



VIDEOFORMES 2022

37th International Digital Arts Festival

TURBULENCES **VIDÉO, DIGITAL & HYBRID ARTS** #115 - APRIL 2022
CATALOGUE

37th INTERNATIONAL DIGITAL ARTS FESTIVAL

CLERMONT-FERRAND

VIDEOFORMES 2022

FESTIVAL : MARCH 17 > 20 • EXHIBITIONS : MARCH 17 > APRIL 3

TURBULENCES **VIDÉO, DIGITAL & HYBRID ARTS** #115 - APRIL 2022
CATALOGUE

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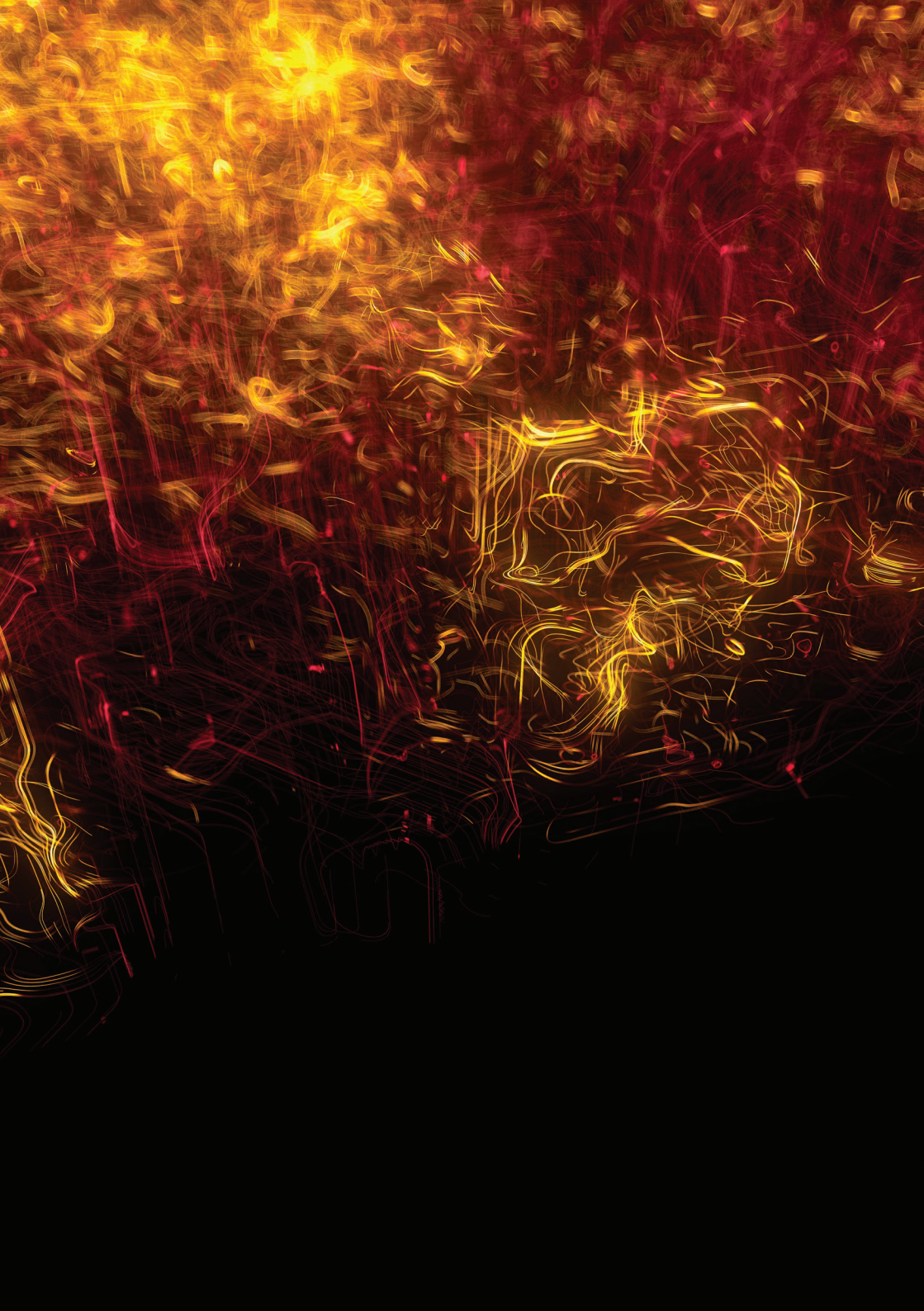
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LOVE IS ALL YOU NEED!

If Tik Tok is the mirror of society, what is art for?
Nothing, and that's the beauty of it!

Difficult times?

Need for love, desire for kindness, light-heartedness, or even futility?

What is the price of the essential?

The value of values?

The NFT price for poetry?

Is art political when it observes, discovers, shows, questions?

It is obviously a whistleblower, with subtlety or in provocation; it even participates in the control of these «disruptive forces necessary to the balance of the universe and to its continuity». The creators, like the shamans and other intercessors or «masters of disorder» undertake the negotiations with the forces of chaos.

As with the pandemic, the essential question of the environmental issue - and therefore of humanity - cannot be satisfied with the confused - and therefore inaudible - discourse of scientists and decision-makers on all sides.

There are other views, which emit hypotheses centered on humans, their margins, their difficulty to be themselves out in the open, and who think again about their place in a strained ecosystem.

Metaverses are a complementary and revealing extension, but beware, there will be a high-(end) metaverse and a low-(end) metaverse, a rather disheartening vision.

The important thing in beautiful love stories are the foundations. VIDEOFORMES 2022 - in the continuity of its missions -, through its artistic choices or the selected contributions, offers an array of what its observatory has spotted. It is certainly not the juxtaposition of atoms which constitutes knowledge. No, the mind is of another order... and the audience will know, as it must do today, yes, it will know to recognize itself, to oppose, to adhere, to be sensitive and, finally, to be an essential actor of the artistic creation.

Elise Aspord, Loïez Déniel, Gabriel Soucheyre

Translated from French by Kevin Metz

January 2022

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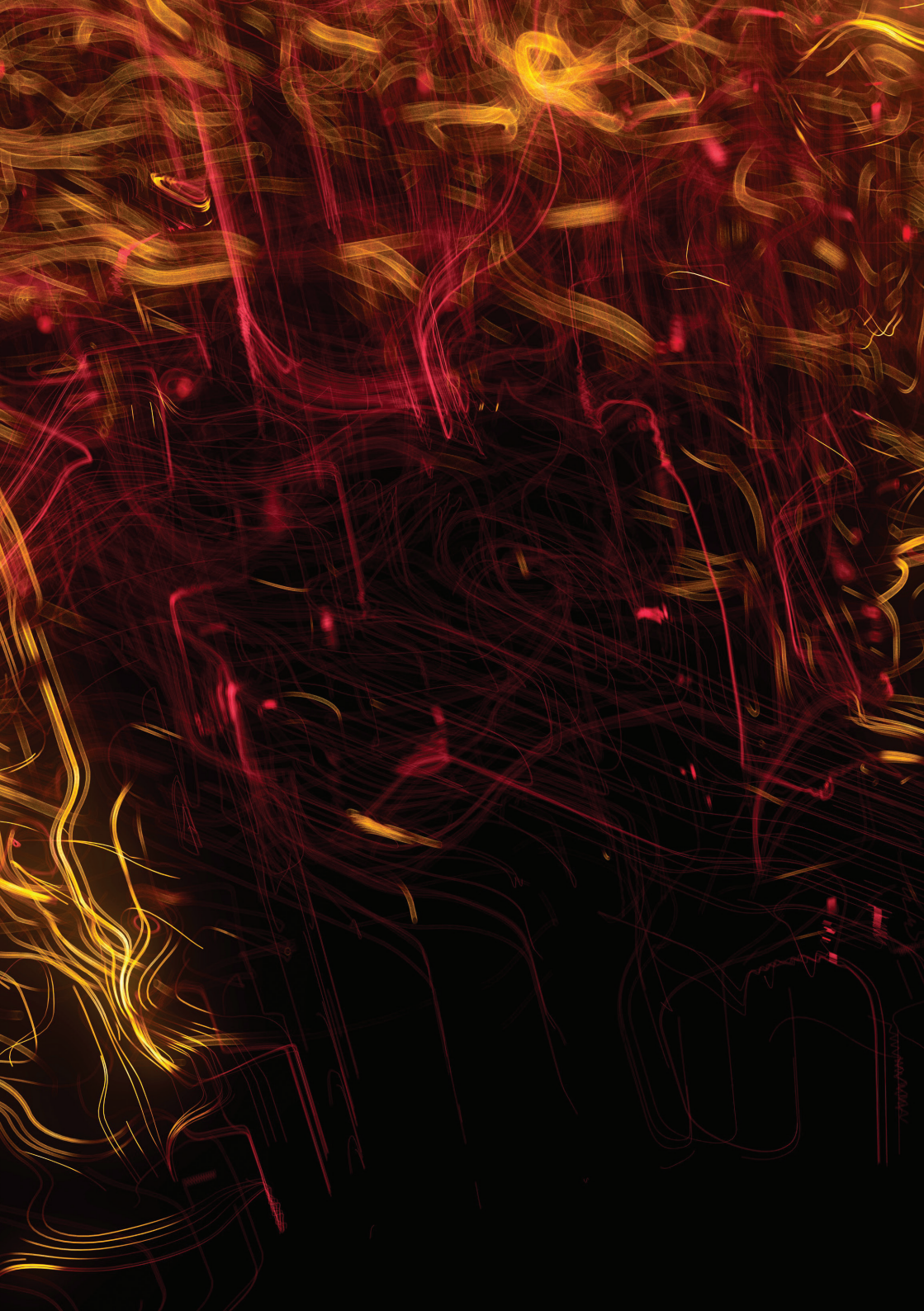
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PRIX VIDEOFORMES 2022

Selection of 33 videos (1060 received from 60 countries) divided into 8 programs, 12 countries represented: Algeria, Germany, Belgium, Denmark, United States, France, Finland, Italy, Netherlands, Portugal, Sweden, Taiwan .

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

The catalog of videos in competition is classified by title of work in alphabetical order.

COMPETITION

PROFESSIONAL JURY



DIEGO JARAK

Diégo Jarak is the director of the Master 2 "Direction of audiovisual and digital projects" at La Rochelle. He also supervises the students of the Master 2 DPAN at the University of La Rochelle for the ZERO1 Festival organisation "Festival of digital arts and cultures". The ZERO1 Festival combines digital arts and the heritage of La Rochelle. For the past 6 years, the festival has been setting up exhibitions, conferences, workshops and digital experiences in the service of art in the key places of La Rochelle (Les Tours, La Coursive, La Chapelle des Dames Blanches, the Centre Intermondes, Le CCN, etc.). Open to all and FREE of charge, this event is gradually becoming an essential meeting event for the inhabitants and also for visitors seeking to better understand the digital culture that surrounds us.

<https://www.festivalzero1.com>

GABRIELA GOLDER

Visual artist, researcher, curator and professor Gabriela Golder is the co-director of the Bialen de la Imagen en Movimiento (BIM) and curator of El Cine es otra cosa, the Experimental Video and Film Program of the Modern Art Museum in Buenos Aires. She essentially works with "moving image", and her artistic practice mainly raises issues of memory, identity and the world of labour. Her videos, films and installations, for which she has won several awards and grants, have been presented at numerous exhibition venues and festivals around the world.

Among others: Museo Nacional de Bellas Artes de Chile; Bialen de Arte Contemporánea Sesc_Videobrasil, Sao Paulo; Bienalsur, Buenos Aires; Jakarta Biennial; Whitechapel Gallery, London; Dazibao, Montreal; La Maison Rouge, Paris; Dissonance, Getty Center, Los Angeles; DEAF, Rotterdam; 10th Sharjah Biennial, United Arab Emirates; Museum Morsbroich, Leverkusen, Germany; Monitoring, Kassel; Center for Contemporary Art Ujazdowski Castle, Warsaw; 10th Havana Biennial.

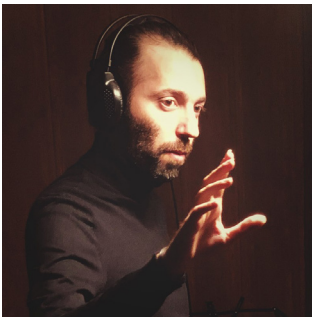
<http://www.gabrielagolder.com/>



SAEED KHAVAR NEJAD

Saeed Khavar Nejad is a contemporary Iranian artist based in France and Italy since 2009. His artistic activities focus on contemporary music and visual arts (under the name SD). Saeed is also known as a soloist of Persian Kamancheh in the music world. His academic studies include interdisciplinary arts, music, graphics and design in Iran, Italy and France. As a composer, he has also participated in multiple painting projects in Iran, France, Italy and around the world. In 2013, with the participation of some of his colleagues, he founded the Specific Institute of Contemporary Art of the Middle East and Europe (SAFPem - FMICA Organizers) in France and Canada. Since 2016, he has been conducting activities related to the executive direction of Middle East Art in Europe, Asia and Africa. As a curator, Saeed has been invited by DigiCon 6 ASIA (Japan), White Canvas Visual Arts Organization in Asia and VIDEOFORMES digital art festival in France to present Iranian video art creations.

<https://www.safpeminstitute.com>





Diego Jarak, Gabriela Golder & Saeed Khavar Nejad, Prix VIDEOFORMES 2022, March 20, 2022, Maison de la Culture, Clermont-Ferrand © Photo : Baptiste de Ruffray

Before starting with the prize-giving ceremony for the 37th VIDEO-FORMES festival, I would like, on behalf of the three members of the jury, to thank Gabriel Soucheyre and all the team, Eric, Estelle, Florent, Roxane... for the excellence of the festival, the seriousness with which, since the end of the 1980s, they have occupied a fundamental space of contemporary creation, that of video creation, for the demanding programming and for the warm welcome they have given us all this week.

PROFESSIONAL JURY STATEMENT

Then I would like to say what a great pleasure it was for Gabriela Golder, Saeed Khavar Nejad and me to return to the cinema. Two years after the beginning of the health crisis and its terrible consequences, especially for the artistic scene... I am thinking especially of the performing arts, but not only because, several months after we emerged from the hardest part of this long confinement, today we can already see the serious consequences that this period of lock-down and closure of the theatres has had on the art industry, and by industry I mean all the means and structures that, in one way or another, accompany the processes of writing, creation, production and distribution.

One of the places most affected by this crisis has been the cinema theatres. And if today, it would be too premature to say that cinema as we have known it for a little over a century seems to be reaching a moment of crisis and rupture, it would not be too much of an exaggeration to think that the model will not be the same before and after the pandemic. I will not dwell here on the question of platforms and the place they occupy, nor on their lightning acceleration, nor will we be able to talk about the economic models behind these platforms, nor about the appearance, not so recent but accelerating, of new distribution structures: from virtual reality platforms, to the official launch

of the Metaverse by Facebook, to the proliferation of sites and platforms for distributing and selling NFT. Anyway, I think it's important to put ourselves in the context of the production and distribution of video creation, because that's what we're talking about here, and that's what we're going to talk about, and that's the context in which this award is taking place.

With this brief and very quick introduction, what we wanted to highlight is the place from which, as members of the jury of the two VIDEOFORMES awards, we proceeded.

The question of media, whether in its aspects of mediality, mediation or inter-mediation, is of particular interest to video art. And we, the three members of the jury, have been sensitive to this triple question that imposes itself on us when we want to talk about media. We can think of a circle, we can say circle, we can draw a circle, we can sing in a circle, we can create a circular shape with our arms, we can film a circle, we can create a computer-generated image of a circle using a computer, we can design a circle in three dimensions and insert it into a virtual reality headset, we can project a computer-generated circle into a physical context using an augmented reality headset. I think you have understood that you can make several circles, and someone who is not aware of this might say



VIDEOFORMES 2022, 17 mars 2022, Maison de la Culture, Clermont-Ferrand © Photo : Loïez Deniel

that it doesn't matter, because at the end of the day it is still a circle.

However, far from this simplification, media theory enables us to think about each of these instances in a different and complex way.

In fact, writing this reminded me of a letter that the German philosopher Friedrich Nietzsche sent to his friend and confidant Heinrich Koselitz (aka Peter Gast) after an unprecedented experience the hammer philosopher had with a typewriter (one of the first to come on the market). Nietzsche wrote: «You are right: our scriptural tools forge our thoughts with us. When will my fingers be able to type a long sentence! And in despair he ends the letter with the handwritten words: 'Hell, can you decipher that too? Nietzsche thus poses the fundamental question of media in the three dimensions I mentioned earlier, that of mediality, mediation and inter-mediation; in other words, that of media technology, that of discourse, and that of the medium in which they develop.

Making video art is not the same as making theatre or photography. As members of the jury, we did not presume to define what video art is,

but we felt obliged to offer our own vision of what, from our humble point of view, did or did not fall into the category of what would be examined. So, for example, we, the members of the jury, did not want to categorise *Swallow the universe* by the artist Nieto, whose production technique is that of an animated film. And although this categorisation can and should be questioned, it allows us to assert a certain vision of video art, and it is on this basis that we have made our selection.

In fact, one of the points agreed upon by the jury members is that there will not be one exclusive selection criterion but a complex combination of several, which we will quickly list in order to make the process as clear and transparent as possible.

First of all, and by common agreement, the first element of analysis and appreciation of the works of the 33 artists was the artistic quality of the work, i.e. the artistic, aesthetic, conceptual and practical means used in the development of the work. This is probably the most difficult and subjective aspect and is built on a history that each of us, members of the jury, has and that we bring with us as baggage.

It is, in short, the accumulation and synthesis of the references that run through us.

The second element, to which all three of us were very sensitive, was the themes addressed. It seemed important to us that the works be confronted with a reality that is ours today. The third element, I don't want to say in hierarchical terms, since all the criteria are equally valid, but which we felt it was important to emphasise, was to represent, as far as possible, diversity, whether in terms of gender, nationality, type of production, etc.

Well, with these elements, and after this long introduction, we can move on to the selection. Let's start with the distinctions. Indeed, we thought it was important to give out five distinctions, which is a large number, but we think that, even if it does not mean a cash prize, it is a recognition of the work of these five artists, because the quality of their productions and their proposals is well deserved.

The five distinctions, which we are going to present, are listed in the order in which we discovered them, but this in no way indicates an internal hierarchy.

Filling in Physical Reality, Living in Digital Reality (by Yoon Gyonyoung) seemed to us to be a fresh, original proposal, made with few means and a lot of imagination; we felt it was important to underline the artisanal character of the fabrication which gives it all its elegance; the themes addressed by this work seemed to us to be particularly rich and appropriate, namely: the dissolution of the frontiers between the physical and the virtual, the place of traditions, the distance between the place of origin and the place of residence, solitude, rupture. For all these reasons, the Festival jury wanted to give it a distinction.

Contraindre (Compel, by Galdric Fleury and Antoine Fontaine) is the opposite of the previous production. Here, the means used for its development are rather large-scale; the capture of movement and its transposition into synthetic images. The production is flawless, and it is a great pleasure. But what struck us most, or rather what caught our attention, was the narration, the way the director positions himself as a narrator and in relation to the events narrated; the theme, mainly centred on the violence that power exerts on bodies, but also on the existence or suffering of being and living these bodies in the public space

when it is dominated by the power of the state. For these reasons, we decided to give a distinction.

In dividus (by Jean-Pierre Perolini) is a different film, closer to the experimental form and experimentation. The jury was sensitive to the relationship that the director was able to weave between the question of bodies and their relationships in a tradition that has been little explored, and notably quite absent in recent decades, which is the question of writing. Using animation and editing techniques, the film proposes a grammar of bodies that simulates, at times, the Egyptian writing of hieroglyphs; the composition in lines reinforces the idea of clay tablets and composition with a narrative in which the social dimension, the relationship to the other, appears as the constitutive element of writing.

Top Down Memory (by Daniel Theiler) starts with an original and powerful idea, given the political history of the 20th century, namely the place of the balcony as a space of power and domination. The play is built around one person, an actress who reproduces and dialogues with some of the dictators and tyrants of the 20th century whom she pampers and reproduces. The performance of the actress deserves a special mention.

Finally, *Banana Island* (by Caroline Schwarz) stands out for its simplicity and effectiveness. Constructed from a superimposition of real images and a landscape generated in animation, on an aesthetic that oscillates between kitsch and the exaltation of strong colours on plastic surfaces, which carry the discourse of socio-political criticism into the space of parody and comedy, the film summarises in 4min30 the relationships of domination, exploitation, extraction, emptying, over-abundance, murder, greed and delirium of the colonial powers.

Now it's time to come to the VIDEOFORMES 2022 awards.

The jury, after discussion and deliberation, decided to give the VIDEOFORMES 2022 award of the Conseil Départemental du Puy-de-Dôme to two works ex-aequo.

The first of these awards went to the film *Useless Opera Singers* (by Pablo Serret de Ena). The film tells the story of an inner journey, that of the director, which takes the form of a real journey,

a real adventure, since it is a boat expedition in the Arctic. Thus, Pablo Serret de Ena takes us on a journey where time seems to have stopped; the spectator visits, with the director, places and spaces where, in another era (that of the Soviet Union), life had settled and where the signs of an everyday life still remain, not through bodies, but as an absence, expressed by dust, abandonment, silence... the journey continues deeper and deeper into the deep ice, where only the landscape is broken down into thousands of white forms. A journey that is both poetic and southern, where relationships are punctuated by quick introductions of teammates. The exploration of the Arctic merges with the exploration of language and the latter with an intense visual grammar.

The second award goes to *Very, Very, Tremendously* (by Guangli Liu). From its excellent title, the film is a cry of alarm; The despair or urgency in the repetition of the adverb 'very' in the title and the conjunction and choice of the adverb 'tremendously' somehow expresses the difficulty we face at the beginning of the second decade of the 21st century, where the environmental emergency, the acceleration of climate change, the succession of natural disasters, do not seem to alter the tranquil rhythm of humanity which, with no other apprehension than denunciation, is heading with great strides towards the physical and natural as well as existential abyss. Cryptocurrencies appear here as one of the emblems of this generalized blindness. Guangli Liu's film confronts us with a new situation in which each of us is part of both links in the chain, as a content producer and consumer. The long list of YouTube references on which the film ends functions as a metaphor for the situation it denounces, since like a snake biting its own tail, the film appropriates the resources deposited by users and at the same time creates a new link in the chain. This reminds us very strongly of this passage from *The Birth of Tragedy*: «According to the ancient legend, King Midas pursued the old Silenus, companion of Dionysus, for a long time in the forest, without being able to reach him. When he finally succeeded in seizing him, the king asked what was the thing that man should prefer to all others and esteem above all else. The demon remained motionless and obstinate, until finally, forced by his conqueror, he burst out laughing and said: «Ephemeral and miserable race, child of chance and sorrow, why do you force me to reveal to you what it would

be better for you never to know? What you must prefer to everything is the impossible for you: to be unborn, to be nothing. But after that, the best thing you can wish for is to die soon.

And finally, the VIDEOFORMES 2022 award of the City of Clermont-Ferrand is attributed to the film *Love and Revenge* (by Anhar Salem), a film entirely shot in Saudi Arabia, where the director is currently based. The film follows the adventures of a young woman and one of her friends as they build their individuality through social networks. If the theme of networks and the place they occupy in the lives of young people and teenagers, and not only them, in the current era, is not a novelty; and that in less than ten years, the terminology of networks has begun to penetrate all spheres of life and artistic creation; that the presence of instagram or snap, twitter or twitch in rap and hip-hop songs, or even in French songs, is no longer an exception, Anhar Salem's film is interesting in its treatment of this relationship and in particular, by placing this treatment in the context of geopolitics, by situating the development of the action in a country like Saudi Arabia.

Diego Jarak, Gabriela Golder, Saeed Khavar
Nejad, March 2022
Translated from French by Kevin Metz
© Turbulences Vidéo #115

PRIX VIDEOFORMES 2022 **DISTINCTIONS**

Filling in Physical Reality, Living in Digital Reality / Yoon Gyonyoung / 2020 / SWE / 3'20

As an international student, I faced a problem that I had never had in my life before – ‘Find a place where I belong.’ And it was harder than I ever imagined. So instead of struggling to make a home in physical reality, I made it in digital reality by applying digitally-recreated layers over my physical reality, hoping to fill in the blanks in my life.

Program #6, broadcast Sunday March 20 at 1 p.m., Salle Boris-Vian, Maison de la Culture, Clermont-Ferrand.

Contraindre / fleuryfontaine (Galdric Fleury, Antoine Fontaine) / 2020 / FRA / 11'

We are all prisoners of a nationality, a social condition, a gender, a skin color, to which the police and state repression force us to resign ourselves. This film tells how the bodies suffer, under the blows, the constraint and the humiliation.

Program #7, broadcast Sunday March 20 at 2:30 p.m., Salle Boris-Vian, Maison de la Culture, Clermont-Ferrand.



PRIX VIDEOFORMES 2022 **DISTINCTIONS**

***in dividus* / Jean-Pierre Perolini / 2021 / FRA / 8'07**

in dividus is an archive, a digital clay tablet. A behavioral archive on the question of relationships, two, three, a thousand where the individuality of each side by side with that of the other.

Program #5, broadcast Sunday, March 20 at 10:45 a.m., Salle Boris-Vian, Maison de la Culture, Clermont-Ferrand.

***Banana Island* / Caroline Schwarz / 2021 / DEU / 4'30**

A banana-islander realizes, that people seem to be approaching his habitat by boat. Panicked by the thought of strangers, he starts to eat his island of bananas, while the boat comes closer and closer.

Program #3, broadcast Saturday March 19 at 2:30 p.m., Salle Boris-Vian, Maison de la Culture, Clermont-Ferrand.

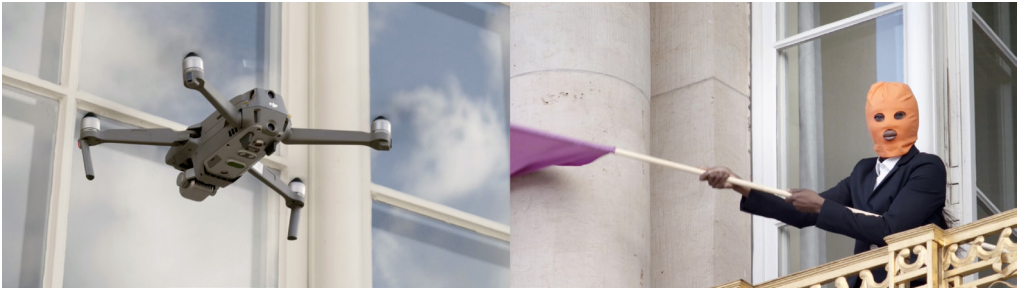


PRIX VIDEOFORMES 2022 **DISTINCTIONS**

Top Down Memory / Daniel Theiler / 2020 / DEU / 12'20

Based on historical events surrounding the Berlin City Palace ("Humboldtforum"), the work raises questions on the manipulation of history. Starting from the confusion about the proclamation of a socialist republic by Karl Liebknecht on the balcony of Portal IV on November 9, 1918, the film examines other events that are related to political and social upheavals and questions about authenticity.

Program #6, broadcast Sunday March 20 at 1 p.m., Salle Boris-Vian, Maison de la Culture, Clermont-Ferrand.



CHARITY COLLIN

LINUS RALLING

MECHTHILD SCHADE

MANDY UNGER

THALIA WERNER

A FILM BY DANIEL THEILER

TOP DOWN MEMORY

NOTHING IS AS UNPREDICTABLE AS THE PAST



International Short Film Festival
Oberhausen



German Online Competition


RENCONTRES
INTERNATIONALES
PARIS/BERLIN



WRITTEN & DIRECTED BY DANIEL THEILER DOC SMINA BLUTH COSTUME DESIGNER MOMME OSTENDORF MUSIC BERTOLT MEYER & JAN OSTENDORF

EDITED BY NADJA KRÜGER & DANIEL THEILER SOUND MIX JOCHEN JEZUSSEK SCENOGRAPHY MOMME OSTENDORF SOUND ÖZCAN ERTEK

DRONE OPERATOR MORITZ HOSSLI VOICE WERA BUNGE MAKE UP EVIN YEYREK CHOREOGRAPHY MANDY UNGER COLOR CORRECTION IVAN MARKOVIĆ

SUPPORTED BY THE COMMISSION FOR ARTISTIC AND SCIENTIFIC PROJECTS (AKKW) OF THE UDK BERLIN  Universität der Künste Berlin

PRIX VIDEOFORMES 2022 **EX-ÆQUO**

OF **CONSEIL DÉPARTEMENTAL DU PUY-DE-DÔME**

***Very, Very, Tremendously* / Guangli Liu / 2021 / FRA / 12'12**

Drawing on the threads of Virtual Currency and Digital Junk, *Very, Very, Tremendously* seeks to discuss how the acts of production and consumption from the virtual world interact systematically with reality, whilst also mirrors how the 'two realities' coexist in geopolitical conflict.

Program #8, broadcast Sunday March 20 at 4 p.m., Salle Boris-Vian, Maison de la Culture, Clermont-Ferrand.

***USELESS OPERA SINGERS* / Pablo Serret de Ena / 2021 / DEN / 28'**

An unknown force pushes a man to a place of extraordinary characteristics in the high Arctic. In its limits, is where he may find the answer. Between an introspective adventure and the poetry of the absurd.

Program #4, broadcast Saturday March 19 at 4 p.m., Salle Boris-Vian, Maison de la Culture, Clermont-Ferrand.



PRIX VIDEOFORMES 2022

OF THE CITY OF CLERMONT-FERRAND

***Love & Revenge* / Anhar Salem / 2021 / FRA / 31'13**

A teenage girl tries to escape her reality using an Instagram filter after coming back home late. The desire to be free by existing only as an image collapsed when she lost control over her avatar.

From a distance, Anhar casts her family and friends shooting and acting for the movie as fictionalized versions of themselves, exploring and hovering between private and public life in Saudi Arabia.

Program #1, broadcast Saturday, March 19 at 10:45 a.m., Salle Boris-Vian, Maison de la Culture, Clermont-Ferrand.





On the evening of the VIDEOFORMES 2022 awards ceremony, the winner Anhar Salem, who was in her home country Saudi Arabia, sent a letter to the organisers and the jury members to be read out in front of the audience. The artist accepted its publication.

LETTER TO DOODY

It's a windy day here in Jeddah, Saudi Arabia, and I'm thinking of the movie I made in distance with my sister Ansam, and my niece Doody, the protagonist. The movie was a catharsis try for us and her at that time, I couldn't say what was happening exactly, we were scared, so we decided to write this cyber-fairytale story, the movie was done by re-acting and reproducing their practices on social media and its aesthetics, made in their real environment and narrated in a classical way influenced by movies like Perfect Blue, Vertigo and Ms.45.

The movie's main question was: How to depict the phone user experience in a time-based form? And the answer was in the psychological part of the phone experience, as the so-called new genre 'Social Media horror' did. The euphoria of customizing our skin during a normal conversation. The pleasure, the addiction, the terror, and the anxiety that comes from notifications that intrude themselves on us without asking. The existential questions after swiping our selfies or scrolling the crowded timeline before sleeping, or the alienation that comes after posing our bodies in front of our vertical screens, stand as black mirrors that swallow our physicality through this flat world of texts and images. All of this was a way to translate our fear that arose through our phones, mainly Doody's fear in her own context.

Before and at the shooting, Doody was facing a trial for posting some photos on her private account on social media. An accusation came through something I might call: Hyper Mass Surveillance, which can not happen without these platforms' design and algorithms. Here, people

on the internet can accuse anyone by creating a hashtag. From the government side, they can agree to it by a formal accusation, as an agreement between the two powers: the mass power, and the state power, to create this machine that produces only fear, to control over people in the digital and the real space, where usually young people are used there as baits.

Doody's suffering was enormous, and the movie was too little for it.

Last week, Doody decided to end the story. She passed away in a public space.

I asked Doody one month ago, do you think I used you for the movie? She answered: No, I used you.

And today, and because of this first screening after her passing, if you allow me, I will use you and use this public space to read the little condolences of the crew, the family, to Doody, in distance.

Ansam:

For a while, I couldn't hold the camera and see the beauty around me. When Anhar told me that the next movie would be about Doody, it meant to me that I would be with Doody and that the film would be not only about her but about life itself.

I wish I could see your beauty in front of me again and photograph what my eyes see.

Loulou:

I can't say much about you, we'll miss you, but you taught us how to live by your mark. You will always be my muse.



Doody in Love & Revenge, 2021, France, 31'13 © Anhar Salem

Abdulrahman:

I've never met someone like Doody she was young, smart, pure, and full of life. She just wanted to be herself and not to harm anyone. Doody would be so happy if she could see how her story touched a lot of hearts, her beautiful soul will always remain with us, working with her taught me a lot of things about her. Things I'd never forget. Rest in peace Doody.

Amani, the mother:

My butterfly, you flew in peace... and took the fear out of your heart.

Anhar Salem © Turbulences Vidéo #115

STUDENT **JURY (UCA)**

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



FANNY ARDECHIRI
(Licence - Classic Letters)



LÉA DELÉCLUSE
(Licence - Language Sciences)



JÉRÉMY BOURDILLAT
(Licence - English)

PRIX **VIDEOFORMES** 2022 **DISTINCTIONS**

JURY OF **UNIVERSITÉ CLERMONT AUVERGNE**

Love & Revenge / Anhar Salem / 2021 / FRA / 31'13

See page 26

THE NIGHT MANIFESTO / Arthur Lacomblez / 2021 / FRA / 7'51

The Night Manifesto is a 4-part experimental short film exploring the intimate significance of partying. It draws the portrait of a community, who wonders on Monday what they'll do on Friday. It's a celebration of rave culture and nightlife - it's an ode to all those whose only mean of survival is to dance through the night, their eyes closed in the ecstasy that techno music provides.

Program #7, broadcast Sunday March 20 at 2:30 p.m., Salle Boris-Vian, Maison de la Culture, Clermont-Ferrand.



THE NIGHT

Directed by
Arthur Lacomblez

MANIFESTO

PRIX VIDEOFORMES 2022

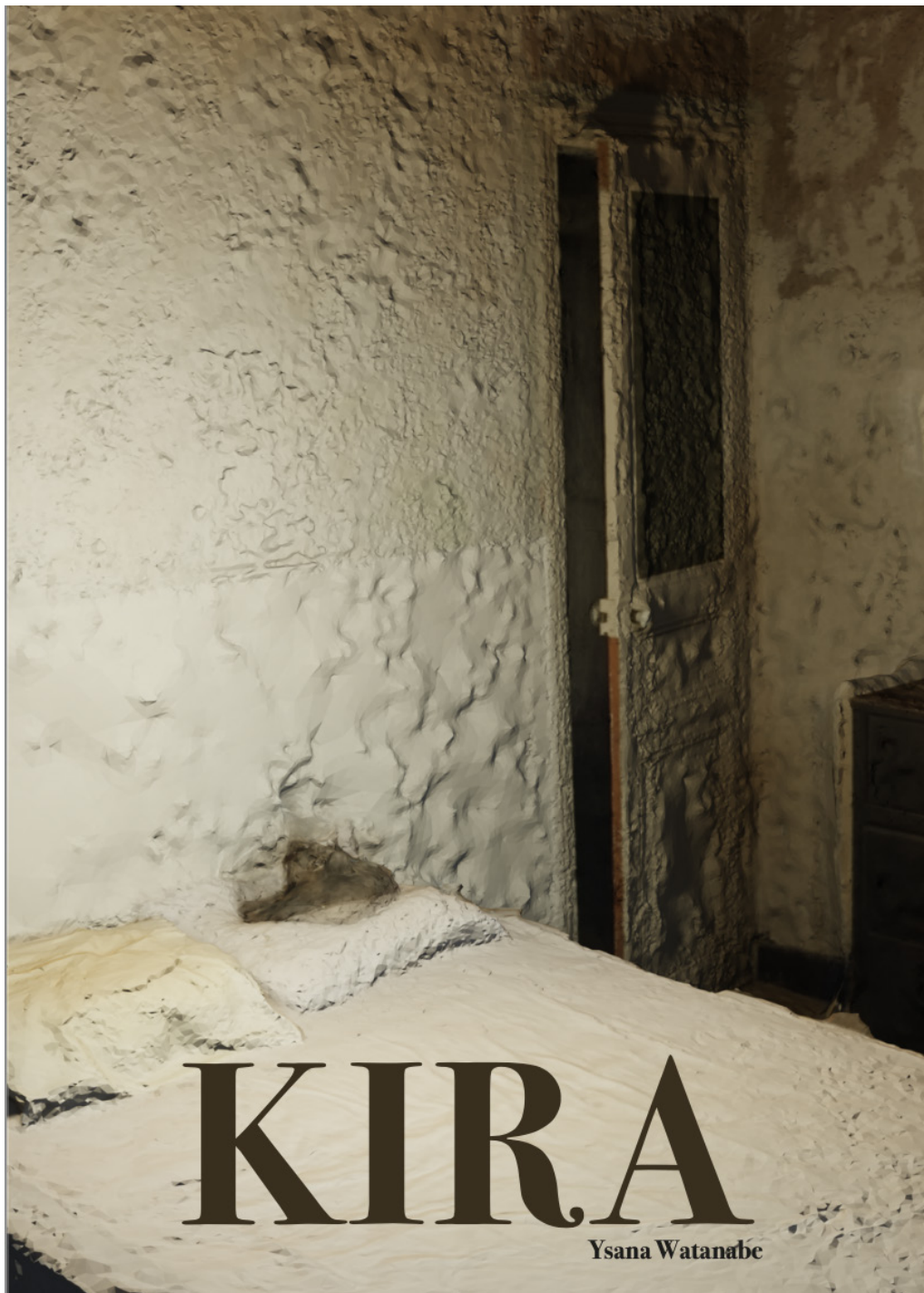
OF UNIVERSITÉ CLERMONT AUVERGNE

***Kira* / Ysana Watanabe / 2021 / FRA / 15'02**

Kira is a short film made entirely in photogrammetry that questions the social phenomenon of voluntary disappearances, which is very present and even normalized in Japan. Through image, text and music, *Kira* evokes the story of a businessman with a smooth life who evaporates and writes a letter to his wife who imagines him gone to invented places to see him happy.

Program #5, broadcast Sunday, March 20 at 10:45 a.m., Salle Boris-Vian, Maison de la Culture, Clermont-Ferrand.





KIRA

Ysana Watanabe

VIDEOFORMES 2022 COMPETITION

FILMS **IN COMPETITION** (alphabetical order)

[*Khun-giân*] : *La troisième voix* / Hsin-I Lin / 2021 / TWN / 4'35

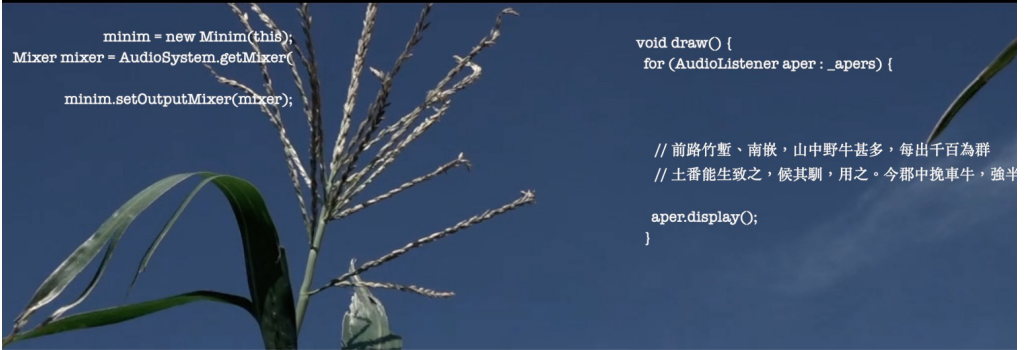
In 1697, Qing Dynasty official Yonghe Yu's travels from Fujian to Taiwan in the 1690s, and completed his travel diaries *Travel Via a Small Sea (Sulfur Mining Diary)*. About two hundred years after, Japanese writer Satō Haruo traveled to Taiwan in 1920s and published *The Colonial Journey*. This bio-database cinema follows Yonghe Yu and Satō Haruo's path, document the soundscape of Taiwan in 2015-2021. [*Khun-giân*] *The Third Voice* turns the "narrative sound" in the literary scenes to "tones", "words", or "short sentences". As an "other" mother tongue.

Program #1, broadcast Saturday, March 19 at 10:45 a.m., Salle Boris-Vian, Maison de la Culture, Clermont-Ferrand.

#31# (*appel masqué*) / Ghyzlène Boukaila / 2021 / FRA, DZA / 16'16

Off the coast of a world in reconstruction, a voice whose source is unknown overhangs the city and sounds like an injunction. In resistance to this authoritarian diction, a new voice emerges. Cheikh Morad Djadja makes his way through this universe, he must go to the Taxiphone and leave his own encrypted message.

Program #6, broadcast Sunday March 20 at 1 p.m., Salle Boris-Vian, Maison de la Culture, Clermont-Ferrand.



VIDEOFORMES 2022 COMPETITION

FILMS **IN COMPETITION** (alphabetical order)

***A half-dreamed memory* / Úrsula San Cristóbal / 2021 / ESP / 6'26**

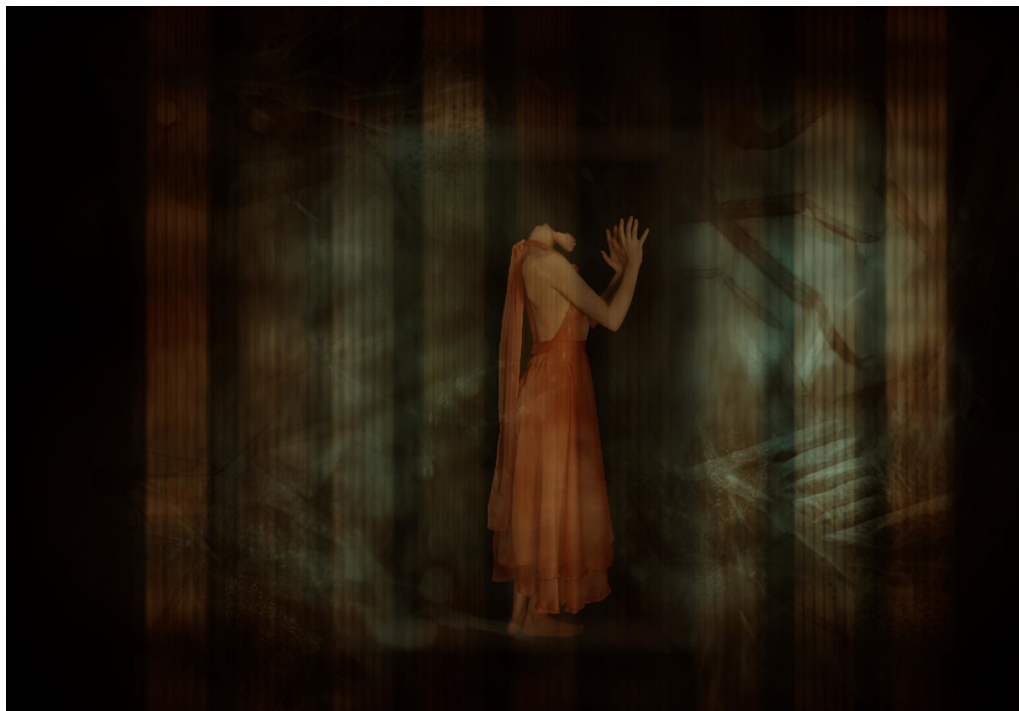
Between memory, dream and nightmare, between human skin and digital technology, looking for an image and a sound to express wishes, affections, fears, anguish, strength, fragility and hope. A process where pleasure resides in the search in itself.

Program #8, broadcast Sunday March 20 at 4 p.m., Salle Boris-Vian, Maison de la Culture, Clermont-Ferrand.

***Atomic* / Felicia Honkasalo, Akuliina Niemi, Sinna Virtanen / 2020 / FIN / 13'18**

Atomic is a poetic journey, which tells the story of one particular jewel. The jewel was commissioned by the US army in 1945. The ornamental stone is radioactive Tritium, which was born as a side product of the first nuclear test in New Mexico. In this small object merge total violence, beauty, precious, sublime a particular materials and human incompleteness.

Program #2, broadcast Saturday, March 19 at 1 p.m., Salle Boris-Vian, Maison de la Culture, Clermont-Ferrand.



VIDEOFORMES 2022 COMPETITION

FILMS **IN COMPETITION** (alphabetical order)

Dungeon / Jérémy Griffaud / 2021 / FRA / 7'07

The proposal deals with an eminently characteristic trait of our current society, the desire for celebrity, or to put it differently, the desire to get out of the shadows to enter the light, sometimes even hoping to become this “light”.

Program #4, broadcast Saturday March 19 at 4 p.m., Salle Boris-Vian, Maison de la Culture, Clermont-Ferrand.

Grid / Alexandre Alagôa / 2021 / PRT / 14'

A ritual of grids, reflections and chasms; a complete state of entropy; a space that devours itself; a vertigo that destroys the gravity of the Earth; a trap that captures us inside the voids of the screen of light: «That blank arena wherein converge at once the hundred spaces» (Hollis Frampton).

Program #5, broadcast Sunday, March 20 at 10:45 a.m., Salle Boris-Vian, Maison de la Culture, Clermont-Ferrand.



VIDEOFORMES 2022 COMPETITION

FILMS **IN COMPETITION** (alphabetical order)

***Hybrid Terrains* / Élise Guillaume / 2021 / BEL / 6'06**

Hybrid Terrains brings vegetal and human bodies into dialogue. With an audio created from electromagnetic signals emitted by plants, the work seeks a non-anthropocentric approach to filmmaking. The film invites you to observe, sense and question our relationship with the vegetal world.

Program #3, broadcast Saturday March 19 at 2:30 p.m., Salle Boris-Vian, Maison de la Culture, Clermont-Ferrand.

***In Your Room* / Alessandro Amaducci / 2021 / ITA / 2'27**

There is a storm outside. You dance in an internal space that houses the danger that comes from the outside. Protect your breath, but dance anyway. It's your room. In your room.

Program #6, broadcast Sunday March 20 at 1 p.m., Salle Boris-Vian, Maison de la Culture, Clermont-Ferrand.



VIDEOFORMES 2022 COMPETITION

FILMS **IN COMPETITION** (alphabetical order)

***L'Ombre Quantique* / Frank Ternier / 2021 / FRA / 8'30**

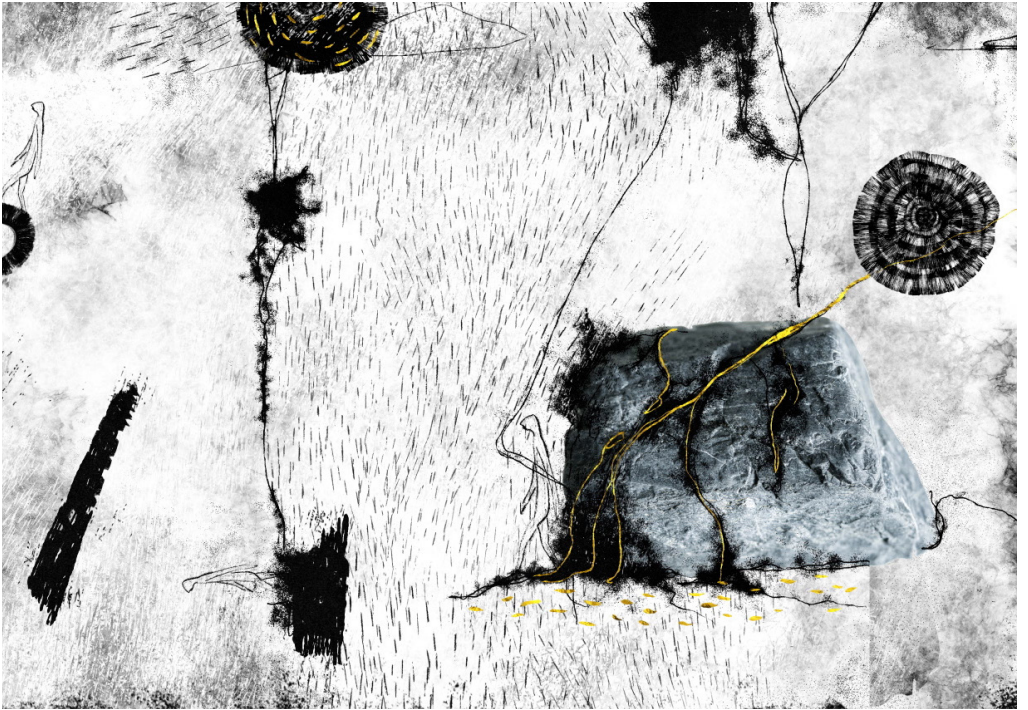
I often write driving my vehicle, I am the thread of an idea and those who follow, I look at the streets scroll ... I stop at the fire, I look beyond my mirror. I'm behind this steering wheel?

Program #7, broadcast Sunday March 20 at 2:30 p.m., Salle Boris-Vian, Maison de la Culture, Clermont-Ferrand.

***La plage aux êtres* / Kendra McLaughlin / 2021 / FRA / 20'**

As her team digitises the traces of an unidentified creature, a palaeontologist mourns a loved one. A meditation on preservation, daughter of discovery and mother of loss.

Program #2, broadcast Saturday March 19 at 1 p.m., Salle Boris-Vian, Maison de la Culture, Clermont-Ferrand.



VIDEOFORMES 2022 COMPETITION

FILMS **IN COMPETITION** (alphabetical order)

***La réponse de la Terre* / Giulia Grossmann, Alice Barbaza / 2021 / FRA / 20'**

Wandering between the scientific and the psychedelic, this movie is a reflection on the meaning of images, their nature and durability. We follow the thread of the thoughts of a man who could be just well an astrophysicist, CERN archivist or a musician. In his mental and sensorially graphic journey, the narrator leads us in a reflection on the infinitely large and the infinitely small...

Program #3, broadcast Saturday March 19 at 2:30 p.m., Salle Boris-Vian, Maison de la Culture, Clermont-Ferrand.

***Lenin's Dream* / Boris Everts / 2021 / NLD / 9'30**

Lenin's Dream is a surrealistic video collage about the nightmares of Lenin and the socialist paradise collapsing. It presents a vivid and surprising imagery that activates the spectators' mind to make their own logical story. The juxtaposition of clashing realities, such as striding flamingos and military parades, creates an atmosphere that is both ominous and lyrical..

Program #1, broadcast Saturday, March 19 at 10:45 a.m., Salle Boris-Vian, Maison de la Culture, Clermont-Ferrand.



VIDEOFORMES 2022 COMPETITION

FILMS **IN COMPETITION** (alphabetical order)

***Letters from Silivri* / Adrian Figueroa / 2020 / TUR, DEU / 15'51**

Letters from Silivri draws on letters of the Turkish philanthropist and public intellectual Osman Kavala to document a timeline of his imprisonment. By separating voice and image the film intends to create an echo chamber that allows audiences to listen more carefully to Kavalas letters, while at the same time place his words in context to a civil society.

Program #8, broadcast Sunday March 20 at 4 p.m., Salle Boris-Vian, Maison de la Culture, Clermont-Ferrand.

***Nanterre* / Pierre Martin Oriol / 2021 / FRA / 9'28**

Underneath objects, behind walls and under the dust, we look for memories, traces. What happens to our ghosts when we close the places that welcome us? How does an empty theater welcome the soul of its past occupants? Places try to say something. But what?

Program #2, broadcast Saturday March 19 at 1 p.m., Salle Boris-Vian, Maison de la Culture, Clermont-Ferrand.



VIDEOFORMES 2022 COMPETITION

FILMS **IN COMPETITION** (alphabetical order)

***Paysage d'été* / Vincent Burger / 2021 / FRA / 8'25**

A tumultuous and incendiary landscape looms under an eclipse sky. Slow picture in which beings are busy in mysterious activities. Inspired by the paintings of John Martin, "Paysage d'été" is halfway between disaster movie and landscape painting. It is a meditative journey through our fantasies of the apocalypse, past or future.

Program #5, broadcast Sunday, March 20 at 10:45 a.m., Salle Boris-Vian, Maison de la Culture, Clermont-Ferrand.

***Reminiscences of 15 musicians in Beirut attempting a re-imagination of the Egyptian classic Ya Garat Al Wadi* / Charles-André Coderre / 2021 / CAN, LBN / 13'**

Ya Garat Al Wadi is a popular piece of Egyptian music arranged by the legendary composer Mohammad Abdel Wahab and written by the poet Ahmad Shawqy in 1928. More than 90 years later, this film documents a contemporary orchestra of 15 musicians, formed by the initiative of the experimental composer Radwan Ghazi Moumneh, over the period of five days in Beirut to once again reinterpret this classic.

Program #8, broadcast Sunday March 20 at 4 p.m., Salle Boris-Vian, Maison de la Culture, Clermont-Ferrand.



VIDEOFORMES 2022 **COMPETITION**

FILMS **IN COMPETITION** (alphabetical order)

***sfumato* / Robert Seidel / 2020 / Allemagne / USA / 3'18**

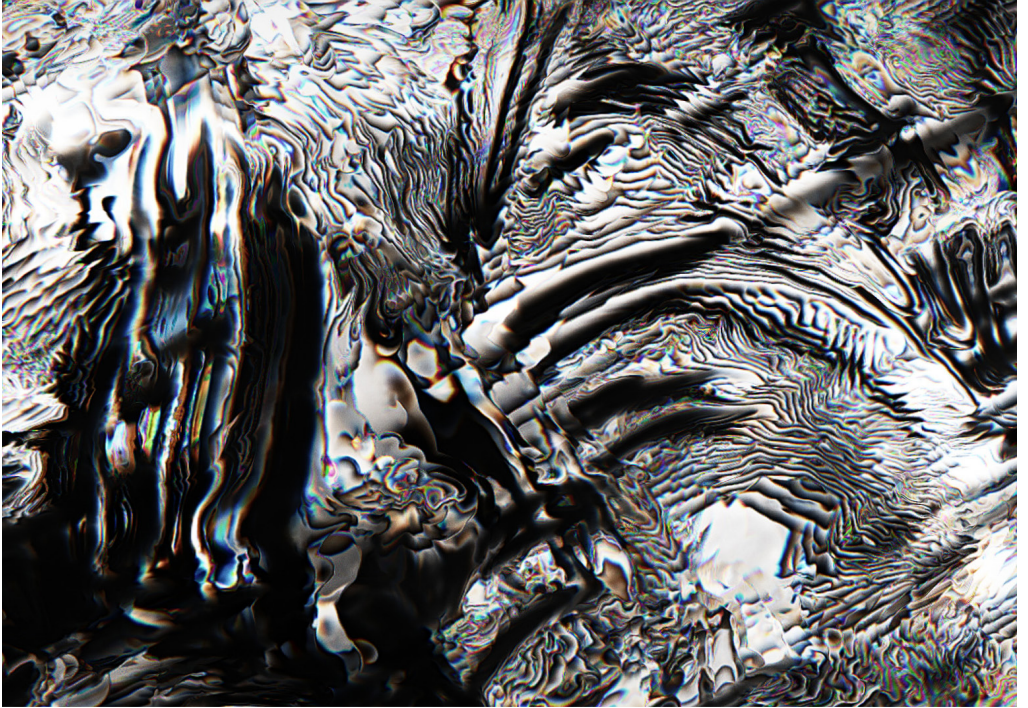
The experimental film is based on a multi-channel video installation by Berlin-based artist Robert Seidel, pushing the limits of abstract painting in the digital age. It unleashes a sublime moment of pure abstraction expanding it into an asymmetrical orchestration of video painting sequences.

Program #2, broadcast Saturday March 19 at 1 p.m., Salle Boris-Vian, Maison de la Culture, Clermont-Ferrand.

***SIGN* / Robert Cahen / 2021 / FRA / 10'35**

Symphonic breathing in four movements where music and sensuality of images by subtle slides are offered in counterpoint. Small story of a meeting to decipher.

Program #4, broadcast Saturday March 19 at 4 p.m., Salle Boris-Vian, Maison de la Culture, Clermont-Ferrand.



VIDEOFORMES 2022 COMPETITION

FILMS **IN COMPETITION** (alphabetical order)

Swallow the Universe / Nieto / 2021 / FRA / 12'

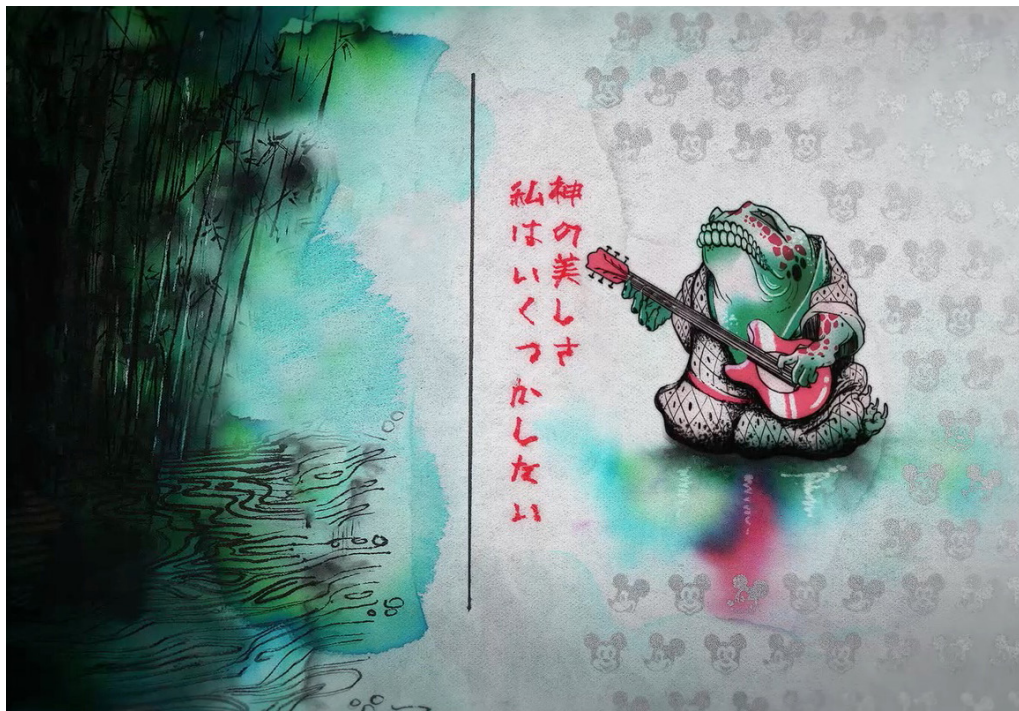
The grandiloquent blood-and-thunder saga of a young child lost in Manchuria's deep jungles. His sudden presence creates complete anarchy in the fauna's primitive world, which was until-then perfectly organized.

Program #3, broadcast Saturday March 19 at 2:30 p.m., Salle Boris-Vian, Maison de la Culture, Clermont-Ferrand.

Un cri dans le vide / Jonas Luyckx / 2021 / BEL / 12'26

A film like a scream behind my computer. Stay safe they say. Confined, stuck in the pain of a world that I can only see through the screen. I almost forgot that we could be together to refuse this model sold by express parcel, delivered in our boxes in one day to make our life easier.

Program #6, broadcast Sunday March 20 at 1 p.m., Salle Boris-Vian, Maison de la Culture, Clermont-Ferrand.



VIDEOFORMES 2022 COMPETITION

FILMS **IN COMPETITION** (alphabetical order)

***Unstable Matters* / Lisa Kaschubatz / 2021 / DEU / 8'20**

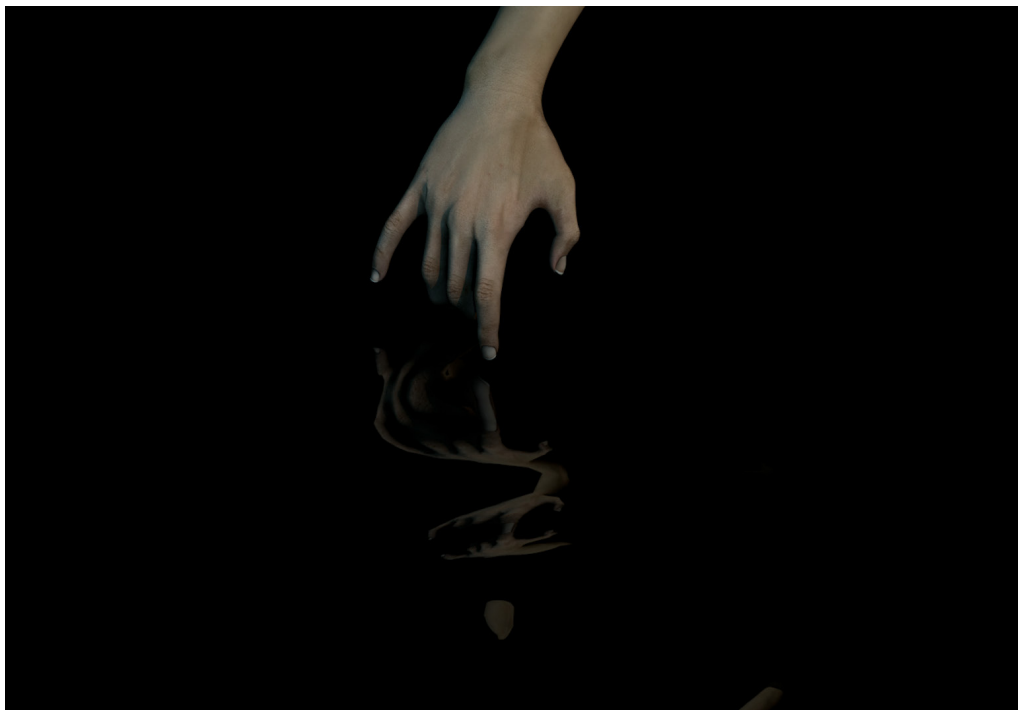
There is no such thing as one coherent body. We are a multitude, contradicting, overlapping, fading and melting into each other. Corporeality becomes recognisable as a permeable and deformable medium that is threatened by fragmentation and external control. It deals with the sentiment of alienation. Alienation to ourselves and the world we live in. Alienation but also longing at once.

Program #7, broadcast Sunday March 20 at 2:30 p.m., Salle Boris-Vian, Maison de la Culture, Clermont-Ferrand.

***Why are people screaming?* / Bob Kohn / 2021 / FRA / 2'48**

Palimpsest of cries and howls tearing through empty spaces, empty of meaning, humanity, hope and the sacred.

Program #3, broadcast Saturday March 19 at 2:30 p.m., Salle Boris-Vian, Maison de la Culture, Clermont-Ferrand.



VIDEOFORMES 2022 **COMPETITION**

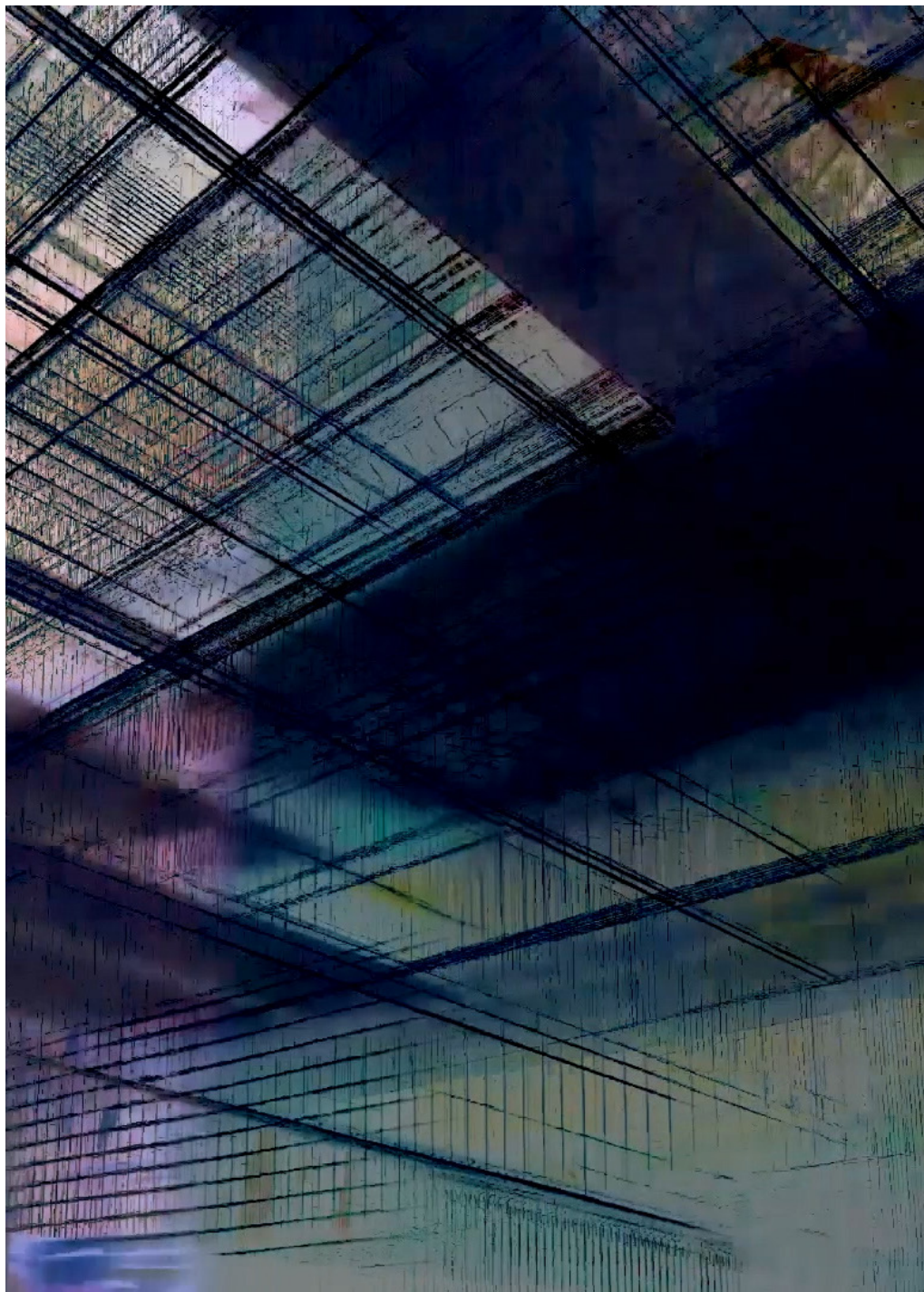
FILMS **IN COMPETITION** (alphabetical order)

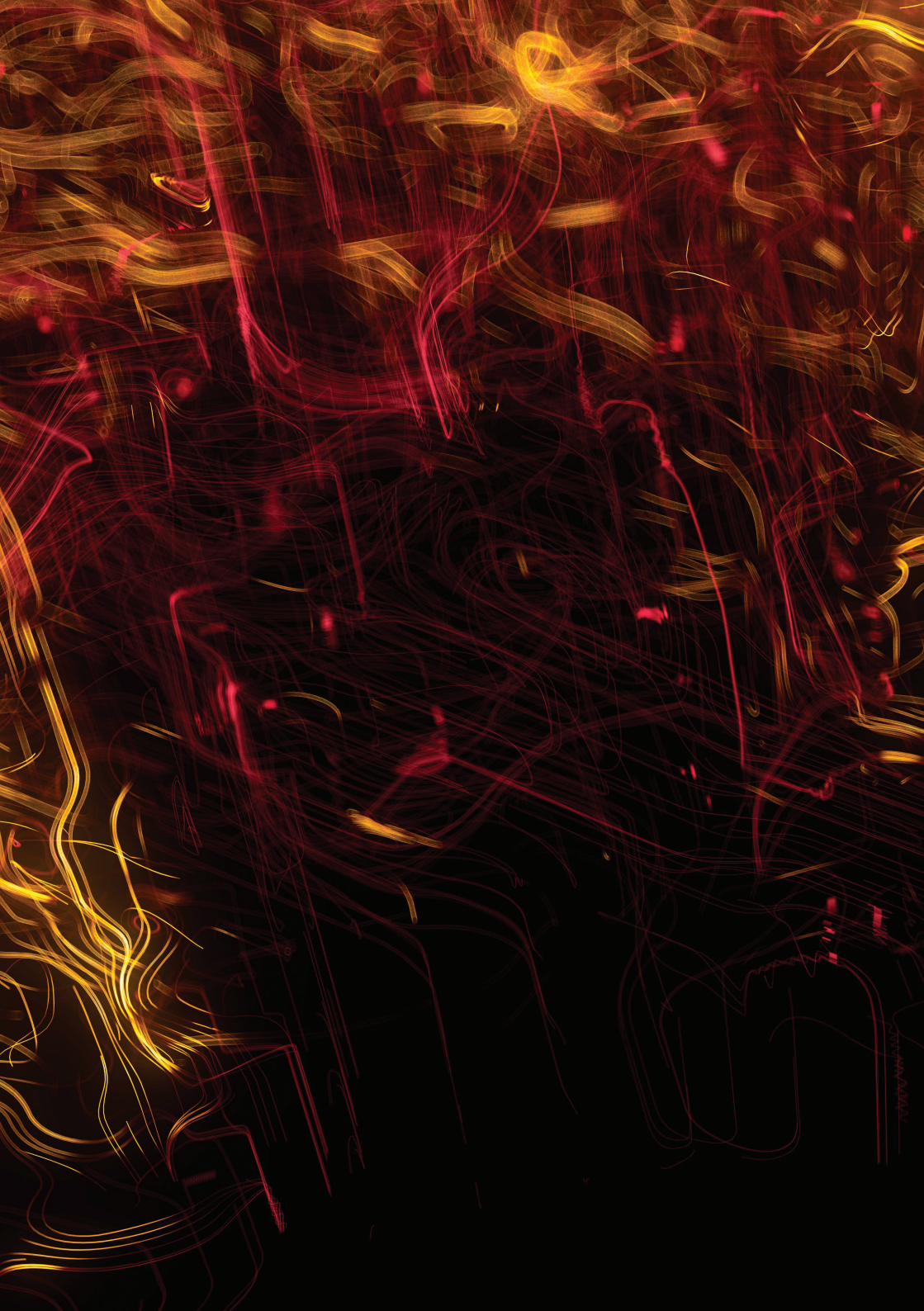
ZIG ZAG, HANDCLAPS IN ALTERNITY / Van Mc Elwee / 2021 / USA / 10'

A series of claps, each creating a new space, echoing through anonymous worlds.

Program #7, broadcast Sunday March 20 at 2:30 p.m., Salle Boris-Vian, Maison de la Culture, Clermont-Ferrand.









SCAM EXPERIMENTAL WORK AWARD

Jury: Géraldine Brezault, Anne-Sophie Emard,
Stéphane Haddouche, Xavier Marquis et Moïse Togo

SCAM* SCREENING

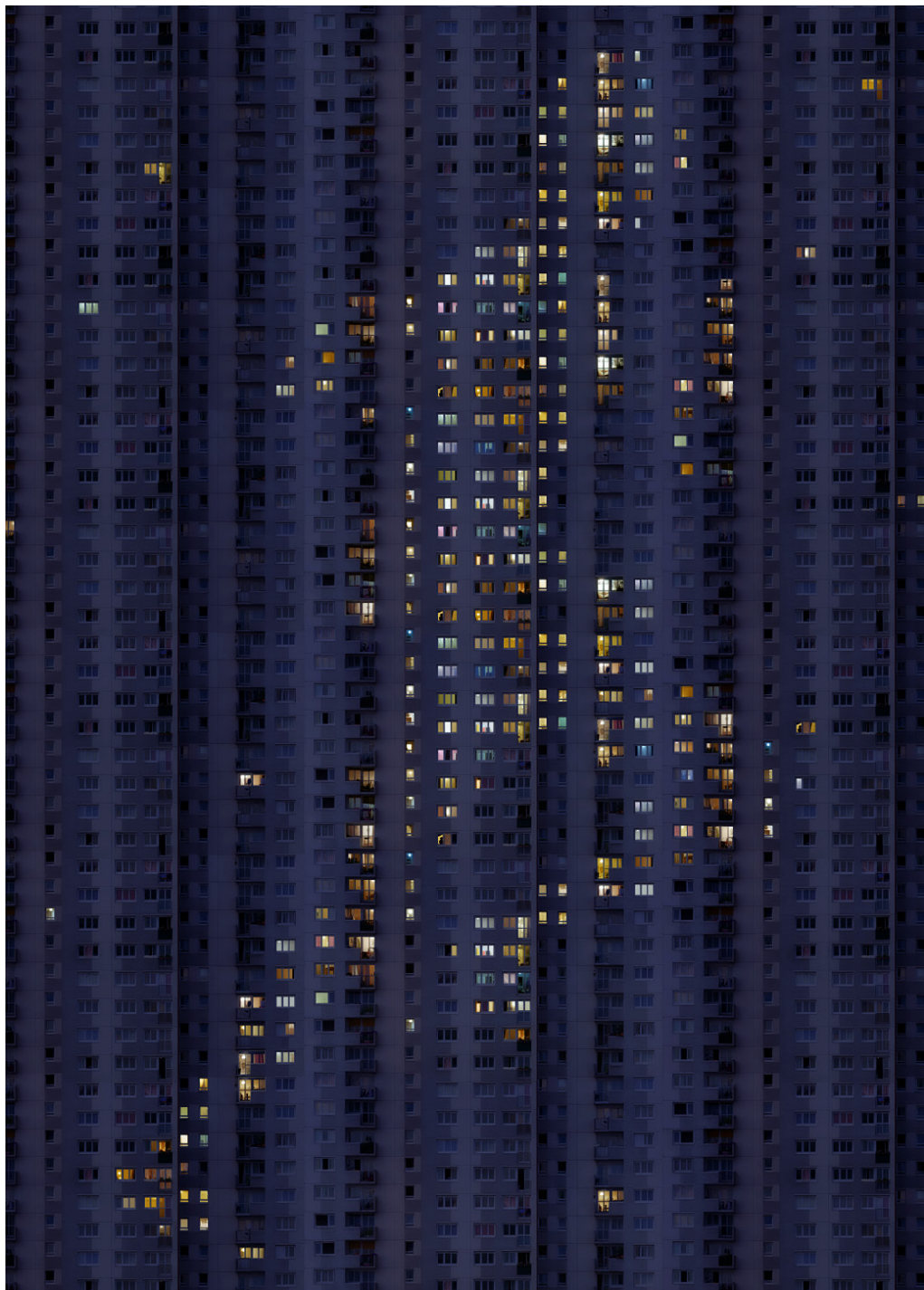
SCAM* **EXPERIMENTAL WORK AWARD**

***Inside* / Yann Chapotel / 2020 / FRA / 5'45**

Inside unrolls a mosaic of windows, those of the building that I regularly filmed from my own window. Along this border where the interior opens onto the exterior, a multitude of moments of everyday life overlap and respond to each other, forming a choreographic fresco of simple gestures.

SCAM* Screening, broadcast Saturday March 19 at 2 p.m., Salle des frères Lumière, CROUS Clermont Auvergne.





SCAM* **EXPERIMENTAL WORK AWARD**

FILMS **IN COMPETITION**

***Bébé colère* / Caroline Poggi, Jonathan Vinel / 2020 / FRA, ITA / 13'29**

A lost baby toon, confronted with a contemporary world and its empty spaces, asks himself how to grow up.

SCAM* Screening, broadcast Saturday March 19 at 2 p.m., Salle des frères Lumière, CROUS Clermont Auvergne.

***Angle mort* / Lotfi Achour / 2021 / FRA, TUN / 13'13**

Under the dictatorship of Ben Ali, a man is kidnapped, tortured, killed and then vanished without ever being found. Nearly thirty years later, he comes back to talk to us. He carries us alongside him in the meanders of this memory, by taking over the question of his mother: "Where did you abandon my son's body? .

SCAM* Screening, broadcast Saturday March 19 at 2 p.m., Salle des frères Lumière, CROUS Clermont Auvergne.

FILMS IN COMPETITION FOR THE PRIX VIDEOFORMES 2022 & THE SCAM EXPERIMENTAL WORK PRIZE:

***Hybrid Terrains* / Élise Guillaume / 2021 / BEL / 6'06**

See page 40

***La réponse de la Terre* / Giulia Grossmann / 2021 / FRA / 20'**

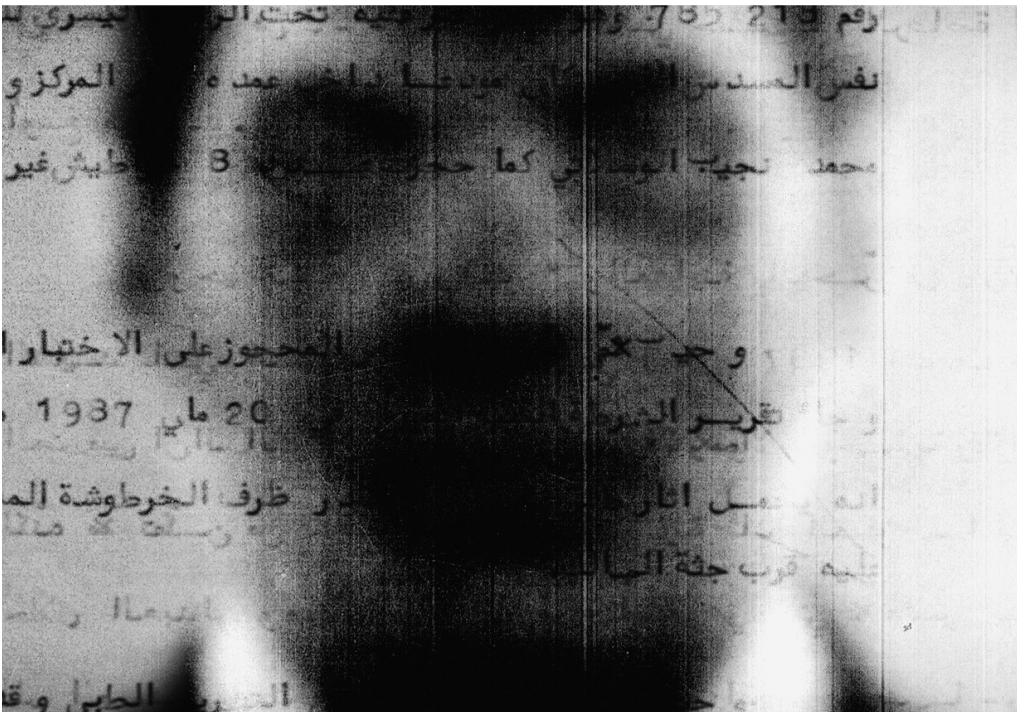
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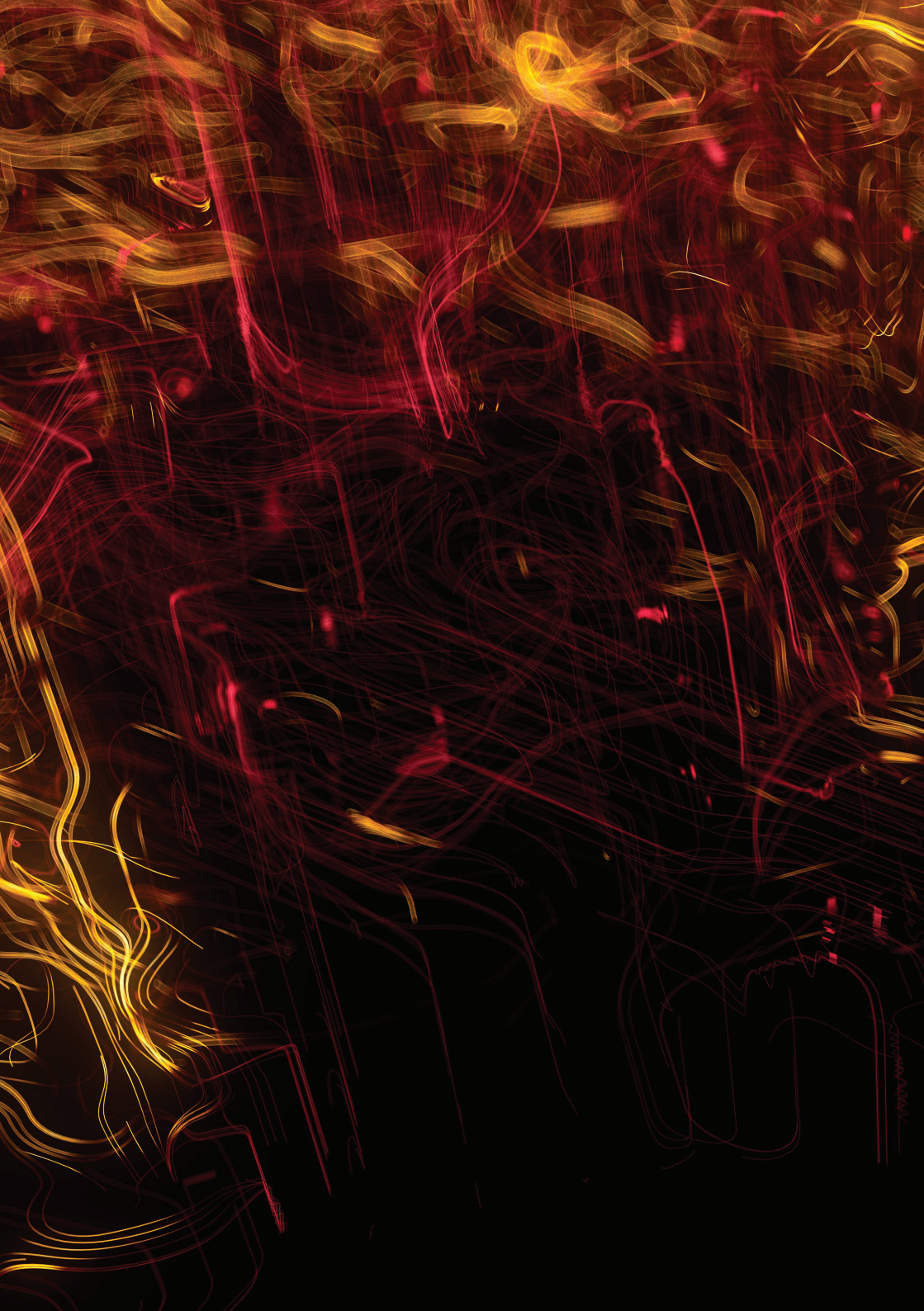
***Paysage d'été* / Vincent Burger / 2021 / FRA / 8'25**

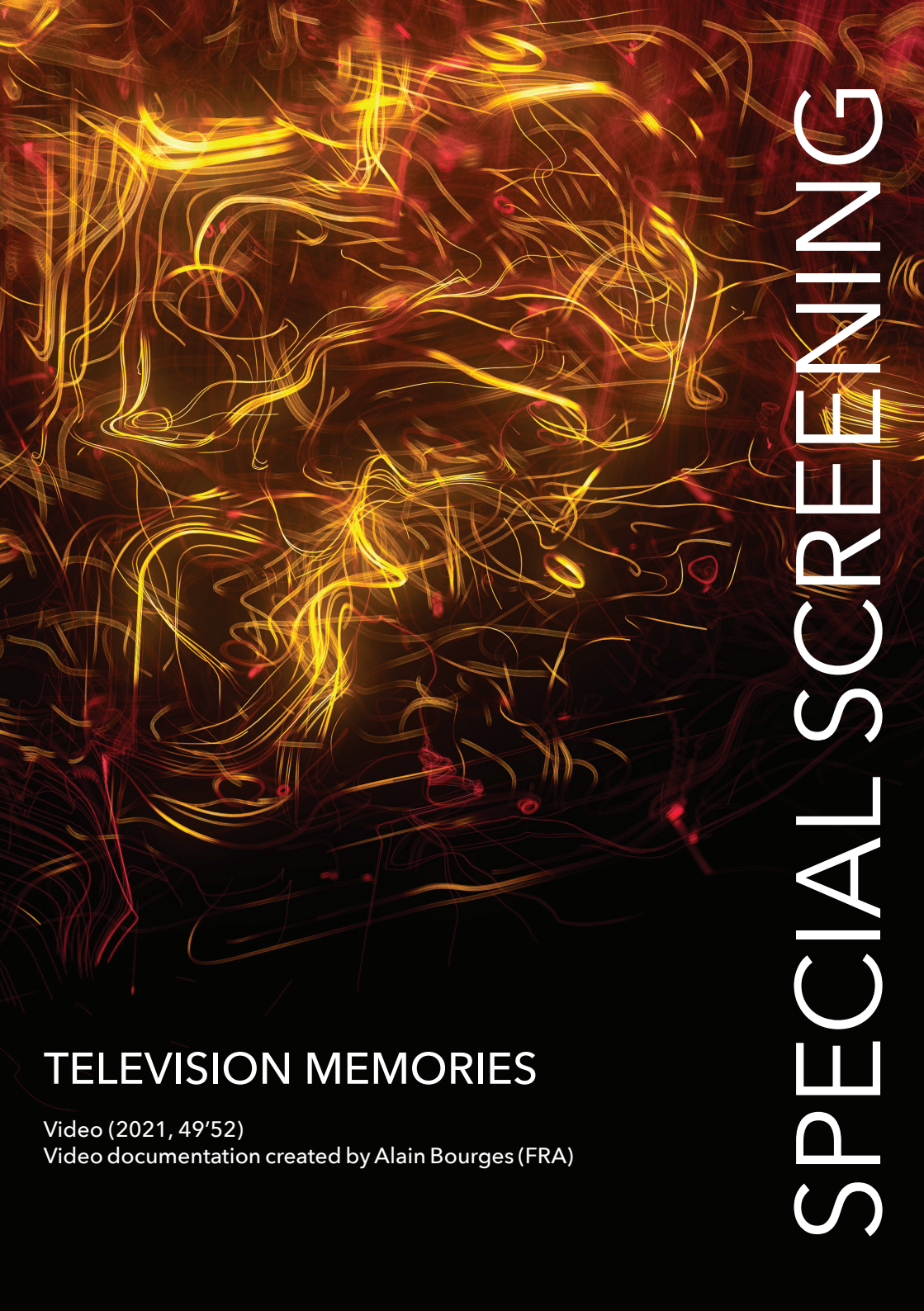
See page 48

***Kira* / Ysana Watanabe / 2021 / FRA / 15'02**

See page 32







TELEVISION MEMORIES

Video (2021, 49'52)

Video documentation created by Alain Bourges (FRA)

SPECIAL SCREENING

Television Memories is a video in three parts that shows a vision of the history of television by drawing essentially from recent or long-ago archives of television and cinema. It is not the work of a historian, but an evocation based on personal memories, intuitions, and a reflection on the nature of the electronic image. There are references to artists' works as well as extracts from television series or the news.

TELEVISION MEMORIES

Some cinematographic works or film documents are also used. All these images and sounds are mixed, added, duplicated, or removed in order to create ideas or connections to ideas that only they can produce. As in any fastening (or unfastening).

1st part: *Television Memories 1: La voix des morts* (The Voices of the Dead) / 12'34

This part begins with the research on electricity and magnetism and then focuses on the technical invention of mechanical television. This invention is compared with the collective fascination for spiritualism and communication with the dead at the end of the 19th century and the beginning of the 20th century in the USA and Europe. This comparison is justified by the interest of many scientists in the occult, starting, for example, with Edison.

2nd part: *Television Memories 2: La vie instantanée* (Instant Life) / 24'46

From the invention of electronic television to its invasion of the whole planet, looking essentially at the post-war years up to the 90s with a choice of moments or significant events (this choice remaining strictly personal). The discovery of television in villages, the birth of TV series, the assassination of J.F. Kennedy, the first space flight, the Vietnam War, May 1968, the coup d'état in Chile, etc. They were all chosen because television turned them into global events. Even the assassination

of J.F. Kennedy, which was not broadcast on television, but which everyone thought they had seen on television. In a subtle way, video art also blends into this patchwork.

3rd part: *Television Memories 3: L'Âge Ingrat* (The Awkward Age) / 12'32

This part deals with the 21st century through a few major topics: the invention of reality TV, the September 11, 2001 attack in New York, Kodak's dismantling of its film factories, the violent demonstrations in Paris before, finally, returning to the ghosts of the beginning with the mystery of Elisa Lam, this young Chinese-Canadian woman whose last images were recorded by the automatic camera of an elevator.

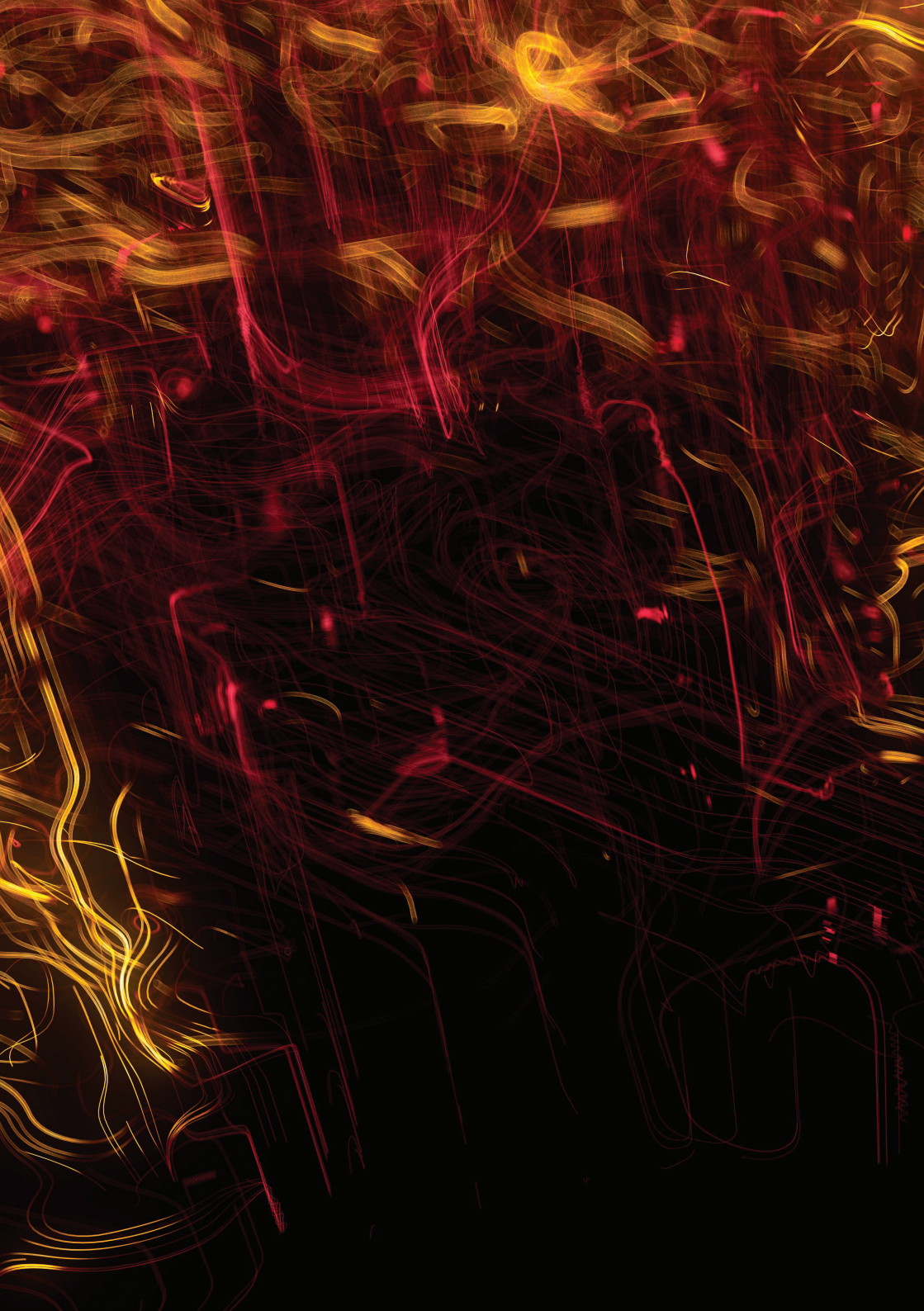
Alain Bourges

Translated from French by Kevin Metz

© Turbulences Vidéo #115



Alain Bourges & Gabriel Soucheyre, VIDEOFORMES 2022, March 19, salle des Frères Lumière, CROUS de Clermont-Ferrand © Photo : Loïez Deniel





DIGITAL ACTS #3

The Digital Acts #3, professional meetings, are based on presentations by curators, artists and researchers, punctuated by short panel discussions related to digital arts. Free access and open to everyone, and especially all digital and art professionals: artists, curators, producers, distributors, trainers, teachers, students... with, as a highlight, a conference organised by the SCAM (Société Civile des Auteurs Multimédia).

The Digital Acts #3 consist of 3 meetings organised around Focus screenings, panel discussions and artist presentations.

Digital Acts are co-organized with the University Culture Service.

MEETINGS

FOCUS #1: MADATAC (ESP)

BIENNAL OF NEW DIGITAL MEDIA ARTS

« [DIGITAL ACTS PART.1](#) » ([video link](#))

MADATAC (International Exhibition of Audiovisual Digital New Media Art & Acontemporary Technologies) bridges artistic relations and collaborations dedicated to give visibility, divulge, stimulate the creativity and productive capacity, to strengthen the sustainability of experimental audio-visual and new media art in all its modalities, with the aim to offer a platform for all those emergent video artists, as well as to the consecrated artists, who contribute with renewing proposals, avoid conventional creative languages and does not find their place in other mass media spaces. MADATAC is a non-profit and independent project that promotes a cultural diversity approach for cutting edge experimental art culture, that particularly values innovation, originality and risk-taking contemporary projects, as well establishes a meeting point where European and International new media art and digital artists, curators, collectors, critics, art dealers, cultural promoters and general audience can discover what is going on in this art fields, exchanging experiences to institute the foundation for a new concept of a future digital art. The objective is as well to encourage the participation of citizens in the digital new media art culture and to promote the exchange of knowledge between professionals with collaborative projects that works as a collective laboratory where artists can present their most recent creations to the greater public and to the trained members of the community, to attain a fruitful feedback between themselves and as a way towards an interaction with society. MADATAC established an understanding space that offer the necessary references towards where is heading the contemporary new moving image and new media technologies, reinforced by a Cyberculture & New Media Art Symposium, with master classes, conferences, colloquies, debates, round tables, installations, screenings, AV performances, workshops, given by the participants artists as well

by recognized theorists and professionals of the medium, so that they can exhibit and can teach to the audience how they work, communicate their expectations, projects of future, or the approach they have or wish to have on the field in which they develop their creativity. On the other side, our activities are directed to new creative tendencies that evolve parallel to the technological advances in all levels, as well stimulate the investigation and promotion of innovative digital works applied to the arts, science and the mass media, trying to search a confluence between academic and experimental processes in order to create essentially projects based on the recognition of the innovating contribution.

<http://madatac.es>

PRESENTATION OF THE CURATOR:

Lury Lech is a transdisciplinary digital artist that has developed his creativity working within the realm of video-art, music and literature, being part of the few pioneers in the Spanish electronic and digital audio-visual 80's scene that began to develop visual-aural performances and video art works. His reactive and generative AV performances explores the waves and rhythms of the nature environment minimalist processes, through the manipulation of image and sound on an atomic and supramolecular scale. This involves an immersive sensorial drive into Lury Lech's extensive cinematic explorations and on the fields of sound art and digital art. His open and unclassifiable style permeates the tired avant-garde concept by means of apocalyptic atmospheres, arrhythmic sonic structures, and a dense audiovisual texture treatments that brings alive hypnotic ambients, industrial minimalism and a abstract way to conceive experimentalism of immersive art. Since 2009 and up to the present, he organizes and directs MADATAC, the International Exhibition of Audiovisual Digital New Media Art & Acontemporary Technologies.



Iury Lech, Digital Acts #3, VIDEOFORMES 2022, March 17, Salle Georges-Conchon, Clermont-Ferrand © Photo : Léo-Nil Joannin

PROGRAM PRESENTATION:

Between move and stillness, sound and silence, binary and dichotomy, these elements composed the world of audio and visual. Through artistic experimentation, what kind of future can be imagined and glimpsed? In this space-time experience, various types of works are offered as a chance to explore the new times to come, from Experimental film to Artificial Intelligence, Sci-Fi, 3D Animation and more. Somehow this audiovisual approach is carried out from the perspective of a digital ecology, that is one of the scientific backgrounds and foundations of futurism and the meaning of the science of studying the relationship between the future conditions of the human being and its connection with interfaces, organic structures, the manipulation of political narratives and the accelerations and mutations of the environment. Therefore, this program can be contemplated as an experiment to observe how and what artists think and feel about the relationships between visionary art, technology and posthumanity.



Iury Lech © Turbulences Vidéo #115

FOCUS #1: **MADATAC** (ESP)

CARTE BLANCHE / **CURATOR: IURY LECH**



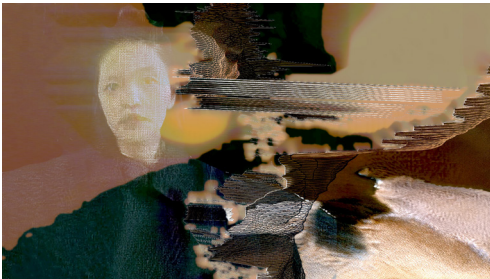
***Mémoire de l'effondrement* / Albert Merino / 2021 / ESP / 10'**

In the *Memories of Detachment*, the Collapse is shown as the appearance of unspecific elements who will appropriate the space of the city. These elements respond to collective imaginaries that reveal us details of a society's behaviour. The elements of the video work as metaphors of the accumulation of information and knowledge, and the rise of entropy or decay; using a plot that unveils us the contemporary scenarios of overflow.



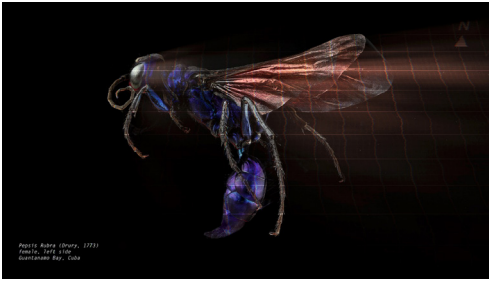
***Transgression - A Post-Human Vision* / Hernando Urrutia / 2021 / PRT / 2'**

It is the posthuman view of transgression. Allowing a view from the transgression of the borders between man / machine, time / space and life / death, with new ways of creating communication codes by forging new visualizations of the environment, such as artificial and virtual landscapes. Transgression of beings created from biological and cybernetic experiments, such as computerized prostheses, where it is postulated that the biologically manipulated human body is altered to face the future underground "world, as a post-evolutionist strategy.



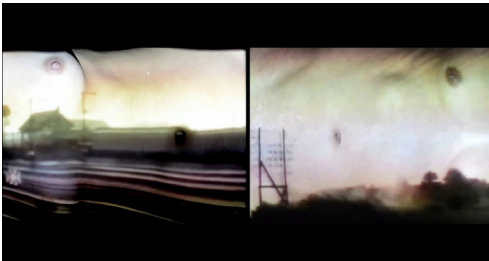
***Sybil* / Marta di Francesco / 2020 / GBR / 2'30**

Sybil explores the self-fulfilling prophecy of prediction. As machine learning allows artificial intelligence to make faster, better predictions, *Sybil* performs a repetitive dance in which every movement starts and ends in the same way, representing the looping mirroring of AI predictability. *Sybil* was created by merging volumetric capture techniques, video processing and StyleGAN, in which a model has been trained based on a large data set of similar images, in order to obtain a not-so surprising similarity with the original data set.



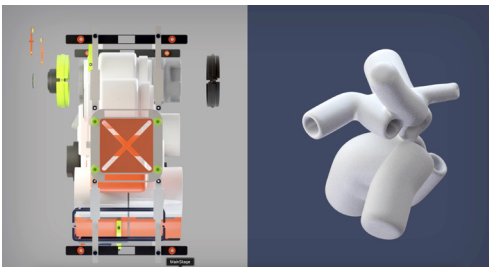
Politik / Antonello Matarazzo / 2017 / ITA / 2'08

101 dead insects between immobility and transformation. The polis of insects in an interconnected world before the internet. The kinetic dimension of the video leads the author to show us the metamorphoses that take place before our eyes. We are faced with an immediate and living metaphor of nature which, inexorably, takes its course by constantly transforming matter. But let us try rather to read *Politik* not as an allegory of death, but of life.



Stereoscopist: City Conjunction / Ulrich Lau / 2013 / SGP / 3'56

The work *Stereoscopist: City Conjunction*, it is an imagined train journey that starts from Berlin and ends up in Singapore, the artist's-based country. The appropriated opening scene from the 1927 Berlin documentary "Berlin: Symphony of a Great City" by the German filmmaker Walther Ruttmann, is projected onto two naked bodies of one male and one female, which become a conjoined diptych as a screen. A secondary live recording on the bodies reflected the moving images back to the viewer, creating a set of videos upon another. The stark combination of the physicality with the industrial elements of the scenes flashing on the bodies, aims to create a sense of asymmetrical conflict and synergy all at once.



Assemblages / Collectif Triangle [Matthew Schoen, Nathalie Vanderveken, Carmen Jaci] / 2021 / CAN, NDL / 4'46

Assemblages is a collaborative video work where mechanical systems interplay with organic structures. Their respective outputs result in contrasting pairs of mechanical objects and organic elements, which playfully juxtapose to an electronic soundtrack. This piece seeks to deconstruct an aesthetic traditionally found in advertising by repurposing media such as 3D animation, elements of motion design and electronic music production techniques, in order to create an abstract universe, hence allowing a non-conventional narrative to emerge.

FOCUS #1: **MADATAC** (ESP)

CARTE BLANCHE / **CURATOR: IURY LECH**



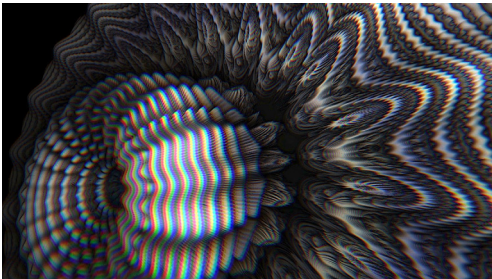
***Synthetic Force* / Weiming Ho / 2019 / TWN / 6'06**

Synthetic Force is when the force is tried to manifest a vibration and spectrum as an audible and visible object - audio visual meditation which includes the maximum and minimum point of views between nebulae and cell divisions that reflect science or sense, blind spot or principle, order and border, super-human and non-humanization. Is there any invisible or subliminal field variant of the system? This video was reorganized using AI image generation technology.



***The Shadows Strategy* / Thomas Lisle / 2019 / GBR / 10'**

This is the story of two cosmonauts from an alien race that can manipulate their forms, as and when they wish, but their planet has a problem and they send the two hero's to find an answer. A psychological investigation into the collective unconscious, set within the modern day myth of science fiction, its an art piece which looks at societies shadows of racism, identity and climate denial. It is an experiment and research into 3D animated paint based simulation and animation, the human form, biomorphic, abstract natural forms.



***Self Similarity* / Mohamadreza Tazari / 2018 / IRN / 3'53**

The artist read about Benoît Mandelbrot's theory, the fractals, and it changed his perspective. He realized that his dreams were fractals. So he tried to remake his dreams as an audio-visual experience. According to Benoît Mandelbrot's theory, fractals are the mathematical\visual explanation of the nature's structural geometry. Geometry for irregularity. This video work was created using Computer Art, Digital Art, 3D render.

ROUND-TABLE #1

VIRTUAL REALITY (VR), LAND OF EXPLORATION OF A MORE IMMERSIVE, MORE INTERACTIVE ART, MORE... MORE WHAT!?



Round-Table #1, VIDEOFORMES 2022, March 17, Salle Georges-Conchon, Clermont-Ferrand © Photo : Léo-Nil Joainin

Exchanges between Iury Lech, Mihai Grecu & Vincent Ciciliato

Moderator: Élise Aspord

As in ancient times, the 2022 edition of VIDEOFORMES reflects on the importance given to divinatory powers. What will our world be like tomorrow? This is the question that virtual reality, the new technical Sybil of modern times, promises to answer.

According to the two augurs-creators present – Mihai Grecu and Vincent Ciciliato –, the future does not seem to be the most joyful, at least as far as human perspectives are concerned... Both draw from the entrails of the masterpieces of the past – Goya and the possessed god Saturn for one; Dante and the terrible harpies of the forest of the suicides for the other - to immerse us through

VR in the horrific beauties of a post-apocalyptic no-man's land... This gloomy vision is fortunately counterbalanced by the pleasure they derive from creating an illusion, from putting us physically 'in the game' of these suddenly animated imaginary worlds, embodied by VR.

Does the use of these devices at the interface between dream and reality result in a new language? What does it say about the artistic world to come? The answer is perhaps more 'sibylline', more confused, and richer than it may seem...

[« DIGITAL ACTS PART.1 » \(video link\)](#)

FOCUS #2: HEURE EXQUISE ! (FRA)

INTERNATIONAL CENTER FOR VIDEO ART

« [DIGITAL ACTS PART.2](#) » ([video link](#))

The main missions of **Heure Exquise !** are the distribution of video art and documentary of creation, the broadcasting and programming, the preservation and documentation of a historical video fund. **Heure Exquise !** works with festivals, cultural structures, educational and training establishments in France and abroad.

Their bilingual (French/English) and regularly enriched catalog offers a wide variety of genres: video art, artists' films, documentaries, new images, animation... representing both pioneering authors of video art and young authors.

The team of **Heure Exquise !** welcomes and advises programmers and curators for their broadcasts, offers thematic programs, retrospectives of authors, and "cartes blanches". They program and organize public screenings in the Hauts-de-France region, in France and in Europe

<https://www.exquise.org/>

PRESENTATION OF THE CURATOR:

Thierry Destrieux lives and works in Lille.

After studying history at the University of Lille III, he joined the team of **Heure Exquise!** upon 1985, for the establishment and development of the Video Station, a broadcasting place dedicated to video art and documentaries of creation.

He then works with the distribution team on the construction of a rich and eclectic video collection, bringing together pioneers of video art and young authors, and presents retrospectives of authors or thematic programs in international festivals, museums or art centers.

Project manager since 2004, he develops partnerships in France and abroad on the distribution and broadcasting of video art

PROGRAM PRESENTATION:

We have chosen a program almost exclusively devoted to video art women directors, strong works from our collection, recent or not, French or foreign. Indeed, over the past few years, we have seen an increase in proposals from women video makers and visual artists.

In this video proposal, we wanted to make the splits and offer an eclectic choice among the achievements.

Clio Simon's films - and I'm going to borrow a few words from Laura Bismuth's text published on the occasion of the artist's personal exhibition at the Centre Régional de la Photographie (Regional Center of Photography) of the Hauts-de-France - "open windows of senses, for paced and open stories" leaving all the room to the viewer and his/her imagination or feeling in the face of a very photographic work.

And talking about the splits, Lydie Jean-Dit Pannel shares with us her commitment to body art in a soft body poetry, inviting the monarch butterfly to mark her body throughout the peregrinations of the artist; and as for Noemi Sjöberg, she seizes a daily performance to film the bodies and embark us on a reflection on mass tourism and its ecological and political consequences.

As for Véronique Sapin, in this short video, she attaches a very personal importance to photography, to the meaning of silence and to the human condition.

Finally, for the two videos by Dragana Zarevac and Gabriela Golder, we enter politics through the image. Dragana Zarevac's cynical humor raises questions about found footage, the life of images on the internet, political correctness, the reality of global violence.



Thierry Destriez, Digital Acts #3, VIDEOFORMES 2022, March 18, Salle Georges-Conchon, Clermont-Ferrand © Photo : Loiez Deniel

In another style and borrowing from the art of animation, Gabriela Golder makes fun of (or pays tribute to?) a historical and dialectical text by Engels.

All these directors also have in common the art of video.

Thierry Destriez
Translated from French by Kevin Metz
© Turbulences Vidéo #115



ART VIDEO
Heure Exquise !

Centre International pour les Art Vidéo

FOCUS #2: HEURE EXQUISE ! (FRA)

CARTE BLANCHE / CURATOR: THIERRY DESTRIEZ



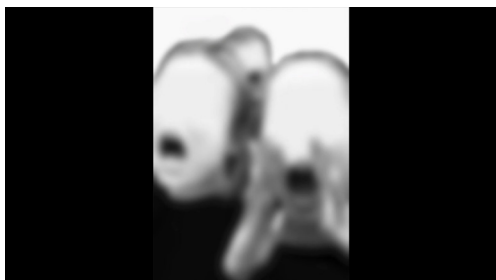
***Géographie de l'Ineffable* / Clio Simon / 2020 / FRA / 12'**

Showing history's digressions, questing sens, bringing aporias together, drawing lines is able to make us forget the speech. This film tells us atmospheric realities holded by landscapes. Where it looks like the end or the beginning of a world, there are Deepnesses and Nebulae's off fields.



***One Euro To Jump Now* / Noemi Sjöberg / 2021 / ESP / 4'22**

In Porto, youngsters are jumping from different heights while they are surrounded, invaded by tourism. Some of them make a small profit out of this situation. Like a souvenir box, the images roll vertically with the manipulated soundtrack of a music box. Travelling in this unconscious way, polluting with millions of air travel is affecting the planet and our species in all its social, economic, ecological and political dimensions. Mass tourism can not return, the toy is broken.



***Le Cri* / Véronique Sapin / 2021 / FRA / 2'34**

The video is including with 12 photographies in BW and a video excerpt. The photographies come from the series "The Scream

Science has shown that when a person loses one sensory capacity, the others senses can compensate by becoming more acute. On the picture, the nose and eyes are absent from faces. Thus, the vacuum, the disturbing absence, provides an additional presence for the mouth. The sound which pours out is all the more powerful. In other words, the sound comes into existence through the vacuum. I am looking for one sound.

That makes it possible for them to share a single soul, the soul of humanity. That's as the aria in an Opera: the singer sings the aria after the recitative when the story is reaching a point of no return which only the aria can takeforward

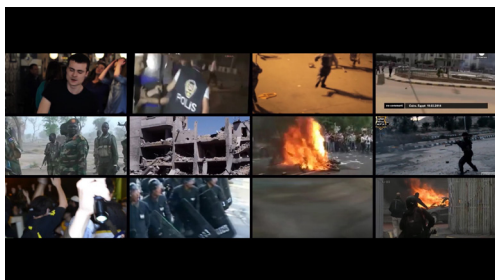


***About the Workers Condition Before Machinery (After Engels)* / Gabriela Golder / ARG / 2015 / 10'30**

A small world of machines. The bodies of workers are absent and replaced by stuffed animals at a Christmas showcase. Innocent and harmonious scenes mechanically reproduced provoke tension on having been articulated with the dialectical statement of the Engels's text.

***Resist (Disappearing Happiness)* / Dragana Zarevac / SRB / 2014 / 4'06**

The video *Resist (Disappearing Happiness)* deals with feelings of disappointment, frustration, rage, fear and insecurity: emotions which are hidden behind simple joyful melodies, playful hopping and clapping hands. Listening to the "Happy" music, we see pictures of events that have been going on more or less simultaneously in similar places around the world that are falling apart and disappearing from international attention. The work is compiled entirely of video material taken from YouTube. This raises questions of ready-made video and found-footage, copyrights, originality, the use of the Internet for political purposes, censorship, modes of display, the availability or denial of access to certain video content, and the durability of published footage.



***Cela Avait Commencé par un Accident* / Lydie Jean-Dit-Pannel et Vincent Mengin-Lecreux / FRA / 2014 / 8'47**

It has been 10 years in 2014 Lydie Jean-Dit-Pannel met the trajectory of the Monarch Butterfly. A butterfly of less than one gram able to cross almost 2485,48 mi in order to reproduce and ensure the survival of its species.

Through the tattoo, the video, the photography, the action and the installation, Lydie Jean-Dit-Pannel developed during the past 10 years a large corpus of images. During each of her trips, either she moves for professional, or family, love or secret reasons, she gets inscribed under her skin the image of a female Monarch Butterfly scale 1. Over time, the body, then, as Mexican landscapes, adorns itself with the murmur of the only migratory butterfly of our planet. She wears so far 41 pairs of orange wings collected at the corners of the world.



ROUND-TABLE #2

EXQUISITE WOMEN! AND A QUESTION: DOES MEDIA ART, LIKE ANGELS, HAVE A SEX?



Round-Table #2, VIDEOFORMES 2022, March 18, Salle Georges-Conchon, Clermont-Ferrand © Still : VIDEOFORMES

Exchanges between Thierry Destriez, Gabriela Golder & Jeanne Susplugas

Moderator: Élise Aspard

The 'grumpy gentleman', the actor-author Jean-Pierre Bacri would surely have taken offense at the question, as if women or men were an entity in itself! Nonetheless, and in view of the under-representation of women in certain sectors, including the hybrid arts, the question of the place occupied or not by women remains unanswered. It appeared to us all the more relevant following the suggestion of the 100% female focus of Heure exquisite!

How do our two guest artists, Gabriela Golder and Jeanne Susplugas, view the issue? Have they been confronted with the «stereotype threat»? The Matilda effect? Is there a «feminine» way - or not - to approach their work? Their subjects? Like the memory dear to their hearts (neuro-portraits

for Jeanne or collective memory of workers for Gabriela).

The group of these women artists have this desire to leave a mark: a memory of the body, of the Earth, of a place, of joy as well as of violence... Is this mark engraved in contemporary art that of a woman or just that of a fully-fledged and unique individual?

[« DIGITAL ACTS PART.2 » \(video link\)](#)



Gabriela Golder, Digital Acts #3, VIDEOFORMES 2022, MArch 18, Salle Georges-Conchon, Clermont-Ferrand © Photo : Loiez Deniel

FOCUS #3: **SAFPEM-FMICA** (FRA/CAN)

MIDDLE EAST & EUROPE SPECIFIED **INSTITUTE OF CONTEMPORARY ARTS**

« [DIGITAL ACTS PART.3](#)» ([video link](#))

SAFPEM - FMICA Organizers (Middle East & Europe Specified Institute of Contemporary Arts) – also known as SAFPEM, was founded by 7 artists and cultural organizers from different fields of art between France and Canada in 2013.

As permanent member, the Institute has more than 1500 international artists from different group of ages in all these territories and attempts to improve quality of different _ generation works by combining different artistic generations (specially the artists under 40) and supporting them professionally and adequately. This group has also encouraged cooperation with international cultural-artistic societies, festivals, presses, foundations, museums, philharmonic and symphonic orchestras, associations, galleries, cultural centers and different universities, and they attempt to encourage their cooperation with other countries in near future.

Since 2016, planning and management Team of SAFPEM has pursued a new purpose; The suggested plans have been derived from artistic background, international communication, and art experiences of executive directors, aimed at creating a multilateral projects and subsequently international cooperation for Institute. According to the gained results of infrastructure and cultural communication extent, these group created representative offices in three continents including Asia, Europe and Africa. Today, the Institute consists of eleven representative groups in France, Canada, Tunisia, Iran, Azerbaijan, Turkey, Jordan, Japan, Qatar, Croatia, China and Italy.

<https://www.safpeminstitute.com>

PRESENTATION OF THE CURATOR:

Saeed Khavar Nejad is a contemporary Iranian artist based in France and Italy since 2009. His artistic activities focus on contemporary music and visual arts (under the name SD). Saeed is also known as a soloist of Persian Kamancheh in the music world. His academic studies include interdisciplinary arts, music, graphics and design in Iran, Italy and France. As a composer, he has also participated in multiple painting projects in Iran, France, Italy and around the world. In 2013, with the participation of some of his colleagues, he founded the Specific Institute of Contemporary Art of the Middle East and Europe (SAFPEM - FMICA Organizers) in France and Canada. Since 2016, he has been conducting activities related to the executive direction of Middle East Art in Europe, Asia and Africa. As a curator, Saeed has been invited by DigiCon 6 ASIA (Japan), White Canvas Visual Arts Organization in Asia and VIDEOFORMES digital art festival in France to present Iranian video art creations.

PROGRAM PRESENTATION:

The introduced video works of this festival are 20 in number created by the Iranian Modernistic artists. The historical period of these works traces back three generations of postmodern and contemporary art of Iran, starting from 90s until now i.e. the period formed and continued until now- in a short delay as compared to West- due to arrival of modern wave of new technologies (e.g. computers and new softwares, Internet, and new generation of phones) and social, political, and cultural requirements of post-revolution and post-war reconstruction (Iran- Iraq war). Also, the themes utilized in the selected works display a kind of artistic life in harmony with the contemporary world of art i.e. the world discontinuously and analytically employing the result of historical West experiences (or in other words, the world of art history) as a

palette/toolbox for production of special contents in a local way.

On the other hand, the local method and style of Iranian video art were also taken into consideration by the curator. The Iranian video art is very special as regards method and form. The method for treatment with the subject, narrative style, and relatively different local content have made contribution to creation of an exotic form (although sometimes incomplete compared to its form/style) in the Iranian video art works. The main determinants of this formation are more rooted in history. Video media can not attract significant attention in artistic institutions of the country and presentation of these works is often viewed as an artificial action in views of artistic producers and directors. After more than 20 decades of video work productions in Iran, a large number of influential art galleries avoid presentation of video works and view them as an unproven media or at least ill-luck media among the Iranian audience. Undoubtedly, this issue was and is not compatible with independence-seeking characteristic of the contemporary art. Therefore, artists of this media inevitably introduce their works in short- film and animation festivals, and contemporary art biennales of other countries. By chance, their works greatly arouse international enthusiasm.

Entrance of Iran video art into international events has attracted more general and broad attention to this media even among artists of previous generations. And, they view video as an accessible means for simpler and greater interaction with main routes of the West technology. Perhaps, we can say that the textual-visual narration and film-like nature of Iran video works are partly the result of artists' attempts to address needs to possible contexts for presentation of their works. Therefore, supposedly, the Iranian video works have found their special form and space in an interdisciplinary state of West and East art.

The selected artists are the ones who have made great attempts for video art and video performance in Iran and other countries during two recent decades. A large number of these artists have received special awards in international events. The artists attending this event are Omid Hashemi, Samad Ghorbanzadeh, Mehrnoosh Roushanaei, Nastaran Safaei, Mandana Moghaddam, Hamed Sahihi, Behnam Kamrani, Morteza Ahmadvand,

Shirin Abedinirad, Soheil Kheirabadi, Alireza Khosroabadi, Farideh Shahsavarani, Alireza Memariani, and Nima Nikakhlagh.

Saeed Khavar Nejad © Turbulences Vidéo #115



SAFPEM
Middle East & Europe
Specified Institute of
Contemporary Arts
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Europe - Asia - Africa

FOCUS #3: **SAFPEM-FMICA** (FRA/CAN)

CARTE BLANCHE / **CURATOR: SAEED KHAVAR NEJAD**



Artist's Eyes (Le regard de l'artiste) / Omid Hashemi / 2012 / IRN / 12'24

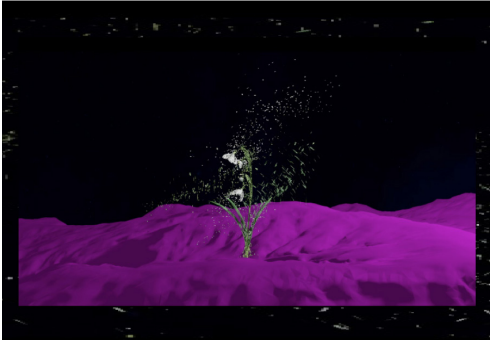
*I concentrate on keeping my eyes wide open.
Someone starts washing my head with soap.
I keep my eyes open.
The soap slowly runs into my eyes and the whites of my eyes start getting red.
I keep my eyes open.
The transformation is in my eyes.*



Parallel Anxiety (Anxiété parallèle) / Samad Ghorbanzadeh / 2017 / IRN / 1'35

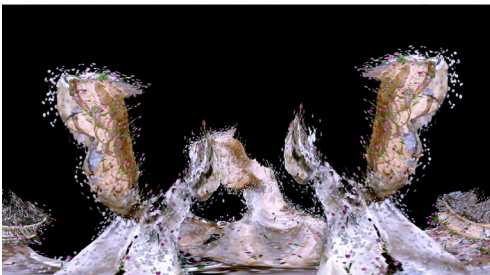
This series that produced in 2017 with the photomontage Technique, looking to show people's in the male and female format, that or suppressed own desire's or outbreak them and suffer any worry and inquietude. For example, in the "picture of one" we are witnessing a woman with the bride dress in the left side of the frame, according to Theories of Psychoanalysis, bride is the symbol of fertility and birth and the part of the character that have not appeared until now. In the middle of the frame we are seeing a man with closed and bloody eyes that eating dead fish, According to Theories of Psychoanalysis, fish symbol of deep processes of Unconscious and dead fish symbol of suppressed of instincts. On the other side and on the second floor of the building we seeing the man with the rain coat, he like a controller (superego) and he can apply hardest punishment for two persons if they want to outbreak their desires. in the "picture of two" we are witnessing a anxiety situation. This situation is the result of outbreak of unconscious desires. A man with the bandaged and bloody head and a woman with anxiety mode and phone in hand (A phone symbol of connection with other place), the long and standing chimney on the back ground (According to Theories of Dr. Freud long object is the symbol of phallus) that give out black smoke (black smoke is symbol of internal stress) and light bulbs on top of them is symbol of mourn in the form of jubilation. Actually this is the superego punishment for these two person that outbreak their desire's.





***The Last Song (La dernière chanson)* / Mehrnoosh Roshanaei / 2021 / FRA / 2'16**

Technology records and preserves forms of life destined for extinction and with the use of digital technology it comes to represent and animate already extinct lives. A progress that while on the one hand offers a salvific illusion with its realistic, albeit virtual, audiovisual documents, on the other it serves as a warning for the future of the planet, because every archived track stores what could be forgotten, risks going lost. Mehrnoosh Roshanaei (Tehran - Iran 1988) works in this situation and does it with the use of poetry. His work, *The last song*, alludes to the enchantment of the sound emitted by the last male of *Kaua'i 'O'6*, a bird from Hawaii, recorded - analogically - by the Cornell Lab of Ornithology. A sound document as sublime as it is dramatic because the male's song is mating, aimed at calling a female who would never arrive. This specimen died in 1987, thus ending its species. While listening to this poignant love song, we witness the fragmentation and dematerialization of a *Franklinia alatamaha*, a flower recreated in 3D by the artist, given that the plant was declared extinct at the beginning of the nineteenth century. An essential film, bordering on abstraction, with the flower that stands out only on a desert landscape and for no apparent reason, crumbles with inexorable slowness until it disappears completely. A visual dissolution experienced as in a dream, as dreamlike is the sound of the song that echoes in the darkness of the final sequences. (Daniele Astrologo)



***Remorse (Remords)* / Mehrnoosh Roshanaei / 2021 / IRN / 1'02**

Remorse is memory awake, Her companies astir. A presence of departed acts at window and at door

[Emily Dickinson]

Remorse is an essential part of our memory, it is that painful part that is always awake, alert, persistent, unforgiving. it is in constant motion, a continuous presence of facts that are everywhere, crowding our windows and our doors. Remorse is relived every time we think of our past actions, the 'past Acts'.

FOCUS #3: **SAFPEM-FMICA** (FRA/CAN)

CARTE BLANCHE / **CURATOR: SAEED KHAVAR NEJAD**



A Rare Species of Stage Went Extinct in a Remote Land
(Une espèce rare de scène s'est éteinte dans un pays lointain) / Nastaran Safaei / 2021 / IRN / 1'07

(...)



The Silence (Le Silence) / Mandana Moghaddam / 2016 / IRN / 5'59

The Silence is a poetic video installation with a political edge. The work reflects on themes such as communication, memory, isolation, integration/exclusion, and around the concept of the Other. About being reborn but missing the words, about wanting to be understood despite the silence.



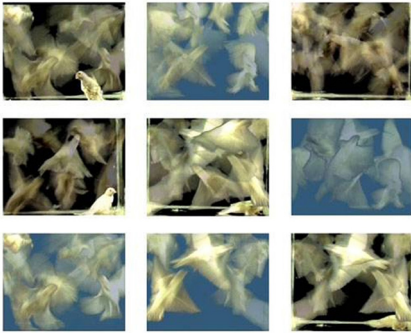
But in your head baby I'm afraid you don't know where it is
(Mais dans ta tête, bébé, je crains que tu ne saches pas où ça se trouve) / Hamed Sahihi / 2010 / IRN / 1'

In these videos, the artist symbolically depicts some time-laps of the Iranian daily life. He introduces a situation in life in which a set of unfamiliar contradictions is observed. This is what we see today in Iran as a modern country: It is a kind of daily life in a state of confusion or suspension situation.



EDGE (SUR LE FIL) / Behnam Kamrani / 2012 / IRN / 1'07

The Edge is an allusion to a paradoxical and threatening situation that is based on an appealing atmosphere and analyzed using a symbolic practice. The dagger is beautiful and is a symbol of our history, but at the same time it can cut. Instead of cutting, we see a threat and a metamorphosis that is seen in the one who possesses the dagger!



***Flight (Vol)* / Morteza Ahmadvand / 2018 / IRN / 2'48**

This poetical artwork shows a symbolic state of Iranian society in its today's life under all socio-political limitations.



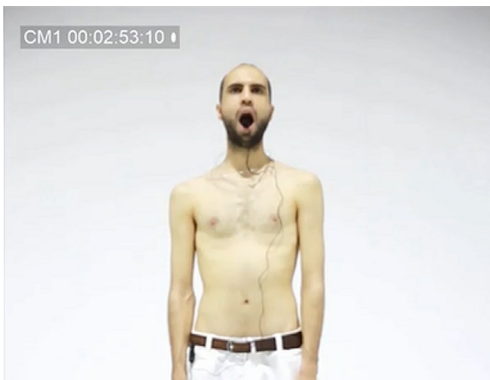
***Gliss* / Shirin Abedinirad / 2013 / IRN / 4'09**

This work is a symbolic-minimalistic image based on the erosion concept. The co-curated work by Marta Blanchietti and Carola Del Pizzo.



***THE LONESOME (LE SOLITAIRE)* / Soheil Kheirabadi / 2021 / IRN / 55"**

In silence, the world disappears.



***3 Minutes-Sculpture (Sculpture en 3 minutes)* / Alireza Khosroabadi / 2020 / IRN / 3'**

A body with an open mouth and a microphone in the limit of the mouth hole, is a study on protestor bodies standing on the telecommunication posts as a stage. The sculpture immerses in the time by playing the video in repeat, so that there is a man-system which is repeatedly at speech/scream/protest limit. 3 minutes is the time for my performer's open mouth threshold level.

FOCUS #3: **SAFPEM-FMICA** (FRA/CAN)

CARTE BLANCHE / **CURATOR: SAEED KHAVAR NEJAD**



I wrote, you read (J'ai écrit, tu lis) / Farideh Shahsavarani / 2006 / IRN / 3'36

Modern man is being bombarded by the media. Daily the news impacts us. We do not think; we are not exposed to the truth; we only know what they want us to know. There is no way to run away from it. Modern man is buried beneath the news. A box surrounded by the steel and barbed wire is filled with crumpled -up newspapers.



Fresh Air / Nima Nikakhlagh / 2020 / IRN / 3'

[Artist statement] - May 2020, still at home, just like everyone else.

Fresh Air is the second of two experimental visual art films created during quarantine exploring the body's relationship to its now overly familiar surroundings while at the same time observing the utter separation from the outside world.

For me, art is the result of a kind of restlessness that always changes from one thing to another, and each time, in any form, creates its own discipline and says everything that it has to say regardless of the interest of any particular person or group, or mainstream fashion. Art is the only possibility that can make us see something that has been nearly invisible before, and make the impossible possible, unusual usual. Indeed, the effect of this kind of art is like clearing windows or removing dark glasses from the eyes, which frees our imagination and thoughts, and emancipates our senses and other powers.



**PUBLIC MOURNING (DEUIL PUBLIC) / Alireza Memariani
/ 2018 / IRN / 40"**

The most common cause of death was the plastic we found in their stomachs. We then separated the bones from other organs, From the thirty dead bodies, we reached a flock of ten deer, Golden herd. Which is a sign of death beyond time and place...

*The dust of my body is the veil of the true Beloved's face /
O happy that moment when from off this face, the veil I cast
Not fit for a sweet singer like me, is the cage of the world
like this / To Rizvan's rose - bed, I go for the bird of that
sward am I.*

*Manifest, it is not wherefore, I have come into this world
where, I had been / Regret and sorrow that, of my own
work, careless I am.*

*In the expanse of the holy world, my circuit how may I make
/ When, in the mixed abode this dusty world plank - bound
confined to a dusty body, I am.*

*If, from my heart's blood, the perfume of musk issue, /
Have no wonder for fellow - sufferer with the musk - pod of
Khatan the musk- deer I am.*

*Outwardly regard not the embroidery of my gold - thread
tunic resplendent like the candle, saying He is happy / For,
within the tunic, hidden consuming ate.*

*Come and from before him, the existence of Hafiz takes up
/ For, with Thy existence, none hearth from me that I am
living*

[HAFIZ from CHIRAZ, Ghazal 334]

ROUND-TABLE #3

INSP-IRAN!: ART - A LANGUAGE WITHOUT BORDERS



Round-Table #3, VIDEOFORMES 2022, March 18, Salle Georges-Conchon, Clermont-Ferrand © Photo : Mehrnaz Khorrami

Exchanges between Golnaz Behrouznia, Nikzad Arabshahi & Saeed Khavar Nejad

Moderator: Elise Aspord

This third part of the digital acts opens on one of the strong bilateral relations of the festival, which has been established for more than ten years with the Iranian artistic scene. It pays tribute to Persian culture by providing us with local and committed content.

The guests present decided at a quite young age to abstract themselves from borders, whether they be geographical, formal, or technical. Nikzad Arabshahi and Golnaz Behrouznia are, like a stone that with time is affected by erosion, not broken but shaped. This has led them to reinterpret their practice of graphic arts and sculpture to address themes related to nature in germination or related to the generative dynamics of living and the pencil lead.

'Can the one who leaves flourish far from their native land?', asks the writer Parisa Reza. We will leave it to the artists to answer, they who live in a form of exile, but the beginning of this communion past/present, East/West, art/science and the poetic sensibility with which they express themselves to the point of becoming ours, reinforces the idea that art is undoubtedly the language that surpasses all others and makes us breathe as a single humanity.

[« DIGITAL ACTS PART.3 » \(video link\)](#)



1. Mehrmaz Khorrami, Nikzad Arabshahi, Golnaz Behrouznia & Saeed Khavar Nejad @ VIDEOFORMES 2022, March 18, Salle Chavignier, Maison de la culture, Clermont-Ferrand © Photo : Loiez Deniel
2. Round-Table #3, Golnaz Behrouznia, Nikzad Arabshahi, & Saeed Khavar Nejad VIDEOFORMES 2022, March 18, Salle Georges-Conchon, Clermont-Ferrand © Photo : Philippe Franck

LA SCAM INVITE #8

ICE ART

[« DIGITAL ACTS PART.3 » \(video link\)](#)

La SCAM Invite is a format of meetings organised by the SCAM (Société Civile des Auteurs Multimédias) in partnership with festivals they support. It offers the opportunity to share creative and contemporary points of view, each time initiating an unexpected dialogue between two personalities working in fields that are a priori remote (authors, artists, scientists, philosophers, engineers, musicians, visual artists, landscape artists, video artists, mathematicians)... brought together for a public discussion.

With the glaciologist Luc Moreau and the artist Anne-Sophie Emard.

La Scam Invite is prepared and moderated by Gilles Coudert, writer-director, member of the Scam, partner of VIDEOFORMES 2022.

Global, the predicted climate change will affect the entire planet, its inhabitants, its fauna and flora.

The scientific, political and, above all, economic bodies are reacting in disorder, sometimes in diametrically opposed ways, some even going as far as to completely deny a phenomenon that is nevertheless proven. Beyond the generated confusion, what does the individual gain from this, how can he or she act, is he or she heard?

There are other words, intimate, felt, those of artists who express hypotheses centred on the human being, on the impact of their own reflections and actions towards a sustainable future.

Anne-Sophie Emard's work, *Les éperdus* (the alofts), conveys a sensitive resonance to the climatic variations of Mont Blanc, relying both on scientific data transmitted in real time on a set of artefacts and on gleaned words whose interest lies in what they communicate of the unspeakable.

The exchange between Anne-Sophie Emard and the glaciologist Luc Moreau will be an opportunity for a dialogue about the invisible, about movements that are measured on a time scale. With a peaceful

approach, in these times of confusion when fear seems to be the predominant feeling.

Anne-Sophie Emard is a visual artist. She works with installation and video. The question of memory is present in all of her work. She represents it through images that she assembles in a visual marquetry that transcends a vibrant vision of the world. In her proposals, "we look at something other than what we see", and if the artist often connects two images, it is not so that we "see" these two images, but so that we see another one, not a third one but another one: an image-construction, an image-thought. Anne-Sophie Emard was awarded the Prix de L'Œuvre institutionnelle 2020 by the Scam, for her film *F comme Fleuve* (F as in Flow).

Luc Moreau is a specialist in subglacial hydrology related to glacier sliding. He became a glaciologist and then a Doctor in Alpine Geography in 1995 (Grenoble I). In 2005, he became an associate member of the research team of the CNRS Environnement et Dynamique des Territoires de Montagne (EDYTEM) laboratory, and of the THEMA CNRS laboratory in Besançon. When he is not on or under a glacier, he teaches glaciology in high schools, universities and even to mountain professionals.

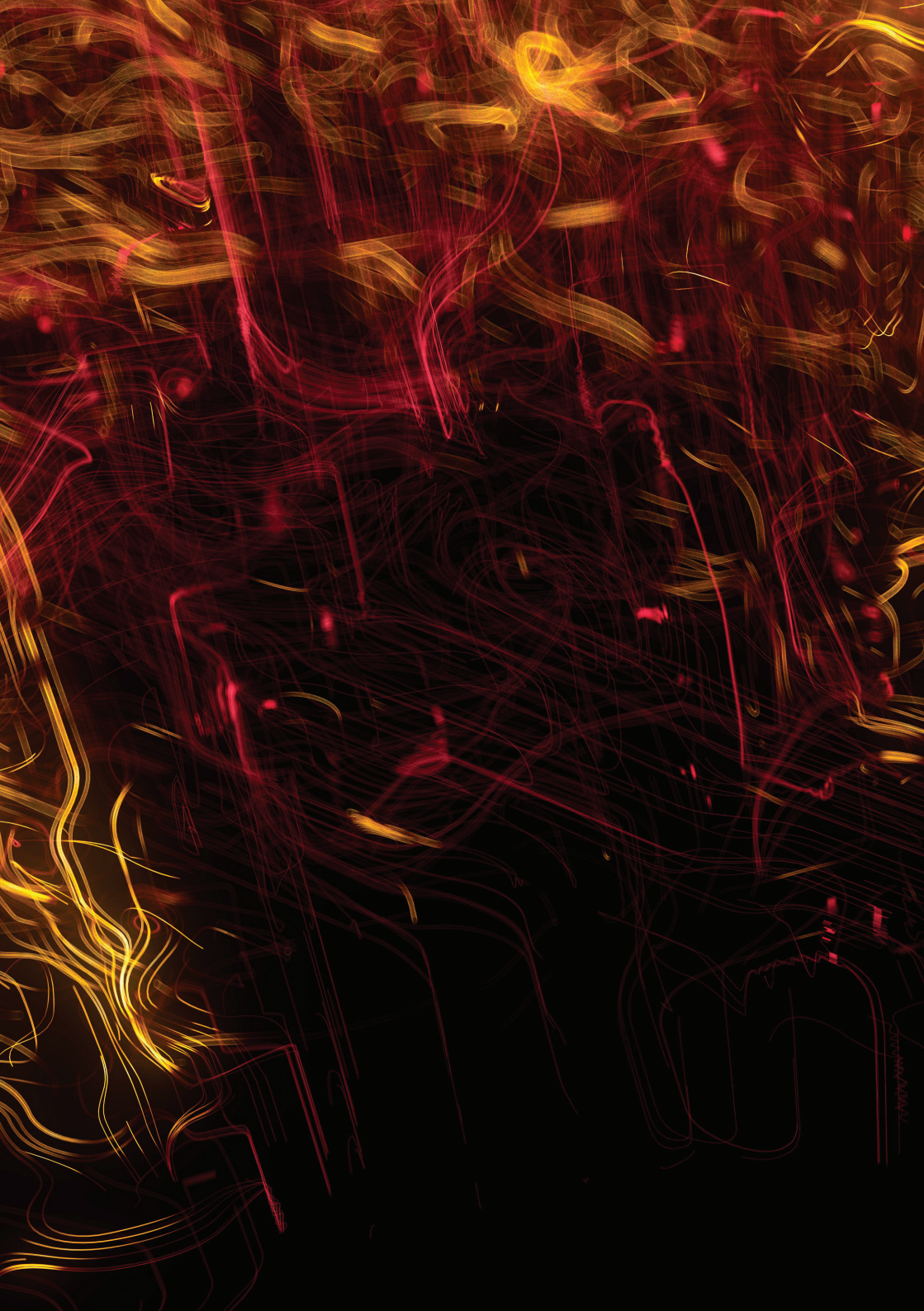
La Scam Invite is a Scam encounter format, initiated by the Writings and Emerging Forms Commission (EFE), in partnership with the festivals the Scam supports. The Scam Invite offers creative and contemporary sharing of points of view, initiating an unexpected dialogue, initiating a discussion between two personalities working in fields a priori distant: culture, science, philosophy, engineering, music, architecture, fine arts, mathematics, landscaping, video ...

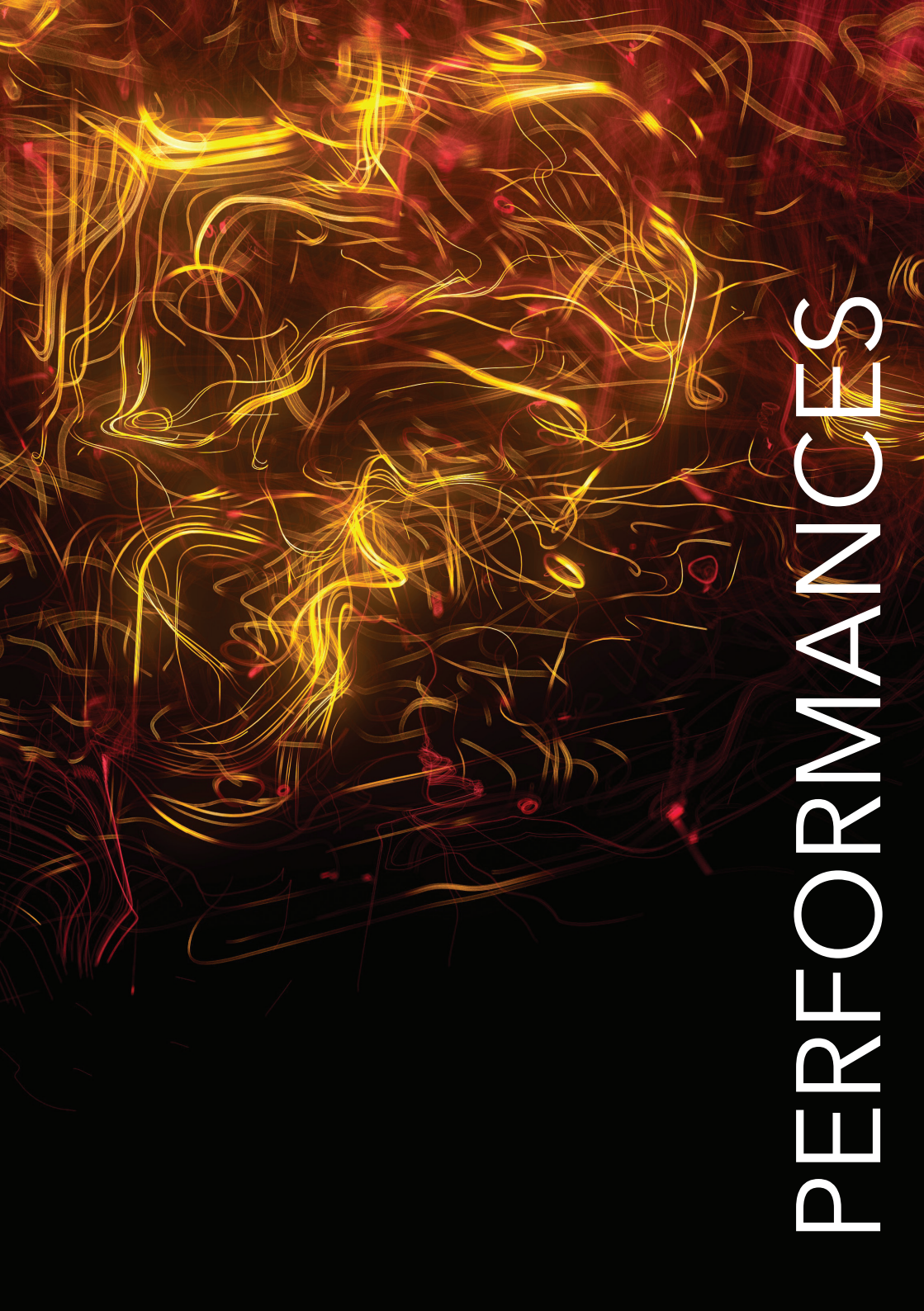
Translated from French by Kevin Metz
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Scam*

La Scam gère les droits de
49 000 auteurs et autrices

Quand la réalité dépasse la fiction





PERFORMANCES

PERFORMANCE #1: THE ISLAND

FRANCK VIGROUX (FRA) & KURT D'HAESELEER (BEL)

Production: Cie D'Autres Cordes

Coproduction: Werktank avec le support des autorités flamandes

Hosted by: Le Stuk (Leuven, BE), Espace des Angés (Mende, FR), Imago / VIDEOFORMES (Clermont-Ferrand, FR)

Thanks to: Folie Numérique (Paris)

With the support of l'ADAMI & SPEDIDAM.

The company d'Autres Cordes is supported by the Région & DRAC Occitanie

The audiovisual concert *The Island* is the most recent collaboration between composer Franck Vigroux and video artist Kurt d'Haeseleer. A prolix duo who endeavor to find common modes of artistic language and try to invent synesthetic experiences with an identity of their own. *The Island* is a sensorial, associative and electrifying experience, inspired by a number of stories of islands and valleys destined to be submerged by the construction of a hydroelectric dam, causing deep human and geographic upheaval. The immersions of Naussac in Lozère (a village engulfed in 1980), the novel *farewell, little island* by Valenin Raspoutine, or the 3 Gorges dam in China (which is so big it influenced the speed of rotation of Planet Earth) spring to mind. The Island questions the replacement of one world by another and our blind belief in progress. A phantasmagorical universe unfolds through incisive electronic music and reality-bending video images, resulting in a "mental journey" through a topography of mutating places.

<https://dautrescordes.com/-THE-ISLAND-FR->

Franck Vigroux: French musician/composer Franck Vigroux is a multifaceted artist whose works range from electro-acoustic and experimental electronic music to modern composition, improvisation, radio works, avant rock, and beyond.

Primarily known as a guitar player, he also manipulates electronics and turntables, and has composed works for contemporary classical ensembles.

He is equally prolific as a solo artist and as a collaborator, and has worked with Elliot Sharp, Zeena Parkins, Mika Vainio, Reinhold Friedl (Zeikratzer), and numerous others. Franck Vigroux's music is made of tectonic tensions, beasts, electronic textures and a very personal approach to sonic exploration. Vigroux's uniqueness comes from his artistic approach that integrates new media and performing arts. He designs transdisciplinary shows and audiovisual concerts, collaborating with visual artists such as Antoine Schmitt and Kurt d'Haeseleer.

Vigroux's records have been published on such as DAC Records, Leaf, Cosmo Rhythmic, Monotype, Radio France, Erototox, Aesthetical.

<http://www.franckvigroux.com>

Kurt d'Haeseleer is the artistic director of the WERKTANK, factory for new and old media art, a production platform for media art.

D'Haeseleer himself produced several videos and (interactive) video installations, such as *Scripted Emotions*, *Fossilization* and *S*CKMYP*, that could be seen at international festivals and exhibitions in Rotterdam, Tokyo, Montreal, Paris, Berlin...

D'Haeseleer's work focuses on the visualisation of the dynamic of information. He translates the all-encompassing presence of media into meta-images. Media presence is symbolized through layers of sticky pixel-textures, noise and interactivity. Special effects play an important role in his work that can best be described as a "pixel drama" or "pixel soap" and which can be found in the border zone between painting, video clips, cinema and performance. In his work the special effect is the message.

<https://kurtshaeseleer.com/>



The Island, Franck Vigroux & Kurt d'Haeseleer, VIDEOFORMES 2022, March 18, salle Boris-Vian, Maison de la culture, Clermont-Ferrand © Photo : Loiez Deniel

PERFORMANCE #2: LUX SPECTRIS

IURY **LECH** (ESP)

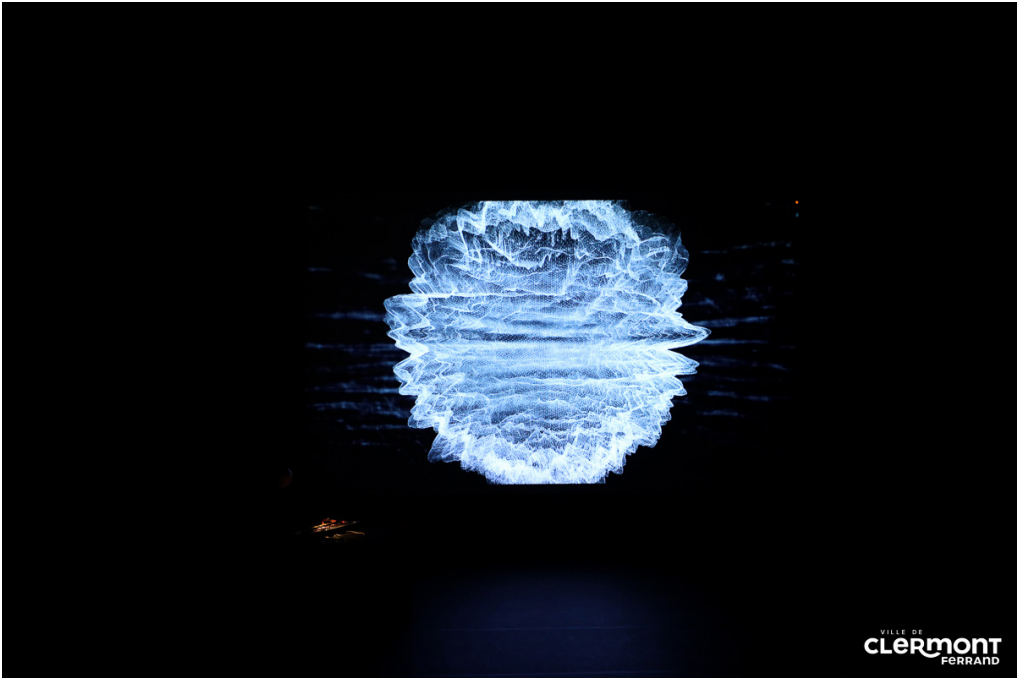


Iury Lech, Kiev, Ukraine © Photo : ARTEFACT

Lux Spectris is an immersive AV performance with generative and audio reactive visuals that construct an hypnotic leap into the core of a microscopic scale of the optical and aural microcollisions and fluctuations, constructed just like the universe, were no matter their dimensions it's all composed of the tiniest pieces of substance.

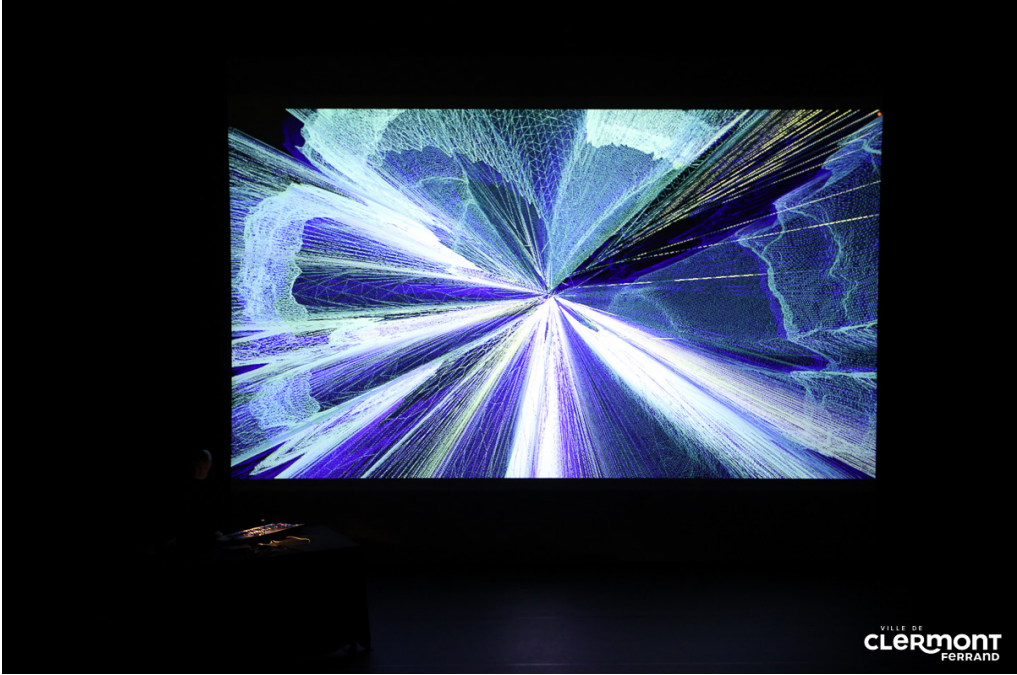
This video aural scanings on an atomic, molecular and supramolecular scale, allows the conditions for a quantum leap towards the awareness of the audience and a comprehensive tuning with the live audiovisual electronic art process.

<https://ra.co/dj/iurylech/biography>



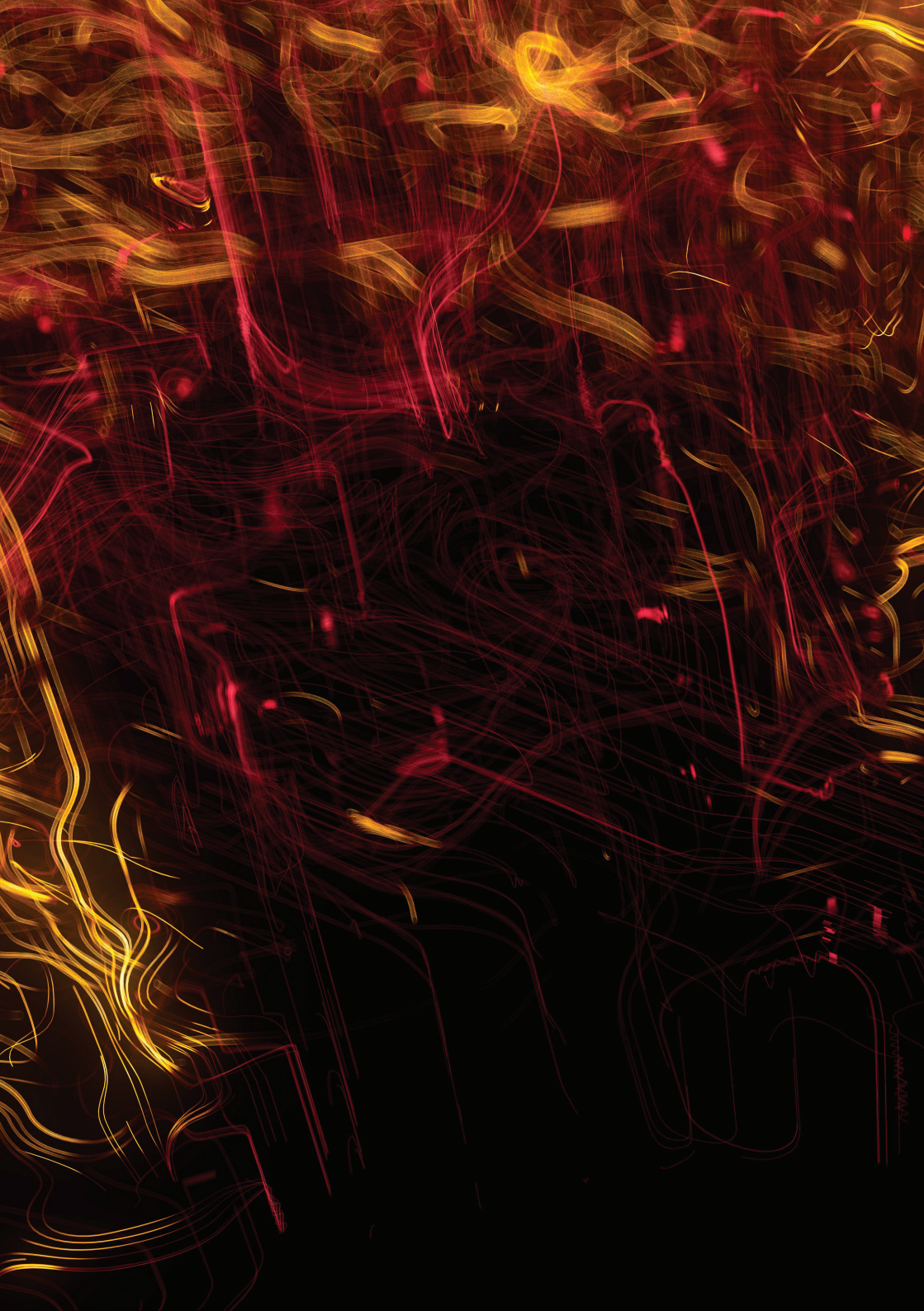
VILLE DE
CLERMONT
FERRAND

Lux Spectris, Iury Lech, VIDEOFORMES 2022, March 19, Salle Boris-Vian, Maison de la culture, Clermont-Ferrand © Photo : Ville de Clermont-Ferrand



VILLE DE
CLERMONT
FERRAND

Lux Spectris, Iury Lech, VIDEOFORMES 2022, March 19, Salle Boris-Vian, Maison de la culture, Clermont-Ferrand © Photo : Ville de Clermont-Ferrand





The Digital Lounge is open continuously during the festival. It's a meeting point for artists and festival goers in a friendly atmosphere. The public can find programs, advice, tickets and information on the events of the whole VIDEOFORMES 2022 event. The Digital Lounge also hosts VIDEOFORMES TV by KINIC, and Artifacts, TiVi or not TiVi ?, DJs & VJs, and leads to the Virtual Reality Experience area!

It is also a place to meet for a drink, to eat, relax, watch, listen, have fun, write, sleep, ...and dream...

DIGITAL LOUNGE

VIDEO AGE 2022

SILVER MEMORIES + VLOGMACHINE + ARTIFICE

Alain Longuet - Gabriel Soucheyre - Stéphane Troiscarrés

Sound creation : Jacques-Emmanuel Rousselon

Random generative process of sound and image assemblies in movement

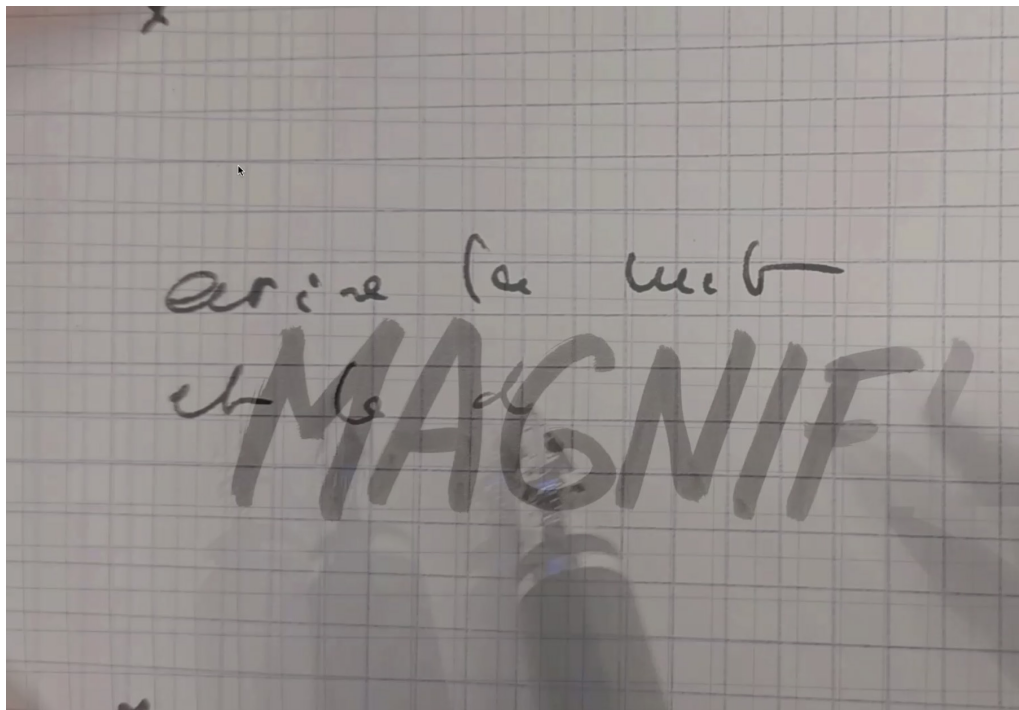
There is an immense critical corpus on video art which details its subjects and concerns. We comment on personalities and themes, but much more rarely we address the question of video or animated image in the form of the discretization of time and space. That is to say in the form of sets of videogram unit images concatenated in order to produce a series of morphological and semantic correspondences producing meaning. The theoretical radicalism stripping the video of its affects and hagiographies makes it possible to approach the question in a mathematical form which recalls the informational, energetic and spatial nature of the sequences of images associated in more or less significant or more or less random sequences. This formal posture could appear sterile if the combinations that it generates were so immense... Indeed, freed from discourse, the videographer is thus free to find in the wealth of possible combinations unexpected interpretations which are as many possible worlds. The multitude of choices makes the author responsible for the line he has chosen. Far from abandoning the demands of the artist and the singularity of his vision, this method generates risks that are much more dizzying than the egotic immobility of the traditional author. Multiplicity engenders an incredible ontological risk, it is like leaning on the edge of the galaxy contemplating the millions of light years that submerge us and choosing a star among all.

This is how *Video Age* which was born from a previous editing experience called *Cage Suite* is an extension of a dream called 'procedural editing'. An application coded with Processing combines images and sounds in a fascinating spectacle, perpetually renewed.

Alain Longuet, Gabriel Soucheyre, and myself have teamed up again to imagine a follow-up to the *Cage Suite* project in order to experiment with a new context for these images.

They could be shown in the places where they were taken in order to show the work of time and space. I could have taken similar shots to show the transformation of the environment. We have chosen a theoretical formalism and to manipulate these images as if they had been a collection of numerical spaces related to n-degree functions. This is how the images slide over each other and cause unexpected correspondences. The images accumulate, causing improbable bijections, shaking up temporalities in the waking dream of all possible worlds. The composer Jacques Emmanuel Rousselon joined the experience by bringing an open and inventive music.

Stéphane Troiscarrés
Translated from French by Kevin Metz
© Turbulences Vidéo #115



TIVI OR **NOT TIVI**

DIGITAL & VIDEO **INSTALLATIONS**



Télé-sculpture, de Yves Le Marrec, *Gradients*, de Alain Longuet, VIDEOFORMES 2022, Salle Chavignier, Maison de la culture, Clermont-Ferrand © Photo : Gabriel Soucheyre

Télé-sculpture

Television box, black light, fluorescent paint, steel sculpture

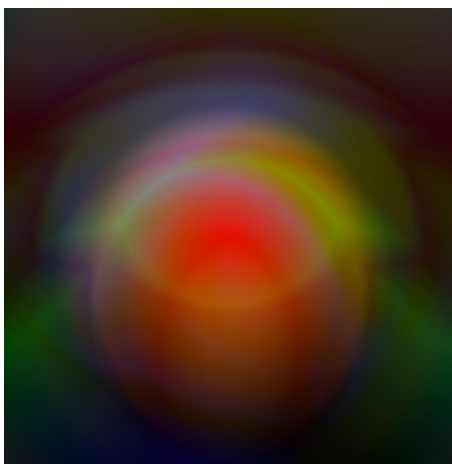
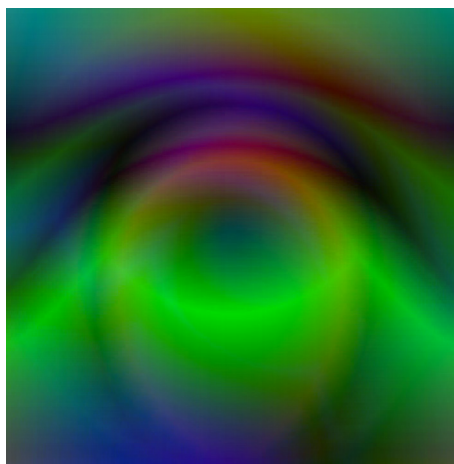
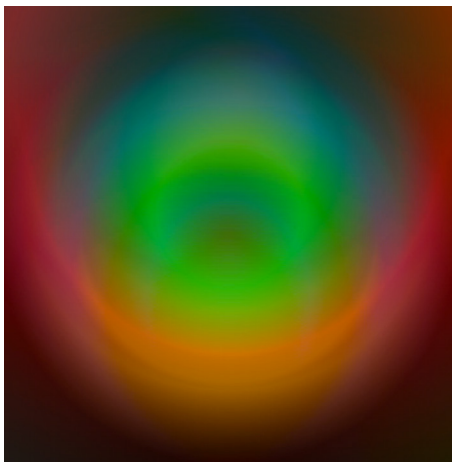
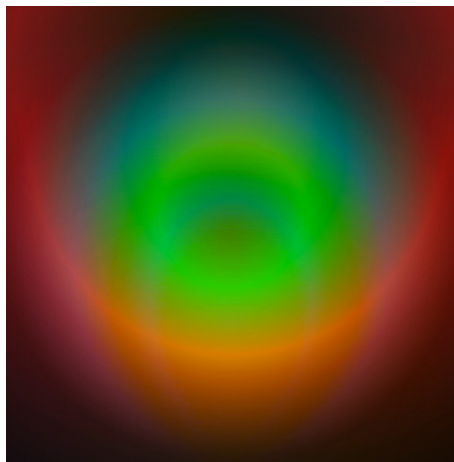
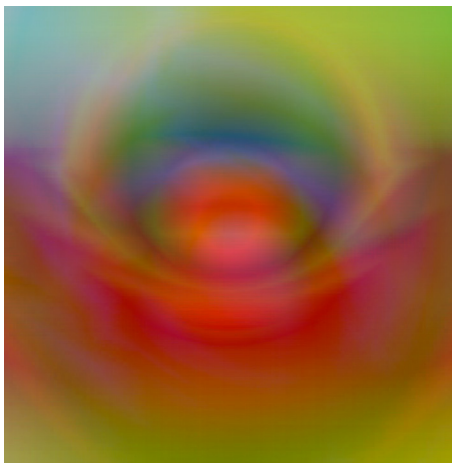
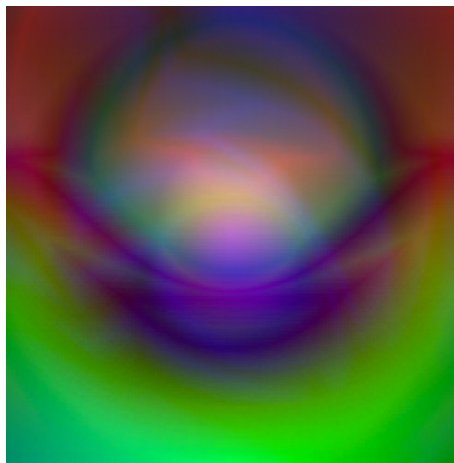
Yves Le Marrec (1941/2003) / 1988
Videomaker, sculptor
Private collection



Gradients

Cabinet, screen, random programming of moving images, raspberry

Alain Longuet / 2022
Photo, Video, Computer graphics, Digital arts...
Courtesy of the artist
(see visuals on next page)



VIDÉO COLLECTIFS

VIDEO PROGRAM

A VIDÉOCOLLECTIF is an International collaborative video project initiated by Natan Karczmar and developed by VIDEOFORMES in partnership with UCA University Cultural Service (SUC) and the DESRI (Department of Higher Education and International Relations of the City of Clermont-Ferrand).

These 3 minutes videos offer an original and often offbeat look at the world's cities.

Between Styles & Statements, Footwear in Berlin / Fb-pix_berlin / 2022 / Berlin (DEU) / 3'09

(See visual on next page, lower part)

Iekaterinbourg / Gabriel Soucheyre / 2021 / Iekaterinbourg (RUS) / 3'05

Kathmandu Sky / Johannes Christopher Gérard / 2021 / Kathmandu (IND) / 3'09

Rostov-sur-le-Don / Gabriel Soucheyre / 2021 / Rostov-sur-le-Don (RUS) / 3'05

Belgatchia Esplanade / Johannes Christopher Gérard / 2022 / Calcutta (IND) / 3'02

Saratov² / Gabriel Soucheyre / 2021 / Saratov (RUS) / 3'01

Bouche-Trou / Maede Jenab / 2022 / Lyon (FRA) / 3'03

Pskov² / Gabriel Soucheyre / 2021 / Pskov (RUS) / 3'02

Viareggio ... in movimento / Friedhelm Kapteina / 2022 / Viareggio (ITA) / 3'05

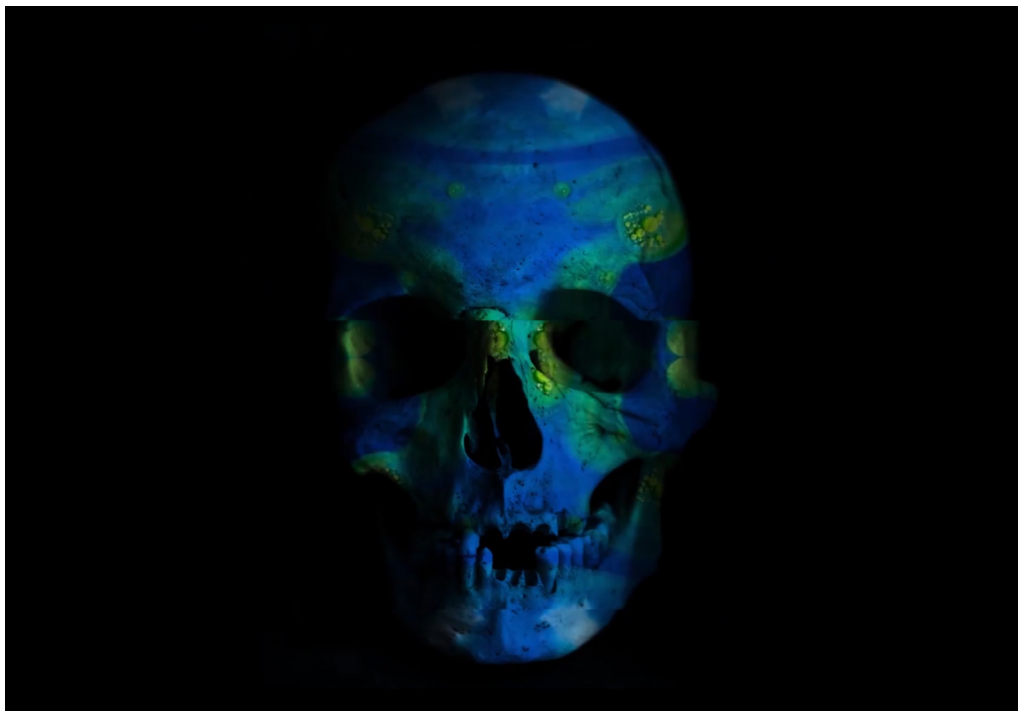
Glasgow / Fran Orallo / 2021 / Glasgow (GBR) / 3'10

Dailies vicinity of 12 Seneca Street / Rebekkah Palov / 2022 / New York (USA) / 3'10

Moments in the Metro / Johannes Christopher Gérard / 2022 / Saint-Pétersbourg (RUS) / 1'18

Compensation / Mourad Hamla / 2021 / Alger (DZA) / 3'10

(See visual on next page, upper part)



DJ/VJ SET

JAFADAN W/ SUC VJING WORKSHOP

JAFADAN

Duo of record collectors animated by the love of the inopportune clearing of musics coming from various horizons. Between tribal and spatial influences, Jafadan sails between genres and grooves from elsewhere with the help of a polished selection and a sense of party overkill.

Arthur & Florian are two long-time friends with a common passion for electronic music and partying. They joined the Clermont-Ferrand collective **Beat Me For A Beat** under the name Gardn and Ajams. Thereafter they decide to create their alias Jafadan. Since the two companions are inseparable.

<https://soundcloud.com/jafadancontact/tracks>

COLLECTIF BEAT ME FOR A BEAT

For ten years now, the Clermont-Ferrand collective has been shaking the city to the sound of electronic music. Whether it's during their monthly residencies at ONE O ONE (101) or with the organization of events such as the Poséidon stage for the Fête de la Musique, the Contre-Jour festival or Perspective, the Beat Me have asserted themselves for several years as key players of the Clermont-Ferrand electronic music scene.

<https://www.beatmeforabeat.com/>

UNIVERSITY CULTURE SERVICE WORKSHOP Video projection with live music (V-Jing)

Mentored by Joann Guyonnet

Introduction to the technics and live performance of V-Jing

This workshop aims to introduce participants to live V-Jing performance. The student learns how to project short videos (samples) to music during a stage performance. He manages the sending of videos projected on a screen in rhythm and special effects in live using the Resolume software (relatively easy to access software).

This workshop consists of designing short video sequences in order to build a video database. The student will learn about video editing, encoding and manipulation of Resolume. Live performances take place during the semester at the Coopérative de Mai during an After Work (1st Thursday of each month) or in another cultural place welcoming the public.

<https://culture.uca.fr/activites/ateliers/cinema/projection-video-sur-musique-live-v-jing>

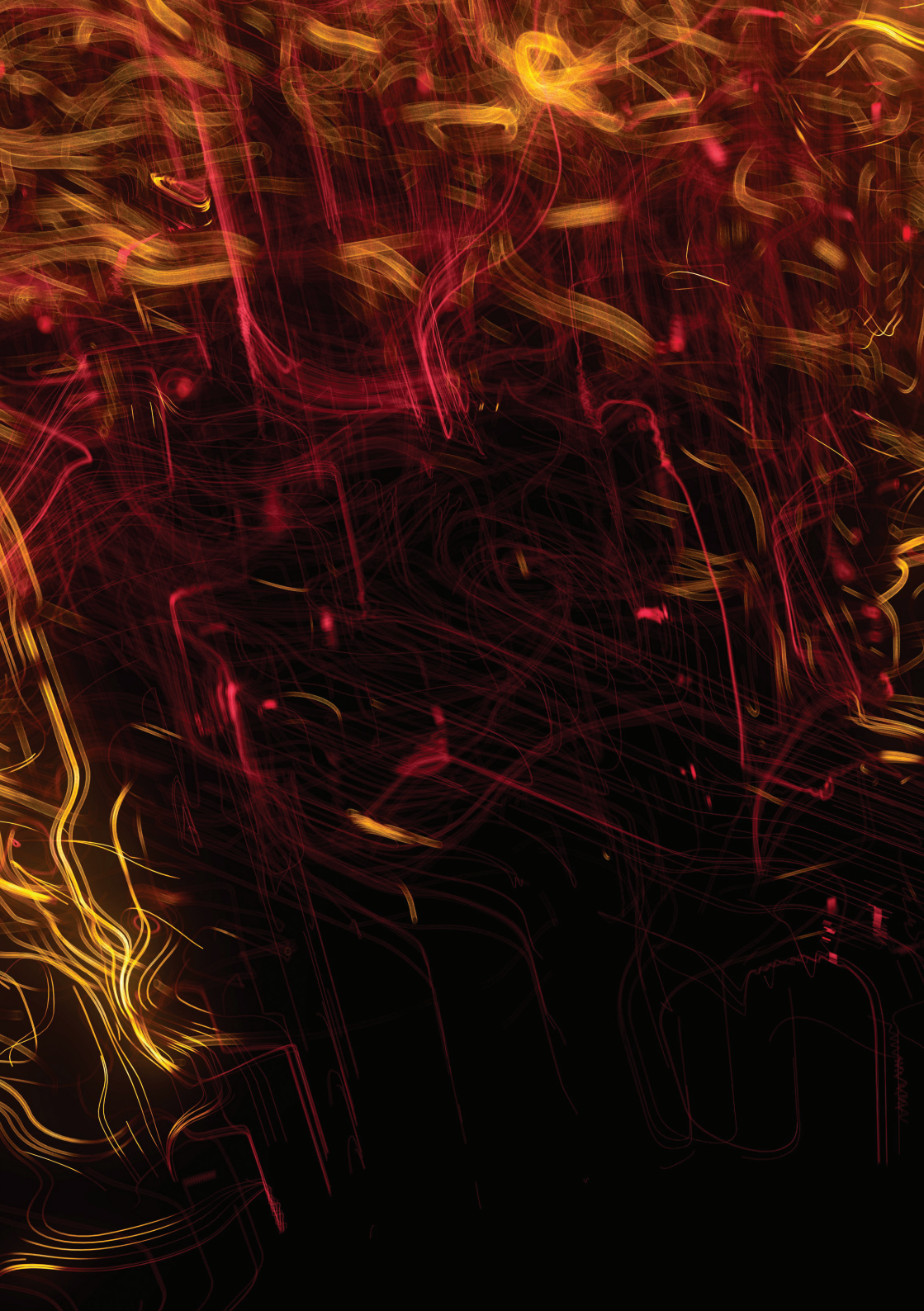


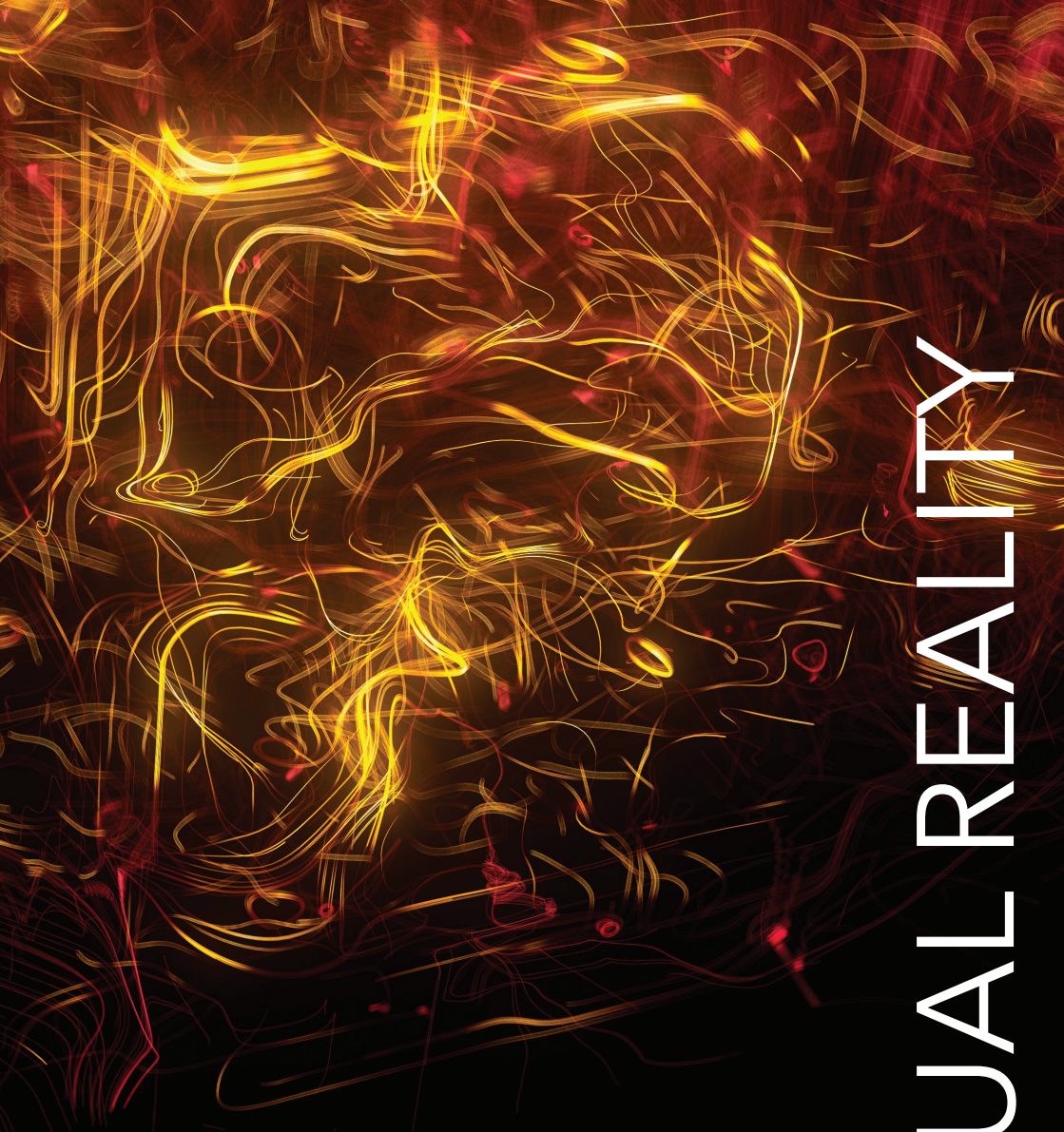
**SERVICE
UNIVERSITÉ
CULTURE**

UNIVERSITÉ
Clermont @uvergne



1. JAFADAN, VIDEOFORMES 2022, Salle Chavignier, Maison de la culture, Clermont-Ferrand © Photo : Kevin Fourgheon
2. Joann Guyonnet & Fanny Ardechir, SUC V-Jing Workshop, VIDEOFORMES 2022, Salle Chavignier, Maison de la culture, Clermont-Ferrand © Photo : Kevin Fourgheon





Selection of films and experiences in virtual reality in a space dedicated to a unique production in this field. VIDEOFORMES stands out from the productions of the film and video game industries and offers you a selection marked by its singular stamp, which is the strength and interest of its programming.

In partnership with Christophe Bascoul / ACATR (Association pour la Création d'Animation Temps Réel).

VIRTUAL REALITY

IL CANTO DEI SUICIDI

IMMERSIVE **ARTWORK (VR & 360° FILM)**

by Vincent Ciciliato & Christophe Havel
2020 / FRA, ITA

<https://www.artzoyd.net/projet-vr-immersion-dante/>

Production ART ZOYD STUDIOS - Centre de création musicale / with the support of la SCAM - Société civile des auteurs multimédia (Brouillon d'un rêve grant) and with laboratoire CIEREC - EA3068

<http://www.vincentciciliato.net/il-canto-dei-suicidi>

Musical composition: Christophe Havel

Visual environment: Vincent Ciciliato

Extras: Agathe Griseri, Andrei Mindreci, William Palet, Anne-Céline Trambouze

Singers: Hélène Ardouin (soprano), Clara Pertuy (mezzo-soprano), Karen Koulakian (ténor), Clément Godart (basse)

Art Zoyd production : Gérard Hourbette, Monique Vialadieu, Charlotte Zisseler

RIM: Oudom Southammavong

Assistant: Julie Peyron

3D body scans: Antoine Vanel

FX: Hamid Armani

Trainees: Hamid Armani, Vincent Bartissol, Omar Rachedi

Thanks: Celia Bonnet-Ligeon & David-Olivier Lartigaud from Labo-NRV (Les Subsistances), Marion Roche, Jean-Michaël Celerier, Benjamin Petit (LTBL), Baptiste Saclier (LTBL)

Il canto dei suicidi is an immersive project freely inspired by the Canto XIII of Dante Alighieri's Divine Comedy. The original story informs us that the souls of suicides are plunged into Hell, reincarnated as trees with sinuous branches. Condemned to this eternal fixity, these half-human half-vegetal entities sustain the appetite of the harpies who devour their branches. *Il canto dei suicidi* is based on various patterns present in Dante's story : the perpetual cycle of punishment ; the reincarnation in plants ; the amputation by devouring ; the domination of the harpies ; the separation of souls from their bodies when they return to Earth on the Day of Judgment. To these are added two elements : 1, the act of suicide ; 2, the period preceding the act. These motifs are re- contextualized in a unitary musical and visual environment.



I WILL SLEEP **WHEN I'M DEAD**

VIRTUAL REALITY **ARTWORK**

by Jeanne Susplugas / 2020 / FRA

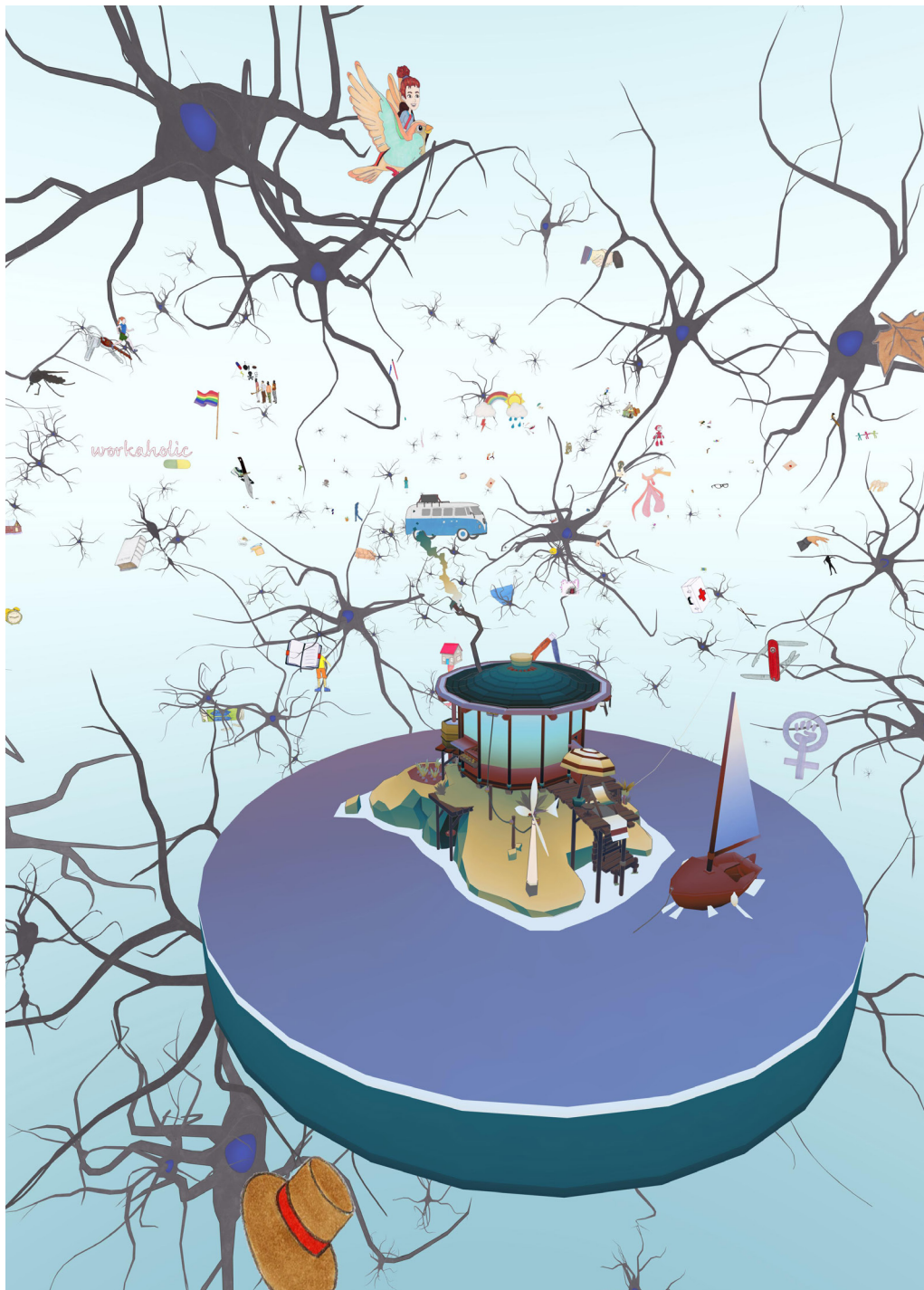
Executive Production: Julie Miguiditchian • Co-production : Bourse OrangeXR / CNC - DICRÉAM / EDIS, fonds de dotation Notoryou / ON festival, Arles / Plateformes Chroniques • Distribution : Lucid Realities • Partners: VR Arles Festival / Institut Français

I will sleep when I'm dead several words borrowed from Bon Jovi reveal a lot about Jeanne Susplugas' work, the brain and our thoughts, so difficult to tame.

Thanks to the «techno-magic» of virtual reality, the viewer dives into a skull amongst neurons and synapses, gets lost in an infinite maze and crosses paths with «thoughts» materialized by drawings looking like pictograms. It is an intimate head to head, almost psychoanalytical which introduces an intense and unique experience.

Submerged in the brain, tortuous, sometimes foggy, the audience will have to follow, at their convenience several journeys related to their thoughts. According to a bundle of «narratives», everyone will be free to experience their own mental journey.

<https://www.susplugas.com>



LOTUS EATERS

VIRTUAL REALITY EXPERIENCE

by Sandrine Deumier / 2021 / FRA

UNITY3D / Interactive Animation / 25' / Stéréo.
With the support of VIDEOFORMES and of DRAC
Auvergne-Rhône-Alpes

Immersion in a space suggested at the limit of the visible, Lotus Eaters proceeds from a minimalist aesthetic intended to position the user in a form of altered perception in order to refocus on minor and in nitesimal things.

The immersive device used, speci c to the virtual reality format, allows to explore new narrations and to experiment new states of attention.

Consisting in a combination of different landscapes to explore, the vir- tual environment is dotted with portals and passages giving access to different narrative scenes. These multiple scenes are ritual narratives and function as processes of reconnection to the living world.

Each scene describes a particular story.

<http://sandrinedeumier.com>



MIND CATHEDRAL

VIRTUAL REALITY EXPERIENCE

by Teresa Wennberg / 2022 / SWE

Sound / Sound Design: Jacques Donguy, Jean Skarstedt & Dominic Plaza, Teresa Wennberg.

Production assistant: Kevin Arnmark

Thanks: Kevin Arnmark, Hanna Wikborg och Eric Olofsson, Gert Svensson PDC KTH, Tree C Technology B.V. - The Netherlands, VIC Lab KTH, Pierre Lobstein, Jacques Donguy, Jean Skarstedt & Dominic Plaza, Naoki Tate

*feel the space - say the word - structure your mind
- open our eyes*

Mind Cathedral is a gigantic abstract VR construction, consisting of enormous pillars seemingly thrown on to and over one another, creating a kind of mental vertigo. They are hollow, so if one goes through a wall - a wonderful possibility in the virtual world - one will find oneself inside fantastic room formations, unknown sensations of space, not conceivable in the "real" world, yet acceptable and believable, an architect's nightmare, very exciting to explore. Also, a demonstration of the capacity of the human brain to ever adapt itself to new confrontations. What is more, as we advance in this unknown territory, the world itself constantly changes and turns into something else - a thrilling riddle and an invitation to let loose the personal fears or limitations of one's mind.

<https://teresawennberg.art/teresa7.html>



THE FRIEND VR (PREVIEW)

VIRTUAL REALITY EXPERIENCE

by John Sanborn / 2022 / USA

The Friend VR was commissioned by ZKM (Zentrum für Kunst und Medien, Karlsruhe, Germany) with support from Guido Randzio. This prototype was developed in the fall of 2021.

John Sanborn | Creative Director

David Lawrence | VR Director

Nathalie Mathe | VR Producer

Dan Rutter | Conceptual Development

Steve Horwath | Modeler and Unity Developer

The Friend - featuring John Cameron Mitchell - is a powerfully ironic investigation into the nature of American Messiahs - evidence of humanity's never-ending search for truth, even if it is delivered by hucksters, con artists, and celebrities. Through the sermons of *The Friend*, society's current obsessions and contradictions are exposed, and *The Friend*'s personal narrative is a symptom of our overwhelming need for faith-based governance. The sermons ring with a truly American brand of piety, with echoes of Jemima Wilkinson, Billy Graham, Elvis and Oprah.

The work is a 17-channel installation, using video projections to create a contemporaneous sacred space, designed as an outrageous mix of church and circus. John Cameron Mitchell (writer and star of *Hedwig and the Angry Inch*) performs the role of *The Friend*, with outrageous wit and smirking delivery. *The Friend* is surrounded by 8 Saints of the Church of New Thought, representing a diverse collection of damaged souls striving for truth as they testify to the teachings of *The Friend*. Playing the Saints are performers who reflect our time of recognition, drawn from the powerful queer and people of color communities. They remind us that any utopia we create will be populated by imperfectly perfect human beings.

The Friend was produced by Telematic Media Arts and VIDEOFORMES, and premiered in March 2021 at the digital arts Festival Videoformes, in

Clermont-Ferrand, France. *The Friend* will be included in a survey exhibition of Sanborn's work at ZKM in Karlsruhe, Germany, from July to October 2022.

The Friend VR invites audiences to explore The Temple of New Thought, a phantasmagorical 3D VR environment where they'll encounter video projections of the seven sermons delivered by *The Friend*, profiles and spoken word philosophies of eight Saints of New Thought; and animations of each Saint's disturbing set of relics. The Temple of New Thought is a mashup of an old-fashioned circus, hot mess drag show with the reverence of traditional devotional spaces. The VR experience is intentionally unbalanced and surreal and as different from physical reality as possible - because this is the world of *The Friend*, and he demands it be so.

The Friend VR extends this concept by rewarding exploration and confrontation as the viewer unearths clues, backstory and personal details about the human portraying a "small g" god, and with enough play, they are rewarded with an understanding not available in the physical version of *The Friend*. Gifts and rewards in the form of digital art and NFTs can be secured, traded and exchanged - after all, *The Friend* loves cash.

"Easter Eggs" of textual and image displays of New Thought philosophy, historical "facts" and suggestions of the influence of New Thought in popular culture will be hidden throughout the Temple to be found. Visitors are given an opportunity to reflect on each Saint's philosophy and make a textual offering of how it relates to their own personal experience, and receive a "gift" of a NFT image in response. Devotees are also invited to record and submit video testimonials describing how the teachings of *The Friend* have changed their lives - to be displayed in a *Wall of Piety* - a gigantic collage of testifying souls.



The Friend VR (preview), VIDEOFORMES 2022, Salle Gripel, Maison de la culture, Clermont-Ferrand © Photo : Loizez Deniel

The experience is un-timed and interactive as engagement and playback is determined by the audience's actions. Merchandise promoting *The Friend* and his teachings, to show support for the movement of New Thought, will be available for sale in a virtual gift shop. *The Friend* is performed by John Cameron Mitchell, who will add additional voice over material to the experience, enhancing the already recorded content.

The Friend VR will premiere as part of a survey show of the media work of John Sanborn at ZKM July 8 to October 23, 2022.

DIRECTOR'S STATEMENT

When I created *The Friend*, and premiered it as a 17-channel media art installation during the pandemic in 2021, I had one goal - to make the hot mess of my new religion connect with viewers. Thanks to good luck and a personal connection I had the fortune to enlist John Cameron Mitchell to play *The Friend* - and the very positive reaction of the in person audience led to requests to show the work at other venues, including the ZKM. So, great!

Then things got interesting. Peter Weibel, the director of the ZKM asked me if I'd done a work in VR, and when I replied "no" he said that he wanted to be the one to get me in that game - and would I translate *The Friend* into VR?. I immediately said yes, as the physical installation was predicated on creating a "world" for my American Messiah that would transport viewers into an approximation of a damaged utopia. So, going from the physical to the meta felt like a logical next step.

This meant that the substantial presence of location, projected light and performances that

THE FRIEND VR (PREVIEW)

EXPÉRIENCE EN RÉALITÉ VIRTUELLE



The Friend VR (preview), VIDEOFORMES 2022, Salle Gripel, Maison de la culture, Clermont-Ferrand © Photo : Loiez Deniel

stood larger than life would have to be transmuted to the ephemeral but interactive experience of VR. Location for an installed work is a reminder of our mortality, as physicality uses gravity, scale and dimensionality to bend both space and time. You can get lost in a jungle of ideas, even as your feet are on solid ground. How would that work in a navigable “mental” space?

Working with a small but agile team, we asked how we could keep the essence of what made the work successful while permitting interaction in a totally user defined time base - a combination of immersion and subversion - while providing surprises and pleasures found only in VR. The result is a work in progress, not an interactive narrative,

but rather a quirky realization of the world of The Friend, his Saints and their philosophy of impairment.

John Sanborn © Turbulences Vidéo #115

<https://www.johnsanborn-video.com>

//////|<|||
zkm karlsruhe



VIRTUAL REALITY

ASSOCIATED CURATOR: **CHRISTOPHE BASCOUL**



Algorithmic Nature / prefrontal cortex

Algorithmic Nature is one of the few applications for the Hololens 2 that emphasizes taking the environment into account by scanning it. The interaction is not only with the user but also with the walls, the ceiling. The German studio Prefrontal Cortex creates many projects in VR/AR/MR.

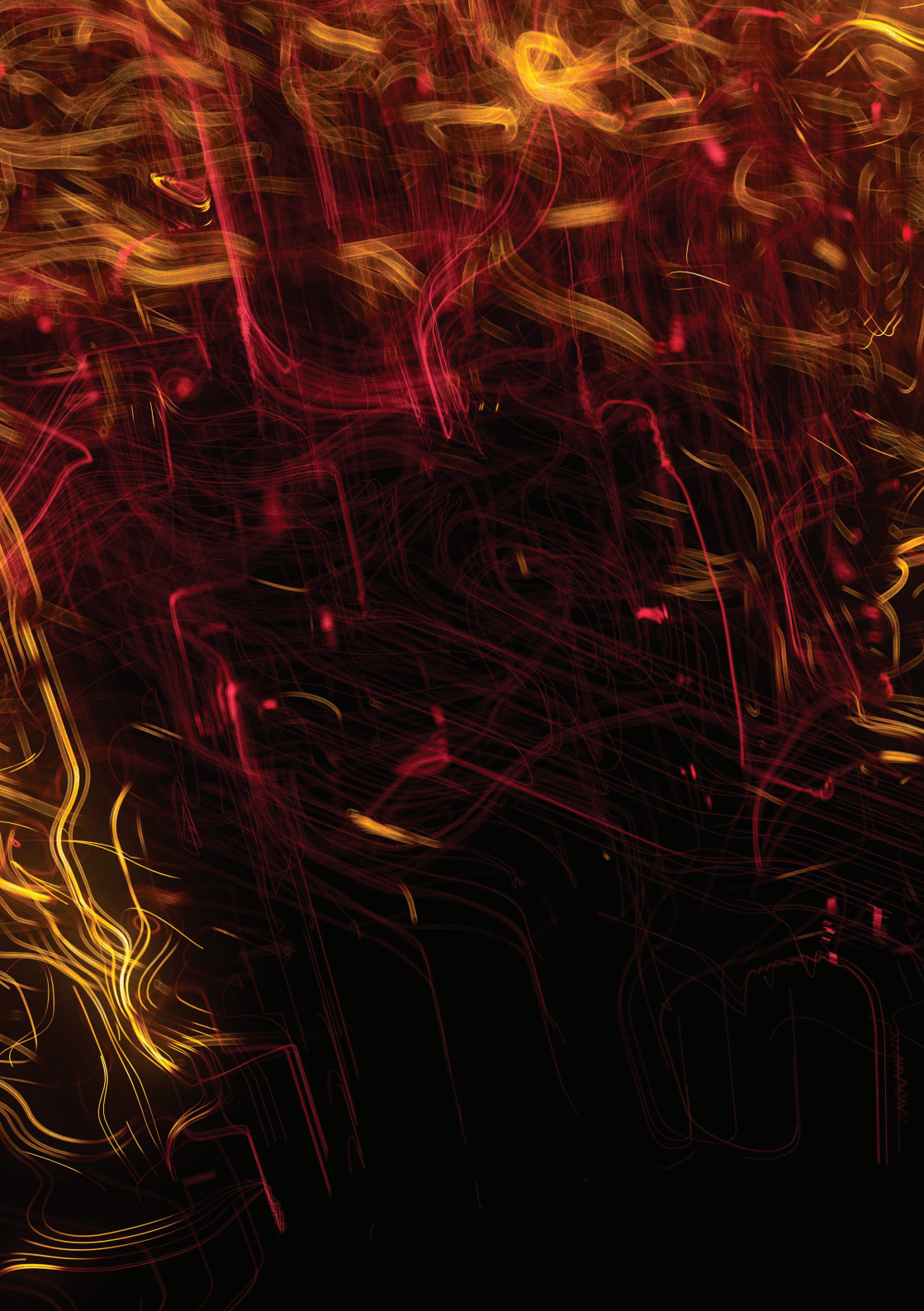


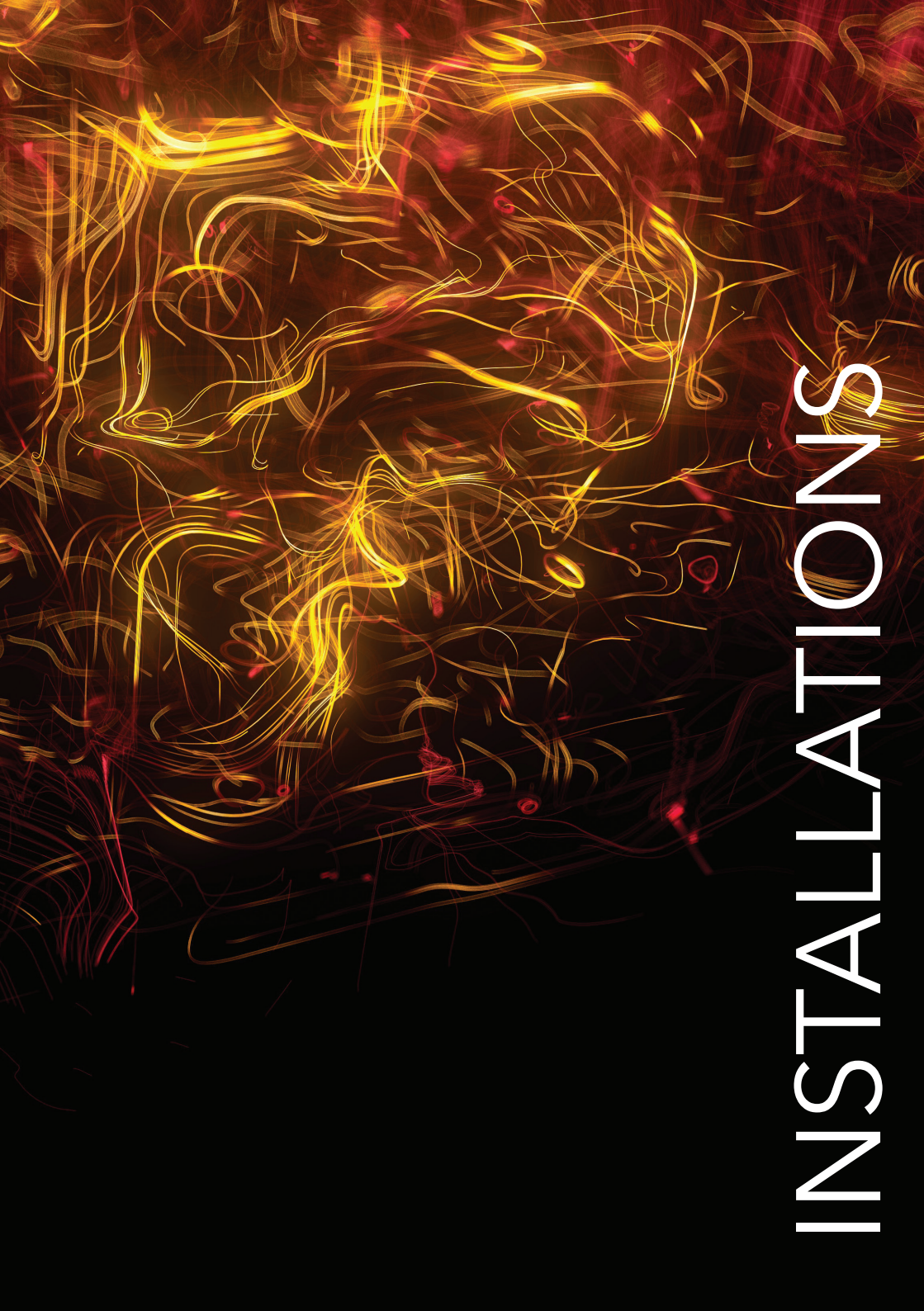
Kingspray Graffiti VR / Infectious Ape

Kingspray Graffiti VR is a good example of how to take into account the enactment in VR. The creation of graffiti is primarily a problem of gestures. Graffiti puts us in the place of a real graffiti artist, the paint cans are those they use, the environments are industrial, etc.. It is also possible to play with several players in order to launch paint battles.



Virtual Reality Space, VIDEOFORMES 2022, Salle Gripel, Maison de la culture, Clermont-Ferrand © Photo : Loiez Deniel





INSTALLATIONS

AUTOGENESIS

by Nikzad Arabshahi / 2022 / IRN-NLD
Site: Chapelle de Beaurepaire

Sound video installation, metal structure
in an arc, images generated in real time by
algorithm.
In collaboration with Mehrnaz Khorrami (sound
creation)

Production VIDEOFORMES.

Guest curator: Saeed Khavar Nejad, artistic
director.





After a series of studies on generative arts and artificial life systems, artist Nikzad Arabshahi had the idea to reconstruct the essence of his paintings as an artificial life ecosystem (Soft Alife) to give the visual elements/components a certain degree of autonomy, and certain control over its own production to grow, develop and perform as a group of autopoiesis agents in real-time through algorithmic computer renderings.

AUTOGENESIS

A GLOBAL & EVOLVING PROJECT

The outcome of this idea/self-reflection is turned into living computational algorithms and implemented into the coding platforms by the artist to allow him to develop an artificial synthetic ecosystem formed on creating probable Alife (Artificial Organisms). This project does not simulate living components digitally on the computer. Instead, it is an experience of the possibilities of generating visual art as a “living computation” beyond the chemical solution. Therefore, it is constructed for synthesizing generative art based on the collective data and determined protocols. These data were captured, collected, and re-engineered by the artist during his study on underlying mechanics of behavioral decisions through the art-making process. and filtered via the established evolutionary protocols that were created for the *Autogenesis* project. The outcomes of these protocols provide all the necessary computation for the challenges of existence to the software-based system. An Alife that can develop the painterly experiences by growing artificially, as a consequence of a continuation of living computations, evaluating, reviewing, reflecting, and reinterpreting with no need of the creator/artist’s presence to control.

To shed more light on how *Autogenesis* formed, first we shall have a review on the initial idea of

making *Autogenesis* as a research project, to a great extent *Autogenesis* designed to practice developing an artificial synthetic ecosystem based on a specific research method which arranged by explicit rules/protocols. Although These protocols are hidden as the back-end conceptual framework, they create a foundation to give the components/organisms a certain degree of autonomy, and certain control over its own production to grow, develop and perform as a group of autopoiesis agents.

The concept of autonomy as applying to this project targets the process of self-organization that routes to artificial intelligence, and must be determined from the similar terms that are effortlessly used in robotics, which refers to the ability to move and interact with no dependency of remote control. The notion of autonomy lets us deeply understand an individual system that is able to act in relation to its underlying goals and principles, a system that can be a genuine agent, rather than of being a system whose functions are heteronomously defined from outside. The autopoiesis needs to constantly rebuild itself and maintain a pattern by exchanging materials with the surrounding environment. It should respond to stimuli, adapt to its environment, reproduce, and transfer imperfect information to its child/offspring.



Autogenesis, VIDEOFORMES 2022, Chapelle de Beaurépaire, Clermont-Ferrand © Photo : Nikzad Arabshahi

(About the conceptual framework for developing the *Autogenesis/* Protocols for system design)

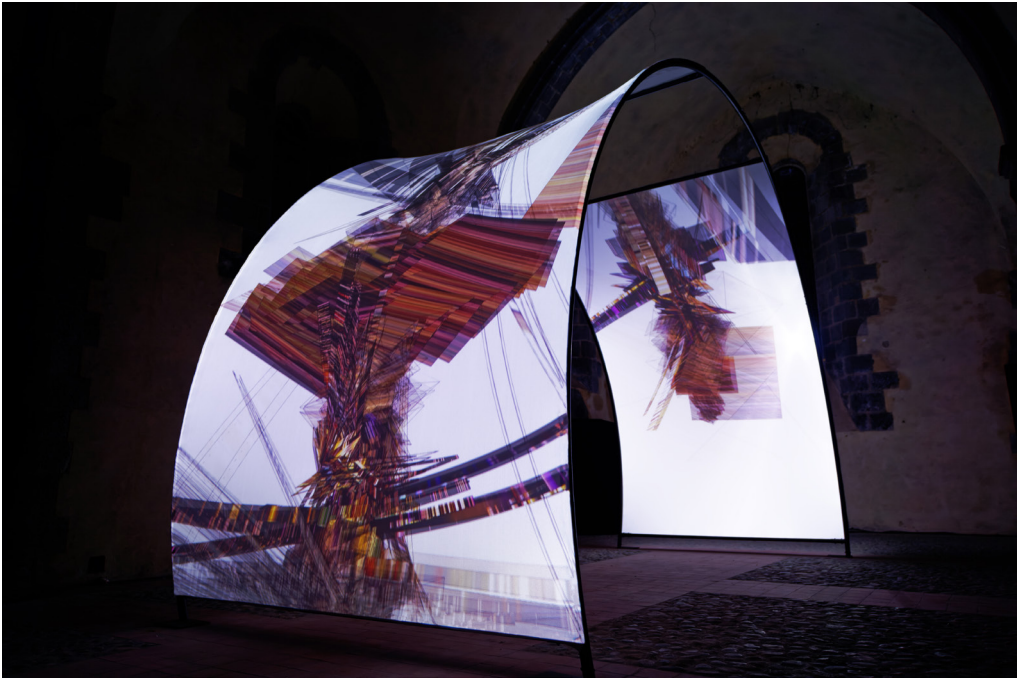
The protocols established for creating *Autogenesis* were based on the simplest mathematical definition of life that clarify “life” as a process/system that consuming energy in order to maintain patterns. And they are mainly related and inspired by the most commonly classified themes of Artificial Life such as origins of life, autonomy, self-organization, adaptation (evolution, development, and learning) which are more concentrated on properties of the living system.

1- Alife organisms need to interact with each other to construct their ecosystem through their “connection portals”. The interaction of individuals of the same species defines societies. Alife has closely related to the notion of life with biological embodiment and its environment, it prefers to synthesize behaviors for studying the condition of emergence rather than pre-specified the behaviors. This leads to the study of adaptive behavior, mainly based on ethology and dynamics of closed sensorimotor loops. A connection portal is one possibility to achieve adaptive behavior in

the system, it is a form of binding parameters that can hook to another behavioral parameter. The connection is bidirectional; however, it eventually leads to the one that moves faster (stronger). Since this system gradually grows and introduce more agents to the system, keeping the communication (data transfer) requires a massive computational resource on the CPU, so as a solution I designed a type of barcode communication that can easily monitor and transfer data between all the agents without the needs of massive computational resources.

2- Behavioral parameters are fundamental properties and protected as part of the “memory”. Learning is the core behavior of adaptive living systems, and changes in an organism’s capacities or behavior brought by experience. Although there are several Alife approaches for modeling the learning experiences, most of the early achievements are influenced by the fields of machine learning, explicitly “biological neural networks” that led to the well-known Alife approach to learning so-called “Artificial neural networks”, and “reinforcement learning” that





Autogenesis, VIDEOFORMES 2022, Chapelle de Beaurepaire, Clermont-Ferrand © Photo : Nikzad Arabshahi

established based on the “behaviorist psychology” which explained how adaption occurs through environmental interaction.

On the other hand, most traditional hard and soft Alife systems suffer from a lack of genuine interaction and adaptability as we can find in natural phenomena, instead, they were designed based on the ability to predict and control. Although genuine adaptability still is a desirable property in contemporary artificial life studies, different degrees of adaption can be achieved by synthesizing computer science (evolutionary computation), cellular growth seen in nature (biological development), developmental processes related to cognition (cognitive development), and field of machine learning (Artificial neural networks).

The method used in *Autogenesis* is a much more simplified version of “reinforcement learning”, in this method, the agent learns to achieve a goal in an uncertain, potentially complex environment, the goal is maximizing the total rewards and saving them as history (barcodes) in the memory. Therefore, the memory gradually includes the artificial genome as the instruction model to

develop and hold survival patterns. Each Alife/organism can be regarded as an individual dynamical system only if they can grow adequately and the dynamical system would be able to self-replication if finding a suitable environment*. The genome clarifies the limitation of self-replication processes (quantities and qualities). Alife/organism reproduces by cell division while instancing. The well-developed memory would be able to characterize states/prediction models such as fear, desire, and escape to some degree.

3- Every digital organism has its own independent territory of memory. The territory might be protected as a private component. It’s not possible to delete, but it’s removable.

4- The memory is expandable; the only limit is the capacity of the main virtual memory (the main virtual memory is limited to hardware but upgradable).

5- Each organism can only execute algorithms that are built into its memory. Organisms cannot access any memory except their own.



Autogenesis, VIDEOFORMES 2022, Chapelle de Beaurepaire, Clermont-Ferrand
© Photo : Nikzad Arabshahi

6- Each organism has a running distinct executable algorithm speed.

As microscopes enable microbiology, computers have empowered the study of complex systems with the help of many non-linearly interacting components and have shaped the fields of Alife computational models and system biology. Computers allowed Alife computational models to study the complexity of biological systems by measuring the transmission, storage, and manipulation of information at different scales, as they are essential features of living systems. Since *Autogenesis* ecosystem mathematically living based on computational resources, these resources should be contributed logically to all the components/agents to let the system grow and scale inside of the boundaries/resources to avoid any odd mutations or feedback loops destroying the ecosystem. Therefore, the calculation speed limit was added to this system.

7- The calculation speed is confined to three factors.

7(1)- Capacity of the main virtual computational resources (CPU power) dedicated to the whole system.

7(2)- Number of tasks (action/reaction) that the organism allows performing. (This limitation corresponds to the capabilities of each individual's memory).

7(3)- Number of connection portals that the organism developed.

In the end, it is important to highlight that surviving is not the ultimate goal of this model, the *Autogenesis* aims to analyze time-to-event historical data and if it works properly then it can generate estimates. and if it runs enough computations, then it can slowly learn and show how the probabilities of the events occurring change over time.

Nikzad Arabshahi © Turbulences Vidéo #115



Autogenesis, VIDEOFORMES 2022, Chapelle de Beaurepaire, Clermont-Ferrand © Photo : Nikzad Arabshahi



Autogenesis, VIDEOFORMES 2022, Chapelle de Beaurepaire, Clermont-Ferrand © Photo : Loiez Deniel

NIKZAD ARABSHAHI

Nikzad Arabshahi was born in Tehran-Iran, He is a Den Haag (Netherlands)-based interdisciplinary artist, educated ArtScience at Koninklijke Academie van Beeldende Kunsten (Royal Academy of Art, The Hague, The Netherlands). He has been actively working in the fields of fine art, generative art, and interdisciplinary art since 2003.

Nikzad concentrates on creating and developing immersive multimedia environments, visual installation, and audiovisual performances by designing custom-made tools and generating visuals based on algorithms and creative coding. Nikzad collaborates with creative professionals in the fields of creative industries, architecture, urban lighting, festival organization, performing arts, and

theater show to grasp a deeper understanding of interdisciplinary arts.

<https://www.internodal.eu/about/>

VIDEO PORTRAIT OF THE ARTIST:

https://youtu.be/EfrH_Lgw2_M



Autogenesis, VIDEOFORMES 2022, Chapelle de Beaurepaire, Clermont-Ferrand © Photo : Loiez Deniel

QUESTIONS TO NIKZAD ARABSHAHI

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

To a great extent, *Autogenesis* was designed to practice developing an artificial synthetic ecosystem as artwork. Since it is a realtime generative project, you can expect considerable instinctive visual outputs from its core system endeavoring to develop endless inventive generative shapes, colors, textures, and compositions.

Autogenesis has no start point or endpoint. It doesn't repeat itself and has a relatively unhurried creation process, therefore there is no way to experience the entire piece, however, what you will experience is entirely unique to yourself!

Regarding *Autogenesis* as a physical installation, there is an intriguing association between the futuristic design of the structure and the spiritual architecture of the venue (in this case Chapelle du couvent de Beaurepaire) taking exception to the underlying essence of creation/genesis.

What is it about?

To shed more light on how *Autogenesis* formed, first we shall have a review on the initial idea of making *Autogenesis* as a research project, to a great extent *Autogenesis* designed to practice developing an artificial synthetic ecosystem based on a specific research method which arranged by explicit rules/protocols. Although These protocols are hidden as the back-end conceptual framework, they create a foundation to give the components/organisms a certain degree of autonomy, and certain control over their own production to grow, develop and perform as a group of autopoiesis agents.

The concept of autonomy as applying to this project targets the process of self-organization that routes to artificial intelligence, and must be determined from the similar terms that are effortlessly used in robotics, which refers to the ability to move and interact with no dependency of remote control. The notion of autonomy lets us deeply understand an individual system that is able to act in relation to its underlying goals and principles, a system that can be a genuine agent,

rather than of being a system whose functions are heteronomously defined from outside. The autopoiesis needs to constantly rebuild itself and maintain a pattern by exchanging materials with the surrounding environment. It should respond to stimuli, adapt to its environment, reproduce, and transfer imperfect information to its child/offspring.

About the conceptual framework for developing the *Autogenesis/* Protocols for system design: The protocols established for creating *Autogenesis* were based on the simplest mathematical definition of life that clarify "life" as a process/system that consuming energy in order to maintain patterns. And they are mainly related and inspired by the most commonly classified themes of Artificial Life such as origins of life, autonomy, self-organization, adaptation (evolution, development, and learning) which are more concentrated on properties of the living system.

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

Autogenesis-2022 is particularly designed for the VIDEOFORMES 2022, and it's a public viewing project (shown to the public for the first time).

This project/installation is a subsection of the *Autogenesis* series/research that I started in 2016 when I was busy researching the underlying mechanics of behavioral decisions through the art-making process.

The first outcome of this research was the Refactor project, an audio/visual installation.

My initial idea was to reconstruct the essence of my painting as an artificial ecosystem. I was looking for possibilities of generating visual art as a "living computation" beyond the chemical solution. And to give the visual components a certain degree of autonomy, and certain control over their production to grow, develop and perform as a group of individual agents, and kind of remove my role from the creation equation by building a Soft-Artificial Life system as the artwork.



Autogenesis, VIDEOFORMES 2022, Chapelle de Beaurepaire, Clermont-Ferrand © Photo : Loïez Deniel

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

Modern science and nature are my greatest inspiration, specifically the branch of natural science and mathematics. Also, part of my ideas inspires by Artificial Life, computer science, and generative arts.

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

Concerning my current approach in the art-making process, the most major obstacles occur when I want to create the physical body of my works. In general, there are not that many pre-made devices that fit my needs, so for each project, I need to come up with (S.M.A.R.T) plans to build up my custom-tailored assets in a limited time frame.

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

Visual Installation, Creative Coding, Generative Art, Artificial Life, Soft-Alife, algorithmic thinking.

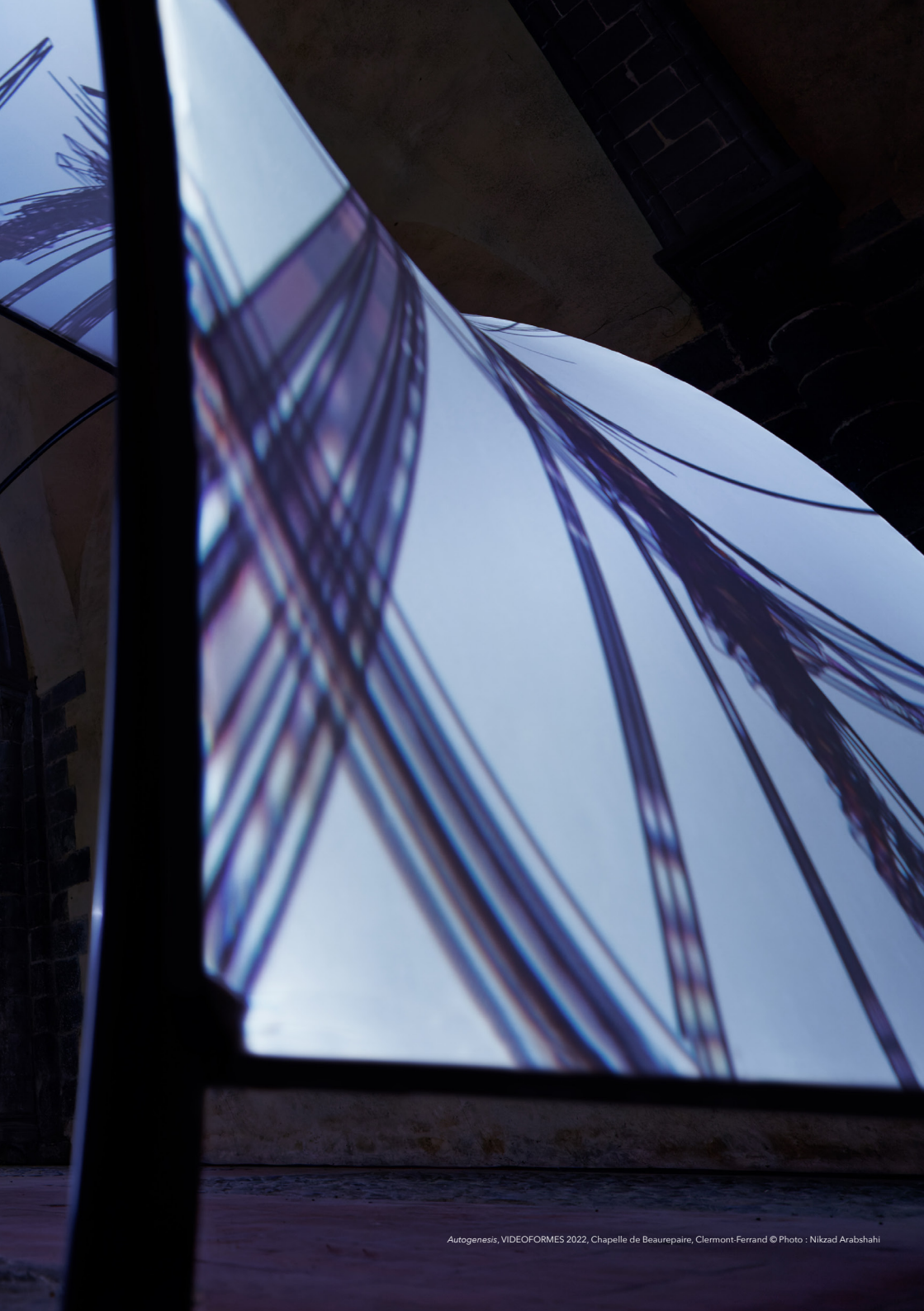
A few words on your artistic development? When, in your life, did you have an interest in digital art? Can you live from your artwork?

I have a background in fine art and computer graphic design, I have studied computer graphics as part of my secondary education and was quite familiar with the concept of coding/programming, however, In about 2008, I started learning and experimenting with digital arts more thoughtfully, and I took an interest in creative coding, generative arts, and eventually dived into the notion of creative industries!

I think the answer to this question is concealed in each individual's definition of «living», in my case, with my expectations from life, I can positively say yes! I'm quite satisfied with dedicating my life to the art and creative industries.

Interview by Fanny Bauguil
© Turbulences Vidéo #115







GEOMORPH **MOMENTA**

by Golnaz Behrouznia / 2021 / IRN-FRA
Site: Salle Gilbert-Gaillard

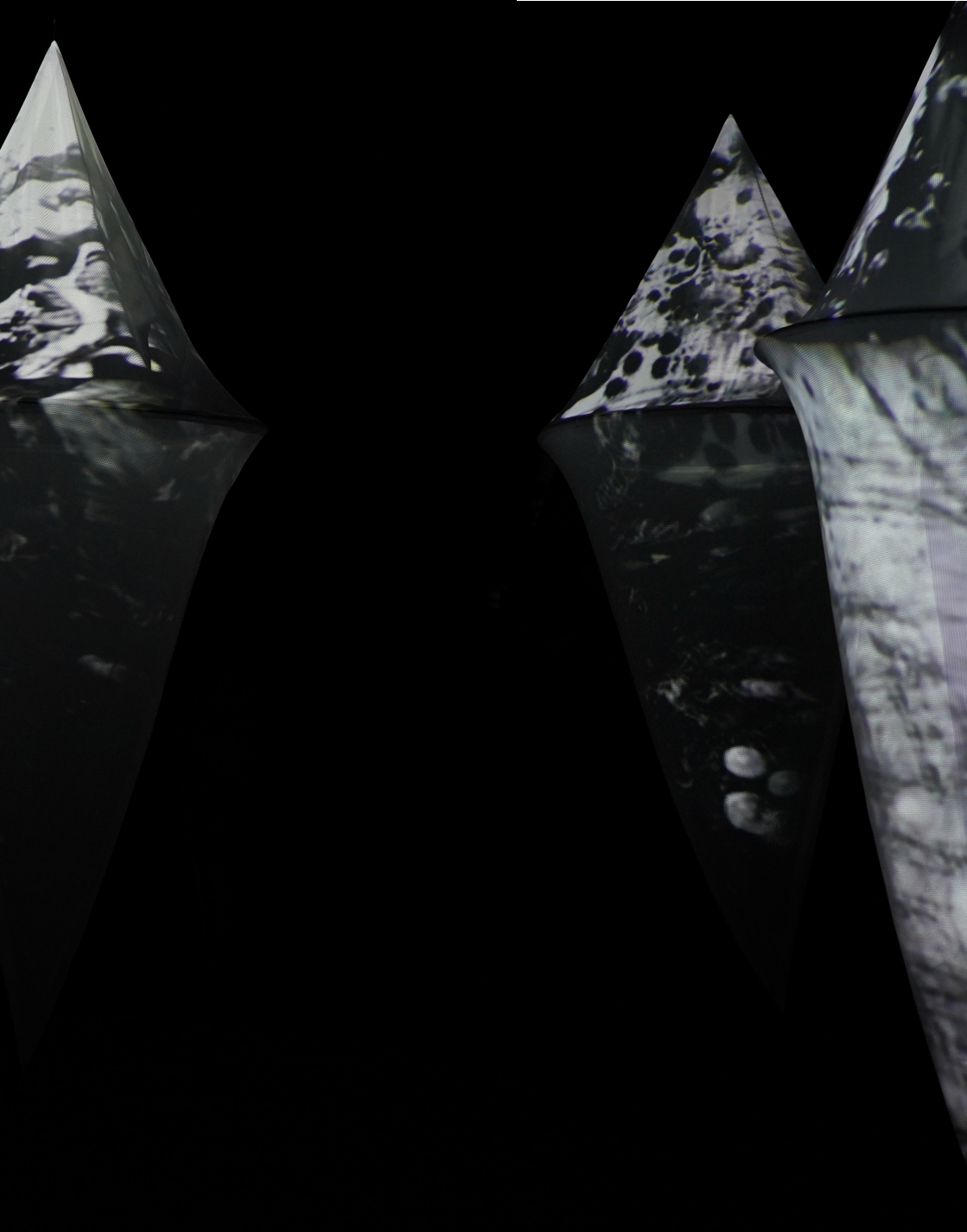
Immersive visual and sound installation echoing the terrestrial environment.

Sound creation and programming of the audiovisual processing system:
Maxime Corbeil Perron

Data generation from bio-geological models: Antoine Cogez

Artistic and technical advice: Rémi Boulnois

Co-production **VIDEOFORMES** and the Route des Villes d'Eaux du Massif Central within the framework of the project " Artistic journeys with the Accros du Peignoir ". With the support of the ANCT Massif Central, the Région Auvergne-Rhône-Alpes, the Commune of Vic-sur-Cère and the Communauté de communes Cère et Goul en Carladès.



G*geomorph Momenta*, the work of the French-Iranian artist Golnaz Behrouznia was created during her residency in Vic-sur-Cère and draws its inspiration from the Cantal mountains. It is a continuation of her artistic work, marked by the study of the living. This video and sound installation is designed as a parallel environment that tells the story of the earth and reveals the underground reflections of the massifs. An immersive mirror between balance and breaking points, a symmetry of the visible and the invisible, the biological and the geological.

GEOMORPH **MOMENTA**

This work centered on water translates Golnaz's desire to see the planet, the ecosystems, and the environment as a body, with several interconnected organs.

The route of the deep springs, which greatly surprised and impressed her, was the starting point for her work in designing *Geomorph Momenta*. "I said to myself, it's as if the volcanoes had roots, as if each slope had its invisible symmetry in the earth."

Walking along the Cère River with a local elected official, she discovered waterfalls, offshoots, and separations that inspired her. "Water is fragile because it is in motion. A real sponge, it can be impacted by anything it encounters along the way." To collect scientific data on different points along the river's path, she contacted volcanologist Nicolas le Corvec of the Centre permanent d'initiatives pour l'environnement (CPIE) and the Laboratoire Magmas et Volcans (LMV) in Clermont-Ferrand.

With her friend and geochemist Antoine Cogeze in Paris, she shared her thoughts and concerns that contemporary science is deconstructing the elements of a given environment to analyze them in isolation. "He managed to translate these natural and human interconnections and retroactions in the chain of disruptions of water and soil quality, in the form of mathematical modules from the scientific studies of James Lovelock and Lynn

Margulis, and their Gaia hypothesis." The third person involved in this ambitious project is Canadian sound artist Maxime Corbeil-Perron, who designed a computer program to create visual effects and audio ambience that amplify this immersive and comprehensive experience. The installation *Geomorph Momenta* is made up of biconical objects, in white translucent fabric, structured by circles aligned on a horizontal plane at eye level creating the illusion of the horizon. On their upper and lower parts, they are animated by images projected in mappings and set on the peaks and tilts of scientific results. "Glitches then appear, with data leaks generated by delicate slowdowns or accelerations that, as in nature, define new equilibria." An artist in tune with society and its experience, Golnaz proposes through this creation a poetic vision of the world, open to a new exploration of its future...

Cécile Jouanel
Translated from French by Kevin Metz
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Geomorph Momenta, Vic-sur-Cère © Photo : Rémi Boulnois

Presentation + Creative process + Science

Geomorph Momenta, is an audiovisual installation whose images and sounds are influenced by data from biogeological models.

Inspired by the intrinsic interweaving and balancing relationships within nature, Golnaz Behrouznia has had several interactions with scientists during her creative residency in Vic sur Cère in 2021.

After her residency, she was able to exchange with Antoine Coge, geochemist and anthropologist, who introduced her to the existence of scientific models that allow for the study of the interconnections of different biological and geological components.

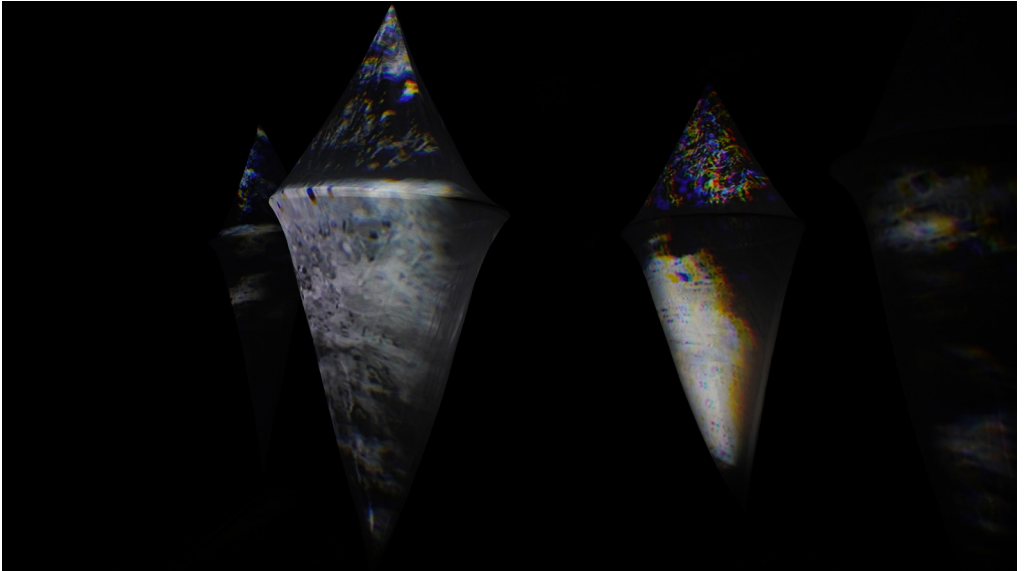
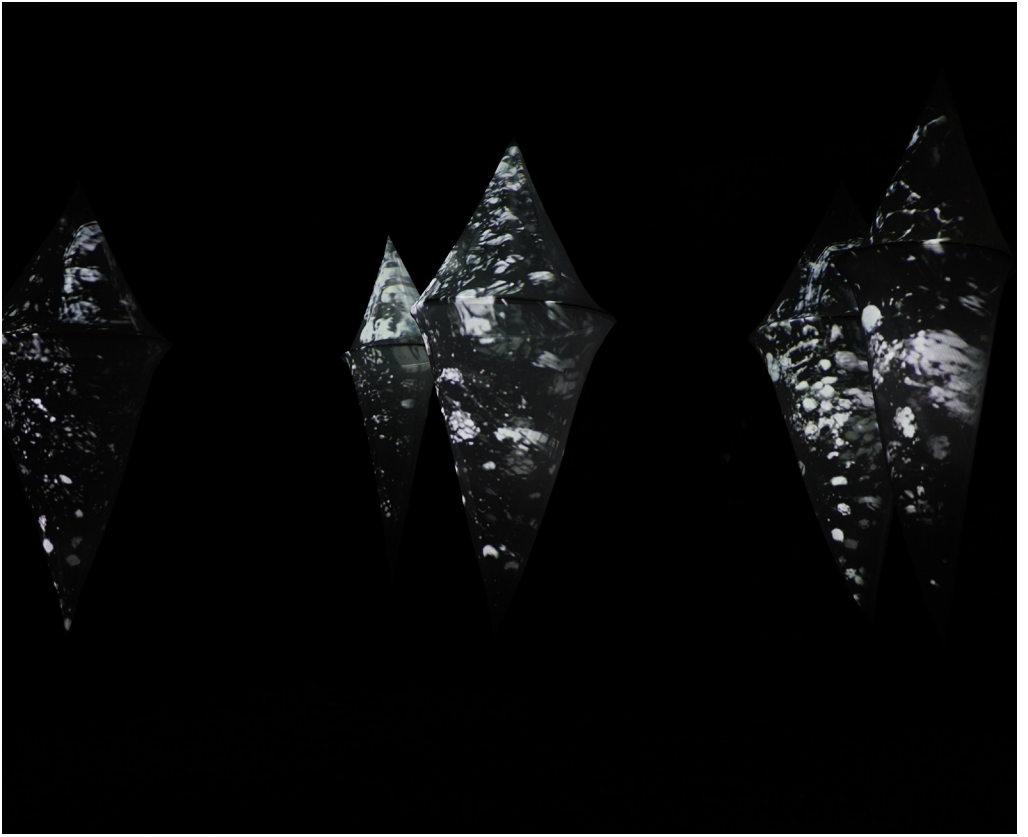
Antoine Coge presented the work and research of scientists Watson, A. J., & Lovelock, J. E. and the origin of the Gaia theory. He thus created some models for the artist's project, to extract data that could reflect complex couplings between multiple components (rivers, mineral world, ecological factors, biomass) within an environment.

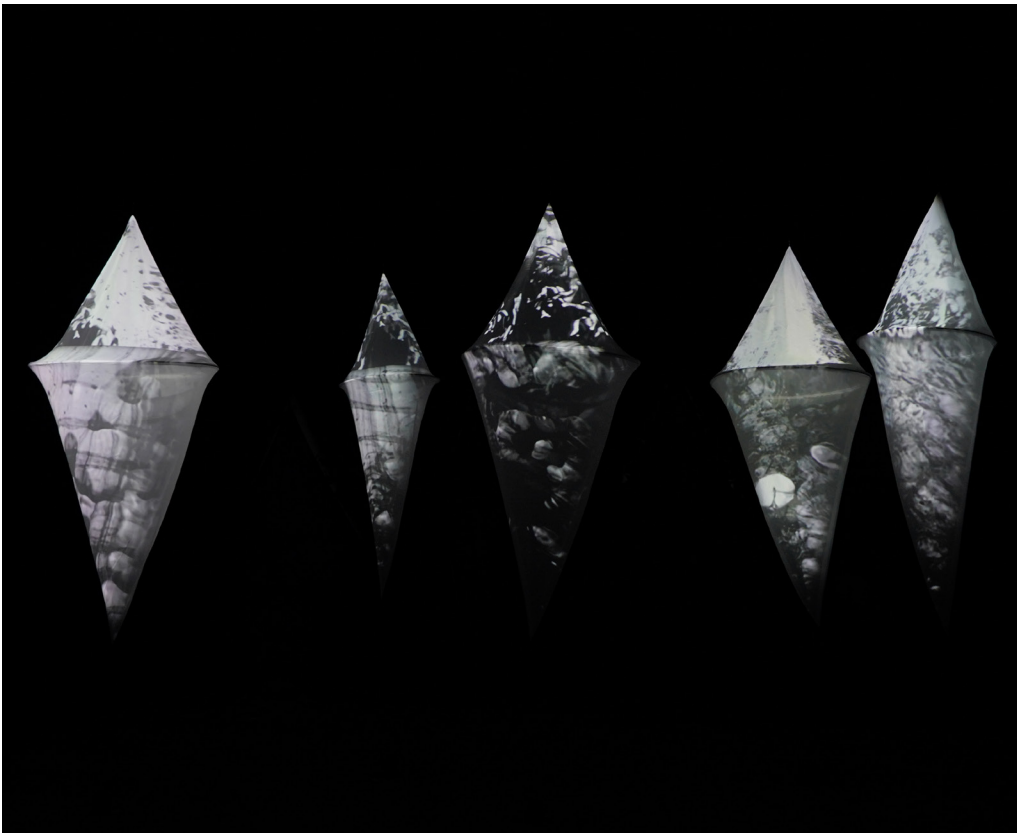
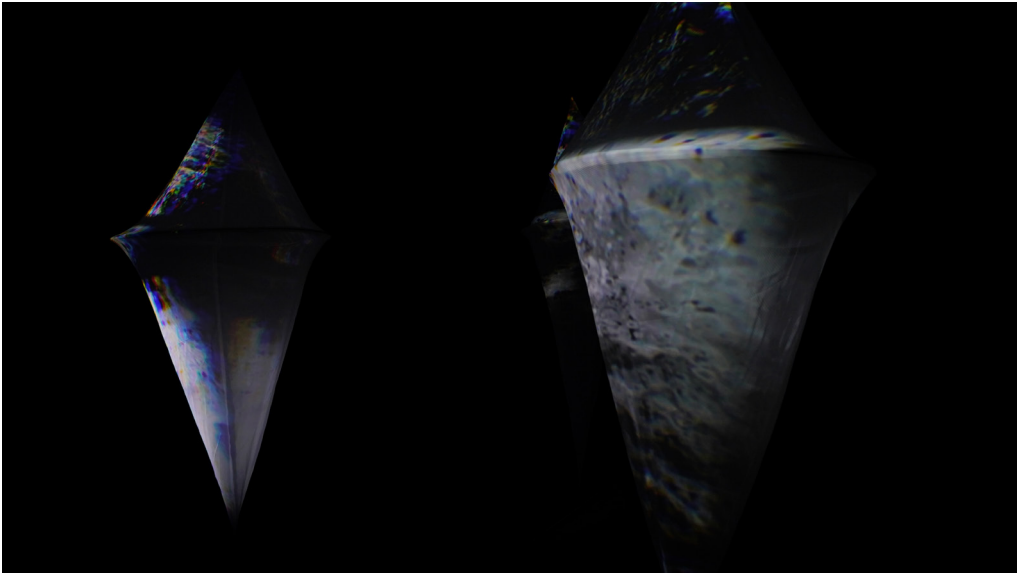
For her project, Golnaz Behrouznia created several visual phases as biological and geological components, for both parts of the objects she designed. The data calculated by the biogeological models were incorporated into a computer program, developed by the Canadian artist Maxime Corbeil Perron, in order to create effects on the videos of Golnaz Behrouznia. He also worked on the sound design.

Rémi Boulnois provided artistic guidance and technical assistance throughout the project.

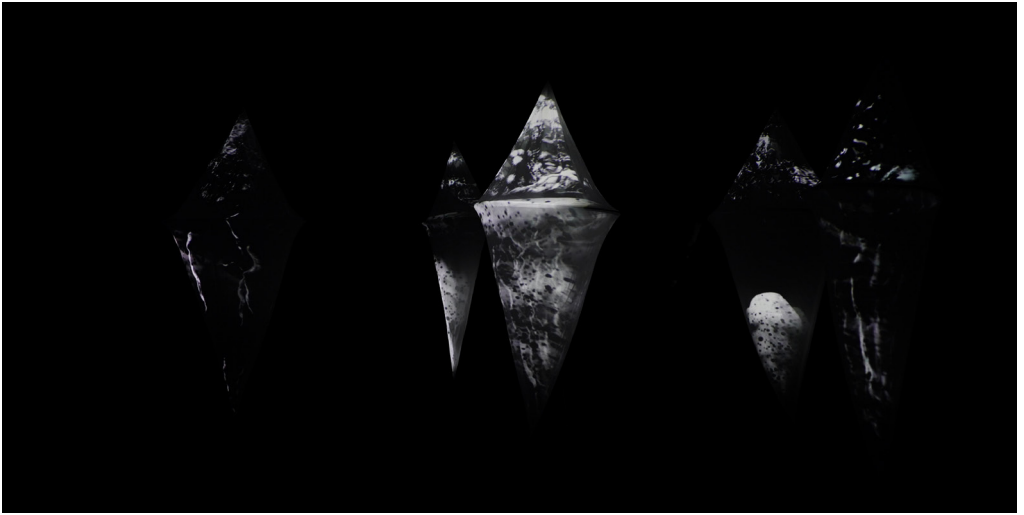
The installation as a whole gives us the opportunity to feel the flow of the intricacies of life and the environment, of the organic and the mineral, at the origin of the balances and imbalances that we experience, however imperceptibly, in our environment.

Golnaz Behrouznia & Antoine Coge
Translated from French by Kevin Metz
© Turbulences Vidéo #115





Geomorph Momenta, VIDEOFORMES 2022, Salle Gilbert-Gaillard, Clermont-Ferrand © Photo : Golnaz Behrouznia



Geomorph Momenta, VIDEOFORMES 2022, Salle Gilbert-Gaillard, Clermont-Ferrand © Photo : Golnaz Behrouznia

GOLNAZ BEHROUZNIA

Golnaz Behrouznia has been known for several years by a multimedia work focused on the living thing. The forms that she patiently develops, since her passage through the Fine Arts in Tehran and the Création Numérique in Toulouse, are not without links to what we know about the organization of life: we can recognize on her "chimeras" eyes, limbs, flagella, perhaps mouths, stomachs. Looking at his drawings, his sculptures, his installations and performances, we don't feel totally disoriented, without it being an artist's representation.

In this fragile balance between the impression of the known and the sensation of not being in the representation of a specimen, the spectator hesitates, asks himself if he knows what he sees, or if he is in front of something completely unknown, whose referent he would never have seen.

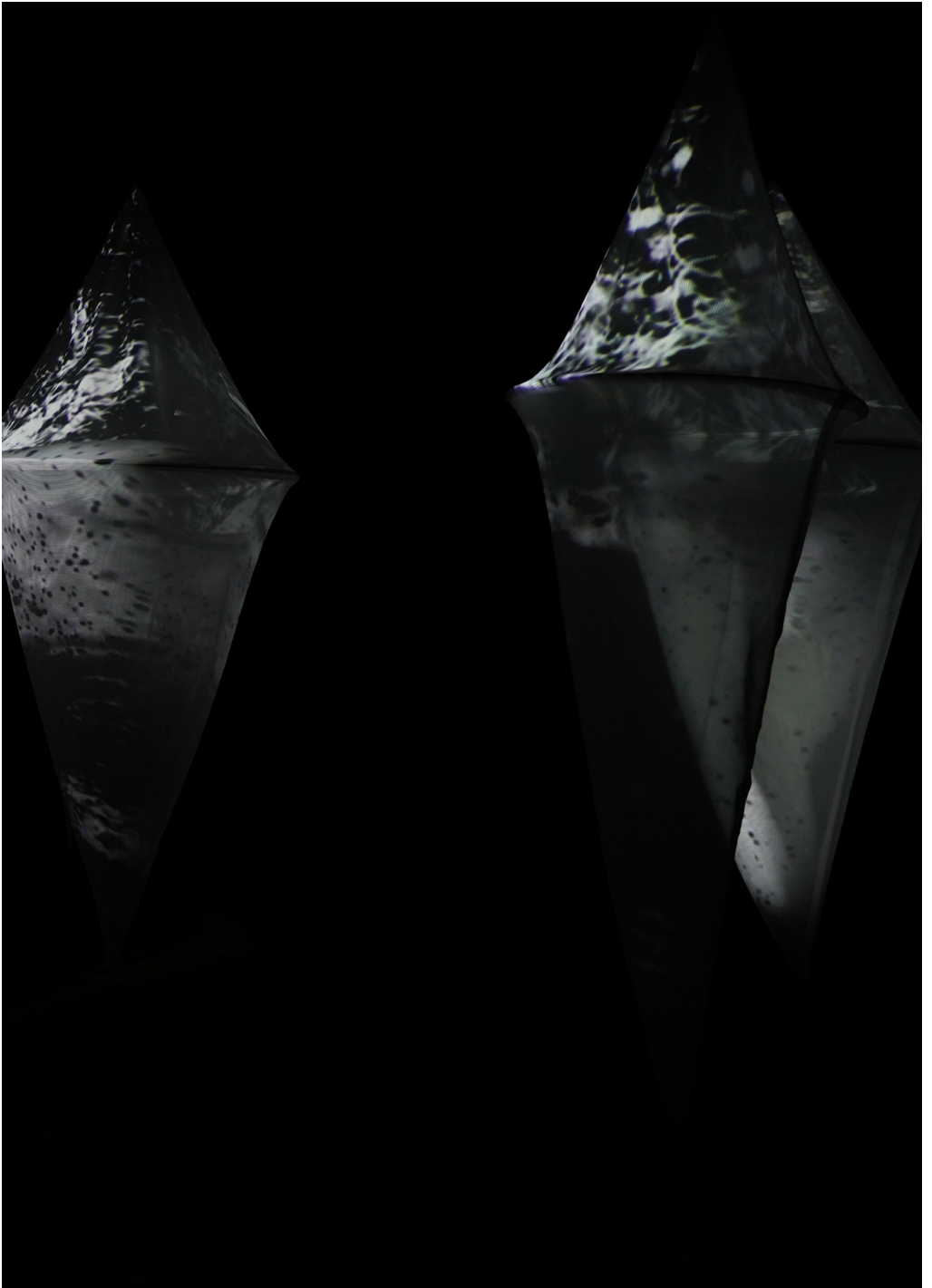
The seduction of Golnaz Behrouznia's work operates from this moment, this point of imbalance where the viewer always stands - even if he or she

frequents these works very regularly. Seeing them over and over again does not solve the enigma. Her recent work is based on a desire to question societal and environmental issues with the very tools that have shaped our last thirty years. In Dissimilarium, it is the burning question of how to inhabit the world, when it may be an illusion, or when it may already be too late, or when hybridization has made the original monad disappear.

Maxime Malbreil, 2019
Translated from French by Kevin Metz
© Turbulences Vidéo #115

<http://www.golnazbehrouznia.com/>

VIDEO PORTRAIT OF THE ARTIST:
<https://youtu.be/NM3gRG555jE>



Geomorph Momenta, VIDEOFORMES 2022, Salle Gilbert-Gaillard, Clermont-Ferrand © Photo : Golnaz Behrouznia

QUESTIONS À **GOLNAZ BEHROUZNI**

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

It is a parallel environment where one lives an immersive sensory experience: visual, sonorous, voluminous. Five objects like five stalactites, or five mountains with their reflections in the water. Large objects floating in the dark in front of us are animated by moving images, both organic and mineral. The sound amplifies the visual experience and takes us on a journey through the ups and downs of this environment. There are calmer moments, liquids and vapours (in sound and image), more disturbed, tormented moments, clashes.

What is it about?

Mountains and their roots, groundwater, plants and animals. Finally, the coupling of all these within nature. Of their fully linked balances. Of everything as a body: organs of the earth. To imagine meeting a dream of a planet: its streams, its rocks, its plants, its micro-organisms, its living beings.

The installation as a whole allows one to feel the flow of the intertwining of life and environment, of the organic and the mineral, at the origin of the balances and imbalances that we experience, however imperceptibly, in our environment.

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

This is the second time.

I wanted to talk about volcanoes, mountains, underground water networks, but above all the relationship of all this with life on earth, their interaction.

And I wanted to have the input and the viewpoint of scientists to be able to better shape my proposal.

Geomorph Momenta is an audiovisual installation whose video images and sounds are influenced by data from bio-geological models.

To do this, I first had exchanges with François Marquet, a scientist at the CPIE de Haute Auvergne, during his residence in Vic-sur-Cère.

In particular, he provided me with water quality data on several points of the Cère.

I also had interactions and discussions with Nicolas Le Corvec, a volcanologist, as well as members of the Magmas and Volcanoes Laboratory of the University of Clermont Auvergne.

Secondly, I was able to discuss with Antoine Cogez, geochemist and anthropologist. He allowed me to learn about the existence of scientific models that allow us to study the interweaving and interconnections of the different biological and geological components... Antoine Cogez thus created for my project, from some of these models, data which could reflect these complex couplings between multiple components such as rivers, the mineral world, ecological factors... I created several visual video phases for the two parts of the different conical objects, as biological and geological components.

The data calculated by the bio-geological models were incorporated into a visual processing computer program developed by the Canadian artist Maxime Corbeil-Perron, in order to create assignments on my videos, influencing the parameters of the different videos.

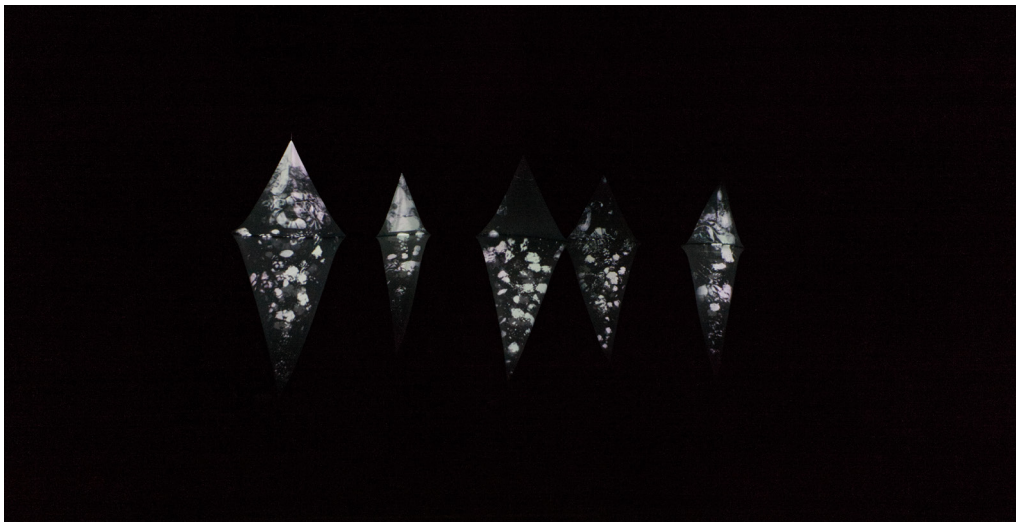
The sound creation is done by Maxime Corbeil-Perron, whom I invited to the project. The collaboration with the scientist Antoine, and the musician-programmer Maxime, from different backgrounds, allowed the creation of an audiovisual support which is projected on the conical installations via a program of random triggers.

Rémi Boulnois provided artistic advice and technical assistance throughout the project.

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

For this work I don't know exactly if I had direct influences.

In general and in my approach I am sensitive to the work of



Geomorph Momenta, VIDEOFORMES 2022, Salle Gilbert-Gaillard, Clermont-Ferrand © Photo : Loiez Deniel

Louis Bec (French artist), Karl Sims, Jean Painlevé. Matthew Berney (more contemporary), Henrique Oliveira (space artist); young contemporary artists working with arts and sciences (Robertina Sebjanic, Hicham Berrada) and many others like the master Jérôme Bosch or the Italian contemporary Serafini with his *Codex seraphinianus*.

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

How to work as a team and coordinate everyone, giving everyone their rightful place knowing that I am the creator of the piece. How to explain what I want to the scientists too.

How can I create a moment with geological forms to be experienced: *Geomorph Momenta*, without giving too many direct elements within the work, to succeed in navigating between abstraction and the forms of nature, to propose an autonomous work, while anchoring it in the real.

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

Geosphere - biosphere - hydrosphere - water - immersive art - art-science work - biogeological data

A few words about your artistic career? At what point in your life did you become interested in

digital art? Do you manage to make a living from your creative activity?

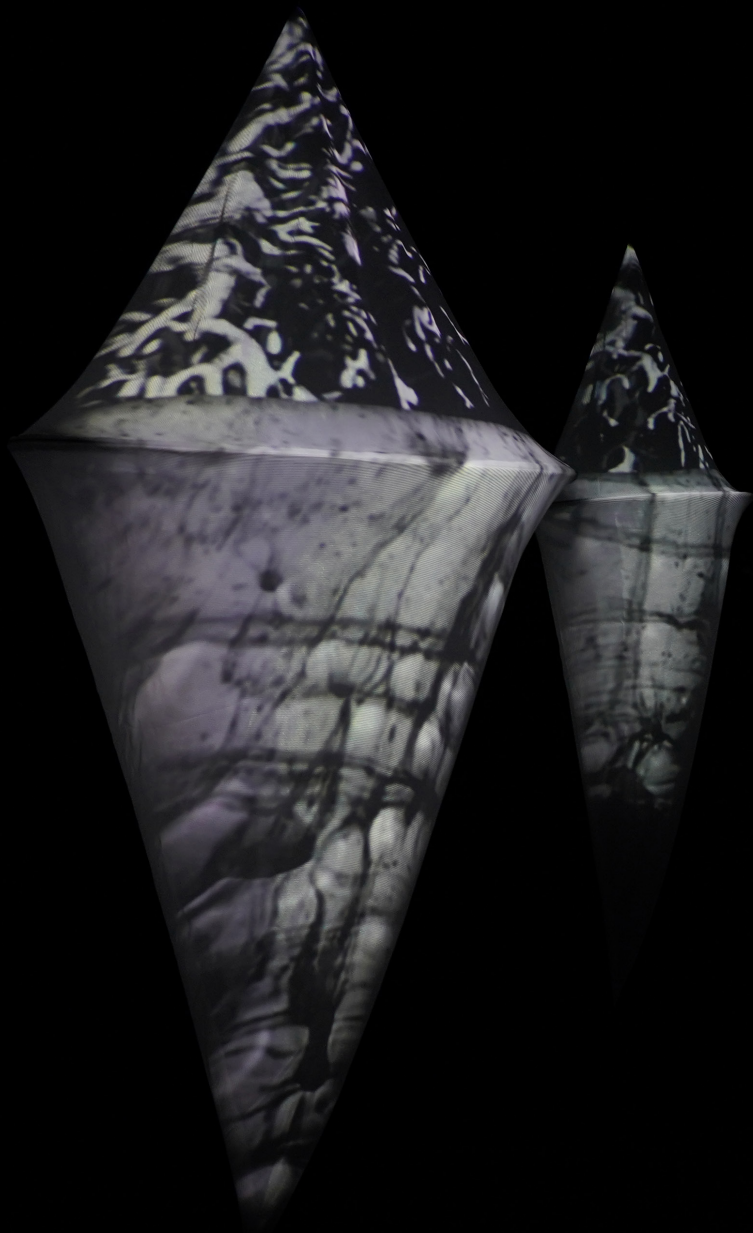
For several years now, I have been fascinated by the living and how it works.

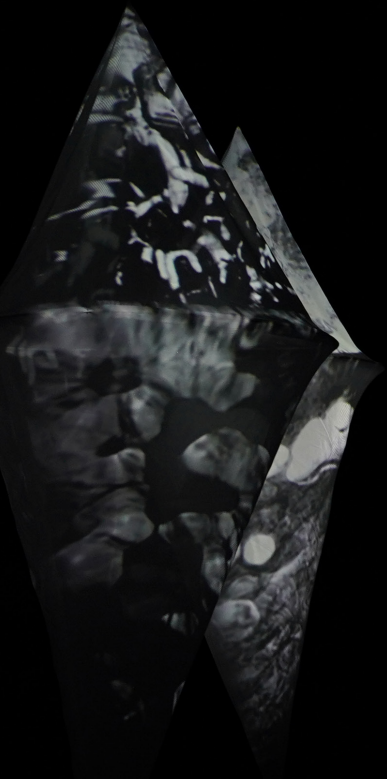
Of the orchestrated complexity within life, of the arrangement of simple processes, of the notion of interdependence in natural systems. I have an interest in observing the intrinsic links within the earth's ecosystem.

This fascination led me to conceive artistic proposals, first in plastic forms of sculptures and objects, and then around 2010, I felt the need to expand my mediums, I turned to digital arts.

Today I have proposals in interactive immersive installations, audiovisual performances, generative audiovisual works, in an attempt to propose new projections, new imaginations.

Interview by Fanny Bauguil
translated from French by Gabriel Soucheyre
© Turbulences Vidéo #115







ValueofValues

VALUE OF **VALUES (VoV 2.0)**

by Maurice Benayoun / 2021 / FRA
Site: Salle Gilbert-Gaillard

In collaboration with Nicolas Mendoza (artist, Blockchain expert), Tobias Klein (artist, the threedees), and Jean-Baptiste Barrière (composer, sound design).

An interactive installation initiated by Maurice Benayoun, one of the French pioneers of contemporary digital art, Value of Values is an artistic experience that offers each visitor the possibility to create directly with his or her mind.

Co-produced by Accès)s(, VIDEOFORMES (with the support of the SCAN Fund of the DRAC and Région Auvergne-Rhône-Alpes), le Cube, Etopia, Le Grenier à Sel.

Guest curator: Jean-Jacques Gay (Director of the Festival Accès)s(in Pau, curator, art critic and academic).

Erasing a History of the Art of the dialogues Art/Science theorized since the Renaissance by Léonard de Vinci, then amplified by Cybernetics, NFTs appear today as a fashion phenomenon of contemporary creation. It would be an oversight to ignore all the new electro-digital media works of the (so-called) interactive digital arts (Duguet), which with the help of the technologies of their time reified this “Cosa Mentale”.

VALUE OF VALUES

FOR A “HERE AND NOW” OF REPRODUCIBLE WORK

A quest began at the end of the 19th century through a psychoanalytical rereading of “Thing”, associating with it the emerging electro, chemical-neuro-mechanical technologies. Thus, from *phonoscopy* to *psych-icons*, first with photography, then with sounds, followed by electronics, artists and aesthetic movements have tried to reify the exchanges of auratic flows, spectator/artwork, through automatic writing, telepathic experiments, photographic feelings... and why not the visualization of souls.

In the hyper-connected kingdom which would embed this “Mental Thing”, artists have developed structure for the spectator which is always more open (Eco) to dialogue mentally with the viewer. Viewer “who makes the work of art” (Duchamp), “without whom the work does not exist” (Duguet), “who is the medium” (Benayoun). This through an evolution of the media and towards a neuro-design of customer satisfaction that art can diverge from consumer marketing.

If in 2015 Mark Zuckerberg declared “that after Virtual Reality, Telepathy will (would) be on the next technological horizon”, in 2020 the global health situation pushed *Art dealers* to designate digital (sales) technologies as the new artistic market paradigm, which “would experience the same rise

as the luxury sector” (The Art Newspaper #625) - and to venerate the works born (from the mind) of the machine as the new Golem of speculation, *Tokens* of an aesthetic-financial *Blockchain* (in March 2021 Beeple sold its NFT *Everydays* for 69 million dollars in Ethereum). It is probably not in its creative role (developed by pioneers such as Fred Forest who with his *NFT Archeology* born in 1991 outlined the value of the virtual already supported by the conceptual artists of the 70s/80s) that we must observe this phenomenon, but how the adjustment of a speculative ecosystem, faced with the upheavals of a disruptive and sanitary conjuncture, that pushes the Art Market to designate digital technologies as the new artistic market paradigm, and to look at the works born from the mind of the machine (AI and NFTs), as the fashionable investment.

Art, this aesthetic, that some people equate to the magic of the mind, can AI industrialize it through *blockchain*, NFTs, Bitcoin, Ethereum, Libra or VoV....? All the Non-Fungible Tokens capable of transforming the virtual into “gold” by combining Art and Machine Learning. In this perspective, Value of Values, Maurice Benayoun’s in-progress art project, reveals itself as a producer, profaner (Agemben) and creator of NFTs through Neuroscience, Finance, and Travail... of quantum



Value of Values 2.0 - Twodees, Festival Accè(s) (#21, Pau © Photo : Accè(s))

spectators who are at the same time thinkers, collectors, and workers.

Indeed, Benayoun proposes an immersion in a *Brain Factory*, a factory where everyone can mentally work, make Art, and give life to a work of art. In this way, Benayoun proposes to give life again to the here and now, to immediacy "guaranteeing the uniqueness of the existence of the work in the place where it is", as Walter Benjamin defined it in 1935, and this in spite of the "reproducibility of the technical works of art" that were supposed to annihilate this uniqueness of the machine design production. This "here and now" that everyone thought was lost forever in the face of mechanical, electronic, and finally digital technologies, Benayoun rehabilitates it with *Values of Values*. To do this, the artist joins forces with designer Tobias Klein and crypto-currency researcher Nicolas Mendoza, always with the sound complicity of composer Jean-Baptiste Barrière.

Through sculptures designed by the user experience of each viewer, VoV proposes a proprietary result of each visitor/work encounter. By combining Neuroscience, Finance and Travail

(NFT), Maurice Benayoun proposes a new paradigm to NFTs: that of the unique work born from the viewer who minted it, like a coin, "here and now" in the *Brain Factory* to make at the same time *Transactional Poetry*, a negotiable *Token* and a mental sculpture. 3D sculptures or 2D images of a unique form, a collectible and readable aesthetic knowledge of each *Brain Worker* in front of *Freedom, Love or Money*. A *Brain Worker* who therefore affirms his *Value of Values*: being art through the mental THING. Because, as the philosopher Bernard Stiegler noted: "...in the disruption everything wears down, except the Art!" And VoV brings the most contemporary proof of that.

Jean-Jacques Gay
translated from French by Kevin Metz
© Turbulences Vidéo #115

VALUE OF **VALUES** (VoV 2.0)

Presented for the first time in France during the festival accès(s) (#21, this version of *Value of Values* is a chain of creation which from the *Brain Factory* to the *blockchain*, passing by the *Transactional Poetry*, the *co-creation* and the *Twodees*, proposes to its visitors the possibility to give shape himself, by his thought, to the human values, by becoming a "Brain Worker" in a *Factory*, a factory of artistic shapes. By wearing an EEG helmet, each *Brain Worker* contributes to the evolution of a shape, produced by his brain waves through a field of satisfaction data given by his brain. The result is a three-dimensional model that he transmits to the next *Brain Worker* to propose an archipelago of shapes elaborated and validated collectively as a "collection" and a currency, exchangeable, negotiable, collectable and printable. Each one becomes then the owner of the shape which they have just given life.

www.vov.art



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Auvergne-Rhône-Alpes

MAURICE **BENAYOUN**

Maurice Benayoun (alias MoBen ou 莫奔) (born 29 March 1957 in Mascara, Algeria) is a French pioneer, contemporary new-media artist, curator and theorist based in Paris and Hong Kong. His work employs various media, including (and often combining) video, computer graphics, immersive virtual reality, the Internet, performance, EEG, 3D Printing, large-scale urban media art installations and interactive exhibitions. Often conceptual, Maurice Benayoun's work constitutes a critical investigation of the mutations in the contemporary society induced by the emerging or recently adopted technologies.

<https://benayoun.com/moben/>
<https://www.vov.art>

VIDEO PORTRAIT OF THE ARTIST:
https://youtu.be/wl6O_VqaOx0



Value of Values 2.0, Festival Accè(s) #21, Pau © Photo : Philippe Costes

Value of Values 2.0, Le Cube, Issy-les-Moulineaux © Photo : Axel Fried



THE PERSPECTIVE OF THE INVISIBLE

1895 : Cézanne presented *The Basket of Apples*, a still life composed of colored fruit, cakes, a bottle, and a white cloth placed on a table. The composition of the painting is surprisingly lopsided and disjointed, breaching the rules of perspective. The gesture is intentional, Cézanne breaks with classicism to produce a manifesto on modernity. At the turn of the century, spectacular scientific and technical advances began to open up new realities and blur certainties. Cézanne warned that the world could no longer be seen from only one angle, only one point of view, and that we must learn to superimpose perspectives to be able to grasp the complexity of reality. This virtualization of space foreshadows cubism, itself a precursor of digital representations. "Learning to move when everything is moving around", Virginia Woolf would soon say, while the founding thought of design led the way to *Gestalt*, a new way of considering the multiplicity of links that connect things together.

2022 : The world is in the throes of an unprecedented metamorphosis made up of all kinds of breakdowns – ecological, scientific, technological, economic, social, health-related... – whose level of complexity has never before been reached and calls for a collective reaction. But where to start in this uncertain situation? And if, as Goethe proclaimed, any representation of reality takes us away from reality, how can we describe what is without lapsing into a misleading narrative?

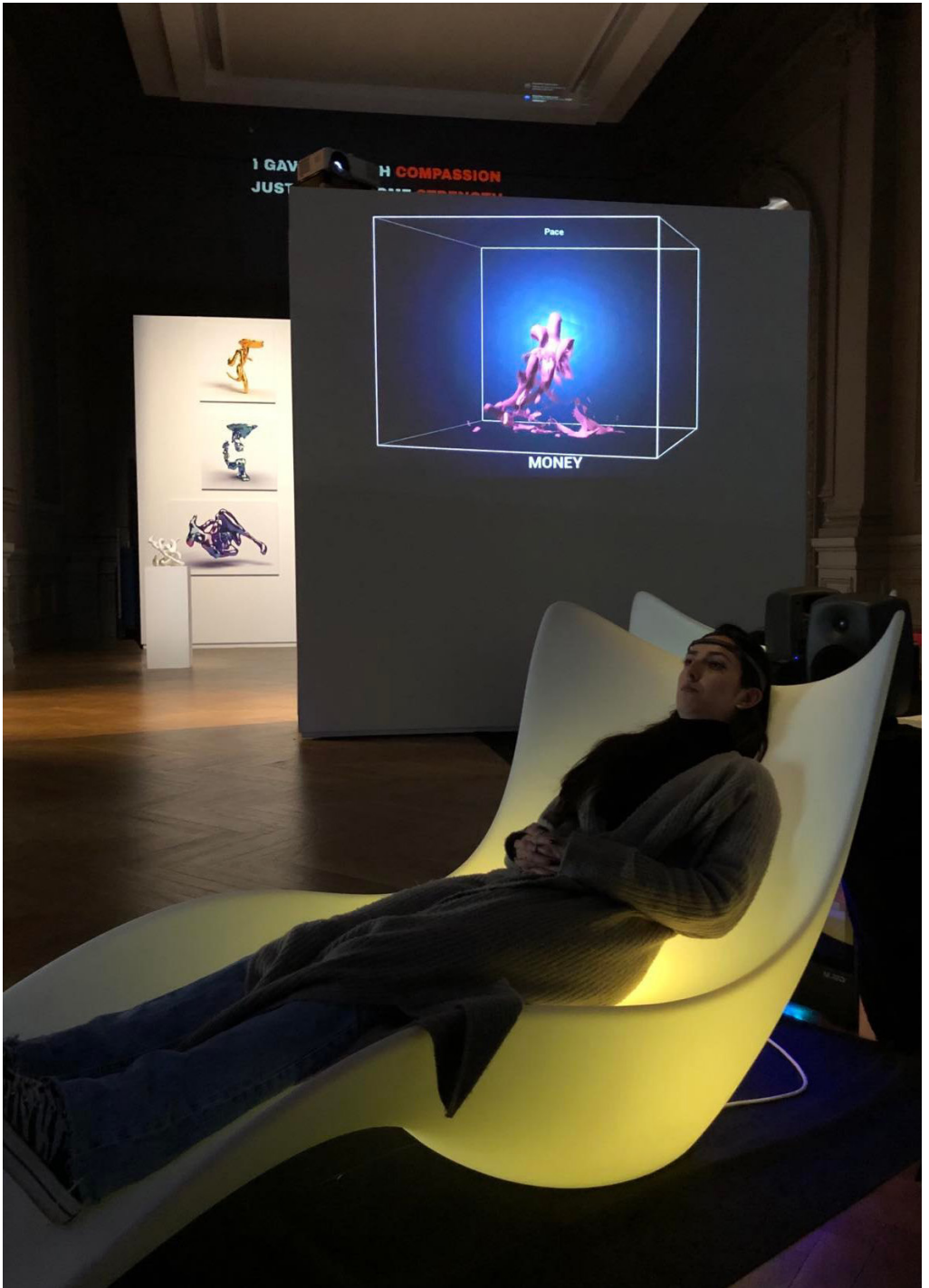
With *Value of Values*, Maurice Benayoun opts for radicalism, that of returning to the source of the narrative, to the beginning of the word. Not in its anthropological origins, but in the minuscule moment that it gushes from the synapses of the brain. This immersion into the limbo of the subconscious intends to seize the *insight*, the illumination made of electrobio-chemical impulses that give birth to the representation. For the neural machine *Value of Values* captures the spontaneous emergence of the symbol with the intention of giving form to the abstractions that govern the world: love, fear, compassion, power, beauty... By

reifying our intersubjective realities in this way, the creation of the imagination gives materiality to the deep aspirations of the social body. To do so, *Value of Values* generates an unprecedented genealogy of symbols from the data of *brain workers*, the volunteers supplying this neurocreation, in a process combining intersection, diversity, selection and reinforcement. A poetic product of our singularities, these genetics of the imaginary elaborate a frame of reference whose hierarchy of values must then be determined. Its appearance on the NFT market place thus engenders a *ranking* that updates our states of collective consciousness.

Value of Values uses and revisits here two fundamental laws of *Gestalt*. The first one is the *law of multi-stability* which concerns the simultaneous interpretation of all the variables of an ambiguity. What the process of data correlation of the multitude carries out. The second is the *law of common destiny* which states that all objects appearing on the same invisible linear path have a relationship. In other words, *Value of Values* intends to put into perspective the invisibilities of our humanity.

Art is for each new era the language of its inexpressible. Just as *The Basket of Apples* opened the mind to the future demands of a world in the making, the transformative experience of *Value of Values* alerts us once again. In the digital age, it points to the need to broaden our gaze in order to prepare ourselves to occupy a new perspective, ubiquitous and relational.

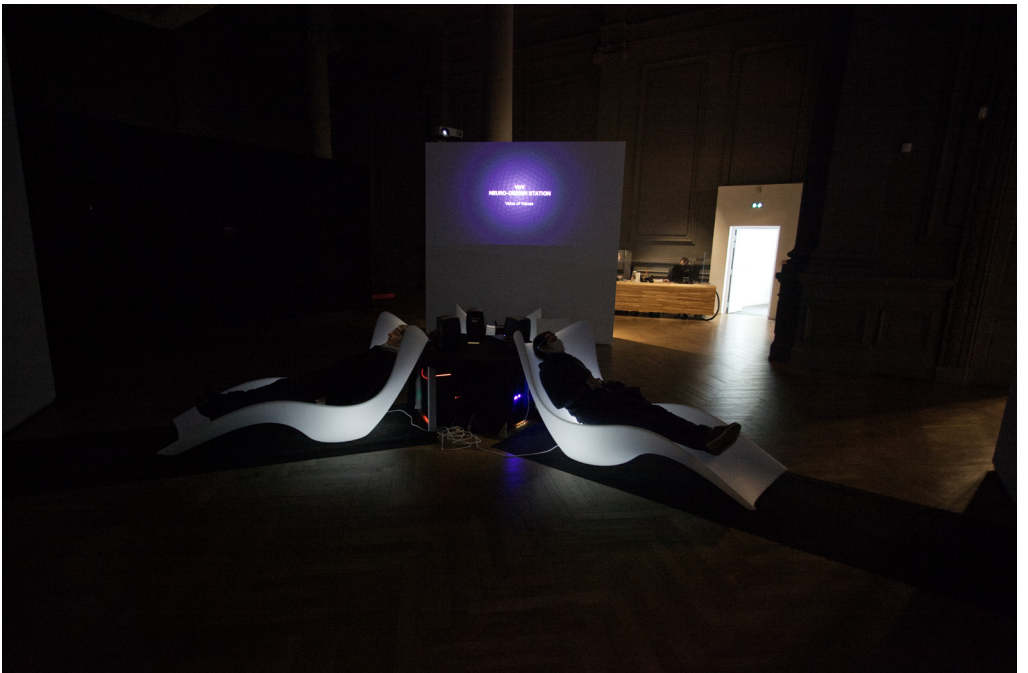
Nils Aziosmanoff, President of the Cube
translated from French by Kevin Metz
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Value of Values 2.0, VIDEOFORMES 2022, Salle Gilbert-Gaillard, Clermont-Ferrand © Photo : Loïez Deniel



Value of Values 2.0, VIDEOFORMES 2022, Salle Gilbert-Gaillard, Clermont-Ferrand © Photo : Loieze Deniel

QUESTIONS TO MAURICE BENAYOUN

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

Value of Values is an interactive installation. The public is invited to sit in front of a screen and wear an electro-encephalography headset: a light device that allows us to capture the electrical waves produced by our brain. This allows us to communicate with the machine: the neural design station that takes into account our reactions. The station generates shapes that evolve on the screen. A word is proposed to us, more precisely a word corresponding to one of the human values such as: LOVE, FRIENDSHIP, POWER, MONEY. These values that guide our choices exist only in the human brain. They have no visible form. But when we look at the evolving form on the screen we perceive that it could represent these values more or less clearly. Our reactions, positive or negative, direct the evolution. At the end of the experiment, the shape produced is recorded on the *blockchain*. It is named and numbered. A ticket is then printed with a QR Code, which allows us to add this token (TOKEN, NFT) to our collection on the phone. We become the owner of this version of the shape. We can then decide to give it away, exchange it or sell it. If I trade MONEY to get PEACE, *Value of Values* will generate a *transactional poetry* sentence such as: I'm ready to give MONEY to get PEACE. If I sell LOVE, I am helping to determine the value of Love which can be compared to the other 42 values. On the VOV.ART website I can follow the price of human values like the stock market. I can also use the created form to make a two-dimensional (TWODEES) or three-dimensional (THREEDDEE) image: a sculpture. Converting an idea into an object is called reification.

What is it about?

Value of Values, allows us to become aware of the importance of human values and their hierarchy. The project allows us to find out, depending on the person, the city or the country, which values are the most important. And we quickly discover that this changes from one person or country to another, which explains the choices that individuals make

and the decisions that politicians take. Human values are for sale to find out their value.

Is this the first time this installation has been presented to the public? Can you tell us a bit about the process of developing the work to get to this point?

This is a project that has evolved over the last 6 years. From the *Brain Factory* to *Value of Values*, it has been enriched with aspects such as the use of the *Blockchain*, transactions. What may have started out as a new thought sculpting process, has become a questioning of ethics, moral values and finance. It now offers the possibility for the public not only to contribute to the design of values, but also to produce their own creations based on the outcome of their experience.

Which artists (in all fields) or more generally which artistic forms feed your creative process, and possibly which references do you refer to in this installation?

You would have to look at economics, science and philosophy. The concept of Reification was initiated by Karl Marx, then developed by Lukacs and Guy Debord, the history of human transactions goes from the use of pebbles, *calculus* and other shells to the invention of language, writing, money, the discovery of the atom and the use of binary in computing. All these processes for describing the world are also intended to facilitate exchanges. I speak then of "transactional creation" where exchange allows us to represent the world in the same way as the painter tries to translate what he perceives of the light and colour reflected by the world.

What are the difficulties, limitations, challenges... encountered during its development?

There are many difficulties: finding technological and scientific solutions to capture the brain's electrical waves, interpreting them to guide the evolution of the shape made of particles on the screen, converting this shape into a "token",



Value of Values 2.0, VIDEOFORMES 2022, Salle Gilbert-Gaillard, Clermont-Ferrand © Photo : Éric André-Freydefont

the equivalent of a unit of value, and allowing exchanges and sharing. The project is all the more complex because it involves different fields of knowledge and because it operates, beyond the exhibition space, on a global level.

Some keywords that would fit well with your installation?

Interactive art, global art, transactional aesthetics, art-science, NFT, Blockchain, generative art, 3D Printing, digital poetry.

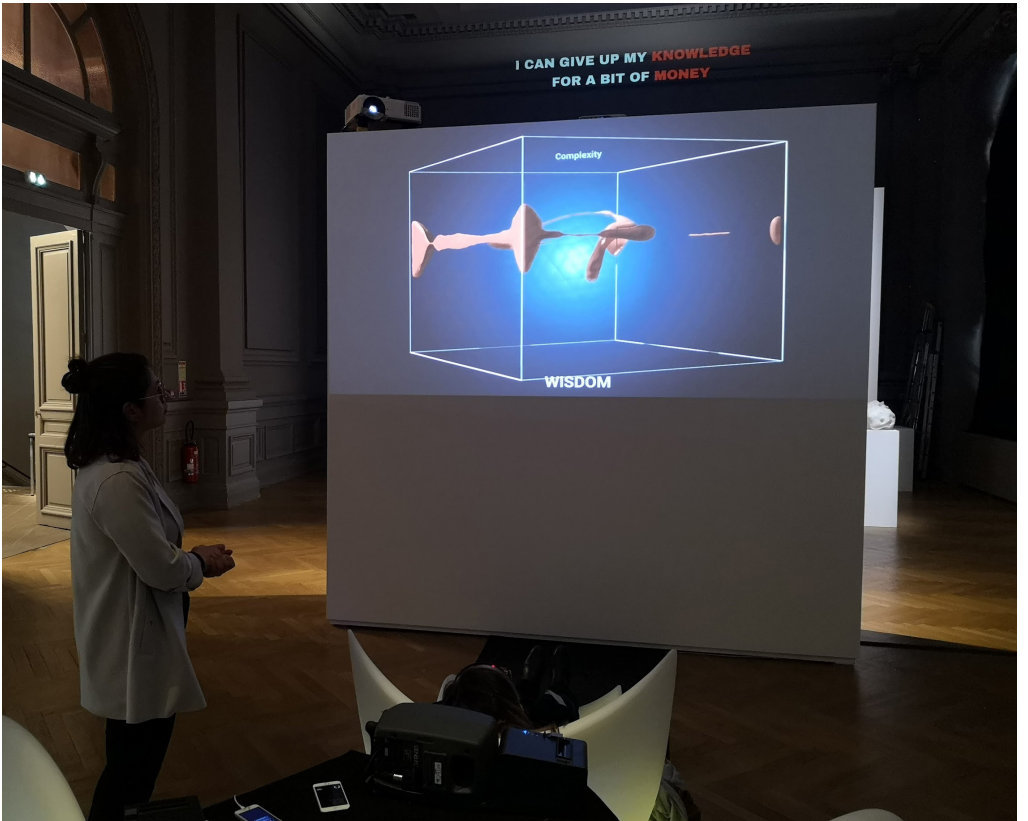
A few words about your artistic career? At what point in your life did you become interested in digital art? Do you manage to make a living from your creative activity?

I come from fine arts, I practiced oil and acrylic painting, then photography, video, 3D computer animation (with the QUARXS, one of the very first series in computer graphics that I designed at the end of the 80s) then I moved on to virtual reality devices (1993...), then augmented reality, urban installations. I live mainly from teaching visual arts and new media as a professor at the School of Creative Media, City University of Hong Kong, which allows me to have a laboratory to develop ambitious projects. I also live from public and

private commissions. This situation gives me a great deal of freedom because I can take the risk of exploring new territories without depending on the market.

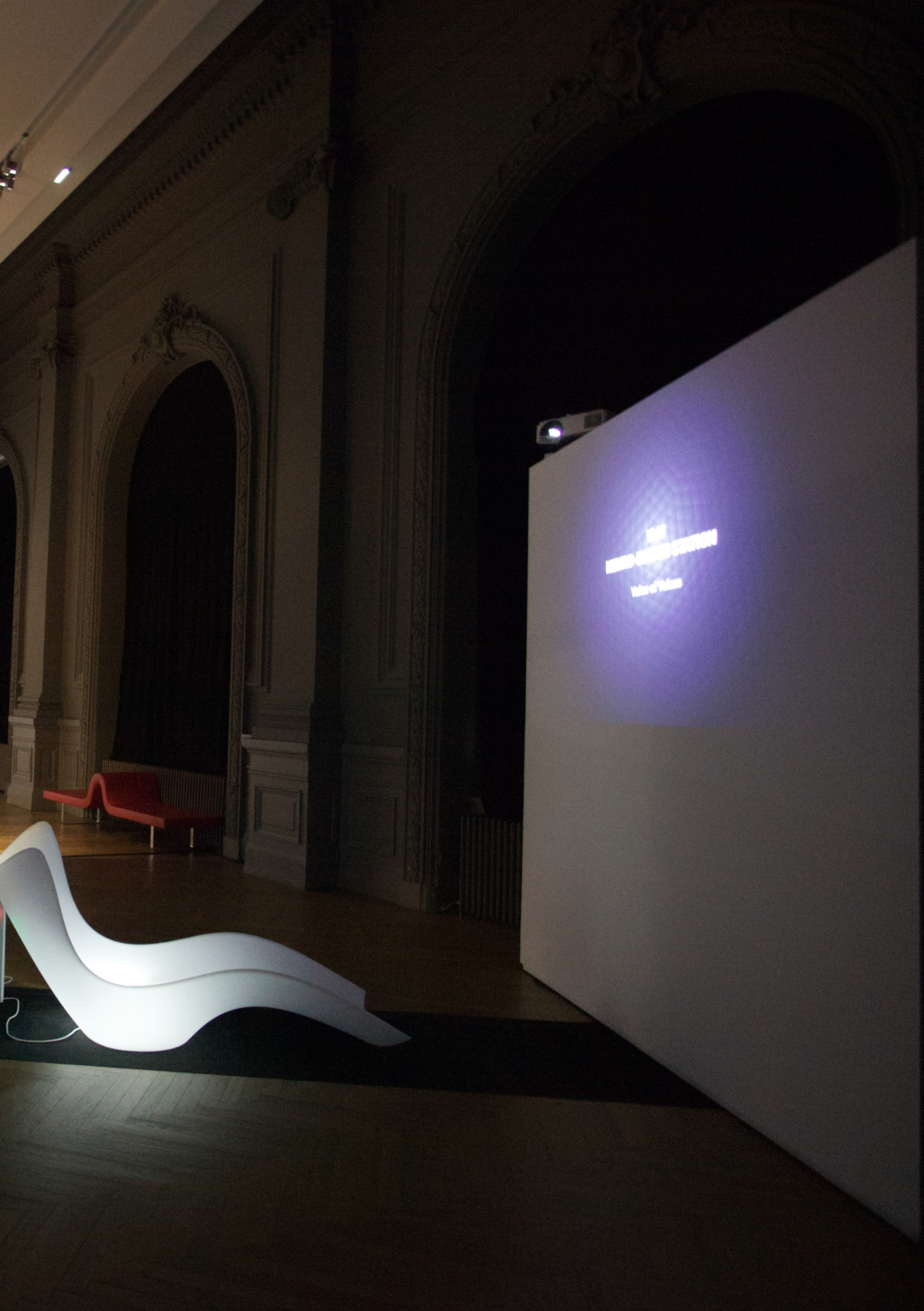
Interview by Fanny Bauguil
translated from French by Gabriel Soucheyre
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I CAN GIVE UP MY MONEY
FOR A BIT OF ANARCHY





THE
VALUE OF VALUE
Value of Value

LES ÉPERDUS (THE ALOFTS)

by Anne-Sophie Emard / 2021 / FRA
Site: Chapelle de l'Oratoire

Film & Set-Up

Production : Pile Pont, Espace d'art Contemporain (Saint-Gervais) and VIDEOFORMES, with the support of the SCAN fund of the DRAC and the Auvergne-Rhône-Alpes Region and the creation aid of Clermont Auvergne Métropole.

Writing and direction / Anne-Sophie Emard

Music and lighting design / Pierre Levchin

Actress / Anne Gaydier

IT developer / Jean-Eric Godard

Engineer / Olivier Couach, Gaiasens Technologies

Shark weather station / Water, Snow & Ice Foundation

Flute and Violin / Anaïs Guimard and Raphaël Bernardeau

Additional music / Serenade in C major for string trio, op. 10 by Erno Dohnanyi - Caroline Donin,

Ricardo Delgado and Raphaël Bernardeau

Graphic design / Laurent Savoie, Paintblack Editions

Translator / Alysia Hetherington

Technical resources / Captives, imagO, Taïga Studio

Executive producer / Dersu & Uzala

Curators: Emma Legrand (Pile Pont, Espace d'art Contemporain, Saint-Gervais) and Gabriel Soucheyre (VIDEOFORMES)





The words of those who live with the mountain in their sights bear witness to this. It is inconceivable to disregard the mountain. It fills their field of vision and the link it weaves with the living does not break.

THE ALOFTS, ANNE-SOPHIE EMARD

- *I'm really me when I'm up there.*
- *Down there who are you?*
- ... *I dunno.*¹

The words of those who live with the mountain in their sights bear witness to this. It is inconceivable to disregard the mountain. It fills their field of vision and the link it weaves with the living does not break.

The artist Anne-Sophie Emard explores this link in a film device subjected to the meteorological changes of the Requin station located in the Mont-Blanc Massif. Only climbers seem to really know the confrontation with the mountain. The work *The Alofts* lets everyone experience it differently. The wind, the sun's rays, and the fog of the summits await you in an immersive installation. This time, it is the mountain that tells our stories.

Anne-Sophie Emard chose to present this work for the first time in an atypical location overlooking the Bonnant, attached to the rocks of the Mont Blanc Massif. Inspired by the place she discovered in Saint-Gervais-Les-Bains in 2020, she proposed a creation in 2021 designed for that place. Each year this room hosts a work of contemporary art, imagined in situ, and it is not a place like the others. With its rough architecture, the strength of the landscape in which it is embedded, and the spirituality it invokes, each artist is invited to inhabit it in his or her own way. Anne-Sophie Emard relied on the symbolism that connects it to the mountain, to the women and men who climb, admire, and dream of mountains. It is indeed on a bridge, and more precisely on its base, the abutment of the bypass bridge of the town of Saint-Gervais at the

foot of the highest peak in Europe, that this work came to life.

Anne-Sophie Emard, multimedia artist, came to Saint-Gervais for a residency to create an immersive installation, made of image, sound, light, wind, and fog, visible from June to September 2021. Taking into account the architectural dimensions of the place, its geographical location, and the history of the area in which it is situated, she chose to set up a film device that expands into the space. Through video, sound, and atmospheric effects, she immerses the visitor in the high mountains and reveals the emotions that these massifs provoke in the individuals living below them, as if the mountain were writing about their lives.

For this, Anne-Sophie Emard interviewed men and women, children and adults, six characters who come to life through one actress embodying this "symbolic family of the mountain". Each of the stories, which are distinct from one another, are intertwined and echo each other within the installation, either in the fragments of the stories themselves, or in the narrative sequence. The installation, linked to the Requin weather station, located at an altitude of more than 2,800 meters, is subject to the vagaries of the weather there every day. The programing of the images and effects depends on the weather. Changed every fifteen minutes, several times a day, it is a different installation that is presented to visitors, and new stories are written.

The Alofts has been supported by the Fonds de Soutien pour la Création Artiste Numérique in 2021 and by a grant from Clermont-Auvergne Métropole

1 - Extract from the dialogues from the film *The Alofts*



Les éperdus, Pile Pont Expo, Saint-Gervais Mont-Blanc © Photos : Anne-Sophie Emard

as part of a VIDEOFORMES creative residency for the 2022 festival: exhibition from March 17 to April 3, 2022, in the Chapelle de l'Oratoire in Clermont-Ferrand. This multimedia installation in Clermont is presented in a space similar to that of the Pile Pont Expo in Saint-Gervais.

Surrounded by images of the mountain that the voice of the actress Anne Gaydier and the music of Pierre Levchin accompany, the visitor discovers the stories of the *child, daughter, Woman, guide, patient, artist*. Six characters in search of meaning, in a life where the mountain is inscribed in counter-relief. Six stories that Anne-Sophie has collected, reread, cross-checked, shared by individuals with different backgrounds that the summits connect. These stories, told through a single voice, are woven together in the exhibition space, leaving room for silence, music, the sounds of the mountain, and the elements that activate the videos and the large photograph printed on textile, suspended in the center of the room. Six portraits that the artist Laurent Savoie has also made into an

image through digital drawings² and the poster of the installation.

The Alofts is the first part of a project that is part of Anne-Sophie Emard's desire to link sensitive geographical sites, each with a dedicated film device. By putting on an equal footing the intimate words of the occupants and their territory, she thus transforms the scaled relationship between man and nature. At a time when the questions linked to climate change are ever more present, she questions each person's position on this topic, and the way to approach it without feeling overwhelmed by our emotions. Through this installation and the resulting artwork, she questions the place of nature in our lives, and reworks this link in an emotional and sensitive way so as to suggest a way of approaching it.

On this project, making a film is not enough, the artist nevertheless sticks to the narrative form of the filmed and photographic image, and transforms the viewing experience by synchronizing

2 - Drawings published in the weekly magazine for contemporary art *Semaine* No. 449, dedicated to the exhibition in Saint-Gervais-Les-Bains / Anne-Sophie Emard, *The Alofts* - Pile Pont Expo 19.06 - 26.09.



Les éperdus, VIDEOFORMES 2022, Chapelle de l'Oratoire, Clermont-Ferrand © Photo : Anne-Sophie Emard

this temporality of the view with the real and instantaneous conditions of our environment. It is no longer really a projection in the proper sense of the word, but a reality that transforms in real time to the viewing conditions and content, and contributes both to the evolution of the artwork and the feelings of those who participate in it.

Anne-Sophie Emard's work starts from observation, from the gathering of images, words, and sounds. From there, she creates a story that echoes our own lives.

In *The Alofts*, it is also a team and the collaboration of many personalities that enabled this adventure to take place. The city of Saint-Gervais for which I have the pleasure to ensure the cultural programming, the Foundation Eau, Neige & Glace and its director Serge Martinot, the engineer of the Requin weather station Olivier Couach, the developer Jean-Eric Godard, the actress Anne Gaydier, the artist and graphic designer Laurent Savoie, musicians Raphaël Bernardeau, Caroline Donin, Anaïs Guimard, and Ricardo Delgado, director Bruno Boussagol, the people who agreed to share their intimate stories with the mountain, and finally, the music designer Pierre Levchin, who

orchestrated the entire creation alongside Anne-Sophie Emard.

Encounters, visual, sound and sensitive creations, for a unique, intimate and deeply human work.

Emma Legrand
translated from French by Kevin Metz
© Turbulences Vidéo #115



Les éperdus, VIDEOFORMES 2022, Chapelle de l'Oratoire, Clermont-Ferrand © Photo : Anne-Sophie Emard



Les éperdus, Anne-Sophie Emard, Pierre Levchin et Gabriel Soucheyre sur le montage des expositions de VIDEOFORMES 2022, Chapelle de l'Oratoire, Clermont-Ferrand © Photo : Loiez Deniel

ANNE-SOPHIE **EMARD**

In Anne-Sophie Emard's proposals, as she herself says, "we look at something other than what we see", and if the artist often connects two images, it is not so that we "see" these two images, but so that we see another one, not a third one, another one, an image-construction, an image-thought. The journey "in itself" is a journey that lasts as long as life lasts. This journey, of course, is nourished by everything that each of us encounters "outside ourselves". It feeds on it and is complicated by it. We have to distinguish between what is a sign and what is a meaning, between what distances us from the "in itself" and what allows us to get closer to it...".

www.annesophieemard.com
<http://dersuzala.com/>

VIDEO PORTRAIT OF THE ARTIST:
<https://youtu.be/L8XOY76v904>

Arnaud Laporte © Turbulences Vidéo #115



Les éperdus, Film extract (detail) © Anne-Sophie Emard

QUESTIONS TO ANNE-SOPHIE EMARD

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

The Alofts is an immersive installation made of images, sound, light, wind and fog. Two large TV screens show a film in the middle of a device whose objective is to make the spectator feel climatic variations. A theatre-like machinery generates wind, fog and light in real time according to data transmitted by internet from a weather station near the Mont-Blanc.

What is it about?

The Alofts is a project that started at the foot of Mont Blanc.

I observed the landscape and especially the people who live in this ecosystem.

I listened a lot to all sorts of people who live in the mountains, who sometimes live off them, like families whose fathers are high mountain guides.

I became aware of the importance of how people feel about these mountains, how they live in this environment.

I collected life stories and experiences.

I measured how much the very particular climate (storm in the mountain and good weather in the valley) could generate a kind of dull tension with which one must live, according to rapid and sometimes surprising changes.

I therefore wanted to take into account these lives directly impacted on a daily basis by these climatic changes.

By showing my film in this way, which in fact deals with intimate experiences, I hope to trigger a feeling of empathy, and beyond that, an awareness, a reflection on our own relationship with nature.

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

A first version was exhibited for several months in 2021 in the Pile-Pont Expo art centre in Saint-Gervais-les-Bains in Haute-Savoie, in the environment in which I created it. This exhibition space conditioned the work's layout because it

is very atypical, it looks like a concrete cathedral, we are inside the pillar of a huge bridge that overhangs a deep gorge.

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

I'd like to mention two works that I admire and that inspire me: *The weather project* installation by Olafur Eliasson; The film *Les climats* by Nuri Bilge Ceylan.

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

The Alofts is a complex device, I am not alone in working on this creation, I had to surround myself with a team: director, computer developer, musicians, actor, engineer, graphic designer...

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

Climate change, intimate issues, empathy.

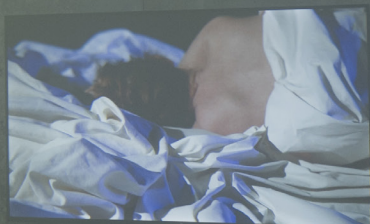
A few words about your artistic career? At what point in your life did you become interested in digital art? Do you manage to make a living from your creative activity?

I became interested in digital art in the late 90s. All my professional activity is linked to my work as an artist.

Interview by Fanny Bauguil
translated from French by Gabriel Soucheyre
© Turbulences Vidéo #115



Les éperdus, VIDEOFORMES 2022, Chapelle de l'Oratoire, Clermont-Ferrand © Photo : Anne-Sophie Emaré

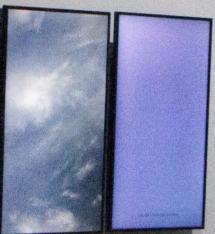


52 SHADES OF BLUE

by Gabriela Golder / 2021 / ARG
Site: Chapelle de l'Ancien-Hôpital-Général

Implementation of neural networks: Mario Guzmán
In partnership with the Château de Goutelas.





There is no doubt that looking at the sky is one of the most majestic and intimate experiences we can have.

THE SKY THAT WRITES

It is also true that on the celestial surface, man has deciphered regularities and temporal cycles from the movements of his stars and stars. A practical purpose that has often led to an attentive and contemplative reading, generating mythical stories, complex cosmogonies, philosophical reflections or exalted poetic outpourings. The sky, then, allowed (and still allows) on the one hand, to interpret the subtle signs, and on the other hand, to articulate the stories and the writings.

Heaven is nowhere, but at the same time it is there, far away. It is something that does not change and has this reassuring energy. It is always there. We shudder at its abysmal dimension, but, at the same time, the horizon, which separates us from it, is the boundary that connects us and tells us that the sky never abandons us, and never will. It is our indelible reference, our unconditional milestone. A beyond that gives us the dimension of our here.

But, as I said at the beginning, there is in the sky the potentiality to mix textures and, at the same time, to analyse data from its ethereal signs. It is precisely this potential that Gabriela Golder deploys in an ineffable way in her work *52 Shades of Blue*. How can the poetic framework be harmonised with the analysis of computer data? How can we protect this absolute space of cold – and often arbitrary – data from artificial intelligence, so that the infinite topography of the sky does not cease to be what gives meaning to our being and our becoming?

In *52 Shades of Blue* there is a computer operation by which neural network algorithms analyse and interpret skies from different geographical locations. But this operation is far from claiming to lead to precise conclusions – as is often the case in data visualisation. Nor does it seek to present impassive and unattractive data, but instead proposes to disrupt it by arbitrarily rendering it in irreverent combinations of texts printed on the

celestial surfaces. The poetic gesture ultimately prevails over the aspirational data. And so, just as when we look at constellations or clouds to weave concatenations that may seem arbitrary, so the work oscillates within databases, poetically constructed, artificially amalgamated, that construct their own texts. Because art is always an artifice, as Shklovski said, and it is ultimately a matter of deautomatising the gaze. It is then that Von Humboldt's texts dance with those of Juan L. Ortiz, that Paul Celan's texts are balanced with those of Marguerite Duras, and that Virginia Wolf's texts are set against those of Erwin Panofsky, among others.

In these times of pandemic, the sky, which is a canopy that shelters us, anchors us and projects us, acquires a resounding prevalence and redemptive force. One could say that it is a device of existence. All we have to do is look up to the sky, or contemplate the skies that Gabriela Golder unfolds, to connect with the abyss that is both home and landmark. A space of shelter that germinates texts from algorithmic desires, supported by contingent visualities of various skies, and that weaves together possible combinations of silent voices – those that nestle in the sky itself, in the skies of the work.

And, as in antiquity, *52 Shades of Blue* proposes that we return to the liminal gesture of looking to the sky for furtive meanings, which allow us to situate ourselves existentially, and sly signals, which serve to orient us and to know what the cycles of sowing and harvesting are, which serve to anchor us and to palpitate with the tenuous flow of words.

Mariela Yeregui © Turbulences Vidéo #115



52 Shades of Blue, VIDEOFORMES 2022, Chapelle de l'Ancien-Hôpital-Général, Clermont-Ferrand © Photo : Loïez Deniel

GABRIELA **GOLDER**

Visual artist, researcher, curator and professor Gabriela Golder is the co-director of the Biental de la Imagen en Movimiento (BIM) and curator of El Cine es otra cosa, the Experimental Video and Film Program of the Modern Art Museum in Buenos Aires. She essentially works with "moving image", and her artistic practice mainly raises issues of memory, identity and the world of labour. Her videos, films and installations, for which she has won several awards and grants, have been presented at numerous exhibition venues and festivals around the world.

Among others: Museo Nacional de Bellas Artes de Chile; Biental de Arte Contemporánea Sesc_Videobrasil, Sao Paulo; Bienalsur, Buenos Aires; Jakarta Biennial; Whitechapel Gallery,

London; Dazibao, Montreal; La Maison Rouge, Paris; Dissonance, Getty Center, Los Angeles; DEAF, Rotterdam; 10th Sharjah Biennial, United Arab Emirates; Museum Morsbroich, Leverkusen, Germany; Monitoring, Kassel; Center for Contemporary Art Ujazdowski Castle, Warsaw; 10th Havana Biennial.

www.gabrielagolder.com

VIDEO PORTRAIT OF THE ARTIST:

<https://youtu.be/YE6L09bAmFA>

52 SHADES OF BLUE

De sensu et sensibilibus...

Since the beginning of the pandemic my routine includes looking at the sky. Looking at the sky calms me down. And that's how I started collecting skies, my own skies, skies of friends in other cities. We all look at the sky.

What does the sky have to tell us? Using a neural network system with a long short-term memory (LSTM) architecture of recurrent neural network (RNN) and a convolutional neural network applied to mobile vision, the system of this work will interpret videos of skies from different parts of the world, generating a dialogue between skies and scientific and poetic texts.

The skies say about colour theory, perspective, about the atmosphere, about astronomy, about explorations and travels, about meteorological phenomena, about ornithology, about geography, about looking at the sky, about the sky being looked.

Observing, reading and measuring the blue sky.

Training corpus:

Cristóbal Colón y el descubrimiento de América, Alexander von Humboldt.

Enciclopedia Metódica, Historia Natural de las Aves, Jean Luis Marie Daubenton.

Contribución a la ornitología cubana, Johannes Christoph Gundlach.

Del Sentido y lo Sensible, de la Memoria y el Recuerdo, Aristóteles.

Cómo pintar el aire. Fundamentos científicos de la perspectiva atmosférica, Inmaculada López-Vílchez

Cielos y llanuras, Julio J Casal

Arte de la verdadera navegación, Pedro de Syria

La Reina de los Cielos científicamente considerada, Juan Manuel de Berriozabal.

Fabulas. Astronomía, Cayo Julio Higenio.

Historia de la Astronomía Argentina, Asociación Argentina de Astronomía.

El arte del color, Johannes Itten

Cultura y color, Alba Ferrer Franquesa y David Gómez Fontanills

Cosmos : ensayo de una descripción física del mundo, Alexander Von Humboldt.

Humboldt en los Andes de Ecuador. Ciencia y Romanticismo en el descubrimiento científico de la montaña, Pere Sunyer Martín

Cartas Americanas, Alexander von Humboldt

Viaje a las regiones equinociales del nuevo continente, Alexander von Humboldt y A. Bonpland

Iniciación astronómica, Camilo Flammarion

La perspectiva como forma simbólica, Erwin Panofsky

Dialogue sur le coloris, Piles, R.

Viajes en los Alpes, Horace Bénédict de Saussure

Caído del Cielo, John Naylor

Bajo la luna eléctrica, Belén Gaché.

Emily Dickinson, Antología

Obra completa, Juan L. Ortiz.

Al faro, Virginia Woolf



52 Shades of Blue, VIDEOFORMES 2022, Chapelle de l'Ancien-Hôpital-Général, Clermont-Ferrand © Photo : Philippe Franck

QUESTIONS TO **GABRIELA GOLDER**

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

It is a video installation of 7 synchronised screens. We see skies, 98 skies, mainly of Buenos Aires, but also of other cities in Argentina and the world. The work is silent.

What is it about?

Since the beginning of the pandemic, my routine has been to look at the sky. Looking at the calm sky. And so I started collecting skies, my own skies, the skies of friends in other cities, other countries. We all look at the sky.

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

It was presented in Buenos Aires and Riyadh, Saudi Arabia.

I trained a machine to see and speak, to be a poetic interpreter. I used two systems. A long term memory architecture (LSTM) trained in colour theory, astronomy, travel, meteorology and ornithology, and a neural network functioning as a computer vision entity. These two systems transformed the machine into an interpreter of sky videos from different parts of the world, generating a dialogue between sky, technology and scientific-poetic texts.

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

In 1789, Horace-Bénédict De Saussure invented the cyanometer. The cyanometer is a colour chart for evaluating the intensity of the colour of the blue sky. It consists of squares of paper dyed in shades of blue, graduated and arranged in a circle or square of colour that can be compared to the colour of the sky.

De Saussure's cyanometer consisted of 52 sections ranging from white to different shades

of blue (tinted with Prussian blue), then to black, arranged in a circle.

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

It is not a difficulty, but I have been thinking a lot about how to do this work in different languages. At the beginning it was only in Spanish. I decided to play around and allow myself some poetic licence.

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

Sky, blue, colours, time, pandemic, quarantine, slowness, look, machine, dialogues, translations...

A few words about your artistic career? At what point in your life did you become interested in digital art? Do you manage to make a living from your creative activity?

Video, moving image, vision, silence, texts, memory, identity, work

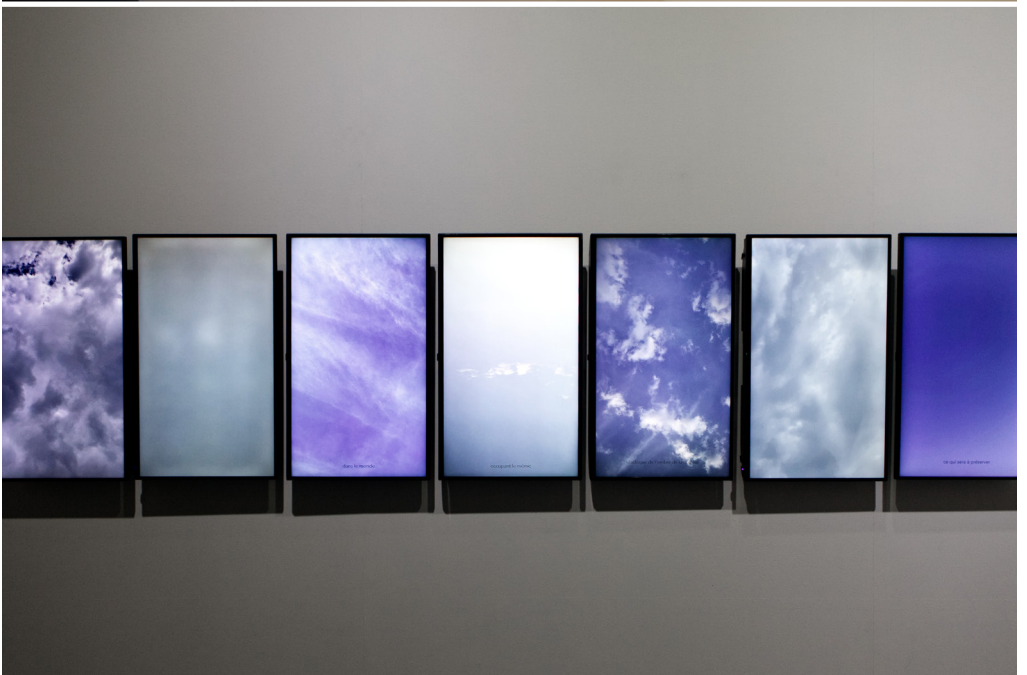
I started experimenting with the moving image in 1991.

I live from teaching at the university, from my work as an artist and from my work as a curator.

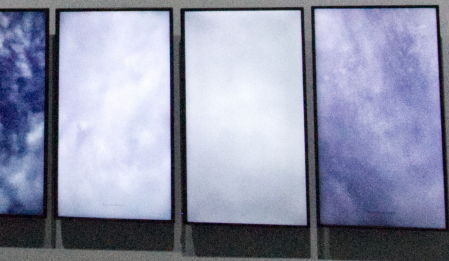
In the words of the Brazilian artist Ricardo Basbaum, I am an Artist-etc.

"When an artist is a full-time artist, we could call him an artist-artist, when the artist questions the nature and function of his role, we could say that he is an artist-etc.»; that is, an artist who not only develops a social role through his work, but also through his work, linked to other experiences, such as management, teaching, curating, theoretical production, etc."

Interview by Fanny Bauguil
translated from French by Gabriel Soucheyre
© Turbulences Vidéo #115







SATURNISM

by Mihai Grecu / 2020 / FRA-ROU
Site: Salle Gilbert-Gaillard

A virtual reality film based on the work of Francisco Goya: *Saturn devouring one of his sons* (1819-1823).

Directed by : Mihai Grecu

Produced by : Francois Martin Saint Leon and Mihai Grecu

Written by : Anna Biriulina

Sound design & mix : Pierre Blin

Animation : Xavier de L'Hermuziere

Rigging : Bruce Taj

Additional sculpting : Ovidiu Enache

Production Barberousse Films.





SATURNISM

Francisco Goya's painting *Saturn Devouring His One of His Son* is considered one of the most terrifying in the history of art. It is indeed so disturbing one might want to turn away, as it is nearly impossible to look at Saturn's face distorted in madness, at his mouth open to consume his own child. According to the myth, Saturn devours because of fear to be devoured - or rather overthrown - by his son; the fear of losing power makes Saturn lose control over his mind. The plot of the presented VR experience based on Goya's painting includes running from and running towards something, suggesting the cyclicity of life, the same that brings night after day, counter-revolution after revolution, children after parents. This experience offers to figuratively dive into fears (of Saturn, of the child, and of the witness) and reach the bottom of them, by putting on a VR helmet resembling Saturn's mouth, jumping inside the depicted scene, and living it through.

MIHAI GRECU

Mihai Greco was born in Romania in 1981. After studying art and design in Romania and France, he has been pursuing his artistic research at the Fresnoy Studio of Contemporary Arts. Recurring topics such as environment, war, new technologies and catastrophes articulate the whole of his exploration of mysterious and subconscious beginnings. These visual and poetic trips, mix several techniques and styles and may be seen as propositions for a new dream oriented technology. His work has been shown in numerous film festivals (Locarno, Rotterdam, Festival of New Cinema in Montreal) and exhibitions ("Dans la nuit, des images" at the Grand Palais, "Labyrinth of my mind" at the Cube, "Video Short list: the Dream Machine" at the Passage du Retz, "Studio" at "Les Filles du Calvaire" Gallery).

www.mihaignrecu.net

VIDEO PORTRAIT OF THE ARTIST:

<https://youtu.be/9CrEs6mRXhl>



Saturnism, (detail) © Barberyousse Films

QUESTIONS TO MIHAI GRECU

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

This is a virtual reality artwork. An immersion in one of the darkest paintings in the history of art – Francisco de Goya's *Saturn devouring one of his sons* – we find ourselves alone with Saturn in a cold and foggy landscape.

What is it about?

Goya's painting *Saturn devouring one of his sons* is considered one of the most terrifying in the history of art. According to the myth, the god devours his son for fear of being overthrown by him. The fear of losing power makes him lose control of his mind. The plot of the VR experience, based on this famous painting, plunges into the fears and anxieties of the various characters (Saturn, the child, the witness).

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

Yes, because of the pandemic, we were not able to present this installation before. It was an intensive work of several months to reconstruct and animate in 3D Goya's painting.

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

This work is directly inspired by Goya, of course. But in general, I like creators in all fields of art and cinema.

I like, for example, the films of Werner Herzog, David Lynch, Bela Tarr; the video art of Bill Viola, Doug Aitken, Eija Liisa Ahtila; the digital creations of Ryoji Ikeda, Kurt Hentschlagel, David O'Reilly; the "physical" art of Anish Kapoor, Robert Rauschenberg, Robert Smithson... and many more.

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

It is very complex to recreate the space around Saturn. The original painting doesn't leave any details of the environment, so I created a stark, dark planet where this nightmarish titan lives.

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

Virtual reality, VR, Saturn, Goya, horror.

A few words about your artistic career? At what point in your life did you become interested in digital art? Do you manage to make a living from your creative activity?

I've always done art since I was a kid. I used to draw at the beginning, then around 2003 I started to do video art and computer graphics (at that time I discovered that I could really manipulate digitally the moving image...).

I have a fairly solid artistic background: several degrees in fine arts and cinema in France and Romania. Unfortunately, the creative activity does not allow me to live, I have to do a lot of commercial work on the side.

Interview by Fanny Bauguil
translated from French by Gabriel Soucheyre
© Turbulences Vidéo #115



Saturnism, (detail) © Barberousse Films

ADAM & EVE

by Agnès Guillaume / 2012 / BEL
Site: Chapelle de l'Ancien-Hôpital-Général

Video for two color screens, full HD, stereo sound, loop 8'44.

Courtesy Galerie W Landau, Paris.





In her videos, as well as in her embroideries, Agnès Guillaume speaks only of us, humans. Not an abstract, transcendent, invented humanity, giving substance to an idealised conception of our condition. Humans who are all too human, in Nietzsche's phrase.

ADAM & EVE

WHICH HUMANITY?

A particularly good example of this preference for the real human (as opposed to the sublimated or the exceptional human) can be seen in the video *Adam et Eve* (2012). As spectators, our eyes are immersed in two rectangular screens, vertically and pictorially framing a peaceful landscape through which a path runs into the distance away from us. The path of life, the path to the future, the road taken by Charlie Chaplin and Paulette Goddard at the end of *Modern Times*? The two screens are symmetrical. Separated by a sombre band, each is flanked by a red curtain on its outer edge, a clear allusion to the screen as window. The landscape appears on each screen, identical but mirrored – a calm landscape in fine weather that puts one in mind of Tuscany: wheat field, light, cypress. The image's high definition, its striking colours, the graphic character of the composition all recall the style of Quattrocento landscapes. Soothing music accompanies our contemplation of this visual territory, which is similar (as the title of the work suggests) to the Garden of Eden.

What next? Agnès Guillaume embarks us on a troubling 8 minutes 43 seconds, at the end of which is the unfolding of all that is most human. Adam and Eve each appear on a different screen, Adam on the left, Eve on the right. They have the features of a black man and woman, and are clothed rather than naked like the Adam and Eve in the Book of Genesis. They both walk along the path towards the landscape in the background. We follow them from behind, two individuals of different sexes moving separately in parallel, their destiny different, even though the shared landscape suggests a common

universe. A few minutes later, the image has changed, with Adam and Eve now standing under a tree – the tree of life? On their respective screens, they each pull on a long red cloth that unites them despite the spatial division that the two screens create. Eve passes to Adam's screen, then Adam to Eve's. Finally, they disappear together in the centre of the image, behind the black space between the two screens, which occupies the place of the tree trunk. Two beings no longer distinct but merged. Perhaps they are preparing to mate, to make love and procreate, to engender the humanity of which they are, according to the biblical legend, the first parents.

Far from aligning with the canonical story, Adam and Eve as Agnès Guillaume brings them to the screen defy both the official version and the traditional visualisation. Here there is no serpent tempter, no forbidden fruit, no satanic plan, disobedience, curse, or original sin. Adam and Eve meet. They seem to fall in love at first sight. Their mutual presence is marked by a natural-seeming peace, concord and harmony, driven by the laws of an unquestionable, biological attraction. All is well? This is where the forces of life reside, Agnès Guillaume suggests; forces that confirm and amplify the living, breathing human being, joining with them and letting them prosper.

Parable and metaphors

The most troubling moment in *Adam et Eve*, which fleshes out this suggestion, comes as a surprising scene in the middle of the video that interrupts the



Adam et Ève, extract © Agnès Guillaume

narrative flow for several dozen seconds. On each screen, again parallel and symmetrical, a “shape” emerges from the water, in slow motion, in a spray of projected liquid. This “shape”, like the anamorphic skull in Holbein’s *The Ambassadors*, is indefinable: a spurt, like a submarine-launched missile breaking the surface of the sea, an emergence of matter in the form of a sort of stick that looks like a fragment of flesh. On closer inspection, the “shape” turns out to be a hunk of meat, or something very much like it. The scene, on the double screen, is not projected normally but in reverse – during filming the object fell, in accordance with the laws of gravity, but on the screen it rises, as if torn away from the same gravity. This figuration of expansion, of an inexorable power extracting itself from a primordial element (here, water), creates a powerful effect of vitalism coupled with a visual parable. As a spectator confronted with this short episode of emergence, I nurture the immediate feeling of the ineluctability of life, of being and existence. I am, therefore I emerge. I present myself to the face of the living whether I want to or not. Resistance would be useless; my destiny will be to immerse myself in the matter of the world.

There is a particular reason for beginning with *Adam et Eve* rather than any of the other videos in Agnès Guillaume’s oeuvre: it is emblematic and sets the tone, in just the same way that the subterranean swelling of the overture as the curtain rises on *Das Rheingold* sets the tone for Wagner’s

Ring Cycle. What do we find in *Adam et Eve*? The choice of a specific style, first of all, common to all of Agnès Guillaume’s videos: allusive, metaphorical, never realistic, but nevertheless connected to an existential reality. The choice, also, of a mode of writing that willingly favours the multiplicity of visual and sound inputs as well as a rhythm that takes its time to present things. There is no hurry, each image comes at its own pace. And finally, a willingness to suggest. Each of Agnès Guillaume’s videos, as though the artist had set herself a programme, adds to a corpus of reflections on the fact of existence and thinking through life. Do we ever know if we have taken the right direction? How do we exist and on what? On love, adversity, resistance, letting go? On the fear and focus that our mortal fate brings to bear on our actions? On the imagination in which we take refuge? A closeness to our lives and at the same time a metaphysics.

Paul Ardenne, 2020 © Turbulences Vidéo #115

ADAM & EVE

It is beautiful, deep, free of all clichés, fine, mysterious. There is in this work a real look, a great pictorial writing, also sculpted, a subtle requirement on the light. A poetry, a theatricality, a reflection on time, what connects a woman to a man, what separates them, in their organic presence in the world and their vision on temporality.

It speaks to us! It is as moving as that of the birds and, like it, provokes an inner call that touches the essence, the bone of what is the most difficult to face: the question about the human in us, what is left of it, we the arch-fed by a lot of diktats.

Most artists go straight for answers, inventories, statements, technological and political enumerations.

You stand above, or elsewhere, you take the side of an ancient, rooted aesthetic, AND of freedom, of a “philosophical instinct”, too.

Nothing is more beautiful, more joyful, more fundamental than a work that opens a book or thousands of books in us. It makes us ask ourselves: what is the question? It suggests paths and trails without forcing the end on us.

Marie-Laure de Cazotte
© Turbulences Vidéo #115



AGNÈS GUILLAUME

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

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

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

The soundtracks, which she designs and oversees herself, enhance the inner experience.

www.agnesguillaume.com

VIDEO PORTRAIT OF THE ARTIST:

<https://youtu.be/ILM1H9IO1WE>



Adam & Eve, VIDEOFORMES 2022, Chapelle de l'Ancien-Hôpital-Général, Clermont-Ferrand © Photo : Loïez Deniel

QUESTIONS TO **AGNÈS GUILLAUME**

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

On two vertical screens, a couple, a red cloth, a black man and woman, a path in the Tuscan landscape. In the third shot, they are each on one side of a tree unfolding and folding the same red cloth. In between we will have seen them very quickly emerge from the water as if dragged by the cloth. The soundtrack is a keyboard improvisation.

What is it about?

Couple relationship.

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

This is not the first time, it has already been exhibited regularly.

The *Adam and Eve* dyptic was originally called *Man and Woman*. There was this couple, black, each walking in their own screen/interior space, there was the Tuscan landscape and the red curtain, and the pink, blue and ochre of their clothes taken from Italian renaissance painting, there was the invisible tree between them, the two cameras and the different lenses, there was the green water exit. Then the red fabric imposed itself as a common thread between the three shots, a symbol of the relationship? Then the title imposed itself, *Adam and Eve*, as the original couple, the matrix of all the couples to come.

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

In this video, I refer explicitly to the paintings of the Italian renaissance: the pleating of the red curtain, the blue and pink ochre of the clothes, the Tuscan landscape

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

In my videos I always film people who are not professional actors, I choose them because they represent exactly what I want to film and I ask them to do in their own way the actions indicated. I found Eve easily, Adam was much more difficult. I arrested at least half a dozen men in the street without success and finally I still had to cast an actor.

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

Adam and Eve, couple, path, Tuscany, Italy, Art Video, Installation, Meditation, Duration.

A few words about your artistic career? At what point in your life did you become interested in digital art? Do you manage to make a living from your creative activity?

I was first a musician and opera singer before discovering video art in 2010. Today my works are impregnated with everything I have done in my life. I have many exhibitions and my work has already been seen by many people in different countries and continents. Just before COVID-19 I was able to make a living from my art but since the pandemic this has slowed down.

Interview by Fanny Bauguil
translated from French by Gabriel Soucheyre
© Turbulences Vidéo #115



Adam et Ève, extraits © Agnès Guillaume

DAYS AFTER DAYS - **GESTURE #6**

by Agnès Guillaume / 2018-2019 / BEL
Site: Hôtel Artyster

Gesture#6 is one of the 6 videos of the *Days After Days* series.

Created during a VIDEOFORMES 2018-2019 residency with the support of DRAC Auvergne-Rhône-Alpes and Clermont Auvergne Métropole.





In front of a video by Agnès Guillaume, you must not rush time, but enter quietly, peacefully, into the artist's own atmosphere, at once poetic and visual, sonorous and luminous.

DAY AFTER DAY...

Her videos take the form of a personal quest but also of the world as a whole, a vagabond collection, a temporal journey that is experienced as a poetic wandering. Just as in a literary essay, the artist reinvents, interiorizes, intimates, until she uncovers a universal dimension. Allowing herself all the gaps between the I and others, between objectivity and subjectivity, between real and non-real, Agnès Guillaume speaks out and reflects through the image. In her hands, video becomes a form that thinks. Exactly as Jean-Luc Godard intended when he wrote, "With Édouard Manet begins modern painting. That is, the cinematograph, forms making their way to speech. Precisely, a form that thinks »¹.

However, Agnès Guillaume opens the spectator up to a «haptic» experience. Going beyond the simple sense of optics, she gives the impression that one can touch the image, color or light by visually penetrating the artwork, she awakens the desire to touch. We have just as much the impression of seeing and perceiving, hearing and listening, as sensing or feeling in our own body; sight and hearing are of course mobilized, but taste, smell and touch also seem to be solicited. The videographer gives us the opportunity to explore her intimate perception of the sensitive world through this experience of sensory equivalents. And we cannot help but remember the poetry of Baudelaire:

"Like those deep echoes that meet from afar
In a dark and profound harmony,
As vast as night and clarity,
So perfumes, colors and tones answer
each other.

There are perfumes fresh as children's
flesh,
Soft as oboes, green as meadows..."²

Certain pictorial or musical clues, accentuated by the montage, have the effect of convoking our memory. By one image chasing another, one memory recalling another, the videos of this artist fortuitously bring back to mind past artistic experiences and emotions. Fugitive images remind us of moments of aesthetic emotion. Agnès Guillaume says that she "films by ear", which means for her that the choice of a subject imposes its aesthetic form. This in no way excludes moments of unresolved fantasies (choice of shots, camera movements, bold connections), unspoken visuals, the author's subconscious bending in some way before the subconscious of the work itself or even of its spectator. Her videos function as poetic forms... that think. If the narrative is not precisely stated, the elements that it unexpectedly associates together follow the progression of a thought, take the form of a melody and play with visual and sound references. It is the reflexive montage of the images that would produce a narrative that does not quite reveal itself and that borrows from the *non finito* of Michelangelo or Rodin. Being able to slide towards dreamlike visions, the artist provokes in her spectator a wonderfully enveloping emotion.

Her videos play on the mode of fiction, they seem to invite Art History, painting, music or singing as elements of quotation or articulation, but she leaves to the viewers their own freedom of interpretation. *Days after days* consists of six short videos placed as panels, both stand-alone and working together.

1 - Jean Luc Godard, *Histoire(s) du cinéma (1989-1998)*.

2 - Charles Baudelaire, *Correspondances*, Les fleurs du mal.



Days After Days - Gesture #6, VIDEOFORMES 2022, Hôtel Artyster, Clermont-Ferrand © Photo : Loïez Deniel

Each one expresses an atmosphere in itself but connects to the others in the manner of a portrait gallery. Because these are portraits, in the sense that the people we see on the screen do not act but are, quite simply. They perform gestures whose meaning is not given to us and probably eludes us, but these are not conditioned by a *mise en scène*, the postures and attitudes come from the models themselves. And that's where the subtle difference between character and person comes into play.

What matters is not any story, narrative or representation that would define people's character, but the plastic and visual language of the video itself, what it gives us to see and perceive. The images that interact before our eyes are certainly not abstract, but their development does not tell us anything precise, we just have to feel. It is the colors, the lights and especially the *chiaroscuro*, the composition of the shots as well as the pictorial artwork, the gestures themselves, the slowness or precision of these gestures, the music and the silences, which will gradually lead us into a particular state, close to meditation or contemplation.

If Agnès Guillaume gives her «actors» the freedom to include their personal behavior in the requested action, she sets the framework and the tempo. In the same way, if the videographer gives us the freedom to interpret, imagine and dream about the situations and portraits, she imparts an impression on us, which is experienced as poetic wanderlust. A timeless digression that cuts us off from the agitation of the world for a moment and allows us to internalize. The artist expresses it well: "As in all my video work, the images show the viewer the inner world that inhabits us all. Our inner world has imposed itself on me as a subject, both because of my personal experience and because, in a modern world where Western society has reclaimed the ownership of its psyche, abandoned in previous centuries to ideologies, whether they be religious or political, even family or of a given group, it seems very important to me that we take the time to confront this psyche and to tame it. By looking at my images and incorporating what they evoke in them, the spectators are invited in an open and free way to find a resonance with their own inner universe."

Everything that happens (or does not happen) on the screen, the moving image of a person without a narrative induces a coloration and a climate that is imposed on us by its presence. In a similar way, sound plays an important role. It provides us with clues to the order of the mysterious noises which we think we recognize but which, interwoven with each other, form a sound composition that enriches and gives texture to the image. Sounds that Agnès Guillaume collects during her outings in a factory or in the woods, to which she mixes things gleaned from the Internet but always adding her own contribution, in this case, a voice. Sound is an integral part of this endeavor to subvert the senses and liberate the mind.

The shooting of the first two panels began in 2014, and this *Days After Days* series continued in 2015 with the shooting of two additional panels. The post-production of these first four panels was continued in 2018 to culminate in the current version, to which the residence in Clermont-Ferrand allowed Agnès Guillaume to add two new panels. However, it is possible that other panels will be added in the coming years, since this set of paintings/panels/videos occupies a special place in her overall production. It is the only part that is constantly evolving. The artist does not succeed in putting an end to it, every time she thinks it is definitively finished, something happens that forces her to rework or complete it. Ultimately, this corresponds perfectly to its title: it is also created day after day in a work in progress, a very common practice in contemporary art. On a formal level, adding a panel after a certain period of inactivity is very interesting for the artist: finding and reinterpreting a few years later the formal constraints of the frame, temporality and colors that she used when filming for the first time is a very stimulating challenge.

What do we see in these short videos that function in a series? Bodies of men and women, young and old, taken in their precise act, almost motionless, concentrated outside time but very present in the space around them. But above all, what we vaguely feel from the very first seconds is this feeling of being caught up in the sound, a kind of monotonous chant/prayer from almost inaudible voices, difficult to perceive because they are scrambled, chopped, interrupted, as heard on a bad radio and electronically transformed, that seems to recite, sing a form of mantra, that makes this fascination affect us. In the background sounds, we distinguish continuous squeaks, murmurs,

squeals, music like a breath of air and from time to time a dull resonance like a knocking sound.

The different people are busy with an action that can serve as a key to reading a type of personality: precise and concentrated construction of a tower, flexible and consistent direction of an invisible choir, inspired manual creation, or anxious expectation. The places chosen for the scenes are related to the person, their gestures, and their being: A white room with a window on the top right from which light floods in, another room with a table in front of a window behind which flows a torrent of tumultuous bubbles, a large white stone quarry whose view does not reach the top of the walls, a very bare and neutral place that shows two hands beating time hidden by a wall, a mysterious room with white walls with strange marks and imprints (the Chapel of the Oratory of Clermont-Ferrand, the artist's residence), a hill landscape whose slope filled with a herd of sheep and a biker... These sober and uncluttered spaces, flooded with great clarity, give rise to an enigmatic atmosphere, reinforced by the strangeness of the soundtrack.

The system put in place expresses an idea of continuity, of slow but steady and irreversible progress. From one screen to another, the action unfolds imperceptibly, translating the *chiaroscuro* of the soul. We move from melancholy to consolation, from serenity to anxiety, from control to turmoil, from exaltation to reassurance, from cold to heat, from fervor to apathy, from indifference to praise... Through subtle shifts in light or color, our perception of these scenes evolves and transforms with the passing of time. Nothing is fixed, everything is only transient, this kind of hypnosis produced by the passing from a detail to a wide shot and vice versa at the same moment, it is this coming and going that allows you to step out of yourself and become art. By passing from the virtual to the real, from the possible to the actual, the artistic experience renews its process, creates new and inventive forms and integrates them into a state of stability. It is in painting or rather here in video that this transfiguration occurs, since filming is like sculpting light and leads to representing the volume of everything. "We don't only paint with colors, we paint with feeling" said Jean Siméon Chardin. This reflection finds its full meaning in Agnès Guillaume's videos³.

3 - In addition to Chardin, we could also mention Watteau or Vermeer, painters of intimacy and restraint who can be associated with the videographer's world.

This feeling that can be uncovered in the garnet red of the scarf placed on a wooden stool, in the confidence of the white dove nestled in the hands that protect it, in the ray of light that slips in from the window, in the closed eyes of the woman with a turban... in the gentle musical swing of the hands... in the tiny body in front of the vertiginous quarry wall, in the white background of this wall where a crack engraves its irregularity in the marble... in the concentration of the man who patiently builds a fragile tower, in the ardor of the river with its bubbling waters... in the pile of ropes lying on the ground, in the girl's effort to untie the knots in these ropes... in the flock of the sheep in the foreground, in the full moon in the sky in the background... in these light scattering effects... in fixed shots where not much happens... All these details allow for a much longer time of contemplation. After a while, the gaze starts to "float and is no longer in search of the information to be collected", as art historian Daniel Arasse points out, but instead waits for something from the video to come out.

It is precisely from this double duality of presence/absence, appearance/disappearance, at work in the Days after Days videos that our enchantment emerges. It is in this expectation that we can associate Agnès Guillaume's work with the painting of "interior scenes" in art history, a painting of intimacy, an "inside from within", a reserved and inaccessible sphere at the very heart of the private world. It is from this intimacy, in its impenetrable visibility, that the uniqueness of these videos emerges.

Small instantaneous films like immediate captures of intermittences depict these small uncertain moments when light dialogues with shadow, when day speaks with night, when daily life wrangles with the extraordinary, when matter and the invisible are finally reconciled in a quarter of a second. Fragile and understated, these videos are like the shifting of light, the passing of seconds in the hourglass, like the ford between two waters, the passage between two states of sunlight between twilight and dawn. They refer to a fleeting temporality, where the present flows in an uncertain and labile moment in constant transition. By using shade to bring out the light and vice versa, the videographer attaches herself without any pathos or particular effect to making the natural or artificial lighting of our daily lives perceptible. Light never ceases to play between the literal and figurative, the corporal and the spiritual, the temporal and the timeless. It scatters time and the video is a witness to it. With it,

Agnès Guillaume draws a personal border where light caresses matter and where matter maintains light in a constant and reflexive way.

Isabelle de Maison Rouge,
Art historian and critic
translated from French by Gabriel Soucheyre
© Turbulences Vidéo #115



BELOW VICTORY: **MEMORIA HOSPITIS & LIGHT**

by Scott Hessels / 2022 / USA

Site: IADT

Memoria Hospitis: Digital impressions in augmented reality inspired by data collected by GPR scan of the Gallo-Roman subsoil of the Place de la Victoire.

Light: Digital impressions, interpretation of data collected by GPR scan of the Gallo-Roman subsoil of the Place de la Victoire.

Trompe-l'oeil design with Zita Barber.

Art direction for print and augmented reality with Thomas Leung.

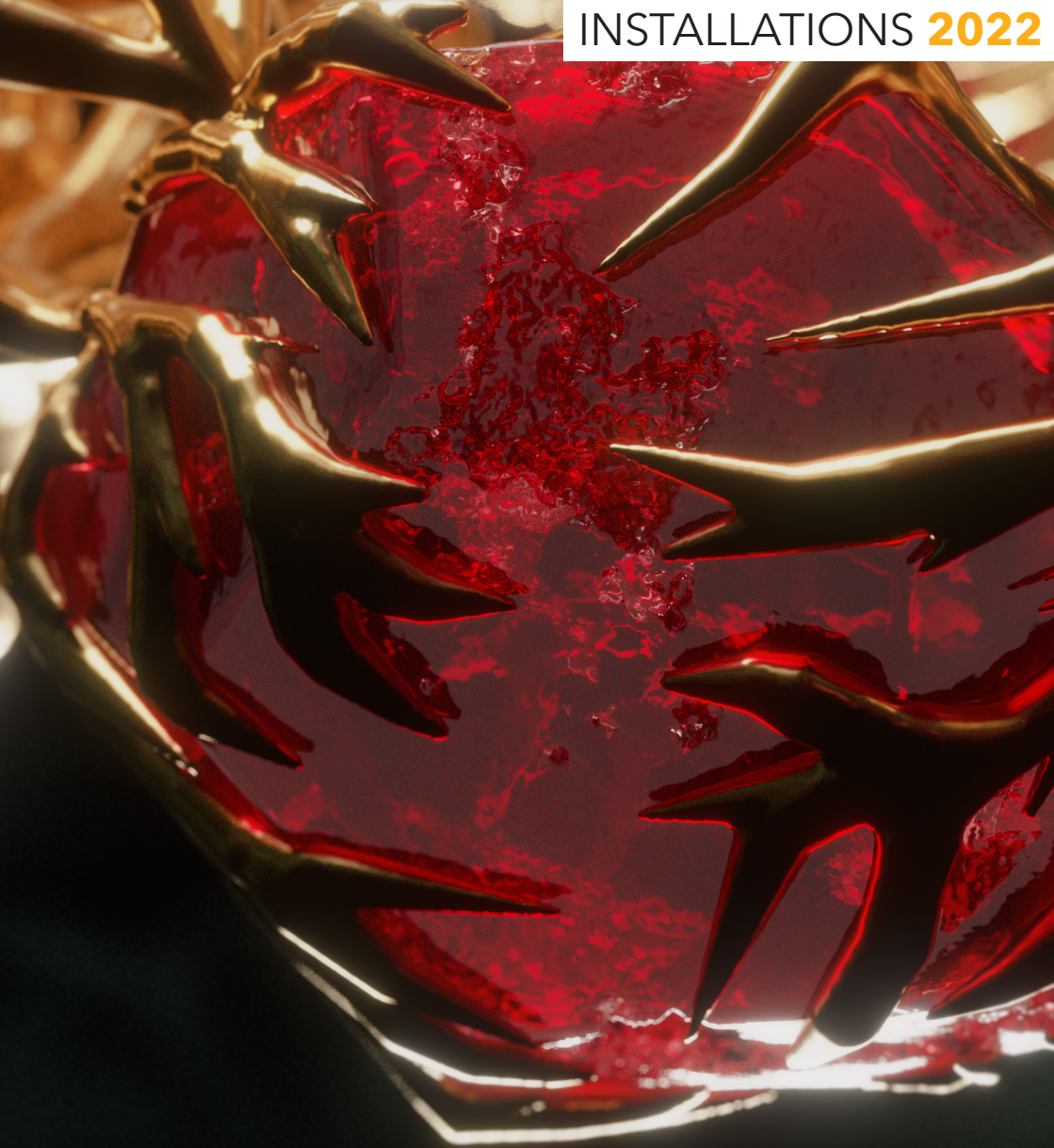
Research with Márton Tóké.

Commission and production of VIDEOFORMES 2021/2022 created in residence with the support of the SCAN Fund of the DRAC and the Région Auvergne-Rhône-Alpes, Clermont Auvergne Métropole and the help of the University Clermont Auvergne (UCA).

Executive production VIDEOFORMES: Gabriel Soucheyre, director, Éric André-Freydefont, coordination.

Scanning and GPR data: Franck Donnadiou and UCA (Center for Scientific, Technical and Industrial Culture, Magmas and Volcanoes Laboratory, University Culture Service).

Archaeological consultant: Hélène Darteville, DRAC, Service Régional d'Archéologie.



As part of **VIDEOFORMES**, the *Below Victory* project was initiated in 2020 enlisting an expert geologist and a leading archeologist in Clermont-Ferrand to use ground-penetrating radar, GPR, to scan the Gallo-Roman temple ruins below the Place de la Victoire. Recent advances in GPR have caused the imaging technology to pivot from a simple construction engineering tool to a valuable new option for archaeology. Newfound abilities to model the sound echoes resonating through stone have resulted in discoveries of archaeological sites where excavation is not possible.

BELOW **VICTORY**

ART + SCIENCE **RESEARCH RESIDENCY**

This innovative new technology was requested by Scott Hessels, a Hong Kong-based artist who collaborates with science organizations. He creates works that focus on the forces and energy found in nature, often utilizing emerging sensing technologies. His practice results in multiple creative formats including kinetic sculpture, alternative data visualization, experimental and generative animation, locative media, immersive environments and more.

A sealed, hidden history was revealed using the GPR technology's sounding image and became a visual language that was explored in a 2-year series of artworks based on the discovery. The art + science research project resulted in data representations across many creative media including site-specific public trompe l'oeil, animations, augmented reality prints, films, photographs, and hundreds of design experiments. Collectively, the works reinforced understanding of a site hidden since Antiquity and considered public non-sites in pandemic times. The advances in this scanning technology proved to be a powerful creative tool to highlight themes of how we protect and understand cultural heritage, how we create public experiences in

socially distanced times, and our responsibility to continually reconsider complex history.

Ground Penetrating Radar

GPR, or georadar, transmits electromagnetic pulses – radio waves – directly down in the ground that echo back off materials with different densities and dielectric properties. For decades, these were small devices that identified pipes, water, cables, etc. as a warning system prior to construction excavation. However, in today's cities, just below the surface could be a massive tangle of intersecting and layered targets, materials, and detritus. Identifying these underground issues became dramatically more effective with the recent introduction of 3D modeling. Achieved by pulsing to varied wave depths, multi-layered targets could now be detected and classified with greater accuracy.

Prior to this technology, archaeology had a limited and invasive toolset. Excavations are expensive, time-consuming, labor-intensive, and historically proven to often damage the findings if any were even discovered. A non-destructive tool that could map the underground without



Below Victory: Memoria Hospitis © Scott Hessels

breaking soil was revolutionary to the field. Nearly immediately, major finds were recorded using the new and improved GPR.

Scanning the Ruins

Augustonemetum, Clermont-Ferrand's predecessor on the central hilltop, was a key stop on the Via Agrippa in the First Century CE. The city likely had a dynamic and elaborate Roman forum that, as with many religious sites, was situated at the highest point. The central temple in the complex consisted of a cella (a sacred square hall) that was surrounded by a small gallery.

Selecting an area in the plaza where underground findings were most likely, a 23x23m square area was scanned to 9m deep, creating a 140 million 'point cloud' of the structures below. The scan provided information that became an underlying

structure for all the individual artworks, each interpreting the numbers differently from literal representations to abstract. The range of materials showed how the unique underground dataset offered potential for creative expression that could enhance understanding.

Below Victory: The Trompe L'oeil

The first project coincided with the 2021 VIDEOFORMES festival and created a metaphor to initiate the local conversation about what was below the Plaza. Six illusionary anamorphic portals, over 180 square meters of optical effects, were adhered to the plaza surface and opened to the public. Referencing the geometry of an archeological dig, the portals simulated entrances to the ruins of an abandoned mansion's disappearing staircases, rooms, wells, and fireplace shafts. The discovery of an imaginary ruined mansion became the

metaphor for the ruined and broken homes that lie below every victory.

Below Victory: Design Experiments

Over the following months, the artist explored variations on how to present the data. Each depth slice, from .5m to 4.5m, had a distinct topography with rock formations at each level reaching over 25cm. These slices resembled surreal landscapes and were meshed with hundreds of textures and styles. Other experiments used the full 140-million-point cloud to translate the entire scan into a 3D model of the ruins. Although radar is by default an inherently noisy and distorted imaging tool, the otherworldly visual results became the foundation of hazy yet identifiable walls and columns of the temple's cella and surrounding gallery.

Below Victory: Memoria Hospitis

Selected 3D models were further developed for four augmented reality prints. The most nonfigurative of GPR dataset, imagined replicas of the temple's cella and courtyard are hidden in photorealistic and fantastical natural settings e.g. embedded in amber, obscured by clouds, etc.

An augmented reality overlay reveals thin lines of text from Blaise Pascal intersecting and running parallel with technological data about the site. Likely unaware of the ruins just below his feet, Pascal wrote of impenetrable secrets, forgotten histories, the chasm between past and future, and his insignificance in a grander timeline. As an overlay to the print images, thin lines of his text and computational data become the reference geometry to the illusory ruin images in the prints. Together, philosophy and technology are hovering, bisecting, and connecting hidden secrets in nature; our full history is still being revealed by new technologies and deeper learning.

The series title also comes from Pascal, "Quand je considère la petite durée de ma vie absorbée dans l'éternité précédente et suivante – memoria hospitis unius diei prae-tereuntis." Those last five words are quoted from the Book of Wisdom, written in Greek around 1BC, near the same time as the forum. They translate to "remembrance of a guest who tarried but a day." Both Pascal and these ruins remind viewers of how short the stay on earth when compared to greater human history.

Below Victory: Light

Below Victory: Light is two custom lightboxes that present abstracted data taken from the ground penetrating radar scan of the Place de la Victoire, built on top of ruins from the Gallo-Roman forum's temple cella and courtyard dating back to Antiquity. A 23x23m square area was scanned to 9m deep, creating a 140 million 'point cloud' of the structures hidden below. Radar is a distorted and indistinct imaging tool, but in the hazy gray dataset structures could be recognized and then embellished. The scan provided information that became an underlying structure for all the individual artworks in the *Below Victory* art + science research, the numbers offering potential for creative expression that could enhance understanding.

The data visualization is somewhere between science that elucidates and art that inspires. The connected datapoints glow, as if discovered gold underground, and act as a metaphor for the knowledge and partnerships that have been generated by the project. The backlit data and the results of the research are both luminescent. The title itself can be read as a sentence about what was found below by the artist and the Clermont-Ferrand team.

Conclusion

The art + science research project occurred all within the COVID pandemic timeline; a residency with no resident. Working together during a time of isolation sounds contradictory, but the themes of the project resonated through its creative realization: alternative visualizations about a secret, hidden place that no one can visit nor touch. The ruins are the inversion of a public sculpture; a sealed urban memory below the surface. The GPR science provided a new point-of-view. Safe site-specific installations and augmented reality experiences considered isolation from a less-restrictive perspective, suggesting new options for collective experiences. An intersection of art, science, heritage, and emerging technologies allowed visitors to see a real, physical world that is also out of reach and visible only through the echo of hidden history.

Scott Hessels © Turbulences Vidéo #115



Below Victory : Light © Scott Hessels



Below Victory : Memoria Hospitis © Scott Hessels

SCOTT HESSELS

Scott Hessels is a Hong Kong-based artist whose works explore how emerging technologies can help us better understand our environment. His site-specific installations use sensors, robotics, GPS and adaptive materials, often in partnership with key scientific organizations. His new media films and installations have been shown internationally in exhibitions focused on both technology and fine art.

m.scotthessels.com

VIDEO PORTRAIT OF THE ARTIST:

<https://youtu.be/WOAAQIVxJvg>



Below Victory: Memoria Hospitis & Light, VIDEOFORMES 2022, IADT, Clermont-Ferrand © Photo : Loiez Deniel

QUESTIONS TO **SCOTT HESSELS**

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

The artworks are two series from a bigger group of artworks under the name *Below Victory*.

This show is four large prints with Augmented Reality and two other prints in custom-made lightboxes.

What is it about?

Working with a geologist and an archaeologist, we scanned the Place de la Victoire with Ground Penetrating Radar. It's a new science technology that sends sound waves into the ground and when the sound bounces off different things below—rock, water, pipes, anything—you can make an image of what is underground. It captures an echo through stone. When you stand on a mountain and shout, the further the other side, the longer it takes to hear your echo come back. GPR uses that idea to make a 3D model of the Roman temple ruins that are under the plaza.

I make experimental data visualization. I used the data from the radar scan to make images. But the images are not scientific anymore, but hope to make people think about bigger ideas. The prints show very crazy versions of the scan results—you can recognize the temple cella, courtyard and pillars—but they are hidden by things in nature. In my pictures, the ruins are behind clouds, under sand, in stone. The AR shows text written by Pascal, a philosopher in the 1600's intersecting with technical data about the site. Things in our history are hidden by nature, but are revealed by new technologies and deeper learning.

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

We made a massive trompe l'oeil in the plaza for Videoformes 2021 last year March as the first artwork in the project. Over 180 meters of stickers of optical illusions were on the ground in the plaza. The illusions suggested an archaeological dig of

an old mansion. They were portals to an imaginary underground house—stairways, wells, shafts. The pictures were meant to remind us of the broken homes that are below every victory. We remember the winners in history, but don't think as much about what was lost or died. A drone film was made that shows it nicely¹.

Last fall, I made over 200 different animations and graphic images with the data and made a short documentary film about the technology and process. These 2 lightboxes and 4 prints are the latest artworks in the project and this is their premiere.

The scan area was 23m x 23m and 9m deep. The radar creates a 'point cloud'... imagine a floating box that's 23x23x9 and filled with 140,000,000 dots. By connecting all those dots in different ways, I could make a LOT of different patterns and styles.

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

I was a filmmaker and programmer who loved the Earthworks or Land Art sculptures. Earthworks were artworks placed in the wilderness, usually made from sand or stone or water, and that changed over time because of natural forces (wind, sun, rain, tides, etc.). I started working with scientists who had technologies and sensors to 'read' these forces and effects. GPR is a very new technology, so for me it's like playing with a new toy that gives me a new way to understand nature.

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

The pandemic of course. The plaza was closed quickly after one of the lockdowns, I wasn't able to come to Clermont-Ferrand and see my friends there. I live in Hong Kong, it was very hard to make artworks long-distance. It's also not as much fun.

¹ - https://www.youtube.com/watch?v=o4_IQFKBHcs



Below Victory, VIDEOFORMES 2021, Place de la Victoire, Clermont-Ferrand © Photo : Vincent Tiphine

Can you give one or more internet links where we can see your work?

My portfolio is <http://www.scotthessels.com>. The middle picture links to the big prints we did in 2021.

You can see many of the sustainablecinema machines too, they were kinetic sculptures that used natural energy to create moving images. One of those showed in France a few years ago and that's how I made friends with VIDEOFORMES.

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

Art+Science, georadar, sensors, data visualization, information arts, public art, archeology, geology, 3D modeling

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

I've been an artist partnering with science organizations for decades which means I am always traveling to new places, learning new technologies, getting a deeper knowledge about nature, and forming bonds with some of the most dedicated, brilliant researchers in the world.

I've been making art since I was a boy, but scientific and computational sensing advances around 2000 meant I had new tools that also gave me a great career.

The question is not if I can live from my art, the question is can I live without art. I have steady work queued for the next five years, I'm very fortunate, but I would be making things even if there was no money. It's what makes me happy.

Interview by Fanny Bauguil
© Turbulences Vidéo #115

HAIKU WITH **SUSPENDED TIME**

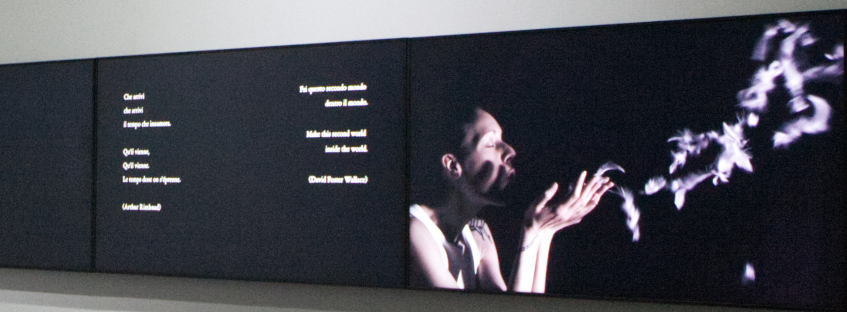
by Eleonora Manca / ITA

Site: Chapelle de l'Ancien-Hôpital-Général

Video and sound installation on three screens.

Guest curator: Maurizio Marco Tozzi (director of Festival Over the Real, Lucca (ITA), curator).





Que soit
de soit
Et que de l'homme.
Qu'il soit,
Qu'il soit,
Le temps lui en l'homme.
Arthur Schopenhauer

It goes on and on
And it goes on.
More than most would
into the world.
David Foster Wallace



An accurate spirit of intellectual research always prevails in the works, where poetry and the body unite to give light to emotions and sensations that generate continuous reflection.

ELEONORA MANCA

HAIKU WITH *SUSPENDED TIME*

*the vast night--
now nothing left
but the fragrance.*

Jorge Luis Borges, « 17 Haikus »

Places of memory, gestures, words, sounds, images that dissolve, accompany us in a navigation of our existence. A creative process that also develops through metamorphosis, another element of fundamental importance in Eleonora Manca's expression, never lacking that harmony that distinguishes her in all her creations. Complex experiences, with a tenacious need for rebirth, that know how to involve us in suggestive fascinations. Eleonora Manca lives and recounts her and our time, marked in recent years by moments of strong sharing alternating with violent forms of division. The way out is never around the corner, one must be able to go beyond one's own self.

The video installation *Haiku With Suspended Time* represents many aspects of her status as an artist, a woman in the here and now. According to Japanese tradition, haiku is a composition in three verses which, in this case, Eleonora Manca presents in a contemporary tone with three audiovisuals which she herself defines as "... the pages of a diary made of images, sounds and words..."

The first video/haiku is (*Not Now*) which opens with a quote from Emily Dickinson. The black and white image is only visible on one third of the screen, the right side to be precise, like a window intended

to describe the details of a story. The shadow of a figure (Eleonora Manca herself) moves forward at a very slow pace. Small steps towards the entrance of an indefinite place, which remains unknown to us, the spectators, during all this time. A foot wearing a classic, elegant shoe crosses a threshold and stops. Then the rest of the body pauses again. The moments of delay and pause are accompanied by excerpts from the original audio recording of the Space Shuttle Challenger disaster, which occurred at 11:39 a.m. on January 28, 1986, just 73 seconds after liftoff. All seven crew members lost their lives, including Christa McAuliffe, who was supposed to be the first teacher in the space programme to give science lessons from outer space. After a few words from the commander, the slow walk continues. The light around the steps becomes more intense at times, framing the reflection of the body, which in turn creates poetic abstract gestures and shapes.

On the right-hand monitor of the installation is *Little Relief Archive*, which pays homage to the Hungarian playwright Karinthy Frigyes at the beginning, and there are many other references throughout this short but intense work. This time the scenes are in colour and, after a shot of an empty frame, the following images highlight details and close-ups of Eleonora Manca. Intimate, emotional gestures, with her hands holding first a heart, then an insect. The movements of her long arms follow one another among other objects that appear and quickly dissolve like feathers, like the earth intertwined with fragments of *Zabriskie Point*. Her arms, soiled with this earth, alternate

with Michelangelo Antonioni's great landscape in which bodies wrap themselves around each other with great passion. Moments that today are often a precious memory and whose thoughts give us a few seconds of respite. The relationship with nature, an obvious reference to Lucretius, continues with the contact with a plant, "...we went in search of a new skin."

Finally, the *Curfew Hour* is at the centre of the video installation. The first time I saw this work, in April 2021, I was literally overwhelmed by the beauty of the photography, the editing and the text (...recorded while wearing an Ffp2 mask just after an asthma attack.) with which I believe Eleonora Manca has reached one of her deepest poetic peaks. I immediately wrote her an email on the spur of the moment: "*Curfew*, a word that seemed to be locked away in books and films that tell us about wars and dictatorships, far from it. But for more than a year it has been back in our everyday *normality* which, as you say, is something else to understand. Perhaps normality has never been beautiful, and that is why those who consider themselves beautiful and normal are never beautiful, and are precisely those who extinguish all *flame*. How many reflections does this work inspire: poetic, reflective, far-sighted. From a technical point of view, the framing is magnificent, with a light that is nothing short of delightful, a great return to colour; your performance, both physical and vocal, is magnificent."

This is certainly one of Eleonora Manca's most engaging videos of recent years. After a few seconds on the plane of the Via De Cessati Spiriti plaque, two great verses by Arthur Rimbaud and David Foster Wallace, then a performance of gestures accompanied by the recording of this splendid text comes to life, as expected recorded with an Ffp2 mask. Small and large details on the body parts that move slowly with elegance and delicacy. Particular objects like a small honeycomb, a corset on an aluminium cross hanging on a (dark) wall, black and white striped socks, raspberries on the fingers of the hands, tulips. The images that follow one another occupy the different spaces of the screen in a pleasant alternation. Sometimes the reproduction becomes whole to give way to a photograph of a mask (a tribute to Man Ray), or to a diocesan fresco within which, in a frame, one can continue to see the performance. As when a restful landscape appears, almost marking a pause in the compositional interlude, which resumes with its harmonious complexity.

Haiku With Suspended Time is certainly a video installation to be admired as a whole, but especially in every detail that Eleonora Manca has created with meticulous refinement. It is not difficult to find oneself in these scenes, in these sounds and in these texts that illustrate a self that is shared for a new rebirth.

I have been following Eleonora Manca for some time now, with great passion and friendship (an element that, for me, is inseparable from achieving truly optimal results in an artistic collaboration). I think she is a genuine and generous artist who knows how to deal with all the problems, such as the delicate emergency period we have been going through for the last two years. Her way of using different languages is never obvious, like a journey that is always new and full of fascinating discoveries, where time remains suspended...

Maurizio Marco Tozzi © Turbulences Vidéo #115



HAIKU WITH **SUSPENDED TIME**

Three video-haiku that - like the pages of a diary made up of images, sounds, and words - mark a new time:

(Not Now) :

Personal and collective stories interpenetrate. Excerpts of the original audio recording, of the Space Shuttle Challenger disaster, interspersed with the ambient noises captured at the time of the video shooting (slowed down almost to the maximum), are borrowed to explore the concept of "suspension" and interrupted path.

Stories of interrupted paths, after only 73 seconds of flight. Of fades. Of suspended memories. Of memories memorized and sent back. Of "flight tests". And then of paths regained, little by little. Equally imperfectly functional.

The Curfew Hour :

Confusing the plague, knotting the thoughts: we are reborn continuously. Audio was recorded wearing an Ffp2 mask just after an asthma attack.

Little Relief Archive :

About when tried to change your skin again.
About when, reading Lucretius, you rediscovered that "touch is the sense of the whole body", and went in search of a new skin.

ELEONORA **MANCA**

Graduated with a thesis on Russian Avant-gardes, Eleonora Manca (Lucca, 1978) is a visual artist using various media (chiefly photography, visual poetry, video and videoperformance) to develop a research on the metamorphosis, memory and memory of the body. She has exhibited in numerous festivals, solo and group in Italy and abroad. Lives and works in Turin (Italy).

www.eleonoramanca.wixsite.com/eleonoramanca

VIDEO PORTRAIT OF THE ARTIST:

<https://youtu.be/rgGEyu8TXqA>



Haiku With Suspended Time, VIDEOFORMES 2022, Chapelle de l'Ancien-Hôpital-Général, Clermont-Ferrand © Photo : Loiez Deniel

QUESTIONS TO **ELEONORA MANCA**

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

This project of mine is like a messy diary. Mainly because every disorder always has its own internal and mysterious order, just as the perceptions and memory are disordered. We can see, hear small moments of resistance and metamorphosis. It is a sort of anthology of lack, it is like the notes you hastily take and stick up to the wall, then only after some time you learn reading them with prismatic eyes and unknown emotions. My work always needs a void, ready to be filled with what the observer chooses to hear and understand, because dedicating an empty space to a being or a memory is equivalent to making it corporeal. My work is always choral because it is archetypal and everyone can discover something about themselves and their own history. This is why I always avoid «educating» the viewer to vision, everyone is free to follow every possible illogical thread. I only invite you to remain listening, intended as a moment of listening to your emotions.

What is it about?

Mainly of the acceptance of chaos. The three videos in this project investigate the stratifications of perception. The feeling is to be on the ridge between the eyes and the act of watching. Likewise, all is about challenging the concepts of identity and belonging, but it is also a definite will of renunciation to fix the events according to a univocal perspective, by leaving room for the awareness of the uncertain through the search for a new skin and, above all, the necessary time to change skin.

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

No, it is not the first time that this video installation has been presented in public. It was first presented at the Instants Vidéo Numeriques Et Poétiques Festival in Marseille, in November 2021. *Haiku with Suspended Time* began as an attempt to check

and order the chaos that swept over us all since the start of the pandemic. The creation of each single video was preceded by many poetic acts, through which I tried to recover an existential dimension made up of very few concessions. I narrowed the field of all my expectations and concentrated on reflections on my role as an artist in a social context made up of fear, disease and anger. In the first pandemic year my instinct to create, my desire to create was annihilated. I was stuck and couldn't design anything. So, I read a lot. I wrote a lot (writing is essential for me; image and word are both icons for me) and then, little by little, I felt the need to give a "provisional order" to everything that had me growing again in me, and had, until then, crossed us.

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

Since I was a child, my interest has been mainly focused on images, words and their interpenetration. In my course of study, therefore, I have always tried to absorb and combine as much information as possible in order to create a kind of compendium that could guide every interest that I was developing. I called this attitude – like a somewhat rambling sponge – “my shopping list”. At the same time I drew, painted, created collages by combining cut out images and verses of the poets who spoke to me. The whole thing was already visual poetry, even if I didn't know it. At the same time, my artistic gestures have always been reflexive, even if they do not want to be self-referential; my body is a defined but infinite object and medium of art. The body can truly be a medium, and I use it as a way to continually ask questions. There is therefore also a lot of study of the gesture. For example, Mejerchol'd's Biomechanics taught me the possibility of reaching a point where the body acts in an almost unconscious flow; Carmelo Bene's *inorganic* the almost obsessive reiteration of a gesture, its fragmentation, reducing it almost to an element external to the body. Egon Schiele's self-portraits the dramatic tension of a muscle, the



Haiku With Suspended Time, VIDEOFORMES 2022, Chapelle de l'Ancien-Hôpital-Général, Clermont-Ferrand © Photo : Loiez Deniel

suffering of a tendon stretched almost beyond belief. Francis Bacon the power of a blurred face, barely hinted at, fixed in every possible cry. Imogen Cunningham's interest in movements, facial expressions so daily that they are - by counterpoint - iconic, as if they are part of another being. Claude Cahun the severity of the game. Robert Mapplethorpe the relentlessness of detail. Annette Messager (and more generally a certain Conceptual Art) to consider photography not a merely hanging image, but a source of continuous installation experiments. Maria Lai the patience to 'weave' a story capable of having a universal language. Gina Pane the importance of starting from a "me" in the singular to immediately become plural. Ketty La Rocca the freedom to explore every communicative possibility of the media to dock with the zero degree of body language. And every poet taught me to leave an empty room.

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

Beyond the physical and mental fatigue caused by the pandemic period, the challenges are

always the same. It is as if you were returning only the interior, a representation that is overcome in transformation. In fact, there are no personal facts if they are told. At the same time, it is a matter of being the place, flesh and image of the final artistic outcome at the same time. The gaze on me is therefore introspective to the extent that I tend to concentrate on restoring a work that does not turn on itself because it is a gaze capable of fragmenting the subject, which takes on a new form by which it is born, thanks also to the eye of the beholder. «I show myself» (in the phenomenological sense) therefore I exist and do not exist, but this is only possible in one, two, a hundred fragments of me that are dispersed, that are reconstructed linked by accents that are often incomprehensible to me too, but that support the time necessary for the metamorphosis. Undertaking a performative work in which the lead actor is also the one who records the act places us in front of a kind of honesty: photography - and video - are not the spasmodic research of my experience, but a tool on par with my existence. The image that is born does not belong to me and therefore has the possibility and

the task of having an echo. To speak to everyone.
And all this is never easy to return.

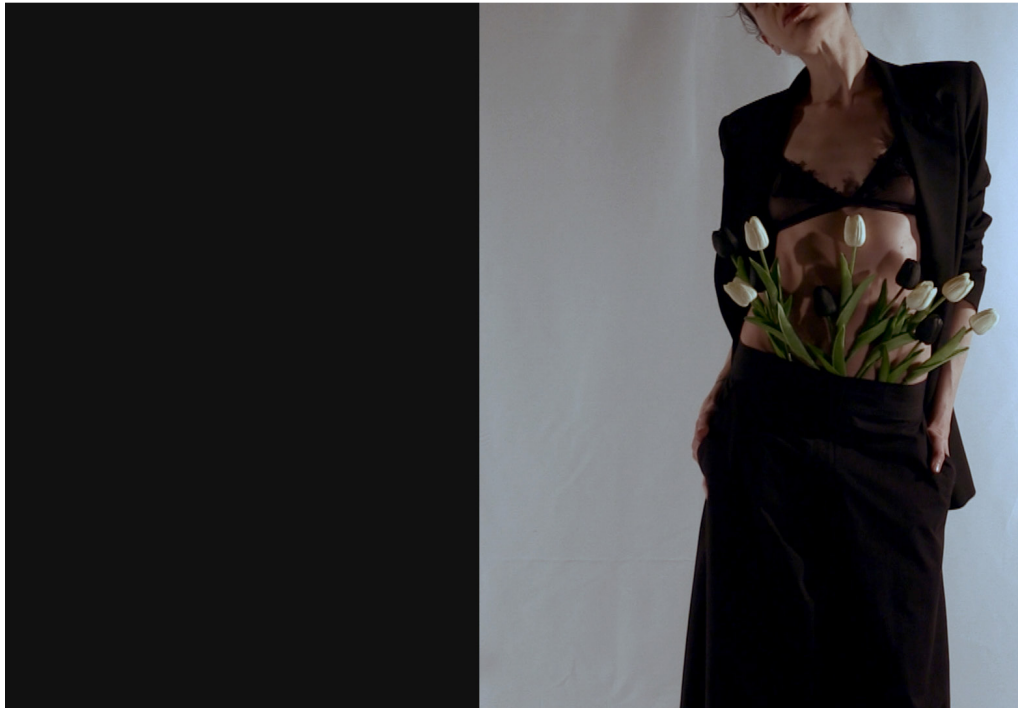
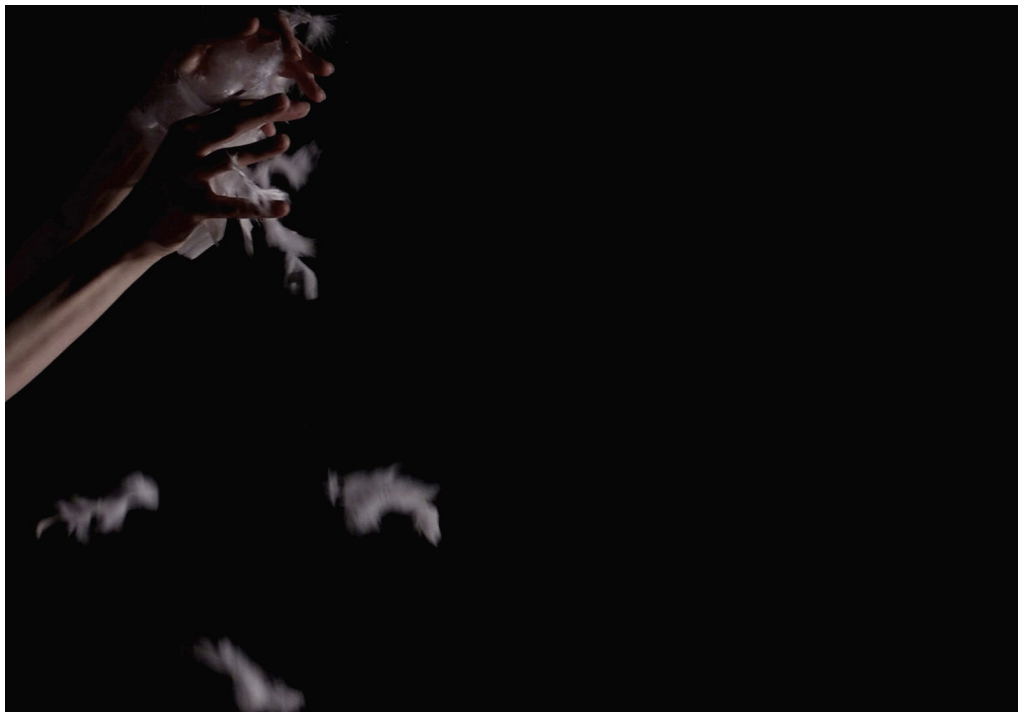
Can you give a few keywords that would fit well to your installation?

Listening, awareness, metamorphosis, memory, body memory, care, amazement, knowledge, perceptions, visual poetry, narrative art, perceive, whisper, echo, mimesis, conversation, diary, rebirth, mystery, acceptance, rediscovery, gaze.

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

After a long pictorial research there was a very intense season of visual poetry. I used Japanese paper, my own phrases or cut-ups of verses by poets, writers. For example, I liked to combine a verse by Dylan Thomas with one by Janet Frame thus creating small poetic hybrids. It was in this season of word for image (and vice versa) that I took to photographing more intensely than I had done in previous years. I became familiar with the medium and tried to synthesize everything that until then had filled me, formed me. However, I had more and more desire to create moving poetry. Not knowing where to start, I limited myself to making micro-narratives with photography. A kind of unraveled reel. I worked hard on the need to stop for a moment, a repeated gesture. I photographed leaves moved by the wind, sheets hung out to dry, curtains in motion and then joined them hoping that only one eye could give them the movement I was looking for. From there I moved on to the movements of my body. The transition to video was therefore inevitable. And it was a fundamental step because it allows me to experiment, to assemble all the media that I have dealt with over the years. If "Can you live from your art work?" means an economic point of view, I would say no! But if it is meant that it is an integral part of my life, and therefore feeds me, then definitely yes.

Interview by Fanny Bauguil
© Turbulences Vidéo #115



Haiku With Suspended Time : 1. *Little Relief Archive*, 2. *The Curfew Hour* © Still : Eleonora Manca





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en collaboration
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CLAIREGASTAUD



ERIK SCHMIDT

La galerie Claire Gastaud présente pour la première fois l'artiste berlinois Erik Schmidt et lui consacre du 5 mars 2022 au 16 avril 2022 une double exposition dans ses deux espaces à Paris et à Clermont-Ferrand.

ERIK SCHMIDT

The Claire Gastaud Gallery is honouring Erik Schmidt's work with a double exhibition in France entitled "Revisiting". Some twenty works, paintings and video installations, are presented in the two venues in Paris and Clermont-Ferrand until April 16.

On the occasion of the VIDEOFORMES event in Clermont-Ferrand, the video *Cut/Uncut* in which Erik Schmidt stages himself in Japan is projected in room 1 of the gallery in Clermont-Ferrand.

Erik Schmidt is a major artist of the Berlin scene. Originally from Herford, he moved to Berlin in 1997 and was immediately fascinated by the city's urban rhythm and nightlife. This fascination is reflected in his work, where he paints and films from what he sees around him. Observation plays an important role in his practice. In *Revisiting*, Erik Schmidt mixes photography and painting to show the viewer breathtaking shots of Berlin, New York and Tokyo. During his residency in Japan in 2015, he first experimented with his particular technique: after printing his photographs on canvas, he adds thick clumps of oil paint that intertwine and follow the lines of the underlying images. Other works are animated by passers-by, anonymised by the artist's paint, melting into the background. His large-format urban views take on height with perspectives that plunge us from the roofs of buildings. To complement the pictorial works, videos will also be presented in which Erik Schmidt stages himself in Japan and in a Berlin stroll.

Galerie CLAIRE GASTAUD | Paris
37 rue Chapon, 75003 Paris

Galerie CLAIRE GASTAUD | Clermont-Ferrand
5-7 rue du terrail, 63000 Clermont-Ferrand

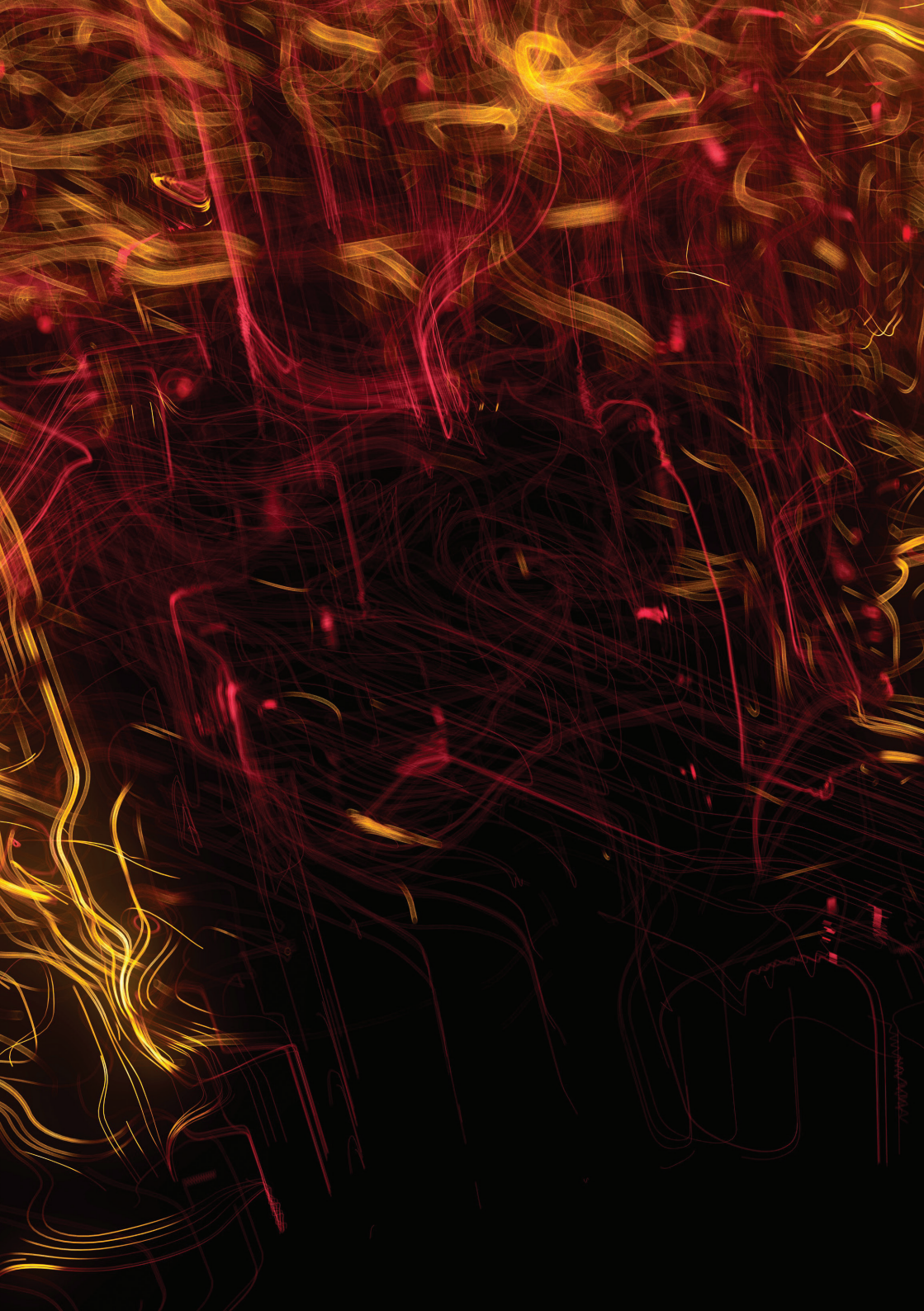
<http://www.claire-gastaud.com>

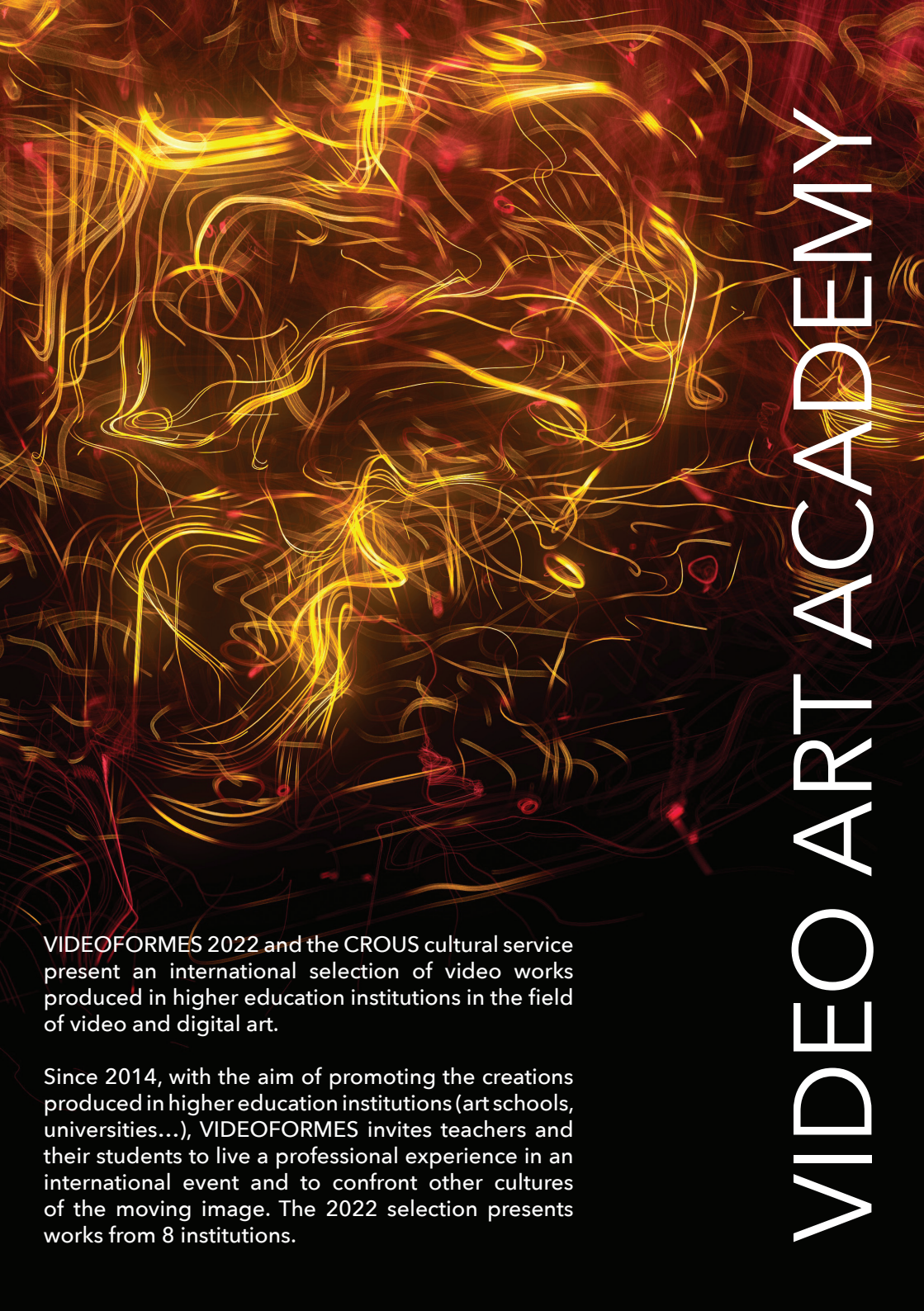
Erik Schmidt was born in 1968 in Germany and lives and works in Berlin. He has participated in solo and group exhibitions in institutions such as Kunsthalle Hamburg, Hamburger Bahnhof, Berlin; MARTa Herford, Herford, Museum Morsbroich, Leverkusen; KW Institute for Contemporary Art, Germany; Matsumoto City Museum of Art, Matsumoto, Japan; and Museum der Moderne, Salzburg, Austria, Artists Space, New York.

www.erikschmidt.info



Cut/Uncut; 2015, 11'58 © Erik Schmidt





VIDEOFORMES 2022 and the CROUS cultural service present an international selection of video works produced in higher education institutions in the field of video and digital art.

Since 2014, with the aim of promoting the creations produced in higher education institutions (art schools, universities...), VIDEOFORMES invites teachers and their students to live a professional experience in an international event and to confront other cultures of the moving image. The 2022 selection presents works from 8 institutions.

VIDEO ART ACADEMY

CITY UNIVERSITY OF HONG KONG'S SCHOOL OF CREATIVE MEDIA

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

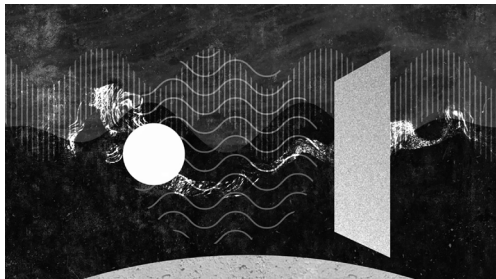
<https://www.scm.cityu.edu.hk/>

About the work

Teacher: Dr. Max Hattler

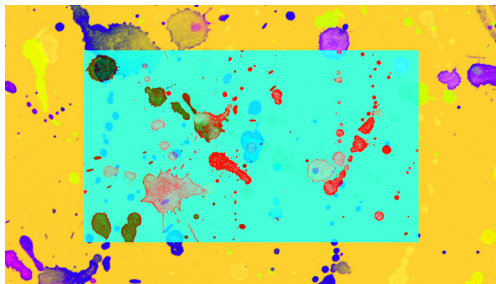
"Abstract and Experimental Animation"

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



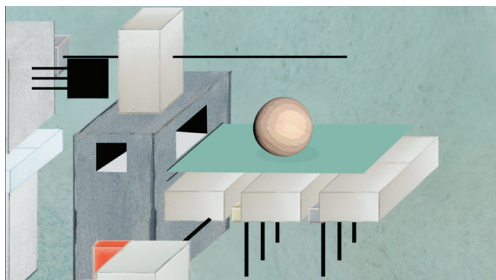
Anodic Hit / Sun, Zhouye; Xue, Qing, Yip; Ping Ki, Siu; Nga Lam / 2020 / 3'11

An ensemble and collision of electronic music and geometric figures. Young authors carry out various combinations and transformations through simple geometric shapes to explore the possibility of visual compositions. Then they create dynamic movement through the imagination of music, so that the elements and electronic music can communicate and merge well. They aim to compose a powerful electronic audio-visual abstract film.



Current / Lam, Ho Hin; Ngai, Tsz Kwan; Tsang, Tsz Wai; Weingarten, Sean Wilhelm Foster / 2020 / 1'09

Lines and dots merge together to form shapes and patterns of increasing complexity. In sharp contrast to that stands the organic movement that from time to time seems to fall back into a steady mechanical rhythm, which itself is represented on the sonic level. From simplicity emerge more and more complex worlds that combine the abstract aesthetics of the living and the technical as if questioning which derives from which.



Feed Me to the Squares / Lam, Ho Hin; Ngai, Tsz Kwan; Tsang, Tsz Wai; Weingarten, Sean Wilhelm Foster / 2021 / 3'01

Following a morphing blob of flesh through an artificial landscape of urban textures we take part in a process of creation and adaptation. From a simple square to increasingly complex moving patterns, the organic seems to get lost in the artificial which begins to dominate rhythm and structure of the world.



Firefly / Lee, Yun / 2020 / 2'16

An abstract film that uses looping watercolor animations, vibrant colors and sound to create a beautiful symphony. A dance which everything is connected and interacts with each other, just like fireflies glowing in the darkness. Through the animation, elements change and transform, being harmonic yet keeping their own characteristic.



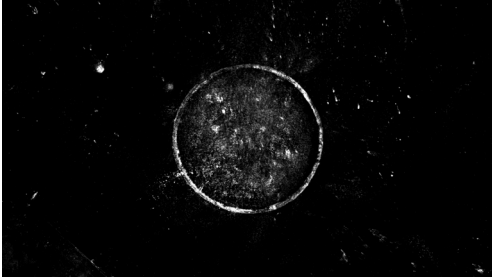
Good Nightmare / Deng, Wen Xue; Cheng, Ka Man; Lee, Yorki; Yeung, Tsz Wai / 2021 / 3'30

The story begins as the sun goes down and the night monsters wake up. The night lights have breathed new life into our world, converting power into energy, and waking the dead city. The monsters wake up and dance along to the music, just as we thought we finally have time to close our eyes. It is like flipping a switch and brightening up the darkest day. No more living in the shadows, come alive and ride the light.



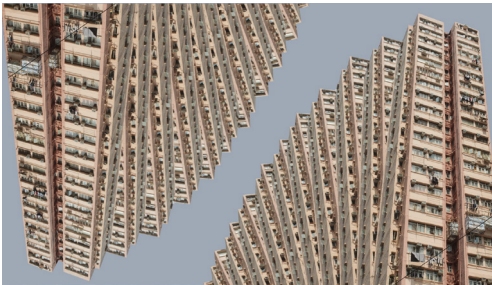
Jamais Vu / Chiu, Man Yui Serena; Tse, Jasmine Elizabeth; Law, Ho Yi Woody; Yuen, Ka Hei Hannah / 2021 / 3'27

In light of our dull daily life routines in this concrete jungle where everything always seems boring and familiar, our collage animation strives to explore creativity, funkiness and craziness from daily objects and characters. Jamais Vu, our title, aims to depict the strangeness and alienation of everyday objects and environments.



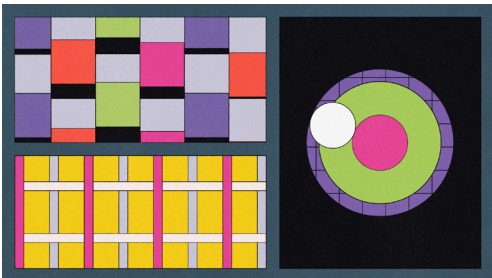
Pierce / Xing, Tong; Jiang, Xinyue; Qin, Yue / 2021 / 1'14

This film uses charcoal and watercolor to abstractly visualize the concept of "pierce". In an abstract way the lines and dots form various shapes with condensed blocks of shading. Adding the sound of streaming, aircraft taking off, science fiction, and deep bass, the film aims to reach a state of audio and visual concordance.



Shuttle / Chan, Wai Cheuk Rachel; Lam, Ying Hei; Yang, Jen; Kim, Ja Young; Tsang, Chun Leung / 2021 / 2'50

By developing and reconstructing the city with our vision and imagination, the shuttling effect was being executed to elaborate the city of Hong Kong from day to night in a new perspective. Motions are established by photography and still images, aiming to let the audience to experience Hong Kong as a fast and over-developing way.



Where's My Stress Ball / Or, Chun Yiu / 2020 / 1'15

Where's My Stress Ball is a music-synchronised piece of abstract animation created during the coronavirus pandemic. Though created during a tough time under quarantine, the film abstracts the stressfulness into something playful and positive by picturing lively balls in and out of frames, and in dashes of colour.

ÉCOLE NATIONALE SUPÉRIEURE **D'ART ET DE DESIGN DE NANCY**

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

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

<https://ensad-nancy.eu/>

About the workshop:

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



From Venus with Love / Io Papadatos / Vidéo numérique HD / 2020 / 3'35

Through eroticism, science fiction, and a female perspective, I question the perception of what could be the male canon, inspired by the representations and sculptures of Ancient Greece, objectified under the voyeuristic gaze of a few passers-by. The use of the smartphone adds distance between the voyeur and the observed subject, it seems to remove any possibility of modesty, and the duality of the camera/smartphone captures is played out between images that are both smooth and raw. The music is a personal interpretation of "Venus as a Boy" (1993) by Björk. The musician plays with the name Venus, which tends to be used for the female beauty canon, inverting and applying it to the fantasies she has of her lover. In this video, Venus oscillates between this representation and the planet Venus, named after the Roman Goddess of love and beauty.



***Ni ici ni ailleurs* / Marie Michalikova, Guillaume Aubert
/ Scans 3D / 2021 / 5'21**

Produced by two artists, the video functions as a visual poem composed of 3D scans made in Nancy by Marie Michalikova and in Geneva by Guillaume Aubert. It reflects on distance by putting places from our respective daily lives on the same plane to make them coexist and create a new fictional environment.



***About it* / Yuki Park / Vidéos numérique couleur
multicanal (2 canaux), found footage / 2021 / 6'53**

As Covid-19 turned our world upside down, I saw a multitude of social problems that I had not noticed before.

In the midst of the pandemic, I wondered: why is God punishing us? If God lives alongside us, what is he/she doing right now? What does God mean to me? How do I see and feel about him/her?

Performers: Yuki Park, Youngchan Ko / Filming: Chunsik Eom, Yuki Park / Photo : Minki Kim



***Cancer de la vie* / Zhichun Lai / Vidéo numérique HD /
2021 / 4'14**

Everyone has their own sorrows and worries. In Eastern philosophy, desire, or hope, is the source of human suffering, because we always ask for more than we get. There was a line in a movie, "In prison, it's not torture that destroys people, it's hope." Perhaps society is a huge "prison" in which we are tormented by "hope."

UNIVERSITY OF NEW SOUTH WALES

SYDNEY

The University of New South Wales, Sydney (UNSW) is a leading Australian public comprehensive research and teaching university based in Sydney. Historically a technologically focussed university, it was pivotal in the development of modern solar technology, quantum computing and the hydrogen battery. It covers all disciplines from Fine Art to the Defence Force Academy.

<https://www.unsw.edu.au/>

About the workshop:

The Moving Image stream at the University of New South Wales draws on students from Fine Arts, Media Arts and Design. It builds on the long history of video art and experimental film production and scholarship at UNSW going back to its student's involvement with Nam June Paik and Charlotte Morman in the 1970s. The Advanced classes in Moving Image (represented here) are convened by artist John Gillies.



Circle/Modern Sisyphus / Golshan Shokouhidehkordi / 2021 / 1'57

Myth has it that Sisyphus rolled the boulder up the hill, and it would roll all the way back down, again and again. He had to repeat it for eternity with all the action being in vain. This work is an artistic look at Time and how we as human beings are trapped in it-our futile effort to capture its essence and unravel its mystery. 'Circle' is a drawing of Time.



Oizys / Harriet Murphy / 2021 / 5'03

The goddess of grief wanders a void world in search of meaning in suffering.



***I know you are but what am I?* / Lucy Teague / 2021 / 5'13**

I know you are but what am I? questions the persistent control over women's bodies and their inescapable objectification. By displacing the viewer from their preconceived notions through visual aesthetics of horror and post-cyber feminism, a sense of ambiguity and discomfort is created.



***Glitch Gaga* / Levent Dilsiz / 2021 / 3'01**

Glitch Gaga was made using 3D models of pop-star Lady Gaga modelled using photogrammetry and Aaron Jackson's volumetric face reconstruction demo. The models, created from images found in all-sorts of corners of internet, shift and merge between each-other creating a fluid agglomerate collage of simulacrum and cyber-memories.



***Don't Feed It* / Dutches Solomon / 2021 / 1'40**

Animation/video drawn on paper, scanned and animated digitally.

ÉCOLE SUPÉRIEURE D'ART **DE CLERMONT** **MÉTROPOLE**

The Ecole Supérieure d'Art de Clermont Métropole (ÉSACM) 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 practices...) which allows each student to develop, nourish and deepen a personal practice committed to contemporary creation. This teaching is delivered by professors who are themselves actors in the artistic sector. Numerous guest lecturers also complete this team for workshops, conferences, workshops and research seminars. The ÉSACM delivers two state diplomas: the DNA (Diplôme National d'Art) and the DNSEP (Diplôme National Supérieur d'Expression Plastique), delivered at the end of the third and fifth years respectively. The ÉSACM also offers a 3rd cycle of research in art within the Research Cooperative which delivers a school diploma entitled DSRA, (Diplôme Supérieur de Recherche en Art).

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

About the workshop:

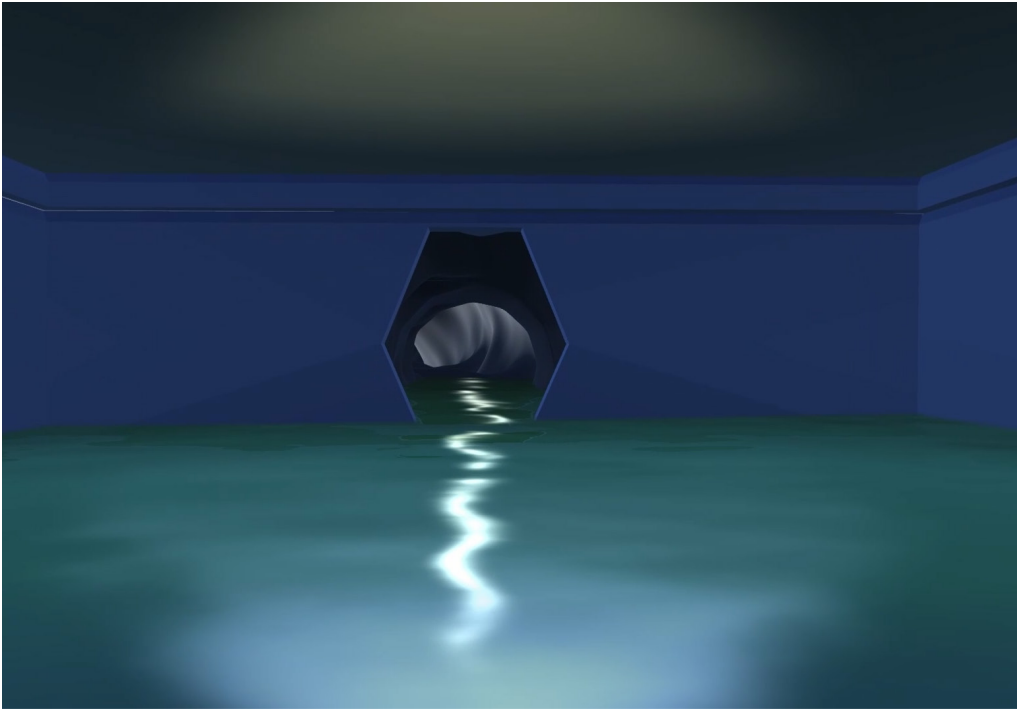
Yann and Kolja are both master's students (respectively in 4th year for one and 5th year for the other) at ESACM. The videos they propose are part of their personal research and their master's program. They are, among others, supervised academically by **Nelly Girardeau** and **Alex Pou**, professors in video and cinema.

Caverne onirique / Kolja Venturi / 2021 / 8'21

Sleep, awakening, dream? An incongruous reality where a character wakes up in an artificial space. The character wanders around testing the physical limits of this fictional place.

Crystal water / Yann Capape-Masera / 2021 / 11'06

An aquatic entity observes two characters re-enacting at their expense a tale that it thought it had forgotten...



ONLINE SCHOOL OF CONTEMPORARY ART

« CONCEPT »

The only art school in Russia where artists and curators work together on a diploma exhibition and learn to cooperate during their studies. The annual program consists of 4 modules, 3 months each. The school participants are students of one of 5 regular workshop online meetings (5 workshops for art practices and 1 curatorial). At the end of each module the school has open online screenings with invited experts and events, organized in different cities.

The system of workshops and intermediate screenings has been transformed to online: it contributes to the formation of an interregional community, and varies depending on the feedback of students. The basis of the educational model is an emphasis on practice, each curator makes his own exhibition or curatorial project with the participation of art students.

<http://conceptionschool.com/>

Videoart and Communication Strategies:

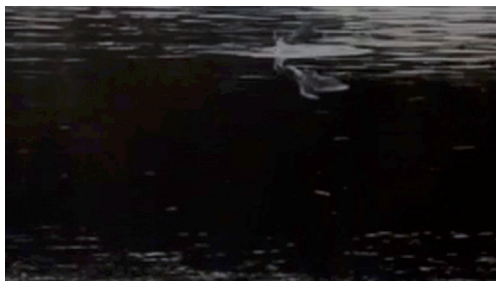
Regular workshop by Evgeny Graniilshchikov

The workshop focuses primarily on working with a moving image and upholds the discussion format of meetings. We are talking about films, video installations, video performances, structural cinema, video essays and video as a way of communication.

As part of the workshop, we analyze by examples how videos created for a museum exhibition differ from those created for cinema screening. We discuss artistic strategies for young artists, and also learn how to combine different media into a single project. Videoart today is perceived as a post-cinematic practice with a non-trivial relationship between sound and a moving image. This counterpoint, as well as installation methods of working with audiovisual works, are primarily the focus of the workshop's attention. Working with digital media today, we raise the question of

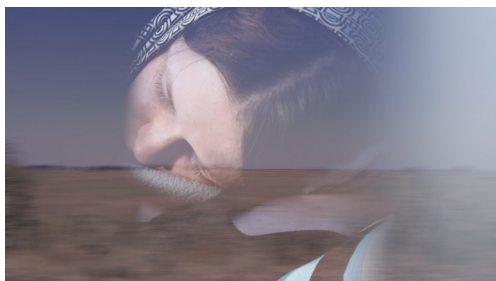
the lost narrative and the narrative capabilities of databases.

The workshop's process is based on discussion and analysis of personal projects of student participants: from the stage of concept development to rough installation and, further, to the exposition solutions and participation in screenings. Analyzing the practice of videoart masters and the context (personal, historical and cultural), we learn to discover our own strategies and methods of working with video.



***Parsing the second* / Mary Logvinova / 2021 / 2'20**

The video is called *Parsing the Second* it is created from a video that is 1 second long. The second was divided into 24 parts-according to the number of frames that the human eye can fix. These parts, in various variations, became the molecules of a new video about excitement and anxiety, during the editing of which I tried to recreate the experience of working with film and to clearly demonstrate how many visual possibilities are hidden even in 1 second of the video. No framing, cropping, or superimposing was used during editing.



***You hear a home in a dream* / Mariyat / 2021 / 1'55**

A girl is sleeping in a car. The car is taking her somewhere she hasn't been for a very long time. We can only imagine where she is heading. What if it's all just a dream?



***untitled_dance* / Daria Akimova / 2021 / 5'33**

The project is based on the found footage – a video of a striptease of an unknown woman. As an author-woman I work with the mechanisms of using a female body's image in culture and the public field. By slowing down, fragmenting and constructing a new corporeality (embodiment), I reflect on the possibility of deconstructing sexuality, its reassembly and confrontation to appropriation, lack of freedom and the tools of liberation. At the same time I work with split screens to talk about the viewer's eye, attention and participation in these processes.

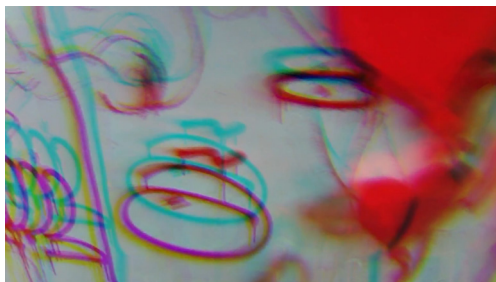


untitled 2 / Karina Scherbakova / 2021 / 2'53

In the video, I work with a text, written and performed by a person I know, whom I had asked to describe their feelings about sadism and the role of submission in the manifestation of his own sexuality. I find images for my own sadistic clichés. At the same time, during the playback of the cliché, either I constantly listen to this text read aloud by my respondent, or I pronounce the text myself after playing it back.

I inevitably lag behind in speed and several times make mistakes in pronunciation, misunderstanding the source text by ear.

I also rely on personal impressions from the interview, taken on the eve of the shooting and not included in the video. I include a scene which reproduces the rubber band game I loved in childhood, according to rules that I complicated a little; here, while filmed, the subjects do not know about the topic of the completed work.



Tree Roots Growing Upwards / Danielle Form / 2021 / 4'09

Some people are like uprooted trees. They have no solid ground to grow like others. So they move a lot in order to find it. But it's impossible for them to stop because it feels like dying.

Perhaps it was an earthquake or a civil war, or something in their blood that caused it. Over the course of time the reasons were forgotten.

Memory of a lost home haunts them. And maybe there is still a chance to recognize it in things, in smells, in sounds, in other people.

ÉCOLE SUPÉRIEURE D'ART DE LORRAINE, SITE DE METZ

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

The ÉSAL site in Metz is structured around workshops, laboratories and research centers on interactivity, spatialization, photography and video. The institution of higher artistic education delivers national diplomas in Design of expression, Art and Communication.

The establishment of higher artistic education delivers national diplomas: the National Diploma of Art, DNA, in three options Design of expression, Art and Communication, three diplomas habilitated to the grade of Licence; the National Superior Diploma of Plastic Expression, DNSEP, in options Art and Communication, two diplomas habilitated to the grade of Master. The music and dance department delivers a DE, State Diploma, one in music and one in dance.

<https://esalorraine.fr/>

About the workshop « Film Essai »
Responsable : Pierre Villemin

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

They worked from archives, stories, and contemporary personal experiences to develop film-based narrative processes that have in common a certain way of approaching "reality". Their words are distinctive, and they expressed themselves using a filmic vocabulary studied throughout the year, either by doing exercises or by watching films by authors such as Alain Cavalier,

Robert Cahen, Ismaël Joffroy Chantoudis, Henri François Imbert, Chris Marker, Jafar Panahi, Olivier Smolders, Agnès Varda, Huang Pang Chuan...



Anboo / Seohyeon Kim / 2021 / 4'14

March 16, 2020. That day everything changed. My life in lockdown is suddenly disturbed by a voice mail from a Korean friend.



Berthe / Lou Musiol / 2021 / 3'25

My grandmother was a witch. After her death, I became one too, like all the women in my family. What is it like to be a witch? What is it like to be a woman? I look for answers through the memory of Berthe. By mixing the time periods and the words of three women who knew her, I try to shed light on the sisterhood that links us.



Comptine d'un autre souvenir (Nursery rhyme of another memory) / Léa Pesant / 2021 / 8'30

Ferdinand Pierre Nicolas Hissette was born on January 9, 1937. Ferdinand likes to garden, he does not like the crows that eat the cherries on his cherry tree. He loves pasta but does not like lemons. Ferdinand had three daughters, two granddaughters and four grandsons. You now know as much about my grandfather as I do.



Le manque partagé (The shared void) / Jisu Lee / 2021 / 5'38

I look at a chair and feel a little affection for it. There is something missing between us. I start a conversation with it to try to "communicate".

Paul-Valéry University is an institution specialized in the humanities, human and social sciences, languages and the arts. The training provided by the Cinema-Audiovisual and New Media Department aims to provide students with a general background that focuses on the historical context of the performing arts as well as on the analysis of their situation in the contemporary artistic institution (aesthetics, economics, sociology). In addition to this theoretical approach, students receive practical training that enables them to become familiar with techniques, materials, and know-how. The master's degree in digital creation in this department aims to develop versatile and autonomous individuals with fundamental artistic and technical skills in the field of moving images and interactive systems.

<https://www.univ-montp3.fr/>

About the workshop:

The film program was produced as part of the course entitled "Hybrid Writings of Reality", directed by Claire Chatelet, lecturer in audiovisual and new media. This 18-hour module aims to question the aesthetic and narrative issues of new documentary forms, using digital technologies in a creative and meaningful way. It is structured around an 8-hour theoretical component and a 10-hour practical component devoted to the production of "desktop films". The creative constraint is to make documentary films in an intensive mode, using only images and videos found on the Internet.

This practical component, which is part of a renewed approach to "found footage", is made up of three stages:

- choice of subjects, group creation and presentation of the concept
- selection of data on the internet and reflection on writing style
- editing from the selected data, image processing, voice-over recording (if necessary) and audio editing.

There are 4 or 5 students in a group so that the tasks can be divided up. A demo must be presented at the end of the 10-hour workshop.

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



Entrêves / Antoine Luigi, Thomas Fraysse, Lucas Danoeuvre, Alexis Poinot / 2021 / 6'40

Entrêves is an experimental documentary about sleep paralysis based on images and videos from found footage on the Internet. This data was retouched by applying visual effects with the software program After Effects. 3D models were also placed in the documentary to create disturbing visions. A voice-over (made from real interviews) explains what a person suffering from sleep paralysis can experience.



House for Rent / Elise Vandenberghe, Valentin Braem, Cécile Chevanne, David Hiribarne / found footage, traitement sur after effects / 2021 / 5'01

House for Rent is an experimental documentary that aims to raise awareness of the consequences of the mass expansion of cities on man and the environment. The construction machine cannot be stopped, what could appear as child's play at the beginning seems to gradually overwhelm its creator.



Réminiscences / Matteo Basso, Marie Courregelongue, Adem Yilmaz, Camille Seck / found footage, montage vidéo et ajouts d'effets sur le logiciel After Effect, montage son sur Audacity, technique de glitch sur Audacity / 2021 / 2'34

Réminiscence deals with disappearance. It is with an imposing soundtrack that we recount the difficulty of telling a story after a tragedy when the only thing we have left is the sound. How can sound fragments from black boxes allow us to rebuild an image?

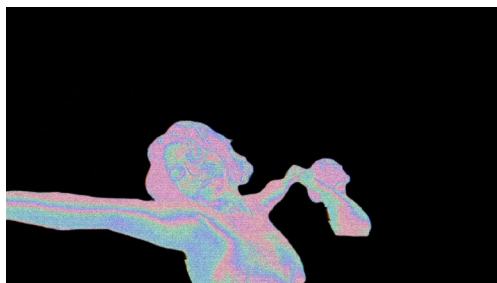
UNIVERSITÉ D'AIX-MARSEILLE – LICENCE ARTS PLASTIQUES

The University of Aix-Marseille in Aix-en-Provence offers a variety of artistic programs. The Bachelor of Fine Arts is the one that combines practical courses such as sculpture and painting, as well as digital and installation art, but also theoretical courses such as art history and philosophy. This degree aims to professionalize and support students as future contemporary artists. At the end of the three-year program, it is possible to pursue a master's degree in visual arts, digital creation, or teaching.

<https://www.univ-amu.fr/>

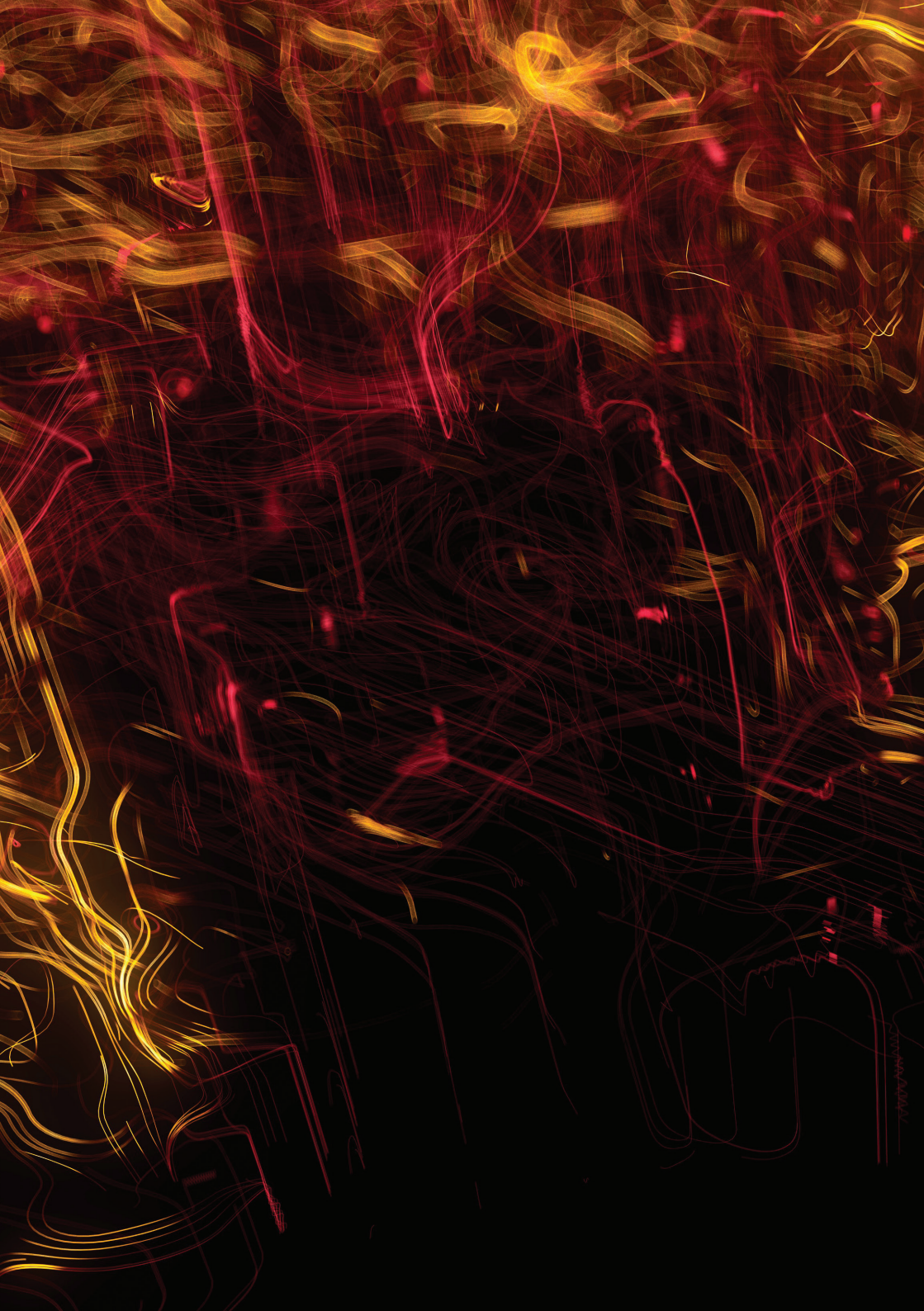
About the workshop: "Personal Practice"
Coordinating professor: Yves Schemoul.

In the third year of the Bachelor of Fine Arts, this course emphasizes the student's personal practice. This course mixes both practice and the development of the student's artistic approach.



My nebulous body / Amandine Balderas / Vidéo montage, mouvements corporels, enregistrements audio / 2021 / 1'19

In this video, my body which is only matter (of a neon pink color) and moves in front of a mirror. The background gives way to a deep black. The soundtrack is made from recordings of the inside of my belly and my beating heart.





YOUNG AUDIENCES

"1 MINUTE" COMPETITION

VIDEOFORMES organizes a national video creation call, supported by DRAC Auvergne-Rhône-Alpes, the CANOPE 63 workshop, and the Rectorat de Clermont-Ferrand (D.A.A.C.). This competition is open to all young people from schools and non profit organizations.

The competition is part of an approach to image and video art education referenced in school programs. The selection is organized around 3 age categories: school, college and high school. It proposes the realization of a video of 1 minute.

All subjects and all techniques for moving images production are accepted, as long as they have an artistic approach (aesthetic, plastic, poetic) and are related to creation and video art: writing, creation of a soundtrack, creation of a visual universe, use

of photographic and cinematographic language, colors and light, fine arts.

"1 Minute": Morgan Baudoin (art teacher and relay teacher at FRAC Auvergne), Fanny Bauguil (art teacher and relay teacher at VIDEOFORMES), Sophie Debievre (Academic Delegate for Cultural Action), Roxane Delage (in charge of projects at VIDEOFORMES), Marie Eymard (Mediator of resources and services - Arts and Culture, Atelier Canopé 63), Hélène Lanore (in charge of cultural action in private education), Marianne Pierrot (IA-IPR of plastic arts).

AWARDS LIST

DRAC Auvergne-Rhône-Alpes AWARD: *Le Cercle* - Collège Les Chènevères

CATÉGORIE ÉCOLE/CLASSE AWARD: *L'école Éteinte* - École primaire Sainte-Croix

CATÉGORIE COLLÈGE/CLASSE EX-ÆQUO AWARDS:

Déluge Sonore - Collège Frédéric Mistral

Les Chimères d'Ulis - Collège Saint Germain Lembron

CATÉGORIE COLLÈGE/ATELIER AWARD: *Feuille Ciseaux* - Collège Gérard Philippe

CATÉGORIE LYCEE/CLASSE EX-ÆQUO AWARDS:

Un Vilain Rêve ? - Lycée Notre Dame

In Hell - Lycée Blaise Pascal



1 Minute Awards - Prize-giving ceremony , VIDEFORMES 2022, Centre Camille-Claudel, Clermont-Ferrand © Photo : Baptiste de Ruffray

YOUNG VIDEO **INSTALLATIONS**

Since 2010, **VIDEOFORMES** offers secondary schools in the Clermont-Ferrand Academy the opportunity to host an artist with the intention of designing, producing and exhibiting a video installation. The action results in a collective exhibition and its opening in the **VIDEOFORMES** Youth Festival.

This project is part of an approach to education in image and video art that is referenced in the National Education curricula (particularly in fine arts). It is supported by DRAC Auvergne-Rhône-Alpes, Délégation académique à l'action culturelle of the Rectorat de Clermont-Ferrand and Atelier CANOPE 63 of the Académie de Clermont-Ferrand.

This year, 5 establishments and artists participate:

Lycée Albert-Londres (Cusset, 03)
Contributing artist: **Marie Rousseau**

Collège des Chenevières (Jaligny-sur-Besbre, 03)
Contributing artist: **Jérémie Tate**

Collège Pierre-Galéry (Massiac, 15)
Contributing artist: **Arnaud Simezière**

Collège Lucie-Aubrac (Clermont-Ferrand, 63)
Contributing artist: **David Blasco**

Lycée Général et Lycée des Métiers de l'Hôtellerie
(Chamalières, 63)
Contributing artist: **Amélie Soualet**



Vernissage of the Young Video Installations, VIDEOFORMES 2022, Centre Camille-Claudet, Clermont-Ferrand © Photo : Baptiste de Ruffray

POETRY FOR THE **PRESENT TIME**

COLLÈGE LUCIE AUBRAC, **CLERMONT-FERRAND (63)**

Installation that allows each spectator to experience an individual and collective moment within the same installation, the same bubble.

The spectator is invited to create a bubble of relaxation, reading, viewing, travelling.

It is a meditation on the bubble, like that of the soap blown by the child, a rereading of the creation of man in Genesis, that of the spheres as a constitutive dimension of the human experience, on the psychological as well as the cosmological and political level. Whether in the round photographs of Kodak or in the works of Sonia DELAUNAY, Ulla VAN BRANDENBURG or George ROUSSE, the circle becomes a subject. They are as much mandalas to remind us that everything is ephemeral.

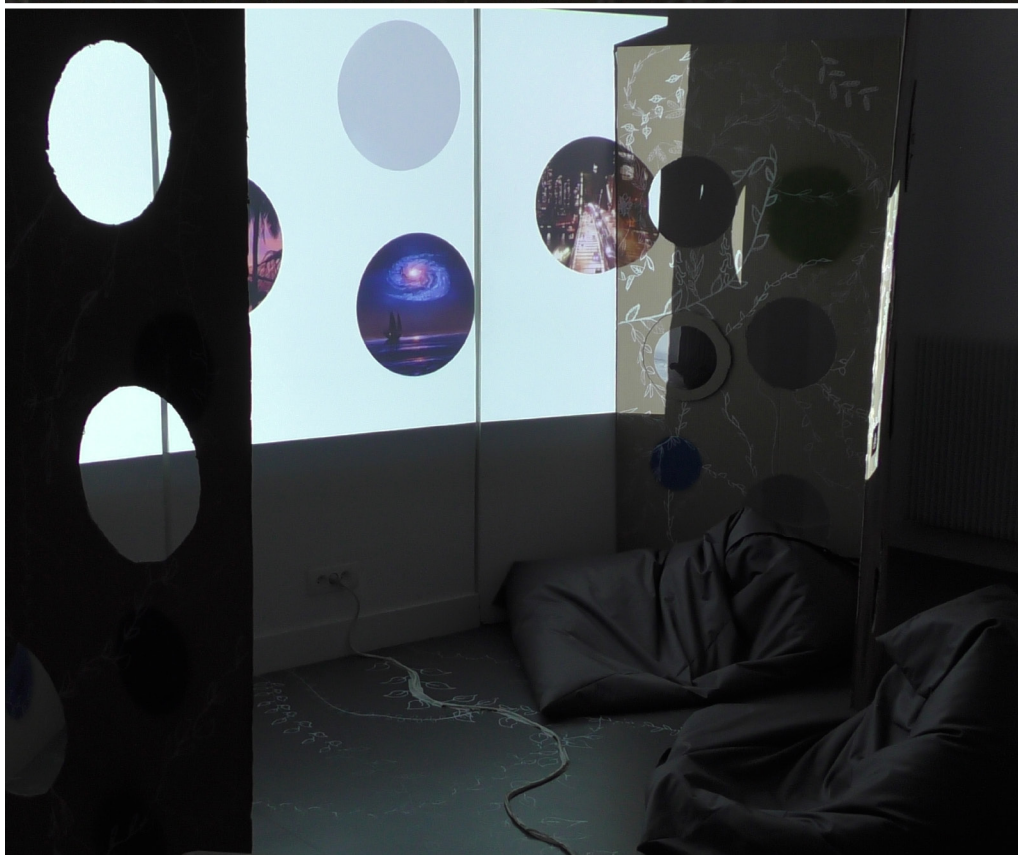
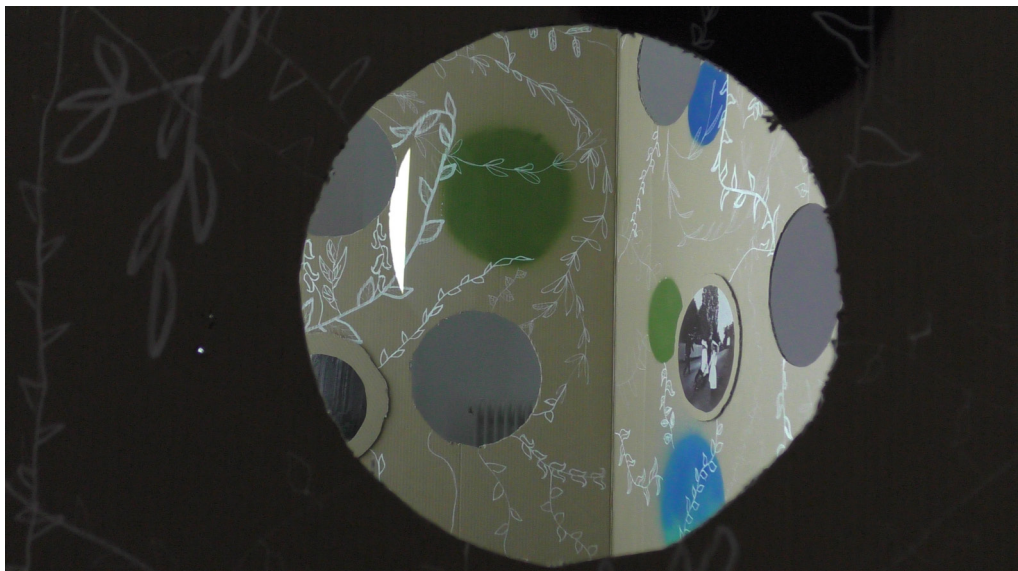
“The spherical form is what allows man to produce himself, the environment (material and symbolic) that he creates for himself. In this spatial reflection, the Earth occupies a crucial place.”

Spheres (Peter Sloterdijk, 1998)

Project manager: **Claire Bottesi**

Artist: **Jérémy Tate**

Participating students: Year 10 Class. N’cho Junior Assi, Manon Aznar, Justine Boyer, Gabriel Brun, Hugo Corceiro-Robalo-Leymarie, Zakaria Dakir, Emie De Freitas, Mickaël Dias, Alen Dordevic, Ludivine Dumoussset, Bilal El Achgar, Ayoub Fares, Irène Guibert, Najia Hasnaoui, Elsa Latour, Yusra Lebbar, Enzo Mazuel, Clara Mailocq, Khairulla Musaeve, Ilhan Perrot, Léa Pinet-Kang, Angèle Riveau, Alexis Roux, Koray Sarioglu, Ouissal Shaitit, Axel Theilot.



Poetry for the present time, VIDEOFORMES 2022, Centre Camille-Claudel, Clermont-Ferrand © Photo : Léo-Nil Joanin

IKETIDES OR THE WOMEN'S VOICE

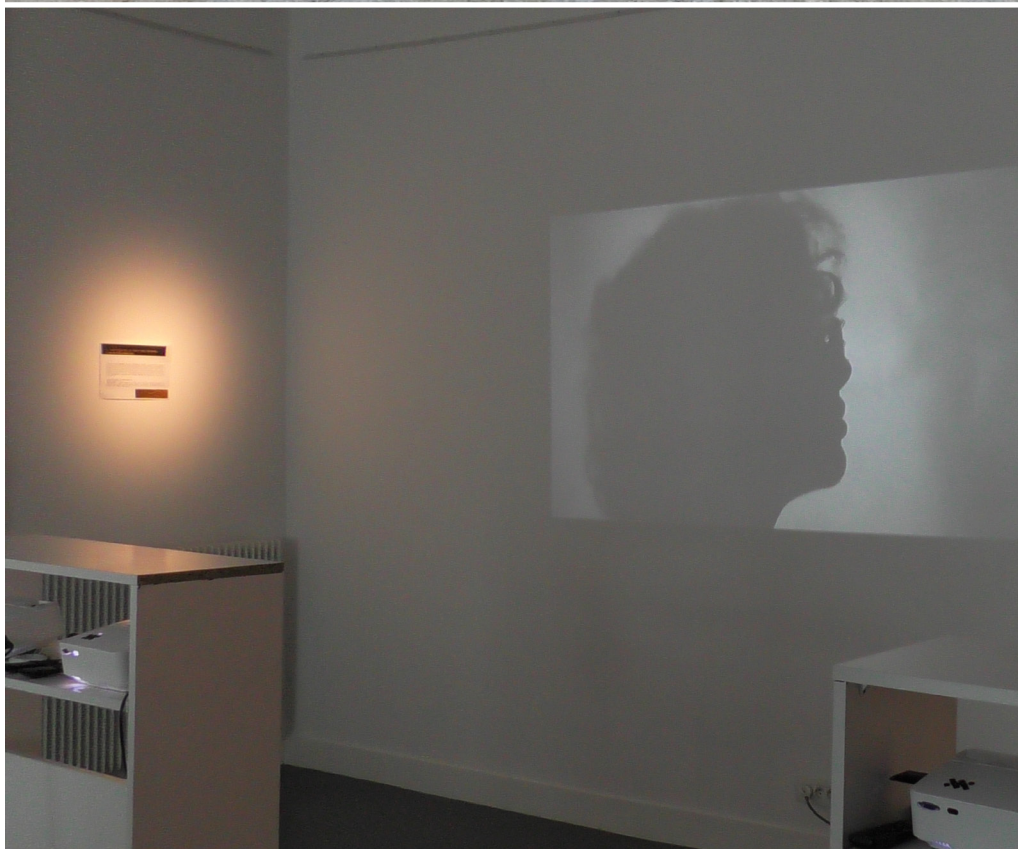
LYCÉE GÉNÉRAL ET LYCÉE DES MÉTIERS DE L'HÔTELLERIE, CHAMALIÈRES (63)

Creation of a video scenography for the show "IKETIDES" which will be staged in Chamalières high school in April 2022. In this transdisciplinary theatrical performance, visual arts, ancient languages and contemporary music collaborate on an adaptation of Aeschylus' play «Les Suppliantes». The project exhibited at the Centre Camille-Claudiel allows us to discover the visual and musical universe. The video installation presents 4 digital animated «tableaux». Each tableau corresponds to a selected scene from the Greek tragedy. A subtle montage of close-ups of objects, transformed materials and the appearance of students, the videos are accompanied by an intense musical reading. It is a real multi-sensory journey to the heart of the text, and the joy of a contemporary and revisited approach to this great classic.

Project manager: **Christophe Guillemart**

Artist: **Amélie Sounalet**

Participating students : Year 11 class. **Clara Avice, Paul Bernard, Camille Beraud, Mia Brunel, Léa Casas-Martinez, Typhaine Cuenca, Juliette Ferron, Elsa Gourdon, Ana Hernandez-Rivero, Maëlis Hernandez-Catelin, Corentin Laugier, Camille Lerche, Lucie Mercier, Thomas Monnet, Prune Ravat, Margot Sayd, Inès Tramond, Quentin Traulle.**



IKETIDES or the women's voice, VIDEOFORMES 2022, Centre Camille-Claudel, Clermont-Ferrand © Photo : Léo-Nil Joanin

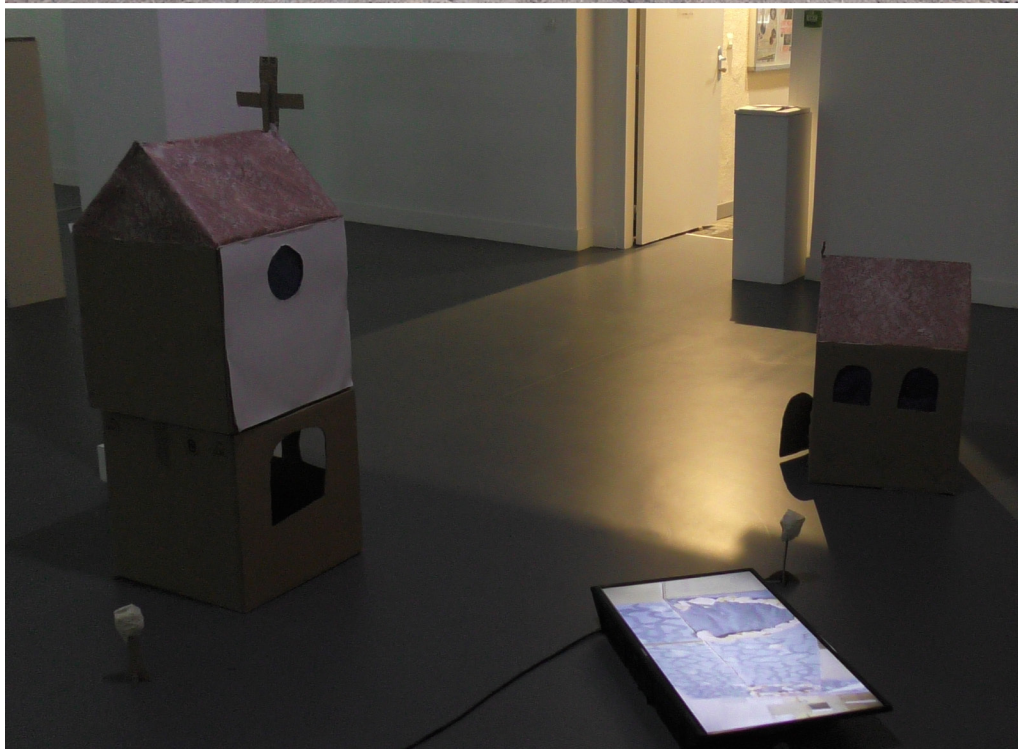
THE VILLAGE SQUARE

COLLÈGE DES CHENEVIÈRES, **JALIGNY-SUR-BESBRE (03)**

As part of the “Young Video Installations” project proposed by VIDEOFORMES, the 3eA class of the Chenevières secondary school worked for ten hours with the artist David Blaso. The Clermont-Ferrand artist explores the notion of territory and the perception of places. The pupils first took the time to walk around the city of Jaligny to look at all the elements that make up the village. They were able to draw and take photos to keep track of the chosen elements. Taking a different look at one’s immediate environment allows one to take a step back and grasp new aspects. The project proposed to the pupils was to reconstruct Jaligny through their eyes, their personal perceptions, using simple means: cardboard, felt pens and paint. The pupils were very committed and added plants, pebbles, various papers, etc. to their castles, war memorial, lamppost, fire station, church, etc.

Project manager: Priscille Poyet
Artist: David Blasco

Participating students: Year 10 Class. **Méline Aleveque, Manuëla Bianchi, Noah Chappaz, Logane Cherasse, Antoine Corneloup, Baptiste Croisel, Louise Fontbonne, Diego Garcia, Clara Guilleminot, Kévin Hazard Chatard, Noa Humblot, Mélissa Jeudi, Gabin Lasset, Noémie Laval, Lou Lefevre, Margot Loustalniau, Jeanne Minet, Loïc Moreira Carneiro, Zoé Moulin, Séléna Oudry, Gabriel Pichon, Sarah Poivre, Gabin Rembert, Cypriane Tredez, Tanguy Vaudelin, Elisa Vignaud.**



The Village Square, VIDEOFORMES 2022, Centre Camille-Claudel, Clermont-Ferrand © Photo : Léo-Nil Joanin

SCIENTIFIC AND SENSITIVE CHRONICLES OF AN OUTING ALONG THE RIVER

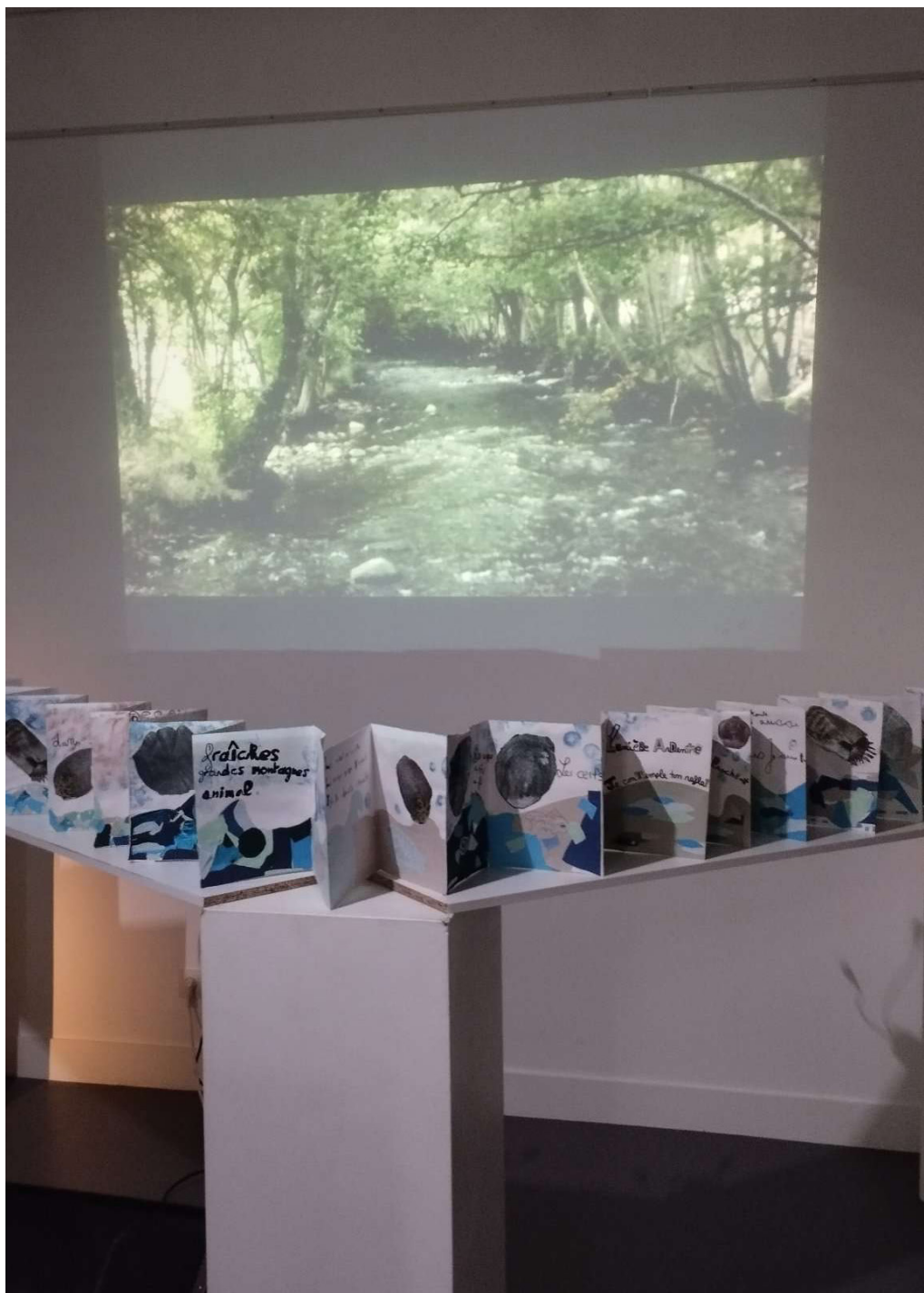
COLLÈGE PIERRE GALERY, **MASSIAC (15)**

As part of the project entitled *Scientific and sensitive chronicles of an outing along the river*, we are proposing the projection of a sound and visual creation based on the photographs taken by the pupils, their research in science and geography lessons, and the haikus written in French class. Scientific chronicles, then, but above all sensitive ones. A leporello representing the idea of the flow of water, infinite and poetic, will offer the spectator who stops in front of the installation to discover the haikus produced by the pupils and their illustrations.

Project manager: **Stéphanie Beurrier**

Artist: **Arnaud Simetiere**

Participating students: Year 8 Class. Orlann Adisson, Louise Aïchaoui-Tardieu, Madyson Auriol, Maïdy Berthon, Manon Crespín, Ava Deharbe, Lily Destannes, Lucie Dezendre, Charlie Faucher, Denis Hauchart, Clarence Job, Stanislas Kahn, Susan Moins-Raphanaël, Malone Papon, Erine Planche, Julia Sartain.



Chroniques scientifiques et sensibles d'une sortie en bord de rivière, VIDEOFORMES 2022, Centre Camille-Claudel, Clermont-Ferrand © Photo : Léo-Nil Joain

PERCEIVING THE CITY, EXPERIENCING SPACE

LYCÉE ALBERT LONDRES, CUSSET (03)

The idea of the journey and the space travelled through runs through all the sixteen videos presented.

In order to capture the entire city, we propose different routes, different personal perceptions. Through the medium of video, we have sought to express feelings and to transmit to the viewer the emotions that each person experiences in the city. Different viewpoints and framings (fixed shot, low angle, diving, ground level and low angle...) and different choices of filmic techniques and editing (accelerated and slowed down, video turned upside down, slow motion, timelaps...) have been used in order to show the space that surrounds us according to singular rhythms.

In all of the videos presented, the idea of movement and a dynamic perception of the city can be found. The camera movements (travelling forwards; sideways, on-board camera often, handheld camera) and transitions (fade in, cut with black, quick cut like a blink of an eye, etc.) reinforce these choices to plunge the viewer into a familiar universe that he rediscovers through our perceptions.

The project reflects the general idea of movement while disturbing the viewer's gaze. The space, punctuated by geometric modules and urban objects or materials, was designed to recall urbanism. The omnipresent white colour brings a neutrality and minimalism to the installation while highlighting the videos. In our projects, the sound dimension holds a fundamental place with urban noises, mechanical sounds or «contradictory» sound captures from nature. These sounds could be reworked - stretched or shortened - in order to create various effects, for example an idea of oppression, speed and haste or, on the contrary, of calm and appeasement.

This installation brings together sixteen videos made alone or in pairs, filmed with our smartphones, with the exception of one project which was made from screen captures on Google Maps.

Project Manager: **Caroline Roux**
Artist: **Marie Rousseau**

Participating students: Year 12 Class. **Eva André, Emma Aptel, Coralie Barbarin, Lucie Bernard, Raphaëlle Davril, Albane De Lambertye, Juliette Decup, Louis-Dorian Degoulange, Gabin Delaire, Jeanne Dirringer, Solène Falaise, Meggie Hans, Alice Heisterkamp, Victor Lancelin, Maud Leloup, Mickael Meerschaut, Rose Mulot, Marika Passat, Lilou Rémondin, Adèle Thirier, Satine Zuretti.**



Perceiving the city, experiencing space, VIDEOFORMES 2022, Centre Camille-Claudel, Clermont-Ferrand © Photo : Léo-Nil Joanin

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