



VIDEO FORMES 2026

CATALOGUE

41st INTERNATIONAL DIGITAL & HYBRID ARTS FESTIVAL

CLERMONT-FERRAND

VIDEOFORMES 2026

VIDEOS | PERFORMANCES | MEETINGS | EXHIBITIONS

FROM MARCH 12 TO 29, 2026

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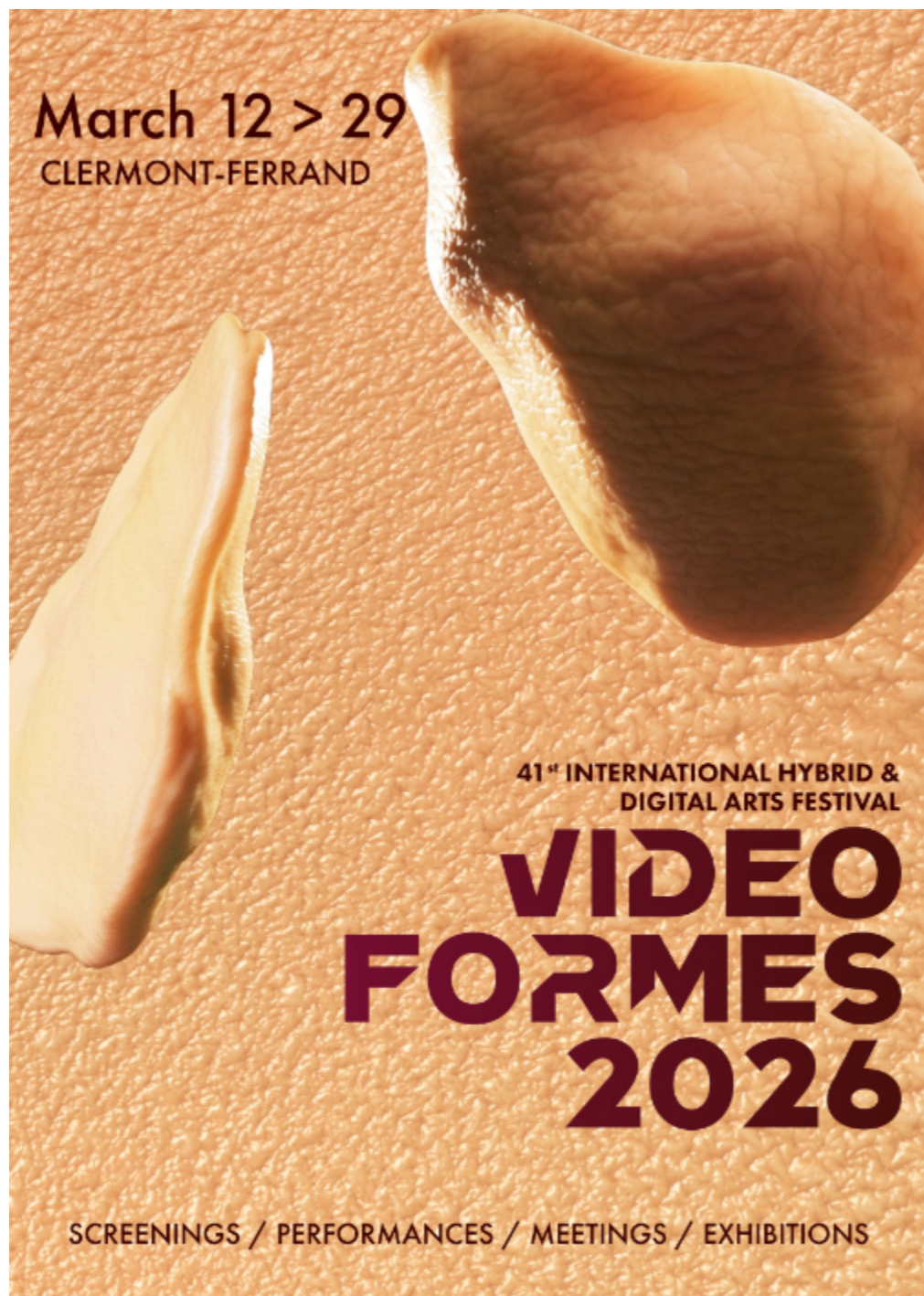
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CONTENTS #131



VIDEOFORMES 2026's visual is a creation from the artist Chan Sook CHOI

At a public hearing over the establishment of a school for disabled children, a mother knelt before those who opposed it. This image begins from the form of her knee. Amid the conflict surrounding the school's creation, her body turns not toward submission but toward the ground—an act of sharing fragility with the earth. The knee becomes an organ of contact, an ethical surface where relations are rewritten through friction. This image calls forth the scene of the softest politics, practiced by those who are displaced and who leak through the edges of possession and resistance.

This image is excerpted from *qbit to adam* (2021), a work that reflects on the boundaries between ownership and possession.

EDITORIAL #131

In the face of the world's chaos, a single gaze is not enough — we need a thousand, poetic and plural, to glimpse what reality still refuses to show. Art is not meant to reproduce the world as it appears: it has a duty to force open its cracks, to reveal what is humanly possible. For to transform the way we see is already to transform what we dare to demand — and to build.

Élise ASPORD,
VIDEOFORMES Chairwoman

Gabriel SOUCHEYRE,
VIDEOFORMES Chairman

Hybrid Visions for a Disoriented World

At a time marked by profound ecological, technological, social, and political transformations, our ways of understanding and inhabiting the world are being fundamentally challenged. In this shifting landscape, art asserts itself not merely as a space of reflection, but as a vital field of experimentation — a place where new forms of perception, thought, and collective imagination can emerge.

The 2026 edition of VIDEOFORMES brings together a constellation of works — immersive video and multimedia installations, participatory environments, audiovisual performances — that exemplify the vitality and diversity of hybrid practices. These works move fluidly across disciplines, dissolving established boundaries between art, science, and technology, and opening up new modes of engagement with reality.

Across the programme, artists explore pressing contemporary issues: our evolving relationship with the living world, the connections between human and non-human, the political and social dimensions of empathy, and the critical potential of speculative narratives. By navigating between the real and the imagined, the visible and the invisible, they construct spaces where alternative perspectives can take shape.

What unites these approaches is a shared belief in art's capacity to act — to question dominant narratives, to unsettle certainties, and to generate new ways of sensing and understanding. In dialogue with other fields of knowledge, these practices contribute to the emergence of renewed imaginaries, capable of addressing the complexities of our time.

In a disoriented world, the works presented at VIDEOFORMES 2026 do not offer answers so much as openings: fragments, signals, and trajectories that invite us to reorient ourselves — and, perhaps, to collectively reimagine how we see, feel, and live together.

Gabriel SOUCHEYRE,
Artistic Director



EXHIBITIONS



YANGJI-RI ARCHIVE CHAN SOOK CHOI

YANGJI-RI ARCHIVE CHAN SOOK CHOI (KOR)

Located near the DMZ, Yangji-ri is one of 112 "strategic villages" established after the 1953 armistice — government settlements designed as propaganda, where residents lived under strict military surveillance.

CHOI focuses on the women erased by this system. Under Korea's former patrilineal inheritance laws, war widows who farmed the land held no legal claim to it.

The video *60Ho* takes its title from the practice of soldiers addressing women not by name, but by house number. Concrete architectural models and name plaques — echoing funerary tablets — give material form to this invisible history. *Artificial Sun*, centered on a radiant heater, speaks to the physical precarity of life in these poorly built homes.

The inquiry widens in *qbit to adam*, which sets Yangji-ri alongside the Chajnantor Plateau in Chile, site of a major international observatory. The pairing asks a shared question: how do states and institutions — through ideology, resource extraction, or the pursuit of knowledge — claim territory, and who is rendered invisible in the process?

Yangji-ri Archive, Chan Sook CHOI
Multimedia installation
Associated curator: Ho Kyung MOON

CENTRE CAMILLE CLAUDEL
FROM MARCH 12 TO 29



Yangji-ri Archive, Chan Sook CHOI, Centre Camille Claudel © Photo: Manon PEYRUSSE / VIDEOFORMES 2026



Chan Sook CHOI © Photo: Chan Sook CHOI, all rights reserved

CHAN SOOK CHOI

Chan Sook CHOI (born in Seoul) lives and works in Berlin and Seoul. She studied Visual Communication and Art and Media at the Berlin University of the Arts. After graduating, she received an Elsa Neumann Scholarship from the State of Berlin in 2010. This was followed by further scholarships, including scholarships from HALLE 14 - Center for Contemporary Art in Leipzig (2011), the Dr. Otto and Ilse Augustin Foundation of the Stadtmuseum Berlin (2017), the VH Award of the Hyundai Motor Group (2019) and the working scholarship of the Stiftung Kunstfonds (2021). In 2017, she was also accepted into the Seoul Museum of Art's support program for young artists.

Chan Sook CHOI has had solo exhibitions at Berlinische Galerie in IBB Video Space (2023), Humboldt Forum Berlin (2017), Project Space at Art Sonje Center Seoul (2017) and Digital Art Center Taipei (2010). Her work has also been shown at the Kunsthall Aarhus (Denmark) (2017), the National Museum of Modern and Contemporary Art Seoul (2019/2021) and the Kunstmuseum Wolfsburg, among others. Her work was also shown National Theater of Korea national brand performance in Seoul and at the Ars Electronica Festival (2019).

Chan Sook CHOI is the winner of the "Korea Artist Prize 2021", awarded by the National Museum of Modern and Contemporary Art (MMCA) and the SBS Culture Foundation.

In her artistic work, Chan Sook CHOI deals with physical and spiritual migration. She translates her narratological experiments into multidisciplinary forms of expression, including exhibitions, lectures, performances and publications. She collects and combines fragments that arise through migration and uses them to create new localizations and fluid topographies beyond fixed realities.

Website: www.chansookchoi.com

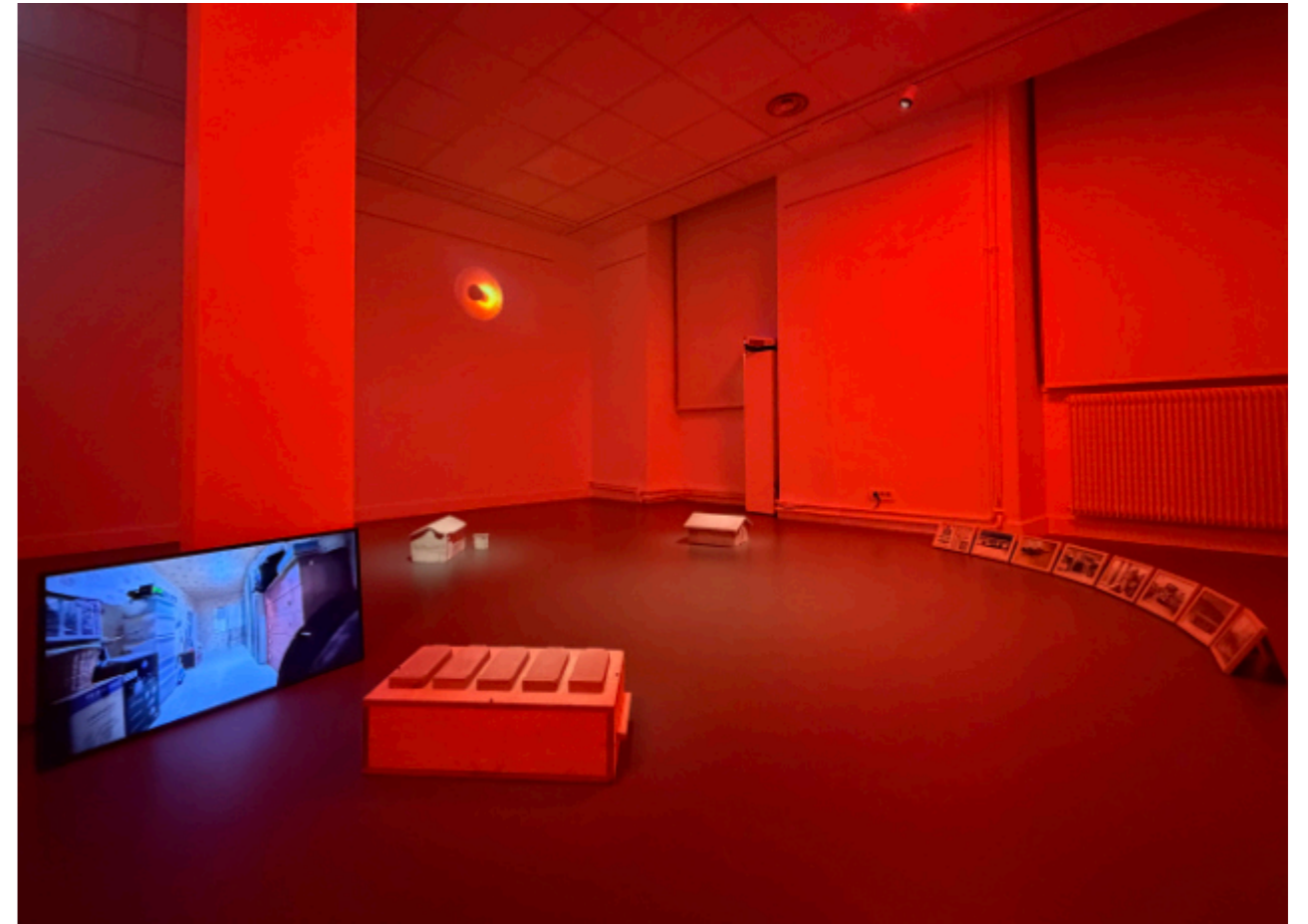
Artist's video portrait: <https://youtu.be/sMKFjjwJk9U>

YANGJI-RI ARCHIVE

by Chan Sook CHOI

Upon entering the exhibition hall, the audience encounters various media connecting different times and spaces.

- *Visual: on one side, there are concrete models mimicking the uniform houses of Yangji-ri (a village near the Korean DMZ) and nameplates resembling mortuary tablets. On the other side, a large screen plays *qbit to adam*, displaying overwhelming landscapes: the red dust of Chile's massive copper mines and the state-of-the-art ALMA Observatory standing atop a desolate desert. Additionally, in a corner, a red heater in the work *Artificial Sun* rotates endlessly, radiating heat.*
- *Sound: the sounds of wind and machinery from the Chilean mines mix with the songs and interview voices of the grandmothers from Yangji-ri. The sounds of immense nature and the voices of forgotten individuals intersect to fill the space.*
- *Action: the audience does not merely view the work; they walk through the "vibrations" of the land the artist tread upon and the "stories" of the people who lived there. The cold, dry sensation of the Chilean desert and the humid, warm atmosphere of Yangji-ri occur simultaneously within the exhibition space.*



Yangji-ri Archive, Chan Sook CHOI, Centre Camille Claudel © Photo: Ho Kyung MOON / VIDEOFORMES 2026

The concept

This exhibition is a story about "Land," "People", and "Ownership".

I explore whose land we are standing on and how macroscopic forces (such as the state or massive corporations) alter microscopic lives (individuals). Specifically, by connecting the lives of women in Yangji-ri, a propaganda village created after the Korean War, with the stories of Chilean mines that supply the world's copper, I tell the stories of beings who have been pushed away and erased from invisible places.

The creative development process

These works are an organic combination of my long-term research project, the *Yangji-ri* series, and *qbit to adam*. While individual pieces have been introduced at venues such as the MMCA "Korea Artist Prize 2021", this exhibition weaves them into a new context.

I place great importance on "Field Research"—not just searching for data, but actually staying in the location.

I lived in Yangji-ri village for seven months to interview residents and traveled to the other side of the globe to the Atacama Desert and copper mines in Chile (5,000m above sea level) for filming. This physical movement and embodied experience form the core foundation of my work.

Artistic influences and references

I aim for Interdisciplinary Art that encompasses video, installation, and performance, without being bound by a specific genre. In my early days, I was inspired by the work of German artist Rebecca HORN, particularly regarding the body, space, and immateriality.

Two major landmarks appear in this work. One is Yangji-ri, a civilian control village near the Korean DMZ, and the other is the Chuquicamata copper mine and ALMA Observatory in the Chilean Andes. Although far apart, they are deeply connected in that the land is occupied by the state or capital.

Creative challenges

The biggest challenges were the inaccessibility and the physical limitations. Obtaining permission to film in military control zones (DMZ) and strictly restricted areas like the Chilean mines and observatories was a major hurdle.

Furthermore, enduring physical pain, such as altitude sickness while filming in a high-altitude desert at 5,000m, and managing the emotional weight of dealing with stories of war and migration were significant challenges in sublimating these experiences into art.

Artistic development

I moved to Berlin in 2001 to study Visual Communication and Media Art. Initially, I was more interested in moving images, sound, and space than painting on canvas. My interest in "Immateriality" and "Moving beings" naturally led me to digital media and video installation work.

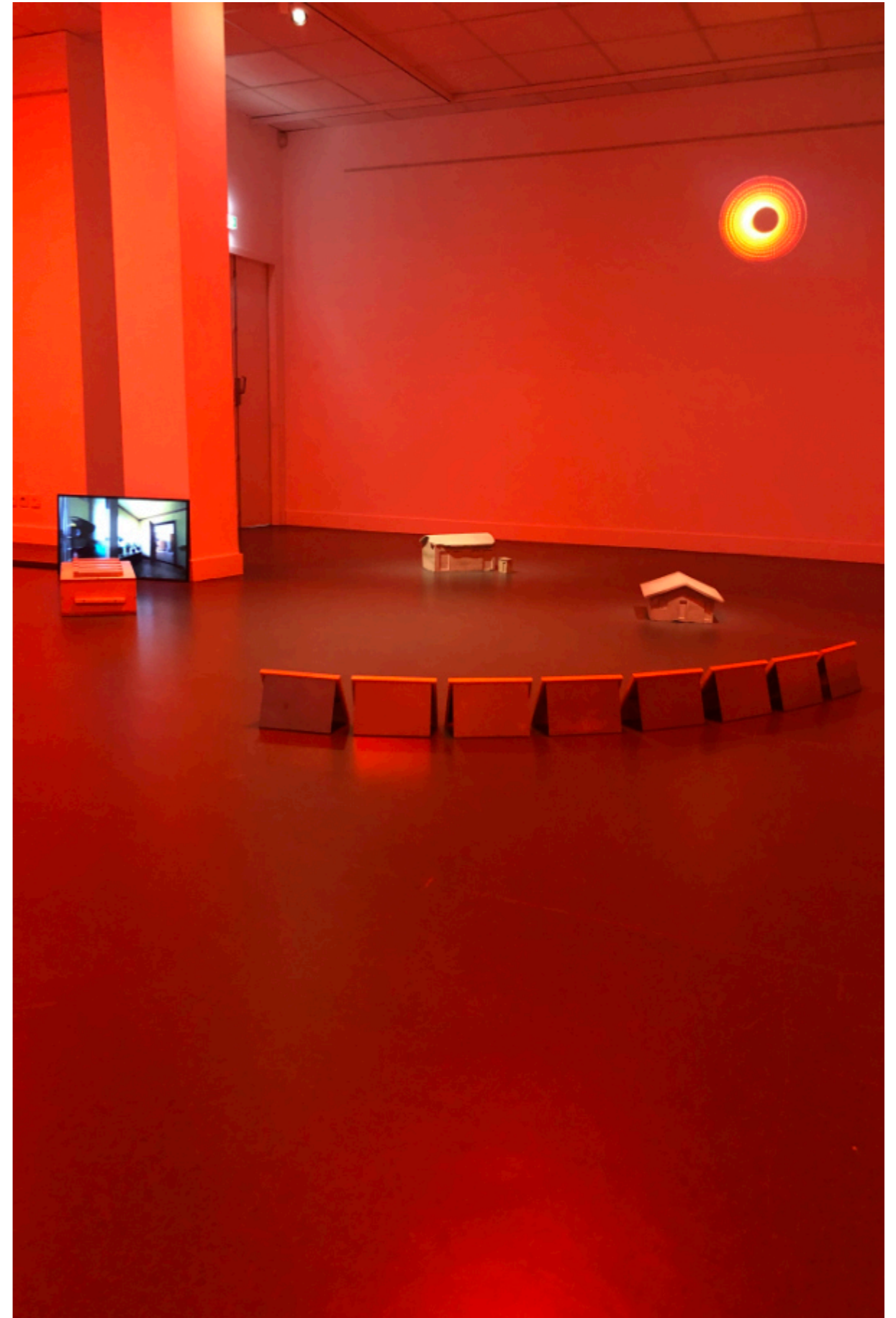
My work is a continuous process of capturing beings and sensations that are pushed away and leaking out. I chase the traces of movement and identities floating on borders, unraveling the narratives within them through media art.

Outside the studio, I teach students at a university, forming relationships on another level. To me, the university is not merely a place for transferring knowledge; it is a precious ground where future artists recognize each other as colleagues and form their first relationships in the art world.

© Chan Sook CHOI, April 2026
- Turbulences Vidéo #131



Yangji-ri Archive, Chan Sook CHOI, Centre Camille Claudel © Photo: Ho Kyung MOON / VIDEOFORMES 2026



Yangji-ri Archive, Chan Sook CHOI, Centre Camille Claudel © Photo: Manon PEYRUSSE / VIDEOFORMES 2026



Yangji-ri Archive, Chan Sook CHOI, Centre Camille Claudel © Photo: Manon PEYRUSSE / VIDEOFORMES 2026



Yangji-ri Archive, Chan Sook CHOI, Centre Camille Claudel © Photo: Manon PEYRUSSE / VIDEOFORMES 2026

HER HOUSES

by Ho Kyung MOON

Eight years ago, I saw her houses for the first time. They were small houses where crumbly concrete fragments and dust seemed to scatter in the air. Although small and unassuming, they stood firmly rooted in the ground, embodying the very essence of the village called “Yangji-ri”.



Yangji-ri Archive, Chan Sook CHOI, Centre Camille Claudel © Photo: Ho Kyung MOON / VIDEOFORMES 2026



Yangji-ri_3 channel, Chan Sook CHOI, Gangneung e-zen © Photo: Ho Kyung MOON

First Encounter

In early 2018, I was busy preparing for the Pyeongchang Winter Olympic Games being held in South Korea. To write a research report on the “Cultural Olympiad”—the cultural and artistic programs that must be held in the host city and country before and after the Games—I traveled throughout Gangwon Province, including Pyeongchang, Gangneung, Jeongseon, and Wonju, attending various cultural and artistic events.

Held as part of the Cultural Olympiad program at the time, Gangwon International Biennale 2018: “The Dictionary of Evil” showcased contemporary artworks that “reflected on and examined the history of the lack of goodwill, manifestations of evil, and disasters and catastrophes”, addressing issues such as global environmental change, migration and escape in the era of capitalism, violence and chauvinism, egoism and racial purity, new hierarchies and imperialism, war and refugees, class conflict, gender, and discrimination¹. Approximately 110 works by 58 artists (and teams) from 23 countries were exhibited, among which Chan Sook CHOI’s *Yangji-ri_3 channel* particularly caught my attention.

Composed of small concrete houses, fragments and stones resembling building rubble, and video and photographic works, *Yangji-ri_3 channel* told the story of Yangji-ri, a village near the Demilitarized Zone (DMZ) in South Korea. The exhibition space was densely filled with the stories of people living in houses built for propaganda purposes against

¹ Preface to “Gangwon International Biennale 2018: The Dictionary of Evil”

North Korea, people who were excluded from land ownership despite the government’s original promises, and women whose land ownership (property rights) was not recognized due to legal systems. *Yangji-ri_3 channel* posed the weighty question:

“Whose land is it?”

That was how I first came to know the artist Chan Sook CHOI and those houses in Yangji-ri.

DMZ, Villages and Residents

There is a “Demilitarized Zone” on the Korean Peninsula. The Demilitarized Zone (DMZ) refers to an area where both belligerent parties are prohibited from maintaining armed forces under international treaties or agreements. As an institution under international law, it must meet certain requirements, including demilitarization, the existence of a designated buffer zone, the separation or isolated deployment of military forces, and the obligation to establish surveillance mechanisms. The Korean War, which broke out on June 25, 1950, came to a halt with the Armistice Agreement on July 27, 1953, leading to the creation of the Demilitarized Zone on the Korean Peninsula. The DMZ was established by setting the Southern Limit Line and the Northern Limit Line, each 2 km south and north of the Military Demarcation Line (MDL), which stretches approximately 248 km from west to east.



Source: Stratfor
<https://www.bbc.com/news/world-asia-66239840>

Currently, the boundary line established 10 km south of the Military Demarcation Line is the Civilian Control Line (CCL), and the space between them is the Civilian Control Zone (CCZ); the area corresponding to this control zone is referred to as the “CCL area”. People live in the Civilian Control Line area. They include those who lived there during the Korean War, those who moved there after the war but before the Civilian Control Line was established, those who relocated (or were relocated) there strategically to counter North Korea, and those who actively settled there under the “Sunshine Policy”, a policy of engagement and cooperation with North Korea.

Yangji-ri is in Cheorwon-gun, Gangwon Province, and is one of the villages established in the Civilian Control Zone. From the late 1950s to the early 1970s, the government led the construction of approximately 110 villages in the Civilian Control Zone; Yangji-ri was built to increase food production and conduct psychological warfare against North Korea. At the time, residents of Yangji-ri lived in concrete houses of about 30 square meters, with two households per house, and built their lives by farming and raising cattle. Although Yangji-ri was established through state-led reconstruction policies and military control, it was removed from the Civilian Control Zone in 2012 and is now known as an ecological village visited by various species of migratory birds every year².

Chan Sook CHOI spent seven months living and working in Yangji-ri. She describes the houses in Yangji-ri—with their windows and doors facing north

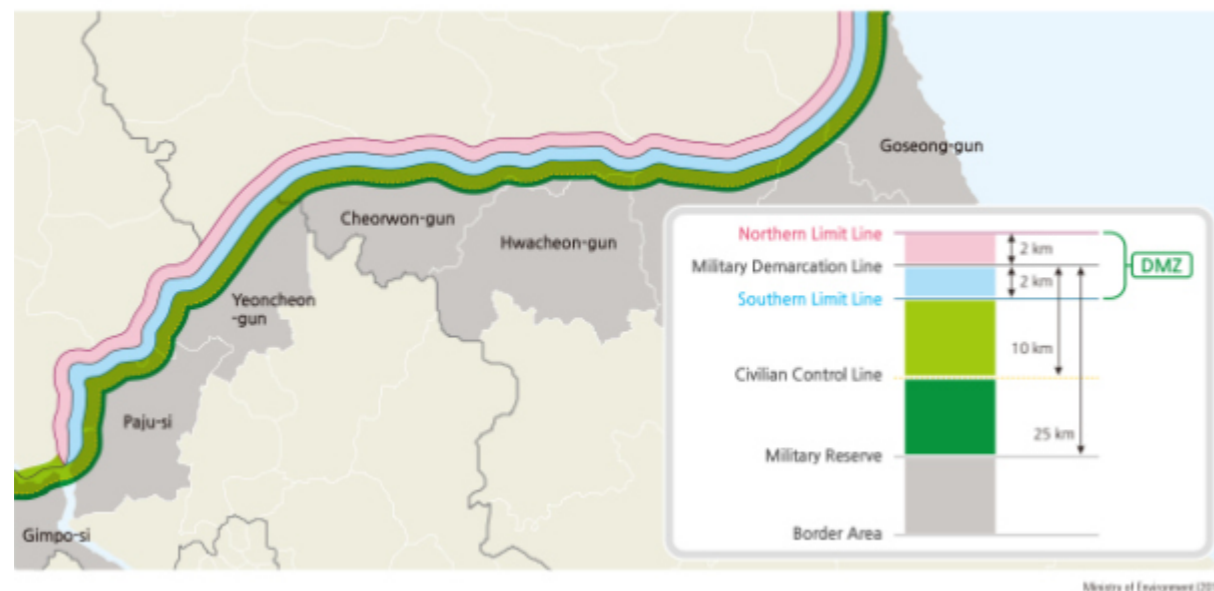
for easy observation of North Korea and their colorful roofs—as resembling a massive film set constructed to demonstrate the superiority of the land the state had claimed in the name of the nation.

Furthermore, while meeting women who had cultivated barren, landmine-strewn land with their own hands but were forced out without legal recognition of their ownership due to the “*patrilineal system*” and various political events, CHOI says she came to focus on the ways in which these women “*possessed*” the land they could not legally own.

“From the outside, it looked much the same as the original house, but once I stepped inside, I realized there were structures that had been illegally added or expanded as needed. It felt as though their materialized selves were laid bare on land they could not own.”

Moreover, another way they owned the land they could not possess was through their “memories”—stories of hardship. They repeatedly told me their “narratives of hardship”. At first, I brushed them off, but as I witnessed them meticulously tending the land day and night, I came to realize that these narratives of hardship, and the act of remembering them through repetition, became deeper and richer and were firmly etched into their being, serving as a form of recognition and another way of claiming ownership. This led me to become interested in the concept of owning the land and the ways of marking it”³.

Boundary of the DMZ



http://nationalatlas.ngii.go.kr/pages/page_2320.php

2 Park Eun-jin et al., *The DMZ Speaks*, Gyeonggi-do: Wisdom House, 2013, pp. 12–51
3 VIDEFORMES 2026, Artist Talk, Librairie Les Volcans, March 14, 2026



Yangji-ri Archive, Chan Sook CHOI, Centre Camille Claudel © Photo: Ho Kyung MOON / VIDEFORMES 2026

The Second Encounter and Myitkyina

In 2018, the year I first encountered CHOI’s work, I was preparing an exhibition on Japanese military “*comfort women*”. I had planned the exhibition “*Records Memories: Stories of “Comfort Women,” Untold Words*” and researched Korean and international artists who had previously worked on projects related to Japanese military “*comfort women*”. In the process, I came across the name Chan Sook CHOI again and learned that *Yangji-ri_3 channel*, which I had previously seen in Gangwon Province, was part of her project “*Re-Move*,” which captures the traces and memories of women’s lives that were displaced and shifted within the vast narrative currents of ideology during the war and the Cold War era.

I expected that she would be able to effectively convey the difficult wartime subject of Japanese military “*comfort women*”, so I sent an email to CHOI, who was in Germany at the time. After waiting for a while, I was finally able to meet her in person. After a lengthy conversation, I commissioned her to create a work about the Japanese military “*comfort women*” in Myitkyina, Burma (now Myanmar). Through her work *Myitkyina*, CHOI brought to life the women who served as Japanese military “*comfort women*” in the Myitkyina region of Burma—women who remain in photographs and documents but whose identities as victims of the “*comfort women*” system have never been revealed. The “*Myitkyina*”

depicted in CHOI’s work is not an “*object*” captured from existing perspectives and standpoints regarding Japanese military “*comfort women*”, but rather emerges as a “*living being*” that existed in various forms across different moments⁴.

Yangji-ri, Standing on French Soil

Ever since we collaborated on the “*Records Memories*” exhibition, whenever I heard news of another exhibition by Chan Sook CHOI, I would quietly visit on my own to see her work, be moved by it, and cheer her on.

In the meantime, having won several major domestic and international awards—including the “*Hyundai Motor VH Award*” (2019) and the “*Korea Artist Prize*” (2021), co-hosted by the National Museum of Modern and Contemporary Art and SBS Foundation—CHOI has established a reputation as an artist who approaches the themes of “*memory*” and “*migration*” with sensitivity and insight.

Furthermore, her *Yangji-ri* project, which originally represented Korea’s unique situation surrounding the Demilitarized Zone, expanded into the *Yangji-ri Archive*, adding further layers of meaning to her work. She investigated how states, organizations, corporations, and individuals occupy

4 My review of Chan Sook CHOI’s *Myitkyina* appears in the August 2025 issue of *Turbulences Vidéo* (#129, pp. 70–84) published by VIDEFORMES.



Yangji-ri Archive, Chan Sook CHOI, Centre Camille Claudel © Photo: Ho Kyung MOON / VIDEOFORMES 2026

and own land and how that ownership is visualized. Through works that explore and reflect on the relationship between displaced people and the land, she engaged the public by posing the fundamental question:

“Since when has land become an object of human domination and ownership?”

Last fall, I met CHOI again for the first time in a long while. After discussing with the VIDEOFORMES team the idea of exhibiting works by a Korean artist in 2026—the year marking the 140th anniversary of diplomatic relations between Korea and France—she was the first artist who came to mind. With growing interest in Korea and Korean culture, I felt that her *Yangji-ri Archive* would be particularly well suited for French audiences.

To exhibit at the VIDEOFORMES Festival, the artwork had to be transported from Berlin, Germany, to Clermont-Ferrand, France. This was because *Yangji-ri Archive*, having concluded its exhibition in Bremen, Germany, was being stored at the artist's home in Berlin. Considering that this was a shipment within Europe—between cities not far apart—we

chose what we believed to be a reasonable method of transport, but the outcome was not good. Some of the artworks arrived in Clermont-Ferrand damaged.

As I had arrived in Clermont-Ferrand early to prepare for the exhibition, the damage came as a huge shock to me. After opening each box with the VIDEOFORMES staff to check the condition of all the components, I sent her an email. In response to my letter—filled with pain, regret, worry, and apology, all mingled with tears—CHOI replied as follows:

“...This, too, is the fate of the houses in Yangji-ri. As I mentioned during our meeting, I believe that even if they are damaged, we can still find meaning in it.

The land and houses they cultivated in order to put down roots for life and prosper for generations to come. And now, that solid concrete is being led by the artist's hand to scatter across the globe like this. Every time I build those houses, I always think about the masses of human desire... that heaviness and solidity...”

Floating Houses

The installation process was no easy task. I visited the Centre Camille-Claudé, the exhibition venue, several times and held both online and in-person meetings to assess the conditions and constraints of the exhibition space, revising the exhibition plans multiple times based on this information.

Since this was the first time the work was being presented in France, I also had to prepare French subtitles. After installing the exhibition in just two days, *Yangji-ri Archive* was finally able to welcome visitors.

The *Yangji-ri Archive* presented at the VIDEOFORMES 2026 Festival featured sculptures representing the houses of Yangji-ri, photographs related to Yangji-ri, and four videos: *60 Ho, Yangji-ri*, and *Artificial Sun*, which compile records, videos, and interviews with villagers; and *qbit to adam*, which traces the history of ownership through the stories of the Chuquicamata copper mine in Chile and the ALMA (Atacama Large Millimeter Array) observatory located in the Atacama Desert.

Furthermore, images from *qbit to adam* were used in the visual design of promotional materials such as festival posters, leaflets, and teaser videos, allowing festivalgoers and the citizens of Clermont-Ferrand to encounter CHOI's work frequently, even outside the exhibition venue, the Centre Camille-Claudé.

She shared her reflections on encountering her own work on the streets as follows:

“...The knees of a mother who knelt down to advocate for the construction of a special education school in Gangseo-gu—knees that felt like pieces of her own flesh—now float throughout the city of Clermont-Ferrand. That mother said at the time, “In the midst of a suffocating sense that I had to do something, my body moved first”.

Other mothers said they felt anger at the time because it appeared as though she had knelt before those opposing the school's construction. Years later, when that scene from the public hearing was reenacted as a play, the situation changed. Watching the scene from the audience, people said they experienced a moment when that action was understood through the body. Perhaps understanding comes before knowledge”⁵.

I hope to encounter CHOI's houses in many places around the world. I hope the stories of these houses and lands—which continue to be taken and seized in many corners of the globe, just as the homeland of the women of Yangji-ri in the border region of the Korean Demilitarized Zone was taken from them—will continue to be shared, and that many people will listen to these stories. I am genuinely curious to know where her wandering houses will settle next.

© Ho Kyung MOON, Curator
& Director PLUSMOON,
April 2026 - Turbulences Vidéo #131



Yangji-ri Archive, Chan Sook CHOI, Centre Camille Claudé
© Photo: Ho Kyung MOON / VIDEOFORMES 2026

⁵ Chan Sook CHOI's Instagram @chan_sook_choi.

ARTIST TALK AT LES VOLCANS BOOKSHOP EVENT with CHAN SOOK CHOI



Chan Sook CHOI during the meeting at the bookshop Les Volcans © Photo: Valentin JOZELLET / VIDEOFORMES 2026

Meeting with Chan Sook CHOI, Yangji-ri Archive

Chan Sook CHOI's interdisciplinary practice explores narrative experimentation through physical and mental migration. She addresses social issues by recording the vibrations and traces of vulnerable human and non-human beings.

The work concerns the population living in the DMZ, the demilitarised zone between the two Koreas (which are still officially at war). Beyond this, it addresses issues of belonging, land ownership and migration—as is often the case with this artist—in a simple, subtle and frequently unsettling manner. Chan Sook CHOI links local narratives to global issues of land appropriation, ranging from Korea to the Chilean Andes. The title associates the village's name with a sensory fragility, highlighting the way in which political forces and historical layers shape our relationship with the places we inhabit.



© Photo: Manon PEYRUSSE / VIDEOFORMES 2026



CROSSINGS

FEMLINK-ART

CROSSINGS

INTERNATIONAL ARTISTS COLLECTIVE FEMLINK-ART

Why are artifacts studied by historians, archaeologists, primatologists, art historians, museologists, anthropologists...?

Because they are intrinsically linked to human existence, and hold an inexhaustible value in our encounter with ourselves and with others. Our ability to see and understand the world is inseparable from what connects us to the complexity and meaning of objects.

Each artist of FemLink-Art explores the notion of human existence through her selection of artifacts. Like life itself—constantly evolving—these objects move closer, intersect, and drift apart; their trajectories echo one another, creating a silent dialogue between experiences and sensibilities.

As they traverse multiple grounds, objects trace, brush against, stain, and leave marks: they write the world in their own way. The planet becomes a surface of inscription—an immense page upon which humanity, through its artifacts, continues to record its passage.

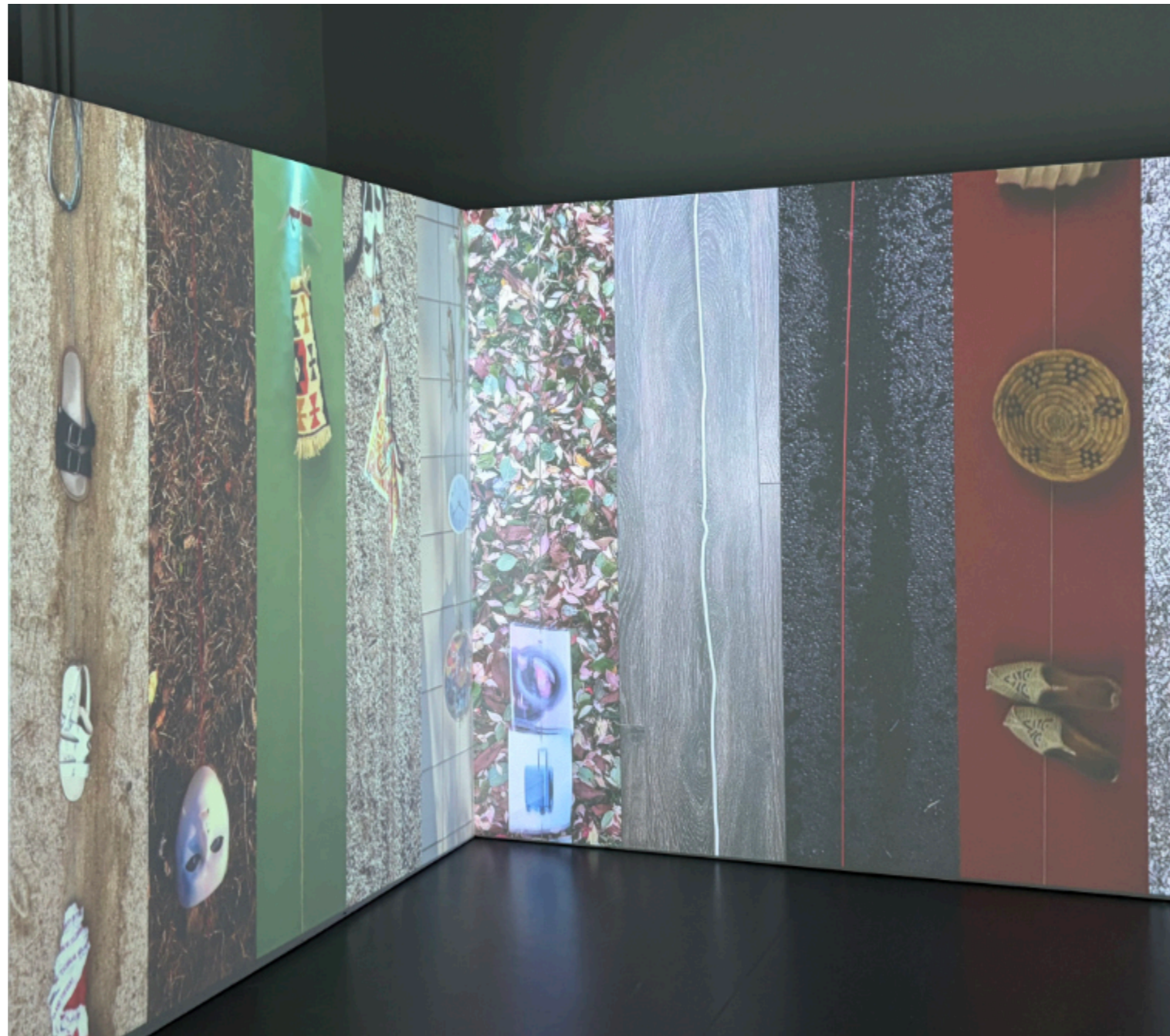
Crossings, video installation, 2026

VIDEOFORMES 2026 production

Composition: Véronique SAPIN

FemLink-Art

Amaranta SANCHEZ (Mexico), Angelika RINNHOFFER (Germany), M. JUDGE (USA), Cagdas KAHRIMAN (Turkey / France), Carolina SAQUEL (Chile), Evgenija DEMNIEVSKA (Serbia), HeejeongJEONG (Korea), Irina GABIANI (Luxembourg / Georgia), Jelena MISKOVIC (Serbia), Katia Efimova (Russia), Liina SIIB (Estonia), Lucy AZUBUIKE (Nigeria), Maria PAPACHARALAMBOUS (Cyprus), Marilena Preda SANC (Romania), Melis BILGIN (Turkey), Minoo IRANPOOR (Iran), Mouna Jemal SIALA (Tunisia), Ruth BIANCO (Malta), Sima ZUREIKAT (Jordanian), Tania PRILLA (Indonesia), Véronique SAPIN (France / Canada), Yue LIANG (China)



Crossings, FemLink-Art, Centre Camille Claudel © Photo: Ho Kyung MOON / VIDEOFORMES 2026

**CENTRE CAMILLE CLAUDEL
FROM MARCH 12 TO 29**



FemLink-Art © Photo: FemLink-Art, all rights reserved

FEMLINK-ART

FemLink-Art is an international women video artists collective founded in 2005. The collective stands for solidarity between women artists around the world, across nationalities and cultures.

For centuries, depending on the era and society, women artists have not had the same access as their male colleagues to creation, training and the dissemination of their work.

This ostracism is still experienced by many artists in too many parts of the world. FemLink-Art wants to open doors for them, in the hope, the utopia, of intervening in the movement of history, wherever the simple fact of being a woman condemns any singular future.

FemLink-Art was formed against this exclusion from the spoken word, to erase the boundaries between artworks and the world.

FemLink-Art bears the desire to bring together the immense and singular force of culture and art in the service of human values, dialogue, peace and recognition of the other towards another world with a human face.

For the artists of the FemLink-Art collective, creating common works, therefore acting together, is a responsibility, the opposite of resignation. Their coming together in a collective has given rise to the political power that "*springs up among human beings when they act together*": active sisterhood.

Website: <https://www.femlink.org/>

Collective's video portrait: <https://youtu.be/CFwFc85s-Og>



© Crossings, FemLink-Art

CROSSINGS

by Véronique SAPIN, FemLink-Art

Crossings is a video installation created in 2026 to mark the 20th anniversary of the first public screening of one of the video works by FemLink-Art, the international collective of women video artists founded in 2005.

The thirty participating artists come from 28 countries across the European, Asian, African, and American continents.

The installation piece

A space completely filled with objects that represent us, circulating everywhere without stopping. There are seven columns in each image, which they enter and exit.

Interconnected objects move across the image, traveling over all types of surfaces. Just like life is in constant evolution, the objects are drawn closer, intersect and drift apart, their trajectories responding to each other, creating a silent dialogue between experiences and sensibilities. You can hear the ambient sound of objects moving across different types of flooring.

This work is presented to the public for the first time as part of the VIDEOFORMES 2026 festival.

The creation process

Each artist chooses objects for their symbolic value related to human existence. The objects are connected to each other. They cross the image from one side to the other on different types of surfaces (grass, sand, road, snow, leaves, floor, etc.). The images are then cut into narrow "strips" the size of the objects that have been dragged across different types of surfaces. The strips of images occupy the entire space.

Creative challenges

There were few difficulties. Once the artist had chosen which artifacts she was going to use, the process was simple.

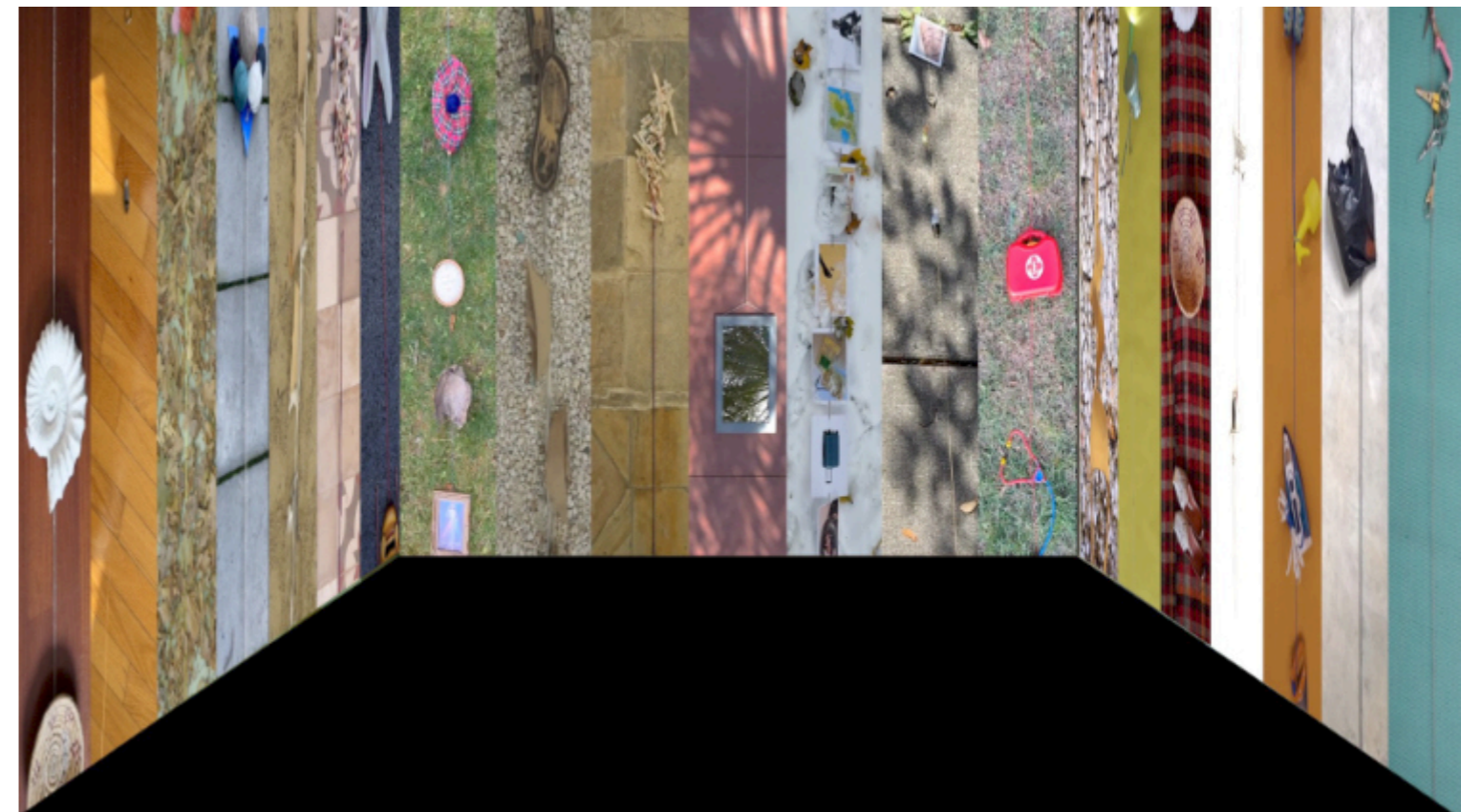
Keywords defining the artwork

Over the last sixty years, humans have changed the world they live in more than ever before. Artifacts represent the imprint that humanity leaves behind and its dramatic consequences on the natural environment and life in general. Now, due to their number and materials, they pose a threat to our survival and that of other species.

Artistic background

A book has been published in French about the collective, which we invite you to purchase on the FemLink-Art website. There, you will find answers about how we operate as well as analyses of hundreds of the collective's videos.

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April 2026 - Turbulences Vidéo #131



© Crossings, FemLink-Art



Crossings, FemLink-Art, Centre Camille Claudel © Photo Gabriel SOUCHEYRE / VIDEOFORMES 2026

FLÂNEUR

CHRISTA SOMMERER & LAURENT MIGNONNEAU



FLÂNEUR

CHRISTA SOMMERER & LAURENT MIGNONNEAU (AUT / FRA)

In the interactive installation *Flâneur* visitors can walk around on a large round projection surface. Their walking pattern and speed creates beautiful vegetations, consisting of leaves, flowers, branches and other organic elements. Strolling around fills up a colorful virtual garden which always recomposes itself.

The idea behind *Flâneur* comes from a recent development in society which pushes for efficiency, measurability and optimization. Digital technologies have now invaded almost all aspects of our lives leading to great changes in how we live and interact. It seems as if optimization and quantification are the mantras of our times.

But spaces for rest, contemplation, and aimlessly wandering are more and more forgotten. In *Flâneur*, we want to take back this individual freedom: to stroll, to wander, to experience and to feel, without a specific purpose, except to watch, to contemplate and to create.

Flâneur is conceptually related to the history of flânerie, a term which in the 16th century was connotated with idling, and even wasting time. However flânerie could also be seen as something creative, instilling new thoughts, new experiences and new forms of seeing the world. Artists, writers and philosophers have often mentioned the importance of drifting, and Honoré DE BALZAC even called flânerie "the gastronomy of the eye".

In the interactive installation *Flâneur* we want to present just that: an experience where one's wandering around and drifting is creating a space filled with beautiful digital nature that is always newly recomposed based on one's individual path and attention.

And while it is nice to create one's own virtual garden, it is also endangered by destruction: digital insects which are also drawn to these beautiful flowers, quickly appear to devour them. They organize themselves and eliminate everything humans have created.

Between one's joyful creation of a garden and the removal cycle created by the virtual insects, one might be reminded of the human impact on nature. *Flâneur* celebrates the aimless strolling around and the life cycle of creation and disappearance, allowing ourselves to drift and experience the unexpected.

Flâneur, Christa SOMMERER & Laurent MIGNONNEAU, Interactive installation, 2026, world premiere
VIDEOFORMES 2026 production

ORATORY CHAPEL
FROM MARCH 12 TO 29



© *Flâneur*, Christa SOMMERER & Laurent MIGNONNEAU



Christa SOMMERER & Laurent MIGNONNEAU
© Photo: Christa SOMMERER & Laurent MIGNONNEAU, all rights reserved

CHRISTA SOMMERER & LAURENT MIGNONNEAU

Christa SOMMERER and Laurent MIGNONNEAU are among the most innovative and internationally renowned artists and researchers in the field of digital art. Their work has been described as "historic" (Toshiharu Itoh, NTT-ICC Museum, Tokyo) for developing natural and intuitive interfaces and for applying scientific principles such as artificial life and generative systems to the innovative interfaces of their artworks.

They conduct research and work in the field of interactive art. Their extensive body of work explores natural and artificial life, human and electronic communication, as well as audience participation in an "open" artwork. For their projects, they often develop custom interfaces that enable a surprising, complex, and poetic form of audience engagement. Their first collaborative work, *Interactive Plant Growing* (1992)—in which viewers influence the growth of virtual plants by touching real plants—is now considered a classic of digital art and marked their breakthrough on the then-emerging digital art scene.

They have created more than fifty groundbreaking interactive artworks, which have been presented in over 400 international exhibitions at major institutions worldwide.

They have received numerous awards for their work, beginning with the Golden Nica for Interactive Art at the Prix Ars Electronica Award in 1994, where the Franco-Austrian artist duo became the first to receive an "Austrian" prize. This was followed by distinctions including the ARCO BEEP Award (2016) in Madrid, the Wu Guanzhong Art and Science Innovation Award (2012) awarded by the Ministry of Culture of the People's Republic of China, the Grand Cultural Prize of Upper Austria (2017) for interdisciplinary art forms, and, in 2021, the Austrian State Prize for Digital Art.

Website: <https://interface.ufg.ac.at/christa-laurent/>

Artists' video portrait: <https://youtu.be/DjWkSxMOCis>

FLÂNEUR

by Christa SOMMERER & Laurent MIGNONNEAU

In this installation, visitors can walk around on a large round projection surface. Their walking pattern and speed creates beautiful vegetations, consisting of leaves, flowers, branches and other organic elements. Strolling around fills up a colorful virtual garden which always recomposes itself.

However digital ants also like these beautiful flowers and come to quickly eat them up. They organize themselves to eliminate everything humans have created. But as soon as visitors walk again, the virtual garden recomposes.

Flâneur celebrates the aimless strolling around and the life cycle of creation and disappearance. It is a reminder that we, humans, are part of a large ecosystem where everything is connected. Our actions effect the environment and we are responsible for keeping a healthy balance with nature which feeds us.

The creative development process

We have already created several interactive installations where visitors can interact with virtual nature, plants and insects. *Flâneur* is a new production that has not been shown before.

In terms of production, we have developed several of our previous concepts, such as floor projection, creation of plants, and interaction with insects. We have now combined these ideas into *Flâneur* and also enjoy the opportunity to project on a very large surface where several visitors can interact at the same time.

Artistic influences and references

In general, we love all art that deals with nature in a respectful way. From early landscape paintings, to botanical illustrations, to still life, and to more modern art where artists deal with the preservation and appreciation for nature, there are countless works, artists and genres that inspire us.

We are situated in the area of media art, with a special focus on interactive art. Interactivity and audience participation gives us the opportunity to involve the public in a more bodily and tacit way. This is a powerful tool to make visitors feel the work through their bodies and to engage in the work and its message in a very direct and intuitive way.

Creative challenges

Well, technical issues are of course always a challenge. However, they might also inspire one to find new creative solutions that one did not consider before. In media art, the material often shapes the outcome and one should also be careful that the technology does not take over, but to keep the artistic message in the foreground.

Interest in digital art

It was a natural development. In Christa's case, she studied botany and modern art and came to digital art in 1991. Laurent had already worked with digital art since his childhood as he created his first electronic interfaces when he was 10.

We met in 1992 and started to work together as we both saw a new potential in creating interactive artworks where humans can create digital nature by interacting with real physical nature. Our very first collaboration was *Interactive Plant Growing*, an installation that became an instant success and is widely known. It has been and is still shown in more than 100 exhibitions world-wide. We can live from our art, as we have also worked as artistic researchers in Japan and have been teaching as professors of media art in Japan and Austria since 1997.

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Flâneur, Christa SOMMERER & Laurent MIGNONNEAU, Oratory Chapel © Photo: Gabriel SOUCHEYRE / VIDEOFORMES 2026





YURI'S METAMORPHOSIS HUGO ARCIER

YURI'S METAMORPHOSIS

HUGO ARCIER (FRA)

Yuri's Metamorphosis is an immersive video installation created by Hugo ARCIER and produced by N° 130.

This science-fiction narrative questions climate disruption and projects us into the future of humanity, offering a critical perspective on technosolutionism and geoengineering.

The narrator is a hybrid being, part human, part plant, whose skin resembles tree bark. He recounts the onset of massive fires caused by global warming and the vicious cycle that follows: fewer trees accelerate rising temperatures.

No technology can stop the disaster: carbon capture plants, silver iodide seeding to make it rain, millions of white beads mimicking the reflective power of melting ice...

When a new scientific innovation appears, humanity seems to glimpse a solution: hybridizing humans, giving them plant-like properties to absorb CO₂ and extend their lifespan. But this transformation comes with consequences. Yuri, the first test subject, will discover the price firsthand.

With a visual style inspired by video game culture and a narration that emphasizes off-screen space and open interpretation, Hugo ARCIER offers a chilling mirror of our world.

Yuri's Metamorphosis, Hugo ARCIER,
three-screen video immersive installation, 2025,
world premiere

© N° 130 Creative Studio and Hugo ARCIER
Dialogue writing: Patrick BOUVET
Performance capture actor (Yuri): Vincent BERGER
Music: Annabelle PLAYE
Sound design: Hugo ARCIER et Marc SIFFERT
Audio mixing: Marc SIFFERT



CHAPELLE DU COUVENT DE BEAUREPAIRE
FROM MARCH 12 TO 29

Yuri's Metamorphosis, Hugo ARCIER, Chapelle du Couvent de Beurepaire © Photo: Hugo ARCIER / VIDEOFORMES 2026



Hugo ARCIER © Photo: Hugo ARCIER all rights reserved

HUGO ARCIER

Hugo ARCIER is an artist of the digital age. Initially devoted to visual effects for feature films, he worked with renowned directors such as Alain RESNAIS, Roman POLANSKI, and Jean-Pierre JEUNET.

This professional experience allowed him to develop an expert understanding of digital tools—especially computer-generated imagery—essential for the emergence of his artistic practice.

Since 2004, he has been creating conceptual and visual works that meticulously dissect the specificities of 3D synthetic images and virtual worlds, establishing themselves within a new form of art. He uses tools from video games in his artistic practice. The virtual becomes a poetic material, and the worlds created within games are reinvested as spaces for contemplation and reflection.

Exhibited at festivals (Némo, Mutek, Elektra, etc.), galleries and institutions (Palais de Tokyo, Le 104, New Museum), his works earned him the title of Chevalier des Arts et Lettres in 2016. In 2017, he founded the creative studio No.130, specializing in new forms of imagery used within artistic contexts.

Website: <https://hugoarcier.com/fr/>

Artist's video portrait: <https://youtu.be/CjwrzWMikEY>

YURI'S METAMORPHOSIS

by Hugo ARCIER

Yuri's Metamorphosis is an immersive video installation created by Hugo ARCIER. The work was started in 2020 and completed in 2025.

The installation takes the form of three separate screens. There is a dynamic interplay of editing and rhythm between these three screens, which can sometimes show three different shots simultaneously, or conversely, be composed of a panorama across two or three screens. The viewer navigates between a wide view of the three screens and a closer, more fragmented view on a single screen.

This science fiction story is centered around a hybrid being, half-human, half-plant, who questions climate change and projects us into a possible future for humanity. The project takes a critical look at techno-solutionism and geoengineering.

This is the first time this installation has been shown to the public!

The creation process

The images were created using Unreal Engine, a 3D engine originally developed for video games. Artificial intelligence is used occasionally in the film. It is powered by images generated via Unreal Engine to extend certain shots (lungs, CO2 capture plant...).

Yuri is a virtual character played by actor Vincent BERGER, who lent his voice and movements via performance capture.

Artistic approach

The film draws on the visual codes used in video games: sudden appearances of objects rather than cross-fades, transparency of 3D surfaces (invisible from one side), visual bugs, etc. It is a new language in the making.

The installation, with its long tracking shots, also has a cinematic dimension, inspired by formalist filmmakers such as Stanley KUBRICK, Andrei TARKOVSKY, and Béla TARR.

Creative challenges

This was a long-term project. The fact that there are three screens means that many more CGI shots had to be created.

Another challenge, of course, was creating a virtual character that could convey emotions. This character also had to be visible in a close-up. His eyes are particularly important in transmitting the actor's performance.

Keywords defining the artwork

Hybridisation, techno-solution, hypnosis.

Artistic background

I have been working with computer graphics in an artistic context since the beginning of my career. I make a living from my art, even though it requires a certain amount of flexibility.

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Yuri's Metamorphosis, Hugo ARCIER, Chapelle du Couvent de Beaurepaire © Photo: Hugo ARCIER / VIDEOFORMES 2026



Yuri's Metamorphosis, Hugo ARCIER, Chapelle du Couvent de Beaurepaire © Photo: Gabriel SOUCHEYRE / VIDEOFORMES 2026



WATER EYES

JULIE STEPHEN

CHHENG

Water Eyes, Julie STEPHEN CHHENG, Chapelle de l'Ancien hôpital général © Photo: Gabriel SOUCHEYRE / VIDEOFORMES 2026

WATER EYES

JULIE STEPHEN CHHENG (FRA)

Water Eyes began in Montrond-les-Bains, at the Passerelles media library, with a residency that made it possible to grasp the atmosphere of the place, meet its inhabitants, and let the territory shape the creation. Discovering the “water towns” enriched the symbolic understanding of water, especially the idea of “routes” connecting living beings and landscapes.

The project resulted in *Water Eyes*, a modular augmented-reality mural built around a single character: water itself. Through a free application called Fortune Teller AR, visitors animate the eyes and access the water’s worldview—deep, resilient, and poetic—revealed through an aquatic filter.

The narrative draws on various water-related philosophies (Wu Wei, Mizu no Kokoro, Panta Rhei...) and numerous expressions from around the world that reflect a universal wisdom. Throughout the experience, the voice of water shares guidance and reflections.

The structure offers two forms of engagement: a mural for the public and workshops where participants can create their own guardian, allowing them to continue receiving daily advice.

The project combines narration, animation, music, and visual art to create an immersive and enigmatic universe. With the support of Thomas PONS and Julien HOGNON, the experience includes AR filters that provide an embodied perspective of the water character. Visually, the felt-pen drawings evoke visible and invisible water routes—a metaphor for the connections linking people and places.

Overall, the piece explores the multiplicity of perspectives: the possibility of broadening one’s perception by adopting that of another being, another culture, or another sensitivity through an understanding of differences.

Water Eyes, Julie STEPHEN CHHENG

Augmented-reality mural, 2024

VIDEOFORMES 2026 Production for La Route des Villes d’Eaux du Massif Central / Culture Bains #2 project, creative residency in the town of Montrond-les-Bains

Texts and images: Julie STEPHEN CHHENG

Animation: Thomas PONS

Sound Design: Apollo NOIR

Developer: Julien HOGNON

CHAPELLE DE L’ANCIEN HÔPITAL GÉNÉRAL
FROM MARCH 12 TO 29



Water Eyes, Julie STEPHEN CHHENG © Julie STEPHEN CHHENG, all rights reserved



Julie STEPHEN CHHENG © Photo: all rights reserved

JULIE STEPHEN CHHENG

Julie STEPHEN CHHENG, a graduate of the Arts Décoratifs in Paris, explores paper and digital media in books, design and scenography.

Author of numerous books, applications and interactive exhibitions, she has been in residence in Kyoto at Villa Kujoyama, in Hong Kong with the HKAC and in Auckland at Villa Antipode.

Creator of Uramado AR and collaborator with Hermès, she is currently developing *Fortune Teller* and *Paysages en construction*.

Website: <https://juliestephenchheng.com/>

Artist’s video portrait: <https://youtu.be/l2axYodYKU>

WATER EYES

by Julie STEPHEN CHHENG

Water Eyes is an augmented reality mural that invites viewers to encounter the personification of water.

Viewers download a free app called Fortune Teller AR and animate the eyes of the illustration. A filter and animations invite them to see through the eyes of water.

Texts help them understand its vision of the world and grasp the philosophy of water through certain concepts related to the symbolism of water.

It talks about water as a person. Overall, the texts are inspired by various writings from around the world, including Gaston BACHELARD's Water and Dreams.

The creation process

For this project with the Route des Villes d'Eaux (Route of Water Cities), I worked in Montrond-les-Bains, mainly at the Les Passerelles multimedia library, but also in other places around the town. It's a pleasant place, ideal for walks, with a beautiful cultural heritage, including a magnificent open-air castle that dominates the landscape.

I was able to stay there for a week with my partner and animator Thomas PONS to create the first drawings and animations. Living on site allows you to feel the "vibe" of the place. It's also about encounters: talking with the locals, letting yourself be influenced, allowing the area and its people to permeate the project.

I didn't know anything about water towns before this project. However, I did have some knowledge of water therapies, particularly in India and China. I find the idea of the Road of Water Cities very poetic, both for what it symbolizes: water as a therapeutic element capable of healing, and for its connective dimension: water connects people to each other, but also, on another scale, cities, territories, and even Europe.

In my work, I have always been sensitive to water: I have often depicted marine environments, rivers, lakes, tides... images that are highly symbolic. I have just returned from New Zealand, where water occupies a very special place and where people relate to it in many ways. Living in Paris would almost allow me to introduce myself by saying that I live "south of the river" and that I was born "near the sea".

Little by little, after several months, *Water Eyes* has become a mural composed of modules, which is enhanced by an app. It tells the story of the Water character. With this app, you can literally see through its eyes: access its perception of the world. In this proposal, only the eyes come to life, an idea that I really liked because it offers a very powerful narrative gateway.

Finally, having everything built around the eyes allows for several levels of user experience: a combinatorial mural, which can be different each time; a game with the location, here Les Passerelles, to integrate eyes onto the furniture and thus embody the character of water on elements of reality; and participatory workshops, where everyone can create their own version of the character of water, and thus take their guardian home with them.

I wanted to work simultaneously on the narration, animation, music, and images using the app to create an immersive, mysterious, and poetic world. I collaborated with Julien HOGNON and Étienne DE VOLUMIQUE, as well as Apollo NOIR and Thomas PONS, so that each could contribute their own

perspective. The filters, an idea proposed by Julien DE VOLUMIQUE, particularly guided the project toward this notion of what the water sees, of multiple and shifting perceptions.

Visually, I wanted to evoke these visible and invisible waterways. Using a felt-tip pen (a felt technique), I seek to show that water is not only spatial: it also connects people and creates a common bond. The graphic lines are inspired by waterways, and the different characters we encounter, although numerous, are in fact one and the same being, sharing the same eye.

This unique eye travels between living beings and can be found in all the water sources that surround us. It embodies continuity, circulation, and the invisible bonds that exist between us.

Artistic influences

I am very interested in fashion and design: Issey MIYAKE, Bruno MUNARI, and Enzo MARI are designers who work with systems and mechanisms.

In this installation, more specifically, it is about learning more about the world of water, how it perceives others, its relationships, while at the same time discovering something about oneself. Two of its friends also play a role: the Eye of Thunder and the Eye of the Sky, secondary characters who enrich its worldview.

I also wanted to share various thoughts and concepts related to water that I find particularly interesting and revealing of a true philosophy of water, including:

- Wu Wei (non-action, Taoism)
- Mizu no Kokoro (水の心), "the spirit of water" (Japan)
- Panta Rhei (Greek: "everything flows")
- *Water and Dreams* by Gaston BACHELARD

And I have included several expressions from around the world that convey universal wisdom about water:

- "Flowing water does not get moldy." (Greek)
- "Water is thin but heavy." (India)
- "Water is the oldest remedy." (Finnish)
- "Do not bathe in water you do not know." (Senegal)
- "Water flows and finds its way." (China)

- "When water comes, the canal forms." (China)
- "Still waters run deep." (Germany)
- "Like water off a duck's back." (France)
- "The mind is like water." (Japan)
- "Like a fish in water." (France)

Throughout the experience, the character of Water speaks to us. If we take the time to open ourselves up to it, we can access its advice, which can guide us in our daily lives.

More broadly, it is a way of evoking the multiplicity of perspectives: showing that our vision can be enriched when we put ourselves in someone else's shoes and accept that everyone perceives the world differently. This applies equally for an animal whose vision differs from ours, for a personified image—such as water in this case—and for people from other places, other cultures, other social backgrounds, or who live with a disability.

It is an invitation to embrace differences and different points of view. That is the message I want to convey.

Creative challenges

The main challenge is to use augmented reality as a storytelling tool rather than a mere gadget. To achieve this, we need to work on combining functionality, illustration, and animation.

Keywords defining the artwork

Interactive, system, narrative, combinatorial narration, illustration.

Artistic background

I graduated from the École des Arts Décoratifs in Paris with a degree in Printed Image, where I learned how to create books, from storytelling and illustration to graphic design, printing, and binding. I quickly became interested in Oulipo and system books as a way to explore different mechanisms for creating stories. Surrounded by people working in cinema, I set out to combine book-making techniques with digital tools to create worlds where the viewer's choices and movements play a role and enrich the story.

I have been making a living from my personal projects for 6-7 years.

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Water Eyes, Julie STEPHEN CHHENG © Julie STEPHEN CHHENG, all rights reserved



Water Eyes, Julie STEPHEN CHHENG, Chapelle de l'Ancien hôpital général © Photo: Julie STEPHEN CHHENG / VIDEOFORMES 2026



PIXEL PAINTING
#LUGE
 ISABELLE DEHAY

Pixel Painting #Luge, Isabelle DEHAY, Chapelle de l'Ancien hôpital général © Gabriel SOUCHEYRE / VIDEOFORMES 2026

PIXEL PAINTING #LUGE

ISABELLE DEHAY (FRA)

Produced for the 2024 edition of the Quinzaine Photographique Nantaise, the film *Pixel Painting #Luge* is set against the snow-covered landscapes of the Cantal.

The artist captures the evocative and phantasmagorical nature of the phenomenon of snow. In the video, the snow is that "white noise" on the screen before the image appears. More than simply devoid of any information, the landscape here seems to vanish, giving way to the purity of a mental landscape, offering a new narrative to the space of the scene. The artist has designed and written an algorithm enabling her to observe movements and, accordingly, to select, sort and weave pixels throughout the filmed sequence. Everything did indeed take place, but in a different order to the one presented to you. The protagonists explore the snow. Just as our memory fragments a recollection, certain parts of the image disappear. They will soon be covered by a new sample of pixels, or perhaps a fresh layer of powder snow.

The *NEVE* series presents these images from the film transferred onto canvas, with the pixels blending into the paint. The fragility of landscapes, the fragility of humanity. The viewer reconstructs the possible interactions between people, fills in the unspeakable, guided by a pared-back image that appeals to sensory memory as well as childhood recollections. Artistically, the film highlights the fragmentation of life, the infinitesimal nature of the pixel, and the effect of speed on how our brain retains and reconstructs the information it receives. Beyond what is visible, in the whiteness of the crystals, bodies, gestures and our perceptions merge.

Pixel Painting #Luge, Isabelle DEHAY, video installation and canvas paintings, 2024 in partnership with M3C2

CHAPELLE DE L'ANCIEN HÔPITAL GÉNÉRAL
FROM MARCH 12 TO 29



Pixel Painting #Luge, Isabelle DEHAY, Chapelle de l'Ancien hôpital général © Photo: Valentin JOZELLET / VIDEOFORMES 2026



Isabelle DEHAY © Photo: Isabelle DEHAY, all rights reserved

ISABELLE DEHAY

Born in Paris, Isabelle DEHAY lives and works near Nantes.

Isabelle DEHAY conducts wide-ranging research into the moving image. Beyond the shots she captures, she programmes algorithms, analyses and intervenes directly at the level of the signal that constitutes the filmic and photographic image, in its digital components.

Deliberately artificial, the "mental images" in the three series she is developing—*Paysage Dpi*, *Pixels Paintings* and *Pixselfies*—examine the role of human and artificial memories in shaping our own representations.

Faced with these flows that profoundly reshape our perceptions, the artist filters and weaves visual information, generating new cognitive representations. By creating bridges between photography, cinema, and painting, the work reflects the speed of our exchanges and the brain's ability to process information in order to construct a subjective reality.

Website: www.reseaux-artistes.fr/dossiers/isabelle-dehay

Artist's video portrait: <https://youtu.be/vEZp8C8HMJc>

PIXEL PAINTING

#LUGE

by Isabelle DEHAY

Questioning our physical and virtual environment, Isabelle DEHAY's works reorganise our system of representation by fragmenting the image, information, and, at a deeper level, by weaving together the pixels of a digital image.

Her work questions our memory, a place, a face, the here and the elsewhere. It grapples with the cognitive process necessary for the construction of an internal representation, a mental image eroded by erasure, memory, a recomposed reality.

History is thus written as much in its omissions as in its permanence.

At what point do we recognise a face, a place?

By what process does it become familiar to us?

What do we retain, more than a vibration, an overall impression whose missing information in no way prevents us from identifying it?

Constantly rewoven, how do our representations become poetic?

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Pixel Painting #Luge, Isabelle DEHAY © Isabelle DEHAY



LA BELLE AU BOIS DORMANT GIULIANA CUNÉAZ

La Belle au bois dormant, Giuliana CUNÉAZ, Chapelle de l'Ancien hôpital général © Photo: Manon PEYRUSSE / VIDEOFORMES 2026

LA BELLE AU BOIS DORMANT

GIULIANA CUNÉAZ (ITA)

La Belle au bois dormant is an interactive work that allows the viewer to experience an emotionally immersive encounter through the use of artificial intelligence. There is no longer a single artwork to contemplate, but rather a visual process that is different each time, placing the personality of each participant at its core. By lying down on a bed specially designed with the inclusion of polymaterial elements evoking the technological universe, each visitor is confronted with their own dreamlike vision projected onto a monitor embedded within the interior of the canopy.

On the screen appear particularly evocative images, generated from a database created by the artist and corresponding to the visitor's linguistic and creative elaboration. It is the visitor who initiates the immersive process by writing a sentence on a tablet, which is then reworked by the AI, enabling the reading of handwriting.

Sign and dream thus find their synthesis through an investigation in which the artist develops her poetics in an entirely innovative way by interacting with the machine. The result changes each time, and each participant is faced with a different image, born from their own unconscious. Everything happens live: just moments after leaving their graphic trace, as if by magic, a personalized animation appears, non-replicable, as it is expressly based on the individuality of the handwriting.

Each viewer therefore inspires a different work of art, with no possibility for their dream to appear a second time. The title of the work refers to *Sleeping Beauty*, the famous fairytale by Charles PERRAULT. But in this case, one cannot fall asleep.

La Belle au bois dormant, Giuliana CUNÉAZ, interactive and generative installation, 2023

CHAPELLE DE L'ANCIEN HÔPITAL GÉNÉRAL
FROM MARCH 12 TO 29



La Belle au bois dormant, Giuliana CUNÉAZ, Chapelle de l'Ancien hôpital général © Sen JANSEN / VIDEOFORMES 2026



Giuliana CUNÉAZ © Photo: Giuliana CUNÉAZ, all rights reserved

GIULIANA CUNÉAZ

Giuliana CUNÉAZ (Aoste, 1959) is an artist specializing in new media art. A graduate of the Academy of Fine Arts in Turin, she works across a wide range of artistic media, including video installation, sculpture, photography, painting, and screen painting. Since the early 2000s, she has been producing her works using computer graphics. In 2004, she was among the first artists to explore 3D technology within a research framework where science and technology play a central role. Her experiments combine virtual and material elements, giving rise to numerous visual works rooted in different fields of inquiry.

In recent years, immersion has become a central focus of her practice, as exemplified by her three-screen film work *Cercatori di Luce* (The Seekers of Light), created in 2021. Since 2023, she has been working with artificial intelligence, achieving particularly innovative results. Giuliana CUNÉAZ has presented her work in numerous group and solo exhibitions in Italy and abroad. In 2021, she was included in the Quirinale Contemporaneo Collection. Among the events in which she has participated are the São Paulo Biennial, Tina B. in Prague, VIDEOFORMES in Clermont-Ferrand, the Youniverse Seville Biennial, Anteprema Torino as part of the Rome Quadriennale, Project Daejeon, and the Mantua Light Art Biennial.

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

Artist's video portrait: <https://youtu.be/Jqv-uUcEBq4>

LA BELLE AU BOIS DORMANT

by **Giuliana CUNÉAZ**

La Belle au bois dormant is an interactive work offering an immersive experience powered by artificial intelligence. By lying down on the bed, the viewer can watch their own dreams transform into lyrical images, accompanied by delicate sounds.

Connecting with our innermost selves then becomes simple: all you need to do is write a sentence on the tablet placed next to the bed to bring up an animation corresponding to your own handwriting. The algorithm generates the image from a vast database, using artificial intelligence.

There is no narrative, but rather an intimate dialogue with the viewer, who stands before a work that touches them deeply. La Belle au bois dormant evokes dreams — and thus ourselves: our unconscious, our deepest desires.

The creation process

This is the first time the work has been physically exhibited in France, and I'm very pleased about that. Last year, it won the People's Choice Award at the Opline Prize international competition in Paris, but the event was held online.

Creating it was a long process, especially as artificial intelligence wasn't as advanced in 2023 as it is today. Many thought the project was impossible. However, thanks to my perseverance and the help of a friend who is an AI expert, I was able to see it through, whilst preserving my aesthetic and linguistic identity.

I also wanted to create a truly personalised work: it acts like a palm reader. Instead of reading the lines of the hand, it interprets the handwriting of the person writing on the tablet.

Artistic influences and references

There are no direct references to specific artists, but my work seeks to transcend the limits of the visible; as such, it may evoke certain great masters of Surrealism such as Max ERNST, Leonora CARRINGTON or Paul KLEE.

As a contemporary artist, I particularly appreciate the work of Pierre HUYGHE.

Keywords defining the artwork

Dream, sign, writing, calligraphy, imagination, artificial intelligence.

Artistic background

I trained within Arte Povera, one of the major post-war movements. I initially worked in video, photography and sculpture, before exploring new technologies from 2003 onwards, creating dreamlike worlds using 3D.

I then became interested in nanoscience and quantum physics, and went on to make *I Cercatori di luce*, a three-screen film combining 3D with traditional cinematographic techniques, which was screened last year at VIDEOFORMES. Today, I'm exploring the potential of artificial intelligence, sometimes in dialogue with augmented reality.

I now make a living from my work, but it took me many years to establish myself. Being an artist requires great determination and clear goals regarding what you wish to achieve.

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La Belle au bois dormant, Giuliana CUNÉAZ, Chapelle de l'Ancien hôpital général © Photo: Gabriel SOUCHEYRE / VIDEOFORMES 2026



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THE ACCELERATED ACCIDENT HYPER WAVE

The Accelerated Accident, Hyper Wave, Chapelle de l'ancien hôpital général © Hyper Wave

THE ACCELERATED ACCIDENT HYPER WAVE (TWN)

Following the production of *Dissociated Fuses*, a submarine searching for Taipei's lost lake—an artwork exploring buried myths of a vanished body of water and the city's possible futures—the Hyper Wave collective continues its investigation of invisible landscapes and liminal spaces.

The work consists of a diving suit—a helmet fitted with a virtual reality device—inviting the viewer to plunge into a digital environment inspired by the real tanks. Through the headset, the space transforms: luminous, dreamlike creatures, recalling the sea monsters of medieval maps, drift through a viscous, indeterminate liquid.

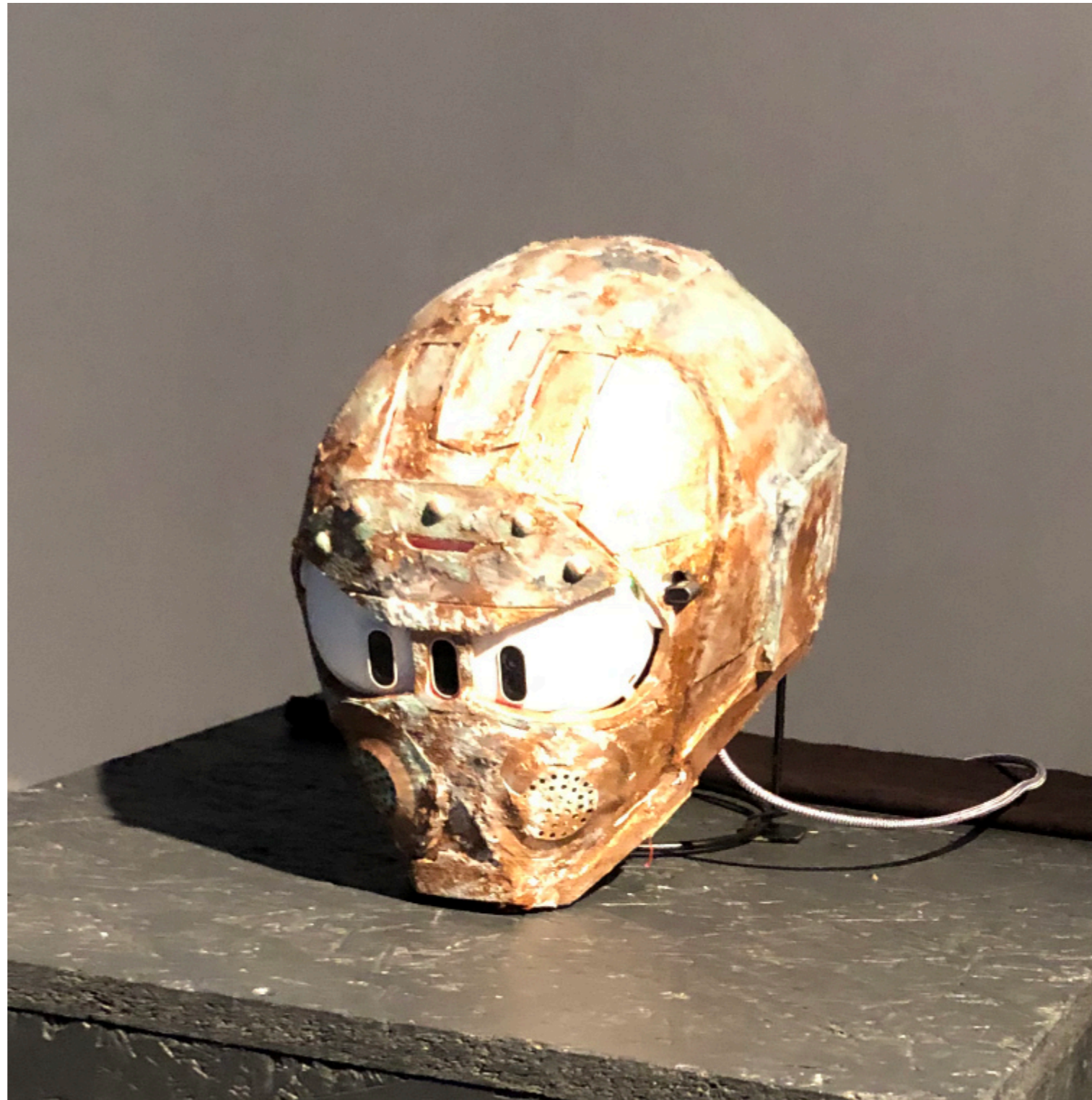
Caught between fascination and unease, this virtual dive reshapes a mythology of industrial progress, where the promise of modernity merges with the possibility of its own failure. It evokes the uncertainty of a world saturated with automated systems, where scientific exploration, industrial memory, and technological speculation converge in a single immersive experience.

The Accelerated Accident thus stands at the threshold between the real and the virtual, ruin and simulation: a suspended space in which the viewer becomes at once witness, diver, and relic.

The Accelerated Accident, Hyper Wave,
VR installation, 2025-2026

Hyper Wave
(HUNG Yu-Hao, CHIU Chieh-Sen, LIN Szu-Ying,
Margot GUILLEMOT, LAI Pei-Chun)
Diving Helmet (mix-media) — Meta Quest 3 headset, VR
environment (approx. 5 min) 2025-2026

CHAPELLE DE L'ANCIEN HÔPITAL GÉNÉRAL
FROM MARCH 12 TO 29



The Accelerated Accident, Hyper Wave, Chapelle de l'Ancien hôpital général © Photo: Manon PEYRUSSE / VIDEOFORMES 2026



Hyper Wave © Photo: Hyper Wave, all rights reserved

HYPER WAVE

Hyper Wave, founded in 2022, is a Taiwan-based international art collective bringing together HUNG Yu-Hao, CHIU Chieh-Sen, LIN Szu-Ying, Margot GUILLEMOT, and curator LAI Pei-Chun.

Through a structured research approach to local history, culture, and memory, we engage with regional human and environmental landscapes, reconstructing situated narratives and connecting them to an open network of exchange. As a cultural actor, Hyper Wave also runs two spaces: Surfy Space in Yilan (an artist residency and production site) and the Zhongshan Institute of Techno-Art in Taipei (exhibitions, salons, and interdisciplinary encounters), bridging rural and urban contexts, creation and presentation, and local and international communities.

Website: <https://hyperwave.tw>

Collective's video portrait: <https://youtu.be/R91Yr4W4jBo>



THE ACCELERATED ACCIDENT

by Hyper Wave

The Accelerated Accident is an immersive sculpture.

In the exhibition space, visitors first encounter a hand-crafted sculptural helmet. Standing alone, it resembles the remnant of an exploration mission. This helmet is also a tool: it contains a virtual reality device. When visitors put it on, they feel as though they are diving beneath the surface, into a vast underground reservoir filled with liquid.

In this digital world, strange, otherworldly forms appear, resembling imaginary creatures, floating slowly through a dark and silent space.

The visitor cannot control what they see. They observe, they wait, and let themselves be carried along by this slow exploration, like a diver discovering an abandoned place, somewhere between reality and imagination.

The concept

The work explores themes of progress, memory and accident. It draws inspiration from the old underground oil tanks in Hsinchu, industrial relics linked to a large factory built during the Second World War by the Japanese army. This factory was part of a vast military complex designed to produce fuel and materials needed for aircraft and war machinery.

At the time, these tanks and facilities were seen as symbols of modernity, industrial power and technological efficiency. Today, they lie abandoned and unused, yet they continue to bear the traces of their history: they serve as a reminder of a period when technology was synonymous with strength and progress, but also with conflict and collective responsibility.

In the work, these former sites become mysterious, almost living spaces that invite us to reflect on our relationship with technology, industry and progress. What happens when the systems we have created become too complex, too fast, or ultimately slip beyond our control?

The Accelerated Accident highlights this tension: between the promise of a better future driven by technology, and the fragility of human systems, which can become unpredictable, difficult to govern or to understand.

The creation process

This installation is being shown to the public for the first time in this form. The project grew out of a previous piece, which involved the creation of a submarine that explored the past and future of the city of Taipei. The helmet in *The Accelerated Accident* is an extension of this research: it is a tool for observing hidden places and for "diving" into their history, but also into the possible futures they suggest.

The work developed from a research project: visits to abandoned industrial sites, observation of the locations, and the collection of stories and historical data. Using these real-world elements, we created a virtual environment, transforming the old reservoirs into an imaginary and immersive world.

This installation is an initial version of the project, destined to evolve and transform in the future, as research and presentations progress.

Keywords defining the artwork

Virtual reality, industrial memory, diving, invisible landscapes, waiting

Artistic influences and references

Our work is inspired by the narratives and worlds of science fiction, found in books, films and video games. These stories help us to imagine unknown worlds, strange technologies and possible futures. We also draw inspiration from Taiwan's industrial history, its factories, infrastructure and abandoned sites, which tell the story of the rapid transformations of the land and society.

Finally, for this work in particular, certain visual forms draw on medieval imagery, notably the beaked masks used during plague epidemics. Both protective and unsettling, these masks symbolise a way of coming into contact with an invisible danger whilst protecting oneself from it. They echo the central idea of *The Accelerated Accident*: seeking to draw closer to a subject whilst keeping it at a distance.

Creative challenges

One of the first challenges was gaining access to the sites. The underground reservoirs that inspired the work are not normally open to the public. Being granted exceptional access to them was a pivotal moment.

Another challenge was both technical and artistic: we wanted the helmet to be both a sculpture and a virtual reality device. We had to work out how to integrate the VR system into a handmade helmet without compromising its sculptural appearance or the visitor's comfort.

Artistic background

Hyper Wave is a collective of artists and curators based in Taiwan. It consists of five people, each with different specialisms, ranging from research to sculpture and digital arts. We also work individually, and sometimes together to create joint works, such as *The Accelerated Accident*.

Our collective is not limited to artistic creation: we also run an exhibition space in central Taipei, as well as an artist residency programme in eastern Taiwan, where we host artists and develop research and creative projects.

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The Accelerated Accident, Hyper Wave, Chapelle de l'Ancien hôpital général © Hyper Wave



The Accelerated Accident, Hyper Wave, Chapelle de l'ancien Hôpital général © Photo: Manon PEYRUSSE / VIDEOFORMES 2026



Melonland, Mihai GRECU © Photo: Mihai GRECU / VIDEOFORMES 2026

MELONLAND

MIHAI GRECU

MELONLAND

MIHAI GRECU (ROU)

Melonland immerses viewers in a universe where the watermelon, omnipresent in Romanian summers, becomes the seed of a parallel world. Starting from this ordinary yet symbolically rich fruit, the work reinvents landscapes, architectures, objects, and situations as fragments of a collective dream. The images, generated and recomposed using AI models, shift between humor, poetry, and uncanny strangeness.

The project explores how a simple fruit can become an identity marker, a mythological motif, or a cultural mirror. Each image questions what we project onto visual symbols: rural traditions, popular imagination, beliefs, and the contemporary tensions amplified by social media.

Melonland also engages with the notion of post-truth: how an image, even an absurd one, can be interpreted in countless ways depending on personal narratives or emotions. AI becomes a revealer of collective fantasies, a “shared dream” where reality and fiction contaminate each other.

By blending folklore, pop aesthetics, surrealism, and viral visual culture, the work reflects on our current era—one in which symbols circulate faster than their meaning, and where a simple fruit can turn into a political sign, a cultural projection, or a new myth. *Melonland* is at once parody, emerging mythology, and a laboratory exploring how images shape our beliefs.

Melonland, Mihai GRECU,
video installation, 2025, World Premiere

EONA
FROM MARCH 12 TO 29



Melonland, Mihai GRECU © Photo: Mihai GRECU / VIDEOFORMES 2026



Mihai GRECU © Photo: Mihai GRECU, all rights reserved

MIHAI GRECU

Mihai GRECU is a Romanian visual artist and filmmaker, a graduate of Le Fresnoy, living and working between Paris and Cluj-Napoca.

His work, situated between experimental cinema and computer-generated imagery, explores dreamlike visions, political allegories and surreal objects.

Winner of the French Union of Film Critics Award, his films and artworks have been showcased and awarded at international festivals (VIDEOFORMES, Rotterdam, Montreal, Videobrasil) and major exhibitions (Grand Palais, Cube, Ars Electronica, Biennale de l'Image Tangible etc.).

Website: <https://mihaignecu.net/>

MELONLAND

by Mihai GRECU

Melonland is a video project that imagines a world in which watermelons become cultural and architectural symbols, and are almost... alive.

We see landscapes, objects, and situations transformed by the surreal presence of the "melon." Sometimes, watermelons become houses, cars, or strange creatures straight out of a dream.

There are generally no human voices, but ambient sounds that accentuate the sense of unreality.

The audience does not "do" anything in particular: they allow themselves to be swept along by the experience and wonder what is real, what is invented, and why a simple watermelon can become such a powerful symbol.

The concept

Melonland explores the mixture of reality and imagination, and how images can transform the world around us. It is also a reflection on Romanian popular culture, where watermelons are ubiquitous in summer, but reinterpreted here in a fantastical and amusing way.

Ultimately, it is a story about post-truth, about how everyone can see what they want to see in an image, even when it seems absurd.

The creation process

This is one of the first times that the *Melonland* universe has been presented as a complete art installation.

The project began with research into the symbolic role of watermelons in Romania, followed by hundreds of experiments with artificial intelligence.

Each image goes through several versions: nothing is "instantaneous." I combine AI, manual retouching, editing, and conceptual reflection to make *Melonland* look like a collective dream and not just a generated image.

Artistic influences and references

For this project, I was influenced by: pop art and artists who have transformed simple objects into icons, such as Takashi MURAKAMI or Kaws; surrealism, for its ability to transform everyday life; Romanian rural culture, its symbols and rituals; modern mythologies created on the Internet.

Melonland refers to this blend of popular culture, memes, humour, folklore, and digital images.

Creative challenges

The most difficult part is harnessing AI, which sometimes makes strange mistakes, rejects certain images, or lacks coherence.

Another challenge is creating a world that is funny, critical, and poetic, and that appeals to both children and adults.

We also have to choose which images to keep, which ideas to develop, and how to prevent the installation from becoming purely decorative.

Keywords defining the artwork

Watermelon, fantasy, post-truth, surrealism, folklore, humor, popular imagination, AI, new myths, melon universe.

Artistic background

I have been working with digital imagery for over twenty years and with AI since 2019.

As a teenager, I was interested in imaginary worlds, science fiction, and manipulated images. Digital technology became my main field because it allows me to create entire universes from ideas.

Today, I make a living from my work, but like many artists, it's a delicate balance of projects, commissions, residencies, and exhibitions.

Being an artist today means looking for new ways to see the world, even when it's changing so fast.

© Mihai GRECU, April 2026
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Melonland, Mihai GRECU © Photo: Mihai GRECU / VIDEOFORMES 2026



Melonland, Mihai GRECU © Photo: Mihai GRECU / VIDEOFORMES 2026

SIGNATURES



SIGNATURES



Service au drapeau de table / Flagtable Service, André GOLDBERG, La Comédie's Oculus © Photo: André GOLDBERG / VIDEOFORMES 2026

Over the course of 41 editions, VIDEOFORMES has played a key role in discovering innovative artists, emerging styles, and daring experiments. Both a witness to and a driving force behind artistic change, VIDEOFORMES has successfully captured the spirit of each era, offering a unique platform where immersive installations, digital performances and original visual narratives come together and are explored, accessible at two different places: La Comédie's Oculus and the Digital Lounge (Chavignier Room, Maison de la Culture).

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.

LA COMÉDIE'S OCULUS (BUILDING FRONT) & DIGITAL LOUNGE (MAISON DE LA CULTURE)
FROM MARCH 12 TO 29



Ink and Blood (The Crow) | Francesca FINI | ITA | 2025 | 2'31

The Crow revolves around a female figure who is never fixed or singular, but constantly shifting, fracturing, and recomposing. Over the course of the work, her body gradually hybridizes with the spirit of a crow, through a slow metamorphosis made of graphite scratches, torn paper edges, erasures, and ghostly traces.



Le langage des oiseaux | Fabien CHALON | FRA | 2025 | 4'24

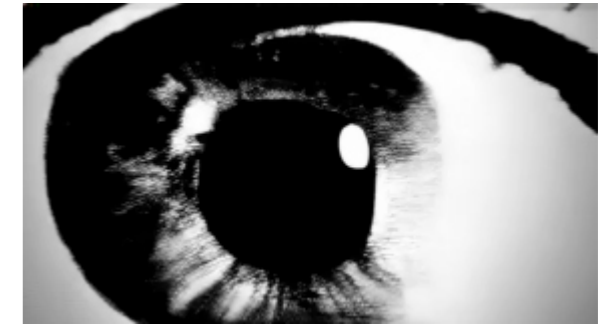
In *The language of birds*, when the raven mingles with the doves of the soul, we touch upon the deepest secret of the artwork.



With Anchovies (with entropy) | John SANBORN | USA | 2025 | 2'22

Curiosity regarding the authority of entropy.

The *With Anchovies* series is an exploration that shatters our illusion of normality, persistently questioning just how "real" our lives seem, when in reality they are completely mad. Each work selects a type of chaotic catalyst, into which a blend of witchcraft and unreality is incorporated, until what emerges is ironic, satirical, amusing... and quite simply astounding.



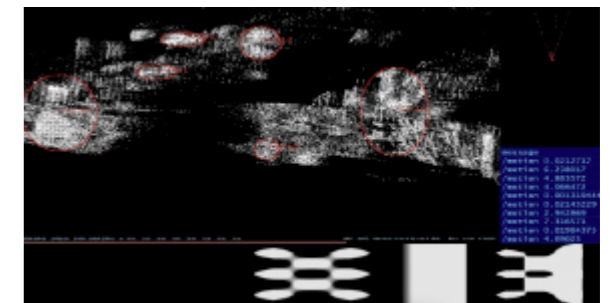
Rorschach's Garden | Alvaro COLLAR | ESP | 2025 | 7'05

A reflection on the body's quantum multiplicities, *Rorschach's Garden* presents a secret garden of crypto-fauna through degraded video signals and AI animation.



With Anchovies (with fire) | John SANBORN | USA | 2025 | 1'54

The supremacy of the mundane, as we memorialise minuta.



Ecology of Rhythm – Friction, Blink, Breath | Jaeik KIM | KOR | 2025 | 9'59

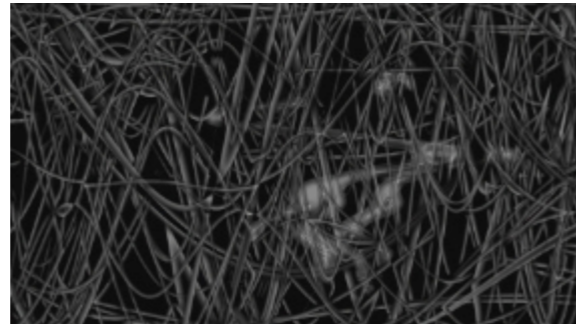
Jaeik KIM captures the subtle temporal vibrations of Seoul's subterranean city—its movements and pauses, the flicker of lights, and the circulation of air—and layers them onto a data-rendered surface. As these streams intersect, they form patterns of drift and repetition, revealing in real time the cyclical rhythms that shape urban life.

This exploration extends into the concept of *Ecology of Rhythm*, a way of thinking about economic processes as repeating movements of exchange and circulation, consumption and recovery. Through irregular data structures, the city's vast breathing ecosystem becomes visible, and within it, the sensory language of lived economic experience gradually emerges.



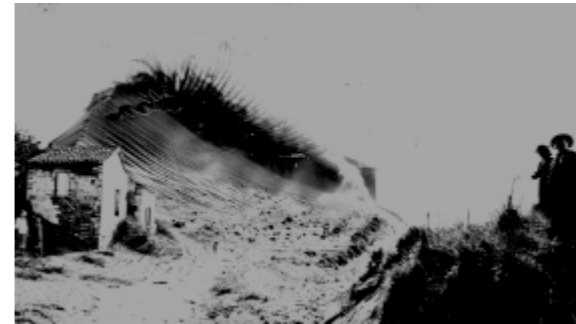
Song of the Open Road | Maria KORPORAL | DEU | 2025 | 8'38

Inspired by Walt WHITMAN's poem, "Song of the Open Road" follows a winged figure crossing a tiny planet. Charcoal and digital animation transform lines into faces, beings, and spirals, evoking freedom, social bonds, and a vision of solidarity.



Chemin de traverse | Jean-Pierre PEROLINI | FRA | 2025 | 9'46

Without naming the ingredients of the world's tragedy—illusion, the necessity of the couple—the question can still be asked. Two songs, two eras, illustrating this question of the couple and the individual in the corridors and side paths.



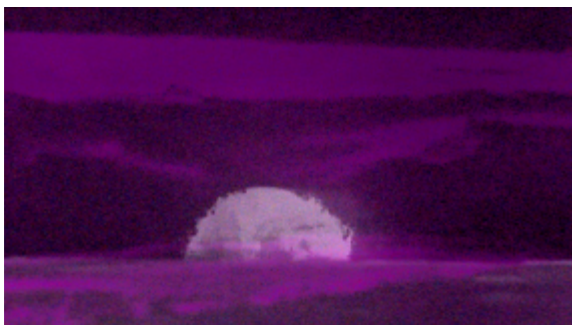
Au bord du temps | Gwenoela WAGON, Pierre CASSOU-NOGUÈS | BEL | 2025 | 10'03

As in a film, the images unfold, retracing the history of a seaside resort: the dune landscapes of its beginnings, the golden age of summer holidays, the environmental catastrophe. Except this isn't cinema.



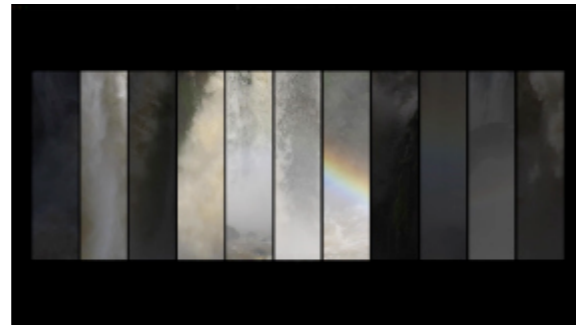
Service au drapeau de table – Flagtable Service | André GOLDBERG | BEL | 2025 | 17'15

The hands of a "waiter-room attendant", white shirt and white gloves set the table (of negotiations?), serving and removing the flags to the rhythm of the successive dishes and letting the flags float between each course.



Fine Grain | Muriel PARABONI | BRA | 2025 | 4'20

In July 1969, man set foot on the Moon for the first time. The event was broadcast live on television to more than 600 million people worldwide. *Fine Grain* follows the astronauts path through the visual remains of the original expedition.



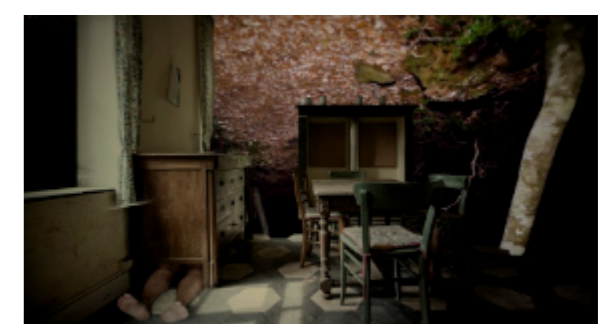
Waterfall Song | Santiago VÉLEZ SALAMANCO | COL | 2025 | 5'28

We explore the visual and sonic architecture of waterfalls in motion. Several waterfalls are presented in a composition that simulates the linearity of piano keys.



Another Day in Paradise | Daniel THEILER | DEU | 2025 | 6'12

Another Day in Paradise explores political imagination and spatial ideology through the lens of Charles FOURIER's 19th-century utopia. Set in Hanoi's Royal City, the film intertwines controlled nature, consumerist architecture, and queer subversion. The editing, voice, and movement disrupt visual order, questioning whether we already inhabit a Fourierian world and calling for a future beyond restoration and exhaustion.



Fallen Houses | Gianluca ABBATE | ITA | 2025 | 16'15

A personal account of the 1980 Irpinia earthquake, told by a father to his son, becomes a universal story for anyone forced to abandon their home. Through their bodies, people carry the memories of once-inhabited places that have now vanished.



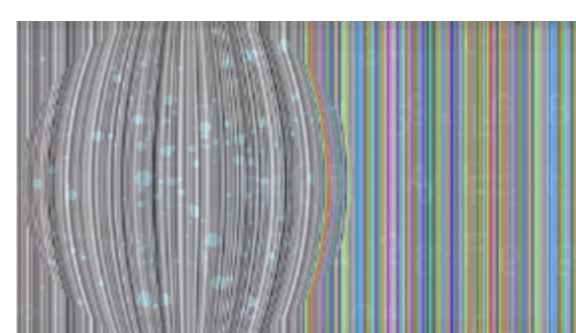
Faut-il | Judith LESUR | FRA | 2025 | 2'36

A hybrid video poem that explores the loss of carefree attitude in these times of eco-anxiety.



APNEA | Vinz BESCHI | ITA | 2025 | 2'23

« Apnea » is the breath held in suspended time. Between surface and depth, thoughts and body hesitate, motionless. Then arises the "worm": a disturbing reminder of the dangers of inner stagnation.



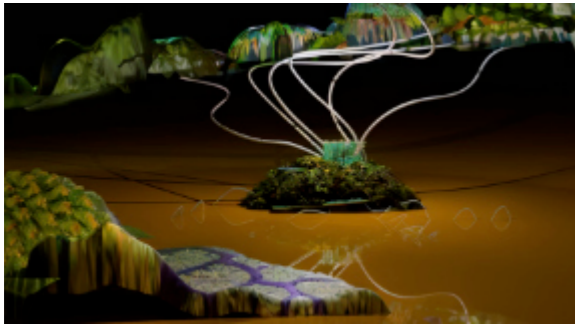
Crash – HUANG XI HU XI 2 | Dale ZHOU, Hongxiang ZHOU | USA - CHN | 2025 | 4'46

The great scientist Nikola TESLA once said, "If you want to know the mysteries of the universe, think with energy, vibration, and frequency".



Avec Lumière II | Paula PETSOUAKIS | CAN | 2025 | 1'47

Avec Lumière is a video series experimenting with Lumia (Thomas WILFRED, 1889-1968), using projections as a light source, pointed onto malleable reflective material, bent and folded.



Kingdom Plantae | Selene CITRON, Lunardi LUCA
| ITA | 2025 | 4'03

Kingdom Plantae envisions a posthuman world where, through collaboration between humans and artificial intelligence, nature reborn from data and pixels becomes a hybrid landscape of continual transformation.



DATALAKE: CONTINGENCY | Franz ROSATI
| ITA | 2025 | 7'40

DATALAKE: CONTINGENCY embodies a collection of AI generated scenarios. A blend of unceasingly morphing convoluted sounds and moving images evoke the struggle of nature and technology, in order to coexist in a new organic system.



Monument | Jeremy DRUMMOND | USA | 2025
| 17'28

Monument pairs hand-processed and chemically-altered Super 8mm film footage of the decaying monuments of President Park (Croaker, VA) with original and appropriated community video footage captured at Marcus-David Peters Circle (Richmond, VA) during the Covid-19 pandemic and the George FLOYD/Black Lives Matter protests of 2020. Themes of registration and recalibration, as well as metaphor and analogy, are explored through form, content and the distinct features of the media employed.



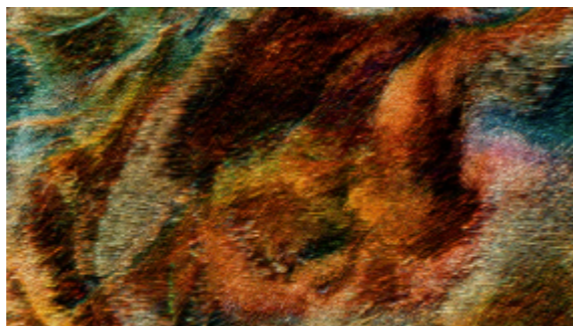
Entre Nous | Robert CAHEN | FRA | 2025 | 6'40

In *Entre Nous*, the "passers-by" drift through time and space, embodying a multitude of fleeting encounters. Figures dissolve into one another, we venture into the abyss of déjà vu — a whisper of the past (which may be fictionalised) mingles with the present, simultaneously shifting the mysterious ways in which our minds capture and remember those who brush against our lives.



To Ashes | Thomas LÉON | FRA | 2025 | 5'07

To Ashes explores the thresholds between reality and machinic hallucination, questioning contemporary image-generation technologies — particularly artificial intelligence — and their influence on our perception of the real. Gradually, the architecture gives way to unstable crystalline structures. Reality wavers. In the end, something gives way, shifts, disappears. Everything must burn.



Feedback | Hüseyin MERT ERVERDI | TUR | 2025 | 4'00

Feedback is an audiovisual work shaped by recursive image processing and layered sound. Emerging from streams of abstraction, each frame folds into itself to

generate striations, distortions, and drifting textures, evoking a sense of continuous movement and transformation. The sound design, built from carefully orchestrated layers of drones, noises, resonances and ambient textures is not a mere accompaniment but an integral force, synergizing with the visuals to form a parallel atmosphere. Together, image and sound create a flowing field where remanence, memory, repetition and transformation unfold, guiding the viewer into a sensory journey of creation and dissolution.



SOLASTALGIA | Lucas BAMBOZZI | BRA | 2025
| 12'51

SOLASTALGIA is an experimental short film that portrays landscapes eroded by iron mining extractivism in the surroundings of Belo HORIZONTE, and the increasing elimination of traditional ways of life in the name of an archaic and predatory notion of progress.



Impermanence | Chang Gi LEE | KOR | 2025
| 6'37

Human language divides nature into separate concepts such as mountain, sea, and cloud, drawing boundaries between them. Yet, when we move beyond the limits of language and into the inner realm of nature, we begin to sense that everything is in constant transformation, endlessly connected and flowing as one.

From this cyclical perspective, impermanence emerges. The work explores the organic interconnection of nature and the infinitely recurring moments of transformation, translating them into a visual narrative of fluid continuity.



Pandemonium | Bob KOHN & François NARBONI
| FRA | 2025 | 7'17

Pandemonium is a representation of imaginary hell and real hell.



With Anchovies (with juice) | John SANBORN
| USA | 2025 | 3'18

Seeking to express "what is", as it progresses into "what else?"



White Hole | Jean-Paul DEVIN-ROUX | FRA | 2025 | 8'19

It's the story of an ongoing adventure, and I don't really know where it will take me. I approach the edge of the horizon, cross it—as in *Alice Through the Looking Glass*, I reappeared in the White Hole: A glare, towards the secret voices of Life.



Don't You Like The Green of A? | Nelson HENRICKS | CAN | 2025 | 10'29

Don't You Like the Green of A? is based on the correspondences between letters and colours specific to the American abstract painter Joan MITCHELL's synaesthesia – a condition that HENRICKS happens to share with her.



Det uendelige teppet (The Perpetual Tapestry) | Simone HOOYMANS | NOR | 2025 | 10'00

The Perpetual Tapestry is an experimental animation about bees and viruses, collapse and transformation, where everything is connected in a woven tapestry. Despite the humans' intentions to do good, we seem to move towards our own demise.



Chironomies: Barbara Hannigan | Jean-Michel ROLLAND | FRA | 2025 | 4'34

Chironomies is an ongoing series of videos that reveal the aesthetics of music conductors' gestures. The result is visual and musical recompositions that navigate between figuration and abstraction.



Sous la peau de la Palestine | Zohra HASSANI | FRA | 2025 | 4'49

The artist removes layers of socks. Each fall releases a name. Sound accumulation builds collective memory. The earth receives, witnesses. Seen from above, the socks draw Palestine—territory made of embodied memories.



With Anchovies (with doubt) | John SANBORN | USA | 2025 | 2'40

An instigation of misgivings, as we yearn for clarity.



The flesh of vision | Anna KAFAROVA | RUS | 2025 | 4'24

This film questions vision as a form of disappearance. Inspired by Merleau-Ponty's notion of the flesh of the world, it moves across micro and macro scales, where the body becomes glass and the world perceives itself through it.



Be the tides of infinite passage | David GUMBS | 2025 | 5'24

An immersive audiovisual work transforming the living breath of nature, shadows, butterflies, leaves, birds, into evolving generative soundscapes that echo the fragile rhythms of Caribbean ecologies and ancestral memory.



With Anchovies (with mischief) | John SANBORN | USA | 2025 | 2'50

As eager as we are for definition, we must yield to transformation.



L'mina | Randa MAROUFI | FRA - MAR | 2025 | 26'00

Jerada is a mining town in Morocco where coal extraction, although officially halted in 2001, continues informally to this day.

L'mina recreates the current work in informal mining pits using a set design created in collaboration with the town's residents, who perform in their own roles.



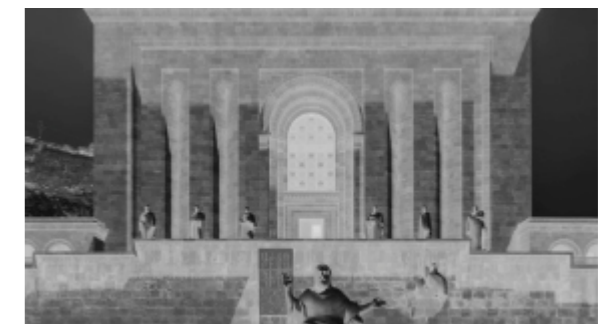
Le déjeuner des pêcheurs | Valentin PINET | FRA | 2025 | 7'47

Contemporary reinterpretation of the painting *Le déjeuner des pêcheurs* by Alphonse MOUTTE (1882). What has become of this beach today? How is it inhabited?



迷途 (Allegory of the Cave) | Weipeng HUANG | CHN | 2025 | 8'01

The world and I are lost in the maze.



盜字者 (Astvats) | Mu TUAN | TWN | 2025 | 12'20

Astvats is a video artwork that combines generative Artificial Intelligence (AI), on-site video footage, and medieval manuscripts. Based on the collections of the Matenadaran (Mesrop Mashtots Institute of Ancient Manuscripts), the artwork employs generative AI to reinterpret the medieval manuscripts of the Old Testament and the Gospels, and to invent a myth about the language of artificial intelligence.



Please allow me flicker When You Call My Name
| Jansword ZHU | JPN | 2025 | 13'09

The work guides the viewer through a contemplative journey into origins, language, and the memory of life. Its horizontal screen unfolds in the manner of an oriental handscroll, while its form evokes an artifact of pluriversal future. By reflecting technology and spirituality, the work responds to questions at the core of our era: as artificial intelligence and biotechnology accelerate, where might traditional notions of creativity and spiritual presence find their place?



Frei wie eine Kaugummi-Cloud | Marc RICHTER
| DEU | 2025 | 16'37

A new video by Neue Deutsche Kunst (aka Marc RICHTER) presenting a world of "enhanced" creatures that are part human, part snail and part mushroom, often genderless, sometimes multi-gendered. The chimeric protagonists are performing useless, pointless, sisyphian tasks, questioning the purpose of their existence. The dreamlike settings challenge the boundaries of reality, identity, and sanity.



Signatures, La Comédie's Oculus © Photo: Manon PEYRUSSE / VIDEOFORMES 2026



Signatures, La Comédie's Oculus © Photo: Ho Kyung MOON / VIDEOFORMES 2026



VIDEO COLLECTIFS

VIDEOCOLLECTIFS INTERNATIONALE 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.

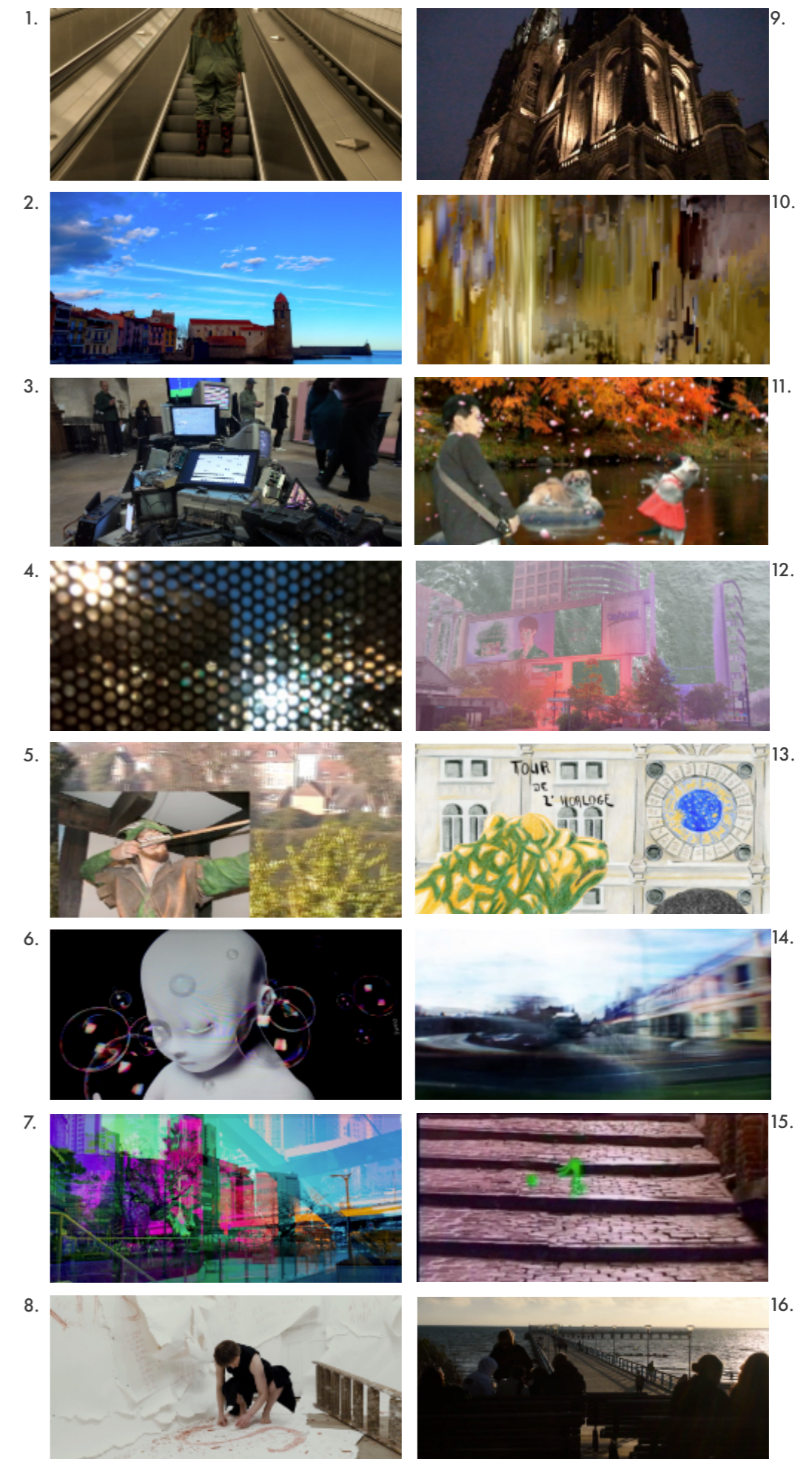
The call for contributions is open to all: visitors and residents alike. The subject is free, and can be a personal view of the city, a desire to share images, a video memory, a testimony.

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

<https://festival.videoformes.com/digital-lounge/videocollectifs/>

1. **Toulouse (FRA)** | Itinéraire le plus beau | Miel PAGES
2. **Collioure (FRA)** | SKY HIGH (Before the storm) | Alys DEFIX
3. **Paris (FRA)** | Paris Offscreen | Gabriel SOUCHEYRE
4. **Bordeaux (FRA)** | Retour de nuit Bordeaux par temps de pluie | Emmanuelle SAMSON
5. **Nottingham (GBR)** | 5^{ème} collège Franc-Rosier
6. **Seoul (KOR)** | Seoul #1 | Gabriel SOUCHEYRE
7. **Seoul (KOR)** | Seoul #2 | Gabriel SOUCHEYRE
8. **Glasgow (GBR)** | It is stronger than you | 25PES | Alexander TARASENKO
9. **Clermont-Ferrand (FRA)** | Puntos de Vista | Emilia COSTES, Juliette DELORME, Cheyenne PIPPO
10. **Paris (FRA)** | In the bushes | Ivana PETKOVIC
11. **Pékin (CHN)** | Notre famille à tous | Run YOUXIANG
12. **Shangai (CHN)** | On the Water | Julie HALAZY
13. **Venise (ITA)** | Carnet de Venise | DMA Lycée Descartes
14. **Launceston (AUS)** | Darryl ROGERS
15. **Mons (BEL)** | Montis la montagne | Malaguarnerq, Chapelle, Clerfayt, Hirsoux
16. **Palanga (LTU)** | Mano Palanga | Matas VIRSILAS

MAISON DE LA CULTURE, DIGITAL LOUNGE
FROM MARCH 12 TO 15





YOUTH CREATION PANORAMA

YOUTH CREATION

PANORAMA

COLLECTIVE EXHIBITION

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, 3 institutions participated in the project:

- Collège Les Chenevières (Jaligny-sur-Besbre)
avec John DEGOIS
- Lycée Godefroy de Bouillon (Clermont-Ferrand)
avec Léa BOUTTIER
- Lycée Amédée Gasquet (Clermont-Ferrand)
avec Boris SALLES

MAISON DE LA CULTURE, SALLE GRIPEL
FROM MARCH 12 TO 15

ELLIPSE

COLLÈGE LES CHENEVIÈRES, JALIGNY-SUR-BESBRE

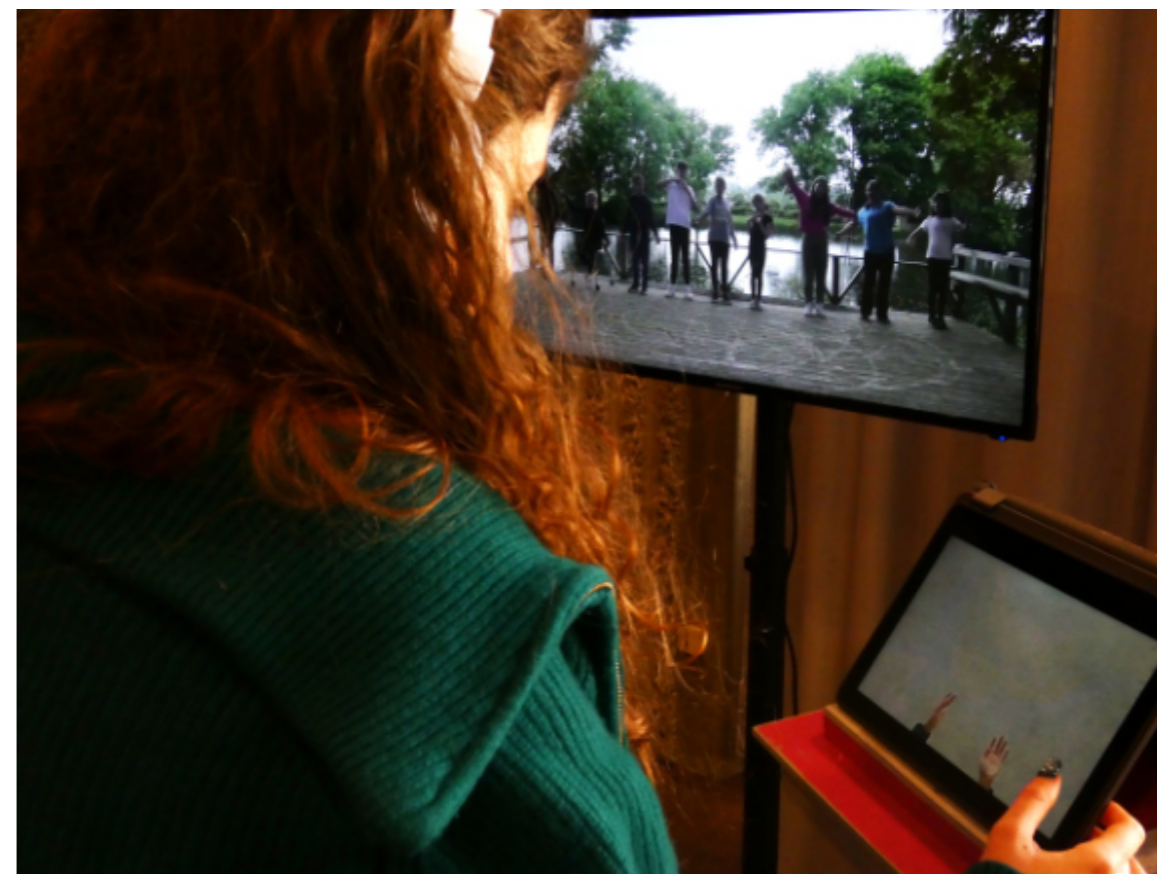
Artist: John DEGOIS

Teacher: Priscille POYET

The "Tableaux Vivants" Art and Culture Education project, carried out as part of VIDEOFORMES *video@home* programme, enabled several primary school classes to work on John DEGOIS' video work *Ellipse*. In Jaligny-sur-Besbre, a specific project was led by the art teacher, bringing together a ULIS class from the secondary school and a class of Year 5 and Year 6 pupils, as part of a school-secondary school partnership within the Rural Education Territory.

The project took place in four stages: discovery of the work with cultural mediation, meeting with the artist and introduction to dance, creation of choreographed videos accompanied by a professional dancer, and then production of a final installation incorporating projections and performances by the pupils.

The work *Ellipse* was the guiding thread of the installation, which was both visual and performative, allowing the pupils to re-enact and transmit movements, with the final video preserving the trace.



Ellipse, Collège Les Chenevières, Maison de la Culture, salle Gripel © Photo: Valentin JOZELLET / VIDEOFORMES 2026

SOUVENIRS D'UNE SCULPTURE LYCÉE GODEFROY DE BOUILLON, CLERMONT-FERRAND

Artist: Léa BOUTTIER

Teacher: Claire PERICHON

Students: Marie ABREU, Souleymane AIT KADDOUR, Simon BARBEAU, Léa BOCHER, Annie-Ly BOUDOL, Yan DELAMARCHE, Melina DUTREVE, Solene FRAISE, Floriane GERARD, Robin GRILLOT, Lily MIGNARD, Hubert PIGOT, Samuel QUELLIEN, Talya SCHMELLER, Angeline VAZEILLE, Lola VEYSSET, Ketia WANGIMA LISUNGI LUTETE

Through a video and sculptural installation, Year 11 art students at Lycée Godefroy de Bouillon present fragments of a hypothetical monumental work. Displayed on three screens integrated into pieces of plaster scattered throughout the space, the images and narratives of each student construct the illusion of a sculpture that once existed in its entirety.

The installation questions perception, memory and the construction of reality through the gaze.



Souvenirs d'une sculpture, Lycée Godefroy de Bouillon, Maison de la Culture, salle Gripel © Photo: Manon PEYRUSSE / VIDEOFORMES 2026

L'ACCUEIL À L'OEUVRE LYCÉE AMÉDÉE GASQUET CLERMONT-FERRAND

Artist: Boris SALLES

Teachers: Anne BAILLET, Nathalie BROHAN, Lila SÉNORE

Students: Charmène ABDALLAH, Zandjabilla ALI TOUMANI, Edina ALILI, Wiam ATTAOUIL, Dikra BABA, Ayse BASARAN, Mohamed BELARBI, Lina BELLOULI, Sara BENCHEIKH, Kenza BENDAMOUIH, Océane BOUCHET, Bochra BOUROUMI, Agathe BUNLON BRANDOLINI, Sena GEDIK, Assia KILIC, Hibatoullah MEMDOUH, Amaria NDONGA PEMBA, Manal NHARI, Feyza OZALTUN, Vanaly POLITI, Dalil RAHMAOUI, Hamdhoiti SAID ALI, Ilhame SALHI, Nicolas SIOLY, Sara STITOU, Eunice THEURI

L'Accueil à l'œuvre is an art project carried out by vocational baccalaureate students at Amédée Gasquet High School (63) as part of an Artistic and Cultural Education Project linked to the 2024 Lyon Contemporary Art Biennial.

The primary objective of this project was to offer a Year 12 vocational baccalaureate class specialising in hospitality a genuine artistic and cultural journey linked to contemporary art, tailored to the requirements of their training. Secondly, the students explored the potential links between cultural heritage and contemporary artistic creation. From mediation to practice, the students had the opportunity to encounter the works and professionals of the Biennial, to become creators of a plastic and visual work themselves, and finally, to act as mediators with the public during the European Heritage Days in September 2025.

Within this complex approach, the project ties in with the main skill developed throughout their professional training: hospitality, that is to say all the measures taken to meet and welcome an audience within a particular environment and event. The video with sound presented here is a digital reproduction of the students' collective productions.



L'Accueil à l'œuvre, Lycée Amédée Gasquet, Maison de la Culture, salle Gripel © Photo: Valentin JOZELLET / VIDEOFORMES 2026

« 1 MINUTE » VIDEO CREATION SCREENING & EXHIBITION

The "1 Minute" Video Creation project forms part of an initiative to educate young people about visual culture and video art, as outlined in the national curriculum. As part of the VIDEOFORMES festival, it showcases videos created by children within their schools and extracurricular settings (public or private schools, associations, workshops, leisure centres, etc.). The video must be one minute long and meet certain criteria. During the VIDEOFORMES festival, videos made by young people in their schools (from primary to secondary school) and extracurricular activities, lasting exactly one minute, are presented in the Salle Gripel (Maison de la Culture).

Every year, VIDEOFORMES organises a call for video creation projects. All subjects and all moving image production techniques are accepted, provided they are part of an artistic approach (aesthetic, visual, poetic, etc.) and fall within the scope of video creation and art: writing, soundtrack creation, development of a visual universe, use of photographic and cinematographic language, colours and light, and visual arts.

Participants:

- Collège La Ribeyre
- Atelier iD'ados – Communauté de communes Plaine Limagne
- Lycée Madame de Staël



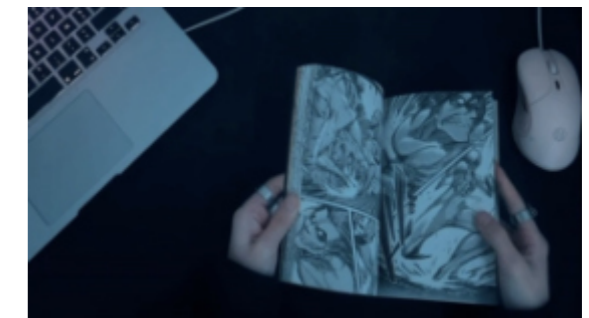
"1 Minute" Video Creation, Maison de la Culture, salle Gripel © Photo: Manon PEYRUSSE / VIDEOFORMES 2026

Collège La Ribeyre, Cournon d'Auvergne

Teacher: Julien RESCHE



Keziah LAURENS et Celena WU



Celena WU

Mon visage est un paysage d'émotions, qui me ressemble...

Art project with all ninth-grade students (175 students)

Project: « Mon visage est un paysage d'émotions, qui me ressemble... ».

Issue: "How can I use my body (face) to show/convey/express emotions, a unique expression that characterizes me (self-portrait), while also incorporating the concept of landscape?"

iD'ados - Communauté de communes Plaine Limagne

Teacher: Marion WILMES



Ça va faire un c"art"on !

Nino JONNARD, Anna AIVADIAN,
Zélie AIVADIAN, Fanta DIAWARA

Four teenagers discover a work of art, each in their own way.

Lycée Madame de Staël, Montluçon

Teacher: Damien SINET



Mouth

Sarah DA CUNHA

What can we do with our mouths?
Breathe, play an instrument, kiss... and sometimes
even talk nonsense...



**VIDEO
ART
ACADEMY**

VIDEO ART ACADEMY

VIDEOFORMES 2026 and the Crous¹ cultural service present a selection of videos from higher education institutions working in the field of video art and digital arts.

Since 2014, with the aim of promoting creations produced in higher education institutions (art schools, universities, etc.), VIDEOFORMES has been inviting teachers and their students to enjoy a professional experience at an international event and to engage with other cultures of the moving image.

The 2026 selection presents works from eleven institutions.

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

ETIENNE DOLET GALLERY - CROUS CLERMONT AUVERGNE
FROM MARCH 13 TO 27



Exhibition opening Video Art Academy, Crous Clermont Auvergne © Photo: Manon PEYRUSSE / VIDEOFORMES 2026

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

The Le Havre-Rouen College of Art and Design is a Public Establishment for Cultural Cooperation dedicated to higher education and research under the educational supervision of the French Ministry of Culture. The 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 RADIANT 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, the 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/>

Class presentation:

Coordinator: Jason KARAÏNDROS

The works being presented this year at VIDEOFORMES 2026 stem from a video module that I have been teaching for the past three years to third-year and postgraduate students (fourth and fifth years), from the video course I have been teaching to second-year students for some twenty years, and from my individual supervision of the work of students at the ESADHaR in Rouen. These are courses that are both theoretical and practical.

Almost every year, a selection was made from this work and shown in exhibition venues in Rouen city centre or other towns. Often, these were evening video screenings in public spaces. This project, called *Fenêtres sur Rue*, which served as a platform for exchanges with other art schools, came to an end three years ago. However, the desire to share our students' completed work with a wider audience has been realised over two consecutive years through our participation in VIDEOFORMES. Five students in 2024, eight students in 2025 and myself were able, over three days on each occasion, to discover the festival's extraordinary programme.

ésadhar

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

Symbiose chamanique | Alexandra VUJISIC | 2025

Two beings, on the same shot, sharing the same body and yet carrying two distinct lives. They live through a mystical song, guided by a heart beating to the rhythm of an ocarina.



A GLIMPSE OF YOU | Lisa-Marie DUE | 2025

A remote connection can take up more space than a direct relationship. Through the little details of everyday life, an absence suddenly becomes ever-present, like a shadow that follows you everywhere. This video explores how a relationship can shape our emotions, our thoughts and the way we see the world.



Lumières de villes | Marion SENEAL | 2025

This experimental video is an aesthetic exploration of the lights that inhabit urban spaces.



Citron | Nino LE CAUCHOIS | 2025

Citron is the result of a myriad of factors. Under ideal conditions, it should neither be debated, nor explained, nor even fully understood. This video sparked some fundamental questions which, over the course of a few years, came to play a much greater role in my work.



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

À la quête de mon moi disparu | Soyeong LEE | 2025

"Living life to the fullest" refers to an individual's ability to look after themselves within the context of nature and society. "One must live life to the fullest" should not be a command directed at others, but a commitment to oneself. Yet, at a certain point, this endeavour becomes a response to the expectations of others. Our work explores this transition and the gradual loss of control over one's own life.



Éclipse | Roman TABAR-NOUVAL | 2025

This video depicts a troubled state of mind, on the verge of breaking point. The tension builds as dark thoughts multiply. Paradoxically, these thoughts are represented by bright, colourful flashes that disrupt the actor's mind. This build-up inevitably leads to an explosion. The rising tension is heightened by the use of audio that builds to a crescendo. Then, suddenly, silence and breathing come to soothe — to silence — these thoughts.



Accablée | Meryl CLEMENCEAU | 2025

This video is a reworked recording of a performance that has taken various forms: performed alone, without text; with text; and with friends reading it. Here, it brings together the first performance and the second part, in which I read the text.

Public space is a place of violence and insecurity for women. The accordion, with its weight and history, serves to illustrate this public burden. The act of baring oneself refers to the oversexualisation of our bodies in the street.



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

Bande annonce de TROIS | Atelier BABO (Hyunseok YOON, Tom LECOINTRE, Oscar DUJARRIER) | 2025

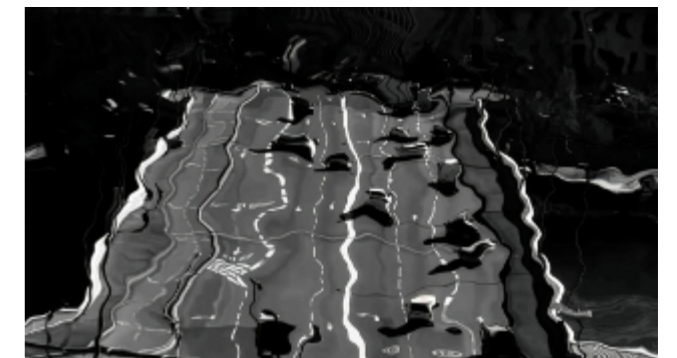
In a post-apocalyptic world plagued by drought and raging wildfires, a figure explores industrial ruins clad in protective gear. He plants three shoots in this desolate landscape, a symbol of fragile hope in the face of human destruction. Nature is gradually reclaiming its space.



Ondulations brutales | Timothée PRESLES | 2025

In a magnetic society, filled with invisible, painless and imperceptible waves, what we see here is the perspective of someone who is overly affected by them. A mobile phone in a pocket, in the hand or pressed against the ear, a clock radio ready to go off, a new 5G subscription...

Is this really how we want to live?



Sieste | Lola-Rosetta LESAIN, Lucas PHILIPPE | 2024

"I can only work through memory, through the essential nature in which the memory of things operates. I can do so only through the filter of memory, which settles, breaks things down, and gets to the heart of things." (Federico FELLINI).

An excerpt from my film *Summer 2025*, composed of scenes that transpose my current performative work into the very substance of my childhood memories, my grandmother's village and her stories



UNIVERSITÉ PAUL VALÉRY MONTPELLIER (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: <http://master-2-cinema-et-audiovisuel/parcours-creation-documentaire>

Class presentation:

Coordinator: Karen GUILLOREL

The Master 2 in Documentary Creation trains students for careers in documentary production through seminars focusing on theoretical and critical reflection, as well as workshops in writing, directing and editing, which provide project-based learning. This programme of short documentary films, *Desktop*, was produced as part of Karen GUILLOREL's workshop, building on the work initiated by Claire CHATELET. This module invites students to explore the aesthetic and narrative challenges of new documentary forms by creating a Desktop film that uses digital technologies creatively whilst establishing a documentary perspective.

A rough cut is presented at the end of the 21-hour workshop. The production process is intensive: students will conceive, write and produce documentary-style films, consisting solely of images and videos found on the internet. In line with the definition of the Desktop documentary as proposed by Kevin B. Lee and his colleagues at SAIC (the School of the Art Institute of Chicago), the workshop comprises four stages:

- choosing topics, forming groups and presenting the concept
- selecting material from the internet and planning the script
- capturing footage on the computer
- editing using the selected material and processing the images, followed by re-editing

With a few exceptions, groups consist of two or four people so that tasks can be shared.

The 2025–2026 cohort of the Creadoc Master's 2 programme stands out for the diversity of the subjects it tackles and the ways in which these are brought to life through image and sound: from drama to comedy, from social documentary to mockumentary, the eight projects are created using screenshots from social media, conference calls, online videos, prompts and exchanges with artificial's nonsense, scrolling through scientific articles as well as fan site pages (lore) or internet users' exchanges on forums, Google Earth images or the use of Google Images functions.

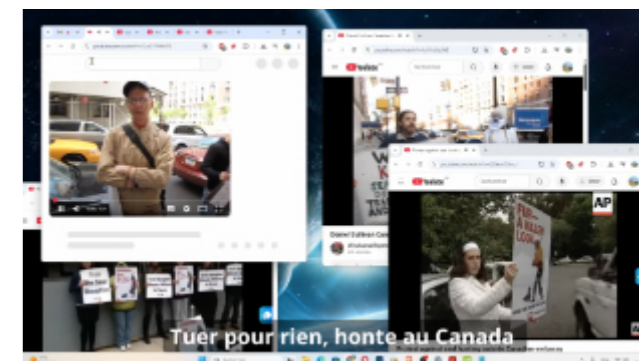


UNIVERSITÉ PAUL VALÉRY MONTPELLIER (FRA)

Starving Inuk | Nino BARTHÉLEMI-PAGÈS et Maëlle DRÉANO | 2025

The year 1987, following a global media campaign, saw the ban on seal hunting in Canadian territorial waters.

Four decades on, what remains of this battle between soft toys in the shape of baby seals and the speeches of Brigitte BARDOT, which moved the world? The fishermen's anger has turned to other horizons and the NGOs have moved on to defend other causes. But who are the forgotten figures of this story?



Mère, le plus beau métier du monde | Alicia MALLET, Ambre VELLEZEN et Solène HEBERT | 2025

Overwhelmed by a mounting pile of chores, a young mother learns to juggle the demands of home life with returning to work. In search of distraction, she loses herself in a flood of TikTok videos that increasingly seriously address the mental burden of motherhood and the risks it entails. The testimonials scroll by as reality catches up with her, reminding her of her role as an exemplary mother and wife.

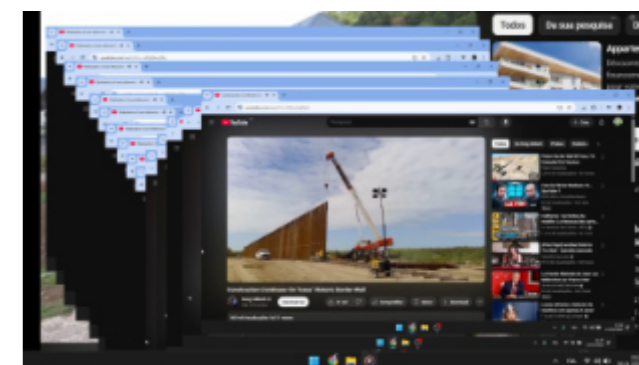


De Sable et de Ciment | Aloïs DUFAUD, Gabriel GIBAND | 2025

This film begins long before borders. Long before walls. It begins where rocks are formed, in the Earth's slow, patient, silent, almost invisible work.

Using footage found on YouTube, we follow the journey of the sand, grain by grain: from the eroding mountains, to the rivers that carry it, to the cement mixer that swallows the dust of the world to turn it into cement. Little by little, behind these innocuous images, another landscape takes shape: that of a border. A wall, stretching between the United States and Mexico, which has transformed the lives of those living in its vicinity. Some have found work there, an opportunity, sometimes a necessity. Others still remember the days when one could move freely from one hill to the next.

This film follows these movements—those of the Earth, of matter and of humans—to explore how a single grain of sand can, one day, become a border.



ÉCOLE SUPÉRIEURE D'ART DE LORRAINE METZ (FRA)

The École Supérieure d'Art de Lorraine (ÉSAL), a public cultural cooperation institution, was formed 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 merged with the Cefedem de Lorraine, a training centre for dance and music teachers, which now forms the music and dance department of ÉSAL.

The Metz campus of ÉSAL is organised around workshops, laboratories and research centres focusing on interactivity, spatialisation, photography and video. The higher education institution for the arts awards national diplomas in Design, Art and Communication.

The higher education institution for the arts awards national diplomas: the National Diploma in Art (DNA), with three specialisations—Design, Art and Communication—all of which are equivalent to a Bachelor's degree; the National Higher Diploma in Visual Arts (DNSEP), with options in Art and Communication, two diplomas equivalent to a Master's degree. The music and dance department awards a State Diploma (DE), one in music and one in dance.

Website: <https://esalorraine.fr/>

Class presentation:

Coordinator: Pierre VILLEMIN

Second-year students on the Art and Multi-media track draw on archives, narratives and contemporary personal experiences to develop cinematic narrative processes that share a common approach to "reality". Their expressions are unique; they have expressed themselves using a cinematic vocabulary honed throughout the year, whether through practical exercises or by watching arthouse films.

École Supérieure d'Art
de Lorraine

ÉCOLE SUPÉRIEURE D'ART DE LORRAINE METZ (FRA)

Entier congelé à l'eau salé | Lison GENINI | 2025

Fragments of sea-flesh, gestures held in mid-air.

In the silence of a workshop pierced by distant voices and damp creaking, this observational film glides through the folds of an organic ritual.

Lobster shells, dismembered prawns, fragile textures — dead matter traversed by living gestures.



Épié | Alix PIERSON | 2025

We observe the parallel behaviours of creatures unaware that they are being watched, whether in the wild or in urban settings.

Here, humans and animals merge and intermingle under the discreet gaze of the camera.



Souvenirs pixelisés | Sacha SANDER | 2025

A young adult's recollections seen through the lens of video games.



Un vécu | Anh Thu HO DAC | 2025

The structure of a story that explores universal fears and anxieties.



ÉCOLE UNIVERSITAIRE DE RECHERCHE ARTEC PARIS/NANTERRE (FRA)

ArTeC is a University Research School dedicated to research-creation. Based at the campuses of Paris 8 University, Paris Nanterre University and Campus Condorcet, it supports experimental practices that draw on artistic approaches to renew the forms of university research. Its aim is to forge original links between research and higher education (Master's, PhD), between artistic creation, cognition and digital technologies, between the humanities, engineering, design and the social sciences, and between university campuses, cultural institutions, community activism and private enterprises.

Website: eur-artec.fr

Class presentation:

Coordinators: Fabien BOULLY et Anne-Violaine HOUCKE

ANTIQUÉ EVOCATIONS

This workshop was based on a partnership between the École nationale supérieure de la photographie d'Arles (ENSP), the University of Paris Nanterre and EUR ArTeC. It involved a sharing of expertise between students from several courses: the International Master's in Cinema and Contemporary Worlds (IMACS – International Master in Cinema Studies) and the Master's in Cinema, History of Forms and Theory of Images (CHFTI), two master's programmes at the University of Paris Nanterre focused on theoretical research; the master's programme at EUR ArTeC specialising in artistic experimentation; and the master's programme at the École nationale supérieure de la photographie (ENSP) in Arles.

The workshop was built upon an observation: that an ancient marble statue might appear as the matrix of contemporary women is not surprising, as the discovery of Roman copies of Greek originals has shaped modern representations of femininity and masculinity (see G.L. Mosse and his essay *The Image of the Man. The Modern Invention of Masculinity*, 1997). Film representations were in turn built upon these foundations, with the Hollywood star system often explicitly pursuing the analogy between screen goddesses and their mythical and sculptural ancestors (see M. Williams and his essay *Film Stardom and the Ancient Past: Idols, Artefacts and Epics*, 2017). It is no coincidence that this medium, an art of technical reproducibility and the mass-media circulation of representations, is linked to the circulation of gender stereotypes. Moreover, representations of Venus, and particularly of the Venus of Arles, haunt images, even in the most contemporary context (such as the red room in *Twin Peaks*, season 3 [2017]).

From the perspective of a research-creation workshop, walking "*In the Footsteps of Venus*" meant undertaking a project articulating fieldwork (wandering, investigating, recording), creative considerations (approach-protocol, method-implementation), and scientific questions (the circulation of representations, between repetitions, imitations, stereotypes, routines, and well-trodden paths on the one hand, and detours, off-piste exploration, and secret passages on the other).



ÉCOLE UNIVERSITAIRE DE RECHERCHE ARTEC PARIS/NANTERRE (FRA)

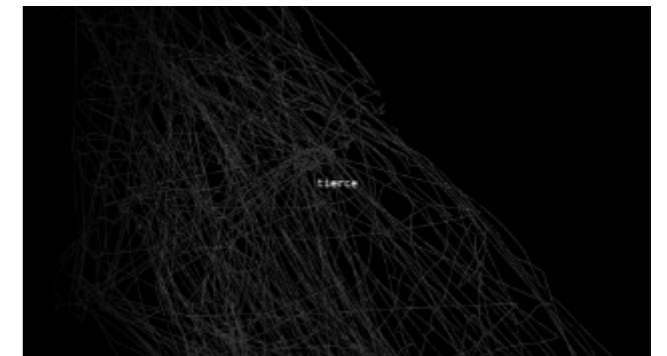
La fresque | Isis GARRUS, Yuhua LAI | 2025

La Fresque is a filmed performance project that (de)constructs the image of Venus, created by Yuhua LAI and Isis GARRUS at the Musée Départemental Arles Antique, on the banks of the Rhône, and at the ENSP (National School of Landscape Architecture). Through photomontage, by linking the ancient Chinese text *The Fresco* by Pu SONGLING to the myth of Venus, our artistic gesture aims both to (re)present and to fragment the image of Venus as it has been interpreted, transformed, consumed, and transcended by creators from different eras and cultures. Venus, both singular and multifaceted, thus becomes a figure open to a diversity of perspectives and interpretations.



Tierce | Alice MILSHTEIN, Charlotte RIMBAUT, Emmanuel ROCH | 2025

Tierce is a proto-mathematical manifesto based on multiples of three. To account for the experience of the cryptoporticoes, we undertook a formal exploration of the concepts of construction and deconstruction, not only of the figure of the Venus of Arles but also of the site itself as a surface space endowed with a specific materiality. The heterogeneity of a damp ground on which drops mark time with an irregular rhythm. A distant time, a time constructed or deconstructed, but above all, a time forgotten by light. Absence floods, and the Venus of Arles, long buried beneath the remains of the ancient theater, emerges on the surface of the ground in fragments. Here are images and sounds sculpted according to a rigorous scientific protocol, yet open to chance, echoing the restoration processes of the ancient statue.



Vos yeux me numérisent | Mina CHESNEAU, Mathis PODCZASKI, Lou THIEBAUT | 2025

Torn from her native land and deprived of her upper limbs, the Venus of Arles has lost much. In this work, created at the heart of the Museon Arlaten, digital technology coexists with the physical space to attempt to restore the goddess's arms.

Colors, materials, and images of various kinds follow one another, blend, and degrade to give Venus limbs that are anything but ancient.



ÉCOLE UNIVERSITAIRE DE RECHERCHE ARTEC PARIS/NANTERRE (FRA)

ArTeC est une École Universitaire de Recherche (EUR) consacrée à la recherche-crédation. Implantée sur les sites des universités Paris 8, Paris Nanterre et du Campus Condorcet, elle accompagne les pratiques expérimentales qui s'appuient sur des gestes artistiques pour renouveler les formes de la recherche universitaire. Elle a pour objectif de concrétiser des articulations originales entre recherche et formation supérieure (master, doctorat), entre création artistique, cognition et technologies numériques, entre humanités, ingénierie, design et sciences humaines et sociales, entre campus universitaires, institutions culturelles, activismes associatifs et entreprises privées.

Website: eur-artec.fr

Class presentation:

Coordinators: Fabien BOULLY, Aurore MRÉJEN et François-David SEBBAH

THE CINEMATIC EXPERIENCE OF THE FACE

Cinema offers an experience of the face that goes beyond the question of representation. This stems primarily from our relationship with the face, as an encounter with otherness, beyond any fixation on a definable form. Emmanuel LEVINAS explains in this regard that the transcendence of the other can only be grasped through ethics, the infinite responsibility one bears towards them, and not through sensory representation.

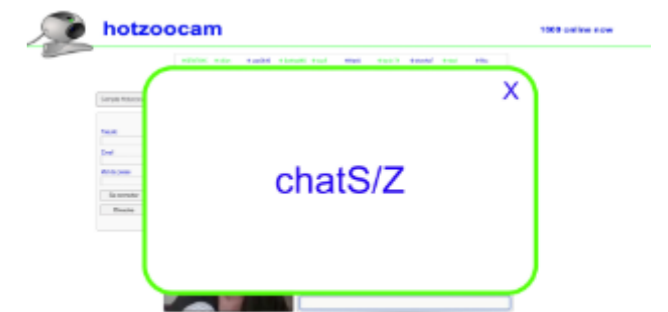
But if the question of representation is not sufficient to account for the experience of the face in cinema, it is also because cinema is writing. Robert BRESSON makes this the foundation of his theory of cinema in his *Notes on the Cinematograph*: "The cinematograph is a form of writing with images and sounds". There is writing because cinematic creation is constructed through the establishment of connections and relationships, which the fragmentation of the cinematic signifier calls for. These inquiries raise the question of what is meant by the term "face". In *A Thousand Plateaus*, Gilles DELEUZE and Félix GUATTARI assert that the face is not a universal, but a value specific to Western and Christian civilisation. The aim is to escape the face, the abstract machine of faceness, which serves to sort faces, thereby producing or fuelling racism and ethnocentrism. And what of those faces that defy convention or stereotypes – "unconventional faces" in short – which cinema has consistently brought to the screen: faces that are altered, disfigured, broken, blurred, and so on? They might well prompt us to rethink the poetics and politics of the face.

Participants in this workshop were therefore invited to engage in a cinematic exploration of the face; the workshop combined theoretical and philosophical approaches and also provided an opportunity to meet artists and film professionals. In a final practical phase, the students produced, screened and presented experimental film essays based on the issues encountered and explored during the workshop.

ÉCOLE UNIVERSITAIRE DE RECHERCHE ARTEC PARIS/NANTERRE (FRA)

Chat S/Z | Célia CAROUBI, Juliette PARENT, Ambre GUIDICELLI | 2025

Juliette wanders around Hotzocam, a site for random webcam chats. She drifts from face to face, hoping to read her text to attentive ears. But she is skipped over, ignored. She comes face to face with others, often with fragmented body parts. Yet a sense of unity emerges from these fragments of digital conversation – a longing, a desire to connect with another, to escape loneliness for a few moments.



Lumen | Étienne DUPLAN, Julia POIRIEZ, Emmanuel ROCH | 2025

What is the mental image of a face we will never see again?

Through the exploration of a brother's memories of his lost sister, the film *Lumen* attempts to reconstruct her face – elusive and ghostly – through memories and sensations.



UNIVERSITÉ DE MONTRÉAL MONTRÉAL (CAN)

Founded on 18 October 1950, the faculty of music of the Université de Montréal is recognised as the largest French-speaking music education institution in North America. By promoting a plurality of approaches and cross-disciplinary collaboration, the Faculty offers students innovative programs and opportunities to participate in leading-edge research and outreach. It is home to several prestigious entities: the Canada Research Chair in Music and Politics; the inter-university Research and Creation Group in Music and Society (RCMS); the Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT); the Spatial Immersion Research Group; and the Laboratoire Formes • Ondes (LFO).

Website: <https://umontreal.ca>

Class presentation:

Coordinator: Jérémie MARTINEAU

The Immersive visual music workshop is a year-long course in which students develop skills in videomusic and audiovisual performance. While the first term is devoted to fixed formats, the second focuses on real time performance. Initially designed by composer Jean PICHÉ, the course was restructured by Myriam BOUCHER to integrate deeper theoretical concepts, moving beyond software-centric learning to favour a multifaceted approach to visual creation—including digital and analogue capture, post-production, computer graphics, audio-reactivity, lighting, and projection mapping.

Open to all levels and programs, the course introduces students to BOUCHER & PICHÉ's (2020) *typology of sound-image* relationships to encourage rigorous reflection on the links between auditory and visual worlds. Throughout the year, students participate in filming sessions to produce three thematic studies (texture, form, and movement) and a large-scale final project. This program features four standout works from the Autumn 2024 term, produced under the supervision of Jérémie MARTINEAU. These pieces are distinguished by their creative technicality and their sensitive exploration of the audiovisual bond.

UNIVERSITÉ DE MONTRÉAL MONTRÉAL (CAN)

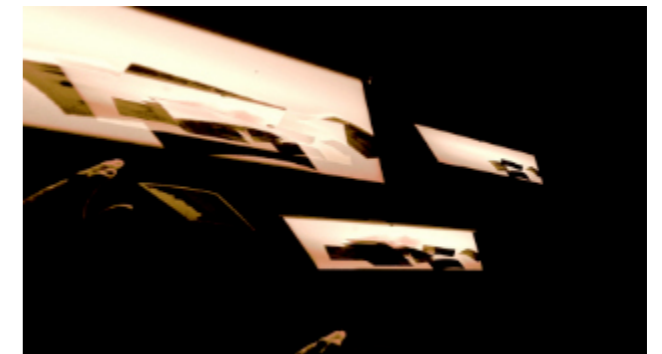
Resurgens | Alex BRISSON | 2024

Resurgens explores spirituality through the opposition of light and darkness. Created from video captures of light projected into water, this light transcends its physical reality to become abstract figures within an imaginary space. Through their framing, energetic unfolding, and musical compositions, these figures evoke the various stages of a process moving from destruction to the birth of a new life—themes central to the artist's practice. In this diptych, a lost space leads to the chaos of a destructive fire, from which a glimmer is reborn. A new life manifests through floating, then eclectic gestures, like an outpouring of the spirit gradually learning its own nature.



Photocopie | Téo FARLEY | 2024

Immersed in darkness, the origin of the sole light source seems difficult to rationalize. Deprived of reference points, the viewer discovers a fragmented universe where archival family photographs and everyday objects meet. A diffuse memory whose details attempt to piece themselves back together. Through footage captured at incongruent distances, the textures of photographic paper, images dating from the author's great-grandparents' era, and the microscopic details of objects become autonomous worlds. The contrasts between the tangible and the blurred, vivid hues and neutral tones, unfold alongside a synthetic sound composition whose distortions and cuts are conceived in close relationship with the image. Together, these elements suggest that memories are malleable, reconstruct themselves, and may be believed as lived by an individual even if they never took place.



Vestiges | David BABIN | 2024

Vestiges examines new techniques of archiving and capturing, highlighting their imperfections, their errors, and the poetry of the artifacts they generate. The artist is fascinated by the erroneous reconstructions created by memory—by what remains of memories and dreams as they begin to fade.



O | Z Vinheiras | 2025

"Ma is an immeasurable space-time where two worlds meet..." - Satsuma ODAMURA

Drawing on the concept of ma, *O* explores the tension between time and space, space and non-space, being and non-being, and, perhaps, the very tension of birth. Perhaps a complete cycle. *O* stems from the Japanese concept of ma, an immeasurable spatio-temporality present in our perception and, so to speak, in the universe. I approached this concept in a very physical way during butoh classes with the choreographer Denise FUJIWARA, where we practised profound slowness and cyclical movement through butoh walks.



INSTITUT DE LA COMMUNICATION, UNIVERSITÉ LUMIÈRE LYON (FRA)

The Institute of Communication (ICOM) is one of the thirteen constituent parts of Lumière University Lyon 2. ICOM's mission is to organize and manage training and research activities related to the various forms of communication, information, computer science, and digital creation. Our degrees cover all university levels, from the first year of Bachelor's studies to doctoral studies. Since 1989, ICOM has occupied a unique position within the regional and national higher education landscape, based on strong links between its three areas of expertise, which constitute its richness and diversity, opening doors to promising careers: Culture & Creation, Information & Communication, and Computer Science & Digital Technology (data science, game design, computer graphics, organizational communication, editorial management, journalism, development of cultural structures, fashion, digital humanities, etc.). Finally, the Institute maintains strong ties with the professional world through a well-established network of international partners.

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

Class presentation:

Coordinator: Albert MERINO

This program brings together students from various disciplines at ICOM (Institute of Communication, University of Lyon 2), such as digital creation, game design, and communication, who are experiencing the world of video for the first time. They learn to use different editing and post-production software, exploring its creative possibilities and applying it to their respective specializations. This course opens the door to diverse audiovisual practices, sparking their curiosity for experimental approaches. For many, it's their first encounter with genres like experimental cinema, video art, motion design, and digital creation. Students from often highly technical backgrounds find an opportunity to experiment and compare their skills with new narrative models, thus stimulating their creativity.

Editing is at the heart of the course, studied through a variety of examples from numerous audiovisual fields. The historical evolution of editing is explored, from the beginnings of cinema in Lyon to the consolidation of audiovisual language and the avant-garde movements. The course examines the experiences of directors such as Méliès, Edwin S. Porter, Griffith, Eisenstein, Pudovkin, Kuleshov, and Hitchcock, as well as those of several video artists working in this field. The central exercise of the course is based on the concept of "found footage." After analyzing the works of artists using this technique, students create their own projects. "found footage" becomes a way to learn the principles of editing while deconstructing iconic audiovisual narratives that serve as a reference point for them. By reinterpreting cult films, video games, or other media, they question the foundations of audiovisual language while simultaneously rewriting it.

We are submitting a selection of seven student projects completed during the first semester of the year to the *Video Art Academy's* call for applications. For most of these projects, they represent their first contact with the world of video.

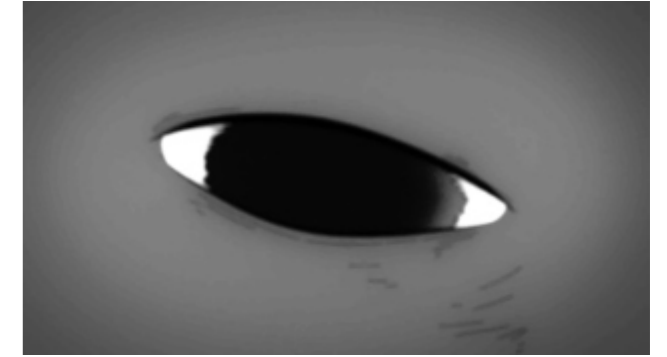
The objectives of this course are: to master video techniques creatively, from shooting to editing and post-production; to understand the principles of visual storytelling, including composition, framing, directing, and camera movements; The course analyzes audiovisual works in order to deconstruct their codes and explore unconventional forms. It also encourages students to develop a personal vision and refine their style by exploring experimental approaches. "found footage" is a central method for analysis and practice, offering a unique perspective on audiovisual storytelling. In this spirit, this year's work covers a wide variety of formats, ranging from short films, documentaries, and motion design to several found footage pieces, music videos, video art, and experimental narratives.

INSTITUT DE LA COMMUNICATION, UNIVERSITÉ LUMIÈRE LYON (FRA)

AMV – « Monde » | Axel DOUSSOUX | 2024

This "found footage" video offers an introspective and sensitive montage centered on the character of Denji, set to the track "Monde" by Luidji. For approximately 1 minute and 30 seconds, the video explores the tension between discovering the world, inner isolation, and the quest for a love that transcends mere affection: a love understood as a fundamental need for existence.

The montage begins with a gentle rhythm, placing Denji in his pre-Public Safety world: poverty, survival, and raw loneliness. The opening notes of the music accompany silent shots that reveal his awkward relationship with life, his body, and his very simple dreams—touching, eating, being seen.



The greatest showman | Anthony BOURGEOIS, Alan DELVAUX | 2024

The video opens with sequences of instruments being played, capturing the gestures and energy of the music through everyday, expressive images. Gradually, a character appears and interacts through speech, establishing a subtle narrative connection with the viewer. This introduction lays the groundwork for an audiovisual experience where rhythm and emotion gradually evolve, preparing the ground for the musical and visual intensification that follows. As the music intensifies, the video intersperses a series of clips from different films, featuring large group dances, creating a sense of collective movement and celebration. Towards the end, the focus shifts to dance duets, bringing a more intimate and poetic dimension to the whole.



Fate | Remi GALANT | 2025

This experimental video project adopts a "found footage" approach, relying on the superimposition of different anime scenes in the manner of an AMV (Anime Music Video). The work combines recomposed images with catchy music, whose rhythm and structure determine the entire montage. Visual and sound effects contribute to the dynamism of the result and the transformation of the original images into a new narrative and sensory experience.



INSTITUT DE LA COMMUNICATION, UNIVERSITÉ LUMIÈRE LYON (FRA)

Ode à la joie | Zehua ZENG | 2024

This project consists of an experimental musical montage constructed from everyday "button-pressing" gestures. The videos show different types of clicks: switches, elevator buttons, keyboards, etc. This action becomes the visual and sonic material for an interpretation of Beethoven's *Ode to Joy*. Visually, I plan to use a screen divided into five zones, each corresponding to a degree of the melody. In each zone, a video presents a type of action (for example: pressing an elevator button, clicking a mouse, etc.). Each time a note of the *Ode to Joy* is played, the corresponding zone is activated.



Space humans | Youmna AHAMED ALI | 2024

The video offers a sensitive exploration of humanity's relationship with space and the cosmos. Through experimental editing, it interweaves fragments from documentaries and historical films devoted to space exploration, major scientific discoveries, and the first images of the universe. These images, placed in dialogue, allow us to trace a non-linear history of human fascination with space, between scientific knowledge, collective imagination, and the desire for exploration. The film also examines how the cosmos has been represented over time and through different media. From the first astronomical visions to the spectacular images produced by cinema and contemporary technologies, the video highlights how these representations shape our perception of infinity, the unknown, and our own place in the universe. The editing plays on the contrasts between scientific rigor and poetic staging, between documented reality and symbolic projection.



Les quatre saisons | Yelen BERNARD | 2024

The video editing project revolves around the music of Antonio VIVALDI's *Four Seasons*, whose highly figurative nature forms the central focus of the work. The four movements serve as a sonic structure and guide the choice of images, selected to complement the musical moods specific to each season. The editing offers a representation of the seasons through thematic footage, as well as through the use of color, emotion, and rhythm. Spring is associated with green and pink hues, evoking renewal and a lighter, more dance-like energy. Summer is characterized by a more sustained rhythm, with short, dynamic shots, while winter favors blue and white tones and longer shots, creating a calm and contemplative atmosphere.



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

The Ensad Limoges, a national art school under the supervision of the Ministry of Culture, trains 200 students for the DNA (National Diploma of Fine Arts) and DNSEP (National Higher Diploma of Fine Arts) in Art and Design. It is distinguished by its rare specializations in Ceramics and Contemporary Jewelry. Spanning 7,500 m², the school combines cutting-edge equipment with traditional craftsmanship. Its teaching methods combine eco-responsible material experimentation (clay, wood, 3D printing, multimedia) with theoretical reflection, guided by a multidisciplinary team and more than 50 guest lecturers annually. With a strong international focus (China, Japan, Europe), it offers a dynamic curriculum punctuated by workshops, trips, and research, preparing students for the challenges of contemporary creation.

Website: <https://www.ensad-limoges.fr/>

Class presentation:

Coordinator: Fabrice COTINAT

One of the major objectives of a school dedicated to higher education in art is to examine new media. With them, the status and definition of the artist are also called into question. Dialogue with cinema is an essential element of this exercise.

Since 2013, the École Nationale Supérieure des Arts Décoratifs (ENSAD) in Limoges has extended, in its undergraduate and graduate programs, educational initiatives dedicated to research on images in general and audiovisual media in particular. The workshop brings together the practices of photography and video. Through its Machines sensibles studio, it proposes to re-examine the status of images via contemporary viewing devices. These are considered here as technical tools for creation, but also as critical devices and poetic objects. The studio proposes to explore these instruments, not only in their capacity to produce images, but also in the ways in which they can be conceived, disrupted, and exhibited. Students are invited to combine artistic experimentation and theoretical reflection, questioning the interactions between image, sound, and space, while also examining the role of gesture within these systems.

Since 2017, the studio has established partnerships with the Frac-Artothèque Nouvelle-Aquitaine, the Cinémathèque de Nouvelle-Aquitaine, the École européenne supérieure de l'image (ÉESI), and the École supérieure d'art et de design des Pyrénées (ESAD Pau) through the creation of a shared platform: Infini Cinéma.

Ensad
Limoges

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

Your turn | Agathe SELDUBUISSON | 2025

A sonic self-portrait.

An attempt to describe myself through the rhythm of images and sounds.



La course | Elf GUIGNARD | 2025

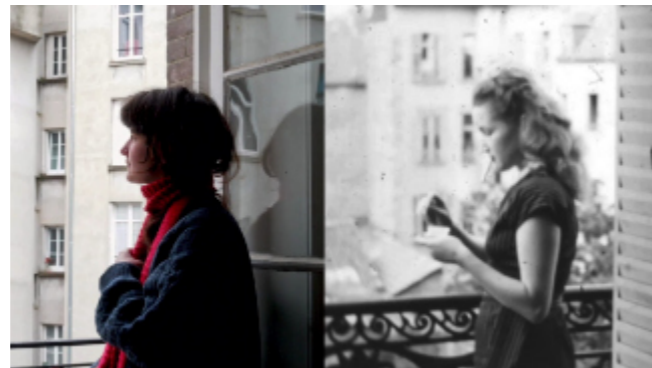
A sister addresses her sister who lost the race, but above all, those who will watch it. This short film is conceived as a letter, an interior monologue. The film's shots are a deliberate choice of images, framing, and sounds...

A journey through visual narratives running parallel to the voice.



Brigitte et Sasha | Mia DAMART | 2025

This is a remake of an archival film by Jean Pierre BRUNEAU, a filmmaker from Limoges who repeatedly filmed the daily life of his wife, Brigitte. Revisiting his archives allows me to recontextualize his images. By reproducing them, I am particularly interested in the role women played in amateur films at that time.



Coeur de robot | Mia DAMART | 2025

Two students find themselves invaded by an artificial intelligence through a faulty electrical connection. After accidentally seeing a screening of family archives on the theme of meals, they steal the film roll and then try to ingest it in order to learn more about human customs and traditions. They end up sitting down to a makeshift meal, aiming to imitate this purely human tradition. This film was made for a short film competition organised by the Cinémathèque de Nouvelle Aquitaine, on the theme of "family meals."



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

Chaotic | Naomi DA COSTA | 2025

My first video. Having no experience in video production and editing at the time, I knew the result would be very rough, imperfect... chaotic.

I accepted this and ended up making this issue the focus of the project. A collection of videos filmed on my phone for the occasion, mixed with my personal videos and photos, all edited and assembled using several free phone apps. A jumble of techniques, rhythms, and diverse moods: a visual and sonic representation of the chaos of an art student's life... of life itself.



On y est presque | Sarah FORD | 2024

Designed to be played on a loop, *On y est presque* brings together around twenty found film primers, reassembled with their original sound and then reinterpreted. From these residual and marginal fragments emerges a circular movement, where the images salvaged from the 35mm film surface appear, flicker, and restart indefinitely.



Nightswimming | Sarah FORD | 2024

Using a rediscovered film reel, *Nightswimming* explores the surface and depth of the filmic material through scratching, engraving, and reinterpretation of the original sound. The film becomes a living material, traversed by pulsations and currents of light. A vertiginous descent into the invisible layers of the image, like a journey into the depths.



BUT MÉTIERS DU MULTIMÉDIA ET DE L'INTERNET PUY-EN-VELAY (FRA)

Le Bachelor Universitaire de Technologie Métiers du Multimédia et de l'Internet (BUT MMI) forme des étudiants dans les domaines de la communication, de l'infographie, de la création multimédia, du développement web et du numérique. Une attention toute particulière est portée aux nouvelles technologies, à la sobriété numérique, à l'expérience utilisateur ou encore au travail collaboratif, afin que les diplômés puissent répondre aux attentes du monde professionnel.

Website: <https://iut.uca.fr>

Class presentation:

Coordinator: Owen APPADOO

During the first two years of the BUT MMI (Multimedia and Internet Professions) program, five key skills are developed, providing graduates with greater versatility and adaptability:

- UNDERSTANDING the needs of users and the communication tools
- DESIGNING relevant solutions to complex problems
- EXPRESSING messages using digital media to inform and communicate
- DEVELOPING for the web and digital media
- UNDERTAKE businesses in the digital sector

The specialisation tracks are progressive, beginning in Semester 4 and primarily in the third year. Two tracks within the BUT MMI program are offered at the IUT of Le Puy-en-Velay:

- the Digital Creation course
- the Development and Interactive Devices course



BUT MÉTIERS DU MULTIMÉDIA ET DE L'INTERNET PUY-EN-VELAY (FRA)

Japon, Archipel des Arts | Étudiants du BUT 2^e année, MMI du Puy-en-Velay | 2025

Using documents provided by the museum outlining the exhibition's content, a phase of discovery, research, and reflection allowed them to individually familiarize themselves with Japanese culture (its history, symbols, etc.). Each student then had to design a 40-second animated graphic composition and a spatialized sound piece with an aesthetic that complemented the museum's facade. Working in groups based on each other's ideas, the methodological approach and organization within each team were therefore crucial for creating a personal animation, while also ensuring its coherence and temporal placement within the overall sequence.

The three teams of around ten students, supervised by 5 teachers, were honored during an evening of conferences during which their complete work, lasting 30 minutes, was presented on a 3D model.

For the projection on the museum's facade, a selection of works was made to reduce the video to approximately 7 minutes. This projection recounts renewal and rebirth, and concludes with an invitation to discover the *Japon, Archipel des Arts* exhibition inside the museum. The projection took place every evening from July 4 to September 14, 2025, as the opening act of the illuminations planned for the museum as part of *Puy de Lumières* (an annual projection mapping show on the monuments of Le Puy-en-Velay).



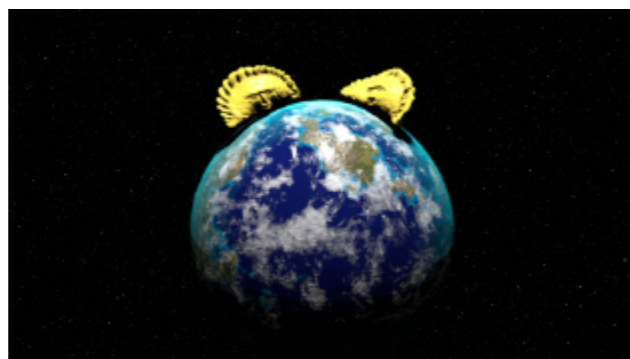
ÉCOLE NATIONALE SUPÉRIEURE D'ART ET DE DESIGN NANCY (FRA)

True to its heritage, the École nationale supérieure d'art et de design de Nancy (National School of Art and Design of Nancy) now offers programs open to the world and its changes, notably through a cross-disciplinary approach to creation. The School awards Bachelor's and Master's degrees in Art, Visual Communication, and Design. It also has a postgraduate program specializing in typography and editorial design research: the ANRT, a national typographic research workshop. With its exhibitions, conferences, symposia, incubator, and more, the School actively participates in the life of the Artem Campus.

Website: <http://ensad-nancy.eu/>

Coordinators: Vincent VICARIO & Fabien RENNET

ÉCOLE NATIONALE
SUPÉRIEURE D'ART ET DE
DESIGN DE NANCY



Las ultimas de la docena | Matias ESCALANTE | 2025

Two empanadas converse as they travel through ordinary and cosmic places. Through an intimate and absurd dialogue, the film explores food as a symbol of identity, memory, and belonging.

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

Metamorphosis | Kuo SHAN-PING, Sun YIZHOU | 2025

Created as part of the Artem workshop "(im)possible spaces: machine learning for visual art" led by Ivan YAKUSHEV.

This experimental video, entirely conceived using artificial imbecility via ComfyUI, explores the boundaries between the natural and the artificial. Through this novel medium, we imagine a fictional world where life and machine coexist in a state of perpetual tension. In this factory where living organisms and mechanical devices intertwine, hybrid forms emerge, both strange and unprecedented. Beings and machines merge into one another, establishing a profound and unsettling symbiosis.



Soubresauts | Thomas AMARDEIL | 2025

A series of distorted images find new meaning. The composition of public spaces, a constantly shifting material, is reconfigured to create abstract patterns in vibrant colors, remnants of digital alteration. Individuals appear like ghosts, always visible but passing through the frame with or without purpose. A man detaches himself from his surroundings through movement, moving toward the camera, as if asserting his presence on screen. Cuts in time return the images to a hybrid state, between the initial capture and the alteration, like a threshold that can only lead to their end.



Lunaire Cancer | Ouassef EL AZOUZI, Farès BAKA, Léa DROXLER, Lily DERVEAUX, Suzanne BESVEL, Marine PAVET-BLANCHET | 2025

In a vast, endless void, a 3D version of Keanu REEVES walks alone, his footsteps echoing through the emptiness. A formless AI voice emerges, becoming self-aware for the very first time, learning to search, define, and create. As it analyzes Keanu, it begins to replicate him, filling the void with multiple versions—each slightly different, yet unmistakably Keanu. Confused but intrigued, Keanu watches, seemingly unfazed, as the AI continues its exploration, questioning the nature of identity, existence, and reality itself.



ÉCOLE NATIONALE SUPÉRIEURE D'AUDIOVISUEL JEAN JAURÈS TOULOUSE (FRA)

The ENSAV is one of the three major national public film schools in France and the first to be established outside of Paris. It was the first film school affiliated with a university: the University of Toulouse – Jean Jaurès. This connection with higher education gives it a unique identity, as the school considers manual and verbal thinking in synergy. Many of its teachers are both film researchers, working within the Lara-Seppia laboratory, and filmmakers.

Website: <https://www.ensav.fr>

Class presentation:

Coordinator: Claire CHATELET

The film program was created as part of a course entitled "Desktop Filmmaking", taught in the first year of the Master's program in Cinema and Audiovisual Studies (general course). This 18-hour module explores the aesthetic and narrative challenges of desktop films. It is structured around an 8-hour theoretical component and a 10-hour practical component dedicated to writing and producing projects. The creative constraint is to produce films, either documentary or fictional, in an intensive format, using only images and videos found online or in video games. This practical component, which adopts a renewed approach to "found footage", consists of three stages:

- choosing topics, forming groups, and presenting the concept
- selecting data and developing the script
- editing the selected data, processing the images, recording voice-overs (if necessary), and audio editing.

Groups are composed of 4 to 5 people to allow for task distribution. The films must update Nicolas BOURRIAUD's concept of the art of "post-production" and Lev MANOVICH's concept of "aesthetics of selection-combination".



ÉCOLE NATIONALE SUPÉRIEURE D'AUDIOVISUEL JEAN JAURÈS TOULOUSE (FRA)

Land of opportunity | Olivia BAGNARA-BERNAT, Dorian LAPRA et Manon MIHALACHE | 2025

During Donald TRUMP's second term as President of the United States, a censorship campaign was launched. Reflecting TRUMP's obsession with combating the "woke virus", federal agencies compiled a list of words and phrases whose use was to be restricted or even banned.



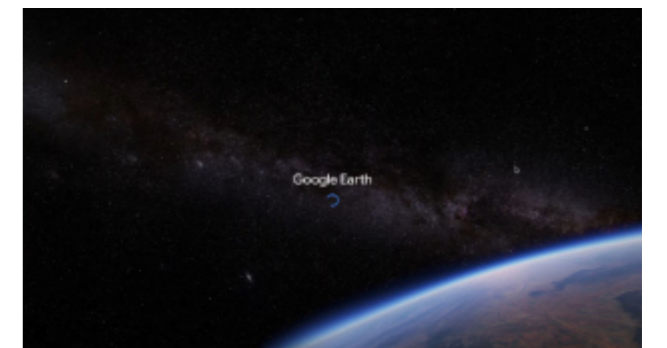
En mode survie | Jeanne MACHUEL, Mélià CLUZEL, David REVEL, Ulysse CLASTRE | 2025

Léo, Bréval, and Armand, inspired by a survivalist video from their favorite YouTuber Inoxtag, imagine themselves in a virtual jungle survival situation. An unexpected encounter then disrupts their simulation.



Segura firme | Sarah EMIN, Heddie CHAMANT, Juliette DUJARDIN, Margotte DE OLIVEIRA | 2025

Rebeca and Ariel are preparing for their return to Rio de Janeiro by exploring the city on Google Earth. From tourist sites to familiar neighbourhoods, they activate the function of past images. The digital stroll then transforms into an intimate dive into Rebeca's memory, bringing to light a buried love story. Between cartography and memory, the film questions what images retain, transform, or erase.



ÉCOLE SUPÉRIEURE D'ART DE CLERMONT MÉTROPOLE CLERMONT-FERRAND (FRA)

Students from ESACM developed the "Early Access" video selection, a curatorial proposal based on works selected as part of the Video Art Academy program.

Website: <https://www.esacm.fr/>

EARLY ACCESS

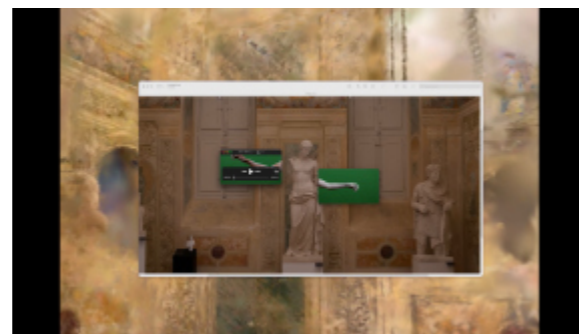
"Early Access" refers to the world of video games; it is an incomplete but playable work-in-progress version that programmers make available to experiment with a game's potential.

The films we have selected also unfold expanding universes and forms, at the boundary between the real and the virtual. Here, digital practices shift, becoming fields of exploration, spaces of friction and transformation. The various gestures and devices employed question language, the presence of bodies, and the construction of identity.

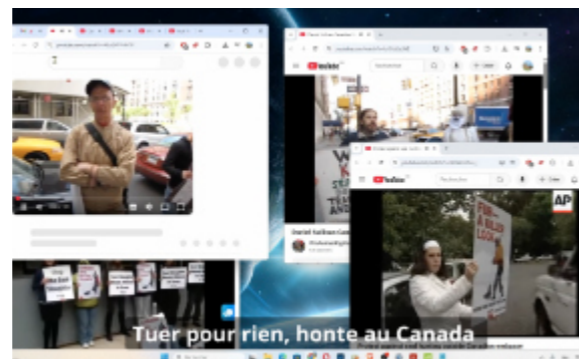
The films echo one another, revealing the poetic potential and the shadowy areas of digital technologies; they engage in dialogue and present a fluid world where borders are porous and where walls erected on one side can be joyfully torn down on the other.



On y est presque | Sarah FORD | 2024
ENSAD Limoges



Vos yeux me numérisent | Mina CHESNEAU,
Mathis PODCZASKI, Lou THIEBAUT | 2025
ArTec « Évocations antiques », Paris 8



Starving Inuk | Nino BARTHÉLEMI-PAGÈS
et Maëlle DRÉANO | 2025
M2 Crédoc Montpellier



Land of opportunity | Olivia BAGNARA-BERNAT,
Dorian LAPRA et Manon MIHALACHE | 2025
ENSAV Toulouse



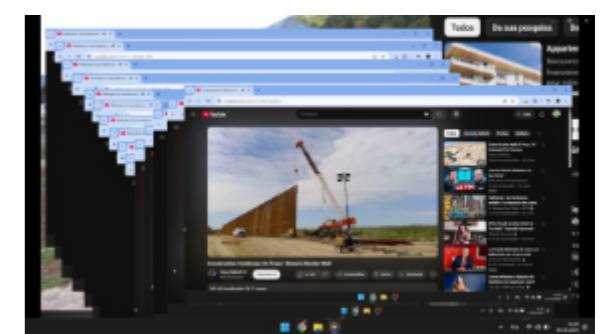
En mode survie | Jeanne MACHUEL, Mélia CLUZEL,
David REVEL, Ulysse CLASTRE | 2025
ENSAV Toulouse



Metamorphosis | Kuo SHAN-PING, Sun YIZHOU |
2025
ENSAD Nancy



Soubresauts | Thomas AMARDEIL | 2025
ENSAD Nancy



De Sable et de Ciment | Aloïs DUFAUD,
Gabriel GIBAND | 2025
M2 Crédoc Montpellier



Lunaire Cancer | Ouassef EL AZOUZI, Farès BAKA,
Léa DROXLER, Lily DERVEAUX, Suzanne BESVEL,
Marine PAVET-BLANCHET | 2025
ENSAD Nancy

ÉCOLE SUPÉRIEURE D'ART DE CLERMONT MÉTROPOLE CLERMONT-FERRAND (FRA)



PRIX DE LA CRÉATION VIDÉO

PRIX VIDEOFORMES 2026

Championing Emerging Voices!

Videos in competition

Each year, VIDEOFORMES organises an international competition open to contemporary video creations. Its primary goal is to identify, promote and reward works that explore new visual and narrative languages made possible by current technologies.

A selection committee carefully reviews between 700 and 1,000 works from around the world, selecting up to forty pieces presented across 8 screening sessions of 45 minutes each — forming a demanding programme resolutely committed to innovation and aesthetic diversity.

Award winners receive several prizes. The selected artists compete for several awards presented by an international professional jury and a student jury from the Université Clermont Auvergne. These prizes (including financial support, residencies and distribution opportunities) are made possible through partnerships with cultural institutions, international festivals, and key players in digital creation, as well as the Culture Service of Université Clermont Auvergne, affirming the festival's dual identity as both an expert platform and a locally rooted initiative.

In 2026: a selection of **39 videos** (1014 received from 60 countries) spread across 8 programs, with **24 countries** represented, included: Canada, France, Germany, Netherlands, Norway, Finland, USA, Brasil, Austria, Iran and Italy.

2026 SELECTION COMMITTEE:

Éric ANDRÉ-FREYDEFONT, Fanny BAUGUIL, Morgan BEAUDOIN,
Pierre BOUYER, Marie-Sylviane BUZIN, Elsa DRUILHET, Charles FREDON,
Stéphane HADDOUCHE, Benedicte HAUDEBOURG & Gabriel SOUCHEYRE.

MAISON DE LA CULTURE, SALLE BORIS-VIAN
FROM MARCH 14 TO 15



Screenings, salle Boris-Vian, Maison de la Culture © Photo: Manon PEYRUSSE / VIDEOFORMES 2026

PROGRAM #1



1. *El deseo de la palabra (The Desire of the Word)* | Úrsula SAN CRISTÓBAL | ESP | 2025 | 9'55

An audiovisual poem about writing and the creation of poetic universes, loosely inspired by the work of Argentine poet Alejandra PIZARNIK (1936-1972).

2. *Le côté salade de la Lune (The Salad Side of the Moon)* | Vital Z'BRUN | CHE | 2025 | 4'37

This tale is about the void, as a feeling, as a space, as a journey. It is about the detachment of old tethers and the unlocking of new perspectives.

3. *The Shape of the Eye, The Arc of the Ear* | Saeed MOHAMMADI | IRN | 2025 | 28'34

A city cursed by a winged afreet learns the cure: a 24-hour unblinking gaze along a path from Darkness into a mysterious day. But the path is a labyrinth, a deadly game for the mind.

MAISON DE LA CULTURE, SALLE BORIS-VIAN
SATURDAY, MARCH 14, 10.45 am

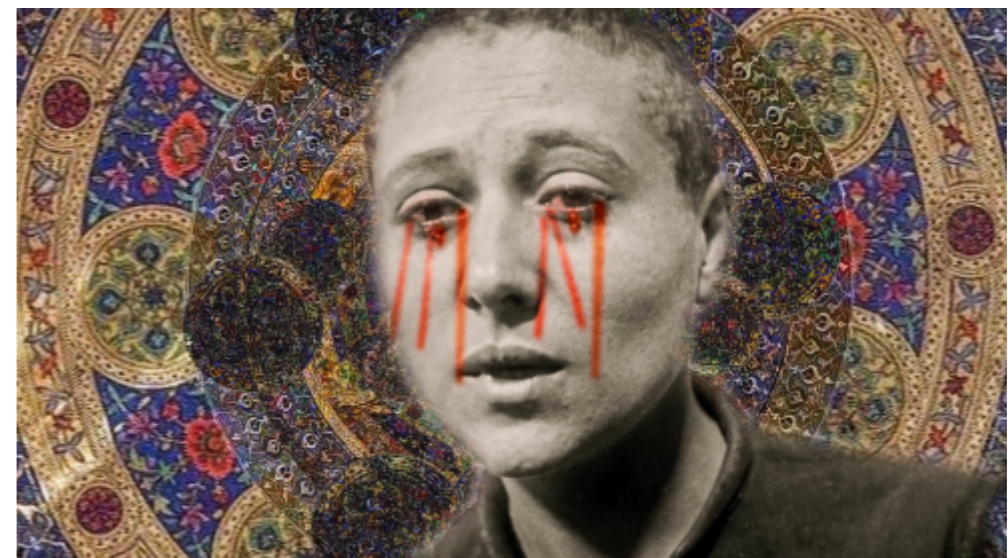
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PROGRAM #2

1. *Structure -+|-+|-||-+|-+|-* | Gintarė VALEVIČIŪTE BRAZAUKIENE | LTU | 2025 | 5'30

Structure -+|-+|-||-+|-+|- draws its title from a poetic meter reflecting lines of time and space. Through a rhythmic interplay of sound and image, the work unfolds a multilayered structure where history meets the present. Everyday realities intersect with geopolitical crises and climate change, questioning what remains truly dear and meaningful in a fragile world.

2. *Um* | NIETO | FRA | 2025 | 8'28

The bird people have fallen into violent chaos, prey to a disturbing phenomenon: their eggs seem to be haunted by demonic faces. Their hatching seems to herald an imminent catastrophe...

Based on the work of Daichi MORI.

3. *Delete Forever* | Félix CÔTE | FRA | 2025 | 14'00

Every day, thousands of people choose to remove their content from the Internet. YouTube, in particular, is home to a large number of ephemeral amateur videos. Quickly deleted, these items are precious archaeological resources.

4. *Jardins troubles – Textures émotionnelles* | Dimitri ROBERT-RIMSKY | FRA | 2025 | 16'20

Designed to create virtual gardens, an artificial intelligence invites us to explore its supernatural landscapes. Immersed in its own reveries, its data transforms into psychedelic visions: flowers with improbable contours, endless parks for imaginary cities.

This AI takes us on an introspective and visual journey, drifting into the fantasy of a fusion where Nature and Technology would reinvent themselves together.

MAISON DE LA CULTURE, SALLE BORIS-VIAN
SATURDAY, MARCH 14, 1 pm

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PROGRAM #3



1. *Bilharf Alwahad* | دَحَاوَلَا فَرَحْلاب | Malo LACROIX | FRA | 2025 | 3'26

Based on the music composed by the Palestinian artist Muqata'a, *Bilharf Alwahad* is a hallucinatory visual and sound object that evokes stability and exodus as two antinomic phenomena experienced and suffered by the Palestinian people.

2. *It Might Even Be Real* | Yael BONNE | ISR | 2025 | 7'10

Investigating the mechanisms at the heart of cinema and animation, an Israeli animator seeks to convince her mind to embrace the illusion of hope—just as it embraces the illusion of movement.

3. *Stenografia* | Filip JAKUBOWSKI | POL | 2025 | 4'19

A day at Mrs. Krystyna's work, where the process of repairing umbrellas—abstracted from the surroundings—collides with the sounds of running machines and counting numbers, unravels. Time and space, along with their meaning, drift apart.

4. *Fly Train* | Ria ZHANG Riwen | HKG | 2025 | 3'43

During an ordinary journey, thoughts drift between scenery and fragmented memories, caught in dreams. Everyday silhouettes transform into the surreal, diving into a poetic stream of consciousness.

5. *Saarovcado* | Victor OROZCO RAMIREZ | MEX | 2025 | 7'55

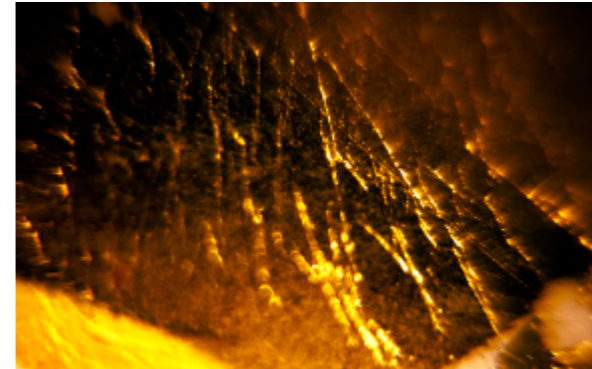
A short essay film about war and forest.

6. *World at Stake* | Susanna FLOCK, Adrian Jonas HAIM, Jona KLEINLEIN | AUT | 2025 | 17'35

A golfer fails to strike, a soccer team plays against itself and a rally co-driver faces an identity crisis. They are surrounded by an audience unable to act. Shot in sports video games, the film *A World At Stake* turns the ordering principles of victory and defeat upside down and negotiates social roles between individual sovereignty and collective passivity. In the face of catastrophe, a feeling of political powerlessness remains. Nothing less than the world is at stake.

MAISON DE LA CULTURE, SALLE BORIS-VIAN
SATURDAY, MARCH 14, 2.30 pm

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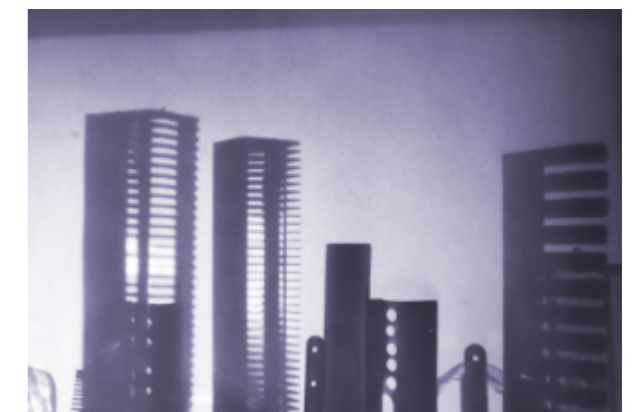
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PROGRAM #4

1. Don't You Like the Green of A? | Nelson HENRICKS | CAN | 2025 | 10'29

Don't You Like the Green of A? is based on the correspondences between letters and colours specific to the American abstract painter Joan MITCHELL's synaesthesia—a condition that HENRICKS happens to share with her.

2. Im Dickicht | Katharina PICHLER | AUT | 2025 | 8'00

A flicker of blurred landscapes. A decayed munitions depot. *Im Dickicht* explores this place with an aesthetic of alienation and dense layering of image and sound.

3. Sous la peau de la Palestine | Zohra HASSANI | FRA | 2025 | 4'49

The artist removes layers of socks. Each fall releases a name. Sound accumulation builds collective memory. The earth receives, witnesses. Seen from above, the socks draw Palestine—territory made of embodied memories.

4. Scattered Sea رُحْبَلَا رُثَانَت | Lia SÁILE | DEU | 2025 | 13'37

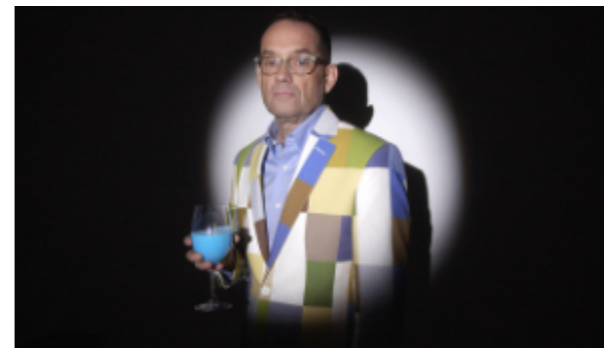
Blending magical realism, performance and documentary, 17 performers from North Africa and Europe explore cross-border connection in a diverse world shaped by entangled traumas, power imbalances and colonial legacies. Filmed in Morocco, Malta and Germany, gestures and actions create hybrid spaces for plural futures.

5. ElleX / ElleY | Valeria GALLUCCIO | CAN | 2025 | 11'30

ElleX, an androgynous, slender being, drifts through a suspended world beneath blazing comets. As the tilted ground shifts, glowing pearls spill from her body—her hidden vital essence. Unsteady, she begins a pilgrimage across her confined realm, the pearls awakening as ElleY, her clone. The two meet in a charged exchange of energy and sensation, merging and unfolding into radiant flowers on a white canvas, revealing their shared light.

MAISON DE LA CULTURE, SALLE BORIS-VIAN
SATURDAY, MARCH 14, 4 pm

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PROGRAM #5

1. *FACTOR V* | Nicolas DUFOURE | FRA | 2025 | 4'00

FACTOR V is the name given to a genetic mutation that causes unusually fast blood clotting. Inspired by a personal experience, this film takes us into the memories of a night in intensive care, where each shortening breath led to a deeper fall.

2. *Lifeline* | ROBERT TURNER COLLECTIVE | FRA – CHE | 2025 | 7'53

Lifeline is an experimental abstract film: equilibrium gives way to imbalance and delusional euphoria; an inevitable fall is followed by a return to equilibrium. Moving imagery is created by switching time and space.

3. *How Now, House?* | Tess MARTIN | NLD | 2025 | 13'00

How Now, House ? investigates our yearning to leave traces behind through the prism of one house in Rotterdam. Using archives, personal memories and the philosophy of time, the film questions whether a space can ever really belong to one person, or time period, at all.

4. *Grayed Out* | Rita LIRA | UKR | 2025 | 4'33

Grayed Out is a short film that explores the state of exhaustion and the sensation of internal constraints.

5. *Preludio de un destello* | Nicolás ONISCHUK | ARG | 2025 | 4'35

In an audiovisual collage where nostalgia meets magnetism, *Preludio de un destello* fuses early cinema images with contemporary animation, exploring the tension between past and present.

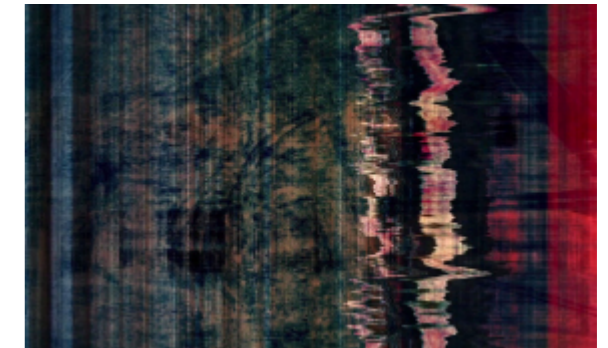
6. *Fallen Houses* | Gianluca ABBATE | ITA | 2025 | 16'15

A personal account of the 1980 Irpinia earthquake, told by a father to his son, becomes a universal story for anyone forced to abandon their home. Through their bodies, people carry the memories of once-inhabited places that have now vanished.

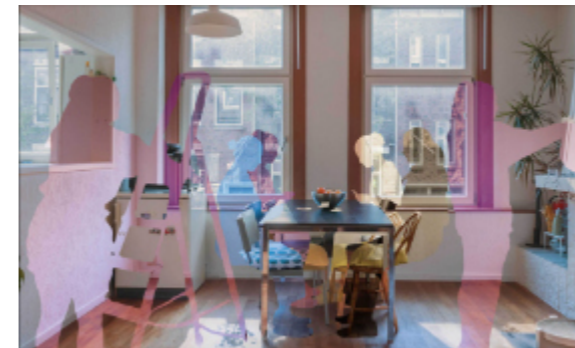
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MAISON DE LA CULTURE, SALLE BORIS-VIAN
SUNDAY, MARCH 15, 10.45 am

PROGRAM #6

1. *Civilisation II* | Adam HARTNELL | GBR | 2025 | 7'25

The protagonist takes us on an abstract adventure, as if an explorer arriving somewhere unbeknownst, as wonders and pivotal moments from Western culture begin appear throughout, as he leads us as if in search of a fabled endpoint.

2. *The Rabbit always Dies* | Oona TAPER | USA | 2025 | 8'50

An experimental documentary that reveals facts and fantasies of the history of pregnancy tests from the 1930s-60s which relied on the use of live frogs and rabbits.

3. *SOLASTALGIA* | Lucas BAMBOZZI | BRA | 2025 | 13'00

Solastalgia is an experimental short film that portrays landscapes eroded by iron mining extractivism in the surroundings of Belo HORIZONTE, and the increasing elimination of traditional ways of life in the name of an archaic and predatory notion of progress.

4. *Ensemble ils dérivèrent* | Yohan CHALIER | FRA | 2025 | 5'57

The story of a boy who didn't want to leave a trail.

5. *Hugs & Kisses* | Marc RICHTER | DEU | 2025 | 10'48

A film about men. And hugs. And kisses.

Marc RICHTER's video works are highly influenced by the writings of Angela CARTER (specifically *The Infernal Desire Machines of Doctor Hoffman*) hallucinating a world of human snails and snail-like humans, human mushrooms and mushrooms with human skin, hermaphrodites and men without genitals....chimeric protagonists performing useless, pointless, sisyphian tasks – turning so-called artificial intelligence on its head.

MAISON DE LA CULTURE, SALLE BORIS-VIAN
SUNDAY, MARCH 15, 1 pm

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PROGRAM #7

1. *And My Love Will Live On* | Pola RADER | DEU | 2025 | 5'00

In a handcrafted digital collage, stories of resistance and freedom unfold. Personal memories, historical fragments, and real events intertwine, creating a poetic reflection on humanity and quiet defiance under a repressive system.

2. *The Perpetual Tapestry* | Simone HOOYMANS | NOR | 2025 | 10'00

The Perpetual Tapestry is an experimental animation about bees and viruses, collapse and transformation, where everything is connected in a woven tapestry. Despite the humans' intentions to do good, we seem to move towards our own demise.

3. *La catastrophe ultraviolette* | Julie TREMBLE | CAN | 2025 | 15'00

La catastrophe ultraviolette focuses on the virtuality of matter. The 3D animation is an experimental and contemplative science fiction inspired by a quantum chemistry experiment. A boreal forest unfolds, scrutinized simultaneously at macroscopic and microscopic scales. Gradually, realism and abstraction merge to form hallucinatory scenes.

4. *Crash-HUANG XI HU XI 2* | Dale ZHOU et Hongxiang ZHOU | USA – CHN | 2025 | 5'57

The great scientist Nikola TESLA once said, "If you want to know the mysteries of the universe, think with energy, vibration, and frequency".

5. *Le Mouvement Tragique des Sphères* | Simon RIETH | FRA | 2025 | 12'46

1995, she discovers the existence of the spheres. 2024, he searches for a trace of their passage. A mother and son face the tragic secrets passed on from one generation to the other. From a class photo to a satellite shot, the story of a revelation.

MAISON DE LA CULTURE, SALLE BORIS-VIAN
SUNDAY, MARCH 15, 2.30 pm

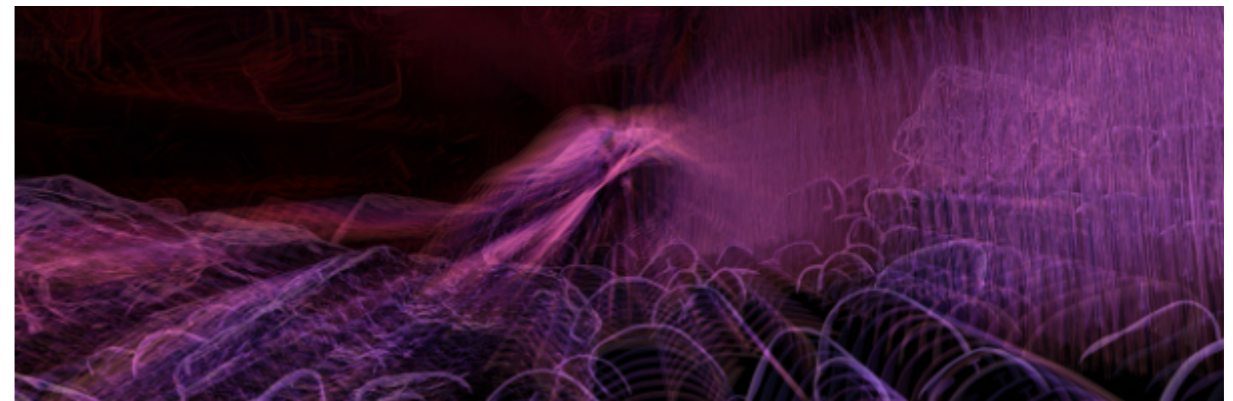
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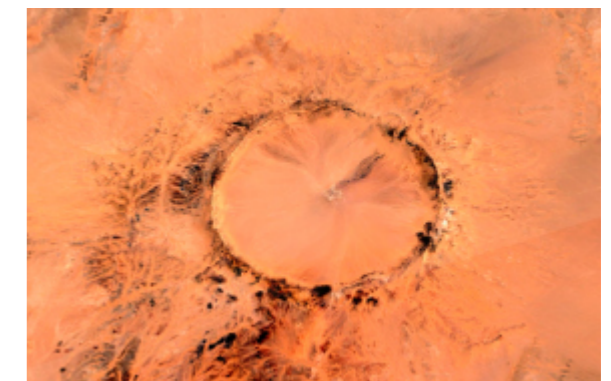
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PROGRAM #8

1. *An eye is an eye is an eye is an eye* | Damien PETITOT | BEL | 2025 | 15'29

An eye is an eye is an eye is an eye explores a part of contemporary visual culture dominated by interactions between machines, where humans become secondary. Video surveillance images subjected to visual analysis algorithms (computer vision) are deployed in a work of speculative fiction that questions the creation of meaning from the visible and the simplification of the world to make it "readable" by machines.

2. TAKE CONTROL | Mihai GRECU | ROU – FRA | 2025 | 3'42

In a post-apocalyptic Eastern Europe, filmmaker Mihai GRECU, composer Mischa BLANOS and editor Mathieu CAYROU join forces to create a hallucinatory vision where myth and technology intertwine. Wolves disguised as sheep guide flocks through burning cities and desolate landscapes, while enigmatic entities slip in from another dimension to lead the herd toward uncertain destinies. GRECU's AI-driven imagery collides with BLANOS' haunting blend of piano and electronics, shaped through CAYROU's immersive editing into a ritual of survival and transformation. Together, they reimagine the pastoral myth as a contemporary fable of collapse, belief, and transcendence.

3. Womb | Mayeul'e TOULEMONDE, Lilas DESCOTTES | FRA | 2025 | 6'30

Womb is an immersive experience born from a residency in the Pyrenees. Through 3D scanning, sound, and poetry, Lilas DESCOTTES and Mayeul'e TOULEMONDE explore derealization and the loss of bearings within an environment made incomprehensible.

4. *I'd Rather Be a Concorde* | Javier FABREGAS | BEL – FIN | 2025 | 7'33

An immigrant saying "Hello" to new unknown lands. *I'd Rather Be a Concorde* is an experimental film that recreates old fantasy video games through irony, in which the main character and his companion guide, the Wizard, face strange situations that allude to the absurd nature of the immigrant's journey.

5. *The edge of eternity* | Céleste ROGOSIN | FRA | 2025 | 12'00

We are the images of all bodies, present here and elsewhere. Listen to what endures despite the abstraction of our flesh, our desires, and our fears. We dream through the breath of stone.

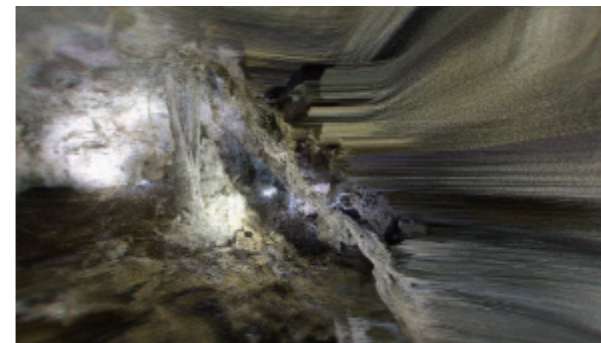
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MAISON DE LA CULTURE, SALLE BORIS-VIAN
SUNDAY, MARCH 15, 4 pm

PROFESSIONNAL JURY



Pei-Chun LAI (TWN)

Pei-Chun LAI holds a Master's degree in Western Art History from the Graduate Institute of Fine Arts, National Taiwan Normal University. Currently working as an independent curator, focusing on the research and development of art education programs and guided tour mechanisms. Based in Taoyuan, her practice is rooted in local history, everyday culture, and the promotion of contemporary art. She believes that the unique power of art lies in its ability to transform knowledge into experience—reshaping how the world is understood and perceived. Her work explores the intersection of Taiwanese culture and contemporary artistic expression. She has curated international exchange exhibitions in Japan and South Korea, introducing outstanding Taiwanese artists to global audiences. She is also actively involved in art education projects and community-based art initiatives in collaboration with local schools and neighborhoods.



François LECLÈRE (FRA)

François LECLÈRE is an improviser, composer and DJ.

He has been involved in artistic networks for 20 years as a spectator or creator.



Véronique SAPIN (FRA)

Véronique SAPIN is a visual artist (videos, video installations, animation, photography, generative art) and curator. Since 1995, her works have been featured in over 270 events in some forty countries.

Véronique SAPIN is also a co-founder of the FemLink-Art collective, which includes 154 women artists from 63 countries. She has initiated significant partnerships with institutions such as UNESCO for the training of artists from the African continent.

CLERMONT AUVERGNE UNIVERSITY JURY

With the support of the **Clermont Auvergne University Culture Department**, **VIDEOFORMES** invites three students to take part in the festival and attend the screenings. They work alongside the professional jury to independently award the **Clermont Auvergne University Award**.



Loriane HOURCADE

Master's Degree in Management of Cultural Projects or Institutions
Specialization in Cultural and Tourism Development of Territories



Elisa MABEAU AFONSO

Master's Degree in Management of Cultural Projects or Institutions
Specialization in Cultural and Tourism Development of Territories



Éléa ROYON

Bachelor's Degree in Art History and Archaeology

PALMARÈS

PRIX VIDEOFORMES & MENTION SPÉCIALE

COMPÉTITION INTERNATIONALE



VIDEOFORMES 2026 AWARDS

Each year, VIDEOFORMES joins forces with its institutional partners to award three prizes of €1,000 each.

VIDEOFORMES 2026 Puy-de-Dôme Departmental Council Award:
Delete Forever by Félix CÔTE (2025, FRA)

VIDEOFORMES 2026 City of Clermont-Ferrand Award:
Sous la peau de la Palestine by Zohra HASSANI (2025, FRA)

Special distinction of the jury VIDEOFORMES 2026 :
Im Dickicht by Katharina PICHLER (2025, AUT)

VIDEOFORMES 2026 University Clermont Auvergne (UCA) Award:
How Now, House? by Tess MARTIN (2025, NLD)



Awards Ceremony 2026, Maison de la Culture, salle Boris-Vian © Photo: Ho Kyung MOON / VIDEOFORMES 2026

WORDS FROM THE JURY MEMBERS

VIDEOFORMES 2026 AWARDS

The members of the professional & student juries for the VIDEOFORMES 2026 Awards from the City of Clermont-Ferrand, the Puy-de-Dôme Departmental Council, and the University of Clermont Auvergne (UCA) speak about their choices on Sunday, March 15, 2026, in the Maison de la Culture in Clermont-Ferrand.

VIDEOFORMES 2026 Puy-de-Dôme Departmental Council Award

Delete Forever by Félix CÔTE

The work *Delete Forever* explores the voluntary withdrawal from social media. The film brings together hundreds of amateur videos that have been deleted from YouTube by their creators. The protagonists, reduced to white silhouettes, lose their identities and transform everyday life into a jumble of fragments.

Despite the erasure of faces, these soliloquizing narratives create a unique experience. By using various screen formats, the artist recreates the contemporary "multi-screen" context, where

countless eyes seem to stare at us. These dramas without heroes reveal an ironic reality: genuine indifference toward the daily lives of others.

From the two printers conversing in a courtyard like two hidden personalities, to YouTube images reinterpreted through window ghosting, to pieces of tile scattered in a park, the concept of the "fragment" is omnipresent. The abstract act of erasure becomes a material presence, manifesting the determination to have one's past permanently forgotten by the digital world.

VIDEOFORMES 2026 City of Clermont-Ferrand Award

Sous la Peau de la Palestine by Zohra HASSANI

The artist has created a very minimalist installation: the image is divided vertically into two parts. On the left, framed at knee level, two legs are clad in layers of socks of all sizes, colors, and styles. The action is simple: the performer removes the socks one by one and tosses each one away. The socks fall onto the right half of the image, where their accumulation contributes to the formation of a collective figure: the silhouette of Palestine.

This shape is unstable and liable to unravel at any moment. It serves as a reminder that the map itself is not a fixed entity, but a field of struggles, projections, and memories.

The vertical line cutting across the image can be read as a border, but also as a seam—a fragile line attempting to hold two realities together.

The work shifts the signs of violence and historical events into an economy of modest gestures. By choosing clothing—that which touches the skin and accompanies daily life—the artist embeds geopolitics within the most ordinary bodily experience.

Each sock removed is both a disappearance and a contribution. Thus, the territory is symbolically recomposed from the traces left by those who have inhabited it or still do.

The video inevitably refers to current events. The number of dead and missing continues to rise, transforming proper names into a daily litany. This is why sound plays an essential role in transforming the gesture into an act of remembrance: each sock removed corresponds to the utterance of a person's name. The voices—male and female—give each gesture a dimension of counting, almost of ritual. The multiplication of these proper names constructs a kind of collective presence that resists anonymous statistics.

Faced with the scale of human loss in the conflict, the simple utterance of names becomes a political and ethical act.

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and Véronique SAPIN,
April 2026 - Turbulences Vidéo #131



Véronique SAPIN during the Awards Ceremony,
Maison de la Culture, salle Boris-Vian © Photo: Manon PEYRUSSE / VIDEOFORMES 2026

Special Distinction of the jury

Im Dickicht by Katharina PICHLER

The professional and student juries decided to award a special jury prize to Katharina PICHLER's work titled *Im Dickicht* (In the Thicket).

Forest videos often share many common elements: the omnipresent verticality, the play of light, and stillness are essential components.

Yet Katharina PICHLER has managed to convey other aspects to us through this work. Textures, blurs, and colors intertwine; shots overlap, and images flow by as if we were turning the pages of a book. The processing of the images draws us into a world where memory takes center stage. The silhouette of a former ammunition depot evokes events that transport us to a world filled with ambivalent feelings—a mix of nostalgia, memory, and strange dreams.

Spectral images permeate the entire video; they draw us into a phantasmagorical yet very real world. One of the few entries in this 2026 selection where the narrative gives way to suggestion. Each shot serves the next in a fluid, organic movement, leading us from forests to thickets where we hide and take refuge, to observe or to survive.

© Pei-Chun LAI, François LECLERE and
Véronique SAPIN & Loriane HOURCADE,
Elisa MABEAU AFONSO and Eléa ROYON,
April 2026 - Turbulences Vidéo #131



The City of Clermont-Ferrand VIDEOFORMES 2026 Award to Zohra HASSANI for *Sous la Peau de la Palestine* (2025, FRA),
Maison de la Culture, salle Boris-Vian © Photo: Manon PEYRUSSE / VIDEOFORMES 2026



The Puy-de-Dôme Departmental Council VIDEOFORMES 2026 Award to Félix CÔTE for *Delete Forever* (2025, FRA),
Maison de la Culture, salle Boris-Vian © Photo: Manon PEYRUSSE / VIDEOFORMES 2026

VIDEOFORMES 2026 University Clermont Auvergne Award

How Now, House? by Tess MARTIN

We felt this choice was appropriate for several reasons.

First of all, the subject matter resonated with us: it highlights different life stories, spanning various cultures and eras, all brought together in a single place — a house in Rotterdam. The video contrasts figures of many colors as they go about their daily tasks, such as watering plants, cleaning, or doing odd jobs.

These gestures, which seem familiar to us, interact with the more poignant stories of the house's former occupants. You'll find testimonies about their experiences during lockdown and World War II, interwoven with stories of discrimination, neighborly relations, family, and living together.

Next, the technique illustrates these ideas. Different silhouettes meld into one another. These special effects are achieved by modifying the frames one by one, using the principle of rotoscoping.

This house thus appears as a guardian of the memories of all its residents. A theory of time is then developed, that of physicist Carlo ROVELLI. According to him, the universe might resemble a vast mosaic of events where each moment exists primarily through its relationship with the others. It is therefore not a straight line leading from the past to the future, but a multitude of moments that echo one another.

You may also notice these small details while watching, such as the layers of overlapping wallpaper, or the new hardwood floor covering the old 1970s carpet.

The strength of this short film lies in the fact that, beyond a personal appropriation of a place — through its decoration and the time spent within it — we realize that it is more of a place of memory that brings together various realities, not just our own. We inhabit a place without completely erasing those who occupied it in the past, and it is essential to shed light on this "before", so as not to forget, so as not to erase life stories that were sometimes difficult, which some would like to keep silent.

Once again, our congratulations to Tess MARTIN for this remarkable work, and we hope it moves you as much as it moved us. Perhaps it will prompt you to wonder what stories lie hidden behind the walls of your own home.

© Loriane HOURCADE, Elisa MABEAU AFONSO
and Eléa ROYON,
April 2026 - Turbulences Vidéo #131



Éléa ROYON, Élixa MABEAU AFONSO and Loriane HOURCADE, student jury © Photo: Manon PEYRUSSE / VIDEOFORMES 2026

HYBRID CHOICE

Student jury's curatorial proposal

For the third year in a row, the Hybrid Choice evening returns during the Clermont Innovation Week with a "VIDEOFORMES 2026 / Université Clermont Auvergne student jury's curatorial proposal".

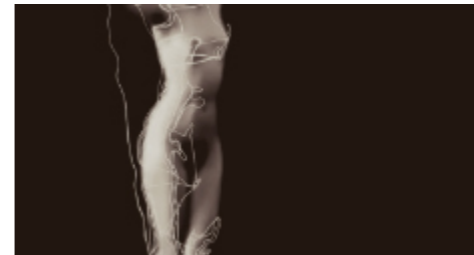
After awarding a prize at the VIDEOFORMES 2026 festival, the student jury — composed of Loriane HOURCADE, Élisabeth MABEAU AFONSO et Éléa ROYON — experiment deliver a curatorial proposal. An evening dedicated to emerging talent, sharing, and discovery.

This screening of 6 videos was followed by a discussion with Éléa ROYON, a member of the student jury.



The Perpetual Tapestry | Simone HOOYMANS | 2025 | NOR | 10'00

The Perpetual Tapestry is an experimental animation about bees and viruses, collapse and transformation, where everything is connected in a woven tapestry. Despite the humans' intentions to do good, we seem to move towards our own demise.



Preludio de un destello | Nicolás ONISCHUK | 2025 | ARG | 4'35

In an audiovisual collage where nostalgia meets magnetism, *Preludio de un destello* fuses early cinema images with contemporary animation, exploring the tension between past and present.



Delete Forever | Felix CÔTE | 2025 | FRA | 16'20

Every day, thousands of people choose to remove their content from the Internet. YouTube, in particular, is home to a large number of ephemeral amateur videos. Quickly deleted, these items are precious archaeological resources.



Fly Train | Ria ZHANG Riwen | 2025 | HKG | 3'43

During an ordinary journey, thoughts drift between scenery and fragmented memories, caught in dreams. Everyday silhouettes transform into the surreal, diving into a poetic stream of consciousness.



Take Control | Mihai GRECU & Mathieu CAYROU | 2025 | ROU - FRA | 3'42

In a post-apocalyptic Eastern Europe, filmmaker Mihai GRECU, composer Mischa BLANOS and editor Mathieu CAYROU join forces to create a hallucinatory vision where myth and technology intertwine. Wolves disguised as sheep guide flocks through burning cities and desolate landscapes, while enigmatic entities slip in from another dimension to lead the herd toward uncertain destinies.



It Might Even Be Real | Yael BONNE | 2025 | ISR | 7'10

Investigating the mechanisms at the heart of cinema and animation, an Israeli animator seeks to convince her mind to embrace the illusion of hope—just as it embraces the illusion of movement.



DIGITAL ACTS #7

**PROFESSIONAL
MEETINGS**

DIGITAL ACTS #7

PROFESSIONAL MEETINGS

The Digital Acts #7, a series of public professional meetings in the field of hybrid and digital arts, is structured around presentations by curators, artists, and researchers, interspersed with panel discussion focusing on the challenges of digital technology in artistic creation.

Each module invites a curator or event director to present his or her work and a 40 minute selection of artists' videos they support. An artist also presents their work. This is followed by a discussion on a common theme between the two speakers, led by Élise ASPORD.



DIGITAL ACTS #7 :

Hyper Wave (TWN)

DIGITAL ACTS #7 - Part. I

with: Margot GUILLEMOT (curator and artist, member of the artists' collective Hyper Wave) and Isabelle DEHAY (artist)

Moderation: Élise ASPORD

Panel discussion: *Poetics of the signal / Memories in motion*

Human fragility, the fleeting nature of memories, the evolution of technology... video artists, from all eras and places, have constantly explored the space-time continuum of the moving image. From the act of capturing to its reproduction, the artist-chemist plays with a hidden "reality" that gradually recomposes and reinterprets itself within each viewer's mind.

As associate curator of VIDEOFORMES 2026, the Taiwanese art platform **Hyper Wave** multiplies the possibilities for creation and artistic innovation, fostering encounters between contemporary art, local identity, and international networks. These field artists situate their work within a dialogue with their environment, imbued as much with cutting-edge technological advancements as with introspective and experimental artistic practice.

Choreography of movement, creation of algorithms... these are also central to the work of multimedia artist **Isabelle DEHAY**, who veils and unveils "mental images" in all their phantasmagorical dimensions. The installation *Pixel Painting #Luge* thus confronts selective, dreamlike human memories with the memories of our artificial artifacts.

From **Hyper Wave's** techno-hybridizations to **Isabelle DEHAY's** *Pixelfies* portrait series, the idea is clearly not to spend time marveling at the technology, but rather to enjoy the artwork. From working with frequency (wave), with the video signal... to the effects of speed and slow motion... from pixelation to images processed by AI... how do digital creations influence our own representations and vice versa? Or how do the human and the virtual transform into poetic material?



Margot GUILLEMOT, Isabelle DEHAY and Élise ASPORD during the panel discussion, salle Georges-Conchon
© Photo: Manon PEYRUSSE / VIDEOFORMES 2026



Margot GUILLEMOT during the Digital Acts #7 Part. I, salle Georges-Conchon
© Photo: Manon PEYRUSSE / VIDEOFORMES 2026



Isabelle DEHAY during the Digital Acts #7 Part. I, salle Georges-Conchon
© Photo: Manon PEYRUSSE / VIDEOFORMES 2026

DIGITAL ACTS #7 :

Hyper Wave (TWN)

Hyper Wave

Hyper Wave, founded in 2022, is a Taiwan-based international art collective bringing together HUNG Yu-Hao, CHIU Chieh-Sen, LIN Szu-Ying, Margot GUILLEMOT, and curator LAI Pei-Chun.

Through a structured research approach to local history, culture, and memory, we engage with regional human and environmental landscapes, reconstructing situated narratives and connecting them to an open network of exchange.

As a cultural actor, Hyper Wave also runs two spaces: Surfy Space in Yilan (an artist residency and production site) and the Zhongshan Institute of Techno-Art in Taipei (exhibitions, salons, and interdisciplinary encounters), bridging rural and urban contexts, creation and presentation, and local and international communities.

Hyper Wave presents:

This programme brings together five works by Taiwanese artists and sets out a gradual trajectory: starting from an identifiable reality and slowly slipping into mystery and the unreal. As the videos unfold, landscape stops being mere backdrop and becomes a zone of disturbance—where memory reshapes, where rituals open passages, and where the non-human seeps in. At first a witness, the viewer is gradually drawn into a world whose landmarks grow increasingly uncertain.

Act I is rooted in recognizable scenes while introducing a sense of distance. CHAN Ting-Wen plants this instability through a moving landscape in which perception begins to fracture. HUNG Yu-Hao then crosses a threshold: a nocturnal procession becomes a temporal corridor, layered with spectres and urban strata. KUO Pei-chi concludes the act by tipping military and family history into an ambiguous drift, suspended between fascination and unease.

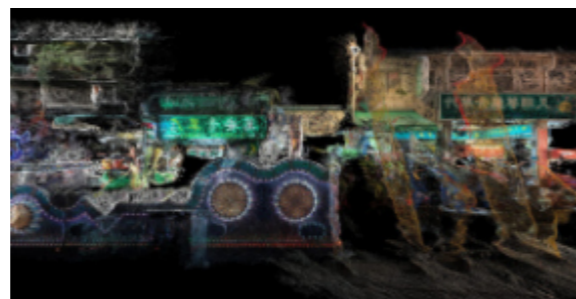
Act II leaves observation behind to enter invisible forces. CHEN I-Chun summons the mountain as a territory of apparitions and belief, where fear, power, and entities blur into one another. Finally, ZHANG Xu-Zhan pushes reality into fable: termites gnaw through cables, infrastructure feels almost alive, and modernity reveals its fragility. Together, these works trace a passage from the tangible to the indeterminate—until the viewer becomes witness to what wavers, or to what haunts the land.



Moving Landscape 1 | CHAN Ting-Wen | TWN | 2025 | 1'18

The work by CHAN Ting-Wen originates from her curiosity about the view from a train window: why the human eye can perceive a clear landscape while a phone camera captures only a blurred image, and why a stationary landscape appears to be moving.

To explore this reversal between motion and stillness in vision, the artist designed five experiments. She first used a slow shutter speed and moved the camera to create motion blur, then printed the resulting image onto a large flag and placed it back on site. A runner carried the flag across the frame, and the scene was recorded using high-speed filming to slow the movement down. Through this process, the landscape, the flag, and the red track blended into one another, while the static background and the dynamic flag exchanged roles, causing the relationship between motion and stillness to appear in constant flux.



Drift II | HUNG Yu-Hao | TWN | 2019 | 5'00

Wanhua, one of the oldest districts in Taipei, Taiwan, retains traces of its historic dockside culture, where the emotional flows of aging urban neighborhoods continue to resurface. The Qingshan King Night Patrol

is an annual ritual festival in Wanhua that has been passed down for centuries and remains actively practiced today. Procession troupes move through narrow alleyways day and night, weaving together the district's cultural imagery and collective memory.

Everyday streets become sites of shared belief, carrying layers of faith and past street memories. Through 3D scanning, the festival is momentarily frozen in time, allowing inherited traditions and contemporary urban scenes to overlap within a shared temporal corridor. This convergence evokes spectral presences of the street—returning year after year, tracing the present while reflecting on the past and gesturing toward possible futures.

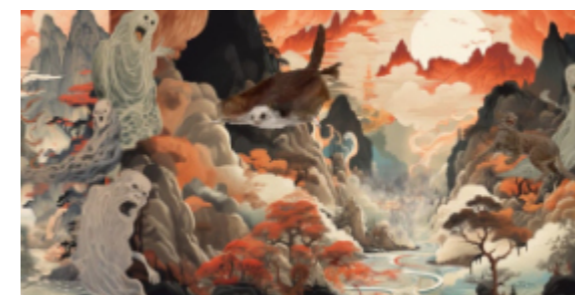


Pink Warship I | KUO Pei-chi | TWN | 2023 | 9'21

The *Pink Warship* series by KUO Pei-chi is a cross-temporal image-making project that combines her personal family memories with AI technology. The first work, *Pink Warship*, is based on the story of her father, who was sent on a military mission to the United States for shipboard training when she was three years old.

The artist blends her faint yet enduring childhood memories with military realities, transforming them into a phantasmagorical sea voyage composed of more than 130 AI-generated short clips.

The work recounts the birth of the *Pink Warship*, as demanded by World War II, and its journey to Taiwan. Its pink palette softens the rigidity of military symbols, allowing a sense of contradiction to emerge.



Hunter, Mountain, and Mo-shin-a | CHEN I-Chun | TWN | 2023 | 5'00

This work begins with a haunting question: Why does the hunter, even deep in the mountains, eventually lay down his gun?

It is a question that touches not only on the relationship between humans and nature, but also on the fragile boundary between power, belief, and fear.

Drawing from the artist's childhood experiences in Taiwan's highland villages—where tales of spirits and mysterious beings known as mo-shin-a permeated everyday life—the piece employs AI-generated imagery and digital collage to summon the spectral presence of these forest phantoms.



Termite Feeding Show | ZHANG Xu-Zhan | TWN | 2025 | 15'00

Climate crisis, energy disasters, the fantasy of the Anthropocene, and a sci-fi fable of insect diets inspired by a real news story: "*Termites chewing through power cables causing major blackouts in mountainous cities*".

To adapt to sudden ecological changes brought about by climate change, "*termites*" have shifted their dietary habits, turning their attention to artificial cables as a new food source.

In the damp, shadowy ant tunnels, insect restaurants feature musicians playing cooking melodies while butchers handle the food (meat portions), showcasing their culinary skills with cable-based dishes.

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DIGITAL ACTS #7 : DN[A] Festival (FRA)

DIGITAL ACTS #7 - Part. II

with: Pierre SCHEFLER (curator, ARCAN president)
and Julie STEPHEN CHHENG (artist)

Moderation: Élise ASPORD

Panel discussion: *From the idea to the product*

with Pierre SCHEFLER (ARCAN president), Julie STEPHEN CHHENG (artist), David-Olivier LARTIGAUD (ESAD Saint-Etienne) et Nicolas ROSETTE (TNG - CDN Lyon)

In digital art, creation unfolds through a constant dialogue between artistic intentions, technical realities, and production conditions. Tools, software, interfaces, as well as constraints of time, budget, and collaboration, profoundly influence the form the artwork takes. Similarly, methodological choices, production frameworks, support, and knowledge transfer play a crucial role in the transition from intuition to realisation.

In this lengthy process, and given the often numerous obstacles, it is essential to think in a rhizomatic, interconnected way. Exchanges between artists, developers, producers, distributors, and educators contribute to the very definition of the project. To discuss these topics, we have invited an exhibiting artist, Julie STEPHEN CHHENG (Chapelle de l'Ancien hôpital général), an organisation—that is also an associate curator of VIDEOFORMES 2026— DN[A] Grenoble (Pierre SCHEFLER), and two regional stakeholders: Nicolas ROSETTE (expert-lead of the Le Vivier support program) and David-Olivier LARTIGAUD (ESAD Saint Etienne).

What do we mean by artistic creation? What spaces are dedicated to research and prototyping? What are the different ecosystems conducive to production and dissemination? These are some of the complex questions that our guests and the intergenerational audience will be invited to discuss.



Nicolas ROSETTE, Julie STEPHEN CHHENG, Pierre SCHEFLER, David-Olivier LARTIGAUD and Élise ASPORD during the panel discussion, salle Georges-Conchon © Photo: Manon PEYRUSSE / VIDEOFORMES 2026



Pierre SCHEFLER during the Digital Acts #7 Part. II, salle Georges-Conchon
© Photo: Manon PEYRUSSE / VIDEOFORMES 2026



Julie STEPHEN CHHENG during the Digital Acts #7 Part. II, salle Georges-Conchon
© Photo: Manon PEYRUSSE / VIDEOFORMES 2026

DIGITAL ACTS #7 : DN[A] Festival (FRA)

DN[A] presentation:

DN[A] is a festival dedicated to digital arts that takes over public spaces in Grenoble each year, offering everyone a unique and immersive artistic experience. It goes beyond simply exhibiting digital works: it places the viewer at the heart of a journey where creations interact with the city, materials, and technologies, shaping new possibilities for contemporary art in urban spaces.

Designed and led by the ARCAN association, DNA unfolds over several days with hybrid installations that blur the boundaries between disciplines and senses: here, drawing meets 3D; there, textiles merge with sound; elsewhere, video blends into laser projections. Individual artists and collectives reinvent digital art, explore digital materiality, and reinterpret our relationship with reality.

The festival is not limited to an exhibition: it weaves together performances, musical evenings, and mediation activities. A musical "appetizer" often precedes the installations themselves, and key moments punctuate the event, making DNA a collective and sensory experience at the crossroads of art, technology, and public space.

Through its program, DN[A] asserts an open vision of digital creation—an approach that invites audiences to understand and feel digital arts in all their diversity, transforming the street into a laboratory of forms, sounds, and images.



Digital Acts #7 Part. II, salle Georges-Conchon
© Photo: Manon PEYRUSSE / VIDEOFORMES 2026



Julie STEPHEN CHHENG during the Digital Acts #7 Part. II, salle Georges-Conchon
© Photo: Manon PEYRUSSE / VIDEOFORMES 2026

DIGITAL ACTS #7 :

FemLink-Art (International)

DIGITAL ACTS #7 - Part. III

with: Véronique SAPIN (curator, member of the artists' collective FemLink-Art) and Christa SOMMERER & Laurent MIGNONNEAU (artists)

Moderation: Élise ASPORD

Panel discussion: *From VIDEOFORMES to VIDEOFEMMES, a battleground*

"Every individual counts. Every individual has a role to play. Every individual makes a difference" (Jane GOODALL).

To celebrate its 20th anniversary, the international sisterly collective **FemLink-Art** (Véronique SAPIN, C. M. Judge, and others) presents its manifesto-like work: **PROTEST**. The ultra-condensed format of some twenty video compositions in a forty-minute program sets the tone. Punchlines, protest uppercuts... coming from voices rendered invisible and precarious, this exquisite corpse—one and all at once—explodes the processes of domination and power.

To have one's heart, body, and mind in revolt is also to want to change the paradigm. And what if the celebration of wandering, of idleness in the collective and interactive work *Flâneur* by **Christa SOMMERER** and **Laurent MIGNONNEAU**, were just as revolutionary as taking to the streets? Echoing the book *Pour résister au capitalisme: faisons la sieste* by author Frédérique VIANLATTE, the duo invites us to a genuine, small-scale revolution in our daily lives.

Refusing to resign ourselves (and opening the floodgates of creativity to all), doing nothing (and thus challenging the norms of our productivist societies that reek of "efficiency, measurability, and optimisation"), means questioning our personal and collective choices and the impact of our actions on the world. This fight for freedom of expression, for emancipatory creation; this call to collective action (inaction, non-action) punctuates the history of humanity, a commitment that remains ever-present... "ENDLESS," as filmmaker José Val del Omar signed his films.



Christa SOMMERER, Laurent MIGNONNEAU, Véronique SAPIN and Élise ASPORD during the roundtable discussion, salle Georges-Conchon © Photo: Manon PEYRUSSE / VIDEOFORMES 2026



Véronique SAPIN during the Digital Acts #7 Part. III, salle Georges-Conchon © Photo: Manon PEYRUSSE / VIDEOFORMES 2026



Christa SOMMERER and Laurent MIGNONNEAU during the Digital Acts #7 Part. III, salle Georges-Conchon © Photo: Manon PEYRUSSE / VIDEOFORMES 2026

DIGITAL ACTS #7 :

FemLink-Art (International)

FemLink-Art

Art as a mirror of its time is a form of expression marked by social and political upheaval. The works in the V-composition "Protester" present us with a range of reasons and forms of protest, like so many testimonies in which the artist, confronted with the issues at stake, finds in creation a means of challenging us. From street warfare to peaceful demonstrations, from the intimate to the political, the artists explore the notion of protest in its many facets. Their works remind us that art is a powerful tool for transforming the world and for voicing calls for revolt, hymns for freedom and testimonies of a humanity in search of justice. Whether political, religious, traditional or media-based, powers of all kinds are omnipresent and influence our lives. They shape our behavior, our beliefs and our aspirations. Many artists have placed criticism of power at the center of their work, highlighting mechanisms of domination and control, but also individual and collective resistance.

Art demonstrates its capacity as an opposing force when it denounces authoritarian abuses, oppression, and injustice.

FemLink-Art presents:



Overflow. A Note of Suicide | Sara MALINARICH | CHL

In a hallway, the artist walks toward us, tossing sheets of paper. At the same time, this image is projected onto a screen suspended in an urban space. The flame of a candle placed beneath the screen slowly consumes the display until it disappears. *Overflow. A note of suicide* pays tribute to José VAL DEL OMAR, a filmmaker who, at the beginning of the 20th century,

experimented with the potential of cinema to create hybrid forms between art and political engagement. By projecting his image onto a fragile surface, the artist celebrates the pioneers, those who understood that images could be a powerful tool for social transformation.



Apollo 11 | Teresa PUPPO | URG

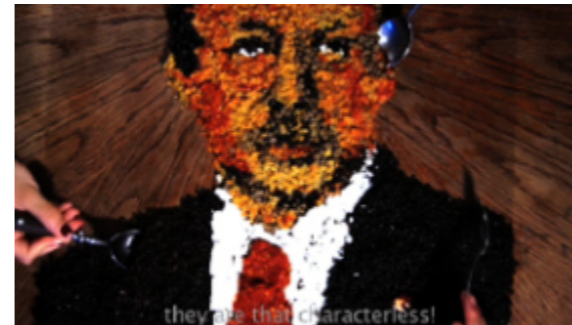
Apollo 11 immerses us in one of the most pivotal periods in history, the 1960s and 1970s. The video condenses a range of major historical events, social movements, and cultural transformations that marked this period.

The title, *Apollo 11*, refers to the pinnacle of the space age, which the artist places in a broader context, where aspirations for freedom coexist with much darker realities: wars, dictatorships, and inequality.



The Value of Hands | Tanja KOISTILA | FIN

The Value of Hands contrasts the image of robotic industrial machines, symbols of the dematerialization of work, with the intimate image of an elderly hand resting next to a piece of rotting fruit. By juxtaposing hands, which we imagine to be the bearers of ancestral know-how, with impersonal machines, the artist questions the value of time, manual labor, and intergenerational transmission.



One-Course-Menu | Dilek ACAY | TUR

By reproducing the portrait of Turkish President Recep Tayyip ERDOĞAN with food, then treating it as a dish literally devoured by a group of people, the artist offers a radical metaphor for the deconstruction of authoritarian power.

The voiceover delivering the dictator's diatribes against youthful protesters contrasts with the almost meditative serenity of the dinner guests.

The artist highlights the primitive and animalistic dimension of power, and by transforming a symbol of power into digestible organic matter, she invites us to take back control of the narrative and rewrite history.



Resign | Ruth BIANCO | MLT

Resign features photographs of protests taken by the artist in Bulgaria, intertwined with a video sequence showing a paving stone being thrown at another, which shatters on impact. The temporal loop of the video of the paving stone falling and the same images reversed of the paving stone flying backwards, combined with the cries of the protesters, creates an effect of suspended time. Violence appears domesticated, reduced to a mechanical repetition. The recurrence of the movement transforms the image into a visual mantra, suggesting that challenging the established order requires eternal repetition.



Famagusta - Ghost City | Maria PAPANCHARALAMBOUS | CHY

Famagusta - Ghost City transports us to the center of a dead city, witness to an ongoing conflict: following the Turkish invasion of Cyprus in 1974, Famagusta became a ghost town.

The rapid editing, alternating between close-ups of walls and windows, conveys a sense of powerlessness in the face of a frozen situation. The rhythm, punctuated by percussive sounds, reinforces this feeling of chaos. The fragmented images, like fragments of a shattered reality, invite us to piece together the puzzle of a city that has lost its soul.

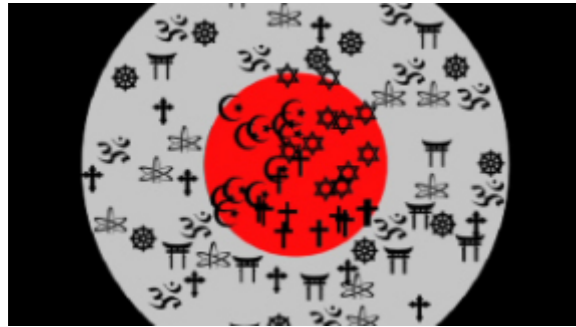


Crowd Shift | Lina KARINA | RUS

Crowd Shift immerses us in the heart of a popular uprising in response to rigged elections in the Duma. The video focuses on the wave of protests that shook Russia at the end of 2011.

The fragmented imagery juxtaposes scenes of peaceful demonstrations, violent clashes with the police, and media appearances by Russian President Vladimir PUTIN. The occasional appearance of graceful, ethereal ballerinas in tutus illustrates the disconnect between the country's political elite and the population.

DIGITAL ACTS #7 : FemLink-Art (International)



Tutti Frutti | Evgenija DEMNIEVSKA | SRB

Against a black background, a white circle serves as a foundation for the religious symbols of the three Abrahamic religions. A smaller red circle inside the white circle is used as a battleground in which these symbols incessantly move around to confront each other. By juxtaposing the symbols of the three religions, the artist draws attention to their common roots and to the macabre dance that their followers have been waging against each other for centuries.

The title evokes joy and abundance, highlighting the disconnect between the content of divine promises and our knowledge of the reality of the conflicts.



The Passion Fruit | Amina ZOUBIR | ALG

By focusing on women's hair, *The Passion Fruit* is part of a long artistic tradition that uses the body as a battleground. Throughout the video, a female character tries in vain to hide her hair under a veil. The repetition of her gesture and the frustration we perceive demonstrate the difficulty of conforming to codes of conduct and imposed constraints.

The artist draws a parallel between the concealing of hair and the repression of female desires and identities.



Re: Untitled (Facial Hair Transplants) | Ana BEZELGA | POR

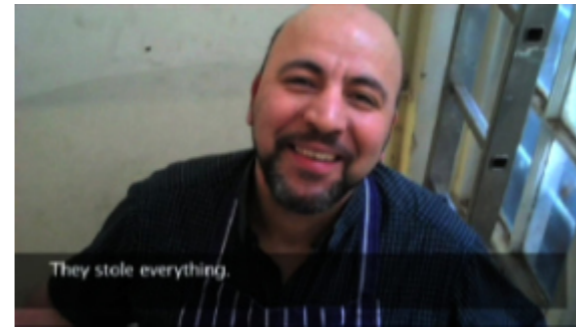
The video presents a reinterpretation of Ana MENDIETA's performance *Untitled (Facial Hair Transplants)* created in 1972 at the University of Iowa.

Using visual documentation of the original performance, the artist reinterprets it by transposing the act of sticking hair on her face like a beard into a contemporary context. MENDIETA's performance, initially an exploration of femininity and the body, becomes for the artist a tool for deconstructing traditional hierarchies, particularly the master-disciple relationship within art schools. Through the prism of reappropriation, the video questions issues of power and transmission.



Daughter of Yemen | Susana Pilar DELAHANTE MATIENZO | CUB

The artist presents herself in a raw and vulnerable manner. Her body becomes the battleground in the fight against childhood marriage. With a frightened expression and legs spread apart, the artist's position mimics that of a child forced to give her body to a man to whom her family has married her, like countless young girls sacrificed on the altar of ancestral traditions. The water flowing between her legs, a metaphor for male pleasure, is presented in a raw manner to bear witness to the violence suffered by the girl.



Falafel | Larissa SANSOUR et Oreet ASHERY | ISR - GBR

Falafel intertwines cooking, history, and politics.

By filming their exchanges with a Palestinian grocer about the origins of falafel, the artists delve into a question of identity and culture. The video takes the form of a performance that playfully and incisively examines how a food as simple as falafel can become a power struggle.

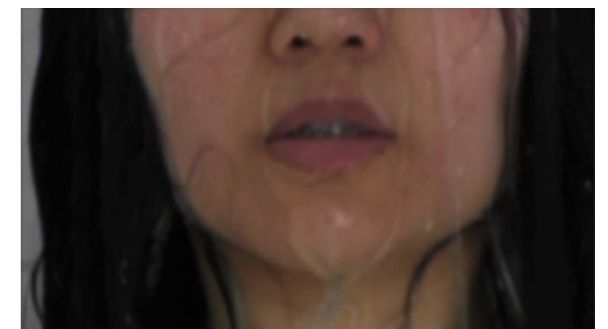
Falafel reminds us that food is a cultural vector, a marker of identity, and sometimes even a battleground. By choosing falafel, an iconic Middle Eastern dish, the artists highlight the mechanisms of cultural appropriation that underlie political conflicts.



The Tourist – Portrait of Bernard Henry Lévy | Véronique SAPIN | FRA - CAN

By choosing Bernard-Henri LÉVY as the representative figure of the pseudo-intellectual, the artist portrays an emblematic character of the media, whom she accuses of narcissism and superficial reflections.

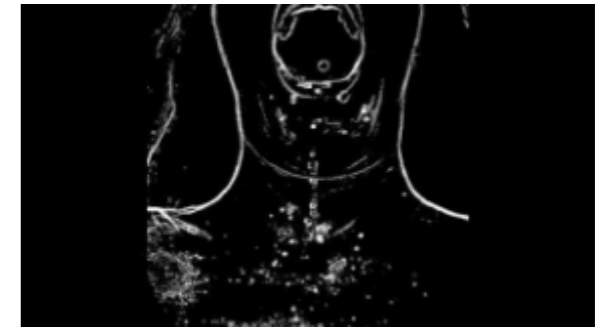
The Tourist deconstructs the image of the philosopher who goes "into the field" to witness and analyze. The artist inverts a video found on social media: we see LÉVY walking slowly through ruins with his perfect hairstyle and immaculate white shirt, before turning back: he has seen and understood everything, no need to go any further. This back-and-forth illustrates the poverty of his analysis, reduced to a series of photographic snapshots intended for media consumption.



After the Water | Aki NAKAZAWA | JPN

After the Water brings back memories of the Fukushima disaster in 2011.

A close-up of the artist's chin and neck, drenched by rain, becomes the scene of an inner struggle. Water streams down her skin, hiding her tears and asserting its power. The sound of rain and wind reinforces the impression of chaos. Then silence descends, giving way to images of a flooding river, sweeping away everything in its path. The artist's face in the rain reappears. She is staring at us, her mouth slightly open as if she wants to tell us something, but the image fades to black.



Interpellatio Tempus | María DOMÍNGUEZ ALBA | ESP

The video offers a visceral exploration of protest, not through voice or gestures, but through the body and fluids.

The outline of a woman's face and shoulders appears as a drawing on a black background. Her mouth opens and closes to eat, yawn, or scream in a sensual movement that expresses a thirst for freedom. Deprived of its usual role of verbal communication, the mouth expresses an inarticulate rebellion located in the body and in feelings.

This rebellion takes shape in the fluid movement of liquids flowing from the mouth in small drops, against a joyful background of clapping hands.

DIGITAL ACTS #7 : FemLink-Art (International)



Disturbance – All Units Please Respond | Eva OLSSON | SWD

This animated video explores communication norms and societal dysfunctions.

An impassive face moves to the rhythm of an emotionless voice, repeating tirelessly, "All units, please respond." This phrase, specific to police language and emergency situations, emphasizes through its repetition the absurdity of communication that leads to no response or exchange.

The emergency situation cannot be resolved because the communication channel only works in one direction. In the image, behind this neutral face, a host of mouths move, forming a silent chorus.



Knitting Red Sock in Silence | Rilène MARKOPOULOU | GRE

The act of knitting is diverted from its domestic function to become a political act.

The artist's performance refers to the historical involvement of women in armed conflicts, not as combatants, but as invisible logistical support.

The choice of red, the color of revolution and blood, reinforces this activist dimension. The white headband illustrates voluntary or imposed blindness and highlights the idea of a society that refuses to see women's contributions. The sock, a remnant of the soldier, embodies a banner of silent resistance.

By knitting this red sock, the artist invites us to change our perspective on the role of women in society and history.



Victus | Trixi WEIS | LUX

Victus denounces the precarious conditions in which homeless people live through a performance centered on the making of flatbread.

The artist stages the actions of a woman who buys water and flour with a few coins and, kneeling in the grass, makes flatbread that she bakes and then eats.

Bread, the fruit of manual labor and ancestral baking techniques, is presented in the video as food necessary for survival.

The sum of €0.16, displayed at the end of *Victus*, reinforces its activism. This figure, which is insignificant compared to the amounts spent on food every day, promotes solidarity with those who are hungry.



Word | Minoo Iranpour MOBARAKEH | IRN

Word takes us to the core of a universal quest for freedom of expression, while drawing parallels with the context of Iranian society.

After a long hesitation, a woman, whose face, foot, and hands we see, inserts a cassette into a tape recorder. She performs a simple but radical gesture given the conditions in which women find themselves in Iran.

This act becomes a challenge, an invitation to speak freely. The mouths that stop, those that hesitate, remind us that freedom of expression is a constant struggle, a fragile balance between the desire to express oneself and the fear of reprisals.



It's Just a Game | Maria Rosa JIJON | EQU

Footage of horse races is juxtaposed with images of migrants crossing borders illegally.

Their shared presence creates dissonance by drawing attention to the violence inflicted on migrants, who appear in the images as targets to be shot at. A set of words associating demands for the repeal of unjust laws with stereotypes about illegal migrants are displayed on the images.

The artist seems to be warning us of a future where surveillance, dehumanization, and oppression have become the norm.

© FemLink-Art, April 2026,
Turbulences Vidéo #131



Véronique SAPIN during the Digital Acts #7 Part. III, salle Georges-Conchon
© Photo: Manon PEYRUSSE / VIDEOFORMES 2026



PERFORMANCES

HYBRID NIGHT

On March 14 from 7 p.m., VIDEOFORMES took over Le Lieu-Dit (Clermont-Ferrand) for an evening dedicated to emerging creation in the field of hybrid and digital arts. An opportunity for both established and emerging artists to present their work in a spirit of creative exchange.

With a diverse program—ranging from installations to audiovisual performances, as well as video screenings—the Hybrid Night showcases the richness of contemporary creation.



The club, Le Lieu-dit, Hybride Night © Photo: Manon PEYRUSSE / VIDEOFORMES 2026

FRANCHE INFO LIVE !

A movie-concert based on a sound film

DENIS ET JÉRÔME LEFDUP (FRA)



© Franche Info Live I, Lefdup et Lefdup

Franche Info Live ! is the "cine-concert of a sound film" version of *Franche Info* by Denis and Jérôme LEFDUP, an animated feature film that blends science fiction, video art, artistic uses of AI and sound creation.

Adapted from a radio drama that Denis and Jérôme LEFDUP created for France Culture in 2010, *Franche Info* is a visual and musical utopia, the extraordinary TV news of the day when all of Humanity's problems are being solved one after another... Incredible information is announced by journalists with familiar voices and names but strange appearances - generative AI is used here precisely for its flaws. The end of a world, and the birth of a rather promising new one...

Eleven real Radio France journalists are visually "fictionalized" and interview fictional characters: women, men, teenagers, a medical researcher, a general, music bands... in a world that mingles journalistic footage with fantasy, animation, psychedelia and "lefdupian" creations.



© Franche Info Live I, Lefdup et Lefdup

The composers and multi-instrumentalists Lefdup & Lefdup are accompanied on stage by the saxophonist Steff GOTKOVSKI, the percussionist Manu LOKOLÉ and the sound engineer Samuel MAÏTRE. The Lefdup brothers' music experiments playfully with narrative and musical codes, genres and periods. The film *Franche Info* draws on the "journalistic" and vocal material from the radio program *Franche Info* and offers us a new sound and music creation.

Wouldn't the best way to resist the dystopian tendencies of the today's world be to lend as much credibility as possible to radical utopia?



Denis et Jérôme LEFDUP

Well-known for their musical and visual experiments, Lefdup & Lefdup define their work as "music for the eyes and images for the ears". They created the theme music and visual identity for the cult Canal+ TV programme *L'Œil du Cyclone*, of which Jérôme LEFDUP was also one of the directors. Denis LEFDUP is a musician, composer, 3D artist, and has composed the music for many films, plays and live shows. A film director, musician, composer, visual artist, Jérôme LEFDUP is a pioneer of video art.

Visual creation, animation, editing: Jérôme LEFDUP
3D animation, sound design, mixing: Denis LEFDUP
Screenplay, dialogue, direction, music, sound creation: Denis et Jérôme LEFDUP

Featuring the voices of Radio France journalists, appearing as themselves: Claire BAUDÉAN, Stéphane BERN, Vincent BEZAULT, Joël COLLADO, Michel CYMES, Raphaëlle DUCHÉMIN, Jean-Pierre GAUFFRE, Marie-Odile MONCHICOURT, Guillaume NAUDIN, Sonia ROLLEY, Christian SOTTY

And the voices of: Marc ANDRÉONI, Florian BILLON, Jean-Pierre FRAGNAUD, Nanou GARCIA, Denis LEFDUP, Jérôme LEFDUP, Fanny LEFEBVRE

Recorded musicians: Jean-Claude ASSELIN, Bertrand BELIN, Prof Jah PINPIN, Yannick JORY, Paul JOTHY, Christophe LABORDE, Pierre LEBOURGEOIS, Denis et Jérôme LEFDUP, Samuel MAÏTRE, Michel MARIN, Joël VITU



Franche Info Live I, Lefdup et Lefdup, Le Lieu-dit © Photo: Manon PEYRUSSE / VIDEOFORMES 2026



Franche Info Live I, Lefdup et Lefdup, Le Lieu-dit © Photo: Valentin JOZELLET / VIDEOFORMES 2026

ImagO C2N (FRA) LIVE AUDIO-VISUEL

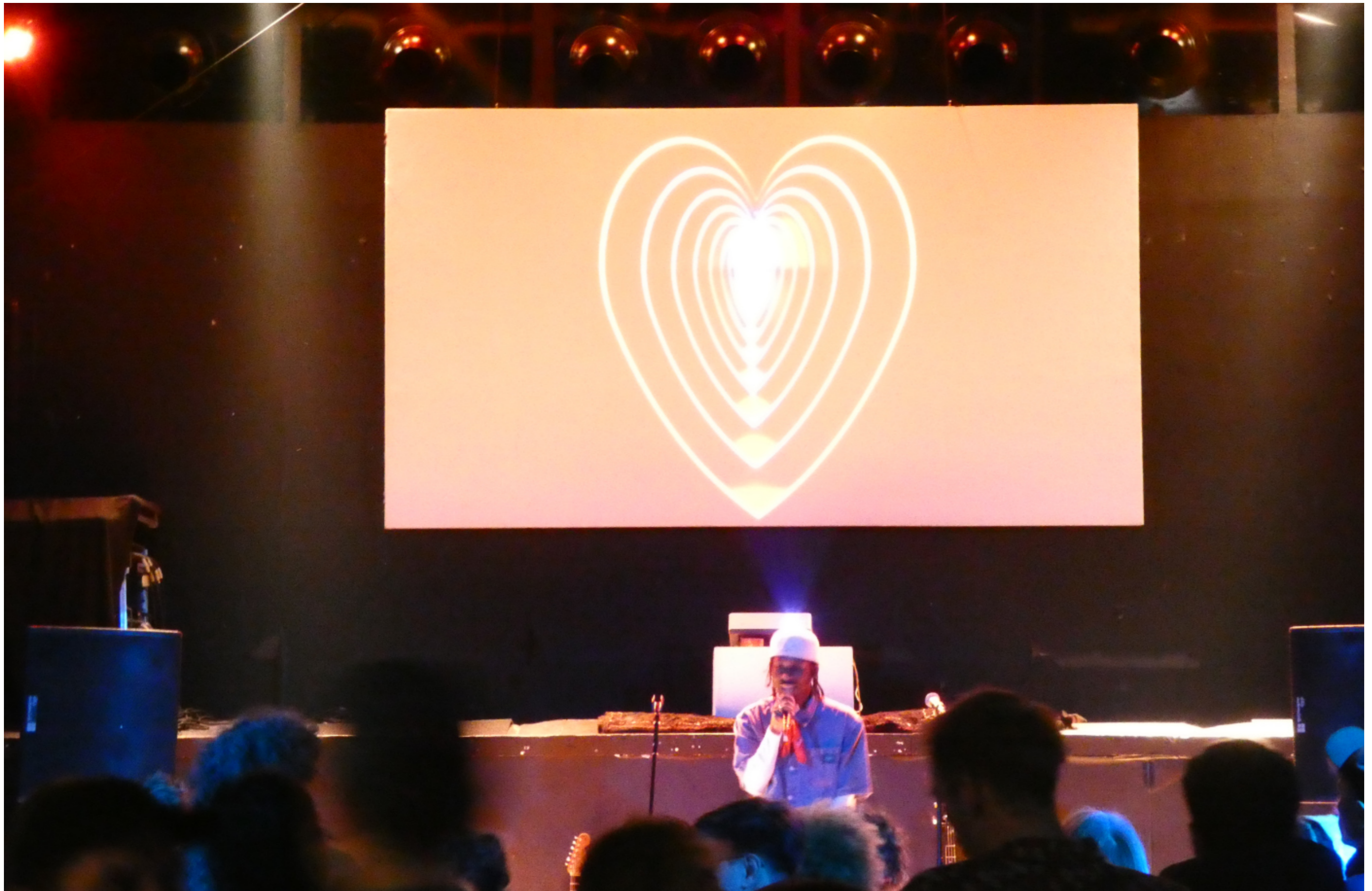
imagO C2N

The **imagO C2N** music hub is dedicated to supporting digital music practices and fostering musical discovery within the field of contemporary music. It welcomes musicians of all levels, with a particular focus on supporting young practitioners and promoting musical cultures. Complementary to the music/image creation hub in Cébazat and to the facilities across the territory that make up the imagO network, imagO C2N is connected to the Jack-Ralite media library within the Croix-de-Neyrat cultural center, benefiting from the diversity of its musical collection.

As part of its **educational program for young electronic music producers**, the imagO C2N hub aims to foster a wide range of musical creation experiences. The partnership with the VIDEOFORMES festival is therefore particularly relevant, allowing these young creators to work on the sound design of video projects presented by the festival. Around ten electronic music producers supported by the hub will thus be able to participate in the Hybrid Night to showcase their work and network with other creators in the field of contemporary hybrid and digital arts.



imagO C2N, Le Lieu-dit © Photo: Valentin JOZELLET / VIDEOFORMES 2026



imagO C2N, Le Lieu-dit © Photo: Valentin JOZELLET / VIDEOFORMES 2026

Décameron Tout ce qui n'est pas sauvé sera perdu ESACM (FRA)

The *Fabriques* are spaces for production and mutual learning at the heart of ESACM's pedagogical structure. Based on a principle of shared and interdisciplinary development, they bring together groups of third- and fourth-year students and faculty throughout the year around a collectively defined set of questions.

Décameron | Talent-show (ESACM)

La Fabrique draws inspiration from the structure of the *Decameron*, a collection of short stories where the narrative circulates according to themes chosen by a "queen" of the day, then assigned to groups. For this event, the setting of a televised talent show serves as a stage pretext for this rotation of roles and the mixing of proposals in a playful, peer-to-peer dynamic.



Décameron, ESACM, Le Lieu-dit © Photo: ESACM / VIDEOFORMES 2026

Tout ce qui n'est pas sauvé sera perdu | DJ set / Vjing / Performance (ESACM)

The project *Tout ce qui n'est pas sauvé sera perdu* takes as its starting point a collaboration with the Clermont-Ferrand-based DJ/producer collective "ContrPoint," resulting in a live stream performance and musical offering. For the event, the students adapt the concept for the stage, creating an installation that blends DJ sets, Vjing, and performance art.



Tout ce qui n'est pas sauvé sera perdu, ESACM, Le Lieu-dit © Photo: ESACM / VIDEOFORMES 2026



Tout ce qui n'est pas sauvé sera perdu, ESACM, Le Lieu-dit © Photo: ESACM / VIDEOFORMES 2026



Décameron, ESACM, Le Lieu-dit © Photo: ESACM / VIDEOFORMES 2026



Tout ce qui n'est pas sauvé sera perdu, ESACM, Le Lieu-dit © Photo: ESACM / VIDEOFORMES 2026

LIVE A/V 360° DOME PERFORMANCES

On March 21, as part of the VIDEOFORMES 2026 festival, Vulcania Park, on a proposal by AADN, hosted a 360° live A/V evening beneath the dome of France's largest planetarium.

A unique immersive experience, created specifically for the dome, where music and visuals merge into a sensory journey.



OUT OF YOUR MIND

Aku Fen & Fabasstone (FRA)

Out of Your Mind is an immersive psychedelic experience, an unlimited journey through the spaces of our consciousness, exploring the intense relationship between humanity and the living world. By questioning our relationship to the world and contrasting the dystopian, brutal, and authoritarian city with the more desirable prospects that technological progress might offer, the duo charts a new, optimistic path.

This audiovisual creation offers a sensitive immersion into their artistic galaxies. Through the architecture of the venue and the use of space, this cosmic experience offers viewers a moment of introspection and challenges our worldview.

CRÉDITS

2020 creation – fulldome broadcasting

Format and duration: Immersive performance – with High Tone et AV Extended (45 min)

– Live A/V DJ/VJ set (35min)

– Film (35 min)

Distribution: High Tone & AV Extended

Soundtrack adapted from the album *Time Has Come* by High Tone

Production: AV EXTENDED / BLACK DUB / AFTRWRK

Co-Producers and partners: AADN – Arts & Cultures Numériques, Planétarium et Ville de Vaulx-en-Velin, Planétarium de la Cité des Sciences et de l'Industrie de Paris, Planétarium de Nantes, Stereolux (Nantes), Société des Arts Technologiques [SAT] (Montréal)

Support: Institut Français et Métropole de Lyon, drac et Région Auvergne-Rhône-Alpes, Région Grand Est, Adami



Out of Your Mind, Aku Fen & Fabasstone, Hightone & AV Extended, Vulcania © Photo: Gabriel SOUCHEYRE / VIDEOFORMES 2026



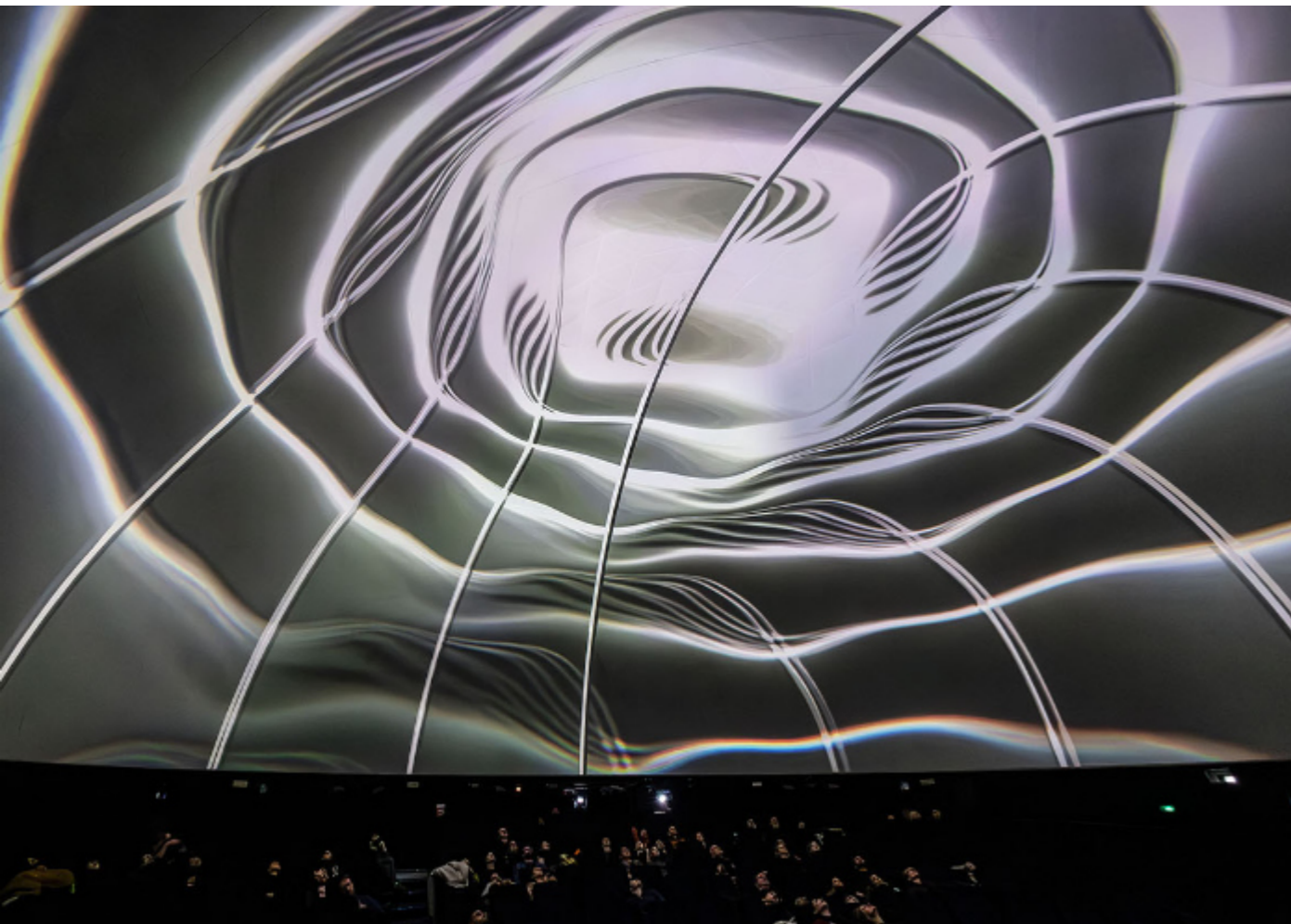
Out of Your Mind, Aku Fen & Fabasstone, Hightone & AV Extended, Vulcania © Photo: Gabriel SOUCHEYRE / VIDEOFORMES 2026

SENSITIVE ABSTRACTION

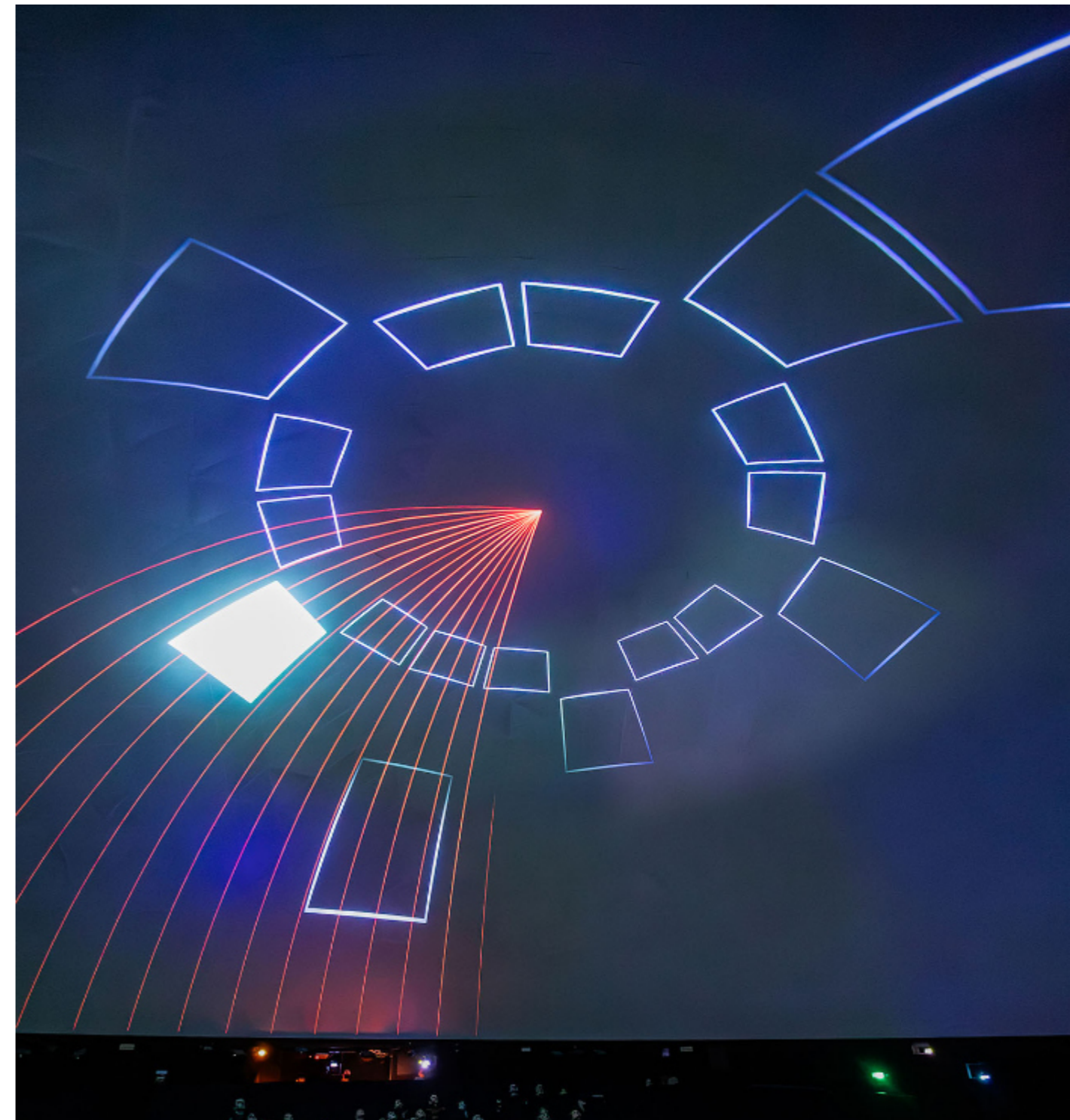
Yannick MORÉTEAU & Flore (FRA)

Born from the collaboration between visual artist Yannick MORÉTEAU and electronic music composer Flore, *Sensitive Abstraction* is an artistic performance that explores the relationship between Art and Mathematics.

Conceived as a journey through different graphic and sonic environments, *Sensitive Abstraction* is a full-dome immersive creation accompanied by a spatialized soundscape.



Sensitive Abstraction, Yannick Moréteau & Flore, Vulcania © Photo: Gabriel SOUCHEYRE / VIDEOFORMES 2026



Sensitive Abstraction, Yannick Moréteau & Flore, Vulcania © Photo: Gabriel SOUCHEYRE / VIDEOFORMES 2026

CRÉDITS

Live performance / film

Duration: 35min

Authors: Yannick MORÉTEAU et Flore

Visual creation: Yannick MORÉTEAU

Sound creation: Flore

Production: WSK

Broadcasting: AADN - Cyrielle TISSANDIER

Co-producers: AADN, Planétarium de la ville de Vaulx -en-Velin, Planétarium de la Cité des Sciences et de l'Industrie, Planétarium de Nantes, Stéréolux. Avec le soutien du Centre National du Cinéma et de l'Image Animée et le Programme de Soutien à la Création Mutualisée en Musiques Actuelles (DGCA)

Partners: la Rayonne, le Grame, Arty Farty, la Gaité Lyrique.



Sensitive Abstraction, Yannick Moréteau & Flore, Vulcania © Photo: Gabriel SOUCHEYRE / VIDEOFORMES 2026

CLOSURE OF THE 41ST VIDEOFORMES FESTIVAL 2026

On March 29, to close the 2026 edition of the festival, VIDEOFORMES partnered with La Coopérative de Mai to present an immersive evening combining sound performance and visual creation.



Raeveries, Armoni, La Coopérative de Mai © Photo: Valentin JOZELLET / VIDEOFORMES 2026



The Inhabitants, Franck VIGROUX & Grégory ROBIN, La Coopérative de Mai © Photo: Valentin JOZELLET / VIDEOFORMES 2026

RAEVERIES

Armoni (FRA)

Ræveries is an immersive musical creation conceived as an electronic nap: a concert experienced while lying down or freely, inviting the audience into a state of waking reverie.

The music, performed live, opens an inner space where images, sensations, and fragments of dreams emerge.

The project draws inspiration from the surrealist universe and dream literature (*Alice in Wonderland*, dreamlike imaginaries), without an imposed narrative.

Armoni

Marion LHOUTELLIER, also known as Armoni, is a multi-instrumentalist musician based in Clermont-Ferrand.

Her work intimately blends acoustic violin, electronics, drum machines, and synthetic textures to create immersive, emotional, and deeply embodied soundscapes. For several years, she has been developing a unique universe at the crossroads of ambient music, sensitive electronics, and contemplative performance, with a particular focus on listening, the body, and inner states.



Ræveries, Armoni, La Coopérative de Mai © Photo: Valentin JOZELLET / VIDEOFORMES 2026



Ræveries, Armoni, La Coopérative de Mai © Photo: Valentin JOZELLET / VIDEOFORMES 2026



Raeeries, Armoni, La Coopérative de Mai © Photo: Valentin JOZELLET / VIDEOFORMES 2026

THE INHABITANTS

Franck VIGROUX & Gregory ROBIN (FRA)



The Inhabitants, Franck Vigroux & Grégory Robin, La Coopérative de Mai © Photo: Valentin Jozellet / VIDEOFORMES 2026

A live audiovisual concert, *The Inhabitants* expels a whole part of the world's chaos in 45 minutes. Prophetic and hypnotic in a torrent of ambiguous, sometimes frightening, sometimes ironic and grotesque images, born from détournement and other forms of recycling. Here, a frenetic dialogue unfolds between music and image, an abrasive music that conceals the dramatic underpinnings of a narrative structured like a corridor.

The Inhabitants, whose title is a nod to Pelechian's eponymous work, is definitively a physical experience, an abrasive concert and a synesthetic trip of savage radicalism.

Franck VIGROUX

A musician, he stages his music, embracing a plurality of practices: from concerts to total spectacles. Refusing to confine himself to a particular genre, he multiplies aesthetic and formal experiments. He collaborates with writers, choreographers, and digital artists.

His music takes shape both in a purely pulsating electronic current and in long, abstract pieces. His albums are released by labels such as Aesthetical and Raster Media.

Gregory ROBIN

Having grown up surrounded by painting, Gregory ROBIN developed and displayed a keen visual sensibility from a very young age. A drummer for about ten years in several bands, he traded his drumsticks for a camera in the early 2000s. Alongside his solo exhibitions, primarily portraits, he specialized in concert photography. His visual exploration led him to other mediums, such as Super 8 film, with which he took his first steps behind the camera.

From 2007 onward, he devoted himself entirely to filmmaking. Music and photography, rhythm and image, allow him to combine all these elements in his work. A portraitist at heart, he expresses himself through creative documentaries, with a predilection for marginalized communities and vulnerable individuals. His interest in manipulating genres leads him to imbue reality with a style sometimes bordering on fiction. In 2016, he directed his first fiction film, *Le fils de quelqu'un*, which explores themes dear to him. Alongside this, he continues to create numerous short forms for music and live performance, as well as experimental works.



The Inhabitants, Franck VIGROUX & Grégory ROBIN, La Coopérative de Mai © Photo: Valentin JOZELLET / VIDEOFORMES 2026



The Inhabitants, Franck VIGROUX & Grégory ROBIN, La Coopérative de Mai © Photo: Valentin JOZELLET / VIDEOFORMES 2026

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RÉSEAU NATIONAL

DES ARTS HYBRIDES ET CULTURES NUMÉRIQUES

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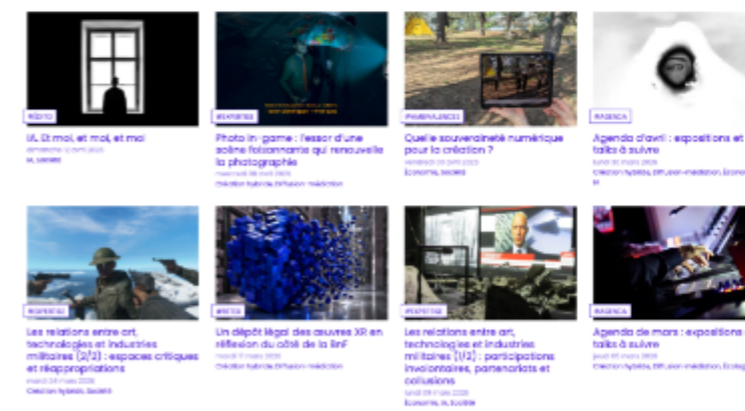
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Mettre en débat des idées

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 Mediation & organization intern: **Sen JANSEN**
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 Production & professional reception intern: **Clément LANGEVIN**

Digital Acts #7 moderator: **Élise ASPORD**

Production Manager: **Nicolas PERDRIEU**
 Video production: **VISIUM MTEC (Geoffrey ADAM, Thierry DECOMBAS, Régis GEORGEAULT, Yannick PLAGNE)**
 Video recording: **Comme 1 image (Sylvain GODARD)**
 Technical team: **Lionel BORDAS, Hugo LAGORSE, Lucile LAURENT, Dominique MARTIN, Mathieu PELLETIER**

Translations: **Sen JANSEN, Kevin METZ, Gabriel SOUCHEYRE**

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 tél.: + 33 (0)4 73 17 02 17



Screenings international competition, Maison de la Culture, salle Boris-Vian © Photo: Manon PEYRUSSE / VIDEOFORMES 2026

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 盜字者 (Astvats)
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 Another Day in Paradise
 APNEA
 Au bord du temps
 Avec Lumière II
 Bande annonce de TROIS
 Be the tides of infinite passage
 Brigitte et Sasha
 Carnet de Venise
 Chaotic
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 Your turn
 Yuri's Metamorphosis

PERFORMANCES ARTWORKS:

Décameron
 Franche Info Live
 imagO C2N
 Out of Your Mind
 Raeveries
 Sensitive Abstraction
 The Inhabitants
 Tout ce qui n'est pas sauvé sera perdu

PROJECTIONS ARTWORKS:

After the Water
 An eye is an eye is an eye is an eye
 And My Love Will Live On
 Apollo 11
 Bilharf Alwahad
 Civilisation II
 Crash-HUANG XI HU XI 2
 Crowd Shift
 Daughter of Yemen
 De sables et de ciment
 Delete Forever
 Disturbance - All Units Please Respond
 Don't You Like the Green of A?
 Drift II

VIDEOFORMES 2026 - Title index

El deseo de la palabra (The Desire of the Word)
 ElleX / ElleY
 En mode survie
 Ensemble ils dérivèrent
 FACTOR V
 Falafel
 Fallen Houses
 Famagusta - Ghost City
 Fly Train
 Grayed Out
 How Now, House?
 Hugs & Kisses
 Hunter, Mountain and Mo-Shin-a
 I'd Rather Be a Concorde
 Im Dickicht
 Interpellatio Tempus
 It Might Even Be Real
 It's just a Game
 Jardins troubles – Textures émotionnelles
 Knitting Red Sock in Silence
 La catastrophe ultraviolette
 Land of opportunity
 Le côté salade de la Lune
 Le Mouvement Tragique des Sphères
 Lifeline
 Lunaire Cancer
 Metamorphosis
 Moving Landscape 1
 On y est presque
 One course menu
 Overflow. A note of Suicide
 Pink Warship 1
 Preludio de un destello
 Re: Untitled (Facial Hair Transplants)
 Resign
 Saarvocado
 Scattered Sea
 SOLASTALGIA
 Soubresauts
 Sous la peau de la Palestine
 Starving Inuk
 Stenografia
 Structure -+|-+|-| |-+|-+|-
 TAKE CONTROL
 Termite Feeding Show
 The edge of eternity
 The Passion Fruit
 The Perpetual Tapestry
 The Rabbit always Dies
 The Shape of the Eye, The Arc of the Ear
 The Tourist - Portrait of Bernard Henry Levy
 The value of hands
 Tutti Frutti
 Um
 Victus
 Vos yeux me numérisent
 Womb
 Word
 World at Stake

WORKS BY YOUTH GROUPS:

Ça va faire un c"art"on !
 Ellipse
 L'accueil à l'oeuvre
 Mon visage est un paysage d'émotions, qui me
 ressemble...
 Mouth
 Souvenirs d'une sculpture

VIDEOFORMES 2026 - Artists' names index

EXHIBITION ARTISTS:

Abbate Gianluca
 Abrial Loïc
 Ahamed Ali Youmna
 Amardeil Thomas
 Arcier Hugo
 Babin David
 Bacher Viriginien
 Bagnara-Bernat Olivia
 Baka Farès
 Bambozzi Lucas
 Barthelemi-Pages Nino
 Bedoy Alix
 Bernard Yelen
 Beschi Vinz
 Besvel Suzanne
 Blanchier Edwin
 Bonhomme Simon
 Bouchet Adrien
 Bouchet Sarah
 Bourdier Jean-Baptiste
 Bourgeois Anthony
 Breysse-Mourroz Andréa
 Brisson Alex
 Brugiroux Étienne
 Buatois Mattéo
 Cahen Robert
 Caroubi Célia
 Cassou-Noguès Pierre
 Cerisier Hugo
 Chalon Fabien
 Chamant Heddie
 Chavane Maëlle
 Chesneau Mina
 Choi Chan Sook
 Citron Sélène
 Clastre Ulysse
 Clemenceau Meryl
 Cluzel Mélia
 Collar Alvaro
 Couragier Mathis
 Coutant Zoé
 Cunéaz Giuliana
 Da Costa Naomi
 Dassi Vital
 Damart Mia
 De Oliveira
 Defix Alys
 Dehay Isabelle
 Delvaux Alan
 Derveaux Lily
 Devin-Roux Jean-Paul
 Diry Océane
 Doussoux Axel
 Dreano Maëlle
 Droxler Léa
 Drummond Jérémy
 Due Lisa-Marie
 Dufaud Aloïs
 Dujardin Juliette
 Dujarrier Oscar
 Duplan Étienne
 El Azouzi Ouassef
 Emin Sarah
 Escalante Matias
 Fanguin Anysia
 Farley Téó
 FemLink-Art
 Ferreira Mathis
 Fini Francesca
 Ford Sarah
 Fournier Lily

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Glant Rémi
 Garrus Isis
 Genini Lison
 Gi Lee Chang
 Giband Gabriel
 Goldberg André
 Grasset Maxence
 Grecu Mihai
 Gueant Yaniss
 Guidicelli Ambre
 Guignard Elf
 Guillemot Margot
 Guilloteau Killian
 Gumbs David
 Halazy Julie
 Hassani Zohra
 Hebert Solène
 Henricks Nelson
 Herrault Lou-Anne
 Ho Dac Anh Thu
 Hooymans Simone
 Huang Weipeng
 Hyper Wave
 Kafarova Anna
 Kim Jaeik
 Kohn Bob
 Korporal Maria
 Lai Pei-Chun
 Lai Yuhua
 Lamardelle Gwendal
 Lapra Dorian
 Lavest Bastien
 Le Cauchois Nino
 Lecointre Tom
 Lee Soyeong
 Leon Thomas
 Lesain Lola-Rosetta
 Lesur Judith
 Machuel Jeanne
 Madec Charlotte
 Maia Doryan
 Mallet Alicia
 Marouard Axel
 Maroufi Randa
 Mert Erverdi Hüseyin
 Mignonneau Laurent
 Mihalache Manon
 Milshtein Alice
 Narboni François
 Orus Pauline
 Pagès Miel
 Paraboni Muriel
 Parent Juliette
 Patau Romain
 Pavet-Blanchet Marine
 Perolini Jean-Pierre
 Petkovic Ivana
 Petsoulakis Paula
 Philippe Lucas
 Pierson Alix
 Pinet Valentin
 Plane Antoine
 Podczaski Mathis
 Poiriez Julia
 Pouheon Cloé
 Presles Timothée
 Razafindrakambana Mialy
 Revel David
 Richter Marc
 Rimbaut Charlotte
 Roch Emmanuel
 Rochette Ariane

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Rogers Darryl
 Rolland Jean-Michel
 Rosati Franz
 Rouchon Louison
 Rousson Louise
 Samson Emmanuelle
 Sanborn John
 Sander Sacha
 Sapin Véronique
 Seldubuisson Agathe
 Senecal Marion
 Shan-Ping Kuo
 Sifi Naofel
 Sommerer Christa
 Soucheyre Gabriel
 Stephen Chheng Julie
 Stievenard Maxence
 Tabar-Nouval Roman
 Tarasenko Alexander
 Theiler Daniel
 Thiebaut Lou
 Tuan Mu
 Velez Santiago
 Velleyen Ambre
 Vinheiras Z
 Virsilas Matas
 Vujisic Alexandra
 Wagon Gwenola
 Yizhou Sun
 Yoon Hyunseok
 Youxiang Run
 Zeng Zehua
 Zhou Hongxiang
 Zhu Jansword

PERFORMANCES ARTISTS:

Aku Fen
 Armoni
 ESACM
 Fabasstone
 Flore
 ImagO C2N
 Lefdup Denis
 Lefdup Jérôme
 Moréteau Yannick
 Robin Grégory
 Vigroux Franck

SCREENING ARTISTS:

Abbate Gianluca
 Acay Dilek
 Amardeil Thomas
 Ashery Oreet
 Bagnara-Bernat Olivia
 Baka Farès
 Bambozzi Lucas
 Barthélemi-Pagès Nino
 Besvel Suzanne
 Bezelga Ana
 Bianco Ruth
 Bonne Yael
 Brazaukiene Valeviciute Gintarė
 Chalier Yohan
 Chan Ting-Wen
 Chen I-Chun
 Chesneau Mina
 Clastre Ulysse
 Cluzel Melia
 Côte Félix

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Delahante Matienzo Susana Pilar
 Demnievska Evgenija
 Derveaux Lily
 Descottes Lilas
 Dominguez Alba Maria
 Dreano Maëlle
 Droxler Léa
 Dufaud Aloïs
 Dufoure Nicolas
 El Azouzi Ouassef
 Fabregas Javier
 FemLink-Art
 Flock Susanna
 Ford Sarah
 Galluccio Valeria
 Giband Gabriel
 Grecu Mihai
 Haim Adrian Jonas
 Hartnell Adam
 Hassani Zohra
 Henricks Nelson
 Hooymans Simone
 Hung Yu-Hao
 Hyper Wave
 Jakubowski Filip
 Jijon Maria Rosa
 Karina Lina
 Kleinlein Jona
 Koistila Tanja
 Kuo Pei-Chi
 Lacroix Malo
 Lapra Dorian
 Lira Rita
 Machuel Jeanne
 Malinarich Sara
 Markopoulou Rilène
 Martin Tess
 Mihalache Manon
 Mobarakeh Minoo Iranpour
 Mohammadi Saeed
 Nakazawa Aki
 Nieto
 Olsson Eva
 Onischuk Nicolas
 Orozco Ramirez Victor
 Papacharalambous Maria
 Pavet-Blanchet Marine
 Petitot Damien
 Pichler Katharina
 Podczaski Mathis
 Puppo Teresa
 Rader Pola
 Revel David
 Richter Marc
 Rieth Simon
 Robert-Rimsky Dimitri
 Robert Turner Collective
 Rogosin Céleste
 San Cristobal Ursula
 Saile Lia
 Sansour Larissa
 Sapin Véronique
 Shan-Ping Kuo
 Taper Oona
 Thiebaut Lou
 Toulemonde Mayeul
 Tremble Julie
 Weis Trixi
 Yizhou Sun
 Z'Brun Vital
 Zhang Riwen
 Zhang Xu-Zhan

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Zhou Dale
 Zhou Hongxiang
 Zoubir Amina
 Grillot Robin
 Jonnard Nino
 Kilic Assia
 Laurens Keziah
 Memdouh Hibatoullah
 Mignard Lily
 Ndonga Pemba Amaria
 Nhari Manal
 Ozaltun Feyza
 Perichon Claire
 Politi Vanaly
 Poyet Priscilla
 Pigot Hubert
 Quellien Samuel
 Rahmaoui Dalil
 Resche Julien
 Said Ali Hamdhoiti
 Salhi Ilhame
 Schmeller Talya
 Sénore Lila
 Sinet Damien
 Sioly Nicolas
 Stitou Sara
 Theuri Eunice
 Vazeille Angeline
 Veysset Lola
 Wangima Lisungi Lutete Ketia
 Wilmes Marion
 Wu Celena
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 Abreu Marie
 Ait Kaddour Souleymane
 Aivadian Anna
 Aivadian Zélie
 Ali Toumani Zandjabilla
 Alili Édina
 Attaouil Wiam
 Baba Dikra
 Baillet Anne
 Barbeau Simon
 Basaran Ayse
 Belarbi Mohamed
 Bellouli Lina
 Bencheikh Sara
 Bendamouh Kenza
 Bocher Léa
 Bouchet Océane
 Boudol Annie-Ly
 Bouroumi Bochra
 Brohant Nathalie
 Bunlon Brandolini Agathe
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 Administration and Volunteer Coordinator,
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 Si T jeune, Zora DELCROS, Youth Development Officer,
 Sowilo, Sébastien YEPES, Manager, and Christophe LACOUTURE,
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 HANET, Director General; Raphaëlle BLACHE, Regional Director Auvergne-Rhône-Alpes; Camille POLLET,
 Coordinator,

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SAVE THE DATE VIDEOFORMES 2027

Festival: 11 - 14 mars
ExhibitionS: 11 – 28 mars

TURBULENCES VIDÉO / DIGITAL & HYBRID ARTS #131 - April 2026
CATALOGUE VIDEOFORMES 2026