38th International Hybrid
& Digital Arts Festival

VIDEOFORMES 2023
CATALOG

38th International Hybrid & Digital Arts Festival
Clermont-Ferrand

VIDEO**FORMES** 2023

Festival from March 16th to April 2nd

En couverture de ce numéro :
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2023 Artwork: **Úrsula San Cristóbal**

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Selection Committee for the International Competition: **Éric André-Freydefont, Fanny Bauguil, Morgan Beaudoin, Marie-Sylviane Buzin, Roxane Delage, Stéphane Haddouche, Bénédicte Haudebourg, Florent Labarre, Estelle Picktone, Amélie Servant, Gabriel Soucheyre**

Youth Video Selection: **Fanny Bauguil, Roxane Delage, Bénédicte Haudebourg, Amélie Servant**

VIDEOFORMES 2023 Awards-Professional Jury: **Abir Boukhari, Davide Mastrangelo, Ho Kyung Moon**

VIDEOFORMES 2023 Awards-Student Jury: **Élysée Balie, Céleste Chervin, Lucas Sigaud**

« 1 Minute » Competition-Jury : **Laurence Augrandenis** (assistant to the academic delegate of Clermont-Ferrand-cultural action), **Morgan Baudoin** (art teacher and relay teacher for the FRAC Auvergne), **Fanny Bauguil** (art teacher and relay teacher for the VIDEOFORMES), **Roxane Delage** (VIDEOFORMES), **Marianne Pierrot** (art teacher), **Amélie Servant** (school teacher).

Experimental Work Award (SCAM)-Jury : **Géraldine Brezault** & **Véronique Godé** (members of the Commission on Emerging Writing and Forms), **Yann Chapotel** (winner of the 2022 Experimental Work Award with *Inside*), **Henri Tauliaut** (artist-researcher, guest for La Scam Invite #9 & of **VIDEO**FORMES 2023) & **Marie-Sylviane Buzin** (video artist, selection committee for the **VIDEO**FORMES International Competition).

Contacts :
videoformes@videoformes.com
tél. : + 33 (0)4 73 17 02 17
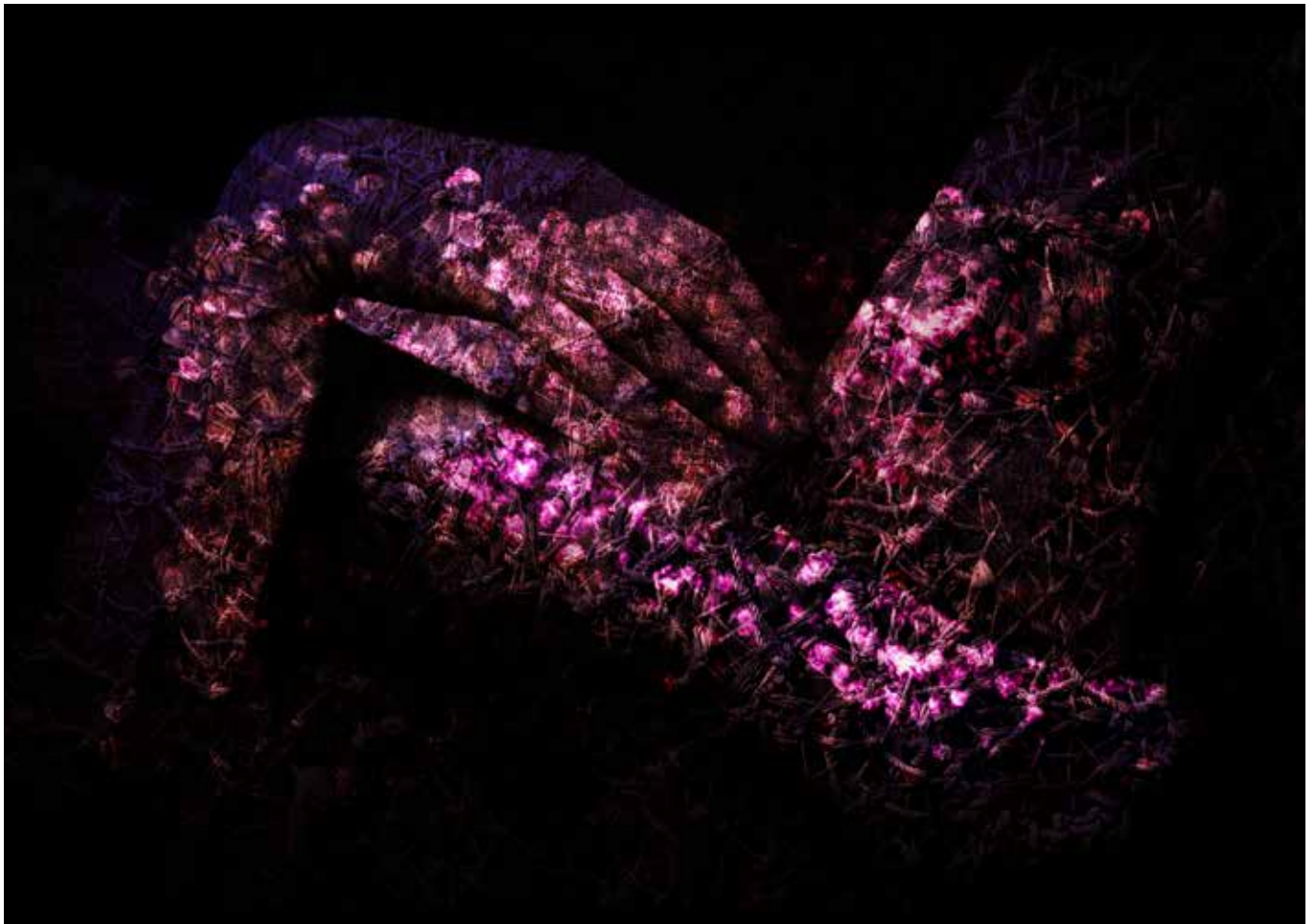
« VIDEOFORMES 2023 » artwork is a creation of the artist Úrsula San Cristóbal

The image depicts a moment of transformation: organic and digital textures sprout from the skin, seemingly opening the body's borders to other possibilities of existence. It evokes the idea that our body is intertwined between nature and culture, between artisanal practises and other digital ones, rather than being a fixed and unchanging object. It's a poetic attempt to evoke the desire to weave our bodies' affective and erotic freedom.

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EDITO #119

by Gabriel Soucheyre, Élise Aspord & Loïez Deniel

March 1963, art historians identified 13 prepared televisions (thank you John Cage!) of the *Exhibition of Music - Electronic Television* of Nam June Paik in Wuppertal (West Germany) - as the founding act of video art.

March 2023, 60 years later, we measure the alternative paths opened by this movement that recognized the different emerging and innovative forms of the post-war period: events, participative happenings, performances, installations (once called video sculptures), artists' videos, recordings, and societal and political commitments…

This (r)evolution, in the forms as well as in the subjects and themes addressed, has subsequently undergone rhizomatic developments. Artists' CDs (that's right!), computer art, net art, and today's NFTs, immersive, interactive, generative, "live", virtual reality (VR) or augmented reality (AR) works are all creations to which AIs (artificial intelligences) have come to give a decisive boost and open up new opportunities.

All forms of «classic» art have been impacted by these scientific and technological advances to the point that they bring together these two fields of research - art and science - and give rise today to a growing body of hybrid works that VIDEOFORMES 2023 is reflecting.

VIDEOFORMES observes, produces, and accompanies these forms and maintains this particular link through its different events. This 38th edition invites you to explore the multiple transformations of video games, to address environmental issues, the perception and representation of the body, landscape, color, and different cultural aesthetics.

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SUMMURY #119

SUMMURY #119

JUST THE
DAY BEFORE

by John Sanborn on the subject of video art

There was never a time when I did not think that video art was NOT the most important art form ever created. Which is to say—the effect of light flickering like liquid under glass; shapes merging, distorting and then exploding into colors; dancers sweating as they high stepped; pulses of video feedback, the long trails of electrons exciting phosphors—changed the world.

And changed my life.

From my first hallucination of video as an art form, to today, I remain enthusiastic and inspired by the potential of this unhinged electronic medium. As new generations, aided by new technologies, brings media art to new cliffs and crescendos, I see threads that connect the previous to the next.

The story goes that Nam June Paik mounted an exhibition with four 'prepared' pianos, mechanical sound objects, several record and tape installations, AND twelve modified TV sets. Called "Exposition of Music–Electronic Television", the earth shook on March 11, 1963.

Today, this modest gesture is seen as the starting point of the "video art" that later developed; as Paik, not yet having access to video equipment, was still modifying inexpensive second-hand TV sets to distort the TV programs as they were being broadcast. Germany had only one TV station in 1963, and it broadcast for no more than a few hours each evening–possibly explaining the late opening time of Paik's show. Unlike the Fluxus actions which took place concurrently, Paik's project did not attract TV coverage. Oh, but imagine that transmission!

Paik's genius was to turn a vessel for the display of mundane programming, into a window to the future. Instead of it being the player, video became the song.

Each of the disruptions Paik visited on those second-hand televisions, were significant alterations to the structure of delivery, distortions of the magnetic fields, replacements of the broadcast signal with alternating currents, and shifts in the phosphors on the surface of the cathode ray tube. He transformed an appliance into an instrument

And so, transformation became a key word in my experience of video creation. A shift of state, whether by the cut, via layering or complete electronic fabrication; is a constant that began with Paik and touches media art no matter the process that a work adopts. Unity is achieved by accepting transformation as it's central conceit; first as a bend in the analog signal, next as naked pixels, and now as generative and progressively iterative cohorts – it's all connected by Paik's inversion of the norm.

The cut and the dissolve remain essential, as the restructuring of time is fundamental, as those tools reset time-base expectations for the audience. Successful single channel works depend on the call and response between medium and viewer, and the best works add surprise, invention and dissonance to this relationship.

Artists offer alternatives, and video permits inversion, alterations, commentary and annotation. Our body clocks are set to broadcast cadence; the minute, the half hour and the hourly; these timelines were now strewn in personal patterns–hung with content that defied expectations. Paik's *Global Groove* is a remix of our acceptance and understanding about why one thing follows another–giving both viewer and artist authorization to ignore the rules of narrative and slip the handcuffs of plot.

This turned "normal" media exemplification upside down, with headroom at our feet and bandwidth being taller than it was wide. But the giant leap was digital. Still remaining fluid and accepting of a stern hand on the wheel, but now discreet. Particular pixels could be located and twisted, and superimposed layers could isolate or enhance a gesture or a moment. It is still video, still inviting experimentation, but now with a measure of control that invigorated new tools to push and shove. And artists jostled back–resulting in a street fight over who was the master and who was the slave.

Segmentation became a method of classification, each phylum of sentience a distinctive slice of reality. Quickly, the limits of analog recording were exposed, revealing a cognitive dissonance between sound and image, opening the door for alterations that ranged from repurposing acquired footage, to wholesale abstractions based on rude transpositions.

Video art was now digital media, and the search began to locate colors not found in nature, and tell stories unrelated to theater or books or film. Works were crafted by imaginations set free, and an entire generation of artists, schooled on the analog classics of confrontation with media, were liberated to author their own mythologies. Reaction turned to invention and hybrids roamed the earth. Dance married video, images pulsed to music, and even opera became a subjective partner to the moving image.

Simple demonstrations of articulation were pushed aside by more intricate and intimate works, which put pressure on our understanding of the relationship between tone and subject matter, often at the expense of logic or emotional clarity.

The borders between what we see and how that "art" made us feel, liquefied.

The most interesting works began with a single brick and built an edifice that used mixed methodology, signs and symbols that could only be executed in video, such as divergent text on screen and tropes only your mother would love. This intravenous probing went beyond the conscious or even the subconscious into the realm of dreams; hypnotic constructs where layers of images, movement beyond reason and simple jabs of violence conveyed more than any linear story could deliver.

And unlike film, these flowing dramas did not pay homage to any kind of past, or claim to adhere to established configurations. Sure, there were aspects of media art that cloyed because metaphors quickly become clichés, and derivative uses of music and texts were to be expected. But each tired old stereotype was swept away by innovation and freshness. This was a truism of video art from its inception to present day.

This is because two standards of ephemeral instigation remain constant.

Distortions of **time**, accomplished via distributed chaos, juxtapositions of content, trans-literal migrations or nonsensical associations; all sprung from Paik's initial misuse of TV sets, and his upending of our need for tolerance.

Alterations of **space**–mental space, literal space, inclusion of bodily movement and just getting up and dancing; were overlaid on architectural and sculptural constructs. The screens were displays, yes, but the location of the screen changed radically from home to gallery.

Fabrication of mental space and emotional space has evolved to play coy–to suggest, imply and tease, as dissociative physical collages guaranteed that the whole was much more than the individual parts. And the frame of the single channel, more consumed with structures of time and association, became slices of lives dedicated to transformation. The obstacles to avoid are mindlessness and the evangelization of the obvious.

Current media art proposes landscapes of post-human desire, where the campaigns of invention have become algorithms of transformation in purest form. Apophenia, our human trait of finding patterns in noise, is working overtime as nature has become slave to numbers, and that phylum, uncovered in the early days, has taken on a semi-sentience of hue and shape untouched by human hands. Dirty work is still being done, but the distance between idea and realization is closing, fast.

In a case of the bit biting back, our challenge is to reconcile data with feelings. How to move beyond shock and pastiche in a manner that blends the serious and the silly in order to enlighten. You can shout what you feel, or you can seduce both intellect and emotion in service of your message; but poetry has a longer shelf life than prose.

Grand themes are best addressed using selective intersectionality, which media creation dispenses using an infinite variety of methodologies than ever. We can slice down to the frame, or paint broadly with a lurid brush. I am finding myself drawn to increasingly more variations on the "hot mess", where absurdities denounce formality, and the lyrical, almost musical style I have exhibited for decades, is infused in each gesture, tinge and jump cut. I balance large scale operatic projects, with intimate tone poems, where a selective focus activates the mechanisms of transformation. I see no need to respect boundaries or play fair with images and sound. All bets are off.

So, call it what you will–video art, television art, digital art or just media art–the beat started by Paik, is the rhythm we dance to, today.

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Nam June Paik at his "Exposition of Music – Electronic Television", Galerie Parnass, Wuppertal, March 11-20, 1963 © George Maciunas
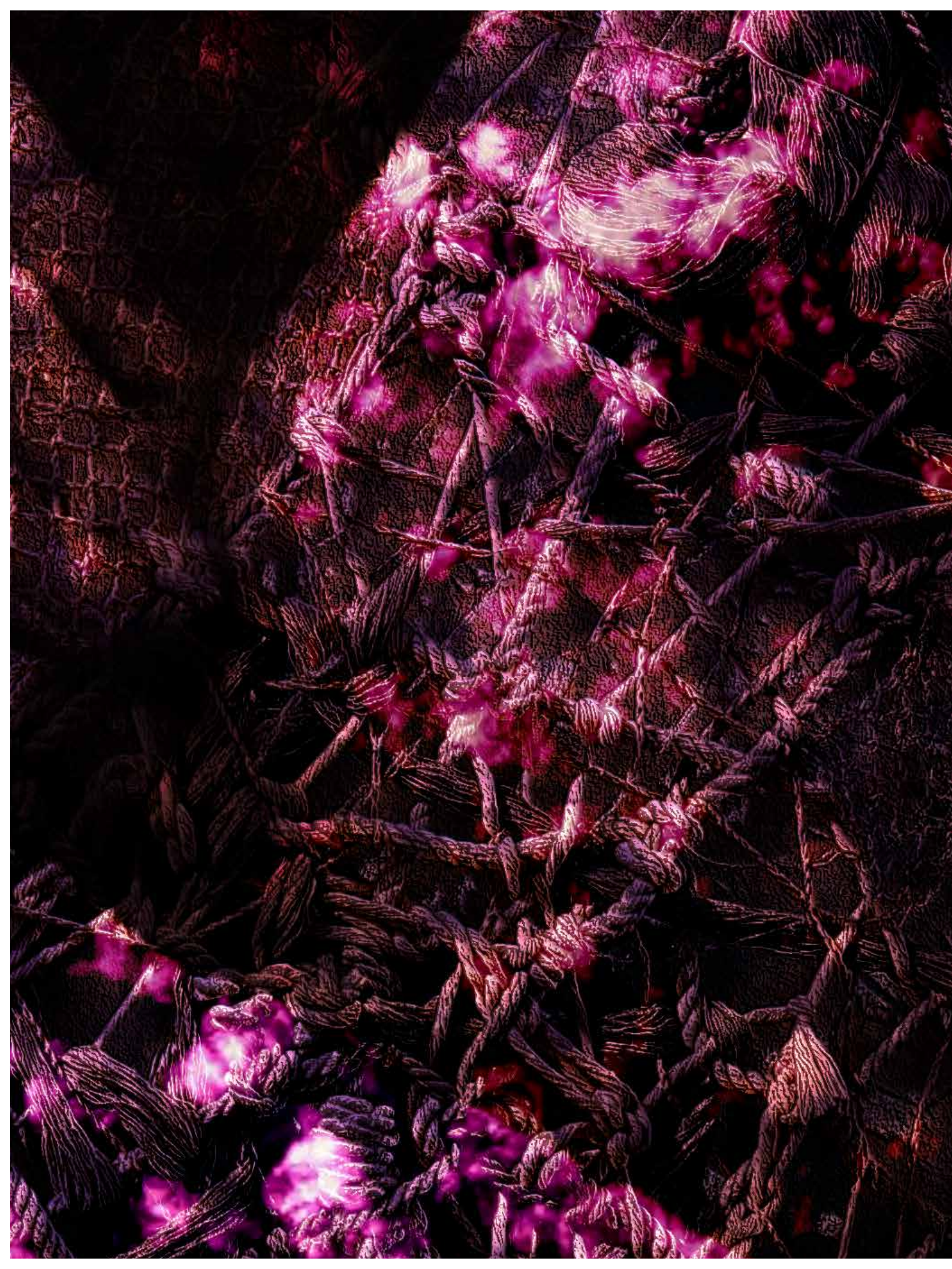
EXHIBITIONS

Gary Hill | Mariana Carranza | Total Refusal
Shunsuke François Nanjo | Henri Tauliaut | Úrsula San Cristóbal
Anne-Sarah Le Meur | Agnès Guillaume | Marc Veyrat
David Lawrence | Vincent Fournier | Guillaumit
Videocollectives | Video Art Academy…

AFTERWARDS
GARY HILL

AFTERWARDS
GARY HILL (USA)

FROM MARCH 16 TO APRIL 2 - CHAPELLE DE L'ORATOIRE

Multimedia, video and sound installation, 2023.
Production: VIDEOFORMES 2023.

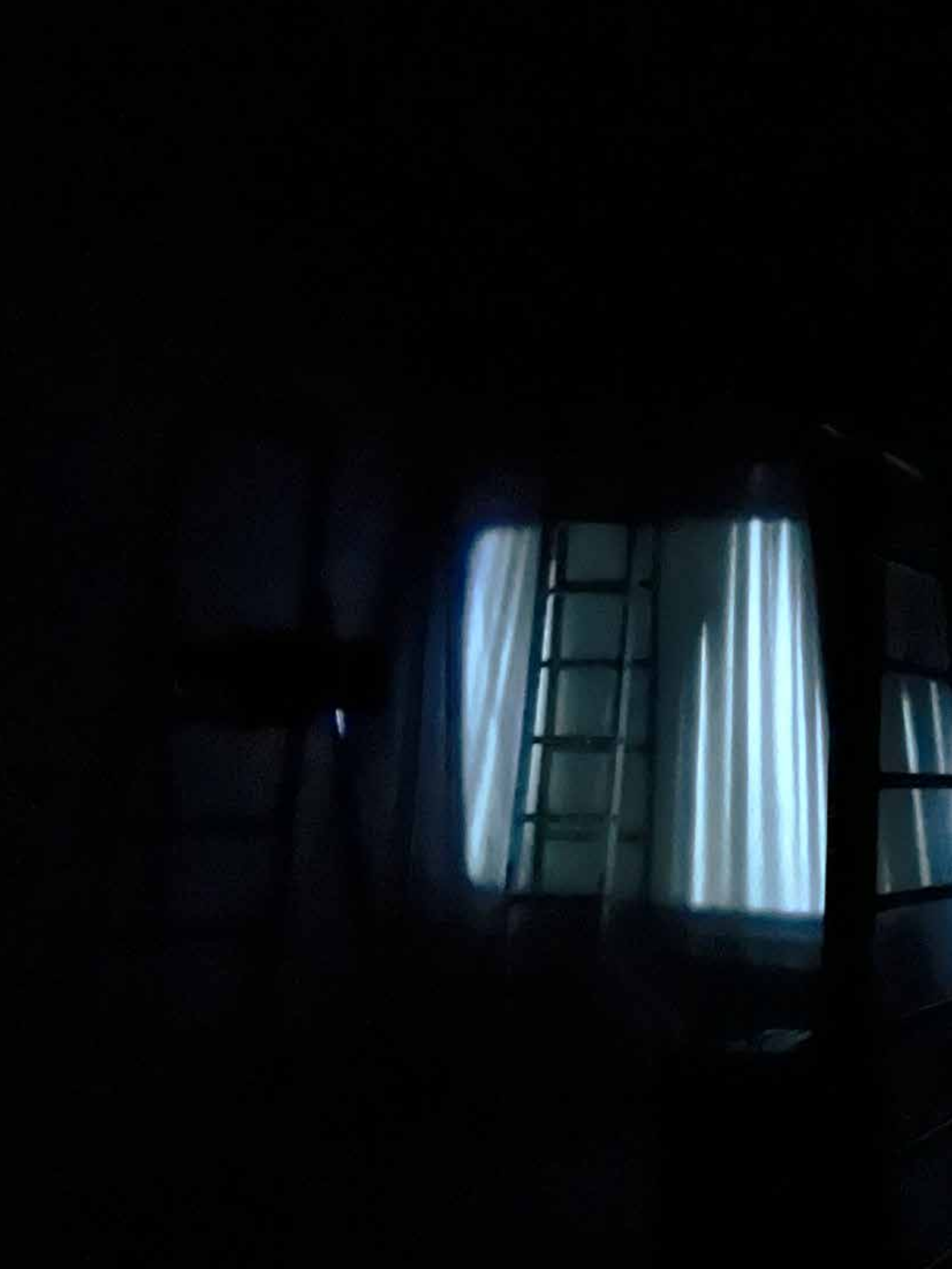Continuing with a thread of works that comingle language, memory and vision between extremities of light and darkness (*Midnight Crossing*, 1997 and *The Storyteller's Room*, 1998, *The Slow Torque of Bonsai*, 2017), *Afterwards* utilize considerably more found objects—debris, surplus, cast out furnishings, tools etc. that are consciously setup to generate overlapping vague narratives produced similarly to the previous works by using singular pulses of extreme light (harnessing the instant on capability of strobe lights) coinciding with speech acting as a trigger.

Once seated, a dim light fades and the space becomes pitch black. After several seconds a faint image begins to appear but is not discernable for several more seconds. Just about the time a viewer can grasp an image a voice speaks a singular word or phrase and at exactly the same time a momentary burst of blinding light obliterates the image and produces an afterimage of the objects/architecture that moves and at times multiplies with the blinks of the viewers' eyes. It too fades in a matter of seconds putting the viewer back into pitch black space and/or with the hint of other images encroaching on the space. The process continues—images emerge, are slowly recognizable (or not quite) and the voice/light "resets" the space at varying intervals. The maximal experience involves a process of slow accumulation of narrative strands—viewers are made acutely aware of the neurological and physiological processes taking place over time.

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Since the early 1970's **Gary Hill** (b. 1951, Santa Monica, CA), has worked with a broad range of media including sculpture, sound, video, text, installation and performance, producing a large body of single-channel videos, mixed-media installations, writings and performance work.

Solo exhibitions of his work have been presented at museums and institutions worldwide, the Centre Georges Pompidou, Paris; San Francisco Museum of Modern Art; Guggenheim Museum SoHo, New York; Museum für Gegenwartskunst, Basel; Museu d'Art Contemporani, Barcelona; Kunstmuseum Wolfsburg; and most recently on view at the Cafa Museum, Beijing, The Museum of Art, Architecture and Technology (MAAT), Lisbon, Pushkin State Museum of Fine Arts, Moscow, WEST Den Haag, Den Haag and The Suwon Ipark Art Museum, Korea.

He has won numerous awards including the Golden Lion for Sculpture at the 1995 Venice Biennale and the Kurt-Schwitters-Preis 2000 of the Niedersächsische Sparkassenstiftung, Hannover, Germany. He received a MacArthur Fellowship in 1998 and is one of the few to receive 2 Guggenheim Fellowships.

http://garyhill.com/

Artist's Video Portrait:
https://youtu.be/a5YPkhScCUM

Afterwards, Gary Hill, Chapelle de l'Oratoire © Photo: Gabriel Souheyre / **VIDEO**FORMES

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Afterwards, Gary Hill, Chapelle de l'Oratoire © Photo: Gabriel Souheyre / **VIDEO**FORMES

*Afterwards, Gary Hill, Chapelle de l'Oratoire © Photo: Maëlle Skorczynski / **VIDEO**FORMES*

AFTERWARDS

Interview by Gabriel Soucheyre

What else?
Is there anything else I could do?

Bits and pieces
Edited loose talk between Gary Hill & Gabriel Soucheyre.

It is a long story now, even if the links have sometimes been stretched, but never broken it seems.

We first met at a rooftop party at Centre Pompidou in ... 1988. We talked. I invited you to participate in our then (very) young festival in Clermont (where's that?). You said yes, for an installation (*CRUX*) and a retrospective of your video works.

You remember the retrospective but not so much the installation! On the opposite, my strongest memory goes to *CRUX* and its setup which, by comparison with other events in which I saw it later, was a trigger in my curator career.

It occurred a few months later that *CRUX* was part of one of the first major European collective shows in Germany entitled "Video-Skulptur". It was a period when video art was still a rather confined art form. Later on, most critics referred to this kind of work as "installations." A couple of years later, you created *Suspension of disbelief (for Marine)*, a horizontal row of 30 monitors mounted on an aluminum beam between two walls for Le Creux de l'Enfer art centre.

In those days, people insisted on your training as a sculptor.

In retrospect, could it be that the curators of Video-Skulptur used "sculpture" to legitimize video as art? Anyway, soon after that show happened, there was the "Metropolis" exhibition (also in Germany). I don't know if you remember, but all the video works were in the basement, completely segregated—video was still relegated to the "ghetto," even though it was an extensive international survey, video was still secondary. The irony is that now, and for quite some time, I feel a considerable distance from the video art milieu that instigated festivals like this, media curators and writers trying to figure out how to approach media. From my perspective, Documenta 92 which was only a year or two later was da bomb—the explosion that blew it open. This was the moment at which the so-called art world had to take notice. From that point on video and electronic media were fully integrated with painting, sculpture, conceptual art etc., at least temporarily. That show included Bruce Nauman, Dara Birnbaum, Bill Viola, Tony Oursler, Matthew Barney, Stan Douglas, and myself (with *Tall Ships*). Even though it felt like perceptions had changed overnight, it's worth remembering this is 20-25 years after the beginnings of video/performance.

What's your feeling about today's state of the video art?

Well, now and for a long time, there's been a kind of reactionary turn. Video is back to being the site of the image, an alternate to filmmaking. Its power was always as a conceptual (non)medium. Now, almost everything having to do with media validates itself with the adjective "digital." Certainly, AI is promising but so far, it's been used almost solely as a generative process lacking any kind of pathos or struggle. Media art is seen less and less. Why? I know why—galleries have a hard time selling it and most museums can't afford shipping and installation costs, let alone purchasing, and they prioritize painting. Coincidently, someone just sent me a review of a big "video art" exhibition at MoMA. I forgot the title of it ("Signals: How Video Transformed the World", MoMA, 2023), which is actually limited to selections from their permanent collection.

When Donald Young died, my gallerist and very close friend, I couldn't bring myself to look for another gallery for several years. At some point I decided to give it a shot, what amounted to a lame attempt to find one in New York. There was one response I'll never forget. The gallery director said, "oh, you're the one who did *Tall Ships*!" This was 25 years later so I knew this was a lost cause. In the art world you're only as good as your last show so to speak. I've made art virtually my entire life. It's all I know how to do and even that...what does it actually mean!

At some point you must have been some sort of "classical" sculptor or what?

I started as a sculptor but I never thought of it in that way. One of my best friends, Fred Park, turned me on to LSD, with an appropriate "change your view of life" dose of LSD. We were 15. His older brother, Tony Park made welded sculpture, incredibly intricate works. I was fascinated by it and became obsessed with wanting to do it. So, I had a couple of jobs, saved money and got some torches and welding tanks and basically emulated what he was doing. I didn't really know anything. I mean, I was familiar with sculpture from being in high school art classes, but not with contemporary art.

Most of what I was familiar with was European—Picasso, Giacometti, Hieronymus Bosch, and psychedelia of the time which was, of course, something completely different though related to surrealism I suppose. I made a lot of sculptures that were all inspired by Tony (Anthony Park). Eventually, I found my own voice, or should I say my first voice after moving to the East Coast. I got a little scholarship to go to the Art Students League, which at the time had a branch in Woodstock. Towards the end of high school, I read about an artist colony in upstate New York. Not sure what prompted me to go. It

would be my first flight! I managed to get a little scholarship, The Arnold Blanch Scholarship I believe.

That's how I met the painter, Bruce Dorfman, who remains a very close friend. I was in his class for a month in the summer of 1969, right before the "festival." Ironically, I returned to California a week before the festival began. Dorfman later invited me to be a part of a small group, a handful of five or six people, a kind of a private workshop. I became his studio assistant for a short time and otherwise survived with mundane jobs—washing dishes, watching over a skating rink for kids—I didn't know what winter was and I just about froze to death; I made and sold lots of jewelry too to get by.

Bruce took me to a show called New York Painting and Sculpture 1940-1970 at the Metropolitan Museum of Art. I saw the entire New York school for the first time all at once. It was incredible. Pollock, Warhol, Stella, Johns, Kelly, Frankenthaler, Chamberlain, Gorky, Lichtenstein, Morris Louis, Carl Andre and many more. I was completely blown away. Around the same time, maybe a little earlier, I was still making sculpture, I walked into a small record store in Woodstock and this music was playing, it was just incredible and I was immediately turned onto it: It was Terry Riley's *A Rainbow In Curved Air*. The store had an electronic music section, mostly used and I picked up records by Charles Dodge, John Cage, more Terry Riley, La Monte Young (limited edition black record) and Xenakis. This was a profound influence on me for sure.

That coupled with seeing what all these New York Artists were doing gave me an insane amount of energy. The sculptures that I was making quickly transformed from a mix of Giacometti, Hieronymus Bosch and of course Tony's work—Lots of strange figures in cages to room-sized improvised installations with sound. First the biomorphic forms gave way to abstract geometric forms, I was painting them, painting layers, since I made them with many lines of welded rods, moiré patterns started to appear at which point I added layers of wire mesh. I began making singular elements that I would do these installations with; sometimes I would take meter long welding rods combining three so they would bend from the weight and generate a different kind of sound. Coincidently, constructing these at a specific site was similar to what I'm doing here, albeit with the addition of language and moving images.

I didn't realize you worked with sound so intensively. How did that lead to working with video?

Early on I was more involved in experimental sound. I made piles of tape loops from playing my sculptures, sounds which contained all kinds of harmonics. I met this French guy Jean-Yves Labat ("Mr. Frog") who was playing with Todd Rundgren in his Utopia band. We did a performance together. He on synthesizers and I was playing my sculpture (*New York City Kites* with metal sticks). Later, we made a deal; he wanted to use these sounds on his album. So we set this up at Bearsville Studios and in return I was given an hour of recording time, a little trade but I still have those tapes. I called it *Subway Fantasies*.

At some point in 1973, the peoples' video theater moved up from New York, concurrently the New York State Council on the arts gave several video groups support. It wasn't necessarily about supporting art per se, it was more of a social experiment with this live medium—the possibility of a community feedback to itself. This is what I don't comprehend today—how little the live cybernetic feedback elements are used. As I said before, for the most part video is seen as the bastard child of film. It's more about projection size and pixel resolution than the powerful cybernetic possibilities.

In any case, the video group had renamed themselves Woodstock Community Video and I had no idea what it was. I knocked on the door, they (Ken Marsh) showed me a camera, I mean a PortaPack, and left me in a room to explore. I became completely immersed. Not only with feedback—seeing yourself from another point of view in real time but there was also something different about how things looked in the electronic viewfinder especially pushed up against your eye. You felt closer to now. And so I immediately got involved, I volunteered to help with cable shows— recording people of the town and cable casting shows. We did bands that were playing around town including Paul Butterfield, Taj Mahal and whoever. This was years before MTV. We just recorded whatever was happening.

Around the same time, I collaborated with a friend (Jim Collins). We stenciled colored rectangles all around town, over four nights. Of course, many were upset, particular the town board as we added several to a war memorial in the center of town. Eventually we got arrested. We didn't really think of covering our tracks; all the paint was bought at the local hardware store. I made a little documentary video about it involving the local folks, asking people what they thought, if they wanted them removed or more put up—a rather typical documentary at the time. Soon after I made *The Fall* which was a kind of metaphor showing the human encroachment upon nature. I used sounds from my sculpture, a very metallic

sound coupled with some hardcore feedback I had discovered with a 3-head tape recorder.

I crossed paths again with Jean-Yves—Woodstock's a small town—and bought his EMS synthi AKS briefcase synthesizer. I used it for a few works and performances but soon sold it to get a Serge Modular, much more useful in my case.

So, anyway, thinking about sculpture, what defines it, if anything, I'm kind of lazy about it, in a sense, it's all sculpture. Even thinking is sculptural when the filter is wide open. I think it has more to do with intention then any kind of medium specificity. I mean something like objecthood in 3-dimensional space doesn't really cut it but if I look at a few exemplary sculptors maybe that's a way to think about it. Say Giacometti, truly radical, what he did to space in relation to the human body is downright scary. Or say the minimalists, maybe a word they would abhor, Serra, Judd, and Andre. They would seem to embrace phenomenology—scale, materiality and serial concerns are of the first order and yet something remains opaque.

At some point there's a philosophical aspect to it in the sense that the meaning as such can't be completed. Aside from the literal physical aspects, I would say I'm immersed in something quite different. I'm foregrounding language and a kind of self-consciousness, maybe focusing on "space" as something that is liminal...between. I mean, what is actually happening when someone experiences a play on words, what is actually happening in the mind and how would it differ from seeing, say a form from two different angles and each one brings up a different association?

Think about Acconci's trajectory from the "space" of the page when early on he was dealing with poetics, moving through performance to installations and politics and then to public art and architecture. To an artist these questions are quite intuitive, it's fluid and experimental. I remember a book I got in the early 70s right around the time all these possibilities were exploding. It was called, *Beyond Modern Sculpture* which was all about expanding the notion of sculpture—way better then I can do it now!

About *CRUX*?

One of the most interesting things about *CRUX was* brought to my attention by Robert Mittenthal, a poet/writer who thought of the cameras as being the nails in the body (ala the crucifixion) pinning the limbs to the environment. Once you see that, you really start to think about it in a very different way; and the feet, at times it appears as if I'm rolling the world like

CRUX, 1989 © Gary Hill

lumberjacks logrolling. My limbs are very much accentuated with the center, the core being voided. Sometimes I think how easy it would be to do *CRUX* now with small camcorders or even streaming—ah, so many interesting ways. It would be nice if the quality was better but it's marked by its time. That was recorded before there were self-contained camcorders; It was done with VHSC cameras, and I had the decks on my back adding to the "weight." The physicality is visible; I was barefoot, it was winter or late fall and there's glass and rocks all over the ground.

So, sculpture and performance are always very close in your work.

Maybe not always but this notion of physicality is greatly underlined most of the time. And that may also be so for the viewer depending on the work.

In 2005, we showed *Impressions of Africa* for our 20th Festival.

It was commissioned by the Cartier Foundation[1].

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1 - *Yanomami, l'Esprit de la Forêt,* 2003.

Impressions of Africa, 2005 © Gary Hill

When I was there with the Yanomami, I wasn't really concerned about making a work even though I recorded a lot of material. I had read up a bit on the Yanomami and being there I became intrigued by the shamans. It seemed as though they kind of defined the cosmology of life for the others. I thought, if I want to have any notion of what these people are, then I should take their powder (yakoana). Bruce Albert, the translator, a French anthropologist, discussed it with the chief who agreed for me to take part. I gathered it wasn't an easy decision and this made me a little nervous but I was determined to go through with it. In any case, I was somewhat disappointed. Maybe I needed to do more but I ended up with a sinus infection that lasted for weeks. They blow what looks like dirt up your nose through a meter long hollow stick that looks like a giant pencil. The auditory aspects were different then other psychotropics for sure... When I returned home, I was rather overwhelmed from the recordings I had made. I recorded a kind of inside view of them performing—I kind of put myself and the camera in the middle of the shamanistic ritual—I was moving with them, "dancing" their dance all the while recording.

When I returned, I was determined to do something from the experience. I felt I would be letting the chief down after his generosity and trust. Just listening to them, reading about the spirits and mirrors, I wrote the text and then constructed a somewhat symmetrical installation incorporating, literally, spinning mirrors. Rather than making a work about the Yanomami, I wanted to make something from within. Reciting the text backwards certainly gave it a ritualistic quality—a kind of speaking in tongues. In the work It can be heard backwards and forwards at the same time. Since the projections and speakers are on opposite sides of the screen, you can filter out the one from the other standing on either side...

When installing at the Cartier, I hadn't figured out what I was going to project on the spinning mirrors. Given that I was launching a gyroscope (probably borrowed from a scene in an earlier work, *Why Do Things Get In a Muddle? (Come On Petunia)* with each spoken paragraph—remember I'm hanging upside down—in somewhat of a panic, hours away from the opening, I decided to record images of the gyroscope. There's a little park in the backyard of the Cartier with some trees... I put a gyroscope on the lens of my camera facing up towards the sky through the trees. It worked out. Last minute ideas don't always work but this one fell into place.

Now what about *Afterwards*? We are, I guess half-way into the process of making it, could you tell me: Where does it come from and why? How come you proposed this when you wrote me maybe a year or two ago?

23:59:59:29 The Storyteller's Room, 1998 © Gary Hill

We had done a number of projects before but not something in a long time. Every year I would see notices about the festival and now being in Europe in made sense to touch base again. Once I saw the space, I became all the more excited. As big as it is, it still has a kind of intimacy that felt right for a thread of works I'd been doing since the late nineties, the first being *Midnight Crossing*, 1997[2]; followed by *23:59:59:29—The Storyteller's Room*, 1998; and *The Slow Torque of Bonsai*, 2017. Instead of conceptualizing everything beforehand, I wanted to do something in situ—be in the space, write in the space and be open to events however big or small. I mean, I'm writing as I go, putting the electronics together, untangling wires, gathering objects and discarding others[3]. And there's been some moments of self-discovery.

This one I think I mentioned last night, about this hyper focus on breathing and then kind of asking myself: was I a fish with gills moving about in the space? And it became very interesting... at one point I referred to dark waters and people are going to be in the dark and they're going to hear this in the dark—very dark, black space.

So, it's just things like this that will trigger something else in people, like seeing all the ladders there and the aluminum parts of the scaffolding laying around. I'm in a process of realizing where I am and what happens to be there which for the most part is utilitarian. I want to work that in, and at the same time construct the text—more like sculpture than writing I think.

In the end, I will use very little of what we obtained from the prop shop but I might use the fake stones, although I'm probably going to be using the real stones too. I'm making differentiations between these things that maybe I will use—things that could trigger possible narrative paths[4].

2 - Concerning the title *Midnight Crossing,* 1997, at this time I was using the format of laserdiscs for my work. When ordering the making of one, there was an extended form that included the first frame time code and the last. It stipulated that the time code number could not pass 00:00:00:00 referring to it as a «midnight crossing.» I extended this reference opaquely in the follow-up work, *23:59:59:29—The Storyteller's Room* (one frame before a midnight crossing would occur).

3 - On the last day before the opening there happen to be a protest, a parade of people singing, shouting and carrying signs and playing music. On my way to the space, I came upon this and decided to record it in such a way that I could delay it across the four projections.

4 - So over time, albeit, a relatively short period of time, I kind of came full circle—getting props that suggest whatever, and now when I'm there, it has much more to do with using that which lives in the space, things that are actually there for a purpose, a vague narrative of the chapel in some ways. And then the "props" per se look completely out of place and much too literal.

Afterwards, work in progress, Chapelle de l'Oratoire © Photo: Gary Hilll / **VIDEO**FORMES

Afterwards, Gary Hill, Chapelle de l'Oratoire © Photo: Gabriel Souheyre / **VIDEO**FORMES

Although, for instance, there's one dress that's in that suitcase we brought along, the red shimmering one that's folded like a fan in places. I wanted to use it being virtually the only object of color and thinking about how the strobe would hit it. It's quite difficult to project how things will look as an after image. Relative to the other works in the series, a striking difference will be the "afterwards." When the spoken text finishes and the viewing area becomes minimally lit the viewer is released—the work is over but one soon realizes there is a projection behind them on a wall at the other end of the space where one is to exit. It is in itself a kind of after image. It's another image I recorded in Clermont-Ferrand referred to as "the

bar" or sometimes China's wall, if I'm not mistaken. The scene is quite extraordinary, a 3 minutes walk down a hallway in the midst of demolition with doorways and rooms on either side. (Reminds me of an early work I did, called *Equal Time*, 1979)

© Interview by Gabriel Soucheyre
2023, March 12 - Turbulences Vidéo #119

AFTERWARDS

Transcription of spoken text, by Gary Hill

I arrived Just a short time ago. No complaints. After a few customary greetings and basic logistical planning, with little pause, I began to eke out a point from which to begin. Having been recently stricken with gut wrenching grief I had to keep moving…remain occupied. My nerves were raw and no doubt my condition apparent to the naked eye.

Afterwards, Gary Hill, Chapelle de l'Oratoire © Photo: Gabriel Souheyre / **VIDEO**FORMES

That it was a kind of abstract grief made it far more difficult to overcome. I hadn't lost a loved one, no one around me had been in an accident or become terminally ill. I hadn't awakened from a nightmare and nothing earth-shattering had taken place to speak of. Nevertheless, I struggled to stay on track. I became hyper-fixated on my breathing, had I just exhaled or inhaled? Was I a fish with gills and didn't know it? Am I swimming in dark waters unaware of what I actually am?

The full splendor of an arcane night had begun, or so I thought. The velvet moment was once again deferred by the blossoming of a full moon. I sat, accompanied by the peaceful sound of light rainfall, my saving grace had been delivered—perseverance.

Whatever I was to build now would be from scratch— no hidden stones to turn or otherwise. Admittedly, deep down I remained skeptical. I couldn't help myself from secretly wanting to hold back...something. Whatever that "something" is may very well be the impulse I'm looking for. And yet, in that instant, I wasn't prepared to give myself away.

Before me were less than ambitious beginnings seemingly left behind—small, incomplete structures—strange shrines, discarded debris playfully arranged by wandering minds; a pile of old stones carefully balanced—an act that could pass someone's entire day.

I longed to find a momentary refuge where time virtually stops.

Anything to avoid what I knew were necessary decisions without which I would have a catastrophe on my hands.

All it would take could literally be a single word—one word that flickers and awakens others hovering close by as if in waiting.

Of course, it would only be in hindsight that it would seem to have originated from one bit of the logos and yet in the thick of it I couldn't deny that its subsequent quickening of a linguistic swarm didn't give hope of a beginning.

I was desperate for release—something out there without question would speak to me in a singular way, an exquisite way. Damn it, a perfect way, that I can't explain nor do I want to, nor would I if I could.

Hesitantly, I proceeded to cordon off a selected area to activate. I tagged a few things that might be useful interventions, prompts, triggers, further inklings that could finally set an undeniable course.

Once I had entered a certain modality I realized I had done a terrible disservice to the uninitiated. What was I thinking? What were they thinking? "What is thinking?" I muttered to myself...Abruptly, my already fragile state was shaken to the core as I sensed my own comprehension being turned inside out. What is it?

If I were within arm's length, Would my words absorb more of the space? I felt compelled to reach out, anxious for common ground. I yearned for contact, the startle of human warmth in the midst of an intimate gathering. The touch of a hand, arm, a gentle face, fallen hair, fleshy body parts all began morphing quicker with more extreme juxtapositions, refracting, spinning kaleidoscopically until all went black.

I hit the ground. I wait for the earth to quake. Starfish hands suck a grip from tiny crushed rocks. There I am eye level with a dead rodent annihilated by invention, singled out by the giant movements of coincidence. Its body made abstract, unrecognizable save for the eyes, glazed over with the last shutter of life.

I lost track of my whereabouts. I thought I had counted each turn whether left or right, the degree of angle and number of steps of each segment—like playing blind chess—keeping track of all the moves. If one is dropped the entire strategy evaporates.

I tried retracing my steps and recalled two additional rooms I had overlooked, or for reasons that don't come immediately to mind, I purposely avoided. In one case, as strange as it sounds, I'm not at liberty to say—anything. As I passed by the second I could hear a murmur of voices. I resisted the temptation to press my ear to the wall and regretted it for the rest of the afternoon.

There was one free-standing wall that blocked my way and forced my directional hand... I'm not entirely convinced it was a wall; it appeared to be more like a reflection from elsewhere. Closer inspection revealed a meticulous arrangement of defective mirrors. I couldn't fathom what the purpose might be. Perhaps it was built by some industrious children with no specific results in mind.

I couldn't help but stare into the sun of the day. A path of diamond-like sparkling entities danced before it to what one could only imagine—a song of the sirens.

Another day passes while another awakens, a field of shimmering mirages evokes cinematic nostalgia and one smeared dream of your own.

Abruptly, eyes about-face.

© Gary Hill - Turbulences Vidéo #119

*Afterwards, Gary Hill, Chapelle de l'Oratoire © Photo: Maëlle Skorczynski / **VIDEO**FORMES*

GARY HILL
FOR THE YOUTH...

How would you describe this installation? What do we see? What can we hear? What's taking place?

It might be looked at as a performance installation. Many of the decisions that will make up the work will be decided at the site including "props" that are found there. This will also include a spoken text that will be finished there and will depend on how the installation evolves. Vague barely discernable images will emerge in the viewers' eye as they become accustomed to the darkness. Speech will drive the work. Each word or phrase will trigger a single burst of extreme momentary light that will obliterate the image and produce an after image of the space and anything that is in it. The fleeting "image" will interact with the memory of the images before and after the burst of light. Over time there is an accumulation of memories, both mantel and physiological.

What is it about?

It's somewhat of an "immersive" space that is constantly in flux—a space and text in which the viewer continually relocates their perception, thoughts and (short term) memories.

Is this the first time this installation is presented to the public?

Yes, although it's related to similar works I've done. Through the years beginning in 1996 with *Reflex Chamber* followed by *Midnight Crossing*, 1997; *23:59:59:29—The Storyteller's Room*, 1998 and more recently, *The Slow Torque of Bonsai*, 2017. I've done a number of works that use the extremes of darkness, not just dark but pitch black and light—in this case very bright and instantaneous light so much so that it produces after images.

Which are the artists (all fields included) or more generally speaking, the artistic forms which nourish your creation, and possibly, the landmarks to which you refer in this installation?

I see myself as more of a conceptual artist but at the same time very much interested in physicality—I suppose it's wrapped up in Mind/Body questions. Artists I respond to...the composer, Terry Riley; the philosopher/writer Maurice Blanchot; Artists over the years I've appreciated include but certainly not limited to: Laurie Anderson, Bruce Nauman, Eva Hesse, Frank Stella...

What are the problems, the constraints, the challenges ... you met during its elaboration?

Shipping! Otherwise, I won't really know until I'm thoroughly in the process of installing.

Can you give a few keywords that would fit well to your installation?

Liminality conundrums, implicit interactivity.

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- Turbulences Vidéo #119

Afterwards, Gary Hill, Chapelle de l'Oratoire © Photo: Gabriel Souheyre / **VIDEO**FORMES

EPHEMERAL ANGELS & FOREST STILLNESS

MARIANA CARRANZA

EPHEMERAL ANGELS
MARIANA CARRANZA (URY-DEU)

FROM MARCH 16 TO APRIL 2 - CHAPELLE DE BEAUREPAIRE

Interactive site-installation, 2016.
Digital interface developed for this project.
Computer, sensor, projector, speakers.

(...) mimicking birds, Humans become angels...

Ephemeral Angels is an interactive installation based on a digital interface. Visitors see themselves, like being reflected in a mirror with wings of white plumage inside a magical mirage. Interactively generated sound aims to blur the boundaries between virtual and real.

This work not only refers to philosophical creatures, but also to the beginnings of Aviation Science, following biomimicry concepts from the first attempts of flight in human history, such as those of Leonardo da Vinci and Otto Lilienthal.

The wings and feathers were taken from Otto Lilienthal's studies, collected in his publication *The bird flight as basis of the art of flying* from 1889.

He wrote there, "I intended to [...] create a work whose elaboration should spread the conviction, that there really is no law in nature that, like an insurmountable bolt, encloses the solution to the problem of flying."

Some users experiences

This work creates a space of pre-lingual and ancestral happiness...

This poetic work evokes the tale about imaginary beings "Swedenborg's Angels" by Jorge Luis Borges, with whom the artist shares her native language. In it, the scientist Emanuel Swedenborg attributed subtle qualities, justice and intelligence to angels. Swedenborg's angels are those souls who have chosen heaven. Two humans, who have loved each other on earth, form one angel in heaven. Their manifestation changes with their moods, and their robes shine according to the intelligence of the beholder.

(...) most of us are ephemeral angels on Earth ... we just have not realized it.

Mariana Carranza

Video and Digital Art, Interactive Interfaces, Installations, Performances.

Artist with a multidisciplinary background. Promoted by scholarships in Latin America, USA, Spain and Germany.
Since 1988 experimenting with new technologies, video production, digital media, algorithms and creative programming.

Born and raised in Uruguay, Mariana Carranza lived in Spain, since 1995 based in Germany.

Her work focuses on the creation of interactive spaces, developing interfaces between bodies, movement, image and sound; combining arts and technology; researching shifting paradigms of embodiment.

Co-founder of interdisciplinary collectives in Munich. Promoted art projects at Medialab Prado, Madrid. Member of the Curatorial Project Group for Strategic Development, Coburg.
Lectures and collaborations at Universities in Brazil and Uruguay and at Art-Schools in Sweden, France and Germany. Solo and group exhibitions in America and Europe on a regular basis. For her activities, she has received international recognition and awards.

https://marianacarranza.art/

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Artist's video portrait:
https://youtu.be/J309-eZIkko

Ephemeral Angels, Mariana Carranza, Chapelle de Beaurepaire © Photo: Éric André-Freydefont / **VIDEO**FORMES

Ephemeral Angels, Mariana Carranza, Chapelle de Beaurepaire © Photo: Loïez Deniel / **VIDEO**FORMES

Ephemeral Angels, Mariana Carranza, Chapelle de Beaurepaire © Photo: Éric André-Freydefont / **VIDEO**FORMES

FOREST STILLNESS
MARIANA CARRANZA (URY-DEU)

FROM MARCH 16 TO 19 - SALLE CHAVIGNIER, MAISON DE LA CULTURE

Interactive site-installation, 2022.
Digital interface developed for this project.
Computer, sensor, projector, speakers.

Trees are an invitation to think about time and to travel in it the way they do, by standing still and reaching out and down.

Rebecca Solnit

Forest Stillness raises the question of whether stillness can become an economic value.

Visitors' stillness is tracked and visualized by growing trees.

The target is to embody stillness and raise awareness about all that it involves:

Through stillness we hardly consume resources, we care for nature, for our environment, for clean air, and thus we are providing a benefit for life ... when we allow trees to grow until the end of their lives.

Doing a very rough calculation, during its 80 to 100 years of life a tree absorbs about three tons of CO_2, that's the average personal carbon footprint per quarter. Thus, to be carbon neutral we should plant four trees every year... and let them grow.

With our stillness, we avoid generating CO_2 emissions.

It's still a Utopia to think that we could collect "co2-credits" with our stillness, however, the simple fact of expressing an idea is the first step to turning it into a reality.

Another economy is possible, an economy based on the values of live, not on exploitation until extinction.

We are the consciousness of the earth. We are the eyes of the earth. The voice of the earth...

Joseph Campbell

Forest Stillness is an attempt to create an ecosystem based on NFTs, within the blockchain to support forestry projects IRL with our stillness.

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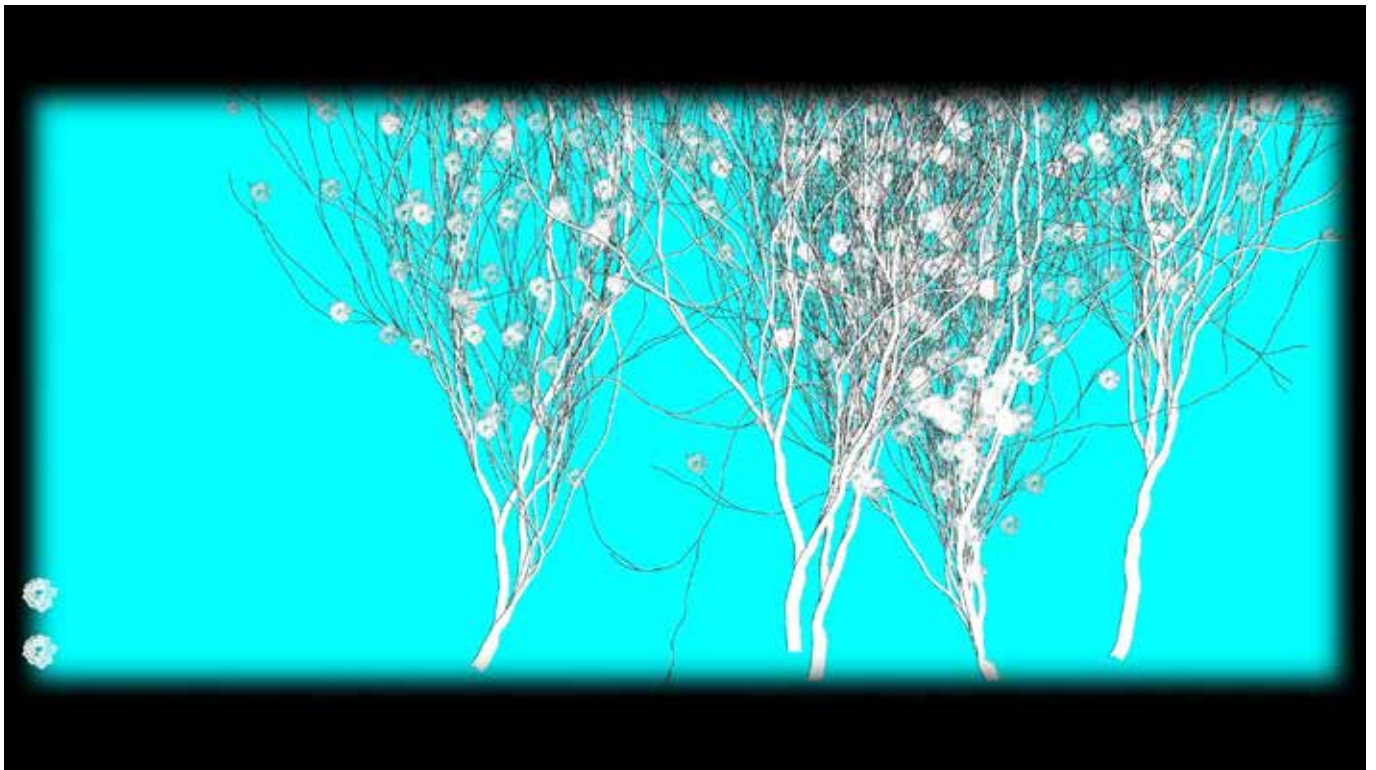
Forest Stillness, Mariana Carranza, Maison de la culture © Photo: Mariana Carranza / **VIDEO**FORMES

EPHEMERAL ANGELS, & FOREST STILLNESS

by Mariana Carranza

Day-to-day wonders where technology is not exclusionary, but quite the opposite.

Ephemeral Angels, Mariana Carranza, Chapelle de Beaurepaire © Photo: Éric André-Freydefont / **VIDEO**FORMES

We can participate in fantasies that see technology bringing the world into predictable control, but I prefer to work through an alternative vision that sees technology embracing the messiness and uncertainty of the world to cultivate experiences of wonder, curiosity, enchantment, and surprise that come from seeing oneself as small part of a great number of wonders that surround us in everyday life.

Laura Devendorf

I think that trees are one of the most ancient wonders, trees are humans' best friends, if we let them grow, they clean the air we breath, they will gift us with life.

The digital installation *Forest Stillness* proposes an embodiment of stillness while digital trees grow on the screen, in a process that triggers awareness about the implications of resting, of reduction, of avoiding rather than producing, of stillness.

A proposed ecosystem of NFTs inside of the Blockchain raises the question of whether stillness could become an economic value. Is another economy possible?

Trees are an invitation to think about time and to travel in it the way they do, by standing still and reaching out and down.

Rebecca Solnit

In contrast, the digital installation *Ephemeral Angels* is about flying.

Inspired by biomimicry technology and concepts from the earliest attempts to fly in human history like the ones of Leonardo da Vinci and Otto Lilienthal.

... mimicking birds, humans become angels ...

Resonating with the words of Otto Lilienthal in the introduction of his book *Birdflight as the Basis of Aviation*, 1889: "I intended to [...] create a work which elaboration should spread the conviction, that there really is no law in nature, like an insurmountable bolt, that encloses the solution to the problem of flying."

We are ephemeral angels on earth ... we just haven't realized it.

© Mariana Carranza - Turbulences Vidéo #119

MARIANA CARRANZA
FOR THE YOUTH...

How would you describe this installation?

Both installations are based on interactive interfaces that react to the presence of the visitors. In *Ephemeral Angels*, you see your own image with wings of white plumage, as in a magic mirror. The sound accompanies the movement of your wings. With *Forest Stillness*, if you remain still, you will see trees growing, the sound of the forest surrounds you and a bee follows your position in space.

Is this the first time this installation is presented to the public? Can you tell us a little about the process of developing the work to achieve this result?

Ephemeral Angels was developed in the framework of an "Interactivos?'16 ... another world is possible", a collaborative development workshop at Medialab-Prado Madrid and with mimicking technologies in mind. *Forest Stillness* was created in an attempt to create a token based on stillness, an experiment in finance based on reduction rather than growth.

Which are, the landmarks to which you refer in this installation?

Technology, creative programming, digital art, human being, embodiment and last but not least the fact that art plays an active role in "seeding ideas" ... is another economy possible? A human economy instead of a predatory one?

What are the problems, the constraints, the challenges ... you met during its elaboration?

The process of creation is very magical, for me it's like allowing myself to flow in a sea of energies, sharing, communicating, following impulses, giving and receiving, resolving technological challenges, playing with algorithms... And suddenly, without any previous intention, there is the work. So, at that point a more conscious production process begins, with a clear goal, and it is necessary to maintain the ability to keep flowing. This part of the process is for me the biggest challenge.

Can you give a few keywords that would fit well to your installation?

Body, technology, dance, embodiment, ecology, economy, shifting paradigms.

A few words on your artistic development? When, in your life, did you have an interest in digital art? Can you live from your art work?

I reached digital art and technology through the body, through dance. First looking for the explosion of gesture, then discovering embodiment processes through technology and digital interfaces.

Yes, I live from my labour as an artist .... with difficulty

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Ephemeral Angels, Mariana Carranza, Chapelle de Beaurepaire © Photo: Éric André-Freydefont / **VIDEO**FORMES

HARDLY WORKING
TOTAL REFUSAL

Hardly Working, Total Refusal, Chapelle de l'ancien hôpital général © Photo: Maëlle Skorczinski / VIDEOFORMES

HARDLY WORKING
TOTAL REFUSAL (AUT)

FROM MARCH 16 TO APRIL 2 - CHAPELLE DE L'ANCIEN HÔPITAL GÉNÉRAL

Programmed audio-visual installation, 4 screens, 2022.
Length: 20:29 min

Supported by the Kunstraum Steiermark stipend (Land Steiermark) and Kunsthaus Graz. Realised within the framework of the European Media Art Platforms (EMAP) programme at Werkleitz (DE) with support of the Creative Europe Culture Programme of the European Union. Co-production VIDEOFORMES.

Director: **Total Refusal / Susanna Flock, Robin Klengel, Leonhard Müllner, Michael Stumpf**
Screenplay: **Total Refusal / Susanna Flock, Robin Klengel, Leonhard Müllner, Michael Stumpf**
Cinematographer: **Total Refusal / Susanna Flock, Robin Klengel, Leonhard Müllner, Michael Stumpf**
Sound recording: **Total Refusal / Susanna Flock, Robin Klengel, Leonhard Müllner, Michael Stumpf**
Sound design: **Bernhard Zorzi**
Editor: **Total Refusal / Susanna Flock, Robin Klengel, Leonhard Müllner, Michael Stumpf**
Composer: **Adrian Haim**
Script: **Susanna Flock, Robin Klengel, Leonhard Müllner, Michael Stumpf**
Translation: **Michael Stumpf, Gabriel Soucheyre**
Modding: **RCPisawesome**
Scenery: **Rockstar Games**

Hardly Working puts into the limelight the characters who usually remain in the background of video games: NPCs. They are non-player characters that populate the digital world as extras to create the appearance of normality. A laundress, a stable boy, a street sweeper and a carpenter are observed with ethnographic precision. They are Sisyphus machines, whose labour routines, activity patterns as well as bugs and malfunctions paint a vivid analogy for work under capitalism.

The pseudo-Marxist media guerilla **Total Refusal** explores and practices strategies for artistic intervention in contemporary computer games. It works with tools of appropriation and rededication of game resources. Their films and performances were presented among others at Berlinale 2020 and at the MoMA in NYC, and they recently received the award for the best Austrian short documentary (Diagonale 2020, Graz).

https://totalrefusal.com/

Artist's video portrait:
https://youtu.be/Kz0Em00FYHA

*Hardly Working, Total Refusal, Chapelle de l'ancien hôpital général © Photo: Éric André-Freydefont / **VIDEO**FORMES*

Hardly Working, Total Refusal, Chapelle de l'ancien hôpital général © Photo: Maëlle Skorczinski / **VIDEO**FORMES

*Hardly Working, Total Refusal, Chapelle de l'ancien hôpital général © Photo: Éric André-Freydefont / **VIDEO**FORMES*

HARDLY
WORKING

by Total Refusal

Do we, the NPCs of a political economy that controls, exploits and alienates us, have the possibility to rebel against the absurdity of our activities? *Hardly Working* is a film essay on the question of work in the digital age.

Hardly Working, Total Refusal, Chapelle de l'ancien hôpital général © Photo: Maëlle Skorczinski / **VIDEO**FORMES

It makes use of the mainstream video game *Red Dead Redemption 2*, one of the most successful Western action games in video game history. By observing the scenery, the film humorously reflects on the question of work and the construction of normality in the era of late-stage capitalism.

The starting point for *Hardly Working* was a kind of work ethnography, in which we carefully observed, recorded and discussed the routines and the everyday working life of the NPCs – Non-Playable Characters – in the game. NPCs are the multitude of animated characters who populate architectures, cities and worlds and simulate liveliness. Their rhythm of life is structured by looped activities, which they exercise tirelessly and repetitively to infinity.

NPCs perform "bullshit jobs" in the narrowest sense: busy work that produces no social benefit and yet is performed obligatorily, symbolizing the maintenance of a social order based on the merit principle.

Hardly Working is about the NPC as "animal laborans" (Hannah Arendt), as a working individual, whose work does not change the status quo, but in fact strengthens it. In the figure of the NPC, the image of the subject trapped in the work process is even exaggerated as no function is provided to ever complete the work. Activities such as sweeping a floor or sinking nails into wood become an endless and inconclusive performance. NPCs are Sisyphean machines, programmed to get stuck in the routines of everyday life without results. Whenever their algorithm shows inconsistencies, the NPCs break out of the logic of total normality, display their own flawedness – and seem touchingly human in the process.

Susanna Flock lives and works in Vienna as a visual and media artist. She graduated at the University of Art and Design Linz (2015) and at the Academy of Fine Arts Vienna (2017), Austria. Flock works in the field of video and video installation and focuses on the Internet phenomena. Recently, she was awarded with the Pixel, Bytes and Film residency (2020), Viktor-Fogarassy-Price (2019), the Rote Fabrik residency Zurich (2019), start-scholarship for media arts Austria

Hardly Working © Total Refusal

(2018) and with a fellowship at Akademie Schloss Solitude (2018). Joined Total Refusal in 2020.

Robin Klengel lives and works as an artist and cultural anthropologist in Vienna and Graz. He researches, writes texts, gives lectures and courses and makes films in the field of artistic-scientific research of urban and digital spaces. He studied cultural anthropology in Graz and Berlin. Since 2021, he has been co-chairman of the interdisciplinary art and culture space Forum Stadtpark in Graz. He co-founded the collective in 2018.

Leonhard Müllner lives and works in Vienna as a visual artist and media researcher. He studied Visual and Media Art in Linz, Leipzig and Vienna and is currently a PHD candidate in Media Studies with Helmut Lethen at MKKD Linz. He co-founded the collective in 2018

Michael Stumpf studied Philosophy in Vienna as well as Media Culture and Art Theories in Linz (unfinished). His research interlaces a background in phenomenology with media and culture semiotics, analyzing the relevance and operating mode of popular cultural tropes. He works as an artist, designer and coder. Stumpf co-founded the collective in 2018.

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Hardly Working, Total Refusal, Chapelle de l'ancien hôpital général © Photo: Maëlle Skorczinski / **VIDEO**FORMES
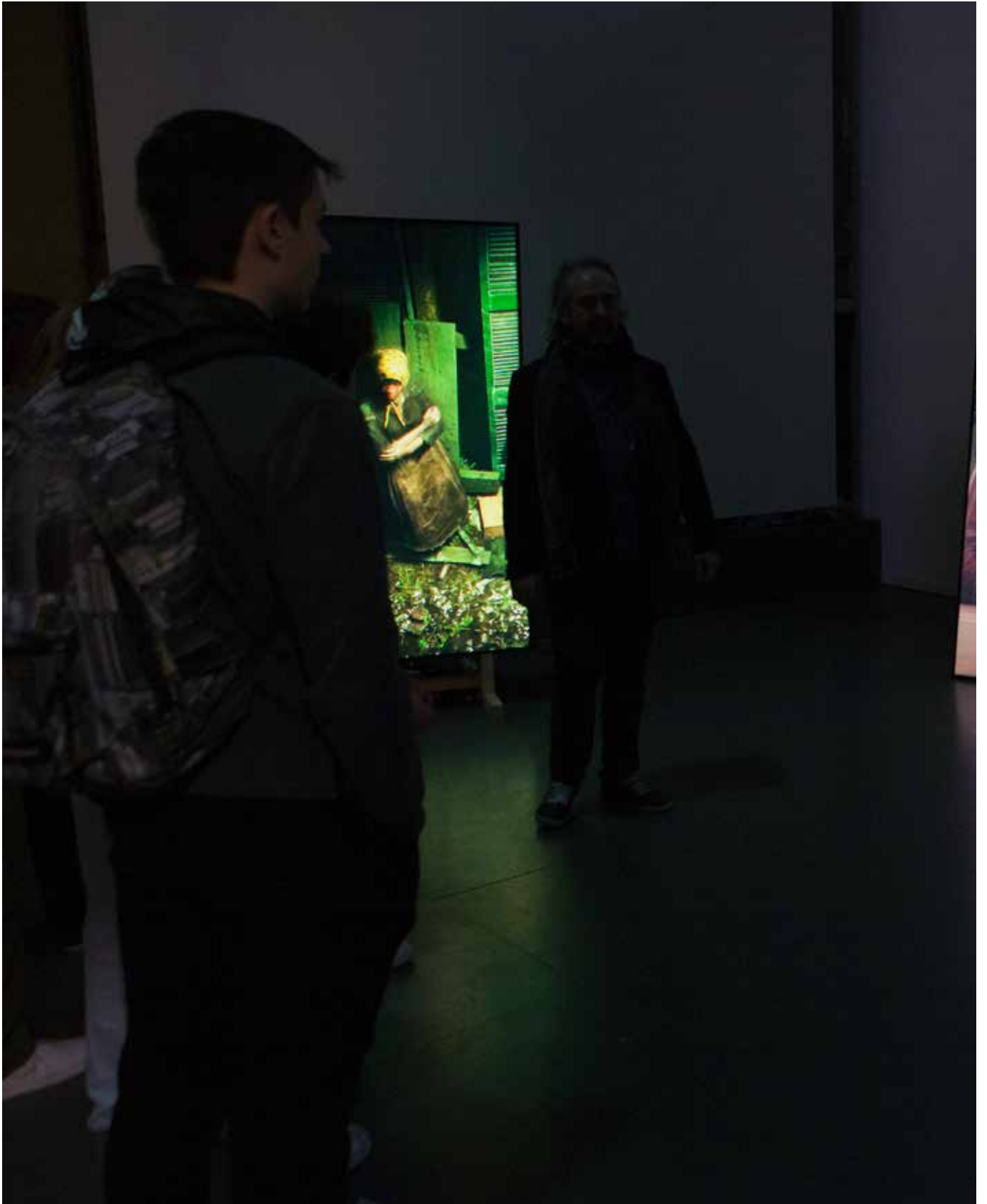
Hardly Working, Total Refusal, Chapelle de l'ancien hôpital général © Photo: Maëlle Skorczinski / **VIDEO**FORMES

TOTAL REFUSAL
FOR THE YOUTH...

How would you describe this installation? What do we see? What can we hear? What's taking place?

Hardly Working is a four channel video essay, which was shot in a video game. It shows those characters that normally remain in the background: NPCs. NPCs, or "Non-Player Characters" are the multitude of animated characters, who populate architectures, cities and worlds in video games.

The project follows the NPCs in the video game *Red Dead Redemption 2* (Rockstar Games, 2018), one of the most successful Western action games in video game history. We see four characters, a laundress, a stable hand, a street sweeper and a carpenter,

conducting their everyday activities, leaving no change in their surroundings. Yet we also see their malfunctions and bugs. Their rhythm of life is structured by looped activities, which they exercise tirelessly and repetitively to infinity. They are Sisyphus machines, whose labour routines, activity patterns as well as bugs and malfunctions paint an analogy for work under capitalism.

What is it about?

Hardly Working is a parable on the questions of resistance in an environment, which no one can change. There lies a revolutionary and poetic quality especially in the NPCs' failures and errors. As their algorithm shows inconsistencies, the NPCs break out of the logic of total normality, display their own flawedness – and seem touchingly human in the process.

Is this the first time this installation is presented to the public? Can you tell us a little about the process of developing the work to achieve this result?

The work was first presented as a work-in-progress version in 2021 at the Kunsthaus Graz in Austria and was then refined and further developed with Werkleitz in Halle an der Saale in Germany. It exists both as a video installation and as a 20 min short film, which premiered in 2022 in Locarno.

The project started with very extensive observations of NPCs and what they do in their lives. Like a kind of work ethnography inside the game, where we protocolled and described their lives over many days. We really got to know a few of them very well and started to sympathize with them. On the basis of these observation followed a very intensive process of reflection about what their perspectives on the reality in which they live, can actually tell us about our own.

Which are the artists (all fields included) or more generally speaking, the artistic forms which nourish your creation, and possibly, the landmarks to which you refer in this installation?

There are a few great people from the field of game art, whose work inspired us a lot. Eva and Franco Mattes did pacifist interventions in video games back in 2010. Or we could name Alan Butler, a photographer who took thousands of pictures of homeless people in *GTA V* or Joseph De Lappe, who also used video games in a critical and humorous way for his projects.

We also like to tell stories, to educate and to politically radicalize people through our work, while we also want to make our projects fun and enjoyable to watch. There are many great political storytellers among the filmmakers who are role models to us. We could name Harun Farocki, Adam Curtis or the people from the DIS collective. We are also inspired by the work of other filmmakers, who work with video games, such as Flelix Klee, Antoine Chapon, or Ismaël Joffroy Chandoutis, among others.

Hardly Working © Total Refusal

What are the problems, the constraints, the challenges ... you met during its elaboration?

We faced many challenges during the shooting. You see, these NPCs spawn half-randomly. That means, if you log out of the game and go back to the same spot, the NPC will look totally different and you will never find exactly the same person again. So if you made a mistake while filming, there is no option for a pick-up shot. That was further complicated by the fact that most NPCs disappear when they come too close to the camera. They are just gone. So if the cameraperson was not careful, they could ruin the shot at any time.

Can you give a few keywords that would fit well to your installation?

Late stage capitalism, Bull shit jobs (David Graeber), Sisyphos machines, post-progress, "Animal laborans" (Hannah Arendt)

A few words on your artistic development? When, in your life, did you have an interest in digital art? Can you live from your artwork?

We are a collective of six people. We live in Austria, most of us in Vienna. We share a common interest, a passion, for video games. We love to play them, but they also make us very angry at times – mainly because of their ideological bluntness and because so much potential and work is wasted on the repetition of always the same tropes. This is what motivated us in the first place: the feeling that big video games are such a waste and that someone should do something with them. We started to make art literally while playing video games when we were in our late 20s.

We also share a strong political viewpoint and we call ourselves a pseudo-marxist media guerilla. We are convinced that capitalism destroys humans as well as the planet and that we should change this system while we still (theoretically) can.

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THE INFINITE LANDSCAPE

SHUNSUKE FRANÇOIS NANJO

THE INFINITE LANDSCAPE
SHUNSUKE FRANCOIS NANJO (FRA-JAP)

FROM MARCH 16 TO APRIL 2 - CHAPELLE DE L'ANCIEN HÔPITAL GÉNÉRAL

The Infinite Landscape, Shunsuke François Nanjo, Chapelle de l'ancien hôpital général © Photo: Maëlle Skorczinski / **VIDEO**FORMES

Digital installation, 4K video game, 2022.
Work in progress.

The Infinite Landscape is a digital landscape made with a video game engine (Unreal Engine). It is a world with narrative, realistic, and surrealistic scenes. The camera shows randomly chosen places. The digital landscapes evolve in a space-time linked to the physical location of the exhibition, and are based on real time: 24 hours of the day, and 365 days of the year. Thus, the environment changes based on the time and date, day or night, going from summer to winter with changing weather.

The shots evoke scenes from movies or video games and can only be seen once a month.

Some of the objects depicted come from real existing elements: the rocks present in different scenes were, for example, scanned in Iceland. Each plant, grass, or occurrence has a grounding in the real world. The movements of animals, the wind in the canopy, and the light form a set of observations and mathematical as well as computational calculations allowing for as much realism as possible.

The spectators becomes participants of the imagination, evolving and contemplative. They are no longer Humans who try to master Nature, but simple observers.

Thus, the artist explores the limit of the natural to the synthetic, of the real to the virtual, of the possible to the dreamlike, he questions our desires to create a new vision of Utopia, like a tower of Babel, but adapted to our era.

http://www.shunsukefrancois-nanjo.com/

Artist's video portrait:
https://youtu.be/4PxD4Pfkl18

The Infinite Landscape, Shunsuke François Nanjo, Chapelle de l'ancien hôpital général © Photo: Éric André-Freydefont / **VIDEO**FORMES

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The Infinite Landscape, Shunsuke François Nanjo, Chapelle de l'ancien hôpital général © Photo: Maëlle Skorczinski / **VIDEO**FORMES

The Infinite Landscape, Shunsuke François Nanjo, Chapelle de l'ancien hôpital général © Photo: Éric André-Freydefont / **VIDEO**FORMES

THE INFINITE LANDSCAPE

by Shunsuke François Nanjo

In 1516, Thomas More created the term "Utopia" in his book in Latin of the same name. Utopia is the short narrative of an unknown traveler who describes the discovery of a fictional island called Utopia. According to the protagonist, Raphael Hythlodaeus, the political regime of this island is the antithesis of that of the Kingdom of England at the time. If this work is the source of the word Utopia, for Thomas More, it also seems to be an allegory, a subtle criticism of the political and social system established by the British monarchy of the time.

The Infinite Landscape, Shunsuke François Nanjo, Chapelle de l'ancien hôpital général © Photo: Éric André-Freydefont / **VIDEO**FORMES

Since then, Utopia has been a recurring subject for intellectuals, because its concept allows for the creation of an apologue denouncing the injustices and excesses of the time. It is also a precious source of inspiration for artists, and inspires idealists.

More than four centuries later, in 1954, Michel Foucault created the term Heterotopia. For him, there are places in our daily lives that are similar to Utopia. These places possess a very specific temporality, with a very specific logic, which do not completely pertain to real life. They are places like the theater, hospitals, or children's playgrounds in a park.

Today's digital world proposes a new form of Heterotopia that some call the metaverse. We could assimilate this metaverse to a digital version of Heterotopia, parallel to our real dimension, with its own temporality endowed with a very specific logic. But it is precisely this impossibility of materially locating the metaverse that makes it similar to Utopia (from the Greek "in no place").

The Infinite Landscape is a set of contemplative digital landscapes, in real time (thanks to AI and algorithms) composed in 3D in a video game engine. In a way, it is a personal approach to an ideal world, a utopian experience.

The "Infinite Landscape" is made up of 3D topography that evolves over time and reveals itself according to its own algorithm. It communicates with our reality and our temporality through the network, allowing the modification of the environment and the behavior of the beings who live there (the landscape is populated with NPCs – Non-Playable Characters, who have their own life).

This world is not to be harnessed or inhabited, but just contemplated. It is a non-interactive field of observation that does not provide any satisfaction of achievement. It reveals itself and transforms itself as time goes by, in a daily, seasonal, and annual cycle. We are spectators of its evolution through the meteorology of the scenes, the schedules, and the different sounds. We observe its narration on the map by changing our point of view according to a random temporal duration managed by the software. We also discover narrative and cinematic scenes, sometimes hyperrealistic, sometimes surrealistic, depending on the geographical position. Based on the algorithm, these scenes are visible only in a random way.

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The Infinite Landscape, Shunsuke François Nanjo, Chapelle de l'ancien hôpital général © Photo: Loïez Deniel / **VIDEO**FORMES

The Infinite Landscape, Shunsuke François Nanjo, Chapelle de l'ancien hôpital général © Photo :Éric André-Freydefont / **VIDEO**FORMES

SHUNSUKE FRANCOIS NANJÓ

FOR THE YOUTH...

How would you describe this installation? What can we see? What do we hear? What can we do?

This work uses a video game engine, but it is not interactive. In the landscape that we see, there are places of real or surreal narratives, which are often contemplative. The camera films these places in a random way. The environment also evolves according to a very defined time, and we can only see the whole landscape in one year.

What is it about?

The world I created is a utopian world. This is very often the case in video games - utopias and dystopias in search of a better world - but in my version of utopia, the world is not interactive. We can only contemplate it, and see it evolve over time. It's also about how each person experiences Utopia. As the camera changes shots randomly, what an audience perceives at one moment is different from what they perceive at another. What we see is therefore different each time.

Is this the first time this installation has been presented to the public? Can you tell us a little about the process of developing the work to arrive at this result?

No, this is the second time. I'm not a big video game player. If I play, it's mostly for the narrative, and the possibilities inherent in the interactivity of the medium. I'm often inspired by games where I find the story interesting, or by movies, or even books. When I find interesting ideas, I derive inspiration from them, and the easiest way for me is in a video game engine.

Which artists (from all fields), or more generally, which art forms nourish your creative process, and possibly, which references do you allude to in this installation?

PC Games: *The Invisible Hours* ; *Death Stranding* ; *Fire Watch* ; *Fisherman's Tale* ; *Super Liminal* ; *The Painscreek Killing* ; *The Stanley Parable* ...
Books: *Killing Commendatore* by Haruki Murakami ; *The Neverending Story* by Mikhail Ende ... (At the moment untranslated books in Japanese)
Artists : Carvaggio ; Hans Op De Beeck ; Tatiana Trouvé ; Pierre Huyghe
Series: *Black Mirror* ; *Twin Peaks* ...

The Infinite Landscape, Shunsuke François Nanjo, Chapelle de l'ancien hôpital général © Photo: Gabriel Soucheyre / **VIDEO**FORMES

What are the difficulties, limitations, challenges... encountered during this creative process?

The difficulty is the technical limitations. Between programming and 3D, there are a lot of things to manage by myself. One day, I will have my own development studio.

A few words about your artistic background? At what period of your life did you become interested in digital art? Are you able to make a living from your creative activity?

Master of Fine Arts in Toulouse. Then I moved to Tokyo, Japan. I developed several techniques, but in 2013, after an exhibition, I started an interactive work with a team of engineers. This was when I started with multimedia. I began visual programming, then after a training course, I was advised to go and see what was going on in video games. Today I am in the process of retraining for the video game industry.

No, it's difficult to make a living as an artist, at least up to a certain level, the path is full of pitfalls, but it's also a job of passion, which means that the return you get from it is priceless. So in that sense, I am rich.

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WATER DIVINITY GAME

HENRI TAULIAUT

WATER DIVINITY GAME
HENRI TAULIAUT (FRA)

FROM MARCH 16 TO APRIL 2 - CHAPELLE DE L'ANCIEN HÔPITAL GÉNÉRAL

Interactive & immersive installation, video game, 2022.
Associated Curator: Isabelle Arvers.

It is through the work *Water Divinity Game*, that I chose to introduce to the public, here and around the world, the beauty of our cultures and religions. These certainly originated in the Caribbean basin, but they are above all major parts of a spiritual and ancestral memory essential for the construction of our inward focusing future. This work materializes the hope that our cultures inspire us as well as others.

Water Divinity Game is an interactive and immersive video game and installation created between 2020 and 2022. The player is positioned on a slightly elevated platform where there is a joystick on a stand that allows him to move in the virtual space. The video game is projected on a giant screen facilitating the immersion of the player. In this way, I use the playful and dynamic approach, characteristic of video games, so that the spectators meet, through the adventures of the players, the Afro-Caribbean aquatic divinities, and in doing so, adopting a detached perspective, without fear or prejudice.

In this work, the players enter the heart of the Haitian pantheon and meet representations of Loas such as Papa Legba, Damballa, Aida Wedo, Simbi, and the Mermaid in the first level of the game. In the second level, which takes place underwater, players are led on a quest to discover the Vévé of secrets hiding in space. They find the ship Immamou, of the ocean god Agwe, to take them there..

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For two decades, the artist-researcher has been interested in the relationship between art and science, focusing his research in two main areas: digital art and performance. He holds a doctorate with the title: biological and digital arts in relation to the living in contemporary artists of the Caribbean and of the American continent.

He exhibits and performs in the Caribbean, South and North America, France, England, Senegal, and China.
He participated in the 12th Havana Biennial with Jungle Sphere 3.0, and in the Digital exhibition in Jamaica 2016. In July 2018, he was selected for the Red Gate Residency in Beijing.
In 2019 and 2022, he presented the projects Bio-Art and ADN Caraibe in Martinique and Guadeloupe.

Between 2017 and 2022, he and the performer Annabel Guérédrat organized three editions of the International Performance Art Festival of Martinique, and presented video art at Documenta 15 in a selection of works by Alice Yard (Trinidad). Finally, he was invited to the International Meeting of Performance Mar de Islas in Puerto Rico in 2021.

http://henritauliaut.com/

Artist's video portrait:
https://youtu.be/25Nj_vMBW18

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WATER DIVINITY GAME

by Henri Tauliaut

Afro-Caribbean artist, educator and researcher, I define myself as a techno-shaman or afro- cyberpunk, and see myself as an interface between the naturalist western world and the animist/totemist worlds. I have been pursuing, for the last twenty years, my intersecting explorations between nature, science, art, and ritual.

Water Divinity Game, Henri Tauliaut, Chapelle de l'ancien hôpital général © Photo: Maëlle Skorczynski / **VIDEO**FORMES

My interest in the digital arts materialized in the realization of a thesis entitled: Biological and digital arts in relation to the living in contemporary artists of the Caribbean and of the American continent. I explore the origins of digital art as well as many works of artists. In the first part of my text, the author Marcello Vitali-Rosati reminds us that the virtual worlds have two main objectives: they are the relatively fine and exact recomposition of architectural spaces, of landscapes, of the city, or on the contrary, they put in place a fictional space-time.

To be able to recreate time and space and give a semblance of life to our creations, is this not the dream of all artists?

It is this great freedom offered by virtuality that pushed me to introduce to the public, here and worldwide, the beauty of our cultures and religions through the digital arts. Our cultures and religions were certainly born in the Caribbean basin, but they are above all major parts of a spiritual and ancestral memory. For the Caribbean people that we are, they are essential in the construction of an autocentric future.

Water Divinity Game is a video game and an interactive and immersive installation realized between 2020 and 2022. This work (and others) materializes the hope that our cultures inspire us and others.

It was during my research for my thesis that I came across one of the works that inspired and questioned me the most: the installation *Inherent Rights, Vision Rights*, which was realized by the artist Lawrence Paul Yuxweluptun[1], who comes from the community of the native peoples of Canada. The artist's approach is to show the changes that are taking place in contemporary Aboriginal history. He uses the cosmogony of the Salish people, as well as the formal elements found on the northwestern coast of Canada. Lawrence Paul Yuxweluptun produces large-scale paintings and also digital work of particular interest to us: the virtual reality installation *Inherent Rights, Vision Rights*. This work was created in 1992, at the Banff Center for the Arts, in the province of Alberta. The user was invited to sit on a seat and wear a virtual reality helmet. With the help of a joystick, the active participant could orient himself in a three-dimensional space; a stylized moon floated in the night above a field and a long building. After a few steps, the user entered the building where symbolic elements were arranged, such as fireworks, the painting of a stylized bear, etc.

This work was presented in the 2003 exhibition "Backflash" at the Walter Phillips Gallery, and made Canadian art history

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1 - Lawrence Paul Yuxweluptun (1957) is a Canadian artist, painter and sculptor. He also carries out virtual installation work based on the cosmogony of the First Nations of the Amerindians.

Water Divinity Game, Henri Tauliaut, Chapelle de l'ancien hôpital général © Photo : Éric André-Freydefont / **VIDEO**FORMES

*Water Divinity Game, Henri Tauliaut, Chapelle de l'ancien hôpital général © Photo : Loïez Deniel / **VIDEO**FORMES*

Water Divinity Game, Henri Tauliaut, Chapelle de l'ancien hôpital général © Photo : Loïez Deniel / **VIDEO**FORMES

as the first virtual reality work ever presented at the National Art Gallery of Canada.

What interests me about this work is that virtual reality (or formerly cyberspace) allows Yuxweluptun to expand and explore the issue of identity construction and decolonial theories. Researcher Grazyna Szawlowski[2], who completed her dissertation on the work Inherent Rights, Vision Rights, echoes what author Oliver Kendrick[3] tells us about cyberspace: "as a discursive site of ideological struggles that define the relationship between new technologies and the subjectivity of the active participant."

These remarks remind us that the techniques are not neutral, they are tools of control in the hands of power and, furthermore, aimed at the opposition and minorities. My numerous reflections and postcolonial or even decolonial questionings on the situation where we find former colonies lead me to

state the following: "It is essential that our cultures inspire us and others. It is vital for the development of our Caribbean cultures, to create our own images, representations, our own contemporary myths. To anchor ourselves we need ancestrality, that is to say, to know where we come from through genealogy and genetics, this allows us to recognize our deceased, our ancestors, our deities, in order to re-establish our filiations and thus to render them a cult that is animistic or totemistic. In order to center ourselves, we need founding myths with which we can really identify. In order to project ourselves and propose visions in which we are at the center, we need Afro-Futurism, Native-Futurism or any other new form that allows us to offer to the world a form that allows us to give our youth positive and utopian visions of our future.

Finally, in order to take care of our communities, our peoples, we need to revive ancient therapeutic, religious, and metaphysical practices by giving them a contemporary form integrating modern technologies and thus creating spiritual practices such as techno-shamanism or techno-voodoo."

For *Water Divinity*, I use the playful and dynamic approach, characteristic of video games, so that the spectators meet, through the adventures of the players, the Afro-Caribbean

2 - Grazyna Szawlowski is a Canadian researcher. Link: https://www.worldcat.org/search?q=au=%22Szawlowski%2C%20Grazyna%22

3 - Kendrick Oliver is a Canadian professor. Link : https://www.southampton.ac.uk/people/5wzhqf/professor-kendrick-oliver

aquatic divinities, and in doing so, adopting a detached perspective, without fear or prejudice. In this work, the players enter the heart of the Haitian pantheon and meet representations of "Loas" such as Papa Legba, Damballa, Aida Wedo, Simbi, and the Mermaid in the first level of the game. In the second level, which takes place underwater, players are led on a quest to discover the "Vévé of secrets" hiding in space. They find the ship "Immamou", of the ocean god "Agwe", to take them there.

As in *Inherent Rights, Vision Rights*, this creation has a vocation to show to the Caribbeans, but also to the rest of the world, our cultures and spirituality thanks to the new technologies in order to better root ourselves in the XXIth century.

In my research work I also came across the work *Very Nervous System*, the first interactive and performative installation conceived by David Rokeby[4] which he created in 1986. On his website, the artist tells us about his motivations, which in short seek to introduce emotion and the body into the man-machine relationship. David Rokeby tells us this about his approach: "I created the work for many reasons, but perhaps the most pervasive reason was a simple impulse towards contrariness. The computer as a medium is strongly biased. And so my impulse while using the computer was to work solidly against these biases. Because the computer is purely logical, the language of interaction should strive to be intuitive. Because the computer removes you from your body, the body should be strongly engaged. Because the computer's activity takes place on the tiny playing fields of integrated circuits, the encounter with the computer should take place in human-scaled physical space. Because the computer is objective and disinterested, the experience should be intimate."

The work *Very Nervous System* and the approach of the artist David Rokeby, explains clearly why I chose to place the player on a platform, because I wish to give body to the work. On this "stage", a stand gives access to a joystick allowing the player to move in the virtual space. The video game is projected on a giant screen that facilitates the player's immersion.

In addition to the status of the body, this work, like all those resulting from digital arts, also raises the question of the links between the artist, the work, and the public. With the question of the control of today's society and of minorities, thanks to digital tools, another crucial question is our entry into the An-

Water Divinity Game, Henri Tauliaut, Chapelle de l'ancien hôpital général © Photo: Éric André-Freydefont / **VIDEO**FORMES

thropocene era. *Water Divinity*, by defining itself as an animist work, refuses the separation between Nature and Culture. Finally, this work raises the more philosophical question of the links between man, machine, and the environment.

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- Turbulences Vidéo #119

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4 - David Rokeby (1960) is a Canadian artist. His work focuses on interactive installations using sound and video. His signature work is *Very Nervous System*, dating from 1986

HENRI TAULIAUT
FOR THE YOUTH...

How would you describe this installation? What can we see? What do we hear? What can we do?

It is through the work *Water Divinity Game*, that I chose to introduce to the public, here and around the world, the beauty of our cultures and religions. These certainly originated in the Caribbean basin, but they are above all major parts of a spiritual and ancestral memory essential for the construction of our inward focusing future. This work materializes the hope that our cultures inspire us as well as others.

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In this way, I use the playful and dynamic approach, characteristic of video games, so that the spectators meet, through the adventures of the players, the Afro-Caribbean aquatic divinities, and in doing so, adopting a detached perspective, without fear or prejudice. In this work, the players enter the heart of the Haitian pantheon and meet representations of Loas such as Papa Legba, Damballa, Aida Wedo, Simbi, and the Mermaid in the first level of the game. In the second level, which takes place underwater, players are led on a quest to discover the Vévé of secrets hiding in space. They find the ship Immamou, of the ocean god Agwe, to take them there.

What is it about?

It is about the beauty of spiritualities from the Caribbean. It's a video game that plunges the player into fantastic un-derwater landscapes and offers an encounter with sculptural representations of the aquatic deities of Caribbean voodoo.

Is this the first time this installation has been presented to the public?

The installation *Water Divinity* was presented in Martinique during the exhibition "Interface" as well as in the Parisian suburb of Guyancourt during the exhibition "Aux futurs Ancestraux" (To the future ancestors) organized by the curator Isabelle Arvers at the media library.

Can you tell us a little about the process of developing the work to arrive at this result?

This project came about after I met a group of people in Martinique who were deepening their Afro-descendant origins and in particular their voodoo spirituality. During the confinement, I took advantage of my free time to discover the Unity game engine and its programming. I wanted to use the video game medium for its playful and immersive dimension. I first created drawings like a storyboard, to better define the graphic universe, then there were several prototypes of virtual scenery. For the second level where the sea god's boat Immamou appears, I called upon Mr. Stanley Serin who is a programming engineer, to solve many technical problems. To better immerse the viewer and stage everything, I wanted to give a body to the work. The idea of a platform, integrating the video projector, the computer as well as the joystick, became obvious. It is a base on which the player can climb. I therefore conceived this design as a «psychedelic and afro-futuristic vehicle». The magenta color accentuates the playful dimension of the whole.

Water Divinity Game, Henri Tauliaut, Chapelle de l'ancien hôpital général © Photo: Gabriel Soucheyre / **VIDEO**FORMES

Which artists (from all fields), or more generally, which art forms nourish your creative process, and possibly, which references do you allude to in this installation?

In my artistic approach, the relationship between art and science is key. For the design of my installations, the minimalist movement sometimes inspires me. Concerning artists in digital art, Lawrence Paul Yuxweluptun, an Aboriginal artist from Canada, caught my attention by putting forward the cosmogony of the Salish nations and by proposing the virtual reality installation *Inherent Rights, Vision Rights* in 1992. The robotic creations, inspired by the living of the Mexican artist Gilberto Esparza also fascinate me.

What are the difficulties, limitations, challenges... encountered during this creative process?

The difficulties were mainly technical questions related to the programming of a video game (How to create a second level? How to drive a vehicle? Spatialize the sound or export the game? etc.). Concerning the aquatic deities of the Pantheon, it was quite easy for me to do research and then confirm them thanks to my Kemite spiritual research group.

A few words about your artistic background?

Ocean, Voodoo, Orisha, Caribbean, game, interactivity, entertaining, discovery, immersion, divinities, aesthetics, quest, travels, virtual worlds.

A few words about your artistic background?

I went to art school in Martinique. I've had many exhibitions and performances around the world. I have been working on the living for more than 20 years with a thesis on the artists of the American continent who work on the living with digital means and I am also co-founder of the festival of performance art of Martinique (FIAP Martinique).

Are you able to make a living from your creative activity?

No, unfortunately, in addition to my artwork, I teach at the art school in Martinique.

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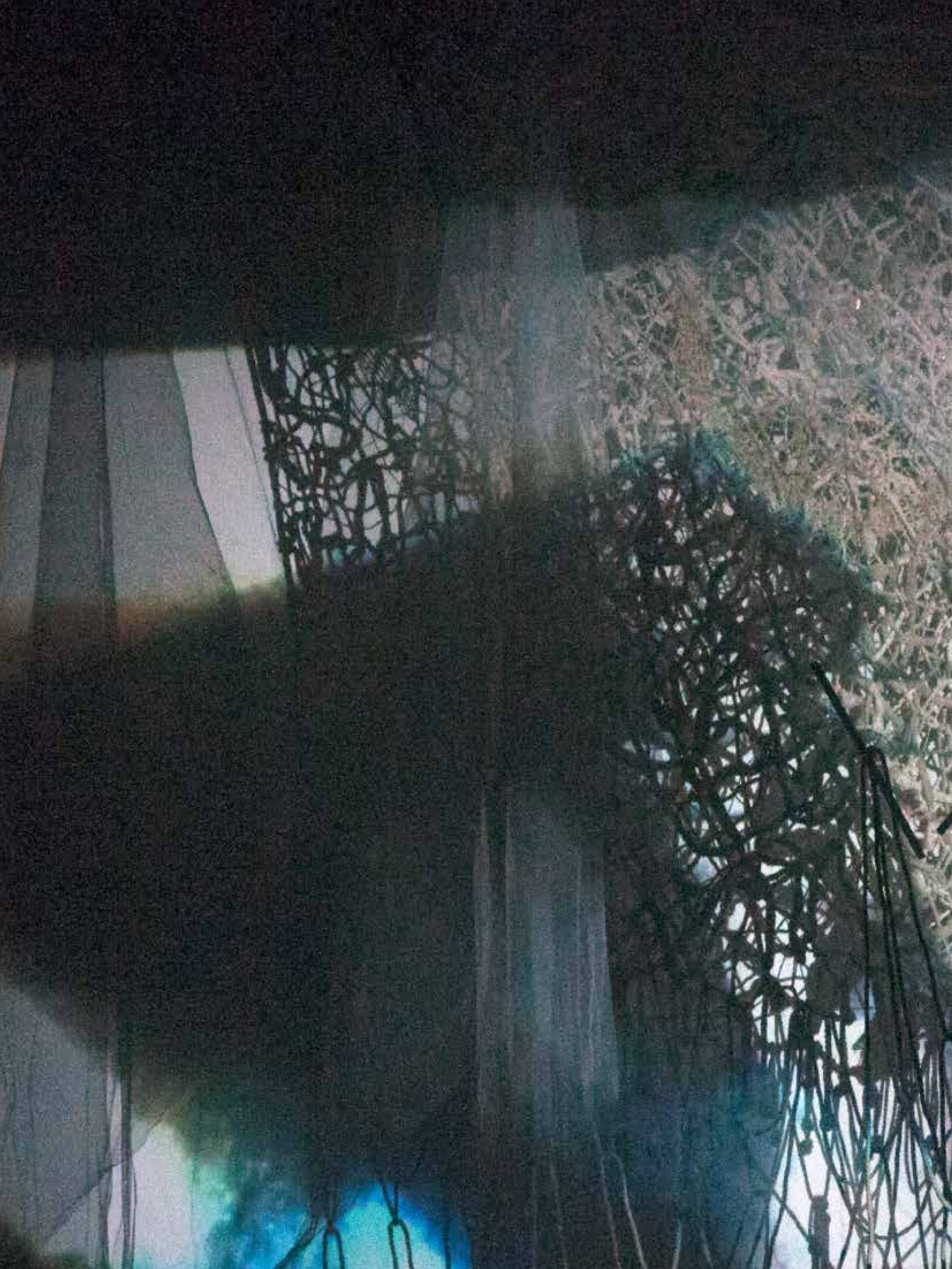
TEJER UN CUERPO
ÚRSULA SAN CRISTÓBAL

TEJER UN CUERPO (Weaving a Body)
ÚRSULA SAN CRISTÓBAL (ESP)

FROM MARCH 16 TO APRIL 2 - SALLE GILBERT-GAILLARD

Multimedia installation, weave, video and sound, 2023.
Weave, video & music by Úrsula San Cristóbal
Text excerpt from « Je suis un monstre qui vous parle :
rapport pour une académie de psychanalystes » by Paul
B. Preciado (Grasset, 2020)

Production VIDEOFORMES**, with the support of the**
Fonds SCAN of DRAC and the Région Auvergne-Rhône-
Alpes.

How can we live, create, and think about our bodies apart from colonial patriarchy? How can we create a sensitive body that can experience pleasure in ways other than hedonistic? What if we try to undo the rules that have been imposed on our bodies and begin to weave our own subjectivity?

Weaving is a practise that requires time, commitment, and patience—qualities required to form affective bonds with those around us as well as for developing ourselves as beings with our own ideas, feelings, and desires. As a result, weaving can be viewed as a metaphor for the construction of one's own body in affective interaction with others, with the resulting texture evoking the concept of plasticity via haptic sensations.

This installation is inspired by the feminist ideas of Monique Wittig, Paul Preciado, and Catherine Malabou, and it attempts to explore the concept of a body in transformation through weaving and digital textures. Images and music are intended to evoke a body in search of its own affective and erotic expression, confronting its own fragility and discovering its strength in plasticity. A strange and disturbing body at times, but always eager for life.

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Úrsula San Cristóbal is a Barcelona-based interdisciplinary artist and researcher. Her primary mediums of expression are video art, weaving, calligraphy, and experimental music, which she considers as tools for exploring contemporary subjectivity and addressing issues such as gender, fragility, eroticism, and the uncanny. She has been artist in residence at Nau Estruch (Sabadell, Spain) and her video art work has been screened in festivals such as Video art and animation Biennale of Puebla (Mexico), Camagüey International Video Art Festival (Cuba), BIDEODROMO International Experimental Film and Video Festival (Spain), Magmart Video Under Vulcano (Italy), Miami New Media Festival (USA), Festival Les Instants Vidéo (France), Videoformes (France), Traverse Vidéo (France), FILE Electronic Language International Festival (Brazil), Video Art Miden (Greece) and 19th Media Art Biennale WRO 2021 (Poland). Úrsula holds a PhD in Art History and Musicology from the Autonomous University of Barcelona. Her dissertation on the role of sound and music in Marina Abramovic and Shirin Neshat's video and performance art works received the Extraordinary PhD Award in 2020.
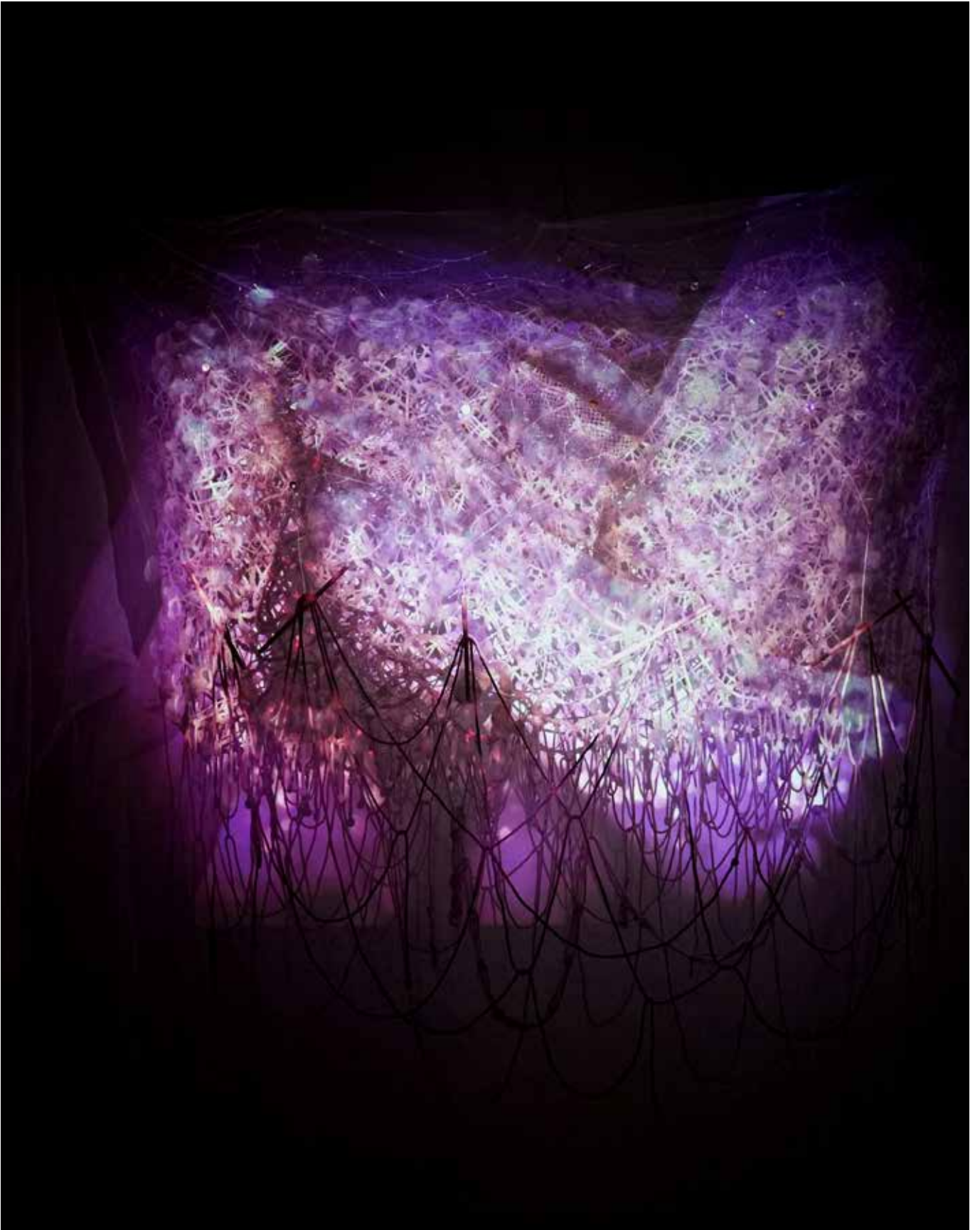
http://ursulasancristobal.wordpress.com//index.html

Artist's video portrait:
https://youtu.be/jF4T4ypYLNs

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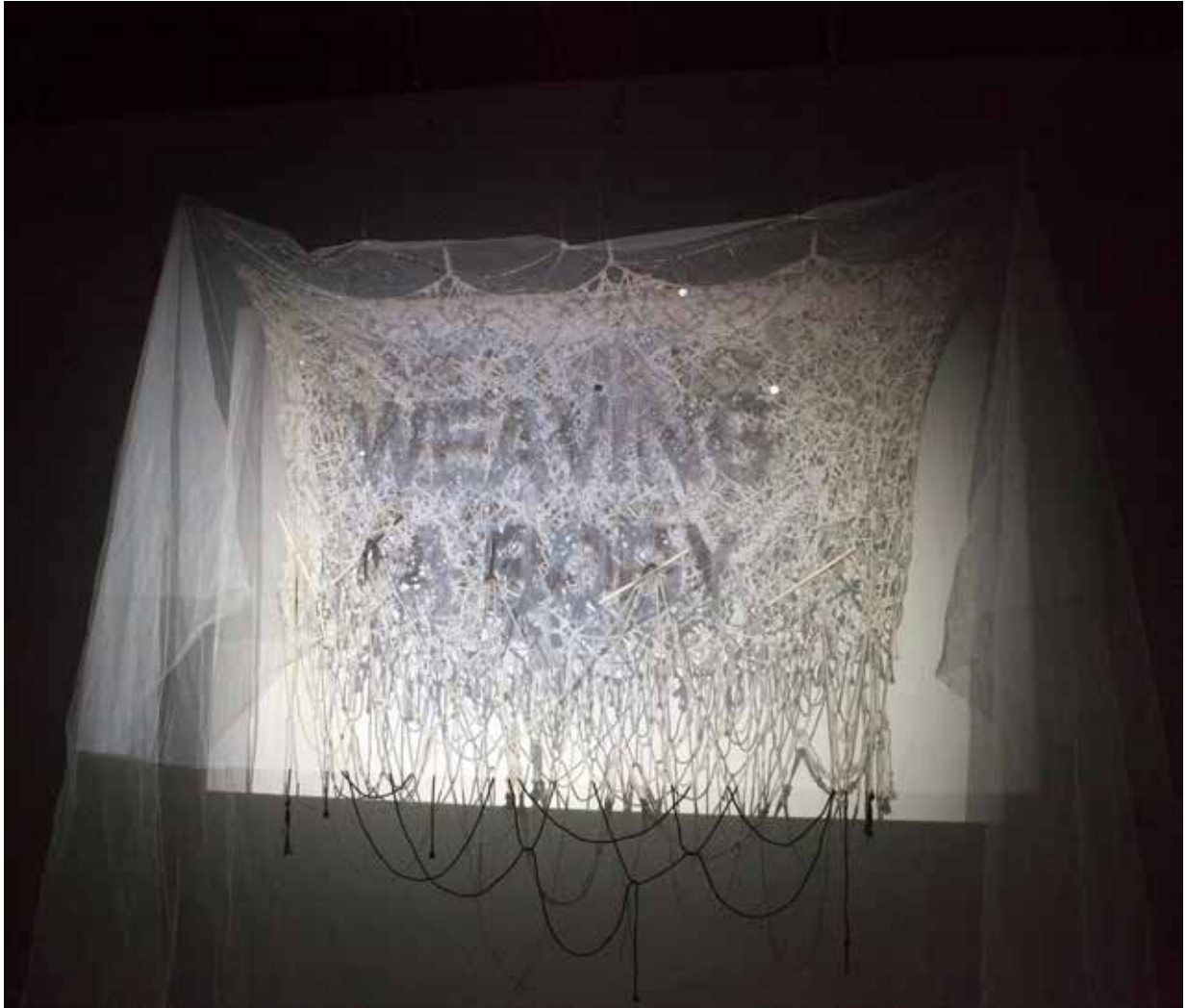
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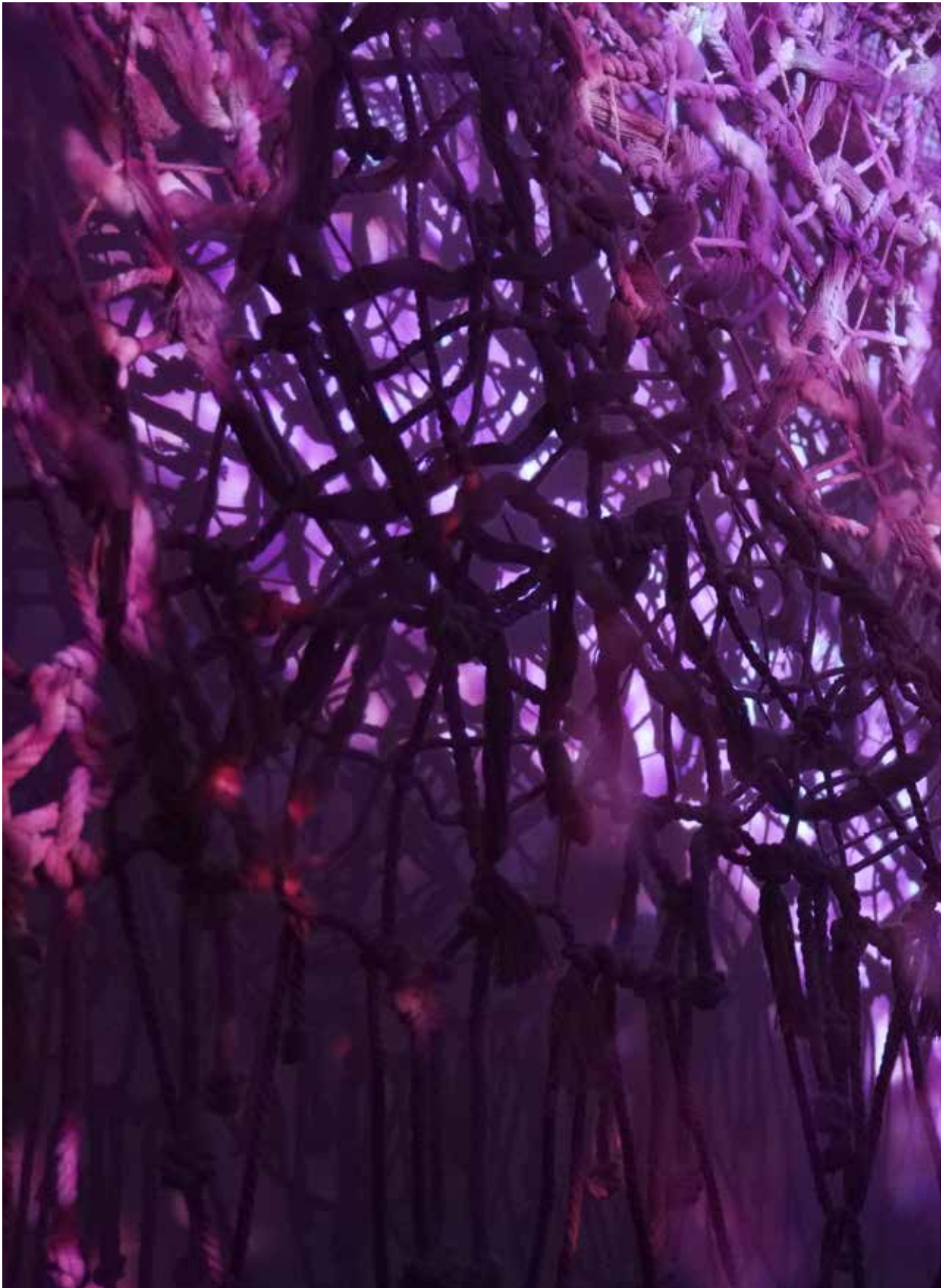
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TEJER
UN CUERPO

by Úrsula San Cristóbal

How can we live, create, and think about our bodies apart from colonial patriarchy? How can we create a sensitive body that can experience pleasure in ways other than hedonistic? What if we tried to undo the rules that have been imposed on our bodies and begin to weave our own subjectivity?

These were the starting points for the project *Tejer un cuerpo* (Weaving a Body), in which I attempted to explore ways for the sensory imagination by combining the artisan practise of weaving, the aesthetics of digital video art, and the feminist thought of Catherine Malabou, Paul B. Preciado, and Monique Wittig.

Weaving is a practise that necessarily involves time, commitment, and patience – qualities required to form affective bonds with those around us as well as for developing ourselves as beings with our own ideas, feelings, and desires. As a result, weaving can be interpreted as a metaphor for constructing one's own body through affective interaction with others. The weaving process produces a texture that evokes tactile sensations associated with the skin and its erotic sensations while also implying the body's ongoing construction and transformation. This project emphasises both transformation and eroticism.

Sexuality, body, and mind are not fixed and immutable entities, and the French philosopher Catherine Malabou's concept of plasticity is very helpful in approaching these ideas. Malabou defines plasticity in *L'Avenir de Hegel. Plasticité, Temporalité, Dialectique* (Vrin, 1996) and then in *Que faire de notre cerveau ?* (Bayard, 2004) as the capacity for mutation and transformation inherent in all forms of life. This includes the neuroplasticity of the human brain as well as the dynamics of epigenetics in the genesis of organisms. Furthermore, Malabou's contextualizations of plasticity across disciplines, such as philosophy, art, and neurology, show that plasticity is multiple and hybrid, constantly eluding capture or control by any single discourse, scientific or otherwise. Plasticity describes both transition and resistance to transformation in this way. In other words, our brain and body can both create and receive form, but they also have the ability to rebel; they can refuse to submit to a model.[1] Following Malabou, I can argue that plasticity shapes our identity and subjectivity: we are not determined and plasticity can be a place of resistance to socially imposed norms.

I think the concept of plasticity can be linked to the exploration of eroticism, particularly through the skin, which appears frequently in the installation. The pleasures of our skin are not solely determined by our biological characteristics; we can construct them, and by doing so, we can say no to forms of sexual violence that operate on our bodies and are frequently concealed behind the mask of romantic love. The transformation of our skin into pleasure can also play an important role in the formation of our own self-awareness. The same Malabou in *Clitoris et Pensée : le plaisir effacé* (Payot et Rivages, 2020), claims that exploring one's own pleasure is a form of self-awareness: to know how we construct our thoughts, we must know how our pleasure works: "Il est en effet impossible de penser par soi-même sans se connaître et de se connaître sans savoir où est, quel est, son plaisir." (p. 67)

Following a similar line of thought but focusing on gender issues, the Spanish transgender philosopher Paul B. Preciado points out in *Je suis un monstre qui vous parle* (Grasset, 2020) that attempting to live outside of colonial patriarchy is something that anyone should be able to allow for. In addition, he insists that the freedom of bodies is not something that someone gives us, but that we have to construct it by ourselves.[2] This process, I believe, can be expressed through weaving: we warp the threads of our bodies' affective and erotic freedom, then slowly weave them until we create a habitable net. We envision ourselves as sensitive, responsible beings capable of experiencing both horizontal and non-hierarchical affections. To paraphrase Donna Haraway, we weave a web of "tentacular" affections that allow us to ima-

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1 - "La plasticité (tout comme la Plaztizität allemande) désigne le caractère de ce qui est plastique, c'est-à-dire de ce qui est susceptible de recevoir comme de donner la forme. [...] Le pays natal de la plasticité est le domaine de l'art. [...] Or, par extension, la plasticité désigne l'aptitude à la formation en général, au modelage par la culture, l'éducation. [...] L'adjectif "plastique" toutefois, s'il s'oppose à "rigide" "fixe", "ossifié", ne signifie pas pour autant "polymorphe" [...] "Plastique" désigne donc ce qui cède à la forme tout en résistant à la déformation." (*L'Avenir de Hegel*, 1996, p. 20-21)
"Aujourd'hui, la plasticité est occultée en son sens véritable, on tend en effet à lui substituer constamment son faux ami, la flexibilité. [...] Pourtant, la flexibilité est l'avatar idéologique de la plasticité." (*Que faire de notre cerveau ?*, 2004, p. 55-56)
"On ne se forme qu'à partir d'une résistance à la forme elle-même ; le polymorphisme, ouvert à toutes les formes, capable de revêtir tous les masques, toutes les

postures, toutes les attitudes, n'engendre que la défaite de l'identité. La flexibilité, qui ne donne à éprouver aucune tension véritable entre maintien et évolution mais les confond au sein d'une pure et simple logique d'imitation et de performance, n'est pas créatrice. Elle est purement reproductrice et normative. » (*Que faire de notre cerveau ?*, 2004, p. 166-67)

2 - "La liberté de genre et sexuelle ne peut être en aucun cas une répartition plus équitable de la violence, ni une acceptation plus pop de l'oppression. La liberté est un tunnel qui se creuse avec les mains. La liberté est une porte de sortie. La liberté [...] ça se fabrique." (Grasset, 2020. Kindle).
"N'importe lequel d'entre vous, n'importe qui daignerait plonger dans le kaléidoscope qu'est son propre désir et son propre corps, dans son réservoir de tension nerveuse, dans sa propre mémoire, pourrait trouver en lui une excitation tonique, une énergie libre qui l'amène à vivre autrement, a changer, à être différent, à être, pour ainsi dire, radicalement vivant." (Grasset, 2020. Kindle).

Tejer un cuerpo (Weaving aBody), Úrsula San Cristóbal, Salle Gilbert-Gaillard © Photo: Úrsula San Cristóbal / **VIDEO**FORMES

gine a different reality outside of the patriarchal-colonial regime.

Another important reference for this project has been *Le corps lesbien* (Les Éditions de Minuit, 1973) by the French feminist writer and theorist Monique Wittig, a literary work that proposes a radical exploration of the body's sexuality, its internal anatomy, its pleasures, and its emotions, nourished by references to classical antiquity. It transits between violence, death, fragility and tenderness, presenting the complexity of erotic-affective experiences in a unique way. I consider it to be a text whose expressive force challenges anyone who seeks to radically transform the subjectivity imposed by patriarchy. In this project, I am not trying to capture any passage from the book literally, but to follow the impulse proposed by the author in her radical exploration of the sensory possibilities of a body. What fascinates me about Wittig's text is the depth of aesthetic emotion it elicits when moving between eroticism and abjection. The body and desire manifest as entities that embrace the disturbing and strange in their transformation process, which leads to another relevant reflection: leaving patriarchy's limits implies exploring sensations and ideas that can confront us with the fear of the unknown because they are typically considered taboo in our society. As a result, there

are moments of darkness and restlessness in the project *Tejer un cuerpo*, which are expressed particularly through the sound of the voice and breathing, and which express the need to sink oneself into the abyss of desire in order to build one's own body. Recognizing our plasticity entails embracing the darkness, not to overcome it, but to discover the richness that exists within it.

Finally, it is worth noting that in this project, eroticism is expressed through the skin and haptics rather than sexually explicit images. I am interested in going beyond the commonplace of associating the erotic with pure genitality, so I focus on tactile sensations, which also have had a particular development in the field of video art. Laura Marks' essay "Video Haptics and Erotics" (*Screen*, Volume 39, Issue 4, 1998) investigates how certain images of video art pieces made on videotape can suggest a relationship between tactility and eroticism. According to the author, "In haptic visuality, the eyes themselves function like organs of touch. [...] Because haptic visuality draws upon other senses, the viewer's body is more obviously involved in the process of seeing than is the case with optical visuality." (p. 332) Haptic visuality would not imply identification with or possession of the represented

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object, but rather a dynamic subjectivity relationship between the viewer and the image, resulting in an embodied perception: "the viewer responding to the video as to another body, and to the screen as another skin." (p. 333) I believe that the characteristics mentioned by Marks can be applied equally to digital images, particularly through the use of textures. In the project, I combined digitally generated textures (particles and vectors) with footage of organic textures (viruses, fungi, skin wrinkles) to suggest a dialogue between nature and digital culture. These textures blend with those of the woven projection surface, creating the illusion of a second skin that moves between the artisanal and the digital. The visual textures interact with the musical texture of strings, voices, and electronic sounds to complete the piece's poetic and evocative atmosphere. Through contemplation, the audience is invited to interact with the haptic sensations.

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ÚRSULA SAN CRISTÓBAL

FOR THE YOUTH...

How would you describe this installation? What do we see? What can we hear? What's taking place?

This is a video projected onto two hand-woven surfaces. One is made of fishing line and the other of rope and wool. In the video we see images of the body and skin that begin to merge with organic (viruses, fungi) and digital (particles) textures. These images merge with the surface of the weaves. In parallel we listen to a soundtrack composed of electronic music and vocal interventions that tries to generate an atmosphere oscillating between the erotic and the disturbing.

What is it about?

In this project I start with the idea of weaving as a metaphor for the emotional and erotic construction of one's own body. The freedom of the body is not something that someone gives us, rather we have to build it slowly: we have to "weave" it until we generate a habitable network.

Through weaving and digital textures I try to evoke a body in transformation, in search of its own emotional and erotic expression, confronting its own fragility and discovering its strength in plasticity. A body sometimes strange and disturbing, but always eager for life.

Is this the first time this installation is presented to the public?

This installation was made especially for **VIDEO**FORMES 2023. In this work process, I started to look for possible relationships between some ideas from feminist philosophy and artistic practice. For me, it is important to propose a dialogue between thought and the materiality of the body. That's why I chose the ideas of authors like Catherine Malabou who reflects on the plasticity of the body, and Paul B. Preciado who talks about the importance of constructing the freedom of bodies to generate alternatives to the patriarchal regime. From these ideas, I began working on weaving in search of a way to express them in metaphorical terms. Weaving is a long process (it took me about 4 months). At the same time I worked on the video and music trying to emphasize the sensory aspects: think of touch, whispers, sighs as part of the experience of the body

Which are the artists (all fields included) or more generally speaking, the artistic forms which nourish your creation, and possibly, the landmarks to which you refer in this installation?

There are several artists whose work I've been fascinated by and studied, but I don't think there are any obvious visual or sonic connections to them in my work. I think it's more of an affinity on a poetic level.

In video art, Laurie Anderson, Shirin Neshat and Pippilotti Rist are artists I've studied a lot. I am interested in the way they combine video, music and performance. The work of the Italian artist Maria Lai also interests me a lot because of the way she relates the practice of weaving and embroidery to poetry.

Literature is also an important influence for me. Authors like Monique Wittig, Marguerite Duras, Forough Farrokhzad and Annie Ernaux have nourished my approach to eroticism.
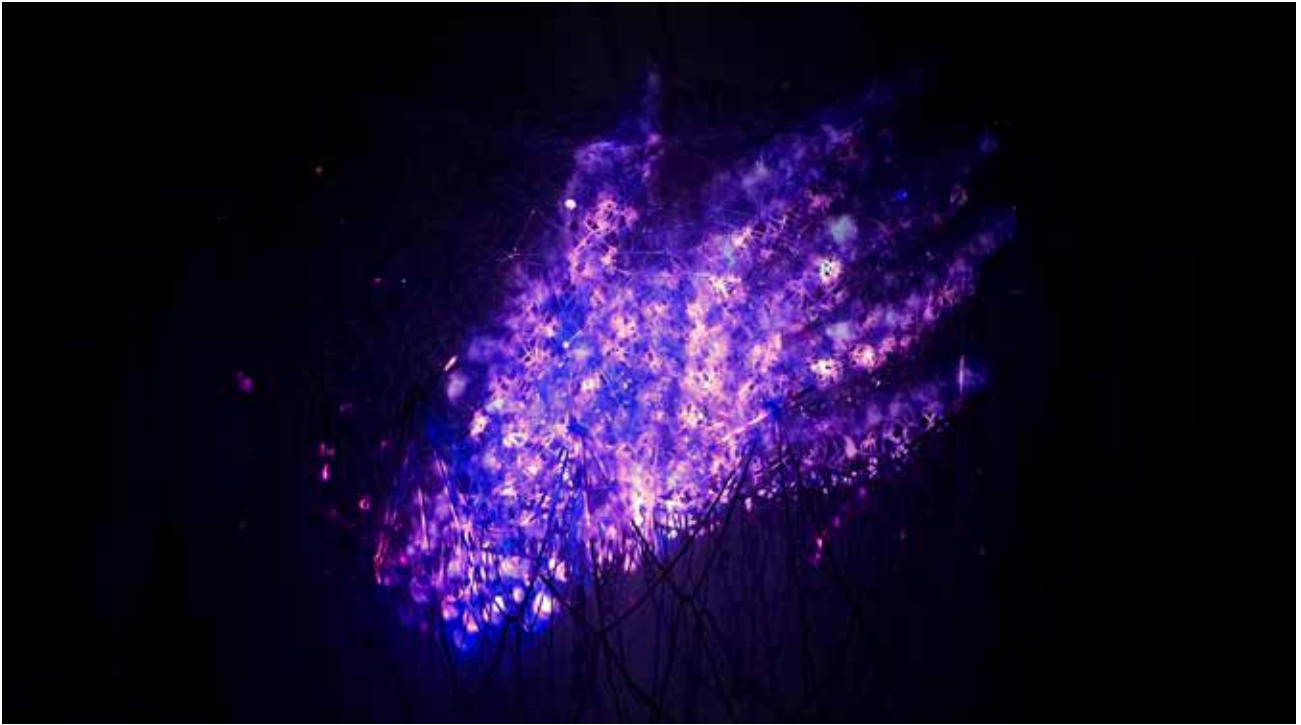
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What are the problems, constraints and challenges you came across with during its elaboration?

The main difficulty is the time needed to complete each part of the project. I like to do all the creative tasks personally, from weaving to music, and this involves several months of work and different skills. A major challenge is not to lose sight of the main concept of the project. Sometimes, with so many tasks to solve, it's easy to stay in a purely formal realm and leave out the poetic.

Can you give a few keywords that would fit your installation?

Body, weaving, metamorphosis.

A few words on your artistic development? When, in your life, did you first have an interest in digital art? Can you make a living from your art work?

I came to digital art quite late. I started in music and in parallel I was exploring performance art. After finishing my studies at the conservatory, I started to explore video art because it was a medium that allowed me to bring together sound and the body. In addition, it is one of the mediums that has the most similarities with music because it allows me to work on the notions of temporality and simultaneity.

At the moment I work mainly as a teacher in a music college and in parallel I do my artistic work and also some commissions. Although I cannot currently live solely from my work as an artist, I must say that my teaching work is intimately linked to what I discover in my artistic practice. If I didn't devote myself to creation, I wouldn't have much to teach.

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DIXVERTS
ANNE-SARAH
LE MEUR
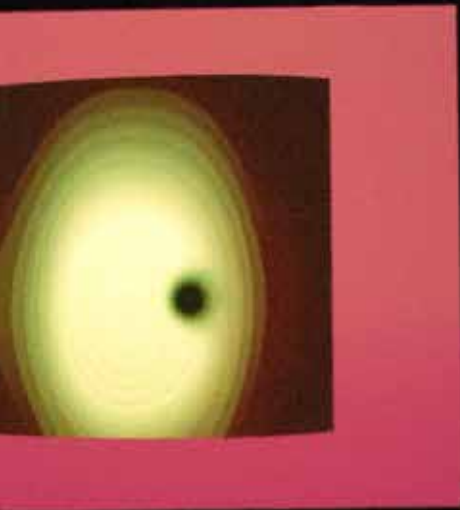
DIXVERTS
ANNE-SARAH **LE MEUR** (FRA)

FROM MARCH 16 TO APRIL 2 - SALLE GILBERT-GAILLARD

Installation for 4 screens, real time 3D images, C and C++ programming, "Obscure" software, infinite duration, silence, 2023.

Co-production Anne-Sarah Le Meur / VIDEOFORMES

A black spot oscillates and swells, radiant. It comes closer, goes back, then, just as it is about to fade, it turns into a red disk, circled in green. These disks and halos evolve in turn, but sometimes in opposite directions, and separately. Gray at first, the background suddenly flips to a raw green. The whole reacts, palpitates, takes on other tones, always diffuse and soft, fluid and ephemeral, spread out or fine: almond or aniseed green, fir green, emerald, or khaki, deliciously dull, dotted with orange or pink. Polychrome vertigo, between virtue and debauchery! Mobile colors in an undulating frame, hypnotic and mysterious: surface or depth...? substance or ether...? matter or light...? mirage or remanence...? abstraction or suggestion...?

Since 2000, under the combined influences of Turrell, Brakhage, Rothko and Beckett (and, since 1991, of Pollock, for her first matierist period), Anne-Sarah Le Meur has been radically exploring the plastic potential of luminous phenomena in three-dimensional virtual space. Reversing a parameter, she discovered in 2003 a black light, polysemic and fascinating, which now structures her various generative works and performances. For *DixVerts*, she focuses on the green tints, considered arduous, but invigorating, accompanying them with caressing gray and pink counterpoints. Written in "Obscure", her own software, tested slowly and patiently, her programs control the variations of multiple parameters over time. The loops modulate the compositions, induce repetition or gradation, nuance or opposition, slowness, acceleration, or rupture. Thus emerges an evolutive ballet, continuously changing, magnified in a polyptych of shadows and colorful veils.

© Anne-Sarah Le Meur
translated from French by Kevin Metz
- Turbulences Vidéo #119

After two years of studying science, **Anne-Sarah Le Meur** arrived in 1988 at the University of Paris 8 in Art and Computer Graphics. Her doctorate enabled her to be recruited at Paris 1 (School of Arts of the Sorbonne).

With a rich pictorial background, she explores the potential of 3D computer graphics in an unconventional way. She quickly 'flattens' the 3D image into an undulating surface or into intertwining spaces, where abstract and organic forms evolve. After a 'matierist' period (stretching and blending pixels and wires), in 2000, under the influence of Turrell, Brakhage and Rothko, she turned to the study of virtual light, and discovered a black and fascinating negative light. Using machines to do this in real time, she then developed a panoramic interactive installation, Outre-Ronde (Interface-Z, LeCube, ZKM), which is counterintuitive: to view it, one must take some time and tame the phenomena, which otherwise fade away.

Since 2012, Le Meur has been represented by the Charlot Gallery, Paris-Tel-Aviv.

http://www.galeriecharlot.com/fr/39/Anne-Sarah-Le-Meur

Artist's video portrait:
https://youtu.be/PO_ZoSwZagg

DixVerts, Anne-Sarah Le Meur, Salle Gilbert-Gaillard © Photo: Éric André-Freydefont / **VIDEO**FORMES

DixVerts, Anne-Sarah Le Meur, Salle Gilbert-Gaillard © Photo: Maëlle Skorczynski / **VIDEO**FORMES

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DIXVERTS

by Anne-Sarah Le Meur

Since 1990, having chosen the most difficult modality, Anne-Sarah Le Meur creates, in "computer language", abstract and organic 3D images. As a student at the University of Paris 8 in "Art and Technology of the Image", she is initially interested in the underlying and structural elements of 3D, the pixel and the wire, which she stretches and explores using many materials and laces, imbued with a desire for imperfection, substance and corporality.

Questioning the conventions of representation, and under the influence of painting from which she unconsciously draws inspiration, she spontaneously flattens out 3D space, producing a new hybrid space. In 2000, once her studies were completed, and while "real time" calculation is possible, stimulated by the works of James Turrell and Stan Brakhage in particular, and, in literature, by Samuel Beckett and Edgar Allan Poe (texts taking place in the dark), she opted for a more refined theme, that of light and darkness, which is very rich in terms of symbolism and which spans the entire history of art. She then developed, with two computer science students (Epitech School) and then at the Cube, Issy-les-Moulineaux, her own software, "Obscure", which Didier Bouchon and then François Pêcheux (LIP6) finalized. Initially dissatisfied with her compositions, and playing around with a parameter, she discovers a "negative" light, black - because it absorbs its opposites. Eureka! Le Meur is certain to have discovered a treasure trove. This black spot, mysteriously radiant, fascinating, with multiple possibilities: a shadow, hole, pupil, necrotic cell, or dead star...? then structures all her work. Generative or performative (one will be interactive, *Outre-Ronde*, developed over more than 10 years, supported by Interface-Z, the Cube, and ZKM_Karlsruhe), these pieces are progressively linked, further exploring the plastic possibilities of programmed light-color. A frontal surface placed on a uniform (and black) background frames the evolution of one to three colored disks and halos, vibrating with a subtle energy, alternately expanding and contracting. In the course of time, accidents flare up: everything erupts, is dispersed, and scatters. A dented surface, covered with swirling movements, then settles down. The space opens or closes depending on the moment. The set composes a flexible whole as if breathing. At first without dominance, then integrating the work for performances, the creations focus more and more on a particular color, with variations, counterpoints, and, since 2018, a radical background change.

After her last piece *Rose Apothéose* (technological mischief?), and facing a world and nature in distress, the artist turned in 2019 to plantlike colors. Considered unstable, challenging, and rebellious, sometimes even difficult to print or blend, and formerly associated with the devil (Michel Pastoureau, *Vert. Histoire d'une couleur*, Seuil, 2017, p. 99), green nonetheless possesses a wide-ranging power of variation and the ability to soothe or enliven. In *DixVerts*, incorporated with grays, velvet of grayness, sliding into subtle shades, then rubbing against incongruous, light, bright or licentious pinks, which we would like to secretly lick, this hue rumbles or jingles according to the nuances, spatial games, and successive confrontations. And, from one screen to another, in the image multiplied on 3 + 1 picture rails (the last one, offset, exacerbating the tonality of the group) for the current installation, the phenomena circulate, call out to each other, fluctuate, never the same, echoing each other, composing a rhythmic and colorful choreography, tangy and sweet, refreshing.

Incredible powers of small numbers! Uncomfortable with programming, anxious to understand what she is writing, refusing the complexity of algorithms because she is convinced that art is embodied in other ways (and in between the lines of code), Le Meur tirelessly mixes her loops, and small rules of variation-permutation on three lights on a gathered surface. She herself is still astonished by her compositions, continuously changing according to various parameters (saturation, luminosity, blurring, contrast, position and relative deviation...), she fiddles with and slowly tests her programs, sometimes over several years, looking for "colored interactions" (cf. Josef Albers) that would stimulate the eye and sensations. Strangely, through rigorous and cold mathematics (disembodied?), she generates a quasi-archaic matter-light, with diffuse and undulating round shapes, so elementary that they become primitive and original. Evocative abstraction, intimate, erotic?, where it is not a question of recognizing or understanding (that would be too easy!), but of feeling, of letting go, of allowing oneself to drift, to float, to imagine, to meditate: to feel, to experience, to feel oneself feel, and to become aware of one's sensations.

The absence of music, or soundtrack, might be surprising at first. This silence, uncommon in video or digital art, offers each visitor, as is frequently the case in Le Meur's works, the possibility not only of hearing one's own inner music, but above all of observing in a truly different way, without any other means than the image itself, without any inclination towards the decorative or the entertaining. Every element is essential and measured. Nothing too much that could make the piece turn into *green*-tertainment. Here, even if we are not in a church or a temple, something spiritual or meditative pervades. Thus, in front of the ambient technological demonstrative gigantism, this minimalist and sensitive abstraction, paradoxically modest and audacious, could very well, if one takes the time to see it, to contemplate it, "benefit" the eye and the soul ...

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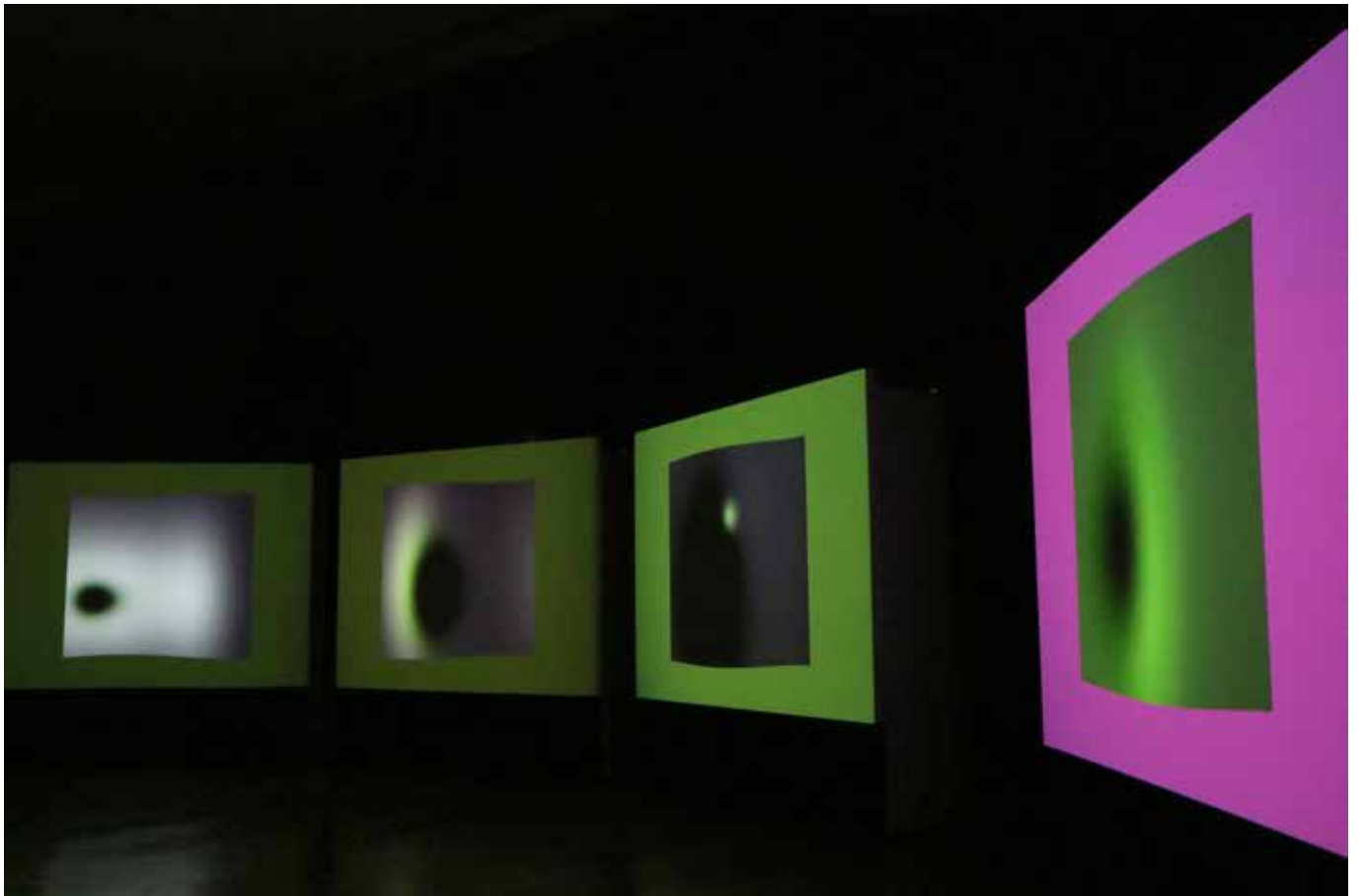
DixVerts, Anne-Sarah Le Meur, Salle Gilbert-Gaillard © Photo: Anne-Sarah Le Meur / **VIDEO**FORMES

ANNE-SARAH LE MEUR

FOR THE YOUTH...

How would you describe this installation? What can we see? What do we hear? What can we do?

It's a study of the colors of color-light in motion, in space, and how we can make them move and change. I try to question what we see and feel when we don't recognize anything.

We watch colors evolve. It is very basic, minimal, elementary, almost primitive. These small elementary materials play together and if you take the time, you can feel their power of suggestion and visual/sensual pleasure.

It is silent because we watch better in silence, as if in contemplation, and with oneself, without being oriented by music that can sometimes become 'illustrative', and overemphasize a way of interpreting or feeling, and reduce the openness or the polysemy of the image.

What is it about?

It talks about light-matter, colors and the relationship between colors, their expressive potential, spatial games (empty or full, surface or perspective...) and also about the power of numbers to make colorful abstract phenomena evolve, like caresses.

Is this the first time this installation has been presented to the public? Can you tell us a little about the process of developing the work to arrive at this result?

Yes, this is the first time, especially in 'polyptych', on 4 screens simultaneously.

I work very slowly. And, to accelerate my process of testing colors and programming rules, a few years ago I had the idea to juxtapose 2 calculation windows, then 3, on my computer screen. And there I was struck by the interesting nature of what I was seeing: from one window to the other, many relationships emerged and existed in time and space. Similarity or difference, simultaneity or delay. And that deployed or manifested the power of numbers that made it possible to vary the compositions in this way.

For a long time, my backgrounds were black, but in 2018, they became red then pink (pink in the face of technology!!). Now they are green, but I also made orange ones and they are of all colors now. The effect of background color on surface composition is very complex. I'm learning a lot.

In general, I don't give a fixed symbolism to my color choices. They are looking for openness anyway. And if they can be opposed to conventions, I'm happy.

The colors are thus placed, blurred, diffuse, into minimal, abstract, and slow compositions. And because they are created with the computer, they constitute an urgent call to take time to look at and be interested in the small things, to question the power of the computer, to resist in front of the gigantic system of 'artificial intelligence' which is coming. And the green color also evokes nature which is dying.
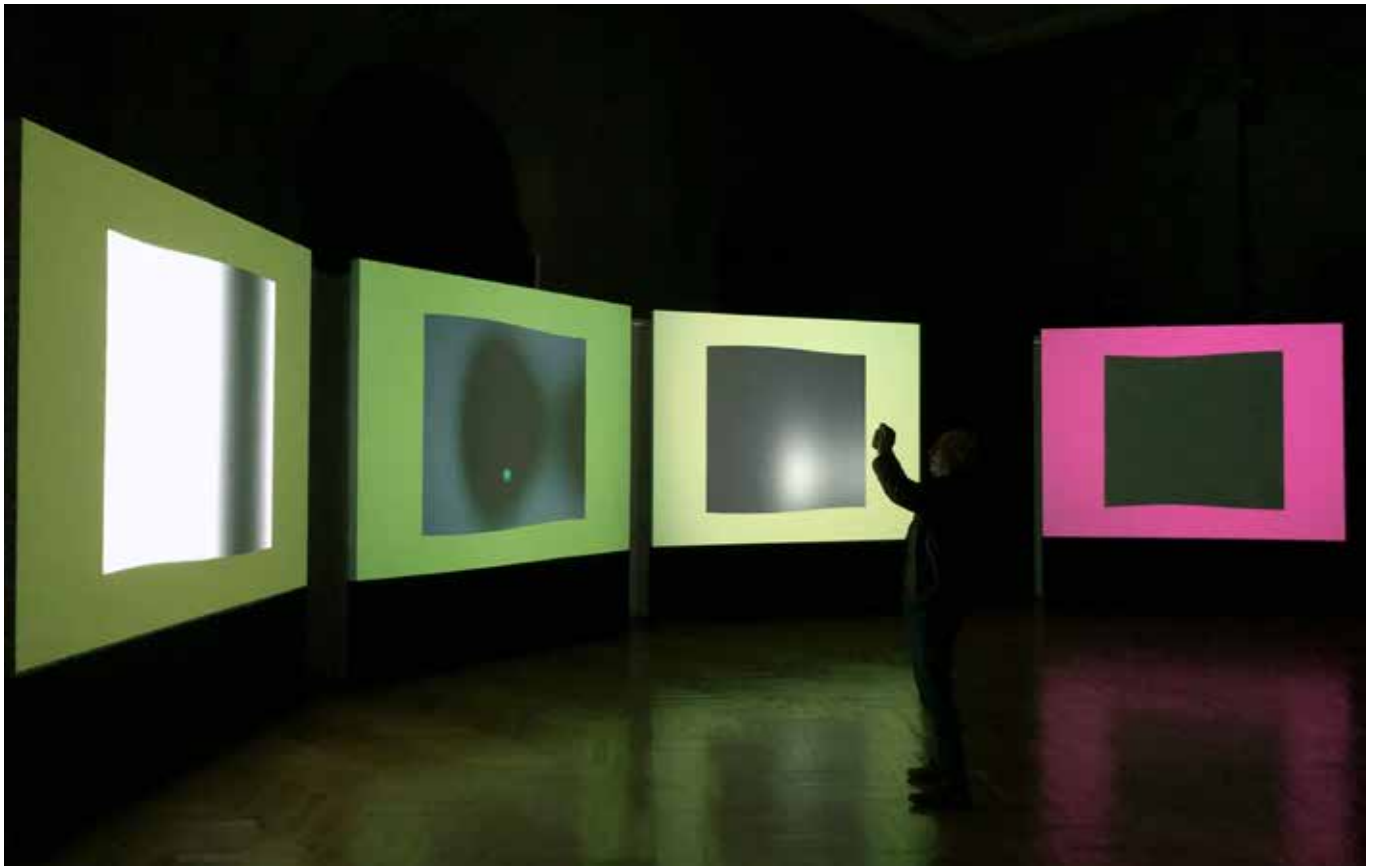
DixVerts, Anne-Sarah Le Meur, Salle Gilbert-Gaillard © Photo: Éric André-Freydefont / **VIDEO**FORMES

Which artists (from all fields), or more generally, which art forms nourish your creative process, and possibly, which references do you allude to in this installation?

It's mostly American artists: James Turrell (who is still alive), Stan Brakhage, Mark Rothko, and in literature, Samuel Beckett, Edgar Allan Poe... who wrote texts that take place in the dark. But, of course, before, there was Claude Monet, Matisse, and Odilon Redon...

Now I'm discovering other great women artists, like O'Keeffe or Frankenthaller. I love them.

What are the difficulties, limitations, challenges... encountered during this creative process?

The color schemes with the greens are not easy. You have to test very slowly and figure out how to vary them so that it is always interesting, stimulating, and dense.

Some keywords that would be appropriate for your installation?

Perception, abstraction, color, sensuality, choreography, programming.

A few words about your artistic background? At what period of your life did you become interested in digital art? Are you able to make a living from your creative activity?

I became interested in digital art as a student (1988) because it allowed me to break away from the field of pure mathematics, and to try to do painting in a different way. I have been teaching art and digital art (since 2000), because for the moment my work is not known or collected enough to make a living from it. We are still waiting for a new generation of video or digital art collectors in France!

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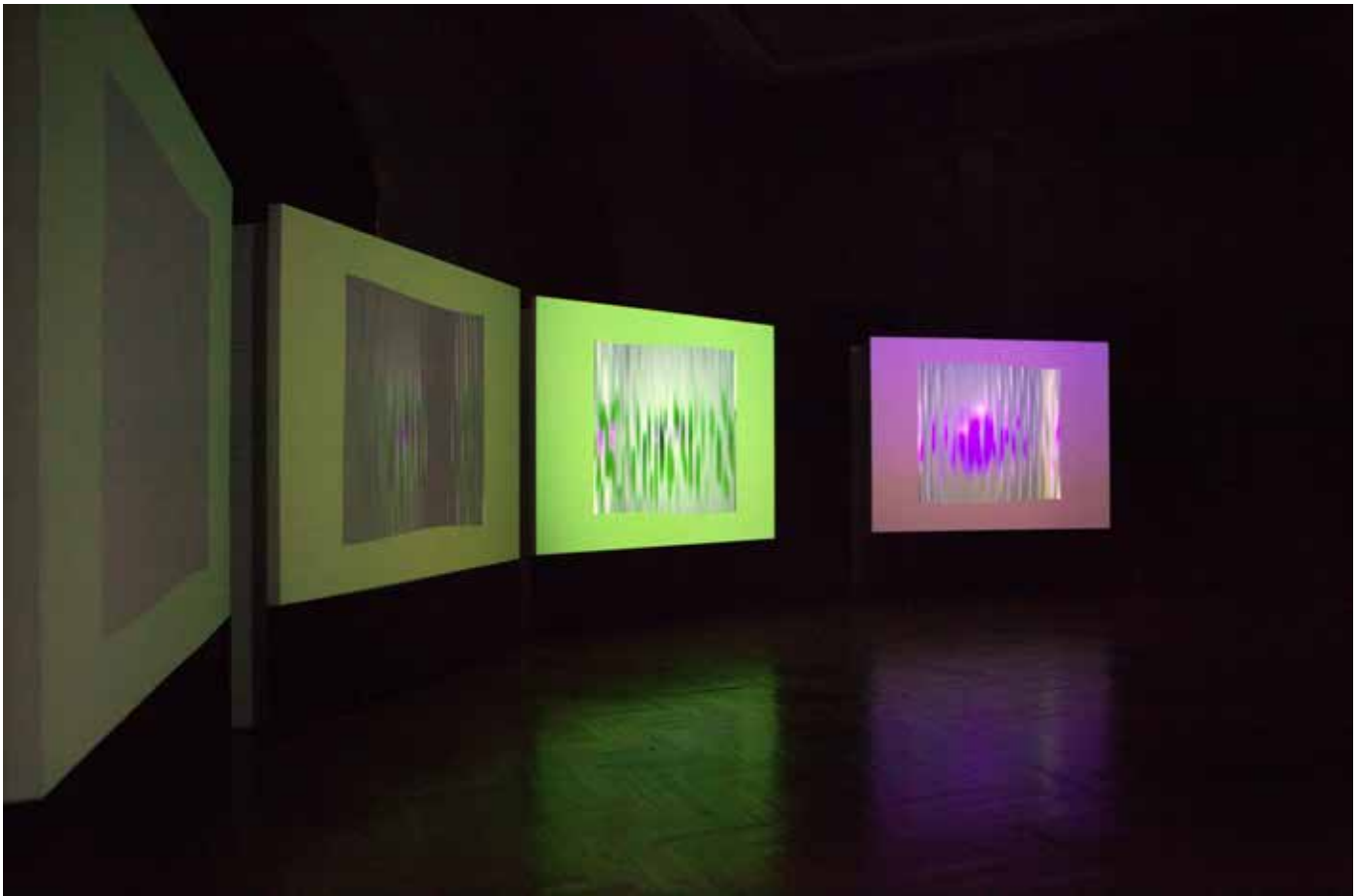
DixVerts, Anne-Sarah Le Meur, Salle Gilbert-Gaillard © Photo: Loïez Deniel / **VIDEO**FORMES

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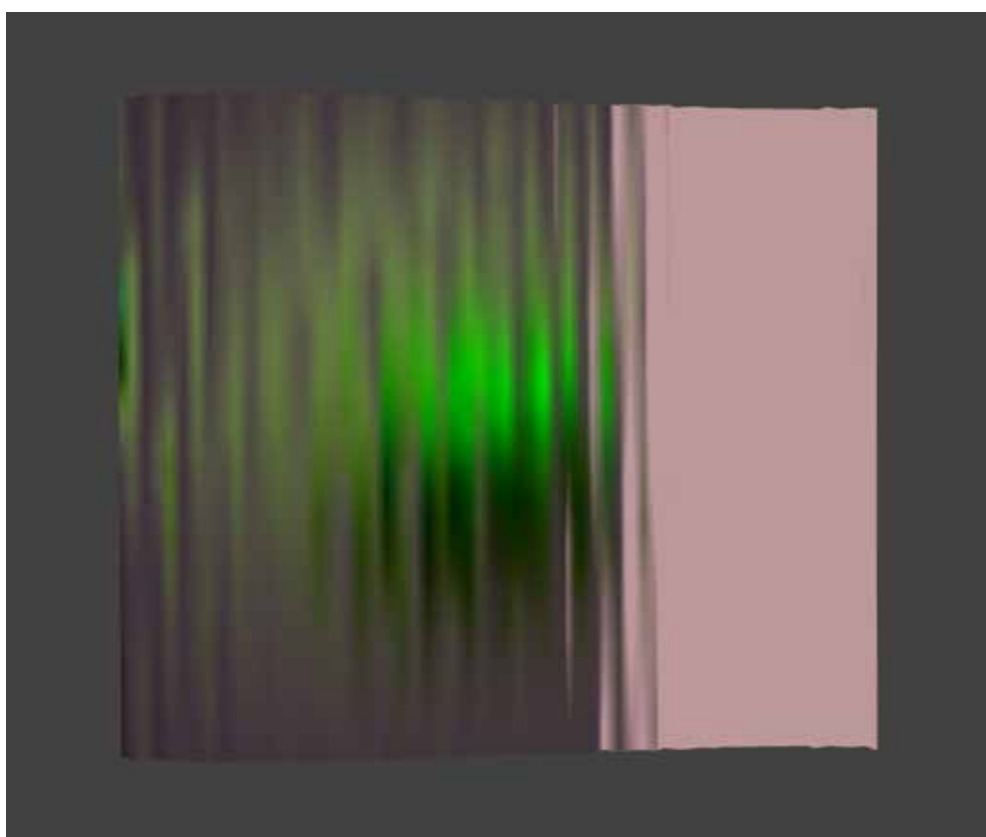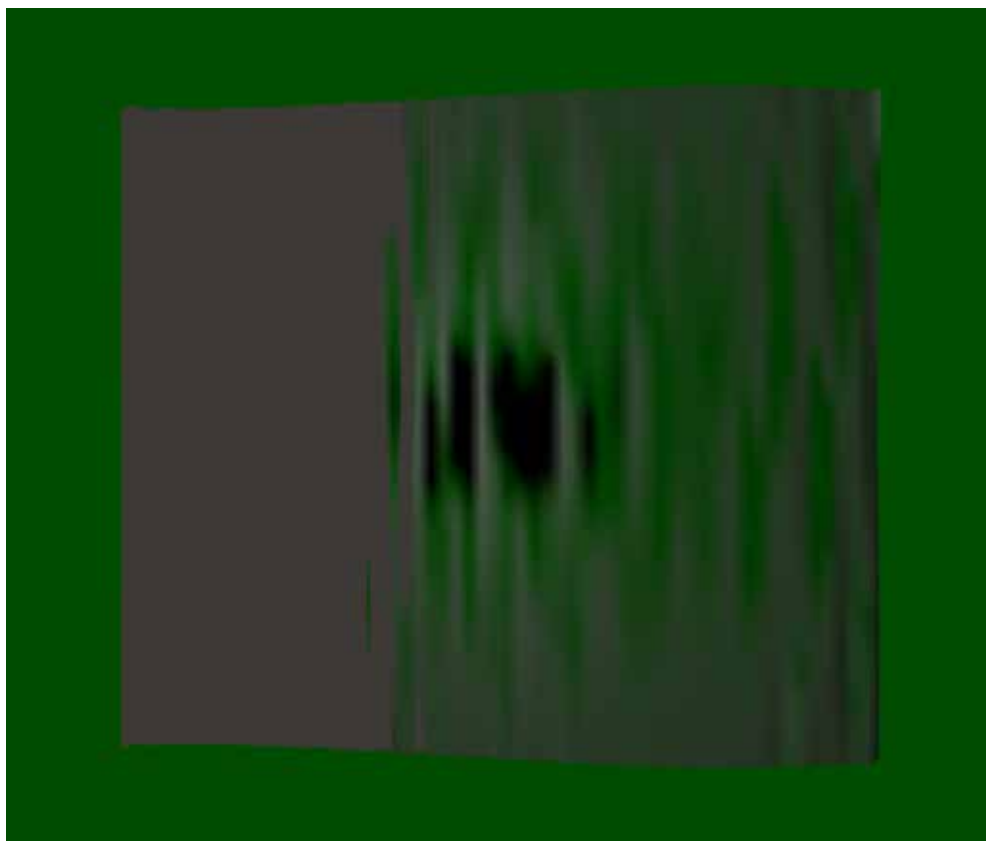
DixVerts, Verparme © Stills: Anne-Sarah Le Meur / **VIDEO**FORMES

YOU SAID LOVE IS ETERNITY
AGNÈS GUILLAUME

YOU SAID LOVE IS ETERNITY
AGNÈS GUILLAUME (BEL)

FROM MARCH 16 TO APRIL 2 - LA COMÉDIE DE CLERMONT-FERRAND (Hall des pas perdus)

Silent video triptych, full HD, 9'59'', 2015.
Staff: Guillaume Faure, Guillaume Mazloum

In complicity with La Comédie de Clermont-Ferrand,
Scène Nationale.

Metaphysically speaking, love, the perfect form of fusion between beings, draws upon the ideal of a stable world, immutable and eternal. But the reality, as Agnès Guillaume's video suggests, is undoubtedly quite different. Can love last?

Middle screen: the hands of a man and a woman hold each other, play with each other, caress each other, the fingers interweave.

Left screen: the palms of the man's hands support a spherical shape made of labradorite, which beyond the symbolism inherent to any stone can be taken to stand for morphological perfection.

Right screen: the woman's hands remove the layers of a red onion, one after the other, in a readable metaphor of love succeeding love succeeding love and so on, according to the waltz of our feelings, desires, inclinations, whims, and contrary to any ideal.

© Paul Ardenne, 2020 - Turbulences Vidéo #119

Agnès Guillaume is a Belgian artist. She lives and works between Brussels and Paris.

Agnès Guillaume's videos seem at first glance figurative and realistic, but little by little we realize that the people and places, whose interactions she precisely designs, plunge us into an inner world made up of emotions, sensations and questions.

In her videos, often composed for several screens, she combines the precision of the framing with the rhythm of the editing and the pictorial use of color.

The soundtracks, which she designs and oversees herself, enhance the inner experience.
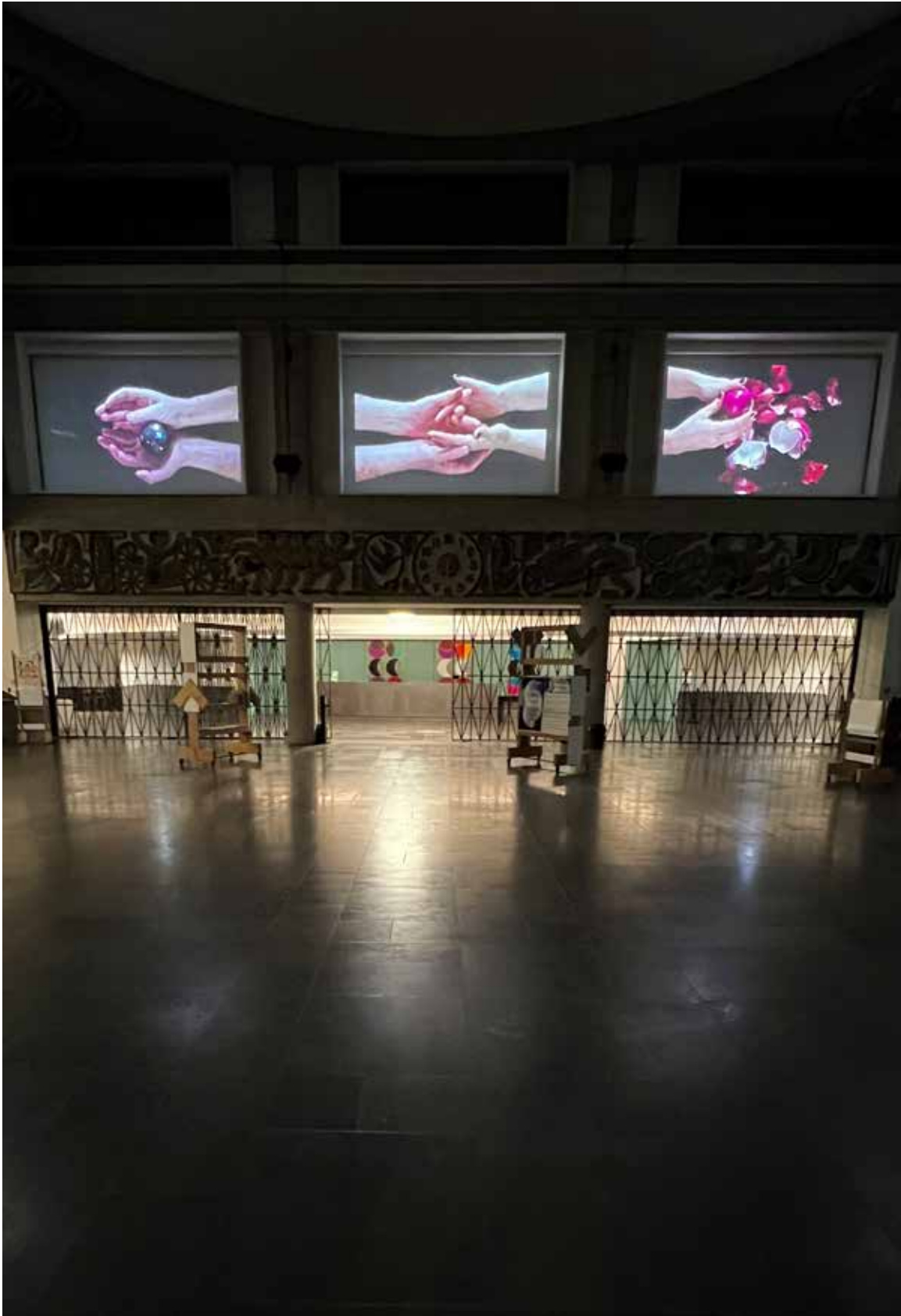
https://agnesguillaume.com/

Artist's video portrait:
https://youtu.be/TpWXFqXE2GE

La Comédie
    de Clermont
scène nationale   Ferrand

You Said Love Is Eternity, Agnès Guillaume, La Comédie de Clermont-Ferrand © Photo: Gabriel Soucheyre / **VIDEO**FORMES

YOU SAID LOVE IS ETERNITY

by Paul Ardenne

Each of Agnès Guillaume's videos, as though the artist had set herself a programme, adds to a corpus of reflections on the fact of existence and thinking through life. Do we ever know if we have taken the right direction?

You Said Love Is Eternity, Agnès Guillaume, La Comédie de Clermont-Ferrand © Photo : Gabriel Soucheyre / **VIDEO**FORMES

How do we exist and on what? On love, adversity, resistance, letting go? On the fear and focus that our mortal fate brings to bear on our actions? On the imagination in which we take refuge? A closeness to our lives and at the same time a metaphysics. This closeness, this metaphysics, is exactly what is expressed in the three-screen video *You said Love is Eternity* (2015), as much as to draw the truthfulness of such a statement as the title's into question. Metaphysically speaking, love, the perfect form of fusion between beings, draws upon the ideal of a stable world, immutable and eternal. But the reality, as Agnès Guillaume's video suggests, is undoubtedly quite different. Can love last? Middle screen: the hands of a man and a woman hold each other, play with each other, caress each other, the fingers interweave. Left screen: the palms of the man's hands support a spherical shape made of labradorite, which beyond the symbolism inherent to any stone can be taken to stand for morphological perfection. Right screen: the woman's hands remove the layers of a red onion, one after the other, in a readable metaphor of love succeeding love succeeding love and so on, according to the waltz of our feelings, desires, inclinations, whims, and contrary to any ideal.

© Paul Ardenne, 2020 - Turbulences Vidéo #119

AGNÈS GUILLAUME
FOR THE YOUTH...

How would you describe this installation? What can we see? What do we hear? What can we do?

Three synchronized installed screens. A single close-up topshot on hands, two male hands on the left are spinning a labradorite ball, two female hands on the right are peeling red onions, the four hands together in the middle are embracing and caressing. There is no soundtrack.

What is it about?

About the relationship between a man and a woman.

Is this the first time this installation has been presented to the public? Can you tell us a little about the process of developing the work to arrive at this result?

It has already been presented several times and is part of the collections of the Royal Museums of Fine Arts of Belgium. The creation process of *You said Love is Eternity* as well as its post-production was the easiest and fastest of all my videos.

Which artists (from all fields), or more generally, which art forms nourish your creative process, and possibly, which references do you allude to in this installation?

In this video, there is a very direct reference to the still life in Dutch painting of the 17th century: the dark background, the simplicity of the construction. We also find with the reflection of the camera and the lighting in the labradorite ball, the continuation of a long history of the reflection of the artist in his work.

What are the difficulties, limitations, challenges... encountered during this creative process?

The most complicated part of this video was finding the labradorite ball. As is often the case, when I don't know exactly what I want, I let my mind wander in search of an idea. Here, a week before the shoot, I went to an antique shop not far from my house with the certainty that I would find the object I needed. Indeed I quickly found the ball that he lent me for the shooting.

Some keywords that would be appropriate for your installation?

Painting, meditation, symbolism, beauty, opening ...

A few words about your artistic background? At what period of your life did you become interested in digital art?

After having been a musician, a writer and an actor, video and visual arts in general and I met a good ten years ago. Right away, I produced three large installations on four screens. Since then I have continued with different installation formats and forms of filming. I always create my images, I assemble them and stage them: in other words, I never film what I happen to see.

You Said Love Is Eternity, Agnès Guillaume, La Comédie de Clermont-Ferrand © Photo: Maëlle Skorczynski / **VIDEO**FORMES

Are you able to make a living from your creative activity?

My work is shown a lot - but the only way for me to make a living is to sell. I sell regularly, but for the moment, it allows me to continue producing. For various personal reasons, I don't do many residencies - except here at **VIDEO**FORMES in 2019.

© Interview by Fanny Bauguil, - Turbulences Vidéo #119

« I am an onion, peel me. I don't care if I'm one more or one less. »

Hugo Ball, *Mémoires*

i-REAL
MARC
VEYRAT

323.07
2365.25

1139.01   160.69

1523.89   6.65   1520.14

1243.81   2164.21
601.87   237.98
805.76 1369.66

198.49

62.43   226.9

1648.37

2017.92

1308.58   1412.86

952.74

920.89

474.4 822.42

2404.41

982.55   43.23 1905.38

1063.36   1867.9

i-REAL, World 1 © Marc Veyrat

1158.31   961.47

1620.5

i-REAL
MARC **VEYRAT** (FRA)

FROM MARCH 16 TO 19 - SALLE JACQUES-GRIPEL, MAISON DE LA CULTURE

Hypermedia XR work, 2019 (Work in progress).
Staff: Marc Veyrat, Jonathan Juste, Paradise Now, Société i Matériel.

In partnership with:
89/92 R&D, Pixelpirate &-) āto, Laboratoires de Recherche CiTu – Paragraphe (-! Université Paris 8 / UPL !-) et LLSETI (-! USMB !-), FMSH Fondation Maison Sciences de l'Homme Paris, Chaire UNESCO – ITEN, Transcultures, Pépinières Européennes, ZONE LIBRE Bastia, MOROCCO NUMERICA, Institut Français, World XR Forum, KITCH3N, SP3CE The NFT Gallery

i-REAL is an XR hypermedia artwork from the "Société i Matériel", which mixes VR environments, i-REAL Worlds triggered by cards placed on a "Plateau de JE(U)" or from a cell phone.

These cards, which also feature an alphanumeric portrait of the PLAYER® (-! under the "Plateau de JE(U)" or on a second cell phone !-), are i-REALized with / from the social network Instagram, before being entered/PINTED on Pinterest.

Five i-REAL Worlds are currently experimentable, including World 3 "d-E+E-p_d-i+V-E".

In these worlds and on the various social networks associated with this work are scattered words from the cards, some of which are likely to open a cryptocurrency wallet...

http://i-real.world/
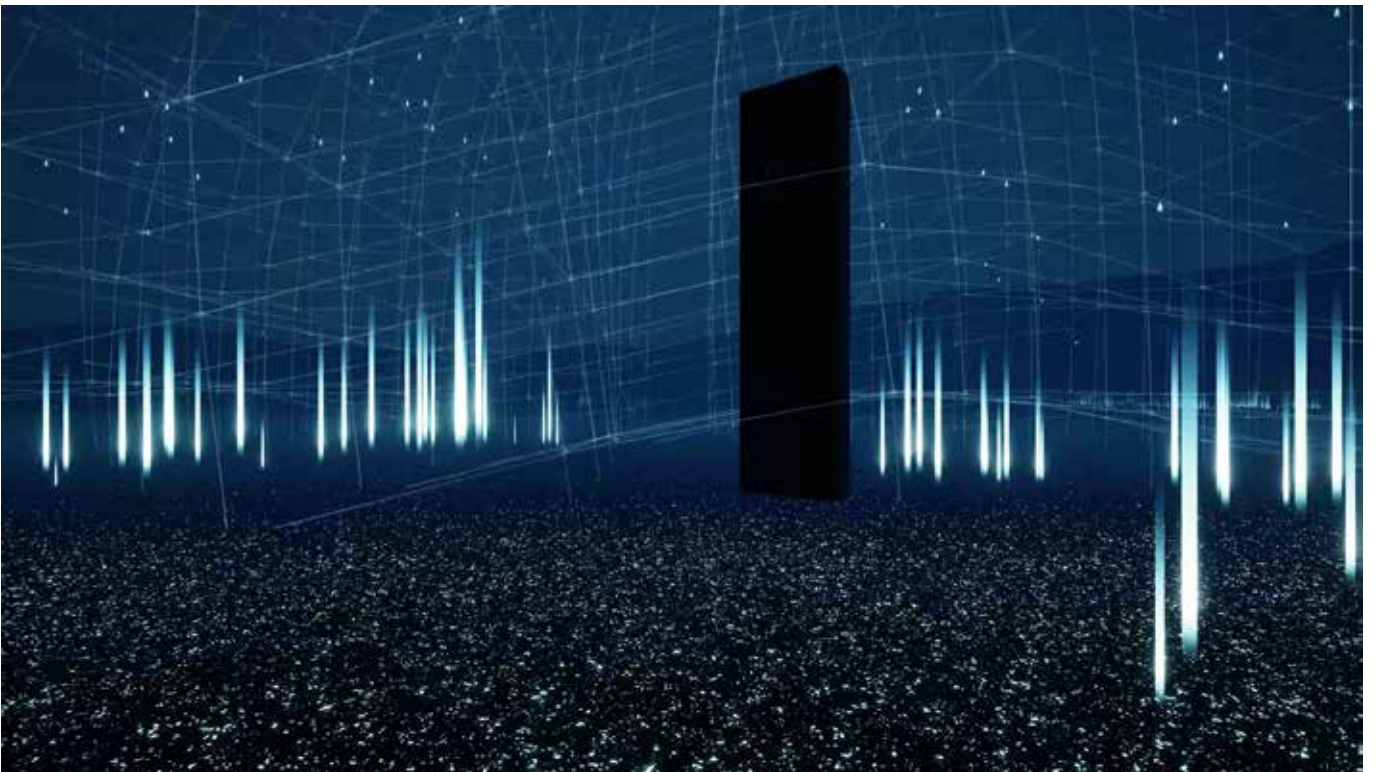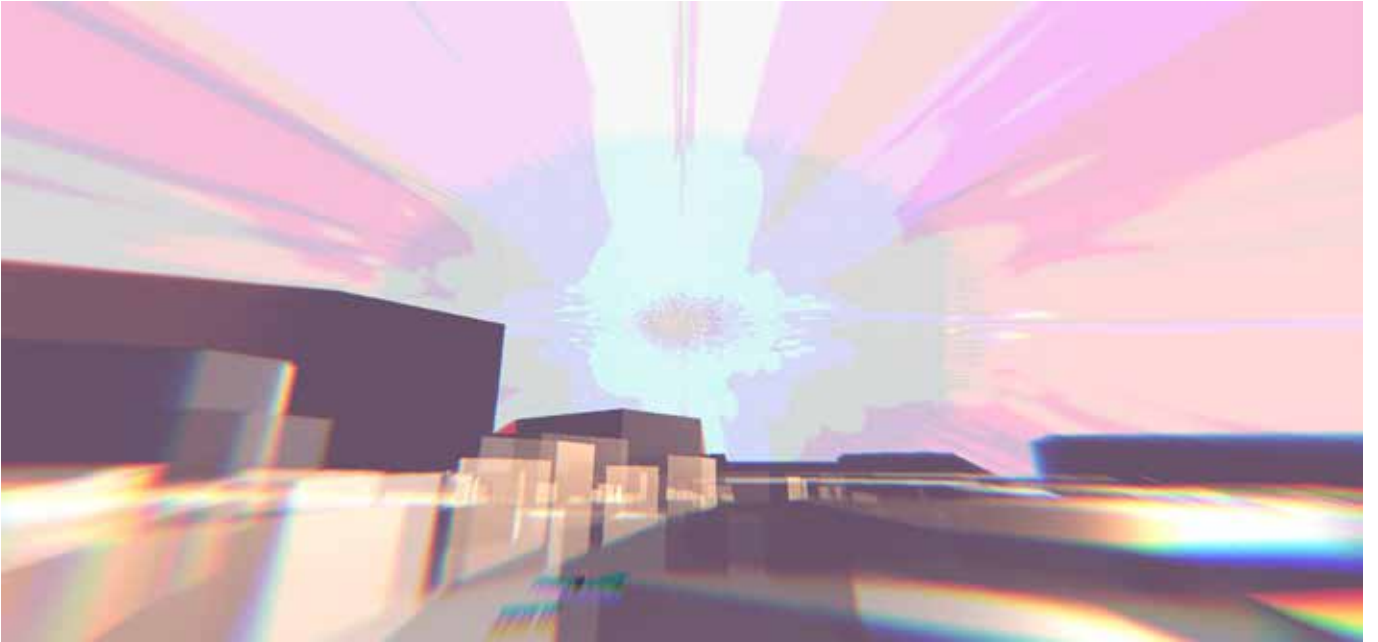
i-REAL, respectivement : Worlds 2 & 3 © Marc Veyrat

INSIDE A CIRCLE OF DREAMS

DAVID LAWRENCE

INSIDE A CIRCLE OF DREAMS
DAVID LAWRENCE (USA)

FROM MARCH 16 TO 19 - SALLE JACQUES-GRIPEL, MAISON DE LA CULTURE

The Residents in 360°, virtual reality performance, 2021.

Live Performance by The Residents
Recorded at the event *The Residents Present The Brickeaters (A Novel)*
Presented by Litquake, Co-presented by Noise Pop, October 16, 2018 at the Swedish American Hall in San Francisco

360 Video Production
Starr Sutherland, Executive Producer
David Lawrence, **Gary Yost**, Co-Producers
Gary Yost, Director of Photography
Steve Cooper, 360 Camera Rover
John Karr, Production Sound
David Lawrence, Stereoscopic 360 Post Production
2021

Monkey Man
Stéphane Blanquet, Lead Artist/Concept Design
David Lawrence, Director/Stereoscopic 360 Post Production
Christine Marie, Puppeteer
Gary Yost, Camera

DIE! DIE! DIE!
Nick DenBoer, Lead Artist, 3D modeling and animation
Homer Flynn, **Nick DenBoer**, Concept Design
Fezz Stenton, "Hell" Sequence
Gary Yost, Production Manager
David Lawrence, Stereoscopic 360 Rotoscoping

Teddybear
Bill Domonkos, Lead Artist/Director
David Lawrence, Production Manager

For over 50-years, the anonymous music/art collective known as The Residents have challenged audiences with their unique avant-garde vision. Despite individual identities completely hidden by costumes and masks, The Residents are now one of the most famous, influential, experimental bands in the world. This inversion of the pop-stardom trope enables The Residents total, uncompromised, creative freedom in their artistic pursuits.

The Residents have always embraced technology as a means of creative expression and continue this path with *Inside A Circle Of Dreams*. Utilizing live stereoscopic 360° video footage shot during the 2018 Litquake festival in San Francisco, The Residents invited four internationally-acclaimed artists to re-imagine and re-place the show's audience and venue with all new animated imagery inspired by three songs.

The artists, including Stéphane Blanquet (France), Nick DenBoer (Canada), and Bill Domonkos + Christine Marie (US), create unique, original worlds populated by sinister shadow puppets, teddy bear plague doctors, and a feverish horde of eyeball-headed death worshippers, which seamlessly blend with the live-action performance to immerse and delight viewers. It's The Residents at their best – in VR!
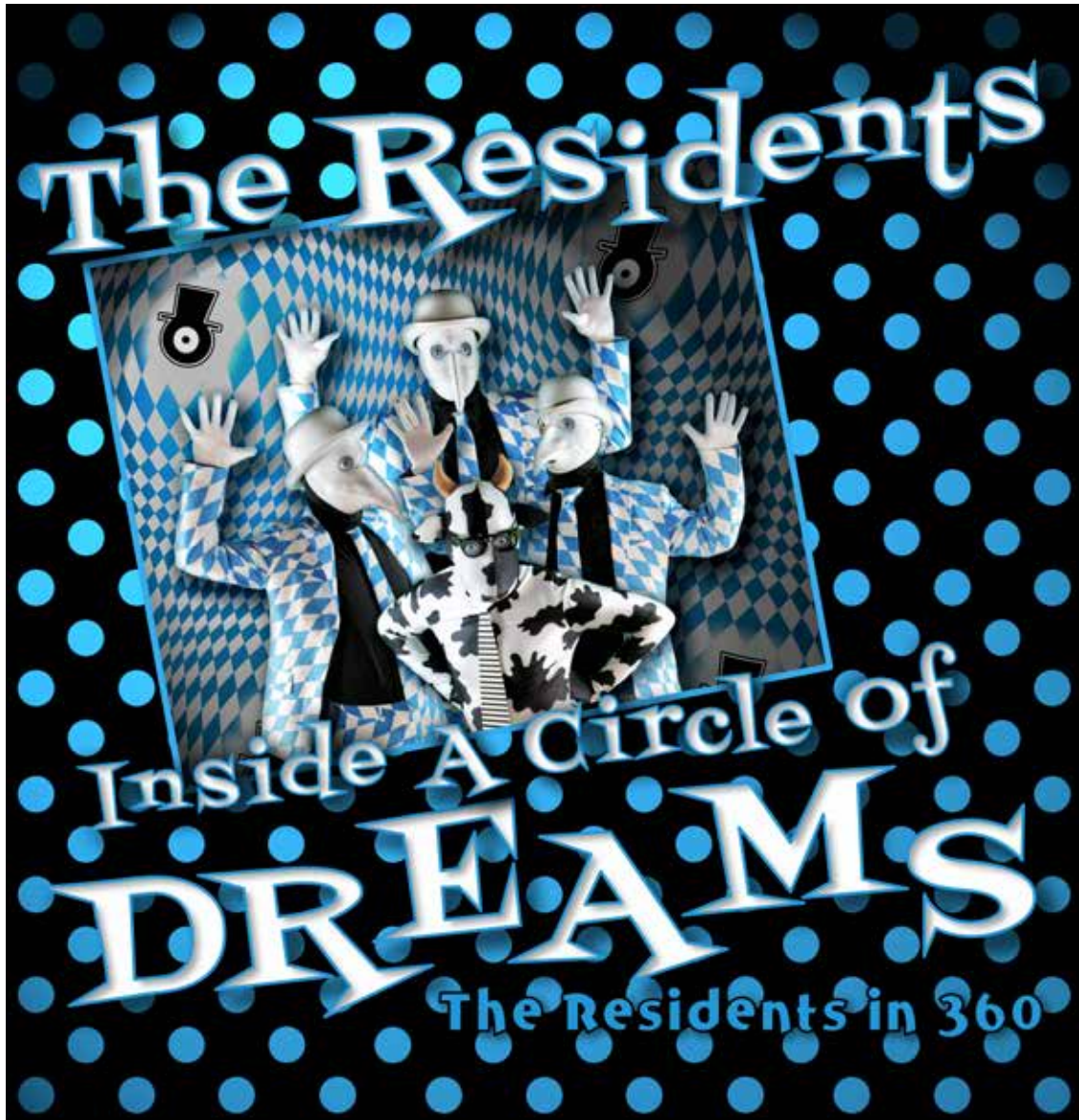
SPACE UTOPIA

VINCENT FOURNIER

SPACE UTOPIA
VINCENT FOURNIER (FRA)

FROM MARCH 17 TO MAY 17 - GALERIE CLAIRE GASTAUD

In partnership with Galerie Claire Gastaud.

Vincent Fournier is a French photographic artist whose work explores the imaginary of the Future, that of yesterday and that which we imagine for tomorrow: the space adventure, humanoid robots, utopian architectures, the technological transformation of the living... He graduated from the National School of Photography in Arles in 1997.

His photographic work is represented by various galleries around the world, and has been accompanied in recent years by other techniques such as 3D printing, video or installations.

The exhibition "Space Utopia" speaks of my fascination for the imaginary of the future and the confusion created by the superposition of temporalities. The Space Project *series reveals the dreamy side of space exploration where fiction, document, history and anticipation are mixed. A territory invested by the series* Brasilia, *whose architecture of the city maintains this futuristic imaginary linked to the utopias of the 60s and freezes it like a time capsule. While the power of the extraordinary architectures of the* Kosmic Memories *series celebrates a future based on the tropisms of the atomic and the cosmic. My interest in these subjects comes from a tension between past and future. A childhood lulled by representations of a desirable future and my experience, notably photographic, of imaginary futures where science, technology and anticipation intersect.* (Vincent Fournier).

The video work *The Man Machine* showing "speculative fictions" where artificial creatures, robots and other avatars, interact with man in his daily life visible in the exhibition is presented as part of the festival **VIDEO**FORMES 2023.

His works are part of several permanent collections around the world, including: his *Brasilia* series is part of the collection of the Metropolitan Museum of Art in New York and the LVMH collection in Paris. His interest in the city of Brasilia stems from the fact that for him, "Oscar Niemeyer's city, the Brazilian capital built in four years in the middle of a desert, embodies the vision of the future of the 1960s."

He has also participated in several major group exhibitions such as "The Universe and Art" at the Mori Art Tokyo and Art Science Museum Singapore as well as solo exhibitions at the Museo d'Arte Moderna di Bologna (MAMbo) during Foto Industria 2018 or the Rencontres d'Arles in 2014. His work will be exhibited this year at the Museum of Hunting and Nature.

CLAIREGASTAUD
www.claire-gastaud.com

The Man Machine, 2017, video © Vincent Fournier

Mars Desert Research Station #11 [MDRS], Mars Society, San Rafael S 64 well, Utah, U.S.A., 2008, Inkjet printing on Hahnemühle Baryta 315g, 150 x 200 cm (detail) © Vincent Fournier

EAU VIVE
GUILLAUMIT

EAU VIVE
GUILLAUMIT (FRA)

FROM FEBRUARY 28 TO MARCH 31 - MÉDIATHÈQUE HUGO-PRATT, COURNON-D'AUVERGNE

Augmented reality mural, 2021.
Code and augmented reality: Alexandre Coirier
Music: Gangpol

Co-production VIDEOFORMES**, Antony Squizzato** and the **Route des Villes d'Eaux du Massif Central** as part of the project **Voyages artistiques** with **Les Accros du Peignoir.**

With the support of **ANCT Massif Central** & **Région Auvergne-Rhône-Alpes.**

In partnership with the **City of Châtel-Guyon.**

This fresco, created during a creative residency in Châtel-Guyon, shows the colorful and zany world of Guillaumit, who was inspired by the numerous earthenware pieces found inside the building of the former thermal baths.

To prolong the enjoyment, download the application Carnaval Augmenté to play on your phone in augmented reality while filming the fresco. *Eau vive* becomes a game in which you have to try to feed a plant.

Guillaumit is illustrator, graphic designer and motion designer from France. His work combine geometric forms , rigid colour sheme and and funny cartoons characters. He try to build a universe both ludic and meaningful.

http://guillaumit.tumblr.com/

Artist' video portrait:
https://youtu.be/vR9igAP6ziI

Eau Vive, Guillaumit, Médiathèque Hugo-Pratt, Cournon-d'Auvergne © Photo: Médiathèque Hugo-Pratt

VIDÉO
COLLECTIVES

O (My Visions) of Kaunas, 2022 © Gabriel Soucheyre

VIDÉOCOLLECTIVES
GROUP EXHIBITION (International)

FROM MARCH 17 TO 19 - SALLE CHAVIGNIER, MAISON DE LA CULTURE

A concept created by **Natan Karczmar**, organised in Clermont-Ferrand by the **Service Université Culture** (SUC), the **Direction de l'Enseignement Supérieur et des Relations Internationales de la Ville de Clermont-Ferrand** & **VIDEO-FORMES**.

The Videocollectifs are 3-minute videos that offer a look at the city, any city, the one where we live, where we study, that we visit.

The call for contributions is open to all: visitors or inhabitants. The subject is free, it proposes a personal view of the city, a desire to share images, a video memory, constitutes a testimony.

The collection is visible online and exhibited each year during the event.

http://videocollectifs.jimdofree.com/

2023 selection (in the running order):

FILL THE VOID / Rokas Aviva / 2022 / Kaunas / 5'51
FLOW / Viktoria Vaitilaviciute / 2022 / Kaunas / 3'07
KAUNAS 01 / Regina Huebner / 2022 / Kaunas / 3'06
MY KAUNAS / Zilvinas Rimkus / 2022 / Kaunas / 2'57
MANO PALANGA / Matas Virsilas / 2022 / Palanga / 3'23
DEREALIZATION / Ugne, Domante, Migle / 2022 / Kaunas / 3'08
ROOTS / Anne-Sophie Emard / 2022 / Kaunas / 2'40
KAUNAS / Nojus Drasutis / 2022 / Kaunas / 3'09
GREAT WALL OF CHINA 1 / Gabriel Soucheyre / 2022 / Clermont-Ferrand / 3'01
GREAT WALL OF CHINA 2 / Gabriel Soucheyre / 2022 / Clermont-Ferrand / 3'02
MANO KAUNAS / Pats Zaliausias / 2022 / Kaunas / 2'55
ADAPTATION / Emile Timotiejus / 2022 / Kaunas / 3'48
PUY / MarieSylviane Buzin / 2023 / Clermont-Ferrand / 2'59
3 FAB / Gabriel Soucheyre / 2022 / Kaunas / 3'05
IT WILL RAIN IN LITTLE KAUNAS / Ignas Kavaliauskas / 2022 / Kaunas / 3'
KAUNAS 22 / Mille Chevreaux / 2022 / Kaunas / 3'10
O (MY VISIONS OF) KAUNAS / Gabriel Soucheyre / 2022 / Kaunas / 3'05
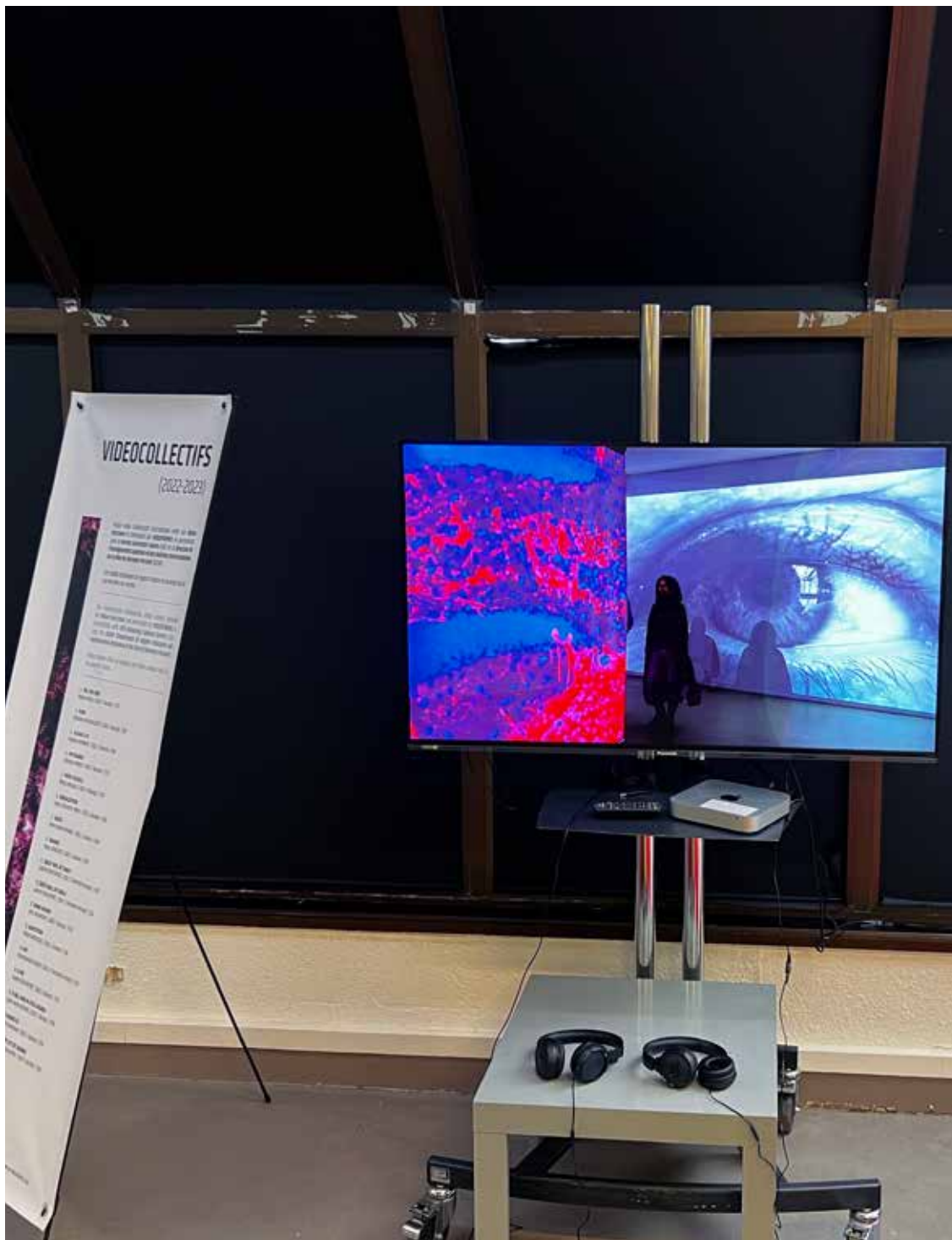
Vidéocollectives, salle Chavignier, Maison de la culture © Photo: Gabriel Soucheyre

SELECTION
VIDEO ART
ACADEMY

VIDEO ART
ACADEMY

VIDEOFORMES 2023 and service culturel du CROUS present a selection of video works produced in higher education institutions in the field of video and digital art.

Since 2014, with the aim of promoting the creations produced in higher education institutions (art schools, universities...), VIDEOFORMES invites teachers and their students to live a professional experience in an international event and to confront other cultures of the moving image. The 2023 selection presents works from 6 institutions.

Video Art Academy screening, Fotomat' © Photo: Célestin Lafay / **VIDEO**FORMES

CITY UNIVERSITY OF HONG KONG
SCHOOL OF CREATIVE MEDIA **(HKG)**

FROM MARCH 17 TO 31 - GALERIE DOLET, CROUS CLERMONT AUVERGNE

City University of Hong Kong's School of Creative Media was founded to nurture a new generation of entrepreneurial interdisciplinary artists and creative media professionals, and to be a hub of innovation for the creative industries in Hong Kong, Mainland China, and abroad. Now, over two decades later it is recognized to be an international centre for discovery and innovation in Asia. Here creativity is nurtured as a cornerstone of art tech development for Hong Kong in the 21st Century. Within this hub of creativity, students attain the technical, artistic, and intellectual skills that enable them to take positions of leadership and innovation in a global society and economy.

https://www.scm.cityu.edu.hk/

About the course
Teacher: **Dr. Max Hattler**

Through a series of screenings, workshops and lectures, this course introduces students to historical and contemporary approaches in abstract and experimental animation. A central premise of the course is that sound and music are key components of the moving image. Students will explore the concept of visual music, how rhythm, timing and counterpoint can structure or disrupt our reading of abstract motion. Another focal point is on the nexus between narrative and non-narrative modes of experimental animation, and how meanings can be negotiated through abstraction. In-class exercises and assigned projects will expose students to a range of tools and techniques which will enable them to design and produce abstract and experimental moving image works, as a form of artistic expression and as a conceptual tool for time-based media and beyond.

The **1 Minute Films 2022** and **Abstract-Experimental Films 2022** (2 selection) documented the different districts of the Hong Kong neighborhood, by recording the texture, materials, shapes, colours, etc. to discover the beauty of Hong Kong's neighborhood and architecture.

City Diving | Kwok Pui Ying, Li Xinyi, Yau Mandy | 2022 | 1'

Traversing through the neighborhood, Old Town Central, in Hong Kong, we set out with no clear destinations. Instead, we dive into the neighborhood in itself, looking closely from the grounds up to the walls; from lines to shapes, whilst appreciating the varying textures that make up the foundation of the neighborhood. Strolling from and to different streets, we not only see the simple and mundane but also the colorful corners of Central.

Colours | Lu Yujie, Ma Jie, Mok Yuk Kuen | 2022 | 1'

Colours explore the bright and vibrant colors in the Central neighborhood. A glimpse of tension was found between the concrete and lines.

Dancing Walls | Tiantian Su, Ningxin Wang, Jun Wu | 2022 | 1'

This one-minute film mainly uses the principle of stop motion, and is based on the photographs taken by us. We took the walls in Yau Ma Tei as the theme of our film, and used a bright color to display the view of this neighborhood. Audience could go through Yau Ma Tei and experience the unique features of the building here by following our film.

Doors – Central | Li Chin Wai, Luk Kwun Yiu, Tam Wai Yuk | 2022 | 1'

Doors are essential in our everyday lives. They physically represent how humans treasure distance and privacy, at the same time, also symbolizes opportunities. In this animation film we aim to explore doors from different parts of Central, how they are similar yet different in their shape, form, history, and purposes.
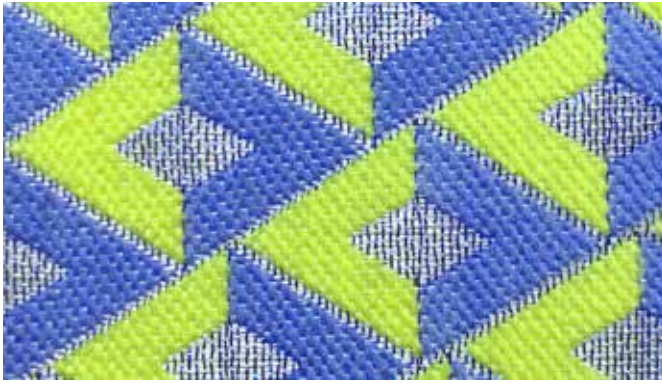
Fab-rics | Chai Jing Hoong (Shine), Lam Chun Kit, Limbu Bijaya Kumar | 2022 | 1'

Fab-rics is a stop motion animation film created using fabric patterns collected from Sham Shui Po District in Hong Kong. With lots of vibrant colors and different shape patterns, Fab-rics delivers the audience a visually pleasing experience by changing the fabric's pattern according to the soundtrack created.

Falling/Fading | Chan Hattie, Lau Tatia Pui Wan, NG Chit | 2022 | 1'

Falling/Fading is a photography-based abstract animation filmed in the Yau Ma Tei neighborhood in Hong Kong. The animation recorded the different concrete texture on the wall of several Yau Ma Tei bridges interacting with different light and shadow. The Chinese landscape painting collected from Yau Mei Tei have been also collected to create the similarity with the texture of the concrete wall. Falling/Fading also try to create a vintage atmosphere of Hong Kong by showing the Hong Kong bridges under sun-scorched and rain-drenched, including the rust stain and the layers of paints.

Friction | Queriones Chelsea Nicole Osido, Liere Benita Leonie, Yoon Esther Daye | 2022 | 1'

Friction is a film that lets viewers imagine how touching the surfaces of what can be seen in it might feel like. Showing different degrees of roughness and fragility – both man-made and natural – it aims to reveal the contrasting elements that were photographed, supported by its experimental ASMR-style sound.

Fruit Market | Chan Pui Sze, Cheng Hiu Tung, Tsang Hin Ling | 2022 | 1'

A collage of fragments which are all collected in Yau Ma Tei neighborhood tells the story of the daily routine of the Fruit Market, are presented by focusing on one kind of animation techniques only which is the stop motion animation, and depicts the vitality and dynamics of the district.

Glimpse | Leung Cyrus, Ty Lok Yi Scarlett, Kwan Sin Ching Angel | 2022 | 1'

With the abundance of antiques and culture in Jordan, you can only see so much of the essence of traditional craftsmanship in a blink of an eye. This film showcases the beauty of old Hong Kong, all in a glimpse of textiles, flasks, paintings and statuettes.

Meshed | Tsz-wing Ho, Long-man Luk, Tsz-wai Pun | 2022 | 1'

Meshed plays with layers of concrete textures, exposing meshes of geometric transformation. Composed of photographic stop motion sequences captured at West Kowloon Cultural District in Hong Kong, this film focuses on the surfaces of architectural buildings. Through this intimate account, the work fundamentally questions the underpinnings of our physical world.

Rush!! | Mou Peijing, Huang Siyi, Lai Hiu Ching | 2022 | 1'

Using photography-based replacement, the young Chinese directors depict the busy but vivid atmosphere in Central Hong Kong. It is known as a prosperous business district. Meanwhile, it is also an artistic place full of graffiti and colorful walls. People rush every day here, yet don't forget to slow down and take a look at this pretty place!

Sham Shui Bou 6 | Chun Ka Lun Alan, Li Lok Yan Cola | 2022 | 1'

Sham Shui Bou 6 animated hundreds of images of fabric that can be found in the Sham Shui Po neighbourhood in Hong Kong. The combination of different patterns from the fabrics created various visuals. The soundtrack changes as the different patterns appear on the screen.

153

Sham Shui Po Rust and Colors | Beta Hsu Yun Chu, Sofya Antonova, Thore Flynn Hadre | 2022 | 1'

The textures of the city differ over time. Mottled plastering, intertwined pipes, and playful pastel-colored walls shine under the sun. As the night falls, subtle hues from the window and the dazzling flashlights decorate the obscure sky. Bustling with mixed language chatter or mysterious humming, it is such unadorned beauty behind the rust and dust that best describe the old local style of living in Sham Shui Po, Hong Kong.
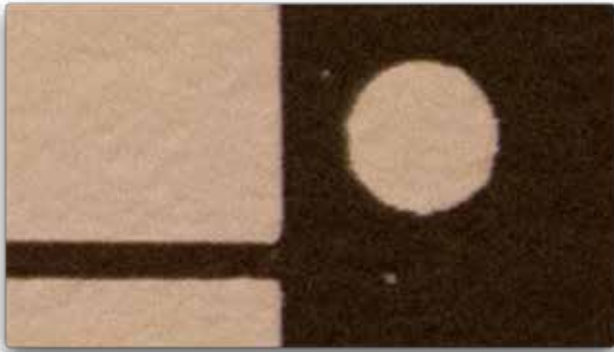
TAIKWUN | Chang Tong, Zhang Xiaoyu, Shan Shuyao | 2022 | 1'

This Experimental Film transforms the wall-painted visual elements filmed in the Tai Kwun in Central neighborhood in Hong Kong into a retro-style animation that takes one into the richness of history made up of special textures.

Tipsy Twinkle | Yin Hairong, Zhang Jianing, Deng Yuanyuan | 2022 | 1'

The film was shot in Sham Shui Po, Hong Kong, and the theme is to depict the Sham Shui Po scene in front of you when you're intoxicated from a first-person perspective. The sound design incorporates certain everyday noises, such as the sound of running water depicting the fish store in the market and the sound of a coffee pot portraying the Sham Shui Po district. The vibrant lights communicate the distinct urban ambiance of Sham Shui Po as well as the vibrant people that strive to live here.

Urban Drift | Cho Junien, Li Qingmei Melody, Mak Yung Ka Valérie | 2022 | 1'

Urban Drift is an artistic attempt to reexamine the materiality of time passages in the Sham Shui Po neighborhood in Hong Kong. Through dynamic observations of shifting textures in various neglected corners of the most diverse yet chaotic district of Hong Kong, the film embodies the hidden vitality of urban relics.

Yau Ma Day | Wong Wing Yee, NG Sin Wai Javis | 2022 | 1'

Yau Ma Day is a day tour in Yau Ma Tei. It is a stop motion journey about the circle. It includes the famous buildings or street in Yau Ma Tei.

Crossing | Chang Tong, Zhang Xiaoyu, Shan Shuyao | 2022 | 3'17

This Experimental Film showcases the visual fusion of the modern and the former Fringe, taking a journey through time and space from the colorful modern to the last century.

Eternal Casket | Beta Hsu Yun Chu, Sofya Antonova, Thore Flynn Hadre | 2022 | 3'24

Romantic neon light, colourful billboards, and gleaming blurry images dazzle the pilgrims to the shrine. Engraved with its name, the city illuminates the night with the vial of its precious blood. Eternal casket preserves how these mysterious streetlights add a gorgeous midst to the fantasy world.

Mahjong Mart | Chan Pui Sze, Cheng Hiu Tung, Tsang Hin Ling | 2022 | 3'31

Inspired by the word of "Ma" from "Yau Ma Tei", we present our sights of Yau Ma Tei with the theme of Mahjong by connecting two "Ma" together with the good vibes of juke box and Fruit Market elements in Yau Ma Tei.

Mirage | Leung Cyrus, Ty Lok Yi Scarlett, Kwan Sin Ching Angel | 2022 | 1'

By merging mirror space and the densely packed skyscrapers of Central, this film captures a surreal perspective of the business centre of Hong Kong. Looking through the reflections of glass and mirror, while both presented in a faintly discernible and fragmented way, the archetype of a bustling business district is present, yet the quiet of the night takes over every cycle.

OoOo | Chun Ka Lun Alan, Lai Hiu Ching Nicole, Li Lok Yan Cola | 2022 | 3'

Hong Kong people usually go to Sham Shui Po for cheap shopping. However, besides shopping, Sham Shui Po has a lot of street-vendors, Chinese tenement buildings and traditional signboards. The film provides a trip that is surrounded by many old buildings, to explore this historical area.
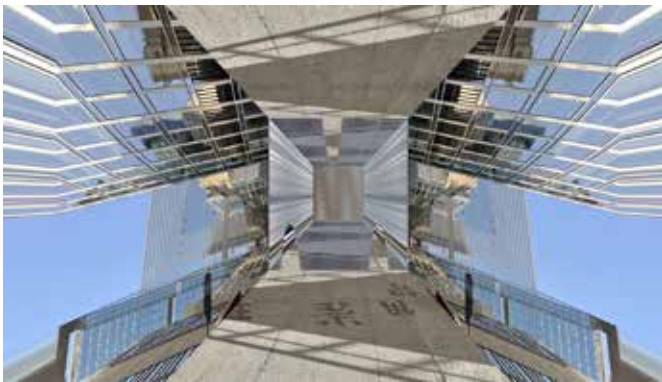
Unreal Central | Cho Junien, Li Qingmei Melody, Mak Yung Ka Valérie | 2022 | 3'15

Unreal Central is a journey of navigating through realities and reflections in the Old Town Central area in Hong Kong. A condensed universe juxtaposing nature and concrete is presented in an endless tunnel to draw attention to indirect visual encounters among cosmopolitan surfaces that rush into one's senses all at once.
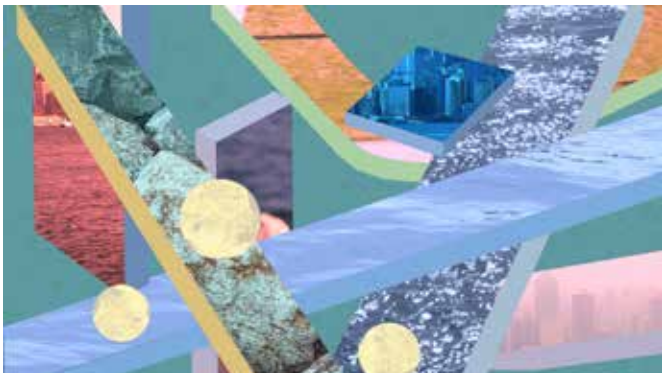
Wave | Mou Peijing, Huang Siyi | 2022 | 2'05

Wave portrays the changing view in West Kowloon Park from dusk to night. Using photo cutouts and video sequences as main materials, the film tries to show people's joyful and leisurely time in the West Kowloon neighborhood in an abstract and playful way.

Window Shopping | Kwok Pui Ying, Li Xinyi, Yau Mandy | 2022 | 3'24

The pandemic has caused various shops to be closed for an extended period of time, which leads to the street looking lifeless and empty. A realization of how much we've taken for granted for the little shops all across the neighborhood. Walking through the neighborhood of Old Town Central in Hong Kong, some shops were opened while many remained closed. Taking this opportunity, we explored the shops and streets to see what goods we could find within the neighborhood. We drew out our imaginations, using all kinds of shapes and colors to create our ideal shopping experience through our 'window'.
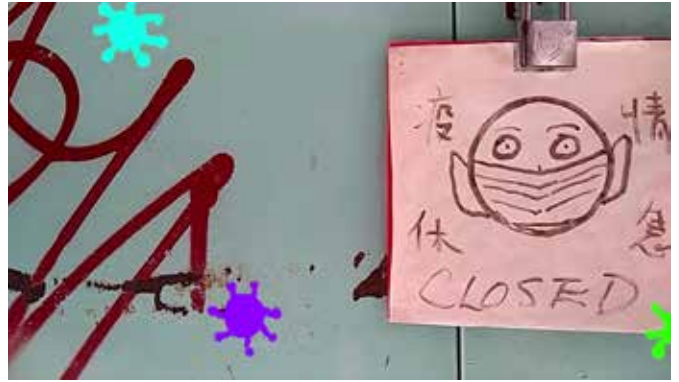
Yau Ma Night | Ng Sin Wai Javis, Wong Wing Yee | 2022 | 2'10

Yau Ma Night is about a night tour in Wholesale Fruit Market. As the wholesale activities start, fruit boxes occupy the street, and workers begin to transport them. However, some fruits are escaping the boxes and trying to explore the Fruit Market.

ÉCOLE NATIONALE SUPÉRIEURE D'ART
ET DE DESIGN DE NANCY **(FRA)**

FROM MARCH 17 TO 31 - GALERIE DOLET, CROUS CLERMONT AUVERGNE

Founded in 1708 by the Dukes of Lorraine and heir to the famous École de Nancy, the ENSAD Nancy – École nationale supérieure d'art et de design – is a higher education institution of the Ministry of Culture.

The school prepares students for six national diplomas: the DNA (Diplôme national d'art) and the DNSEP (Diplôme national supérieur d'expression plastique) in art, communication and design. It also offers two post-master's degree programs. Located since 2016 on the Artem Campus, the ENSAD Nancy is one of the founding schools of the Artem Alliance (ARt, TEchnology and Management).

https://ensad-nancy.eu/

About the video workshop
Co-responsible: **Vincent Vicario**

The productions presented are made in the video workshop (Vincent Vicario, co-manager), a place of practice and experimentation of the moving image. Open to all ages and all options, it is a place of a great diversity of work.

Translated from French by Kevin Metz

Cascade | Océane Muller | 2022 | 5'16

Cascade highlights the creation of an unofficial animated video clip accompanying the music Grow from the album HANA by the artist Cifika. The graphic style of the clip is based on the invention of a world evoking an ecology of living forms, both animal and vegetable. The creation of a fictional world allows me to develop ornamental qualities sought after in drawings. Through its technique, animation reminds me of shadow theater but this time digitally, around the principle of multiplications and repetitions of forms.
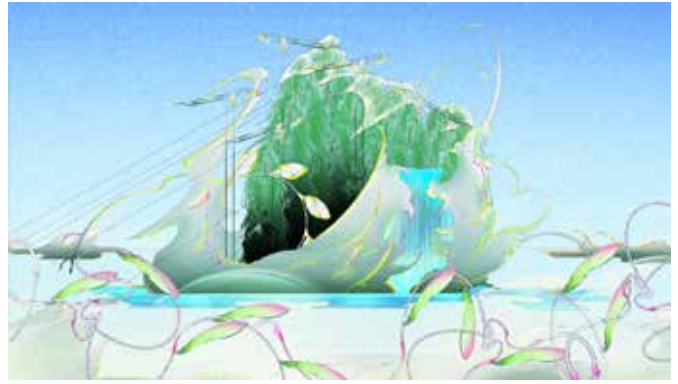
Liminære |Thibault Ging | 2022 | 1'43

This animation is the result of formal research into liminal spaces; these disembodied, strangely disquieting places that can make one feel a certain unsettling nostalgia.

Spotnok's Motel | Mathieu Dubo, Anes Dhif et Tom Deplagne | 2022 | 4'08

Spotnok's Motel is the result of a 4-day workshop conducted by Alexandra Karelina in November 2022 at ENSAD Nancy, with the title "The experimental approach to still image film". The writing, shooting, analogue processing, editing, and sound design were carried out only during this time. The film depicts a fictional narrative articulated around an experimental and offbeat image/sound relationship.
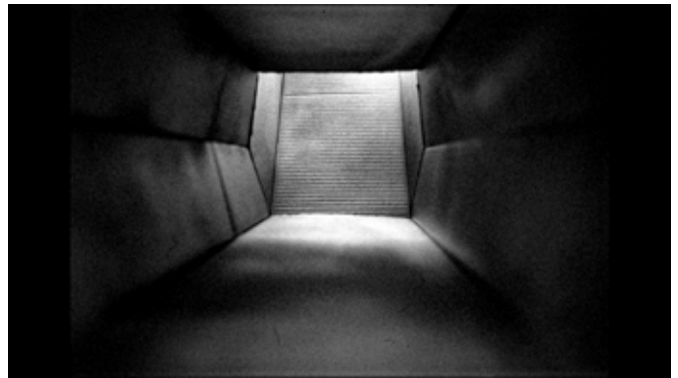
Vénus Victrix | Lorraine Belet | 2022 | 3'25

From complexion to incarnation. Venus Victrix is a video showing the autobiography in nine scenes of a woman who no longer wishes to content herself with her physical appearance to become famous. It offers a glimpse of the possible parasocial relationships in the era of increasing technical progress.

j'avais remarqué que je n'avais pas tout ce qu'il fallait.

GUANGZHOU ACADEMY
OF FINE ARTS (CHN)

FROM MARCH 17 TO 31 - GALERIE DOLET, CROUS CLERMONT AUVERGNE

Guangzhou Academy of Fine Arts is the only independent institution of higher fine arts in the Guangdong-Hong Kong-Macao Greater Bay Area. It has always adhered to the basic position of undergraduate teaching and talent training, and formed a distinctive talent training model and teaching tradition.

https://www.gzarts.edu.cn/

About the School of Trans-media Art
Responsible: **Feng Fen**

The School of Trans-media Art is a college for the development of future art. In 2018, it was formed by the integration of the Department of Experimental Art, the major of Drama and Film Art, and the major of Photography and Digital Art. Adhering to the

philosophy of "based on the present, experiment and innovation, integration of public knowledge and application of cutting-edge technology", the School aims to cultivate "director" high-level artistic talents and cultural creative talents in the field of art.

Next Page | Zhou Qi, Liu Shu | 2022 | 5'43

The film tells the story of the hero and heroine who want to meet each other under the COVID-19 epidemic and start an adventure about epidemics prevention. Finally, under the unremitting efforts of both sides, they can meet and embrace each other. This work reflects our life in the past years under the shadow of the epidemic, and expresses the problem of social distance under the epidemics. In the image, the artistic expression of "surrealism" and the image style of stop-motion animation are used to increase the interest and appeal of the short film, so that the audience can be better immersed in the story.

Lost | Zengxianxue | 2022 | 2'29

Lost is a three-screen experimental animation device. The work focuses on the status quo of the network virtual life mode, taking the youth, the middle-aged and the old as three narrative structures, and transforming the characteristics of the network life of these three groups into virtual scenes in space and time. It tells the story of how people gradually lose themselves in the mobile phone.

Line | Meiqi He, Luowei Zhu | 2022 | 6'18

The work focuses on the social relationships in different stages of life. It is divided into four acts according to kinship, friendship, colleague relationship and love. The two main creators' understanding of the four most important interpersonal relationships in life is transformed into visual performances and audio-visual images.

June | Liu Hao | 2022 | 8'30

This film is a plot animated short film that tells the story of self-growth. It tells the story of "I" who is anxious about graduation, and meets another fantasy powerful self in the heart flowing world, and chats with her on a train. At the end of the memory, "I" finally summon up the courage to face the reality, and says goodbye to self in the past and moves towards a new life. The purpose of the work is to understand myself better through this work, and always remind myself to face difficulties by talking to myself, not to escape, and always look forward to a new life.

L'ÉCOLE DES ARTS DE LA SORBONNE
UNIVERSITÉ PARIS 1 **(FRA)**

FROM MARCH 17 TO 31 - GALERIE DOLET, CROUS CLERMONT AUVERGNE

The École des Arts de la Sorbonne (EAS), at the University of Paris 1, teaches art, via its most contemporary issues, through practice, analysis of works, and their mediation. It brings together various disciplines: Visual Arts, Cinema and Audiovisual, Aesthetics and Art Sciences, Design, Media, Cultural Professions, as well as a course in teaching in schools (PPPE) and preparation for teaching degree competitive exams...

Founded in 1969 on a multidisciplinary project that opens up practices, (...) the first and main university structure of this type in France, (...) the EAS welcomes nearly 3000 students.

https://arts.pantheonsorbonne.fr/ecole-arts-sorbonne

Presentation of the workshops
Professor: **Anne-Sarah Le Meur**

First-year workshop "Experimenting with digital painting".

The second-year workshop "Personal Creation" leads students to create, like artists, alone in their studio and freely choosing their theme, technique, style, medium, format, etc. The semester emphasizes experimentation and the ability to explore forms, materials, and practices. Students produce at home and then present their approach during the course. The aim is to learn to see what has surfaced, and to talk about it in order to identify its uniqueness and underlying issues.

The L3 workshop "Arts, Images, New Media: Body and/or Machine" offers students the opportunity to experiment and create with "new media", both during and outside of class, within a very broad theme that brings together and confronts "something" about the body and "something" about machines. At the same time, they are shown various works by prominent or lesser-known artists, depending on the works that emerge.

Translated from French by Kevin Metz

Morpho | Liyah Pousse-Wang | 2022 | 3'

Technique: charcoal drawing and India ink on several sheets of paper, then computer animation. Soundtrack produced by the student. My practice has developed around the materiality and immersion of the work, playing with the combination of traditional, sound, and digital illustration techniques.
I apply these materials to my interest in living and non-living organisms, where a strangeness and a subtlety emerge in their movement.

Rouge | Aref Joftkar | 2022 | 1'03

The sequences were filmed in the domestic space, the editing was done with an inlay of photographs found online.
The soundtrack is an adaptation of "Bewitching woman soprano & piano-a majestic world (912950)" by Chroma.
Red ink in water, red ink in milk, and memories or visions in the recesses of the reflections. A soundtrack combining sweetness, sparkle, and enigma, all filmed in an inverted aquarium.

Human Factory | Aref Joftkar | 2022 | 1'56

Babies, or embryo-dolls, or remains (?), walk down the carpet, then are packed, each in its container. Low light, dark and soft atmosphere. Where are they going? Who is making the decisions? According to what criteria?
Soundtrack: adaptation of Chopin's "Marche Funèbre".

Bonhomme courant | Manon List, Clémentine Carrasqueira | 2022 | 12''

A stylized man jumps, runs and quasi dances, while being permeated by the colors of the surrounding space. He flies away and disappears into the sea.

Rêverie Printanière | Justine Qu, Ashwinidevi Tirouvengadame | 2022 | 12''

Au fur et à mesure que s'ouvre un avant-plan composé de lattes cramoisies, horizontales et opaques, glissent en arrière-plan d'étranges nuages gris parme, sur un damier vert et noir fixe. Au second plan pousse une plante, toute en volutes aristocratiques.

ESTONIAN ACADEMY
OF THEATRE AND MUSIC **(EST)**

FROM MARCH 17 TO 31 - GALERIE DOLET, CROUS CLERMONT AUVERGNE

The Audiovisual Composition speciality is one of the 4 branches of the Composition and Music Technology curriculum at the Estonian Academy of Music and Theatre, Tallinn, Estonia, and it aims to integrate the world of visual art into musical thinking; students are guided through studies on academic electronic music and elements of painting, photography and animation are treated in terms of musical parameters and should be seen as an extension of sound and compositional thinking. The speciality was established in the academic year 2011-2012, and last year it celebrates its 10th anniversary. In these years the speciality developed its own annual Festival, and national and international partnerships. The main outcome of these developments is the fact the speciality attracts students from different European countries.

https://eamt.ee/en/

About the course
Responsible: **Einike Leppik,** Audiovisual Composition Supervisor, Lecturer

The selected audiovisual works have been developed in the frame of the course named "Main studies: Audiovisual Composition". The students are followed throughout all the creative process: pre-production, production and post including also the public presentation of the work.

Beautiful Delay | Robi Jõeleht | 2021 | 4'50

Digital video; electronic sound.
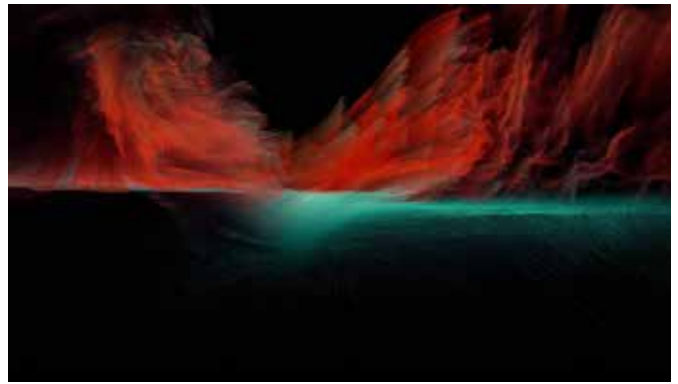
A Stubborn Illusion | Andrea Pagliara, Vincenzo Madaghiele | 2022 | 4'18

Digital (sound reactive) video; electronic sound.

Sisehääled/Inner Voices | Edgar Pacheca Ruiz | 2022 | 5'23

Animated digital photography; electroacoustic sound.

La Donna | Rebeca Zukovits | 2022 | 6'14

Video, animation; recorded voice, electroacoustic sound.
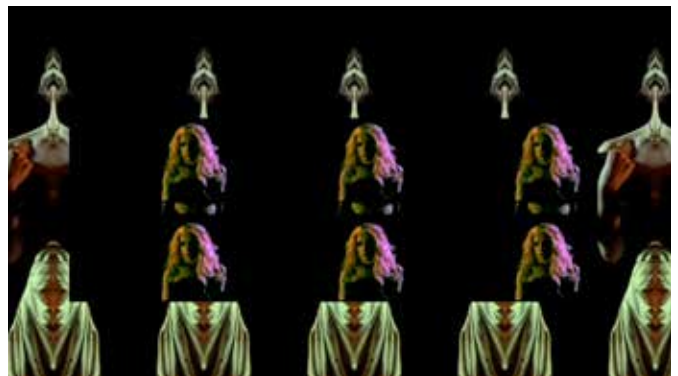
ÉCOLE SUPÉRIEURE D'ART DE LORRAINE
SITE DE METZ **(FRA)**

FROM MARCH 17 TO 31 - GALERIE DOLET, CROUS CLERMONT AUVERGNE

The École supérieure d'art de Lorraine, ÉSAL, a public establishment for cultural cooperation, was born from the merging of the École de l'Image d'Épinal and the École supérieure d'art de Metz Métropole in January 2011. In January 2014, the EPCC ÉSAL integrated the Cefedem de Lorraine, a training center for dance and music teachers, which now constitutes the music and dance pole of the ÉSAL.

The ÉSAL site in Metz is structured around workshops, laboratories and research centers on interactivity, spatialization, photography and video. The institution of higher artistic education delivers national diplomas in Design of expression, 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 habilitated to the grade of Licence; the National Superior Diploma of Plastic Expression, DNSEP, in options Art and Communication, two diplomas habilitated to the grade of Master. The music and dance department delivers a DE, State Diploma, one in music and one in dance.

https://esalorraine.fr/

About the workshop « Film Essai »
Responsible: **Pierre Villemin**, art teacher

The "Film Essai" workshop is intended for students in the 2nd year of the ART option at ESAL – Metz.

They worked from archives, stories, and contemporary personal experiences to develop film-based narrative processes that have in common a certain way of approaching "reality". Their words are distinctive, and they expressed themselves using a filmic vocabulary studied throughout the year, either by doing exercises or by watching films by authors such as: Alain Cavalier, Robert Cahen, Ismaël Joffroy Chantoudis, Henri François Imbert, Chris Marker, Jafar Panahi, Olivier Smolders, Agnès Varda, Huang Pang Chuan...

Translated from French by Kevin Metz

Femme fœtale | Chiara Rinoldo | 2022 | 2'30

Engagé criticism of the erotic norm in popular cinema.

Marie-Thérèse | Louve Mourot | 2022 | 9'

Marie-Thérèse, a 76-year-old grandmother, looks back on moments in her life that made a big impact on her.

Une tasse et une bouffée | Héléna Boguais | 2022 | 2'30

Journey in a liquid landscape. Diving into the tumult of water holes, feeling oxygen differently, and letting oneself be carried by these natural elements that produce inexhaustible worlds of imagination.
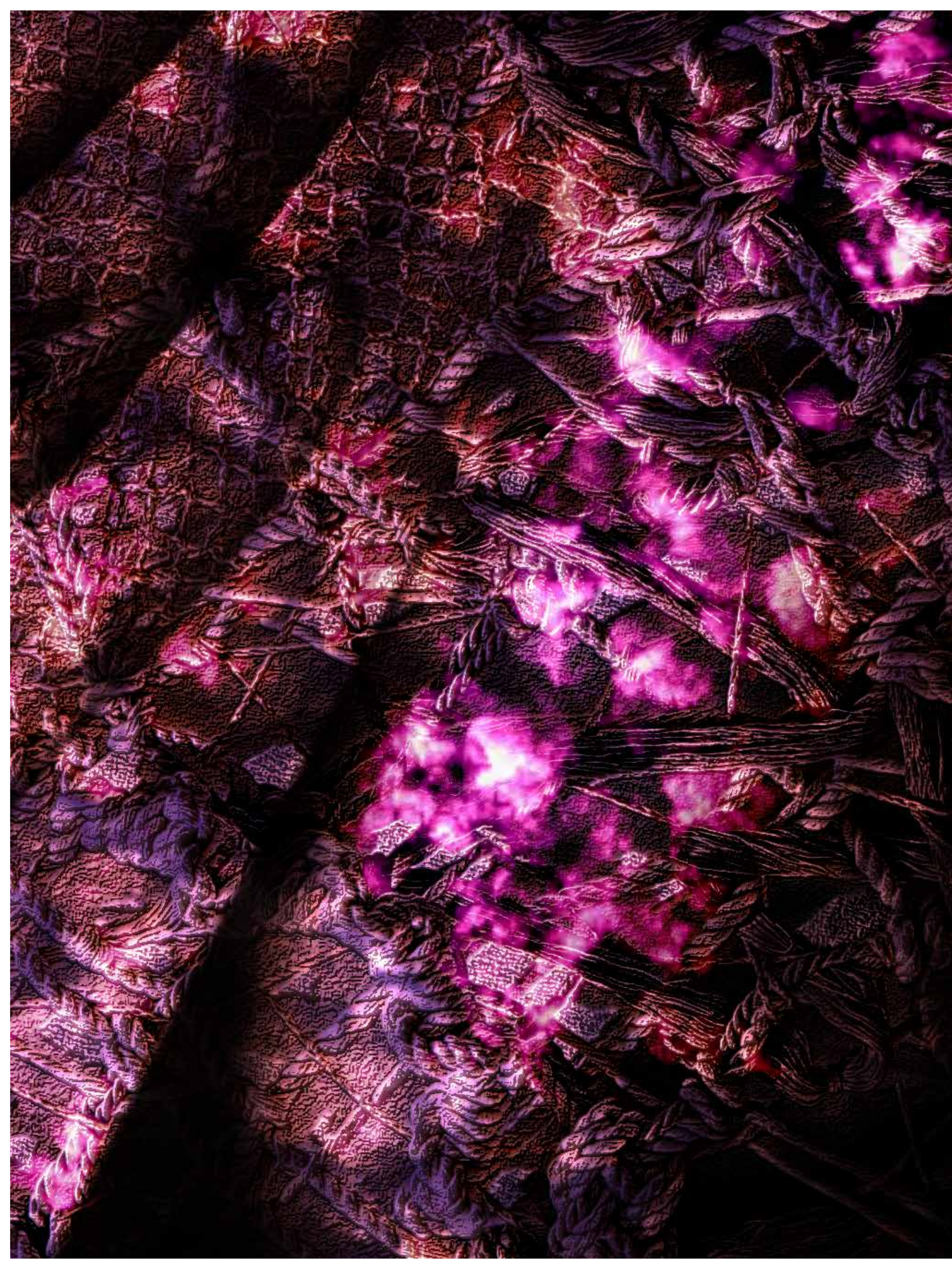
VIDEO COMPETITION

VIDEOFORMES **2023 Awards**
   of the **City of Clermont-Ferrand**
   of **Conseil Départemental du Puy-de-Dôme**
   of **Université Clermont Auvergne**

SCAM Experimental Work Award

THE WORKS
IN COMPETITION

Selection of 31 videos (785 received from 64 countries) divided into 8 programs, 19 countries represented: Austria, Azerbaijan, Belgium, Brazil, Canada, China, Croatia, Finland, France, Germany, Italy, Norway, Russia, Serbia, Sweden, Switzerland, Ukraine, United States.

The competition reflects the diversity of writing, artistic worlds and innovative forms of digital video today.

2023 SELECTION COMMITTEE:

Éric André-Freydefont, Fanny Bauguil, Morgan Beaudoin, Marie-Sylviane Buzin, Roxane Delage, Stéphane Haddouche, Bénédicte Haudebourg, Florent Labarre, Estelle Picktone, Amélie Servant, Gabriel Soucheyre.

VIDEOFORMES 2023 Awards, salle Boris-Vian, Maison de la culture de Clermont-Ferrand © Photo: Maëlle Skorczynski / **VIDEO**FORMES

PROGRAM #1

SATURDAY, MARCH 18, 10:45 A.M. - MAISON DE LA CULTURE, SALLE BORIS-VIAN

1. Superimposition / Stefanie Sixt & Markus Mehr / 2022 / AUT / 6'

Stefanie Sixt documents the elemental force of the waterfall, the torrent, which has always been there and will be there in the future. It is the whitness of historic movements and power vine of Bad Gastein. The historic buildings Badeschloss and Straubinger are located right next to it. The walls, ceilings, oors are carrier of century old stories. Layers over layers were put on top of each other, aristocratic patina is written down on the walls. Sixt undertakes macroscopic examinations and reformulates them to aesthetic moments, interweaves them in an abstract way.

2. Vade Ultra / Carlosmagno Rodrigues / 2022 / BRA / 10'

VADE ULTRA is a film that exposes views on the practice of filming, whether horizontal or vertical, the latter way of filming being suggested as a predominantly popular type of creative cinema. Cultural phenomena resignify images, and these can be benevolent or belligerent. We go through acts and darkness, groping in the darkness we try to reestablish ourselves by resignifying icons.

3. Sketch for the Last Map / Lauri Astala / 2022 / FIN / 12'50

In the core of *Sketch for the Last Map*, overlapping translucent indoor and outdoor spaces relate to the multi-layered and placeless world in our digital era. Many faces of cities – private spaces, less 'public' realities, cleared, restricted or fenced off out of sight – stay excluded from maps and the stream of images. The work was shot in Belgium, South Korea, India, France, Turkey and Uruguay.

4. In Memory Of / Mattia Bioli / 2021 / ITA / 5'54

How does a fading memory look like? A forgotten person faces the material disappearance of what it passed. In memory of those who no longer exist, neither as a face, nor in our memories, nor in a short film.

5. Untitled #2 / Rafael / 2022 / ESP-BEL / 7'30

"last night I was awoken by screams
it was like crying or orgasms
but it was just cats"

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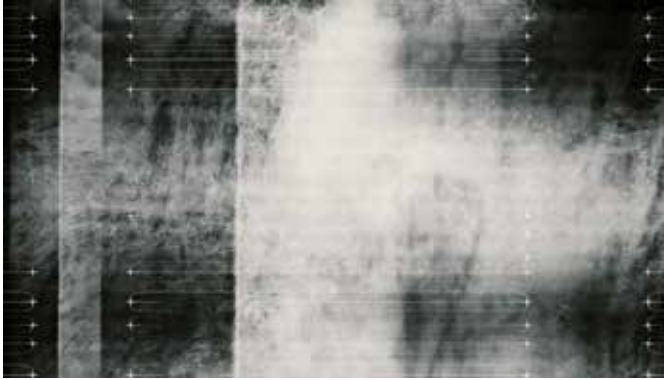
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PROGRAM #2

SATURDAY, MARCH 18, 1:00 P.M. - MAISON DE LA CULTURE, SALLE BORIS-VIAN

1. Black Summer / Felix Dierich / 2022 / DEU / 11'40

The summer of 2019-2020 had some of the worst bushfires in Australia's history. This experimental animation based on terabytes of satellite data creates a stream of images never seen in this form.

2. Marginal Understandings (Dirt: Part Two) / David Finkelstein / 2022 / USA / 22'

Marginal Understandings is a poetic exploration of the American relationship to space, the soil, and ownership. While the drama of the European invasion and occupation of the American continent was justified as being the "destiny" of white people, there have always been alternative ways of living on the land, practiced by people who have been pushed to the economic margins.

3. Le monde sublunaire / Albert Merino / 2022 / FRA / 10'

How do we interpret the world from the given elements? Systems can be constructed on the basis of errors or false premises, but they allow us an interpretation that often appeals to subjective feelings.

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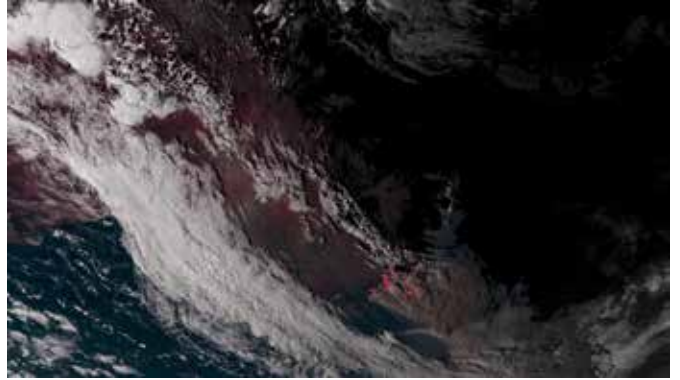
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PROGRAM #3

SATURDAY, MARCH 18, 2:30 P.M. - MAISON DE LA CULTURE, SALLE BORIS-VIAN

1. 20ᵗʰ Cinematic Nail Factory / Dalibor Martinis / 2021 / HRV / 7'

Video material, shot in 1999 by the author in Mustad Horseshoe Nail Factory in Karlovac (built 1925.), consists of 99 shots. Special software is developed so that, each time it is run, it generates a new random sequence of cuts. Each generated configuration of shots makes one, original author's film "N-th Kinematic Nail Factory". One film for each nail.

2. Have You / Bob Kohn / 2022 / FRA / 4'10

The video is based on the voice of Jack Nicholson in Bob Rafaelson's film *The King of Marvin Gardens* (1972) « Have you ever had the feeling that you were uncertain that you were where you thought to be ? »

3. Hysteresis / Robert Seidel / 2022 / DEU / 5'05

Hysteresis intimately weaves a transformative fabric between Robert Seidels's projections of abstract drawings and queer performer Tsuki's vigorous choreography. Using machine learning to mediate these lagged re-presentations, the film intentionally corrupts the AI's strategies to unveil a frenetic, delicate, flamboyant visual language of the hysteria and hysteresis in this historical moment.

4. Once I Passed / Martin Gerigk / 2022 / DEU-USA-SRB / 10'40

In 1925, the original handwritten copy of Walt Whitman´s poem *Once I Passed Through a Populous City* was discovered, in which he writes about an affair with a man. But Whitman did not dare to publish the original version of his poem during his lifetime. The film pays tribute to the autobiographical context, the profoundly quiet, yet powerful story of two lovers.

5. Mova Oborony / Oleksandr Isaienko / 2022 / UKR / 12'13

An audio-visual play with digital image manipulation that displays body movements amidst a nameless desert, accompanied by a constant rhythmic beat. The relationship of image and audio forms a composition between movements that are independent of one another—in the sense that they do not attempt to illustrate each other, but appear simultaneously adjacent, giving rise to both motor and sensory impressions.

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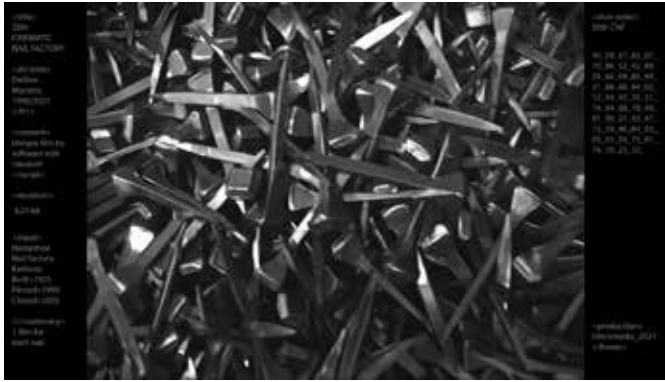
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PROGRAM #4

SATURDAY, MARCH 18, 4:00 P.M. - MAISON DE LA CULTURE, SALLE BORIS-VIAN

1. 36000 / Pierre Villemin / 2022 / FRA / 6'28

Get lost and melt into nature like our ancestors 36,000 years ago.

2. Bleu silico / Julia Borderie & Éloïse Le Gallo / 2022 / France / 16'

Researchers are trying to inject DNA from photosensitive algae to heal our retinas. From ocean blue to the computers blue screen, the vision is hybridized.

3. Oh Melete / Aleksei Martyniuk / 2022 / RUS / 4'21

Inspiration is the key to the infinite creativity, you just need to find the right door.

4. The Primacy of Constructive Methods Over Subjective Imagination / Przemyslaw Sanecki / 2022 / FRA / 8'26

The play of forcres in the artwork converging with external reality. Social alienation. An afterimage of magic as consolation for disenchantment. *Mundus vult decipi.*

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2.

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THE PRIMACY
OF
CONSTRUCTIVE
METHODS
OVER
SUBJECTIVE
IMAGINATION

PROGRAM #5

SUNDAY, MARCH 19, 10:45 A.M. - MAISON DE LA CULTURE, SALLE BORIS-VIAN

1. Territory / Julian Quentin / 2022 / DEU-CHE / 10'10

Various bodies shed their skin and venture into the vacuum outside their territory. We experience this tale as a sequence of inner images led by a collage of biographical narrations by gender-travelers.

2. There Is No Reverse Metamorphosis / Michel Pavlou & Natasha Heidsieck Mak / 2022 / NOR / 3'06

Time, the incessant rotation of everything on itself and around others When our orbits at times get aligned, we build memory, we gain duration.

3. Ô mon beau miroir, chronique de guerre / Pierre Lobstein / 2022 / FRA / 27'36

Chronicle of the war in Ukraine from February to September 2022. Vertical montage of media images/sounds and quotes from Ukrainian and Russian poets and filmmakers.

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PROGRAM #6

SUNDAY, MARCH 19, 1:00 P.M. - MAISON DE LA CULTURE, SALLE BORIS-VIAN

1. Ymor / Julien Lahmi / 2022 / FRA / 8'

Inspired by Romy Schneider's revelations about her childhood, this film imagines the monstrous forms that may have hanted her nightmares and upset her psyche. When the truth can't come out, we make it into a monster.

2. Elles s'élèvent, ces forteresses éponges / Guillaume Vallée / 2022 / CAN / 7'13

The cameraless animated short "they rise, these sponge fortresses" is made from a 35 mm trailer of the feature film *Water Lilies* (2007) by Céline Sciamma. Experimental filmmaker Guillaume Vallée explores and questions his sensory memory as a teenager, partially lost. This process of resuscitating buried experiences and forgotten memories is carried by the materiality of 35 mm film.

3. Infinity / Zulic Milan / 2021 / CHE / 6'

"I have found the sea,
An ocean limitless.
I have opened a treasury unending,
Its jewels blaze with the luster of a thousand thousand suns,
And they blaze here, in my soul.
Of a sudden,
Without any effort of mine own,
I have heard the eternal Secret,
I have learned to know God.
Here in my life hath blossomed
The flower of perfect union."
Tukaram, 17th century

4. Window@Temptress Unrelated / hongxiang z / 2022 / FRA / 8'26

During the covid-19 period, I was isolated, and I felt what I wanted to do through the windows of the Internet, and presented our life and the status quo of the world in the form of movie discussions. It has nothing to do with the story, independent?

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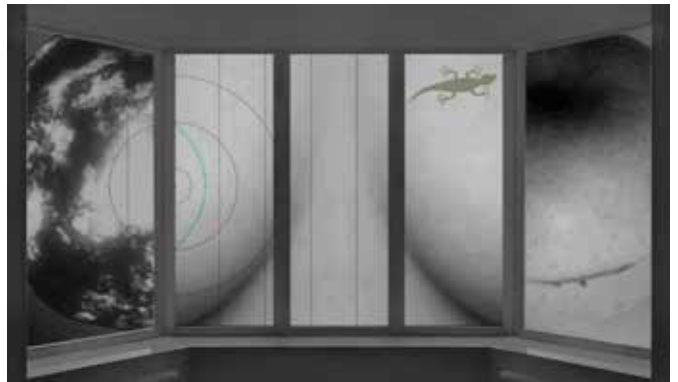
PROGRAM #7

SUNDAY, MARCH 19, 2:30 P.M. - MAISON DE LA CULTURE, SALLE BORIS-VIAN

1. Accidental Memory Fields / Krunoslav Ptičar / 2022 / HRV / 12'19

An abstract film that explores a process of dynamic organic forms made of distorted accidental hazardous found footage materials.

2. La limite est une façade / Dorian Rigal Minuit / 2022 / FRA / 7'12

Four architectural archetypes from the Paris region are digitized and presented as archaeological artifacts in a museum. They are simple plaster without color uprooted from their urbanity. But one day their life changes, they will start to metamorphose and become organic and soft objects until they are compressed to extremes like a Caesar. Then slowly, one by one, in fantastic universes, will become themselves again until they find the skin, the color of which they were once dressed.

3. We Drink Water From The Same River / Sofia Melikova / 2021 / AZE-RUS / 9'06

The movie is based on my personal story being a Indigenous Female artist from a traditional community, where this profession is a nonsense. It is a documentary story woven from my envisionings and performative actions.

4. Artifacts of you, artifacts of me / Brecht De Cock / 2022 / BEL / 9'

In the same way the medics failed to save his father's life, the filmmaker struggles to re-animate his memory. The result is an incomplete digital reconstruction of an evening, a summer, a life. Accompanied by a haunting soundtrack, composed by Ismaël Iken and Vince De Leenheer.

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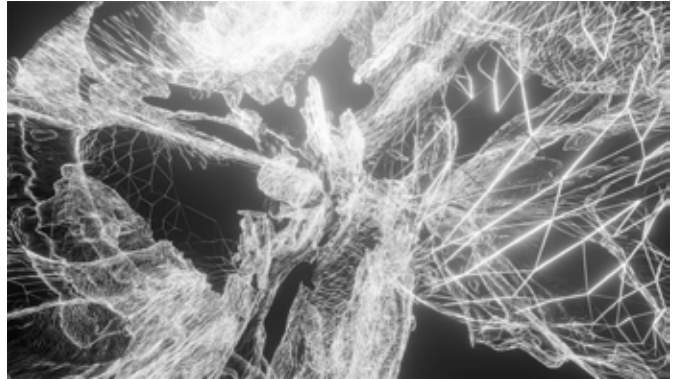
PROGRAM #8

SUNDAY, MARCH 19, 4:00 P.M. - MAISON DE LA CULTURE, SALLE BORIS-VIAN

1. Under the Midnight Sun / Mélissa Faivre / 2022 / FRA-DEU / 9'52

Under the Midnight Sun is a dark and worrying visual-musical piece that calls to sensorial explorations into deeper energies.

2. Homesick / Bjørn Melhus / 2022 / DEU / 14'

Several bizarre creatures reminiscent of human beings find themselves huddled away in squalid basements, in safe distance from the outside world. Speaking in selected quotes from doomsday films we observe them in various stages of despair, loneliness and sickness reflecting the pandemic state of affairs.

3. At the Mountain of Madness / Jean-Baptiste Friquet / 2022 / Belgique / 13'

The colors slide along the screen, the shapes drift like continents colliding. The result is a magma of pixels entering into hallucinated forms.

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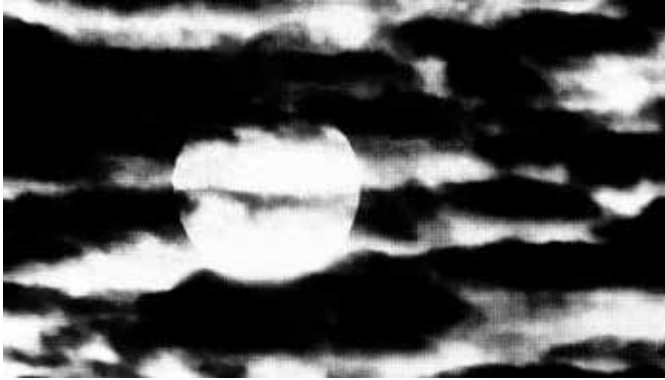
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COMPETITION
AWARDS

Each years, VIDEOFORMES joins its institutional partners to award 3 prizes: the VIDEOFORMES Prize of the City of Clermont-Ferrand, the VIDEOFORMES of the Conseil Départemental du Puy-de-Dôme and the VIDEOFORMES Prize of the Université Clermont Auvergne.

The festival also welcomes the SCAM* (Société Civile des Auteurs Multimédias) Experimental Work Prize, in the category of Emerging Writings and Forms.

VIDEOFORMES 2023 Awards, salle Boris-Vian, Maison de la culture de Clermont-Ferrand, juries: Céleste Chervin, Lucas Sigaud, Elysée Balie, Davide Mastrangelo, Ho Kyung Moon & Abir Boukhari © Photo: Francesca Leoni

PROFESSIONAL JURY

DAVIDE MASTRANGELO (ITA)

HOKYUNG MOON (KOR)

ABIR BOUKHARI (SYR-SWE)

Davide Mastrangelo is an Italian filmmaker (film director and video artist). He studied at the Academy of Fine Arts in Bologna where he did a degree in photography, cinema and television. His graduation work (*Cross-breeding Visions*) focused on the cross-breeding of cinema and video art. Both his studies and his work focused on exploring the intermedia potential of experimental audiovisual devices.

In June 2011, a collaboration with video artist and performer Francesca Leoni led to the birth of Leoni & Mastrangelo. Their works were selected by international video art and film festivals. Davide Mastrangelo is currently working on exploring new cross-breeding areas in the use of cinema and video art.

Co-artistic director of Ibrida Festival of intermedia arts since 2016.

Hokyung Moon writes and lectures on various cultural contents such as people, space, media, and policy making. She studied the history of art at the Graduate School of Sookmyung Women's University and attained a master's degree after taking a postgraduate course in the culture industry at Goldsmiths College, University of London.

She has worked as a curator for the Hanwon Museum of Art and the National Women's History Exhibition Hall. She has organized exhibitions of "Telling the Truth: Beyond Death, Beyond the Darkness of the Age" (2020) and "Records Memories: Stories of 'Comfort Women,' Untold Words" (2019). She is a lecturer in department of culture & content at Sangji University, Korea and is on a committee of the NEMAF and currently working as a chief curator.

Abir Boukhari is an independent curator, based in Stockholm, Sweden since 2015. She is also the director, curator and co-founder of AllArtNow an independent collective space for contemporary art, founded in Damascus/Syrian in 2005, but has since the war broke out in 2012 turned into a nomadic space. Since 2019, AllArtNow opened a project space in Stockholm (AllArtNowLab) where Boukhari curated and directed several projects and collaborations.

Abir's work can be described as trans-disciplinary curatorial research. Her projects and exhibitions reflect the interest in socio political issues

She curated several exhibitions and projects to several art institutions among them: Botkyrka konsthall, The World Culture Museum, Sörmland Museum, Jönkoping Läns Museum (Sweden), Pori Museum (Finland) among many others.

UNIVERSITÉ CLERMONT AUVERGNE JURY

CÉLESTE CHERVIN
Student in Art School (ESACM)

ÉLISÉE BALIE
Student in Cultural Studies

LUCAS SIGAUD
Student in Performing Arts

SCAM* (Société Civile des auteurs multimédia) JURY

Géraldine Brezault & **Véronique Godé** (members of the Commission on Emerging Writing and Forms), **Yann Chapotel** (winner of the 2022 Experimental Work Award with *Inside*), **Henri Tauliaut** (artist researcher, guest of *La Scam Invite #9* and presented in the exhibition program of **VIDEO**FORMES 2023) & **Marie-Sylviane Buzin** (video artist, selection committee of the international competition of VIDEOFORMES).

VIDEOFORMES PRIZE OF THE CITY OF CLERMONT-FERRAND:

LE MONDE SUBLUNAIRE
Albert Merino (2022, FRA, 10')

How do we interpret the world from the given elements? Systems can be constructed on the basis of errors or false premises, but they allow us an interpretation that often appeals to subjective feelings.

VIDEOFORMES PRIZE (EX-ÆQUO) OF THE DÉPARTEMENT DU PUY-DE-DÔME:

LA LIMITE EST UNE FAÇADE
Dorian Rigal Minuit (2022, FRA, 7'12)

Four architectural archetypes from the Paris region are digitized and presented as archaeological artifacts in a museum. They are simple plaster without color uprooted from their urbanity. But one day their life changes, they will start to metamorphose and become organic and soft objects until they are compressed to extremes like a Caesar. Then slowly, one by one, in fantastic universes, will become themselves again until they find the skin, the color of which they were once dressed.

LA LIMITE EST UNE FACADE

UN FILM DE
DORIAN RIGAL MINUIT

COMPOSITION & SOUND FX
ANTOINE BOUCHERIKHA

VIDEOFORMES PRIZE (EX-ÆQUO) OF THE DÉPARTEMENT DU PUY-DE-DÔME:

WE DRINK WATER FROM THE SAME RIVER
Sofia Melikova (2021, AZE-RUS, 9'06)

The movie is based on my personal story being a Indigenous Female artist from a traditional community, where this profession is a nonsense. It is a documentary story woven from my envisionings and performative actions.

VIDEOFORMES MENTIONS OF THE PROFESSIONAL JURY:

1. IN MEMORY OF
Mattia Bioli (2021, ITA, 5'56)

How does a fading memory look like? A forgotten person faces the material disappearance of what it passed. In memory of those who no longer exist, neither as a face, nor in our memories, nor in a short film.

2. HOMESICK
Bjørn Melhus (2022, DEU, 14')

Several bizarre creatures reminiscent of human beings find themselves huddled away in squalid basements, in safe distance from the outside world. Speaking in selected quotes from doomsday films we observe them in various stages of despair, loneliness and sickness reflecting the pandemic state of affairs.

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PROFESSIONAL JURY'S STATEMENT

by Abir Boukhari, Davide Mastrangelo & Ho Kyung Moon

members of the professional jury for the VIDEOFORMES 2023 Awards expressed their choices. Sunday, March 19, 2023, Boris-Vian room, Maison de la culture de Clermont-Ferrand.

HOMESICK, by Bjørn Melhus (Mention)

During its piece, we counted the time, we held our breath and lived claustrophobic moments. The artist creates several characters, each one acts differently and plays in harmony to create the work. This distinction is for the extraordinary acting ability to interpret different roles impeccably, and for the claustrophobic vision of an underground world. The work boldly conveys that the fear experienced by humans during the recent pandemic is not limited to the realm of science fiction films that predict the near future. We applaud the artist's colorful portrayal.

In memory of, by Mattia Bioli (Mention)

The artist works in simplicity to express hard issues about erasing, forgetting and lost memories. This work effectively conveys how quickly and easily an individual's memories and recollections can fade, and how incomplete and fluid they can be. This is an excellent work about memory and on the presence and absence of a faceless image from which an ancestral figure emerges, that seeks its identity while slowly vanishing. Moreover, it is an applause to the research which, despite of the young age of the artist, is projected towards a powerful and evolving artistic path.

La limite est une façade, by Dorian Rigal Minuit (Département du Puy-de-Dôme Award, ex-æquo)

If we think about what digital art is and can do, this work shows us powerful example on technique in authentic way. The artist is taking us in a journey to think about our existence in our cities. The work is irreverent, ironic, and surreal. An unusual reworking on the facades of Parisian buildings, which leads us to reflect on how important the facade is in what we call "the society of entertainment". This work is technically superb both in the composition and decomposition of elements. Rigal's digital creatures address the universal topic of urbanization, highlighting what only digital art technology can effectively and enjoyably achieve. Although the work specifically depicts architectural archetypes from the Paris region, it is remarkable how it naturally prompts the audience to consider the people who inhabit or have inhabited those buildings and surrounding areas, not only in Paris but around the world.

We Drink Water From the Same River, by Sofia Melikova (Département du Puy-de-Dôme Award, ex-æquo)

With the title the artist reminds us that we are all equal as human beings, whatever we are, wherever we came from or to what we are belonging. From the images to the symbol of the images to other details, the artist succeeded to include us in her work. This is a poetic and performative action full of symbols and archetypes, and a work that combines performance art and introspective and poetic cinema, recalling the best Russian tradition such as Tarkovsky or Sokurov. Furthermore, this is a necessary ritual to get out of the darkness. The work brings to mind Linda Nochlin's pioneering question from 1971, "Why Have There Been No Great Women Artists?" Through this piece, Melikova challenges, anxieties, and hopes become palpable, serving as a foundation for her growth. We wholeheartedly support her future endeavors.

Le monde sublunaire, d'Albert Merino (City of Clermont-Ferrand Award)

This video work captures the various issues that humanity is currently facing within systems through striking and beautiful imagery. The video transforms the world and our internal struggles into a surrealistic way. Inside the house, the artist intensively brings the world, building and sending powerful images and letting shining golden fish die. This is an intimate space in which a home becomes a cosmos to be explored, and a praise to the visual content and technique that hybridize real images of the house and the rooms with 3D and compositing images. The scenes are so powerful that if presented as still images, they could form a surreal and hyperreal work with an exceptional formative texture. Finally, the work provokes the viewer to reflect on whether we are truly living well in this world

© Abir Boukhari, Davide Mastrangelo et Ho Kyung Moon - Turbulences Vidéo #119

VIDEOFORMES PRIZE OF UNIVERSITÉ CLERMONT AUVERGNE:

YMOR
Julien Lahmi (2022, FRA, 8')

Inspired by Romy Schneider's revelations about her childhood, this film imagines the monstrous forms that may have hanted her nightmares and upset her psyche. When the truth can't come out, we make it into a monster.

VIDEOFORMES MENTION OF UNIVERSITÉ CLERMONT AUVERGNE:

LA LIMITE EST UNE FAÇADE
Dorian Rigal Minuit (2022, FRA, 7'12)

Synopsis: See. p.36
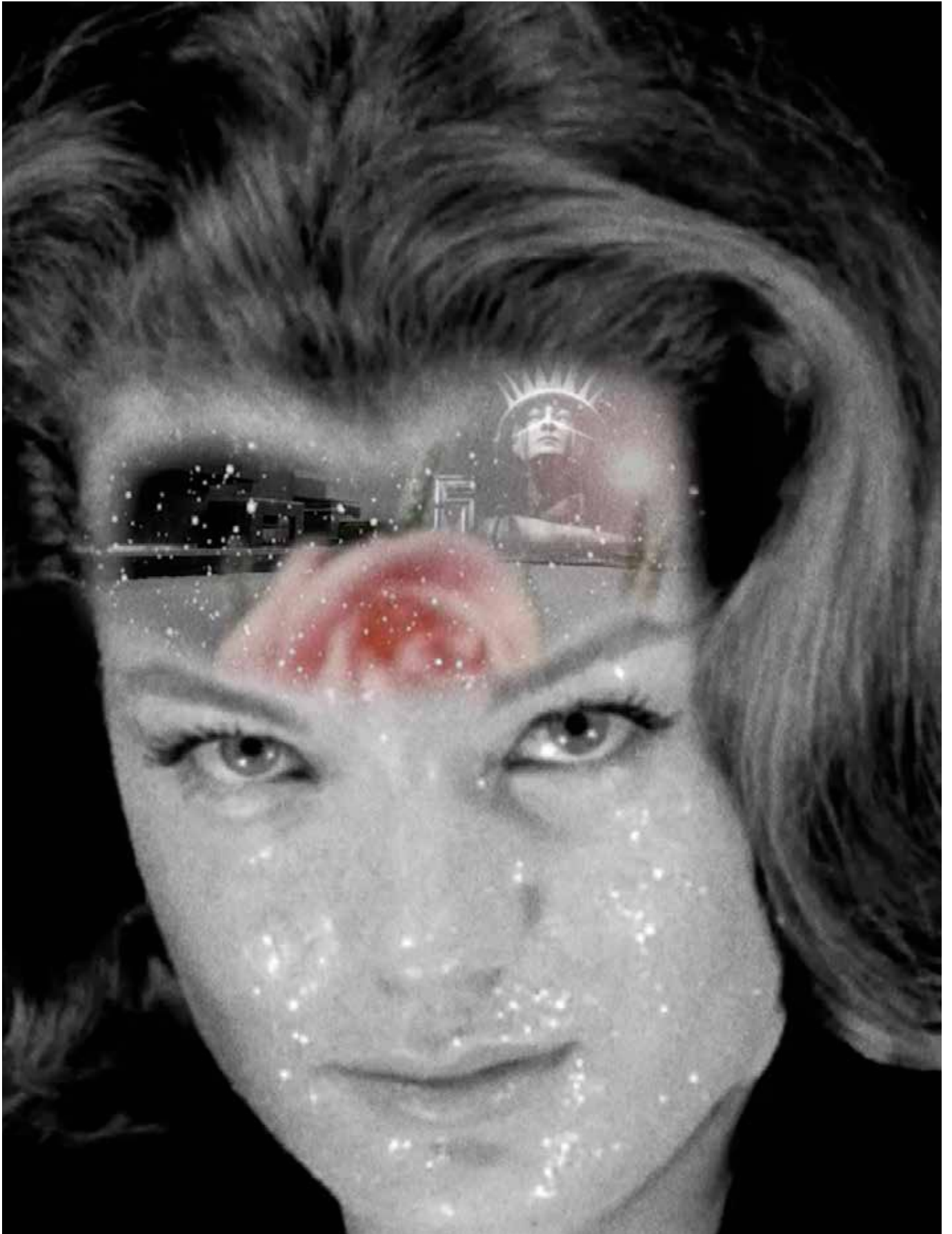
SCAM (Société Civile des auteurs multimédia)
PRIZE FOR THE EXPERIMENTAL WORK

Category Emerging Writings and Forms:

LA MÉCANIQUE DES FLUIDES
Gala Hernández (2022, FRA-ESP, 38'47)

In 2018, an incel (i.e., an involuntary celibate) posts a suicide note on the Reddit platform with the title "America is responsible for my death." *The Mechanics of Fluids* is an attempt to find answers to his words. A virtual drift on the Internet in search of his digital traces that ends up being an inner journey between two connected solitudes.

The film is part of the Labo competition at the Clermont-Ferrand International Short Film Festival.

LA MÉCANIQUE DES FLUIDES
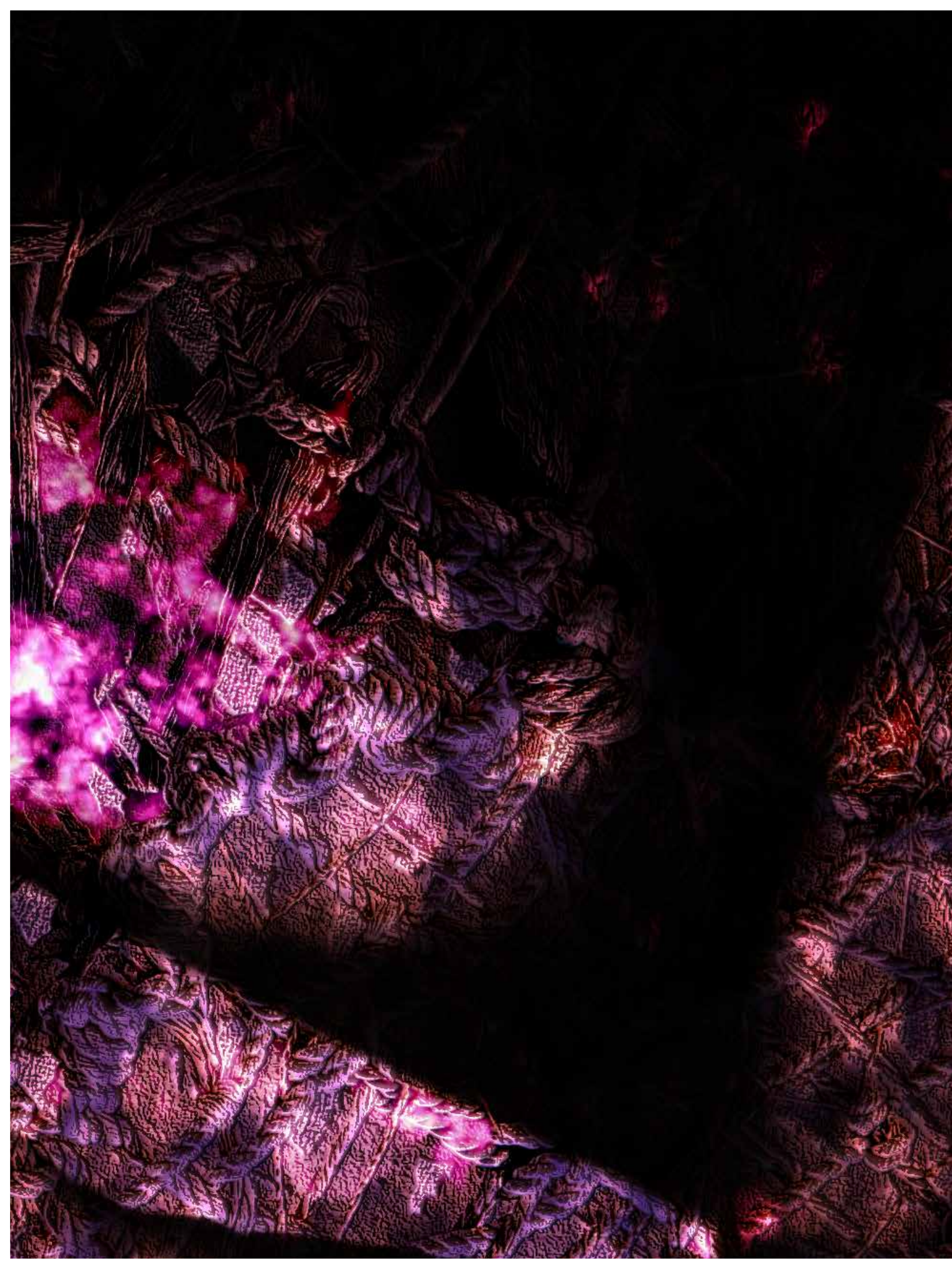
DIGITAL ACTS #4

IBRIDA I NEMAF I ALL ART NOW
Úrsula San Cristóbal I Total Refusal I Agnès Guillaume
SCAM Invites #9 : Clémentine Raineau & Henri Tauliaut

DIGITAL ACTS #4

The Digital Acts #4, days of professional meetings designed and organized with the Service Université Culture, are centred around presentations by curators, artists and researchers, punctuated by short round tables on a digital theme. Free access and open to all, these days concern all digital and art professionals: artists, curators, producers, distributors, trainers, teachers, students... with, as a highlight, a conference organised by the SCAM (Société Civile des Auteurs Multimédia).

Actes numériques #4, Espace municipal Georges-Conchon © Photo: Célestin Lafay / **VIDEO**FORMES

SCAM INVITES #9

The SCAM Invite is a series of meetings organised in partnership with the festivals it supports. These meetings are driven by the desire to share original points of view, during an unexpected dialogue between two personalities working in fields that are a priori remote: culture, science, philosophy, engineering, music, architecture, plastic arts, mathematics, landscape, video...

The SCAM Invites is prepared and hosted by **Gilles Coudert**, writer-director, member of SCAM, partner of **VIDEO**FORMES 2023.

FOCUS SCREENINGS

The FOCUS video programmes are "carte blanche" given to curators, international festival directors or distribution structures that are partners of **VIDEO**FORMES. They can focus on an artist, a country's production or a label.

This year, the structures **IBRIDA**, **AllArtNow** and **NEMAF** are in the spotlight.

ARTIST PRESENTATIONS

Following the Focus screenings, an artist will present and illustrate their work. This is followed by a round table discussion in which the curator's view of the artist's work will be discussed.

Moderator: **Élise Aspord**, PhD in Art History (Art and Intelligence, artificial life and robotics, Paris X, 2007).

FOCUS #1 - IBRIDA
Intermedia Art Festival (ITA)

THURSDAY, MARCH 16, 2:00 PM - ESPACE MUNICIPAL GEORGES-CONCHON

Ibrida, an intermedia arts festival, was born in 2015 with the aim to promote the culture of intermedia arts, bringing to the Italian public the most recent productions in the field of experimental audiovisuals (video art, found footage, meta-cinema, 2D and 3D animation, etc.), performance art and electronic music. Four days of events with a large selection of videos from all around the world and selected from an international open call, six live performances and concerts, meeting with artists, art journalists and curators and a space dedicated to interactive installations. The festival opens every year to important collaborations with Italian and international festivals in order to create an important exchange of artists' works and knowledge. Ibrida festival is curated by **Vertov Project**, with the artistic direction of **Francesca Leoni** and **Davide Mastrangelo**, both artists and filmmakers, and is held in the city of Forlì in Italy in September.

http://ibridafestival.it

Video artist and video journalist. **Francesca Leoni** graduated in "Communication Studies" at the University of North Carolina in Wilmington (USA). During her university years, she began to study theater, working mainly on the body and emotions through "the method". Back in Italy, she embarked on a path between video and cinema, studying with various national and international masters. Her research focuses on the body as a resonant box of emotions, highlighting the relationship between the human being and contemporary life through performance, video art and experimental cinema. In June 2011, she created an artistic duo with Davide Mastrangelo, with whom she produced works of video art and performances distributed internationally through festivals.

Co-artistic director of Ibrida Festival of intermedia arts of since 2016.

Davide Mastrangelo is an Italian filmmaker (film director and video artist). He studied at the Academy of Fine Arts in Bologna where he did a degree in photography, cinema and television. His graduation work (*Cross-breeding Visions*) focused on the cross-breeding of cinema and video art. Both his studies and his work focused on exploring the intermedia potential of experimental audiovisual devices.

In June 2011, a collaboration with video artist and performer Francesca Leoni led to the birth of Leoni & Mastrangelo. Their works were selected by international video art and film festivals. Davide Mastrangelo is currently working on exploring new cross-breeding areas in the use of cinema and video art.

Co-artistic director of Ibrida Festival of intermedia arts since 2016.

Presentation of the video selection

A panoramic view of the Italian production of video art and experimental cinema focusing on artists that work simultaneously with different media and techniques. Those are an example of the works presented during Ibrida festival. Most of those artists come from different forms of art like theatre, design, advertising, painting and photography. Some of the themes tackled by those artists are recurrent in their work: the urban space, immigration, social condition and family.

© Francesca Leoni & Davide Mastrangelo
- Turbulences Vidéo #119

Digital Acts #4, Francesca Leoni, Espace municipal Georges-Conchon © Photo: Gabriel Soucheyre / **VIDEO**FORMES

FOCUS #1 - IBRIDA
Intermedia Art Festival (ITA)

THURSDAY, MARCH 16, 2:00 PM - ESPACE MUNICIPAL GEORGES-CONCHON

1. Gente Comune (Common People) / Filippo Berta / 2021 / ITA / 10'

People who live in border areas were involved in this work, which is focused on a single gesture: trying to count in their own language every single barb of the dense fences built along the State borders, while touching them with the forefinger. Their voices merge in a lay prayer that envelops the viewer, becoming a global chorus composed of different idioms. In front of these threatening border walls, a strange relationship between those barbs and every involved person is born. The question is: how many kinds of invisible borders are rooted inside of us? The impossibility of reaching the end of the counting offers the image of a dense, enveloping and harnessing network of ideological frontiers that stop the evolution of individual and social conscience. The implementation of the project began in 2015 and ended in 2021. The borders of the following states were reached: Slovenia, Croatia, Hungary, Serbia, North Macedonia, Greece, Turkey, Bulgaria, Mexico, United States, North Korea, South Korea.
Common People is part of *The One by One Project*, winner of the Italian Council 2019 – V[th] Edition, with the support of the Nomas Foundation of Rome (IT) and the GAMeC of Bergamo (IT).

2. Milano di Carta / Gianmarco Donnaggio / 2020 / ITA / 7'05

The film wishes to investigate a potential contemporary condition of suspension in which western society has fallen into. By assembling a unique optical device, the artist has explored the microscopic dimension of billboard paper and projected it back onto its given urban environments.
The result is an atmospheric work in which the micro confronts the macro in a sequence of urban projections where by means of juxtaposition of perspectives reality results as partially suspended.

3. Sogni di Segni / Virgilio Villoresi / 2019 / ITA / 1'15

This short film, shot using the pixilation technique, represents a tribute to the great Italian 20th century artists of the Collezione Ramo collection. From Giorgio De Chirico to Bruno Munari, from Giacomo Balla to Domenico Gnoli, the works of the artists blend together creating original and magical animations. The result is an atmospheric work in which the micro confronts the macro in a sequence of urban projections where by means of juxtaposition of perspectives reality results as partially suspended.

4. Studi per *Utopia Nostalgia del Futuro* / Gianluca Abbate suono Useless Idea / 2022 / ITA / 6'23

Here are some preparatory studies for my next work with the provisional title *Utopia – Nostalgia for the future*. They are just preparatory sketches, tests, research experiences, many of these also shared on my social channels. The research focuses on the relationship between body and vegetation. What I'm interested in showing are the connections between the bowels of the organism and the harmony of nature and that within each of us there is a diorama.

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FOCUS #1 - IBRIDA
Intermedia Art Festival (ITA)

THURSDAY, MARCH 16, 2:00 PM - ESPACE MUNICIPAL GEORGES-CONCHON

5. Paradise Lost / Francesca Fini / 2022 / ITA / 6'25

An alien creature wanders in a dreamlike and mysterious landscape that seems on the verge of collapsing at the first breath of wind. This film was born from the artist's desire to tell a recurring dream. In this dream, the unpleasant sensation of falling into the void – which we have all experienced at least once – fades into the feeling of precariousness and uncertainty which characterizes our times. From the pandemic to the war in Ukraine, current events seem to mark a kind of countdown to nowhere. This alienating and dreamlike scenario is inhabited by strange and fantastic creatures who seem entrusted with the task of preserving the very essence of our animal nature.

6. You Will Never Know My Name / Igor Imhoff, Konstantin Dellos, Jonny Zoum / 2022 / ITA-DEU / 4'05

The story of a primitive world plunged into darkness, where figures wander restlessly, perhaps in search of food. Sometimes these characters are predator or prey, violently neutralizing each other, thus triggering a spiral of increasingly frantic struggle to the point of death.

7. Entelechia Obscura / APOTROPIA (Antonella Mignone & Cristiano Panepuccia) / 2021 / ITA / 4'

Entelechy is the Aristotelian term used to indicate the inner purpose inherent in every being or reality, a kind of state of perfection of something that has achieved the purpose for which it was predisposed. An eternal and ideal principle, entelechy is in a constant dialectical relationship with the material conditions, bodies and worlds that confront it.

8. Out of Order / Debora Vrizzi / 2021 / ITA / 10'30

The movie was born from the study of medical records of women interned in asylums in the Fascist era, in particular from the reading of the essay Malacarne by Annacarla Valeriano. What emerges is that it was the sphere of feelings that was medicalized: emotionality, fear, desire, and not a real pathology. Out of Order speaks of women who are unable to adapt to imposed and stereotyped roles, and therefore become "dysfunctional".

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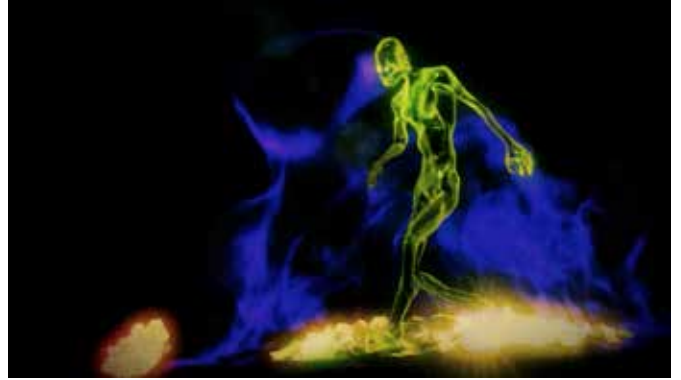
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ROUND TABLE #1 - TEXTURE & BODY
FRANCESCA LEONI & ÚRSULA SAN CRISTÓBAL

THURSDAY, MARCH 16, 3:15 PM - ESPACE MUNICIPAL GEORGES-CONCHON

"Between skin and pixels, the body becomes a hybrid"

Of all the envelopes in the world, it is the carnal envelope that accompanies us throughout our lives. And yet this body has long been excluded from philosophical debates in favour of the mind! In **VIDEO**FORMES we are talking about the real, physical body, sometimes hijacked, fragmented, exploited... and transposed into an ever more present virtual. Avatar, chimera, ghostly figure... the representation of the digitized, hybridized body puts into perspective our own bodily identity and our relationship to others. "From the body to the Self, to self-expression, there is only one step", writes art theorist Mathilde Roman in her book *Art Vidéo et mise en scène de soi* (2008).

The meeting on stage of curator and video artist **Francesca Leoni** of the Ibrida festival, Italy – author with **Davide Mastrangelo** of performative 'tableaux' – with artist **Úrsula San Cristóbal** – also a performer – will be an opportunity to explore the theme of textures and bodies on a digital scale. From Cartesian dualism – which opposes the mind and the body – to the theorist of "embodied cognition" Francisco Varela, who speaks of a being "with a thinking body", it is the dialogue between thought and the materiality of the body that will be at the heart of the debate. Úrsula in *Tejer un cuerpo* (weaving a body), referring to the authors Catherine Malabou and Paul B. Preciado, speaks of "the body's capacity to think". Preciado, speaks of "the plasticity of the body", of its erotic sensoriality and of "the importance of constructing the freedom of bodies to generate alternatives to the patriarchal regime".

In these stagings and explorations of the self, what is the place of the spect-actor? What about interpretation, improvisation and experimentation in the light of technology? Between skin and pixels, between social codes and computer code, the question of representation, of the frontier between inside and outside remains unanswered...

Digital Acts #4, Artist's presentation: Úrsula San Cristóbal, Espace municipal Georges-Conchon © Photo: Maëlle Skorczynski / **VIDEO**FORMES

Digital Acts #4, Round Table #1, Úrsula San Cristóbal & Francesca Leoni, Espace municipal Georges-Conchon © Photo: Maëlle Skorczynski / **VIDEO**FORMES

FOCUS #2 - NEMAF
Seoul International ALT Cinema & Media Festival (COR)
FRIDAY, MARCH 17, 10:00 A.M. - ESPACE MUNICIPAL GEORGES-CONCHON

Seoul International ALT Cinema & Media Festival (nemaf, founder Jen Yeunho KIM JANG) is a New Genre public art festival that aims to show alternatives to new media and moving images, which started in 2000. It began with a topic of what to show in a new media that is one step ahead of technology in existing media festivals. The nemaf introduces about 130 works from around the world every year.

http://www.nemaf.net

Ho Kyung Moon (curator) writes and lectures on various cultural contents such as people, space, media, and policy making. She studied art history at the Graduate School of Sookmyung Women's University and completed a master's degree after taking a postgraduate course in the culture industry at Goldsmiths College, University of London. She has worked as a curator for the Hanwon Museum of Art and the National Women's History Exhibition Hall. She has organized exhibitions of "Telling the Truth: Beyond Death, Beyond the Darkness of the Age" (2020) and "Records Memories: Stories of 'Comfort Women,' Untold Words" (2019). She is a lecturer at the department of culture & content at Sangji University, Korea and is on a committee of the nemaf and currently working as a chief curator.

Presentation of the video selection

We are delighted and honored to be able to introduce nemaf at **VIDEO**FORMES 2023. Under the catchphrase of "new imagination, new uses", nemaf has been steadily introducing Korean and international alternative video and media arts that present the other, gender, and artistic sensibility to the audience in Korea. The works screened in **VIDEO**FORMES 2023 were selected from among the works of Korean artists with nemaf so far from 2000 until recently.

First, these are the works of artists who actively accepted digital technology from the early 2000s and explored new visual languages for their works. *URI*, which deals with the social meaning of a group (mass of people), is the artist duo MIOON's early video works, and Yongseok Oh's *Cross* is a collage of photos and videos of daily life unfolding in the same place but in different time zones. Dujin Kim's *Farewell to Mr. Arnold* is a video installation work that captures the camouflage of male soldiers and makeup of women with the concept of survival.

In the 2010s, formal experimentation and expansion of digital art, including animation, web/net art, sound art, game, and virtual reality were accelerated in Korea's alternative video art field. The artists covered various subjects such as women, family, labor, migration, history, nature and city, community, and personal narrative, and they expressed their voices with outstanding visual beauty as well. Heejeong Jeong's *Naked Island* is a panoramic video in which the artist recalls her inner memories with the motif of traditional Korean landscape paintings, and *Miss Park Project #1* by Yongchu Suh is an experimental animation film in which the artist performatively uses collage, décollage, and rotoscoping techniques.

Recently, artists are telling creative and colorful stories while using various digital resources and online platforms freely more than ever such as smartphones, SNS, internet portal services, and digital archive footage. In particular, the works of young artists who reflect on Korean society where the realization of transitional justice is of considerable importance are noteworthy. C.RealTimes accuses the evils of the creation of new towns following rapid industrialization through *How to become an expert Sungnam citizen in 5 minutes*, and in Hanna Noh's *Internal other*, an endangered animal in contact with a shaman, who goes on a journey to the DMZ (the Demilitarized Zone between South Korea and North Korea).

Hopefully, the opportunity to appreciate these works will serve as a guide to understanding the history and field of alternative visual arts in Korea.

© Ho Kyung Moon - Turbulences Vidéo #119

Digital Acts #4, Ho Kyung Moon, Espace municipal Georges-Conchon © Photo: Maëlle Skorczynski / **VIDEO**FORMES

FOCUS #2 - NEMAF
Seoul International ALT Cinema & Media Festival (COR)

FRIDAY, MARCH 17, 10:00 A.M. - ESPACE MUNICIPAL GEORGES-CONCHON

1. URI / MIOON / 2002 / COR / 4'28

"We" in a Highly Controlled Society.
An individual expressed in the term "I" is subject to transform their identity into something collective or totalitarian, represented by the term "we". A fertile soil for collectivism is usually offered by the lack of critical mind. Infatuated with such collectivist consciousness, individuals easily become extremely fanatic and obsessed with collectivist purposes, losing their distinctive identity.
In order to express totalitarian aspirations of the masses, the video work We fills the screen with a number of seats and spectators whose motions are uniformly repetitive and accompanied by "Samul" music. With apparent ups and downs in its process and giddy and buoyant rhythm, the music has a characteristic to gradually assimilate the spectators and finally bring them to the climax of excitement. The work paradoxically stresses the significance of individual freedom and autonomy by delineating strictly collective order. The work, in disregard of such intention, can be interpreted as a presentation of visual pleasures along with musical amusement.

2. Cross / Yongseok Oh / 2002 / COR / 5'05

"Yongseok Oh is known for his collage of photography and video. I find *Cross* (2002) particularly interesting as it is an early collage work from the time when the artist started to experiment with assembling still and moving image. *Cross* began with his personal archive. The work is divided into five sections subtitled with years and places, in a similar manner to how we mark the dates and places on the back of photos. The first two photos, *Cheonjeyeon 1963* and *Seorim 1963*, were taken from an old photo album belonging to the artist's mother, the third, *Gangjeongcheon 1980*, was from the artist's personal archive and *Gwanghwamun 1950* and *Deoksu-gung 1957*, depicting historical sites in central Seoul, were found on the Internet.
In *Cross*, Oh extends the original image by joining still and moving images taken in the same place, but in different times, for instance, after over 20 or even 50 years have passed. There is a black and white photo of his mother in Cheonjeyeon in 1963. Almost 40 years later, Oh and his mother went to the same place and shot a video in a similar pose. This video is placed in the same place with the old black and white photo. Images of skies, grass and rivers taken in different times are added, too, and finally a scene is completed. In this extended and combined landscape, the mother in 1963 and the mother and son in 2002 (2009, Remaster) coexist. In another section, we see both the Gwanghwamun of 1950 with marks of the Korean war, and the Gwanghwamun of 2002, still in a position distorted by the Japanese colonial government, before the restoration in 2010. Cross is a multidimensional archive of specific places with different perceptions and times."

Written by Seihee Shon, a curatorial essay for *Remembering or Floating* (Atelier Nord ANX, Oslo, Norway, 2017)

1.
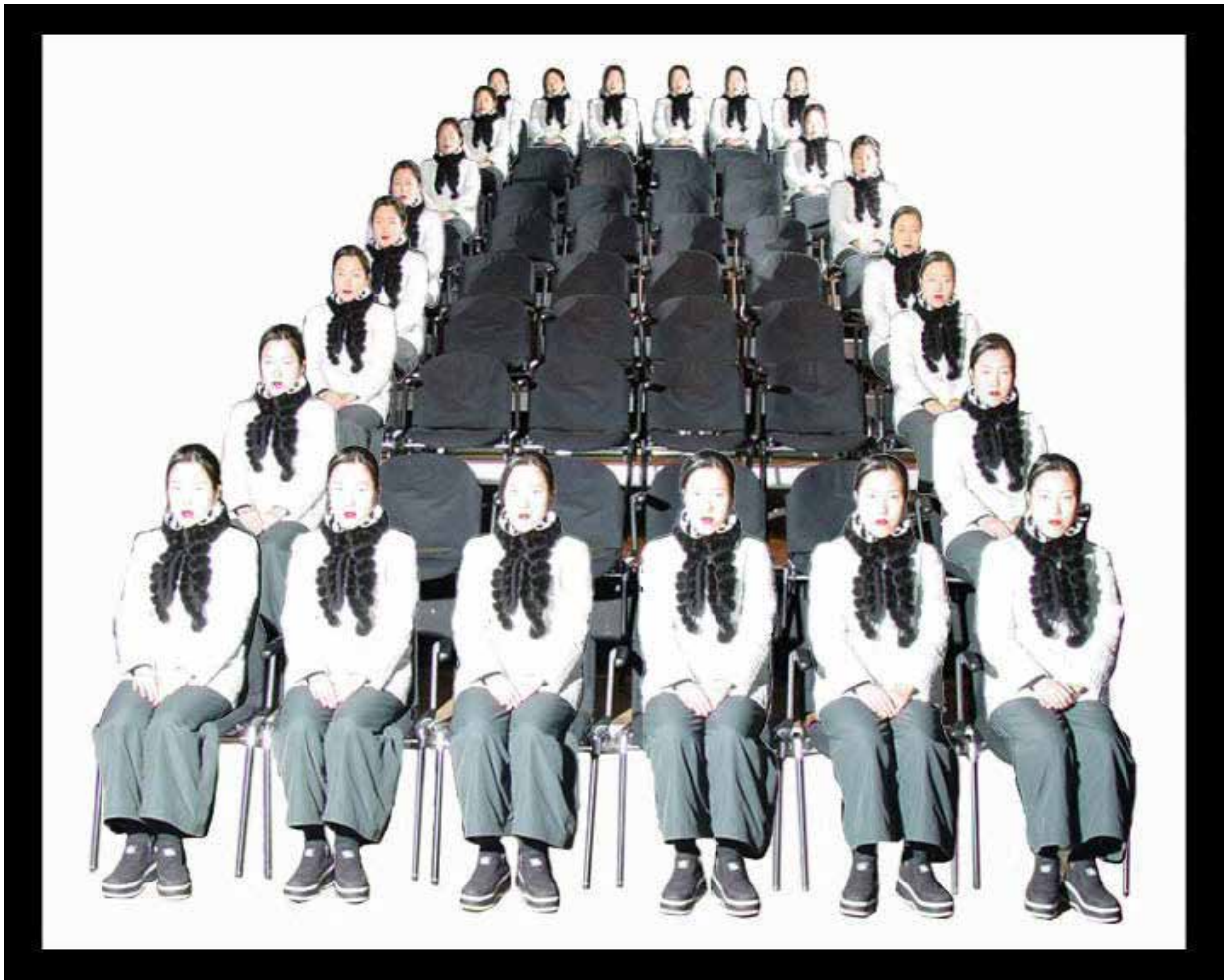
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FOCUS #2 - NEMAF
Seoul International ALT Cinema & Media Festival (COR)
FRIDAY, MARCH 17, 10:00 A.M. - ESPACE MUNICIPAL GEORGES-CONCHON

3. "Farewell to Mr. Arnold" / Dujin Kim / 2005 / COR / 5'20

The concept of makeup as a means of survival is captured in the male soldier's camouflage technique and expressed as a video installation work. Just as men wear makeup (camouflage) as a means of survival to hide their appearance from enemies in war, women wear makeup as a means to survive by highlighting themselves in a patriarchal society. To express this concept, the author cites a camouflage scene in a war movie in which male soldiers perform in the dark. Both male and female makeup and camouflage are related to the survival of society. The work employs a strategy of recontextualization by quoting and transforming the conventional Hollywood movie images (*Predator* starring Arnold Schwarzenegger, 1987), and transposing them into a colorful make-up scene. As the title of the work shows, the image of a man's face disintegrates over time and evaporates solid masculinity and dichotomous gender differences into iridescent light.

4. Naked Island / Heejeong Jeong / 2015 / COR / 6'40

The scenery of the Joseon Dynasty a century ago is summarized as a Shan Shui landscape painting (which means mountains and water). It was closer to utopia than a real landscape. *Naked Island* is a panoramic animation that overlaps today's landscapes based on the form of Shan Shui. If a place that does not exist but is dreamed of is a utopia, Naked Island is an allegory for a landscape that already exists but is overlooked by rationality.

5. Miss Park Project #1 / Yongchu Suh / 2017 / COR / 7'38

This animation is a 3-channel animated work that summon the women from old, faded photographs of modern Korean history to the present day. It is a kind of ritual for the myriad lives of women that cannot be singularly symbolized and defined.

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FOCUS #2 - NEMAF
Seoul International ALT Cinema & Media Festival (COR)

FRIDAY, MARCH 17, 10:00 A.M. - ESPACE MUNICIPAL GEORGES-CONCHON

6. How to become an expert Sungnam citizen in 5 minutes / C.RealTimes / 2019 / COR / 5'21

"What we are editing is an image, not a historical incident."
In 1971, the "Gwangju incident" happened in Sungnam city, Korea. It occurred due to the execution of forced migration during the fast developmental era of Korea, around the 1960-70s. In this moving image, an invisible person lectures how to use a photoshop program. The metaphorical story of the lecture reveals how unlit and buried local events disappear from our memories by hidden forces.

7. Internal other / Hanna Noh / 2019 / COR / 9'10

Internal other focuses on the endangered fauna in the "Transboundary Protected Area" of the DMZ (the Korean Demilitarized Zone between South Korea and North Korea). For 66 years and along 155 miles, this zone has been an "accidental wildlife paradise"[1] for wild animals.[2]
Among them the endangered red-crowned crane, which plays an important role in the Korean culture and tradition: it is a symbol of longevity, fidelity, morality, and auspicious sign, a spiritual vehicle for the mountain gods, a medium drifting between heaven and earth.
In Internal other I have composed a setup with animals as tribal residential populations; the red-crowned crane takes on the role of the shamanic narrator. On her "magical flight" through metaphorical and virtual landscapes, she takes us to several places in the DMZ, ranging from real to imaginary ones, i.e., to the "inner mountain snowfields" in our mind.[3]

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1 - Jennifer Billock, « How Korea's Demilitarized Zone Became an Accidental Wildlife Paradise », https://www.smithsonianmag.com/travel/wildlife-thrives-dmz-korea-risk-location-180967842/, accessed February 12, 2018.

2 - Catherine Pool, « Transboundary Protected Areas as a Solution to Border Issues », The University of Nebraska-Lincoln AnthroGroup, 2006.

3 - Robert R. Desjarlais, « Healing through images: The magical flight and healing geography of Nepali shamans », American Anthropological Association, 1989.

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ROUND TABLE #2 - METAVERSE & META-VIDEO
Ho Kyung Moon & TOTAL REFUSAL

FRIDAY, MARCH 17, 10:40 A.M. - ESPACE MUNICIPAL GEORGES-CONCHON

"Meta-video, metaverse: the backroom of the world …"

While COVIDEO-FORMES is gradually recovering from its three-year pandemic, an unexpected outcome seems to be emerging; that of "an illusion that has now been demystified … that of dematerialization" (Camille Dejardin, Les Echos, 10 October 2022). Whatever the Anses report in 2021 says about the new "social drama" announced – that of the confusion between fiction and reality – the "beyond" ("Meta", ex-Facebook) would no longer be a success! If this nightmare of "de-reality", of the loss of social reference points, and the voluntary confinement in the Platonic Cave 3.0 that is the metaverse (the meta-universe), is perhaps not to come on a massive scale; for all that, many artists are taking a close interest in these alternative immersive virtualities or in these lives scanned by interposed screens (screenlife) which are making a notable breakthrough. It is time to take an interest in this "backroom of the world", to use the expression of the geographer Roger Brunet, but under the prism here of the technical arcana and other micro-entities of the net.

The participants in these discussions will explore the hidden side of the matrix, whether technical (manufacturing secrets), geographical (parallel worlds) or politico-social (characters on the margins). The debate will be held in the presence of Hokyung Moon, chief curator of the Seoul International ALT Cinema & Media Festival (NeMaf) and Michael Stumpf and Robin Klengel of Total Refusal, a collective of "pseudo-Marxist" artivists who use video games as a critique of our current capitalist societies; notably through marginal figures, as here in Hardly Working, with the NPCs, characters who are not playable in the games.

In what way does the meta work – conscious of being a work – break the fourth wall; the one between the stage and the audience and which maintains the illusion of a reality of fiction? In what way and to what end is the computer screen both a camera lens and a canvas, an artistic medium in its own right (desktop film)? What message is hidden in the blind spot of the images? Is the Matrix really that cool?

Digital Acts #4, Round Table #2, Élise Aspord, Michael Stumpf, Robin Klengel & Ho Kyung Moon, Espace municipal Georges-Conchon © Photo: Maëlle Skorczynski / **VIDEO**FORMES

FOCUS #3 - ALLARTNOW
Indie collective space dedicated to contemporary art (SWE-SYR)
FRIDAY, MARCH 17, 2:00 P.M. - ESPACE MUNICIPAL GEORGES-CONCHON

was formed in 2005 by the artist Nisrine Boukhari and the curator Abir Boukhari. It is the first independent collective space in Syria focused to contemporary art. The organization closed its doors in Syria at the end of 2012 to provide space to Syrian refugee families and began operating as a nomadic space.

2019 marked the beginning of a new era with the opening of the AllArtNowLab art space in Stockholm. Since its inception, the venue has served as a hub for local and international artists, curators, and audiences. We collaborate effectively with local, regional, and international partners.

http://www.allartnow.com/

Abir Boukhari is an independent curator based in Stockholm, Sweden since 2015. She is also the director, curator and co-founder of AllArtNow, an independent collective space for contemporary art, which was founded in Damascus, Syria, in 2005, but has turned into a nomadic space since the war broke out in 2012. In 2019, AllArtNow opened a project space in Stockholm (AllArtNowLab), where Boukhari curated and directed several projects and collaborations.

Abir's work can be described as trans-disciplinary curatorial research. Her projects and exhibitions reflect an interest in socio-political issues.

She has curated several exhibitions and projects to several art institutions, including Botkyrka konsthall, The World Culture Museum, Sörmland Museum, Jönkoping Läns Museum (Sweden), Pori Museum (Finland), among many others.

Presentation of the video selection:
Into Uncertain Present

The art residency acts as a mechanism to encourage and support intellectuals, artists, and cultural workers in the process of their artistic research and creative development. It fosters sustainability for the artistic body of ideas in an inclusive open society.

The pandemic crisis illuminates the value of creativity and the ways that new ideas can be generated in uncertain times.

The strategy for many art residencies has been implemented through the virtual exchanging of artistic experience and many questions have been raised about the digital residency. Would it be more applicable in the future? Will we develop and adapt new formats for the art residency?

We explored virtual residency from 2020 to 2022, when we organised three events.

The residency process unfolded through webinars, first proposing the project, then giving the artists time to meet, discuss the concept, produce new work, and finally exhibit the works in venues in Stockholm and other partners.

Albert Camus's quotation inspired our concept of the residency: "Until now I always felt a stranger in this town, and that I'd no concern with you people. But now that I've seen what I have seen, I know that I belong here whether I want it or not. This business is everybody's business." *The Plague*.

In the novel, the narrator is a stranger who finds himself separated from his own home and his wife because of the Plague which invaded Oran City. First, he is looking for a way to escape the city but later on, he decides to stay to support the others in solidarity.

This collective fight against the pandemic leads to equality and belonging, where all people experience a form of exile, live in isolation, separate from their beloved, and fight against death; we are all prisoners, sharing the fear and the uncertainties of the moment.

Do we understand the plague as a collective disaster that we all must fight against in support of each other? Or, do we experience distress as individuals and believe that one's own pain is unique and separate? Does this encourage solidarity and compassion between humans or is it a reason to blame each other?

© Abir Boukhari - Turbulences Vidéo #119

Digital Acts #4, Abir Boukhari, Espace municipal Georges-Conchon © Photo: Maëlle Skorczynski / **VIDEO**FORMES

FOCUS #3 - ALLARTNOW
Indie collective space dedicated to contemporary art (SWE-SYR)
FRIDAY, MARCH 17, 2:00 P.M. - ESPACE MUNICIPAL GEORGES-CONCHON

1. Council of Silence / Diana Jabi / 2022 / SYR-ROU-ESP / 4'33

The concept started as a commentary about living vicariously, a symptom of modern social media which, unfortunately, has been worsened with Covid. As a very introverted person, I find it ever more difficult communicating in reality, especially with the added circumstances of social distancing and keeping to your bubble.
I wanted to film fleeting glances of fenced places, private places to emphasize this feeling of inaccessibility and failure to communicate.
But then, I stumbled across a semi-secret garden, which was empty and silent, and it put a different spin on my take: I started going to all the parks I knew, the ones off the beaten path. And they were empty, quiet, perfect.
All the empty benches in the empty parks reminded me of a council of silent voices, uninhabited, abandoned. They spoke of nostalgia, regrets, unfinished histories, spleen, waiting, mourning. These liminal silent spaces talked to me of sadness which cannot be put into words, so I put it into images.

2. Rereading Liberian Time / Mats Hjelm / 2022 / SWE / 8'21

When the Ebola epidemic broke out in March 2014, the simplest human touch was quickly discouraged across the three worst affected countries in West Africa. Avoiding close contact with the bodily fluids of infected individuals became imperative. In Liberia, people had to change how they greeted each other and how they said their last goodbye. It was also the last time Mats Hjelm was in the Liberian capital, Monrovia, filming for his most recent documentary film.
Unable to remain in Monrovia, Mats entrusted Preston Jackson, a Liberian social worker who is the main character of his documentary. Preston thus becomes both a protagonist and a filmmaker himself.
Now with the Covid pandemic racing through the world, the Ebola epidemic in West Africa gets a whole new meaning. It tells about the limited resources in sub-Saharan Africa and an epidemic that affected young and poor people, but also what is possible when there is a collective effort.
While the Covid pandemic is most dangerous to old people – it draws enormous resources that maybe could be spent on diseases that affect people with longer life expectancies and the preservation of the environment for future generations.

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FOCUS #3 - ALLARTNOW
Indie collective space dedicated to contemporary art (SWE-SYR)
FRIDAY, MARCH 17, 2:00 P.M. - ESPACE MUNICIPAL GEORGES-CONCHON

3. Attempt to Disappear / Anna Ill / 2021 / ESP-GBR / 5'28

According to the theories of Sloterdijk, the first sphere in which we are immersed is the the mother's uterus. We come from a lost continent in the womb, from an interior, enclosed and intimate space, in which we will constantly seek for refuge.
Attempt to disappear is an art project about the impossibility to let go of the loss. All the "lost continents" we once inhabited are no longer there, and what remains are the memories we carry. Attempts to control our inner desires and show our vulnerabilities leave us disoriented. Being lost is a way of inhabiting a space by registering what is not familiar: this "disorientation" (the orientation we do not have) can allow us to rethink the phenomenology of space.
This video installation is a reflection on the intimacy of the body, the remains of memories based on concepts of proximity and distance. It presents a dichotomy between the presence and the absence we experience daily through the acceptance of loss and control.

London, 2021, Anna Ill

4. Three Moons Appear From Three Holes in the Window / Muhammad Ali / 2021 / SYR-SWE / 4'38

One night in my studio, I find myself struggling with new ideas when I notice three small lights touching my wall, reaching from three holes in my window – tiny moons inhabiting dark space. I am mesmerized as time stands still. In this instance of awareness, the holes from my window burn holes in my mind, and in my memory. Branches of light and shadow perform gestures on the wall, blessing my space. I wonder if these impressions come and go, unnoticed? Do I miss the nuances around me when my mind is preoccupied? Can I look inward to understand why moments of ephemeral light bring me so much joy? Should I search for scientific explanations?
In Plato's cave, shadows on the wall were a reality for prisoners; not an accurate representation of the real world. But is there reality in darkness?
The tiny moons on my studio wall are somehow eclipsed and disappear. My mind questions over and over... What is really happening? The studio is dark again, and the rhythm of life returns back to normal.

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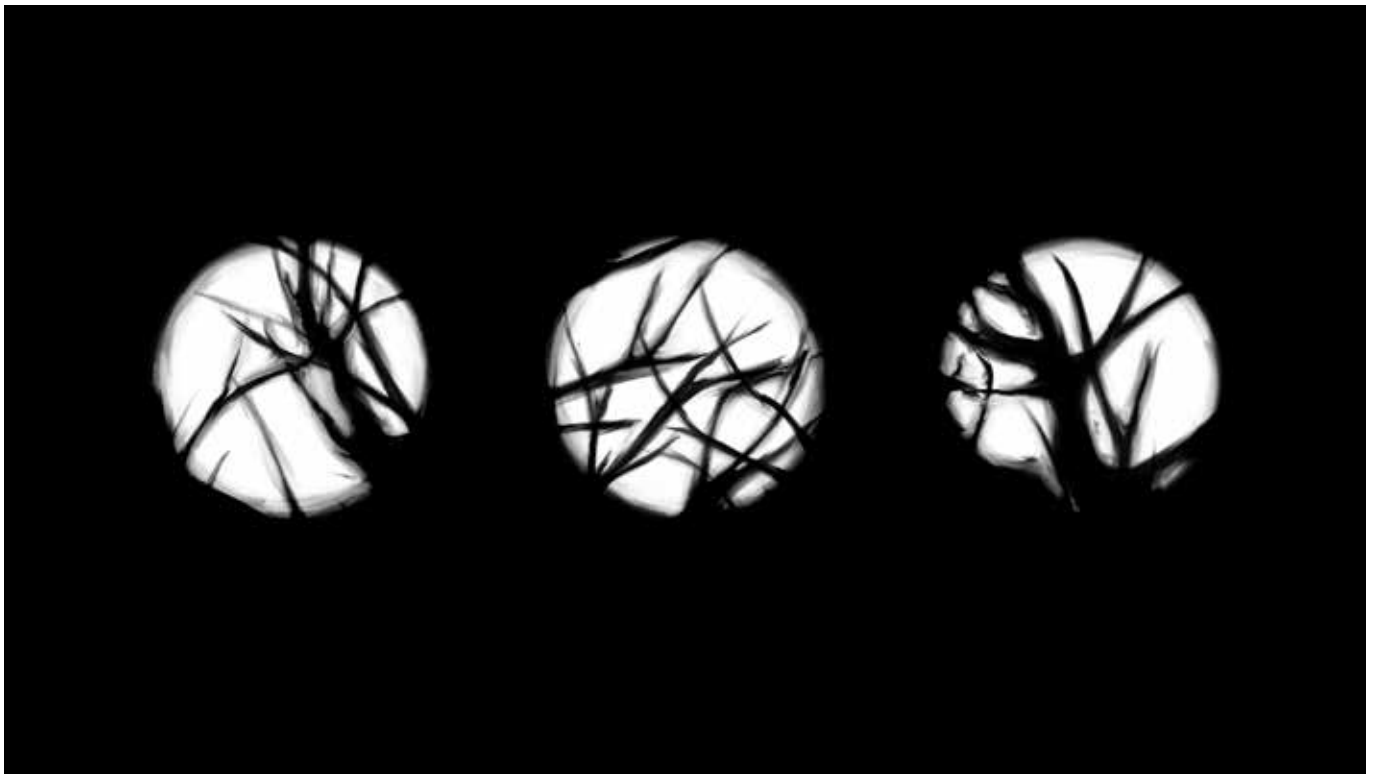
FOCUS #3 - ALLARTNOW
Indie collective space dedicated to contemporary art (SWE-SYR)

FRIDAY, MARCH 17, 2:00 P.M. - ESPACE MUNICIPAL GEORGES-CONCHON

5. Ten laps Per Hour / Daniela Delgado Viteri / 2022 / ESP-ECU / 7'15

"During the pandemic, I continued the relation with home through an ongoing research into the relationship between Ecuadorian audio-visual archives from the 1990s and the history they narrate."

Through a participatory writing methodology, Daniela Delgado Viteri initiated a series of correspondences with the Ecuadorian community in Madrid to reflect on these archives. Viteri questions the point of view of what is visible and what is left out of the picture. Through collective writing, it starts a process of group reflection where the contradictions of the representation of a country's memory are visible while denouncing the invisibilities of specific narratives and points of view.

The video was made in collaboration with Brian Heredia, Juan Cuéllar, and Jorge Castrillo.

6. I Love Me / Felice Hapetzeder / 2021 / SWE / 2'56

In the video I love Me, images are put together with inspiration from George Demeny's *Je vous aime* – a photographic pedagogical experiment from 1891, where images were to be used as tools for the hearing-impaired. Demeny looked into the sun so that the camera could expose a photo with every lip movement while he was saying "I love you". The photographic film's need for light was great at the time. The educational result wasn't successful, but the experiment became an important step towards the moving image. I love Me moves backwards in art history towards the still image and inwards towards the need for self-love; the goal of every self-help program. The invitation of loving oneself might be off-putting as most banal, yet it is one of the hardest tasks.

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FOCUS #3 - ALLARTNOW
Indie collective space dedicated to contemporary art (SWE-SYR)

FRIDAY, MARCH 17, 2:00 P.M. - ESPACE MUNICIPAL GEORGES-CONCHON

7. Birds of the Gaspésie / Chantal Rousseau / 2021 / CAN / 3'20

In the late fall of 2020 I moved to the Gaspésie, a predominantly rural section of the province of Quebec, to overwinter. While a homecoming to my birth province, the Gaspésie was an area that I had no ties to. By January of 2021 I found myself unexpectedly living alone in a motel under a province-wide curfew. In order to help mitigate the feeling of isolation and manage my anxiety and depression, I spent as much time as I could walking through the two coastal parks – Pointe-Saint-Pierre and Green Point – that were across the highway from where I was staying. My companions in isolation became the birds, many of them waterfowl and shorebirds I had never encountered before, and the marine life, specifically the seals who had started a colony on the rock island facing the park by the time I left the area in early April. At dusk I could hear their strange guttural calls from outside my room.
The work features animations based on watercolours of some of the birds, mammals, and snack foods that I encountered during my time in the Gaspésie.

8. Still Presence / Tracy Peters / 2021 / CAN / 5'15

*Still Presence*e tells the story about my relentless search for my great-grandmother's hidden burial site. As I unearth the traumatic events of her life, my own experiences of loss, isolation and the will to keep going resurface through the meditative rhythm of digging. The distance that separates my great-grandmother from me seems to evaporate, bringing her into the present to begin again.

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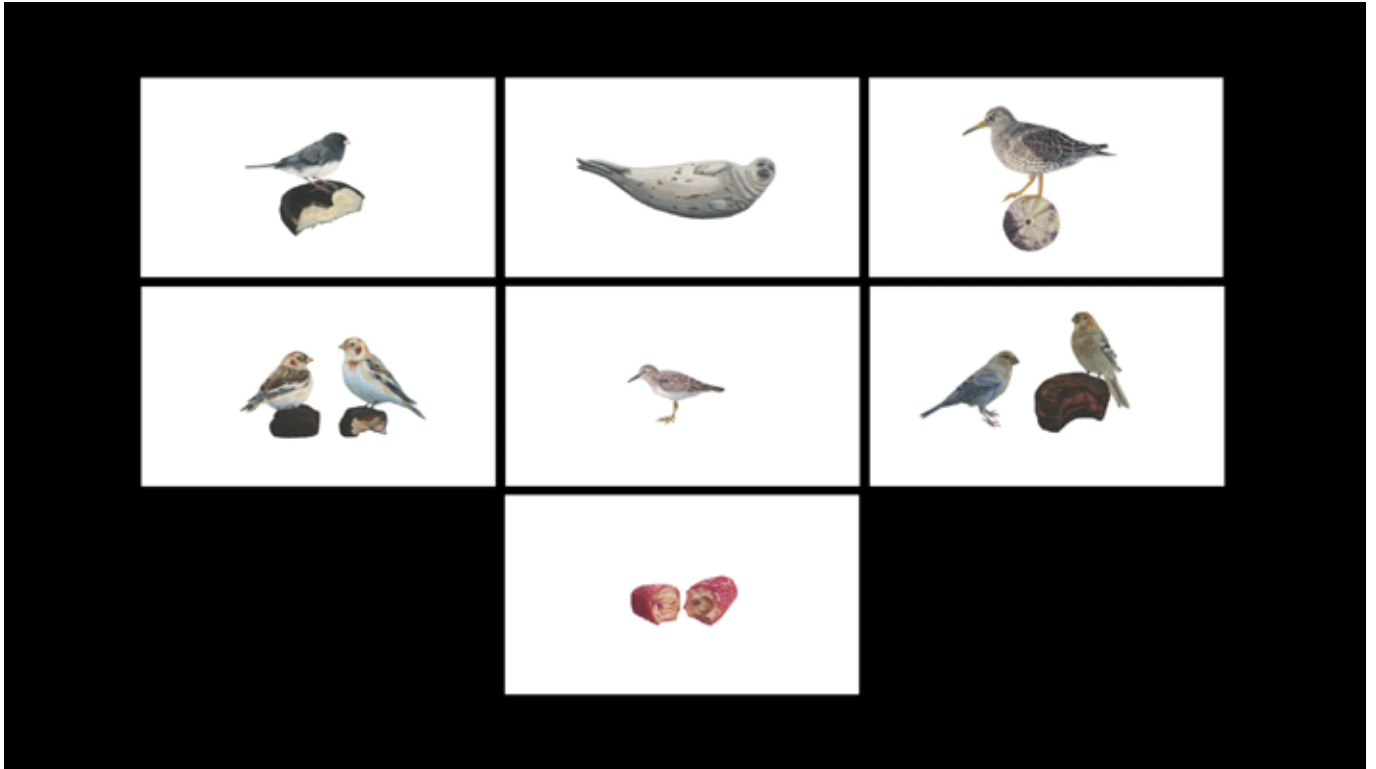
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ROUND TABLE #3 - INTROSPECTION & ART DESPITE ALL - Abir Boukhari & Agnès Guillaume

FRIDAY, MARCH 17, 3:10 P.M. - ESPACE MUNICIPAL GEORGES-CONCHON

"The work in itself: art in the heart of a world without light?"

Even if solitude is necessary for the construction of oneself, humans are by essence a social animal. What an ordeal then than the Covid pandemic or these wandering lives driven by hunger, misery, war... Individually or collectively we are suddenly faced with ourselves, cut off "from what is at the foundation of all human relationships: otherness and its share of unpredictability, risks and pleasures" (*Alone together: "More and more technologies less and less human relationships"*, Sherry Turkle, 2015).

As an alternative to general immobility, art must rethink itself in times of crisis. Between isolation and connectivity; whether through life stories, logbooks, professional strolls... the artists present in this focus, try to hang on to the slightest bit of light. Like Dziga Vertov, they use the camera eye and the strength of their presence, often facing the camera, to redefine our perception of intimacy and solitude. The crisis suddenly becomes a vector of inspiration, the spectre of an art without artists, feared during the pandemic, fades away.

To the questions of Abir Boukhari – curator, director and co-founder of AllArtNow and originally from Damascus – about spaces and nomadic artists, often uprooted..., about temporary forms, states of contingency... will be answered by Agnès Guillaume, whose mirror works and their poetic forms also question self-awareness, the intimate...

How to free oneself from one's solitude? How – like Albert Camus – can one not feel like a stranger in the country in which one lives, whether it is one's birthplace or one's heart? How do creators express and share their inner worlds?

"Courage, it's grace under pressure !" Indeed, Mr Ernest Hemingway, art always happens when you least expect it... The work, which is to be sought in oneself, blossoms, like pavement flowers, on the most inhospitable ground... The protagonists of these exchanges – through their questioning, their sensitivity – will lead us towards this vital, creative and poetic impulse that burns in the heart of each one.
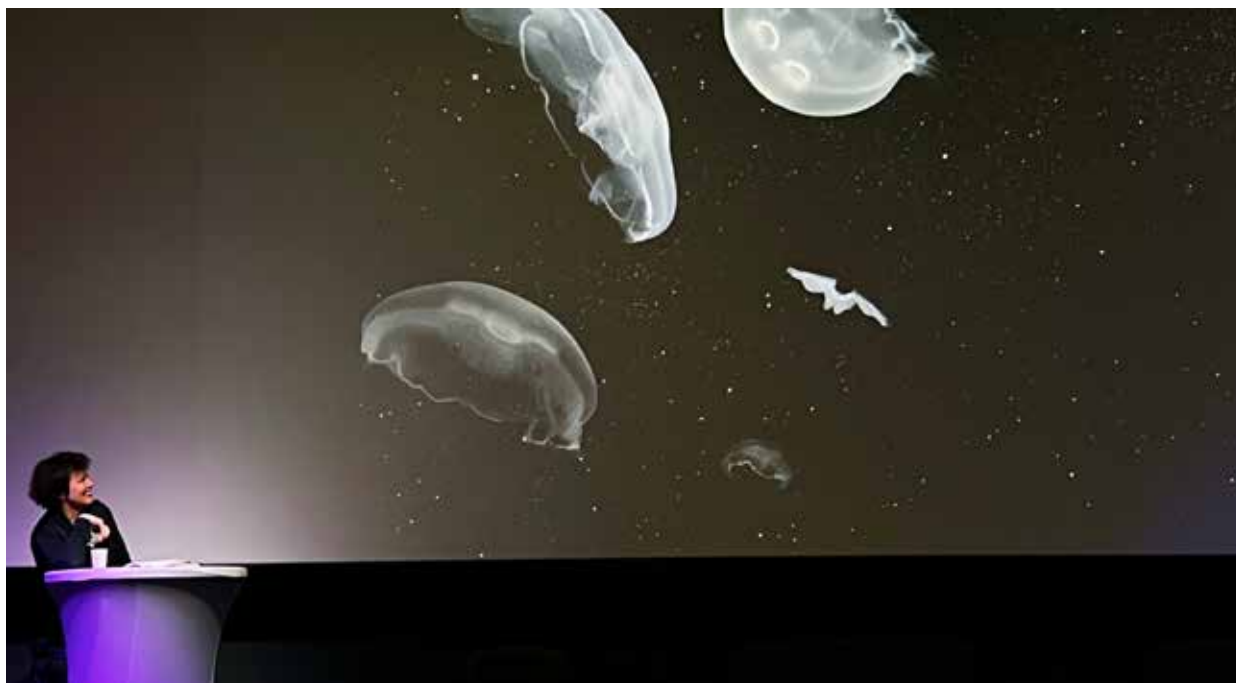
Digital Acts #4, Artist's presentation: Agnès Guillaume, Espace municipal Georges-Conchon © Photo: Gabriel Soucheyre / **VIDEO**FORMES

Digital Acts #4, Round Table #3 : Agnès Guillaume & Abir Boukhari, Espace municipal Georges-Conchon © Photo: Maëlle Skorczynski / **VIDEO**FORMES

SCAM Invites #9 - VOODOO HEALING
CLÉMENTINE RAINEAU & HENRI TAULIAUT

FRIDAY, MARCH 17, 4:00 P.M. - ESPACE MUNICIPAL GEORGES-CONCHON

"SCAM Invites" is a series of meetings organised in partnership with the festivals it supports. These encounters are driven by the desire to share original points of view, during an unexpected dialogue between two personalities working in fields that are a priori remote: culture, science, philosophy, engineering, music, architecture, plastic arts, mathematics, landscape, video...

With anthropologist **Clémentine Raineau** and artist **Henri Tauliaut**. "La SCAM Invites" is developed and hosted by **Gilles Coudert**, writer-director. The Scam's Commission for Emerging Writing and Forms is a partner of **VIDEO**FORMES 2023.

What if the celebrations of the primitive arts did not (almost) systematically overshadow the European continent? What if the healers, bonesetters, and the like were none other than our shamans, and their practices our voodoo rituals? Recognizing this cultural heritage in Europe would allow us to better understand the richness of our history and our spiritual heritage. Shamans and voodoo practices weave an intimate and respectful link with nature. Spiritual forces are seen as sources of healing and blessings for humanity.

In Auvergne, at the foot of the volcanoes, Clementine Raineau has undertaken numerous research projects in the field of alternative therapies and "healing" practices, as she likes to call them.

Henri Tauliaut created in 2020 Water Divinity Game, a video game and an interactive and immersive installation that plunges us into the culture of the Caribbean basin, and conveys a spiritual, ancestral, and universal memory.

Clémentine Raineau, researcher and professor in Human and Social Sciences, has a doctorate in social and cultural anthropology. Her research focuses on medical and therapeutic pluralism, rurality and sustainable development, or the ethics of "care" and biomedicine. She has published numerous articles, participated in conferences and symposiums dedicated to care and healers, and participated in several radio programs and a documentary entitled *Clémentine au pays des guérisseurs* (Clementine in the land of healers).

Henri Tauliaud is an Afro-Caribbean artist, professor and researcher. He defines himself as techno-shaman or Afro-cyberpunk. He wants to be the interface between the naturalist western world and the animist/totemist worlds. For the past twenty years, he has pursued cross explorations between nature, science, art and ritual.

He is the author of a thesis: *Biological and digital arts in relation to the living in contemporary artists from the Caribbean and the American continent*, in which he explores the origins of digital art and discusses many artists and their works.

Scam*
*Société civile des auteurs multimedia
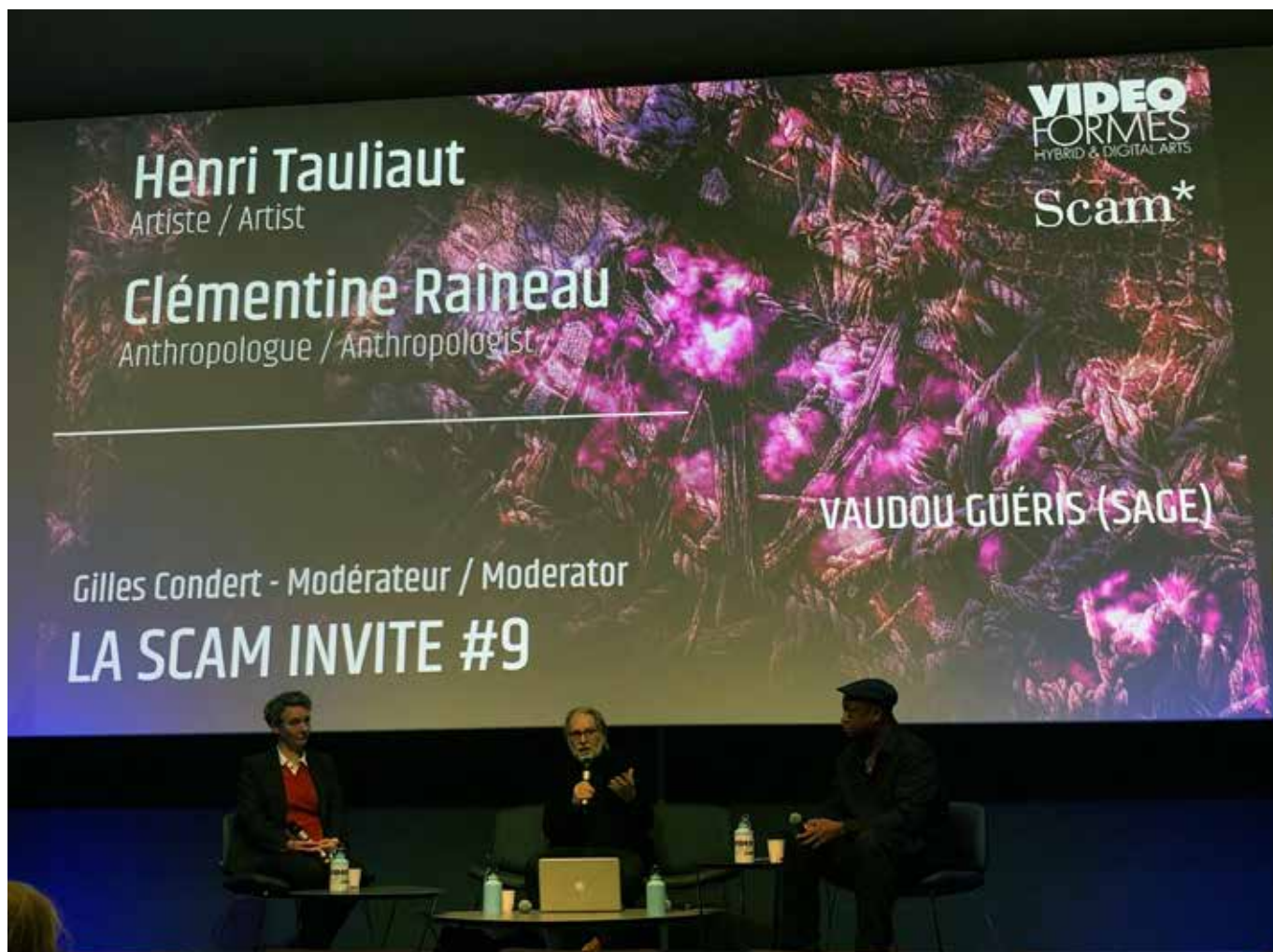
Digital Acts #4, SCAM Invites #9 : Clémentine Raineau, Gilles Coudert & Henri Tauliaut, Espace municipal Georges-Conchon © Photo: Célestyin Lafay / **VIDEO**FORMES
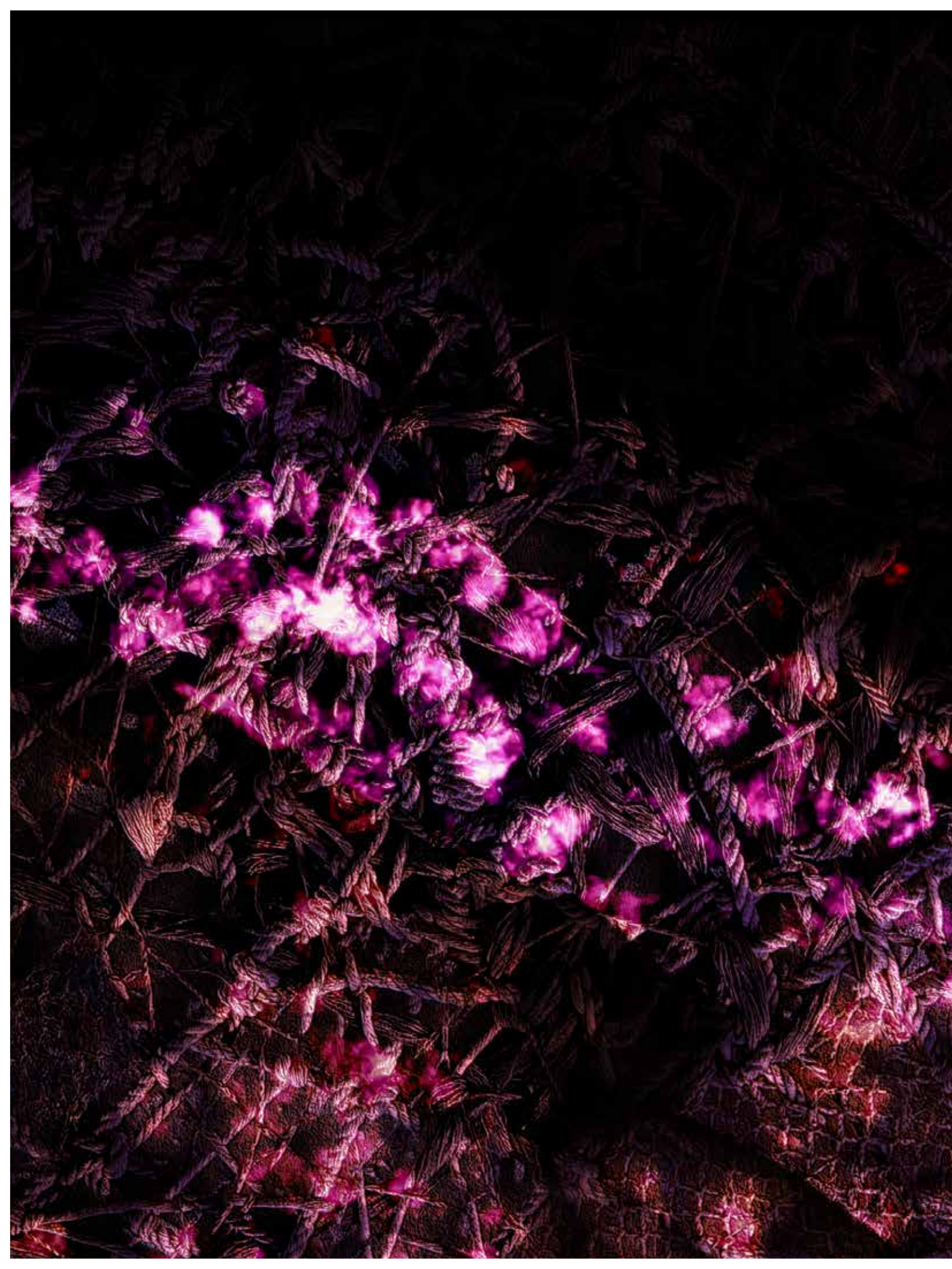
LIVE & PERFORMANCES

Kafka I **Datum Cut** (Maxime Corbeil-Perron) I **Rafaël**
DZRDR I **Service Université Culture "Vjing" Workshop…**
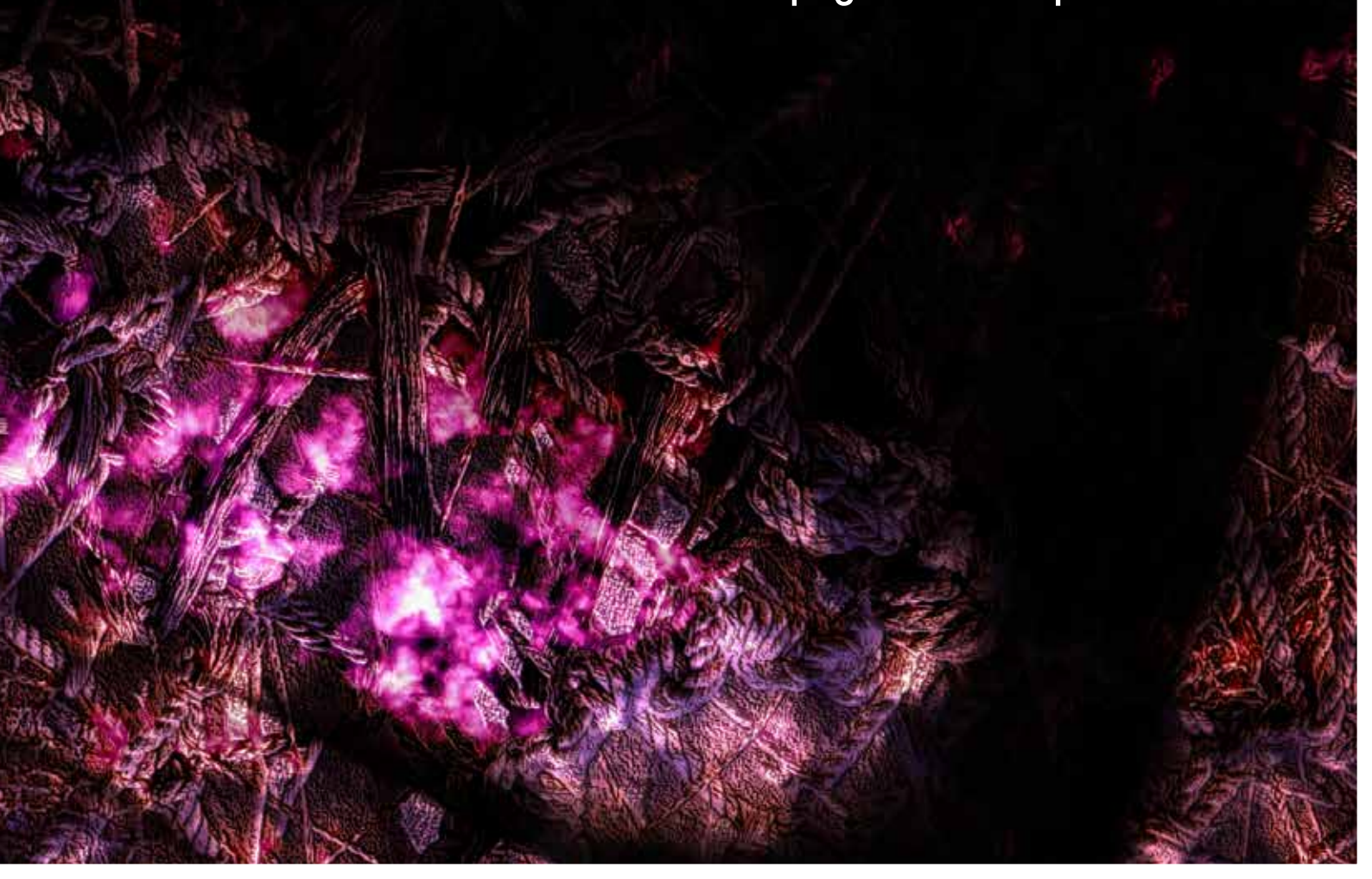
THE OUTER ZONE
KAFKA (FRA)

MONDAY MARCH 13, 8:00 P.M. - SALLE DES FRÈRES LUMIÈRE CROUS CLERMONT AUVERGNE

In this new creation, the group wishes to venture into the field of anticipation by imagining the possible futures of humanity: in its environment (from the destruction of nature to the "conquest" of space), in society (democracy, individual freedoms, terrorism...), in technological progress (transhumanism, AI, extension of the fields of application of networks, techno-security system...), in the economy (evolution of capitalism, self-management, new resources in space, privatization...).

Kafka asked the writer and philosopher Alain Damasio to adapt his first novel, *La zone du dehors* (The Outer Zone). This futuristic novel, which is in the tradition of George Orwell's *1984*, is the perfect theater for our creation. All the issues that concern us are addressed and the author is open to an adaptation that takes into account recent developments.

The staging is based on several visual processes. The idea is to present the different key moments of the story in a series of projected video tableaux created by the artist and designer Florian Louviot.

The light and video are the object of an original creation allowing to put on the road an autonomous system where video starts and light effects embedded in the musical composition are triggered by the musicians. The designer-programmer François Blondel was called upon for this part, a process that is still quite rare in live performance.

The musical creation was conceived in an electronic aesthetic, which allows Kafka to explore a new sound direction.
The musicians use synthesizers of different generations (from cv-gate to midi to digital), sensor systems, samplers and pads.

In addition, the instruments are the triggering tools for the light and video creation, and most of the technical control room is located on the stage.
The sound diffusion system includes a multidiffusion (stage, frontage, room).

This concept of show constitutes an evolution for Kafka, which is an essential component of the artistic functioning of the group.

The second major artistic impulse of this project is the will to react to the societal context born of the health crisis.

Music by Kafka: Rémi Aurine-Belloc, Rémi Faraut, Guillaume Mazard, Emmanuel Siachoua
Drawings: Florian Louviot
Video and lighting design: François Blondel
Sound and text adaptation: Théophane Berthuit
Recorded voices: Aline Deforge, Manon Guérin, Fabrice Roumier, Jérôme Fabre, Arnaud Plaveret, Théophane Berthuit, Marco Candore
Coproduction: Kafka Corp & Studio Polyphone
In partnership with la Lampisterie, la Bascule & VIDEOFORMES.
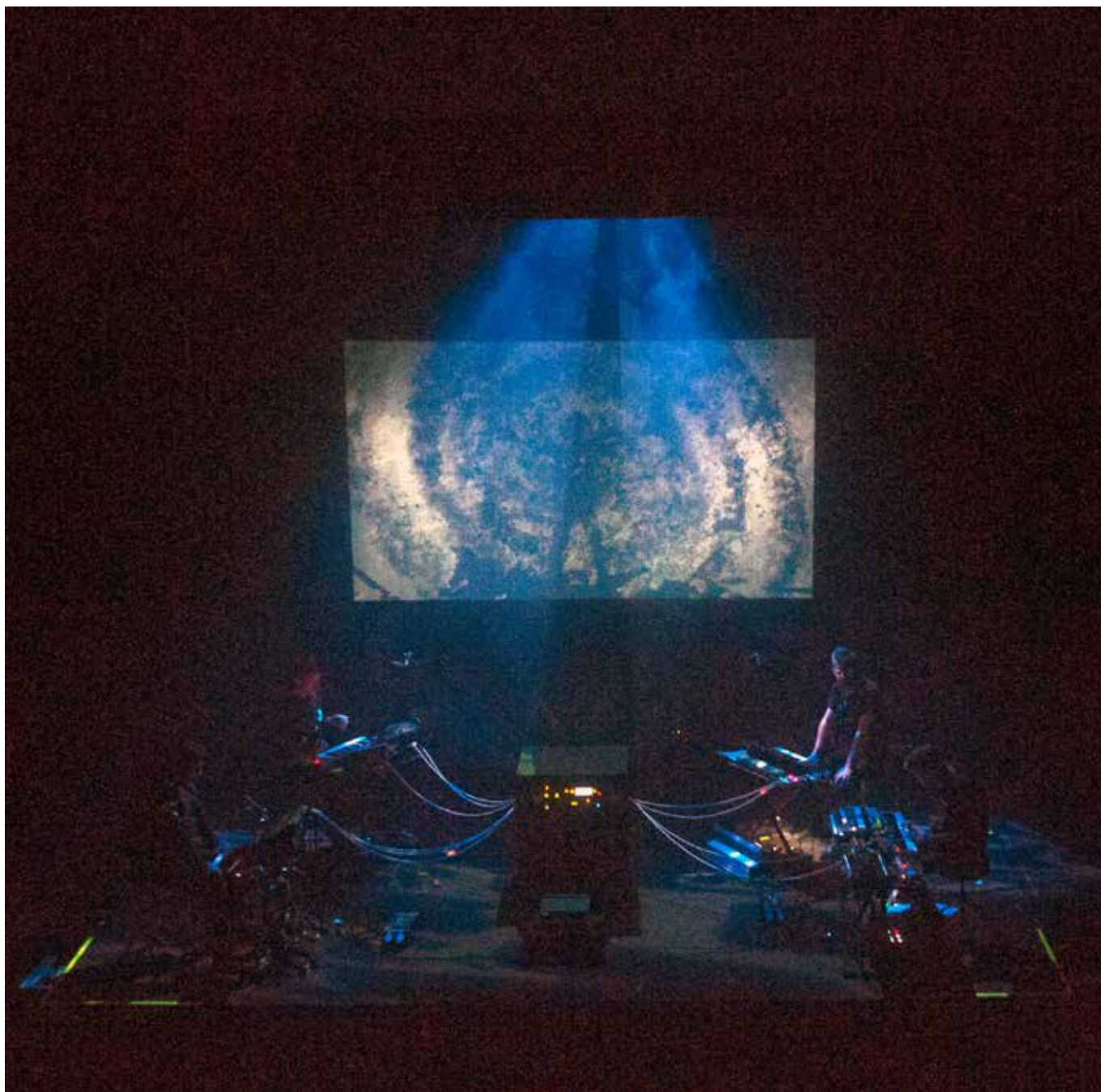
Cerclon 2084

Le Dehors

La zone du dehors (The Outer Zone), Kafka, salle des frères Lumière, CROUS Clermont Auvergne © Photo: Maëlle Skorczynski / **VIDEO**FORMES

La zone du dehors (The Outer Zone), Kafka, salle des frères Lumière, CROUS Clermont Auvergne © Photo: Maëlle Skorczynski / **VIDEO**FORMES

La zone du dehors (The Outer Zone), Kafka, salle des frères Lumière, CROUS Clermont Auvergne © Photo: Maëlle Skorczynski / **VIDEO**FORMES

INEX.MATERIA
DATUM CUT (CAN)

FRIDAY MARCH 17, 9:00 P.M. - SALLE BORIS-VIAN, MAISON DE LA CULTURE

inex_materia is a dreamlike celebration of impermanence and obsolescence. Post-digital meets analog in this audiovisual performance informed by anarchitectural cuts, media archeology, experimental cinema and video art.

Datum Cut is the performance name of Maxime Corbeil-Perron (he/him), a Tiohtià:ke/Mooniyang/Montreal-based artist whose practice unfolds in a multiplicity of mediums: audiovisual performance, experimental cinema, electroacoustic composition, improvisation, sound art and installation. His current works present an approach related to media archaeology, in which he seeks to establish relationships between obsolete media and contemporary technologies, in search of new aesthetic possibilities.

He also released electronic music under many pseudonyms, including M.edium, DRESDEN and Le Poisson d'Argent.
He holds a PhD in composition and sonic arts from the University of Montreal.

http://www.maximecorbeilperron.com/

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inex.materia © Datum Cut

inex.materia, Datum Cut, salle Boris-Vian, Maison de la culture © Photo: Maëlle Skorczynski / VIDEOFORMES

inex.materia, Datum Cut, salle Boris-Vian, Maison de la culture © Photo: Maëlle Skorczynski / **VIDEO**FORMES

UNTITLED
RAFAEL **(BEL-ESP)**

SATURDAY MARCH 18, 9:30 P.M. - FOTOMAT'

A live-cinema performance, a kind of sound and image manipulation that is done in real time, based on **Rafael**'s recent audiovisual triptych: *UNTITLED*.

The first part deals with the theme of historiographic manipulations, the consequences of different geostrategic issues of the moment, based on the immateriality of a forgotten queen, whose portraits have all been erased.

The second opus deals with illness and isolation, and the illness of loneliness.

Finally, the third one is based on a very old Korean folk tale, but adapted to our contemporaneity.

The performance will therefore be mainly based on sounds and images, improvised and manipulated live, but with the intention of underlining the perhaps least explored aspect of audio-visual symbiosis: its suggestive AND narrative power.

Concept, direction and production: Rafael
Performer: Rafael
Premiere date and location: Seoul Art Cinema, Corée, Juillet 2022

s one of Europe's most highly regarded visual artists.
He has performed in festivals, museums and cultural institutions throughout Europe, America and Asia. His work can best be describe as Live Cinema– a confluence of video, conceptual art and experimental music, all composed and interpreted before live audiences. Experimental live music, scratch, appliances, sounds de-constructions, noise & effects ...
from *La Vanguardia*, 2011

In our view Rafael is one of the European stars of narrative performance,always witty, challenging, sensitive and engaging in a way unlike anyone else we've ever come across.
What more can we say apart make sure you see this?
Nlab @ Tate Britain, 2008

http://leafar.be/

UNTITLED, Rafael, Fotomat' © Photo: Éric André-Freydefont / **VIDEO**FORMES

UNTITLED, Rafael, Fotomat' © Photo: Maëlle Skorczinski / **VIDEO**FORMES

DZRDR (FRA)
+ Service Université Culture "Vjing" workshop

SATURDAY MARCH 18, 10:00 P.M. - FOTOMAT'

DZRDR was born in 2017, in a moment of fatigue, when an irresistible need to dance as if to save one's life arises.

If the project could speak, it would tell us stories of dark and hot clubs where people dance and let go to a healthy and invigorating wildness!

The basses are chosen, the kicks are surgical, nothing is left to chance, to affirm a universe where violence is queen on the dance floor, and not in front of the club!

With a sound heavily influenced by UK's electronic music heritage, dzrdr seamlessly blends intricate beats and driving basslines to create a unique and powerful sound. Not just a talented musician, dzrdr also showcases his creativity through his conceptual music videos.

http://biglink.to/dzrdr

Service Université Culture Vjing workshop (Université Clermont Auvergne)
Mentored by **Joann Guyonnet**

This workshop consists of making short video sequences in order to build a visual database. Students learn about video editing, encoding and Resolume manipulation. This live performance was an opportunity to put the apprentice video makers in action!

DZRDR, Fotomat' © Photo: Célestin Lafay / **VIDEO**FORMES

DZRDR, Fotomat' © Photo: Maëlle Skorczinski / VIDEOFORMES
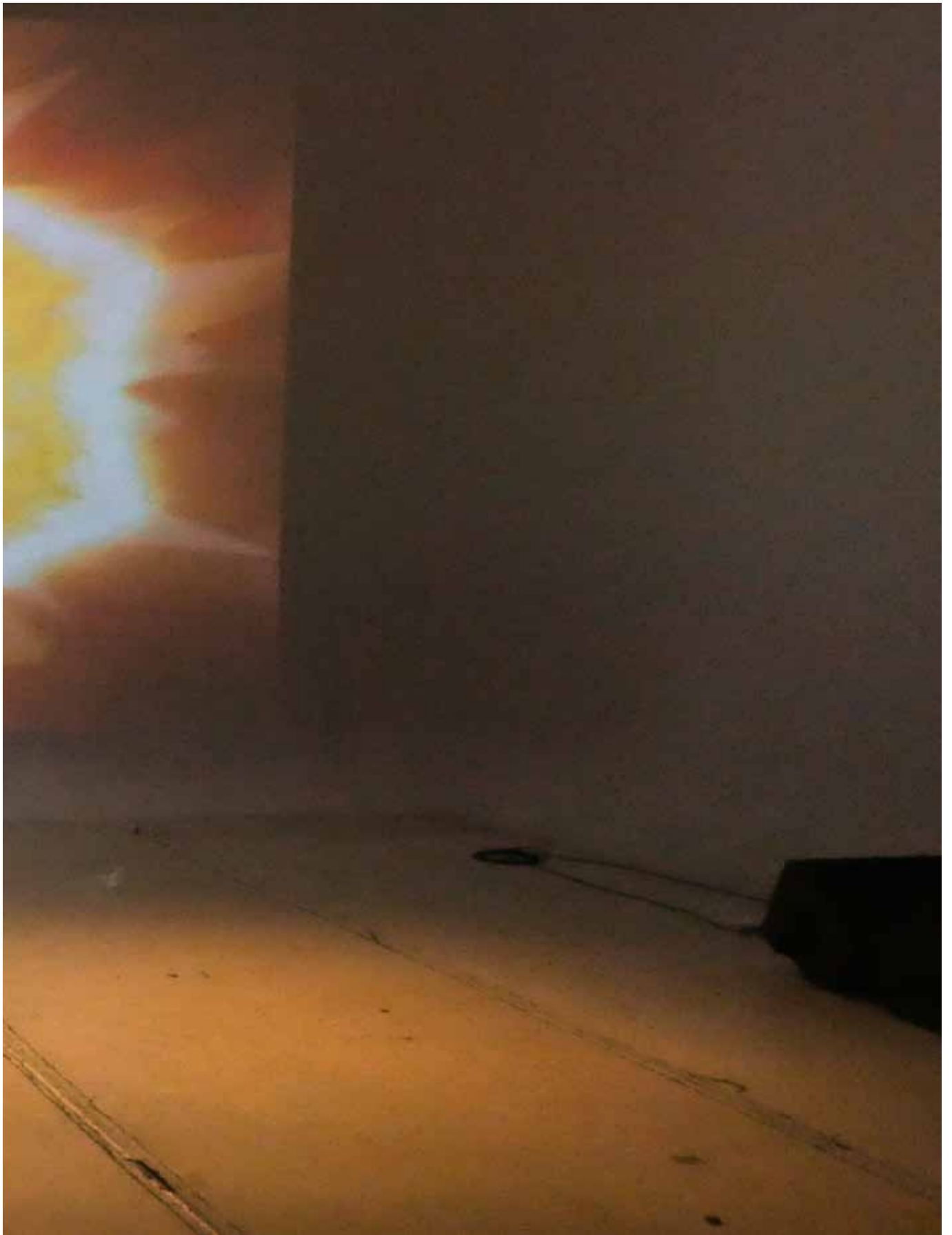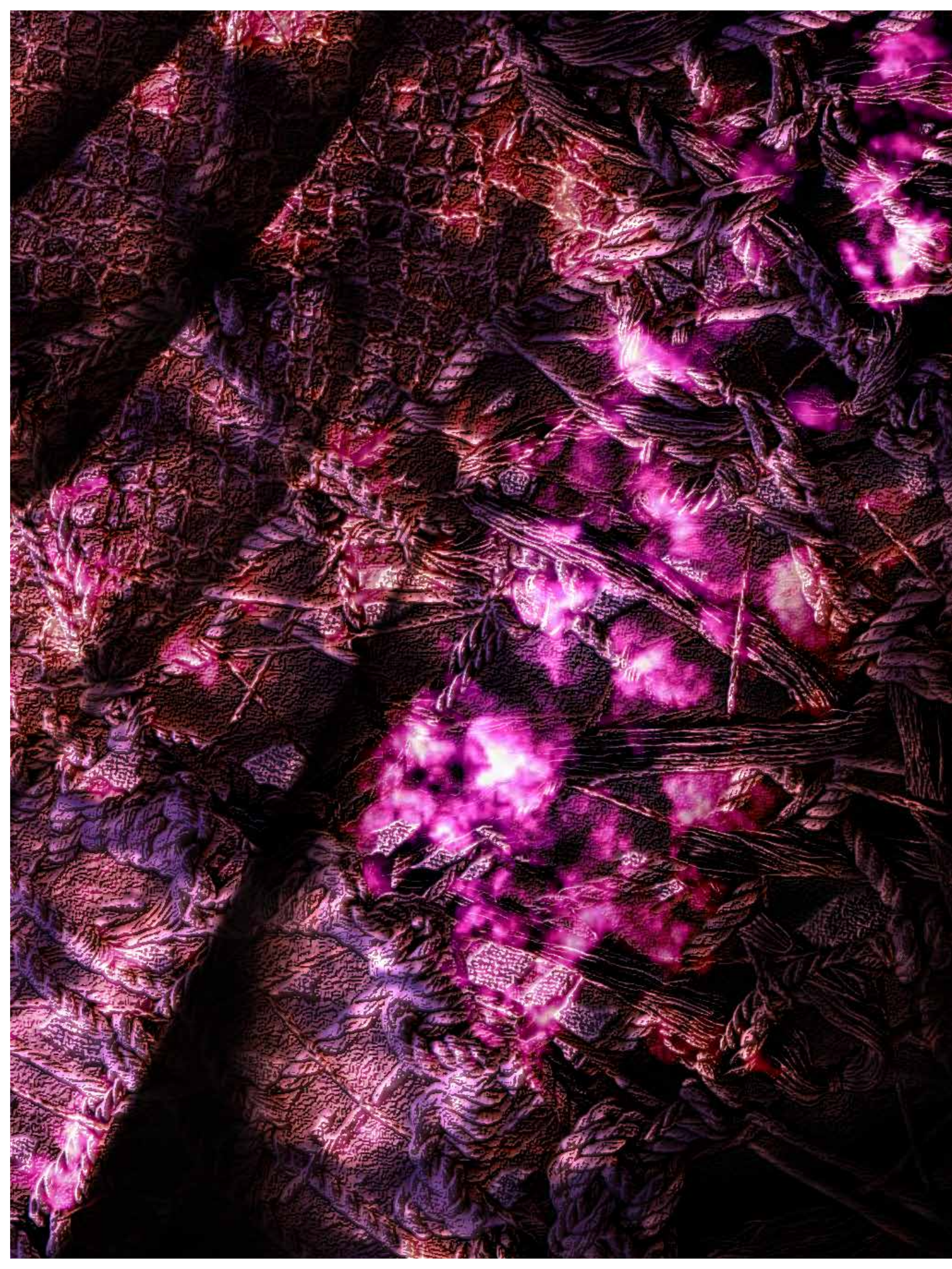
YOUNG AUDIENCE

"Paintings and Folding Screens" Workshop
"Young Video Installations" Exhibition
"1 Minute" Video Competition Awards

PAINTINGS & FOLDING SCREENS
GUILLAUMIT

"Paintings and Folding Screens" Workshop, Guillaumit, mille formes © Photo: Direction de la communication de la Ville de Clermont-Ferrand

PAINTINGS & FOLDING SCREENS **WORKSHOP** GUILLAUMIT (FRA)

FROM MARCH 8 TO 19 - MILLE FORMES

Carte blanche to Guillaumit
In partnership with mille formes

Guillaumit, visual artist and video artist, takes us into his teeming universe inhabited by fantastic animals, unusual characters, funny plants... A whole playful and colorful world, animated by geometric shapes in which each element takes us on a journey into a new story. This carte blanche was an opportunity to take the path of colors to enter his imaginary world with small steps.

mille formes, The city, in partnership with the Centre Pompidou, has imagined a center for the initiation of art for 0-6 year olds, as a space for experimentation in which young children can be in contact with contemporary creation in all its forms. It is through gesture and interaction with a new environment that the child will be led to discover art.

Exchanging, doing things together, observing artists in their creative process: these are all gestures that will make this space a new territory to practice and explore, in which the adult will be just as much an actor as the child. mille formes is also being built as a resource and exploration space for questions related to art and early childhood, thus allowing professionals and parents alike to discuss these subjects.

In family or in group, the youngest are invited to take part and to discover the various proposals of artists: interactive exhibitions, workshops, small forms of spectacles, projections, artistic performances.

"Paintings and Folding Screens" Workshop, Guillaumit, mille formes © Photo: Direction de la communication de la Ville de Clermont-Ferrand

YOUNG VIDEO
INSTALLATIONS
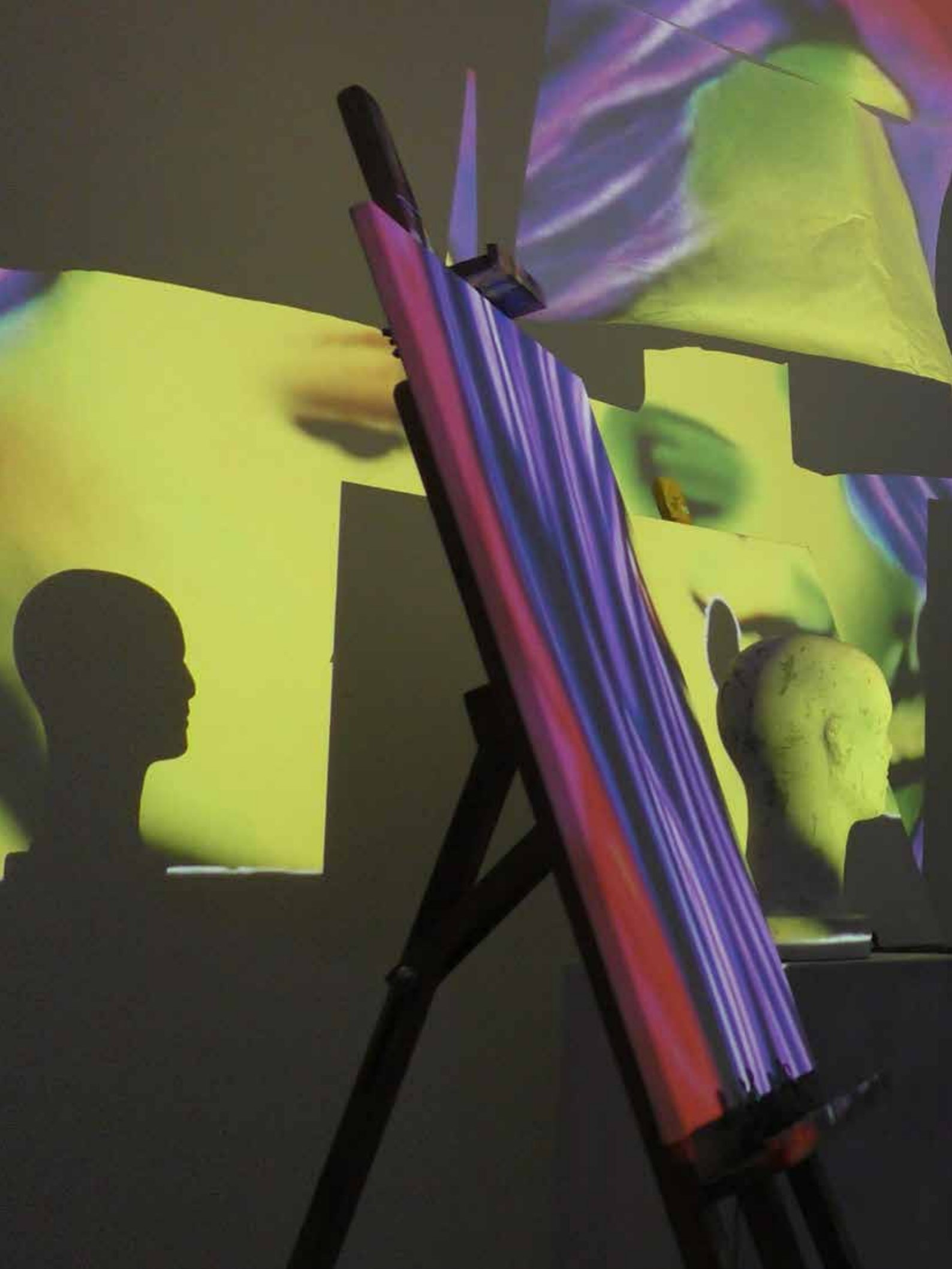
PR3M1ER_B4LSER, Centre Camille-Claudel © Photo: Maëlle Skorczynski / **VIDEO**FORMES

YOUNG VIDEO **INSTALLATIONS** **COLLECTIVE** EXHIBITION

FROM MARCH 16 TO 22 - CENTRE CAMILLE-CLAUDEL

ARTISTIC AND CULTURAL EDUCATION PROJECT

Since 2010, **VIDEO**FORMES offers to secondary schools of the Academy of Clermont-Ferrand to host an artist in a class with the objective of accompanying the design and realization of a video and digital installation. The action ends with a collective exhibition and its opening during the festival.

This project is part of an approach to image and video art education referenced in school programs. It provides students with a collective experience of creating a project with an artist proposed by **VIDEO**FORMES and professional supervision.

This year, 7 institutions and 7 artists participated in the project:
• **Collège Saint-Joseph** (Aubière, 63) with **Geoffrey Veyrines**
• **LGT PR Godefroy de Bouillon** (Clermont-Ferrand, 63) with **Emmy Ols**
• **Collège des Chenevières** (Jaligny-sur-Besbre, 03) with **Léa Bouttier**
• **CLG Lucien Colon** (Lapalisse, 03) with **Marie Rousseau**
• **L.E.A De Lattre de Tassigny** (Romagnat, 63) with **Léa Enjalbert**
• **CLG François Villion** (Yzeure, 03) with **Nino Spanu**
• **Centre Camille Claudel** (Clermont-Ferrand, 63) with **Jérémy Tate**

Young Video Installations with the support of **DRAC Auvergne-Rhône-Alpes**, of **Académie de Clermont-Ferrand** (DAAC) & of **Atelier Canopé 63**.

"Young Video Installation" Exhibition set-up at Centre Camille-Claudel © Photo: Maëlle Skorczynski / **VIDEO**FORMES

PR3M1ER_**B4LSER**
CENTRE CAMILLE-CLAUDEL (CLERMONT-FERRAND - 03)

FROM MARCH 16 TO 22 - CENTRE CAMILLE-CLAUDEL

Project Leader(s): **Angèle Barbat & Katia Baron**
Artist: **Jeremy Tate**
Participating students: **Fausto Balla**, **Lucille Cargoet**, **Malou Deschamps**, **Davide Petrou Carbone**, **Lili Rose Pineau**, **Serena Said Abdallah**, **Naomi Soubrand**.

I is an artificial intelligence.
A is also an artificial intelligence.

I and A have a single goal.
To paint the perfect kiss.

In their studio, they go through the history of art and collect thousands of images that they sort, process and crush.
At the rhythm of the brushstrokes, the machine finally gets panicky and a question comes to lodge itself in their neural network.

What if two AIs could kiss each other?

© Photo: Gabriel Soucheyre / **VIDEO**FORMES

UNE VILLE **EN VIE**
COLLÈGE DES CHENEVIÈRES (JALIGNY-SUR-BESBRE - 03)

FROM MARCH 16 TO 22 - CENTRE CAMILLE-CLAUDEL

Project Leader(s): **Angèle Barbat & Katia Baron**
Artist: **Jeremy Tate**
Participating students:

Project Leader(s): **Priscille Poyet**
Artist: **Léa Bouttier**
Participating students: **Elyna Ansion**, **Shannara Baudin**, **Nael Bendadda**, **Nolann Brot**, **Ludovic Bruzac**, **Enzo Chargros**, **Mélina Cler**, **Yannis Da Rocha Lopes**, **Nathaël Duc**, **Océane Grandturin**, **Enzo Hublin**, **Elena Johnson**, **Gabriela Jullien**, **Noah Kurtz**, **Raphaël Laforgue**, **Laura Leclerc**, **Quentin Legouge**, **Louise Loustalniau**, **Jules Machado De Oliveira**, **Miguel Merienne Alves Monteiro**, **Charlotte Messina**, **Emma Moulin**, **Samuel Mousserin**, **Mayann Pegoraro-Commere**, **Louane Piljean**, **Alexandre Ragon**, **Julie Ratinier**, **Cyriane Tredez**, **Djimy Viltard**.

How do we look at our village, at the elements that make it up? Through video, the 4th grade students of Jaligny tried to highlight different urban elements by giving them a voice. After a stroll through the streets, they chose and imagined the thoughts of several forms present on their way: an old cellar door, a coat of arms, a fountain, a mailbox, a lantern, a compost or a stop sign. They became, through video editing and stories written by the students, characters of Jaligny.

© Photo: Gabriel Soucheyre / **VIDEO**FORMES

EAUX-TROUBLES
E.R.E.A. DE LATTRE DE TASSIGNY (ROMAGNAT - 63)

FROM MARCH 16 TO 22 - CENTRE CAMILLE-CLAUDEL

Project Leader(s): **Clélia Bertolus**
Artist: **Léa Enjalbert**
Participating students: **Théo Abbou-Garrido**, **Gonçalvo De Jesus**, **Charline Fayard, Mathéo Gaby**, **Anthéa Geslin**, **Nabil Kazaoui**, **Evan Lafaix**, **Evann Larche**, **Joao Lopes Soares**, **Bastien Mercier**, **Côme Moulin de Keghel**, **Benjamin Rosan**.

   Eaux troubles is a city full of noise and images. The city wakes up at dawn after an eventful night.

© Photo: Maëlle Skorczynski / **VIDEO**FORMES

NOS REFLETS
COLLÈGE FRANÇOIS VILLION (YSEURE - 03)

FROM MARCH 16 TO 22 - CENTRE CAMILLE-CLAUDEL

Project Leader(s): **Aude Fagnot**
Artist: **Nino Spanu**
Participating students: **Anna Alligros**, **Mélissa Barichard**, **Jolan Bevilacqua**, **Louane Bonin**, **Gwendal Bourrassier**, **Emma Bouton-Labbe**, **Cloé Christ**, **Noéline Dejoux**, **Lou Delorme**, **Maëline Gouby**, **Lise Kempa**, **Lucie Lange**, **Justine Larpent Duvert**, **Léna Lechevallier**, **Quentin Livrozet**, **Eliot Mamet**, **Étienne Mayet**, **Margaux Mounier**, **Emilia Schmitt**, **Luna Sioual Runcio**, **Louna Sureau**, **Maëlys Thin**,
Zoé Thouvenet, **Lilie-Can Ucar**, **Arwen Veniant**, **Lahna Vieira**, **Adèle Vilette**.

Is the image that we send back to others the one we think is true? Has it changed after having passed through the eyes of these others? As part of a project linked to the play Knock by Jules Romains, the students questioned the notion of self-image and its potential filters.

Persuaded by a new doctor that they are ill, the inhabitants of the village of Saint-Maurice discover that they have pathologies. But is reality catching up with fiction? Looking at ourselves more closely, are we doing so well? Do these tablets really reflect us or only what we want to believe?

© Photo: Maélle Skorczynski / **VIDEO**FORMES

UN CHEMINEMENT **PARTAGÉ**
COLLÈGE LUCIEN COLON (LAPALISSE - 03)

FROM MARCH 16 TO 22 - CENTRE CAMILLE-CLAUDEL

Project Leader(s): **Maude Amigo**
Artist: **Marie Rousseau**
Participating students: **Timothée Boisaubert**, **Alan Boissery**, **Zoé Chambonniere, Jean-Baptiste Chassot**, **Rachel Copin**, **Ethan Huet-Le Bois**, **Irina Josse**, **Fanette Kugligowski**, **Marie Lespagnol**, **Mattéo Peronnin**, **Yanis Perrin**, **Anaïs Thomas**, **Maxence Tuloup**, **Maeva Antoine Marcellin Dit Major**, **Océane Barret**, **Angélina Beaufour Pires**, **Manon Blanchar**, **Enzo Daniel**, **Léo Deborbe**, **Maëlys Fortin**, **Léana Gourgouillon**, **Florianne Lantoine**, **Elfy Margeridon**, **Rémi Robic**,- **Marie Tastet**, **Léana Vicente**.

Is the image that we send back to others the one we think is true? Has it changed after having passed through the eyes of these others? As part of a project linked to the play Knock by Jules Romains, the students questioned the notion of self-image and its potential filters.

Persuaded by a new doctor that they are ill, the inhabitants of the village of Saint-Maurice discover that they have pathologies. But is reality catching up with fiction? Looking at ourselves more closely, are we doing so well? Do these tablets really reflect us or only what we want to believe?

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LE CHANT DES VERRES
COLLÈGE SAINT-JOSEPH (AUBIÈRE - 63)

FROM MARCH 16 TO 22 - CENTRE CAMILLE-CLAUDEL

Project Leader(s): **Morgan Beaudoin**
Artist: **Geoffrey Veyrines**
Participating students: **Tiphaine Allegre**, **Valentin Aubailly**, **Adam Babou**, **Lukas Bacconnet**, **Mellie Bertucat**, **Fredj Chatti**, **Adrien Coste**, **Mélissa Coste**, **Margaux Duc**, **Gabriel Durin**, **Elsa Fournier**, **Guillaume Garde**, **Clémence Gatignol-Jamon**, **Agathe Lacoste**, **Lisa Lechat**, **Warren Legleye**, **Morgane Lestrat**, **Emma Lopes**, **Maëva Moussa-Mangoumbel**, **Noémie Nivel**, **Sara Nuc**, **Clara Ponge**, **Maléna Quiteria**, **Thoraya Richin-Giraud**, **Félix Robin**, **Mikhaïl Savranin**, **Agathe Tournadre**, **Maëlle Valdenaire**, **Raphaël Vaz**.

To hear and make others hear
With accuracy, being with others
To listen and to play, without noise and with delicacy
All together to hear each other

In a fragmented way, a sensory and collective experience is presented. Whose turn is it to play?

PORTRAIT **EN CREUX (…)**
LYCÉE GODEFROY DE BOUILLON (CLERMONT-FD - 63)

FROM MARCH 16 TO 22 - CENTRE CAMILLE-CLAUDEL

Full title: *Portrait en creux ou Au creux du volcan, la mémoire d'une femme marinée*

Project Leader(s): **Claire Perichon**
Artist: **Emmy Ols**
Participating students: **Hanaé Ben Moussa—Ratat, Gaétane Bole**, **Charlène Brandan**, **Anaïs Constany**, **Malika Draya**, **Océanna Durieux-Paris**, **Noémie Gaspard**, **Cléo Gauthier**, **Zia Le Bras**, **Elisa Moret**, **Lily-Marie Pasquier**, **Jessica Ratsilavoson**, **Sarah Vandermoere**, **Romane Vidal**.

We are in 2040 and we have just found a phone. Its SIM card seems to date from the 2020s. It was found and deposited at the Centre Camille-Claudel as one would deposit a fossil in a natural history museum. Loly, a mermaid, seems to be the ex-holder of this phone.

She shares with us, through it, fragments of her life and the world in which she lived: the Kingdom of Posidonia.

This marine world, unknown to humanity, is a kind of ocean ring levitating around the Earth. The community of algocultrices, more than 3000 years old, lives its eternity working in the trade of algae and shellfish. Each member of the algocultrices lives with her pilot fish: metallic piranhas that communicate with their mermaid by ultrasound. They are called «Robert». The algocultrices are regularly brought to cross the great Ophilus, an underwater volcano that has been active for centuries. But Ophilus represents a danger for the kingdom... If its hot magma particles touch one of the Posidonia species, each individual can be sucked into the heart of the volcano and land on earth, in the human world, transformed into a human.

What if Loly had accidentally been touched by the Ophilus particles?

Discover the portrait of our heroine: Loly. Wander through the exhibition space using 3 mediums: sound, video and sculpture.

© Photo: Maëlle Skorczynski / **VIDEO**FORMES

"1 MINUTE"
VIDEO
COMPETITION
AWARDS

This Is The Way, Collège Jean-Henry Fabre © VIDEOFORMES
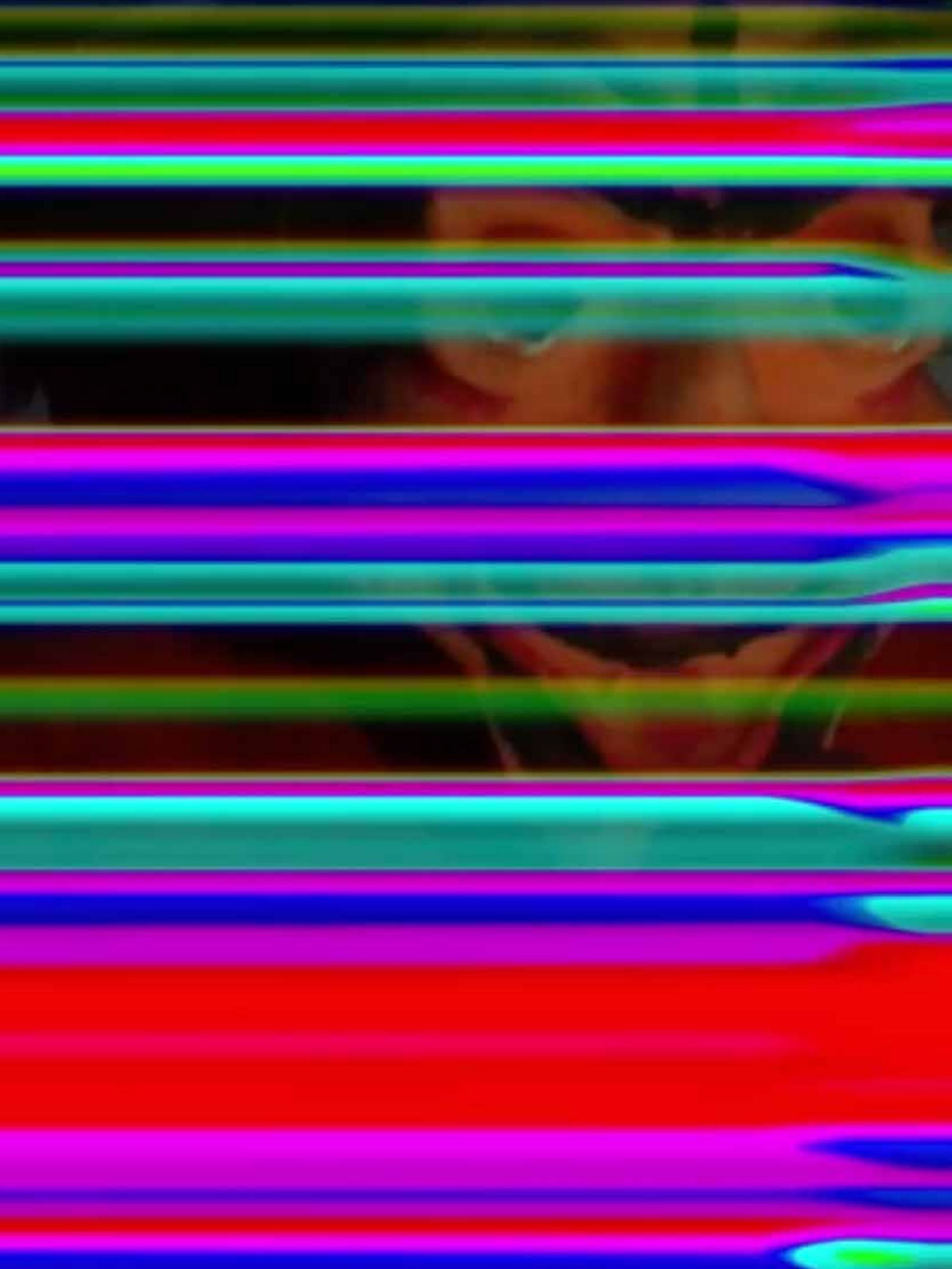
« 1 MINUTE » VIDEO COMPETITION AWARDS SCREENING & AWARD ANNOUNCEMENT

THURSDAY MARCH 16, 4:00 P.M. - CENTRE CAMILLE CLAUDEL

Screening and announcement of the prizes including the DRAC d'Auvergne-Rhône-Alpes Prize, School / College / High School categories.

VIDEOFORMES organizes a national video competition, supported by the **DRAC Auvergne-Rhône-Alpes**, the **Atelier CANOPE 63**, and the **Rectorat de Clermont-Ferrand (D.A.A.C.)**.

This competition is open to all young people, to schools and associations, and to French schools abroad. It is part of a process of education in image and video art referenced in school programs. The selection is organized around 3 age categories: school, middle school and high school, and proposes the realization of a 1 minute video within the schools.

All subjects and all techniques for producing moving images are accepted, as long as they are part of an artistic approach (aesthetic, plastic, poetic) and are related to creation and video art: writing, creation of a soundtrack, elaboration of a visual universe, use of photographic and cinematographic language, colors and light, plastic arts.

Jury for the "1 Minute" video competition: **Laurence Augrandenis**, assistant to the academic delegate, **Morgan Baudoin**, art teacher and relay teacher for the FRAC Auvergne, **Fanny Bauguil**, art teacher and relay teacher for **VIDEO**FORMES (except for the High School category and the DRAC Award), **Roxane Delage**, project manager at **VIDEO**FORMES, **Marianne Pierrot**, IA-IPR of visual arts, **Amélie Servant**, school teacher.

Le rêve | Accueil des loisirs e Chidrac (63) | 2023

School category award (workshop).

Petit à petit | Collège Gérard Philippe (63) | 2023

Prize for the middle school category (class).

TRIBU | Collège Aristide Briand (39) | 2023

College Category Award (workshop).

Space noodle | Lycée René Descartes (63) | 2023
What happens in a vinyl? | Lycée René Descartes (63) | 2023

Ex-aequo prize for the high school category (class).

La Course | Collège George Onslow (63) | 2023

DRAC Auvergne-Rhône-Alpes prize.

VIDEOFORMES **2023** - *Titles index*

VIDEOFORMES **2023** - *Titles index*

- **Virtual Reality**

- **Young Audience**

VIDEOFORMES **2023** - *Artists names index*

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- **Virtual Reality**

- **Young Audience**

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ENSEMBLE CONSTRUISONS LA CAPITALE CLERMONT-FERRAND MASSIF CENTRAL 2028 · VIDEO FORMES HYBRID & DIGITAL ARTS

VIDEOFORMES **2024**

Festival/Exhibitions: 14 — 31 mars