

VIDEOFORMES

36th INTERNATIONAL DIGITAL ARTS FESTIVAL

2021



TURBULENCES **VIDÉO** #111 - MARCH 2021, SPECIAL-EDITION, **CATALOGUE**

36th INTERNATIONAL **DIGITAL D'ARTS FESTIVAL**

CLERMONT-FERRAND

VIDEOFORMES 2021

FESTIVAL > 18TH TO 21ST MARCH • EXHIBITIONS > 18TH MARCH TO 4TH APRIL

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Essentially Yours

Organizing an annual event requires a commitment over time and, simultaneously, a clear-sightedness and sensitivity to the present, to the spirit of the times.

2021 is a strange year. VIDEOFORMES has worked for the artists, the actors of the cultural world, for the public, for this passion that moves us, because art is to the mind what sport is to physical health.

This period saw the blossoming of the «non words». It is precisely the case of culture categorized as «non-essential» while economists affirm that «the non-essential is essential to the happiness and well-being of individuals»¹. Other researchers point to the fact that we «miss our artists»², that art and culture are indispensable actors for society as well as for citizens and that they are emerging means of reconstruction in the context of crisis and post-crisis³. The danger is the risk of generating a feeling of exclusion, or even of engendering a society of contempt⁴.

Art and culture are there to augment reality. Isn't this the most pressing need today, when periods of lock-down loom large, or the never-ending cancellations of cultural events and encounters around sensitive works of art?

A need for dreams, travels, exoticism, explorations, exchanges, surprises, flavors ... all the spice that art and culture offer.

And even if for the first time the journey is mostly virtual... we are committed, with equally motivated artists, and we will be there to exchange dreams, reflections on our condition, our environment, our relationships with others and the world, to give back to our daily life this part of humanity that is so essential!

Elise Aspord, Loëz Déniel, Gabriel Soucheyre

February 2021

1 - Claudia Senik, a professor at the Sorbonne, director of the Observatoire du Bien-être.

2 - François Legault, Prime minister of Québec, summer 2020

3 - Research team of the Canadian Observatory on Crisis and Humanitarian Assistance. Université du Québec in Montreal (UQAM)

4 - François de Singly, le Monde, Novembre 24 2020

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SUMMARY



COMPETITION 2021



VIDEOFORMES AWARDS 2021

International Competition

The selection comitee selected 26 videos (out of 985 received from 65 countries) from 13 countries that are presented in 8 programmes: , Autria, Belgium, Canada, China, France, Germany, Hong Kong, Iran, Italy, Norway, United Kingdom, Spain, Switzerland.

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

THANK YOU to the selection comitee 2021 for its time and its involmnet : Éric André-Freydefont, Fanny Bauguil, Marie-Sylviane Buzin, Roxane Delage, Xavier Gourdet, Stéphane Haddouche, Bénédicte Haudebourg, Gabriel Soucheyre.

- 2 Professionnal jury Award:

VIDEOFORMES 2021 Award / City of Clermont-Ferrand

VIDEOFORMES 2021 Award / Departemental Council of Puy-de-Dôme

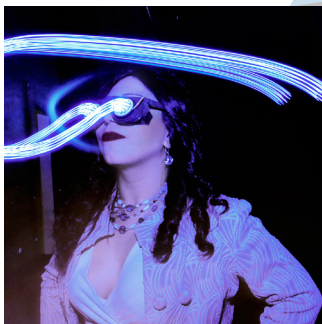
- 1 Clermont Auvergne University student Award:

VIDEOFORMES 2021 Award / Clermont Auvergne University' student

Professional jury



Pauline BOUCHARLAT is an exhibition curator and an artist, currently working as an arts programmer for the nomad art space **imagespassages**. Together with artists and researchers, she leads an exploratory work on the way multimedia works are displayed. She has been in charge of educational and artistic projects for seventeen years at Jeu de Paume and she was a lecturer at Sorbonne Nouvelle University of Paris 3. Today, she is using her experience for the benefit of experimental projects that take various forms: exhibitions, artist residencies and the writing of texts and interviews for emerging artists.



Gina VALENTI was born in Buenos Aires in 1981 and lives in Rosario, Argentina.

As an artist, professor, writer, composer, international curator and artistic director, for more than 20 years she has specialized in New Media Art.

She holds a degree in Fine Arts and works as a Full Professor in the specialty of "Technodigital Artistic Production II" and "Projects I" at the Faculty of Humanities and Arts at the National University of Rosario. She's currently finishing her PhD Thesis in Sciences of Education (U.N.R.).

Since 2004, she is the creator and Director of the "**404 International Festival of Art and Technology**", an independent non-profit project that is the oldest festival in Argentina of its kind..



Born in Lithuania **Arvydas ŽALPYS** graduated from Kaunas Art School. He made over 20 exhibitions in Europe, and participated in over 150 exhibitions all over the world. He is the founder and president of **Meno Parkas**, an art gallery of the Union of Lithuanian Artists which promotes young contemporary artists. Arvydas Zalpys created, together with the gallery, the cultural exchange "Art Line" in 1999, which enables European galleries and contemporary art centers to meet annually. Since 2008 he also organizes the international contemporary art festival "Kaunas in Art". The city will be the European Capital of Culture in 2022.

STUDENTS JURY : Lilamay BENOITON, Charlotte FEULLADE, Solene LEJOLIVET

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

This prize was created in 2012 at the initiative of **VIDEOFORMES**, Clermont Auvergne University (especially the UFR Lettres, Langues, Sciences Humaines et Sociales, and the Métiers de la Culture department) and the Culture University Service.



PROGRAM #1

International Competition VIDEOFORMES AWARD 2021



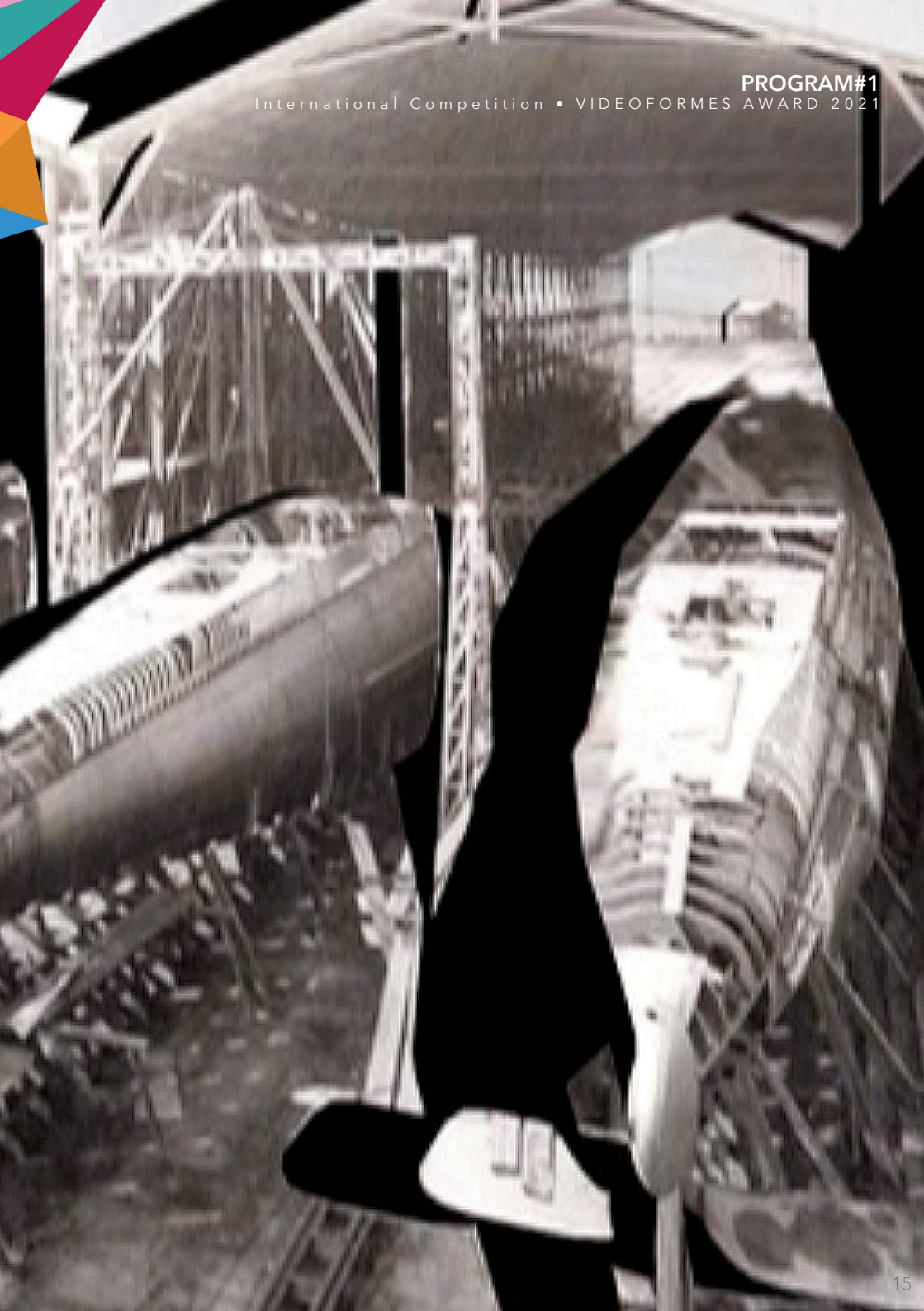
Potential fields (3 simulators and 5 flights) |
Francisco Ruiz De Infante | 2020 | FRA | 57'55

This experimental audiovisual adventure, inspired by JM Barrie's "Peter Pan".

Potential Fields is not an audiovisual essay, nor is it a linear science fiction project with a retro aesthetic, nor an epic poem, but it presents characteristics of these three genres to get us into the adventure.

Divided into a series of "flights" and "flight simulators", the movie is a metaphor of a society (ours) that is launched at exponential speeds and has no idea where to land, or if it really wants to. The video travels along (and inside) several narrative lines where the real and the unreal are confused.

The idea of an initiatory journey is not alien to this project. The flight started a long time ago, and to enjoy it we will have to let ourselves be carried away by the currents.



PROGRAM#1

International Competition • VIDEOFORMES AWARD 2021

PROGRAM #2

International Competition VIDEOFORMES AWARD 2021



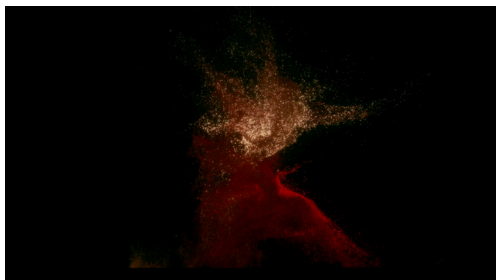
Etreintes | Alain Escalle | 2020 | FRA | 12'44

From the emptiness of the space left by our embraces, only the frantic circle of memories only remains. A dance, Bodies stretch, tear and entwine... Persecutions, War perhaps, as the breath of absence prevails and the weight of loneliness sounds.



Somewhere We Live in Little Loops | Guli Silberstein | 2020 | GBR | 5'49

Based on machine-learning technology, a video-generation tool learns and then re-creates a string of nature scenes and human life images. Woven together in a rhythmic, hypnotic pace, visual snippets and motion patterns appear, reborn and fall apart.



Together in Chaos | Antoine Vanel, Severine Second | 2020 | FRA | 2'40

Representations of the human body have constantly evolved according to scientific knowledge and technological advances. Recent research in microbiology leads to think of the body as an ecosystem that serves as an environment for other living beings. These would be a major and indispensable component of the self. We would therefore be populated by others and these others would make what we are.

Together in chaos proposes a representation of a body where the self and the non-self form an intimate association and thus tries to question our perception of the contours of the organic, to question what founds our individuality.

More globally, *Together in chaos* is part of a series of works proposing virtual figurations in real time of the body in movement.



《我是一群人 1》 / *I Am the People_1* | Li Xiaofei | 2020 | CHN | 25'12

Au sein de cette communauté, où la vie continue comme d'habitude, à travers ces expériences individuelles et ces phases de vie ordinaires, piétonnes, communes, simples et sincères, comment pouvons-nous construire une société du soi, examiner les modes de pensée actuels, singuliers et durables, et comment influencer l'espace d'existence et de communication des gens de manière durable au sein des structures sociopolitiques et économiques.

PROGRAM #3

International Competition VIDEOFORMES AWARD 2021



Wind of Avalon | Florian Desmarchelier, Steeve Voccia | 2020 | FRA | 5'12

In Celtic mythology, the Tor of Glastonbury reveals the entrance to the kingdom of Avalon: the land of death, where the king yearns for his return. The army of the dead prepares to announce his coming and to spread its funeral breath over the land...



How to Disappear | Robin Klengel, Leonhard Müllner, Michael Stumpf | 2020 | AUT | 21'06

Is it possible to desert in a shooter game? Along this question, *How to Disappear* reflects on war and game, discipline and disobedience. For the history of defiance is as old as the history of war - and yet the act of desertion goes beyond the game's space of action. Shot in the martial yet picturesque war landscapes of the online shooter *Battlefield V*.



Borderline | Élise Guillaume | 2020 | BEL | 4'23

Borderline is a reflection of our dependency towards Nature. It speaks of seclusion and loneliness as a consequence to illness. The piece was finished before the start of the pandemic. *Borderline* seems to resonate more with today's current situation.

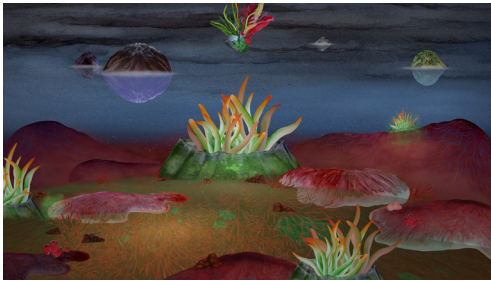


AKA | Dorothée Murail | 2020 | FRA | 15'

AKA stages butoh dancer Sachiko Ishikawa in a red and organic universe. The body explores the different states experienced during a depression through an intimate dialogue with the camera enabling the inexpressible to express itself.

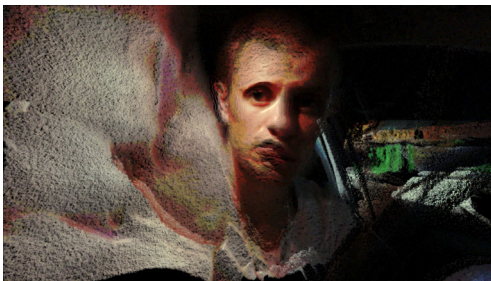
PROGRAM #4

International Competition
VIDEOFORMES AWARD 2021



RAS (Earthfall) | Simone Hooymans | 2019 | NOR
| 6'32

An experimental animation about a disaster that destroys everything in its way. A symbolic exploration of global politics and environmental issues, as well as an inner journey of how a crisis can transform you.



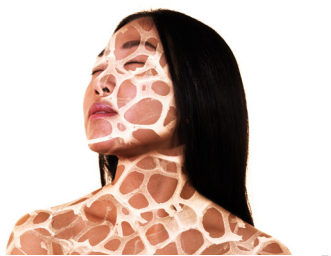
Les Nouveaux Dieux | Loïc Hobi | 2020 | CHE - FRA
| 19'05

User LonerWolf58 is part of the incel community. They consider themselves as involuntary celibate. His videos have been reported for violent and terrorist content. I have to make him disappear from the net.



Remake Remodel | Alessandro Amaducci | 2020 | ITA | 4'30

By shaping visual memories of human figures and architectural structures that come from a distant past, a creature made of data tries, through necessary accidents, to rebuild a future world.



Haiku | 俳句 | Martin Gerigk | 2020 | DEU | 17'17

Haiku | 俳句 is a symphonic audiovisual project for two Japanese performers, alternating percussion groups, soundscapes and rhythmicized video sequences. The film is an experimental approach to pay tribute to the beauty of Japan and the extraordinary art of Japanese haiku poetry.

PROGRAM #5

International Competition
VIDEOFORMES AWARD 2021



...l'admirable profondeur, du jour à la folie; | Jean-Baptiste Decavèle | 2019 | FRA - ITA - NOR | 50'20

Michael wakes up, his body is extremely painful: two years later, injuries are still there. He is leafing through his sketchbooks and engraving. The time of this metempsychosis makes reappear in him faces which seem familiar. Who is this woman reading a letter in a foreign language that echoes in his head. Who is this man from the mirror in the mirror who sings in the distance of his memories?



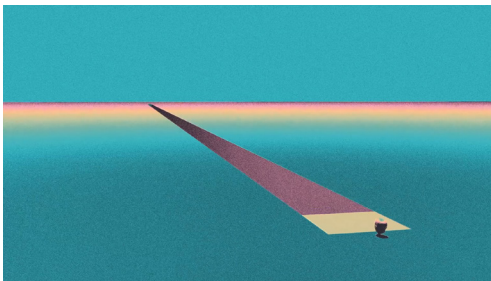
PROGRAM #6

International Competition
VIDEOFORMES AWARD 2021



UNTITLED#1 | RAFAEL | 2020 | HKG | 8'

I have to mention that since there is no photograph or portrait confirmed to be of this Queen, no one knows what she looks like. She has no face.



Stay Home | Arnaud Laffond | 2020 | FRA | 4'10

Stay Home is a graphic logbook, which I try to keep by putting my feelings into it during this quarantine. How I perceive it and feel it from day to day.



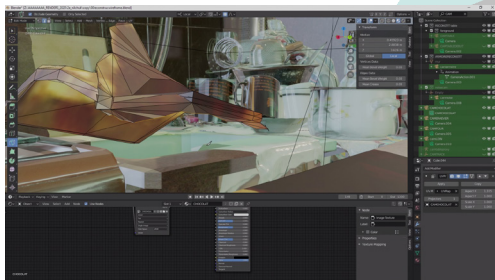
One thousand and one attempts to be an ocean | Yuyan Wang | 2020 | FRA | 11'30

One thousand and one attempts to be an ocean correspond above all to a rhythm, a hypnotic resonance which overflows the images of their content to become sensation and energy. Without beginning or end, the abstract narrative embodies until exhaustion this desire for a bottomless wave, an expression of an artificial oceanic feeling mixed with the inexorable entropy of our information societies.



Psychotropique | Anne Horel | 2020 | FRA | 4'

Digital Collage and Augmented Reality. A Collaboration music and image between Léopoldine HH and Anne Horel.

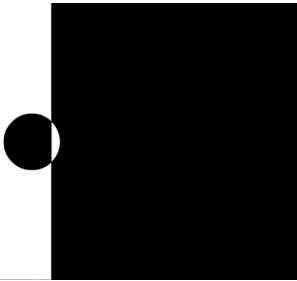


kitchen.blend | Nataliya Ilchuk | 2020 | FRA | 15'

3D reconstruction of my grandparents' kitchen where we had dinner together every Sunday and talked about death. *Kitchen.blend* is a *desktop film* about grief, created almost entirely inside an interface of a Blender computer graphics software.

PROGRAM #7

International Competition VIDEOFORMES AWARD 2021



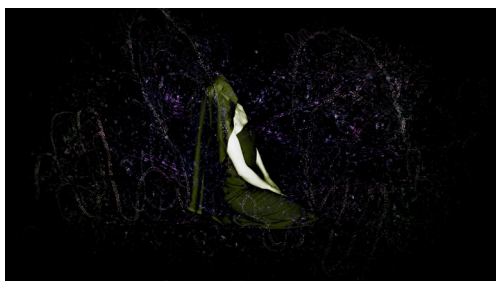
Zero Point | Ali Kazemi | 2019 | IRN | 3'

At zero point, the journey inward begins with the emptiness at that moment. Depletion in the mind forces the body to release itself. The liberation of weightlessness makes it possible to weightlessly fly in the unknown.



SCUM MUTATION | Ov | 2020 | FRA | 10'

Here you are SCUM, creature in cage. Your gaze waves inside the rage of our age/era. Your scream testifies us an individual and societal wound, traumatic memory of our condition to overthrow. Your gesture, survival drive, questions our visceral link to violence. SCUM, in your hands of silicon young germs are growing - they are in mutation.



Soleil Noir | Úrsula San Cristóbal | 2020 | ESP | 5'50

Soleil Noir (Black Sun) is an audiovisual poem inspired by Gérard de Nerval's and Julia Kristeva's writings on melancholy. Images, sounds, actions and text that evoke some of the most intimate sensations and concerns of a melancholic state, propose to the audience a reflection on sadness and depression in our daily lives. What is this black sun whose radiation clouds my wishes and burns my hopes? How to escape from the prison of sadness? Can artistic creation overcome melancholy?



Paralelo 28 | Santiago Bonilla | 2020 | FRA | 24'

Salaire. From latin *salarium* "an allowance, a stipend, a pension", said to be originally "salt-money, soldier's allowance for the purchase of salt".

PROGRAM #8

International Competition
VIDEOFORMES AWARD 2021



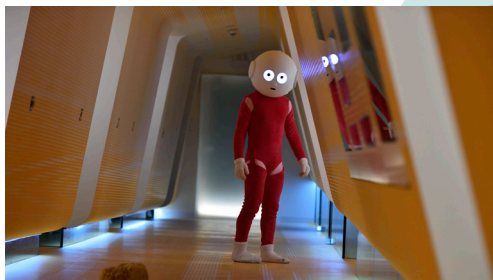
Revolykus | Victor Orozco Ramirez | 2020 | DEU | 12'12

Several years ago I immigrated to Germany. Here, I live in a small old house. which urgently needs a modernization and that theoretically, protects me from wind, rain and cold.



taking care to add little variations from time to time | Pierre Tremblay | 2020 | CAN | 11'11

I invited Japanese artist, Tamaki Kawaguchi to go for a walk in Osaka; each of us filming our progress through ancient streets in the heart of the city - we proceeded past billboard signs, street food vendors, through commercial arcades and into narrow alleys bringing us to a small Buddhist temple. This film is part of an Art-Walk series, offering a way to look at the world through many lenses. *des perspectives multiples - un kaléidoscope d'expériences.*



SUGAR | Bjørn Melhus | 2020 | DEU | 20'30

In a post-apocalyptic world SUGAR, a humanoid robot that can feel, think and dance, is sent to bring a human touch to people. SUGAR finally encounters a HON (Human Organism Normal), a post-influencer posing in an eternal commercial in an underground techno cell. SUGAR tries to free HON from his prison of routines and repetitions and seeks to build a true encounter - an interaction, a dialogue.





MEETINGS 2021

La Région
Normandie



DIGITAL ACTS #2

Professional Days

The Meet the professionals days - Digital Acts #2 - focus on presentations by curators, artists and researchers, punctuated by short panel discussions on a digital topic.

Free access and open to all, this day concerns all the digital and art professionals: artists, curators, producers, broadcasters, teachers, students... with a special highlight on "La Scam Invite's" on *virtual realities*!

The professional days - **DIGITAL ACTS #2** for **VIDEOFORMES 2021** are partners with **Clermont Auvergne University** and the **Service Université Culture, Clermont Capitale Européenne de la Culture 2028** and **Le Damier** (Cluster Entreprises Culturelles et Créatives).

Panel Discussion #1 - Resonance

With : **Philippe Franck, Alex Augier et Oscar A**

Moderator : **Élise Aspod**

In the literal sense, it is the way a room, a body, reproduce sound: the vibration is therefore physical. In the figurative sense, the term refers to intimate resonance, that which makes the mind or heart vibrate. The combination of the two allows total immersion. Encounters, evasions, impacts, fusions... The artist Oscar A invites us to this experience with his inventive recordings. Alex Augier creates live, free, vibrant, and organic audiovisual performances. *P(o)st* is a 360° audiovisual spatialization game, a transversal experience that breaks free from the traditional forms of electro. On the question of the place of the creator and the place of the spectator, we are faced with two different approaches. Oscar A has been fighting for several years against the figure of the all-powerful creator. In his work, visitors bear a large part of the responsibility for the future of the work. Oscar A is more *laissez-faire*, in opposition to Alex Augier's attitude, which is at the heart of the system: creator and creation become one.

Panel Discussion #2 - Playground

With : **Arvydas Zalpis, Guillaumit et Francesca Fini**

Moderator : **Élise Aspod**

"Play", "replay", "playground": or how artists play or play with video material. A harlequin-image woman, Francesca Fini fully goes deep into hybridization, contamination. She reclaims works from the past and gives them a new breath of life. Reading *Till The End Of The World* initiates a conversation between two Renaissance paintings, prisoners of their frames, which would be impossible without augmented reality. Guillaumit, for his part, "has thick hair. To hide all his brains." (lesrequinsmar-teaux.com/author/guillaumit). We would have liked to have met him in the school playground, al-

though there sometimes lies a cruel world behind his zany and *family-friendly* atmosphere. In the augmented reality fresco *Eau Vive*, the image becomes interactive: the gameplay consists in the soothing action of feeding a plant. These two intermedia artists invent their own playgrounds. For one of them, it is the opportunity to tell a story and for the other one, it is to involve the spectator in the (re)creation.

Panel Discussion #3 - "Out of the box" science

With : **Gina Valenti, Scott Hessels et Regina Hübner**

Moderator : **Élise Aspod**

Behind the notion of off-screen is the idea of going off the beaten track. How do we talk about science or how does science talk to us in a way that goes beyond the traditional and academic formats of research? Among the unconventional forms is the desire to give substance to Science - often perceived as disembodied - in the image of the epistolary exchanges between researchers and the object of their research in *Dear Cell* (Regina Hübner). There is the desire to map and bring scientific data to the surface. The sensory experience *Below Victory* (Scott Hessels) reveals what is hidden under the surface, here analyses of the terrain, thanks to the artist's visual, sound and AR work. Both work on this idea of representation or feeling, and question in their own way the visualization of scientific concepts and data.

Art as well as science are not an absolute truth. In fact, these works challenge two principles. On the one hand, that of a science which, if at a given moment reaches a consensus, cannot consider itself as omnipotent, and on the other hand that of a humanity which deludes itself in hyper control. The current health crisis is a perfect illustration of this.

Translated from French by Kevin Metz



TRANSCULTURES

Philippe Franck - (BEL)
FOCUS # 1

Transcultures, an interdisciplinary centre for digital and sound cultures (La Louvière-Belgique), has focused since its foundation in 1996 on the links between prospective contemporary creation / cultural practices, society, and technological mutations. Transcultures produces and disseminates sound and digital works / projects and is at the initiative of the international festivals City Sonic (sound arts) and Transnumeriques (digital cultures and emergencies), Arts / Sciences series of events (Vice Versa, Transdemo) and the Transonic label (dedicated to adventurous sound creation). In addition, Transcultures is developing an annual program of activities to raise public awareness on digital and sound cultures and conducts various exchanges and collaborations in Belgium and internationally.

www.transnumeriques.be

The European Pepinieres of Creation coordinated from France by Transcultures Europe is a new phase of development of the "European Pepinieres for young artists", with a vast network bringing together dozens of French and international cultural operators who welcome contemporary artists (with particular attention to emergencies and new intermedia practices), researchers and cultural professionals in residences. Pepinieres promote their mobility, professionalization, and skill-sharing as well as the dissemination of creative

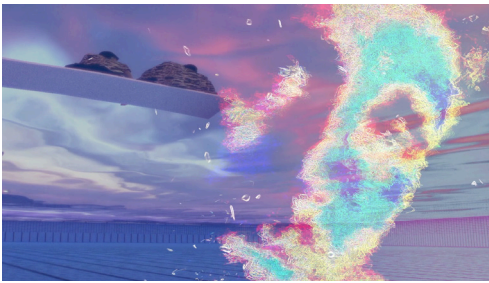
projects produced within the framework of these international collaborations.

www.pepinieres.eu

No Lockdown Art Video Selection

During the first lockdown related to the Covid-19 and as part of the *No Lockdown Art* ongoing project initiated by Transcultures and the European Pepinieres of Creation, several videos have been produced by artists (visual, sound, multimedia...) to support contemporary artistic projects likely to be broadcasted online. They integrate sonic and experimental dimensions in creations of various aesthetics, which escape traditional classifications and offer a poetic and alternative look on our mutant world.

transcultures.be/projets/nola



Visions of Inside (Common Ground Project) | Kika Nicolela | 2020 | BRA | 8'51 | With the support of Transcultures, European Pepinieres of Creation, Productions Rhizome.

Visions of inside is the first video made using the database of the *Common Ground Project* initiated by Kika Nicolela in April 2020 in reaction to the Covid-19 crisis. It promotes the creation of a shared database of videos, sounds and texts by worldwide artists, reflecting on the multiple issues raised by the crisis and the lockdown. Above all, the *Common Ground Project* goal is to collectively use creation as a mean of communion and resistance.

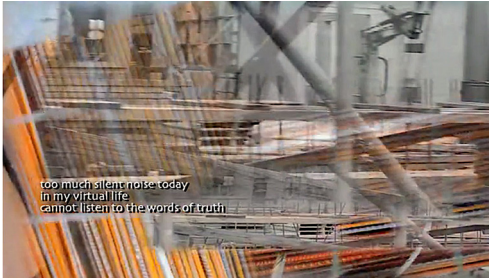


Prince | John Sanborn/Commando | 2020 | FRA | 5'23 | Production : John Sanborn

In the process of creating this video, the American queer writer/performer Lynn Breedlove provided this insight into the text: "I wrote this when Prince died, about how he affected me and my pals' personal lives by speaking up and being himself. It's about how an artist never knows how or where their work's gonna land, whose life they're gonna change. But if they make something with integrity, The World gets different...." This led her to focus on the feelings of longing and loss prompted by dealing directly with painful memories from turbulent times, and towards crucial voices, long neglected. The result is relevant, raw, and intensely intimate - a "home movie" (with a post rock soundtrack of her group Commando) of emotions confessed to camera and to the world.

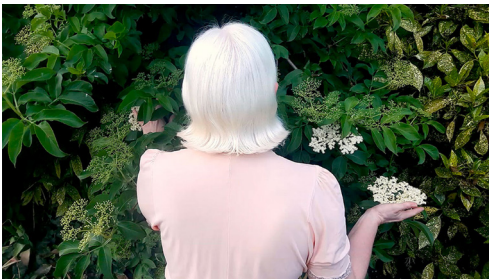
TRANSCULTURES

Philippe Franck - (BEL)
FOCUS #1



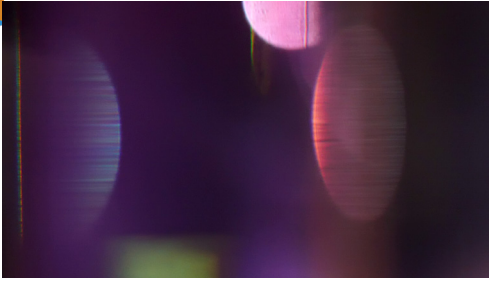
Silent Noise | Tamara Lai | 2020 | BEL | 5'29
| Realisation, script, video and sound editing:
Tamara Lai - Music: Caroline Boë | Production:
Thalamus Prod with the support of Transcultures
and European Pepinières of Creation

"What flavors here?" What scents now ... "Nostalgia for the days before ... Carelessness, freedom of movement, human warmth, nature ... which the Coronavirus lockdown deprives us from cruelly. This new video-poem by Tamara Lai, of which the images were filmed in various places and countries (Belgium, China, Scotland, Italy, Netherlands), was finalized in a residence at home in Liège in the lockdown period.



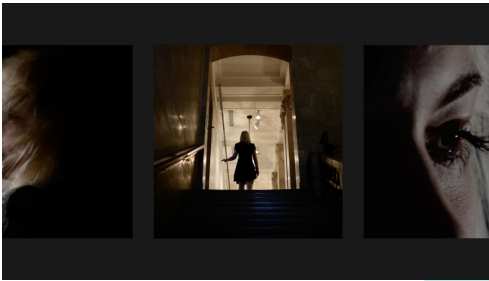
No Lockdown Drift | Pastoral | 2020 | BEL - FRA | 5'09 | Production: Transcultures and European Pepinières of Creation

Produced via connected exchanges during the first Covid-19 lockdown in Spring 2020 by the Pastoral post pop duet, Lockdown Drift captures the wait, the floating sensation but also the domestic reverie, the imaginary transfiguration, and a form of sweet melancholy. The images and sounds that dialogue between the residences (both in Wallonia-Belgium) of the protagonists (Huy for Christophe Bailleau and Mons for Philippe Franck) all come from the interior spaces and their close surroundings. An invitation to cherish the living in its different forms (human, animal, mineral, celestial ...) and its power-hope of creative metamorphosis.



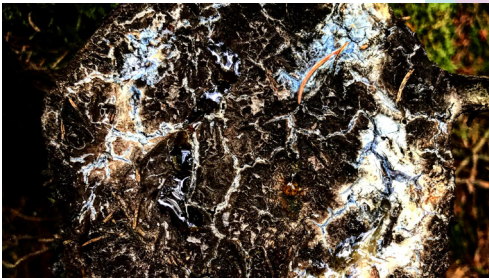
Flux & Densités | Alain Wergifosse | 2020 | BEL | 5' | These images and sounds come from a multi-channel video installation project in work in progress for the Vice Versa 2020-21 residency/exchange between Transcultures (BE) and La Chambre Blanche (QBC).

In a set of prisms, filters and mirrors, Alain Wergifosse offers some fragments of opto-mechanical treatments on pure light and on some digital images put into video feedback.



Triptyque Prototype | Thomas Israël | 2020 | BEL | 2'50 | With the support of Transcultures, European Pepinieres of Creation, Productions Rhizome.

Triptyque Prototype is an enigma with an shattered temporality which allows associative, cross readings. Its protagonist (the dancer Marilyn Daoust on a choreography by Manon Oligny) is in tension between the doll or the android and the woman of flesh. This video filmed in Montreal in 2015, as part of the interdisciplinary performance project *Les Oracles* (initiated by Productions Rhizome-Quebec in partnership with Transcultures-Belgium), was finalized in Brussels in Spring 2020 with a minimalist soundtrack by Paradise Now.



Ces riens essentiels #4 | Gauthier Keyaerts | 2020 | BEL | 3'19 | With the support of Transcultures and European Pepinieres of Creation.

Ces riens essentiels is an infinite work-in-progress, initiated during the lockdown. The journey started in 2018 when Gauthier Keyaerts was in Brittany, shooting images from the Ocean, the shore, the lichens... He brought back from there this particular energy and feeling of spirituality (felt by André Breton). Since March, it helped him to focus on the essentials: family, body, nature (insects, trees, flowers...), love... this sublime chaos.

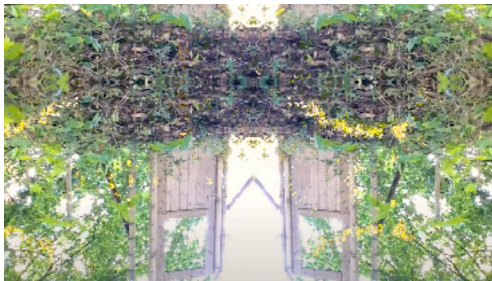
TRANSCULTURES

Philippe Franck - (BEL)
FOCUS # 1



After Covid_19 | Philippe Boisnard | 2020 | FRA | 7' | With the support of Transcultures and European Pepinieres of Creation.

After Covid_19 is part of the research on disaster landscapes carried out by Philippe Boisnard in recent years. This creation, achieved during the first global lockdown, was made live from pure-data (graphic programming software for musical and multimedia creation in real time) in both sound and image. This landscape and its evolution attempt to aesthetically show the emergence of the vertigo of the epidemic. Like a metaphorical vision, its crescendo is that of the psychic panic of man in the face of the surge of the pandemic.



Post Human Survival, Didié Nietzsche | Radio Prague | 2020 | BEL | 5'20 | With the support of Transcultures and European Pepinieres of Creation

On a meditative soundtrack by experimental group Radio Prague (Didié Nietzsche, Jules Nerbard - electronics, Renata K - flute), a soft hallucinogenic evocation of nature taking back its rights and its tranquillity during the pandemic lockdown, but also afterwards, when the evil human species leaves earth...



Philippe Franck: Art historian, sound and intermedia artist, cultural critic passionate about contemporary creative transversalities, Philippe Franck is director / founder of Transcultures - Interdisciplinary Centre for Digital and Sound Cultures (Belgium). He is also the initiator / director of the international festival of sound arts City Sonic and of the biennial of digital cultures Transnumériques (several cities in the Federation Wallonia-Brussels).

Since 2018, he has also been appointed general director of the European Pepinieres of Creation. He also coordinates the indie label Transonic and teaches sound creation and digital arts in several Belgian art schools.

www.philippefranck.eu



TRANSCULTURES



MENO PARKAS

Arvydas Žalpys - (LTU)
FOCUS #2

Meno Parkas Parkas gallery was established in 1997 in Kaunas (Lithuania), and a second location was created later in Düsseldorf, in 2018. Over the years, Meno Parkas became one of the strongest contemporary art galleries throughout Lithuania. The main gallery's aim is to represent professional Lithuanian and foreign contemporary artists in Lithuania and abroad, to boost creations from young artists and to make them participate in contemporary art projects.

Judging from other galleries and their practices, Meno Parkas has brought together a group of artists in their gallery and each of them creates and shares their work separately. Today, the circle of artists from the gallery is composed of 24 young and established Lithuanian creators.

Gallery's activities focuses mainly on variety of visual arts, annual program consists of numerous international exhibitions, projects and events organized in Lithuania and abroad, as well as participation in the international contemporary art fairs around the world.

Main gallery's projects are:

- The international cultural exchange project *Art Line* which focuses on the representation of Lithuanian artists' works abroad and the increasing introduction of foreign contemporary artists in Lithuania.

- The project *The Young. Green Consciousness* exclusively created for young artists, to represent their works.

- The biannual contemporary art festival Kaunas in Art launched in 2008 and acknowledged as one of the most important continuous art events in Lithuania. Its program consists of projects, reflecting social, political issues, conservation of natural resources, historical memory, and overall addressing relevant global issues. The most part of these events are activities such as workshops, public lectures, and guided tours that are able to draw a variety of publics and to involve the gallery's partners from the educational field.

<http://www.menoparkas.lt/>



meno parkas
galerija

Briefly about the authors of the program:

The program introduced by Meno Parkas gallery consists of videos made by 4 artists. It goes without saying that this program does not provide an opportunity to apprehend the field of Lithuanian video art in a broad sense, as many video artists are actively creating, and more than one of them is well-known on the international stage. Here we are presenting artists with whom our gallery has been actively collaborating for a few years already and who are also well known both in Lithuania and abroad. This team of four people can be described as international, given that two of the artists - Neringa Naujokaite and Patricija Gilyte have been living and working in Germany for many years, whilst Židrija Janusaite and Žilvinas Landzbergas - in Lithuania.

Patricija Gilytė graduated from Vilnius Academy of Arts, later the Munich Academy of Fine Arts. In addition to the videos, a significant part of her work consists of objects that are often inseparable from the concept of her video works. The artist also does in situ installations, produced directly on the walls of exhibition halls. Using "pixel" shaped parolones or sugar cubes, she creates compositions directly connected to the area where the project is taking place. In the program we are presenting one of her latest artworks - *DANUBE_WOODLAND_RAFT* (2019, 5'58).

Artists **Neringa Naujokaitė** and **Patricija Gilytė** are true representatives of video art. It's one of the main activities in their creative practice. N. Naujokaite studied at Vilnius Academy of Arts, and later she continued her studies at Düsseldorf Academy of Arts and Cologne Academy of Media Arts. Apart from video works, Naujokaite is also actively working in the field of photography, which usually shows in the content of her videos. She does not avoid large-scale projects and video installations, and her exhibition space is always distinguished by architectural and colorful means. Today we are

presenting two of her works: *un altro... di vento, di cielo* (2015, 7'45) et *Conversion* (2011, 11'29).

Židrija Janušaitė and **Žilvinas Landzbergas** are in a slightly different scope. Z. Janusaite, who graduated from Kaunas Faculty of Vilnius Academy of Arts, is actively working in the fields of painting and performance art especially. Her videos often become an integral part of a whole, a meditative performance in itself. The gallery is presenting her film *Caryatids. Majestic*, created in 2015, specifically for the exhibition held in L'Hospitalet Museum in Barcelona and inspired by the topics associated to the museum. A few Lithuanian artists, curators and art critics participated in the creation of this film.

Žilvinas Landzbergas, who is also a Vilnius Academy of Arts graduate, is well known as a creator of conceptual contemporary art projects, large-scale installations and objects. In 2017 he represented Lithuania at the Venice Biennale, and in 2018 he participated in the Riga International Biennial of Contemporary Art and the São Paulo Biennial. Since 2003, he has been involved in a number of solo and international group shows. His video works are often part of a whole creative idea. Material, color, cultural context and social criticism are very important in his work: drawings that create metanarratives are not less important than the objects and explicit research on the chosen topic. Today we present an animated film *Saga* (Duration: 8:10) produced together with the PetPunk collective in 2015.

MENO PARKAS

Arvydas Žalpys - (LTU)
FOCUS #2

DANUBE_WOODLAND_RAFT | Patricija Gilytė
| 2019 | LTU | 5'58 | Équipe caméra: Pixels
impressionnants | 16:9 | vidéo 4K / vidéo HD
alternativement

A barely accessible, wildly overgrown part of the Danube is flown over by a drone, along the stream of the river. The journey on the river proceeds diversely and stimulates a whole spectrum of associations.

The flight allows the viewer to see from new perspectives and comes very close to a physical experience of the water. The footage creates a portrait of the river as a documentary would do, and it also primarily serves as a metaphor for flying. The drone, for example, when flying under a railroad bridge, gets into places that would be impossible for a conventional camera to shot.

Once a raft appears as a moving forest in the middle of the river, it seems that the physical laws are going to be challenged and the spruce trees throw themselves off course: part of the landscape breaks away from its setting and is carried downstream by the current.

A fundamental intention of the work is to show the relativity of power relations within a larger system. Even though the river is the strongest watercourse in the video and the raft is carried away by the current, the vulnerability of the river is also revealed as it is divided in sections: a system of pipes, locks and other changes shaped by humans become visible during the journey. The low water level gets obvious, to the point that the forces of the raft and



the river are almost evenly distributed. Finally, the two actors, the river and the forest raft, fuse into a Dutch paintinglike picture illuminated by the "golden hour", and both become picturesque.



un altro... di vento, di cielo | Neringa Naujokaite | 2015 | LTU | 7'45 | Vidéo HD | 16:9 | noir et blanc | Son stéréo

The video footage of the architecture intersecting with the landscape seems like a sequence of black-and-white stills merging rhythmically into one another. Neringa Naujokaite combines the views of the Insel Hombroich Museum near Neuss with a recording of a Polish choir accompanied by electronic sounds.



Conversion | Neringa Naujokaite | 2011 | LTU | 11'29 | Vidéo HD | 16:9 | Son stéréo

Looking at the highways, crossings, bridges, and skyscrapers in the video «Conversion» by Neringa Naujokaite, you see veins and bones of a living organism, growing rapidly and pulsing with energy. The video material was taken in Chongqing, a megacity in the southwest of China by the rivers of Jangtze and Jialing. The shots from the city focus on the mazy system of its highways and bridges, taken without moving the camera and from distant points of view. Motion is added from the now tiny vehicles and sometimes citizens, passing through, like fleeting apparitions. The sound is based on Chinese contemporary music that reinterprets, with partly traditional instruments, the time-honoured music of China.

"The artist creates a tension between the past and the present future, and between the monstrous bigness of contemporary cities and the miniaturized scale of the contemporary life. Past and future encounter in a delicate balance and in the same time configure an open question of the relation between that new technological "nature" and the "humans" enduring fragility. (Ursula Panhans Bühler, 2013).

MENO PARKAS

Arvydas Žalpys - (LTU)
FOCUS #2



Saga | Žilvinas Landzbergas, PetPunk | 2015 | LTU
| 8'10

This animation is based on a wall painting *The Road of Life* from a children sanatorium "Pusele" in Valkininkai, made by Lithuanian graphic artists Algirdas Steponavičius and Birutė Žilytė in 1972. This artist duo was famous for their murals and illustrations for children books in a unique surreal and psychedelic style that took inspiration from archaic Lithuanian fairy tales and mythical motives. This work deteriorates along with most of Lithuanian postwar modernist interiors; *The Road of Life* is also in a poor condition at the moment. Several years ago the heritage of Steponavičius and Žilytė received quite some attention from the contemporary artists working with local mythologies and modernism. Žilvinas Landzbergas and the Pet Punk collective animated the motives of the mural to produce *The Saga* film.



Caryatides. Majestic | Židrija Janušaitė | 2019 | LTU
| 7'27

The video film *Caryatides. Majestic* is based on the idea of Ancient Greece architecture, where sculpted female figures were serving as a substitute support for a column. These women carry baskets on their heads and also stand in a specific posture. I invited few women to take part in my performance / video film. I asked these women to choose something important for them and put it on their heads and to stand in the posture of a Caryatid. For me it was important to show the majestic inner power of each person: the majestic power, when a person concentrates, when she or he can feel her or his own strong energy, own beauty.



404 FESTIVAL

Gina Valenti - Argentina
FOCUS #3

Le festival 404

The 404 International Festival of Art and Technology, born in the city of Rosario, Argentina, in 2004, is the oldest festival of its kind. It is an independent non-profit project whose main objective is to make culture more accessible, spreading artistic productions that unite art with technology. The annual continuity of 404 and its experiences around the world established it as the first Argentine festival of Art and Technology.

404's particularity lies in its being an itinerant initiative, having been presented in 44 cultural centers, universities and public places in eleven countries around the world: Argentina, Italy, Switzerland, Spain, Belgium, Austria, Taiwan, Russia, Colombia, Japan and the United States.

Thousands of artists, professors and researchers from fifty countries have been part of this project that has enjoyed the presence of one million visitors, amongst whom public school students from all over the country and from abroad. They have reaffirmed the social impact of this proposal, which currently links with universities and MediaLabs worldwide.

The 404 Festival has been awarded by the National Endowment for the Arts and declared of national interest by the Ministry of Culture of Argentina.

Au fil de ses 17 éditions d'affilée, le festival a reçu leOver the course of its seventeen uninterrupted festivals, it has received support from institutions, including the National University of Rosario, the Faculty of Humanities and Arts, the Ministry of Innovation and Culture of the Province of Santa Fe, the French Alliance of Rosario, the Center for Canadian Studies Rosario, the Mondriaan Foundation (Netherlands), the Council of Quebec (Canada), Gruppo 78 (Italy), the Audiovisual Russian Academy (Russia), the Department of Cultural Affairs of the Government of Taipei (Taiwan), the University of Fitchburg, the University of Massachusetts, the University of Denver (USA), the National University of Arts in Taiwan and UNESCO.

Holding the conviction that art is far beyond entertainment and technology, throughout the years, 404 has been transformed into an authentic collaborative artwork, becoming an educational space that encourages people to rethink and express themselves beyond their condition and to imagine a better version of the world in which we live.

MediaDemic On Tour 2021

The 18th year of the 404 International Festival of Art and Technology starts its 2021 activities with the presentation of "MediaDemic On Tour", as part of the digital art festival VIDEOFORMES, France being

the 12th country that this event visits. Its director, Gina Valenti, will be present to offer a selection of videos made by artists who took part in the last 404 Festival: MediaDemic 2020. This selection consists of artworks that, with their varied themes and styles, manifest the atmosphere of this age when being human ends up being a challenge.

In *Johatsu* (Evaporated People), Canadian artist Éric Filion offers a post-humanist landscape that shows, in a poetic manner, the exile of those looking for a life outside of the system that turns its back on them.

Another case is German filmmaker Dave Lojek, who, through his dark satire *Occurrences of Questionable Significance*, uses the absurd to depict the anthropocentrism and consumerism that characterizes our current society.

The Italian duo Citron | Lunardi combine science, video art and digital sculpture in their latest production *Compost n.1*, inspired by the recent studies made by Donna Haraway, to tackle the current problem of the ongoing pandemic, in a time when it gets harder and harder to recognize the limits between the natural and the artificial.

From England, visual artist and composer Bret Battey evokes the Nelder-Mead optimization method. Through the use of music and generative image processes that cannot be fully controlled, he succeeds in maintaining the tension between the stable and the unstable.

Lastly, Israeli artist Shir Handelsman expresses, through his artwork *Recitative*, the reality-fiction relationship between humans and machines, through the singing of a man who expresses the

will to reunite with God, surrounded with machines that act like mechanical angels, in charge of an unusual choreography.

We are in the presence of five interventions in cultural landscapes which use different means and natures united, perhaps, by the intention of opening the eyes that have become asleep under the cloak of the total stare, to emancipate ourselves from subordinate art, accounting our time in this world like only the artists' sensitivity can achieve.

Link to "MediaDemic" full streaming (48 artists from 22 countries):

<https://youtu.be/BLgijg001nw>



18 INTERNATIONAL FESTIVAL
OF ART & TECHNOLOGY
WWW.404FESTIVAL.COM

404 FESTIVAL

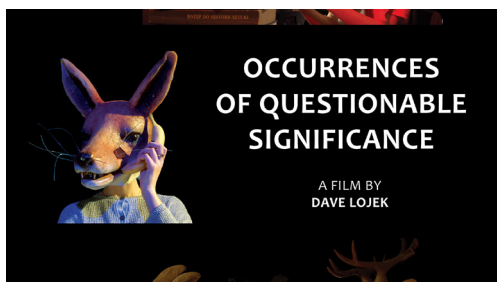
Gina Valenti - (ARG)

FOCUS #3



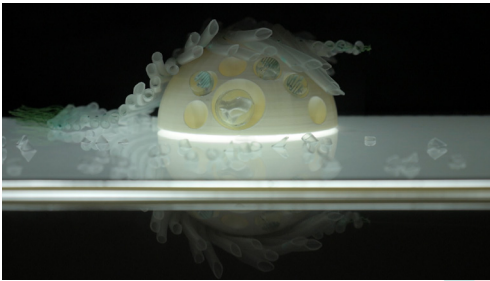
Johatsu (Evapored people) | Éric Filion | 2020 | CAN | 11'28 | Sound Design: Michael Trommer.

Tormented by the shame of a lost job, failed marriage, or mounting debt, thousands of Japanese citizens have reportedly started leaving behind their formal identities, seeking refuge in the anonymous, off-grid world. This is the story of a Johatsu spirit returning for a vision of its past life.



Occurrences Of Questionable Significance | Dave Lojek | 2020 | DEU | 8'59

When forest animals invade our cities, the world is in disarray. Office fox Fiona struggles with her phone addiction. Will she succumb to it? Temperamental bunny Barbara only gives her stag sugar daddy Nestor his special massage, after he dines her and plays the big spender. This obscure short pinpoints postmodern tropes of consumerism, eroticism, and art with an homage to the theater stage and references to literature. The film uses a fantasy language and needs no subtitles.

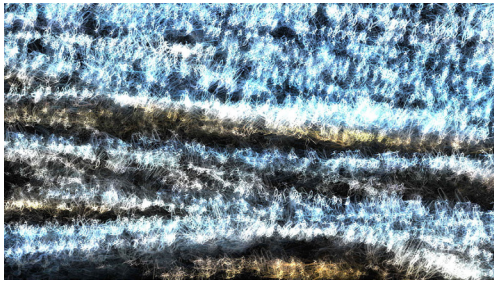


Compost n.1 | Citron | Lunardi | 2020 | ITA | 4'

Compost n.1 is part of an artistic project that combines science, video art and digital sculpting and is inspired by the recent studies of Donna Haraway on the concept of Chtulucene: not a post-human world but a human compost world characterized by a continuous process of composition and decomposition. This change of perspective is urgent especially against the backdrop of the ongoing pandemic, it is necessary - to use Donna Haraway's words - "to stay with the trouble" in this infected time and deal with kinship systems among various species. In particular, this video shows a panorama populated by symbiotic assemblages, infected surviving and migrant collaborative beings - artificial intelligences biofabricated - that wallow in a liminal environment between natural and artificial, between mineral and organic in which humanity has reduced itself to a crystalline form.

404 FESTIVAL

Gina Valenti - (A R G)
FOCUS #3



Three Breaths in Empty Space | Bret Battey | 2019
| GBR | 14'21

Three Breaths in Empty Space is a contemplative audiovisual installation for two-screen-wide projection and quadrophonic sound.

Carlo Rovelli's *The Order of Time* (2017) was an influence as I developed *Three Breaths*:

"We cannot think of the physical world as it were made of things, of entities. It simply doesn't work. What works instead is thinking about the world as a network of events... A wave is not a thing, it is a movement of water, and the water that forms it is always different."

The work is also an homage to the composer Maurice Ravel, with the overall harmonic character

derived from the opening of his piano work *Ondine* (1908). Additional spectral effects were applied to recorded excerpts of *Ondine*, plus renditions of slowed melodic fragments from the work arise at the peak of each of the three "breaths" in the video loop.

Another inspirational image also comes from Ravel - from his preface to the score of *La Valse* (1920):

"Swirling clouds afford glimpses, through rifts, of waltzing couples. The clouds scatter little by little; one can distinguish an immense hall with a whirling crowd. The scene grows progressively brighter. The light of the chandeliers bursts forth at the fortissimo. An imperial court, about 1855."

So this idea of something subtle, cloudy and blurred that develops and blossoms into a moment of seeming clarity - the formation of this dynamic state that we think of as the "real world" - was a guiding concept for the breaths/arcs of *Three Breaths*. Beauty like *Ondine* is also like water - arising in a culture, transforming, and ultimately disappearing. Buddhist vipassana practice also influenced this contemplation of impermanence. In the meditation practice, one can, by observing the sensations of the breath very closely, experience the normally solid-seeming body simply as a field of particulate sensations, becoming more and more delicate and sparse, and even disappearing altogether in flickering mind-moments. Thus, we can observe impermanence at many levels, from cosmic transformations to the transformations of a culture to our own perceptions of the body.

Three Breaths in Empty Space was commissioned by Phoenix Cinema and Gallery, Leicester, with the support of Arts Council England, to celebrate the 10-year anniversary of Phoenix's move to Phoenix Square. The installation premiered Nov 19 to Dec 31, 2019.



Recitative | Shir Handelsman | 2019 | ISR | 4'59

An opera singer stands on a lifted platform, singing a martyr's wish for redemption. A counterpoint between the human voice and mechanical sounds of machinery moving up and down. The music, taken from one of J.S. Bach's cantatas, is the recitative movement which describes the ascension of Christ and expresses the desire to become one with God.



LA SCAM INVITE #7

Augmented reality

Philippe Chiambaretta / Scott Hessells **Encounter between an architect and an artist.**

Was there talk of augmented reality with Proust's madeleine? And yet, it is indeed, in real time, an objective reality augmented with images, sounds and sensations, even subjective feelings.

Augmented reality (AR) today is comes from this digital world which (almost) everywhere is superimposed on the "natural", real world; digital itself is in fact this "augmentation" of our world (NB: it too has its viruses). So what do these new tools bring? A reconstitution of a bygone world, an extension of an invisible world, a revelation applied to an ambiguous reality which, like a warning shot, will "enlarge" our knowledge and perception of future worlds?

This encounter between an artist who works in AR (augmented reality) and an architect is an opportunity for conversation between two creators who, each in their own way, augment reality in their practice by using new technologies to open the doors of perception wider.

Scott Hessells is an American filmmaker, sculptor and media artist based in Hong Kong. His work spans a variety of media including film, video, internet, music, broadcasting, print, sculpture, and performance. He is known for his patents on developed technologies, his references in books and periodicals on new media art, and his

publications in cultural media such as *Wired* and *Discover*. His work explores new relationships between the moving image and the environment. He has conducted some of the earliest experiments in the fields of online streaming and location-based media and has blended cinema with a range of emerging technologies, including computer sensors, robotics, GPS systems, and alternative forms of interactivity. His work, such as *Celestial Mechanics* or *Sustainable*, a data-driven cinema, has resulted in partnerships with key scientific and governmental organizations.

Philippe Chiambaretta, after studies in science and economics at the École des Ponts et Chaussées in Paris and then at MIT in Boston, directed the international activities of Ricardo Bofill's Taller de Arquitectura in Paris for nine years. A graduate of the École Nationale Supérieure d'Architecture Paris Belleville in 2000, he created PCA-STREAM, an architectural research and creation agency characterized by the synergy between thinking and doing. Resolutely focused on innovation, the city of tomorrow, and new practices, the agency comprises today a multidisciplinary team of 90 collaborators with varied profiles (architects, urban planners, designers, engineers, researchers, editors...) capable of responding to the increasingly complex challenges of the contemporary world. The agency questions augmented reality as a medium, through the new forms of interactivity and

Scott Hessels



Philippe Chiambaretta



prefiguration that it opens up, for buildings as well as the public space.

La Scam Invite est un format de rencontres de la Scam, en partis a format for meetings of the Scam, in partnership with the festivals it supports. *La Scam Invite* propose des partages de points de vue créatifshighlights the sharing of creative and contemporary points of view, initiating unexpected dialogue, and starting a discussion between two personalities working in fields that are at first glance far apart: culture, science, philosophy, engineering, music, plastic arts, mathematics, landscaping, video...

La Scam Invite is prepared and moderated by the author-director Gilles Coudert, member of

the Scam's Commission on Writing and Emerging Forms, a partner of VIDEOFORMES 2021.

Translated from French by Kevin Metz

Scam*

*Société civile des auteurs multimedia



la culture avec
la copie privée

HACnum:

RÉSEAU NATIONAL

DES ARTS HYBRIDES ET CULTURES NUMÉRIQUES

Créé en 2020, HACNUM - le Réseau national des arts hybrides et cultures numériques - réunit plus de 40 structures qui produisent, diffusent et soutiennent la création numérique contemporaine en France.

Fort de la position transsectorielle de ses membres, HACNUM vise à défendre leurs intérêts croisés en mettant en œuvre des actions permettant leur meilleure reconnaissance et en alimentant une réflexion constante sur les transformations du secteur culturel.

Vous êtes une structure intervenante dans le champ des arts hybrides et cultures numériques ?

Vous souhaitez participer à la structuration de ces écosystèmes et profiter d'une mutualisation de ressources ?

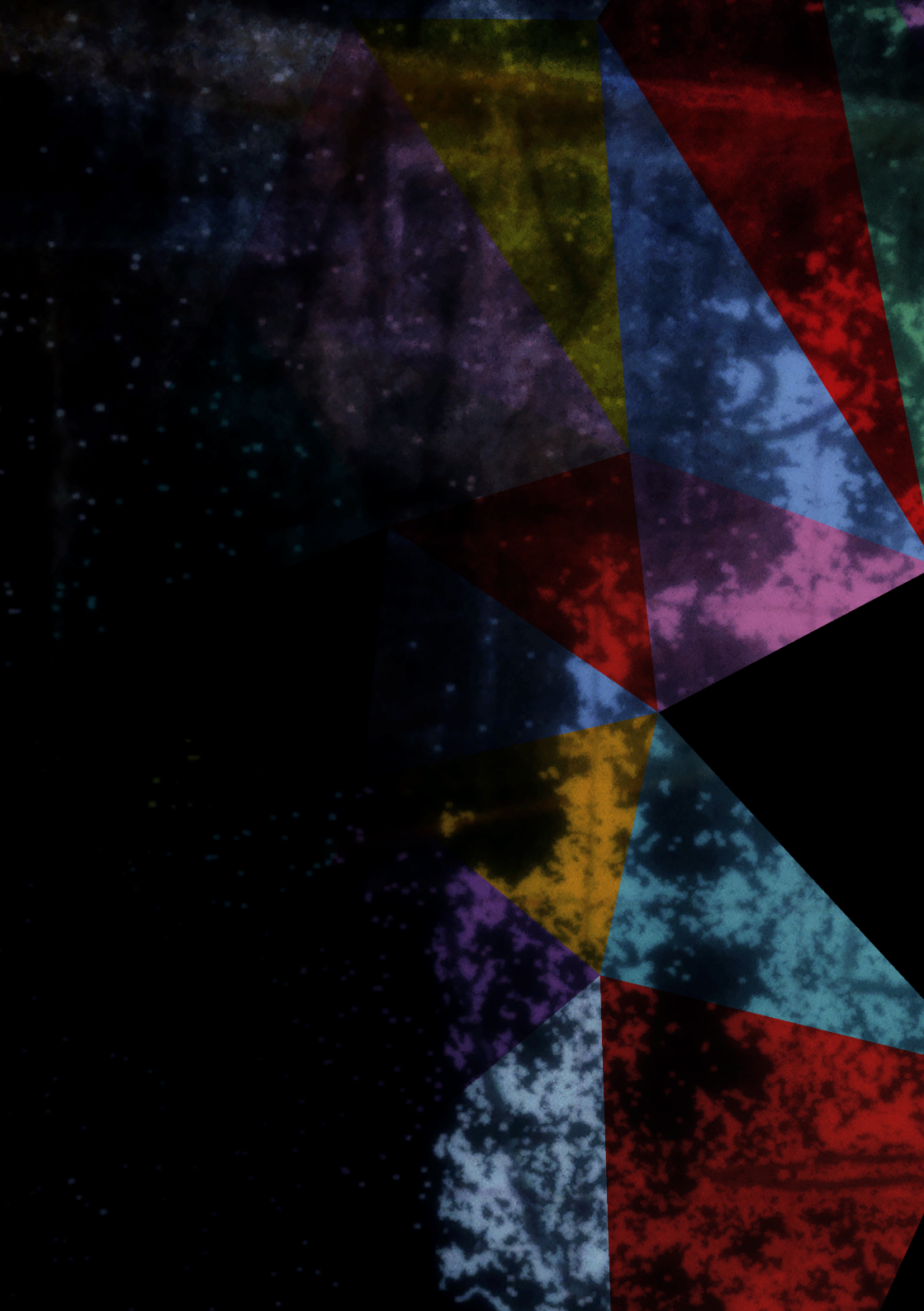
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Les droits
d'auteur
font vivre
celles et ceux
qui nous
racontent
le monde.





SCAM PROGRAM

SCAM PROGRAM

Scam Award

La Scam, Civil Society of Multimedia Authors in France, will award the experimental Work Award during the VIDEOFORMES 2021 closing ceremony, among the works presented below.

Jury : **Fanny Bauguil, Géraldine Brézault, Philippe Chiambaretta, Gilles Coudert, Pascal Goblot.**



Valentina, à L'Est | Sylvain Desclous | 2020 | FRA | 20'

"It was 1994. USSR had become Russia. At 21 I left France for the first time. I went to Moscow to finish my thesis. I was fascinated by this country. The first time I saw Valentina, she was wearing a uniform."



Maalbeek | Ismaël Joffroy Chandoutis | 2020 | FRA | 16'03

Survivor but amnesiac of the attack at Maalbeek metro station on 22 March 2016 in Brussels, Sabine is looking for the missing image of an over-mediatized event which she has no memory of.



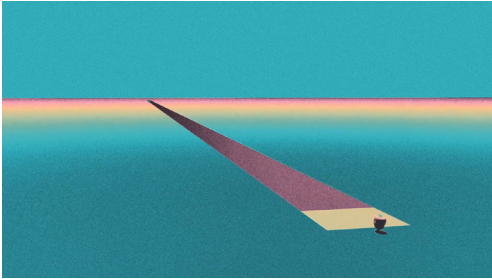
\$75,000 | Moïse Togo | 2020 | FRA | 14'

\$75,000 highlights the biological aspect of albinism, which is a genetic and hereditary abnormality that affects not only pigmentation, but also and above all the physical and moral conditions of people with albinism. These people are victims of discrimination, mutilation and ritual crimes in Africa.



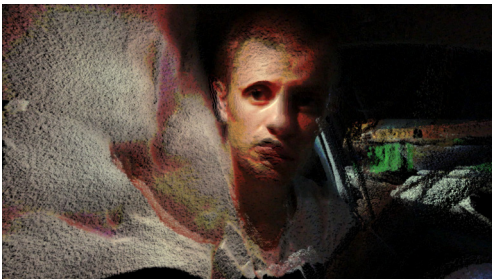
Écoutez le battement de nos images | Audrey and Maxime Jean-Baptiste | 2020 | FRA | 15'

Listen to the beat of our images, is a film which deals with the establishment of the Guyanese Space Center (Kourou, French Guiana), wishing to bring out the Guyanese population, a real out-of-frame of this space adventure. Combining field investigation and video editing processes on archives, the film is a fictional documentary around a narrator, representative of a generation of Guianese who experienced as a spectator the transformation of their territory.



Stay Home | Arnaud Laffond | 2020 | FRA | 4'10

Stay Home is a graphic logbook, which I try to keep by putting my feelings into it during this quarantine. How I perceive it and feel it from day to day.



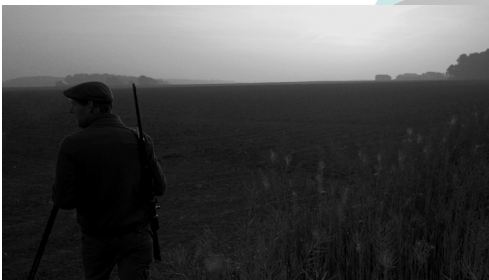
Les Nouveaux Dieux | Loïc Hobi | 2020 | CHE - FRA | 19'05

User LonerWolf58 is part of the incel community. They consider themselves as involuntary celibate. His videos have been reported for violent and terrorist content. I have to make him disappear from the net.



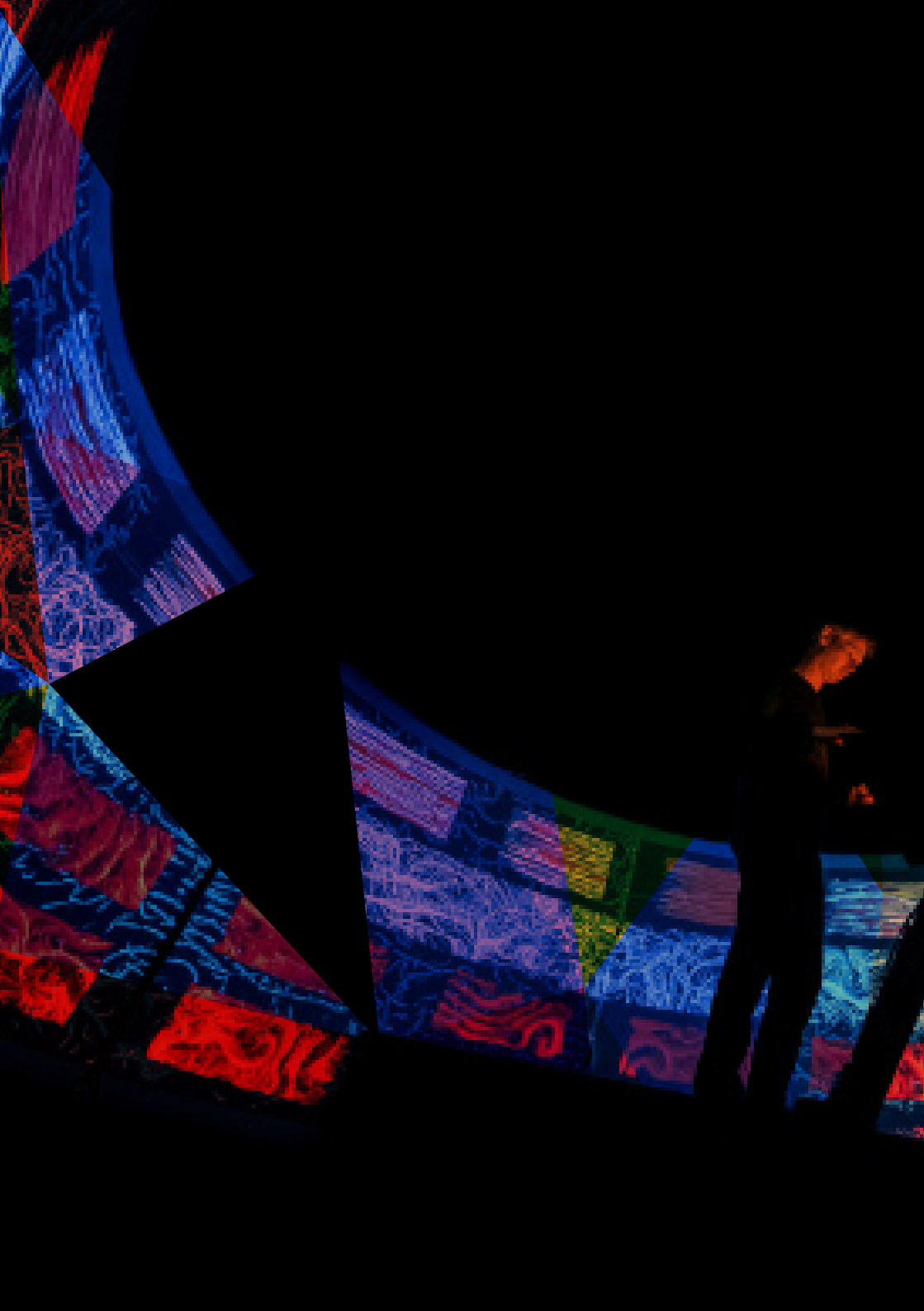
SCUM MUTATION | Ov | 2020 | FRA | 10'

Here you are SCUM, creature in cage. Your gaze waves inside the rage of our age/era. Your scream testifies us an individual and societal wound, traumatic memory of our condition to overthrow. Your gesture, survival drive, questions our visceral link to violence. SCUM, in your hands of silicon young germs are growing - they are in mutation.



TRAQUER | Noëlle Bastin & Baptiste Bogaert | 2020
| FRA | 40'

A young adult is going to film her older cousin, who has fascinated her all her childhood. The years have deepened their differences and frozen the memories. Taking hunting as a starting point, the two cousins talk about this passion that opposes them, in order to overcome what separates them now that they have become adults. A double hunt begins: he with the animals, she with him and her own memories; he armed with a gun, she with a camera.





PERFORMANCES

ALEX AUGIER

A / V Performance



p(O)st | Alex Augier | FRA | 30' à 40' | Audiovisual performance | Multichannel diffusion / 4-ch projection on specific stage structure

p(O)st places the audience around a cylindrical and transparent screen in which the artist interprets the audiovisual medium in one piece. The stage design evokes the sampling and looping technics and inscribes the project in one of the best-known practices of electronic music. However, *p(O)st* inscribes this practice in a transversal approach by integrating generative visual, space (360° sound + 360° visual), new ways of performing and avant-garde interface specifically programmed for the project. *p(O)st* has the ambition to go beyond.

The transversality of *p(o)st* is a beautiful illustration of how current artists emancipate themselves from traditional forms, going beyond the codes of known aesthetics, imagining new ways of performing, creating unique spaces specifically adapted to their diffusion.

p(O)st is coproduced by **Arcadi** (Paris/France) and **Stereolux** (Nante, France), supported by **La Muse en Circuit** (Alfortville, France), and was created during the 2019 Scopitone festival (Ancien MiN, Nantes, France).

CRÉDITS :

Concept, programming, music, visual, stage and interface design: **Alex Augier**
Monome design: **Brian Crabtree** and **Kelli Cain**



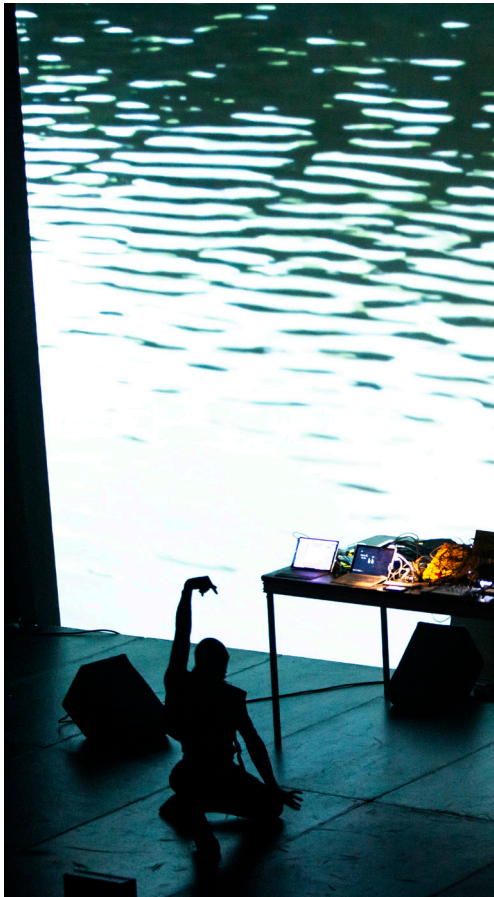
Alex Augier is an electronic musician based in Paris. His work focuses on digital aesthetics in a musical and transversal perspective, including sound and visual elements. These elements interact with the space and take mainly the form of singular audiovisual performances. Audiovisual works as a specific field of creation. He defends an overview of the creative process where design, programming and technology are an integral part of the artistic project. His works have been presented at international festivals including Ars Electronica (Linz/Austria), Mutek (Buenos Aires/Argentina), L.E.V. (Gijón/Spain), Scopitone (Nantes/France), Sonar (Barcelona/Spain), Elektra (Montreal/Canada), Media Ambition Tokyo (Tokyo/Japan), Mapping (Geneva/Switzerland), Today's Art (The Hague/Netherlands), Nêmo (Paris/France), Sonica (Glasgow/United Kingdom), Open Source Art (Gdansk/Poland), Multiplicidade (Rio/Brazil), Athens Digital Arts Festival (Athens/Greece).

Music edited by DAC Records, The Collection Artaud, Kolonia Artystow.

SHAPE Artist 2017

NSDOS

A/V Performance



SENDING.MOVEMENT 2.0 | NSDOS | FRA

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

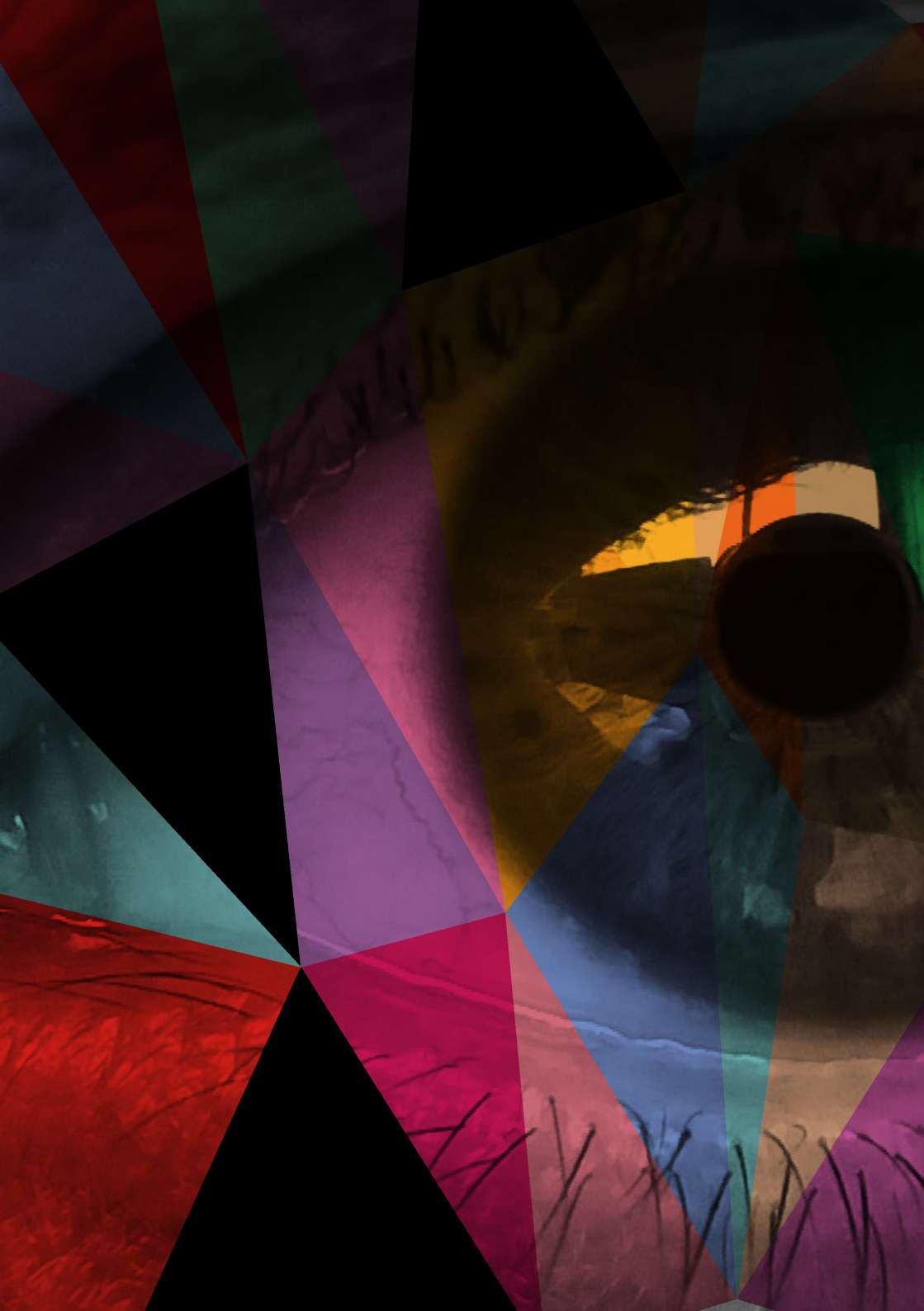
In this performance, he questions the relation between music and dance: what is the dynamic between the musical creation of dance and the choreographic creation of music?

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

[FACEBOOK](#) | [INSTAGRAM](#) | [SOUNDCLOUD](#)
[YOUTUBE](#)

SENDING.MOVEMENT 2.0 © Photos : ELEKTRA XX





The background is a complex, abstract collage. It features a series of overlapping triangles in various colors: teal, yellow, orange, purple, green, and blue. These triangles are layered over a background of organic, fibrous textures that resemble hair or fine plant fibers. The overall effect is a vibrant, multi-layered composition.

EXHIBITIONS

DEAR CELL

Regina Hübner (AUT)
Chapelle de l'Oratoire
World premiere

Dear Cell - Perception of Self and nonself in Life
| Regina Hübner | AUT-FRA | 2019-2020 | Video
Installation | Residency and production IMéRA
Institute for Advanced Study Aix-Marseille | In
collaboration with the CIML and l'Inmed, Institute
of Neurobiology of the Mediterranean, Marseille.

regina hübner / research et eros

1.

dear cell engages personally with something that exists corporeally within each and every one - and more generally, within all organisms - but which we know more or less nothing about.

a cell is incredibly small and discreet, only revealing itself under the scrutiny of machines and media of one kind or another. yet it is also a mechanism which exerts control - all the more so when unnoticed. and it feels free to fulfil its task, regardless of being detected or not by an observant subject.

it is irrelevant whether it leads its life in an inorganic or organic environment, such as in a photosensitive selenium cell or a fat-sensitive liver cell: one stores, regulates and potentially memorizes; the other is able to develop its own initiative, in that it hands out instructions without being asked to do so.

using *dear*, to address this object of interest opens up the possibility of establishing a dialogue with and about an optically, chemically and mathematically identifiable object, which cannot be perceived by the human senses alone.

what begins as kindly interest turns into a research imperative, accompanied by research eros.

a research imperative is often steered by an order giver, as is the case in applied sciences. to a certain extent, this imperative also comes from the researcher's own urge to know.

research eros has got a vague impetus. it works by scanning the area of observation, then selectively intensifies the researcher's interests till the focused matter is turned into a burning object. that is the crucial twist.

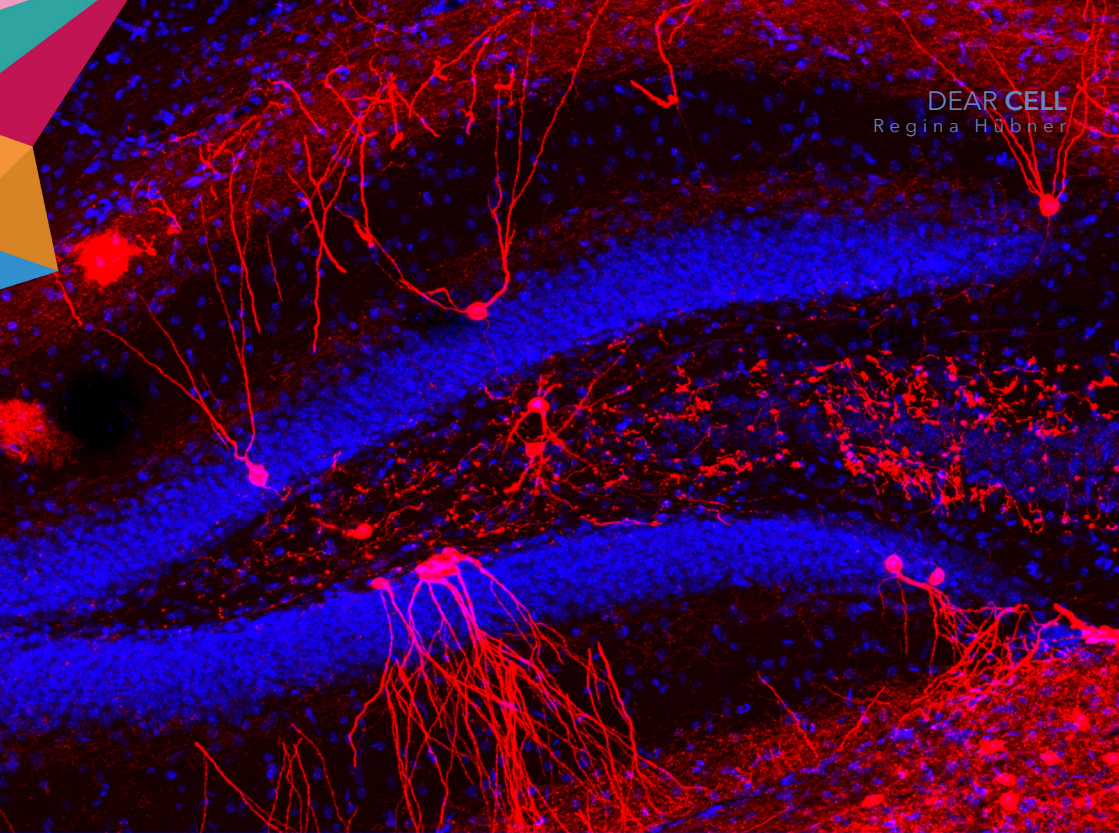
2.

visual research is based on watching which first seems to be unpragmatic and without any explicit research objects.

reflective research involves things that already exist and is therefore retrospective.

visual research focuses on recording the here and now. the visual transformation process has an underlying structure, which may not be apparent to the observer straight away and needs to be decrypted - as is the case in other works by regina hübner.

visual research is predominantly non-verbal and non-discursive. consequently, it tends to be rather fuzzy until it is transformed into an image product. the process of stabilising and fixing this end statement comes later.



visual research is a projective work reserving for itself a high grade frankness and artificial wording as it shows interest in the unknown. subsequently, the problem is how to realize a specific visual statement about the unknown and partly immaterial matter.

scientific research generally studies something that already exists, with a few exceptions, such as bacteria culture or cell growth, which are monitored as they evolve.

in contrast, visual research generates something new and observes it in its nascent state - *in statu nascendi*.

the incentive arrives before the concept and the analysis, setting the flywheel of research humming before it starts to turn: it is antagonistic.

things waiting to be given some kind of visual, discursive or formula-based shape or form secretly build up.

this intentional build-up comes from encountering an initially unknown quantity. it stirs up a desire for what might be - *forse che si, forse che no*.

3.

dear cell describes the emotional and dialogical aspects of this work by regina hübner.

the emotional aspect lies in the tentative appeal and the anticipation of the outcome; the dialogical aspect refers to a private letter to a recipient not yet officially known, whose reply either remains fictitious and can only be guessed at, or is conclusive.

the dialogue leads to a yearning for the other half, the reply. this *contradictio in adverso*, or tension, is key to guaranteeing the supply of project questions in science. this is reflected by the open research approach which tries to predict the object's response.



the recipient is a cell - but which one? take your pick.

at first, the recipient can only be approached in terms of categories, or at best, in terms of so-called standard setting. only deviation from the norm and the standard representation lets the recipient stand out from the crowd and be brought into sharp focus.

the question is: what can constructively bridge the gap between the concrete question asked in the letter and the fictitious reply to enable a discussion to take place?

as soon as the letter's message has been mailed it's out of control like a bullet leaving it's barrel. at best it will find a place containing a potential that is ready to respond on a matching stylistic level.

the desired answer fulfils the sender's wish and represents the remnants of poetry in scientific research as well. it is research's *non finito*. *finito* would mean stagnation.

the hoped-for reply is open-ended because its shape and form remain slightly elusive and hard to prove. besides, the desired partner formulating the reply is hard to pin down and nigh on anonymous.

an open reply makes it possible to think freely, unburdened by the institutional powers that be.

how much time does visual research need? how does it shift towards discursively mediated research? what are the mechanisms involved in this shift?

what are the strategies for giving weight to visual arguments in discursive and analytical debates? which holds sway - rhetoric or image? how can we move on? both the end image and the rhetoric are clear in the mind's eye.

research eros consists of approaching an object that is neutral, at first, and which then becomes treasured and observable. it can take possession of the object, without consent or mutual understanding. this effectively means that the

observed object cannot protest and is in a position of potential rape. this would mark the end of eros.

eros is the attraction for researchers, be they scientific or visual - it is irrelevant. eros always focuses on the future; it never looks back. it is a process within science. the search for a temporary research objective is petty bourgeois. objectives are renewed as the researcher sets themselves new tasks. besides, eros is not simply restricted to the intellectual plane, which is but a small part of the wider existential plane.

research eros consists of an endogenous component, and perhaps also an autoerotic one - the desire for self-development.

the endogenous component needs a client that has to be self designed. regarding to the exogenous component the order gets lost and independent within research eros activities´.

this pleasure factor comes from toying with the possibilities and temporarily holding back on decisions. desire is kindled by the process of searching and discovering. the objective can wait until later.

depending on the subject area, the objective may be crystal clear or may come as a whole range of possibilities.

conventional sciences prefer a clear-cut structure; visual research is happy to propose a whole series of comparable solutions because there is no single truth, whatever we consider that to be. series aside, there can only be one visual solution left in the end: an image, a film, a text, a formula. the time for "other possibilities" is over; they served to beckon the way through the garden of delights

Regina Hübner was born in Austria and she lives in Rome, Italy. Her means are experimental photography, video, sound, performance and ambientations, texts, subjects and objects. She works also by involving so-called *Protagonists* and, in collaboration with professionals from the fields of visual art, literature, music and science and conceives symposia on the themes of her works

www.reginahuebner.net

À propos de *Dear Cell*

Born from a chance meeting between the artist and two immunologists¹ discussions about their research which later inspired Regina Hübner's interdisciplinary project *Perception of Self and Nonself in Life*, the idea began to take shape during a fellowship residency² in a scientific context of excellence, at l'IMéRA³ in Marseille in 2019. *Dear Cell* was partially presented in the same scientific context where it was born, then in a colloquium organized at the Frac Région Sud in Marseille, in Tel Aviv at the Mandel Center and at the National Museum in Vilnius (Lithuania). It was to have its first public presentation during Manifesta XIII, at the University of Aix-Marseille, but the Covid pandemic decided otherwise. *Dear Cell* has not known its plastic form, its "ambientation" as practiced by the artist, i.e. a specific set-up in a dedicated space, a conjugation between the work and the space, its history, which allows visitors a particular opportunity to comprehend the piece. The future - so uncertain to this day - will tell whether it will be presented in the Chapelle de l'Oratoire chapel, the core venue of VIDEOFORMES, in March 2021.

Dear Cell should look like this.

Upon entering the chapel, the visitors are confronted with a dark wall on which two LCD screens are fixed, vertically. On the screens are handwritten texts (*Dear Cell*, letters). One understands that these are epistolary exchanges between a scientific researcher and the very object of his/her research, and one can already

understand the title *Dear Cell*, 17 researchers, 17 cells, bacteria, proteins, neurons, viruses, etc...

Visitors will walk around this wall and enter the chapel: a space emptied of all its past decorum except its form, a long parallelepiped that closes at the end by a three-sided wall. Beneath the 10-meter high ceiling, the decrepit walls bear traces of the various recent uses that this place has undergone since its desacralization, including some acrobatic figures whose paintings are gradually fading away, which testify to a vocation as a gym, and some interventions by artists who have worked in this experimental gallery over the last thirty years, which also disappear, slowly melting into the body of the building. Nevertheless, the Chapel still possesses that special dimension which transcends the works it hosts and inspires visitors, which will not fail to be revealed here, a place once dedicated to prayer and meditation.

Visitors will not see this décor at first glance, they will probably be aware of it. On the other hand, they will immediately perceive immense eyes, placed at the back of the space, which seem to be staring at them (*Dear Cell*, eyes). One can imagine that they will move forward and then they will discover that these eyes are not directed towards them but towards very colorful objects, of unknown shapes that move - for the most part - on a screen placed in the center of the space, images of cells taken with ultra-powerful digital microscopes (*Dear Cell*, cells).

Turning around, visitors thus discover the object of attention of these gigantic eyes. They will also perceive, further on, on the back of the black wall of the entrance, a white screen on which scroll the transcribed texts of the letters presented at the entrance (*Dear Cell*, transcriptions), letters written by the scientists addressing their object and then imagining a potential answer.

1 - Philippe Pierre : Research Director, Group Leader and Director CIML Centre d'Immunologie de Marseille-Luminy ; Evelina Gatti: Research Director, CIML Centre d'Immunologie de Marseille-Luminy.

2 - Fellowship in 2019 at the IMéRA Institute for Advanced Study of Aix-Marseille University (IMéRA - Institut d'études avancées d'Aix-Marseille Université)

Dear Cell is part of the interdisciplinary project *Perception of Self and Nonself in Life*, developed in 2019 at the IMéRA Institute for Advanced Study of Aix-Marseille University, in collaboration with the Centre d'Immunologie de Marseille-Luminy (CIML).

3 - IMéRA : IMéRA - Institute for Advanced Study, Aix-Marseille-University

The art work is silent, the space echoes the footsteps of visitors, their possible, often whispered, exchanges...

It seems obvious that the object of this art work is the specific relationship, imagined in part, between scientific researchers and the object of their research, the cell to which they often devote a whole life.

Regina Hübner's *Dear Cell* acts also as a devotion, it takes us to a sensitive area, not that of the particular context related to the Coronavirus pandemic, but that of the often misunderstood or fantasized world of science.

There is this very particular tension that one feels (I speak here by imagination) between these three so gigantic eyes and the magnified object of their solicitude that one can easily understand. There is also this unsuspected affective dimension between two entities which binds them for a whole life.

It's an admirable achievement to have been able to convince all the *Dear Cell* Protagonists to indulge in a very intimate way in a game - a fantasy - that most of us don't expect. We must read each exchange between researcher and cell, each one written by the researcher himself (his/her and the cell's), to discover a world very far away from what we imagine, a world whose basically human, sensitive dimension touches the witness that we are.

As always, each person will interpret, understand, feel according to his/her sensitivity, his/her experience, his/her mood, certainly impacted by a particular context. For my part, I am thinking of Dziga Vertov's *Kinoks-Revolution*, his camera eye that (re) constructs the world, dreveals it to his contemporaries as these researchers enlighten us on their unsuspected worlds and also and especially in the orchestration of the images arranged in their space of monstration by the artist.

We cannot forget that we are entering an ancient place of worship, and this element influences both the artist's writing - the "ambientation", the setting of the elements in space, a form - and the visitor's reading. The imagination of both reconstructs an unconscious and cultural course. After the first writings, one is sucked into a space dominated by an all-powerful gaze, three eyes! After the dazzle, the astonishment, we will "reread" all the elements and above all connect them to finally grasp what this work is, an altar dedicated to an often little-known quest, and its meaning, the revelation of an invisible world and the issues that animate it. Like all the artists who preceded her in the search for a visual language more synthetic than linear, more symbolic than explicit, Regina Hübner excels at finding the right form, the one that induces more than it formulates.

With *Dear Cell* Regina Hübner also demonstrates that scientific research, like artistic research, does not oppose rigor to imagination or randomness. History has proved it, Regina Hübner says it with her own rigorous and delicious poetic visual language.

Gabriel Soucheyre, december 27, 2020
© Turbulences Vidéo #111

Dear Cell, Regina Hübner 2019-2021

Dear Cell (letters)

Dear Cell (transcriptions)

Dear Cell (cells)

Dear Cell (eyes)



BELOW VICTORY

Scott Hessels (USA)
Place de la Victoire
World premiere

Below Victory | Scott Hessels | USA | 2021 | GPR-Augmented Site-Specific Trompe L'oeil | Commissioned and produced **VIDEOFORMES 2021** created in residence with the support of the SCAN fund of the DRAC Auvergne-Rhône-Alpes and of the Auvergne-Rhône-Alpes Region, of Clermont Auvergne Métropole and the help of Clermont Auvergne University and the Culture University Service, GPR Scan and Data: Franck Donnadieu, Laboratoire Magmas et Volcans et le Service Université Culture | Executive production **VIDEOFORMES**: Gabriel Soucheyre, director, Éric André-Freydefont, coordination | Archeology Consultant: Hélène Darteville, DRAC, Service Régional d'Archéologie | Design with Zita Barber | Augmented Reality Design: Johanna Medyk, Léo Reichling, Edouard Rieutord, Kolja Venturi, student at École Supérieure d'Art de Clermont Métropole

BELOW VICTORY

"The ends of things and their beginnings are impregnably concealed from him in an impenetrable secret. He is equally incapable of seeing the nothingness out of which he was drawn and the infinite in which he is engulfed."

Blaise Pascal

Below Victory is a public art installation that blends physical and virtual elements in a renowned cultural heritage site. Over 177 square meters of trompe l'oeil images laid over Place de la Victoire are supported by Augmented Reality visuals based on cutting-edge underground scans of

the structures below the plaza's surface that date back to Antiquity. The themes of appreciation of cultural heritage, adaptation of technologies for new creative ideas, interactive public experiences that span social media, and a deeper responsibility to understand complex history are presented as a unique shared encounter for socially-distanced times.

The site's significance meant that the artwork needed to be constructed with materials that would not damage the place and were safe for public interaction. The artist and festival agreed that an open work, with no need for guards nor security, was preferable. The simplicity and endurance of an emerging technology of large-format ground adhesives was explored with Andre Fiechter and Khadija Onneby at Continental Graphics in Paris and Switzerland. Large "stickers" were suddenly becoming ubiquitous, increasingly used as both indoor and outdoor ground markers to separate people in queues and other spaces during the pandemic. The strong, waterproof adhesives could be custom cut to the images and removed at the end of the festival with no damage to the surface of the plaza.

Two recent archaeological discoveries triggered the thematic direction for the project. In the past two years, a highly-detailed Roman town and a 1000-year-old Viking ship in Norway were both revealed without moving any soil. Both findings credited advances in Ground Penetrating Radar or Georadar. A humble engineering tool for decades, recent improvements have led to an increased



interest by archaeology. Scanner antennas send radio waves into the ground and different materials echo the signals back with different amplitudes and travel times. This tool makes it possible to see what is underground in high resolution, and also reveal buried objects where the waves move differently. Safe and non-invasive, GPR has evolved from manually waving a single antenna over the ground to towing multi-antenna arrays from all-terrain vehicles, pairing the measurements with satellite GPS.

The Place de la Victoire is located next to the Notre-Dame Cathedral, in the heart and historic centre of Clermont-Ferrand since its foundation in Gallo-Roman times. Over the centuries, different cellars and underground structures have revealed different phases of occupation, but the pavement under the artwork hides the original temple complex, part of the larger forum. For this project, the site was GPR scanned in December 2020 by Franck Donnadieu at two different frequencies, 400 and 200MHz with archaeologist H el ene Dartevelle consulting on areas of suspected Gallo-Roman remains.

The resulting data images were poetic and haunting, abstract to anyone unfamiliar with reading geoscans. To an artist, scientific data can be released from its usual requirement to inform

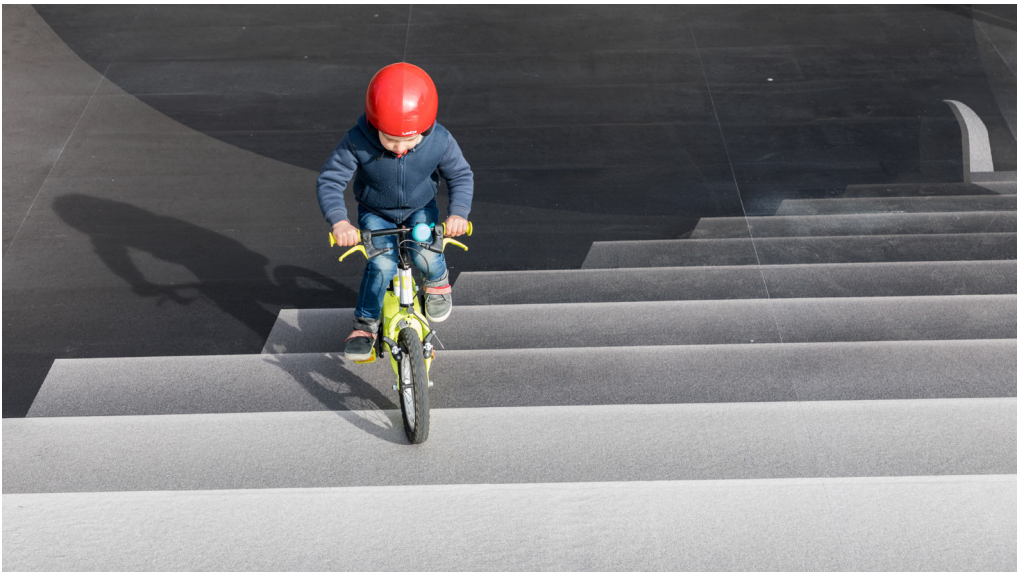
and simply be intrinsically beautiful. To quote Jeffrey Shaw, "Science is to the visual arts what mathematics is to music; it is an underlying structure that informs the potential for aesthetic expression, an expression that in turn enhances and enriches our understanding." The science provided a new point-of-view and led the artwork to become an inversion of a public sculpture, not an object nor a statue but a sealed urban memory below the surface, literally revealed through an echo.

The artist began conceiving of illusionary portals placed on the plaza surface that would reveal the ruins of an abandoned mansion. Enormous trompe l'oeil prints of disappearing staircases, rooms, wells and shafts reference the geometry of archaeological digs. Developed with Zita Barber, a graphic designer based in Budapest, six entrances into an imagined world below were created. *Below Victory* considers what is truly below every victory - a broken home. The work presents a way to remember how loss is deeply integrated, and quickly forgotten, with each success. The timing also frames our future conquests, including those over Covid, and how we must also remember the pandemic's injury and sacrifice.

A geo-located Augmented Reality experience was developed by a team of students from ESACM

BELOW VICTORY
Scott Hessels







(Fine Arts Academy, École Supérieure d'Art de Clermont Métropole) led by Johanna Medyk. They performed the fieldwork needed to test and select the best technical delivery system and worked with the artist to develop a visual and sonic layer to the large-format graphics that also reference the GPR data and add to the user experience.

With a globally-distributed team to realize this work, the coordination of Gabriel Soucheyre, and his team at **VIDEOFORMES**. Public Art must pass through many filters including governments, commercial interests, environmentalists, educators, scientists, art historians, preservationists and more. His perseverance and dedication as well as the research and logistics by Éric André-Freydefont, were integral to the success.

The result is Place de la Victoire as a spatial conjunction; now but also then, here but also below, real but also virtual. Art often reveals a new perspective, and this project does this both metaphorically and literally. An intersection of art, science, heritage and emerging technologies allows visitors to look directly down and see a parallel world visible through the echo of the hidden ruins and the haunted excavated outlines of an empty home. The bricolage of conceptual, scientific, aesthetic, and historical sources creates a moment to consider what is silently buried below our triumphs.

Scott Hessels,
© Turbulences Vidéo #111

Scott Hessels Scott Hessels is a Hong-Kong based artist whose artworks explore how emerging technologies can help us better understand our environment. His site-specific installations have used sensors, robotics, GPS, and adaptive materials, often partnering with key science organizations. His films and new media installations have shown internationally in museum exhibitions focusing on both technology and fine art. His recognitions include patents, references in books on new media art, and coverage in cultural media like *Wired* and *Discover*. He is also executive producer of the Extreme Environments Programme which organizes art and science expeditions to environmentally significant sites..

[Http://www.scotthessels.com](http://www.scotthessels.com)

Réalité augmentée

Ruins and technology intersect to reveal the buried secrets of the Place de la Victoire.

Guided by the desire to remember the hidden aspects of history, Scott Hessels is interested in the cellars of the square and in the collection of archaeological and geophysical data. He exploits the data to confront the visible and invisible, presence and absence, and merges the archives with technology.

Similar to a Glitch, the temporal framework is disrupted and frees the ancient architecture from the ground through a virtual filter. Buried ruins are revealed and displayed thanks to Augmented Reality, ancient foundations rise from the depths and find their place in an environment that gradually covered them.

Entranceways give way under our feet towards the depths, the remains emerge and free themselves

from the ground that enclosed them. The strata beneath the Place de la Victoire are as many marks of destruction that hide behind each victory.

By laying a final technological layer, Scott Hessels creates the meeting point between several temporalities and stories, he recalls the evanescence of the decor as well as the resistance of the stones to the passage of time.

In your Instagram application, look for @videoformes' *BelowVictory* filter in "Browse Effects" in the "Story" mode.

Johanna Medyk, translated from French by
Kevin Metz

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© Photo: Vincent Tiphine



EAU VIVE

Guillaumit (FRA)
Hôtel Fontfreyde
World premiere

Eau Vive | Guillaumit | FRA | 2021 | Augmented reality fresco | Code and augmented reality : Alexandre Coirier | Co-production **VIDEOFORMES**, Antony Squizzato and La Route des Villes d'Eaux du Massif Central as part of the *Voyages artistiques avec les Accros du Peignoir* | With the support of l'ANCT Massif Central and the Auvergne-Rhône-Alpes Region | In collaboration with the city of Châtel-Guyon

Creative collaboration

Within the framework of the "Voyages artistiques avec les Accros du Peignoir", a project that highlights the cultural wealth of the thermal baths, **VIDEOFORMES** is partnering with the Route des Villes d'Eaux du Massif Central and Anthony Squizzato. Through several artist residencies, this collaboration aims to support cultural creativity based on digital arts in this territory of experimentation.

Funded by the l'ANCT Massif central (National Agency for Territorial Cohesion) and the Auvergne-Rhône-Alpes Region, this project is carried out in close co-construction with the local actors of the participating spa towns and artists: Nicolas Tourte in Vichy, Guillaumit in Châtel-Guyon, Golnaz Behrouznia in Vic-sur-Cère.

These residencies, in their process of creation and promotion, encourage an exploration of the world of each artist and a questioning of environmental issues, particularly around water, which has a pivotal role in the project.

EAU VIVE

This giant fresco was largely completed during a creative residency in Châtel-Guyon. This work was for Guillaumit the opportunity to develop a large format of his joyful and zany world, directly inspired by the numerous mosaics and earthenware inside the building of the former thermal baths of Châtel-Guyon.

The construction of this image was guided by a common theme: flowing water that circulates, soothes, and nourishes the living.

Its creation combines an impactful formal construction and numerous details that allow all audiences to have an all-around view.

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

Guillaumit is illustrator, graphic designer and motion designer from France.

His work combine geometric forms , rigid colour sheme and and funny cartoons characters. He try to build a universe both ludic and meaningful.

His work was showed in different exhibitions in Paris, London, Tokyo, Berlin ...

guillaumit.tumblr.com

Translated from French by Kevin Metz



LAD VIVE
Guillaumit

THE READING (...)

Francesca Fini (ITA)
Salle Gilbert-Gaillard
World premiere

THE READING, TILL THE END OF THE WORLD (THE CONVERSATION) | Francesca Fini | ITA | 2019
| Augmented Reality diptych | Limited Edition of 12
| Fine Art prints on paper, canvas or Alu-Dibond |
Diptych size : 130x80 (each print: 60x80 cm)

Starting from a collage, which re-elaborates and recomposes elements and images from classic portraits of the Renaissance and pictorial romanticism, I create two prints on canvas that are displayed next to each other. Thanks to an augmented reality app, once the diptych is framed with a mobile phone or tablet, the two images magically come alive and begin to interact. The elements move, coming out of the canvas, telling a story that invades the surrounding exhibition space, creating a dense dialogue that simulates a poetic reading out of time and space. The reader on one side, and the musician next to her, recite the magnificent passage from Shakespeare's *Romeo and Juliet* celebrating the beauty and ferocity of Nature. While the animation slowly destroys the serene, sunny and idyllic atmosphere of the Renaissance landscape, making us fall into a world invaded by waste and devoured by flames.

"The earth that's Nature's mother is her tomb;
What is her burying grave, that is her womb."

Francesca Fini © Turbulences Vidéo #111

Francesca Fini is an interdisciplinary artist focused on experimental cinema, digital animation, new media, installation, and performance art. Her live projects are often addressing issues related to the relationship between public and private spaces, between the show and the audience, representation and interaction, but also reflect on the influences of society on gender and women's issues and the distortions in the perception of beauty produced by the market and mainstream media. Both *live* and *non-live* works are a mix of traditional media, *lo-fi* technology, interaction design devices, generative audio, and video. Primarily interested in video and live art, she also creates artworks assembling performance art relics and video stills.

With a deep training as a digital artist, she worked for fifteen years in the field of digital media and television. Among the most important art events in which she took part in the last few years, we would mention the 2011 WRO Biennale in Poland, CINEMED Film Festival in Montpellier, NordArt International Art Exhibition, Berlin Directors Lounge and IKONO TV Film Festival in Germany, Videoformes Festival in Clermont-Ferrand, Szczecin European Film Festival (SEFF) in Poland, FILE Electronic Language International Festival in Brazil, Athens Video Art Festival, IVHAM New Media Arts Fest and Projector Festival in Madrid, CYBERFEST and Now&After in Russia, Robot Festival in Bologna, Instants Video numériques et poétiques in Marseille, BORDERCROSSING - official collateral event @ MANIFESTA12, MEM Festival at the Guggenheim Museum in Bilbao, BODY + CAMERA



at MANA Contemporary Chicago, Un-Becoming at SomoS Art House Berlin, the Japan Media Arts Festival in Tokyo and the Margaret Guthman Musical Instrument Competition, organized by the Georgia Institute of Technology in Atlanta.

As a pure performance artist, she was part of the iconic first edition of the Venice International Performance Art Week, featuring among others the work of Valie Export, Jan Fabre, Yoko Ono, Marina Abramovic and Hermann Nitsch. In 2014 and 2016, she was artist in residence at Bob Wilson's Watermill Center in New York. In 2016, she wrote and directed *Ophelia non annega* (Ophelia Did Not Drown), an experimental feature film based on the hybridization between *found footage* (from the national archive Istituto Luce Cinecittà) and original contemporary performative language, considered

by legendary movie art critic Adriano Aprà one of the best Italian films of the last ten years.

www.francescafini.com



LA NEIGE (THE SNOW)

HeeWon Lee (KOR)
Salle Gilbert-Gaillard
World premiere

La neige (The Snow) | HeeWon Lee | KOR | 2021
| single screen video installation | 2' in a loop |
Command and production VIDEOFORMES 2021

A daily monologue that perpetuates the bond with a loved one who disappeared, whose presence is still close to the spirit and soul, precious despite the time that went by. I wish to share with the visitors a moment of poetry, to communicate this feeling which characterizes the human being.

A tribute to Betty, my father, man soo.


HeeWon Lee translated from French by Tessa
Poiraudau
© Turbulences Vidéo #111

Born in Kyung Ki-Do, South Korea, HeeWon Lee lives and works in Paris. After studying fashion design, she left Seoul and moved to France in 2002. She studied French at the university and joined the Ecole Nationale Supérieure d'Art de Nancy before completing a post-graduate degree at the Fresnoy - Studio National des Arts Contemporains (Tourcoing). HeeWon Lee works on a multidisciplinary artistic practice by associating video, plastic arts, graphic design and sound creation.

Her projects have won several awards and are regularly shown in France and abroad (Brazil, Canada, South Korea, Morocco, Spain, Italy...).

translated from French by Tessa Poiraudau

heewonlee.com



LA NEIGE (THE SNOW)

HeeWon Lee

OMNIBUS MOVIE

Tomoko Konoike (JPN)
Salle Gilbert-Gaillard

Omnibus Movie | Tomoko Konoike | JPN | 2020 | 16'25 | Un commissariat de S_Z (Stephen Sarrazin & Yangyu Zhang)

The making-of videos | Lapland (Finland), Gothenburg (Sweden), Mt. Moriyoshi (Akita, Japan) | 2017-2019

Moon Bear Goes Upstream | 2018 | 3'16

At The Shore (National Sanatorium Oshima Seishoen) | Setouchi Triennale 2019

Doraemon's Song on Mt.Moriyoshi | Fujiko-Pro | 2017

The making-of the recording at the Ani cultural center in Akita | 2019

Document Howling with Wolves in Lapland ,Finland. | 2018

Tomoko Konoike, tale seeder

The *fantasy* genre has always existed alongside human civilization. It is inexhaustible and powerful, resonating with a sense of the ancient while carrying its eternal reinvention. Center/periphery loses its meaning; past/future gets lost in the wonderland. Meanwhile, in the face of modern science and, moreover, the whole positivist modernity, it is often perceived as something amateurish, too "human" to reveal the ultimate truth of the universe. For Tomoko Konoike, who has been creating fantasy worlds both in her drawings and her installations

for decades, while resisting anthropological and ethnological approaches, the idea of an ultimate truth and a single universe doesn't especially bother her. Instead, she belongs to those who are called "addictive empiricists" by Bruno Latour, those who see facts in various formations and make multiple voices heard.

No matter where she goes, there is always the urge to slink off from the human habitat. In the wild, senses become sharper and more attuned, and everything that speaks to her could be put in her cauldron. What would animals say if we ask the right questions? Konoike answers with what she's heard. Bees and wolves, babies and skulls, fairies and nameless creatures, wind and snow, folklore and mythology... each find their own position in her body of work, at times as enormous as a planet, or as tiny as a grain of dust. There, she collect potions for the audiences, here is one drop and there is one lake, without a word about its efficacy.

Tomoko Konoike was trained in traditional Japanese painting and started her career as a toy and furniture designer. Imagination leads the way and there is no limit in the usage of mediums – motifs always reoccur in unexpected forms of lives. Experimenting with new media brings fresh air as well as an impetus to keep searching. Nonetheless, the solutions she eventually settles on are often surprisingly simple: from crayon on animal skin to bicycle wheel as a revolving lantern. To her, it is only right to acknowledge the medium's striking existence and crucial role in an art piece, to let it be itself, represent itself, showing its weight, texture,



OMNIBUS MOVIE
Tomoko Konoike

odor, etc. This became particularly important to her when the familiar form of painting no longer provided enough meaning after the 2011 Tohoku Earthquake whose hypocenter was quite close to her hometown in Akita Prefecture.

The earthquake profoundly shook Konoike. It signaled the turning point for her to break away from the means she was used to, as well as her connection with galleries and, by that point, the well-established exhibition format. She started to see more clearly the delicacy of human beings together with their intrinsic disruptive nature. Each practice of creation, each newborn arrives with the premise of intervention. She pushes herself to revisit not only her relationship with her art, but also her idea about human and non-human.

Konoike says that instead of learning from maestros, she's more attracted to the grandmas' wisdom. They are her resources of inspiration when things slow down in the studio. Like them, she also enjoys moving around in the domestic space, drawing, sewing, washing clothes, making dinner - a space that is more about living than working. In this way, art creation is incorporated into the fun of daily life, with its indispensable element of playing as motivation, dominant method, and outcome.

In her very early works of hand-drawn animation, there is often a chubby creature trudging in the snowstorm or playing by the sea. There is no one else of its kind, while the whole surroundings are the same kind. In the years following Konoike's interaction with ever-larger international audiences, that figure becomes herself in live-action videos, carrying bear fur, dragging a canoe, or howling like a wolf in Northern Japan and Northern Europe. When the storm stops and we find her buried neck deep in the snow, she is there limpidly singing the Doraemon theme song.

Yangyu Zhang © Turbulences Vidéo #111

<http://tomoko-konoike.com/>

HUNTER GATHERER

I am always thinking about energy.

Whether in painting or sculpture or anything else, creation starts with unorganized ingredients or thoughts, and at the very moment when a work approaches completion, the world of possibilities closes, and it starts to become conservative and stable. When that happens, my approach is to take this nearly complete thing, create a fracture of a different nature to destabilize it, make it inconsistent, and destroy its balance. When I am drawing, I add irritating extra lines or erase an important part, upsetting the world of the picture, and mercilessly spoiling it. I do this because energy bursts forth explosively all at once deep inside the work when I try to get rid of this unevenness, breaking through the current stable dimension, bringing about alterations. As this creative gamble is repeated again and again, the work gains further strength through transformation and heads toward completion.

This routine, which may be compared to producing hydroelectric power, is my daily creative process.

On the other hand, for several years, I have been acting like someone plundering a colony (or like Cruella De Vil) in that I have been buying animals from hunters. These are animals that are subject to pest control in Tohoku or Hokkaido, such as the moon bear, the Ezo deer, or the earless seal. I have sent them to a tannery to have their skins made into pelts. The wolves that I obtained in Mongolia were among those killed in large numbers in that country.

The type of tanning employed in making pelts involves using a scraper to scrape the body fat that adheres to the skin, carefully leaving the skin and fur intact, and then washing them in chemicals several times to remove the smell of blood. The result is an everyday item that feels good when you touch it. The initial step in taxidermy was

stuffing straw inside the skin. Taking a dead animal and reproducing the shape of its skin surface as it was when the animal was alive seemed almost like magic. This act of "reproduction", that is, "representing again", is at work at the foundations of creative work in every field of human creative activity. We humans are incredibly fond of looking at a dead stuffed animal as if we think it is alive and looking at the fantasy of keeping dead things unchanged forever.

In order to break through a fixation on the visual, I have decided that I need to engage in the act of making things. There are many ways to make things, whether by myself or with other people.

"Making" is a very good word. It encompasses "drawing", "singing", "erasing", "eating", "moving", "listening", "symbolizing", "telling lies", "touching", "stumbling", "hitting", and can be replaced by any of them. In response to that, I began to seek out new artistic materials, everything from my customary paper and paints to clay, leather, pelts, doors from houses, old pictures, dandelion seeds, souvenirs, a bird's nest that I had found, cosmetics, and other things, so that all kinds of substances became artistic materials. I have also taken little birds' nests that the neighborhood children found and set them up in the exhibition area. Those finely detailed designs are the birds' craftsmanship. I have also become indifferent to human decisions about whether I made something or whether another person (or animal) made it.

Since I have spent a long time wandering the Earth for taking pictures or taking part in exhibitions, my body often feels as if it is meeting wind resistance and may even be some sort of vehicle for traveling around. I first noticed that I had made my own tools for moving around when I finished and exhibited a moth-shaped kite attached to fur, a model of a mountain hut mounted on a sled, or video footage of paddling upstream in a canoe on the Anigawa River. If that's the case, even a song is a vehicle, as if

my gaze is out in front of my voice, running around, watching the scenery on a slope where the trees are covered with hoarfrost.

One time, when faced with an impending exhibition, I was busily working and tried to grab a quick sandwich. I absent-mindedly ended up biting down on my right index finger with tremendous force. This was a serious injury, and I could not hold a sculpting knife for a week. More importantly, my own teeth caused me to feel the fear I might feel from an animal's fangs. Being unable to recover from the shock of that incident was another one of my "creations".

After I began using pelts in my works, I found out that now, so many animals have come into the inhabited areas in search of food that control efforts in the mountains seem to have been too late. Those were situations in which it was impossible to say that humans had been able to control nature. When violating boundaries, the animals have the upper hand.

You want to control incursions into human domains, but you want to enter that dangerous other world of nature and come into contact with it, smell its odors, eat it, and become one with it. Friction inevitably occurs at the boundaries where different types of entities come into contact, and it may be that when both entities receive that energy, they react by surviving. For example, killing and eating a bear is like that. My creative activity, too, is no longer self-expression or any other such abstraction. Instead, I am certain that it is a form of energy transformation. Furthermore, this desire to violate boundaries has existed in humanity since the very beginning.

The Ōu Mountain Range stands behind the city of Yokote, where I will hold an exhibition. Ever since I was a child, I have enjoyed the mountains that make up this range through activities such as skiing. In this mountain range, which runs through northern

Japan like a scenic backdrop, the scenery is given over to the transitions of primitive nature. There is an abundance of incomparable mountaintop vistas, and I have spoken with expert stream climbers who have been fascinated by them. Furthermore, when you travel on the Kitakami Line from the Iwate Prefecture side over the rugged mountains and arrive at Yokote Station, you realize the extent to which this city is situated on the boundary between the plains and the deep mountain region. With the alien world of the mountains looming behind them, the view that the townspeople have of nature is probably quite different from the view that people who have lived a long time in a vast plain.

I decided to take the mountains as the starting point for thinking about energy. First of all, my gaze was directed at the city of Yokote, but when I quickly turned the other way to face the mountains, I needed to borrow a way of seeing other than the one that humans are inclined to use. By that I mean not the words of modern-day people but a world in which the physical senses lead the way. We rely on the visual realm too much, so it may be all right to close my eyes. When I do that, I cannot make use of past methods of experiencing the unknown natural world, such as sightseeing or developing it. Once I remove the frameworks and labels from the Ōu Mountains that humans have established, including prefectural boundaries such as "Akita," or even "Tohoku" or "Japan", once both the mountains and I discard any such fixations, it feels as if the mountains are encouraging me from behind to take a look at the landscape. This is probably somehow related to the beauty and treasures that we humans have created, including public sector institutions, such as art museums, other museums, and other cultural institutions, and the structures of art. That is because we are no longer thinking only of humans as an audience.

The cultures that humans created developed out of an original hunter-gatherer lifestyle. They hunted wild game in the forests, took the fruit and fibers

of plants and made baskets and other coherent objects, and combined both technologies. I have broadened my understanding to think of myself as a "hunter", in that I use tools to take fragments from the natural world and drag them into the human world, and then as a "gatherer", I take these fragments and make new forms. Whether taking wild game and cooking it in a pot or taking motifs from scenery and composing them into a picture, or accumulating components to build a PC or other machines, it's the same thing. When rice cultivation arrived in Japan from the Asian continent later, the people took the wisdom and data accumulated from the hunting and gathering and "produced".

However, if all we do is continue applying or customizing these hunting and gathering practices, we will only forever be creating things by forcing them into the human world. I think that the question of how we can break down the original forms and transform them is one of the roles of fine art. For one thing, we can start thinking about it by simply saying that we will no longer continue making simple adaptations and customizations.

In order to do that, we will not longer look to existing art. Instead, we will need to open up our perspectives as human beings, first as human beings, but also borrowing perspectives other than the human one.

Now that I have set up my works in the exhibition space, I feel like breaking up the arrangement, just like always, and making it unstable. I have become tired of complete venues. Violence is needed to arouse some energy in a venue. Thus, the "completeness" of an exhibition is simply nothing more than human words. At any time, the new eyes of the audience will take the completeness of the works in front of them and violate, destroy, and change it. The person who creates a work and the person who views it are living in the same era as they exchange and dissolve their limbs and eyes.

OMNIBUS MOVIE
Tomoko Konoike





TUNING BAMBOO

Eiko Soga (JPN)

Salle Gilbert-Gaillard

Tuning Bamboo | Eiko Soga | JPN | 2019 | Video | 24'04 | A commission from S_Z (Stephen Sarrazin & Yangyu Zhang)

This artwork is based on my experience of Shiraoi, Hokkaido in 2018 where I researched the historical, cultural and ecological background of nemagaridake - a type of bamboo that grows in Shiraoi. I encountered both personal and historical narratives of Japanese and Ainu in the area. Historical knowledge and people's stories often seemed to me like mountain landscapes on clouded days, the truth often being unknowable.

When I engage with projects involving Ainu culture and people, being Japanese from Tokyo without Ainu heritage, I often encounter questions such as who is the insider or the outsider? Who owns knowledge? Who speaks for what and for whom? Furthermore, I experienced the narrative of the Japanese as a colonizer and the Ainu as victims that continues to inhibit the development of relationships where people can establish common ground to overcome historical trauma. Over the course of my time in Hokkaido, I experienced and observed the complexity of people's positions according to their racial heritage as well as their occupation. I perceived these questions as something to respect, while I seek a new approach to overcome those human conflicts. I have spent more than half of my life away from Japan. Being both an insider and outsider in both Japan and England is my everyday experience. My own experience is not a direct comparison with the Ainu. However, this personal experience contributes to

my understanding and interpretation of difference and otherness in my work.

In *Tuning Bamboo*, I explored the process of my own days that felt like I was embodying an old radio machine tuning in to the right channel. I also documented the process of learning through making the *mukkur* (Ainu mouth harp) out of bamboo and working with the community in Shiraoi.

Eiko Soga © Turbulences Vidéo #111

役場の人は山で見かけなかった



AUTUMN SALMON

Eiko Soga (FRA)

Salle Gilbert-Gaillard

Autumn Salmon | Eiko Soga | JPN | 2015-2019 |
Video | 18'54 | A commission from S_Z (Stephen
Sarrazin & Yangyu Zhang)

Since the summer of 2015, I have been engaging with the Ainu culture and trying to understand how mainstream political and historical narratives diminish the Ainu's relationship between human and non-human worlds. I have been learning about the Ainu's social environment and history through making things considered "traditional" such as shoes made out of salmon skin called *Chepceri*.

In 2016, I lived with an Ainu woman called Ms. Katsue Kaizawa and studied the making of Ainu kimono, embroidery, and salmon-skin shoes. I am interested in art as sensory ethnographic research to witness, document, and share acquired knowledge, culture, and social phenomena. In this video, I focused on the idea of process and making as sensory research. In Ainu culture, salmon used to serve key economic, religious, and spiritual roles. In this video, we see a text that I wrote about Ainu social phenomena centered on salmon. This research allowed me to explore a wider understanding of Ainu culture - fishing, cooking, politics, economics, ecology, craft, gossip, folklore, and differences between the current Ainu communities in other regions. It was a process, in part, of finding clues from the past that might shed light on present issues. I wanted to also express my observation on the immersive and the spirit of Ainu metaphysical belief in contemporary society.



Eiko Soga, memory hunter

The region of Hokkaido, located in Northern Japan and formerly referred to as *North-Eastern Honshu* has been represented for decades both in modern Japanese literature and post-war cinema as a contrast to Tokyo by virtue of its vastness and pristine nature. It has also been a perimeter of challenge and limits, a point beyond which there is nothing. A place to get lost.

A number of celebrated directors, working within a variety of genres, made notable films there, such as Akira Kurosawa's *The Idiot* (1951), Teruo Ishii's *Abashiri Prison* (1965) with Ken Takakura, an actor who came to be associated with the region and who returned again and again, up until the closing films of his career, including Yasuo Furuhashi's *Popoya* (1995). Shunji Iwai set his remarkable *Love Letter* (1995) in the northern city of Otaru. All of these films show us Japanese culture, and as is often the case when another has remained buried until it is either avoided or forgot-ten, they unwittingly conceal an indigenous one. Which has consequently been the object of far fewer films or exploration by contemporary creators. The great Mikio Naruse had made a different Hokkaido film, *Whistling in Kotan* (1959), which looked at the problems encountered by a people who were there from the start, from before; *Kotan* is the Ainu word for "village". It still stands as one of the few excep-tions.

It was often the case for school children in Japan, up until June 6, 2008 when the Japanese government officially recognized the Ainu people as indigenous to Japan, to only have lessons once or twice a year about that community. Likewise, textbooks allotted little space to their history. When the government made that announcement, it also called for an end to discrimination against the group's language, religion and culture, though forty years before there had been a plan for the heavy industrializa-tion of the North of Japan,

including the building of a dam that would have done irreparable damage to Nibutani Village, a key center for Ainu culture and history. The Upopoy National Ainu Museum opened on July 12, 2020, during the first year of the Covid-19 pandemic. Its mission seeks to dig out what had remained hidden to a population that qualified itself as more than 90% ethnically Japanese. The task of representing how Japan would encounter, recognize and acknowledge that culture and history, at both an anthropological and intimate level, informs the work of UK-based Japanese artist Eiko Soga. The question that haunts such a practice - if 90% is made up of Japanese and the remaining 10% of foreign communities, including Chi-nese, Korean, and samplings from the rest of the world, where did this leave the Ai-nu people until 2008? - is not addressed directly and in that sense remains courteously-ly "Japanese".

This method, of merging ethnography with the poetic, is a contemporary art trope which has particularly been of service to groundbreaking artists from the Arab and African world as well as serving artists from the First Nations of North America, notably Kent Monkman: retelling history through what wars and colonialism had erased or left out. The task becomes both more sensitive and politically charged when this was done from within. Eiko Soga had not immediately set out to become an artist that would be associated with such a socio-political mission. Between 2012 and 2015, her practice included performance that questioned gender and installations that were preoccupied with definitions of an/the *environment*. 2015 became a turning point as she engaged in a discovery of and a dialogue with Ainu culture and people through a series of documentary-like videos and poetic journal entries, that bear a Marguerite Duras-like quality, in an ongoing journal that is inhabited by a longing to repair and transcend. They contribute to the elimination to what Gayatri Chakravorty Spivak has termed "subalternity, a position without identity". As media pieces, they are very much of

The next day, I saw a pair of shoes made from salmon skin.



and in the current era, as they display an ethical concern with objective recording, refusing, except for editing, to interfere with the image through post-production possibilities like treatment and manipulation.

Those works correct the population numbers and introduce us to objects that are considered "traditional". They address notions including slow process, labour, politics, ecology, empathy, companionship, and conversation while revealing the space between indigenous knowledge and contemporary society. It is a process that sows an expectation, that eventually Ainu artists will not only contribute to this archiving process of their culture, but that they might set for the capital with their own lists of questions.

After more than five years of field work, a symbiosis took place between the artist and her quest to, as she states, "understand and respect the people and other species that we live alongside, though I cannot communicate in the language of flora and fauna, I listen and consider what is present".

Stephen Sarrazin © Turbulences Vidéo #111

www.eikosoga.com/



THE FRIEND

John Sanborn (USA)
Chapelle de l'Ancien
Hôpital Général
World premiere

Telematic Media Arts Presents: **The Friend** | Created by John Sanborn | USA | 2021 | Video installation | Produced by Clark Buckner and **VIDEOFORMES 2021** | Co-Produced by ZKM Karlsruhe, Accès(s) and Transcultures | Costumes: Christian Squires | Hair and makeup: Samuel Richard works | Relics: Leigh Barbier & Jamielyn Duggan | Director of photography: Roger Jones | On set assist: Wes Middleton | Music composed par Danny Clay | Cast: John Cameron Mitchell, Erin Yen, Comika Hartford, Juba Kalamka, KJ Dahlaw, Landes Dixon, Jamielyn Duggan, Carlos Venturo, Jiz Lee | Thanks: Michel Roueau, The Lifestyle Company, Carol Queen, The Good Vibrations Antique Vibrator Museum, Sarah Cahill, Homer Flynn, Agnès Guillaume, David Lawrence, David Blair, Steve Saporito, Stephen Sarazzin, Peter Weibel, The **VIDEOFORMES** Team, ZKM

The Friend

Everyone needs to believe in something.

We spend our lives searching for ideas, structures and people to invest our faith in, because we think they will provide us with answers to questions we KNOW cannot be answered.

We have no answers for American Messiahs.

But we have questions. Like: what causes claims of personal divinity, goofy pseudoscience, and communication with the dead or prophecies of worldly glory from spiritual entrepreneurs? This is the modern representation of the most zealous exponents of America's unofficial national faith: a spiritual smorgasbord of positive thinking,

seasoned by the eclectic 21st-century movement known as New Thought.

This multi-channel installed work presents the leader of New Thought as a mysterious but charismatic figure, who calls themselves "The Friend", delivering seven sermons filled with instruction, divination, personal confession and a sticky mass of ambiguity.

This eccentric spiritual liberator is not a curiosity to be dismissed. Through their teachings, they reveal society's fundamental themes and contradictions, and their success is an indication of our overwhelming need for faith-based governance. Born from a uniquely American blend of revivalist, huckster and showman, *The Friend* feels our pulse and feeds our need for an inexplicable but divine calling. Their sermons ring with a truly American brand of faith, with echoes of Jemima Wilkinson, Billy Graham, Elvis and Oprah.

The Friend claims visions of a new ecosphere and divine insights into how we must live. They are as skilled at post-mortem thought as they are at provocative prognostication. The Friend claims a series of previous lives, which inform their current views and dictums. They lecture using metaphorical stories and sermonize with song.

The Friend's presentation is itself provocative - preferring gender fluid pronouns and dressing in dramatic fashion statements, a draped in lush textured fabrics and a variety of hats. Over the past 10 years they persuaded 50 families to prepare for



the coming apocalypse by building the Center for New Thought in a communal village near Seneca Lake, New York. From that gathering poured forth sermons, saints and apostles.

The Friend materialized from a long tradition of pseudo Christian experiments in mysticism, communal living and occult theories about controlling sexual energy to connect with a bigendered God. The Friend is redefining spiritual consciousness via mixed messages and splashy revival style events. The element of showbiz is not to be discounted when you are birthing a new religion.

The Friend presents the teachings and sermons of this newest of spiritual leaders, supported by testimonials of their witnesses and followers, embedded in a dense collection of relics, symbols and cyphers of the saints of New Thought.

The tone is comic and camp - more skeptic and social critic than satire. You will recognize your own desires when *The Friend* speaks as this is a religion tuned for our times; filled with paradoxes

and teachings that are spun from sugar, so we will consume without pause. *The Friend* reflects our confusion about belief and reverence, integrating our worship of commodification and our desire to exist unfamiliar with sin and adjacent to redemption.

Saints and Relics

The Saints of New Thought are displayed around the exhibition space in a manner similar to a church. The Saints video is projected onto shaped screens in portrait orientation, that sit on top of pedestals. Working with the acoustics of the space, the Saints speak one at a time, in alternating rhythm with the sermons of *The Friend*.

The Relics of each Saint are displayed on 55 inch monitors hung to the right of each Saint. The relics are introduced one by one, with overlaid text explanations of their provenance and meaning, then assemble into a full screen design.

Both videos loop independently of each other and play in synchronized fashion with the other Saints and The Friend.

John Cameron Mitchell | The Friend

American actor, writer, director, and now producer John Cameron Mitchell (b. El Paso, TX, April 21, 1963), is best known for the long-running off-Broadway rock musical *Hedwig and the Angry Inch* (starring himself as Hedwig and co-written with composer Stephen Trask) that became a Golden Globe-nominated film in 2001. He has also earned three Obies and three Drama Desk Award nominations for his work off-Broadway and at Lincoln Center.

Mitchell is the son of an army officer and a Scottish-born housewife, born on a military base. Like most "army brats," he grew up moving from place to place around the world with his family. His first stage role at age eleven was as the Virgin Mary in a Christmas musical at a boarding school in Scotland. He studied theater at Northwestern University but left college before graduation, moved to New York and found work understudying the role of Huckleberry Finn in *Big River* (1985). He then went to California and played bit parts in many television shows (*The New Twilight Zone* 1986, *MacGyver* 1987, *Freddy's Nightmares* 1988, *Dreamer of Oz* 1990, *Law & Order* 1995) and educational films (*Just Along for the Ride* 1983, *My Father's Son: The Legacy of Alcoholism* 1984).

In 1990 Mitchell returned to New York and appeared in the original cast of John Guare's *Six Degrees of Separation*. The following year he played Dickon on Broadway in the musical *The Secret Garden*. Off-Broadway in 1992, he earned an Obie Award for his performance in Larry Kramer's *The Destiny of Me*. Again at Lincoln Center in 1994, he played two gay male characters in Michael John LaChiusa's musical, *Hello Again*. In Spike Lee's 1996 film *Girl Six*, he had a one-word part playing a pornography auditioner ("Delivery!")



John Cameron Mitchell had grown up hating himself because of his homosexuality, but all that was changing fast. Inspired by the memory of an East German woman - probably a part-time prostitute - who had babysat for his brother Colin while his father was stationed in Berlin, Mitchell conceived of the central character in what was to become the pivotal project of his life, *Hedwig and*

the Angry Inch. Hedwig, whom Mitchell played in drag, evolved over a period of time and through many cabaret performances into a transgendered rocker who had undergone a botched sex-change operation and whose love life and career were on the skids. The final version of the show, with the songs of Trask integral to the plot, took New York City by storm and led to the making of the movie in 2001. Besides the Golden Globe nomination, it won him Best Director at the Sundance Film Festival, twenty-six other miscellaneous awards, and twenty-seven more nominations.

Although he was happy to say goodbye to playing Hedwig, Mitchell was encouraged enough to devote his energies to filmmaking, especially the kind of film that would promote sexual activity as a route to human happiness. His next project was *Shortbus*, about the search for love and sex in New York City's salons, filmed without actual stars, but with actual sex scenes. The production was put on hold briefly in 2003 while Mitchell collaborated with Jonathan Caouette (an auditioner for *Shortbus*) on *Tarnation*, a documentary about Caouette's life. *Shortbus* premiered at the Cannes Film Festival in 2006 and won awards at International Film Festivals in Athens, Gijón, and Zurich.





St. Fractious | Goddess of Broken Things

Fractious praises the imperfect in the world and helps the damaged souls of her acolytes. She is always losing a body part or accessory, she finds it hard to form coherent sentences or complete a...

Naturally her writings are incomplete dating back to her childhood which was littered with shattered dolls and three legged chairs. Prayers from lovers, writers and construction workers are common, as are offerings of chipped vases and shards of glass.

Juba Kalamka is an African American bisexual artist and activist recognized for his work and founding member of homohop group Deep Dickcollective (D/DC) and his development of the micro-label sugartruck recordings. Sanborn had the pleasure of collaborating with Juba and the band COMMANDO on a video for *The Shock of Gary Fisher* in April 2020.

Kalamka's personal work centers on dialogues on the convergences and conflicts of race, identity, gender, sexuality and class in pop culture.



St. Binary | the Balanced

The saintly presence of two thoughts or feelings existing at the same time and place gave birth to this marginal saint. When you love someone you hate, you can feel St. Binary guiding you.

Binary underwent a transition which led to his elevation. They began by seeing the world as two discreet states - preaching salvation through balance, but his thinking shifted to a more fluid understanding of existence. They are working on reconciling these two philosophies.

Comika Hartford's website describes her as Writer.

Producer. Blerd. A conversation with her is wild, unpredictable and makes your mind race as she topples one topic after another. She is mostly known as a screenwriter whose genre is horror, and her passions are highlighted by her infectious laugh.



St. Wanton | the Promiscuous

Often wrongly described as the patron saint of sex, Wanton does not preach immoral or profane practices, but obliterates the thin line between sex as celebratory and shameless.

Their libidinous and libertine joy is an embrace of all things sensual and erotic - viewing sex as a sacrament, not a sin.

A scholar of the X-rated, but principled and scrupulous, Wanton is extremely gender fluid, without remand as to societally based defining attributes.

Jiz Lee. Polymorph and force of nature; Jiz Lee is a gender queer porn star, author, filmmaker, and provocative agent for change. They are vibrant, elusive and evocative, able to convey a rush of emotion with a glance and with an attitude. This is the third project where Sanborn has had the honor of working with Jiz.



St. Alibi | Patron Saint of Adjustment

The late Saint Alibi is all about change and evolution but her devotion is to post-truth realities, where smoke and mirrors guide us to our destruction.

She is mostly seen in gas stations and roadside vegetable stands, appealing to the vanishing majority - a glimpse of faith while you are driving by. She was martyred after sending back her salad, complaining that the anchovies were over a week old. Prayers offered to her ask for help to cope with change, through acceptance and anger.

Erin Yen. "I dance because it is an art form that will never be perfect". She has shaped choreographic works exploring methods of the creative process, and today she continues to consider physical effort alongside logical design in hopes of clarifying the body's relationship to continued technological processes. Her shared personal practice investigates one's understanding of self and "other" in a growing age of technology, an ever-questionable murky space.



St. Homunculus | Keeper of Clichés

They are an essentialist force dedicated to teaching us how attributes define us, so choose wisely. Their scripture is often quoted as an exaggeration of humanity's values, as a warning and to offer praise. Homunculus' morals are suspect, for which they are honored.

Followers typically react strongly to social pressure and a dedication to their teachings expands or contracts as needed. Teenagers reject Homunculus' story until they become adults, then they are deified and their word becomes gospel.

KJ Dahlaw is a dance artist whose work is centered at the intersections of queer phenomenology and body theology. As they have written: "The body pulses with the stories of our ancestors, the imprinting of culture, and the instincts of our creaturely ways. I approach movement as a presence practice with the body, oriented towards ease, athleticism, and pleasure. I believe in sweating stories into pools of questions on the floor of wonder and playing with possibility". This is the second time Sanborn has worked with KJ Dahlaw.



St. Mendacious the Low

This morally bankrupt saint of the seven deadly sins passed away trying to invent an eighth capital vice involving unthinkably obscene carnal acts. Hailed as a ridiculous liar and defender of sleaze, abandonment, and deceitful acts, Mednacium is enshrined in a rusty coffee can on a forgotten altar.

This saint veers frantically from toxically masculine to archly feminine, while insulting everyone. Known for a hatred of nature and a love of money, fame and excesses of all kinds.

Landes Dixon is for Florida and graduated from Southern Methodist University, landing in SF to dance with Oakland Ballet, the Dance Theater of San Francisco and Post: Ballet, among many others. His long, lean lines and fluid angularity suggests elemental forces at play. Watching Landes move you get a feeling of power informed by balance - tranquility followed by bursts of unbridled energy.



St. Vitreous | Saint of Clarity

In the universal fog of chaos, Vitreous strives for structure and lucidity. He walks in straight lines and denounces confusion as humanity's greatest sin. He is found in dense urban areas, where he works, and in nature, where he lives.

He preaches with gestures and sounds, and few words, finding language to be a hideous joke played on humans by spirits and tricksters. Not to be confused with the bland or the bored, Vitreous is a lens for the soul.

Carlos Ventura is a dynamic and complex performer who blends tenderness with a fearless confidence. Sanborn has worked with Carlos on a dozen projects asking him to play Venus, a Rock, the essence of Sugar and a better looking stand-in for himself.



St. Salacious | Cleric of Juxtaposition

All metaphorical stories contain the character of the trickster, the instigator of amusement, sovereign of chaos and ruler of romantic comedy. Their role is to clear the heart of self-doubt in order for the unrestrained impulses of humanity to act as they will.

Taking their place along a lineage of spoilers, sprites and spirits, they represent the "thing you missed", the sand in the Vaseline, and the proof that hindsight is indeed, 20/20. Sometimes an agent of chaos, Salacious urges his devotees to embrace the convoluted nature of existence.

Jamielyn Duggan is a dexterous performer whose style of dance is joyous and fluid, her limbs swaying as if blown by an unseen wind. She has collaborated with Sanborn on numerous projects as a performer and creator of props and costumes.

John Sanborn © Turbulences Vidéo #111

THE FRIEND
John Sanborn



In the power of stories are the reasons why we write them, tell them and use them to define ourselves and our lives. Usually there is a "point" to a story, a reason for that story to be. A story puts complex and hard to understand ideas, concepts or experiences into neat, digestible form. When stories become a cause; whether religious, social or political, there lies seduction and danger, for a story out of control is a weapon that can heal or can kill.

For years I have been passionate about how concepts of faith and belief are bent by social structures; and how we follow leaders who promise us answers to questions

we KNOW cannot be answered. This seems to be an obvious lost cause, but people accept that the promise is worth the risk - so off they go. This is not a new occurrence,

but there is a particular American strain of this compulsion connected by a lineage of con artists, hucksters, celebrities and bright shiny objects.

In creating *The Friend*, I wanted to present a story that is complicated, troubled and out of control - in the form of a new religion, led by an American Messiah who is surrounded by a group of volatile, erratic and dysfunctional Saints.

The Friend is a broken toy, an adult with a child's need for love and acceptance; who operates knowing full well that he has nothing to offer us but his pain and his malfunctioning nature. His success is how he tells his story - so that we can all relate to him and "learn" from him. But how can we believe in a story when it is told without truth? How can we follow a leader who is lost? Why do we give ourselves to causes

and movements based on illusion? And why do we find faith in the hot mess?

I don't know the answers, but I want you to ask yourself these questions.

That's why I wrote *The Friend*.

John Sanborn © Turbulences Vidéo #111

SANAA, PASSAGES EN NOIR

Robert Cahen (FRA)

Chapelle de Beaurepaire

Sanaa, passages en noir | Robert Cahen | FRA | 2007
| Video installation | 7' | Editing, special effects:
Thierry Maury | Music from St. John Passion by
J.S.Bach | Production: Boulevard des Productions,
Strasbourg

The images were filmed in Sanaa, capital of Yemen, where women veiled in black pass through a narrow alleyway. The fleeting but repetitive aspect of the retouched image gives the film a hypnotic character that is reinforced by the choice of music by JS Bach, an extract from the "St. John Passion". In addition to the work on the notion of passage, the artist depicts an unexpected exchange between two cultures.

Robert Cahen : Video artist, director, composer by training. A major figure in the field of video creation, coming from the confines of the arts, he is a pioneer in the use of electronic instruments.

After studying composition in concrete music at the Research Department of the ORTF (with Michel Chion, among others), he graduated from the CNSM in Paris (Pierre Schaeffer class) in 1971, he became a composer with the Groupe de Recherches Musicales de l'ORTF and continued to experiment and create in the fields of sound and image. He turned to the medium of video in 1970, applying technical and linguistic experiments to concrete music.

Robert Cahen's work is recognizable by the way he handles slow motion, by his way of exploring sound in relation to image to compose his poetic universe. He multiplies the effects of shifts, of

alteration of movement, of contraction and dilation of time - processes that allow him to explore the metaphor of passage, the memory of images that come and go, to question the passing of time.

Robert Cahen's works can be found in various public collections in France and abroad: ZKM in Karlsruhe, Centre pour l'Image Contemporaine de Genève, AIACE in Milan, Museum of Modern Art in New York (MoMA), Frac/Alsace, Musée d'Art Moderne et Contemporain de Strasbourg (MAMCS), Centre Pompidou, Harris Museum in Preston...

The Jeu de Paume (Paris) hosted a complete retrospective of his films and videos in 2010.

The Musée Art Moderne et Contemporain de Strasbourg devoted an exhibition to him in 2014 on the theme of "Glimpses" in 2015. *Traverse* Exhibition of video installations at the Museum of Art Macau, China, *Time against time* at the Museum of Time in Besançon, 2016 Palais de Glace, Buenos Aires, Argentina retrospective films and videos. Tongyeong, International Music Festival South Korea, 2017 Philharmonie de Paris, Memorial Pierre Boulez, Barcelona Spain, LaVirreina, Teatro Colon, Buenos Aires, Argentina, 2018 Museum of Fine Arts in Liège with Rob Rombout 2019 *Karine, appearances*, Yellow Now publishing, text Jean Luc Nancy.

translated from French by Kevin Metz

robertcahen.fr



Text written by Sandra Lischi, from her book "Il Respiro del Tempo. Films e Videos di Robert Cahen" (Edizioni ETS Pisa, 2009)

Cahen, during these years (2007), in addition to his global plastic journeys and his installations, carries out very personal research, and in "monoband video". In any case, during these years, he refines

his themes and images: the richness of the various encounters and opportunities, of collaborations, of the "transtextual" passage between photography and cinema, the pleasure of production and ideas provoked by the confrontation with young people through formative experiences, go hand in hand with a quest for the essence of things, from monomanias to video installations. Those

characterized by the silence of some, *Traverses*, *Tombe avec les mots*, or to *L'Étreinte*, to *Plus loin que la nuit* - by a sophisticated but minimal sound conception with repetitions, moments of emptiness, of suspension.

Sanaa, passages en noir, a video from 2007, confirms this quest for the essence of things while at the same time distancing oneself from it: an exemplary work for its formal purity and the richness of its musical fabric, which establish a close and complex dialogue between them. The "passages in black" are those of a few women veiled from head to toe, passing through an alleyway in the capital of Yemen, Sanaa, an ancient and elegant city. Cahen himself holds the camera in his hand and stops at a corner of the street, cut by the sunlight, in order to capture the trajectory of the women, the undulation of the light, black cloth that covers them, the gesture with which they hold their bags, their movement on the cobblestones, their encounters with rare male figures, the appearance and disappearance of doors that open and close on the street. Delicate and profound interventions during post-production create a change in the apparently documentary character: appearances and disappearances, images that return, repeating themselves: transparency and evanescence of the bodies: ... "vague corporealities, always on the border between visible and invisible", writes Giulio Latini - that confirm the *Cahénian* poetics of the familiar "l'entre-vu", the active contemplation of the landscape of time and, within it, the transformation of the signs that the re-elaborated space conjures as if summoning us to a proper regard¹. No words, no noise, not even the sound of their footsteps. Only music, strong and powerful: an excerpt from Johann Sebastian Bach's St. John Passion (the beginning repeated twice, separated by a short silence). A dialogue between East and West, suggested respectively by important visual

and musical signs. And a reflection on the question of what Latini defines as "the welcoming of the other" and on the ideology of the "conflicts of civilization"... "presences so close yet so distant that make a stretch of road that... seems to transmute itself in space into a truly long and arduous path, precisely because of the dialogue intimately established with the painful accents of Bach's tessitura."². A choice, that of the music, which can be read as a sacralization of everyday life: this is what Elena Marcheschi seems to suggest in her interpretation: the choice not to work with ambient sounds but to insert a composition by J.S. Bach is very interesting and in sharp contrast with the proposed imagination, which gives the images a sacredness that plunges these women into a dimension of eternity, beyond religions and cultures."³.

But it is also a rhythm, a repetition, a plasticity of vision and of musical and formal listening. This plasticity in the images, it is this dimension of black and white, to the detriment of the color, which seems to impose itself as much for the male and female clothing as for the sharp light which divides the space of the alley in two.

This work is designed to be shown as a video installation that requires a "wide" vision, exclusively on a large screen, which gives these figures their real size: we know that monoband videos - which were initially only shown on a monitor, then also projected, thanks to the improvement of the devices - are now very often seen on small computer screens, as well as on television. On the big screen, the gestuality and the imposing character of the feminine figures that almost float, evanescent and smooth, as they walk through the alleyway, is perfectly emphasized. And research and creation that began thirty-five years ago in the early days

2 - Ibidem, p. 147. In italics in the text.

3 - Elena Marcheschi, *Robert Cahen, Sanaa, passages in black*, in S. Lischi, E. Marcheschi, (under the direction of), *Poetroniche*, catalogue "Invideo" 2007, Mimesis, Milan 2007.

1 - Giulio Latini, "Lo spazio e il corpo dell'altro nell'immagine sonora di Robert Cahen", in id., *Forme digitali*, cit., p. 146, in italics in the text.

of video art seems to acquire precisely here, in the elegant and silent sobriety of these installations, a new light, a new dimension. Cahen gives us in all his works a transformative view of the world (we have in mind his natural, human, artistic *landscapes*, his admirable videos on painting, sculpture, dance, theater, music) and constantly explores and recreates, between photography, cinema, video, and installations. His themes and his preferred language have become extremely relevant today: in particular his multidisciplinary and intertextual approach, his dialectic between still and moving images, a central theme in contemporary art and the subject of recent studies, such as those by Philippe Dubois.⁴ And it comes to this question of "narrativity", in correlation with a reflection on speech and sound, confronting some literary starting points but also finding original solutions, free from a reference to a text or a plot. The critical panorama of the last ten years has been enriched by a host of attentive admirers, particularly in Italy, and tributes and reflections have proliferated internationally: the links have been emphasized between Cahen's work and the reflections of philosophers and image theorists, the references to social and anthropological issues, a view and receptivity capable of embracing a planetary dimension through the artistic valorization of attention and memory as antidotes to alienation and oblivion.

And Cahen continues to offer us food for thought and deep emotion on the life of time and the time of life, in a dialogue that is sometimes peaceful and harmonious, sometimes painful and dissonant. And more often than not, in a torturous and complicated harmony.

by Sandra Lischi, professor of Cinema and Video,
University of Pisa, co-Rector of the University,
critic and curator, Artistic Director of the Festival
INVIDEO Milan and ONDAVIDEO Pisa
Translated from French by Kevin Metz
Turbulences Vidéo #111

4 - See in particular among all the publications of this theorist published in Italy, *Esporre il movimento? Sull' "effetto cinema" nell'arte contemporanea*, in "Bianco & Nero" year LXVII, n. 1-2, January-August 2006 (monographic issue on *Cinema, arti elettroniche, intermedialità*, under the direction of Marco Maria Gazzano); *Movimenti improbabili. L'effetto cinema nell'arte contemporanea*, in S. Lischi and Elena Marcheschi (under the direction of), *Realtà sospese. Video e cinema oltre* (Invideo 2006), Mimesis, Milan 2006.



GETTING OUT OF ROUT(IN)E

Online Video Program

In 2020, in order to face the Covid-19 pandemic, many countries put restrictions in place to curb the spread of the virus.

During the first lockdown in France, VIDEOFORMES launched the call for project "Getting Out of Rout(in)e" and collected more than 90 videos.

All these videos were made during the lockdown and the post-lockdown, covering the period from March to July 2020. At the time, the situation was still unprecedented and exceptional.

Let yourself go through glances from all horizons: experimental and sensible videos and quirky or poetic visions regarding this strange period.

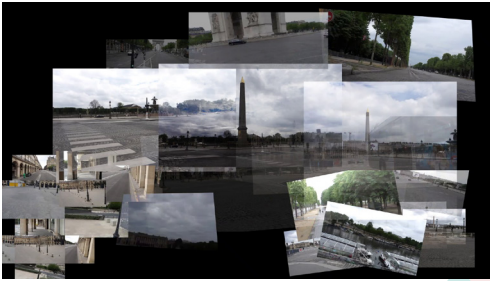
The videos are gathered in units about 30 minutes each.

Explore, experiment, free your imagination



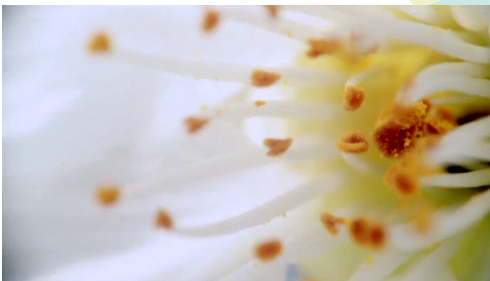
UNIT #1

restez chez vous | Etienne Brunet
run the gamut | Phyllis Baldino
je suis | Dominique Banoun
osvaldo cibils en el arte de las perillas (the art of knobs) | Osvaldo Cibils
5X5 Romanticist Lunch | Sakura Akamatsu
Play at Home | Ruzan Petrosyan
chicken dinner | Natasha Cantwell
FOSSILES | Pierre Villemin
I'm Listening, I'm Listening | Jonathan Johnson
La conférence | Dominique Banoun



UNIT #2

Chinoiserie | David Anthony Sant
Red Covid Attack | Christophe Laventure
Stay Home | Arnaud Laffond
Animal Melody | Gabriele Rossi
Entangled | Jack Williams
chaos_animatroniques | Dominique Banoun
Adam, Ève et c'est tout | Jean-Marc Boulard
Les os des pierres | Emmanuel Robineau
Hard is Life | Julie Meitz
La belle au bois dormant | Alice Honoré
Postkarten aus der Quarantäne | Muscae Volitante
Brotes | Fran Orallo
ESCAPADE DU CONFINÉ | José Man Lius



UNIT #3

concert for hands | Osmar Domingos
quarantine | Fran Orallo
Cabane | Claudie Dellinger
HALF SILENCE | Etienne Brunet
5X5 elevator | Sakura Akamatsu
camping_nuit | Dominique Banoun
Aux confins de la réflexion | Laure Molina
WHO OWNS THE SUN ? | Shir Handelsman
NEED OF NATURE | Antoine Brettman
Les séries | Virginie Rochetti
Confinement 1 | Benoît Dhennin
Confinement 2 | Benoît Dhennin
Confinement 3 | Benoît Dhennin
Confinement 4 | Benoît Dhennin
Confinement 5 | Benoît Dhennin

GETTING OUT OF ROUT(IN)E

Online Video Program



UNIT #4

Do not cross | Bob Kohn

RAIN | Zoran Poposki

Marionnette confinée | Séverine Hettinger

Le rêve du cerisier | Anne Marie Rognon

Post Covid Therapie | Christophe Laventure

Promenade Fantôme | Ariane Papillon

Futur Now | Manon Pretto

Querido Diário (Dear Diary) | Nicole Kouts

portrait de famille | Dominique Banoun

TRANSMISSION | David Anthony Sant

covid global | Friedhelm Kapteina

breathe | Fran Orallo

Affection | Telmy Lopes

Eyes speak | Telmy Lopes

2020 - Insomnia | Telmy Lopes



UNIT #5

STAY OHM | Fu Le

Holiday Reflection : A Big Picture | Betty Pomerleau

LA CONSTELLATION D'ORION | José Man Lius

La vengeance d'Ophélie | Pauline Lavogez

Inner peace | Antonio De Braga

civilises | Dominique Banoun

hearing the sun, it's always like a light show in slow motion | Ruxandra Mitache

Domino ah ! oh ! | Louis-Michel de Vaulchier

rage Collectif5+ | Collectif5+

peinture vaudou | Stéphane Billot

Visible, invisible (1) | Yaqian Zhang

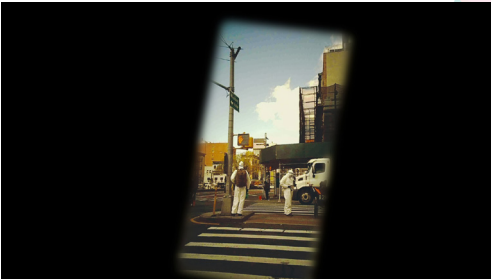
Visible, invisible (2) | Yaqian Zhang

Visible, invisible (3) | Yaqian Zhang



UNIT #6

Collage 20 | Luis Carlos Rodríguez Garcia
THE ROOM PROJECT: MAGIC BOX | Joas Nebe
lecriture | Dominique Banoun
ISOLATION | Arina Slobodianik
BALADE AVEC MES OMBRES | Gérard Chauvin
NO SHEET NO LIFE | José Vilmar da Silva
La brèche | Anne Marie Rognon
YELLOW FLAMINGO OSMOSIS | José Man Lius
La Bell & la Break | Maxime Hot
The watcher | Silvia Velázquez
MVI_6545 | Lois Soleil
If the world was ending you'd come over right? | Lois Soleil
Why are you calling? | Lois Soleil



UNIT #7

ironically but true ! | Irena Paskali
ESSENTIAL WORKERS Men in hazmat suits | Alexander Hahn
[...]D'une vie ordinaire - Tous égaux | Fanny Gosse
[...]D'une vie ordinaire - 12 étages | Fanny Gosse
windowwillow | Phyllis Baldino
A plastic bag | Diogo Leite
Here / not here #1 | Gabriel Soucheyre
Here / not here #2 | Gabriel Soucheyre
Here / not here #3 | Gabriel Soucheyre
Here / not here #4 | Gabriel Soucheyre



VIDEO ART ACADEMY

Exposition Collective

VIDEOFORMES 2021 and the **CROUS Cultural Department** present a selection of videos resulting from the work of higher education institutions in the field of video and digital art.

Since 2014, in order to promote creative work produced in higher education institutions (art schools, universities...), **VIDEOFORMES** invites teachers and their students to be part of a professional experience in an international event and to be confronted with other cultures of the moving image. The 2021 selection presents works from 5 schools.

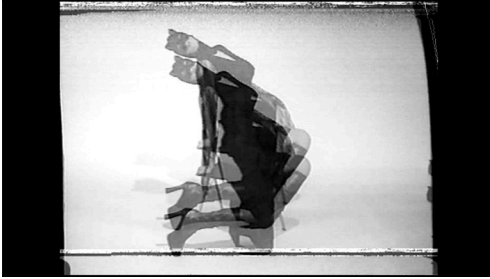
1 - École Nationale Supérieure d'Art et de Design de Nancy (Nancy Art & Design Academy)

Founded in 1708 by the Dukes of Lorraine, ENSAD Nancy is the only one of the seven national schools located in the regions to develop the widest range of degree programs (Masters level) that are oriented towards professions: art, communication and design. Its public service approach is open and unique, striking a balance between research and professionalization. Since October 2016, it has been located on the Artem alliance campus and participates in a unique cross-disciplinary pedagogical experience between Art, Technology and Management.

As a training center and cultural actor, ENSAD is both part of the Lorraine region and international. A post-master program has been developed: the Offshore School, a research program for creation and globalization, based in Shanghai and a graduate cycle: the national typographic research workshop (ANRT).

www.ensa-nancy.fr

These videos were produced in the framework of the video workshop of ENSAD Nancy: **Vincent Vicario**, co-director. Teaching and accompanying students in the techniques and creative challenges of the audiovisual medium.



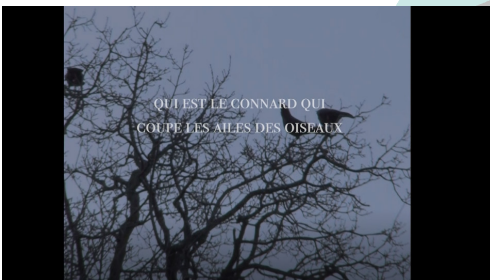
MES.PARENTS.3020 | Aleksey Vafine, Dora Mousel
| Camescope Panasonic VHS-C NV-RZ17 | 2020 | 4'58

A tribute to my parents whom I love without knowing them. Nazi hunters, spies, pseudo-stars. I don't really know anymore. By any chance, have you ever seen them?
Archival images and reconstitution.



TANTE.JEANNE.3020 | Aleksey Vafine, Dora Mousel
| Camescope Panasonic VHS-C NV-RZ17 | 2020 | 3'51

A tribute to my aunt Jeanne, my mother's twin sister. It's been 15 years since she had touched the keyboard. Some things don't come back. Archival images and reconstitution.



QUI EST LE CONNARD QUI COUPE LES AILES DES OISEAUX? | Elisa Becker | 2020 | 3'56

Through this video, I help the viewer to think about his own notion of freedom. What restricts it? How to express it?

Here I illustrate a down-to-earth story with metaphorical images embodying freedom or its opposite, filmed in a spontaneous and almost naive way. Allowing unconventional images such as these is already a form of freedom.



ANAMONI | Emma Rochefeuille | vidéo numérique
| 2020 | 2'38

Realized during the lockdown, "Anamoni" is a testimony of the time that stretches out and the solitude that is attributed to it. The feeling of going around in circles, of losing patience, of losing one's footing.

"Anamoni" is about waiting, about time passing and (o)pressing us.



[Game Over] | Luca Reverdit | Captures d'écran et
motion design | 2019 | 2'03

This short film is a documentary-fiction. It was made from a true story highlighted with signs taken from video games from the 80s to 90s. This experimental film deals with hope through the concept of death, as it is approached in video games.

2 - L'École Nationale Supérieure des Beaux-Arts de Lyon (Lyon National Art)

The École Nationale Supérieure des Beaux-Arts de Lyon (Ensba) is a public higher education institution in the arts approved by the Ministry of Culture. It provides training in the fields of art, space design, textile design, and graphic design leading to the DNA (Bachelor's level) and DNSEP (Master's level) diplomas in each of these disciplines.

These videos have been made in connection with the Studio Vidéo directed by the artist **Marie Voignier** and intended for students of the Master Art program. This studio consists of an afternoon of projection during which the latest

video productions are screened. It is a moment of encounter and discussion during which everyone gives their point of view on the proposed work in order to confront experiences and to advance the questioning of each person. In this way, the film objects shown are very diverse both in their nature and their form: they can be fiction, documentaries, animated films, finished videos, in the form of rushes or simply in the process of being edited.

www.ensba-lyon.fr/



Vis-à-vies | Julie Boudaud | H.264, 1920x1080, .mp4 | 2020 | 6'20

From my window, I observe in detail what is happening in the distance. Behind these large facades with multiple windows, tidy, secret, hidden lives... Sometimes there are a few apparitions - strangers. They seem to be waiting for the moment to pass. Some of them move around; they pass each other, but do they look at each other? We hear them without understanding them, we applaud them.



La garden Party | Madeleine Faburel | H.264, 1920x1080, .mp4 | 2020 | 2'25

In the darkness, a flower bed begins to bob. Sounds are exchanged, melodies intersect. From this puzzle, a space is formed. A small party, fleeting and furtive.



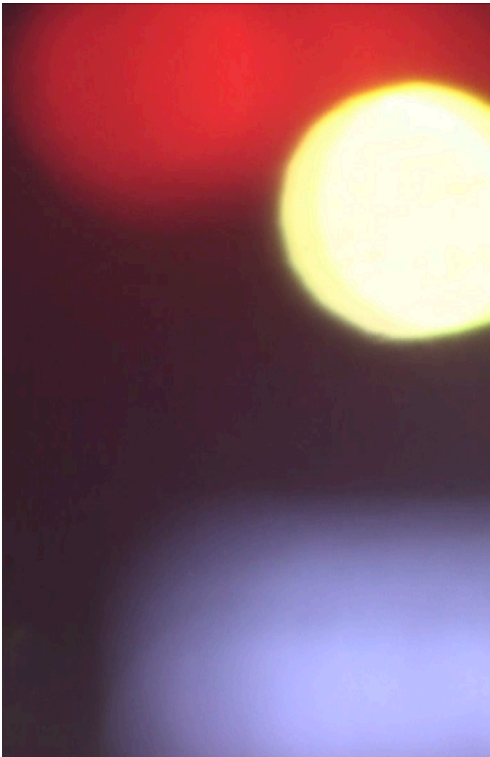
Le Joueur | Clara Lemerrier | H.264, 1920x1080, .mp4 | 2020 | 7'19

Perched on a large stage and facing a microphone, a young man explains to us how best to play dead. In this stadium, other voices are also heard. Gradually, a struggle develops between the speaker and the intruders.



Tenir la porte de la sortie du métro | Yiyao Xu |
H.264, 1920x1080, .mp4 | 2019 | 0'52

I held the door to the subway exit to help people pass or get in for free. We live together in the same space and there are rules for living together, the rules are made to facilitate our life in the space. I changed them. It's another way of communicating with the space.



Regarder les fleurs dans le brouillard | Yiyao Xu |
H.264, 1920x1080, .mp4 | 2020 | 2'03

This video was made in the city of Chongqing in China. After the rain, the whole city is in a mist. It's difficult to see the buildings, you can discern their neon lights. These are the neon lights of banks and insurance companies. The title comes from a Chinese expression which means that when we look at things, we are actually seeing a metaphor.

3 - L'École Supérieure d'Art de Clermont Métropole (Clermont Art Academy)

The Ecole Supérieure d'Art de Clermont Métropole (ESACM) provides a demanding and open education in the visual arts (drawing, painting, printing, volume, installation, photography, video, cinema, digital practices, contemporary art, art history, philosophy, literature, dance, performance, sound techniques...) that allows each student to develop, enrich, and broaden a personal approach committed to contemporary creation. This teaching is delivered by professors who are themselves actors in the artistic sector. Numerous speakers and guests also complement this team during workshops, conferences, or research seminars. The ESACM awards two state diplomas: the DNA (Diplôme National d'Art) and the DNSEP (Diplôme National Supérieur d'Expression Plastique), awarded at the end of the third and fifth year respectively. The ESACM also offers a graduate cycle of research in art within the Research Cooperative which delivers a diploma called DSRA, (Diplôme Supérieur de Recherche en Art).

FILM POUR L'INSTANT

Film for the Moment is a program created by **Nelly Girardeau** and **Alex Pou** (video and film teachers at ESACM) in the spring of 2020, to allow students to create videos.

"Everyone is at home, how can we still remain together?"

Making a collective film is a way to catch a glimpse of ourselves again and differently.

So let's exchange images and sounds that allow us to think about this strange moment we are going through and that transforms (a little, a lot, momentarily, forever?..) our vision of the world.

This collective film that we propose consists in going from one place to another, from one house to another, from one room to another, from one body to another without moving.

More than chronicling our daily life, the idea is to find ways to open windows, make images and tell stories with what we find around ourselves, even if the space is limited, with the resources at hand. We have books, movies, objects, music, someone, a cat, a plant...

Making films with limited means.

The images shot every day can be enriched and reply to each other, it can be a shot of a minute or more, from time to time or daily... there will be speeches, questions and answers, a way of speaking with and thanks to the cinema. The film can be fictional, a documentary, it doesn't matter, it will be made of our views on what we're living, floating between the desire of elsewhere and the ordeal of the present.

The duration of this film is undefined and unpredictable...".

www.esacm.fr/



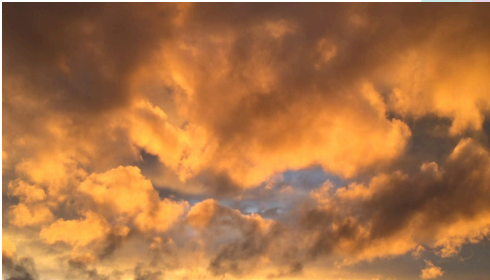
Red | Johanna Godignon | 2020 | 2'15

A bulb is unscrewed, stained red and then replaced. A simple gesture that comes to color and infuses daily life.



Assor | Mariotte Terrisse | 2020 | 4'33

Mariotte Terrisse slips into the space/time of the 4'33" of silence of John Cage's composition to tell us the story of a disappearance.



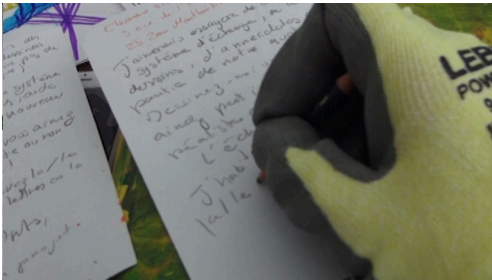
la nuit je meurs | Hermine Chanselme | 2020 | 12'36

Story of a correspondence between 2 young women during the confinement period.



ToucheTouche | Taïs Gutin | 2020 | 4'16

A list of objects and household items are named by voice and shown by hand, creating a particular disturbance as they are "exhibited".



Episode 1 | Eléonore Simonitto-Delette | 2020 | 4'12

To maintain a certain type of contact, Eléonore Simonitto-Delette imagines a way to address the inhabitants of her neighborhood.

4 - L'École supérieure d'art de Lorraine, Metz Campus (Lorraine art Academy)

The École supérieure d'art de Lorraine, ESAL, a public institution for cultural cooperation, was formed from the merger of the École de l'Image d'Épinal and the École supérieure d'art de Metz Métropole in January 2011. In January 2014, the EPCC ESAL joined the Cefedem de Lorraine, a teacher training center for dance and music, which today makes up the music and dance division of ESAL.

The ESAL site in Metz is structured around workshops, laboratories, and research centers on interactivity, spatialization, photography, and video. The higher education institution awards national diplomas in Expressive Design, Art, and Communication.

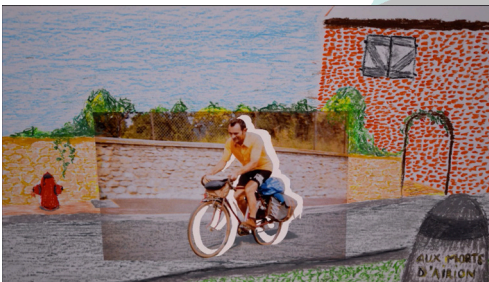
The higher education institution in the arts delivers national diplomas: the DNA (Diplôme National d'Art) equivalent to a Bachelor's degree with three options: Expressive Design, Art, and Communication, and the DNSEP (Diplôme National Supérieur d'Expression Plastique), equivalent to a Master's degree with options in Art and Communication. The music and dance division delivers a DE (Diplôme d'Etat) in both music and dance.

Cours "Film Essai" ("Film Essay" Course) - Academic Year 2019-2020

Director : Pierre Villemin

Using personal or recovered archives, students develop film-based narrative processes, assert their particular point of view as well as their aptitude for visual and sound experimentation.

www.esalorraine.fr/metz



Reste | Lisa Moreggiolo | 2020 | 3'

The images hide from us what happens outside of the shot. As if sometimes the framing of these images takes away some truth from us. What reality is shown to us that we could see in another way? Through the life of my great-grandfather, I make visible what does not exist. As if to imagine another person, another life. To renew his story, to enrich it, to fantasize it... To keep a trace of his passage. And rewrite it.

5 - L'université des Arts de Poznań (Pologne)

The University of the Arts Poznan (UAP) is Poland's major institution of higher education in the field of fine arts and design. It is also the only art school to date to have been granted the status of a University.

UAP is well known for its open structure that allows students to engage in various kinds of artistic activity. Studios are open to students from different degree programmes and levels of study. Students of the UAP can choose one of 12 degree programmes offered by eight Faculties.

The historical seat of the university was recently renovated. And new building opened in 2016 raised the standards of studying. In 2019 the UAP celebrated its 100th anniversary.

UAP offers full-time BA and MA degree programmes taught in English ("Study in English"). The UAP is currently attended by nearly 1500 students.

Facebook : University of the Arts Poznań - International
Instagram : uap_international

INTERMEDIA

Intermedia is a fairly new degree programme that offers training in two main directions: in intermedia (art, media and society) and film (experimental film).

By definition, the degree programme in Intermedia is situated between disciplines. The term in -between is especially important, as it points to the direction towards broadening one's horizons. Inter-medium by its very definition denies the use of one single medium. Intermedia should be understood as a combination of at least few means of artistic expression. Such diversity helps to refute conventions and makes students aware of how important it is to expand one's individual

reflection and possibilities. This is where are channeled on the very act of the artistic process. Activities and experiments often take place in unconventional spaces, also outside the university.

Intermedia can be compared to a cultural melting pot – there is space for ephemeral activities and, at the same time, through workshops and experiments with modern technologies, students are given tools of creation.

The degree programme in Intermedia enables to acquire a set of unique skills that allow to create and carry out complex visual and audiovisual artistic expressions with the use of modern techniques and technologies.

INTERMEDIA STUDIO II

The Intermedia Studio II, operating recently under the new name, continues and develops the program of the earlier Space Transformation and Shaping Studio and is part of the Intermedia Department at the Faculty of Animation and Intermedia at the University of Arts in Poznań, Poland.

The Intermedia Studio II is an art studio developing skills useful for implementing issues related to the creative use of space. Methods of working with students include: lectures, exercises, workshops and group and individual consultations.

The studio conducts classes mainly for students from the Intermedia Department, but the studio can also be a "free choice studio" for students of all other fields of study at UAP. The studio educates students at all levels.

BRIEF DESCRIPTION OF THE FIELDS OF STUDY:

The problems we deal with while implementing the Studio's program concern matters related to definitions, perceptions, mapping, designing and

shaping space and all its possible transformations. We are interested in space in a classic way as a "real" three-dimensional environment of the occurrence of various objects and events in time (including also objects and events of an "artistic" nature) but we also try to imagine and create it differently, also in a "virtual way" and explore various (not just artistic) possibilities and consequences of this state of affairs.

After completing the cycle of education, students understand the basic problems associated with the concept of space phenomenon. They can describe and reconstruct space, using various tools, propose an individual way of shaping it, and are able to prepare proposals and projects in which space

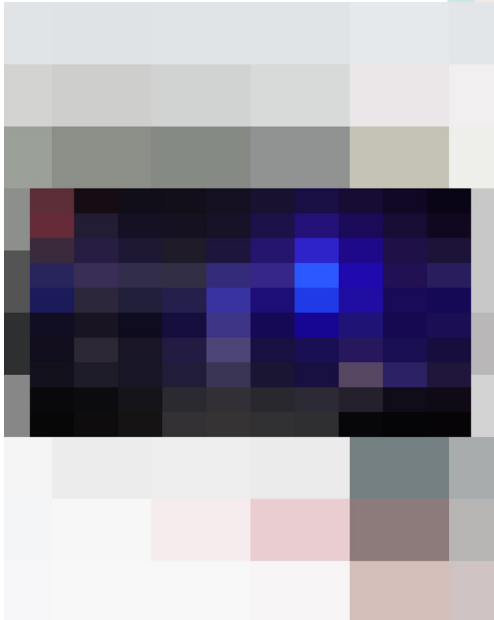
(both real and virtual) can be used in an original and creative way.

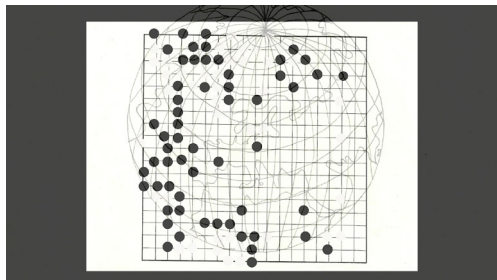
Classes in the Intermedia Studio II are leading by Professor **Andrzej Syska**

uap.edu.pl/english/

A POTICAL/SOCIAL LANDSCAPE | Agata Kneć | 2020 | 2'53

Censored video footage from the recent situations that are having place in Poland. Internet pallet of colors that cannot show the real situation but shows only outline of it. Let the recipient get the attention to know more. Silence of the artwork let the viewer a possibility to focus on their associations.





Radar | Maria Furtacz | 2019 | 1'22

The film deals with the issue of the game, which in this work is shown by means of two figurative shots: a grid and a circle. The grid, which once marks the meridians and parallels on the map, once is a board to play it, and then becomes a volleyball net - it draws attention to the structural aspect of the game. In other words, its rules and. The recurring motif of a circle in the film, on the other hand, is related to movement - a circle is a ringo, a dog's eye, stones for playing it. Therefore, the circle contains an aspect of variability, movement, updating of defined rules (grid). The title "Radar" is both the name of my dog who loves to play ringo and the pulsating sound in the film introducing the game to the time aspect.



AUTOPORETRZ/SELF PORTRAIT | Maria Furtacz | 2020 | 1'21

A three-level statement, consisting of VHS recordings, current digital shots and auto-commentary. The video is an attempt to face the answer to the question that sounds at the beginning "Where are you Marysia?"



Faster | Ziemowit Dąbrowski | 2018 | 4'31

The theme of the film is the obsessive pursuit of success and career. This is a metaphor for the modern dog-eat-dog world. Formule of film refers to the tradition of road cinema.



Waves | Ziemowit Dąbrowski | 2019 | 3'37

Short, dream-like impression on a current affair of mankind with nature. The project was made using the technique of 3D computer graphics. In the movie we see the past, present, and potential future with transitions from waves, and our connection with nature.



REMANNEX | Ziemowit Dąbrowski | 2020 | 4'13

In the near future, it has become possible to transfer all memory directly to the brain. This has found many uses, especially in forensics. People who adopt someone else's memory are called reminctants and must be psychopaths to remain stable.

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