
VIDEOFORMES
2025
CATALOG

40TH INTERNATIONAL DIGITAL & HYBRID ARTS FESTIVAL

CLERMONT-FERRAND

VIDEOFORMES

VIDEOS | PERFORMANCES
MEETINGS | EXHIBITIONS

2025

FESTIVAL FROM MARCH 13 TO 30, 2025

TURBULENCES VIDÉO - DIGITAL & HYBRID ARTS **#127**
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Director of publication: **Élise Aspord & Gabriel Soucheyre**
Editor in chief: **Gabriel Soucheyre**
Coordination & layout: **Manon Derobert**
Proofreading: **Gabriel Soucheyre & Éric André-Freydefont**

Contributors: **Lila Agostini, Nathalie Amae, Hugo Arcier, Isabelle Arvers, Élise Asport, Emma Canali, Vincent Ciciliato, Contrpoint, Adeline Coste, Julien Csak,Giuliana Cunéaz, Yanis Da Silva, Charly Fredon, Sylvain Godard, Agnès Guillaume, Mihaï Grecu, Maxence Grugier, Scott Hessels, Aurélien Jeanney, Ismaël Joffroy Chandoutis, Levente Kozma, Grégory Lasserre, Heewoon Lee, Anaïs met den Ancxt, Dominique Moulon, Laure Nillus, Annabelle Playe, Mathilde Reynaud, Véronique Rizzo, John Sanborn, Antoine Schmitt, Marc Siffert, Arnaud Simetière, Gabriel Soucheyre, Santiago Torres, Nicolas Tourte, Loic Varranguien de Villepin, Franck Vigroux, François Vogel et Katia Vonna.**

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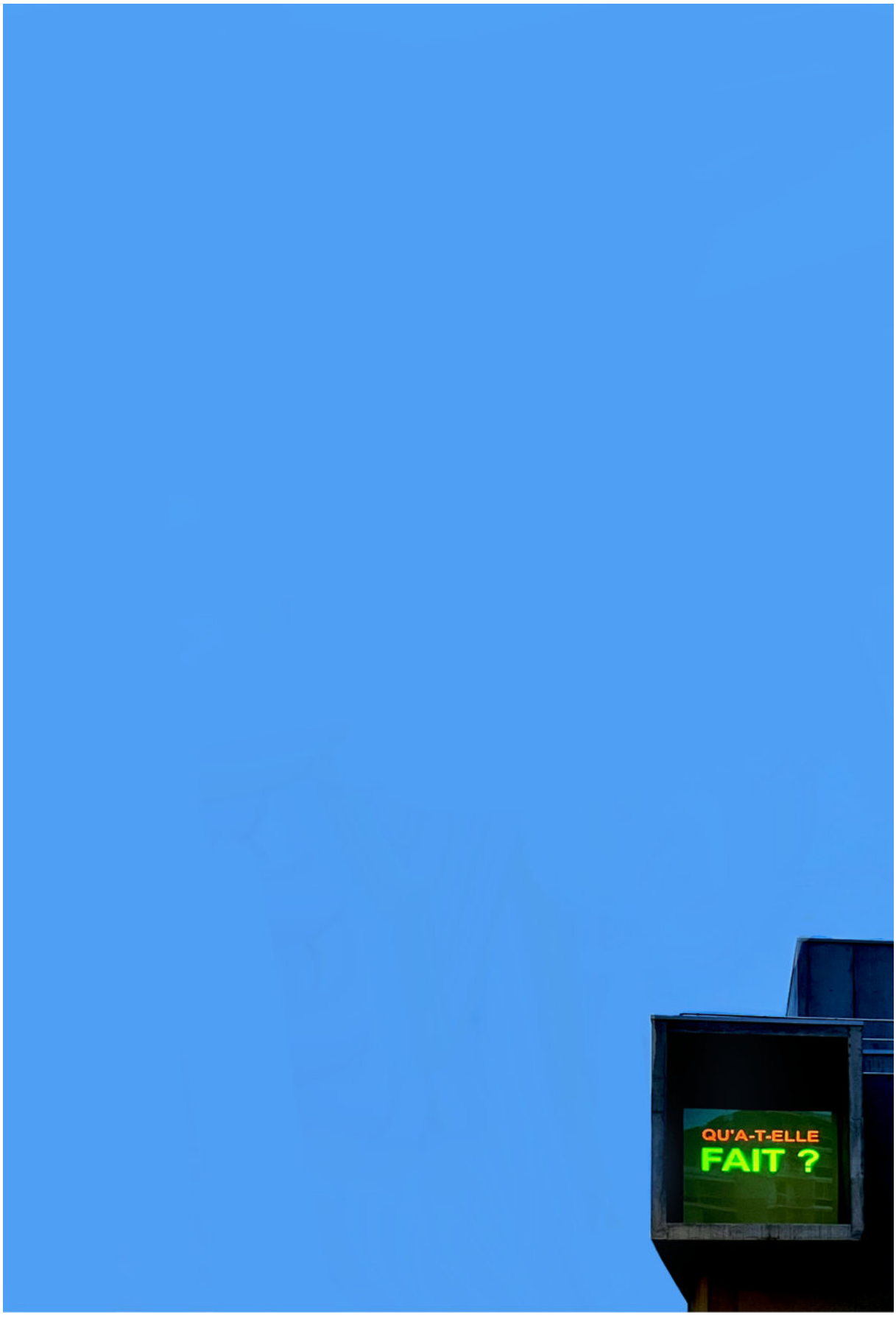

Pensées, Anne-Sophie Emard, 2002, © 2025 Gabriel Soucheyre, VIDEOFORMES



VIDEOFORMES **2025's visual is a creation from the artist Aistė Ambrzevičiūtė**

"This work, which illustrates forms and textures imagined in a coniferous forest, is one of the first digital hybrids I created and one of the most appreciated. I was deeply fascinated by the experience of immersing myself in both the physical and digital realms, walking, playing, imitating and co-creating tactile and diverse forms, while developing my visual vocabulary. For me, this experience embodies the inner joy of creation, the freedom to follow one's intuition and the simple pleasure of play."

© Aistė Ambrzevičiūtė - Turbulences Vidéo #127

EDITORIAL #127

VIDEOFORMES 2025: Forty years of shared commitments

Forty editions of a collective ambition in which every player - artists, partners, audiences, teams - has contributed to shaping a festival that is resolutely experimental, transdisciplinary and rooted in its time. This 40th edition is not just a celebration: it is living proof that another culture is possible, driven by shared convictions and a shared desire to defend a daring art form.

In 2015, VIDEOFORMES brought together creative forces in a symbolic way with the creation of Video-Age[1] , a collective work drawing on three decades of archives to create a dialogue between eras and disciplines, echoing the past in the present and confronting aesthetics and eras. This project already embodied the conviction that digital and hybrid art cannot be created in isolation. It is the fruit of a mutual commitment - that of the artists, of course, but also of the structures that support them and give shape to their visions, and of the audiences that welcome them and question them.

VIDEOFORMES 2025 extends this heritage by bringing together historic figures and new voices, whose works, whether political, poetic or purely sensory, share the same demand for art that questions, disturbs and moves. It's art that doesn't just illustrate its time, but thinks about it and challenges it.

This vital commitment would be meaningless without the people behind it. Alongside the 90 international artists invited and presented in the Auvergne metropolis, loyal partners wanted to mark this special event by offering a particularly creative wink as part of *Résonances* VIDEOFORMES 40th, so many complicit extensions in the city and beyond. VIDEOFORMES thus confirms its position as an essential platform for contemporary digital creation, while celebrating forty years of shared artistic innovation.

We also owe a debt of gratitude to all those who, from the outset, have brought this festival to life: institutional and private partners, curatorial and technical teams whose invisible work enables each edition to emerge, and finally the audiences, without whose repeated encouragement these experiences would have no meaning or continuity.

Forty years is the age of maturity, but also the age of insubordination. VIDEOFORMES is a vivid reminder that the most innovative art is always born of encounters - between disciplines, between generations, between ideas - and that art remains a territory on the move, where each edition of the event is a new page to be written.

Gabriel Soucheyre,
March 2025

To my (all too soon gone) friends: Philippe Franck & Ko Nakajima

1. Video-Age: Alain Longuet, Gabriel Soucheyre, Stéphane Troiscarrés & coll. 2015, series of sound and visual performances based on images from 30 years of video art in France from the archives of GRAND CANAL (a Paris-based artists' collective) and VIDEOFORMES (3x 51 minutes).

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VIDEOFORMES 2025-1986. BACK TO THE ROOTS

by Emma Canali

Analogue video experienced its golden age in the early 1980s. With its decline in the mid-1990s, some peculiar habits that had developed in the previous decade were marginalized. For example, familiarity with a technical apparatus of VCRs, video tapes, and color synthesisers; the rise of home studio production companies; the sleepless nights spent working in television studios thanks to secret arrangements with engineers; and suitcases full of tapes lugged around to show the latest discoveries in small screening rooms. It was a time of improvisation, enthusiasm for electronic "special effects" and horizontal connections within the small video community, eager to unite video practitioners, viewers and promoters.

Another habit was to schedule one's calendar with regular, unmissable appointments: video festivals. These events soared in popularity at the time. Equipped with a format without fixed rules, they socialized video, a hybrid, multifaceted medium with an uncertain status. Their fate was dependent on changing, even hostile cultural policies and the biographical trajectories of the organizers. Since the mid-1990s, festivals have suffered from the consequences of video's entry into museums and major art biennials as a sign of the medium's final artistic legitimization, as well as from the transition to the digital regime and the growing interest in intermediality to the detriment of media specificities, which were still in vogue in the 1980s. As a result, the proliferation of independent events dedicated specifically to electronic images declined shortly after their heyday.

While the festivalization of culture has been a trend since the 1980s, video festivals played a crucial role, as they provided an important platform for the distribution of videotapes that would otherwise have

had little chance of being distributed. Television stations were reluctant to purchase experimental video works for broadcast, and museums and art centers were unwilling to incur high production costs for video installations, limiting their access for emerging artists.

Festivals also temporarily created an unexpected artistic geography: the balance of power between the metropolises and the peripheries was reversed in favor of the latter, which for a few days each year became an international crossroads. France, which was undergoing a process of *decentralization* under the aegis of the socialist government, was a prime example of this. To see, talk about, and celebrate video works, people traveled to Montbéliard, Hérouville-Saint-Clair, Manosque, Estavar, Gentilly, Rennes, Bourges, Clermont-Ferrand.

From the experiences of those who lived through this period, which we should aptly call "the era of video festivals", a lively, diverse and dynamic mosaic emerges. There are some common threads: long hours in screening rooms, a festive atmosphere, a mix of PROGRAMs spanning different generations and video scenes, both local and global, and a combination of installations, performances and concerts. Nevertheless, memories can sometimes lack clarity when it comes to details. There is a risk of obscuring the shapes and nuances of each tile, as the quality, significance, resources, duration of events and challenges of each festival can vary greatly.

For the sake of historical accuracy, it is essential to identify the most important expressions in order to highlight the most relevant contributions within a diverse spectrum of voices that might otherwise appear chaotic. The press of the time helps us in this endeavor. We can therefore cite the *Manifestation Internationale de Vidéo et Télévision* in Montbéliard (1982-1992), Vidéo Art Plastique in Hérouville Saint-Clair (1987-2005), *Les Instants Vidéo* in Manosque (founded in 1988 and moved to Marseille in 2004) and VIDEOFORMES in Clermont-Ferrand, currently the oldest video festival in France (now called “hybrid and digital arts”), founded in 1986.

Questions arise. How did the festivals develop their identity? What place did they occupy in the video world and what contribution did they make to it? How did they gain legitimacy on a local, national and international level (often not in that order)?

The following lines refer to the case study of VIDEOFORMES. They are the result of a research project carried out by the author of this article to examine the extensive archival material that the VIDEOFORMES association has collected with foresight since its inception, and which has recently been partially digitised with the help of occasional funding. Despite the threat of fragmentation due to numerous moves over the last forty years, this archive is almost complete. It includes catalogues, newspaper clippings, financial records, project documents, correspondence, artist files and information about other organisations. Almost all the tapes (thousands) that have been projected over the years have been preserved, as well as photographic prints, slides and recordings of performances, lectures, installations, exhibition material and excerpts from television reports.

Such a comprehensive preservation of an archive in its original context, in France, deserves to be mentioned. Although *Les Instants Vidéo* still preserves traces of its history in its offices, there are considerable gaps in the documentation of its first decade. Those of Vidéo Art Plastique have been lost, but thanks to a series of internal documents and press files kept by VIDEOFORMES, much of its history can nevertheless be reconstructed. In the best cases, the archives have been deposited in library institutions. The Montbéliard archive was donated to the *Bibliothèque nationale de France* in 2014 and is currently being processed by the author of this article. It is a closed collection which, although protected, has been removed from its original context.

Therefore, reopening dozens of boxes and plugging in dusty U-matic, Betacam and VHS players is an opportunity for exploration in two directions. In a centrifugal direction, the journey behind the scenes of each edition of VIDEOFORMES and its additional activities provides an overview of the French and international video scene, as the festival has always acted as an observatory for its development. In a centripetal direction, a vibrant cultural association that has focused on the present year after year has the opportunity for the first time, on its 40th anniversary, to slow down its pace and turn to its past from a broader perspective.

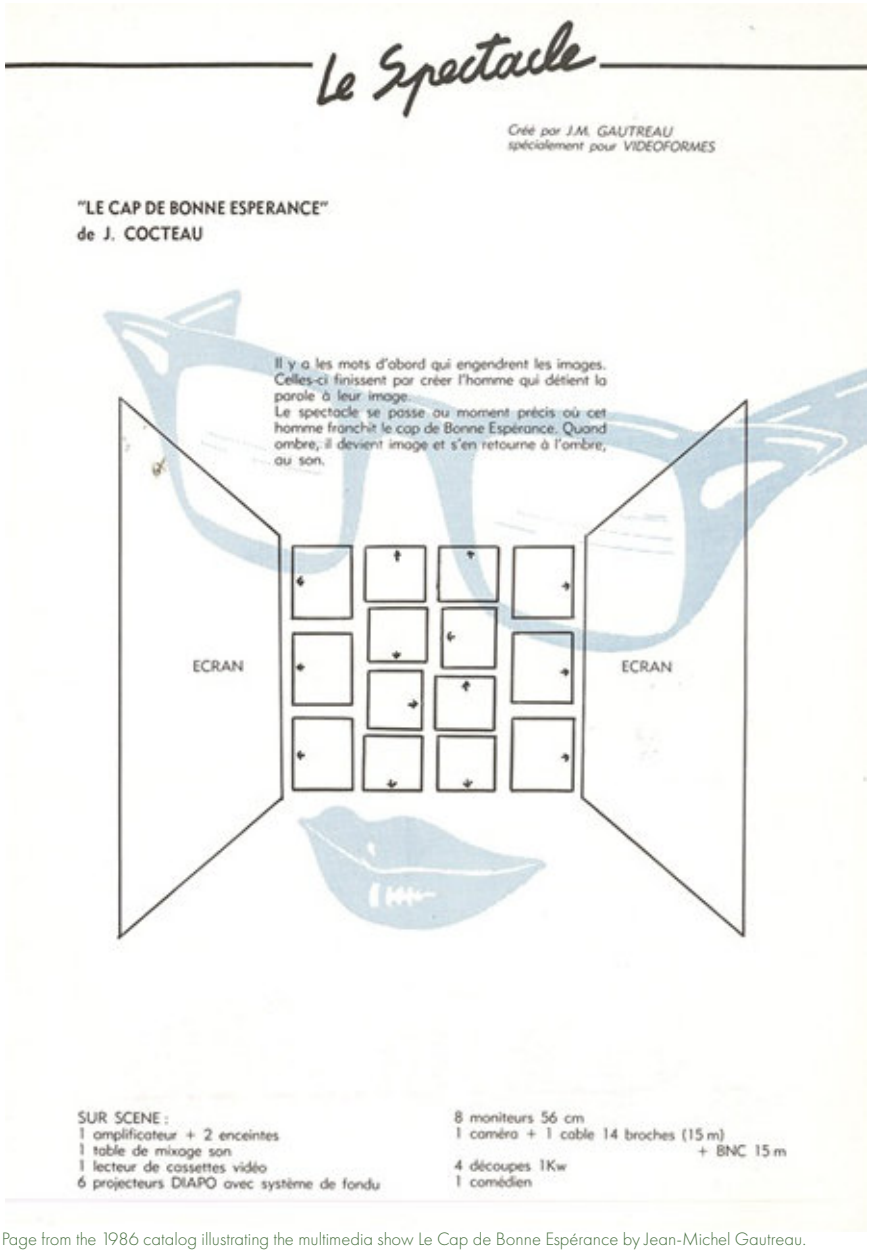


Poster of the first VIDEOFORMES edition, 1986.

To answer the above-mentioned questions, VIDEOFORMES had gained maturity and legitimacy at a rapid pace before the tenth anniversary of its existence. This is the period on which we will focus.

The birth of VIDEOFORMES reflects the spirit of the times. Between the 1980s and 1990s in France, alongside a few specialists, it was above all a generation of free electrons, artists or personalities from different backgrounds, far removed from the official academic and institutional circles of contemporary art, who were impressed by the artistic possibilities of video and did their utmost to promote it. Often lacking in-depth prior knowledge, they honed their skills by exploring the field in preparation for each edition. They could also count on the help of a key figure such as Jean-Paul Fargier, a pioneering critic and video artist in France who taught at Paris VIII – in short, a true travelling companion. He was the official artistic advisor of VIDEOFORMES from 1987 to 1996.

VIDEOFORMES was created by P.R.I.S.M.E. (*Production Réalisation Images Sons Magnétiques Électroniques*), a non-profit association founded in 1984 in Clermont-Ferrand as a small production company that rented video equipment, offered audiovisual services (recording of concerts and shows, editing and post-production of advertising tapes, music videos), and produced its own artistic works. The association consisted of young teachers, instructors, animators and audiovisual trainers. In 1985, one of them, Gabriel Soucheyre, now the long-time director of the festival, had the idea of organising a "*mini-festival*", which finally took place in the spring of 1986 at the *Petit Vélo* café-theatre in Abbé Banier Street.



Page from the 1986 catalog illustrating the multimedia show Le Cap de Bonne Espérance by Jean-Michel Gautreau.

By drawing on the diverse forms of video, the organisers outlined the DNA of the event from the outset. The event's genesis, as described in the short catalogue, encapsulates a generational, dreamy enthusiasm for a medium that was considered new and wanted to carve out a place for itself between the heavyweights of television and cinema:

It's not surprising that when image lovers and video enthusiasts come together, there is an irresistible desire to communicate their passion and share their pleasure. (...) Everything is done to create an ephemeral space-time, rich in the most modern images of video art.

The tone may sound light-hearted, but the objectives are clear:

1) To present video products and computer-generated images that have not yet been distributed.

2) To take stock of existing equipment and productions in Auvergne.

3) To highlight the artistic specificity of the electronic image as an original means of artistic expression.

The penniless but ambitious initiators of VIDEOFORMES didn't just show a selection of tapes borrowed from the collections of the INA, the Centre Pompidou and other distributors. They also wowed their first audiences with the multimedia performance *Le Cap de Bonne Espérance*, after Jean Cocteau, consisting of an imposing wall of fourteen monitors, two video recorders, a camera, a sound mixer and

six slide projectors. It was an original creation by Jean-Michel Gautreau, a young French video artist who developed a close relationship with VIDEOFORMES over the following ten years.

A talented student and collaborator with Fargier on camera and special effects, supported by video specialist Dany Bloch, Gautreau had presented his first double installation, Loin de L.A., at A.R.C. (Ateliers de Recherche Contemporaine) at the Musée d'Art Moderne de la Ville de Paris in December 1985, after winning a fellowship in California; in June 1986 he took part in the first major French exhibition of video installations, *Où va la vidéo?*, conceived by Fargier at the Chartreuse de Villeneuve-lès-Avignon at the request of the director of the Festival d'Avignon. The tone was set: the P.R.I.S.M.E./VIDEOFORMES association (which would become VIDEOFORMES a few years later) set its sights high and acted quickly. From 1987, it set itself the Herculean task of producing or co-producing between five and ten video installations per edition. The fruits ripened early. The 1989 exhibition at the *Maison de l'Innovation*, a science centre in Clermont-Ferrand, was noted in the press for the unexpected presence of Gary Hill among the artists exhibited. Informed critics described it as equal to, if not better than, the major museum retrospective Video-Skulptur – retrospektiv und aktuell, 1963-1969, held the same year in Cologne.

The attention paid to installations became a distinctive feature of the festival, underpinned by the creation of the Critics' Tribune (1989-1999), a panel discussions that brought together video specialists of international stature to discuss the installations presented in the festival's exhibition, in order to make up for the lack of theorising on this type of work.

After the great success of the exhibition in Avignon in 1986, VIDEOFORMES joined forces with Fargier and other installation producers from Lille, Saint-Étienne, Saint-Quentin-en-Yvelines and Montpellier and founded the association La Vidéo Gagne du Terrain (1987-1988). This was an important, albeit short-lived, attempt to acquire and share a range of equipment to facilitate access to the facilities and dissemination of installations produced by the association's members, to organise travelling exhibitions to complement festival events, and to compile a catalogue of installations produced in France.

In a broader sense, VIDEOFORMES showed a 360-degree commitment to electronic creation and the promotion of young artists. This commitment was



reflected both in the structure of the festival and in the decision to organise a series of complementary activities around the event.

Known in professional circles for its high-profile retrospectives (Robert Cahen, Dalibor Martinis, Gary Hill, Klaus von Bruch, John Sanborn, Ed Emshwiller, Juan Downey...), the festival also offered courses for students, to which sections for professionals and potential buyers were added in 1993. In 1989, a competition was launched to encourage young videographers. Prizes included equipment donations, internships and purchases by *FR3* and *Canal+*. In 1993, VIDEOFORMES also became a small publishing house that published the quarterly magazine *Turbulences Vidéo* to document French and international video production. The 'Artist Portrait' column featured intimate interviews not only with established artists, but also with young artists with whom the festival had collaborated and supported (including Jean-Baptiste Mathieu, Ghislaine Gohard and Véronique Légendre).

Turbulences vidéo was above all the name of a network of regular video screenings in Auvergne, created in 1990 by VIDEOFORMES, as the



Archeopteryx, Giuliana Cuneaz, 1984-1991, Hôtel de Chazerat courtyard

compressed timeframe of the festival was not sufficient to promote video at a local level. With this in mind, VIDEOFORMES organised two professional meetings in 1988 and 1989 in collaboration with the Vidéo Art Plastique festival and the leading French distributor Heure-Exquise! to bring together all the players in the video sector to discuss networking opportunities at a national level. The result went beyond the borders of France when *Les Cent Lieux* was founded in 1990, an attempt coordinated by *Heure-Exquise!* to conduct a census of European video distributors which had more than a hundred members and existed for several years.

In addition to the festival and the regional coordination of monthly screenings, VIDEOFORMES proposed the creation of a Centre de la Création de l'Image en Mouvement in Clermont-Ferrand in 1990 as part of the D.R.A.C. unsuccessful consultations with the local administration on the *Plan Image* in order to give new impetus to the audiovisual sector in Auvergne. The centre, which was to bring together the audiovisual, visual and performing arts, would have offered screening and exhibition spaces, a documentation and training centre and a video production unit.

Such a proposal, utopian as it might be, reflected VIDEOFORMES dissatisfaction with the political reluctance to set up video venues in Auvergne. Unlike other cities, Clermont-Ferrand has no facilities (Maisons de la Culture, Maisons de la Jeunesse, Centres d'Action Culturelles, art centres, art cinemas, etc.) equipped with video tools and available for holding festivals.

Undaunted, VIDEOFORMES took advantage of the independence and room for manoeuvre offered by a failing local context. In 1989, the festival experimented for the first time with being present in more than one place, a formula that has been maintained ever since. The intention to give video its rightful place in Clermont-Ferrand was reflected in the spatial distribution of the PROGRAM in the city. At the dawn of the 1990s, VIDEOFORMES gradually entered the gates of urban and departmental structures, shopping centres, museums, the *École des Beaux Arts*, small galleries, empty stores and historical sites such as the *Hôtel de Chazerat* or the *Chapelle des Cordeliers*.



Pyramid totem pole installed on Place Jaude, 1990 © Photo: Gabriel Soucheyre, VIDEOFORMES

A fruitful long-term partnership was established with the Atelier Bain d'Huile, an artists' collective that had rented an old garage.

For the 5th edition in 1990, VIDEOFORMES even attempted an architectural intervention on an urban scale to attract the attention of the reluctant local public. In collaboration with the Fabre-Speller architecture agency from Clermont-Ferrand, VIDEOFORMES erected thirty pyramid-shaped totems of various sizes on and around the city's main squares, symbolically forming a new virtual city wall. The largest one, on Place Jaude, was 25 metres high. According to the original project, supported by EDF[1], which was not realised for technical and administrative reasons, a beam of light would connect the tops of the pyramids, each of which was equipped with screens for video projections. With more modest means, the same "infiltration" operation was repeated in 1991 with black and white striped flags, in 1993 with blue plastic trees and in 1994 with red antennas.

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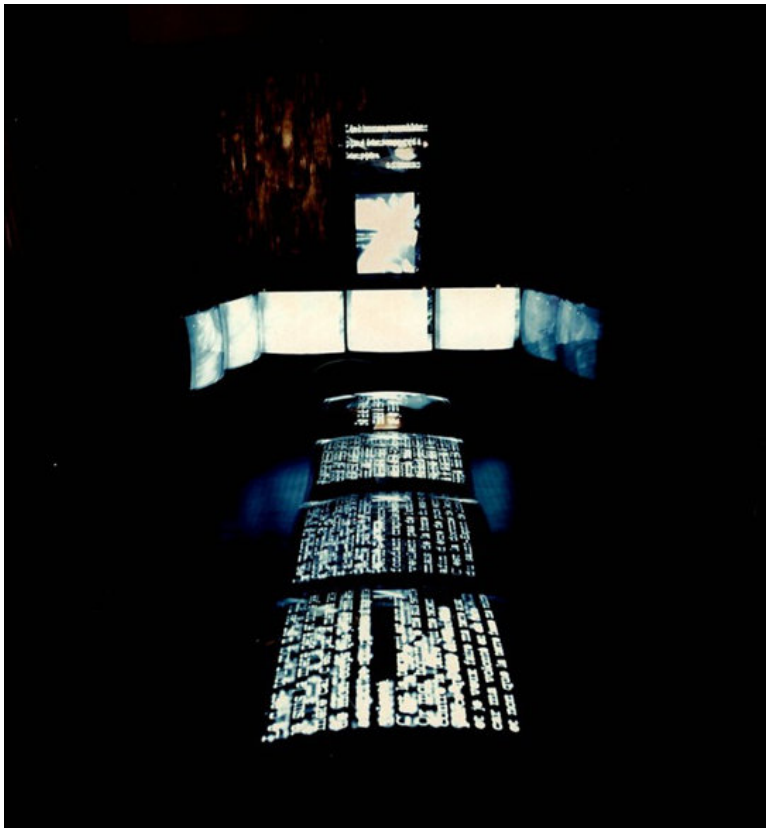
1. EDF : Public Electricity Power Agency

In 1992, the dream of being anchored in the historic centre of Clermont-Ferrand came true with the opening of the *Galerie de L'Art du Temps*. This was the result of a project that had been planned since 1990 to renovate the chapel of the former 17th-century Oratorian convent, not far from the cathedral, and turn into a permanent exhibition space. At the opening, two installations were shown, both dealing with the mediatization of images through television: *News 91* by French video star Catherine Ikam and Les Cires by Siro, a young artist from Clermont-Ferrand.

While VIDEOFORMES' sphere of action was expanding during these years, two events simultaneously testified to its rising influence outside the video scene, within which VIDEOFORMES was recognised as a major player. In 1992, the festival was chosen to represent French video at the ARCO contemporary art fair in Madrid. The stand was accompanied by a selection of award-winning videos from 1989 and brought together established and emerging artists, including *Nature artificielle* by Catherine Ikam and *Yonaguni Bridaine-Insight* by Jean-Michel Gautreau, which had been shown in a different version at the 1990 edition.

In France, it was the turn of Images en scène. This little-known but groundbreaking event was organised in June 1993 by the non-profit association Art3000 at the Palais de Tokyo and was the first museum exhibition in France devoted exclusively to video and film installations, most of them in France. Thirty works were shown for the occasion, four of which (highly praised by the press) were produced by VIDEOFORMES between 1991 and 1993 and were made by four artists highly supported by the festival: *Rêve (du) prisonnier* by Michel Coste (a former member of P.R.I.S.M.E.), *Vox populi* by Véronique Légendre, *Steppe* by Jean-Michel Gautreau and *TV Métamorphose* by Ghislaine Gohard.

Finally, it is worth returning to the festival format, which has often been criticised for squandering its potential with repetitive formulas, easy choices and spectacular bloat, rather than making the most of its unique condensed, feverish timeframe in a logic of creative laboratory research and collaboration with artists.



Jean-Michel Gautreau, Yoguni Bridaine Insight, 1990.



Inauguration of the *Galerie de l'Art du Temps* with the VIDEOFORMES team, 1992.

This virtuous attitude is illustrated by an example from the history of VIDEOFORMES. It is a collaboration with the pioneering video and visual artist Roland Baladi. Since 1982, Baladi has been working on a fictional series, a kind of experimental soap opera based on the adventures and heartbreak of a young couple (Michael and Jello, of whom Michael is an anxious painter), developing ironic reflections on art and its mediatization through television.

For the 1992 edition, Baladi chose the Atelier *Bain d'Huile* for his installation *L'épisode de Brooklyn,* produced by VIDEOFORMES, which served as the backdrop for the twenty-fifth episode of the series, entitled *Stand by an Overbooked Flight,* and represented the remains of the story told by the episode outside filming hours. The opening lines of Baladi's synopsis of the episode stated that Michael was hosted by his friends *Bain d'Huile* in a squat garage in Brooklyn, where he painted squalid images of poor Hertzians and projected them directly onto the screen with a projector. The installation showed a Cadillac parked in the garage. Inside the Cadillac was a camera framing a photograph of a screen that had been painted with a series of airbrushes to reproduce the 625 Hertzian scan lines of a television screen, including its reception interference. The photograph was then projected onto the wall in an enlarged format. *Stand by an Overbooked Flight* was screened at the 1993 edition, while the scanned screens were presented at the festival the following year at the *Galerie de L'Art du Temps* as part of an exhibition dedicated to the relationship between video and painting.

This is, in broad outline, a portrait of the exuberant and daring youth of VIDEOFORMES, a festival with a multifaceted biography, rich in anecdotes of historical significance that deserve to be described in more detail.

© Emma Canali, April 2025
- Turbulences Vidéo #127





Stand by on an Overbooked Flight, Roland Baladi, © Gabriel Soucheyre/VIDEOFORMES.1992




EXHIBITIONS



Trame en temps réel, Santiago Torres, Chapelle de l'ancien hôpital général © Photo: Gabriel Soucheyre / VIDEOFORMES 2025


TRAME EN
TEMPS RÉEL
SANTIAGO
TORRES

TRAME EN TEMPS RÉEL
SANTIAGO TORRES (VEN)

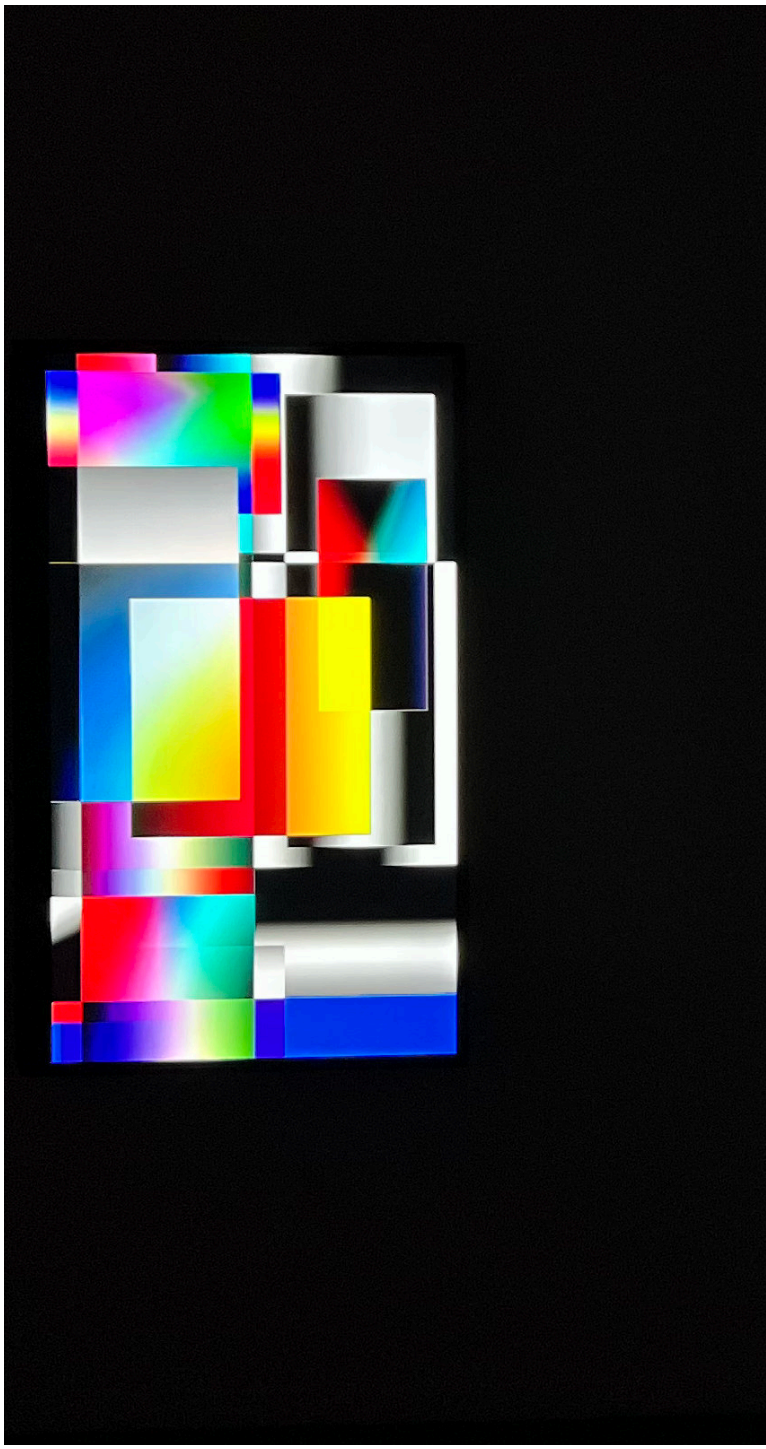
The *Trame en Temps Réel* series offers immersion in an abstract, kinetic universe, where the virtual reflects and redefines itself in an infinite loop. Each piece is built around an abstract three-dimensional object, covered with a perfect mirror texture. This reflective surface reflects not the image of real space, but that of its simulated virtual environment: a dynamic black-and-white screen, oscillating between static and movement, order and chaos.

This dialogue between the object and its virtual environment creates a profoundly cybernetic aesthetic, in which the notions of perception and feedback take on their full meaning. Through his interaction, the observer becomes an integral part of the system: his gestures and presence disrupt, alter and recompose the frame in real time. The painting thus transformed becomes a moving vector, tending towards infinity, where each moment reveals new visual and conceptual configurations.

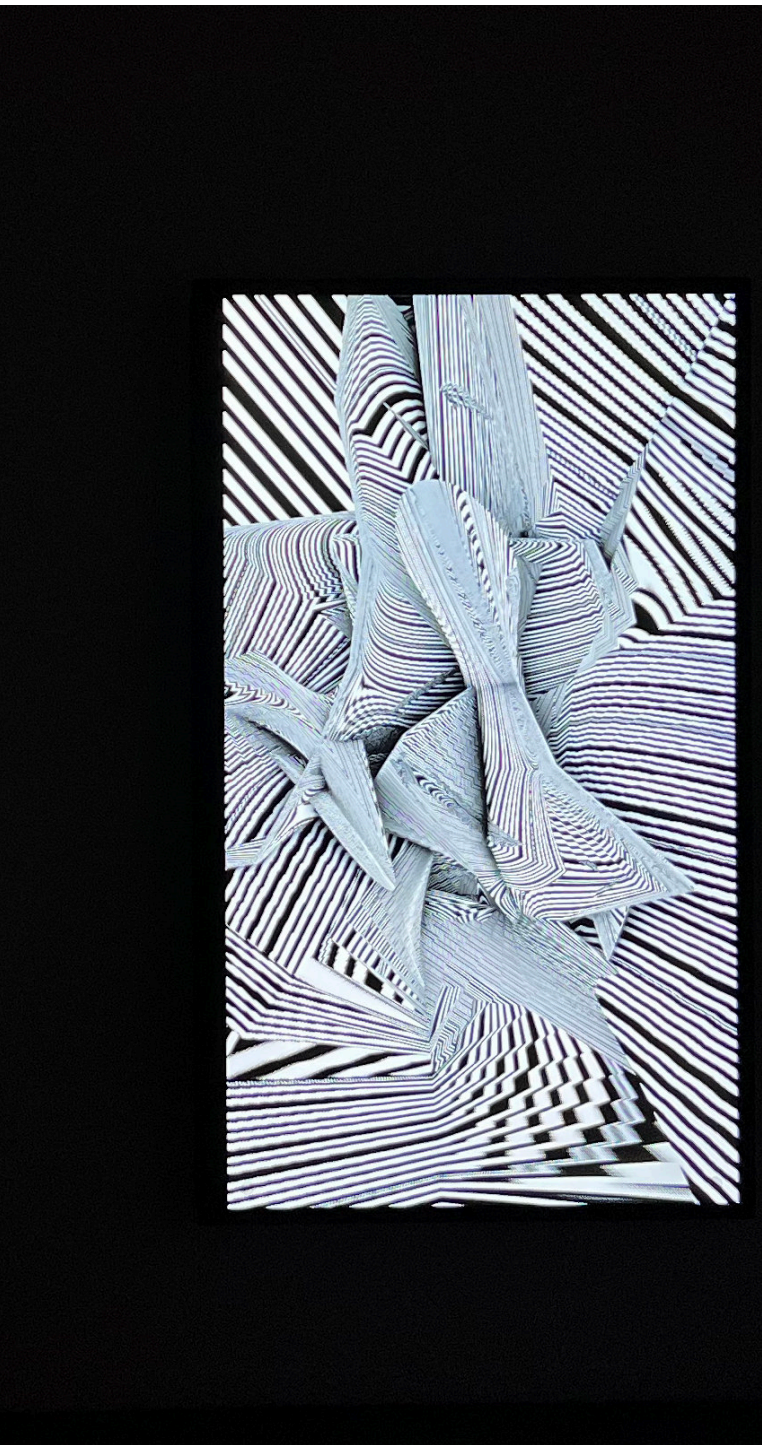
This work questions the limits between the real and the simulated, celebrating the heritage of kinetic and cybernetic art, while projecting its codes into a digital future. It invites the viewer to explore an endless space, where light, matter and movement come together to form a profoundly immersive and interactive experience.

Santiago Torres, *Trame en Temps Réel* 25F.
PC, touch screen, interactive 3D application, variable dimensions.

CHAPELLE DE L'ANCIEN HÔPITAL GÉNÉRAL
FROM MARCH 13 TO 30



Trame en temps réel, Santiago Torres, Chapelle de l'ancien hô



pital général © Photo: Gabriel Soucheyre / VIDEOFORMES 2025



Santiago Torres © Photo: Santiago Torres, all rights reserved

SANTIAGO TORRES

Born in Paris in 1986, Santiago Torres is a Venezuelan national. He lives and works in Paris.

Artist-Programmer, his research is based on an in-depth analysis of geometry and the interaction between the public and art, influenced by video games and kinetic and cybernetic art.

Torres creates interactive devices in which he leaves the viewer free to make aesthetic decisions through tactile geometric modules, with the viewer interacting with his or her own inspiration by transforming virtual volumes that levitate in space, generating impossible geometries. He belongs to the prestigious Galerie Denise René in Paris and has also exhibited in major shows in France, Belgium, Spain, Turkey, Tunisia, Germany, Switzerland, England and Venezuela...

website: https://www.instagram.com/santiago_apk/

Artist's video portrait: https://www.youtube.com/watch?v=UzYjs2Wdgc0

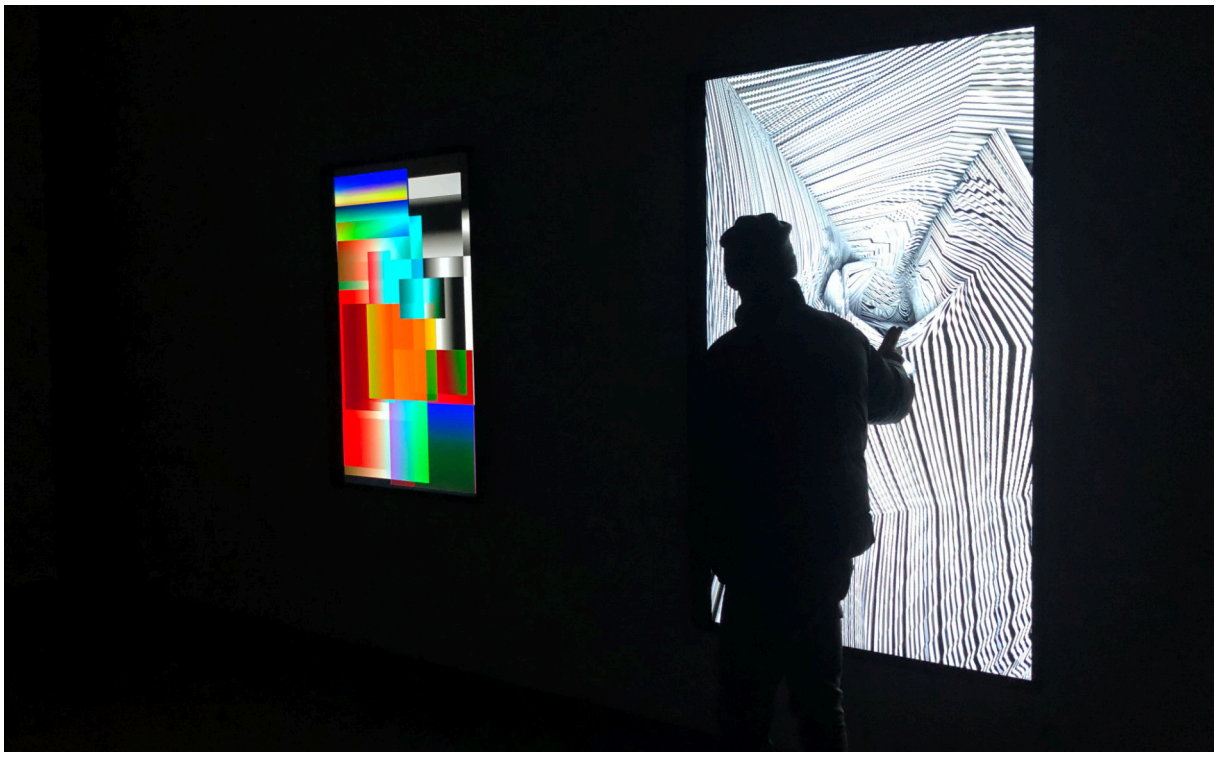
Artist portrait Turbulences Videos: https://videoformes.com/wp-content/uploads/2025/04/TV125.pdf

THE MIRROR AS A GATEWAY TO THE VIRTUAL

by Santiago Torres

In 2010, I embarked on a new ambitious project titled *Trame en Temps Réel*, which extended my artistic research initiated in my previous series, Composition Color. This work on color had allowed me to explore chromatic interactions, but I wanted to go further and address a key concept in contemporary art: the virtual.

This notion emerged from my in-depth research on kinetic and cybernetic art, influenced by major artists such as *Julio Le Parc, Nicolas Schöffer, Yaacov Agam, Gregorio Vardanega, Martha Boto, Horacio García Rossi,* and *Carlos Cruz-Diez*.



Trame en temps réel, Santiago Torres, Chapelle de l'ancien hôpital général © Photo: Gabriel Soucheyre / VIDEOFORMES 2025

The Mirror as a Gateway to the Virtual

During my investigations, I noticed that the mirror played a central role in the works of these artists, not only as a tool for reflection but also as a generator of virtual spaces:

● Julio Le Parc designed mirror-based artworks that fragment and reflect the surrounding space, creating immersive environments.

● Yaacov Agam, in his famous Salon Agam, used mirrors to incorporate space into his work, transforming the environment into an interactive and immersive experience.

● Nicolas Schöffer, a pioneer of cybernetic art, integrated stainless steel mirrors into his sculptures to capture and project light, transforming real space into a shifting dynamic.

● Martha Boto and Gregorio Vardanega used mirrored objects to distort light and generate vibrant spaces where light itself became material.

● Carlos Cruz-Diez played with chromatic interferences, often amplified by reflective devices.

The significance of the mirror became evident to me during a collaboration with Diego, a conceptual artist, who introduced me to a virtual space constructed around a mirror. The idea of the mirror as a central element of the virtual—both reflecting and transforming space—was a revelation. This realization led me to unify these inspirations into a methodical and scientific approach to integrating the virtual into my own artistic practice.

Fusion of Technology and Art: The Emergence of Virtual Frameworks

In *Trame en Temps Réel*, I used Blender, a 3D modeling platform, to generate parametric virtual objects. Blender allows for the integration of codes that automatically produce geometric volumes, which I then incorporated into an interactive space. The idea was to create an immersive visual framework, where a central mirror served as a focal point.

By integrating touchscreens and infrared systems, the audience could interact directly with the artwork, modifying shapes, colors, and structures in real time. Each interaction generated a new and unique composition, transforming the virtual space into a dynamic experience.

The geometric and abstract elements adhered to strict aesthetic principles—lines, colors, and proportions—while offering infinite variations through the viewer's intervention. This active interaction placed the spectator at the heart of the creative process, making them a co-creator of the artwork.

An Artwork in Service of the Present Moment

What has always fascinated me is how an artwork can capture the present moment. For me, art is not just about contemplating a finished piece but about experiencing a moment of interaction. Through this series, I wanted to go beyond mere reflection or contemplation and invite the audience to take action. The moment the spectator interacts with the artwork, it comes to life. This exchange is the very essence of *Trame en Temps Réel*. The artwork, in a state of perpetual evolution, only finds its definitive form in the instant the spectator intervenes.

At the time, this approach coincided with the rise of touchscreen technologies and social networks, particularly Facebook, which were transforming the way we communicate and interact. I was convinced that the future of art would be resolutely interactive, based on touchscreens and real-time exchanges. It was within this technological context that I conceived my works as dynamic "interfaces", where each interaction generated a new image or a new artwork.

The Reception of the Artwork: Between Innovation and Heritage

Between 2010 and 2011, I created the first version of *Trame en Temps Réel* using technologies such as DirectX 9, Visual Studio, and infrared touchscreens running on Windows XP. These works were exhibited in prestigious venues, including the Denise René Gallery, an iconic space for kinetic art. Denise René herself, along with Éléonore Schöffer, supported me in this project.

At the time, this experience was highly innovative, as few artworks integrated interactive technologies. Visitors to the gallery, accustomed to works by Elias Crespin, Julio Le Parc, or Carlos Cruz-Diez, discovered a new dimension where they could touch and modify the artwork in real time. This sharply contrasted with traditional practices, where interaction was often limited to optical or retinal perception.

From Kinetic Art to Generative Art

With *Trame en Temps Réel,* I sought to revitalize the legacy of kinetic and cybernetic art by using the tools of our time. Inspired by Nicolas Schöffer's Mirror Theory, I explored the relationships between the real and the virtual, while grounding my works in a contemporary aesthetic.

My work reflects a desire to go beyond the limitations of the 1960s-1970s, when kinetic art was often seen as an end in itself. For me, the goal was rather to create an open platform, where technology and human interaction could merge to generate infinitely renewable artworks.

A Vision Oriented Towards the Future: Art in the Service of Interaction

Today, more than ever, my artistic research focuses on generative processes and interactive art, two pillars that are redefining the way we conceive and perceive artworks. These concepts allow me to push the boundaries of creation, transforming each interaction into a unique and ephemeral moment.

The Incomplete Artwork: An Invitation to Participation

In my practice, each artwork is conceived as an open space, an unfinished entity waiting for the spectator's intervention to find its true meaning. It is only through this active participation that the artwork becomes complete.

This idea, which may seem paradoxical in the context of art often perceived as static or contemplative, places the spectator at the heart of the creative process. It is no longer just about looking or appreciating, but about acting, influencing, and transforming.

As an artist, my role is to design the tools and frameworks that facilitate these interactions. I create platforms where the spectator can appropriate, modify, and evolve the artwork. Through these interventions, I seek to capture the present moment—that precise instant when the audience becomes an integral part of the artwork, when art ceases to be a static object and transforms into a living experience.

Technology in the Service of Infinite Creation

Technological advancements play a central role in this approach. Thanks to them, it is now possible to reproduce moments of creation infinitely, offering a diversity of interactions and outcomes that were previously constrained by material limitations. Touchscreens, infrared sensors, generative algorithms, and augmented reality exponentially expand the possibilities of interaction. Each gesture, movement, or contact generates a unique response, a new artwork that could not exist without the spectator's intervention.

This ability to continuously renew the artistic experience is essential to my work. It reflects my conviction that art should not be confined to a final product, but should instead be an ever-evolving process, an endless exploration of possibilities.

An Approach Initiated in 2007: Between Tradition and Innovation

Since 2007, this vision of interactive and generative art has guided my entire practice. My project *Trame en Temps Réel* represents a key milestone in this journey. By exploring the potential of emerging technologies, I aimed to build a bridge between the tradition of kinetic art and contemporary tools. The legacy of pioneers such as Nicolas Schöffer, Julio Le Parc, and Yaacov Agam has deeply influenced me, but I sought to go even further by adapting their ideas to our time.

Unlike the works of the 1960s-1970s, which were often conceived as finished objects despite their interactive nature, my creations seek to fully harness the potential of today's technologies. With *Trame en Temps Réel*, I developed generative systems capable of producing an infinite number of variations in real time. These works are not just interactive in their design; they are fundamentally interactive in their essence, as they only truly exist in the moment of exchange with the audience.

The Role of the Artist as a Facilitator

In this new conception of art, the role of the artist changes. I no longer see myself solely as a creator, but also as a facilitator of experiences. My work consists of laying the foundations, creating open structures where spectators can express themselves. In this sense, each viewer becomes an artist in their own right, a co-creator.

This approach democratizes art while raising fundamental questions about ownership, identity, and the longevity of artworks. Who truly owns a work that is in constant transformation? How does this shift affect our perception of artistic authorship? These are the challenges that interactive and generative art introduce into the contemporary artistic discourse.

Experience at the Heart of Art

Above all, what matters to me is the experience. For me, art does not reside in the object itself, but in what happens the moment the spectator interacts with the work. It is a meeting point, an ephemeral yet intense relationship, where each gesture, each action, can radically transform the piece.

It is this fluidity, this ability to capture the present moment, that gives my work its power and relevance. In a world where everything is in constant flux, I seek to create living artworks, where change is not an accident but an integral part of the creative process.

An Endless Exploration

Today, I continue to explore new frontiers in generative and interactive art. The possibilities offered by artificial intelligence, immersive environments, and virtual reality open up fascinating perspectives. These technologies allow us to imagine even more dynamic works, where interaction becomes total, where the spectator is fully immersed in a universe they can shape as they wish.

But beyond the tools, it is my vision of art that remains at the core of my approach—an art that is not limited to an object or an aesthetic, but that lives through exchange, action, and interaction. An art that, thanks to technology, can continue to evolve and surprise, while always remaining deeply human.

Thus, *Trame en Temps Réel* is not just a series or a stage in my work; it is a philosophy, a way of approaching artistic creation in a world in constant transformation. It illustrates my commitment to pushing the limits of what art can be, and to continuously exploring the infinite possibilities of the dialogue between humans, technology, and the artwork.

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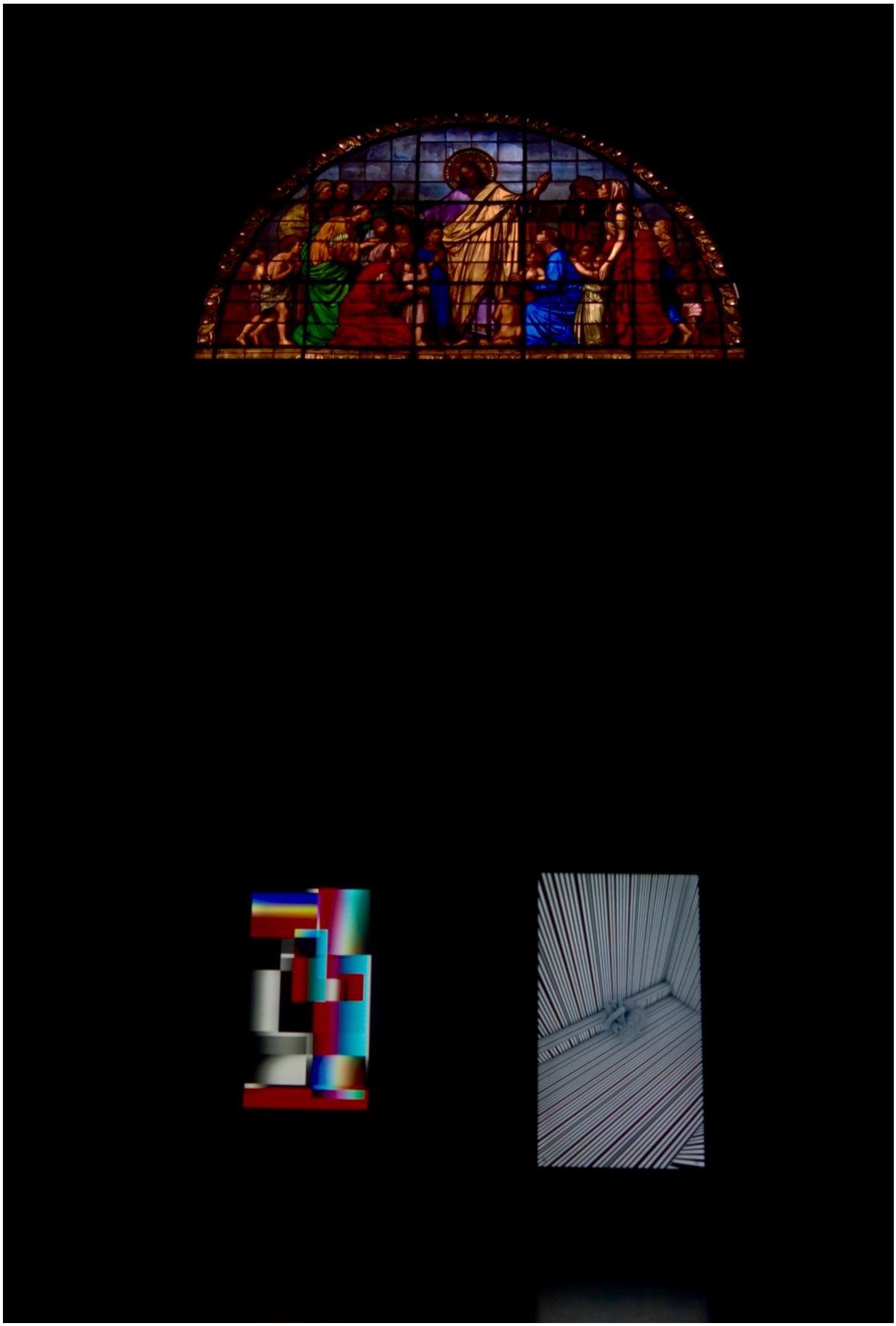

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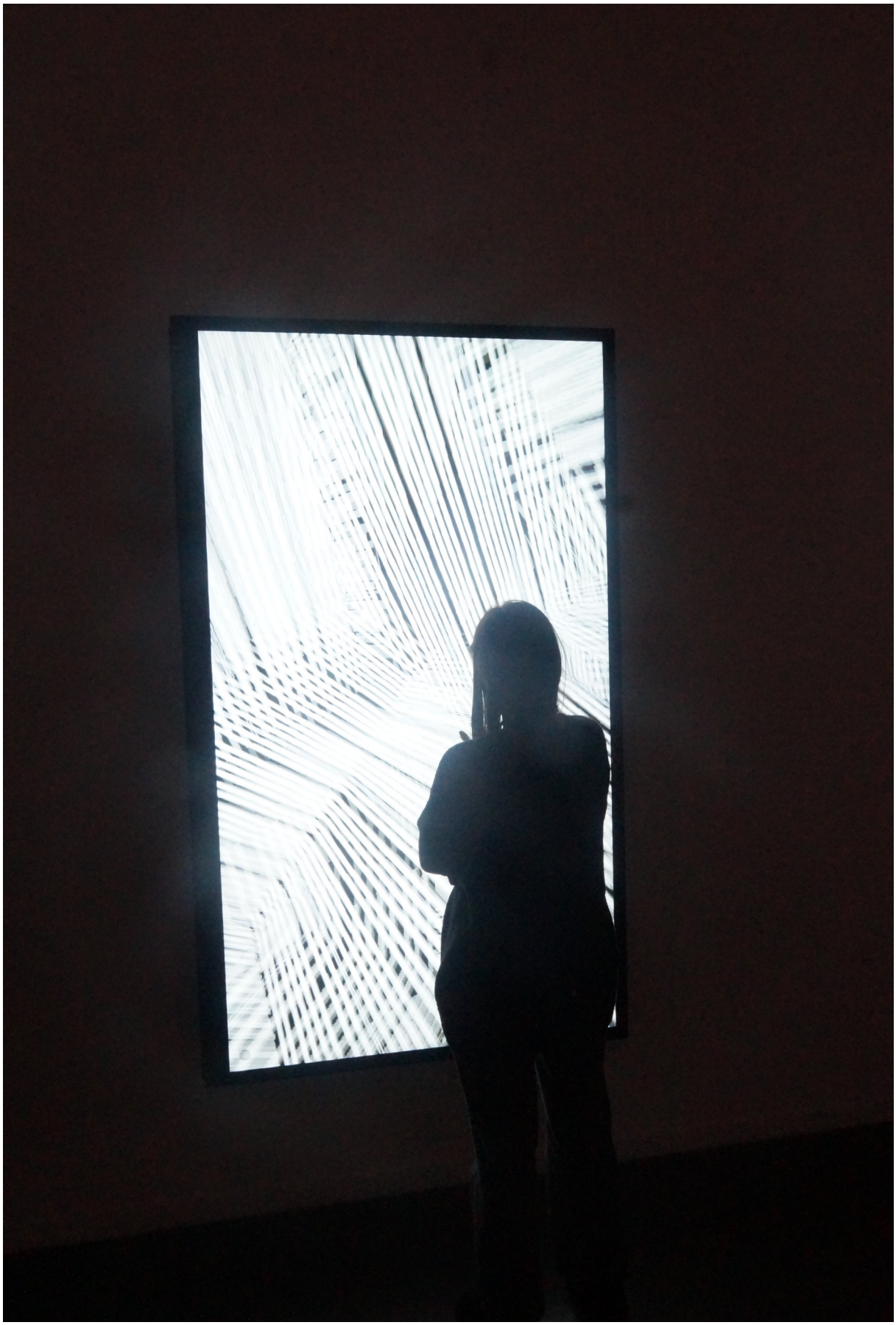

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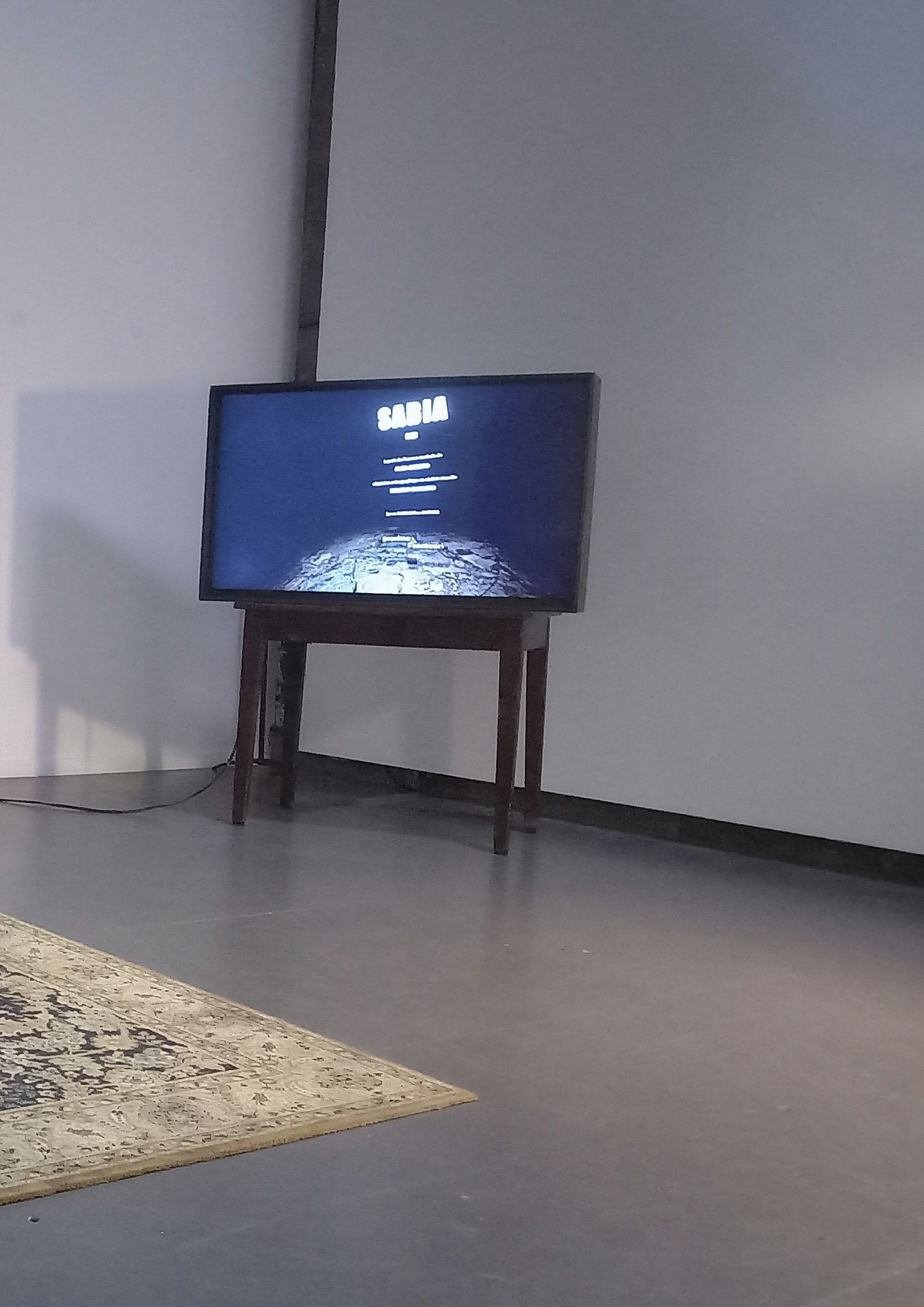
SABIA-VR
VINCENT CICILIATO



Sabia-VR, Vincent Ciciliato, Chapelle de l'ancien hôpital général © Photo Vincent Ciciliato / VIDEOFORMES 2025


SABIA

SABIA-VR
VINCENT CICILIATO & JUAN ARROYO (FRA)

SABIA-VR is a scenographic VR adaptation of the eponymous piece by composer Juan Arroyo. *Sabia* ("wise" in Spanish) is a non-°©-liturgical Requiem for Nature questioning the conflicting relationship between Humans and Nature. The visual adaptation takes the form of a simulated audiovisual space. The instrumentalists being placed at different points in a space mixing post-°©-industrial decor and natural gigantism, the spectator can move freely by modifying their listening point, and consequently their apprehension of the spatialized musical composition.

TTranslated from French by Kevin Metz, April 2025

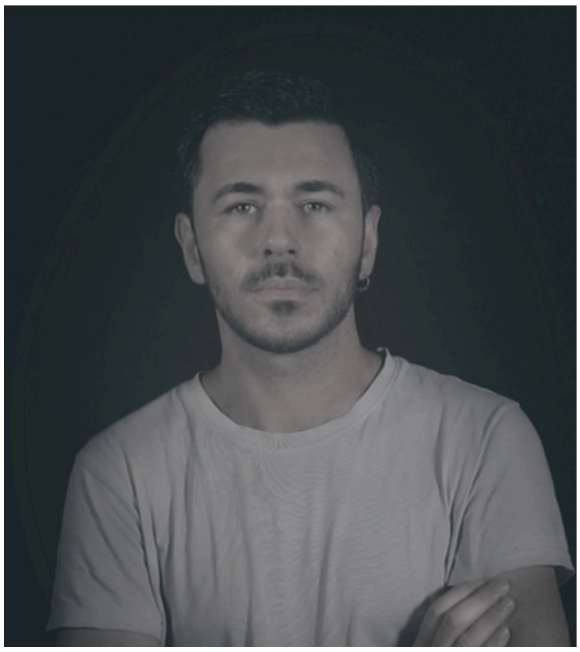
SABIA-VR
Juan Arroyo , Vincent Ciciliato
musical composition: Juan Arroyo
VR production and scenography: Vincent Ciciliato
Cast: Flute: Sylvain Millepied / Saxophone: Marie-Bernadette Charrier / Piano: Hilomi Sakaguchi / Percussion: Benoît Poly / Electronics: Christophe HAVEL
Audio recordings: Studios Radio France
3D topographic plans: Marion ROCHE & Benjamin PETI
Locations: Thiers
Green screen shots of artists: Théâtre Quatre Saisons, Gradignan
Partners: Ville de Thiers (camera) / Creux de l'Enfer (logistical support) / Radio France / ECLLA Laboratoire / Centre national de la musique / Sacem / L'Autre musique / Les Limbes / VIDEOFORMES / Anaïs met den Ancxt

With the support of Région Auvergne-Rhône-Alpes - fond SCAN

CHAPELLE DE L'ANCIEN HÔPITAL GÉNÉRAL FROM MARCH 13 TO 30



Sabia-VR, Vincent Ciciliato, Chapelle de l'ancien hôpital g



Vincent Ciciliato © Photo: Vincent Ciciliato, all rights reserved

VINCENT CICILIATO

Vincent Ciciliato is an artist working in the field of technological arts. His work focuses on the creation of fictional and allegorical spaces, creating a tension between scenic components and physicality. The simplicity of the gestures, actions and locations used in her creations, as well as the almost systematic use of the fixed shot - which brings the images produced closer to pictorial or photographic permanence - are all pretexts for questioning the nature and instability of the contemporary body and its figuration through the exploration of certain of its plastic leitmotivs: gestural looping, fragmentation, hybridizations, micro-temporalities. Her productions invest various forms of digital creation, such as installation, interactivity, virtual reality space simulation, artificial intelligence and sound creation, while currently opening up to more traditional fields such as drawing and the practice of miniature painting. This has been achieved through his recent exploration of a variety of materials from the folklore of his native southern Italy - religious waxworks, ex-voto and votive images, miniature settings and scenes - exploring both their plastic and conceptual roots. Alongside his creative activities, he is also a teacher-researcher at the Université Jean Monnet in Saint-Étienne and a member of the ECLLA laboratory. Between 2010 and 2012, he was a student at Le Fresnoy - Studio national des arts.

website: https://www.vincentciciliato.net/

Artist's video portrait: https://www.youtube.com/watch?v=2EYBPmmuPq4



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© Sabia-VR, Vincent Ciciliato

SABIA-VR

by Vincent Ciciliato

SABIA-VR is a VR scenographic adaptation of the eponymous piece by composer Juan Arroyo. *Sabia* ("wise" in Spanish) is a non-liturgical Requiem for Nature, questioning the conflictual relationship between Man and Nature.

The visual adaptation takes the form of a simulated audiovisual space. With the instrumentalists positioned at different points in a space combining a post-industrial setting and natural gigantism, the spectator can move around freely, modifying his or her auditory experience, and consequently his or her approach to the spatialized musical composition.

Musical Intentions:

Sabia, ("wise" in Spanish) is a non-liturgical Requiem for Nature. Lasting approximately 30 minutes, this work is the result of a reflection on the state of the planet at a time when the hand of man seems to have changed almost everything permanently.

Consisting of six parts - Prologue, Burning Earth, Breathless Water, Sandy Air, Shoreless Fire and Epilogue - *SABIA* starts with the four elements of classical theory, and twists them to reflect the current situation. Each part is composed in the manner of a concertino, written for each instrument in the ensemble. Earth is associated with percussion, water with the piano, air with the flute, and fire with the saxophone. Like *Lux Æternam*, but with a syncretic perspective, the final movement alludes to the continuation of life without man.

This declaration of faith in nature with a mixed composition may come as a surprise at first, but it also reveals the need to transcend the limits of the energy production model: the writing of this piece does not rely on the use of conventional electronic means other than on a portable, self-contained device designed by the composer. This device, worn by each musician on their back, allows, among other things, the broadcasting of sound from the musicians' location, and aims to give a tangible role back to the performer.

Finally, strongly linked to Latin American culture, *SABIA* also echoes the ritual practices of Andean cultures. Years spent in Europe have given Juan Arroyo a fresh perspective on Latin America, and on the popular and pagan traditions it celebrates. For the most part the result of cross-fertilization with other world cultures, these traditions led him to question their potential in the development of new works resulting from their interaction with Western tradition.

Visual Adaptation - VR Environment:

The scenography and visual development of the *SABIA-VR* project is led by artist Vincent CICILIATO. Drawing on the themes from the original musical project, its visual adaptation is intended as a theatrical allegory of the conflicting relationship between humans - as an invasive technological species, but also, in this case, a reliquary - and non-humans, or more generally, Nature.

The project takes the form of a simulated three-dimensional audiovisual environment. The instrumentalists, filmed beforehand, are positioned at different points on a very large limestone - or concrete - floor. As each instrument is placed within a virtualized sound system, their overall presence in the scenic environment responds to a dynamic spatialization of sound. The spectator/listener, equipped with a virtual reality headset, can move freely around the lower part of the stage, consequently modifying where he or she listens to the musical composition. By moving closer to or further away from the instrumentalists, he or she simultaneously modifies the overall mix of the musical work.

As in Juan ARROYO's initial proposal, the sound component dedicated to electronics is transmitted through several percussion membranes. Moreover, the freedom provided by the creation of a simulated environment allows for an open arrangement of these audio transmission sources. Drum membranes have given way to skin percussion. The latter are resized to larger scales and float alongside the instrumentalists.

The stage is framed by largely disused buildings from the industrial era, located in the Vallée des Usines (Factory Valley) in the town of Thiers (in this case, derived from topographical scans). As in the original site, the desired effect is that of embedding architectural structures within a dominant natural environment. Rapidly, against the backdrop of industrial wastelands - evocative of an industrial and post-industrial civilization potentially in the state of an archaeological relic - the natural space asserts its presence with force. The embedding effect already present in the Vallée des Usines and in the sites in Thiers is reinforced by an increase in the height of the mountain and plant structures. The viewer/listener's only visual horizon is the receding top of the vegetation dissipating into the heights of an extremely dark sky.

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TTranslated from French by Kevin Metz, April 2025
- Turbulences Vidéo #127



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Sabia-VR, Vincent Ciciliato, Chapelle de l'ancien hôpital général © Photo: Gabriel Soucheyre / VIDEOFORMES 2025



Le puits, Agnès Guillaume, Chapelle de l'ancien hôpital général © Photo: Gabriel Soucheyre / VIDEOFORMES 2025



LE PUITS

AGNÈS GUILLAUME

LE PUITS
AGNÈS GUILLAUME (BEL)

A place of mystery and legend, the well has always preserved what has been entrusted to it. What if buried memories were to emerge from this still water, like so many unpredictable reflections of our memory? Agnès Guillaume's *Le Puits* reinvents this space as a threshold towards ourselves, an opening where our history resurfaces, fragmented, like constantly reconfiguring flashes.

At the bottom of this well, the water vibrates, becomes turbid and metamorphoses into images and sounds. Light waves meet fragments of bodies, a child's feet move underwater, a face floats, fragile. The images and sounds pass by and merge into a series of sensitive reminiscences, imprecise snatches rising in waves only to disappear again, like the foam of an uncertain memory.

Leaning over the coping then becomes an intimate gesture of confrontation: the memory is not exposed, but hidden at the bottom, inviting each spectator to approach and let themselves drift to the whim of their own emotions.

***Le Puits,* 2025: full HD, color, stereo sound, running time 5'35**
Team: Héloïse Roueau, Guillaume Faure, Alice Orpheus.

CHAPELLE DE L'ANCIEN HÔPITAL GÉNÉRAL
FROM MARCH 13 TO 30



Le puits, Agnès Guillaume, Chapelle de l'ancien hôpital gé



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Agnès Guillaume © Photo: Agès Guillaume, all rights reserved

AGNÈS GUILLAUME

Agnès Guillaume was born in Leuven in 1962. She works between Brussels and Paris.

Trained as a musician, she turned to video art in 2010. Since then, her practice has expanded to include mixed media on paper embroidery and sculpture. Mirrors of the intimate, Agnès Guillaume's videos poetically reflect self-awareness, suggesting the coexistence of a multiple intimate reality which the viewer is led to re-recognize. They are often designed to be exhibited as sculptures. In opposition to any certainty or and single-mindedness, they invite an open, critical and personal gaze.

Prints on paper taken from certain videos and reworked in mixed media, more than a trace of the video, durably materialize the sensation that never ceases to fade in the moving image. Agnès Guillaume also makes embroideries based on her own drawings. Small, intimate formats, as well as a major series of large male nudes. Her work is enjoying growing international success and is included in public and private collections.

Website: https://agnesguillaume.com/

Artist's video portrait: https://www.youtube.com/watch?v=OiJouZYGLWg

Artist portrait Turbulences Videos: https://videoformes.com/wp-content/uploads/2025/04/TV101.pdf

LE PUITS

by Agnès Guillaume

Places of mystery, wells preserve and hide in their damp, cold depths what was once entrusted to them. What would they have to say if we plunged into their depths?

I imagined the video installation *Le Puits* as a mental, interior, symbolic space, a well over which the visitor, in a reflexive position, leans to draw on the water of his memory and perceive his own reflection there. I see water here as a metaphor for memory, always in motion, always changing and elusive.

Images of water vibrate, blur and metamorphose. Swells and currents, grasses, suspended sand, sparkles and foam are crossed by flashes; a child's feet, a face, aquatic beings float, sometimes fragile, sometimes disquieting. Here, water plays a dual role, acting as both mirror and veil.

Water has always fascinated me. I see it as sculptural and liquid, unfathomable or massive, dark and transparent. I've been watching and filming it for years, and for *Le Puits*, I used images shot here and there and others filmed expressly for that purpose.

In post-production, Héloïse Rouault and I edited the images as if they were material to be sculpted, working on the superimposition of shots and the dissimilarity of textures. In color grading, Guillaume Faure and I worked on variations in opacity. As a result, there is no linear narrative, and the viewer is plunged into a flow of images that defies temporal reference points. I also chose the tondo shape because when you think of a well, you think of it as round, of course. But also because the round shape makes you lose all spatial reference points: images, like memories, come from all sides and encourage you to move around the edge of the well.

For the soundtrack, specially created with Alice Orpheus, I chose to envelop the spectator in a singular acoustic landscape, where each sound resonates like a suspended echo between past and present, inside and outside. Far from the familiar sounds of everyday life, this composition evokes a liquid matter, both fluid and moving.

These different aesthetic choices are guided by the idea of different memory and emotional strata from which memories emerge unpredictably.

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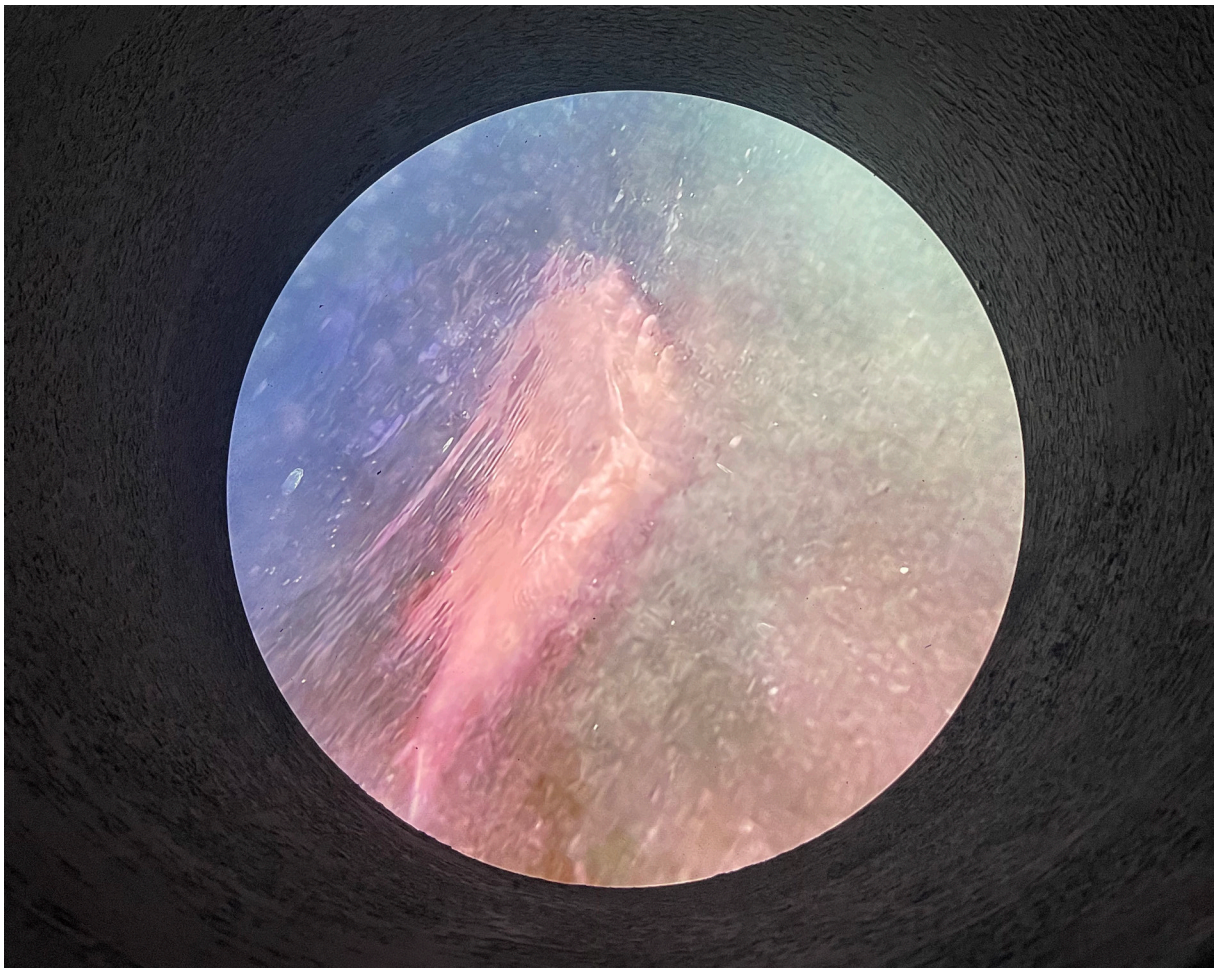

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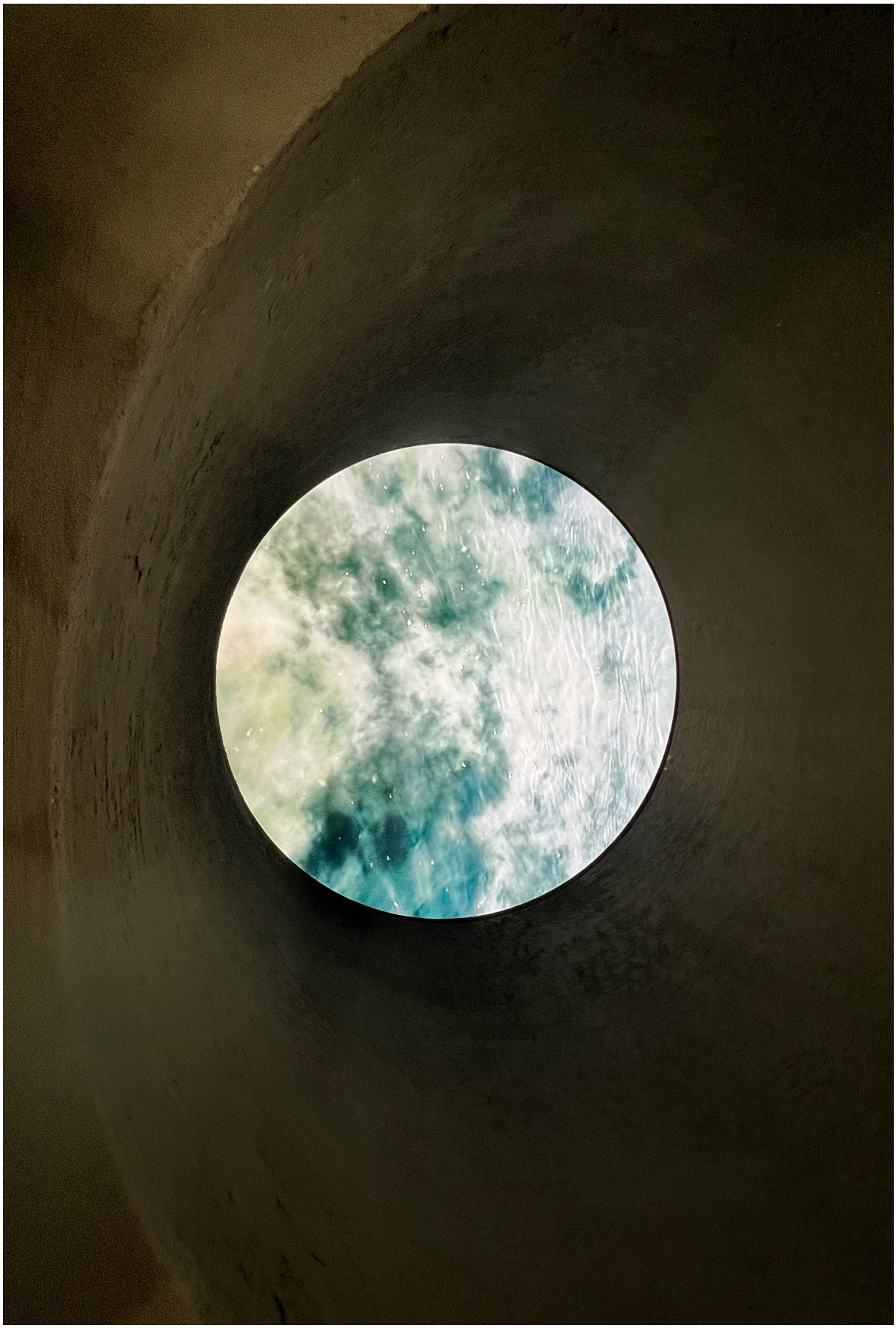

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Goldberg Variations, vue laterale Amina Blackberry, Ismaël Joffroy Chandoutis, Chapelle de l'Oratoire © Photo: Bérengère Gimenez / VIDEOFORMES 2025

GOLDBERG VARIATIONS
ISMAËL JOFFROY CHANDOUTIS (FRA)

Mindscape Simulator explores the mental universe of Joshua Ryne Goldberg, considered the greatest troll in internet history. From 2006 to 2015, this young man created and simultaneously manipulated dozens of antagonistic online identities, from the jihadist "Australi Witness" to the neo-Nazi "European88" to the feminist "Tanya Cohen." His arrest by the FBI in September 2015 for inciting terrorism revealed the unprecedented scale of his manipulations.

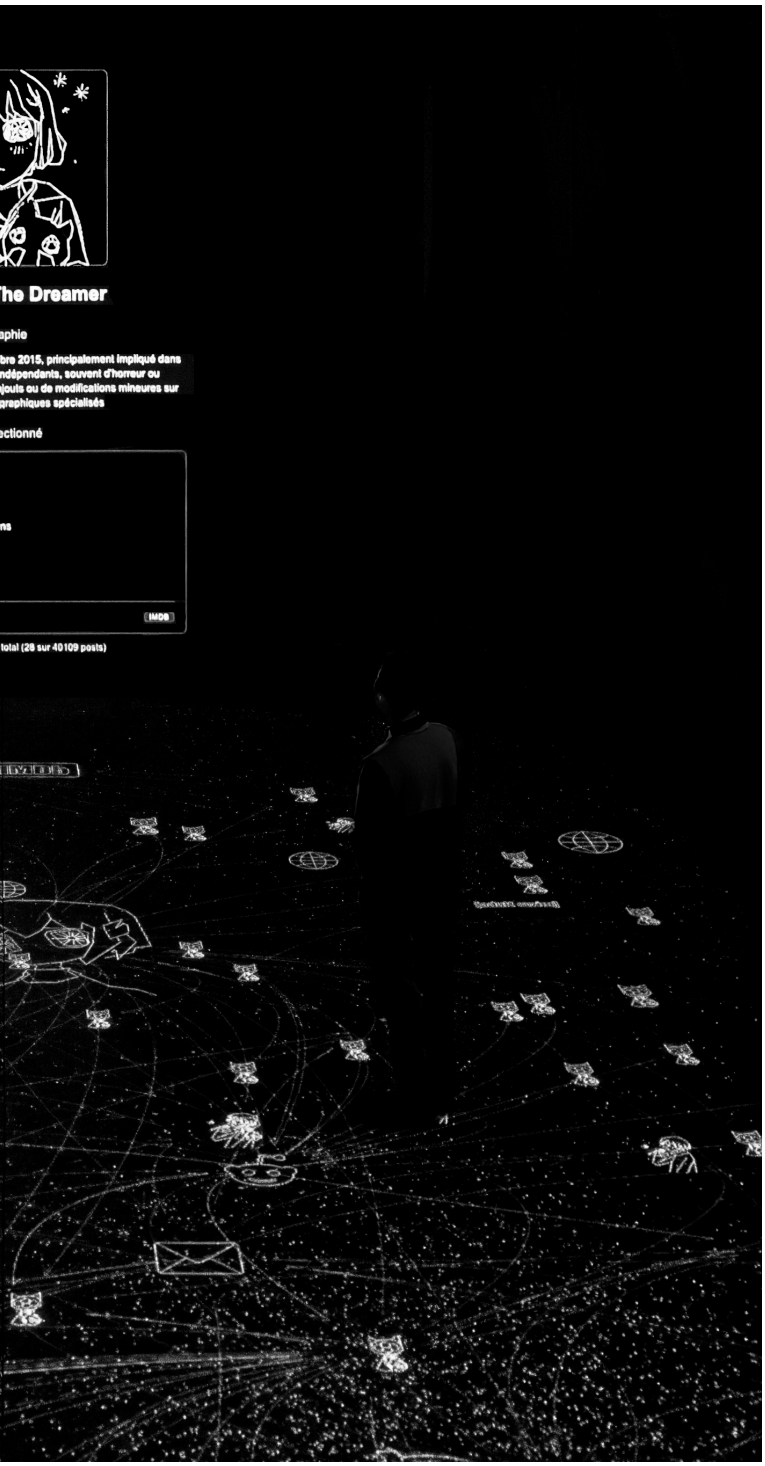
Diagnosed with autism spectrum disorder, Goldberg described himself as a "character factory" devoid of personal identity, evolving in a solipsistic state where he constantly questioned reality. Correspondence initiated with him in August 2023 and continued through interviews after his release from prison in April 2024 enriches this installation.

Immersive installation - Interactive data visualization and sound device 2024
2025 / Production VIDEOFORMES

ORATORY CHAPEL
FROM MARCH 13 TO 30



Goldberg Variations, Ismaël Joffroy Chandoutis, Chapelle de l'O



Oratoire © Photo: Gabriel Soucheyre / VIDEOFORMES 2025



Ismaël Joffroy Chandoutis © Photo: Ismaël Joffroy Chandoutis, all rights reserved

ISMAËL JOFFROY CHANDOUTIS

Ismaël Joffroy Chandoutis is a French artist renowned for his work on cinema, contemporary art, and post-photography. Using a range of digital tools, the artist creates works in a documentary style with hybrid forms (video, installation, live performance. ..). His works explore the themes of digital identity, memory, and more generally, the transformations brought about by technologies in the post-truth era. They question the invisible and the unspeakable, the process of producing "reality," and the interstices between the real and the virtual.

By using gaming technologies such as Unreal or Deepfake (generative artificial intelligence), Ismaël Joffroy Chandoutis contributes to questioning the limits of post-internet documentary cinema and the trend of media convergence. These artistic gameplays are all areas of expression for the profound subjects that shock our society. His methodology leads him to consider technology as a continuous process of research and experimentation that is part of his work. In *Swatted* (2018, VIDEOFORMES 2019 Award), the artist hacks images that he creates and captures in real-time while playing a video game. By modifying the graphic rendering, he removes textures from certain areas to obtain a wireframe aesthetic, which he then uses to stage stories of online players.

Website: https://www.instagram.com/ismael_jchandoutis/

Artist's video portrait: https://www.youtube.com/watch?v=VggZPrenrDQ

Artist portrait Turbulences Videos: https://videoformes.com/wp-content/uploads/2025/01/VFcalameo-TV126-1.pdf

JOSHUA RYNE GOLDBERG: MINDSCAPE SIMULATOR

by Ismaël Joffroy Chandoutis

Mindscape Simulator maps the network of multiple identities created by Joshua Ryne Goldberg between 2006 and 2015.

This installation gives form to the activity of the person considered the greatest troll in internet history, who from the age of 11 until his arrest by the FBI at 20, simultaneously manipulated dozens of antagonistic online personalities.

The Goldberg Case

In September 2015, Joshua Goldberg was arrested for inciting terrorism after attempting to orchestrate an attack under the identity "Australi Witness," a fake jihadist he had created. The investigation revealed that he simultaneously operated as a neo-Nazi propagandist ("Michael Slay"), radical feminist ("Tanya Cohen"), film critic, and many other identities. This unprecedented case of identity manipulation led to a sentence of ten years in federal prison.

Beyond the news story, a more nuanced portrait emerges: that of a young man diagnosed with autism spectrum disorder, intellectually precocious and deeply immersed in geek culture. Goldberg described himself as a "character factory" devoid of real identity, evolving in a solipsistic state where he constantly questioned reality, wondering if he lived in a simulation.

Spending more than twenty hours a day online, his laptop had become an extension of his body, his only connection to the outside world. In real life, he almost never left his room, limiting his interactions to family members and animals, for which he nurtured a deep affection.

The Installation

The visualization is based on an archive of 40,000 posts collected by a team of ten people over two years before they were erased from digital platforms. This colossal work, assisted by artificial intelligence for both archiving and the development of the interactive system, is complemented by correspondence initiated with Goldberg in August 2023 and continued after his release in April 2024 through interviews conducted in Florida during summer 2024.

Floor Immersive Projection

An interactive data map where visitors explore the constellation formed by thousands of posts and their connections. The visual universe is distinguished by a radical minimalist style. Its graphic structure is based on monochrome wireframe lines (black and white), evoking animated sketches devoid of textures or complex effects. The schematic characters reinforce this deliberate abstraction, creating a contrast with the complexity of the manipulations represented.
Fluid lines connect different types of nodes, forming complex narrative structures:

- The personas created by Goldberg (neo-Nazis, jihadists, feminists, critics...)
- The platforms used (Twitter, Reddit, 4chan, The Daily Stormer...)
- The targeted people (journalists, activists, political figures)
- The investigators who worked on his case
- The influence relationships and manipulation strategies

By touching these luminous nodes, visitors trigger the detailed display of information on the vertical panel.

Wall Projection

A vertical screen displays detailed data of the points activated in the floor visualization: post content, minimalist faces representing each persona, fictional biographies created by Goldberg, and media impacts of his actions.

Sound Device

Goldberg's voice resonates in the space through his recent confessions, offering his perspective with hindsight, ten years after the facts. These unprecedented testimonies contextualize the network visualized on the floor.

Artistic Approach

The work is situated in an intermediate space, oscillating between documentation of a digital news story and reflection on the fluidity of online identities. The data visualization is not only informative but sensitive, creating tension between the exploratory aspect of the interactive experience and the gravity of the manipulations represented.

Interaction with this mass of data becomes an experience of vertigo – visitors generally explore only about 1% of all the data, reflecting the impossibility of fully grasping the extent of manipulations orchestrated by Goldberg.

Even faced with all the puzzle pieces assembled in the space, the mystery remains complete. This inability to fully understand Goldberg's mind then becomes a meditation on otherness and our relationship to neurodivergence.

As Goldberg himself wrote: "On the Internet, nobody knows you're a dog. Sometimes you can have the disturbing feeling that everyone online is just you and a single troll with five million different personalities."

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Goldberg Variations, Ismaël Joffroy Chandoutis, Chapelle de l'O



Oratoire © Photo: Gabriel Soucheyre / VIDEOFORMES 2025

LOVEBIRDS GARDEN

SCOTT HESSELS





Lovebirds Garden, Scott Hessels, Jardin du Muséum Henri-Lecoq © Photo: Vincent Tiphine / VIDEOFORMES 2025

LOVEBIRDS GARDEN
SCOTT HESSELS (USA)

Lovebirds Garden is an interactive garden of natural music. Using their phones, visitors can search and select a bird and its song from 200 original paintings and field recordings that best expresses their love for someone afar.

The song can be heard on one of 50 speakers distributed through the garden and the visitor receives a digital memento of the artwork, song, and their loved-one's name for sharing. A gesture of love to someone not near, the birdsongs are like 'blowing a kiss' or sending a valentine.

Over the exhibition, the garden fills with a choir of birdsongs from around the world, each one representing someone who is distant but loved and in our hearts.

Design: Scott Hessels for VIDEOFORMES 2025
Web application programming: MetaObjects
Original paintings by Li Changan

JARDIN DU MUÉSUM HENRI-LECOQ
DU 13 AU 30 MARS



Lovebirds Garden, Scott Hessels ©



Scott Hessels, all rights reserved



Scott Hessels © Photo: all rights reserved

SCOTT HESSELS

Scott Hessels (directeur artistique) et son studio de design FugitiveColor créent des œuvres d'art public qui utilisent la technologie pour enrichir la participation sociale, en s'appuyant sur des cadres qui impliquent une collaboration interactive et des espaces immersifs. Développés entre Hong Kong, les Etats-Unis et le Portugal, ses projets explorent divers supports, notamment l'image en mouvement, la visualisation de données, la sculpture cinétique et l'installation *in situ*.

Ses œuvres ont été présentées à l'international dans le cadre d'expositions mettant à l'honneur aussi bien la technologie que les beaux-arts. Parmi ses distinctions, on compte notamment des brevets pour ses technologies complexes, des mentions dans des ouvrages et des revues sur l'art des nouveaux médias, ainsi qu'une visibilité dans les médias de la culture populaire.

Website : https://scotthessels.com/

Artist's video portrait: https://www.youtube.com/watch?v=VggZPrenrDQcom/watch?v=OiJouZYGLWg

Artist portrait Turbulences Videos: https://videoformes.com/wp-content/uploads/2025/04/TV109.pdf

LOVEBIRDS GARDEN

by Scott Hessels

Lovebirds Garden is a way to express love...and only love. Hessels' project demonstrates using emerging technologies for inclusive public works.

The artwork is thoughtfully created to invite, connect, and engage everyone in a shared community experience that is open and safe to all.

The artwork doesn't just filter angry rhetoric but renders it powerless, building a positive event that is 'hate-proof'.

Memorial Birdsongs is customized to each host garden with a new name and new focus in every city. In Hong Kong, the garden was a way to memorialize those that we've lost; in France, the artwork is a way to express thoughts of love for someone not near, but in our minds and hearts. The background programming code remains the core artwork, but one that changes with each version and location.

Lovebirds Garden seems very natural—an artwork made of birds, songs, ink-and-watercolor paintings, and gardens—but is really a complex mix of technologies including web application programming, site-specific directional audio, and social media integration. The nearly 200 bird paintings by Chinese technical painter Li Changan bring centuries-old traditional crafts into today's new technologies. Field research recordings in natural nesting grounds around the world introduce science into an urban garden through interactive tools. Together, these pieces come together at Jardin du Muséum d'histoire naturelle Henri Lecoq for an experience that is still simple and intuitive— children to the elderly can quickly understand the concept and steps.

Additionally, this project extends safe, welcoming inclusion into the digital sphere. The artwork finds a unique way to communicate our feelings to someone we hold dear. We're sharing an original, beautiful painting and song ; a gentle disruption of our social media feeds by removing lens-based reality (and vanity) from our scrolling. The memento causes a simple, organic expression of love to rise above the visual noise.

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Lovebirds Garden, Scott Hessels, Jardin du Muséum Henri-Lecoq © Photo :Gabriel Soucheyre / VIDEOFORMES 2025



Lovebirds Garden, Scott Hessels, Jardin du Muséum Henri-Lecoq ©



Photo :Vincent Tiphine / VIDEOFORMES 2025



Foundation, Nicolas Tourte, Salle Gilbert-Gaillard © Photo : Manon Derobert */ VIDEOFORMES 2025*

FOUNDATION

NICOLAS TOURTE



FOUNDATION
NICOLAS TOURTE (FRA)

A fallen advertising sign, melting like snow in the sun, designed with the idea of contemplating disaster.

Design: Nicolas Tourte
Sound: Rodolphe Collange
Co-production: Échangeur 22 / Pont du Gard/ Groupe A Coopérative culturelle / Pictanovo/ VIDEOFORMES / Menuiserie Moine.

SALLE GILBERT-GAILLARD
FROM MARCH 13 TO 30



Foundation, Nicolas Tourte, Salle Gilbert-Gaillard



Nicolas Tourte © Photo: Nicolas Tourte, all rights reserved



© Photo: Vincent Tiphine / VIDEOFORMES 2025

NICOLAS TOURTE

Nicolas Tourte was born in Charleville-Mézières, he lives in Lille and works everywhere.

Associated artist _ Group A Cultural cooperative

After studying at the ESAD in Valenciennes, he focused on the notion of cycle and maintains a strong link

with architecture. The life sciences guide him in his research, he questions with humor and derision the place of man in the universe. In the digital age he oscillates between zero and one.

In this in-between, this interstice, he rejoices in his inventive finds.

Website : https://www.nicolastourte.net/

Video portrait of the artist: https://www.youtube.com/watch?v=DYpv8i_FK8A

FOUNDATION

By Nicolas Tourte

Ice is no longer eternal. The ice of mountain glaciers all over the world is disappearing visibly, just like that of ice floes.

On the one hand, scientists are alarmed by the melting of the ice and warn of the harmful consequences that will come very quickly, on the other, governments and companies are opening new exploitation routes, new trade routes through the ice floes, and the North Pole is once again the subject of high-tension geostrategic issues.

While we see a world disappearing, the melting of the ice is not without deleterious effects on ecosystems, we are already rushing to conquer its ruins...

We also know the preponderant role that ice floes play on climate balances, in particular on ocean circulation. The reduction of its vast icy tongues will undoubtedly bring its share of disasters that will be added to those in progress..

Everything happens as if our societies, launched into a frantic race for profits and abundance for a few and exploitation and servitude for a large majority, had, probably unconsciously, decided on their ends, their erasures, their disappearances. Thus the *foundations* on which they rest seem to disintegrate. They melt like snow in the sun.

I also think of Isaac Asimov's science fiction novel: *FOUNDATION*. I can't help but hope that a science, like that of psychohistory, which predicted in the work the fall of the Empire with 25 million inhabited worlds, and which could reduce by its predictions the long period of barbarism that would inevitably follow, estimated at 30,000 years to only 1000 years, by grouping together all the knowledge and knowledge of humanity, could get us out of the impasse in which we are locked.

This is a childhood dream, it goes without saying. I enjoy here confronting his reveries with the harshness of a reality where the representations of the disaster in progress would be advertising, as if they were trying to sell us at the same time a dream world and its brutal end. I imagine the context of this work as if it were installed in a cave, or a cavern. As if she were referring to the staging of Plato's allegory of the cave. How to base an epistemological reflection on the origins of knowledge and how to make the most of it - that of a humanity freed from its Hybris.

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Foundation, Nicolas Tourte, Salle Gilbert-Gaillard © Photo: Vincent Tiphine / VIDEOFORMES 2025



The Water Ritual, Rishi's Upanayanam, Salle Gilbert-Gaillard © Photo: Gabriel Soucheyre / VIDEOFORMES 2025

THE WATER RITUAL, RISHI'S UPANAYANAM

VÉRONIQUE RIZZO

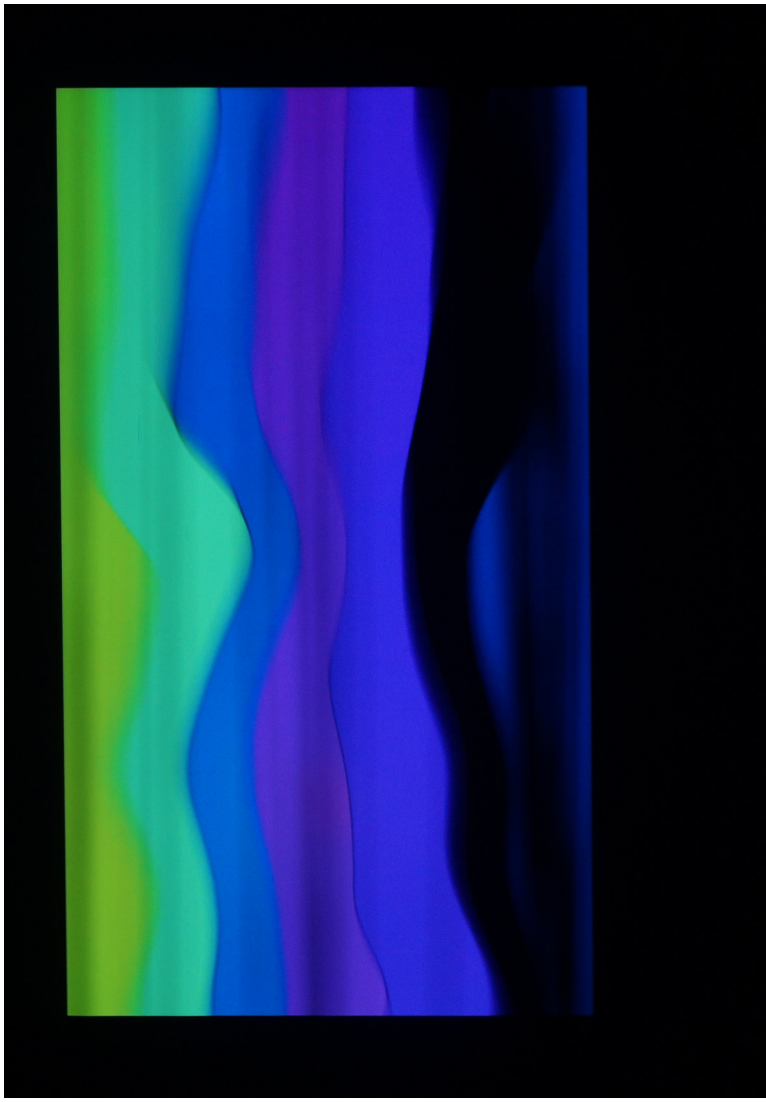


THE WATER RITUAL, RISHI'S UPANAYANAM
VÉRONIQUE RIZZO (FRA)

Bengali's impressions, one night in a village on the banks of the river Ganga. The women are busy with the rite of passage of a young boy. In the background of the village of Bhadreswar, the cosmic river flows through the village in small reservoirs. The sacred water collected in the copper jars will be used for the water blessing ritual, tomorrow. Surrounded by the forest, by the fireflies and the dancing light of the moon, the women light the fire to summon the invisible worlds.

The Water Ritual, Rishi's Upanayanam
Véronique Rizzo - FRA
Video installation, single screen, sound - 2023

SALLE GILBERT-GAILLARD
FROM MARCH 13 TO 30



The Water Ritual, Rishi's Upanayanam, Salle Gilbert-Gail



lard © Photo: Gabriel Soucheyre / VIDEOFORMES 2025



Véronique Rizzo © Photo : Véronique Rizzo, all rights reserved

VÉRONIQUE RIZZO

Véronique Rizzo lives and works in Marseille. She has been exhibiting in France and abroad since 1997.

Véronique Rizzo's practice follows the original path, of a pictoriality that explores as much the narratives and territories of the object "painting", as those of the experimental video movie. The instability of her motives blows up the obvious aims of the styles, assuming their dialectical contradictions. Her reflexive approach on history of forms makes them vibrate in the hope of an utopian romantic projection, which would be a radical return to sensation. The hybridity of his work is based on the unanticipated coexistences of abstractions, traces of multiple shocks of images, as well as hermetic fictions.

Her work focuses on the representation of hallucinatory and ambiguous spaces that act, as revealing of a psycho-sensory relation of consciousness to spatiality, and to image as environmental space. The color, diluted in the echoes of the sound, spreads its materiality and the movement of the forms immerses the spectator in a salutary hypnosis.

Website: https://www.documentsdartistes.org/artistes/rizzo/repro.html/

Artist's video portrait: https://www.youtube.com/watch?v=0IhOwBN9Yo0

Artist portrait Turbulences Videos: https://videoformes.com/wp-content/uploads/2025/04/Tv_92-copie.pdf

THE WATER RITUAL, RISHI'S UPANAYANAM

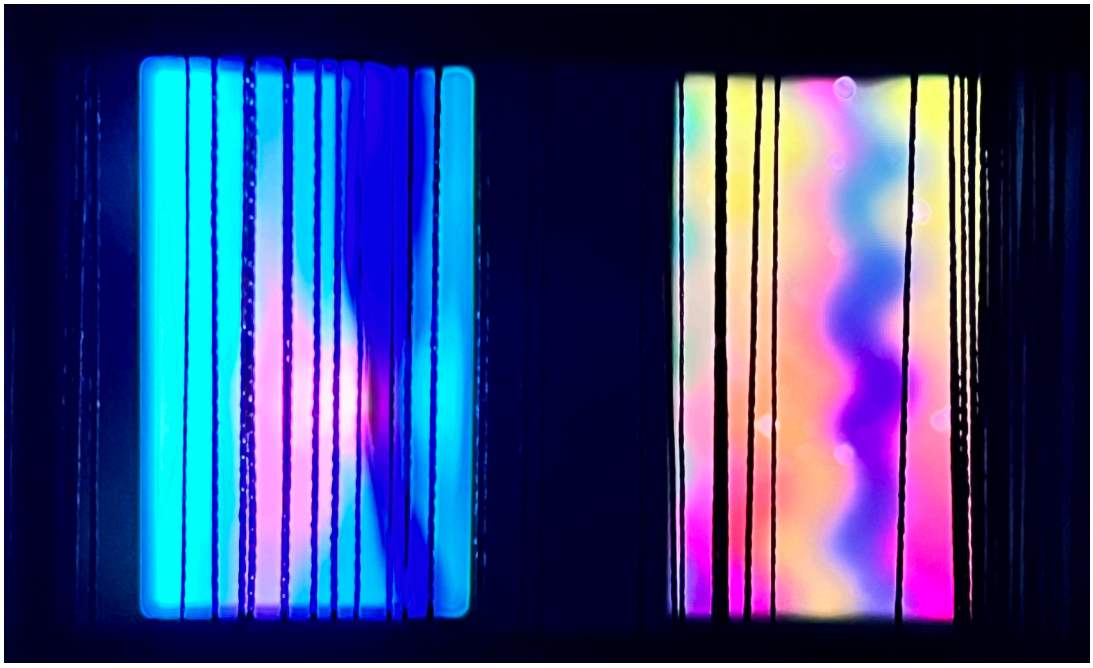
by Véronique Rizzo

Bengali's impressions, a night on the banks of the river Ganga. In the background of the village of Bhadreswar, the cosmic river flows and seeps into the village and the forest in small trickles.

Tomorrow will be the ceremony's upanayanam for young Rishi. He will grieve for his childhood for enter in a new phase of life. He will receive the pilgrim's staff and the prince's robe. The community accompanies and surrounds him in this symbolic passage.



The Water Ritual, Rishi's Upanayanam, Véronique Rizzo, Salle Gilbert-Gaillard © Photo: Gabriel Soucheyre / VIDEOFORMES 2025



The Water Ritual, Rishi's Upanayanam, Véronique Rizzo, Salle Gilbert-Gaillard © Photo: Gabriel Soucheyre / VIDEOFORMES 2025

The night before, I filmed the women collecting the sacred water in copper jars. The fire is lit to summon the elements and receive their blessings. Like asparas of water, earth, air and fire, their songs mingle softly with the sounds of the forest and the resonating conch shell.

The scene reminded me of a tale described in mystical Hindu poems. It surprised and delighted me so much that I wanted to pay tribute to it.

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The Water Ritual, Rishi's Upanayanam, Salle Gilbert-Ga



aillard © Photo: Vincent Tiphine / VIDEOFORMES 2025



Lemna, Mathilde Reynaud, Salle Gilbert-Gaillard © Photo : Gabriel Soucheyre / VIDEOFORMES



LEMNA

MATHILDE REYNAUD

LEMNA
MATHILDE REYNAUD (FRA)

In a realm of suspension, two naturalists women observe the plant world in the digital age. Their story hearkens back to that of the spirit of 19th-century English and American female botanists. They carry the legacy of these emancipated women, both past and future.

Their dialogues, born from the study of plants, intertwine with the technical language of 3D software; they reveal a shared sensitivity between these scientific and digital practices, marked by the spirit of feminist empowerment.

As Matilda 1 and Matilda 2 converse, a green fluidity seeps into their thoughts. Guided into the depths of the marshlands by synthetic images, they merge their bodies into a strange, luminous environment.

Le Fresnoy - Studio national des arts contemporains, in coproduction with Le SCAN, with the support of the Auvergne Rhône Alpes region
Director: Mathilde Reynaud
Assistant director: Alice Rogeaux
Performance: Charline Dally, Diane Cescutti
Voice, translation, dialogues: Coby Rae Crosby
Cinematography: Juliette Barrat
Camera assistant: Léo Brezot
Chief electrician: Lou Gallay
Electricity: Marius Hellot
Chief grip: Ode Gonzalez Garcia
Assistant stagehand: Coline Le Bacon
Set designer: Nastasia Misiek
Interns: Antoine Staszewski, Laetitia Barraud-Battistini
Visual artist: Simon Déliot
Costume designer: Zoé Dumond
Assistant stage managers: Agathe Dupont, Emma Fournier
Sound engineer: Déborah Drelon
Image editing: Noé Grenier
Sound effects: Benjamin Poilane
Sound design: Tristan Soreau
Sound editing: Benjamin Poilane, Tristan Soreau
Mixing: Tom Nollet
Calibration, kinescoping: Aurore Toulon
Special effects: Mathilde Reynaud, Thomas Léon
Artistic accompaniment: Basma al-Sharif

SALLE GILBERT-GAILLARD
FROM MARCH 13 TO 30



Lemna, Mathilde Reynaud, Salle Gilbert-Gaillard ©



Photo: Gabriel Soucheyre / VIDEOFORMES 2025



Mathilde Reynaud © Photo: Mathilde Reynaud, all rights reserved

MATHILDE REYNAUD

Mathilde Reynaud, born in 1994, lives and works in Lyon (Rhône, France).

Her research focuses on 3D computer-generated imagery and related media, such as video games, augmented reality, and video. As a woman, she approaches these digital techniques as a form of empowerment.

Her work explores how we can forge connections with the environments emerging from various virtual media and the ecosystems they enable us to engage with.

Through these mediums, she seeks to create dialogues between the possible worlds that coexist between the real and the virtual, particularly through the development of narratives, fabulations, and alternative forms of science fiction that connect with the living, otherness, and the everyday aspects of our present.

Website : https://mathildereynaud.com/

Video portrait of the artist: https://www.youtube.com/watch?v=lhXlwSaAiao

LEMNA

by Mathilde Reynaud

Lemna is an experimental short film that brings together scientific observation and 3D modeling practices in a movement that weaves nature, ecosystems, feminism, and otherness into a poetic connivance. It explores the nature of computer-generated imagery by establishing a dialogue between the observational practice of naturalists and contemporary 3D modeling. In a suspended atmosphere, two naturalists observe the plant world in the digital age. They hint at the story of 19th-century English and American botanists who redefined the observation of living beings through both a scientific and poetic approach. They carry the legacy of these emancipated women, both those from the past and those yet to come.

The film features two actresses named Matilda, referencing the Matilda effect, the phenomenon of women's invisibility in science. Their journey gradually immerses them in a swamp landscape, an ecosystem that embodies the transition between different environments, with which they eventually merge.

As they observe and interact with the plants, a transformation takes place, suggesting a more intimate and symbiotic relationship with living beings. By developing an approach that embraces otherness, these women have cultivated a vision that allows living beings to no longer be merely the backdrop of our existence. They have sought ways to exist alongside and coexist with these forms of life. More than that, it becomes possible to « enter into a relationship with them, as they share with us a common time and territory—a shared life »[1] (« d'entrer en relation with eux, en tant qu'ils partagent with nous un temps et un territoire communs — une vie commune »).

The film illustrates this openness to otherness, this ability to observe and understand life differently. It is an approach that, through a fine understanding of otherness, allows one to project oneself into the perspective of these life forms and perceive their environment through their point of view. In this context, the humid and dark swamp environment, for instance, becomes particularly enticing for them.

Their explorations are reflected in the evolution of the film's lighting: it begins bright and clear, then shifts to a golden hour as they delve deeper into the plant structures, and finally to a blue hour as they adopt the point of view of the ferns and choose to immerse themselves in this aquatic ecosystem. The actresses' bodies also become blurred during the final dialogue, to accompany their transformation and merging with the surrounding vegetation.

Their dialogues, born from the study of plants, blend with a technical language of 3D modeling, thus creating a shared sensitivity between these scientific and digital practices, under the sign of feminist empowerment.

The final image of the film symbolizes the contamination of the human body by ferns. 3D computer-generated imagery allows for the suggestion of forms in transformation, in constant mutation: regeneration, branching developments, and potential hybridizations. This evokes a metamorphosis of the human into other potential beings, in a world where humanity and nature redefine each other together.

The title, *Lemna*, refers to duckweed, which becomes a central symbol, linking the story of a group, the transmission of experience, and sisterhood between women.

Echoing an imaginary that calls women throughout scientific, naturalist, and digital history (where their positions remain precarious), is also « giving visibility to this lineage of women, contributing to enabling women today to more readily embrace this practice and this relationship to living beings »2 (« donner la visibilité à cette lignée de femmes, c'est contribuer à activer la possibilité pour les femmes aujourd'hui de s'emparer plus volontiers de cette pratique et de ce rapport au vivant »).

By harmonizing the perspectives of naturalists and those of digital creation through a non-anthropocentric vision, *Lemna* redefines the imaginaries associated with nature and technology.

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- Turbulences Vidéo #127



Lemna, Mathilde Reynaud © Photo: Mathilde Reynaud, all rights reserved

1, 2. Estelle Zhong Mengual, *Apprendre à voir : le point de vue du vivant, (Learning to See: The Living Perspective)*, Actes Sud Editions, Arles, France, June 2021.



Lemna, Mathilde Reynaud,



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La Salamandra, François Vogel, Salle Gilbert-Gaillard © Photo: Vincent Tiphine / VIDEOFORMES 2025


LA SALAMANDRA
FRANÇOIS
VÓGEL

LA SALAMANDRA
FRANÇOIS VOGEL (FRA)

La Salamandra, the title of an album by the Catalan duo "L'Arannà", is inspired by the poems of Mercè Rodoreda, which form the very foundation of this artistic project. Here is an excerpt from one of these poems:

> And so, I reached a strange place:
> Full of colors that were not colors,
> A fire different from fire, an illusion.
> I saw things I had seen before,
> But from such a different place.

The poems were transformed into music and songs by the two composers, Lara and Anna, who make up the duo *L'Arannà*. The artist François Vogel enhanced these musical creations by bringing them to life in a series of captivating videos. These videos reveal a strange and dreamlike universe where the singers appear in altered and distorted worlds:

A sea transforms into a waterfall (La meva Cristina);
A piano stretches under the musicians' fingers (Jardí Vora el Mar);
Their bodies multiply and distort in the darkness (Flor Negra);
A witch is consumed by tentacle-like hands (La Salamandra);
Flowers glide gently over their eyes (Flor Vergonya).

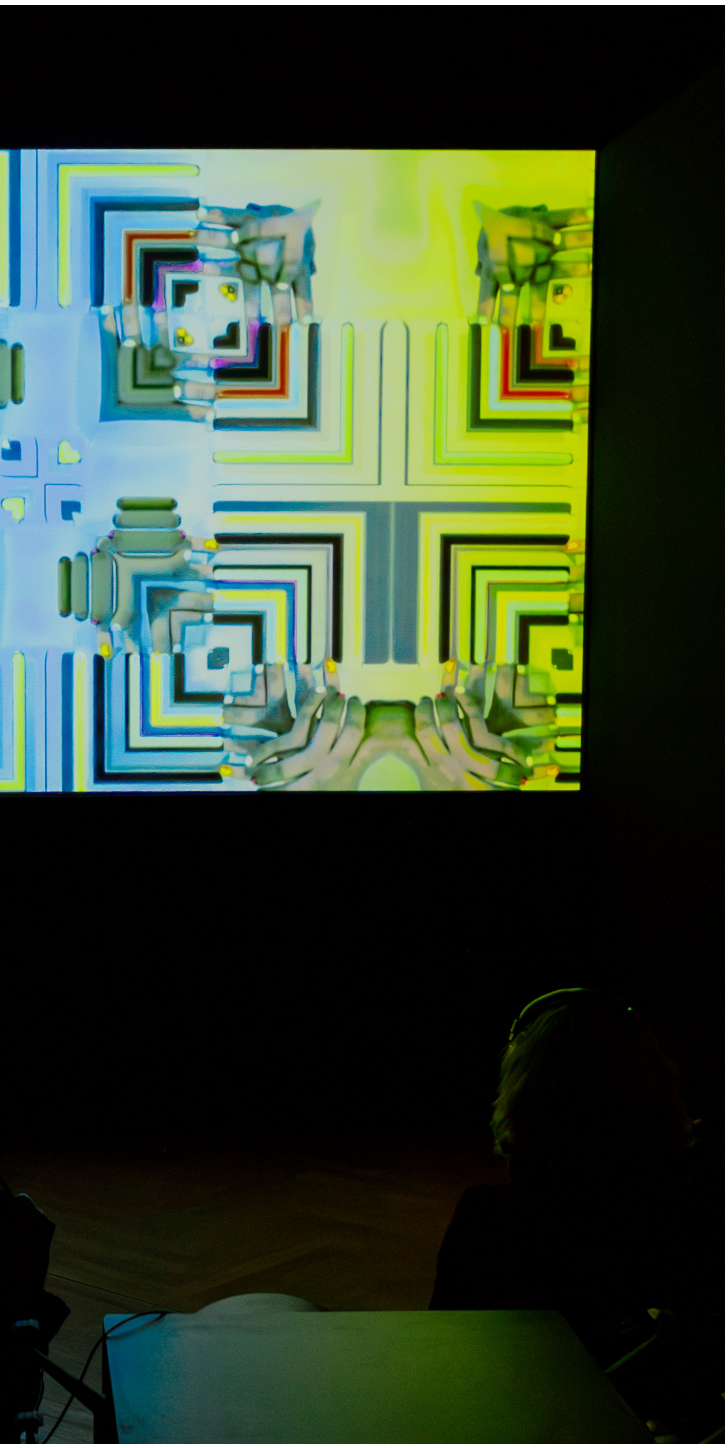
This series of videos immerses us in a visual and auditory universe that is both poetic and evocative, where each image invites reflection on beauty, strangeness, and imagination.

Music video set - 2024

SALLE GILBERT-GAILLARD
FROM MARCH 13 TO 30



La Salamandra, François Vogel, Salle Gilbert-Gaill



ard © Photo: Vincent Tiphine / VIDEOFORMES 2025



François Vogel © Photo: François Vogel, all rights reserved

FRANÇOIS VOGEL

François Vogel began his studies in the sciences before shifting his focus to art, driven by his passion for drawing and photography. He continued his education at the *French school of Arts Décoratifs*, graduating from the video art department in 1992.

In the early 1990s, he collaborated on visual effects for films. Gaining international recognition, he was sought after as a director by numerous production companies in the United States, thanks to his talent for crafting poetic worlds and inventing innovative visual effects techniques.

In parallel, he developed an eclectic artistic practice in the field of visual arts, which he showcased at various international festivals. His works, including photographs, experimental films, and interactive installations, have been exhibited and presented in cultural institutions in France and abroad. They are also part of the collections of national museums and private collections, such as the Centre des Arts d'Enghien-les-Bains, the Musée des Beaux-Arts et d'Archéologie Joseph Déchelette, the Villa Balthazar in Valence, Yuki Terrace in Sapporo, and Soho House in Los Angeles.

His artistic work explores notions of spatial and spatiotemporal distortion by combining bold optical captures with digital tools, resulting in surrealist creations. His empirical approach playfully and poetically examines the connections between individuals, their environment, and the passage of time.

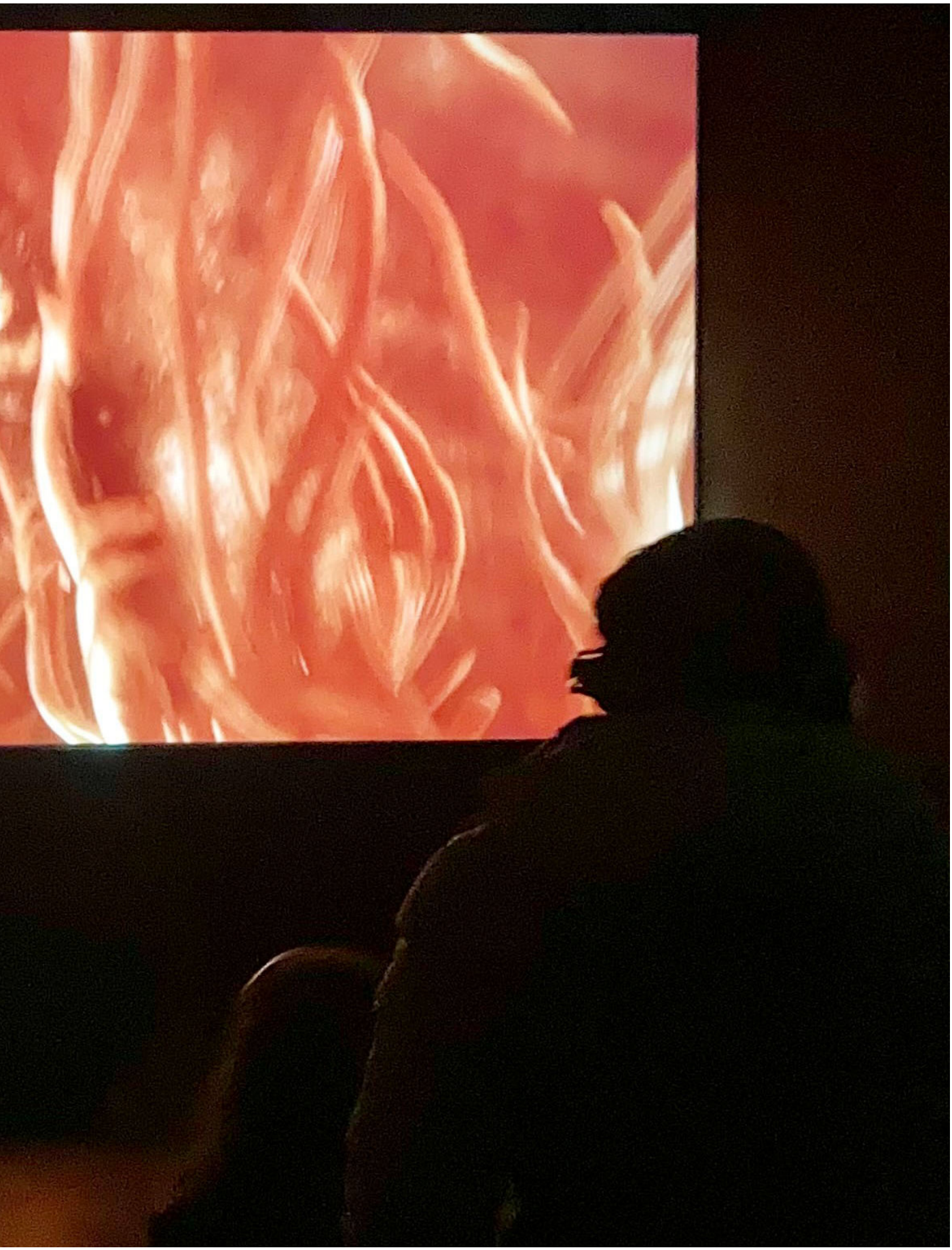
Website : https://francoisvogel.com/fr

Artist's video portrait: https://www.youtube.com/watch?v=8aeBK3m7PGM

Artist portrait Turbulences Videos: https://videoformes.com/wp-content/uploads/2025/04/TV124.pdf



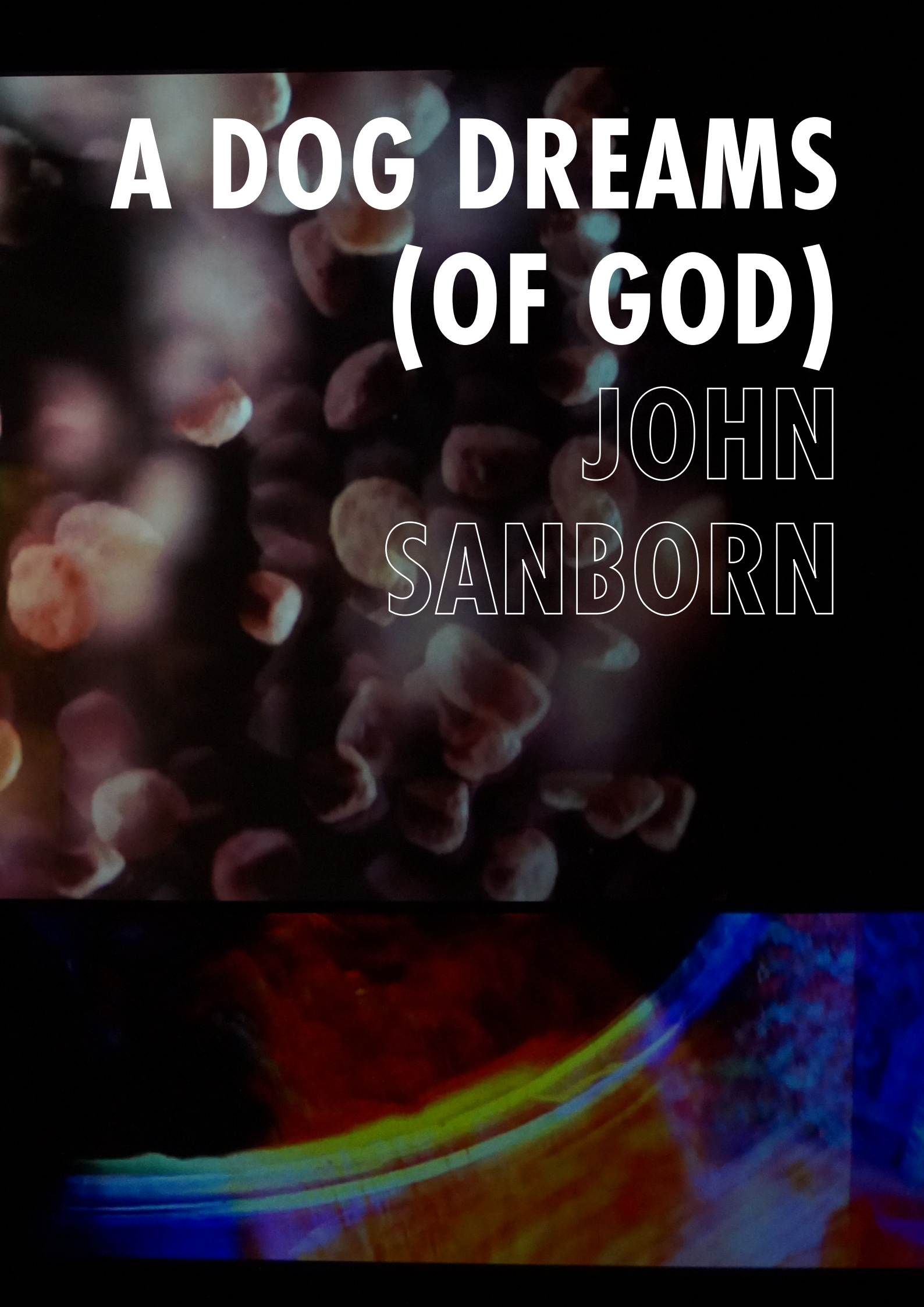
La Salamandra, François Vogel, Salle Gilbert-Gaillard © Phot



o: François Vogel, all rights reserved / VIDEOFORMES 2025



a dog dreams (of god), John Sanborn, Salle Gilbert-Gaillard © Photo: Gabriel Soucheyre / VIDEOFORMES 2025



A DOG DREAMS (OF GOD)

JOHN SANBORN

A DOG DREAMS (OF GOD)
JOHN SANBORN (USA)

a dog dreams (of god), is an abstract meditation on the nature of animals, and the animal nature of humans. There is the option for liberation in the margins, as the specter of a supreme consciousness hovers over every romp in the park.

I want to be a dog.

A dog's world is constructed from impulses, yet somehow they feel the pull of a larger undertaking, a greater presence. Dogs feel there are forces controlling them, connecting them, but still their immediate needs outweigh these melancholy sensations. In this way, humans are connected to dogs. In uncertain times, in a toxic world - not of our creation, we all live to escape.

As dogs feel what we think, their responses to the world are by nature non-verbal and highly physical. *a dog dreams (of god)* incorporates an aromatic scent machine to bring the smells of nature into the gallery. The soundtrack for *a dog dreams (of god)* is composed by long time Sanborn collaborator, David Van Tieghem. There is no traditional music, instead Van Tieghem orchestrates a collection of natural sounds, tuned and modified human voices, and a symphony of barks yips and howls.

The installation consists of two video projectors and one 52" LCD screen. Video is front projected on two shaped screens, across which is stretched semi-opaque projection screen material. On the other side of this arrangement this hangs an LCD monitor, motivating viewers to walk around the work to find the hidden secrets of animal deity.

Design: John Sanborn
Composition: David Van Tieghem
ZKM | Center for Art and Media Karlsruhe

SALLE GILBERT-GAILLARD
FROM MARCH 13 TO 30



a dog dreams (of god), John Sanborn, Salle Gilbert-Gaill



John Sanborn © Photo: John Sanborn, all rights reserved

JOHN SANBORN

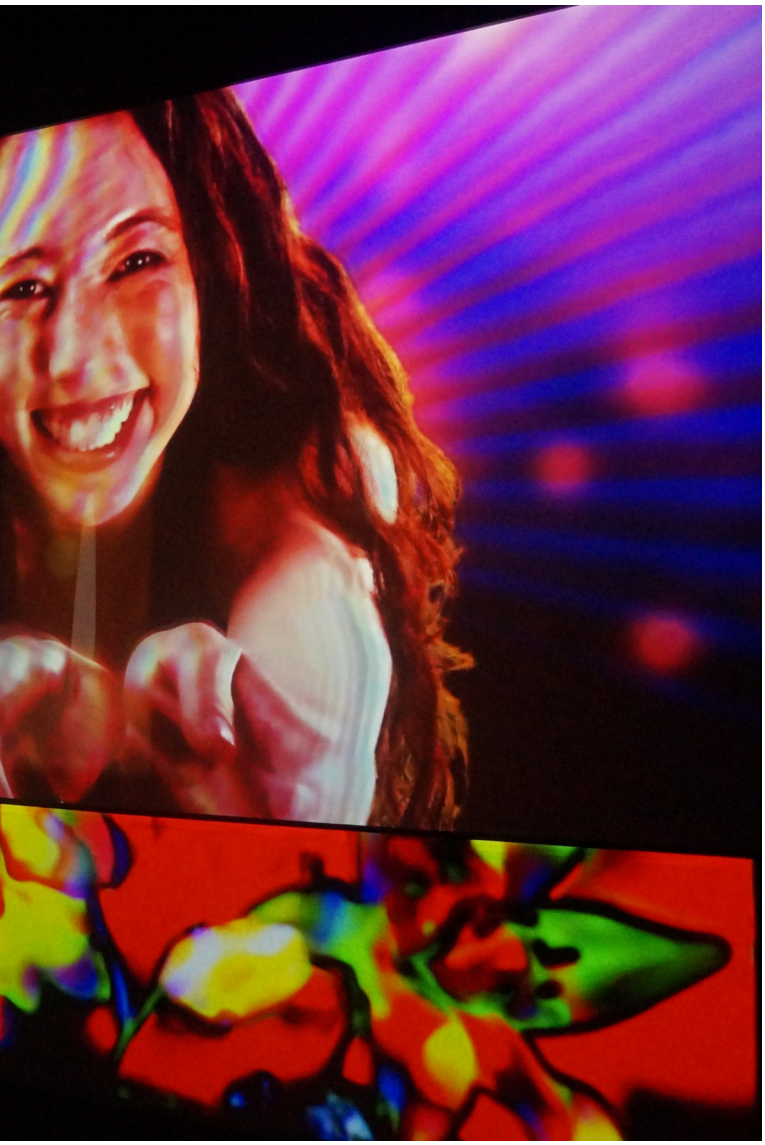
John Sanborn has been called "a key member of the second wave of American video artists that included Bill Viola, Gary Hill, Dara Birnbaum and Tony Oursler" by Dr. Peter Weibel, director of the ZKM. Sanborn's career spans the early days of experimental video art in the 1970s through the heyday of 80's MTV music/videos and 90's interactive art to the digital media art of today.

Sanborn's works have been exhibited at contemporary art venues around the world, including the Whitney Museum; the Museum of Modern Art, New York; the National Museum of Qatar, Doha; the Prado, Madrid; ZKM, Karlsruhe; the Centre Pompidou, Paris; Videoformes, France, the Tate Modern, London; and the Seibu Museum, Tokyo.

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

Artist's video portrait: https://www.youtube.com/watch?v=P9Kd4rhVOv4

Artist Portrait Turbulences Videos: https://videoformes.com/wp-content/uploads/2025/04/TV112.pdf



lard © Photo: Gabriel Soucheyre / VIDEOFORMES 2025

A DOG DREAMS (OF GOD)

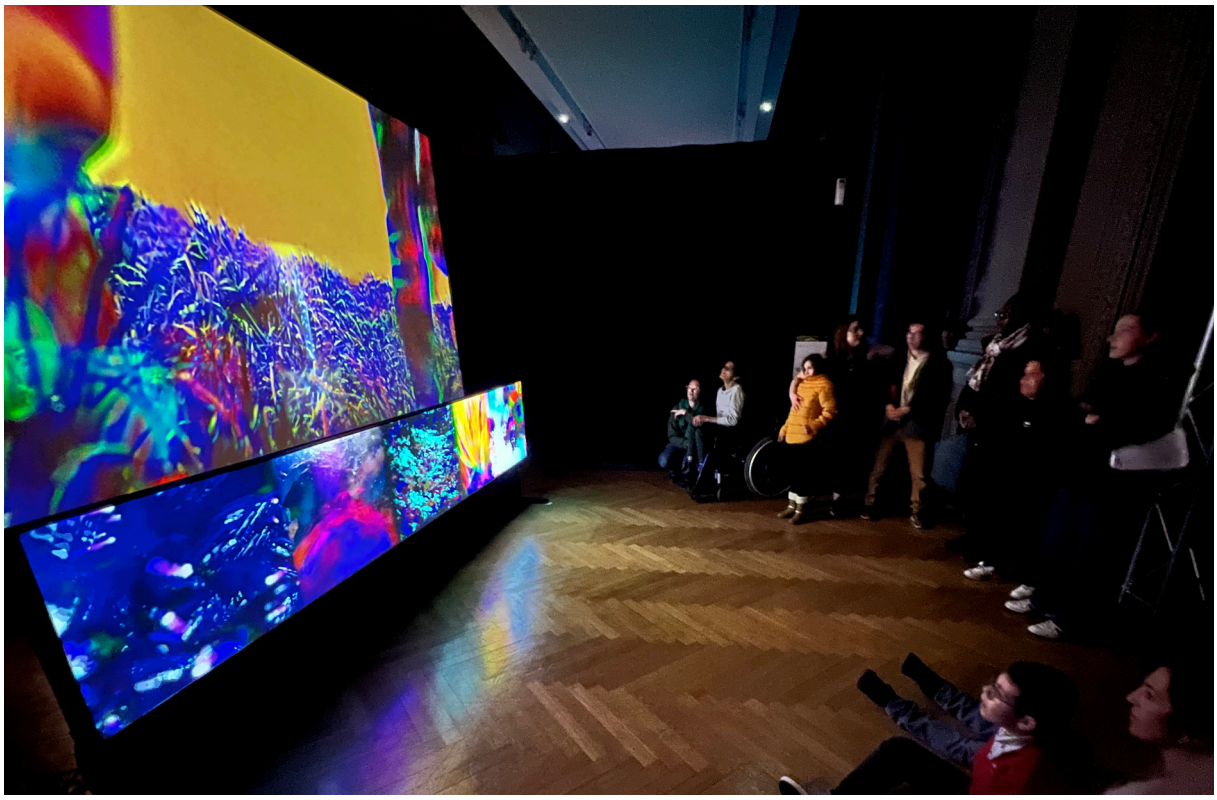
by John Sanborn

a dog dreams (of god) is an abstract meditation on the nature of animals, and the animal nature of humans. There is an option for liberation in the margins, as the specter of a supreme consciousness hovers over a romp in the park.

Your needs are simple. You eat, you shit, you bark, you sleep, you crave attention – and you dream.

Forget about politics, money, war, racism – all the worries of the modern world.

You are a dog.



a dog dreams (of god), John Sanborn, Salle Gilbert-Gaillard © Photo: Gabriel Soucheyre / VIDEOFORMES 2025

Your routine delivers freedom, a palette reduced to essentials, with the purity of chasing after scents opening your imagination to possibilities. Your heart leaps at the sound of the key in the door, you salivate when the box of treats shakes, and you curl up next to your human to receive a return for your unquestioned love.

As you sleep, do you dream? Of course, you do. You review the events of your day, hunt for the things you love, and infuse the sensations of your animal world with a weaponized whimsy. You enjoy joy.

In your dreams are life's pleasures, asking to be defined. But dreams contain things you fear, objects that confuse, and a sense that there exists something else beyond your dreams. Something larger than yourself, your nose and tail, and your backyard.

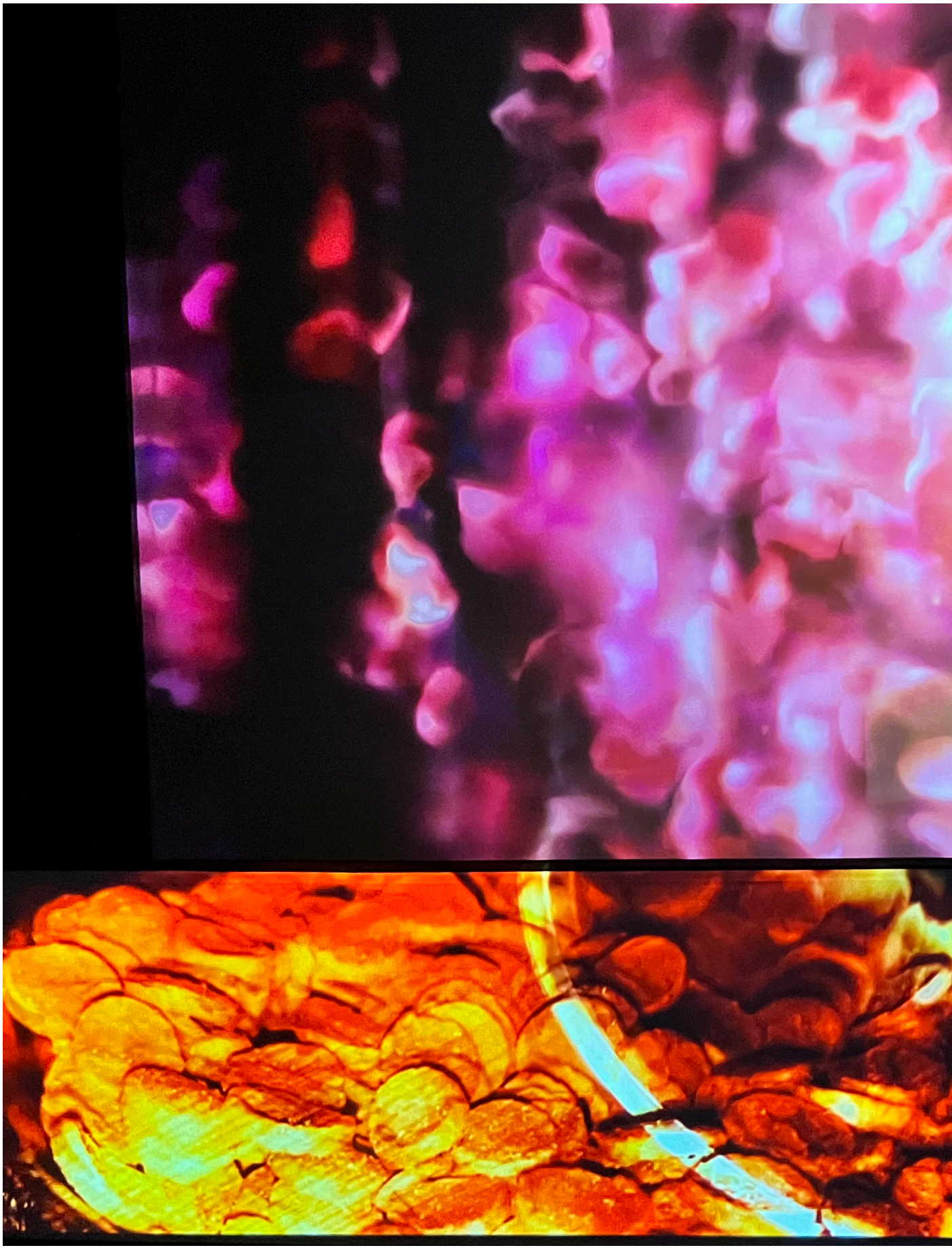
This nags at you, but you turn over and continue to dream. Humans speak to you and their repeated words trigger a response, but when they dip down to give you a kiss, you are confused. Their affection is clear, but language is untranslatable. For a moment you think in terms of scale, but you roll on your back for a tummy rub.

Your world is constructed from impulses, yet somehow you feel the pull of a larger undertaking, a greater presence. You feel there are forces controlling you, connecting you, but still your immediate needs outweigh these melancholy sensations. In uncertain times, in a toxic world - not of your creation, you live to escape.

Our relationship to animals is complex and fraught with anthropomorphic intensity. We are especially attached to the charisma and dignity of dogs, and we project human traits on their nuanced exhibitions. Do they do the same to us, giving us voices and reasons from their perspective? We bred them from wolves to pets – as their unquestionable loyalty and unconditional love transcends the scale and profundity of the human condition.

Is there a lesson for us here? Maybe so.

© John Sandborn, April 2025
- Turbulences Vidéo #127



a dog dreams (of god), John Sanborn, Salle Gilbert-Gaill



lard © Photo: Gabriel Soucheyre / VIDEOFORMES 2025


adidas


LIGHTS
CONTACTS
SCENOCOSME

LIGHTS CONTACTS
SCENOCOSME:
Grégory Lasserre & Anaïs met den Ancxt (FRA)

Lights Contacts is an interactive artwork perceptible by two people or more. This sensory installation is tactile and sonorous. It proposes an original and interactive staging among spectators' bodies.

They are transformed into real sonorous human instruments. In a poetic way, we invite the spectator to question the perception of the other one. This artwork is composed by a small interactive shiny ball. A first person is invited to put his hand on it. In contact with this shiny ball, his body gets sensitive and reactive to other living bodies. If the person remains alone, nothing happens, there is no reaction. He must invite another person to touch him. They must touch each other's skin. Each touch generates variable sounds and lights which evolve according to the proximity of contacts and spectators.

In this intimist artwork, the energetic clouds of bodies (electrostatic energy) are musically felt. Scenocosme artists propose a sensory experience with the other person's body in order to animate what we cannot detect. In this situation, energetic contacts with other human bodies become sonorous. They want to provoke, to overturn degrees of proximity that we use in our relationships with known or unknown people.

Interactive work of light and sound
Created by Grégory Lasserre & Anaïs met den Ancxt, 2024
Coproduction: Centre des Arts d'Enghien-les-Bains, Scène conventionnée pour les écritures numériques

Collection: ZKM - Museum of Contemporary Art collection - Karlsruhe (Germany)

SALLE GILBERT-GAILLARD
FROM MARCH 13 TO 30



Lights Contacts, Scenocosme: Grégory Lasserre & Anaïs Met Den Ancxt,



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

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

Their singular artworks use diverse expressions: interactive installations, visual art, digital art, sound art, collective performances etc.... Scenocosme mix art and digital technology to find substances of dreams, poetry, sensitivity and delicacy. These artists overturn various technologies in order to create contemporary artworks.

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

Website: www.scenocosme.com

Video portrait of the artist: https://www.youtube.com/watch?v=pvM6NnF36do



. Salle Gilbert-Gaillard © Photo: Vincent Tiphine / VIDEOFORMES 2025

LIGHTS CONTACTS

by Scenocosme
Grégory Lasserre & Anaïs met den Ancxt

An interactive sound and light installation with body and skin from public

Lights Contacts is an interactive artwork perceptible by two people and more. This sensory installation is tactile, luminous and sonorous. It proposes an original and interactive stagings where spectators' bodies are transformed into real sonorous human instruments.

In a poetic way, Scenocosme invite the spectator to question the perception of the other.

A first person is invited to put his hand on a small shiny ball. In contact with it, his body turns sensitive and reactive to other living bodies. If the person remains alone, nothing happens, there is no reaction. They must touch each other's skin. Each touch generates variable sounds and lights which evolve according to the proximity of contacts and spectators.

In this intimist artwork, the energetic clouds of bodies (electrostatic energy) are musically felt. Scenocosme artists propose a sensory experience with the other person's body in order to animate what we cannot detect. In this situation, energetic contacts with other human bodies become sonorous. They want to provoke, to overturn degrees of proximity that we use in our relationships with known or unknown people.

The space of the work is cover with light. It allows to draw an intimist space of interactions. Each physical contact between spectators generates a sound with a light color which vary according to intensities of bodies' electrostatic energy. When nobody interacts, sounds and lights switch off. The only small spot light the shiny ball.

© Scenocosme
Grégory Lasserre & Anaïs met den Ancxt, Avril 2025
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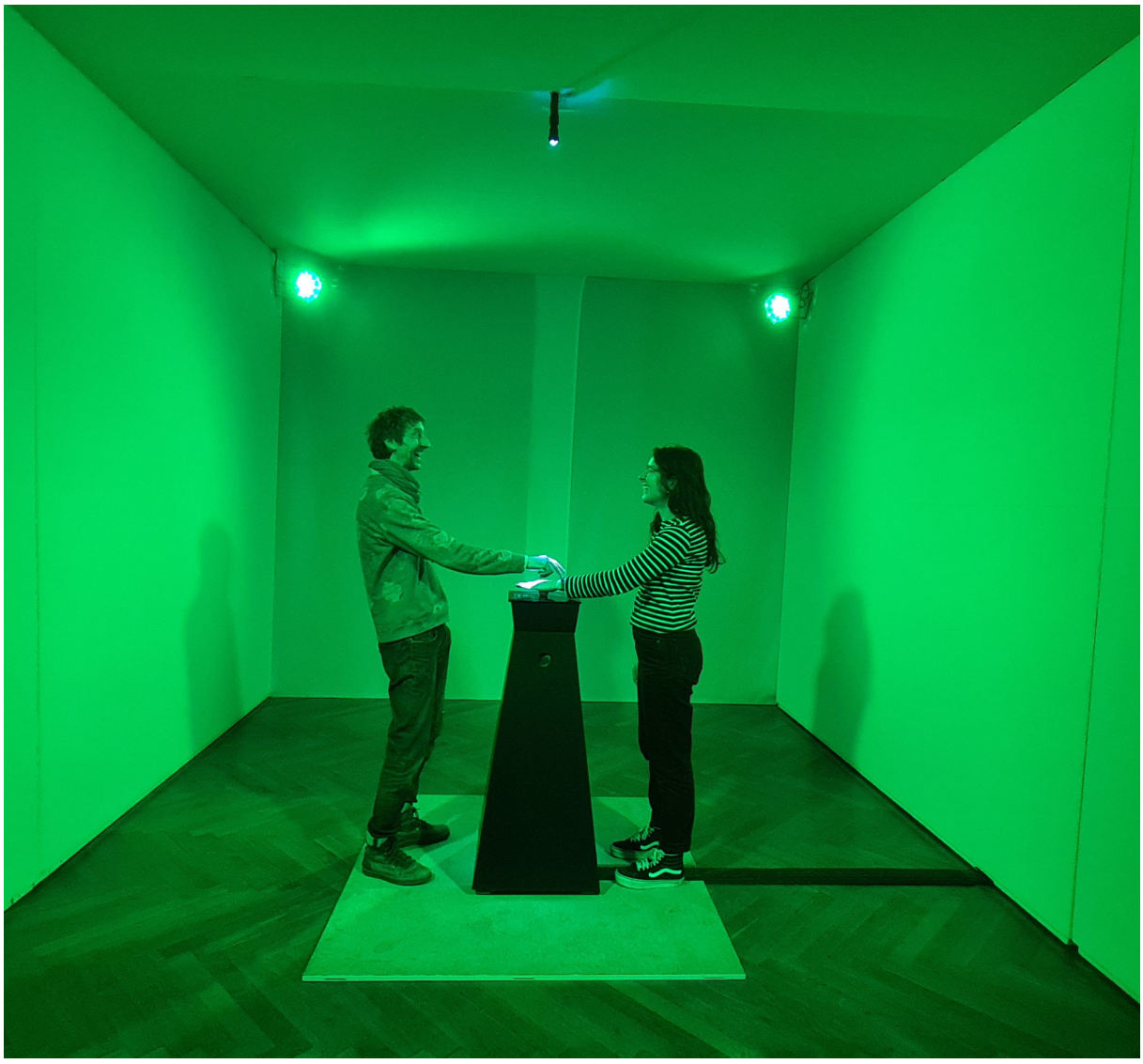

Lights Contacts, Scenocosme: Grégory Lasserre & Anaïs Met Den Ancxt, Salle Gilbert-Gaillard
© Photo: Scenocosme (Grégory Lasserre) / VIDEOFORMES 2025



Lights Contacts, Scenocosme: Grégory Lasserre & Anaïs Met Den Ancxt,



Salle Gilbert-Gaillard © Photo: Vincent Tiphine / VIDEOFORMES 2025



La Pluie, Heewon Lee, Salle Gilbert-Gaillard © Photo: Heewon Lee / VIDEOFORMES 2025

LA PLUIE

HEEWON LEE



LA PLUIE (The Rain)
HEEWON LEE (KOR)

La Pluie (The Rain) deals with the delicate subject of wartime comfort women. We are guided through the landscape by the voice-over of a young girl, the main character recounting her intimate stories, her poetic and cruel memories. The text is based on the accounts of victims of sexual slavery. This project does not put Japan on trial, but focuses on human pain, metaphorically translated through the figure of the ghost, and pays tribute to these women.

TTranslated from French by Kevin Metz, April 2025

Creation VR

Concept and direction: Heewon Lee
Music: Alexandre Del Torchio
Drone pilot, cinematographer: Yoon JongHyeon
Assistants: Bae HunSeok, Hee-ok Lee
Post-production: Gaston Marcotti, Thomas Monamy (Atelier BIZAROID)
Text assistance, translation: Marie Lambertdja
Binaural and mixing: Simon Apostolou

© 2017 Heewon Lee - All rights reservedTEXTE ET VOIX OFF
목격자들47회'슬픈귀향' 1부와2부, 북녘할머니의증언'뉴스타파"아직도아물지않은상처들(2003)',안해룡감독,일본군위안부피해자E-역사관
***L'impossible*, Georges Bataille**

This project was realized with the support of Dicréam (cnc)- Aide au développement &aide à la production, Fonds de soutien à la créationartistique numérique - Fonds[SCAN]
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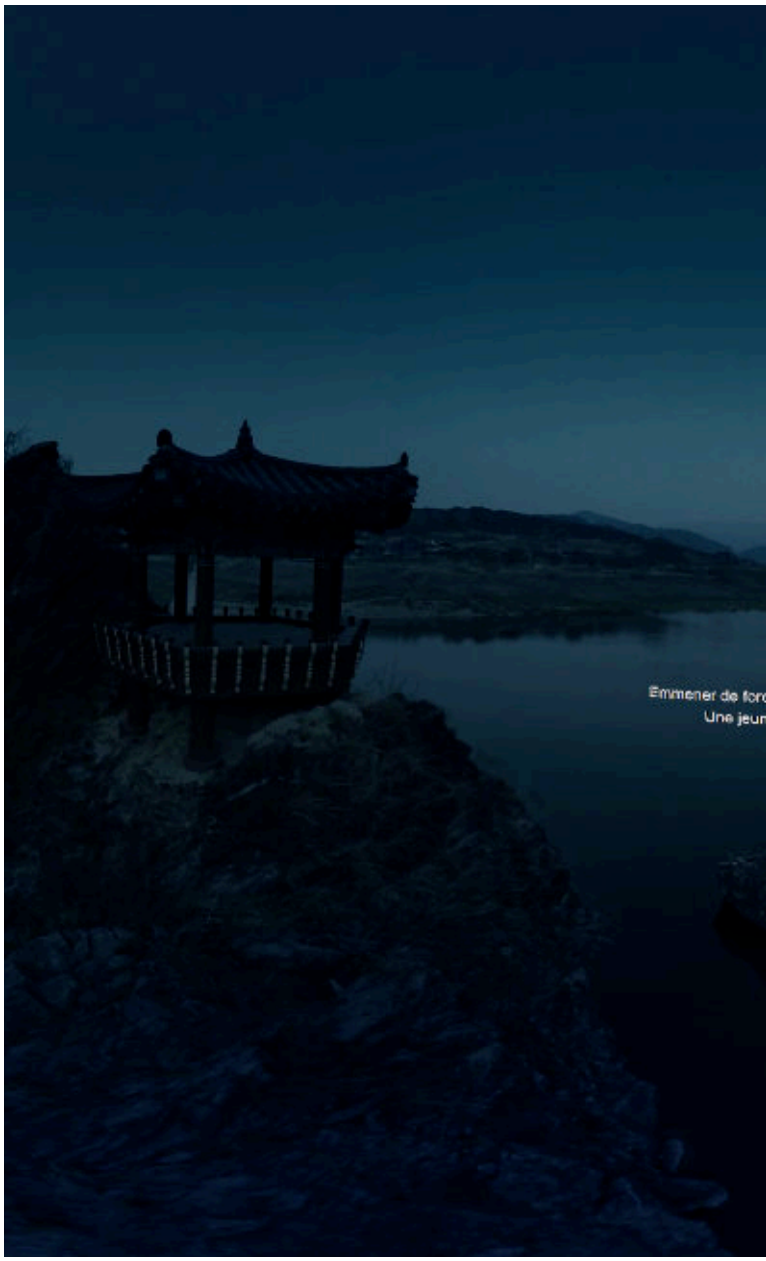
Partnership: Elektra
Supporters: Epidemic, Khiasma, Morten Salling
Produced by: Julien Taïb - Crossed lab

SALLE GILBERT-GAILLARD
FROM MARCH13 TO 30



La Pluie, Heewon Lee, Salle Gilbert-Gaillard ©



© image: Heewon Lee / VIDEOFORMES 2025



Heewon Lee © Photo: all rights reserved

HEEWON LEE

Heewon Lee is a multimedia artist from South Korea. After studying fashion in Seoul, she moved to France at the end of 2002. She entered the Ecole Nationale Supérieure d'Art de Nancy, specializing in Visual Art Communication, before completing a post-graduate course at Le Fresnoy - Studio National des Arts Contemporains, in Tourcoing.

Her artistic practice brings together video, graphics, sound and installations. Her work immerses us in a dreamlike, poetic, contemplative and bewitching universe.

Her projects have won awards and been presented on numerous occasions in France and abroad (Brazil, Canada, South Korea, Morocco, Spain, Italy, Russia, etc.).

TTranslated from French by Kevin Metz, April 2025

Website: https://www.crossedlab.org/heewon-lee/

Artist's video portrait: https://www.youtube.com/watch?v=KGOYVlJvy8o

LA PLUIE: HEEWON LEE

by Dominique Moulon

We are the free and forced passengers on a journey between heaven and earth. Free in our experience of the landscape that, unavoidably, unfolds before our eyes.

The action, if we can put it that way, takes place somewhere in Asia, probably Korea, and far beyond the passions that borders unleash today.

It's the end of an apparently uneventful day, whose darkness plunges us into a state of melancholy if not profound sadness. The aerial view that guides our weightless bodies is equipped with the extra soul of those who have lived in this territory. Between heaven and earth, they bear witness to the suffering inflicted upon them when they were, for some, no more than "comfort women".

Although, after all these years, it's time to accept that they were sex slaves during the Second World War, which devastated so many lives. "Freed", often by too slow a death, their memories hang on the belated recognition of their ordeal, so perfectly symbolic of human suffering. We gaze at the landscape, its beauty overwhelming us, but we can only hear them. Their voices drown out the sound of rain without beginning or end, as is the case in movie theaters during such scenes.

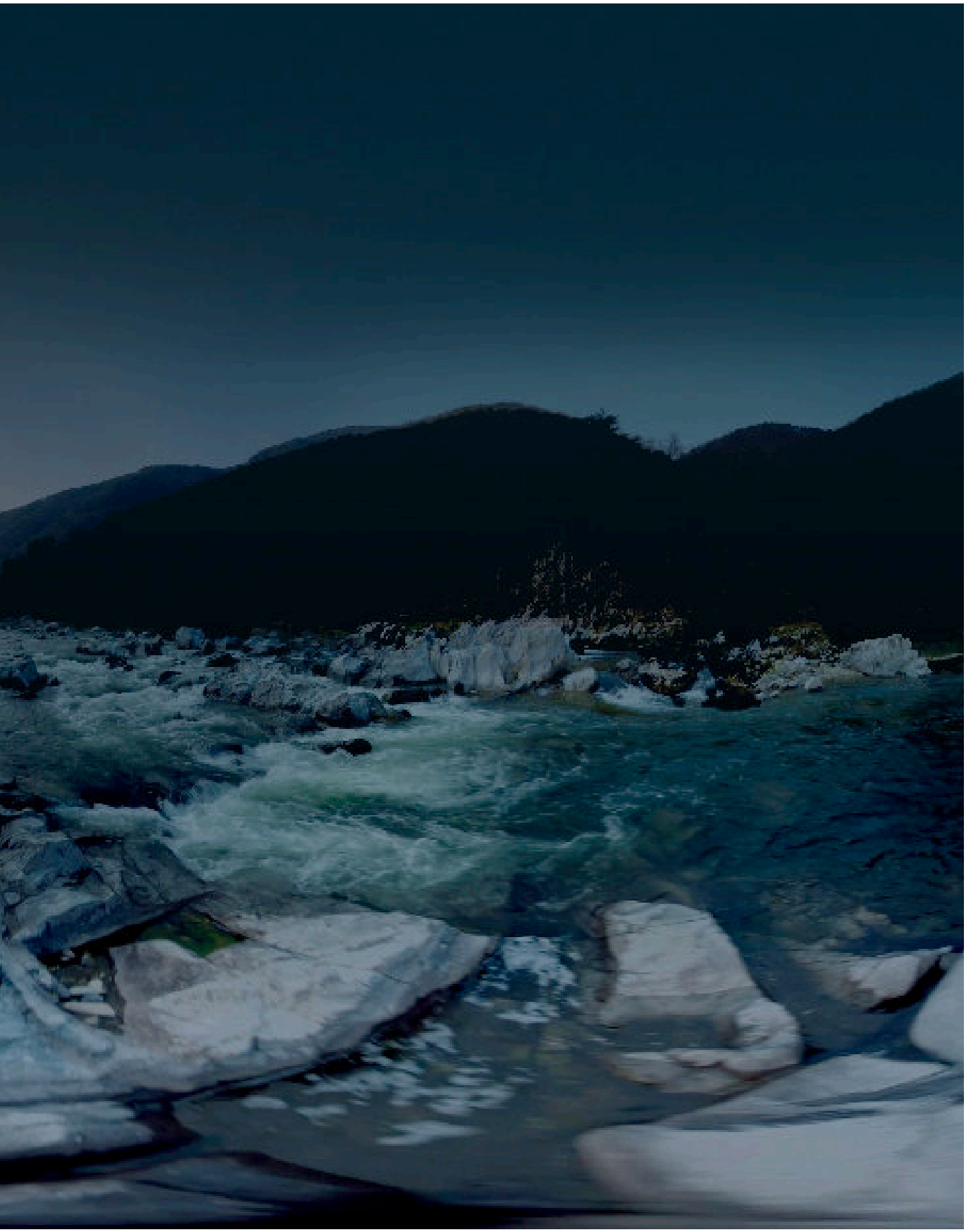
For this is an experiential cinema which, while it may not change our lives, shows what interrupted theirs. Taken by force from their families, these young women had to suffer in this landscape before haunting it. For the sun to rise at last, on the day of the calm morning when they finally perceive the apologies that will free them from wandering around together forever...

© Dominique Moulon,
TTranslated from French by Kevin Metz, April 2025
- Turbulences Vidéo #127

NDLR: This film is a tribute to the victims of wartime sexual exploitation by the Japanese government during the Second World War. The victims have not yet been recognized by Japan. They are Korean.



La Pluie, Heewon Lee, Salle Gilbert-Gaillard ©



© image: Heewon Lee / VIDEOFORMES 2025



Digital Desert, Mihai Grecu, Salle Gilbert-Gaillard © Photo: Gabriel Soucheyre / VIDEOFORMES 2025

DIGITAL DESERT

MIHAÏ GREGU

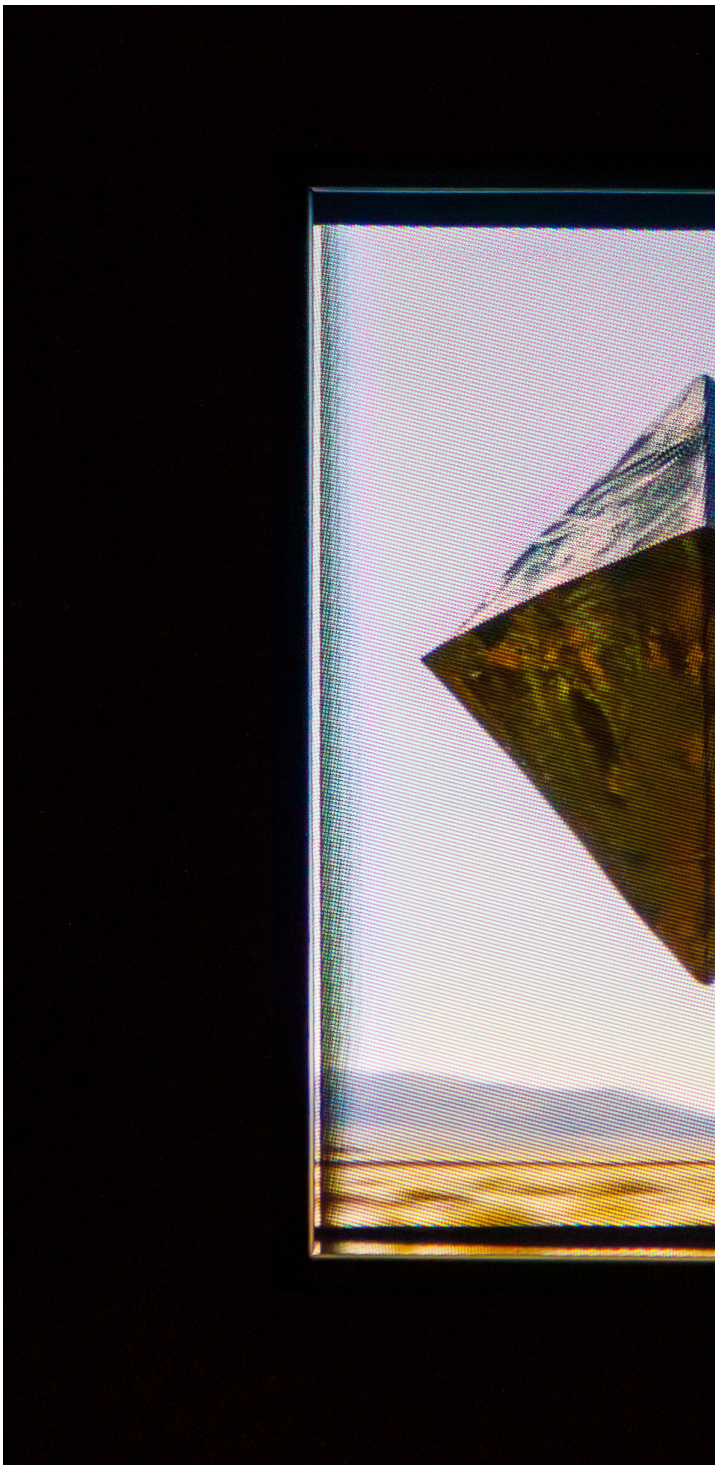
DIGITAL DESERT
MIHAÏ GRECU (ROU)

Digital Desert is a holographic device exploring series of visual metaphors created by Mihai Grecu using artificial intelligence, depicting imaginary desert spaces where landscapes become allegories. Straddling the border between artificial land art and science fiction, these virtual installations explore the profound yet contradictory link between nature and contemporary technology.

Holographic device - 2024

Design: Mihaï Grecu

SALLE GILBERT-GAILLARD
FROM MARCH 13 TO 30



Digital Desert, Mihai Grecu, Salle Gilbert-Gaillard ©



© Photo: Gabriel Soucheyre / VIDEOFORMES 2025



Mihaï Grecu © Photo: Mihaï Grecu, all rights reserved

MIHAÏ GRECU

Mihaï Grecu is a Romanian visual artist and filmmaker. A graduate of Le Fresnoy, Studio National des Arts Contemporains, he lives and works in Paris. Oscillating between experimental cinema and CGI creations, his singular imagery stages dreamlike visions shot through with political allegories, surrealist objects, modified architecture and symbolic characters.

He is the laureate of the "Prix du Syndicat de la Critique du Cinéma" for his documentary work. His filmic and artistic work has been presented and awarded at numerous film festivals (Rotterdam, Festival du Nouveau Cinéma de Montréal, Videoformes, Videobrasil) and exhibitions ("Dans la nuit, des images" at the Grand Palais, "Labyrinthe de mon esprit" at Le Cube, "Studio" at Galerie Les filles du Calvaire, Ars Electronica etc).

Website: https://mihaigrecu.net/

Artist's video portrait: https://www.youtube.com/watch?v=-Co-iVPrn_Q

Artist portrait Turbulences Videos: https://videoformes.com/wp-content/uploads/2025/04/TV64.pdf

DÉSERT NUMÉRIQUE

par Mihaï Grecu

Désert Desert is a series of intricate visual metaphors that explore the concept of artificial landscapes in an age where nature and technology increasingly collide.

Positioned at the intersection of land art and science fiction-inspired dreamscapes, this project is a collaborative endeavor with AI, where the boundaries between organic and synthetic blur.

Together, we conjure vivid, speculative visions of matter's transformation within the vast, uncharted terrain of the digital desert—a place both alien and familiar, where new worlds emerge.

At its core, the series serves as an exploration of interconnectedness: the delicate threads binding vegetation, the fluid and vaporous nature of cloud-like matter, the strange beauty of levitating geology, and the cold precision of artificial spaces. Here, nature is translated into the language of machines, rendered not with brushstrokes or clay but through algorithms and data. Despite their origins, these creations retain a sense of fragility. The artworks, ephemeral and otherworldly, float above the digital desert like transient entities, untethered yet encased within a synthetic framework—a nod to self-destructing art exhibitions where permanence is an illusion.

Each of these landscapes stands as a testament to the increasingly blurred boundaries between the natural and the technological. They reflect a contemporary reality where human consumption has scarred the Earth, reducing vast ecosystems to ashes and replacing them with virtual simulations. In this world, plants, animals, and even entire environments are reconstructed as digital replicas—simulacra that echo what has been lost but can never fully replace the essence of the real.

Through its evocative imagery and speculative approach, *Digital Desert* invites the viewer to ponder the implications of this transformation. It asks questions about what it means to coexist with technology, about the consequences of human intervention, and about the fleeting nature of existence itself. In these imagined dreamscapes, the artificial becomes a mirror to our reality, reflecting the paradox of progress and loss in a society racing toward an uncertain future.

© Mihaï Grecu, April 2025
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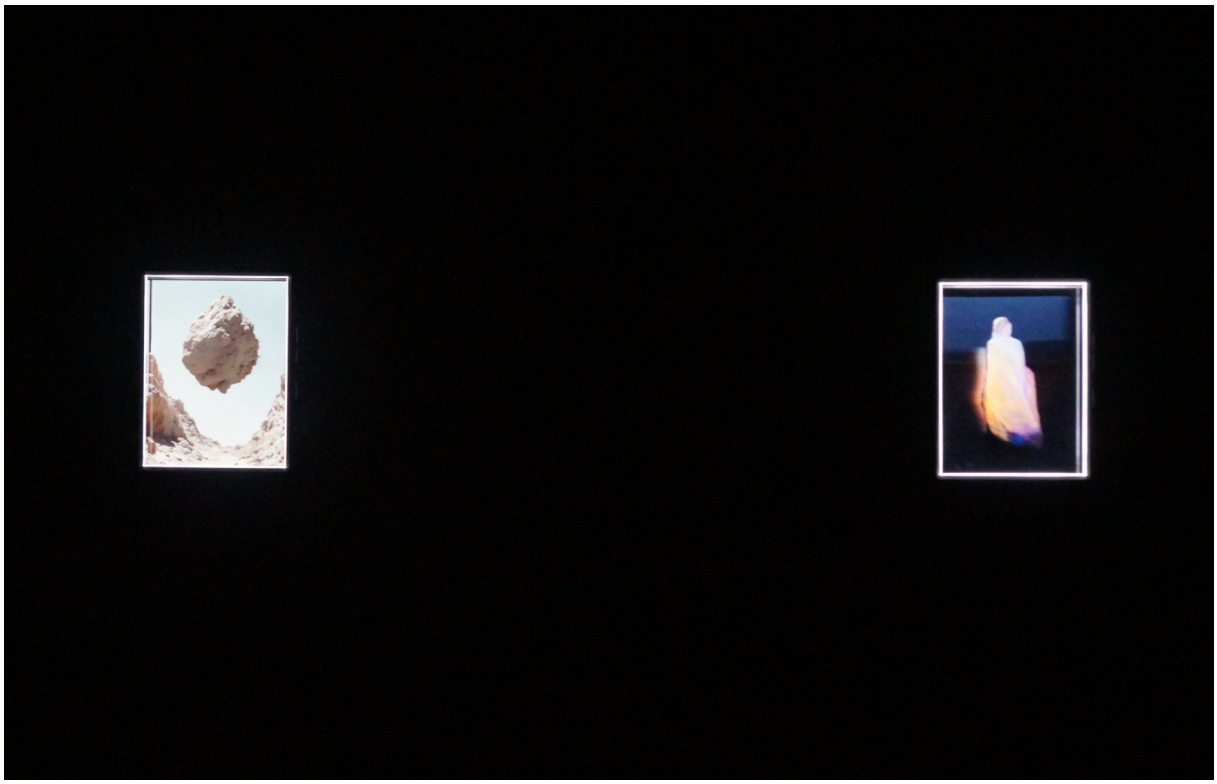
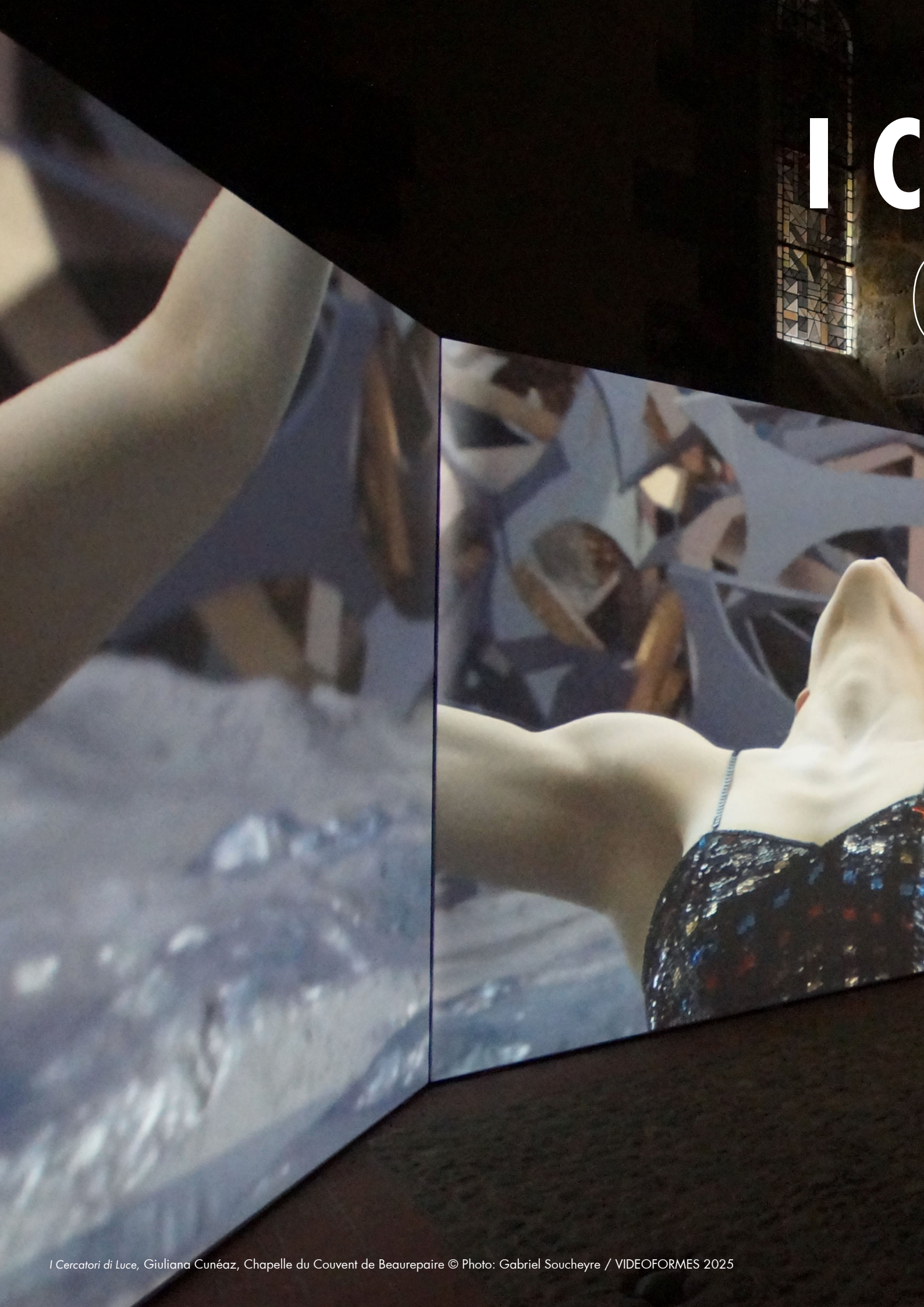


Digital Desert, Mihaï Grecu, Salle Gilbert-Gaillard © Photo: Gabriel Soucheyre / VIDEOFORMES 2025



I Cercatori di Luce, Giuliana Cunéaz, Chapelle du Couvent de Beaurepaire © Photo: Gabriel Soucheyre / VIDEOFORMES 2025

ERCATORI DI LUCE

GIULIANA CUNÉAZ



I CERCATORI DI LUCE
GIULIANA CUNÉAZ (ITA)

Giuliana Cunéaz's filmic work, created using the most sophisticated technologies, combines cinema, dance, theater, and performance. Within this highly evocative piece, real figures move through entirely reimagined 3D landscapes. The result is a grand tableau exploring nature's regenerative power through a slow journey from darkness to light. *The Seekers of Light*, carrying a profound social and ecological message, represents cutting-edge research in technical experimentation.

Among its protagonists is the acclaimed Spanish actress Ángela Molina, known for her work with legendary directors such as Luis Buñuel and Pedro Almodóvar. The piece also features Aida Accolla, former prima ballerina of La Scala; Giulia Staccioli, choreographer, director, and founder of the Kataklò Academy; model Aurora Talarico; and art historian Bruno Corà. The soundtrack is composed by Paolo Tofani.

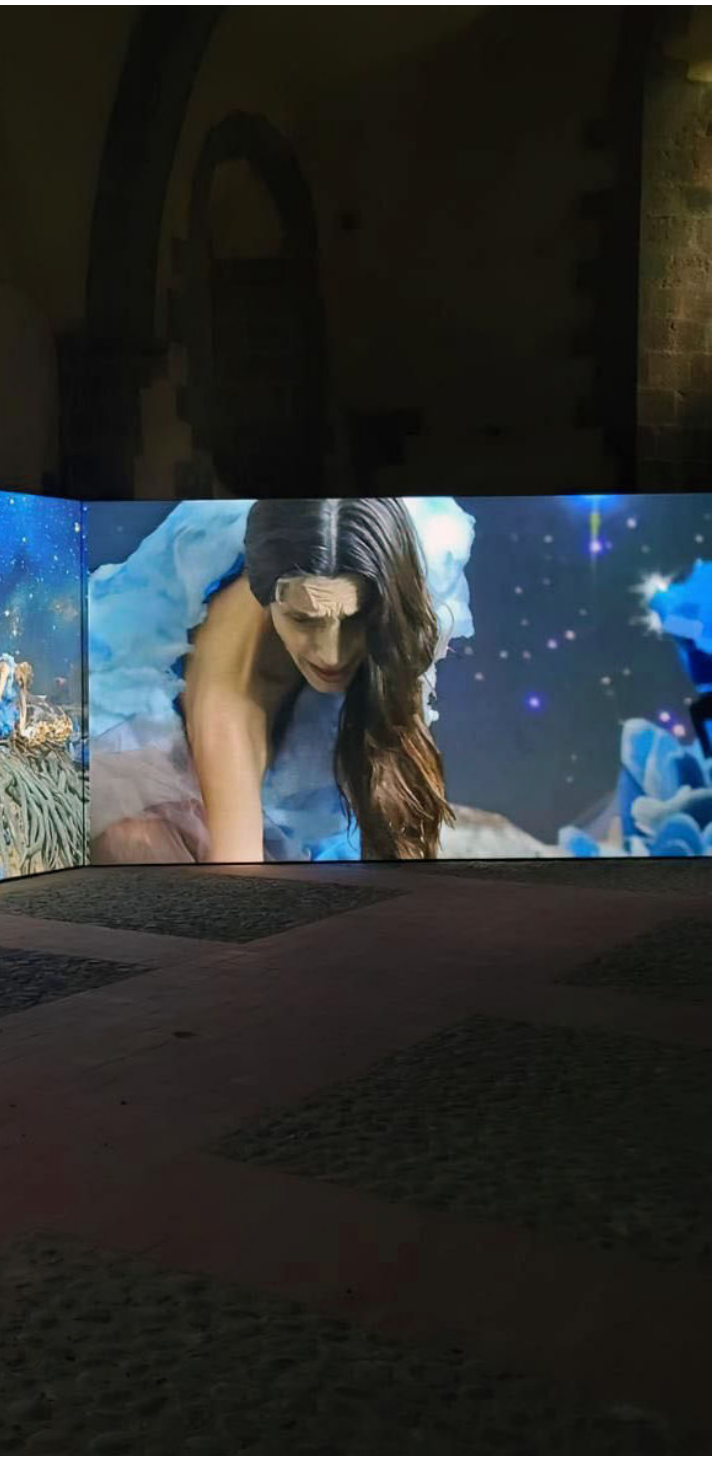
***I Cercatori di Luce (The Seekers of Light)*, 2021, a three-screen video installation, 35 min.**

Choreographer & director: Giulia Staccioli
Participants: Angela Molina, Mohamed Ba, Barbara Caviglia, Paola Corti, Andrea Damarco, Valeriano Gialli and Stefania Tagliaferri.
Art historian & critic: Bruno Corà
Music: Paolo Tofani
Program supported by the Institut Culturel Italien et de Lyon

SALLE GILBERT-GAILLARD
FROM MARCH 13 TO 30



I Cercatori di Luce, Giuliana Cunéaz, Chapelle du Couvent de Beau



urepaire © Photo: Gabriel Soucheyre / VIDEOFORMES 2025



Giuliana Cunéaz © Photo: Giuliana Cunéaz, all rights reserved

GIULIANA CUNÉAZ

Giuliana Cunéaz (Aosta, 1959) is an artist specializing in new media art. A graduate of the Accademia di Belle Arti in Turin, she works across various artistic media, including video installations, sculpture, photography, painting, and screen painting. Since the early 2000s, she has been creating her works using computer graphics. In 2004, she was among the first artists to explore 3D technology as part of her research, which focuses on the intersection of science and technology. Her experiments blend virtual and material components, resulting in numerous sculptural works rooted in different areas of inquiry.

In recent years, immersiveness has become a central feature of her work, as exemplified by her three-screen film piece *I Cercatori di Luce (The Seekers of Light)*, created in 2021. Since 2023, she has been employing artificial intelligence with particularly innovative results. Giuliana Cunéaz has showcased her work in numerous solo and group exhibitions in Italy and abroad.

In 2021, she became part of the Quirinale Contemporary Collection. Among the notable events she has participated in are the São Paulo Biennial, Tina B. in Prague, Videoformes in Clermont-Ferrand, the Youniverse Seville Biennial, Anteprima Torino as part of the Rome Quadriennale, Project Daejeon, and the Mantua Light Art Biennial. Her works have been exhibited in various prestigious venues.

Website: https://www.giulianacuneaz.com/

Video portrait of the artist: https://www.youtube.com/watch?v=p2Gk1LHCtjc

Artist portrait Turbulences Videos: https://videoformes.com/wp-content/uploads/2025/04/Tv1.pdf

LES CHERCHEURS DE LUMIÈRE

par Giuliana Cunéaz

The Seekers of Light is a three-screen video installation. This immersive work employs cutting-edge technologies and draws upon references spanning performance, cinema, dance, and theater. In this evocative piece, real figures move within a fully recreated 3D environment. The nanomolecular landscape, of intricate beauty, serves as a backdrop where actors, dancers, and performers undertake actions aimed at transforming the setting. The rules of the visible are questioned, and the video installation becomes a tool to reflect on humanity's place in a world where environmental sustainability has been gravely threatened.

The result is a grand fresco on the regenerative power of nature, following a slow journey from darkness to light.



I Cercatori di Luce, Giuliana Cunéaz, Chapelle du Couvent de Beaurepaire © Photo: Gabriel Soucheyre / VIDEOFORMES 2025

The Seekers of Light, bearing a strong social and ecological message, represents pioneering technical experimentation, focusing on the pursuit of light as a substance intrinsic to fertile earth and the "mind of the world." The work seeks to emphasize the primordial bond between the self and nature. Light expands, becoming a space for sharing and knowledge: "Only the light one kindles in oneself will later shine for others," said Arthur Schopenhauer.

This idea calls for a significant collective effort, as *the seekers of Light* are tasked with uncovering what lies beneath the visible world's surface, making it accessible to envision a better future. The exchange of energy is highlighted, based on the indispensable premise that the Earth is a living body, an irreplaceable resource to be preserved and respected. Through simple and primal gestures, the seekers interact with luminous materials as metaphors for knowledge and well-being, giving back nourishment to the Earth. As ancient peoples believed, the Earth's depths resemble a great maternal womb from which life emerges. In mythology, light often holds a cosmogonic meaning, clearly expressed in opposition to darkness. In Vedic myths, the appearance of Ushas, the dawn, symbolizes the very origin of the cosmos emerging from obscurity. In this work, the connection to nature as a source of beauty also manifests in a series of costumes combining ethnic elements with linguistic references to the realm of nanotechnologies. The piece features two large sculptural machines that support humanity's work. On one side, a form reminiscent of a Mill; on the other, a Great Star, evoking a hypothetical rotating machine capable of transforming energy upon contact with air and earth. This latter image references Nut, the gentle Egyptian goddess of the night sky, often depicted giving birth to stars. Another key element is the Mill, which retains its function while extracting bodies of light. Awaiting these new forms is a multitude of children, building the ethical consciousness of a New World. Alongside renowned Spanish actress Ángela Molina, who has worked with directors such as Luis Buñuel and Pedro Almodóvar, the work features Aida Accolla, former prima ballerina of La Scala; Giulia Staccioli, choreographer, director, and founder of the Kataklò Academy; and young model Aurora Talarico. The production also includes art historian and critic Bruno Corà, as well as actors Mohamed Ba, Barbara Caviglia, Paola Corti, Andrea Damarco, Valeriano Gialli, and Stefania Tagliaferri. The cast is rounded out by dancers, performers, and children aged two to eleven, representing various ages and ethnicities. The original music for the video installation is composed by Paolo Tofani, the celebrated guitarist and composer who was part of Area (International POPular Group), one of the most experimental international bands of the 1970s.

© Alberto Fiz
TTranslated from French by Gabriel Soucheyre, Aprill 2025
- Turbulences Vidéo #127



I Cercatori di Luce, Giuliana Cunéaz, Chapelle du Couvent de B



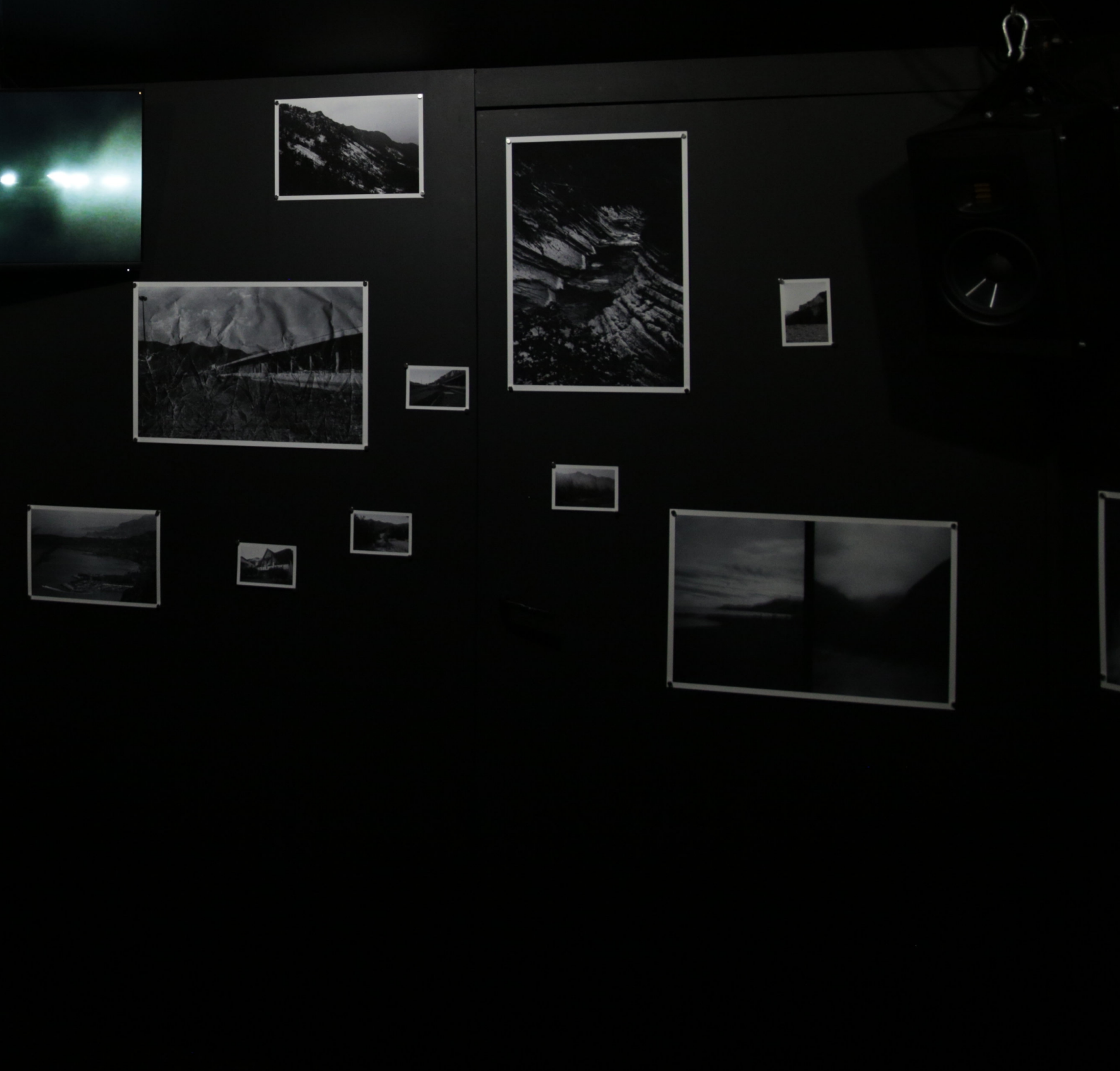
eaurepaire © Photo: Gabriel Soucheyre / VIDEOFORMES 2025



Dé-payser, Laure Nillus, Lieu Jeunesse Anatole France © Photo: Laure Nillus / VIDEOFORMES 2025

DÉ-PAYSER

LAURE NILLUS



DÉ-PAYSER
LAURE NILLUS (FRA)

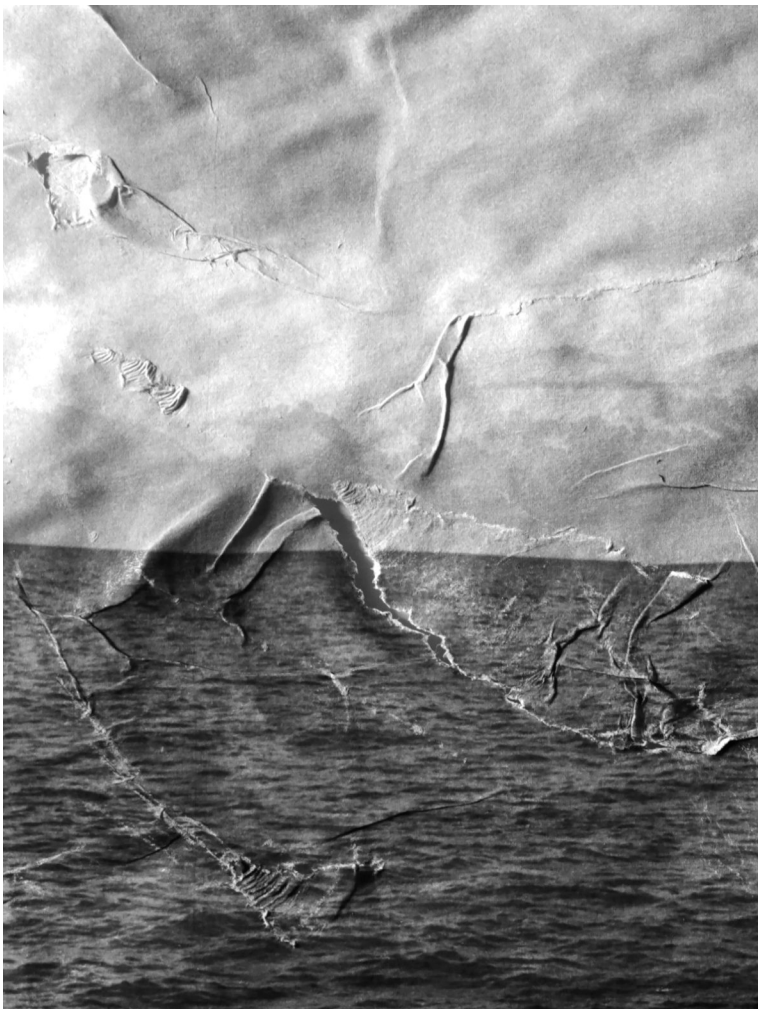
Dé-payser (Change of Scenery) is an immersive documentary installation that links audio narratives with images of the places where they were experienced.

The territory thus recomposed is that of the mountain valleys of the Nervia and Roya rivers, stretching as far as the coastal towns of Menton and Ventimiglia - the backdrop to a theater of varied forms of violence, carried out more or less in the shadows.

In a quadraphonic sound composition lasting 1h30, the stories of residents, caregivers and people in exile who have sought to cross the French-Italian border, which has been closed since 2015, are interwoven.

As an echo to this composition of words - and sounds collected on site - black-and-white photographs of this border zone are displayed on the walls of the space. Intermittently, video tracking shots of damaged landscapes and subtitles in three languages are projected to complete the installation.

TTranslated from French by Kevin Metz, April 2025



Dé-payser, Laure Nillus © Photo: Laure Nillu

***Dé-payser*, 1h30, sound, photo and film installation, 2024.**

In association with SCAM. Winner of the *Bouillon d'un rêve* grant for emerging forms and writing, 2023.

LIEU JEUNESSE ANATOLE FRANCE
FROM MARCH 13 TO 30



Laure Nillus © Photo: Sarah Belot

LAURE NILLUS

Laure Nillus composes visual and/or sound artistic creations. Some are part of a collective with Les Menstruelles, who produce 1 hour of sound creation per month, and Rebenty, who manually produce experimental 16mm films. Others are through participative projects for local residents, such as *Enfances* or *L'Envers des lieux*.

She also does some on commission, with photographic series and video objects, notably for *Compagnie Juste ici*. And finally, she does them on her own, for personal projects such as *Dé-payser*. Her artistic research is often linked to the notion of territory and memory; she focuses on the traces and memories left by humans on a landscape.

TTranslated from French by Kevin Metz, April 2025

Website: https://www.instagram.com/laurenillus

Video portrait of the artist: https://www.youtube.com/watch?v=7AtaUfH68gE



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Dé-payser, Laure Nillus, Lieu Jeunesse Anatole France
© Photo: Gabriel Soucheyre / VIDEOFORMES 2025

DÉ-PAYSER

by Laure Nillus

Dé-payser (out-of-placed) investigates the complex reality of the French-Italian border, since its closure in 2015. Through sound creation, photography and video, this installation invites the public to a sensory and political experiment that highlights the violence of borders.

Dé-payser is a 90 minutes emotional journey that invites visitors to wander through a border landscape, made up of the oral memories of people in exile, local residents and caregivers. The quadraphonic spacialization creates a total sound environment: immersed in vast landscapes, the voices come from all sides, enhancing the almost tangible sense of immersion in these places, where the border is not a line but a lived space, shaped by stories of suffering and resistance.

The photographs displayed on the walls of the exhibition space show the places where the stories were lived; where the words were then recorded.

Silver-based in black-and-white - to recall the imagery of places of universal memory - they sometimes play on blur and alteration, infusing a poetic and sensitive dimension to depict the erosion of landscapes, which have become mental. Sometimes exhibited in very small formats, they incite the public to lean over them, a metaphor for the involvement required to access the depth of the situation. Two screens show video travellings, echoing Laure's incessant border crossings. Moving and colorful in the midst of frozen black-and-white images, they highlight the freedom of movement of one person against the forced immobility of others. The subtitles, projected in the 3 languages mentioned, give a wide audience the chance to learn English, Italian and French, starting with those who have applied for asylum.

This universe of sound and visual fragments is to be experienced like a film. It's a proposal for a different kind of cinema, with multiple visual feeds offered as an introduction, and extending behind the visitor's retina as the sound story unfolds.

The 24m2 octagonal exhibition structure is designed to stimulate listening and reflection. It becomes a suspended space-time - in which the public must physically engage - to provoke our collective awareness of our responsibility in the face of increasing repressive and xenophobic policies at Europe's borders.

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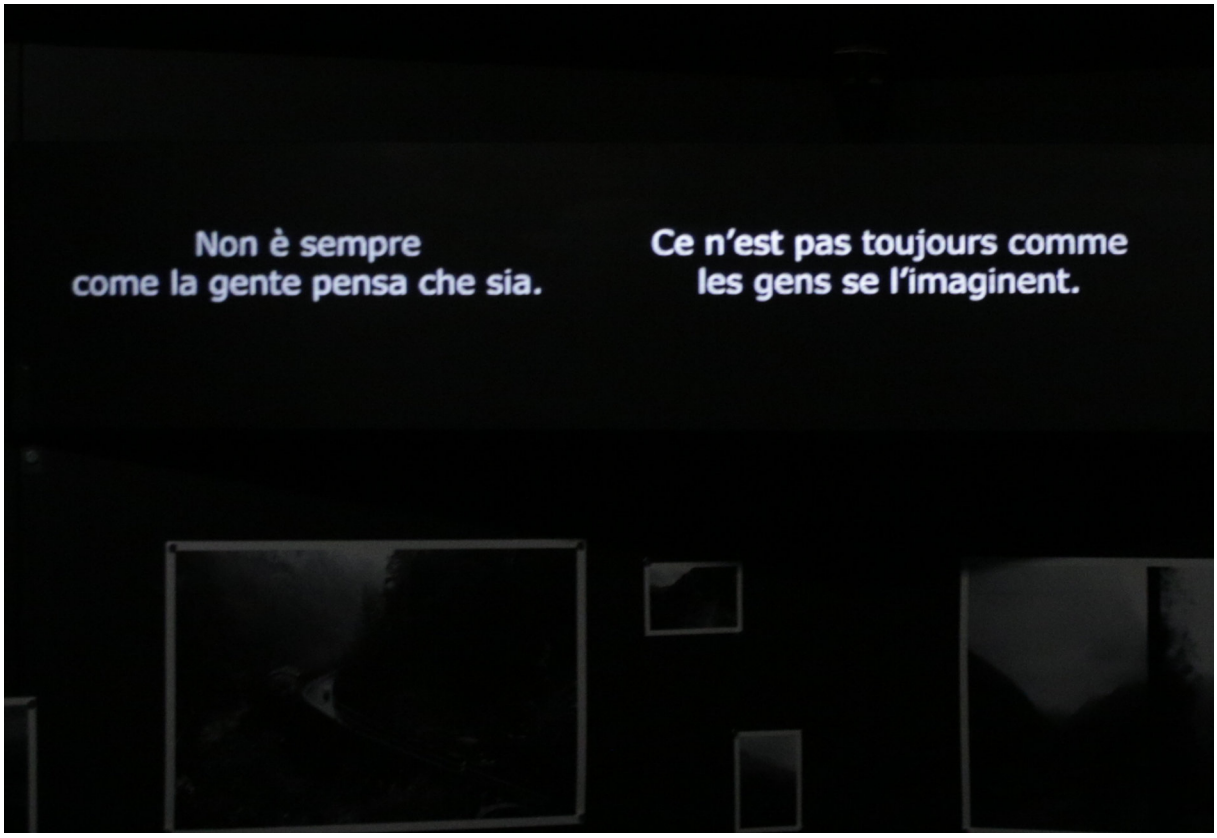
© Laure Nillus,
TTranslated from French by Gabriel Soucheyre, April 2025
- Turbulences Vidéo #127



Dé-payser, Laure Nillus, Lieu Jeunesse Anatole France © Photo: Laure Nillus / VIDEOFORMES 2025



Dé-payser, Laure Nillu



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BLUE RAIN

AURÉLIEN JEANNEY





Blue Rain, Aurélien Jeanney, Arrêt de tramway Jaude © Photo: Poppy Jugnet / VIDEOFORMES 2025

BLUE RAIN
AURÉLIEN JEANNEY (FRA)

Blue Rain tells the story of four plant lovers, patiently waiting for the rain that will bring their flowers to life. Augmented reality gives us a second narrative, a continuation of the image painted on the wall.

Blue Rain doesn't just adorn a wall, it tells a story, a story of the connection between humans and nature, a story of wonder and contemplation. It invites passers-by to pause, to look up at the sky to admire the ephemeral beauty of the rain, and to meditate on the transformative power of nature.

***Blue Rain*, augmented reality fresco, 2024..**

VIDEOFORMES production for the Route des Villes d'Eaux du Massif Central as part of the Culture Bains #2 project supported by ANCT du Massif Central. The work was produced during a creative residency in partnership with the town of Saint-Honoré-Les-Bains.

TRAMWAY'S STOPS
FROM MARCH 10 TO APRIL 14



Blue Rain, Aurélien Jeanney, Arrêt de tramway Gaillard © Phot



o: Poppy Jugnet & Maureen Audebert / VIDEOFORMES 2025



Aurélien Jeanney © Photo: Maison Tangible

AURÉLIEN JEANNEY

Founder of *Maison Tangible*, an illustration workshop as well as a laboratory for augmented reality experiments and a publishing house, Aurélien Jeanney is an artistic director and multidisciplinary artist whose work has been exhibited and rewarded on numerous occasions, notably in Canada, Brazil, France, Latvia, India and Sri-Lanka.

Website: https://www.maison-tangible.fr/a-propos

Video portrait of the artist: https://www.youtube.com/watch?v=J9--TGH1Vzw

BLUE RAIN

Interview by Gabriel Soucheyre

I'm an artist and illustrator. I live and work in Paris.

I use many different media. I work as much with digital as with paint and wood.

I paint murals and try to work on a variety of surfaces.

I also play a lot with augmented reality, which brings a new narrative to my work and gives it a different volume, a new layer of history.



Blue Rain, Aurélien Jeanney, Arrêt de tramway Gaillard © Photo: Poppy Jugnet / VIDEOFORMES 2025

Blue Rain is a sequel to *Blue Rain*, a 4 x 16 metre mural I created in the Morvan spa town of Saint-Honoré-les-Bains. The idea behind *Blue Rain* was to transpose what I'd done as a mural into a work that could be moved, traveled, taken to the other end of the world, and adapted according to the format or site of presentation. *Blue Rain* is about poetry and the passing of time.

Blue Rain is about four gardeners, four plant- lovers and nature, who, after planting seeds, wait wisely for the rain to arrive, the magical rain that will make their flowers grow. In fact, this piece is also a way of getting the spectator to take the time to look at the work - thanks in particular to augmented reality - the time to look up, the time to take the measure of what surrounds him, to reconnect with his or her environment.

Blue Rain is about the passing of time, a return to nature and an invitation to take time again.

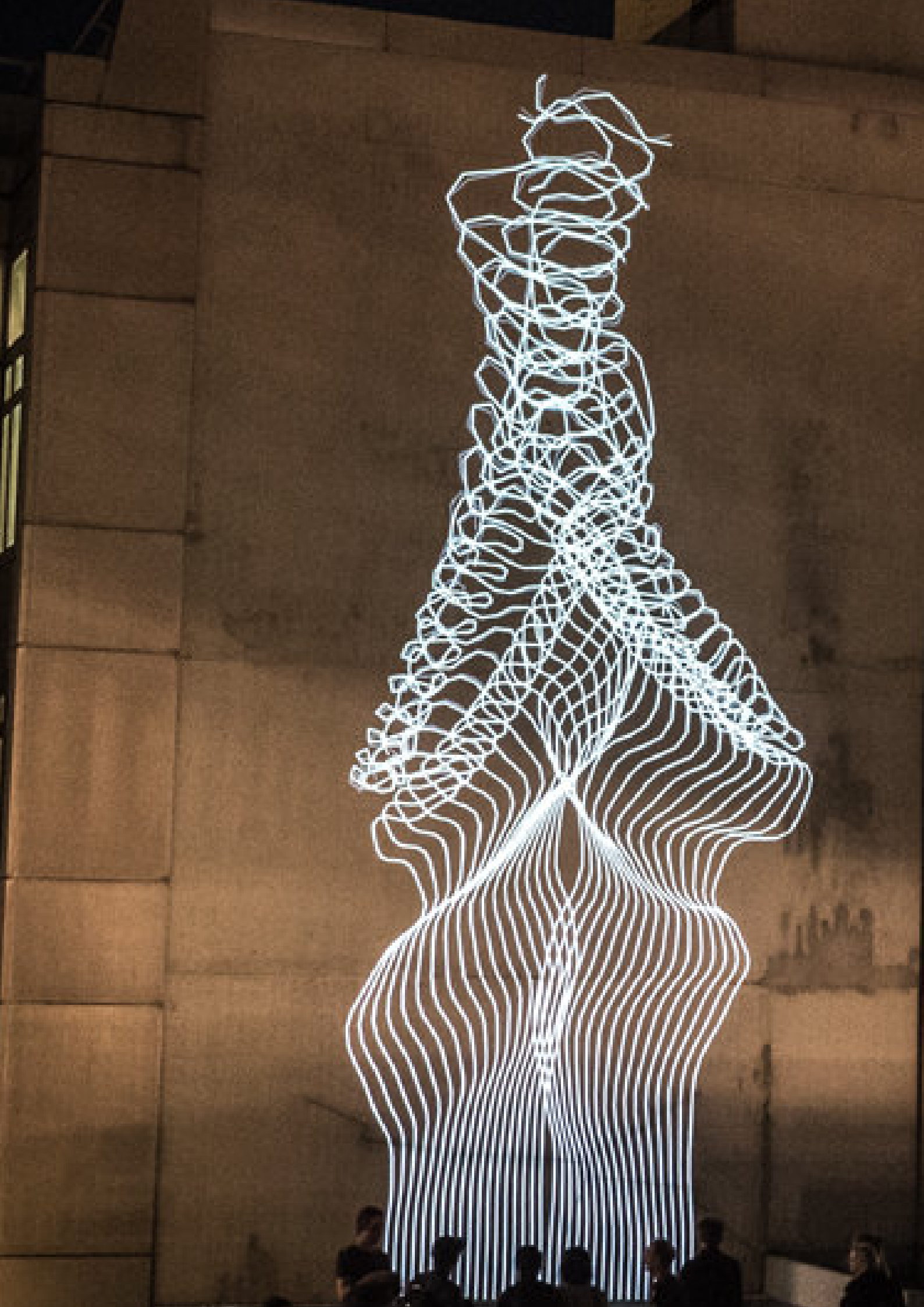
© Interview by Gabriel Soucheyre, April 2025
- Turbulences Vidéo #127



Blue Rain, Aurélien Jeanney, Arrêt de tramway Maison de

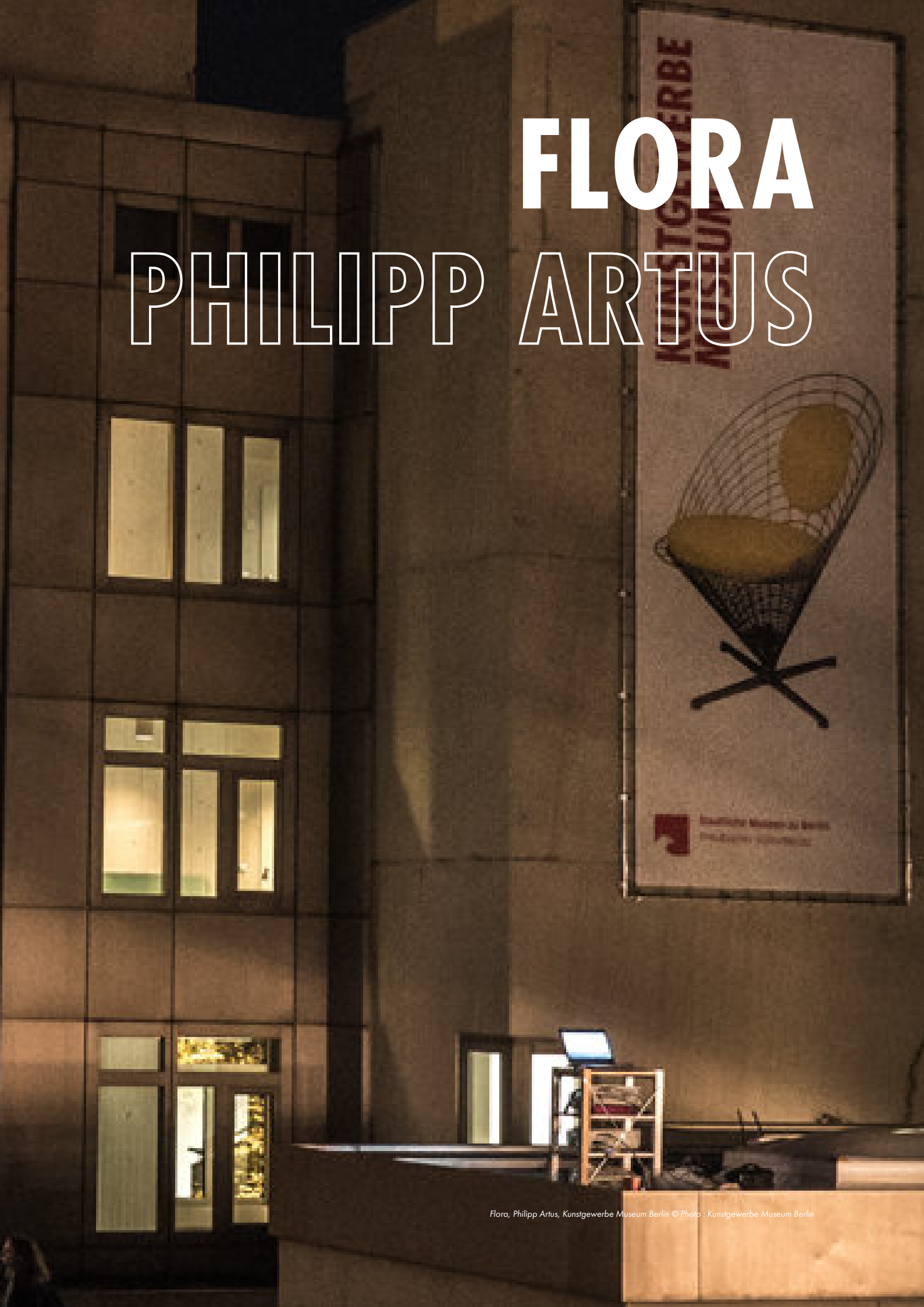


la culture © Photo: Poppy Jugnet / VIDEOFORMES 2025



FLORA

PHILIPP ARTUS



Flora, Philipp Artus, Kunstgewerbe Museum Berlin © Photo : Kunstgewerbe Museum Berlin

FLORA
PHILIPP ARTUS (DEU)

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

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

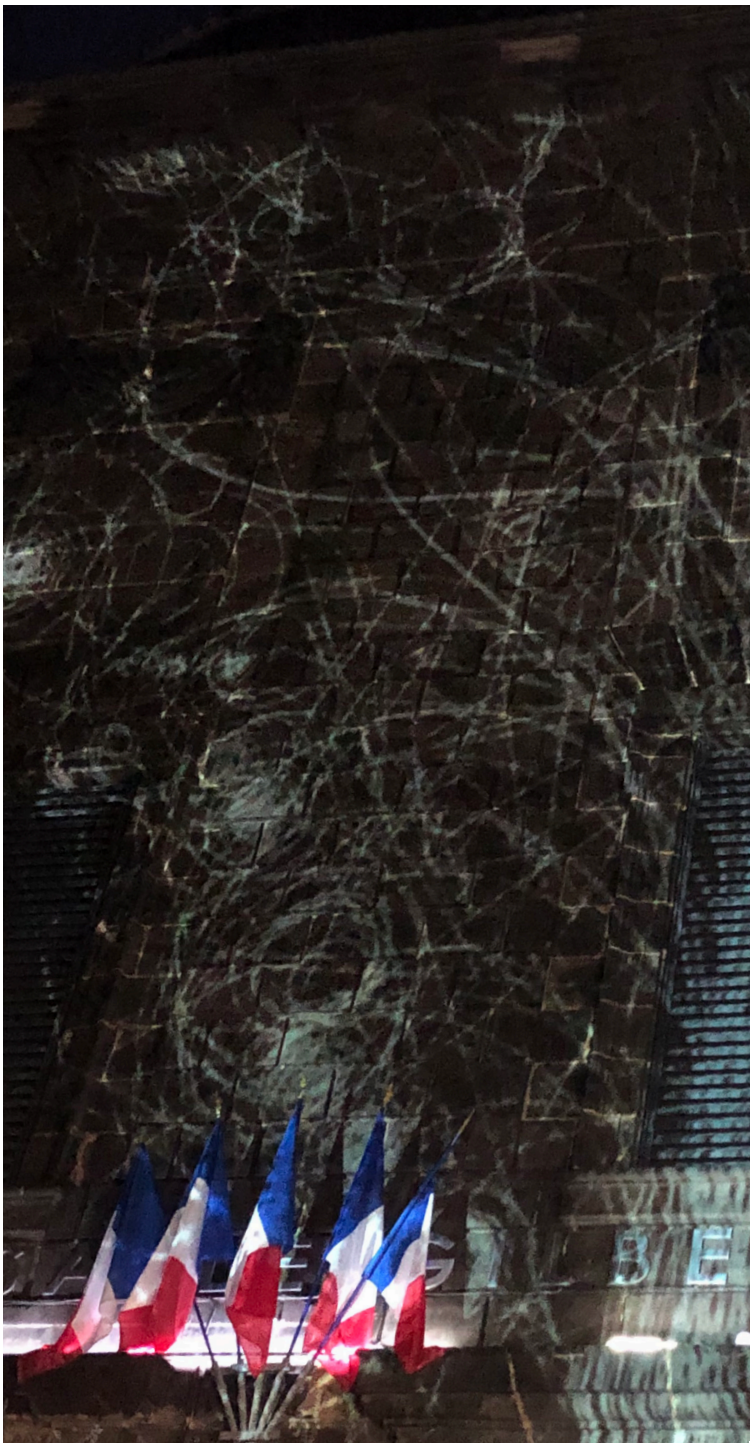
The *FLORA* algorithm of is based on the discovery that a simple system of rotating lines can create endless variations of abstract shapes – ranging from curved harmonious lines to edgy and chaotic patterns. The resulting aesthetics combine computational accuracy with an organic playfulness, and tend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

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

Contemplating the motion of my cat's tail was the initial inspiration for the project. It made me realize that a simple chain of rotating joints can create a fascinating and elegant motion. Studying character animation and Newton's laws of motion was also an important influence.

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

SALLE GILBERT-GAILLARD
JEUDI 13 MARS - 19.30 p.m. to 23h00 p.m.



Flora, Philipp Artus, salle Gilbert-Gaillard © P



Photo : Manon Derobert / VIDEOFORMES 2025



Philipp Artus © Tous droits réservés

PHILIPP ARTUS

Philipp Artus is a multidisciplinary artist and filmmaker based in Berlin. His experimental animations, light installations and drawings explore the manifestations of life through movement, sound and imagery. He composes audiovisual experiences that unite playful elements with minimalist structures, timeless themes with contemporary observations, turbulent acceleration with contemplative silence.

After graduating from the École des Beaux Arts in Nantes/France he spent 2 years studying animation, physics and music theory autodactically. He then finished his postgraduate studies at the Academy of Media Arts in Cologne/Germany. His projects have been shown in various museums, festivals and galleries around the world including the SIGGRAPH Art Gallery in Los Angeles, Prix Ars Electronica in Linz/ Austria, Visual Music Awards in Frankfurt (Winner 1st price), Setouchi Triennale Megijima Island/Japan; European Media Art Festival in Osnabrück/Germany; CURTAS in Vila do Conde, Portugal; LUMINALE in Frankfurt/Germany and the Vimeo Awards in New York City.

Site web : https://philippartus.com/
Portrait vidéo de l'artiste : https://www.youtube.com/watch?v=J9--TGH1Vzw

PROGRAMS
SIGNATURES





PROGRAMs Signatures, Occulus façade de la Comédie © Photo: Gabriel Soucheyre / VIDEOFORMES 2025

PROGRAMS SIGNATURES
DIVERS ARTISTES



Laranna_El—Jardiner, François Vogel, Occulus, La Comédie building front © Photo: François Vogel / VIDEOFORMES 2025

In 40 editions, VIDEOFORMES has played a key role in the discovery of innovative artists, emerging writing and daring experimentation. Both a witness to and a player in artistic mutations, VIDEOFORMES has captured the spirit of each era, offering a unique platform where immersive installations, digital performances and original visual narratives meet and experiment.

The *SIGNATURES* programs brilliantly embody the richness and diversity of the creations that intersect and reinvent themselves at this festival, a veritable avant-garde laboratory where art constantly vibrates and evolves. Each year, these works defy boundaries, question our relationship with reality and sketch out the contours of tomorrow's art.

In association with la Comédie de Clermont-Ferrand & salon EONA.

OCULUS LA COMÉDIE BUILDING FRONT & MAGASIN EONA
FROM MARCH 13 TO 30



Vanité à la tulipe **| Richard SKRYZAK (FRA) | 2012 | 1'00**

The cyclical fall of a tulip petal punctuates time like an hourglass. Fragility and transience merge within the same temporal sequence.



Viento **| Mariana CARRANZA (URY) | 2012 | 1'00**

Choreography experimenting with the qualities that a strong wind imparts to movements. At the same time, an algorithmic simulation of the wind distorts the digital image.



Zone fuori controllo **| Giuliana CUNÉAZ (ITA) | 2013 | 5'00**

Zone hors de contrôle is a work that makes use of sophisticated nanotechnological tools. In this 3D video, alongside aspects of a social nature, references to natural disasters and ecological disorders, the artist has created new visual hypotheses in which she reinvents landscapes of ice or fire, generating latent forms that maintain an implicit relationship with nature and our perception of it.



loving **| Regina HÜBNER (AUT) | 2018 | 4'00**

Love and time. Observation from our globus of the rare half-moon in vertical position, as it moves across the sky in real time.



Virtual Kintsugi **| Ismaël JOFFROY CHANDOUTIS (FRA) | 2022 | 12'00**

Virtual Kintsugi proposes a bold and innovative approach to the restoration of damaged works of art, based on generative artificial intelligence. Ten paintings from the Musée Granet in Aix-en-Provence, which have been awaiting restoration for years, are at the heart of this project. Covered in Japanese paper, their original shapes are concealed, leaving room for the viewer's imagination. Ten people describe these enigmatic works. Their interpretations, sometimes changing and contradictory, were used to generate "prompts" that serve as the basis for a generative image AI. In this way, *Virtual Kintsugi* brings to life ephemeral and unique reconstructions of damaged works, sublimating their imperfections and shortcomings.



Hush Now. | Laen SANCHES (FRA) | 2024 | 4'07

Hush Now. takes an intimate look at the world's leaders in their daily lives, asking what's on their minds when the world is in mourning, what they think about when they're alone, in their moments of relaxation, or what they dream about during their naps.



Révolutions | Yann CHAPOTEL (FRA) | 2024 | 8'13

In a long panorama superimposing different temporalities of the same urban space, *Révolutions* shows individual trajectories that intersect and end up coming together, coordinating and becoming one.



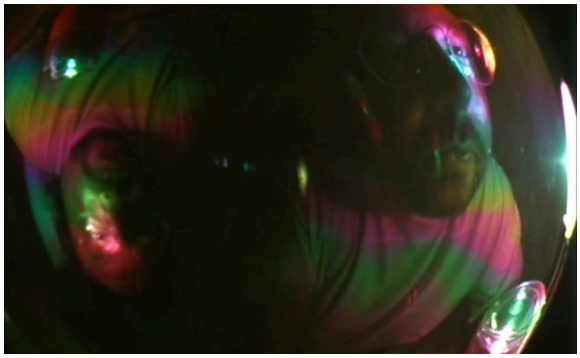
fresh film | Lyazzat KHANIM (KAZ) | 2023 | 2'55

fresh film marks the conclusion of the *fresh* painting series, exposing the pitfalls of consumerism. Using realistic paintings of everyday foods such as fruit and vegetables, the film critiques the exuberant nature of the art market. In a world ruled by capitalism, the project highlights the irony of (un)satisfying basic needs. As society grapples with rising food prices and hunger, these harsh realities are often hidden behind attenuated images. fresh film uses these images to mock this and draw attention to the absurdity of our collective human experience.



Pensées | Anne-Sophie EMARD (FRA) | 2002 | 14'21

Pensées is Anne-Sophie Emard's first video. A frenzied succession of injunctions written in red and green, they are in fact fragments of dialogues borrowed from the cinema, which the artist transforms into a single image: poetic and signposting.



Autoportrait à la bulle | Richard SKRYZAK (FRA) | 2001 | 1'00

Part of the In Video Vanitas cycle, this work is directly inspired by the classic *Vanitas*, a major theme in Western art.

A soap bubble contains the world. Microcosm and macrocosm...



Nos doux espoirs **| Simon COOVI-SIROIS (CAN) | 2024 | 8'15**

Marvin connects to the metaverse with the intention of personalizing his avatar. In this familiar, surreal landscape, he meets Melissa, an artificial intelligence and tattoo artist.



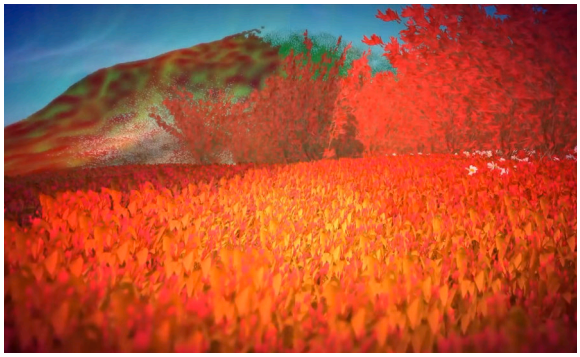
Limbus IV **| Hugo ARCIER (FRA) | 2024 | 8'27**

Limbus is a series begun in 2011 with *Limbus (Rage)*. It explores video game settings from a different point of view than that of the players: underneath the levels.



Schockwave **| Mihai GRECU (ROU) | 2023 | 4'00**

Shockwave is a metaphorical reflection on technology and its possible consequences. With each zoom, the narrative unfolds, revealing complex layers of latent space dreams, representing landscapes and situations entirely generated by artificial intelligence and thematically linked to the beginning of the atomic age. Shockwave is a metaphorical reminder of the inexorable cost of scientific progress, a reflection on the precipice of annihilation. The fear of AI technology echoes the fears aroused by the development of nuclear technology in the 20th century.



Crumbs of something like love **| Sanglim HAN (KOR) | 2023 | 16'32**

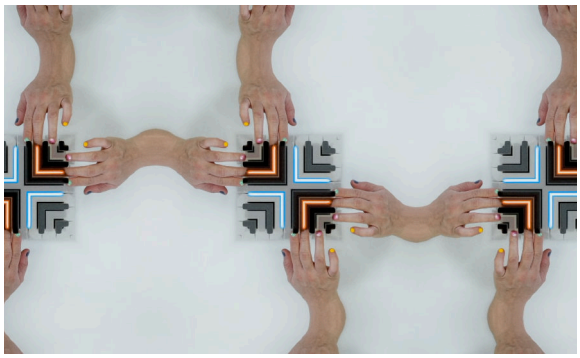
Sanglim Han creates a virtual world where algorithmically implemented materiality and digitized nature coexist on the basis of game and virtual reality engines. As an artist, she is the creator of a world created by sophisticated computer calculations and the collaborator of a computer system that builds 3D simulations and physical engines, creating physical properties impossible in reality. The entities of this virtual ecosystem exist in 3D spaces and forms coded by language and execution, transcending the physical laws of reality.

The artist becomes a "game player" exploring the created landscape, capturing and recording aesthetic moments where unpredictable narratives unfold.



Chantier **| Anne-Marie ROGNON (FRA) | 2024 | 3'15**

Construction work in the city.



Laranna_El—Jardiner_ **| François VOGEL (FRA) | 2024 | 2'54**

L'Arannà, is François Vogel's artistic work on the spatiotemporal distortions applied to the *7* tracks on the album Jardi vora el mar. The artist transforms his images using a digital version of the pinhole camera, offering a new vision of space, temporality and reality.



Leda **| Maurice FALISE (FRA) | 2010 | 3'00**

Liquid paint, acid sound.



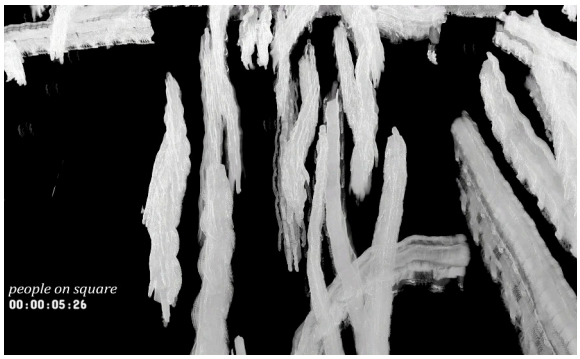
La neige **| Heewon LEE (KOR) | 2021 | 2'32**

A daily monologue that prolongs the link with a departed loved one, whose presence is always close to my mind and soul, preciously despite the passage of time. I want to share a moment of poetry, to communicate this feeling that characterizes the human being.



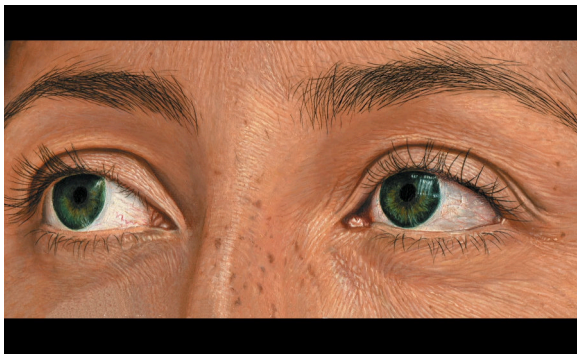
Medusa **| Véronique RIZZO (FRA) | 2016-2018 | 2'35**

I used a sequence shot from Jack Arnold's 1953 film *It Came from Outer Space*. Under the pretext of an alien attack, we plunge into paranoid Hollywood propaganda. Indoctrination by the fear of the other that characterized the societal atmosphere of the Cold War in the '50s.



Last day of summer **| Marcin WOJCIECHOSKI (POL) | 2024 | 3'24**

A graphic vivisection of film structure, movement and time. Fragments of found film material undergo metamorphosis by superimposed images, creating multiplied striations that are a sequence of trajectories, forms and traces.



Regards échangés **| Alain LONGUET (FRA) | 2022 | 4'10**

Artist Wanda Savy paints gazes that reveal the inner world of her models. The morphing technique unsettlingly animates these intersecting gazes as they melt into one another. The musical accompaniment of Suzanna Klintcharova, who plays a score for harp and tape by Alexander Kandov, underlines this testimony to lived moments.



Le nombril rêveur **| Heejong JEONG (KOR) | 2025 | 4'3**

Do we fall in love because our bodies are hot? Or does our body become hot because we're in love? When I say a word in a dream, I sensually experience what the sound means.

As soon as I say the word "hot", I feel like a volcano is burning. What's the difference between sense and sensation?

What is the relationship between sleep and life? A landscape where language glides through a dream unfolds.



Le volcan et le bébé **| Danielle JAEGGI (CHE) | 2024 | 17'05**

Le volcan et le bébé shows what goes on in the mind of a woman who is unable to give birth to a child. This lack obsesses her, makes her suffer and assails her with bizarre and disturbing fantasies.

This plunge into her imagination will give her access to the torments of history, the so-called great history, which has undoubtedly stood in the way of the fulfillment of her desire for motherhood. And for her, this discovery will be a gateway to life.



Aerial Garden **| Sanglim HAN (KOR) | 2024 | 0'10**

Aerial Garden is an artificial landscape that resembles reality. Covered in diffuse light, an island with a transparent, glassy texture floats in the air in an unknown world. Traces reminiscent of the human body are everywhere on the island, and the ground is covered with flowers with surfaces as smooth as plastic. This digital ecosystem exists in a language and practice coded as a three-dimensional space and form that transcends the physical laws of reality. This dreamlike virtual landscape visually reveals the technical traces of 3D graphics, unraveling the close link between reality and artificiality. This work offers the public a paradoxical yet beautiful fantasy, offering us a moment of reflection at the intersection of authenticity and the materiality of existence.



Hold me while I am crushed **| Sanglim HAN (KOR) | 2023 | 0'45**

The work presented in this exhibition is an archive of the virtual spatial ecosystem in which two entangled, embracing digital bodies cohabit. Through the "test fall" into the universe created, it explores the gaze between the elaborate virtual and the reality that continues without end.



Montenvers et Mer de glace **| Robert CAHEN (FRA) | Couleur, musiques, co-réalisation S.HUTER | 1987 | 9'07**

A tribute to Jacques Tati.



Entangled Emotions Immaculate imperfection (Jamong) **| Sanglim HAM (KOR) | 2023 | 0'33**

When I look closely at the human body, I discover that it's another ecosystem where different species intermingle. I'm fascinated by the fact that 90% of the human body is made up of micro-organisms, not human cells. The ecosystem in which these fragmented entities cohabit is constantly evolving. The tiny pieces that make up the body are sometimes part of mine, and sometimes they leave the body and float somewhere. So, where does the body begin and end?



Trial plunge **| Sanglim HAN (KOR) | 2023 | 0'27**

As soon as I "zoom in" on the screen, I become the creator of the virtual world and can reproduce and manipulate everything. I model two perfectly proportioned human bodies using 3D modeling software, and design the shape's resistance to deformation and the surface's elasticity. The digitized body transcends the anatomy of reality and exists not in the mechanisms of bones, muscles, brain and neurons, but in coded language and execution. The world created with points, lines and planes as basic components extends beyond the realm of "nature", and unfinished reality becomes finished virtuality.



Blasting Off **| Scott HESSELS (USA) | 2024 | 4'40 C**

This film presents every rocket launch in the world since 1957. The "space race", which has seen over 5,000 rockets leave our atmosphere, is presented as a poetic ballet of competition and exploration.



Les cartes du champ de bataille | Florian SCHÔNERSTED (FRA) | 2023 | 11'36

In 2016, I collected and archived all the waste generated by my apartment. I eliminated soiled objects and organic residues. This film is an exhaustive restitution, from one to five items per frame at a rate of 12 frames per second.



L'ARC-EN-CIEL (The Rainbow) | Richard SKRYZAK (FRA) | 2001 | 4'00

This work is the result of a chance encounter between a watering device and a camcorder in a rural landscape.



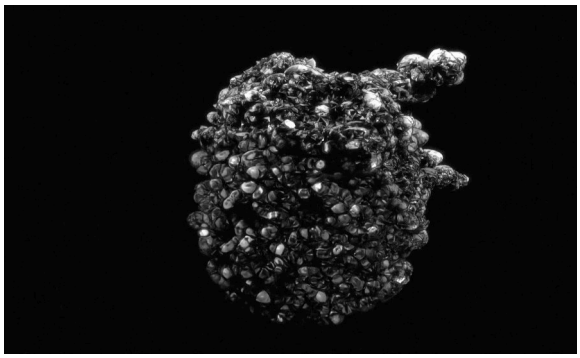
Dernier adieu (Last Goodbye) | Robert CAHEN (FRA) | 1988 | 8'02

Seven views of the Infant Jesus . The Father's gaze



Entangled Emotions Solid Stickness | Sanglim HAN (KOR) | 2023 | 0'47

When I look closely at the body, I discover that the body is another ecosystem where different species intermingle. I'm fascinated by the fact that 90% of the human body is made up of micro-organisms, not human cells. And the ecosystem in which these fragmented entities cohabit is constantly evolving. The tiny pieces that make up the body are sometimes part of my body, and sometimes they leave the body and float somewhere. So where does the body begin and end?



Morphogenetic Tensions | Golnaz BEHROUZNIA (IRN) | 2020 | 1'50

Morphogenetic Tensions questions the origin of forms in our environment, torn between nature and artifice. The disruption and disappearance of original forms within terrestrial environments can be identified from the point of view of the characters and laws that direct all existing forms. According to Jacques Monod, the morphogenetic motors of living organisms are functional in nature, whereas those of artificial objects are intentional, and those of physio-chemical mechanisms are, as it were, superimposed.



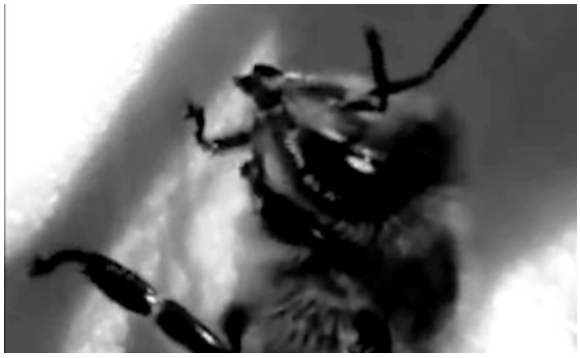
The Garden **| Jérémy GRIFFAUD (FRA) | 2024 | 10'00**

Welcome to *The Garden*, a VR experience where you immerse yourself in a fantastic garden filled with unique plant species. A tranquil, zen-like atmosphere surrounds you as you discover that these plants are not only beautiful, but also support a mysterious technological production.



The Same The Other **| Bohao LIU (SGP) | 2023 | 8'56**

The film, whose title is borrowed from a collection of poems by Jorge Luis Borges, resonates with his meditation on art and identity, by editing archival images of the "person" being looked at and gazing, which are then interpreted by artificial intelligence at random from messages and hashtags.



Following bees **| Mariana CARRANZA (URY) | 2016 | 1'45**

The existence of bees and that of human beings are interdependent: "If bees disappear, human beings have only four years to live; no more bees, no more plants, no more animals, no more human beings".



Verisimilar emotions **| Sanglim HAN (KOR) | 2023| 12'44**

Recent work using 3D simulation and AI.

La force du réel

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La société des auteurs et autrices de documentaires, reportages, magazines d'information, des journalistes et vidéastes qui racontent le monde.
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CATHERINE ZASK

DIGITAL ECOLOGIES OF THE SELF ABOUT SANGLIM HAN

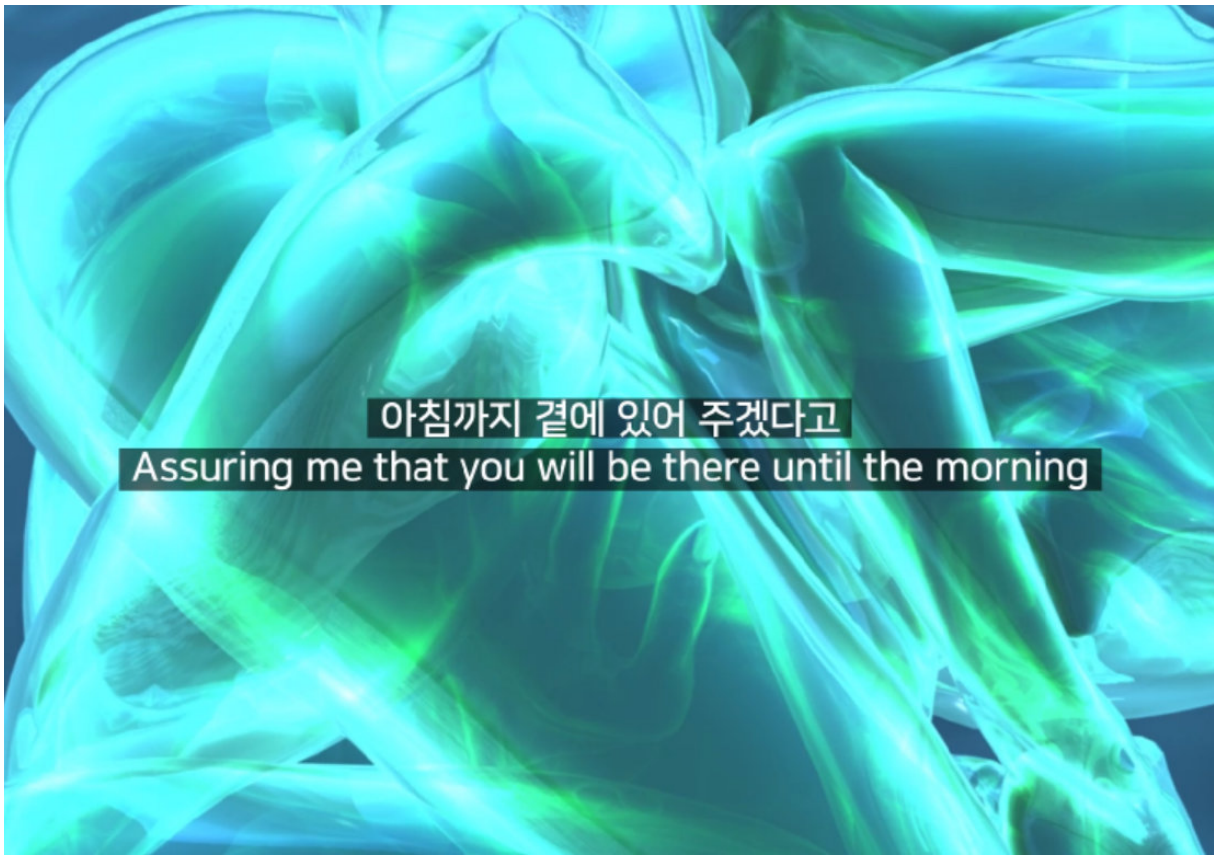
by Isabelle Arvers,

Sanglim Han's art encourages us to delve into the relationship between form and digital advancements within nature by crafting virtual worlds that blur the lines between natural and artificial. Han invites us to reflect on our role in these ecosystems as we encounter dismantled figures and intricate computerized patterns. Han explores themes of selfhood and connectivity while questioning the essence of our existence through her portrayal of bodies and synthetic landscapes. Her creations act as a contemplation of the experience, in today's era and encourage us to reflect on our connections, with ourselves and the world we inhabit.

Han uses virtual reality and game engines to craft environments that blend the boundaries between the digital and our world effectively creating an immersive experience for observers to engage with her art on a deep and personal level. The artwork by Sanglim Han frequently depicts the body in a state of fragmentation. This symbiotic representation of the intricate interspecies nature of human existence encompasses diverse identities and emotions shaping each individual's being. Through this deconstruction process, Han encourages viewers to contemplate the limitations of self and the changing nature of identity in today's era.

© Isabelle Arvers, associate curator,

Trad by Gabriel Soucheyre, April 2025
- Turbulences Vidéo #127



Sanglim HAN © Photo: all rights reserved / VIDEOFORMES 2025



Sanglim HAN © Photo: all rights reserved / VIDEOFORMES 2025




VIDEOCOLLECTIVES

VIDEOCOLLECTIVES
INTERNATIONAL COLLECTIVE **EXHIBITION**

A concept created by **Natan Karczmar** and developed by VIDEOFORMES.

Vidéocollectifs (or videocollectives) are 3-minute videos that take a look at the city - any city - where you live, study or visit.

The call for contributions is open to all: visitors and residents alike. The subject is free, and can be a personal view of the city, a desire to share images, a video memory, a testimony.

The collection can be viewed online and exhibited each year as part of the event.

https://videoformes.com/videocollectif/

1. **Burgos (ESP),** Burgos- Spain, **Ausín Sáinz**
2. **Anglards-de-Salers (FRA),** Anglards de Salers, **Gabriel V. Soucheyre**
3. **Clermont-Ferrand (FRA),** Nuit impériale, **Atelier MARQ**
4. **Užupis / Vilnius (LTU),** Eruptive K. Uzupian Nights, **Gabriel V. Soucheyre**
5. **Saigon (ou Ho Chi Minh ville) (VNM),** Rue Pasteur – Ho Chi Minh City (Saigon), **Maximilian Badier-Rosenthal**
6. **Paris (FRA),** Paris Offscreen, Damasi vs DamasIA, Arte Povera, **Gabriel V. Soucheyre**
7. **Prague (CZE),** Praha Signal, **Gabriel V. Soucheyre**
8. **Paris (FRA),** Entre merle et loup, **Gala Martinoia**
9. **Tokyo (JPN),** Tokyo Asagaya Experience, **Gabriel V. Soucheyre**
10. **Yerevan (ARM),** VANYERE, **Regina Hübner**
11. **Pontoise (FRA),** Si on prend le temps..., **Axel Boitrel, Cris Duarte**
12. **Samara (RUS),** Through the Looking Glass, **Anna Afanaseva**
13. **Gwangju (KOR),** 518 245, **Gabriel V. Soucheyre**
14. **Khachkar (ARM),** Karkhach, **Regina Hübner**

FROM MARCH 13 TO 16
MAISON DE LA CULTURE, DIGITAL LOUNGE

1.



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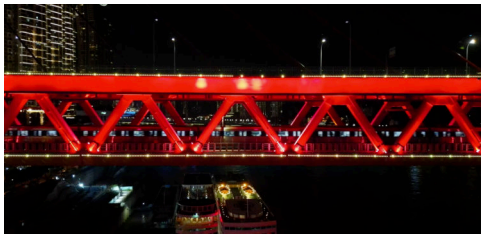

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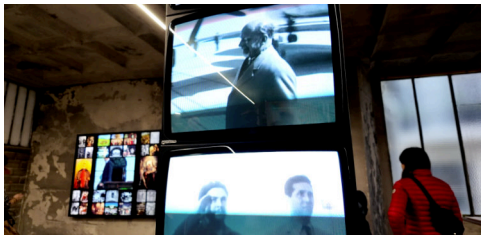

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VIDEO
ART
ACADEMY

VIDEO ART ACADEMY

VIDEOFORMES 2025 and the CROUS[1] cultural department present a selection of videos from the work of higher education establishments that fall within the field of video art and digital arts.

Since 2014, with the aim of showcasing the creations produced in these establishments (art schools, universities...), teachers and their students have been invited to gain professional experience at an international event and come face-to-face with other moving image cultures. The 2025 selection features work from 9 institutions.

1. *Center for University and Social Works (Centre Regional des Oeuvres Universitaires et Sociales)*

FROM MARCH 13 TP 30
GALERIE DOLET - CROUS CLERMONT AUVERGNE



Vernissage VIDEO ART ACADEMY, CROUS Clermont Auvergne © Photo: Nilo Gonzalez / VIDEOFORMES 2025

SCHOOL OF CREATIVE MEDIA
HONG KONG **(CHN)**

The School of Creative Media, the first institution of its kind in the region, located in the stunning one-of-a-kind building designed by world-renowned architect Daniel Libeskind, was founded to train a new generation of enterprising interdisciplinary artists and creative media professionals, and to be a hub of innovation for the creative industries in Hong Kong, mainland China and abroad.

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

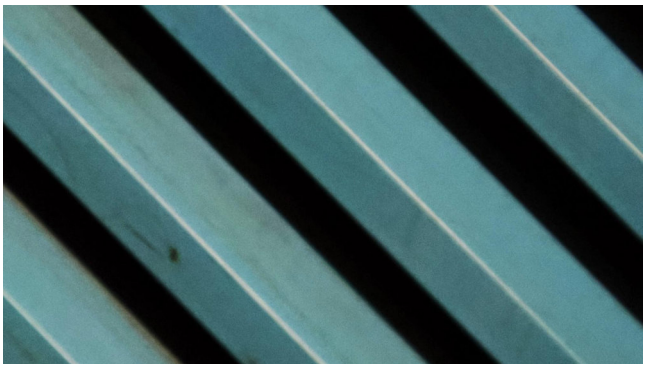
Class presentation:
Coordinator: Max Hattler

The "Abstract and Experimental Animation" class, developed by Max Hattler, has produced several short animated films created by students at the City University of Hong Kong's School of Creative Media over the past few years. The students range from experienced animators to people from different fields of creative media, and from undergraduates to masters students. With a visit from experimental animator Robert Seidel, who provides valuable feedback on the students' progress, the class learns how to work on professional-level projects and create experimental animated films using different techniques and media, from start to finish. The films selected for the Video Art Academy 2025 are all one minute long, and use a photography-based animation technique that enables animators to bring immovable objects to life and uncover hidden perspectives.

SCHOOL OF CREATIVE MEDIA HONG KONG **(CHN)**

Choi Hung | CHUNG Yan Yu, GUO Yipeng, WONG Yuk Enid | 2024

The MTR is one of Hong Kong's major public transport networks. If Choi Hung means rainbow, it's also a lively station with vivid colors and textures. By combining the two, we hope to give you a taste of the underground metro that Hong Kongers use every day.



Erosion | Chu Pui Ying, Ha Wing Yin, Yip Pui Ting | 2023

Erosion is a stop-motion film that transforms the rock textures, lichens and small details of the Hong Kong Geopark into vivid animation. The film presents the amazing patterns and formations created by the forces of nature over time.



Macro Micro | WANG Shuxin Yan | 2024

Macro Micro is a short film that explores the micro and macro aspects of the city of Hong Kong. The film highlights the melody of the environment that we often overlook. It invites us to re-examine the environment in which we live, and to appreciate the sounds and images of the city.



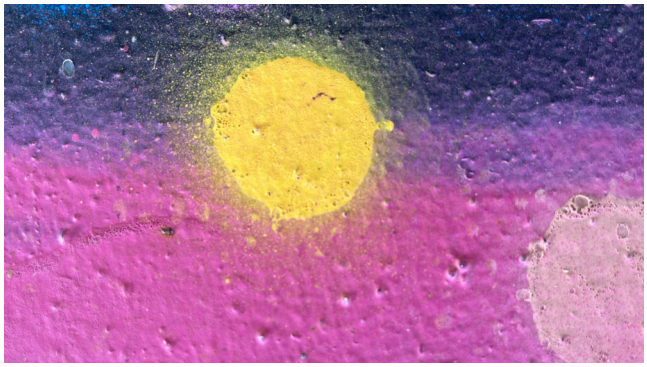
SCHOOL OF CREATIVE MEDIA HONG KONG **(CHN)**

Moonwalking **| CHAN Ka Lam, HUNG Kwan Yiu, TSANG Hing Chor | 2023**



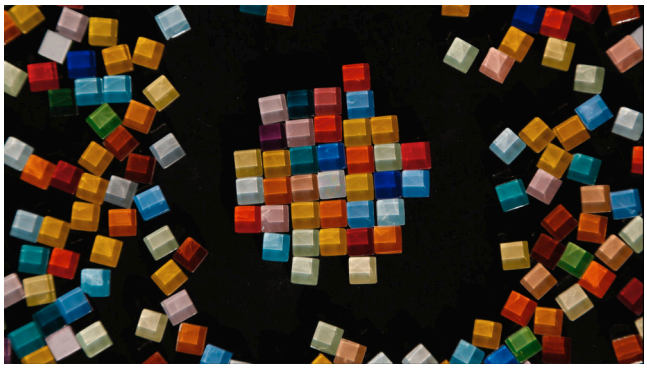
This video gets close to the textures of the various objects that surround us and that most of our city's inhabitants ignore. By shuttling between reality and the abstract world, the moving images create a mysterious space we can explore, dive into and feel. We always imagine ourselves walking on the moon, thousands of miles away. Yet a similar myth also lurks beneath the noise of the city.

Quakes **| Jaron Kuehmstedt, Lok Tung Kwan Tate, Hiu Yin Tse Aster, Shuxin Wang Yan | 2023**



When looked at closely, the urban environment that surrounds us every day is transformed into an abstract place when removed from its public and functional context. In this short animation, urban forms, colors, textures and ordinary objects are contextualized in a composition of abstract visuals and sounds.

Tiles **| Aibek Abdirashitov Cheng Cheuk Lam Ching Wai Lok | 2024**

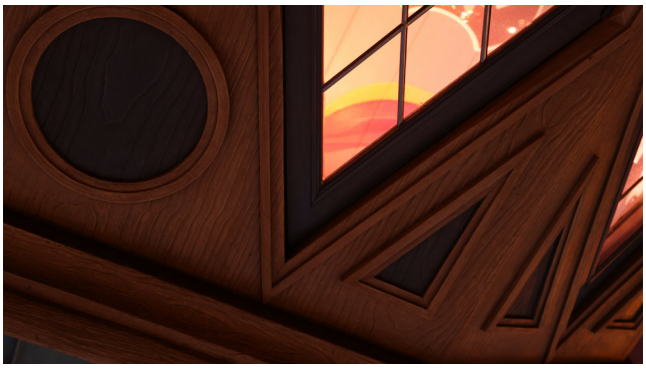


Tiles is a stop-motion animation that explores the systemic movements of organized mosaics, including pattern, density, color and luminosity, as well as the human ability to identify patterns and estimate their meaning in abstract graphics.

SCHOOL OF CREATIVE MEDIA HONG KONG **(CHN)**

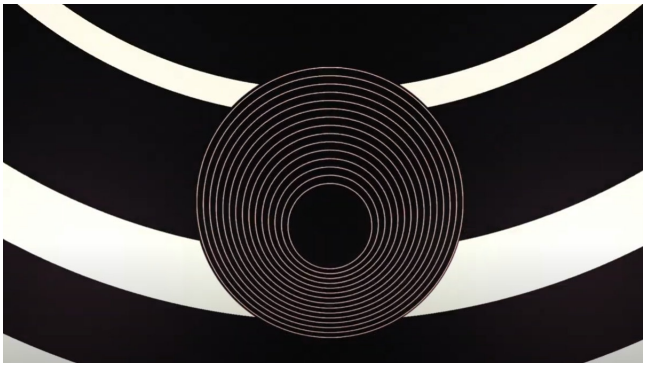
TinT Timing **| Huang Yifei, Dai Yutong, Li Zixian, Zhao Xu | 2024**

Time flows steadily, but the marked scale of time measurement can be adjusted. The flashing images are a kind of stopwatch, with the ability to master time and blur the temporality of memory. The hands of the clock turn with the daily corners, and time is tinted by the drilling of details throughout life.



Chorus **| Yuze Tian, Jingjing Zhuang, Silu Deng, Jinxuan Hou | 2024**

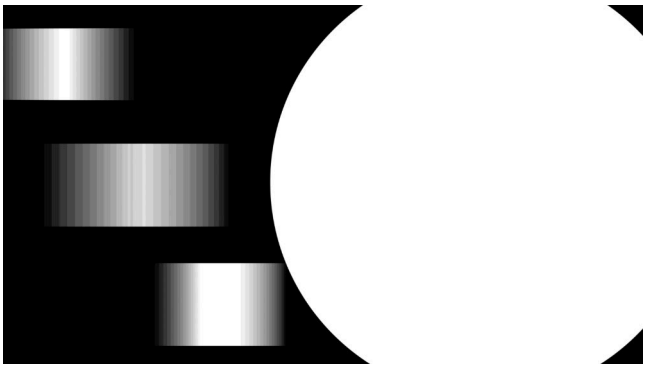
This video uses an experimental production based on sound. The sound is produced by the images in the video. The combination of different optical sounds produces a rhythmic melody, with a black-and-white pictogram, simple colors and simple graphics composing a lively video.



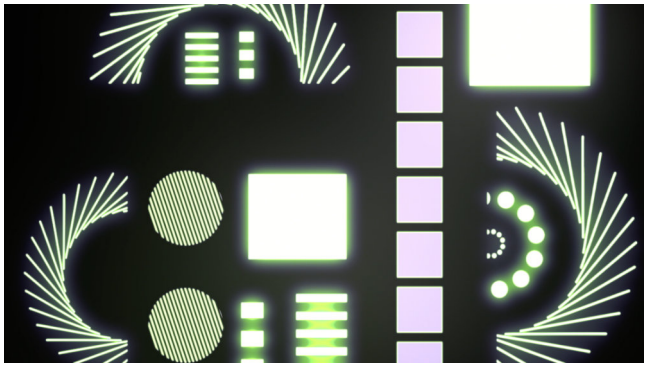
Clash **| LIAO Yuming, ZHAN Jingxian, ZHUANG Yingyue | 2024**

The film is created by the dynamic synergy of visual movements in two divided spaces. Two geometric objects explore and challenge their respective domains by changing tactics and transforming their bodily forms.

In terms of sound design, most of the sounds are made up of sound effects and musical notes. Optical sound effects are also partially used in the film.

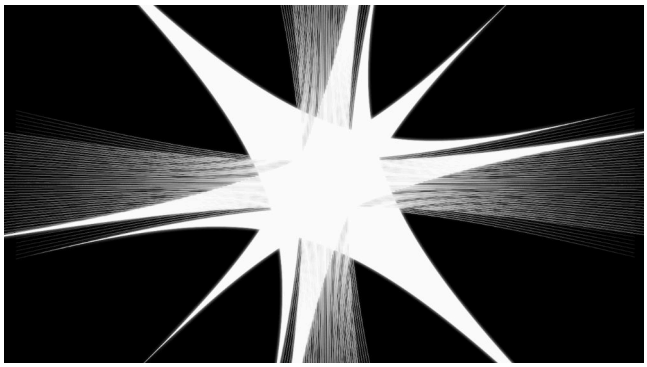


SCHOOL OF CREATIVE MEDIA HONG KONG **(CHN)**



Geometric Symphony **| Chan Ka Yuet, Lam Yau Hing | 2024**

Combining moving images and optical sounds, the animation shows how moving geometric shapes can be synchronized with music generated by optical sounds. Based on the symphony, different graphics shake, vibrate and form, as if constructing a building full of elements to live in.



The Pixel Path **| Bhavisha Hemnani, Yining Liao | 2024**

The Pixel Path is an optical sound animation that explores the intersection of simple linear forms and organic shapes and patterns. The animation aims to explore the dynamic transformation of objects, movement and the fusion of contrasting elements.

ÉCOLE SUPÉRIEURE D'ART ANNECY ALPES **(FRA)**

École supérieure d'art Annecy Alpes offers courses leading to the DNA (Bachelor's degree, Bac+3) and DNSEP (Master's degree, Bac+5) diplomas in Art and Design, as well as a school diploma, the DSRA (Doctorate level, Bac+8). ESAAA is part of the national network of art schools under the educational supervision of the French Ministry of Culture, a network in which it stands out for its pioneering attitude to research, its work on space, landscape and regional planning, and its radical stance on the experimental dimension of art and design: experimentation is strongly asserted by ESAAA, and is at the heart of all its activities.

Website: https://www.esaaa.fr/

Class presentation « Listening to images » :
Coordinator: Vir Andrès-Hera

Based on the concept of "Listening to Images" developed by Tina Campt, students will practice editing, editing and formatting moving images. "Listening to images" refers to the recalibration of vernacular photographs, a silent practice that gives us access to affective registers through which images enunciate alternative narratives of their subjects. These reflections are largely based on a practical application of black studies theories. To quote Campt, "Écouter des images" asserts that calm should not be confused with silence. Calm is registered sonically, as a level of intensity that requires special attention. Similarly, silent photography names a heuristic for dealing with the lower range of intensities generated by supposedly silent images. The choice of listening, rather than simply looking at images, will involve students in their images in motion, through a sensory register of image-text-sound.

The MONSTRE Master's program is born at a time when the exhibition is an available artistic form, when the field of art is constantly being reconfigured, and when we are witnessing a renewed commitment from artists to invent and take responsibility for the spaces and modes of presenting art. For this reason, MONSTRARE "Monstre" engages with contemporary issues concerning the place of art and artists in the social and political world of tomorrow. The program is structured around workshops and seminars, full-scale projects, study trips to understand artistic scenes and how they function, meetings with professionals, and lectures. MONSTRE – MONSTRARE – MONTRER. The MONSTRE Master's program is coordinated by artist and filmmaker Vir Andres Hera and by curator and art critic Arlène Berceliot-Courtin.

ÉCOLE SUPÉRIEURE D'ART ANNECY ALPES **(FRA)**

Caulerpa, à côté du sel **| Clara Ursella, Aneth | 2024 | 19'24**



Living near the Thau lagoon, *Caulerpa* is consumed by a pyromaniac rage, hates seaside tourism, and waits. She maintains a symbiotic desire with *Caulerpa* taxifolia, a plant brought at the beginning of the 20th century into the Monaco aquarium for the aesthetic of its bright green, and later released into the Mediterranean Sea. After being widely declared by scientists and then the media as an invasive algae, a killer algae, *Caulerpa* suddenly disappeared a few years ago. Carried by a muted and solitary anger, *Caulerpa* adopts gestures and an attitude that disturb gender norms and act as a preparatory process: the reappearance of the killer algae?

La clé de mon carnet **| Juliette Valin | 2024 | 12'48**



La clé de mon carnet, created by Juliette Valin (artist name: Jiji) in 2024 with different cameras. In this notebook, there is childhood, illness, mourning, hope. Moments from everyone's life. Reminiscences of the past. Someone found this notebook, and moving images and noise escaped from it. Animated dreams and nightmares.I see myself in it, sometimes far away, sometimes very close. This character, mine, converses with those inanimate or vanished things that are so dear to them. The family photos from that time, the girl she used to be, a plastic chair, candles, a synthesizer.

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

Founded in 1708 by the Dukes of Lorraine and heir to the renowned École de Nancy, ENSAD Nancy – École Nationale Supérieure d'Art et de Design – is a higher education institution under the authority of the French Ministry of Culture.

The school offers six national degrees: 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 programs. Located on the Artem Campus since 2016, ENSAD Nancy is one of the founding schools of the Artem Alliance (Art, Technology, and Management).

Website: https://ensad-nancy.eu/

Presentation of the class:

Managers: Pierre Paulin with Vincent Vicario

The works presented here are part of various courses and diploma projects. They are created in the video workshop, a space for the practice and experimentation of the moving image. Open to students from all years and all disciplines, it is a place for a wide variety of works.

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

Radiation **| Marina Dauriac, Camille Du Jeu, Ryan Gyss | 2024 | *5'57***

Using the 3D modeling of a female body and a voice-over, this film takes us on an immersive journey into the intimacy of a young woman. Her voice shares her questions about the human perception of the female body, recounting her first gynecological appointments and intertwining them with her romantic experiences.



Rubber Fetish **| Alice Hamonic, Kenny Mouret Cromarias, Olivia Sauser, Antoine Sibile, Maxence Therasse | 2024 | 5'20**

This film traces the awakening of a sneaker-manufacturing machine that becomes self-aware by exploring the Internet. It tries to understand the relationship between its condition as a machine, humans, and shoes. Composed entirely of archival footage retrieved from the Internet, the film immerses us in the machine's obsessive perception.



Miss, This Isn't About Ants **| Esther Dupas | 2024 | 9'43**

Miss, This Isn't About Ants Deals with the impact of medical wandering and/or violence on patients' mental health through a video transformed into an experimental quest in five chapters. Exploring sensations of derealization and depersonalization, a curious and anxiety-inducing atmosphere questions the viewer's relationship with themselves, the world, and a nervous feeling of constant self-doubt. In search of the reason for their discomfort, the narrator seems to gradually sink into a tormented, almost self-destructive line of thought.



ÉCOLE SUPÉRIEURE D'ART ET DESIGN LE HAVRE-ROUEN **(FRA)**

The École Supérieure d'Art et Design Le Havre-Rouen is a Public Establishment for Cultural Cooperation (EPCC) dedicated to higher education and research under the educational supervision of the French Ministry of Culture.

ESADHaR offers a wide range of artistic training through a variety of programs focused on art and graphic design, as well as a Master's degree in Literary Creation.

The RADIAN program, a doctoral degree in artistic research and creation, completes the range of courses offered.

Thanks to its various exhibition venues and co-organized events, ESADHaR is one of the major cultural players in Normandy.

The Art Department aims to train visual artists capable of working with a wide range of different media. It encourages experimentation and research in all its forms through the cross-disciplinarity of its teachings.

Website: https://esadhar.fr/fr/lecole-superieure-dart-design-havre-rouen-0

Class presentation:
Coordinator: Jason Karaindros

The productions presented this year for VIDEOFORMES 2025 come from a Video Module taught by Jason Karaindros for the past two years to third-year students and graduate students (4th and 5th years), from the video course he has taught to second-year students for about twenty years, and from the individual supervision of the work of ESADHAR students in Rouen. These are both theoretical and practical courses. Almost every year, a selection was made from these works and shown in exhibition venues in the center of Rouen or in other cities. Often, these were video projections at night in public spaces. This project, called "Fenêtres sur Rue," which served as an opportunity for exchanges with other art schools, ended two years ago. However, the desire to share these students' completed works with a broader audience was realized last year with their participation in VIDEOFORMES 2024. Five students and Jason Karaindros were able to discover the festival's extraordinary program over the course of three days.

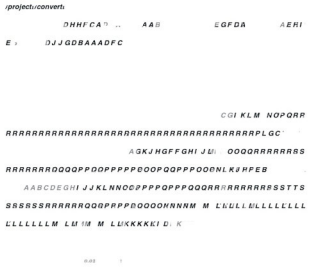
ÉCOLE SUPÉRIEURE D'ART ET DESIGN LE HAVRE-ROUEN **(FRA)**



Strange Days **| Kilian Le Ray | 2023 | 4'10**

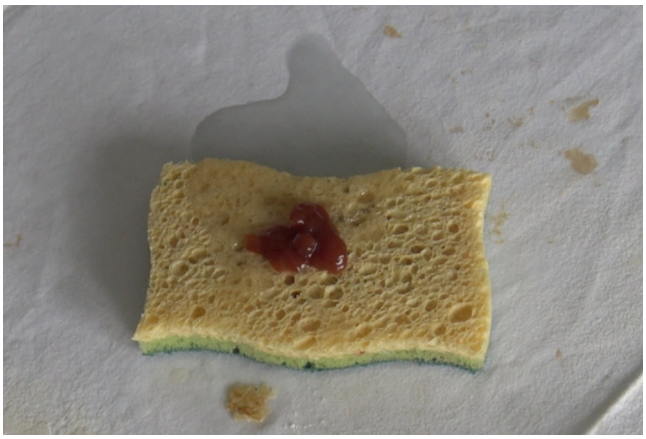
Two women discuss a strange story involving an angry neighbor and an imaginary weapon.





Transmutation **| Oscar DUJARRIER | 2024 | 1'07**

We find a video excerpt from the film *Un chien andalou* by Luis Buñuel, along with text and sound. They are the translation of the source image, thus of themselves in various dialects.



Nettoie Salope **| Allan Cabedo | 2024 | 3'**

Nettoie Salope it tells the story of several sponges that undergo VEO (physical, psychological, or verbal violence). These sponges try to communicate their stories to us through rubbing and hissing sounds. Their "words" are transcribed through subtitles, denying them a voice; a form of videographic censorship. This video is, of course, a metaphor for the violence done to women through a transitional object, which is the sponge. An object with absorbent characteristics, used for unpleasant and dirty tasks, and linked to a misogyny associated with "housewives." A way to implode the stereotypical and patriarchal view of the objectification of their bodies and the violence they are exposed to.

ÉCOLE SUPÉRIEURE D'ART ET DESIGN LE HAVRE-ROUEN **(FRA)**



Études de mouvements **| Floryan CAILLOT | 2024 | 1'18**

This video consists of three animations that form a whole. These animations are made in Stop-Motion, a technique that contributes to the strange atmosphere of the videos. They focus on imagining movements for creatures originally created in volume, hence the title Études de mouvements. It is also an opportunity to create environments and sound effects unique to them. This video may further develop these entities or spark the curiosity of a new audience.



Altertopie **| Tom Lecointre | 2023 | 3'12**

Altertopie It is an invitation to imagine, or even identify, the causes and impact of human life on the territory it occupies. The work explores the boundaries between habitable and uninhabitable. From the Latin alter ("other") and the Greek tópos ("place"), the term here refers to these spaces, between one reality and another. A boundary, decidedly fascinating, that either protects us (or not) from what may lie on the other side.



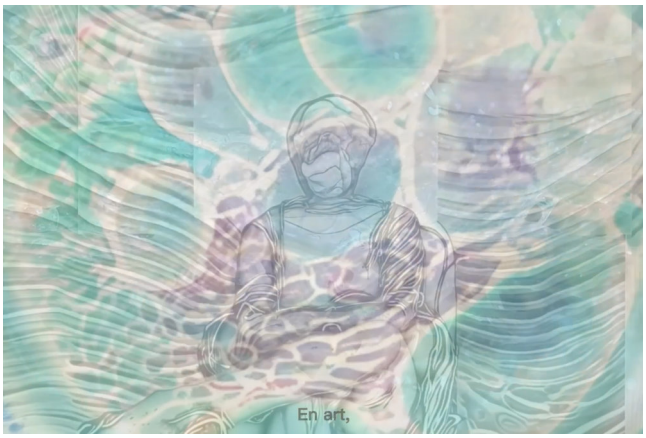
Elles Ombres **| Meryl Clemenceau | 2024 | 3'25**

This video overlays images of naked bodies and features a soundtrack created with a noise box. It is an experiment on the representation of control. Timeless, its purpose is to dissociate the viewer from reality and bring them into a space where the human would allow themselves to be directed by everything, except themselves.

ÉCOLE SUPÉRIEURE D'ART ET DESIGN LE HAVRE-ROUEN **(FRA)**

Portrait de l'organique **| Citlali HONORE | 2024 | 0'43**

I have synthesized my relative's interview to reduce it to a 560-character text, a paragraph of 84 words that presents the portrait they have of the organic. To make the speaker organic through their unusual visual presentation. Thus, projected into this microscopic world, supported by a self-parasitic sound universe that decomposes its meaning in our ears, the organic speaks to us, presenting its portrait. Under a humanoid appearance, it provokes a sense of unease through the senses it engages and introduces disturbance, the confusion of what we are seeing through cognitive dissonance.



Bruno **| Hyunseok Yoon, Lola-Rosetta Lesain | 2023-2024 | 3'38**

Bruno it is a performance interpreted in 2023 from an anonymous text. After undergoing theatrical training, I experienced, upon entering the Fine Arts school, the dominant power dynamic of text over image. Thus, I sought in my staging to deconstruct my relationship with words by proposing a performance based on the rhythm imposed by my body. It was also about dissociating the image and the text, giving them their own narrative power, thanks to the scenography of the space. The performance began with the projection of a series of slides from family archives. It was followed by a rhythmic reading and ended with a monologue facing the audience. Each part was conceived independently, but each nourished the other.



BEZALEL ACADEMY OF FINE ARTS JERUSALEM **(ISR)**

The Screen Arts department teaches animation, video art, documentary, experimental film and interactive media such as augmented reality and virtual reality. Students can explore traditional techniques, cutting-edge tools and future technologies in any combination. The program encourages independent, professional and multidisciplinary creators with the skills to innovate in their field. The curriculum develops critical thinking and individual expression. As students hone their craft, they transcend language to create bold statements on social, political, personal and cultural issues. Many cross the boundaries between art, film, animation and new media, delivering precise, personal messages that resonate in today's world.

Website: https://www.bezalel.ac.il/en/academics/bachelor_degree/screen

Class presentation:
Coordinator: Naama Shohet

The films presented here are a selection of final projects that mark the culmination of a four-year educational process within the department. This process is guided by several senior members of the department's teaching staff.

BEZALEL ACADEMY OF FINE ARTS JERUSALEM **(ISR)**



I Am Not a Butterfly | Odeya Laske | 2024 | 11'

The work explores a woman's journey of self-discovery, using the life cycle of insects as a metaphor to deepen themes of sexuality, alienation, and rituals.



Play Time | Noga Elkayam | 2024 | 7'

The nighttime encounter between a young girl and a man wearing a rabbit mask raises questions about love, tenderness, and violence, revealing the thin boundary between play and evil.

JOSEPH BACSTEIN CONTEMPORARY ARTS INSTITUTE
MOSCOU **(RUS)**

The Joseph Bakstein Institute of Contemporary Arts was founded in 1992 by a group of curators and artists.

Its main role is to create optimal conditions for the professional development of young artists, curators, and theorists working in the field of contemporary art.

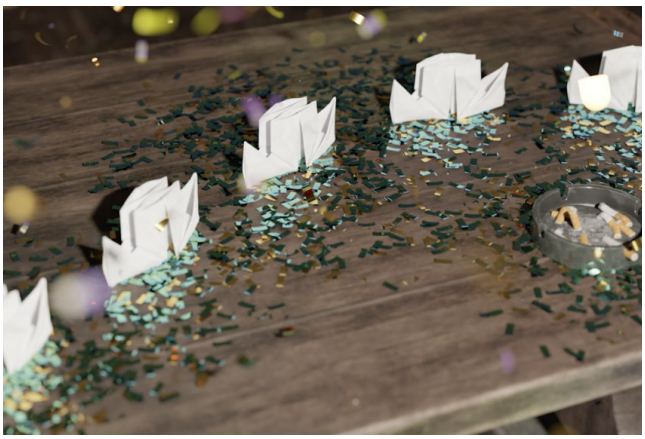
Website: https://icamoscow.ru/en/about

Class presentation:
Coordinator: Stas Shuripa

The course program "New Artistic Strategies" focuses on an in-depth and panoramic understanding of current processes and trends in the global art scene, as well as the history of important artistic and philosophical concepts in the field of modern art.

JOSEPH BACSTEIN CONTEMPORARY ARTS INSTITUTE
MOSCOU **(RUS)**

Panopticon: living worlds | Olga Minina | 2024 | 1’00



The panopticon is a system that allows for the surveillance of many people at once, in the form of a circular building with a single point of observation, an ideal prison according to philosopher Jeremy Bentham. In another sense, Panopticum – a collection of unusual objects and everything that is unusual in general, a gathering of something incredible, frightening. Bentham’s Panopticon prototype could also be a menagerie intended for the entertainment of royalty. (The royal menagerie of Versailles). As part of the project, I transform the idea of the panopticon as a surveillance system into an artistic experience and create an interaction between the inhabitants and the observer, while referring to the "surveillance society" established by modern control systems (surveillance cameras and user data collection systems). Strange creatures, living their unique lives, strolling freely on the territory outside their cameras, thinking they are free, while remaining under the observation of the viewer. In this project, I develop the idea of control and interaction in modern society, as well as the value of individuality and freedom for each creature, whether a real person or a fictional creature.

Endless celebration | Tatyana Serova | 2023 | 00’54



A celebration that doesn't let go, relentlessly pursuing my heroes and leaving a trail of confetti in its wake. The heroes react to this phenomenon in different ways: some accept it, others observe it with weariness, and some feel deep pain. The confetti here serves as a metaphor for the informational noise that surrounds us. On one hand, this noise generates tolerance for evil, dulling our perception of the horrors happening around us. On the other hand, if we strive to maintain our humanity by keeping our minds and hearts open, we risk being overwhelmed by the bitterness of recognizing the absurdity and injustice of the world. This inner struggle is an attempt to avoid participating in a celebration that actually masks real suffering.

Consistency of action | Katya Kosova | 2024 | 1’15



The work *Constancy of Action* is dedicated to the collision of sources of the instantaneous and the extensive. While one aims at creation, unity with nature, and its study, the other documents the considerable efforts devoted to a tiny flash that can destroy everything around it, but captivates the eye with its magic and beauty. The multiple exposure present in the video only reinforces the ephemeral nature of the efforts made, forming a space of dissipation – the irreversible dissipation of energy, transitioning into new forms.

INSTITUT DE LA COMMUNICATION (ICOM), UNIVERSITÉ LYON 2 **(FRA)**

The Institut de la Communication (ICOM) is one of the thirteen components of the Université Lumière Lyon 2. ICOM's mission is to organize and manage training and research activities relating to the various forms of communication, information, computing and digital creation. Our diplomas cover all university levels, from the first year of a Bachelor's degree to doctoral studies.

Website: https://icom.univ-lyon2.fr/

Class presentation:
Coordinator: Albert Merino

The Moving Image Writing course involves Master 1 and Master 2 students. It exposes students from various branches to video, exploring editing and post-production software to stimulate their creativity in their respective fields. They analyze various audiovisual fields and the history of editing, and engage in the exploration of Found Footage as a common thread, experimenting and deconstructing through personal projects. Objectives include understanding narrative principles, analyzing audiovisual works and creatively applying techniques in personal projects. The course encourages the creation of a singular vision, and the development of a distinctive style.

INSTITUT DE LA COMMUNICATION (ICOM), UNIVERSITÉ LYON 2 **(FRA)**



***Univers MIYAZAKI* | Marine Blanchon | 2024 | 4'**

This video project explores the poetic universe of Hayao Miyazaki's films. The visual excerpts taken from the masterpieces of Studio Ghibli intertwine harmoniously with the song *In This Shirt* by The Irrepressibles. This musical choice, although surprising at first, proves to be strikingly emotionally relevant: the powerful feelings conveyed by the music find a deep resonance in the stories and landscapes of Miyazaki's films. The contrast between the visual serenity of the scenes and the dynamic variations of the melody creates a captivating experience, where each musical passage enhances the subtlety and richness of the images. This dialogue between sound and image invites the viewer to rediscover the work of Studio Ghibli through a new emotional lens, merging the world of Japanese animated cinema with contemporary music.



***Arcane* | Maxime Prudhomme | 2024 | 3'09**

This video offers a musical reinterpretation on guitar, captured through a carefully crafted, multi-angled direction. The main track is recorded with multiple cameras providing varied perspectives: a wide shot, a close-up on the right hand and the body of the guitar, and a shot focused on the left hand and the neck. One of the shots adopts an upward angle, while another opts for a downward angle, creating a distinctive visual dynamic. The editing alternates between images of the guitar performance and visual sequences from the *Arcane* series, integrated to enrich the narration and musical atmosphere. This combination creates a dialogue between the musical performance and the futuristic aesthetic of the game.

INSTITUT DE LA COMMUNICATION (ICOM), UNIVERSITÉ LYON 2 **(FRA)**



Est-ce que vous m'entendez ? **| Klai Hajer | 2024 | 3'45**

Est-ce que vous m'entendez ? (Can You Hear Me?) is a short documentary film that questions the contemporary representation of conflicts through the lens of technological and media transformations. The film shows how, in past conflicts, access for journalists and cameras to war zones has gradually been restricted. This strategy aimed to control the impact of images on public opinion, a phenomenon that culminated in reflections such as Baudrillard's statement that "the Gulf War did not take place." This provocative statement highlights how some conflicts were transformed into media simulacra, carefully orchestrated narratives designed to shape collective perception. In contrast, the film explores how the emergence of new technologies and social networks has disrupted this dynamic. Smartphones, ubiquitous today, allow for the instantaneous and decentralized dissemination of images, escaping the control of traditional media institutions. Through testimonies and images from the ongoing conflict in the Middle East, Can You Hear Me? sheds light on this transformation: a multiplication of viewpoints, often raw and immediate, which redefine the way conflicts are seen and understood. This video offers a reflection on the power of the image in the digital age, while questioning the limits and dangers of an overabundance of unfiltered content. It thus provides a perspective on a connected youth, for whom technology is not just a tool, but a gateway to a more direct and sometimes chaotic understanding of the world.



Fréquence **| Nassim et Idir Tabet | 2024 | 4'08**

This short film, set in a domestic environment, follows the story of a young man in his daily routine. As he wakes up one morning and begins his usual activities, he listens to a mysterious podcast on frequency 666. Quickly, a sense of strangeness settles in: the content of the podcast seems to describe, with unsettling precision, the events he is currently experiencing. The descriptions become increasingly detailed, even warning the young man of an unexpected and disturbing presence in his own room. Inspired by classic horror genre codes, this short film plays with anxiety and suspense. By combining a familiar setting with an intangible threat, it immerses the viewer in a tense atmosphere where every sound and shadow becomes a source of intrigue. This project is also an exercise in cinematic language, utilizing a limited number of elements to maximize narrative and emotional impact, proving that it is possible to create captivating tension with minimal resources.

INSTITUT DE LA COMMUNICATION (ICOM), UNIVERSITÉ LYON 2 **(FRA)**



***A Study of Fear* | Paing Thant Zin Htoo | 2024 | 5'17**

This experimental video project, titled *A Study of Fear*, offers an anthological exploration of the cinematic horror genre through found footage. It is an immersive journey into the various sub-genres that make up horror, each represented by a distinct segment: Body Horror, Slasher, Found Footage, Psychological Horror, Supernatural, Modern/Technological Horror, among others. Through a selection of sequences from iconic media such as the *Silent Hill* and *Resident Evil* video game series, the V/H/S film series, Guillermo del Toro's *Cabinet of Curiosities*, as well as works like *Black Mirror* and *Parasyte*, the film weaves a rich visual and auditory tapestry, capturing the unique essence of each sub-genre. The sound design, directly integrated from the source media, is enhanced by the striking use of the song *Go Tell Aunt Rhody*, reinterpreted in a modern and unsettling version from *Resident Evil 7*. The aim of this project is to demonstrate that horror goes beyond the simple tropes of jump scares.

UNIVERSITÉ PAUL-VALERY MONTPELLIER 3 **(FRA)**

Paul-Valéry University is an institution specialized in literature, humanities and social sciences, languages, and the arts. Within it, the training provided by the Department of Cinema, Audiovisual, and New Media aims to offer students a general culture that not only situates the performing arts in history but also analyzes their position in the contemporary artistic institution (aesthetics, economics, sociology). Alongside this theoretical approach, practical training is offered, allowing students to become familiar with techniques, equipment, and skills. The Digital Creation Master's program within this department aims to train versatile and independent professionals, equipped with fundamental artistic and technical skills in the field of animated imagery and interactive devices.

Website: https://www.univ-montp3.fr/

Class presentation:
Coordinator: Claire Chatelet

The Master's in Documentary Creation aims to train students for careers in documentary filmmaking through seminars of theoretical and critical reflection, as well as writing, directing, and editing workshops that provide project-based, applied learning.

The film program was created within the framework of my course titled "Hybrid Writings of Reality." This 18-hour module aims to question the aesthetic and narrative issues of new forms of documentary, creatively and meaningfully using digital technologies. It consists of an 8-hour theoretical component and a 10-hour practical component. A prototype must be presented at the end of the 10 hours of workshops.

The creation constraint is to produce documentary-style films in an intensive mode, using only images and videos found on the internet.

This practical component, which follows a renewed approach to "found footage," consists of three stages:

– Choosing topics, forming groups, and presenting the concept
– Selecting data from the internet and reflecting on writing
– Editing based on the selected data, processing images, recording voiceovers (if necessary), and audio editing.

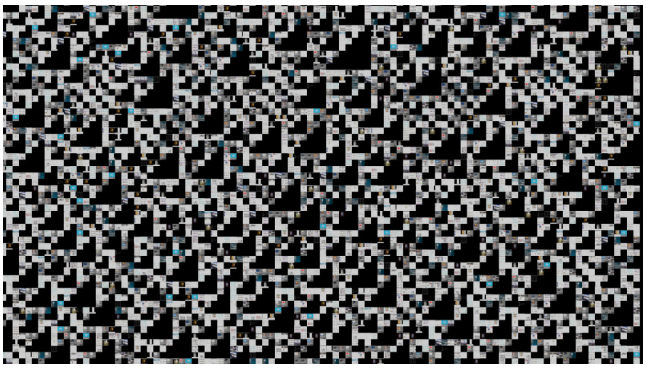
Groups are composed of 3 or 4 people so that tasks can be divided. A prototype must be presented after the 8-hour workshop.

The films must update the concept of "post-production" art by Nicolas Bourriaud and the "aesthetics of selection-combination" by Lev Manovich.

UNIVERSITÉ PAUL-VALERY MONTPELLIER 3 **(FRA)**

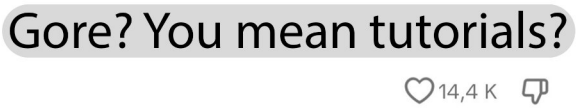
To be archived **| Arthur Lampin, Chloé Fris, Thomas Thiebaut | 2024 | 2'29**

The Internet Archive is a foundation created with the aim of archiving books, videos, images, and web pages for posterity and making them accessible to the widest possible audience. The vast amount of its available resources presents us with the paradox of the nature of content produced on the Internet: while some are created and shared solely to be seen and forgotten, others strive to preserve and archive as much as possible what contributes to knowledge and deserves to be kept. Here, the content multiplies like fractals, merging with others in a hypnotic and labyrinthine manner.



L'algorithme a-t-il une morale ? **| Sarah Bonté, Kamilia Bouaziz, Manon Gerin, Élodie Guillot | 2024 | 7'10**

Our short film addresses the accessibility of violent content on social networks like *TikTok* and web platforms like *YouTube*. The goal is to raise awareness about the lack of control over what we consume on the Internet in general. Algorithms dominate the selection of content, making no distinction between keywords and their meanings, which poisons the suggested content. We conducted an experiment with a fake account over several weeks to test the logic of recommendation algorithms and demonstrate their "immorality." Our method consists of recording our computer screens during searches, mainly relying on comments, titles, and explanatory videos. We do not show any explicit videos or photos on these topics to avoid promoting them.



Dataclips **| Quentin Garnier, Sarah Loison, Aloïs Massol, Nicolas Mathe | 2024 | 2'45**

The "major" events of our history did not happen overnight. On the contrary, the media has always seized the subject before any form of officialization. *Dataclips* is a visual mix of daily events, which, under a constant flow of sound information, breaks down until it reaches a sudden point of no return. In the end, we try to discern among the pixels a voice, a silhouette that would bring meaning to this new environment.



UNIVERSITÉ PAUL-VALERY MONTPELLIER 3 **(FRA)**

Legatura **| Imane Hassab, Jesica Munteanu, Joséphine Pialat | 2024 | 4'23**



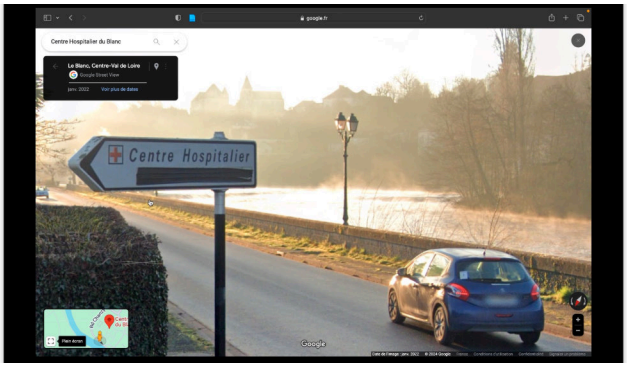
Two young girls, in the form of avatars viewed isometrically, meet in an online virtual game. Torn between their home country and France, they construct their own identity in this pixelated world. As the game progresses, they share their experiences and the hardships of their exile journey, as well as the challenge of finding their place in a world divided by borders.

Palimpseste **| Fabien Becourt, Paul Mahieux, Morgane Ihuel | 2024 | 2'53**



The short film, with its sound space composed of parasitic sounds, theremin sounds, and voice-over, aims to explore the dematerialized body in the digital space. The so-called physical body no longer exists once it engages in the digital universe. Calls, networks, and games are all spaces where our identity is reinvented, redefined, and we can be anyone. Our body dematerializes, deteriorates.

Plan d'austérité **| Clara Bruno, Estelle Hernandez | 2024 | 4'51**



Un panneau disparaît dans *Google maps*. Un hélicoptère arrive trop tard et un bébé meurt. Un *gamer* fait accoucher sa copine dans *Minecraft*. Circulez, il n'y a rien à voir, assène « C dans l'air ». Rien à voir, vraiment ? Ce desktop lm propose de réécrir aux conséquences des coupes budgétaires opérées par les gouvernements.

ÉCOLE SUPÉRIEURE D'ART DE LORRAINE METZ **(FRA)**

The École supérieure d'art de Lorraine, ÉSAL, a public cultural cooperation institution, was established in January 2011 through the merger of the École de l'Image d'Épinal and the École supérieure d'art de Metz Métropole. In January 2014, the EPCC ÉSAL integrated the Cefedem de Lorraine, the Teacher Training Center for Dance and Music, now forming the music and dance division of ÉSAL.

The ÉSAL Metz campus is organized around workshops, laboratories, and research centers focusing on interactivity, spatialization, photography, and video. The higher education institution awards national diplomas in Expression Design, Art, and Communication.

The institution offers national diplomas: the National Diploma of Art (DNA) with three options: Expression Design, Art, and Communication, all three qualifying for a Bachelor's degree; and the National Superior Diploma of Plastic Expression (DNSEP) with options in Art and Communication, both diplomas qualifying for a Master's degree. The music and dance division awards a State Diploma (DE), one in music and one in dance.

Website: https://esalorraine.fr/

Class presentation:
Coordinator: Pierre Villemin, Art teacher

The "Film Essay" workshop is intended for second-year students in the ART option at ÉSAL – Metz.

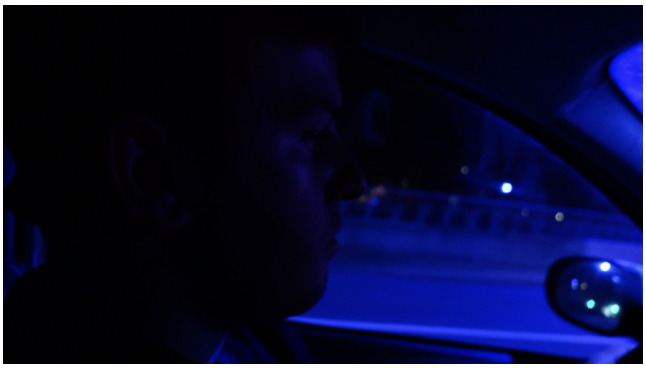
They worked with archives, narratives, and contemporary personal experiences to develop cinematic narrative processes with a common approach to "reality." Their themes are unique, and they expressed themselves using a cinematic vocabulary developed throughout the year, whether through exercises or by watching films by directors such as Alain Cavalier, Robert Cahen, Ismaël Joffroy Chantoudis, Henri François Imbert, Chris Marker, Jafar Panahi, Olivier Smolders, Agnès Varda, Huang Pang Chuan...

ÉCOLE SUPÉRIEURE D'ART DE LORRAINE METZ **(FRA)**

***IMPACT* | Ben Tarini | 2024 | 4'**

What happens in the mind of a man who is prey to his dark thoughts?

Texts collected after an interview with a young man who recounts his becoming.



***MEMORIES* | Ulrich Fokam Totso | 2024 | 12'**

I tell the story of my arrival in France. Memories of my country, Cameroon, punctuate my reflection on the future of my professional journey that I am building in this new country.



***THANATOS* | Sarah Line Sayasithsena | 2024 | 4'**

How do different people perceive the end of life? Sincere, moving, and varied responses.






YOUTH
CREATION
PANORAMA

YOUTH CREATION **PANORAMA** GROUP SHOW



ARTISTIC AND CULTURAL EDUCATION PROJECT

Since 2010, VIDEOFORMES has been offering secondary schools in the Clermont-Ferrand Academy the opportunity to host an artist in a classroom with the goal of supporting the design and creation of a video and digital installation. The project culminates in a collective exhibition and its opening during the festival.

This project is part of an educational approach to image and video art referenced in the school curricula. It provides students with a collective experience of creating a project with an artist proposed by VIDEOFORMES, along with professional guidance.

This year, 6 institutions and 5 artists participated in the project:

- **Godefroy de Bouillon high school** (Clermont-Ferrand) with **Nino Spanu**
- **Albert LONDRES high school** (Cusset) with **Amélie Sounalet**
- **Sainte-Marie high scoo** (Riom) with **Léa Enjalbert**
- **Valéry-Giscard-d'Estaing high school** (Chamalières) with **Anaël Alaoui-Fdili**
- **Antoine de Saint-Exupéry middle school** (Lempdes) with **Anaël Alaoui-Fdili**
- **Georges ONSLOW middle school** (Lezoux) with **Jérémy Tate**

Youth Creation Panorama is supported by the **DRAC Auvergne-Rhône-Alpes**, the **Clermont-Ferrand Academy** (DAAC), and the **Atelier Canopé 63**.

FROM MARCH 13 TO 16
MAISON DE LA CULTURE, SALLE GRIPEL



Youth Creation Panorama, Maison de la culture, salle Gripel © Photo : Gabriel Soucheyre / VIDEOFORMES 2025 +

LE P'TIT **DÉJ**
VALÉRY GISCARD D'ESTAING High school, CHAMALIÈRES

Artist: **Anaël Alaoui-Fdili**

Teachers: **Marlène Chorlet-Chamard, Ambroise Guibert et Corinne Pasquier**

Students: **Youna Gardes, Mohamed Ivanov, Cynthia Lapeyre, Maïa Rontet, Johanna Thomassin-Renaud**

Is it possible to eat while respecting the planet? It is by questioning the dream breakfast, the perfect breakfast (in terms of energy), and the real daily breakfast as part of our masterpiece that we became aware of the amount of packaging caused by our daily purchases by collecting these breakfast wastes over a week for 8 people. We glued these paper, plastic, newspaper, cardboard, and aluminum wrappers to create a TABLECLOTH made from the real breakfast waste of the teenage consumers that we are. In opposition to this real breakfast, we chose to play videos and sound recordings taken in situ from our surrounding Nature. Reconciling food and ecology is possible by consuming seasonal fruits, avoiding overly processed products, avoiding pesticides, reducing waste in all its forms, in short, by changing our eating habits to adopt a sustainable diet that preserves the environment, biodiversity, and natural resources. We had a colorful and balanced breakfast, made of fruits, cereals, and dairy products, and we enjoyed this creative moment, full of laughter and sharing.



Le P'tit Déj, Valérie Giscard d'Estaing High school, salle Gripel © Photo : Manon Derobert / VIDEOFORMES 2025

BALADE À **CHROMAPOLIS**
ALBERT-LONDRES High school,
CUSSET

Artist: **Amélie Sounalet**

Teacher: **Caroline Roux**

Students: **Paul, Ethan, Maëlia B., Manuela, Maëlys B., Colline, Anne-Lise, Alban, Meike, Hugo, Rose, Maëlle, Julia, Maëlys M., Liam, Cassandra, Eva, Garance, Marissa, Steffy, Romanée, Sedef, Ioana, Meryem.**s

This project is rooted in the observation of the shapes and colors that make up our daily environment, here in the city of Vichy. Through the creation of videos and drawings, the students offer a poetic reinterpretation of architecture by staging everyday objects and colors in space. The human being also finds its place, not as a central character, but as a form among the forms. Their body, their gestures, become lines and movements, seamlessly integrating into this aesthetic exploration. The videos propose "moving pictures," living paintings where shapes, colors, and textures interact to tell a contemplative story.



Balade à Chromapolis, Albert-Londres High school, salle Gripel © Photo : Caroline Roux / VIDEOFORMES 2025

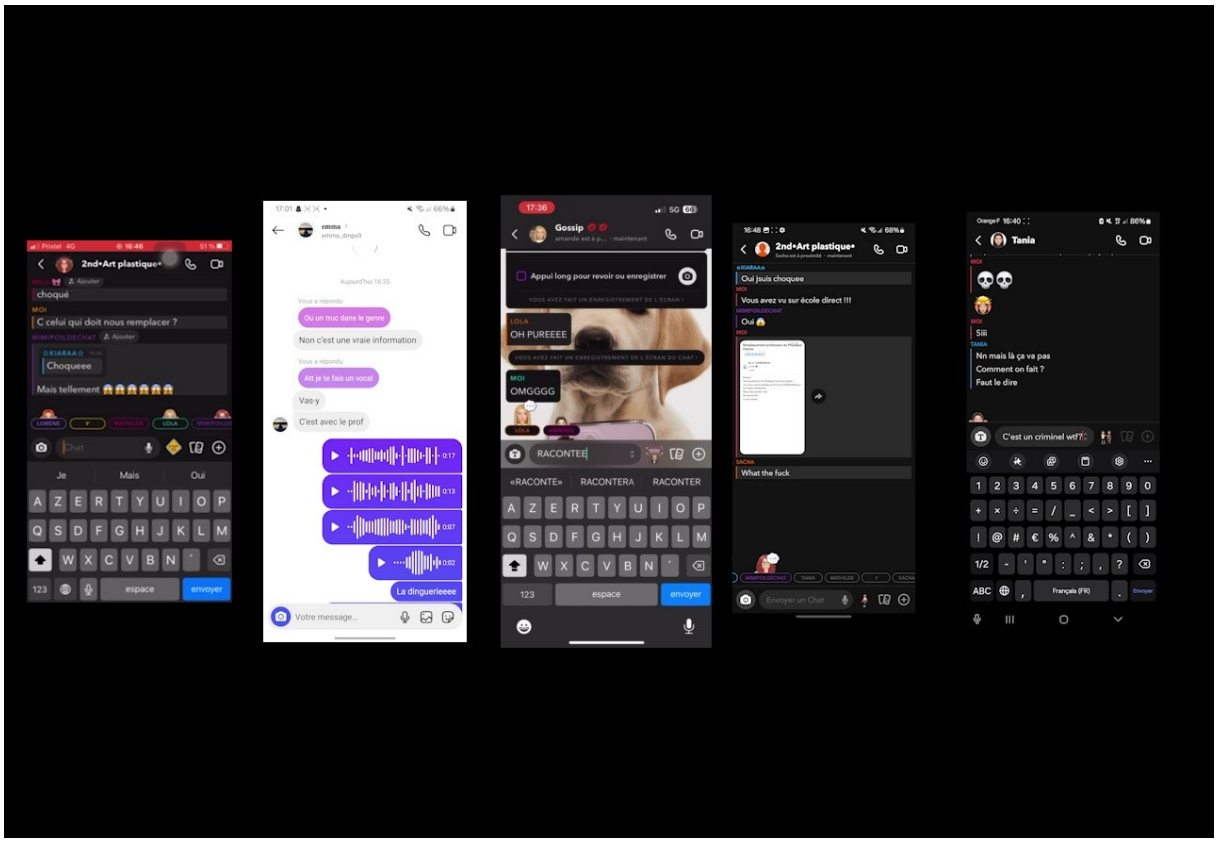
DINGUERIE !
GODEFROY DE BOUILLON High school,
CLERMONT-FERRAND

Artist: **Nino Spanu**

Teacher: **Claire Perichon**

Students: **Calie Amblard, Lola Berod, Enola Boffety, Mila Clerc, Tania Col, Mathilde De Freitas, Emma Descamps, Lorène Fontaine, Romane Glace, Eva Haon De Sousa, Sacha Joffroy, Camille Lamouroux, Camille Lestrade, Amandine Louis, Vyne Mohammed, Louise Predinas-Garrel, Kiara Reiss, Marine Romanelli, Anthony Sabaud, Zoé Signon, Kaci Yatrib**

Dinguerie ! is a video installation that questions rumors in the age of social media, through the phones of five high school students.



Dinguerie !, Godefroy de bouillon High school, salle Gripel © Photo: Claire Périchon / VIDEOFORMES 2025

LE GLITCH **DES SOUVENIRS GEORGES ONSLOW Middle school,** LEZOUX

Artist: **Jeremy Tate**

Teacher: **Elise Peloso**

Students: **Ayamn Alcamo, Maxence Blanc, Tya Ce Ougna, Yoan Clermont, Loane De Sousa, Timéo Ducros , Themys Dumas Joberton, Clarisse Duport, Quentin Gauthier , Antoine Gay, Lucas Giraud, Lison Gueret, Maïron Horn, Sarah Larchevêque, Léa Martignat, Lou Perez, Léonie Pieropan, Livio Porpora, Nina Pouget, Timéo Santoro, Louna Sauvol, Maëlyne Selic, Raphael Tessier, Justine Thiodat.**

Childhood memories, precious memories. One by one, the students inject a *glitch* into their souvenir photographs. They edit them repeatedly until they create a rhythmic slideshow. Their photograph gradually seems to alter, perhaps reflecting the mark left by the chosen moment in their minds. But then, a text is added, which, like a poem recited aloud, describes the selected moment.



Le Glitch des souvenirs !, Georges Onslow Middle school , salle Gripel © all rights reserved / VIDEOFORMES 2025

CHILL
ANTOINE DE SAINT-EXUPERY Middle school , LEMPDES

Artist: **Anaël Alaoui-Fdili**

Teacher: **Maud-Agnès Soulard-Verlinde**

Students: **Diana Alves de Sousa, Lilian Bigay Anglade, Lina Bourg, Souleyman Cerqueira, Julie Cormerais, Lola De Jesus, Clara Devisscher, Andriantsikina Dozolme, Theodor Dumitru, Lucile Falgoux, Liz Faye, Maël Fernandes, Maé Ferreira, Célia Ferreira Zanolino, Manon Heintz, Mirande, Julie Chauvet, Kiara Ouertani, Caly Palouyan, Leny Perrus Faria-Conto, Lucie Poyet Ameil, Maëlys Quinsat, Valentin Rateau Platelle, Evan Remy, Arsène Rival, Camille Salazar Muhammed Temur, Clément Tourtoulou, Alice Valadares Freitas, Ethan Voiret.**

In English, "to chill" or chiller in French means to relax, to unwind, to rest, to have a good time, to do nothing, or to party. This anglicism is part of the everyday vocabulary of middle schoolers shaped by video game culture and virtual worlds. For them, it means staying calm in their everyday space, letting conversations flow, and recreating a quirky, immaterial world where it's possible to "chill" even in the schoolyard.How can we translate into video what we feel about our environment? Edited end to end, without touch-ups or transitions, the footage captured by the students follows one another in an intimate exploration of their middle school. By playing with wide and close-up shots, the goal was to capture the sensations and atmospheres of a shared space through its details. Middle school is a place where students, teachers, school life staff, administrators, and maintenance personnel interact daily. From these images, an ambivalent feeling emerges. First, the sense of confinement and of time slowly passing within the constraints of collective rules. Then, a need: to create a comforting bubble, to build connection, to laugh and play. The images reveal this duality, between wide perspectives expressing a desire to open up to the world and tight framing that highlights the intimate details of their school.



Chill, Antoine De Saint-Exupéry Middle school, salle Gripel © Photo : Gabriel Soucheyre / VIDEOFORMES 2025

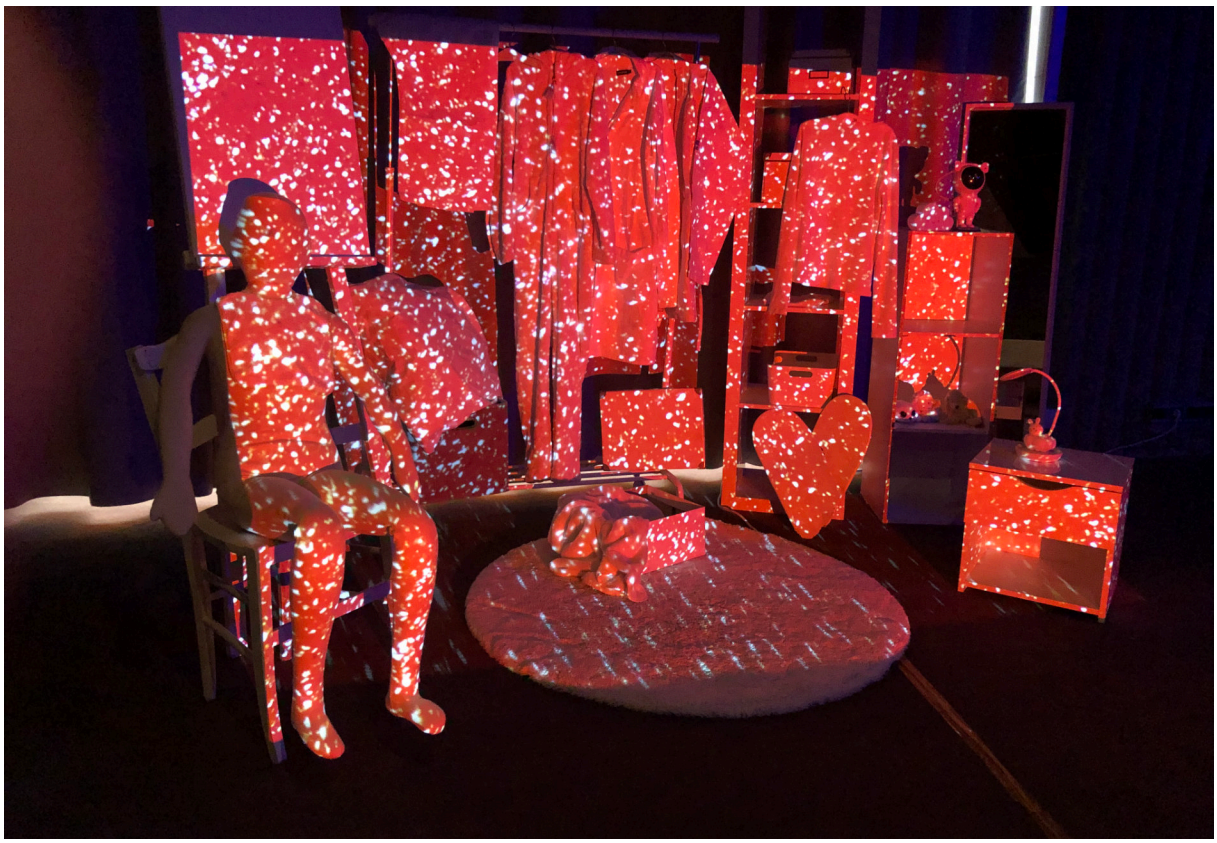
LA MODE **CHEZ MOI**
SAINTE-MARIE High school ,
RIOM

Artist: **Léa Enjalbert**

Teacher: **Morgan Beaudoin**

Students: **Sacha Allegre, Léa Bagueste, Léa Bertrand, Milla Bichard, Lou-Anne Cazorla, Chloé de la rochelambert, Basile Diogon, Talia Fouilhoux, Lola Gaimard, Thaïs Gambin, Lola Garitte, Joséphine Guerin, Colyne Lafond, Alice Lepicard, Nathalie Madon, Niels Picard-Tournilhac, Anaïs Roucourt, Églantine Roudier, Gaïa Taravant, Alice Thebault.**

What if my room spoke about me?
What if my clothes told my story and memories?
What if they started saying what I like to wear...
What if they highlighted my influences...
What if my clothes revealed my secrets and emotions?



La mode chez moi, Sainte-Marie High school, salle Gripel © Photo : Manon Derobert / VIDEOFORMES 2025

"1 MINUTE" **VIDEO CREATION SCREENING** & EXHIBITION

Every year, VIDEOFORMES organizes a call for video creation projects, supported by the DRAC Auvergne-Rhône-Alpes, the Atelier CANOPE 63, and the Rectorat de Clermont-Ferrand (D.A.A.C.). All subjects and techniques for producing moving images are accepted, as long as they are part of an artistic approach (aesthetic, plastic, poetic, etc.) and relate to video creation and art: writing, creating a soundtrack, elaborating a visual universe, using photographic and cinematographic language, colors and light, and the plastic arts.

During the VIDEOFORMES festival, videos made by young pupils in their schools (primary to secondary) and extracurricular activities, lasting exactly one minute, are presented in the Salle Gripel. A selection of videos from "1 Minute" are also screened as a pre-program to the festival's video competition.



Vision du futur (Vision of the Future) | Anis & Yanis

Lucie Aubrac Middle school (Clermont-Ferrand)

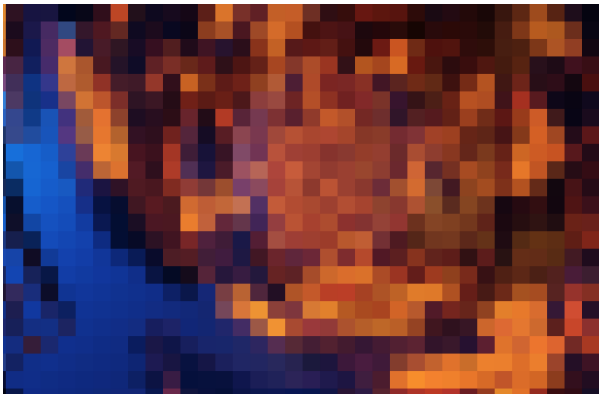
Teacher: Claire Bottesi



Vision du futur (Vision of the Future)| Gianny & Romain

Lucie Aubrac Middle school (Clermont-Ferrand)

Teacher: Claire Bottesi



Vision du futur (Vision of the Future)| Kenny & Meddy

Lucie Aubrac Middle school (Clermont-Ferrand)

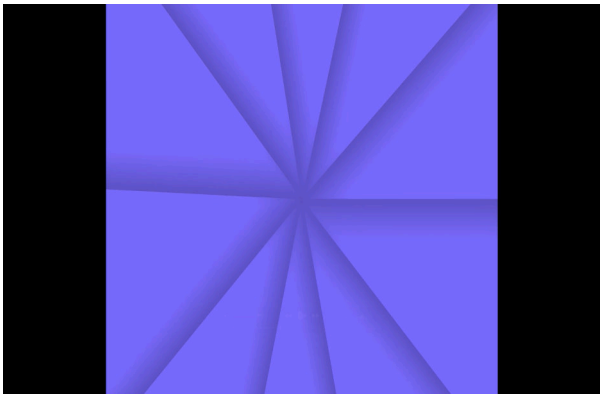
Teacher: Claire Bottesi



Aquadétente (Aquarelaxation)| Bardy Louen & Mathé Noa

Jean Vilar Middle school (Riom)

Teacher: Coline Sagne



CLRS | Classe de 4e

Jean Vilar Middle school (Riom)

Teacher: Coline Sagne



FOLLOW| Evanne Bokata Lyonga, Olivia Julien & Lana Giovansili

Jean Vilar Middle school (Riom)

Teacher: Coline Sagne



La rencontre (The meeting) | Brunet Rodrigues Lilou, Darbaky Margaux, Machanek Chloé, Martinon Teixeira Léanne & Terrade Cali

Jean Vilar Middle school (Riom)

Teacher: Coline Sagne



Sans un mot, mon corps me dit... (Without a word, my body tells me...) | Adam

La Ribeyre Middle school (Cournon d'Auvergne)

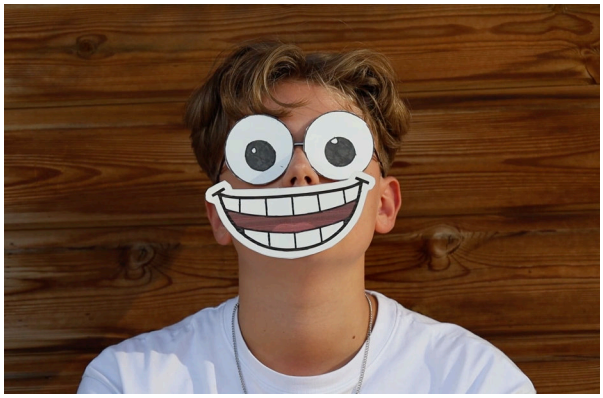
Teacher: Julien Resche



Sans un mot, mon corps me dit... (Without a word, my body tells me...) | Adèle

La Ribeyre Middle school (Cournon d'Auvergne)

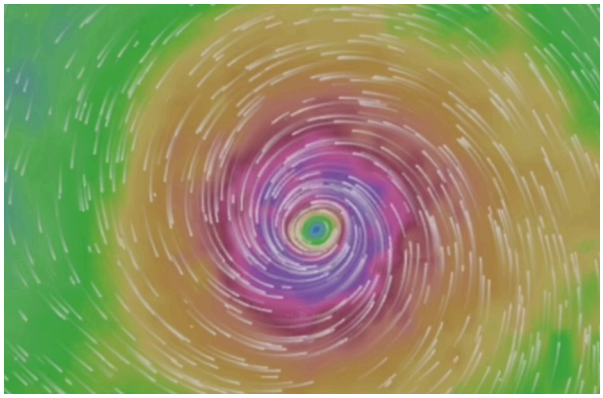
Teacher: Julien Resche



Sans un mot, mon corps me dit... (Without a word, my body tells me...) | Arthur

La Ribeyre Middle school (Cournon d'Auvergne)

Teacher: Julien Resche



Cyclone| Soudjaï Nasrine & Dubreuil Emma

Simone Weil High school (Le Puy-en-Velay)

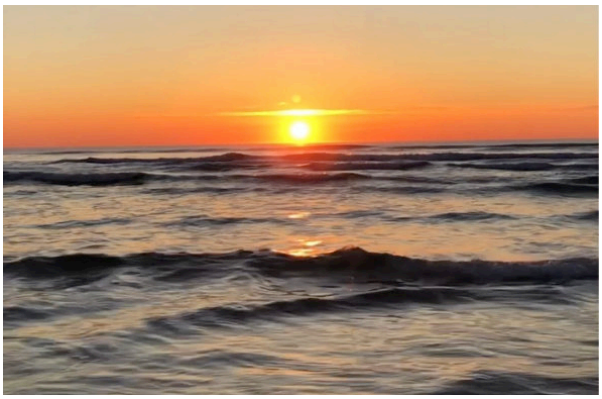
Teacher: Thibaut Milliet



Réveille toi (Wake up)| Matisse Lechardeur & Andréa Delamare

Simone Weil High school (Le Puy-en-Velay)

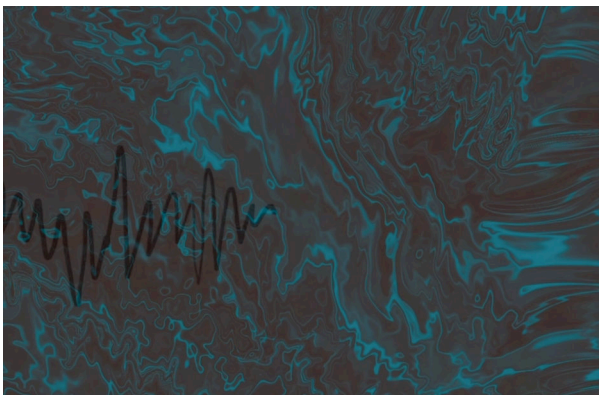
Teacher: Thibaut Milliet



Le son des étoiles (The Sound of the Stars) | Lison légé & Matéo Braz- Schaeffer

Simone Weil High school (Le Puy-en-Velay)

Teacher: Thibaut Milliet



Résonance (Resonance) | Elora Charles & Clémence Ganet

Simone Weil High school (Le Puy-en-Velay)

Teacher: Thibaut Milliet




VIDEOS

VIDEOS IN COMPETITION

PRIX VIDEOFORMES 2025

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

A selection of 35 videos (720 received from 63 countries) spread across 7 programs, with 16 countries represented, including: Canada, France, Germany, Norway, Finland, Kazakhstan, United States, Turkey, Japan, Russia, Austria, Armenia, and Italy.

2025 SELECTION COMMITTEE:

Éric ANDRÉ-FREYDEFONT, Morgan BEAUDOIN,
Pierre BOUYER, Marie-Sylviane BUZIN, Stéphane HADDOUCHE,
Benedicte HAUDEBOURG, Gabriel SOUCHEYRE.

SCAM Award for Experimental Work

Since 2021, VIDEOFORMES has hosted the SCAM (Civil Society of Multimedia Authors) Award for Experimental Work in the Emerging Writings and Forms category. This category brings together films from the official VIDEOFORMES competition, the Labo and National competitions of the Clermont-Ferrand International Short Film Festival, and the Expérience competition from the "Un Festival c'est trop court!" in Nice.

FROM MARCH 15 TO 16
MAISON DE LA CULTURE, SALLE BORIS-VIAN



Screenings, salle Boris-Vian © Photo : Manon Derobert / VIDEOFORMES 2025

PROGRAM #1



1. *A Different Goal* | Marco JOUBERT | CAN | 2024 | 3'26

What would happen if intelligent machines started developing their own goals, different from those of humankind?

2. *Here are the Dragon(s)* | Jean-Paul Devin-Roux | 2024 | FRA | 6'26

PARIS, at night, the Seine
Theater stage, the Scène:
"Here are The Dragon(s)"
Enter the unknown
See the colors, see the shapes
while the others sleep
A benevolent dragon
behind my back.
The Revenant.

3. *Zeige deine W_nde* | Matthias Daenschel | 2024 | DEU | 3'00

Over 5,000 photos come together to form a fast-paced hunt through Berlin's time tunnel - a restless search for cracks and open wounds of German history in the city.

4. *The Breath of the Forest* | Michel Pavlou | 2024 | NOR| 4'00

when the wind sweeps through the ancient forest, the real and the imaginary merge; we enter guided by our animal flair on a path that twists and turns from the nature of space to the space of culture.

5. *Amnion* | Saara Ekström | 2023 | FIN | 06'50

Landfills on the fringes of cities reveal all about our culture, habits, fears and desires. Here treasures turn into trash and the excess of our discarded welfare and cheap labor dances in the wind. Shot in 8mm film, *Amnion* (innermost membrane enclosing an embryo) is a dark and melancholy vision, where the organic merges with the synthetic.

6. *Nos Doux Espoirs* | Simon Coovi-Sirois | 2024 | CAN | 8'15

Marvin connects to the metaverse with the intention of customizing his avatar. In this familiar and surreal landscape, he meets Melissa, an artificial intelligence and tattoo artist.

***7. Trois cent mille kilomètres par seconde* | Francis | 2024 | FRA | 16'19**

300,000 kilometers per second is an experimental, interstellar road movie. A journey backwards in time, where we retrace the history of the universe towards the mystery of its origin.

SATURDAY, MARCH 15, 10.45 p.m
MAISON DE LA CULTURE, SALLE BORIS-VIAN

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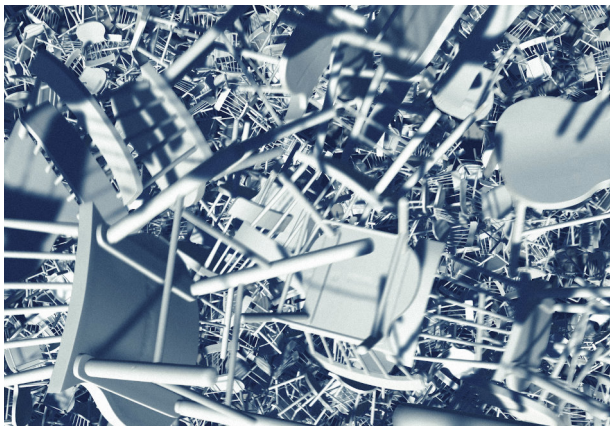

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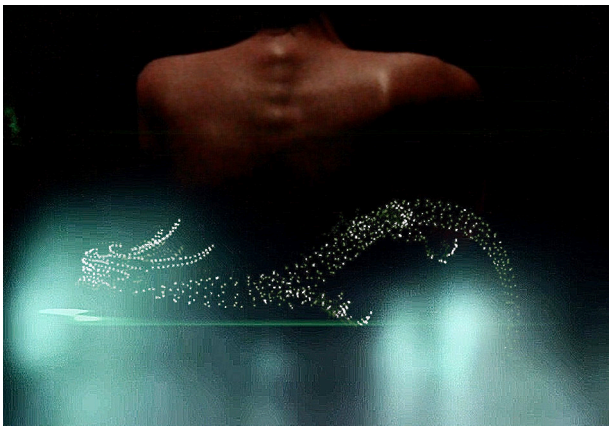

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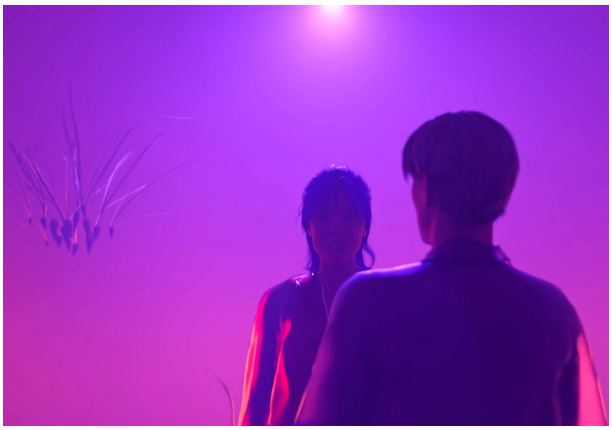

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PROGRAM #2



1. ***Will You Come With Me?*** **| Derya Durmaz | 2023 | DEU | 1'57**

The liberated city Berlin gives you a slap in the face when it comes to intimate relationships, showing things not being different then the past when women had to take responsibility for the actions of men as well as theirs and bear the consequences all alone.

2. ***fresh film*** **| Lyazzat Khanim | 2023 | KAZ| 2'55**

fresh film marks the conclusion of the *fresh painting* series, exposing the pitfalls of consumerism. Using photorealistic paintings of everyday foods, like fruits and vegetables, the film critiques the exaggerated nature of the art market. In a world driven by capitalism, the project highlights the irony of fulfilling basic needs. As society struggles with rising food prices and hunger, these harsh realities often hide behind polished images. *fresh film* utilizes these images to satirize and draw attention to the absurdity of our collective human experience.

3. ***Visions*** **| Maxime Corbeil-Perron | 2024 | CAN | 06'41**

Created shortly after going through a harrowing and transformative personal experience, Visions is a fragmentary work created with a wide variety of media and techniques: stop-motion animation, analog video synthesis, Super 8, and digital images. Emerging from a variety of dreams, memories, and visions experienced during hospitalization, *Visions* is a poetic exploration of the thin line that separates life from death.

4. ***Sublime*** **| Marie Heribel, Candice Yernaux, Juliette Buysschaert, Camille Leroy, Joséphine Vendeville, Martin Laurent, Lucas Foutrier | 2024 | FRA | 8'03**

In a society where beauty is revered like a deity, a doll seeks to find her place.

5. ***Révolutions*** **| Yann Chapotel | 2024 | FRA | 08'13**

In a long panoramic view superimposing different temporalities of the same urban space, Revolutions shows individual trajectories that intersect and end up reuniting, coordinating and becoming one. The images were filmed in Nantes between March and November 2023, a period of demonstrations against the French pension reform. The latter was adopted on March 16, 2023 without a vote in the National Assembly thanks to Article 49.3 of the constitution, a constitution put in place by General de Gaulle, whose statue stands on the square where *Revolutions* was filmed.

6. ***Exhumation*** **| David Finkelstein | 2025 | USA | 20'00**

A poetic examination of the soil, and the energies buried within it.

SATURDAY, MARCH 15, 1 p.m
MAISON DE LA CULTURE, SALLE BORIS-VIAN

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PROGRAM #3



1. *Hush Now.* | Laen Sanches | 2024 | FRA | 4'07

Hush Now. offers a bluntly intimate look at world leaders during some of their everyday moments, pondering what's in their minds when the world mourns, what they think about when they're alone, in their moments of relaxation, or what they dream about during their power naps.

2. *LIMBUS IV* | Hugo ARCIER | 2024 | FRA | 8'27

Limbus is an ongoing series that began in 2011 with *Limbus* (Rage). For digital artist Hugo Arcier, it's an exploration of video game environments from a different point of view from the players: underneath the levels.

.3. *KOMA* | Claire Sauvaget | 2024 | FRA | 13'45

In a mysterious forest, a young woman is awakened by strange glowing flying objects. No animals live here anymore! She realizes that she must leave as soon as possible. Will she be able to change what is happening?

4. *Blasting Off* | Scott Hessels | 2024 | USA | 4'40

The film shows every rocket launch globally since 1957, the 20th Century 'space race' of over 5,000 rockets that have left our atmosphere is shown as a poetic ballet of competition and exploration.

5. *for here am i sitting in a tin can far above the world* | Gala Hernández López | 2024 | FRA | 19'06

A woman dreams of the American cryptographer Hal Finney. A major economic crisis affects the cryptocurrency market, tens of thousands of people are cryogenized waiting for a better future. Are they suspended or falling into the void? What strange relationship do we have with the future?

SATURDAY, MARCH 15, 2.30 p.m
MAISON DE LA CULTURE, SALLE BORIS-VIAN

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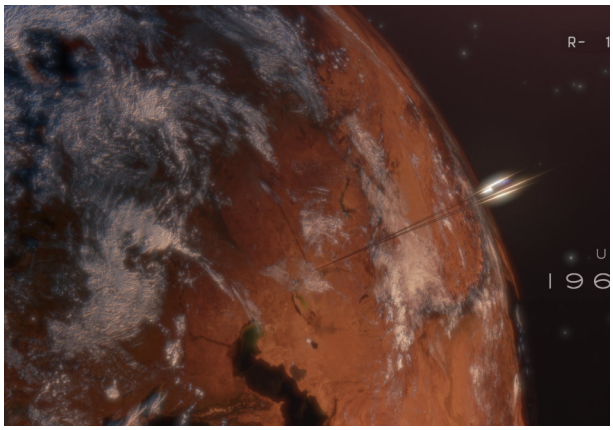

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PROGRAM #4



1. ***Rotta ja Rajakoira (Rat and Border Dog)*** | Vesa-Pekka Rannikko | 2024 | FIN | 7’37

Rat and Border Dog is a poetic animation fable about the insignificance of the human-built border zone for nature. The work is a hand-drawn sketch-like animation, where animals, plants and poems are drawn into the picture and build a collage of parallel events. Animation is a network where the human logic takes a back seat.

2. ***Autoportrait*** | Valentin Sismann | 2024 | FRA | 4’54

Autoportrait (Self-portrait) simply perpetuates the human obsession with finding his double through the question of representation. The latter is a moving, carnal body, and therefore opposed to the flat surface onto which it is projected.

3. ***Textructuras*** | Luis Carlos Rodríguez | 2024 | FRA | 8’57

Textructuras (Humanas) is a work of artistic-instrumental research with artificial intelligence and is part of an audiovisual arts research project that attempts to transfer expressive and emotional concepts to the screen with moving images, thus deliberately lacking formal, narrative and structural aspects."

4. ***« VINCENT, PAROLES D’UN FOU »*** | Idée : François Narboni – Image : Bob Kohn | 2024 | FRA | 11’45

VINCENT, PAROLES D’UN FOU (VINCENT, WORDS OF AN INSANE) tribute to Andrée Carméli-Narboni (1941-2022) based on her thesis for the doctorate in psychiatry “History of a case of psychosis.”

5. ***Between Delicate and Violent*** | Şirin Bahar Demirel | 2023 | TUR / NLD | 14’40

Can we see the violence of the painter's hands in the brush strokes of his paintings? Could cross-stitch be an alphabet? 'Between Delicate and Violent' imagines unearthing traumatic memories that have not been included in family albums.

SATURDAY, MARCH 15, 6 p.m
MAISON DE LA CULTURE, SALLE BORIS-VIAN

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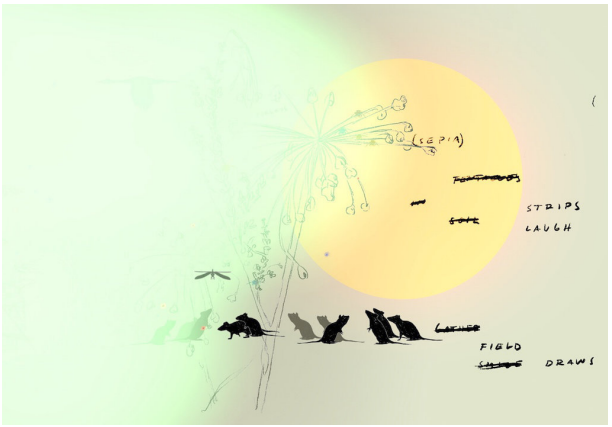

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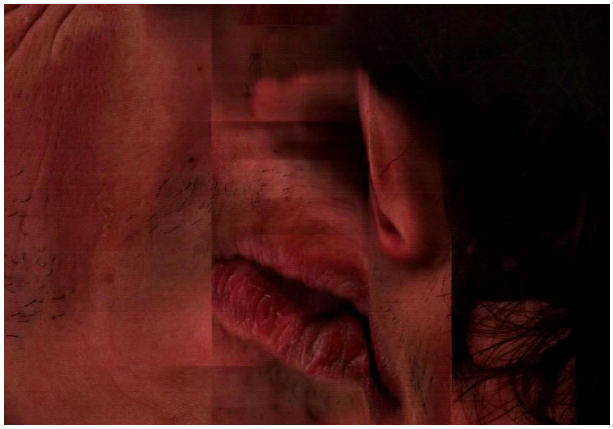

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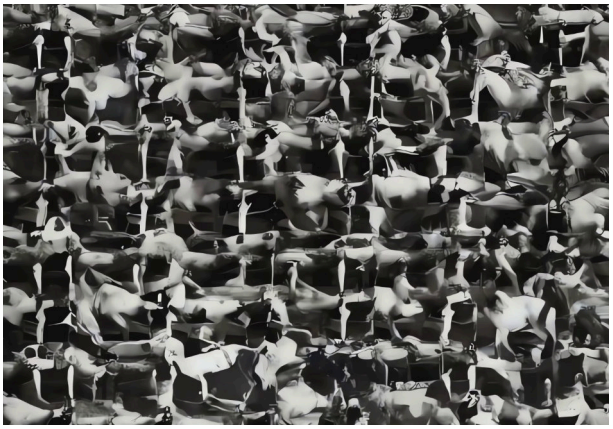

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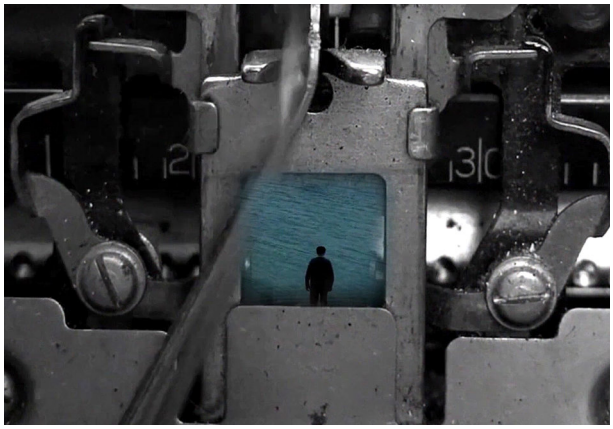

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PROGRAM #5



1. ***Paysages Consommés (Consumed Landscapes)*** **| Yannis Belatach | 2023 | FRA | 06'09**

The transformation of natural landscapes, linked to the Anthropocene, raises questions for me about the connection between physical and virtual environments. My project explores this intersection through a video installation created from photography, depicting a quarry where minerals, plants, and machines blend into a digital vision.

2. ***Pacific Vein*** **| Ulu Braun | 2024 | DEU | 12'00**

Pacific Vein takes us through a painterly US-Panorama. Assange stands between fake columns, hippies and energy drinks and ponders the digitalization of our world. Media scenes merge hypnotically with documentary footage. The empire is diligent (self-optimization) and nervous (weapons), and the American Dream glitched into a ghostly autosuggestion. Where is the enemy and who has the image rights?

3. ***Torii*** **| Martin Gerigk | 2024 | DEU / JAP | 12'30**

Torii 鳥居 is a short film about the traditional Shinto gates of the same name in Japan. The film uses these gates which symbolically mark the transition from the mundane to the sacred as representatives of a personal spiritual journey through five levels of consciousness.

4. ***Les microbes*** **(Microbes) | Matze Gorig | 2023 | DEU | 17'42**

Les microbes is based on the stories of some of the crew members that were told during the filmmaking process and reflects on their situation in an experimental way. They had to flee their homes due to poverty, war and prosecution. And now after their long journey they have to persevere and wait. Wait while the world is turning madly.

SUNDAY, MARCH 16, 10.45 a.m
MAISON DE LA CULTURE, SALLE BORIS-VIAN

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PROGRAM #6



1. *Memories of an Exhibition* | Benjamin Bardou | 2024 | FRA | 8’45

This film explores the persistence of works of art in our minds by evoking their memories rather than the works themselves through reminiscences of paintings by Bonnard, Kandinsky, Klimt, Matisse, Monet and Van Gogh.

2. *Victory over the Sun* | Polly T | 2024 | RUS | 6’26

101 years ago, the Budetlyans rose up against the sun — and defeated it. But the thirst for light is so great that you can be seduced by any promise, any words, so strong is the need to fill the darkness.

3. *Next* | Jeremy Oury | 2024 | FRA | 6’50

This powerful immersive experience transports you to a future where humanity has irreversibly transformed its environment. It offers a nightmarish and predictive vision of what awaits us if we don't profoundly change our lifestyles.

4. *Subotopic* | Nikki Schuster | 2023 | AUT / DEU | 7’00

In *Subotopic*, the viewer's gaze dives below the water's surface downwards into ever deeper layers of water. In morphed single-frame switching, bizarre pictorial plants and insect creatures pass by the viewer. One dives into lightless spaces until one penetrates a surface of light again. Diving deeper and deeper, existing parallel worlds are made visible under water and new utopias are created.

5. *When the Hawk Comes* | Katherine Sadovsky et Lilia Li-Mi-Yan | 2024 | ARM | 5’58

it is a sad, poetic metaphor for what is happening in the world today. The plot and melody of an Armenian lullaby are taken as a starting point, where a mother tries to calm her son by offering to make a symbolic choice of a destiny bird.

6 *Moskitos* | Susana Ojeda | 2024 | AUT | 16’08

In the shadow of Vienna's landmarks, *Moskitos* unveils the collapse of a capitalist civilization, as resilient mosquitoes become messengers of a world reclaimed by nature.

SUNDAY, MARCH 16, 1 p.m
MAISON DE LA CULTURE, SALLE BORIS-VIAN

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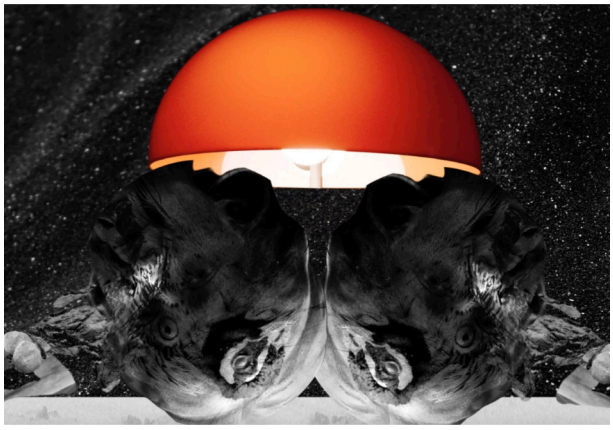

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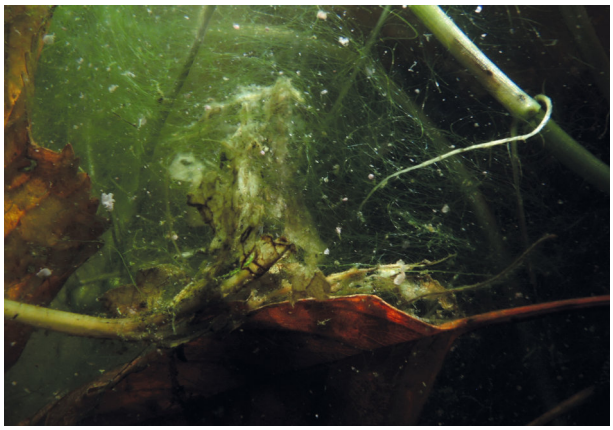

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PROGRAM #7



1. *Loïe* | Noé Balthazard | 2023 | FRA | 5’40

Early 20th century, *Loïe* Fuller created the serpentine dance, shifting the choreography from the body to its technological environment. With today's tools (AI, coding), this film proposes to update this dance as a creative protocol, for a cyborg cinema.

2. *The Eggregores’ Theory* | Andrea Gatopoulos | 2024 | ITA | 15’14

He does not remember much from that time. Things have faded, like the color of a painting after too much light. The only thing that bothers him is this music. It keeps popping up... He thinks he forget what it meant. All he knows, for sure, is that he cannot get it out of his head.

3. *Tokyo Dawn Insomnia* | Vincent Kimyon | 2024 | FRA | 19’10

A film adaptation of Chris Marker's book, Le Dépays made with AI

SUNDAY, MARCH 16, 2.30 p.m
MAISON DE LA CULTURE, SALLE BORIS-VIAN

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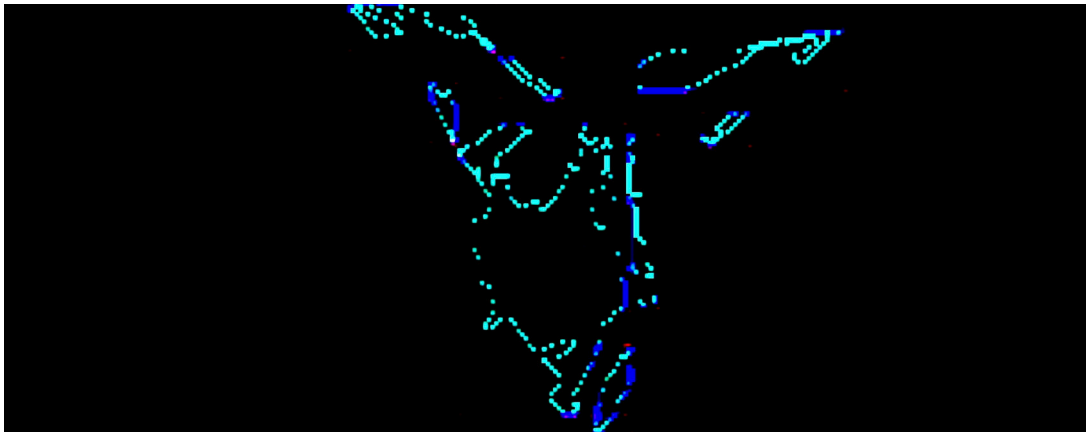

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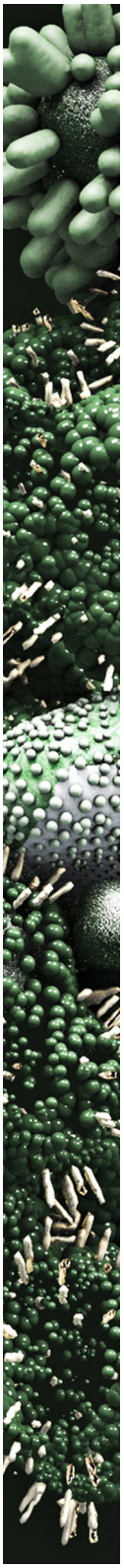
SCAM SELECTION PROGRAM



1. *Hush Now.* | Laen Sanches | 2024 | FRA | 4’07 | (Sélection VIDEOFORMES)

Hush Now. offers a bluntly intimate look at world leaders during some of their everyday moments, pondering what’s in their minds when the world mourns, what they think about when they're alone, in their moments of relaxation, or what they dream about during their power naps.

2. *Exit Through the Cuckoo’s Nest* | Nikola Ilić | 2024 | SUI | 19’23 | (Sélection Compétition LABO court-métrage à Clermont-Ferrand)

This first-person documentary short tells the story of a soldier who opposes his condition. His refusal to carry arms led him to the resistance and, ultimately, to military prison. By faking mental illness, he manages to leave the war zone and return to Belgrade via the psychiatric asylum... on the day NATO begins bombing the entire country.

3. *The secret clues of longing* | Zhenia Kazankina | 2023 | SUI | 4’25 | (Sélection Expérience d’Un festival c’est trop court ! Nice)

The classical demands of love, those typically hidden from the outside gaze due to fear and vulnerability, are here celebrated with malice as associations of forms and movements found among countless archival documents.

4. *Petit Spartacus* (Little Spartacus) | Sara Ganem | 2023 | FRA | 28’00 | (Sélection d’Un festival c’est trop court ! Nice)

Between the brandies and the blocks of the East, I navigate with Spartacus, my bike that speaks Greek. But even the grandeur of the world is not enough to drown my sorrow.

5. *Ni dieu ni père* | Paul Kermarec | 2024 | FRA | 11’24 | (Sélection Compétition LABO court-métrage à Clermont-Ferrand)

This documentary/fiction explores the intimate relationship a young man has with the Internet. As the absence of a father figure pushes him to seek answers, he finds an unexpected mentor in Google. From learning daily tasks, such as shaving, to discovering deeper knowledge, the algorithm becomes much more than just a search engine, blurring the boundaries between the real and the virtual.

6. *Memories of an unborn sun* | Marcel Mrejen | 2024 | FRA / ALG / NLD | 22’08 | (Sélection Compétition LABO court-métrage à Clermont-Ferrand)

Thousands of Chinese workers come every year to work on construction sites in Algeria, residing in isolated life bases on the margins of society. Some die there, never to be repatriated. Written from testimonies, rumors, and fake news, this film questions the endless (neo)colonial exploitation of Algerian territory.

While this world without night embodies the utopia of infinite growth, how can we invoke the ghosts of those who built it? *Memories of an Unborn Sun* explores the collective memory of this territory by blending archives of French nuclear tests in the Sahara, viral images of an artificial sun, and the verses of the Tuareg poet Hawad.

SATURDAY, MARCH 15, 4 p.m
MAISON DE LA CULTURE, SALLE BORIS-VIAN

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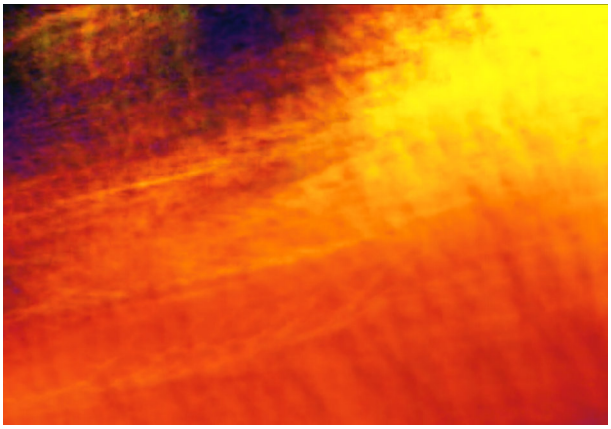

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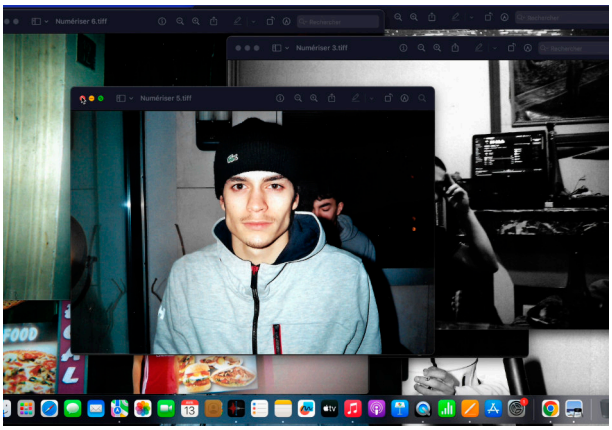


6.



PROFESSIONAL JURY



Agnès GUILLAUME (FRA)

Agnès Guillaume was born in Leuven in 1962. She works between Brussels and Paris. Trained as a musician, she turned to video art in 2010. Since then, her practice has expanded to include mixed media on paper embroidery and sculpture.

Mirrors of the intimate, Agnès Guillaume's videos poetically reflect self-awareness, suggesting the coexistence of a multiple intimate reality which the viewer is led to re-recognize. They are often designed to be exhibited as sculptures. In opposition to any certainty or and single-mindedness, they invite an open, critical and personal gaze.

Prints on paper taken from certain videos and reworked in mixed media, more than a trace of the video, durably materialize the sensation that never ceases to fade in the moving image.

Agnès Guillaume also makes embroideries based on her own drawings. Small, intimate formats, as well as a major series of large male nudes. Her work is enjoying growing international success and is included in public and private collections.



Nathalie AMAE (FRA)

As an artistic director, critical writer, and strategic consultant, she dedicates herself to the conception and development of interdisciplinary projects focused on the interactions between image, language, and sound.

Her expertise encompasses contemporary art, visual arts, design, architecture, and publishing. Her work revolves around the notions of energy, event, and atmosphere, revealing the convergences between aesthetics, cultures, and technologies. Her research and collaborations, notably with Savage Collective, aim to decipher and analyze the history of creative and societal dynamics in order to produce an original methodology of artistic engineering.

She cultivates a predilection for Art & Science projects and programmatic perspectives that showcase emerging artists.



Nicolas TOURTE (FRA)

Nicolas Tourte was born in Charleville-Mézières, he lives in Lille and works everywhere.

Associated artist _ Group A Cultural cooperative

After studying at the ESAD in Valenciennes, he focused on the notion of cycle and maintains a strong link with architecture. The life sciences guide him in his research, he questions with humor and derision the place of man in the universe. In the digital age he oscillates between zero and one.

In this in-between, this interstice, he rejoices in his inventive finds.

PROFESSIONAL JURY **SCAM***



Véronique GODÉ



Virgile NOVARINA



Arthur CHOPIN



Laure NILLUS



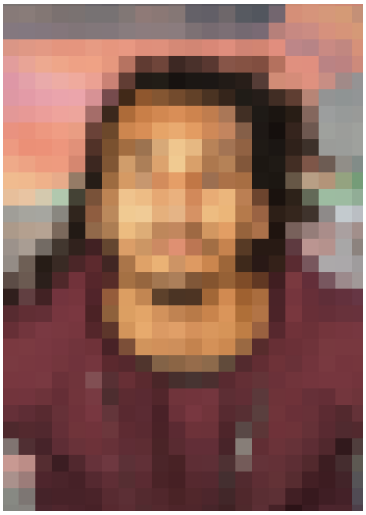
Morgan BEAUDOIN

The **Prix de l'Œuvre Expérimentale de la Scam** was awarded at the prize-giving ceremony on March 16 at 7pm by a jury composed of **Véronique Godé** (commission EFE),**Virgile Novarina** (commission EFE), **Arthur Chopin** (2024 512 x 512 winner), **Laure Nillus** (winner of the *Brouillon d'un rêve Écritures et formes émergentes 2023* for *Dé-payser*) et **Morgan Beaudoin** (art & FRAC Auvergne teacher, member of the VIDEOFORMES international video competition selection committee).

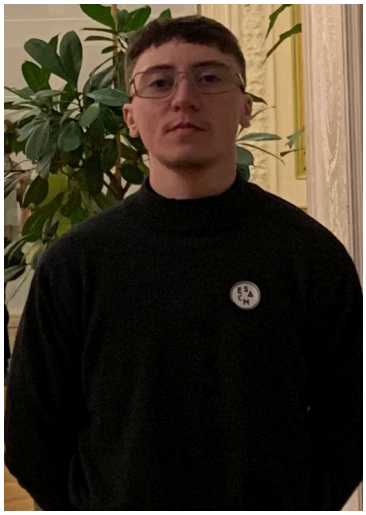
CLERMONT AUVERGNE UNIVERSITY JURY



Julien CSAK



Yanis DA SILVA



Charly FREDON

With the support of the **Clermont Auvergne University Culture Departmen**t, VIDEOFORMES invites three students to take part in the festival and attend the screenings. They work alongside the professional jury to independently award the **Prix Université Clermont Auvergne des Étudiants**: **Julien Csak** (Licence Arts du Spectacle, Université Clermont Auvergne - UFR LCSH), **Yanis Da Silva** (Licence Arts du Spectacle, Université Clermont Auvergne - UFR LCSH) et **Charly Fredon** (Master Expression Plastique, École Supérieure d'Art de Clermont Métropole - ESACM).

VIDEOFORMES AWARDS, PRIZES & DISTINCTIONS

INTERNATIONAL COMPETITION

VIDEOFORMES 2025 AWARDS

Each year, VIDEOFORMES joins forces with its institutional partners to award three prizes of €1,000 each: the **City of Clermont-Ferrand Award**, the **Conseil Départemental du Puy-de-Dôme Award** and the **University of Clermont Auvergne (UCA) Award;**

VIDEOFORMES 2025 City of Clermont-Ferrand Award:
Pacific Vein by **Ulu Braun** (2024, DEU)

VIDEOFORMES 2025 Puy-de-Dôme Departmental Council Award:
fresh film by **Lyazzat Khanim** (2023, KAZ)

VIDEOFORMES 2025 University of Clermont Auvergne (UCA) Award:
Sublime by **Marie Heribel, Candice Yernaux, Juliette Buysschaert, Camille Leroy, Joséphine Vendeville, Martin Laurent** et **Lucas Foutrier** (2024, FRA)

Special distinction of the profesionnal jury VIDEOFORMES 2025:
Exhumation by **David Finkelstein** (2025, USA)

Special distinction of the student jury VIDEOFORMES 2025:
Révolutions by **Yann Chapotel** (2024, FRA)

SCAM AWARD FOR EXPERIMENTAL WORK AWARD:

Memories of an unborn sun by **Marcel Mrejen** (2024, FRA, ALG, NLD)





Awards Ceremony, salle Boris-Vian © Photo: Vincent Tiphine/ VIDEOFORMES 2025

JURY MEMBERS WORDS

VIDEOFORMES 2025 Awards

The members of the professional & student juries for the VIDEOFORMES 2025 Awards from the City of Clermont-Ferrand, the Puy-de-Dôme Departmental Council, and the University of Clermont Auvergne (UCA) will speak about their choices on Sunday, March 16, 2025, in the Boris-Vian room, Maison de la culture in Clermont-Ferrand..

The City of Clermont-Ferrand VIDEOFORMES 2025 Award

Pacific Vein by Ulu Braun

What is *Pacific Vein*?

A videocollage animation, a long animated fresco, a videocollage Theater of the World, a map traversing all the fields, subjects and issues that preoccupy contemporary societies.

Its intensity escalates progressively: what first appears as a quite spontaneous, heterogeneous and embryonic assembly, is brilliantly revealed, roaming a history of image production techniques with remarkable mastery – in both senses of the word.

Pacific Vein is a reflective work that keeps us on tenterhooks, leading to a form of philosophical awareness. A long, dizzying tracking shot in a single take that defies modes of representation, alluding in turn to :

- the Russian Ark by Alexandre Sokourov
- The AES+F collective
- Or the Bayeux tapestry

The facets and fractures of this fresco are imbued with a rejection of an unnamed dogma, a stance that, to us, resonates quite well with the definition and spirit of Videoformes.

The Puy-de-Dôme Departmental Council VIDEOFORMES 2025 Award

fresh film by Lyazzat Khanim

fresh film is a conceptual work which synthetizes – with a touch of humor – the idea of our consumerist society shaped by advertising, including the art market... against the symbolic backdrop of a « Hyper – Idia Market ». *fresh film* is a digital piece that paints a videographic and clinical portrait of our relationship with reality and its multiple facets. Its effectiveness in both representation and intent, its *trompe-l'œil* mise en abyme and this clear, striking and skillfully mastered formal choice, executed with an economy of means, led to a unanimous consensus.

Special Jury Distinction

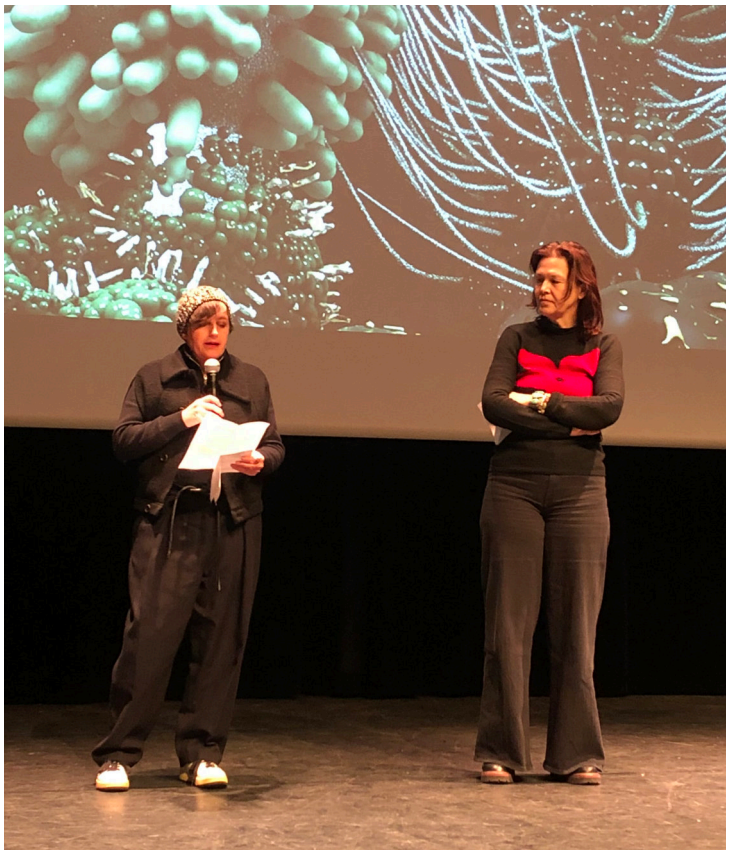
Exhumation by David Filkenstein

What kind of object is this, then? A poetic, theatrical, and experimental play of great freedom.It is a proposal that goes exactly where it intends do ;

Driven by the force of a pseudo-naive gesture – in fact one that results from a retro-futuristic psyche. *Exhumation* is a video-music opera, guided by two Godot-like figures, a shrewd delirium, a clever blend of genres about Western society – stitched together with hypocrisies – in a performance that might echo those of artist Peter Fend, launched against the States of the World since the 1980s.

Exhumation may appear like an outdated artifact. Yet, to us, it seemed above all terribly necessary, in the sense that it seems important for works of this caliber, such UFO-like creations, to be able to pass through the membranes of contemporary creation.

© Nahalie Amae, Agnès Guillaume, Nicolas Tourte,
Trad. Lila Agostini, April 2025
- Turbulences Vidéo #127



Nathalie Amae & Agnès Guillaume for the VIDEOFORMES 2025 Awards ceremony, salle Boris-Vian
© Photo: Manon Derobert / VIDEOFORMES 2025

University of Clermont Auvergne (UCA)
VIDEOFORMES **2025 Award**

As the student jury, we would first and foremost like to thank everyone who made it possible for us to stand here tonight before you. We also extend our gratitude to the entire VIDEOFORMES team who guided us throughout this week, as well as to UCA for giving us the opportunity to present an award today!

We truly enjoyed watching all the selected films. The great diversity of forms, intentions, and approaches led to captivating and enriching discussions, both among ourselves and with the professional jury.

We would like to commend the work of Yann Chapotel for his video *Révolutions* by awarding it a special mention. This video deeply moved all three of us and was frequently brought up in our discussions. We were particularly struck by the fragmentation of space and time created by the 360° camera setup. This anchoring in a public space offers a unique perspective, allowing for a step back and reflection on the subjectivity of passing time.

Thus, we are awarding *Sublime* by Marie Heribel, Candice Yernaux, Juliette Buysschaert, Camille Leroy, Joséphine Vendeville, Martin Laurent and Lucas Foutrier. We noticed that several of the works we viewed share common concerns: the question of the body. This theme is especially present in Sublime, which stood out to us for its remarkable originality. The mastery of animation techniques, handheld camera work, as well as the use of lighting and sound, created a unique atmosphere within this selection.

Finally, awarding this video is also recognizing a collective effort – a class of animation students whose work is truly outstanding. It was important for us to use this prize as a form of encouragement for young artists who, in our eyes, have tremendous potential. We are convinced that they will go on to create new rare gems in the future.

© Julien Csak, Yanis Da Silva et Charly Fredon-
trad by Lila Agostini, April 2025
Turbulences Vidéo #127



Julien Csak, Charly Fredon & Yanis Da Silva, students jury © Photo: Vivent Tiphine / VIDEOFORMES 2025



The Puy-de-Dôme Departmental Council VIDEOFORMES 2025 Award to Ulu Braun for *Pacific Vein* (2024, DEU), salle Boris-Vian © Photo: Vincent Tiphine / VIDEOFORMES 2025



The City of Clermont-Ferrand VIDEOFORMES 2025 Award to Lyazzat Khanim for *fresh film* (2023, KAZ), salle Boris-Vian © Photo: Vincent Tiphine / VIDEOFORMES 2025




DIGITAL ACTS
#6
PROFESSIONAL
MEETINGS

DIGITAL ACTS #6 X LES BIENHEUREUSES RENCONTRES #10

On the occasion of the 40th edition of the festival and the 10th edition of the Bienheureuses Rencontres, VIDEOFORMES and Pôle Pixel join forces to present a unique format, focused on experience exchanges, artist presentations, special invitations to French and Romanian digital festivals, as well as short and dynamic debates.



Digital Acts #6 x les bienheureuses Rencontres #10, salle Georges-Conchon © Photo: Manon Derobert / VIDEOFORMES 2025

LES BIENHEUREUSES RENCONTRES #10

A time for meeting, exchange, and sharing experiences, the Bienheureuses Rencontres are professional days organized by Pôle Pixel in the Auvergne-Rhône-Alpes region. For this 10th edition, the Bienheureuses Rencontres explore two themes.

Thinking about the distribution of hybrid and digital works.

with Maxime Houot (Collectif COIN), Gala Frecon (Festival Connexion VR), Cyrielle Tissandier (AADN, Lyon) & Gabriel Soucheyre (VIDEOFORMES)

The distribution of hybrid works in programming venues (festivals, art centers, theaters, museums, galleries, etc.) requires technical adaptation, enhanced mediation, and a rethought economic model. These works involve logistical challenges (equipment, maintenance), interaction, and the development of specific mediation with the public, often high costs, and may pose issues of obsolescence, whether rapid or slow, or conservation. Their successful integration requires adapted infrastructures, trained teams, and flexible programming.

Exploring the issues and challenges of distributing works that are still prototypical both in their creation and in their distribution and understanding by the public.

Building a network: network and cooperation dynamics in the region.

with Romain Bard (Le Damier, Clermont Ferrand), Morgiane Laib (Pléiades, St Etienne), Pierre Scheffler (DNA, Grenoble) & Sebastien Carnac (MC2, Grenoble) & Gabriel Soucheyre (VIDEOFORMES)

Creating and managing collaboration networks that share common challenges is a powerful lever for project development. It allows for the exchange of knowledge, pooling of resources, and faster innovation in response to the challenges in our respective sectors. Networking also means breaking isolation, benefiting from the experience of others, and identifying new opportunities for joint work, whether through partnerships, collective projects, or temporary opportunities.

Networking is essential in our activities supporting and developing hybrid and digital arts in the region. This time of discussion will highlight the ongoing dynamic in Auvergne-Rhône-Alpes.



Digital Acts #6 x les bienheureuses Rencontres #10, salle Georges-Conchon © Photo: Manon Derobert / VIDEOFORMES 2025

DIGITAL ACTS #6 - PART I:
Festival OVNi (FRA)

The digital Acts organized by VIDEOFORMES are public meeting days with professionals from the hybrid and digital arts sector. These events are structured around presentations by curators, artists, and researchers, punctuated by short thematic roundtable discussions organized in modules. Each module invites a curator or event director to present their work and a selection of artists' videos, lasting approximately 40 minutes. An artist also presents their work. This is followed by a discussion on a common theme between the two speakers, led by Elise Aspord.

In 2025, as part of the fusion experience between the Bienheureuses Rencontres and the Actes Numériques, only 2 modules are presented, featuring 2 curators and 2 invited artists

DIGITAL ACTS #6 - Part I

with: Nathalie Amae (Artistic Director of the festival OVNi) et Santiago Torres (artist)

Panel discussion moderator: Elise Aspord:

Digital and the Senses

Touch, smell, hearing... What if we shared our inner resonances?

"Art is the shortest path from one person to another," one might say – extending Malraux's words – from human to human in all its diversity, especially in the sensitive realm. Indeed, while one can live without one or more sensory systems, the stimulation of the body remains and is a fundamental need. Digital technology, with its deployment of technologies amplifying the grasp of the world, participates in an expanded physical experience of our reality and allows for an opening to all audiences.

It is with this observation that the OVNi festival (Objectif Vidéo Nice) and its artistic director Nathalie Amae develop mediations where all the senses are in action. This multi-sensory dimension also comes through in the interactive immersive spaces of Santiago Torres. "Touching the screen is confronting a materialization of the thought-out gesture, a projection of the mind into luminous matter." This is the challenge posed by the artist in his series *Trame en temps réel,* where the public is free to seize the work and transform it infinitely.

Touch, smell, hearing... The 2025 VIDEOFORMES edition promises to be more hybrid and uninhibited than ever! In Towards the Night, John M. Hull, progressively losing his sight, testifies: "We do not all live in the same world." In the face of the artificialization of creation, playing with the senses—could it not be the best way to reconnect with art, with others... Simply living...?



Nathalie Amae during the "Touch, smell, hearing... what if we shared our inner resonances?" panel discussion, Georges-Conchon room
© Photo: Comme 1 image/ VIDEOFORMES 2025



Santiago Torres during the "Touch, smell, hearing... what if we shared our inner resonances?" panel discussion, Georges-Conchon room
© Photo: Comme 1 image / VIDEOFORMES 2025

DIGITAL ACTS #6 - PART II:
OVNi Festival (FRA)

OVNi Festival: 10 editions.

The OVNi Festival is a story initiated by Objectif V. Nice in 2015, which has, over the course of ten editions, become the international event on the Côte d'Azur dedicated to video art and moving images, designed for both enthusiasts and the general public. Three weeks of exhibitions and events are now part of the city of Nice's Autumn of the Image calendar. Born in hotel rooms, OVNi has succeeded in blending "festival" with festivity and conviviality. Each edition currently brings together around thirty heritage sites across the Alpes-Maritimes and between 120 and 130 international, national, and regional artists.

The festival's three guiding principles are:

– support for emerging creation, through the OVNi Friends Circle and the Sud Émergence Prize call for projects, which includes a writing grant, a one-month residency, and an exhibition;

– an artistic direction deliberately focused on artists who are rarely or never shown in Europe or France, through independent curations and the Cosmopolis Project, supported by a creative grant from the Centre de Haute Énergie in Nice;

– a layered history of the medium and its technologies, from the first cathode ray tubes to A.I., including VR and AR.

OVNi covers the full spectrum of digital creation, from artist films to documentaries, animation, and experimental cinema. To do so, it employs various exhibition formats, from collective shows (including a dedicated 1200m² platform) to solo installations. Over the past three years, there has been a strong focus on residencies and the production of projects with heritage and museum institutions. The involvement of museums—and now foundations—has made it possible to commission original works that become part of permanent collections and are premiered at the Festival.

These initiatives affirm the omnipresence of the moving image and the forward-looking interest in its related technological developments. In this spirit, the Art & Science Encounters were created, along with a visual literacy hub, complemented by a mediation methodology based on the inclusion of people with disabilities.

The true challenge for a festival is not always international recognition, but rather the engagement of local audiences, professionals, and national institutions. Strengthened by its momentum—and as the press attributes it European ambition—OVNi is now becoming a Biennial. See you in 2026!

OVNi presents:

Jérémy Griffaud, *Sous le Ciel*, 2024, 10', color.

Sous le ciel © Jérémy Griffaud, 2024,
work shown in its immersive version at the Musée national Marc Chagall for OVNi 2024.
Exhibition produced by the national museums of 20th-century art in the Alpes-Maritimes, with the support of Matmut pour les Arts.

Giulia Grossmann, *Mer intérieure*, 2024, 10'13, color, sound

I had the opportunity to meet Jamila and Robert as part of an invitation from the OVNi festival and a proposal to create an experimental film linked to the Cultural Olympiad. Our shared interest focused on water sports—on the one hand because I develop work related to the sea, and on the other because Nice is a city oriented toward the Mediterranean. Spontaneously, the Nice Yacht Club, which we had contacted, put us in touch with a couple passionate about sailing despite their visual impairments.

I therefore boarded their sailboat with the initial aim of highlighting their achievements at sea, despite Jamila's total blindness and Robert's partial blindness.

However, what truly captured my attention was a conversation I had with them about their ability to perceive complex nuances influenced by their sensations, mood, and the emotions experienced while sailing.

This conversation inspired the idea of visually translating their ability to express emotions through altered images and a sound design reflecting the emotional state of their experience at sea.

Despite her blindness, Jamila is able to visually feel weather changes through black-and-white contrasts. This extraordinary ability, resulting from a neurological process, is known as the "Riddoch

phenomenon." First described by Scottish neurologist George Riddoch in 1917, it refers to how some patients can perceive colors or movement in their blind visual field even without standard visual perception.

This film thus represents an attempt to emotionally convey the experience of sailing with Jamila and Robert, through image and sound.

Justine Emard, *Hyperphantasia, from the origins of images*, 2023, 12', color, sound

From the depths of the cave to those of our brain, Hyperphantasia creates a meeting space between 36,000 years of image technologies, searching for the origin of images. In the Paleolithic era, humans would venture into the dark depths of caves with the desire to inscribe works of the mind onto the walls.

In 2022, computational sciences allow us to analyze vast amounts of data and generate predictions.

Using a scientific database from the Chauvet-Pont-d'Arc cave, an artificial neural network was trained to generate new prehistoric images for the creation of the work. A videographic wall slowly comes to life, revealing a "new" prehistory—parallel imaginaries of our ancestors.

In 2021, a CNES and ESA mission studied the evolution of sleep in space. Electroencephalography data recorded over several nights allowed the artist to work with signals from dreams experienced in space.

Three works by three artists emblematic of OVNi Festival's editorial direction, developed by the OVNi Biennial, whose next edition will take place in autumn 2026.

We are committed to tracing the historical path of video art over the past 60 years and to presenting it for what it is: an avant-garde art, constantly evolving in tandem with technological innovation.

Furthermore, we champion emerging artists, artists from the South region, and hybrid practices. Jérémy Griffaud is the perfect synthesis—now an internationally recognized figure, he was supported by the Festival and specifically by Odile Redolfi from his beginnings. He merges the art of watercolor and that of pixels, the tactile and material dimension intricately woven into the syntax of video game aesthetics.

The historical trajectory also resonates in Justine Emard's work—not only because she explores our relationship with the need to represent the world (both inner and outer) through images, but also because she has embraced A.I. as a tool for extending both human cognitive structures and humanity's evolution.

The selection of Giulia Grossmann allows us to emphasize several key points: the wide scope of programming (we previously presented one of her documentaries in an exhibition), our desire to embed OVNi within a production dynamic that goes beyond residency support for writing and directing, and finally, OVNi's commitment to visual literacy. In addition to our Art & Science Encounters, we value high-quality, innovative mediation. Notably, we initiated a project with a disability and culture expert, a national consultant, focused on transmitting visual objects to blind audiences—a methodology that can be applied to all types of publics.

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Turbulences Vidéo #127



The Garden, Jérémy Griffaud
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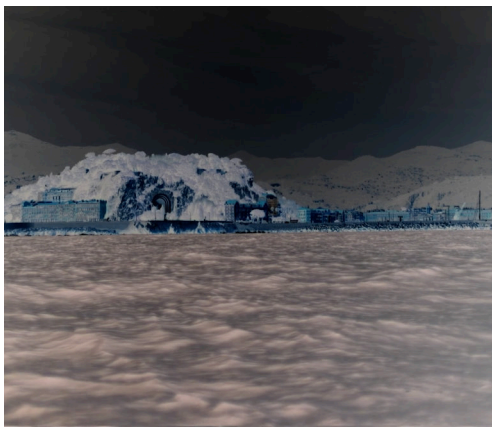


Mer intérieure, Giulia Grossmann
© Photo: all rights reserved



Hyperphantasia, from the origines of images, Justine Emard
© Photo: all rights reserved

DIGITIAL ACTS #6:
SIMULTAN Festival (ROU)

DIGITAL ACTS #6 - Part I

with: Levente Kozma, (Artistic Director of the festival SIMULTAN) and Laure Nillus (artist)

Panel discussion moderator: Elise Aspord:

Digital and Commitment

"Créa-hackers" or the art of not thinking in circles...

In 2025, in the face of political instability, the art world steps into the arena. The "créa-hacker" – both creator and hacker – no longer hesitates to confront the status quo. Art, as a medium and a communication object in itself... reveals what remains unseen, stories on the verge of erasure. Art awakens awareness. Picasso already asserted it: "painting (...) is an instrument of offensive and defensive war against the enemy" (Les Lettres Françaises, 1945).

The interdisciplinary arts platform Simultan (Romania), through its exploratory nature and its presence in a city – Timișoara – long subjected to institutional constraints, has made political expression and the fight for cultural access its cause. In the face of adversity, its Artistic Director and co-founder Levente Kozma and his team create alternative and underground spaces where video art finds refuge. The festival thus becomes a resonance chamber for free expression and questions the transformative power of art.

The same goes for artists who often descend into the depths of things, examining a slow-motion apocalypse. Through her political engagement and documentary approach, transdisciplinary artist Laure Nillus explores the hidden sides of places. Her immersive installation *Dé-Payser*, combining deliberately minimal sound and visual narratives, gives voice to border landscapes. From this emotional imagery lasting 90 minutes emerges the imprint of our lived experiences, that of exile.

In the face of multiple threats (ecological, democratic...), can art carry a message in the sense that it transforms the citizen-receiver? Can it act as a revolutionary catalytic medium and turn the spectator into an engaged citizen?



Laure Nillus, Elise Aspord and Gabriel Soucheyre during the "Créa-hackers" or the art of not thinking in circles..." panel discussion, salle Georges-Conchon
© Photo: Manon Derobert / VIDEOFORMES 2025

DIGITAL ACTS #6 - Part II:
SIMULTAN Festival (ROU)

SIMULTAN presentation:

VIDEOFORMES began 40 years ago, in those years Romania was going through a hard time, a dictatorship and repression was oppressing any form of alternative artistic expression. In this period any video camera was being scrutinised by state control, such an international initiative would have been literally impossible.

One of Romania's long-lived and renowned trans-disciplinary endeavors, SIMULTAN remained true to its underground roots and hybrid format. Centered around video art, contemporary installations, experimental music and sonic art, the festival successfully manages to mingle art and tech in a manner, on a smaller scale but comparable to some leading European art festivals. Alongside its artistic acts, workshops, conferences and other community-oriented initiatives has made SIMULTAN a household name not just in Timișoara, but also nationally and internationally. It serves as a platform for artists to explore the convergence of technology, multimedia, and various forms of artistic expression.

For 20 years now, SIMULTAN has consistently showcased a diverse range of contemporary artworks and has played a pivotal role in expanding the boundaries of artistic expression in the region by fostering a creative community that encourages experimentation and cross-disciplinary collaboration.

History and coagulation

Timișoara, in particular, has historically been more attuned to Western sensibilities due to its proximity to Belgrade, Budapest and, most of all, Vienna. Art and tech have a long history here, during the highly restrictive period of the 1980s, Timișoara's artists faced challenges in accessing and disseminating their work due to censorship and political constraints. However, this adversity led to the emergence of underground and alternative art spaces where video art found a refuge.

Video art in Timișoara emerged as part of a broader wave of experimental and avant-garde artistic movements during the 1970s and 1980s. One of the earliest and most influential collectives in Timișoara associated with video art was the Sigma Group, founded in the 1970s, its members were pioneers in exploring the intersections of art, technology, and mathematics, utilizing video as a medium for their artistic experiments, innovative video art installations and performances.

Today, SIMULTAN has consolidated a legacy of its own, managed to retain its underground, non-academic edge, in the constant effort of bringing the latest in art, tech, music and education to the public. This dual approach, on the one hand highlighting experimental art and creating a context for a very specific niche, on the other hand setting up a coherent framework for disseminating this type of art to a broader audience has served the endeavor well over the years.

The original formula of SIMULTAN has also remained intact: it all began with an international open call for video artists in an effort to constantly showcase the versatility of this ever-evolving medium. From cinematic experiences to video-documented performances or digital manipulations and experiments, SIMULTAN's extensive video art archive holds an impressive collection of almost a thousand works.

It started with its first edition in 2005, titled *Experiments in video and sound*, with the first ever open call to artists: total freedom regarding the theme or genre of the video. The founders recount the logistical work behind these early editions, a time before online transfers, when all the video submissions were mailed on CDs and DVDs, in a variety of formats that often needed to be readjusted for the best viewing experience.

Contexts, hybridity and adapting

The 2009 edition took place under the title *Transposition* and expanded to new and different spaces in Timișoara, such as the Cetate Synagogue. The Synagogue itself is impressive through its rich history, dating back since the mid 1800s. This eclecticism served as SIMULTAN's backdrop for the following 7 years and also became a kind of staple for the festival: activating old cultural spaces that have been closed off to Timișoara's public for decades, highlighting their historical heritage.

One of the most notable performances to ever take place here was by The Erasers, an Athens-Berlin based performance company which blends stage

performance, real time cinematics, text, video, sound, and internet to tell stories about human experience in the 2st century.

The leitmotif of the festival and the red string that is common for all the artists acts is hybridity itself; SIMULTAN has always sought to promote artists that transcend any one genre. From visual artists who are in a constant search for new territory that can be creatively explored to classically trained musicians who transpose their sound to installation form, their art challenges conventional norms and disrupts the limitations imposed by rigid artistic categories.

In this sense, the festival's long-time collaborators and guests have always been challenged to take their practices to the next level. Notable examples include Ioana Vreme Moser, with her numerous installations, sound performances and lectures, and renowned composer and conductor Iancu Dumitrescu.

By breaking free from traditional constraints, transdisciplinary and experimental art cultivates cross-pollination of ideas, encouraging collaboration between artists from different fields, such as science, technology, and social sciences. This not only enriches the artistic discourse but also offers fresh perspectives on complex societal issues.

Temporary Tactics, The beginning of the end, Possible Futures and other thought-provoking concepts have been proposed and discussed at SIMULTAN's conferences and subsequent workshops, such as those hosted by Martin Kuetz and Marta Zapparoli, on constructing sonic devices, or *the Kids Cobra* held by Staalplaat Soundsystem.

How does the prevalence of the internet affect our collective perceptiveness, how is humanity as a whole affected by the hyper advancement of technology, what does the future of art and tech look like? The festival's objective has always been to cultivate fresh perspectives on our technologically driven era by intertwining various genres and adopting diverse curatorial methodologies. This pedagogical approach also plays an instrumental key in SIMULTAN's cultural relevance and longevity. Far from being didactic or undermining its aesthetic, SIMULTAN calls for a more complex and nuanced understanding of such practices and maintains a level of ambiguity and openness, allowing for a genuine exchange between artists and audiences.

However, it was not always smooth sailing for the festival. The 13th edition (2018) had to be canceled due to lack of funding, but the moment was marked by a protest action called *Ceci n'est pas un festival,* following the unfair disqualification of the SIMULTAN Association.

Around this time, *The Secondary Sonic Space* started to take shape, SIMULTAN's initiative of introducing the practice of field-recordings in their repertoire. Inspired by the workshops of sound artists Raymond Delepierre and curator Philippe Franck, the aim was to broaden the context for artistic production in Timișoara using the city as a platform for artistic re/discovery.

Expansion, evolution, connection

The festival makes an impressive comeback the following year in a brand-new space and continues its mission of activating or otherwise highlighting the unexplored heritage spaces of Timișoara, The Public Transport Museum.

2020 came with its challenges for the entire cultural sector, yet this did not deter SIMULTAN from opening the doors to yet another edition under the motto 'Unseen', gathering no less than 14 live sound performance projects outdoor, a multimedia exhibition cumulating 50 video works, 2 conferences, 4 multimedia installations and 2 related events.

The 2022 edition lasted 9 days, *The Changing and the Indeterminate,* proposed channeling and generating new perspectives in the context of the post pandemic and the war in Ukraine and relevant discussions on the transformative powers of art within this seemingly never-ending state of transition.

In 2024 the festival continues to deepen its inquiry into the relationship between technology and humanity - *In a world where simulations often replace reality, the line between useful and useless becomes blurred. Uselessness reveals the constructed nature of perceptions, prompting us to reconsider what we consider real or valuable, Desire for the Useless* served as a contemplative theme.

Moreover, since its inception in 2005, tech possibilities and access have advanced to dizzying heights, while trends in contemporary art have evolved and 'rhizomatized' along with them. Yet, SIMULTAN has always been on top of the amorphous matter that is the node of art, music and technology, and managed to evolve alongside it, offering a context to critically engage with the changes around us.

More than just a festival, SIMULTAN continues to grow and make sense of the constantly evolving possibilities in tech and the ever-shifting tides of contemporary art trends and niches, platforming and disseminating them in a very comprehensible manner. SIMULTAN's efforts in remaining relevant and connected to the local and global cultural zeitgeist

has consolidated its spot as one of Timișoara's most dynamic and future-oriented artistic undertakings.

Simultan Festival 2025 will take place early october in Timisoara under the motto Remediate!

- Levente Kozma, Simultan artistic director

"Simulated Worlds, Submerged Histories, Forgotten Memories"

In the videos *All That is Solid Melts into Air* (Mona Vatamanu & Florin Tudor), *The Unforeseen* (Pamela Breda), and *A Hard Currency of Memories* (Albert Sten), three distinct perspectives converge on a common theme: the instability of our perception of reality, whether it be physical, virtual, or personal. These works explore how human actions, technological constructs, and ephemeral memories shape and influence our understanding of existence. They suggest that perhaps the true nature of reality lies not in solidity or permanence, but in our capacity to grapple with its inevitable flux.

In *All That is Solid Melts into Air*, the physical reality of Rosia Montana becomes a metaphor for the fragile relationship between humanity and its environment. Through its portrayal of ecological degradation and corporate exploitation, the film reveals a dystopian narrative where nothing is truly solid. The jimages, where the natural landscapes melting in industrial waste creates an apocalyptic visual language, mirroring the biblical Revelations that underscore the soundtrack. Here, destruction becomes not just an environmental tragedy but a historical echo, evoking humanity's repeated cycles of exploitation and erasure.

Breda's *The Unforeseen* shifts the focus to the simulation hypothesis, where the line between reality and artificiality blurs entirely. The protagonist's solitary journey through an empty, yet eerily familiar city reflects the existential uncertainty of living in a potentially simulated universe. The lack of movement and the ambiguous nature of her surroundings evoke a profound sense of alienation, inviting viewers to question the reliability of their perceptions. Is reality a tangible construct, or is it as fragile and malleable as the digital simulations we increasingly rely upon?

In *A Hard Currency of Memories*, the instability of memory serves as both a personal and collective crisis. Through interviews and archival footage, Sten examines the vulnerability of our digital identities and the infrastructures that preserve them. Memory, once considered an innate human faculty, is now externalized in fragile digital formats, susceptible to loss and decay. The film's exploration of data recovery is both a technical and emotional endeavor, highlighting how intertwined our sense of self is with the digital archives we create. Like Rosia Montana's submerged landscapes and the simulated streets of *The Unforeseen*, the digital memory banks of *A Hard Currency of Memories* are precarious, teetering on the brink of erasure.

Mona Vătămanu & Florin Tudor, Romania
***All That is Solid Melts into Air,* 17'21, 2012-2013**

The video *All That Is Solid Melts Into Air* revisits the mining site at Rosia Montana, in Northwestern Romania, rich in gold and rare metals. A Canadian corporation advertises its plans for cyanide-aided extraction via a pompously optimistic public relations campaign, contrasting directly with the footage this film builds upon. Rosia Montana, where mining began in pre-Roman times and that was the site of relentless exploitation after the '70s, looks frighteningly close to the stock image of a post-cataclysmic planet, where all signs of dwelling have been submerged in reddish waste water.

While the decision-making process around this mining project indicates the subordination of legality to corporate interests, the few remaining locals are forced into an upward migration, relocating each year further up the mountain to survive the rising residual waters. They are faced with the prospect of definitive dislocation when the plan, with its "community assistance" rhetorical ornaments, is carried out. The artists' research at Rosia Montana revealed a situation where nothing is solid and nothing is imaginable, where projects for redeeming environmental and existential damage liquefy at the same speed as the shapes of the mountain's former landscape.

The slow-motion 'apocalypse' triggered by injecting chemical cocktails into the ground echoes in the two elements that form the soundtrack to the film. Fragments of political speeches by Salvador Allende and Thomas Sankara punctuate a complete reading of the Revelations of St John, the Bible's final chapter. The text of the Apocalypse enters a peculiar relation to the obliterated landscape: word and picture oscillate in relation to each other, and exchange the functions of figure and ground. The two 'scripts' for renewal in the soundtrack, either through destruction or revolutionary transformation, write a history of the idea of future: from a future which ends with the apparition of a wrathful god, to a future that – after the 20th century – humanity can unleash against itself.
— Mihnea Mircan

Pamela Breda, Italy
***The Unforeseen*, 12'50, 2019**

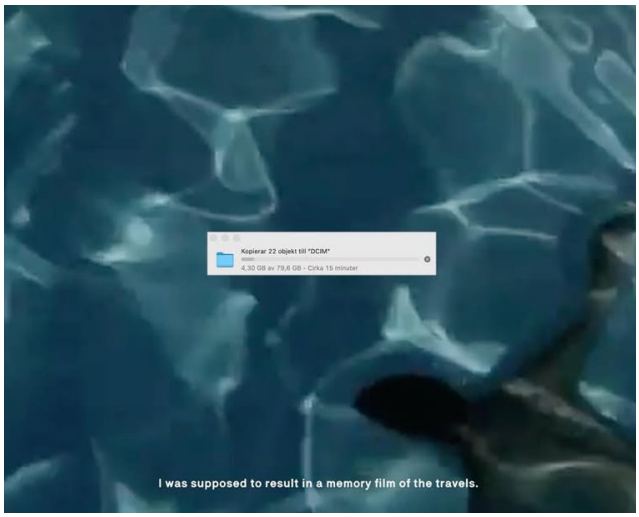
The film explores the so-called simulation hypothesis or simulation theory which proposes that all of reality, including the Earth and the universe, is in fact an artificial simulation, most likely a computer simulation. The film follows a young unknown woman (Erika Larsson) wandering the streets of an empty city. She moves within a space which looks familiar, yet other than herself no apparent movement can be perceived. Are their experiences real or simulated?

Albert Sten, Suède
***A Hard Currency of Memories*, 10'08, 2024**

A Hard Currency of Memories is an experimental essay film that navigates the intricate relationship between memory and data. Through individual interviews detailing experiences of data loss, along with field site visits and interviews at a data recovery lab, the film sets out to investigate the infrastructure underlying this modern phenomenon. Enriched with archival material, it offers a deep dive into the complexities of memory preservation in the digital age.

Archival material from The Prelinger Archives Home Movies. Sourced from the Internet Archive. As well as private family films from the directors personal albums.

- Levente Kozma, Simultan artistic director



A Hard Currency of Memories, Albert Sten © Photo: all rights reserved



The Unforeseen, Pamela Breda © Photo: all rights reserved



all that is solid melts into air, Vatamanu Tudor © Photo: all rights reserved

LES VOLCANS
BOOKSHOP EVENT
with JEAN-PAUL FARGIER & RICHARD SKRYZAK



Jean-Paul Fargier and Richard Skryzak during the Volcans bookshop event
© Photo: Gabriel Soucheyre / VIDEOFORMES 2025

Exchange between Jean-Paul Fargier, author of *Robert Cahen, de la trame au drame*, a collection of critical articles on Robert Cahen, one of France's most prominent video artists, and Richard Skryzak, author of *Vanité et Art Vidéo*..

LIBRAIRIE
LES VOLCANS
SCOP

À venir en 2025

Un café aux Volcans

Suivez l'avancement du projet
sur nos réseaux sociaux




PERFORMANCES

inNLAND
COME BACK IN BROAD DAY
Cie ANA PLAYE **(FRA)**

***InLAND* inLand is a 3D video game played live. Hugo Arcier is the only one who knows the passages. The performance is broadcast live on Twitch.**

inLAND is a 3D video game played live. Hugo Arcier is the only one who knows the passages. The performance is broadcast live on Twitch.

InLAND is a hybrid project combining electronic devices, digital art and video game 'let's play'. The performance draws as much on the tools of game creation as on his abundant visual culture, creating a porous link between the two worlds. *InLAND* opens the doors to a meta-universe, where the artists explore notions of passage, crossing and metamorphosis.

Passages, crossings and metamorphoses weave the odyssey of *InLAND | come back in broad day*.

In these multiple spaces, perception is disturbed between reality, matter and appearance. Abstraction gives way to landscapes, echoes of the inner worlds that a narrator seems to unfold.

The visions crumble, the image turns out to be an illusion. We then experience what can't be said or represented.

The artists on stage are all involved: wandering figures, half-human, corpsmachines or passers-by like Charon on his boat.

In this space in mutation, distant or close, the voice gives an elusive narration, witness or creator of the mysterious genesis in progress.

The spectator will summon his or her own perceptions through the sensitive experience of this immersive performance.



Performance *inland I come back in broad day,* Cie Ana Playe © Photo: Gabriel Soucheyre / VIDEOFORMES 2025

HYBRID NIGHT

On March 15 at 7 p.m., VIDEOFORMES takes over the Lieu-Dit venue (Clermont-Ferrand) for an evening devoted to emerging creation in the field of hybrid and digital arts.

With a wide-ranging program, from installations to audio-visual performances and video screenings, the Hybrid Night showcases the richness of young contemporary creation.



Le club, Le Lieu-dit, Nuit Hybride © Photo: Manon Derobert / VIDEOFORMES 2025

INTERSTICE / KATIA VONNA
Timo Dufner for the original music **(FRA)**

Interstice

Poetry and subversion are powerful tools to expose manipulation strategies while imagining alternatives that promote individual autonomy and emancipation.

Choosing to take side roads, to make one's way through unmarked, unwatched, unmonitored spaces, to step outside the panopticon... is to choose to slip into the cracks that open before us—or to create them. But first, one must be able to imagine them.

Interstice is an invitation to a sensory journey, to a moment of collective letting go...



Interstice, Katia Vonna, Le Lieu-dit © Photo: Gabriel Soucheyre / VIDEOFORMES 2025



Katia Vonna, Le Lieu-dit © Photo: Gabriel Soucheyre / VIDEOFORMES 2025

NACHT II
Franck Vigroux, Antoine Schmitt & Loic Varranguien de Villepin **(FRA)**

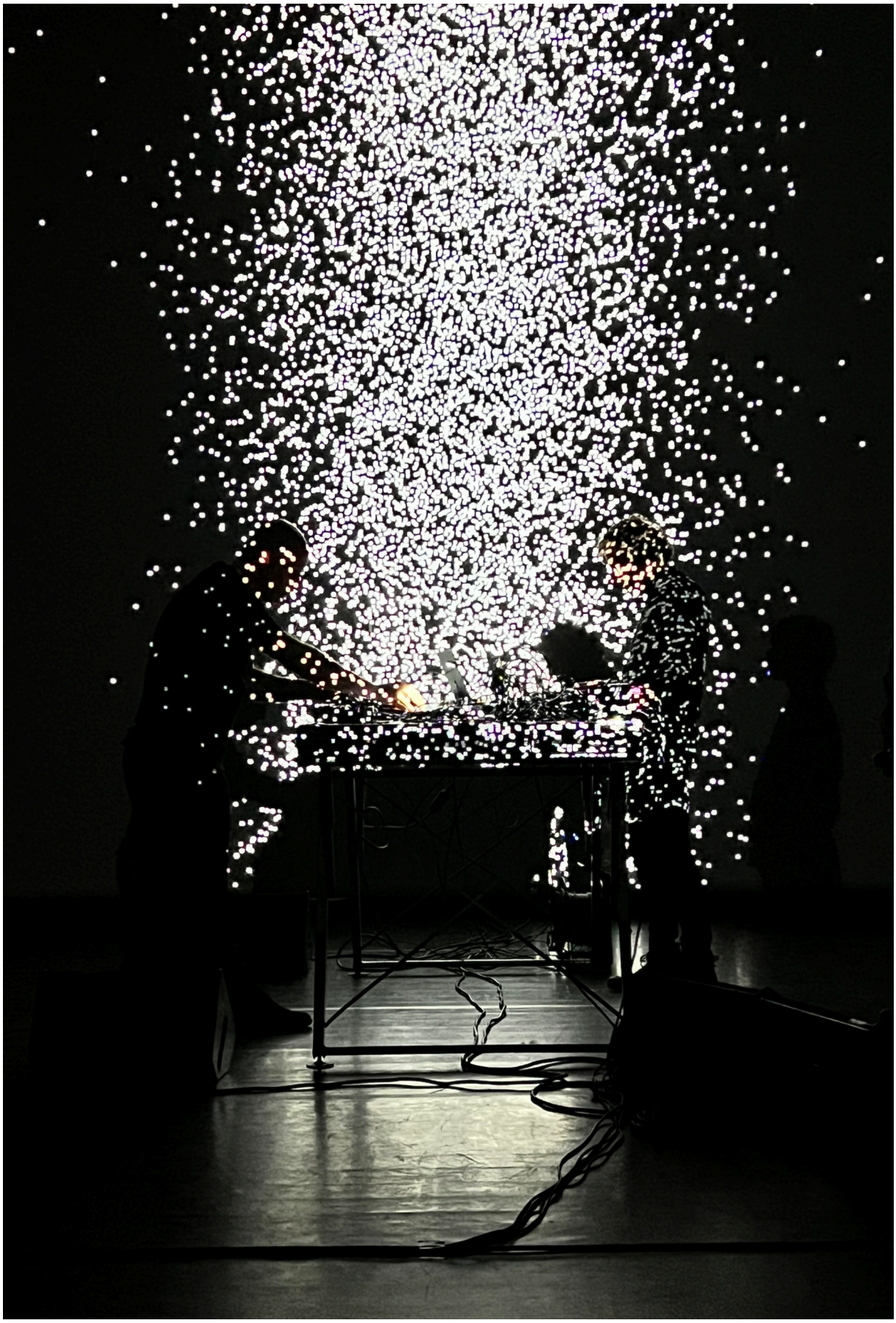
Nacht II

Nacht II is a musical project in which multiple voices converse: from the lyrical to the guttural... with electronic music characterized by textures that are as abrasive as they are atmospheric, accompanied by fragments of minimal and monochromatic generative images. A synesthetic and contemplative proposition, *Nacht* invites spectators to what might initially appear as an initiatory experience, a ritual that gradually transforms into a physical, sensory experience where the environment, landscape, and elements constitute an inexhaustible source of inspiration, an extension echoing creativity.

The performance is conceived as a phantasmagorical journey in a constantly evolving movement where all elements—sounds, bodies, light, environment—interact, fostering the emergence of an unpredictable universe. Designed to express the idea of the transformation of the universe through song, the singer here is the focal point of this transformation, with their voice rising to crystallize a new living and intentional form of the *Nacht II* universe.



Nacht II, Franck Vigroux, Antoine Schmitt & Loic Varranguien de Villepin © Photo : Gabriel Soucheyre / VIDEOFORMES 2025



Nacht II, Franck Vigroux, Antoine Schmitt & Loic Varranguien de Villepin, Le Lieu-dit © Photo: Gabriel Soucheyre / VIDEOFORMES 2025

AV-DJ SET EN BACK TO BACK/ CONTRPOINT Solone / Dzrdr / SQM97 / Cœur Balance / Steppin Soul... **(FRA)**

AV-DJ SET performance by the Contrpoint collective in Back to Back format

Contrpoint is an electronic music collective from Clermont-Ferrand whose aim is to promote British music: UK Garage, Breakbeat, House Music, Jungle, and DnB through various artistic initiatives.

The collective organizes all kinds of events such as DJ sets in bars, clubs, and concert halls, monthly livestreams on Twitch, as well as live concerts.



Performance Contrpoint au club, le Lieu-Dit © Photo: Adrien Raschke / VIDEOFORMES 2025



Contrpoint © Photo: Adrien Raschke / VIDEOFORMES 2025




RESONANCES

RESONANCE
40e VIDEOFORMES

VIDEOFORMES 2025 is the 40th edition of the event, now an International Festival of Hybrid & Digital Arts.

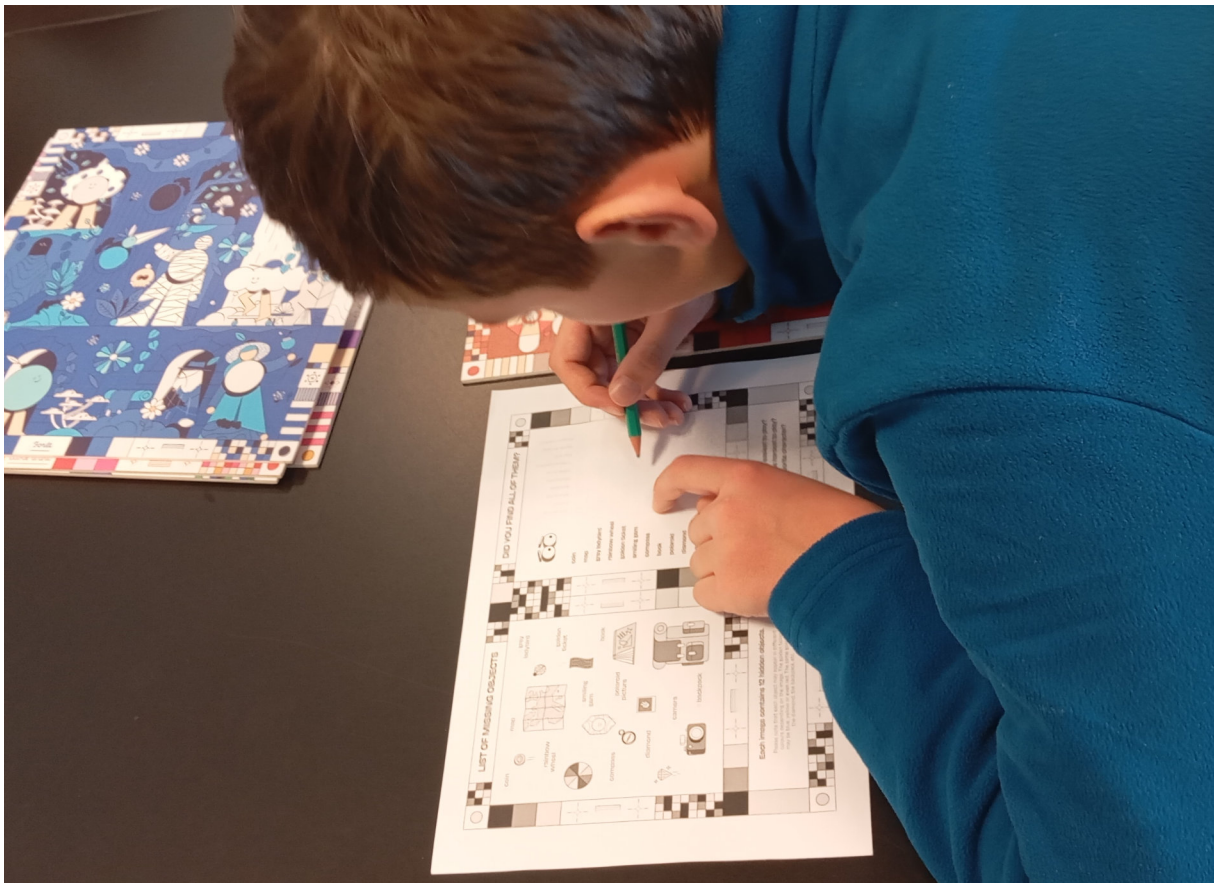
To celebrate this memorable 40th edition, some partners have joined in with enthusiasm, incorporating events into their programming that harmoniously resonate with the spirit of the festival. A clever and festive nod that highlights the impact and influence of VIDEOFORMES over the decades.

In this spirit, several cultural players have rallied: the Chœur régional d'Auvergne, Équinoxe, the Contrpoint collective, Cinéfac / Étrange Festival, Lumière sur l'argentique, La Baie des Singes, FRAC Auvergne, La Librairie des Volcans, and the metropolitan media libraries. Together, they offer a series of inspired cultural initiatives—so many gatherings that weave creative links and echo the bold and innovative spirit of VIDEOFORMES.

PURPLE RAIN
AURÉLIEN JEANNEY **(FRA)**

***Purple Rain* is about four plant lovers, patiently waiting for the rain to bring their flowers to life. Augmented reality gives us a second narrative, a sequel to the image painted on the wall.**

Purple Rain doesn't just decorate a wall, it's a story of connection between man and nature, a story of wonder and contemplation. It invites passers-by to pause, to lift their eyes to the sky to admire the ephemeral beauty of purple rain, and to meditate on the transformative power of nature.



Resonance / Media center Hugo-Pratt, *Purple Rain*, Aurélien Jeanney © Photo: all rights reserved

COMPTEMPORARY SONGS
JEUNE CHŒUR RÉGIONAL D'AUVERGNE **(FRA)**

On March 14 starting at 6 p.m., the event organized by the Jeune Chœur d'Auvergne as part of the VIDEOFORMES festival.

This musical season, the Jeune Chœur d'Auvergne benefits from a specific training period with Valérie Philippin, opera singer, author, composer, and renowned pedagogue. Valérie Philippin has contributed to the creation of numerous concert and musical theatre pieces with major French and international ensembles and has received several awards for these creations. She is also the author of works on the voice. In her work, she gives preference to the repertoire from the 20th century to the present day and is interested in improvisation, performance, and the spatial staging of the body and voice. It is therefore only natural to present the work carried out by the Jeune Chœur d'Auvergne with Valérie Philippin within one of the VIDEOFORMES festival's exhibitions, which promotes the development of hybrid and digital contemporary arts.



Résonance / Jeune Choeur Régional D'Auvergne, chants contemporains © Photo: Adeline Coste / VIDEOFORMES 2025

SPACE IS THE PLACE *remixed*
ARNAUD SIMETIÈRE **(FRA)**
RENAUD VERCEY **(FRA)**

SPACE IS THE PLACE *remixed*

Hybrid cine-concert offering a visual, musical, and immersive reinterpretation of the film Space Is The Place, released in 1974 and starring African-American musician Sun Ra.

An original film composed of concert footage, low-tech science fiction— a visual and musical psychedelic UFO.

Authors and performers: **Arnaud Simetière** *alias* **Switch Groove** (music) & **Renaud Vercey** (image)

Original compositions with excerpts from the film's soundtrack and additional music by: Flying Lotus, Build An Ark, Anthony Naples...



Resonance / La baie des singes © Photo: @L. Le Seigneur / VIDEOFORMES 2025

BLOOM TUMULT
CONTRPOINT **(FRA)**

Hybrid modular improvisation performance – electronic and audiovisual DJ set around UK Rave culture with the producers/visual artists of the Contrpoint collective.

Hybrid modular improvisation performance – electronic and audiovisual DJ set around UK Rave culture with the producers/visual artists of the Contrpoint collective.

As part of Résonance and on the occasion of the 40th anniversary of the VIDEOFORMES festival, we will create a live audio and video performance.

Between ambient, hypnotic atmospheres and images projected in the chapel, come and discover [Perf name], an exclusive performance by the Contrpoint collective.

Contrpoint is an electronic music collective from Clermont-Ferrand whose goal is to promote British music: UK Garage, Breakbeat, House Music, Jungle, and DnB through various artistic initiatives. The collective produces all kinds of events such as DJ sets in bars, clubs, and concert halls, monthly livestreams on Twitch, as well as live concerts.



Résonance / Contrpoint © Photo: Gabriel Soucheyre / VIDEOFORMES 2025

LE REFUGE
ÉQUINOXE **(FRA)**

Le Refuge (*The Shelter*) is an immersive work that questions our relationship with time and the uncertainty of the contemporary world. At the crossroads of art, philosophy, and poetry, this project offers a suspended space, an enclave of serenity in the face of the world's accelerating reality. It provides visitors with a sensory and introspective experience, a moment of pause where the past, present, and future converse. It is not just a shelter, but a place where our fears, hopes, and need for calm take form. In a world haunted by urgency and fragmentation, The Refuge stands as an act of gentle resistance: relearning how to inhabit time. By combining installation, performance, and writing, the work invites each person to redefine what it means to "seek shelter." Supporting *Le Refuge* is to defend the need for sensitive spaces where humanity finds its place, facing itself and the unknown.



Resonance / Le Refuge © Photo: Gabriel Soucheyre / VIDEOFORMES 2025



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Photo : Oh lord ! - Guillaume Marmin - © Martina Micuchova

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Competition – Public relations & volunteer coordinator : **Elsa Druilhet**
Administration - Logistic: **Nadège Lejard**
Relay Teacher: **Fanny Bauguil**

Video & Audio Editing, Mediation: **Maureen Audebert**
Social Networks and Website, Mediation: **Poppy Jugnet**
Mediation & production intern: **Lila Agostini**
Reception volunteer: **Lisa Boissière**

Moderation of Digital Acts #6: **Élise Aspord**
Organization of Les Bienheureuses rencontres #10: **Maxence Grugier**

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Video Production: **MTEC (Régis Georgeault, Geoffrey Adam)**
Video Recording: **Comme 1 image (Sylvain Godard)**
Technical Team: **Lionel Bordas, Xavier Brunet, Guillaume Becquet, Arnaud Delbos, Philippe Fanget, Hervé Georjon, Hugo Lagorce, Dominique Martin, Mariotte Parot, Mathieu Pelletier, Nicolas Verdier.**

Translations: **Lila Agostini, Kevin Metz, Gabriel Soucheyre**
Dubbing: **Chris Boulton & Lila Agostini**

Volunteers: **Jean-Pierre Becasse, Marouane Boujrani, Miryam Boulad, Loubna Boumhali, Alexandra Busserolles, Cendy Carriat, Marie-Claude Chapat, Mireille Dallanese, Josiane Duny, Amaury Gaumé, José Gautier, Zlata Filiakova, Tereza Holubekova, Lily Journeau, Corinne Kalmann, Tristan Lacoste, Marc Le Coz, Lucie Lopez, Nils Marcillon, Clarisse Moreau, Marion Moustan, Amélie Papon, Justine Pollet, Liza Rakotoarima, Muriel Seiter, Bernadette Veron & Julie Vignolles.**

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Selection Committee for the International Competition: **Éric André-Freydefont, Pierre Bouyer Marie-Sylviane Buzin, Stéphane Haddouche, Benedicte Haudebourg, Gabriel Soucheyre**

Youth Video Selection: **Fanny Bauguil & Marie-Sylviane Buzin**

VIDEOFORMES 2025 Awards – Professional Jury: **Nathalie Amae, Agnès Guillaume & Nicolas Tourte**
VIDEOFORMES 2025 Awards - UCA Student Jury: **Julien Csak, Yanis Da Silva & Charly Fredon**

Experimental Work Award (SCAM)-Jury: **Morgan Beaudoin** (art teacher, FRAC Auvergne relay teacher, VIDEOFORMES selection committee), **Arthur Chopin** (the 2024 laureate for 512 x 512), **Véronique Godé** (EFE commission), **Virgile Novarina** (EFE commission) & **Laure Nillus** (laureate of *Brouillon d'un rêve Écritures et formes émergentes 2023* for *Dé-payser*)

Board chairman & Board chairwoman: **Élise Aspord & Gabriel Soucheyre**
Boards of directors: **Roxane Delage, Evelyne Ducrot, Anne-Sophie Emard, Gilbert Lachaud, Anick Maréchal, Pierre Mauchien & Nathalie Miel**

Conception visuel 2025 : **Aistė Ambrazevičiūtė**

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

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Alertopie
Anglards de Salers
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Arte Povera
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Blue Rain
Blasting Off
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Burgos-Spain
Caulerpa, à côté du sel
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Clash
Consistency of action
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Dataclips
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Entangled Emotions - Solid stickiness
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Panopticon: living worlds
Paris Offscreen
Pensées
Plan d'austérité
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PERFORMANCE ARTWORKS:

AV-DJ SET du collectif Contrpoint
inLAND, Come back in broad day
INTERSTICE
NACHT II

[performance des étudiants de l'atelier "création musicale collective" encadrée par Fred Rozen (Fred Roz?) with le Service Université Culture de l'UCA]

PROJECTION ARTISTS:

A Different Goal
A Hard Currency of Memories
All That is Solid Melts into Air
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Autoportrait
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Blasting Off
Exit Through the Cuckoo's Nest
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Balade à chromapolis
Chill
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Cyclone/Ouragan ?
Dinguerie!
FOLLOW
La rencontre
Le Glitch des souvenirs
Le P'tit Déjeuner sur l'herbe
Mon corps est mon support, que des émotions et pas un mot !
Résonance
sans titre
sans titre
sans titre
sans titre
sans titre
sans titre
"Sans un mot, mon corps me dit..."

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Bloom/Tumult (Contrpoint)
Jeune Chœur d'Auvergne (Concert)
Regards hybrides–
Le Refuge
Hérissons MC & Space is the place

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Abreu Leandro
Afanaseva Anna
Anne-Lise
Aneth
Arcier Hugo
Badier-Rosenthal Maximilian
Becourt Fabien
Behrouznia Golnaz
Bigay Anglade Lilian
Blanchon Marine
Boitrel Axel
Bonté Sarah
Bouaziz Kamilia
Bruno Clara
Cabedo Allan
Cahen Robert
Caillot Floryan
Carranza Mariana
Champeyroux Victoire
Chan Ka Lam
Chan Ka Yuet
Chapotel Yann
Cheng Cheuk Lam
Ching Wai Lok
Chung Yan Yu
Chu Pui Ying
Ciciliato Vincent
Clemenceau Meryl
Corbeil-Perron Maxime
Coovi-Sirois Simon
Coux Maxime
Cunéaz Giuliana
Dai Yutong
Dauriac Marina
Debret Léane
De Jesus Lola
Deng Silu
Depoutot Aneth
Descombes Mathieu
Duarte Cris
Dujarrier Oscar
Du Jeu Camille
Dupas Esther
Elkayam Noga
Emard Anne-Sophie
Falise Maurice
Fokam Totso Ulrich
Fris Chloé
Garnier Quentin
Gerin Manon
Grecu Mihai
Griffaud Jérémy
Gubbioti Fleur
Guillaume Agnès
Guillot Elodie
Guo Yipeng
Gyss Ryan
Hajer Klai
Hamonic Alice
Han Sanglim
Hassab Imane
Ha Wing Yin
Hemnani Bhavisha
Hernandez Estelle
Hessels Scott
Hiu Yin Tse Aster
Honore Citlali
Hou Jinxuan
Huang Yifei

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Hübner Regina
Hung Kwan Yiu
Ihuel Morgane
Jaeggi Danielle
Jaillot Laure
Jarrier Pinto Julia
Jeanney Aurélien
Jeong Heejeong
Joffroy Chandoutis Ismaël
Khanim Lyazzat
Kosova Katya
Kuehmstedt Jaron
Ladvie Anna
Lampin Arthur
Lam Yau Hing
Lanord-Nierat Adélaïde
Lara Héloïse
Laske Odeya
Lecointre Tom
Lee Heewon
Legrand Alaïs
Le Ray Kilian
Lesain Lola-Rosetta
Liao Yining
Liao Yuming
Liu Bohao
Li Zixian
Loison Sarah
Lok Tung Kwan Tate
Longuet Alain
Mahieux Paul
Martinoia Gala
Mathe Nicolas
Massol Aloïs
Minina Olga
Moulinou Romane
Mouret Cromarias Kenny
Munteanu Jesica
Nillus Laure
Paing Thant Zin Htoo
Philipp Artus
Pialat Joséphine
Prudhomme Maxime
Ranger Olivier
Regnier François
Reynaud Mathilde
Rizzo Véronique
Rognon Anne-Marie
Sáinz Ausín
Sanborn John
Sanches Laen
Sauser Olivia
Sayasithsena Sarah Line
Scenocosme (Grégory Lasserre & Anaïs met den Ancxt)
Schônersted Florian
Serova Tatyana
Shuxin Wang Yan
Sibile Antoine
Skryzak Richard
Soucheyre Gabriel V.
Tabet Idir
Tabet Nassim
Tarini Ben
Texier Dini Maeva
Therasse Maxence
Thiebaut Thomas
Tian Yuze
Torres Santiago
Tourte Nicolas
Tsang Hing Chor
Tse Aster Hiu Yin
Ursella Clara

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Valin Juliette
Vogel François
Wojciechoski Marcin
Wong Yuk Enid
Yip Pui Ting
Yoon Hyunseok
Yu Chung Yan
Zhan Jingxian
Zhao Xu
Zhuang Jingjing
Zhuang Yingyue
Zin Paing Thant Htoo

PERFORMANCE ARTISTS:

Arcier Hugo
Beltran Katia Vonna
Coeur Balance
Damil
Dzrdr
Höfner Nicolas
Playe Annabelle
Schmitt Antoine
Siffert Marc
Solone
SnyMotion
Sqm97
Varanguien de Villepin Loïc
Vigroux Franck

[performance by students in the "collective musical creation" workshop supervised by Fred Roz in conjunction with the UCA's Service Université Culture].

SCREENING ARTISTS:

Adèle
Arcier Hugo
Balthazard Noé
Bardou Benjamin
Belatach Yannis
Breda Pamela
Braun Ulu
Buysschaert Juliette
Chapotel Yann
Coovi-Sirois Simon
Corbeil-Perron Maxime
Daenschel Matthias
Demirel Şirin Bahar
Devin-Roux Jean-Paul
Durmaz Derya
Ekström Saara
Emard Justine
Finkelstein David
Foutrier Lucas
Francis (Clément Courcier)
Ganem Sara
Gatopoulos Andrea
Gerigk Martin
Görig Matze
Griffaud Jérémy
Grossmann Giulia
Hernández López Gala
Heribel Marie
Hessels Scott
Ilić Nikola
Joubert Marco
Kazankina Zhenia

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Kermarec Paul
Kimyon Vincent
Khanim Lyazzat
Kohn Bob
Laurent Martin
Leroy Camille
Li-Mi-Yan Lilia
Laurent Martin
Mrejen Marcel
Ojeda Susana
Oury Jeremy
Pavlou Michel
Rannikko Vesa-Pekka
Rodríguez Luis Carlos
Sadovsky Katherine
Sanches Laen
Sauvaget Claire
Schuster Nikki
Sismann Valentin
Sten Albert
T Polly
Tudor Florin
Vatamanu Mona
Vendeville Joséphine
Yernaux Candice

YOUTH ARTISTS:

Adam
Adèle
Alaoui-Fdili Anaël
Alban
Alcamo Ayamn
Allegre Sacha
Alves De Sousa Diana
Amblard Calie
Andrea
Anis
Anne-Lise
Bagueste Léa
Bardy Louen
Berod Lola
Bertrand Léa
Bichard Milla
Bigay Anglade Lilian
Blanc Maxence
B. Maëlia
B. Maëlys
Boffety Enola
Bokata Lyonga Evanne
Bourg Lina
Braz Mathéo
Brunet Rodrigues Lilou
Cassandra
Cazorla Lou-Anne
Ce Ougna Tya
Cerqueira Souleyman
Chambon Arthur
Charles Elora
Chauvet Julie
Clerc Mila
Clermont Yoan
Colline
Col Tania
Cormerais Julie
Darbaky Margaux
De Freitas Mathilde
De Jesus Lola
De La Rochelambert Chloé
Descamps Emma
De Sousa Loane

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Devisscher Clara
Diogon Basile
Dozolme Andriantsikina
Ducros Timéo
Dumas Joberton Themys
Dumitru Theodor
Duport Clarisse
Enjalbert Léa
Ethan
Eva
Falgoux Lucile
Faye Liz
Fernandes Maël
Ferreira Maé
Ferreira Zanolino Célia
Fontaine Lorène
Fouilhoux Talia
Gaimard Lola
Gambin Thaïs
Garance
Garitte Lola
Gardes Youna
Gauthier Quentin
Gay Antoine
Gianny
Giovansili Lana
Giraud Lucas
Glace Romane
Granet Clémence
Gueret Lison
Guerin Joséphine
Haon De Sousa Eva
Heintz Manon
Horn Maïron
Hugo
Ioana
Ivanov Mohamed
Joffroy Sacha
Julia
Julien Olivia
Kenny
Lafond Colyne
Lamouroux Camille
Lapeyre Cynthia
Larchevêque Sarah
Lege Lison
Lepicard Alice
Lestrade Camille
Liam
Louis Amandine
Machanek Chloé
Madon Nathalie
Maëlle
Manuela
Marissa
Martignat Léa
Martinon Teixeira Léanne
Mathé Noa
Matisse
Meddy
Meike
Meryem
Mirande
M. Maëlys
Mohammed Vyne
Ouertani Kiara
Palouyan Caly
Paul
Perez Lou
Perrus Faria-Conto Leny
Picard-Tournilhac Niels
Pieropan Léonie

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Porpora Livio
Pouget Nina
Poyet Ameil Lucie
Quinsat Maëlys
Predinas-Garrel Louise
Rateau Platelle Valentin
Reiss Kiara
Remy Evan
Rival Arsène
Romain
Romanée
Romanelli Marine
Rontet Maïa
Rose
Roucourt Anaïs
Roudier Eglantine
Sabaud Anthony
Salazar Camille
Santoro Timéo
Sauvol Louna
Sedef
Selic Maëlyne
Signon Zoé
Soulanet Amélie
Spanu Nino
Steffy
Taravant Gaïa
Tate Jérémy
Temur Muhammed
Terrade Cali
Tessier Raphael
Thebault Alice
Thiodat Justine
Thomassin-Renaud Johanna
Tourtoulou Clément
Valadares Freitas Alice
Voiret Ethan
Yanis
Yatrib Kaci

RESONANCES

Bazot Frédéric
Boncompagne Aymeric
Boudier Marie
Buysschaert Juliette
Cleux Marjolaine
Corvellec Marie
Coste Adeline
Delayre
Dzrdr
Godard Jean-Eric
Godard Sylvain
Höfner Nicolas
Fayolle Louis
Flak Nicolas
Foutrier Lucas
Heribel Marie
Laurent Martin
Leroy Camille
Michon Pierre-Marie
Patte Eléonore
Philippin Valérie
Reynaud Fanny
Simetière Arnaud
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