

VIDEOFORMES

2020 **INTERNATIONAL** DIGITAL ARTS **FESTIVAL**

CLERMONT-FERRAND

Turbulences Vidéo #107 - March 2020, special-edition, **VIDEO**FORMES 2020 catalogue

FESTIVAL
MARCH 12 > 15

MAISON DE LA CULTURE | ESPACE MUNICIPAL GEORGES-CONCHON

EXHIBITIONS
MARCH 12 > 29

CHAPELLE DE L'ORATOIRE | CHAPELLE DE BEAUREPAIRE
CHAPELLE DE L'ANCIEN HÔPITAL-GÉNERAL | SALLE GILBERT-GAILLARD
LA DROGUERIE | HÔTEL ARTYSTER | GALERIE DOLET (CROUS)
GALERIE CLAIRE GASTAUD | GALERIE LOUIS GENDRE

VIDEOFORMES 2020

International Digital Arts Festival

Clermont-Ferrand

Turbulences Vidéo #107 - March 2020, special-edition, **VIDEO**FORMES **2020** catalogue

Turbulences Vidéo #107 • Second quarter 2020, special-edition, VIDEOFORMES **2020 catalogue**

Director of publication: **Loiez Deniel** • Editor in chief: **Gabriel Soucheyre**
Contributors: **Phyllis Baldino, Loiez Deniel, Chloé Heyraud, Boris Labbé, Jean-Paul Manganaro, Marie-Pauline Mollaret, Carlos-magno Rodrigues, Gabriel Soucheyre, Lisa Jaye Young**.
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Published by **VIDEO**FORMES,
La Diode - 190/194 bd Gustave Flaubert - 63000 Clermont-Ferrand, France • phone: 04 73 17 02 17 •
videoformes@videoformes.com • www.videoformes.com •
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Turbulences Vidéo, quartely magazine #107 is published with the support of ministère de la Culture / DRAC Auvergne-Rhône-Alpes, City of Clermont-Ferrand, of Clermont Auvergne Métropole, of conseil départemental du Puy-de-Dôme and of conseil régional d'Auvergne-Rhône-Alpes.

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EDITORIAL

The organization of an annual meeting in the field of digital artistic creation implies a renunciation. A renunciation of dogmas and irrefragable knowledge, while imposing a new writing, new paradigms, a pause in the constant acceleration of data flows. **VIDEO-**FORMES feeds off the contractions of time and art history. A parietal festival in the cave of technologies that are constantly appearing, it is necessary to stop and move forward at the same time. And it is to this perilous exercise that **VIDEO**FORMES responds each year: to show, produce, question, and encourage exchanges on form and substance.

The appetite of an audience that is both faithful and constantly renewed goes hand in hand with the artists engaged in increasingly open experiments in video, installations and performances as well as virtual reality and the field of possibilities it opens up to. **VIDEO-**FORMES 2020 will mark an evolution in its proposals. Thus, the day after the opening of the exhibitions and therefore of the event, a day of meetings with professionals - Digital Acts - will focus on presentations by curators, artists and researchers, punctuated by short panel discussions on a digital theme. These professional meetings, open to the general public, concern digital and art professionals, artists, curators, producers, broadcasters, teachers, students... culminating in a «La Scam invite» meeting on «virtual reality»!

A mirror of the moment, a snapshot of a world that is reinventing itself? **VIDEO-**FORMES 2020 exposes the different currents of this multiple art, its questionings, its experiments in its different forms. Many of the pieces on display are productions and therefore world premieres and will be presented in Clermont-Ferrand. The films or virtual reality experiments have been carefully selected, and the videos on display, whether they are Focus programs presented during the day of the professional meetings, or the competition (38 videos selected out of 1066 received) show a surprising and very diverse richness, both in form and content.

There is no doubt that everyone will find their own truth in this mirror with a thousand facets of a world that is invented at every moment!

Loïez Déniel, president,
Gabriel Soucheyre, director,
Translated by Estelle Pickstone
and Gabriel Soucheyre
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PRIMER © CROSSLUCID, 2019


COMPETITION

VIDEOFORMES AWARDS

2020 International Competition

THE INTERNATIONAL COMPETITION REFLECTS THE DIVERSITY OF STYLES, ARTISTIC UNIVERSE AND INNOVATIVE FORMS OF DIGITAL VIDEO TODAY.

The selection comitee selected 38 vidéos (out of 1066 received from 75 countries) from17 countries that are presented in 8 programms: Austria, Brazil, Canada, China, France, Germany, Indonesia, Italy, Japan, Norway, Portugal, Senegal, South Korea, Turkey, United Kingdoms, United States of America.

THANK YOU to the selection comitee 2020 for its time and its involvment: Éric André-Freydefont, Fanny Bauguil, Marie-Sylviane Buzin, Roxane Delage, Xavier Gourdet, Stéphane Haddouche, Bénédicte Haudebourg, Gabriel Soucheyre.

• **2** Professionnal jury Awards:

VIDEOFORMES 2020 Award / City of Clermont-Ferrand
VIDEOFORMES 2020 Award / Departemental Council of Puy-de-Dôme

• **Clermont Auvergne University** student Award:

VIDEOFORMES 2020 Award / Clermont Auvergne University's student



VIDEOFORMES 2020 JURY

International Competition







Victoria ILYUSHKINA (RUS): holds a degree in Art History and Theory of the Russian Academy of Fine Arts and in a New Media Program at Pro Arte Institute. She worked at The National Center for Contemporary Arts, Sergey Kuryokhin Contemporary Art Center, **Videoforma International video festival** in St. Petersburg. She is currently curating **CYLAND Video Archive** and the **CYFEST** video programs. Her video programs has been exhibited at the Youth Education Centre of Hermitage Museum in St. Petersburg; at the Made in New York Media Center, USA; in Berlin, Istanbul, in Sweden, in Colombia, in Brazil, at parallel events at Moscow and Venice Biennale. Jury member of International festivals: MULTIVIDENIE, Oberhausen-59, Krasnoyarsk Media Festival, Transmission and annual Sergey Kuryokhin Contemporary Art Award.

Carlosmagno RODRIGUES (BRA): Holds a degree in Arts and Animation Film from the School of Fine Arts of UFMG, develops video work since 1994. His works presents autobiographical narratives where characters and situations, with irony and poetics, are random constructions of image and thoughts, mixing visual precariousness of home-made images, iconographic buildings of religious, political and guerrilla inspiration. He is also a designer, critic and curator for **Timeline: BH Festival** and works in an open studio regime without sponsorship from institutions.

Mathieu VABRE (FRA): Founder and director since July 2016 of the Seconde Nature association, Mathieu Vabre, specializes in the relationship between contemporary arts and technology. Artistic director of **Seconde Nature** since 2010, he has worked on numerous exhibitions and programs such as Chroniques des Mondes Possibles, a highlight around digital arts and cultures in the context of the European Capital of Culture Marseille Provence 2013, Matière Cinéma in 2014, Irisations in 2016 or Langages Machines in 2017. As an executive producer, he also accompanies artists in the creation of works, installations or shows such as Etienne Rey, Nicolas Clauss, Félicie d'Estienne d'Orves, Julien Clauss... In 2018, with Zinc at the Friche Belle de Mai, he produced the first edition of the **Biennale des Imaginaires Numériques: Chroniques**

STUDENTS JURY: Clarisse Bois, Eléonore Llinares & Alicia Tosello

A jury made up of students from Clermont Auvergne University will announce the students' «favorite» prize.

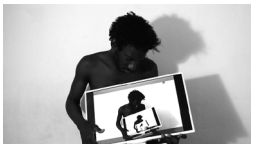
Prize created in 2012 at the initiative of VIDEOFORMES, Clermont Auvergne University (in particular the UFR Lettres, Langues, Sciences Humaines et Sociales, et les Métiers de la Culture department) and the Culture University Service.

PROGRAM #1

2020 International Competition



Con te o senza di te
Angela Prudenzi | ITA | 2018 | 3'04
A man and his dark heart. An imagined reworking of a statement made by someone who is guilty of violence on his wife.



Echo
Moussa Sarr | FRA | 2019 | 2'49
Egocentric self-filming, onanism and solitary pleasure. All Narcisse depends on whoever looks at him.



A Tiny Place That Is Hard to Touch
Shelly Silver | USA | 2019 | 39'40
In an unknown apartment in Tokyo, an American woman hires a Japanese woman to translate interviews on the declining birth rate in Japan. They face love or passion, to the point where their story is diverted into science fiction at the end of the world.

PROGRAM **#2**

2020 International Competition



All Movements Should Kill the Wind

Yuyan Wang | CHN, FRA | 2019 | 12'

Two hundred kilometers from Beijing, men live among rocks waiting to be broken, cut, sanded. The same gestures come back again and again to write a history of damage and repair. This story fades into the manufacture of monuments. With the wind that inexorably disseminates the traces of these actions.



Rewild

Ernest Zacharevic, Nicholas Chin | IDN | 2019 | 4'03

This film is part of the Splash and Burn activist art campaign within a new forest restoration site on the borders of the Leuser Ecosystem, and reveals a Rewind symbol carved into a palm oil plantation inSumatra, Indonesia. The narrative runs in reverse, rewinding the clock on deforestation to undo the damage caused by the unsustainable production of one of the world's most versatile commodities.



Recoding Art

Gabriel Pereira, Bruno Moreschi | BRA | 2019 | 14'32

On an evening, the researcher Pereira sent an e-mail to artist Moreschi with an unprecedented platform that centralized 7 comercial Artificial Intelligences to read the collection of a museum. In the results, they looked for unexpected readings – but they also encountered algorithms that nivelate art to the capitalist logic and the crucial but invisible labour of Amazon Mechanical Turkers.



Blackhole Edge

APOTROPIA (Antonella Mignone + Cristiano Panepuccia) | ITA | 2019 | 6'39

The moment when the unity of man is shattered by the experience of pain, a new measurement and configuration takes place.



Don't Know What

Thomas Renoldner | AUT | 2019 | 6'39

The basic idea of DONT KNOW WHAT is to combine entertainement cinema and avantgarde film / video art. With the method of single frame editing, which in the first step focused on the sound, the hyper realistic film transforms into fantastic, surreal, structural and even abstract film.

PROGRAM **#3**

2020 International Competition



Skinned

Francesca Fini | ITA | 2019 | 7’24

A Dadaist collage that plays on the concept of identity, elaborated through impossible selfies taken by the protagonists of famous masterpieces in the history of portraiture and self-portrait.



Vent

Patrick Bergeron | CAN | 2019 | 8’10

A tale of the wind, a camera is travelling across an ocean to reach turbulent landscapes. Wind instruments, rustles, waves of every form, on the land and into the images, the wind modulates time and space.



Face à face dans la nuit

Loïc Hobi | FRA | 2019 | 7’10

Millions of people are connected on cam2cam websites to share a live moment. Moving pictures and conversations from all over the world are lost into the immensity of the internet where human nature reigns.



Serial Parallels

Max Hattler | CHN, HKG, DEU | 2019 | 9’

This experimental animation approaches Hong Kong’s built environment from the conceptual perspective of celluloid film, by applying the technique of film animation to the photographic image. The city’s signature architecture of horizon-eclipsing housing estates is reimagined as parallel rows of filmstrips: Serial Parallels.



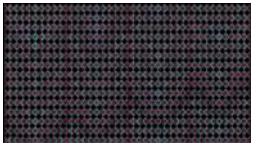
Kalliope e o caminho sintrópico da Musa

Luís Rosa Lopes | PRT | 2019 | 16’18

Kalliope, the chief of all Muses, the daughter of Memory, is lost. Guided by the maternal figure of Mnemosýne, Kalliope enters on a syntropic journey through the waters of the Hippocrene.

PROGRAM #4

2020 International Competition



The Grand Ball

Eric Gaucher | CAN | 2019 | 2'40

The Grand Ball enters an illusionary yet enchanted space that slowly evaporates into gentle darkness.



Récits du bord des rives

Pauline Jaballah | FRA | 2019 | 27'34

In 2016, C. and P. meet here, in Marseille. They get married. After 11 years of exile, C. returns to his home country to see his family. Forbidden to return to France, he loses hope. At a glance, he imagines crossing.



FLORA

Chaerin Im | USA, KOR | 2018 | 4'17

Experimental animation about gender and sexuality, the awkwardness of division. Uncanny sculptures of vagina and penis are the main element.



#21xoxo

Sine Özbilge & Imge Özbilge | TUR | 2019 | 9'

A girl and her nihilist adventures in a parallel digital universe interlaced with speed dating,hipster culture and post-net attitudes.

PROGRAM #5

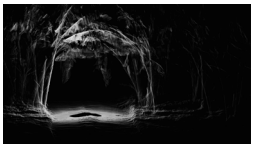
2020 International Competition



TX - REVERSE

Martin Reinhart & Virgil Widrich | AUT, DEU | 2019 | 5'06

What happens in a cinema when you film it at a resolution of 10K with a 360° camera and then reverse the spatial andtemporal axes? In a way never before shown, «tx-reverse» shows the collision of reality and cinema and draws its viewers into a vortex of space and time.



TROPICS

Mathilde Lavenne | FRA | 2018 | 13'36

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.



PROTESTE !

Sophie Le Hire | SEN, FRA | 2019 | 6'40

PROTESTE! is an art video about the daily struggle of street workers in Senegal. The endless gestures of these everyday warriors are sublimated by the Krump dance, whose tension is expressed in battles. Dakar, moving and singular, devours the bodies of those who exhaust themselves to get out of it.



Chaos & Drive

Sakura Akamatsu | JPN | 2019 | 6'30

On a street at night, there is a woman walking and talking to her loved one over the phone. Light dizziness, talking past each other, feeling a presence of someone chasing her... Running away from that, she fell into a daydream of herself a mix of chaos and sweetness. The man and the women entangle one another in a manipulative, driving, reprising chaos where they are drawn to each other.



Flow

Adriaan Lokman | FRA, NED | 2019 | 13'45

A turbulent day in a life, painted by air.

PROGRAM **#6**

2020 International Competition



Horsey

Frederic Moffet | CAN, Québec | 2018 | 9'09

"Horses are lucky, they're stuck with the war same as us, but nobody expects them to be in favor of it, to pretend to believe in it."



Hurlevent

Frédéric Doazan | FRA | 2019 | 6'25

A forgotten book undergoes the vagaries of the wind. Under the gusts, the words fly away, the lines twist and the Alphabet creatures clash before defying the Howling Winds.



Une Collection d'Excentricités

David Finkelstein | USA | 2019 | 17'30

A poetic examination of the collector's impulse, the need to map out the world by identifying the objects, people, and works of art which define one's sensibility.



Field of Infinity

Guli Silberstein | GBR | 2019 | 5'22

Inspired by both Italian Renaissance paintings and contemporary news broadcasts from Gaza protests at the border with Israel - the work processes human gestures and figures in landscape into a dark and colourful scramble, opening up an array of reflections, including concerns about the political image, image of the political, the politics of the image, and the image of image.



Displacement

Maxime Corbeil-Perron | CAN | 2019 | 8'50

An expressionist composition, that explores illusions, fear and wonder, through flickers of stop-motion animation, electroacoustic music and analogue video synthesis.

PROGRAM #7

2020 International Competition



La memoria de un oído (La mémoire d'une oreille)
Úrsula San Cristóbal | CHL | 2018 | 3'
What is memory made of? Stories, memories, fictions, images and sounds clinging to our skin... The memory of an ear is a music-visual reflection inspired by Paul Ricoer and Leonor Arfuch's approaches on memory.



How to bend curves?
Susana Soares Pinto | PRT | 2019 | 8'57
What is the challenge, in our time, before the socio-economic tendencies and those of the Earth system? Will it not be a change in the system in such a transformative, persistent and adaptable way that it forces us to develop a new logic that is challenging and nonexistent? Think like a bird... pick up plastic debris on the beach and do taxonomy with them!



Discussion on Death
Alessandro Amaducci | ITA | 2018 | 6'
In digital age the idea of limit doesn't exist anymore, and so vanishes the concept of death too. We think we can be forever young, or immortals. The bodies change and transform, the science promises new models of efficiency: the solution is a pill.



PULSATOR
Thor Sivertsen | NOR | 2019 | 5'15
Experimental abstract art. Shapes and colors gradually evolving and disappearing. Acrylic painting shot frame by frame and software manipulated.



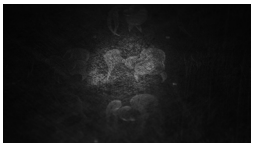
PRIMER
CROSSLUCID | DEU, IDN | 2019 | 8'06
PRIMER invites a shift in perspective. Hybrid nomads evolve within islands of contemporary meaning and wonder, creating a fabulous surface inscribed by sensorial dreams and divinities.



Les Songes de Lhomme
Florent Morin | FRA | 2019 | 14'40
In his cabinet of curiosity, Dr.Lhomme is dreaming of himself as an explorer. He goes to the discovery of an unknown world.

PROGRAM **#8**

2020 International Competition



MATE

Chaerin Im | USA, KOR | 2019 | 4'24

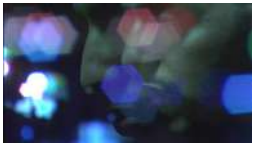
«A mating ritual on print, plate and reflection». Experimental film combining animation, printmaking and photography.



Facelift

Jan Riesenbeck & Dennis Stein-Schomburg | DEU | 2019 | 6'46

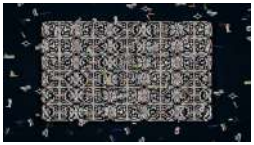
A man talks about his everyday life while his head is developing a life of it's own.



Ascensor

Adrian Garcia Gomez | USA | 2019 | 7'45

Ascensor is an exploration of grief, longing and mysticism through a queer lens. It documents a syncretic ritual that culls from the magical reverberations in Mexican culture to process the unexpected loss of a dear friend.



Ruunpe

Boris Labbé | FRA, JPN | 2019 | 2'14

The Ainus are a autochtone population of Japan and Russia. « Ruunpe » is a kimono with Ainu figures created with broidery and cut-out white and colorful fabric.



That Which Is To Come Is Just A Promise

Flatform | ITA | 2019 | 22'

In the course of a long, slowly take over Funafuti, both drought and floods appear in a constant uninterrupted rhythm. The state of flux between both type of events is reflected in the places and actions of the inhabitants making the island's extremes seem familiar: the air is riven with anticipation and surprise.



Bird of Prey © Victoire Thierrée, 2018



FOCUS



SECONDE **NATURE** (FRA)

FESTIVAL - Aix-en-Provence - Curator: Mathieu Vabre

Seconde Nature is a French non-profit organisation promoting and supporting artistic creations in digital, electronic and trans-disciplinary arts. We are active in different artistic fields, such as music, fine arts, digital arts and mediation. In particular, we organise concerts, exhibitions, conferences and festivals, we produce digital artworks with local and international artists and we guide public and communities through these digital artforms and the digital devices and services impacting every aspect of our contemporary lives. In 2019 Seconde Nature created the Digital Art Club, a corporate patron club supporting artistic creation at the digital age. Around a major international exhibition, the program brings together more than 70 artists in nearly 20 locations throughout the country. A production platform with nearly 20 partners allows the production of creations broadcast during the Biennial, selected through international calls for projects. The second edition will take place from 12 November to 20 December 2020.

Since 2016, **Seconde Nature** has been collaborating with **ZINC** to create **CRONIQUES**, the International Biennial of Digital Arts, aimed at supporting artists at the regional and national level.

https://www.secondenature.org/

SECONDE
NATURE



Birds of Prey

Victoire Thierrée | FRA | 2018 | 12'21

«Avian collision» is one of the main hazards that aircrafts are exposed to. This shock can be a real danger for pilots and their machines. The French military aeronautical bases have implemented devices to reduce the presence of birds over the huge territories they cover. Since the 1980s, they've been using falconry to frighten other species in order to prevent them from settling in the base. These combat birds are called «birds of prey,» exactly like the combat drones used to monitor and eliminate selected targets in current conflicts.



Cosmorama

Hugo Deverchère | FRA | 2017 | 21'

Produced by Le Fresnoy - National studio of contemporary arts

With the support of Neuflize OBC

Cosmorama observes the world as it does not appear. Conceived like a journey from our close environment to the distant and unknown horizons of the cosmos, it reveals an imperceptible stratum of the light spectrum. The film questions our common perceptions and representations, it reintroduces notions such as the unknown, the uncertainty and oddity in our relationship with the world. Shot in the surroundings of an observatory (in a lava desert where the NASA recently tested Martian rovers) and in a primitive forest which gives us an overview of the state of the world 50M years ago, the film uses a near- infrared imagery process with which astronomers usually observe the deep reaches of the universe. It also makes audible the light pulsations emitted by distant stars and galaxies by transposing radio-telescopes data into sound. By disrupting our usual spatiotemporal markers, Cosmorama allows the emergence of a sensitive and collective experience of pure perception



Darwin Darwah

Arash Nassiri | FRA | 2018 | 15'

Darwin Darwah is a stereoscopic film made with computer generated images. During a single shot, the camera sinks into the catacombs of Paris to gradually take us on a digital archeology journey. According to our narrator, Paris creation is linked to the Pyramids of Egypt, themselves conceived by extra terrestrial intelligence, who where responsible for the extinction of pre-historical species millions of years ago.

The film unfolds this parallel-history made from internet myths available on youtube, blogs or web-forums. In these new conspiracy theories, historical periods and geographical sites blur and blend to weave an alternative history that reflects our digital present age. Like our web browser tabs can juxtapose a series of themes from different sources, the information from wikipedia, blogs and cinema combine together to rewrite our past in this parallel-history. These new mythologies also fragment the chronological continuity of modern History. For example Egyptian civilisation are supposed to be technologically ahead of us, and todays artefacts present in museums are here to attest these occult truths to the expert eye.



VIDEOFORMA (RUS)

FESTIVAL - Saint-Petersburg - Curator: Victoria Ilyushkina

International Festival **Videoforma** is an important promoter of contemporary forms of art and culture in St. Petersburg. The aim of the festival is to acquaint the audience with both the classics of video art and the latest trends in this art form It was founded in 2009 by Sergey Kuryokhin Contemporary Art Center and is being supported by St.Petersburg Committee for Culture. Curated by Victoria Ilyushkina and Olesya Turkina. Artworks of every Videoforma's program comprise a large spectre of genres and techniques, starting from classic videoart, short meter, documentary and animation to VJing, 3D mapping and other forms that are developing on the edge of computer technology.

Each year festival has its own significant theme. At 2011 it was "Intolerance" which was an homage to a masterpiece of 20th century cinematography — David Griffith's Intolerance. 2015's festival was devoted to "The Border of the Sound", narrative of 2016's Videoforma was constructed around the theme of "Colour Vision". The goal of 4th Videoforma was to throw a bridge between the classical avant-garde of the 1960s and experimental practices of 1990-2000s. "Future Vision" was the theme for 5th Videoforma. 6th Internatinal Video Art Festival Videoforma is performing a research on the theme of "Video.Text.Art". 7th International Festival Videoforma is named "Screens", which provides an opportunity to present innovative experiments in this art genre.

http://www.kuryokhin.net/videoforma_eng

Sergueï Kouryokhine contemporay art Center

The Sergei Kouryochin Contemporary Art Center was created in Saint Petersburg in the fall of 2004. It is a public cultural institution which operates under the supervision of the Culture Committee of the Saint Petersburg government and bears the name of the great Russian musician and composer active at the end of the 20th century. For 15 years, the Center has actively contributed to the promotion of contemporary art in Russia and abroad, supports innovative programs and projects, strengthens international cooperation and ties through the organization of major international festivals, exhibition projects and theatrical productions. To date, the Center hosts 6 annual international festivals: the International Sergey Kuryohin Festival (SKIF), the Electro-Mechanica festival, Ethno-Mechanica, the Videoplateforme festival, the Art-Wall festival and also awards the Serguey Kouryokhin Prize for 'contemporary art. The Center regularly hosts theater productions and exhibitions of contemporary art.

http://www.kuryokhin.net/page7671869.html

Video program: «Digital perspective 2»

This program brings together the creations of artists from Saint Petersburg presented at Videoforma from 1993 to 2019. This program includes diverse trends and genres: a virtuoso collage of applications shot in 35mm on famous music by Sergei Kouriokhin, «l ' Opera for the rich ", the automation process through a graphic assembly line, the drawing of the body from life, animated clothing, 3D kinetic sculptures against the backdrop of the contemporary city landscape, a plastic performance and transformation of a music video clip, the intervention of animated characters in a video game. The program is based on the collection of the CYLAND archives.

CYLAND video archive

The CYLAND video archive has been in existence since 2008. It is the first online video archive in Russia. The videographers' works are on an online platform. These archives are a networking platform for interactions between artists, computer scientists, operators, engineers, art teachers, curators and curators from different countries. Its primary vocation is to serve professional exchanges and gives artists the opportunity to promote their works. The CYLAND Media Art Lab collection includes more than 400 videos, represents around 100 Russian artists and art groups, as well as around 30 artists from other countries.

http://videoarchive. cyland. org/artistes/

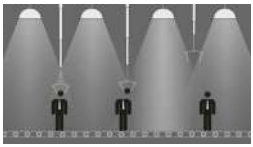
media art lab
CYLAND
www.cyland.org



Eros Arrow

Engineers of Arts (Inal Savtchenkov, Franz Rodwalt)| RUS | 1993 | 13'10

Musique by Sergueï Kouriokhine. The film made by: Inal Savtchenkov, Franz Rodwalt, Sergueï Enkov, Grigory Strelnikov, Olga Maslova, Valentina Nesterova, Boris Timkovsky. Animation from a full-length film. The plot revolves around the story of a musician and confrontation between classical jazz and alternative music. Sergey Kuryokhin asked the artists to make this film and organized the shooting at Lenfilm studio. It was a professional 35mm film, however, it was left unfinished due to the lack of funding. The music is based on "Opera for the rich". Music activates the objects that start moving chaotically and fighting. The artists create masterly collages by means of application and animate them.



Full Shift Working

Anton Khlabov | RUS | 2009 | 5'

Conveyor system is a tool that exercises a universal operation similar to addition in mathematics and unvaried regardless of the specific object it is applied to. The video is about an abstract process with no end or beginning. A ceaseless stream of signs in the information space is similar to a steady flow of details on the continuous belt. The viewer can only see fragments from his "work place".



Tsvetasis

YOmoYO (Maxime Svichtchev) | RUS | 2017 | 5'38

With the help of a computer program the artist creates an imaginary tridimensional kinetic sculptural compositions and puts them into urban environment. In the virtual space of imaginary city different creatures are growing. These civilizational mutants were engendered by a mind of a human himself, the one who lives in a megapolis in the age of the Internet, TV, innumerable gadgets, social media posts, accounts, likes, news feeds, and other manifestations of contemporary reality. In this work artist counter poses the world with its plastics of live nature and stressful rhythms of megapolis. Artist sees it as a reflection of a possibility of saving a «living» element inside technological computerized environment.



Lost fragments, part 1

Victoria Iliouchkina & Maïa Popova | RUS | 2014 | 1'26

An attempt of reconstruction. The plots of video remind classical sculptures. Choreographer restores the memories of the past by the analytical method. The work is made in a creative tandem with choreographer Maya Popova.



Field

Aliona Térechko| RUS | 2015 | 5'44

This work represents a piece of hand-drawn animation, or kind of succession of drawings (about 1 thousand graphic artworks, calking paper) depicting body positions, available for direct vision, i.e. without use of mirrors or other reflecting means. Painting from life was another condition to create additional frame that made the result vivid, existing in space and time, and subordinate to body accommodation, capacities of vision and perception, and definite time frame. We get our perception and experience through our body, but if we get the idea of existence of things due to the body, how can it be objectified?



Disapearing Staircase

Tatiana Akhmetgaliéva | RUS | 2015 | 4’28

“When I was a child, I was afraid of clouds. I felt as if our house had simply own off into space. I found this viscous and white infinity all around intimidating due to its emptiness... Years later I can still see my house in the dream, I am running, I am trying to get inside, get into my room, but the staircases have already disappeared...”



New Versailles

Alexandre Chichkine-Hokusai | RUS | 2016 | 5’

The artist creates a zone inhabited by fictional characters based on the world of S.T.A.L.K.E.R.: Shadow of Chernobyl video game. He materializes his phantasms in the digital space of a derelict landscape. He settles this post-apocalyptic world with his hand-painted flat relief plywood silhouettes. He transforms the potential of digital technologies, turning them into a work of art.



IT HURTS

Julia Zastava | RUS | 2019 | 3’16

Music: Last King of Poland (Chicago)

Chorus: what is weirdness encased in ice it hurts

Lyrics: filthy nostalgia love is a crime learn from a dove learn how to die



End of Fun

Marina Alexéeva | RUS | 2010 | 2’29

End of Fun is episode 3 from the series Life and Adventures of WHITES and BLACKS. Thefilm’s technique is the animation of clothing “without people”. The behavior of clothing when there is no person inside them differs significantly from their behavior when on people. Everything is black-and-white.



TIMELINE: BH (BRA)

FESTIVAL - Belo Horizonte - Curator: Carlosmagno Rodrigues

TIMELINE: BH festival rehearses here, without prerogatives for the changeable pain of liberation of creative thinking, in the presence or absence of a process of institutionalization of the work and its value for its authors and admirers of the immateriality entwined by the risky connecting wires, cognitive and a schizo-relief, between the assertion and insistence of authorship and the shadow of anachronism.

It is up to the visionary to indicate the dream of a possible return, so difficult for the Brazilian author that between the success and the mistake dialogues with the world. This is the main mission of **TIMELINE: BH**, a festival originated from cooperation with several other festivals, when trying to strengthen images and founding thoughts of contemporary electronic and cinematographic imagery of the Minas Gerais neo-baroque scene (the one that belongs to Minas Gerais, the Brazilian federative state).

TIMELINE: BH emerged from a provincial discussion of anecdotal comments about being baroque, narratives and propagators of "video art", a kind of cultural pole, often cited in curatorial media. Many reply that «we are just supportive in cancer». If we think like that, Brazil is in a state of neo-fascist metastasis. The present moment requires the prescription of antidotes for the defense of what is humanitarian. The thinking artist is the vanguard in the poetic effort for provocation of good changes.

www.timelinebh.com

"because we spend our wings and end up rusting
we leave home, but we don't come back
I dreamed that I would come home
Backwards
more dead than alive
even more crooked and without judgment
backwards
but I would go back to my home"

Sérgio Rubens Sosséllа – published in pamphlet, 1989, Brazil

The authors Gregório Camilo and Fernanda Magalhães Ferrari (2019), enlightened by

the poetry of the nostalgic and little-known Brazilian poet Sérgio Rubens Sosséllа (1942-2003), define the anxieties of thoughts very well referring to language and the process of creating the nameless works of imagery electronic arts.

Here, the effulgent representation of multiple worlds and shareable realities is used. It also begins to revisit an imaginary Latin America, with *Critter*, by the author Filipe Bittencourt (2016) and its schizoid atmosphere, which establishes a dark climate within ourselves, of something that inhabits and limits us, even if there is resistance from spasms in the body, the body that inhabits an archeology, house, body, origin.

In *Metamorphosis*, by Arlen Costa de Paula (2019), we go back to pictorial nuances of glits kept by a linear Aristotelian sonority, and thus the author reconstructs chaos.

We are the sum of the arqueos - archetypes - from the Greek ἀρχή - arché: «tip», «upper position», «principle», and τύπος - tipós: «impression», «brand», «type» - audible and unspeakable. In *Infernal Music* - 3 scenes, by Cecilia Cavalieri (2019): fragmented reflexes of the enduring reactionary reality that plagues Brazil as much as other national states, images are transposed in midi decodings, one by one to a transcription agonized by the advent of being in Brazil present.

We are dealing with the defense of the pillars of the Enlightenment. How to be a liberal or a commune in a state that opens itself to the abyss of the most petty humanities?

But it is necessary to relieve. Limited to the coast, we need to seek overseas relief, whether it be Africa, or the East, or whether it is so tied up and denounced by our Eurocentric heritage. Finally, in the idyll of so many political works like that of Naiana Magalhães, in *Delirant Edge* (2018), we seek harmony and calm in a sunny storm.

Seeking peace and comfort in the midst of Latin baroque cruelties may have led to decades of arduous coexistence and self-learning. Our illustrious guest, the Argentine Claudio Caldini, clarifies our realities with minimalisms of a sophisticated geometric abstract pictorial allusion in *4:4 C* (2017). Often, Caldini beckons or indicates an aesthetic purification that relieves suffering, and invites us to a contemplative calm.

Baroque, too baroque, is also the Brazil we know, in *Like Not Retrograde Fantasy,* by José Paulon (2018). The author exposes in his private space, which for many may seem precarious, but with his work it reaffirms "alive!", the prevailing reality in the Brazilian social holocaust. We are what we sound like. Even if an economic elite rejoices to no one, we pretend and we are, afterwards, we are nothing more than imagery records and immaterialities.

Marie Carangi in *Lyric Tit* (2016), draws parallels of synthesis, irreverence, self-affirmation and female militancy, performing abstract music with the movement of her breasts in the official architectural reality of the cruel Brazilian state cemented to the curves of the New Bauhaus, so revisited for this architecture: emblematic spatial and acoustic studies of the official art of the state of iron, cement and Brazilian horror. Life goes through the

sound and electromagnetic waves of Marie, the provocateur of a very cemented jazz Brazil. Marie is neither reduced nor petrified.

Feminism drank from the fountain of art and performance. Voices that were previously inaudible today are heard, no longer silenced, and this can still be uncomfortable to dry eyes. But it has been a latent phenomenon for a long time. *Diving*, by Dayane *Tropicaos* (2014) is a great example of the feminine creative profusion in contemporary times, even though many women continue to be asphyxiated. The artist consistently follows her aesthetic details that exist between being driven by the dynamics of cultural transformation.

Enigmatic and singular representation of the feminine gains iconoclastic life in the self-portrait *Renassaince*, by Flávia Coelho (2018), where her self-image duplicated and replicated in a second frame shot on a TV tube and its cathode rays, in silence reverberates the lyricism present in Cecilia Cavalieri, Naiana Magalhães, Marie Carangi and Dayane Tropicaos. This representation also gains "appropriate" voices in *Period*, by Samy Sfoggia (2019), which resignifies intimate sayings of femininity with figurative digital collages in a private space. And yet *Huevita* (name affectionately feminized with the diminutive of the word "egg" in Spanish), by Carol Botura (2016), presents us with a reality of a private space where a little girl in an egg market hides and invites us to possible comfort, the comfort we find when we recognize our origins and protect ourselves in our shelters, even if fragile.

"The dead mother (I know)
will take care of me asking
if the one who came looks like me
to pack my absence in the worn lap
to kiss misses with your dead lips
nobody comes back (the same) home
but now I'm not even with myself anymore"

Sérgio Rubens Sossélla - published in pamphlet, 1989, Brazil

Nobody returns home, by Gregório Camilo and Fernanda Magalhães Ferrari (2019), exhibits a type of visual and emotional appreciation that many carry in their hearts. The appreciation of geography inside a house strengthens the impression that those who see it, even though they are at home, we never return. Or that, inhabiting our origin, we see life going on like a clock-hand: goats pass by the surroundings similar to all green land, in a life that is renewed in countless living beings, but the camera or the eyes that see are not seen, everything it takes place outside a dark room, the utopia that illuminates rooms and galleries, mobile devices, places that transform spaces elsewhere, an obvious landscape, a shareable emotional experience. And so we continue to be poured out in reflections of looks in dark abysses, denying the absence and overcoming death.

We are formed of so many matrices that when we see who we are we get lost on earth and try to reach the infinities. This is present in *Iroko from Bom Jesus,* by Paulo Nazareth (2017), the man who went by foot from Brazil to the United States and, on his way, sold

himself parodying those who are bought by our richest cultural matrices and/or colonialists abroad. Nazareth seeks simplicity, an orixá, a safe place in a tree that supports a house, shelter and origin.

In electronic art, work and life are often mixed in a process of success and error; the symbiosis between support, work and author permeates chaos. Rafael Fernne's *Organic Analogy (2020)*, revisits Piet Mondrian and Kazimir Malevich, with imagery and sound glits, in a cadence of control and uncontrolled electronic chaos. Nothing contemplative, he also revisits his own horrors, sympathies, dislikes and apathies as one who creates, contemplates or insists. Home, origin and impermanences are part of the daily lives of any people, ethnicity or nationality. The primordial is maternal. The placenta attenuates the highs and we are rhythmic to the beating of the hearts closest to our ears in the uterine time of our experience: our hearts and the maternal heart. We left comfort for an abrupt life. We grew up and continued in the misleading humanities. We hear statements of "inhuman" acts and facts, which human are too human. *Matriarcal*, by Nicolly Rejaira (2019), autobiography of the author's own family nucleus, follows a relationship of space, time and memory, denying the laws of physics with affections, family interpersonal relationships and everyday experiences of a typical latin american house: stormy television, political and religious rumors; ethnic singularities of a private space. So we continue today in a daze, before death consumes us, definitively.

Here at TIMELINE: BH we say: it is not because it is experimental, performance or video art that it needs to be ugly or tiring, but we hope it will transform. And so we are heading towards our sixth edition as an established festival. Beauty is in the transformation of the individual who watches or exhibits. Between insight and doing, we are obsessed with technical forms and procedures.

There is luminescence in images and thoughts of authors everywhere, whatever the apparent reality transcribed into intangible cultural heritage. There will always be death even if the future is teleportation.

by Carlosmagno Rodrigues
Curator: TIMELINE: BH
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CRITTER

Felipe Bittencourt | BRA | 2016 | 2'

Critter is an experiment of physical strategies that intends a state of latent transmutation, with no apparent results or objectives other than the very wear of the performer, that fulfills the duty of adaptation and confinement within a domestic space considered as temporary scenario for a manifestation of state. The work constitutes the productive frontier that i perceive between the artistic work in the domestic environment in contrast to the public space and its immediate reception existing as a performance performed for a private camera in an environment of minimum conditions of composition.



INFERNAL MUSIC - 3 SCENES

Cecilia Cavalieri | BRA | 2019 | 0'53

Images of Jair Bolsonaro a brazilian neofascist, transformed in a midi score, using available plug-ins shared on the internet by heavy users of a music software called ableton live, and made this score be sang by three extinct brazilian birds: the gritador-do-nordeste, the caburé-de-pernambuco and the limpa-folha-do-nordeste, once I sampled their voices on a musical scale. The images produce an infernal composition on the horizon of a grand piano and sung by the spectral bird's voices. Human and environmental degradation are always hand in hand.



METAMORPHOSIS

Arlen Costa de Paula | BRA | 2019 | 6'50

A truck in transition. Its load on a trajectory that seems to have no end. In this journey, transformations, changes and visual stages sublimations that make possible to obtain a poetic appreciation of this trip.



DELIRANT EDGE

Naiana Magalhaes | BRA | 2018 | 4'37

Sequence plan for moving lines, ropes, marine oscillations of a vessel on a sunny day between currents and countercurrents.



4:3 C

Claudio Caldini | ARG | 2017 | 2'52

Film without film / external shutters / super 8 projectors exercise at Claudio Caldini´s workshop in 2010. Video recording by María Rosa Andreotti, digital process by Caldini.



LIKE NOT RETROGRADE FANTASY

José Paulon | BRA | 2018 | 0'40

It is a video-selfie with a poetic restlessness and performative contortions involving objects like an umbrella and a small spray. The approach chosen is laughable, ironic, and ridiculous exposure.



LYRIC TIT

Marie Carangi | BRA | 2016 | 4'51

Theremin concert for an absent audience at ufpe's acoustic shell, Recife-PE, Brasil.



Diving
Dayane Tropicals | BRA | 2014 | 1'09
To breath submerged. To immerse up to the head, to flood. Each individual, and he alone, knows the time he can take without air in his lungs.



Renaissance
Flávia Coelho | BRA | 2018 | 2'
A classic female nude, a faceless self-portrait, iconographically traditional, has its photographic static corrupted by its video replication. Parallels, side by side, the refilmed image of a screen enables playfulness of movement due to the interference of fields and cathode rays.



Period
Samy Sfoggia | BRA | 2019 | 1'15
An immersion of photo collages, sequences frame a picture, numerical and braille overlays, miscellaneous windows, aquarium sequence plan, overlays, and when a voice speaks about the female condition, life, and blood.



Huevita
Carolina Botura | BRA | 2016 | 1'30
A simple situation, a little girl in a popular market hides among piles of conditioned eggs for sale, a fragile shelter for fragile creatures.



Nobody Returns Home (par Sérgio Rubens Sosséllа
Gregório Camilo et Fernanda Magalhães Ferrari | BRA | 2019 | 2'20
Declamation and video publication of a poem about impermanence, inside a house someone talks about his internal and uncomfortable condition of the being, while outside goats walk through verdant and flooded spaces.



Iroko De Bom Jesus
Paulo Nazareth | BRA | 2017 | 4'17
Un Iroko can be understood with a tree or spiritual entity of the African matrices. Nazareth, the author, climbs a large tree, an Iroko born between the walls of a small chapel, a monumental symbiosis permeated by the relationship between the perception of beliefs, space, time and action.



Organic Analogy
Rafael Fernne | BRA | 2020 | 1'30
Consider when experimenting with images using programs considered limited, repetitions and colors, accumulation of dead technology, excess on excess, in addition there is the possibility of imaginary reconstruction in syntheses. So we go on: experiencing fragmenting and reconstructing what speech does not say what the body does not hold.



Matriarchal
Nicolly Rejayra | BRA | 2019 | 9'
A very relevant work at a time when social networks are turning us into a keyboard warrior. Everyone criticizes themselves well camouflaged behind their screen. We have become oblivious to the fact that words can hurt and have long-term effects.



VIDEOFORMES 2019 © Photo : Lucie Beaulaton


VIDEOFORMES
2020
FESTIVAL INTERNATIONAL
D'ARTS NUMÉRIQUES
FESTIVAL
13.03 x 16.03
EXPOSITIONS
13.03 x 30.03

MEETINGS

DIGITAL **ACTS**

MEET THE PROFESSIONALS

The professional meeting day – DIGITAL ACTS – will focus on presentations of curators, artists, researchers, interspersed with short panel discussions on a digital theme. Free access and open to all, this day concerns all the digital and art professionals: artists, curators, producers, broadcasters, teachers, students... with a special highlight to «La Scam Invite» on «Virtual Realities»!

Panel Discussion #1 - Nature and memory

With : **Mathieu Vabre, Nicolas Tourte, Anne-Sophie Emard**
Moderator: **Élise Aspord**

The artists Anne-Sophie Emard and Nicolas Tourte use the image of nature, landscape, natural elements... sometimes rendered at their simplest expression (a flow, an atom, a gust of wind, a wave...) to speak of the memory of a place, in a system of reciprocity. A place that is no longer really anchored in a geographical reality. An ellipse as an evocation of a planet (Nicolas Tourte). Shots of timeless landscapes that «tend to preserve only the essence of the place, its abstract memory», here the Sainte-Marie hospital in Clermont-Ferrand for Anne-Sophie (Anne-Sophie Emard, text Galerie Ouizeman, 2012). The idea of flow, of a perpetual cycle, of a mutation... and the idea of these two artists to keep a trace of these changes of state, of this transformation. Always a little bit the same, always a little bit different.

Artist presentation: Anne-Sophie EMARD Boris LABBÉ, Nicolas TOURTE, Phyllis BALDINO

Presentation, screenings, Q&A: SECONDE NATURE, VIDEOFORMA, TIMELINE: BH

Panel Discussion #2 - Creation in process

With: **Phyllis Baldino, Boris Labbé, Victoria Ilyushkina, Carlosmagno Rodrigues**
Moderator: **Élise Aspord**

Phyllis Baldino and Boris Labbé think in movement. They also have numerous references. Research work for one, abundant literary readings for the other (Dante, Deleuze, Leibnitz...). For this edition of WFORMES 2020, they have in common the liquid aspect, a philosophy close to anti-speciesism where each entity (human, non-human, living, non-living) is equal to the others, and finally a pronounced taste for experimental images, mixing image and sound. But what stands out is not necessarily what they have in common but rather the richness of very different artistic practices. If one thinks in a non-narrative way, in cycle, improvisation, fractal, rhythm, temporal loop... (Boris Labbé); the other, on the contrary, avoids any form of repetition, breaks the thread permanently according to the formula: one concept, one work. (Phyllis Baldino).

A VIDEOFORMES 2020 proposal in co-operation with the Cultural University Service of the University Clermont Auvergne.
With Elise Aspord, art historian and Messaline Pocognoni, Media mediation student.

SERVICE UNIVERSITÉ CULTURE

UNIVERSITÉ Clermont Auvergne

LA **SCAM** Invite *#6*

VIRTUAL REALITIES

Patrice Hamel/Sandra Paugam

An encounter between a theorist-writer-visual artist-scenographer and an author-director.

At a time when the notion of «Virtual Reality» is alluded to in many fields and the expression is used without real discernment to name things at odds with each other, it seems necessary to once again specify what the noun 'reality' and the adjective 'virtual' comprise and to analyze how the association of these two words operates. This encounter between an VR author and a theoretician of sensory apprehension is an opportunity for a dialogue between practice and theory.

Sandra Paugam is the author, in collaboration with Charles Ayats, of a work in virtual reality based on one of Edvard Munch's most famous paintings, *The Scream*. This face, deformed by terror, has so struck the imagination that it has become the universal symbol of anguish. Alone in a deserted museum, you come face to face with the work that you can touch and from which demons and ghosts emerge from the canvas, drawing you deep into the tortured psyche of the master. With the canvas as a starting point, *The Scream* takes us through the obsessions and the work of the painter. Interactive, sensory, and divided into three chapters, this virtual reality experience offers a unique interpretation of this masterpiece of Expressionism.

Echoing this artistic revelation, Patrice Hamel proposes carrying out a permutation coupled with a pluralization of the expression «Virtual Reality» to question what «Virtual Realities» comprise. It questions what we call reality and puts into perspective the history of perception and representation through practices as diverse as plastic arts, cinema, comics, and new technologies. He tries to define what we mean by «virtuality» and identifies its different modalities by analyzing visual works. He shows how virtuality is active in a light installation as well as in a novel. He describes the different ways of involving new technologies when they are confronted simultaneously with perceived reality and the virtualities it implies. He evokes the intricacies that can be obtained within the same sensory

domain or between distinct sensorialities, for example visual and tactile, so as to make us aware of their respective antinomic natures (how a reality based on touch can contradict what a head-mounted display shows at the same time). He details the representational transitions that it is possible to develop, taking examples from films that highlight them, and which could be applied to different devices mixing VR and video. Finally, he puts into perspective the spatial transitions that allow moving from one HMD to another and gives the impression of a journey through different brains.

La Scam Invite is a format for meetings of the Scam, in partnership with the festivals it supports. La Scam Invite highlights the sharing of creative and contemporary points of view, initiating unexpected dialogue and starting a discussion between two personalities working in fields that are at first glance far apart: culture, science, philosophy, engineering, music, plastic arts, mathematics, landscaping, video...

The Scam Invite is prepared and moderated by the author-director **Gilles Coudert**, member of the Scam's Commission on Writing and Emerging Forms, a partner of **VIDEO**FORMES 2020.

Scam*
*Société civile des auteurs multimedia

la culture avec la copie privée



Cos Endins © Gianlucca Abbate & Eduard Escoffet


VIRTUAL
REALITY

VIRTUAL **ACTIVITY**

360° FILMS & EXPERIENCES

Selection of films and experiments in virtual reality in the heart of a space dedicated to a production unique in this field. **VIDEO**FORMES offers a selection marked with its own imprint singularity that makes the strength and interest of its programming.

Associate curators: Christophe Bascoul, Sigrid Coggins, **VIDEO**FORMES

SELECTION OF FILMS AND EXPERIENCES IN VIRTUAL REALITY :



A fisherman's tale
Vertigo Games | FRA | 2018 | 5'
Dive into the skin of a fisherman for the time of a surrealist tale. Between puzzles to solve and storms on the open sea, evolve like a legend of the seas alongside colorful characters. Worlds nested in dreams, memories nested in models... Will you be able to understand where the narrator is taking you?



Flipside
Flipside XR | CAN | 2018
The fastest way to create animated shows.



LyraVR

LyraVR Inc. | TWN | 2017

Experiment and play with your compositions like never before. Create intricate loops and hand place your sounds. Control, weave and sculpt music sequences with ease. Perform your creations in real-time and pioneer a radical new form of sound art.



Mona Lisa: Beyond the Glass

Emmisive & Musée du Louvre | FRA | 2020

Mona Lisa: Beyond the Glass is the first VR experience offered to the public by the Musée du Louvre. It is part of the exhibition on Leonardo da Vinci, which celebrates the 500th anniversary of the artist's death in France. Mona Lisa: Beyond the Glass reveals the latest scientific research on Leonardo da Vinci's artistic innovation and his painting techniques and processes through an exceptional visualization in virtual reality that brings them to life.



Conscious Existence

Marc Zimmermann | DEU | 2018 | 12'

Discovered at the 360 Film Festival.

Produced by: Filmakademie Baden-Württemberg GmbH.

We are gifted at every moment with the most precious accomplishment of life: A conscious mind, which allows us to feel and retain within us the boundless beauty of the universe - an infinite source of inspiration that fuels our inner space. Being aware and grateful for the priceless good fortune of a conscious existence is vital for a life in harmony and allows us to use our precious inner gift to feel this beauty in every little thing.



Cos Endins

Gianluca Abbate & Eduard Escoffet | ITA | 2019 | 14'50

With the participation of Lello Voce. Distributed by: Rete Cinema Basilicata and Noeltan Film

After so many generational repetitions and beneath so many layers is a territory to be negotiated beyond each person's skin, inside: the cavity that echoes the intimate and singular identity of everyone. The voice that populate this film bring us to various spaces in Matera, from tourist agglomerations to the town's internal spaces (grottes, caves, cisterns, lanes, rooms) and the body's own unassailable space: pleasure and desire for other bodies that no one can cancel.



Altération

Jérôme Blanquet | FRA | 2017 | 20'

Produced by: Okio-Studio (Antoine Cayrol) & Arte, associated with Saint George Studio & Metronomic. With Pom Klementieff, Bill Skarsgard, Amira Casar, Lizzie Brocheré.

Alexandro volunteers for an experiment carried out to study dreams. He doesn't even imagine that he's going to be subjected to the intrusion of Elsa, a form of Artificial Intelligence, who's going to digitize and dematerialize his subconscious in order to feed off it.



Mind Cathedral

Teresa Wennberg | SWE | 2020

Sound/sound illustration: Jacques Donguy, Jean Skarstedt/Dominic Plaza, Teresa Wennberg. Production assistant: Daniel Parhizgar. Special thanks: Gert Svensson KTH/ Stockholm

Mind Cathedral presents an interpretation floating between three worlds, with the reactions that this can provoke due to the personal references of each, as well as the many contradictory interpretations that can emerge from our old collective memory when confronted with new territories. This virtual creation focuses on how the brain reacts to spatial provocation - agoraphobia, claustrophobia, vertigo, anxiety, exhilaration... and on the psychological effect of entering unknown domains that require more intense concentration and analysis. What is real, what is reality?



Sol-Air

Mihai Grecu | FRA, ROU | In process | Teasers 2 x 1'37

Produced by: François Martin Saint Léon

Aaron, pilot of a military drone, is on a mission in the air to monitor a huge oil field in the middle of a desert thousands of kilometres from his cockpit. In flight, his drone strangely encounters a magnificent bird of prey guided by its breeder, Azad, a falconer who lives on a farm in the desert. One day, sabotage sets fire to one of the oil wells and creates chaos. Aaron and Azad find themselves forced to act against each other, in the tragedy of a conflict that goes beyond them.



Falling

Sandrine Deumier | FRA | 2019 | 14'50

Discovered at the 360 Film Festival.

With the help of la Casa de Velázquez | Hangar.org | Institut Français Barcelone

Falling is the study of a collapse. Composed of 9 stagings of collapsology created from imaginary images from the Internet culture, this piece attempts to question a possible dismantling of the human practices of subjugation of nature and the hierarchization of species through a search for eco-feminist postures. To short-circuit collective imaginaries stemming from the internet in order to elaborate new utopias and invent sustainable imaginaries.

Les droits
d'auteur
font vivre
celles et ceux
qui nous
racontent
le monde.

Scam* www.scam.fr

DESIGN CATHERINE ZASK



La SCAM Invite, VIDEOFORMES 2019 © Photo : Lucie Beaulaton



PERFORMANCES



SENDING.**MOVEMENT** 2.0

NSDOS (FRA)

In this new creation of augmented music and dance, NSDOS' movements are analyzed by a "tracking" system that sends datas to the instruments in real-time. The result is music and light directly linked to movement. Every shift of his body in space, as part of the motion of dance, influences the effects, sounds and light system.

In this performance, he questions the relation between music and dance: what is the dynamic between the musical creation of dance and the choreographic creation of music?

NSDOS:

After dance studies, NSDOS, aka Kirikoo Des, sought to create sounds on which to pose his movements. He then had to imagine a new sound order, an alternative approach to music - by abstraction. Sometimes called the «hacker of techno», he distorts the technological tools, creating the link between machines and matter. He collects living datas, using sensors or interactive devices, and injects them into the rectilinear skeleton of techno to make an organic matrix. He invites the public to push back with him the limits of the body, objects and sounds.

> MUSIC VIDEO

BOTANIC GARDEN

YUKO

DILUTION

MERIDIEN S-DOS

MONEY EXCHANGE

> SOCIAL MEDIA

FACEBOOK

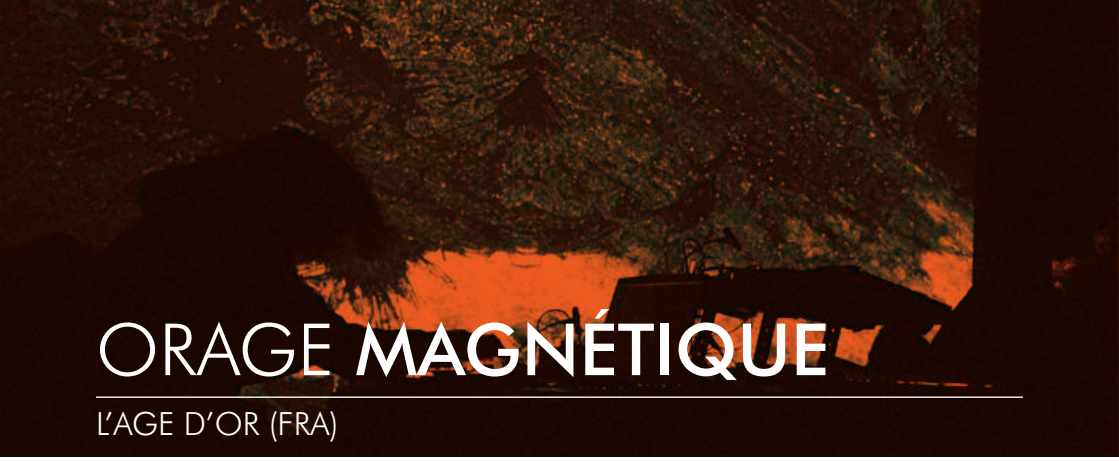
INSTAGRAM

SOUNDCLOUD

YOUTUBE



Sending.Movement 2.0, ELEKTRA XX © NSDOS



ORAGE MAGNÉTIQUE

L'AGE D'OR (FRA)

Orage Magnétique is the latest A/V Live set from L'Age d'Or.

The performance brings the audience in a unique experience mixing ambient and electronic sounds, video projection and light programming.

The confrontation, combination and opposition of the audio and the video are the proper singularities of the duo's researches. Then, a hybrid performance around the different codifications and protocols of each art borns: found-footages, 3D, video deformations, etc.

This live-set presents itself as a dark and intense journey focusing around several central themes: the conciliation of the figurative and the abstract while keeping a narrative process, the relationship between digital and analog, the interest for the "poor image" contents.

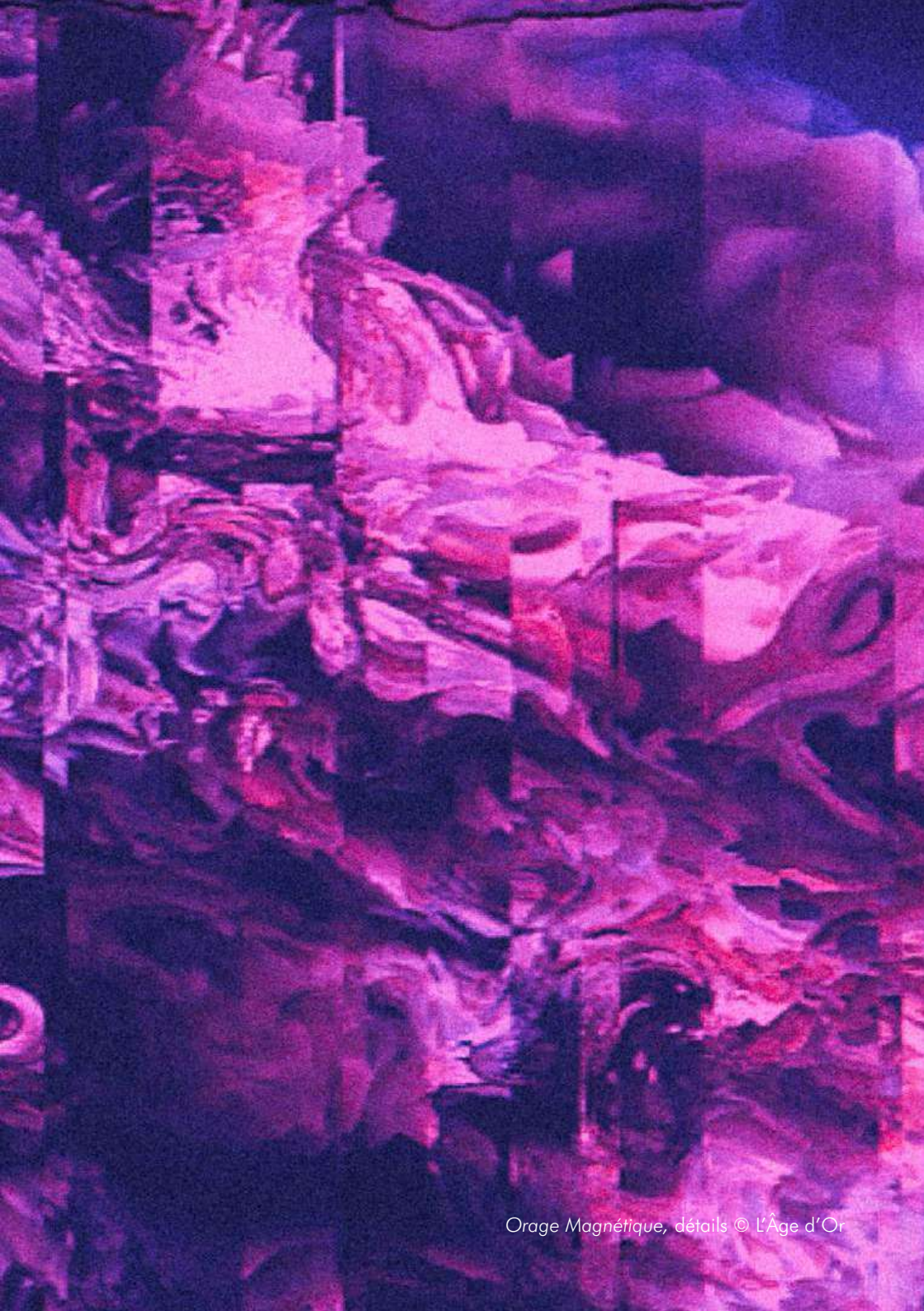
L'Age d'Or is a duo of A/V performances and contemporary installations, based in Paris.

The duo tries to redefine a unique and immersive experience where music and video combine around several themes (symbolic, spiritual, social ...), thus offering a common language.

Based around cinematic influences, the duo mixes different skills going from sound-design, archive footage, synthesis to real shooting sequences creating their own universe: unstructured, complex and aesthetic.

Always in search of innovation, they defend creative, artistic and original ideas. Duality on stage for a synthetic opposition between shadow and light. The dark and ghostly electronica is adorned with symbolic visuals for an epic and mystical experience.

http://lagedor-av.com/



Orage Magnétique, détails © L'Âge d'Or



COEXISTENCE

ROCIO BERENGUER (ESP, FRA)

G5 INTERESPECES

THE G5 would like to open the discussion on the imaginary of possible futures. In resonance with current societal issues and in revolt against apoca- lyptic and catastrophic visions, by this project I would like to open another path, that in which the human is forced to negotiate with the surrounding and constituting life forms, the mineral, plant, ani- mal and machine kingdoms. Why not a utopia? It can open up many questions. This fiction is placed in a near future in which the notions of coexistence and interdependence become unavoidable for sur- vival.

In the near future, the discovery of other intelli- gences, such as the animal, vegetal, artificial and mineral ones tend to invert the hierarchy between species and dethroning the human of the Anthro-pocene. End of the Anthropocene.

The world's first G5 is getting organized.

The Mineral, the Vegetal, the Animal, the Machine and the Human Kingdoms, primary life powers on earth must cooperate to secure the future of earthly life. A debate is open on the possibilities of collabo- ration, fusion, determination, autonomy or indepen- dence of the different realms.

This project tries, through science fiction, another possible scenario for our future and opens the field of utopias that we have yet to build.

Our economic system is at war with our planet, and giving the status of subjects and legal entities to non-human living beings could be a way of consid- ering and respecting other forms of life on earth.

G5 is an artistic project declined in three forms:

- a theater show «G5»,
- a performance «COEXISTENCE»
- an installation «LITHOSYS».



COEXISTENCE © Rocio Berenguer



COEXISTENCE © Rocio Berenguer

ARTISTIC TEAM OF G5 PROJECT

Rocio Berenguer: Author, Director and performer
Léopold Frey: Music and informatics
Ben Kuper et Ferdinand Dervieux: Set design
Sylvain Delbart: Stage Manager and robotics developper
Mathieu Lorry-Dupuy: Set design
Diane Guérin: Lights Designer
Paul Loiseau: Music
Diana Dorado: Costumes
Thomas Pachoud: Stage management
Farid Ayelem Rahmouni: Assistant director
Catherine Hargreaves: English translator and interpretor.
Estelle N'tsendé: Dancer, performer
Coco: Robot performer
Jean Claude: Robot performer
Ninja: Animal performer
Météorite: Mineral performer
Liane: Vegetal performer

COEXISTENCE | Performance | 75'
(Texte in French, Spanish or English)

COEXISTENCE, is a poem set to music and in dia- logue between a human and an AI. A poetic text slammed by Rocio Berenguer and put to music by Léopold Frey. Between concert, theatrical text and performance A/V. The performance speaks of the coexistences between the various reigns of the G5 in the past, the present and the future. The human describes a world that the machine re-interprets and re-formulates in the form of a dream.

g5i.earth
https://vimeo.com/371213334

ROCIO BERENGUER
ARTIST

Born in 1987 in Spain, settled in France since 2012. Artistic Director of the Pulso company, where she deploys her universe in creations approaching body dramaturgy and new media. In these creations she explores the hybridization between different disciplines. Currently she focuses on writing arts/ science projects where the dramaturgy of the work integrates new technologies as part of her work.

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Stethoscope, Memo, Corps/non-place (1st prize winner in the « Bains Numériques» Biennale), Ho- meostasis#V2 and Ergonomics. In 2017 Rocio worked at the Google Cultural Lab, creation and sale of the piece VR, Par_coeur_rire, and at the Conservatoire de danse de Paris. Pulso's crea- tions perform mainly in France but also internatio- nally, notably at the Festival Danse Bridges in Cal- cutta, India, Festival d'Art Numérique in Abijan, Côte d'Ivoire, Festival d'Art Numérique in Casa- blanca, Morocco, Hannover, Germany, Festival LAB.30 in Augsburg, Germany, and in June 2019 at Elektra Festival in Montreal, Canada. In France she has performed at the Festival Actoral de Marseille, at the Gaîté Lyrique as part of the Festival Némo La Biennale Bains Numériques, at the CDA d'En- ghien-les-Bains, the Biennale Arts/ sciences «La science de l'art», at the Scène Nationale de Meylan and the Centre Pompidou in Paris.

Plus d'infos sur la démarche :
https://www.youtube.com/watch?v=IThdhI-BJ4pE

VIDEO**COLLECTIFS**

VIDEO PROGRAM

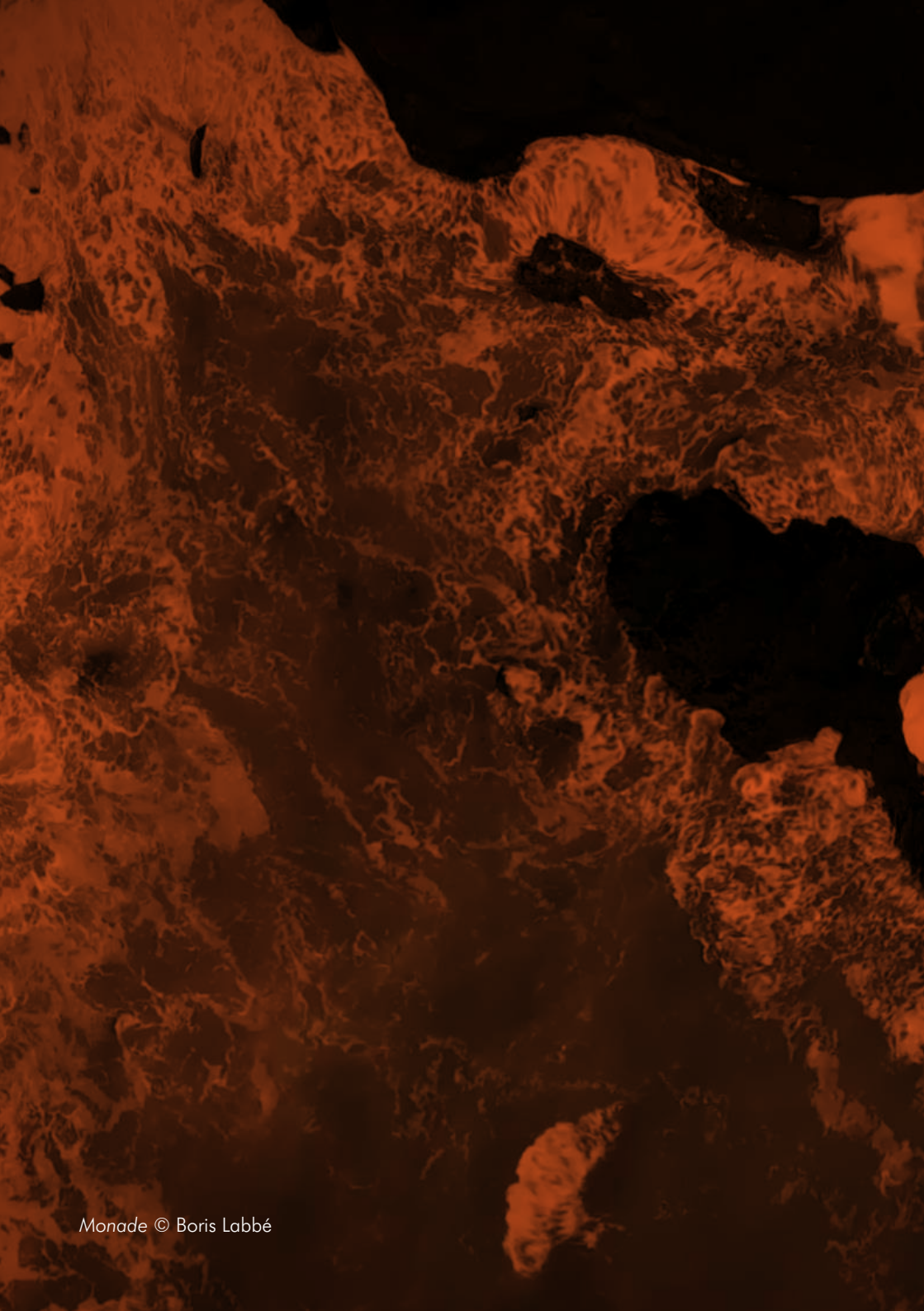
International collaborative video project initiated by **Natan Karczmar** and developed by VIDEOFORMES in partnership with the University Culture Service (SUC) and the Department of Higher Education and International Relations of the City of Clermont-Ferrand (DESRI). These 3 minutes videos offer an original and often offbeat look on the cities of the world.

Sélection 2020

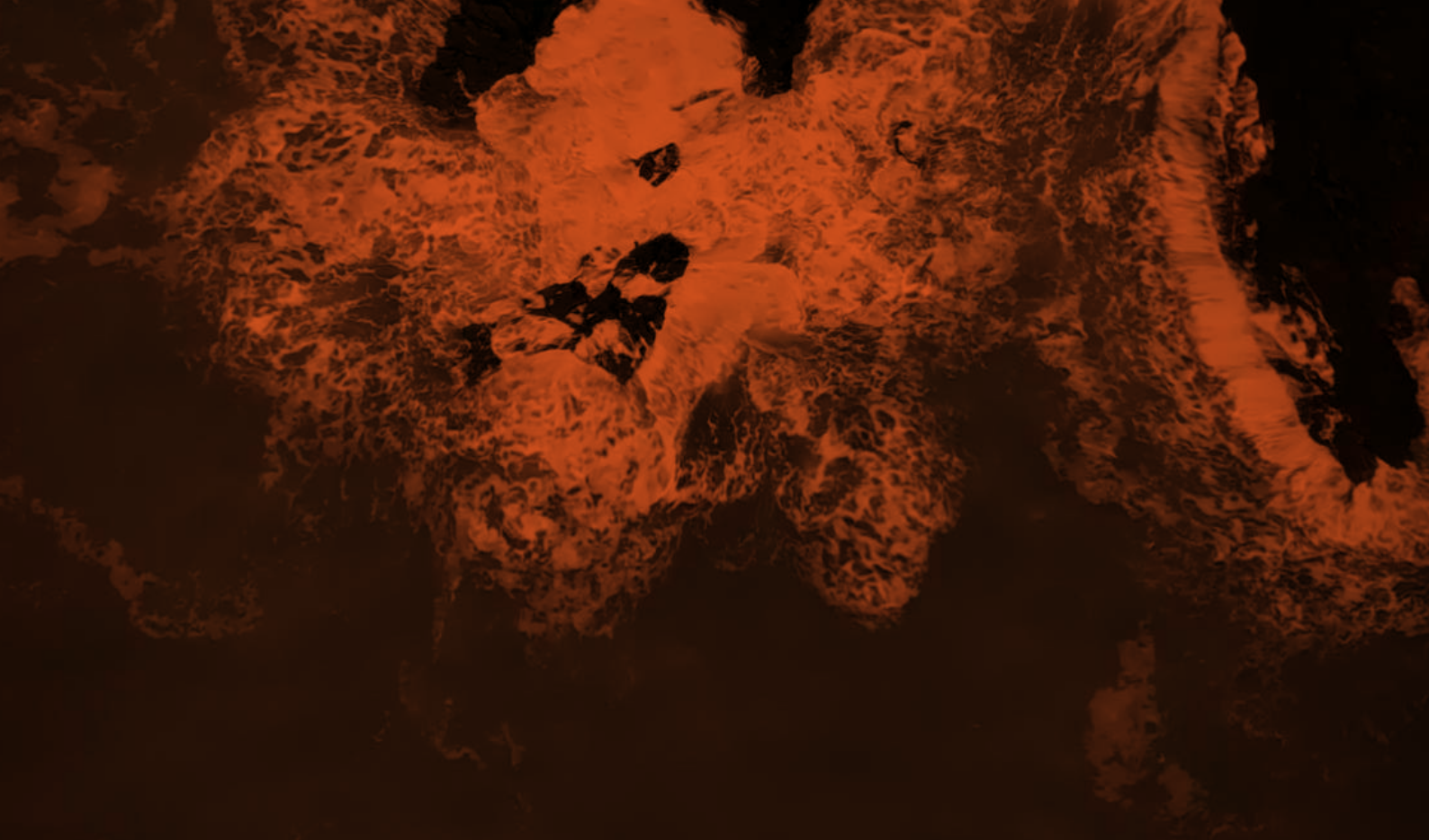
E Roma Amor e | Gabriel Soucheyre | Rome | 2020
Erased Dream | Alexandre Berthon | Clermont-Ferrand | 2020
ROARFIERY | Lola Malka | Clermont-Ferrand | 2020
Second Souffle | Simon Gutierrez | Clermont-Ferrand | 2020
TOI | Théo Gaston | Clermont-Ferrand | 2020
Triptyque onirique | Marine Baugé | Clermont-Ferrand | 2020
Enturntable | Hugo Gibert & Stevie Vigouroux | Clermont-Ferrand | 2020
Vitalisme | Pierre Gauchez | Clermont-Ferrand | 2020
Launceston | Darryl Rogers | Launceston | 2019
Friday Yafo | Gabriel Soucheyre | Jaffa | 2019
Yaffo Revolving | Gabriel Soucheyre | Jaffa | 2019
Regensburg, Blues urbain | Evelyne Ducrot | Ratisbonne | 2019



ROARFIERY © Lola Malka



Monade © Boris Labbé



EXHIBITIONS



MONADE

Boris LABBÉ (FRA) & Daniele GHISI (ITA) | Chapelle de l'Oratoire

Multi-screen video/sound installation | 5 HD video channels, multichannel sound 9.1 | 2D/3D animation, digital collage, found images | 2020 | Original creation | World premiere presentation

Video director: Boris Labbé
Sound director: Daniele Ghisi
Additional voice: Maral Mohammadian
Trainee animation: Jonathan Phanhsay Chamson

Residence and production: **VIDEO**FORMES **2020**, co-production **Bandini Films.** With the support of **fonds SCAN**, **DRAC Auvergne-Rhône-Alpes** and **Clermont Auvergne Métropole**

The author of this installation benefited from a residency at the Cinémathèque québécoise. Acknowledgments: The Consulate General of France in Quebec, Jean-Philippe Fauteux, Marthe Cousineau, Marco de Blois, Martin Bureau, Marcel Jean, IRCAM, CNMAT, The National Film Board of Canada, Maral Mohammadian, Luc Binette, Randall Finnerty

The art of memory, a discipline invented by the Greeks and then transmitted to Western tradition from Rome, is based on a particular arrangement of places and images capable of impacting the memory of the person who practices it. Giulio Camillo speaks of his theatre as a «windowed spirit», an «artificial soul» that would itself become a performance.

In The Fold: Leibniz and the Baroque, Gilles Deleuze describes the concept of the «soul as a Monad», without doors or windows, which draws all its clear perceptions from a dark background.

The project *Monad* proposes merging these two conceptions, that of the windowed image-world and that of the sensitive-image closed in on itself, through a multi-screen video installation made of animated digital images.

INSTALLATION

Monad will take the form of a multi-screen video installation, created in 2D/3D digital animation, drawings, digital collages and found footage.

The installation will be presented in the form of three video mechanisms, exhibited within the same space according to a specific geometry.

The first mechanism is an experience of multiplicity (the image-world, multi-screen cinema), immersing the exhibition room in multi-channel sound and three video projections. It is the representation of the Memory Machines.

The second mechanism, installed as a suspended screen in the middle of the room, forms the conceptual and formal separation between the two polarities of the installation. It combines the Memory Machines and the Monad within the same video, giving the whole an architectural vision: the baroque facade.

The third mechanism is a unitary type experiment (image-closed, real-time video), comprising a projection on a suspended, square, transparent screen, combined with mono sound. This is the point of view of the Monad, the interior of the baroque chapel.

1 - The Memory Machines (universal atlas, the folds of the world): Catalogued world/windowed worl/the world below/fullness/noise. Window screens.

The three projections forming the Memory Machines will incorporate a hybrid video system, breaking away from a more classical cinematic relationship. The videos will alternate narrative and non-narrative forms, not following a guideline but rather adopting the shape of a maze.

The Memory Machines form a utopian attempt to represent the world: the creation of a virtual, topographical, and architectural landscape of memory. This idea is rooted in various concepts and systems borrowed notably from the Classical Era, then the art of the Renaissance; the art of memory, combinatorial art, the Baroque, put into perspective with our contemporary world; computer science, digital technology, hypermedia, the attempt to create a universal encyclopedia.

The Memory Machines will center around the relationship between places, images and sounds. These elements brought together will form memory locations, themselves associated with each other by combinatorial means, bringing out common meanings, oppositions or nonsense created by the randomness of the system.

The memories will take the form of fragments, mixing photographs, films, archives, drawings, texts, sounds and music. Each of the three screens will show several particular memory locations, entering into simultaneous dialogue with the other screens of the installation.

2 - The Façade (the neo-baroque structure, the separation membrane): The point of rotation / th emirroir world.

Screen-façade.

The Facade forms the pivot point between the Memory Machines and the Monad: it materializes both the link between the two rooms and their physical and conceptual separations. The video is presented as a fixed plane on a multi-faceted architectural facade,



«neo-baroque» in the sense that it seems to multiply and amplify its structures in itself on a dynamic which is close to the fractal. Fragments of the Memories and the Monad can be recognized, mixed and transformed into a new visual arrangement. This system will create a sort of living facade, both chaotic and organized, connecting the micro with the macro, the unit with the multiple. The video (no sound) will take advantage of the sound dynamics of the whole installation: the diaphonic sound spatialization (spatialized with two divergent sound sources) will trigger a particular relationship with the viewer's body, physically placing it on a point of sensitive interference between the two polarities of the room.

3 - The Monad (information table - the folds in the soul): Closed world/dark background/chiaroscuros/emptiness/silence. the world of the present/real time/black and white.

Screen-surface.

The Monad room embodies the desire to simulate the activity of an artificial soul in the form of an independent video. It is visually materialized by the emergence of a non-significant, non-narrative system, existing on the surface of the screen (without depth), operating in real time (or random editing). The Monad constitutes the point of projection or inclusion of the image-world represented by the Memory Machines.

On the inside of the square screen, matter no longer exists, only the infinitesimal information of what is tangible is projected onto it, forming a kind of cloud of perceptions, sometimes concrete, sometimes abstract. The Monad expresses the image-world according to its point of view, by impression, according to primitive forces, forming a mirror-world without coordinates, without hierarchy, wit-



hout pre-established order: a moving cloud of information, made up of light perceptions or dark perceptions. The audiovisual Monad could represent the sensitive expression of the present, constantly and infinitely renewed.

This video is loosely based on the theory of the Fold, a concept taken from Deleuze's analysis of Leibniz's philosophy.

The global installation project of *Monad* thus opens research around the notions of memory architectures (an attempt to create an image-world and a universal language through image and sound) and the notion of an artificial soul (the image-closed that includes the entire world within itself but expressing only a small part of it).

Deleuze places his concept in a two-storey Baroque architecture: the upper floor for the Monad (the floor of the unitary souls) and the lower floor for the world (the floor of mass, that of matter). The two floors are linked by a movement that would go from the bottom to the top.

In the project *Monad*, the juxtaposition of the videos will create an invisible interaction according to this rationale, from the image-world to the image-closed.

By Boris Labbé

Translated by Kevin Metz

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REFERENCES

The art of the memory

«Camillo talks about his memory system like a theater, because it makes visible what is hidden in the interior, that is to say the images with which we perceive the world. [...] His theater is a «windowed spirit», it is an artificial soul where what is generally hidden in the interior is made visible and becomes, precisely, spectacles. This is how the ancient dream of the «window open to the heart» is realized, and it takes place through the universal language of images, which unites people beyond linguistic differences. We then understand that the structure of Camillo's theater corresponds to the search for a universal language.»

Lina Bolzon. 2007. *Une nouvelle vision du monde dans les théâtres de la mémoire, de Giulio Camillo à Giordano Bruno*. Leuven Edition.

Baroque

"Baroque does not refer to an essence, but rather to an operational function, to a line. It keeps creasing. He does not invent the thing: there are all the folds from the East, the Greek folds, Roman, Romanesque, Gothic, classical... But he curves and curls the folds, pushes them endlessly, fold over fold, fold according to fold. The Baroque trait is the fold that goes on and on.»

«If Leibniz's philosophy is baroque par excellence, it is because everything folds, unfolds, folds. His most famous thesis is that of the soul as a «monad» without door or window, which draws from a dark background all its clear perceptions: it can only be confused by analogy with the interior of a baroque chapel, of black marble, where the light comes only through openings imperceptible to the observer from within; so the soul is full of dark folds.»

Gilles Deleuze. 1988. *Le Pli, Leibniz et le Baroque*, Les Éditions de Minuit.





Boris Labbé was born in 1987 in Lannemezan (Hautes Pyrénées). He lives and works between France and Spain (Madrid).

He studied at the École supérieure d'art des Pyrénées, Tarbes site, then at the Angoulême School of Animation Cinema until 2011. Thereafter, the artist made several residences: the Casa de Velázquez in Madrid, the HEAR - Haute école des arts du Rhin in Strasbourg, CICLIC - Center-Val de Loire Region, VIDEOFORMES residence in Yssingeaux, the Tenjinyama Art Studio in Sapporo, the Q21 program of the Museums Quartier in Vienna.

His works mainly takes the form of short films, audiovisual concerts, and video installations. Based on his drawing activity, his work is characterized by hybridization, combining the use of digital moving image techniques with those specific to animated film. This approach, somewhere between tradition and innovation, forms an original and vibrant language, prone to improvisation and the calculation of probabilities, questioning the problems of representation, the relationship between painting and cinema, between music and dance, between the body and animals, plants and minerals.

His videos tend to break out of the spatio-temporal framework imposed by classical cinema; governed by the notion of expanded cinema, his works are not only destined for projection in the movie theater, but also tend towards other forms, notably installations. Boris Labbé creates a cinema without direct shooting, without actors, without characters, without dialogue, and whose narration, often dilated, remains open to the spectator's interpretation. This apparent minimalism paves the way to maximums, with each project seeking its culmination until a certain form of depletion of the cinematic means deployed.

Boris Labbé's work forms a cinema of multiplicity. Repetition, re-presentation, collages, patterns, metamorphoses, perpetual movement, as well as constant citations of art history, literature and philosophy, have all become essential resources of his audiovisual language. The emblem of all his videos is palingenesis, a notion that calls for both looping and regeneration: cyclical return of the same events; regular reappearance of ancestral characteristics; eternal return to life.

https://www.borislabbe.com/

Video Portrait:

https://youtu.be/euHjiEU3RK0

Translated from French by Kevin Metz

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Daniele Ghisi studied mathematics at the University of Milan-Bicocca, graduating with 1st class honours. He also studied composition at the G Donizetti Conservatory in Bergamo – initially under A. Colla, and later under S. Gervasoni – and in 2007 took a diploma with 1st class honours, winning the J. S. Mayr prize.

He has participated in numerous seminars on composition with Billone, Solbiati, Corghi, Lachenmann and, in particular, at the IEMA with George Benjamin and the Ensemble Modern (Frankfurt, 2005) and at Voix Nouvelles with Brian Ferneyhough, Michael Jarrell and François Paris (Royaumont, 2006). In 2008 he participated in and won the F. Donatoni International Meetings.

In 2008-2009 he participated in IRCAM's Cursus I in Paris, and in 2010-2011 he returned to IRCAM for the Cursus II. In the same period he served as composer in residence for the Transforme session in Royaumont. In 2009-2010 he served as composer in residence at the Akademie der Künste (Berlin) and in 2011-2012 as a member of the Académie de France en Espagne – Casa de Velàzquez in Madrid. In 2012-2013 he worked as a research composer at IRCAM (Paris) and in 2013-2014 as a research assistant at the Haute École de Musique in Geneva.

Ghisi's music has been performed by ensembles and orchestras including L'Itinéraire, Ensemble Modern, Musikfabrik, the Divertimento Ensemble, FontanaMix and the Orchestra Regionale della Toscana, by soloists like S. Accardo, E. Calleo, F. Dillon, E. Torquati and F. Venturini, and in festivals such as MiTo, the Archipel festival, the Venice Biennale, the Lyon Biennale, Agora, the Play It! festival and Voix Nouvelles.

Since 2012 he also has been regularly working in duo with videoartist Boris Labbé. Digital edition of some of their works are sold on Sedition.He is a co-founder of the blog www.nuthing.eu, to which he contributes regularly. He is also a creator, together with Andrea Agostini, of the project bach: automated composer's helper, a real-time library of computer-aided composition, for which in 2012 he won the AFIM-Jeune Chercheur and A. Piccialli prizes. The premiere of his opera La notte poco prima della foresta was performed in September 2009 at the MiTo festival (Milan). Daniele Ghisi began to collaborate with Casa Ricordi in 2011 with his cycle of lieder abroad.

Daniele Ghisi's scores are published by Ricordi.

http://www.danieleghisi.com/

MONADE

Marie-Pauline MOLLARET

Monad is an immersive installation that invites the spectator to a (meta)physical and sensory experience in which the world is seen in a movement of ebb and flow. Several mechanisms with the same pre-existing images face each other. There are Memory Machines, which propose a kind of universal atlas classifying the world into large elementary categories: garden, sea, bestiary... The three screens seem like a reflection, or perhaps a memory, of the universe.

On one side is *The Monad*. Closed in on itself, it is the world in a state of abstraction, the last stage of matter that is resolutely foreign to us. And yet, concrete forms of our reality, which is both different and at the same time closely linked, spring forth, as if in reminiscence.

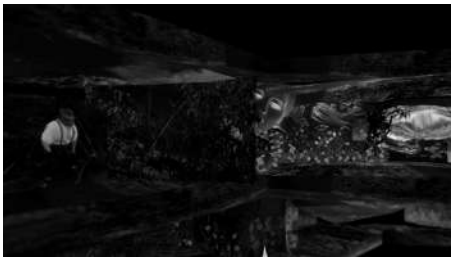
In between, *The Facade* is an almost organic membrane that divides the space but connects the other mechanisms. Its effects of retraction and extension, its folds in constant movement, its inner vibration make it a living entity, which seems to oscillate continually between concealment and revelation of a form, or a truth, that escapes us.

Boris Labbé, whose work encompasses both cinema and contemporary art, likes to base his creations on precise references, which he then frees himself from in order to give a personal and sensitive interpretation. For *Monad*, it is the Art of Memory, a classical mnemonic discipline, and Leibniz's *Monadology* as described in Gilles Deleuze's *The Fold*, Liebniz and the Baroque that fueled his thinking, extending the intuition that was already at work in *Rhizome*, *Danse macabre* or *Orogenesis*, of a closed world that is self-generating.

This fascinating allegory of the human mind and spirit, enclosed within themselves, was created for the Chapelle de l'Oratoire in Clermont-Ferrand, during the Vidéoformes Festival, allowing this inward-looking soul that «draws from a dark background all its clear perceptions» (Deleuze) to find an echo in the exhibition space itself, closed, without windows, and plunged into darkness.

Both the images and the sound creation (by the composer Daniele Ghisi, Boris Labbé's collaborator since 2013) are made of pre-existing materials. The sounds have been recombined, the voices recreated, the images cropped, distorted, or embedded in other images: all the raw material is reworked to an infinitesimal scale where only particles of noise, color and light remain. Treated, almost interpreted, to show what is not quite real, and take us to the edge of a new world to







which we usually have no access. The visitors thus navigate between the world in its most concrete aspect (water, garden, house...) and the visual abstraction of the flickering shadows of the baroque drapery of The Facade and the pixel clusters of The Monad, which takes them from meaning to sensation.

The desynchronization between the mechanisms, which are of different lengths, prevents any pattern, any identical repetition of the same image combinations. The installation, like the world, like memory, like any attempt to classify or explain the universe, can be neither fixed nor finished. On the contrary, it remains in constant metamorphosis, subject to a part of randomness that gives rise, at each moment of the day, to a particular combination of images and sounds, a new variant that shows another facet of the world, and internally fuels such clear perceptions of the monad with new bits of reality.

Par Marie-Pauline Mollaret,
journalist and film critic
Translated from French by Kevin Metz
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FLEUVES

Anne-Sophie EMARD (FRA) | Chapelle de l'Ancien Hôpital-Général

Original creation | World premiere presentation







This exhibition presents all the work created by Anne-Sophie Emard between the summer of 2018 and the winter of 2020 as part of her artist residency at the Centre Hospitalier Sainte Marie in Clermont-Ferrand.

This creation is part of the regional Culture and Health program run by interSTICES and the cultural project *Mémoires croisées (Intertwined memories) of the Sainte-Marie Hospital* in Clermont-Ferrand, whose aim is to highlight the almost bicentenary history of a hospital in the heart of the city (with the support of the Regional Directorate of Cultural Affairs Auvergne - Rhône-Alpes, the Auvergne - Rhône-Alpes Region, the Regional Health Agency Auvergne - Rhône-Alpes, the City of Clermont-Ferrand, the Departmental Council of Puy de Dôme and VIDEOFORMES).

Two works were created by the artist: the film *F comme fleuve (R for River)* and the video sculpture *Fleuve (River)*.



F COMME FLEUVE (R FOR RIVER) | 2020
Feature film

Production **Sainte-Marie Clermont-Ferrand Hospital Center** with the support of the **Auvergne-Rhône-Alpes Regional Direction for Cultural Affairs, Auvergne-Rhône-Alpes Region, Auvergne-Rhône-Alpes Regional Health Agency**, the **City of Clermont-Ferrand**, the **Puy-de-Dôme Council**, and **interSTICES**.

Screenplay, photography and editing: **Anne-Sophie Emard**
Actress: **Anne Gaydier**
Image and sound processing: **Pierre Levchin**
Poster design: **Laurent Savoie/Paintblack Édition**

The film will be presented in the form of an installation as part of the exhibition at the festival. 8 x 34-inch monitors/8 mini computers/16 headsets

What does it mean to look at history? What's at stake?

In my opinion, one cannot escape the relationship to oneself and one's history.

A female voice utters these words at the heart of a haunting monologue that recounts thirty-three testimonies of men and women whose lives are closely linked to the world of psychiatry. This voice-over is the main focus of a film for which it is the backbone. Around her, images are added, disintegrated, and then escape the gaze that would like to document a tangible story. Speaking of the memory of a psychiatric hospital located in the heart of a city reveals here our inability to transcribe reality.

Anne-Sophie Emard, who is from Clermont, is familiar with the city surrounding the hospital in question. Through the prism of madness, she explores it in a new light and offers us a film that functions as a chain of screen-memories, those memories that isolate themselves against a backdrop of forgetting just about everything else, to the point where we wonder where they come from.

RIVER | 2020
Video sculpture | Looped video projection on 200 wooden spandrels (30cmx30cmx10 cm), partially covered with mirroirs.

Production **Sainte-Marie Clermont-Ferrand Hospital Center** with the support of the **Auvergne-Rhône-Alpes Regional Direction for Cultural Affairs, Auvergne-Rhône-Alpes Region, Auvergne-Rhône-Alpes Regional Health Agency**, the **Clermont-Ferrand City**, the **Puy-de-Dôme Departmental Council**, and of **interSTICES** and **VIDEO**FORMES.

Transforming the memory of a psychiatric hospital into a river is the challenge of this work, which will be completed on the exhibition site during a one-month residency in partnership with **VIDEO**FORMES.

Anne-Sophie Emard imagined that the hospital's memory is like liquid matter that carries along a cavernous amount of memories. Some come back up to the surface, the majority remain buried in unfathomable depths. Like the river, this memory travels through regions whose images are reflected in its waters, sediments whose composition must be studied, and the drowned whose names are unrevealed.

In order to put this «image» into place, the artist built a fully-modular sculpture composed of 200 spandrels whose sides are covered with mirrors. When assembled, they generate an irregular and shimmering video projection surface, like that of tumultuous water.

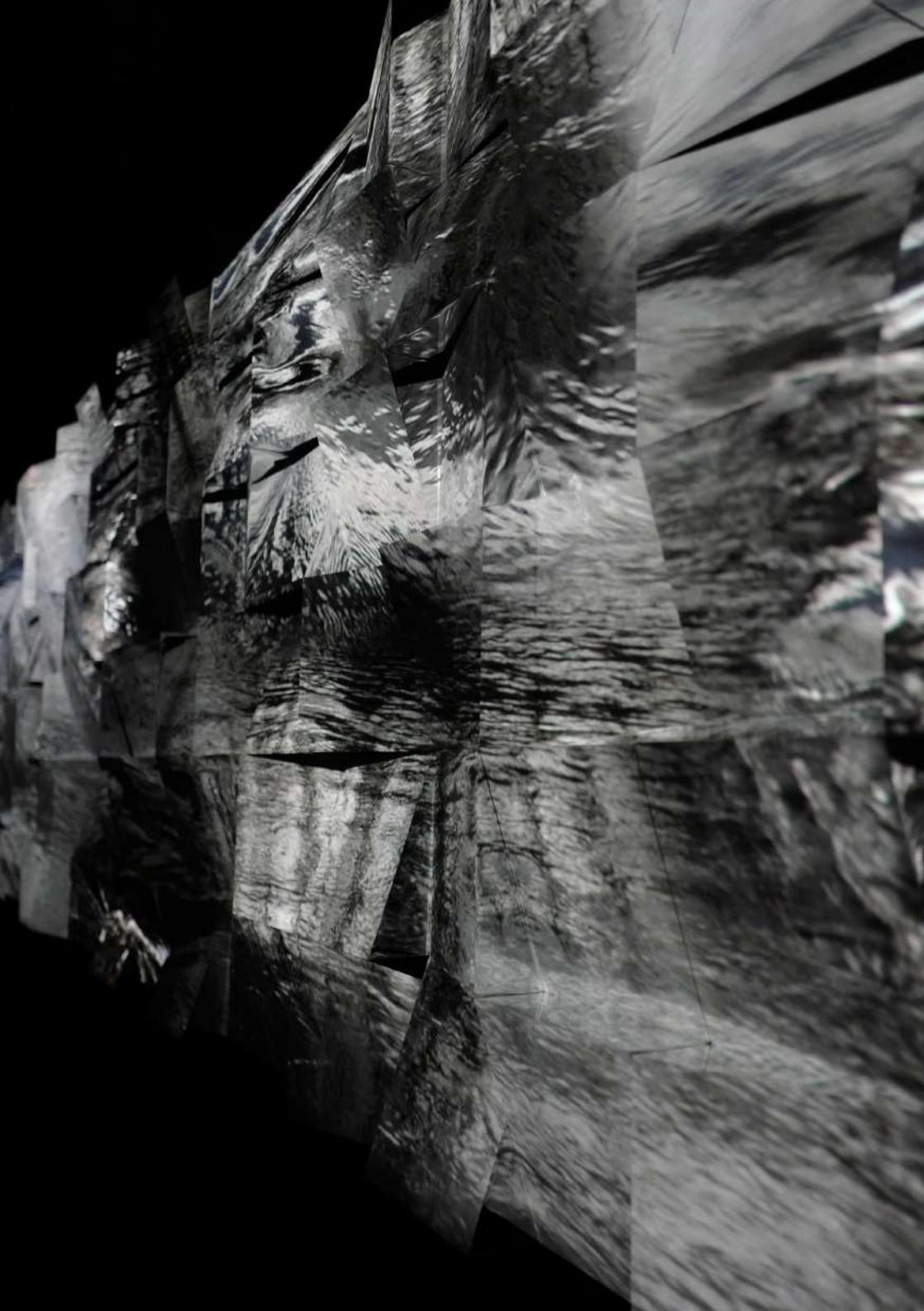


Anne-Sophie Emard graduated in 1997 from the Ecole Supérieure d'Art de Clermont Métropole. She lived in Montreal in 2003 as part of an artist's residency at the Institut Français. She is part of the collections of the FRAC Auvergne and the Roger-Quilliot Art Museum, which devoted a solo exhibition to her in 2007 as well as the publication of a catalogue. As part of the Paris Photo 2012 event, David Lynch has selected one of his photographs for the catalogue «Vu par David Lynch» (Seen by David Lynch). It is represented by the galleries Claire Gastaud - Clermont-Ferrand and Odile Ouizeman - Paris.

http://www.annesophieemard.com/
Video Portrait:
https://youtu.be/muQ-Y5W5ti4

Translated from French by Kevin Metz

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u_n_d_e_r_w_a_t_e_r

Phyllis BALDINO (USA) | La Droguerie

Video/sound installation | 2020 | Original creation | World premiere presentation

An installation piece about sea level rise has been brewing inside of me for a long time. The rising levels are upon us and ever growing. *The Water Will Come* by Jeff Goodell makes it very clear. Goodell goes into detail about what this actually means, how it will affect numerous aspects of life on earth. Some locations have dire conditions for habitation. Norfolk, Virginia, where our largest military naval base is located, will be under water between 20 and 50 years, probably closer to 20. It already floods with high tides and rainstorms. Lagos, Nigeria is less than one meter above sea level. Millions of people live in shacks and cheap concrete structures in old Lagos. This area floods with every high tide while the wealthy live in high rises on the newly constructed Eko Atlantic site. Goodell writes "Eko Atlantic says to the world *No, we are not all in this together*."[1] Tony de Brun, the Foreign Minister of the Marshall Islands, contributed considerably to the Paris climate negotiations because as he states "My country is facing extinction."[2] On the other end of the spectrum is Jorge Pérez, a prominent Miami real estate developer. When asked about increased flooding in 20-30 years his reply was "I'll be dead, so what does it matter?"[3]

That said, I decided to abstract the idea of water. How it distorts, how it moves, how it is uncontrollable. Combined with being inundated with such force. Feet are the first hit by rising water. This led to filming my feet underwater in my studio, creating different scenarios with each shoot. Including one foot wrapped in stretch plastic, wearing fish scale socks on tiptoe, wood grain socks with floating gold tree trunk and a shag rug with Roman nylon stockings. I also did extensive research on the sounds of species from the IUCN (International Union for Conservation of Nature) critically endangered and endangered red list. This unaltered audio flows throughout the piece. I consciously did not

1- Goodell, Jeff «The Water Will Come,» 2017, p.219

2- Goodell, Jeff, «The Water Will Come,» 2017, p.166

3- Goodell, Jeff, «The Water Will Come,» 2017, p.93





include any text or audible audio. I often create rules during production, this one being no language. No words can explain what we are in for.

By Phyllis Baldino

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Phyllis Baldino:

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

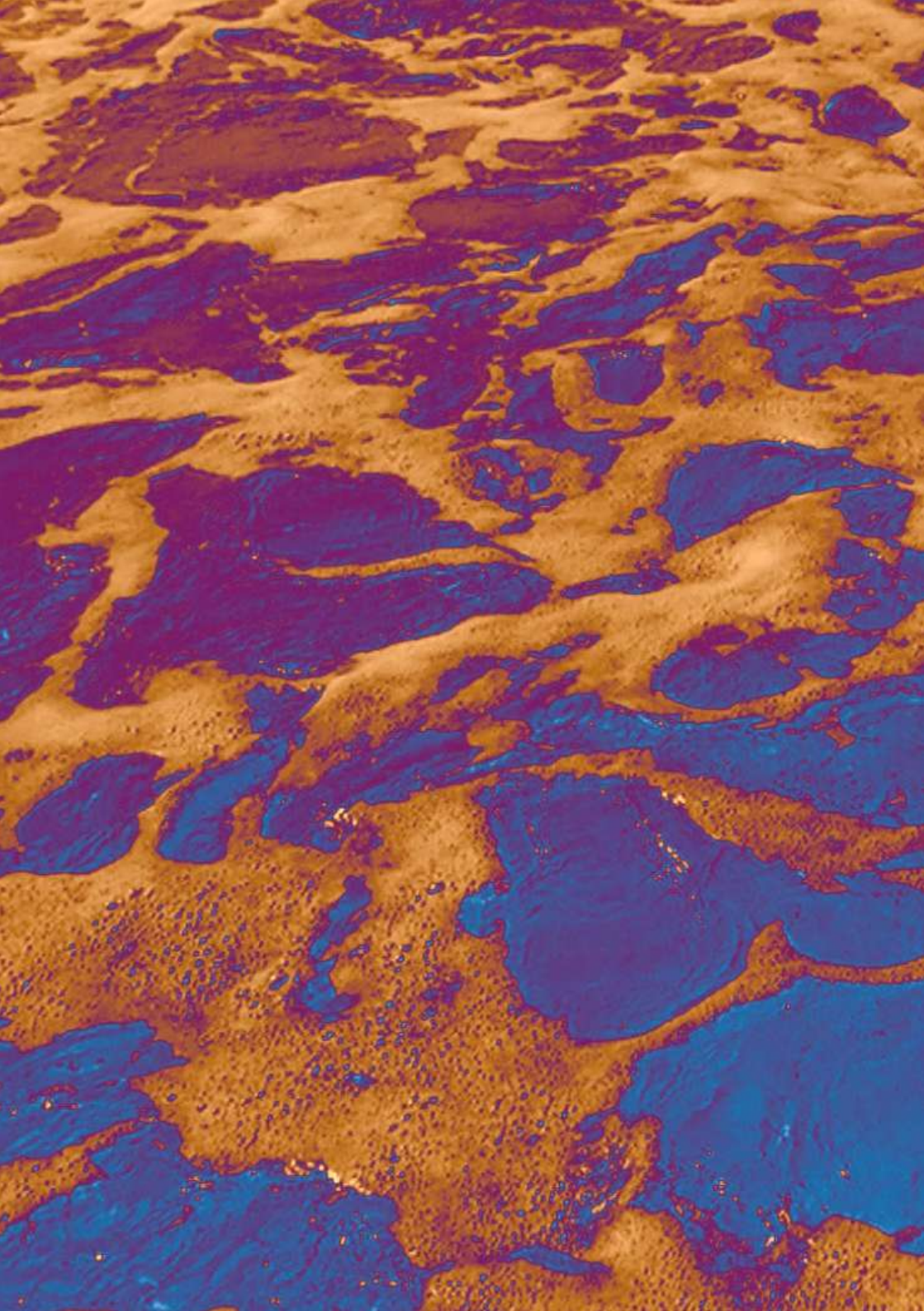
I have been working primarily with the moving image since 1993. At the time I received a BFA in sculpture, my work was very process-orientated. When I was living in Los Angeles in the early 1990s, as fate would have it, I was given a Sony Handycam 8mm video camera as a gift. As soon as I starting filming, that was it: the device was like an extension of my hand. Now that my hand was the camera, shooting the process became the piece. I began to make videos that dealt with the function, physicality, and transformation of every day objects.

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

https://phyllisbaldino.com

Video Portrait:

https://youtu.be/WnFmugdqJSc



DISTORTION: NOTES ON *u_n_d_e_r_w_a_t_e_r*

Lisa Jaye YOUNG

Phyllis Baldino's video works are quietly epic. They offer pointed questions and poignant observations, concerning nature, human nature, and perception, all with a healthy dose of the absurd. Like visual haiku – her videos explore image and sound, color and texture, time and pattern, employing carefully chosen props and a performative economy that revels in life's big questions.

Her works address an uncanny "sweet spot," somewhere in between the banality of the present and the predicted but indefinite sense of the future. The sweet spot of her newest work, a three-channel, three-screen, fully engulfing installation entitled *u_n_d_e_r_w_a_t_e_r*, is not so sweet, as it addresses the urgency of rising sea levels. The sweet spot, or the epic tension in *u_n_d_e_r_w_a_t_e_r*, is this sense of near-future incomprehensibility that exists in contrast to present calls for urgency of response. Greta Thunberg's small but mighty text, points directly to this tension, exhorting action in the present while observing inertia in response to a future certainty that is felt as distant and abstract. The concreteness of the present dissolves into the blurry abstraction of what is to come. This abstraction of the future serves to further dissolve the reality of the future. If this sounds complex, that's because it is.

Art history has categorically divided imagery into realism or abstraction. Cezanne sanctioned the marriage of the two, and yet this divide persists. However, increasingly, realism is the very stuff of abstraction. And as we recognize that our macro- and microcosmic systems are cut from the same cloth, the relationship between realism and abstraction grows ever closer. Our reality can be abstracted at any given moment by the mind or by audio-visual tools, by an event which seems to distort time, or by the slightest shift in perception. Our reality is abstracted by 'smart' devices and VR tools, by our momentary transitions between online attention and real-world demands. We zoom in, we zoom out. Focus is gained and lost. A known object morphs into indetermination. Urgency is immanent and then dissipating and then immanent again. In other words, abstraction has fluidity.

I've been following the video art of Phyllis Baldino since 1993, the year that she discovered the abstract fluidity of the



video camera. Baldino-esque logic is quick-witted with a radar for inquiry. The logic that permeates is governed by rules, like a tight scientific experiment, but open to chance and coincidence. Each video is structured around a conceptual hunch or a sticky idea that the artist wants to follow to its conclusions. Her works often begin with an observation of reality. In the case of *u_n_d_e_r_w_a_t_e_r*, Jeff Goodell's book entitled *The Water Will Come: Rising Seas, Sinking Cities, and the Remaking of the Civilized World* serves as a catalyst. Written in 2017, Goodell plainly discusses that we need to stop burning fossil fuels and move to higher ground. In order to emphasize this issue of rising waters, Baldino projects this watery subject in vignettes, with the screens installed intentionally low to the ground, at the meeting place between floor and feet, between floor and wall. This creates the oppressive sensation of water rising up as if from underneath the building and onto the screens, enveloping the viewer on three sides. Though water rises sometimes invisibly and silently, *u_n_d_e_r_w_a_t_e_r* fuses image with sound. Each scene is bound together with a carefully-timed sound component. This fusion of image and sound, together with a body-encompassing installation, fosters the epic, cinematic quality of *u_n_d_e_r_w_a_t_e_r*. Audio and image coincide, underpinning a shifting sense of urgency and absurdity.

The piece begins with an aqueous, dark abstraction alongside the sound of a bold, mournful violin. This accompanies a stormy background sound and the emergence of two female feet bound in strappy, black, fishnet fabric. They are feeling out the water, adjusting to it, stuck in place with nowhere to go. Stylish, quirky female feet morph into watery abstraction again under the weight of Rossini's dark violin from his William

Tell Overture, suggesting the threat of an impending storm. This orchestral composition weaves in an out of the entire video, acting as a structural glue in contrast to the intentionally uncontrollable water scenes. At the outset, the orchestral gloom slides almost shockingly into a soulful acapella, guttural and expressive. Unfolding like visual mini-chapters, the screen is then overcome by gray ocean waves and acoustic guitar. Audio from endangered species anchors the entire composition, weaving in and out like interruptive phrases, demanding our attention. They are all recorded utterances, chirps and expressions, from the list of critically endangered species compiled by the International Union for Conservation of Nature. The bird and animal calls are shrill and colorful, absurd and would-be humorful, but for their extinction or, for some, *near* extinction. We see other feet stepping now anxiously at the top of the screen along a red/blue starting line as we hear the jarring military "First Call" sound of the bugle. This blaring call is heard at the racetracks to signal that the race is about to begin. It's a call to arms. And yet a variety of feet, each pair like a new species, seem to be stuck in place, absurdly adorned in sock patterns that mimic nature: fur, tree bark, water, fish scales; all submerged. Their movement is limited, abstracted by the water. They are going nowhere fast.

Nothing escapes the water in this video as our gaze is suddenly met by the sad, large eyes of Ben Franklin on a U.S.$100 bill magnified into oblivion by the water. Water currents and currency, are both forms of power. The currency is submerged under the currents, as water holds the true power to abstract material conditions. Perhaps water *is* the new currency. It holds power. Water is both real and abstract, wordless, a silent killer. *u_n_d_e_r_w_a_t_e_r* explores how water distorts, moving between realism and abstraction. We dip our toes into the water, our feet - so physical and present. It feels good. It's playful. And as it deepens, it disorients and abstracts.

One of the most powerful moments in the video is this obliteration of Ben Franklin as the soundtrack emanates the distorted and blisteringly bittersweet Jimi Hendrix guitar solo of The Star-Spangled Banner. This grieving solo was famously played live in the early morning hours, under dripping wet and rainy conditions at Woodstock in 1969 with only a few viewers still around to hear his cry. It offers the ultimate use of artistic expression as a direct critique of American politics gone wrong. It is no exaggeration to say that Baldino's juxtaposition of the drowning Ben Franklin, abstracted beyond recognition, and the bleak, creatively critical national anthem by Jimi Hendrix is one of the most visually powerful and deeply moving video sequences in recent art history. Money, water, and guitar are fused with the high-pitched distortion of nationalism, like a critical triumvirate. It's sad to love one's country and to fear it's (in) actions.

Following the Ben Franklin/Jimi Hendrix segment, we hear test alarms and cinematic soundtracks that stimulate fear. In one especially frightening section we hear someone struggling with garbled speech underwater while watching circular glimpses of the New York City MTA train numbers and letters colorfully emerge here and there from under the water, suggesting every underground commuter's worst fears, but somehow Baldino does it with a cartoonist's sense of twisted humor. The scene is colorful, Pop-inspired, playful and dark.

As *u_n_d_e_r_w_a_t_e_r* swims toward a climax, it announces bright and agitating bursts of visuals and audio with intermittent and alarming chirps, beeps, and screeches. We hear from the African Penguin, the Northern Royal Albatross, the Saiga Antelope, and the Waved Albatross. They signal their alarms in the background as human feet churn the water in place, making no progress. The wake-up calls from the animals punctuate the abstraction like a mournful yet energetic soundtrack for a somber, submerged ballet. Urgency reaches fever pitch at around the five-minute mark, as *u_n_d_e_r_w_a_t_e_r* turns the dial up to a boil and culminates with a grand finale of fast-paced feet and waves. The whole composition alarms and tatters the nerves, signaling the end. As the video nears conclusion and gallops into a frenzy of sound and image, the familiar theme for *The Lone Ranger* announces that it may be too late for a rescue. We were called to action, decades ago, and yet we still feel around in the same spot. We did not heed the warning. *u_n_d_e_r_w_a_t_e_r*, consistent with Phyllis Baldino's video logic, provides these glimpses, and invites us to feel, see, and hear the absurdity of our in(actions). In this case, we are invited to stick our toes into the water, to see its abstracting power, to feel its reality, to hear its potential, and to act now.

By Lisa Jaye Young

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TESSERACT (45.773704/3.076340)

Julien DUBUC - collectif INVIVO (FRA) | Chapelle de Beaurepaire

Digital installation, visual and sound experience | 2020 | Original creation | World premiere presentation

Conception: **Julien Dubuc** (INVIVO)
Sound and music design: **Grégoire Durrande** (INVIVO)
Lights: **Yan Godat**

Production 2019/2020, with the support of the **SCAN Région Auvergne-Rhône-Alpes funds, CNC-Dicréam, Nouvelle Génération Theater - CDN de Lyon , AADN-LabLab, VIDEOFORMES, Château Éphémère - fabrique sonore et numérique**.

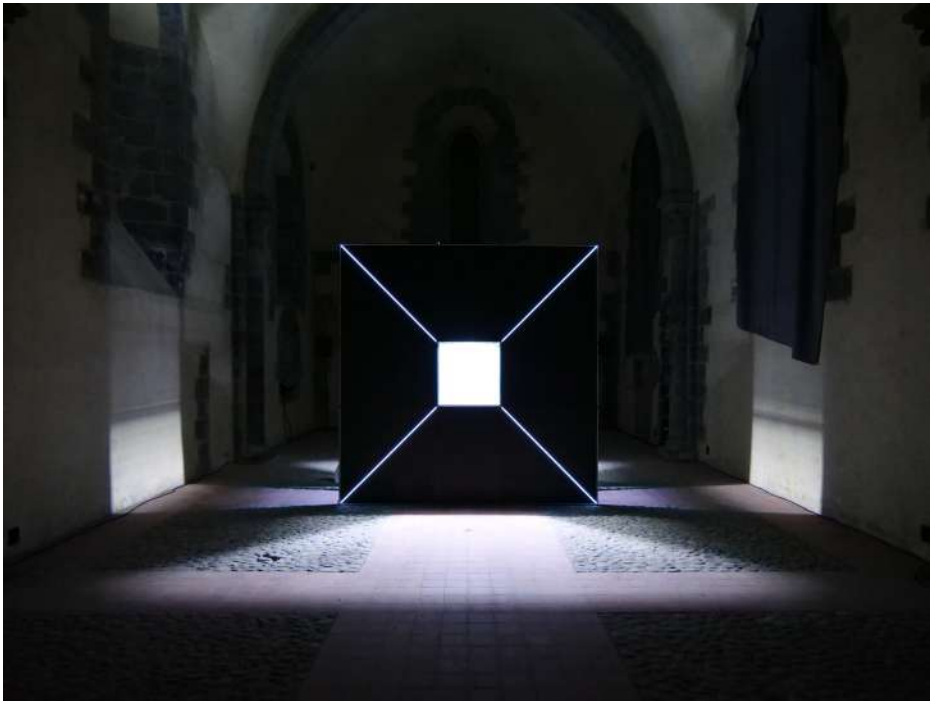
At this very moment, are you inside or outside the world?

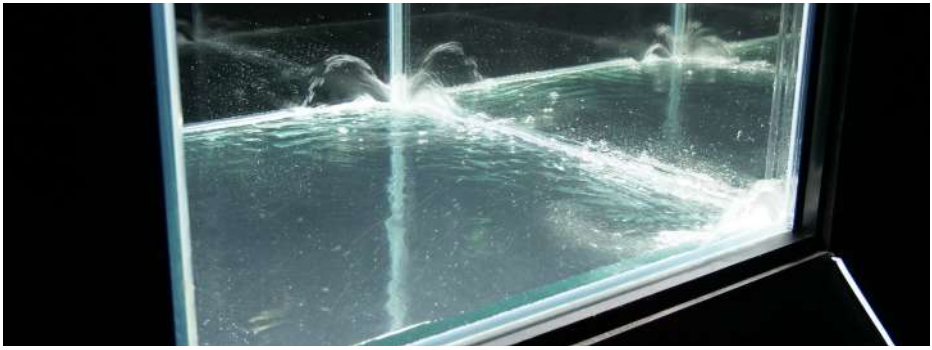
To what extent is the place you are standing in, in movement? Can, what you cannot perceive, continue to evolve?

Tesseract (0.00/0.00) is a visual and sound experience embodying the desire to represent the fourth dimension. Stemming from Marleau-Ponty's works on perception and deliberately inspired by science-fiction, this monolithic installation proposes a dive into a perceptible world; an invitation into Time.

Like a cube is to a square, a tesseract is a geometrical shape representing a cube in four dimensions. It is both container and content. This object is key in the attempt to understand the fourth dimension. This 'simple' form is a magnificent starting point to address this theme and the questions it raises; how does time elapse? At what pace? And to what extent do we understand and control it?

Tesseract (0.00/0.00) combines digital technologies with craftsmanship and mechanics creating an intriguing object in which the spectator is invited to discover in various stages. For the première, thetitle of the show will be Tesseract (45.773704/3.076340), taking into account the GPS coordinates of the actual installation. With this installation, we take an interest in the knowledge science has provided in order to explain the perception of the world around us and its limits. This installation falls within the scope of the art/science vision defined by collectif INVIVO all the while exploring the new forms of mysticism and the beliefs arising from the current limits of scientific knowledge.





SCENIC EXPLORATION COLLECTIVE

The INVIVO collective creates stage works on the frontiers of theater and immersive and digital arts. In the development of their dramaturgy, technologies are at the heart of the talk and the fiction as much as they are used as scenic writing tools. The themes of dreams, sleep, the limit between real world, virtual and dreamlike, are all topics that cross their research.

https://www.collectifinvivo.com/

Video Portrait:

https://youtu.be/fdyCd5jkEkk

JULIEN DUBUC / Cofounder and coordinator of collectif iNVIVO, Julien Dubuc works along the front-lines of video, lighting, set design, digital arts and virtual reality. In 2011, Julien graduated from ENSATT (Ecole Nationale Supérieure des Arts et Techniques du Théâtre) in Lyon. Through his work with INVIVO, he explores and creates hybrid forms where theatre, immersive art and technology intertwine.

In performing arts, Julien has worked in both lighting and video design with artists such as Vincent Delerm, Carole Thibaut, Jean-Claude Cotillard, Bertrand Bossard and Matthias Langhoff. Since 2011 he has been collaborating with Aurélie Van Den Daele and the Deug Doen Group, designing both lighting, video and co-signing the set design on their productions.

Concurrently with INVIVO, Julien extends his work by creating video objects including (ailleurs) 00 and a 7 minute video entitled *MAD*. In June 2017, he develops his first digital installation in situ entitled Hado for the 8th Edition of Chemins d'Art en Armagnac Festival. In line with this installation, Julien continues to explore the relationship between science and the popular imaginations and how the limits of science create or generate different forms of beliefs.


REMAINING CONNECTION TIME >> 00:00
NEXT CONNECTION >> 04:50
GPS POSITION >> 45.773704 / 3.076340



FRAMES

Nicolas CLAUSS (FRA) | Salle Gilbert-Gaillard

Video/Sound installation, 12 wooden boxes, 8 screens, 9 computers, programming, sound| 2018

Co-production 2018 **Les Quinconces – L'Espal, scène nationale Le Mans** – with the support of **DICAM (DRAC Pays de la Loire)**

Frames, polysemous term which means both «frames», «images» of a filmed sequence or «silhouette», is a video work presenting individuals curled up and constrained by the size of the boxes within which they evolve. The boxes, eight boxes of wood assembled vertically and horizontally to form a pyramid, contain a body, at the same time isolated and connected to others by its condition. Taken individually the body interprets its own score of gestures, considered within a set, it participates in a kind of choreographed piece.

Nicolas Clauss films inhabitants of Le Mans, in the dress code of their choice. They are neither professionals of the dance nor the theater. The artist concentrates all his attention on the movements produced, not defined beforehand, although oriented by confinement. If they are to be executed as naturally as possible in a somewhat exceptional situation, it is a posteriori that the artifice intervenes, based on experiments on the filmed image.

Movements of the body, now reified, are diverted and manipulated to be slowed or split, then repeated: oscillatory movement of an arm, a foot, a pelvis, from left to right, from right to left. Elbow-hand-hand-elbow, foot, foot, foot, body abuts, insists, starts again. As if connected to invisible electrodes that would send electrical stimulations, the limbs perform jolts. The result is a feeling of strangeness that sound creation, produced synchronously played, reinforces.

To move in a box, what for? *Frames* becomes a new projection of the interrogations that Nicolas Clauss has been going through for many years to believe his training in social psychology and his previous achievements. In what ways does our individuality express itself? How is our behavior influenced by the group? What are the human interactions at stake? What behaviors do they generate? Sometimes the matrix (the group, the box, etc.) envelops, sometimes it absorbs.



The corpus of works by the artist is nourished and enriched by recurrence. From a constituted group, the artist extracts a body and by different processes, manipulates it, breaks it down, accentuates, emphasizes or repeats its actions, to give it a new state. The image is stretched, dilated, the camera zooms and unzooms, the bodies operate vibratory movements, the gaze the objective (and by the rebound effect, the observer). Body of the individual and social body. Choral bodies. The crowd is abstracted, the being, in its singularity, becomes subject of representation.

Painter repented, Nicolas Clauss attaches to the composition. *Frames* (the periphery of the boxes) line each of the moving «portraits» or the empty boxes. The frame signifies the limit and isolates the subject from any temporal and environmental context; it marks a break, denies off-camera, and is a metaphor for social and behavioral patterns. The whole forms a polyptych which is observed at a distance, in its totality, and in sequences, by fixing the attention on a particular screen.

If *Frames* writing is precise, the implementation protocol set and digital tools perfectly mastered, once started the installation responds to a random program generating infinite combinations. Random mode is considered both as a work tool and as a formal language. It engages no narration and allows a permanent renewal of what is played, without beginning or end. Open, constantly renewed, *Frames* let the unexpected through.»

By C.H.

Translated from French by Kevin Metz

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FRAMES

Jean-Paul MANGANARO

Frames. How to define this word? Perhaps prefer enclosures rather than encasement, one does not exclude the other, since, after all, each enclosure is encased here. This semantic elaboration is necessary if one wants to grasp the multiplicity of metonymies that Nicolas Clauss develops. Strongly framed rectangles which stand in a pyramidal alignment. Each box, whether horizontal or vertical, contains a body, yes, a living body that, through gestures and sometimes through sounds, mimics movements, all of them suspended from the possibility or impossibility of turning into action. Unless the act is precisely that, i.e., the «random» search for fulfillment that is traced out through his attempts, his fumbling. For the bodies thus «put in a box» feel things out: and not only with their fingers and hands, but with the more or less pointed parts that they are composed of: knees, heads, shoulders, back, the only part that remains soft and soundproof being the buttocks. Would their teeth chatter? It's not sure. The image of this body does not quite seem to be subject to constraint, despite the narrowness of the container. The first sensation that emerges from this vision is that of a matrix function of the box, like a mother's womb waiting to give birth. The body inside would thus be that of someone who has yet to be born and mimics gesticulations that, through successive fumbling, try to grasp a space of equilibrium or try to code sensations, as if to calculate living space. But at the other end of figurative perception, it could also look like tomb niches where bodies move in vain to get out of them – as a paraphrase to the dead-end cave of Kierkegaard. It is then between these two legible lines that an autonomous figuration develops which is the very figuration of life, from one end to the other enclosed, trapped in a space which, despite everything, is only bearable through difficulties. Magnificent bas-relief of a Roman sarcophagus. And yet there is something viscerally joyful in these Frames: this is due to the invasive clarity of the scene as a whole, to the meticulously calibrated acting of the different actors - they can only make very brief gestures and journeys, like small disconnected and aimless steps of which they know nothing, except groping around like a possible gathering of knowledge to be redeployed god knows when and where. Finally, it is due to the musical expression that accompanies each gesture, each attempt: unless it is the gestures and attempts that randomly provoke the rhythms, like so many heartbeats.

By Jean-Paul Manganaro

Translated from French by Kevin Metz

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ENDLESS **LANDSCAPES**

Nicolas CLAUSS (FRA) | Salle Gilbert-Gaillard

Generative videographies, ongoing series, 1 monitor, 1 computer, 1 program per room | 2020 | Original creation | World premiere presentation



Endless Landscapes is a series of videos that usually feature groups of people, crowds, scenes of daily life filmed in the public space. In these videos, a very short moment, from one to four seconds, is explored in time and space. The video becomes a moving landscape, without beginning or end, where temporality is dilated, where the filmed image strays from its original direction to venture towards other possibilities. The exploration of the image based on algorithmic chance gives a new meaning, a new status to what has been filmed.

This work is situated between photography, moving image, documentary, visual arts, visual anthropology perhaps, and undoubtedly choreographic arts.

VIDEO EXTRACTS:
https://vimeo.com/showcase/5558578





At the end of the 80's, **Nicolas Clauss** started painting as a self-taught artist while studying social psychology. He regularly exhibits a painting made of superimpositions of materials, photographs, texts and objects. In 1999, after 6 years spent between India, Seoul and Sydney and the first attempts at immersive installations (slide projection, super 8, sounds, objects), he sensed that computer technology could offer new perspectives and enrolled in «Arts and Image Technologies» with Edmond Couchot (Paris 8). In 2001, he created the site flyingpuppet.com where about sixty interactive «dreamlike» psychoanalytical paintings will be exhibited (2001/2009). The online work, which meets with a very large audience, is the subject of numerous writings, articles, dissertations, university theses and has received a dozen international prizes. For these and other works, he collaborates with musicians, engineers or choreographers... for example *Somnambules* (2003), a set of 12 interactive, choreographic and musical tableaux, or *Les Portes* (2006) with J.-J. Birgé at the Espace Paul Ricard. Gradually, the artist abandoned interactive forms to concentrate on generative pieces around the human figure, taking the filmed image and its modes of deployment in time and space as a field of experimentation. In 2011 he creates *Terres arbitraires*, an installation for 300 portraits and 30 screens that will be extended to the theatre with *Illumination(s)* by Ahmed Madani. In 2012 he creates the piece *Fez*, which inaugurates the cycle of random videographies. In 2014 the series of portraits in movement, *Endless portraits* (exhibited at the CENTQUATRE-Paris), begins, taking as its model not only unknown people but also personalities such as Philippe Katerine, Maguy Marin, Mohamed El Khatib and François Tanguy. This will be followed by *Agora(s)* (2015), *Les Traversants* (2017) and *Frames* (2018).

http://www.nicolasclauss.com/

Video Portrait:

https://youtu.be/UqtH_2BsknM

Translated from French by Kevin Metz

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ELLIPSES

Nicolas TOURTE (FRA) | Salle Gilbert-Gaillard

Video sound mechanism, wood, metal, 1080p video projection | 2020 | Original creation | World premiere presentation

Co-production **VIDEO**FORMES and the **Route des Villes d'Eaux du Massif Central** as part of *Voyages artistiques* with the **Accros du Peignoir**, with the support of the **Ville de Vichy** and **Compagnie de Vichy**, the **Auvergne-Rhône-Alpes Region** and the **Agence Nationale de la Cohésion des Territoires**, Commissariat du Massif central.

This work will also be presented at the Hall des anciens Thermes des Dômes de Vichy from13 April to 3 May 2020.

Beyond the symbolic evocation of the infinite, it is a question of consciousness, of meditation, of increasing the possibility of time passing in a different way. It is an invitation to put our vision of the world into perspective, without trying to play down the emerging rigidity, in which life evolves and to which it seems to adapt.

Taking a step back or approaching, a journey of thought beyond the visible and immaterial circles in which we are supposed to gather, without any real possibility of evolving.

Almost everything begins with the dilettante and extensive analysis of the terrain in which I move about. During my travels, in the forests of the world, around my cup of tea sitting on my desk, above a friend's microwave oven where some forgotten fruit is rotting, between the two parts of a door hinge where the grease oozes, I collect anecdotes, still and moving images.

Some of these performances are impulsive notes, undisclosed ready-mades, ideas that I hasten to immortalize in order to move on to others. The rest lies dormant, waiting, in what could be a breeding ground, a bank of food and visual resources that will bear its fruit in the infra-mince of a chance encounter.

I extract fragments from it, which enhance an already rich digital patchwork. This helps me to apprehend the imaginations contained in the worlds I am confronted with. It allows me to question an element as simple as a



spoon: why this shape rather than another, its specificity, its role...

This innocent and serious way of presenting things often slides into irony. I think of the cycles of invisible mechanisms that govern our lives, and it makes me smile while filling me with dread. I like to point things out, to reveal a detail that we habitually pass by again and again without looking back, giving it a new status, which perhaps has already stimulated the collective unconscious. We will then say to ourselves, when looking at the result, "but of course!".

Whether they belong to our common visual culture or are part of the places the human eye neglects, all these things to explore are for me an opportunity to expose and rediscover a structure, to popularize an ecological niche, to draw attention to small landslides in the domestic space. I note and dissect the aberrations of the places I transfigure. These details, these fragments, which I try in some way to update, often appear, in spite of myself, in the form of «micro-landscapes» in which scale and values mutate. Earth science guides me in my plastic art research, not that I improvise as a scientist; I just enjoy extracting certain ideas and developments to emulsify in my production.

Par Nicolas Tourte
Translated from French by Kevin Metz
© Turbulences Vidéo #107

Nicolas Tourte was born in Charleville-Mézières, he lives in Lille and works everywhere. He is represented by the Laure Roynette/Paris gallery.

Video Portrait:
https://youtu.be/FrtTqKJ1Vs8



LE CRI VR

Sandra PAUGAM & Charles AYATS (FRA) | Salle Gilbert-Gaillard

Installation en Réalité Virtuelle, expérience interactive, avec les voix de Paul Hamy & Anna Flori Lamour | 2019 | 15'

Produced by **Fabienne Servan Schreiber** & **David Bigiaoui**
Sound design & music by **Franck Weber**
Sound studio **TAPE**, Post-production 360° version **Black Euphoria**

A co-production **Cinétévé Expérience** & **ARTE France**, in partnership with **BackLight Studio.**
With the support of the **Cinema and Animated image National Center** and the help from the **Provence-Alpes-Côte d'Azur Regional Council**

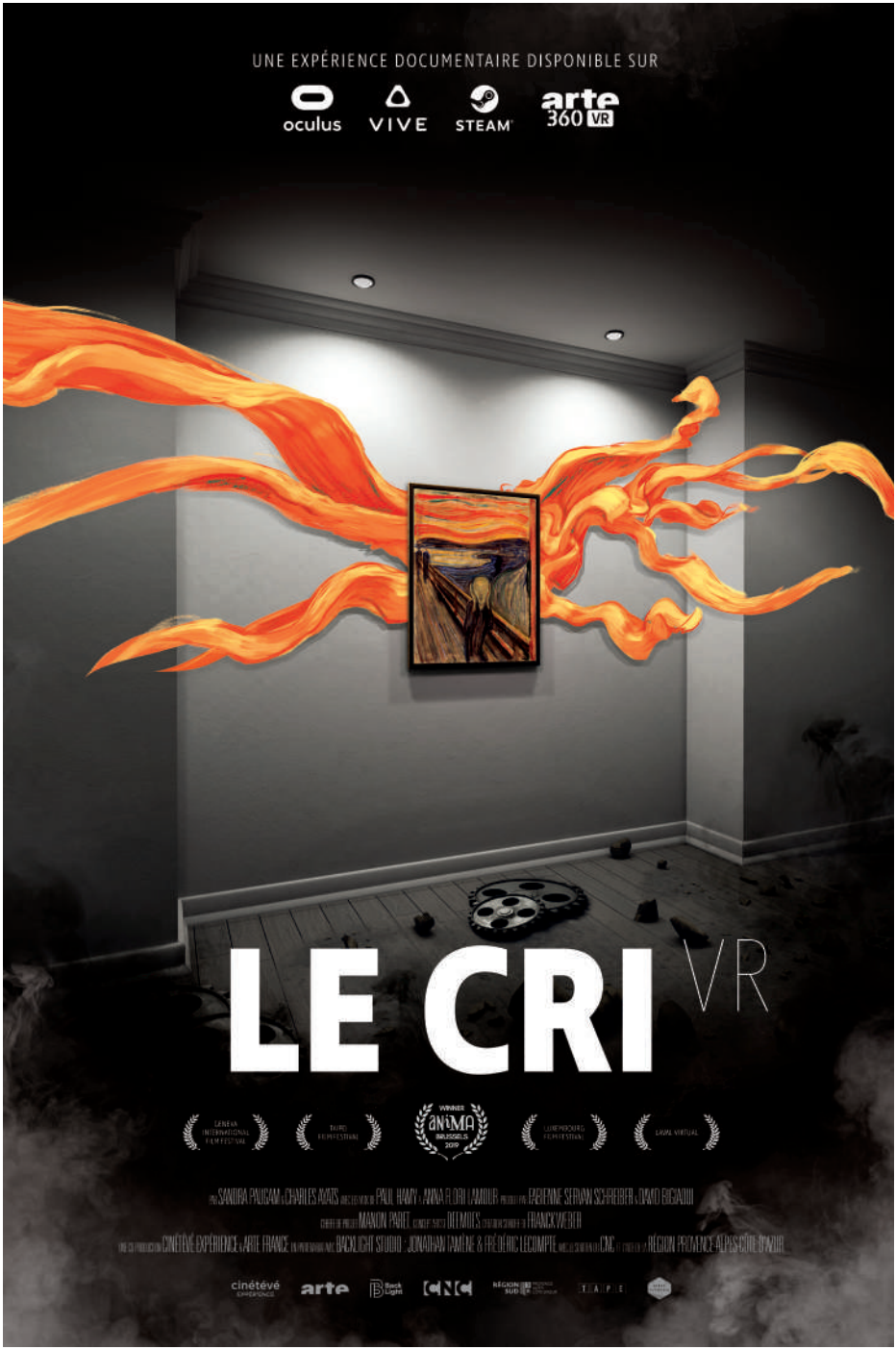
Winner at **Anima Bruxelles**, selected at the Mostra de Venise, Annecy International Animated Film Festival, Luxembourg Film Festival, GIFF, Laval Virtual, Taipei Film Festival.

The most famous of paintings unleashes its demons

Edvard Munch's ***The Scream*** *is* omnipresent. The famous face distorted by terror has fired our imaginations so greatly that it has become the universal symbol of dread. Are you ready to unleash the secrets of the most famous « scream » in art history?

Alone in an empty museum, you find yourself face to face with the painting. Do you dare touch it? Take care: demons and phantoms will spring from the canvas and drag you into the depths of the artist's tortured mind.

Based on the painting, *The Scream VR* carries the user away to explore the painter's obsessions and work. This interactive and sensory virtual-reality experience unfolds in three chapters, presenting a unique interpretation of the Expressionist masterpiece.


UNE EXPÉRIENCE DOCUMENTAIRE DISPONIBLE SUR
oculus
VIVE
STEAM
arte 360 VR
LE CRI VR
WINNER
ANIMA
BRUSSELS
2019
cinétévé
arte
Black Light
RÉGION SUD



Sandra Paugam was born in Paris in 1972. She takes part in numerous documentaries on art and culture, first as an assistant director. From 1996, she perfected her experience by editing some fifty documentaries. Since 2009, she has turned to filmmaking.

She is notably the author of several art films in partnership with the Musée d'Orsay and the RMN, including Cocottes et courtesisanes recently, for which she won the prize for best documentary film at FIFA in Montreal in 2016. also among his films *Degas and the body laid bare*, but also *A dive into the history of the Grand Palais*, or the portrait of *Paul Durand-Ruel*, the merchant of the Impressionists.

Video Portrait:
https://youtu.be/AdzbsxvlyMo

Charles Ayats graduated from Goblins School in Interactive Digital Experience. Author and designer, he designs interactive and participative experiences *(Phi, Tati Express, Pas si Bêtes les Animaux)* often enriched with game mechanics to facilitate the transmission of knowledge, like *Type: Rider*, playful triptych on the history of typography, co-produced in 2013. Passionate about virtual reality, he continues his work of creation between story and play *(Sens VR, 7 Lives, Paris 2050)*. He works as much as possible on mediation projects, meaningful, innovative and committed.

http://charlesayats.fr/



RÊVER **L'OBSCUR**

Pascal LIÈVRE (FRA) | Hôtel Artyster

Video installation | 2015-2020 | 9h | Original creation | World premiere presentation

For the exhibition of the video Dreaming the dark at VIDEOFORMES 2020 in Clermont Ferrand, the artist will premiere the final version.

Started in 2015, the version presented at the Espace Croisé in Roubaix pays tribute to 100 cisgender women born in the 20th century, militants and/or theoreticians born in more than 50 different countries. In the final version, they are more than 200 cisgender, transgender and intersex activists women and men or feminist theoreticians. The presentation of the video is multiple, fragmented on several screens or projected entirely on one single screen, with a video projector, on monitors or on the Internet, in public spaces or private places, the video experiments the places and offers great possibilities of exposure.

The title *Dreaming of the Dark* is borrowed from Starhawk's book, subtitled: *Dreaming of the Dark Women, Magic and Politics*

«I chose to honor one hundred feminist women of the twentieth century, by writing their names consecutively, in black glitter. Thus a woman's name appears and then immediately disappears in an inexorable covering, giving way to the following name. It is an uninterrupted chain in order to make up for the oblivion of their claims, their struggles and ultimately their lives.»

Pascal Lièvre 2016, Roubaix

http://lievre.fr/

Video Portrait:

https://youtu.be/ihqBWOySAWQ


REVER
L'OBSCUR



DESCENDANCE

Anne-Sophie EMARD (FRA) | Galerie Claire GASTAUD

Video installation, 4K screen | 2015

Anne Sophie Emard universe sends us back to the cinematographic picture. *Descendance* is a multimedia work dating of 2016. This creation is silent. Eight movies with a total duration of 23 minutes are linked, each movie is a composition: - One fixed plan, one landscape filmed by a cinema camera. - Inlays, extracts from other movies. This work is about characters details, more often female icons, whose identification can be guessed without being convinced. This association of image from two different universe, varying by their time treatment and texture, are linked together thanks to colour retouching. It offers us to see a new moving picture without roots, that we must take time to contemplate and revel by linking it with our own history. Two radically different contents reunited under a common content as same as geological strata that tangle to form a single block.

Each of this picture offers an imbrication, patchworks of many origins (geographic, cinematographic, personal), so much that it is no longer possible to objectively describes images that are under our eyes. Landscapes becomes characters, and each has the name of one movie characters. Every represented humans' figures, are bodies and voices pieces scattered in the space as same as an unfinished puzzle.

Anne-Sophie Emard

Galerie Claire Gastaud
contemporary art





LES **GRAINES**

Anne Marie ROGNON (FRA) | Galerie Louis GENDRE

Video installation | 2019

Anne Marie Rognon's videos are animated paintings. Her exuberant imagination and the naturalness with which she approaches her subjects give her words the meaning that everyone wants to give them, because nothing ever corresponds to our codes.

GALERIE
LOUIS GENDRE

Graduated from the Clermont-Ferrand Art School in 1999, this artist creates paintings, installations and videos. The starting point of his work is everyday life, reality, a certain reality, communication between people, and a round trip between reality and imagination. The painting leaves its frame, it comes to take place in the space playing with the colors and the objects which it integrates into these installations of variable amplitudes: miniatures which come to nest mainly in the angles and more important installations. The narration is always present, offbeat. Anne Marie's voice in the video images tells of everyday life and situations that flirt with the absurd.

http://www.annemarierognon.com/
Video Portrait:
https://youtu.be/rR9fdMUeY7U

Translated from Frecnh by Kevin Metz

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FLEETING **DOORS** «LOVERS»

LE SONNEUR (FRA) | Galerie Louis GENDRE

Video installation | 2018

All along his urban walks, Le Sonneur sticks some bells at the doors of the unknown, some small red bells that bear intimate or unexpected names like *My Love*, *Her*, *Bunny* or *My Heroine*. He also slips some anonymous love letters under your doors and into your mailboxes. On the pavements, he abandons some keys to the names of imaginary lovers. Le Sonneur also hijacks the door hangers of the hotels and hangs them at the doors of your apartments or rooms, replacing the usual «Do not disturb» or «Make up the room» by calls for help or heartcries like «Save Me», «Kiss Me» or «Fuck Me». With his drawings in red and black, Le Sonneur slips his indiscreet eye into the keyholes. He opens unexpected doors and reveals in a game of Chinese shadows some other lives, some other stolen moments. He also projects his video scenes in the streets, on virgin and dirty walls. It brings out imaginary doors and windows in the cities with its *Fleeting Doors*. These are ephemeral passages to the intimate, which open and close to reveal fragments of lives of unknowns, to make appear characters appealing to passersby. Le Sonneur also sets in the street metal plaques engraved with a «MON AMOUR», a «MY LOVE, 4th floor left, By appointment» and a phone number that you may be tempted to call.

More than the city itself, those who live there are the real subject of the work of Le Sonneur. With his installations, his photographs, his videos or his drawings, he questions our urban condition and the place of the individual in the city. Between poetry and irony, romanticism and blackness, he questions our relationships with others. He plays on the doorsteps, these fine limits between the city and the intimate, between each and everyone. His works tell us about alienation and freedom, anonymity and solitude, hope and intimacy. Over time, Le Sonneur tells us about his cities, lived or fantasized, some cities which are populated by strangers and loving love stories, some cities where each door hides its own secrets. And Le Sonneur reveals these secrets to us, by turning away the banal and the everyday life gesture. With a simple bell, through a keyhole, with some



little things, in a minimal and singular style, he tells us his stories, he lets us imagine them.

The Sonneur is a Parisian artist. Mixing street art and contemporary art, he likes to turn the banal into poetry. He uses different artistic techniques such as installation, photography, drawing, stencil, video or sculpture. His works can be seen in the streets and galleries, in Paris, in France and also abroad (Japan, Germany, Australia, Dubai) since 2015.

https://lesonneurfr.wordpress.com/
Video Portrait:
https://youtu.be/N78k9HcP0-g

GALERIE
LOUIS GENDRE

VIDEO **ART** ACADEMY

SCHOOL EXHIBITIONS | Galerie DOLET

VIDEOFORMES **2020** and the **CROUS higher education social & cultural service of Clermont-Ferrand** present art videos produced within the framework of educational or training institutions and Fine Arts Academies.

Since 2014, in order to enhance the creations produced in higher education establishments (art schools, universities, etc.), **VIDEO**FORMES invites teachers and their students to have a professional experience in an international event and to confront other moving image cultures. The 2020 selection presents works from 3 schools.



Dreamland © Yu Yingmi

1 - ÉCOLE SUPÉRIEURE D'ART DE LORRAINE - SITE METZ (FRA)

The École supérieure d'art de Lorraine, ÉSAL, a public establishment for cultural cooperation, was born from the merger of the École de l'Image d'Épinal and the École supérieure d'art de Metz Métropole in January 2011. In 2014, the EPCC ÉSAL became part of the Cefedem de Lorraine, a training centre for teachers of dance and music. ÉSAL is one of three public establishments under the pedagogical supervision of the Ministry of Culture, which at the national level offer multidisciplinary training in the plastic and performing arts.

ÉSAL's Metz site is structured around workshops, laboratories and research centres on interactivity, spatialization, photography and video. The higher arts education establishment awards national diplomas in Expression Design, Art and Communication.

The establishment of higher artistic education delivers national diplomas: the National Diploma of Art, DNA, in three options Design of Expression, Art and Communication, three diplomas entitled to the degree of Bachelor; the Higher National Diploma of Plastic Expression, DNSEP, in options Art and Communication, two diplomas entitled to the degree of Master. The music and dance department awards a DE, State Diploma, one in music, one in dance.

http://esalorraine.fr/

Film Essay Workshop
2nd year option ART - ÉSAL Metz 2018-2019
Teacher: **Pierre Villemin**

From personal archives or from recovery, students develop filmic narrative processes, asserting their unique point of view as well as their aptitude for visual and sound experimentation.



ÉCOLE SUPÉRIEURE D'ART DE LORRAINE - SITE METZ (FRA) - VIDEO SELECTION:



J'ai pleuré
Loup Delrue | ÉSAL Metz | 2018-2019 | 2'30
A return to Vietnam, the meeting of the adopted son with his adoptive mother.



Bleu
Guillaume de Joux | ÉSAL Metz | 2019 | 9'30
Investigation of an ancestor, a young man in the French Navy, during the Second World War.



Travel with gran Pa
Kim Hyo Jeong | ÉSAL Metz | 2019 | 5'
The metro becomes a time machine, with memories of «Gran Pa».



La mer
Somi Han | ÉSAL Metz | 2019 | 4'57
Memories of the sea.

2 - THE SCHOOL OF TRANSMEDIA OF GUANGZHOU (CHN)

With the advent of the global information age, the discipline continues to develop and innovate. The great vision of «art» has gradually turned to a comprehensive, experimental one that is multi-levelled, interdisciplinary, and multi-disciplinary. In the context of the new era, the School of Transmedia, has been created in the Guangzhou Academy of Fine Arts, is a cluster of disciplines with the spirit of the times. It also represents the training model for the future development of professional education led by the Guangzhou Academy of Fine Arts in response to the development of global visual culture and the increasing social needs of creative culture. It is a new academic step taken forward and further promotes the development of emerging art and creative media.

The School of TransMedia is built for future art development. It was formed in 2018 as the optimized combination of the Department of Experimental Art, the Department of Theatre, Film and Art, and the Department of Photography and Digital Arts. Among them, the predecessor of the School of Transmedia, the Department of Experimental Art, was established in 2011. It is the second to establish this major in China after the School of Experimental Art of the Central Academy of Fine Arts, and the only department in the six provinces of South China to recruit students for the major of experimental arts. The School of Transmedia is born to the development of the times and the growth of experimental art education in the Guangzhou Academy of Fine Arts. It is a high-end educational platform for communication between the art world and the industry, upholding the principle of "based on the present, experimental innovation, integration of public knowledge, and application of cutting-edge technology". The concept is to cultivate "director-type" high-level artistic talents and cultural creative talents in the art field.

Vision and Purpose:

The School aims to promote the development of collaborative innovation and interdisciplinary research in art and cross-disciplinary practice, to advocate «art into social life», «do useful art», and to integrate the creativity of new art into social development and national construction so that it can become a positive energy to promote social progress and cultural development. In terms of the pedagogy content, it comprehensively optimizes the teaching mode of emerging visual arts education, paying attention to the triple combination of science and technology, humanities and nature as well as the multiple dialogues between tradition and the present. With the focus on developing students' three abilities: creative thinking skills, ability to integrate public knowledge, and cross-disciplinary teamwork, it is also concentrated on cultivating students' judgments and responses to new ideas and technologies, as well as the ability to solve problems creatively. It not only trains students to master the technology of

emerging media, but also trains students to constantly promote rational thinking in art practice, achieve balanced development in practical creation and abstract analysis, and adapt to society extensively, thus to achieve a kind of «continuous growth in self-learning and problem-exploring in communication with various disciplines.»

Faculty:

The faculty of the School of Transmedia boasts interdisciplinary, high-educational talents from emerging interdisciplinary subjects from international universities. The echelon construction is clear, reasonable and dynamic. There are 34 full-time teachers and 52% of teachers with doctoral degrees. Many of them have overseas study and work background. Currently, there are 3 professors, 13 associate professors and 18 lecturers. It is a high-quality faculty with strong teaching and research strengths, strategic vision, innovative ability as well as appropriate and scientific structures of knowledge, age, and educational background.

Cooperation Platform:

In order to strengthen cooperation and exchanges with international art academies, and build an international collaborative education platform, the School of Transmedia has established sound relationship and exchanges with 13 international art colleges in the United Kingdom, France, Germany, the Netherlands, Belgium, the United States, South Korea and other countries, engaging 65 international exchange students, and has completed more than 100 high-quality international workshops and academic lectures, forums and exhibitions. It has also cooperated with many art institutions and social enterprises such as Xiong'an New Area, Huawei Technologies, Dehua Ceramics, Guangdong Art Museum to establish educational practice bases and expand the "Second Classroom" for the industry, in order to build a social practice platform for students, which seamlessly linked the school and the society and through which effectively professional artistic innovation power is delivered to the society.

Student work:

The School of Transmedia attaches great importance to the improvement of students' innovative ability. Over the past five years, students have participated in 11 innovation and entrepreneurship training programs, including 3 at the national level and 6 at the provincial level. The students' social work ability reflects the progressive teaching ideas of our institute, which not only receives the general attention of domestic and foreign peer colleges and universities as well as related departments, but also is widely recognized in the emerging enterprise platforms and organizations in the industry.

College leaders:

Dean: **FENG Feng** | Party branch secretary and deputy dean: **LAO Yexin** | Full-time vice secretary: **MA Li** | Deputy dean: **LIU Qingyuan**

www.gzarts.edu.cn/English/About_GAFA/Introduction.htm



TRANSMEDIA SCHOOL OF GUANGZHOU (CHN) - VIDEO SELECTION:



If I were a Dasha villager (#1, #2, #3 et #4)
Qiu Qianwen | EBA Guangzhou | 2015 | 0'20 x4
4 videos from a series in which I pretend to be a village girl from Dasha busy with various household chores.



Habitat
Chen Chengfeng | EBA Guangzhou | 2018 | 5'18
Through the animal habitat, a research on human living space, images to reveal the reality of human development using surrealistic techniques.



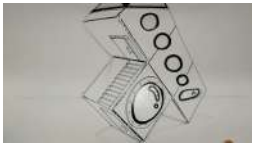
Hello
Shi Weina | EBA Guangzhou | 2016 | 2'59
A greeting from the past.



ANOTHER « HIM »
Xie Zigeng | EBA Guangzhou | 2020 | 7'03
He's me, and others too.



Dreamland
Yu Yingmin | EBA Guangzhou | 2019 | 15'29
Fei is my dead cousin, I try to prove that he is still «alive» by retracing his life.



Water Construction
Wangze | EBA Guangzhou | 2017 | 2'19
There's a pond in front of my house. It would be interesting if there was a special building in the middle.

3 - MONT COTTON SCHOOL (FRA/SWE)

The Mont Cotton School is an art school, an extension of the **Åredalens Folkhögskola**, located in Jämtland, Sweden. It is located in Bagnols-sur-Cèze, in the Gard region of France, and for almost ten years has welcomed between 15 and 18 Swedish students per year, for one year of art and French classes. The school is free of charge, it does not award a diploma but a certificate at the end of the year and is accessible to all, without an age limit nor any study prerequisites.

The students live in dormitories, in a self-managed format.

Classes are taught by two permanent teachers and guest artists.

The videos presented by Mont Cotton were made in the framework of a workshop directed by **Anders Weberg**, an artist who has exhibited several times at **VIDEO**FORMES and who is invited each year to teach at the school. This year's workshop was about giving a vision of Bagnols-sur-Cèze, as the students discovered their new living environment.

www.ecoledemontcotton.eu

Translated from Frecnh by Kevin Metz

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ÉCOLE DE MONT COTTON (FRA/SWE) - VIDEO SELECTION:



Där du är som ensammast
E. Reischl | École de Mont Cotton | 2019 | 2'55
It's easy to change its outward appearance, but what really changes?



Pourquoi ici ?
Ylva Holmberg | École de Mont Cotton | 2019 | 1'07
Personal reflection on a place (Bagnols-sur-Cèze) in my life.



Anna-Clara
Anna-Clara Leo | École de Mont Cotton | 2019-2020 | 0'56
At times my stuttering prevented me from pronouncing my own name. Often I greeted by saying «Clara», although «Anna-Clara» is important for my identity.



Lièvre
Anna-Clara Leo | École de Mont Cotton | 2019-2020 | 0'20
Last night I gave birth to a hare. I didn't know it, but for 42 days something had been growing in my body. Suddenly I found myself in labour and I didn't understand anything. So I had a levraut near my breast. It was sentimental. Just when I had started to love my baby, he disappeared, already big enough to fend for himself. I was left alone, desperate and abandoned.



Sans titre
Anna-Clara Leo | École de Mont Cotton | 2019-2020 | 1'09
I'd come, I'd cut back, I'd work.



Le pique-nique de monsieur Montgomery
Anna-Clara Leo | École de Mont Cotton | 2019-2020 | 0'41
A picnic like Mr. Montgomery, whose name is on the trunk, would have liked it.

YOUTH **VIDEO** INSTALLATIONS

GROUP EXHIBITION | Centre Camille Claudel

Four schools and a youth workshop participated in the academy:

Collège Pierre Galery, Massiac (15) ; Collège « Les Chenevières », Jaligny-sur-Besbre (03) ; Lycée Jean Zay, Thiers (63) ; Collège Saint-Marie, Riom (63) and Ste-Marie Youth Workshop.

A support system is offered to participating teachers. It provides artistic interventions carried out this year by: Christophe Bedrossian, Jeremy Tate, Amélie Sounalet, Arnaud Simetierre, Mathieu Sabatier.



L1FE' s @ GLitcH
Lycée Jean Zay, Thiers (63)

This installation, whose title is borrowed from the participatory exhibition held in 2014 at the Tate Britain, is the result of a humble collective exploration into the world of digital error. Thanks to the misuse of word processing, sound or even video game software, the project participants were able to grasp different types of digital language such as binary, hexadecimal or ASCII in order to create voluntary «bugs» more or less mastered. These data-twisting exercises (Databending being the official name of the technique used) led to the emergence of two original works. The first entitled «mUG$H0Ts» is a series of student portraits based on the model of the forensic photo ID. The hacker apprentices blurred their faces using a hexadecimal editor and their names were transposed into binary language. The installation «LEt's PL4Y LIM3RIck» is located at the crossroads between Machinima and Glitch-Art. The students formed small groups around a video game which they manipulated with the help of data corruption software. Each game thus altered is accompanied by a limerick, a short poem written in the language of Shakespeare, whose absurd humour and irreverence ideally accompanies the joyously chaotic flow of images.

Project Managers: **Sabine GUILHOT** & **Valérie AUGET**

Artist: **Jeremy TATE**

Participating students: Classe de STI2D1. **Amélia BLANC, Timothé CHABERT, Éva CHARPILLE, Lucas CHEVALIER, Mathys DE BRITO, Marine DESFRETIERE, Arthur FAURE, Alexandre FERRIER, Enzo LAGNEAU, Fabien LANDON, Nicolas LEMAITRE, Nicolas LHOSTE, Yoan MARTINET, Florian MARY , Nathanaël MASSÉ, Charly RIGAUD, Ivi RIOU, Rémi RIVET, Mathis VERDIER, Terry YANG**.



Voies
Collège « Les Chenevières », Jaligny-sur-Besbre (03)

The ninth-grade students expressed, through a conversation between talking objects, an opinion on a topic conducive to debate such as empathy, jealousy or stress. Themes were chosen because they directly affect them, because they concern them. Talking about one's convictions, feelings and making oneself understood is sometimes difficult. By personifying an object belonging to them, they have created a certain distance, have spoken up by giving it to this character. They have expressed their opinion or a view, building a dialogue to make the issue come alive and not to give right or wrong to a bias. The simple realization in animated images allowed the pupils to create these six playlets themselves and brings lightness to the themes which do not lack depth.

Project Manager: **Priscille POYET**

Artist: **Amélie SOUNALET**

Participating students: **Maïlys BALHI-BILLARD, Marine GRAIN, Clara CHAMBON, Julien GRAS, Emma CHAMPIN, Romane JEANNIN, Maxime CHAMPIN, Joshua KOCH-GIRODON, Luc CHATARD, Théo KURTZ, Louna CHIC, Ambre LAFAYE, Océane CLAITTE, Camille PEJOUX, Amélie DAGAIN, Sebastian PRZYCHODZEN, Midory DEBATISSE, Maxence SIMON, Sacha FANTIN, Eloïse THION, Hugo FOURNIER, Lucie TOURNU, Alice GONCALVES**.



Harcèlement... Art seulement...
Collège Pierre Galery, Massiac (15)

The faces of the students filmed in close-up are projected on 2 or 3 silhouettes, and a sound device diffuses the sound of their voices: «when I hear these words...» short texts that the students have written on the theme of harassment in the school environment, expressions of emotions and feelings that echo their bodily manifestations and the images that came to their minds when the words came to strike them.

Project Manager: **Stéphanie BEURRIER, Professeure de Français, Sandrine BOUCHARINC, professeure d'Arts Plastiques, et M. Pic, professeur d'EPS.**

Artist: **Christophe BEDROSSIAN**

Participating students: Classe de 6èmeB. **Léa BOCHARD, Coralie BORIE, Lucas CHALIER, Alycia-Rose CHAZELLE, Yanis CONORT, Mnon CRESPIN, Swann DELONGHE, Jade GOMONT-SIQUIER, Camille HANON, Dimitri NURIT, Lucie PALLUT, Maëva SABATIER, Aristide THOMAS, Coline TROCELIER, Tibo TROUPENAT.**



Si proche, si lointain
Collège Saint-Marie, Riom (63)

The installation «Si proche, si lointain» questions our scales of perception and representation. Rather than choosing (and therefore renouncing) between a look at what is close and immediately perceptible to us or, conversely, at the distant and, in fact, what escapes us, we have traced a third voice, where micro and macro, local and global meet and merge in image and sound.

Small architectural and landscape constructions, such as the model of a dream city, illustrated by urban sounds, blend with images that seem to come to us from the cosmos, accompanied by their sound echoes. A tangle where everyone is invited to find his or her place in a world of imagination and fantasy, near and far.

Project Manager: **Morgan BEAUDOIN**

Artist: **Arnaud SIMETIERE**

Participating students: Classe de 3e, **Nathan ARNAUD, Mathis BLANC-GUILLOD, Killian BONAMY, Constance CHAURAND, Raphaelle CHENEVIER, Arthur DRACKLE, Constance CABOT, Tristan FREDY, Samuel GAGET, Kamil GHERAB, Ryu GOMEZ, Anaelle GREGOIRE, Augustin GUIMARD, Antonin JOUANIE, Eloi LHOSPITALIER, Emilie MAGNIN, Arthur MAISONNEUVE, Florian PEREIRA DE SOUSA, Jean-Baptiste PEROT, Mayeul PEZET, Martin PONTOIZEAU, Engheran REDOUTE, Clara RIO, Siriane SCIAUVAUD, Mael THEAUDIN, Abel THERAKKADAVATH, Elise TISMA, Amandine VENUAT, Antoine VERT**.



Sortir - construire
Video Workshop of Centre Hospitalier Sainte-Marie (63)

The neighbourhood around us has changed, the old buildings have given way to a vast construction site, currently abandoned, which will soon give rise to high-rise buildings. We took the opportunity to get out and make this space our own, thanks to photography and animation.

Project Manager: **Mathieu SABATIER.**

Participants: **Léa, Lola, Hugo, Morgane, Maureen, Louis, Mohamed, Victor, Murat, Thais, Anthony**.

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M. Franck Riester, Culture Minister,
Mme. Anne-Gaëlle Baudouin-Clerc, Prefect of Puy-de-Dôme,
M. Michel Prosic, Regional Director of Cultural Affairs Auvergne-Rhône-Alpes,
M. Olivier Bianchi, Mayor of Clermont-Ferrand and Clermont Auvergne Métropole President,
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M. Jean-Jacques Genebrier, CROUS Clermont Auvergne General Director.

DRAC Auvergne-Rhône-Alpes : Bastien Colas, Creation, Media et Cultural Industries Center Director, Jacqueline Broll, Cultural and Territories Action Center Director, Thomas Kocek, Fine Arts Advisor, Yves Le Pannérer, Cinema, Audiovisual and Multimedia Advisor, Anne-Noëlle Bouin, Cultural Action and Interministerial Policies Advisor, Agnès Monier, Cultural Action and Interministerial Policies Advisor, Céline Autissier, Instructor manager, Hélène Rongier, Instructor manager.

Clermont-Ferrand City:
Isabelle Lavest, Cultural Policy Assistant, Philippe Bohelay, Assistant of the Support for Community Life, Régis Besse, Director of Culture, Julie Hamelin, Fanny Martin, Marie Pichon, Jérémie Caron, Catherine Mouing and the Department of Culture.
Pierre Mauchien, Technical Director of Entertainment Equipment, Bruno Alvy and Jean-Marc Detroyat, the Staff from the Maison de la Culture and the Espace Municipal Georges-Conchon.
Thierry Pranal, Logistics Service Manager/DSL, and Nicolas Maryniak.
Jérôme Auslender, Assistant in charge of International relations, Higher Education, Research and Student Life.
Hervé Marchand, Dominique Goubault, Christophe Chevalier, and Communication Service.
Françoise Graive, Isabelle Carreau-Parcoret and the Tourist and Congress Office.
Zora Delcros, Youth Project Manager, Catherine Ramiz.

Clermont Auvergne Métropole: Isabelle Lavest, Vice-President responsible for Culture and the elected representatives of the Culture commission, Pierre Paturaud-Mirand, Director of Culture, Franck Zimmerman, Head of the Cultural Action Service, Cécile Dupré, Head of the Museums and Heritage Service , Mélanie Villenet-Hamel, Head of the Public Reading Service, Marion Mollard, Head of the Administrative and Financial Pole, Sophie Changeux, Head of the Music-Image Pole, Chloé Peiter, Head of Cultural Action, Marie Berne, in charge of Cultural Action Public Reading/Reading Center, the Jaude Media Library, the Hugo-Pratt Media Library, the Aimé-Césaire Media Library, the Croix de Neyrat Media Library, the Jetée Documentation Center.

Departmental Council of Puy-de-Dôme: Pierrette Daffix-Ray, Vice-President in charge of Schools, Culture, Sport and Associative Life, Dominique Briat, elected Clermont-Ferrand 4, Grégoire Michau, Direction of Organisation, Attractiveness and Territories Solidarities Pole, Ivan Karveix, Department of Support and Cultural Development of Territories, Marie Sanitas, Culture Sport and Traveling Resources Subsidy service, Anne-Gaëlle Cartaud, Isabelle Baccusat, Charlène Aubert, in charge of Service Civique program.

Auvergne-Rhône-Alpes Region : Philippe Bailbé, General Director of Services, Ginette Chaucheprat, Culture and Heritage Director, Magalie Dubie, Culture and Heritage Administrative Director, Luce Vincent, Cultural Industries Services, Lionel Chalaye, Cultural Action Service. Cedric Pelissier, chef de projet «missions transversales» Project Chief, Marie Harquevaux.

Local Authorities Education : Agnès Barbier, Academic Delegate for Cultural Action, Laurence Augrandenis et Sophie Debieuvre, Deputy of the Academic Delegate for Cultural Action.

Canopé Clermont-Ferrand Workshop: Carole Laisné, Director, Marie-Adélaïde Eymard, Project Assistant, Animation, Culture.
Special thanks to the Selection Commitee:
Éric André Freydefont, Fanny Bauguil, Marie-Sylviane Buzin, Roxane Delage, Xavier Gourdet, Stéphane Haddouche, Bénédicte Haudebourg, Gabriel Soucheyre.

and in Alphabetic Order:
Service civique Agency,
Becoms, Mathieu Paris et his staff,
Camille-Claudel Center, Iria De Castro, Director, Badhia Bencheikh
Christophe Bascoul and ACATR,
CNC, Pauline Augrain, Deputy Director of Digital, Perrine Vincent, Digital Direction/Digital Creation Service, Capucine Millien, DICRéAM Administrator,
Comme une Image, Sylvain Godard,
Vichy Company, Matthieu Clodong, Virginie Vigier
CROUS, Clermont-Ferrand, Richard Desternes and his collaborators,
Michèle Delage,
City of Vichy, Charlotte Benoit, Martin Kubich,
The Damier, Nathalie Miel and her staff,
Les Quinconces-L'Espal, Scène nationale du Mans, Virginie Boccard, directrice, Chloé Heyraud,
Elise Aspord, Art Historian,
ESACM, Emmanuel Hermange, director, Orlane Mastellone-Ruellan, Communication, Brigitte Belin, Documentation
Festivals Connexion, Thomas Bouillon,
France Bleu Pays d'Auvergne, Lionel Lepage, Director, and all the journalist staff,
Galerie Claire Gastaud, Claire Gastaud and Caroline Perrin,
Galerie Louis Gendre, Louis Gendre, Mariko Kuroda
Hôtel Artyster, Cédric Bardon, Operator Director,
Hyundai, Jean-Samuel Delage, Jorge Fernandes, Anne-Marie Imbaud,
Kinic Communication, Allan Kinic and his staff,
Natan Karczmar,
Radio Campus, Barbara Gonçalvez, development and administration officer,
Digital Arts Network, Dominique Roland, Emmanuel Cooker, Sarah Faguer,
Satis Screen4all, Sébastien Lefebvre,
Scam, Laetitia Moreau, Présidente, Hervé Rony, General Director, Véronique Bourlon, Cultural Action Service Director, Laure Martin, Cultural Service, Caroline Chatriot, Cultural Service, Pascal Goblot, Vice-President of the Scriptures and Emerging Forms Commission, Gilles Coudert, Member of the Scriptures and Emerging Forms Commission,
Seconde Nature, Mathieu Vabre, Director,
Semaine de la Poésie, Thierry Renard, President, Françoise Lalot, Sophie Brunet,
Shortfilmdepot, Marie Boussat,
Thermauvergne,
Thermauvergne, La Route des Villes d'Eau, Éric Brut, Léa Lemoine, Marion Van Single
Timeline: BH festival, Carlosmagno Rodrigues, curator, Unis-Cité, Romain Carrier, Director, Janick Cordier, Projects coordinator, and all the volunteers,
Clermont Auvergne University, Stéphane Calipel, Laurent Djian, Cathy Ressot and all the Communication Service, Daniel Rodrigues, Evelyne Ducrot, Michel Durot, Sylvie Delaux, Myriam Lépron, Service Université Culture, and all the staff of Littérature au centre.
Vidélio, Régis Georgeault and all his staff,
Videoforma festival, Victoria Ilyushkina, Director,
7 jours à Clermont, Marc François, Olivier Perrot.

Thanks again to
All the artists, all the friends of poetry and digital arts for their ardent support, their presence and their precious commitment,
and to all trainees and volunteers without whom the festival could not function.



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Festival International d'Arts Numériques
Clermont-Ferrand

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PARTENAIRES TECHNIQUES

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