Head of the Screen Based Arts Department Professor, **Sharon Balaban** Head of Video program, Screen Based Arts Department



Dreams of Elsewhere
Naama Shohet | BAA Jerusalem | 2018 | 13'21
A documentary-animated film in five chapters. Fragments from the relationship between Sary and Naama, an Arab and a Jew living together in Jerusalem, and the obstacles that the Israeli reality presents them time after time



Michal in Space

Michal Karniely | BAA Jerusalem | 2018 | 3'52

Living by herself in a quiet and secured spaceship away from other mankind, Michal, wakes up to another day in space, walking through her spaceship and controlling its system as an ordinary routine. Suddenly, an alien intruder invades her ship and breaks the order of her life in space. Michal decides to hurt the alien for invading, but then discovers that he carries on him a VHS tape. She decides to put the tape in the ship's system and quickly gets drawn into the void between video frames of her forgotten past remembering where she came from, to a rebirth experience of learning, acknowledging and letting go.



Sweeping the Stone

Yonatan Swed | BAA Jerusalem | 2018 | 3'53

Sweeping the forgotten monument for the fallen World War I British soldiers at the cemetery in Mount Scopus, Jerusalem, brings to life, for a short moment, what had happen and reveals the cost of many lives lost in vain. Young men who were sent far away from home under the command of their leaders, buried in a foreign place.

I was guided by the connection between the natural and the constructed shapes and by the play of shadow and light over the simplistic surface of the monument, made of Jerusalem stone.



Vague Memory

Sagi Hackmon | BAA Jerusalem | 2018 | 1'12

The work opens with a black and white shot of Polaroid Supercolor camera that serves as a connection to the images from the artist's archive. The screen is split in two halves by the red line that crosses it and divides it between the Polaroid camera and the old typing machine. They lead the narrative by writing and filming it in an instinctive on-the-spot manner while the film is being played. On both halves of the split screen broken and fragmented images from the artist's family archive appear and disappear, conducted by the sound and the movement of the camera and the typing machine.



Loud and Clear

Ella Mosseri | BAA Jerusalem | 2018 | 2'01

Loud and Clear explores the differences between figures which are represented by two red dots. The attempt to be in motion but also remain static causes the tension between the two forms.



XXXO

Ran Bensimon | BAA Jerusalem | 2018 | 2'01

This experimental video art is about socialization in the digital era. Having a real life relationship with someone is no longer a prerequisite for having a virtual relationship with them. In a world where screens are replacing the human body this is a journey from in-front, inside and outside the screen.



How to keep a secret from your computer

Neta Moses | BAA Jerusalem | 2018 | 7'03

A young woman and her dog follow Google's instructions to "keep a secret from your computer".

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