

TURBULENCES VIDÉO, DIGITAL & HYBRID ARTS #123 - April 2024 - Quarterly Magazine

CATALOG

VIDEOFORMES

2024

39th INTERNATIONAL HYBRID & DIGITAL ARTS FESTIVAL
CLERMONT-FERRAND

VIDEOFORMES

MEETINGS / EXHIBITIONS **2024** SCREENINGS / PERFORMANCES

FESTIVAL FROM MARCH 14th TO 31st

TURBULENCES VIDÉO - DIGITAL & HYBRID ARTS **#123**
VIDEOFORMES 2024 CATALOG - **April 2024** - Quarterly Magazine

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2024 Visual Artwork: **Yosra Mojtahedi**

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“ VIDEOFORMES 2024 ” artwork is a creation of the artist Yosra Mojtahedi

This is not an organ, but a robot!

A sculpture-robot that shatters the essence of illusion, transcending the boundaries between the tangible and the impalpable, between the living and the artificial.

Sexus Fleurus, made of silicone in a scientific laboratory, is a flexible robot that integrates various elements such as a stone sculpture, motorized syringes, pipes, sensors and a leather skin envelope, thus fusing organic and artificial materials.

By its ambivalent nature, this robot-sculpture becomes a carnal organ, a sensory enigma that invites us to explore the boundaries of perception and question the dichotomy of fragile frontiers: feminine-masculine, real and non-real, and machine-human.”

© Yosra Mojtahedi - Turbulences Vidéo #123

EDITORIAL #123

by Gabriel Souheyre

Art comes from the living

and it is bound to return to it in these troubled times that humanity is going through by questioning our relationship with our ecosystem, with nature and with each other. Conflicts and deadly behaviour generate mistrust and anxiety, as do technological innovations that some doubt will provide solutions. So it's humanity that needs to be saved first and foremost, rather than the planet. VIDEOFORMES, an annual event, is a mirror of these states of mind, and in the course of the works we discover different typologies of our relationship with nature, landscapes revisited, imagined or dystopian, physical, geological or mental, a mirror in which to perceive ourselves.

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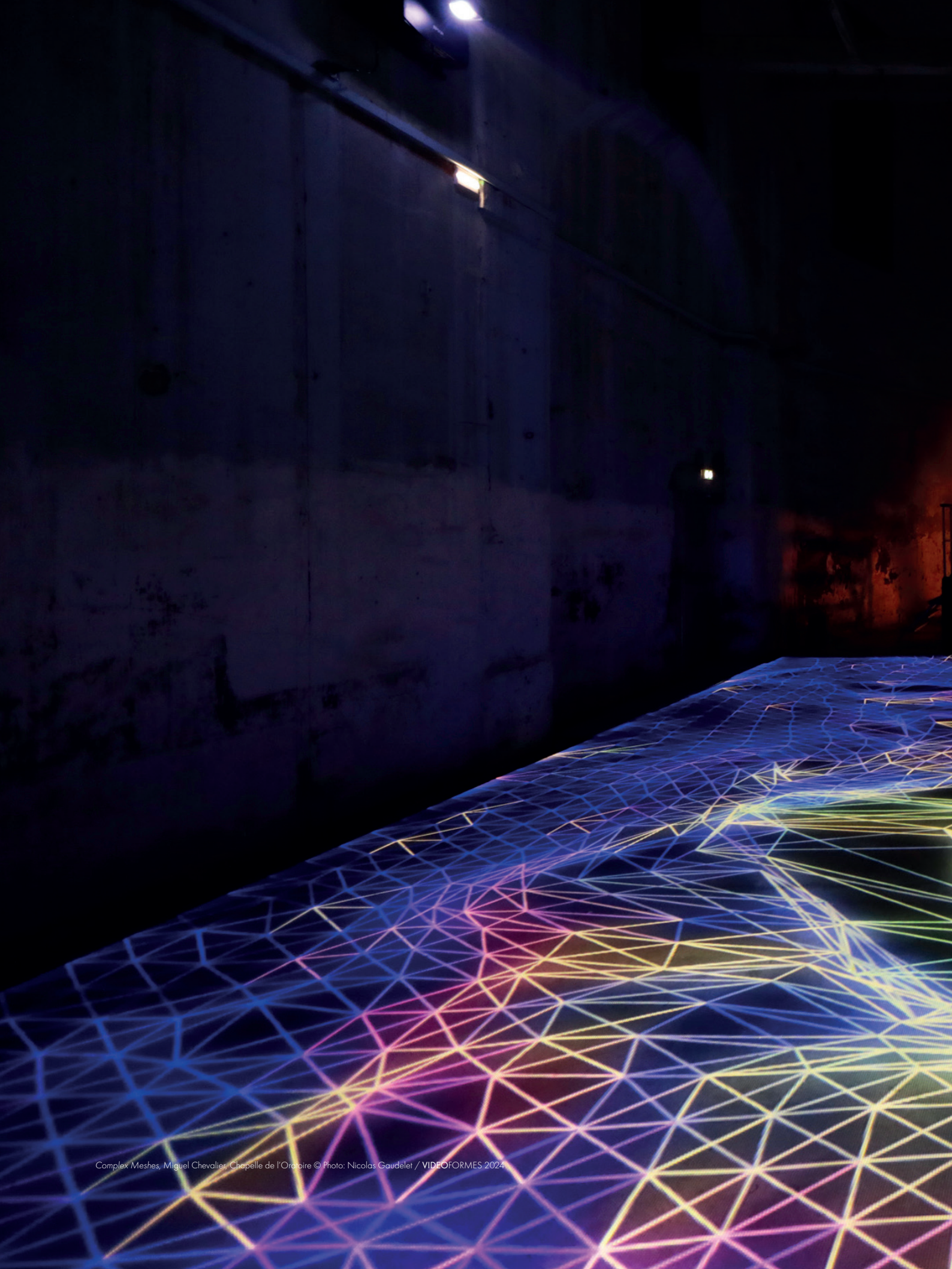
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EXHIBITIONS



COMPLEX MESHES MIGUEL CHEVALIER



COMPLEX MESHES MIGUEL CHEVALIER (FRA)

FROM MARCH 14 TO 31 - CHAPELLE DE L'ORATOIRE

Generative and interactive virtual reality installation, 2024

Software: **Cyrille Henry & Antoine Villeret**

Technical production: **Voxels Productions**

Complex Meshes is a large interactive tapestry of light projected onto the floor of the Chapelle de l'Oratoire.

This new immersive creation, presented for the first time on the ground, explores the materialization of invisible fluxes and networks that weave their way through our environment and connect us.

The work features some thirty different colored meshes that form and deform, twist and resize.

This interactive creation is a truly participatory visual experience that plays with perceptions and feelings. Visitors' movements modify, stretch, or tear these large networks, creating diversified worlds that are constantly renewed. Elements attract and repel each other underfoot, creating a rhythm of expansion and contraction akin to breathing.

These virtual meshes of pixels materialize the billions of fluxes that surround us, giving off a radiant energy and creating an atmosphere conducive to dreams.

Miguel Chevalier's wide-ranging and artistic vision has been shaped by a broad education and extensive travel. In 1980, he graduated from the Ecole Nationale Supérieure des Beaux-Arts, Paris. He then studied at the Ecole Nationale Supérieure des Arts Décoratifs. After graduating, Chevalier was awarded the Lavoisier Scholarship and went on to study at the Pratt Institute, and SVA in New York. In 1994, he became an artist in residence at the Kujoyama Villa, in Kyoto, Japan.

Since 1978, Miguel Chevalier has focused exclusively on computers as an artistic means of expression. He quickly secured a spot on the international scene as a pioneer of virtual and digital art. Miguel Chevalier continues to be a trailblazer and has proven himself to be one of the most significant artists on the contemporary scene.

His work maintains a dialogue with the history of art, in continuity and metamorphosis of vocabulary, to explore and





experiment with a new pictorial language, where the pixel becomes the equivalent of the pictorial touch.

Miguel Chevalier's oeuvre is experimental and multidisciplinary. Taking references from the history of art and reformulating them using computer tools, his works investigate and explore recurrent themes such as nature and artifice, flows and networks, virtual cities and ornate designs.

His images are a rich source of insights into ourselves and our relationship with the world.

Since the 1980s, Miguel Chevalier began tackling the question of the hybrid, generative and interactive image. He has created many projects variously incorporating generative and interactive virtual reality installations projected on large scale, shown on leds screen or LCD screen, sculptures created with a 3D printer or with laser cut, holographic imagery and other forms. He creates in-situ works that revisit, through digital art, the history and architecture of places.

Miguel Chevalier has produced exhibitions and installations for museums, art centres, galleries and public spaces around the world. He has been awarded several architecturally-based commissions. He regularly collaborates with architects, designers and music composers.

Miguel Chevalier's digital works are in constant metamorphosis, plunging us into a magical, poetic and very contemporary universe.

His work *Sur-Nature (Paradis Artificiels)* – 2004 is selected as a reference work for the Plastic Arts baccalaureate from the start of the 2023 school year.

Website: www.miguel-chevalier.com

Artist's video portrait: youtu.be/qUZJIGórymo?feature=shared

COMPLEX MESHES

2015 > 2024

by Miguel Chevalier

The digital installation *Complex Meshes* presented as part of VIDEOFORMES, is a large interactive tapestry of light projected onto the floor of the Chapelle de l'Oratoire in Clermont Ferrand.

This new immersive creation, presented for the first time on the ground, explores the materialization of invisible fluxes and networks that weave their way through our environment and connect us. (physical, communication, and information flows, cash flows...)

Most of my work takes the form of immersive projections. I create site-specific works that use digital art to revisit the history and architecture of different places. My creations are tailored to the setting in which they are displayed, whether it's a museum, a heritage site, or an outdoor public space. Depending on the location, I find different presentation solutions, that can be on the wall, floor, or ceiling.

I imagined the work *Complex Meshes* in 2015 as part of an installation for the "Lumiere" festival at Durham Cathedral. This building, whose construction began at the end of the 11th century, is characterized by the exceptional vaults of the nave, a bold architectural design far ahead of its time that foreshadowed Gothic art. It's these vaults that I've decided to highlight with the monumental light work *Complex Meshes*.

A mesh is a three-dimensional object used in 3D modeling, made up of vertices, edges and faces that form polygons. The wireframe aspect of meshes is harnessed to create an aesthetic in its own right. Different colored grids, sometimes composed of triangles, quadrilaterals, or other polygons, slowly evolve and transform in real time. These meshes form a large virtual drape of light that twists and resizes to create highly graphic universes that are diversified and constantly renewed. These grids of color created astonishing trompe l'oeil effects that disrupted visitors' perceptions by creating a sensation of moving arcs. This digital installation resonated with the highly technical nature of the cathedral's vaults, made up of Roman-style arches that intersect diagonally, foreshadowing the Gothic ogive. The work created a bridge between the high tech of stone and the high tech of today's technologies. The suspended forms amplified the impression of lightness in the nave.

The following year, for Nuit Blanche 2016, I created the *Voûtes Célestes* installation at the Saint-Eustache church, following an invitation from curator Françoise Paviot. This generative, interactive digital installation was projected onto the vaults of the central nave, choir and two transepts, creating a large cross. For *Complex Meshes*, I enriched my software, custom-developed for my creation by Cyrille Henry, with new "virtual graphic tables".

Visitors discovered different networks of colored light that, like constellations, formed imaginary maps of the sky. The elements making up the mesh attracted and repelled each other, creating a rhythm of expansion and contraction similar to breathing. The work was interactive. The meshes changed with the movements of visitors, who were encouraged to roam

around the church. These digital constellations of pixels enveloped visitors in an atmosphere bathed in light. The installation gave off a radiant energy in this space of plenitude. Musical improvisations on the organ, played by Baptiste-Florian Marle-Ouvrard, principal organist at Saint-Eustache, heightened the emotion, inviting visitors to elevate themselves spiritually and contemplatively.

In 2019, a new phase for this creation: for the *Digital Supernova* installation at Notre-Dame Cathedral in Rodez, I collaborated with astrophysicist Fabio Acero, a specialist in supernova remnants, nebulae, and pulsars, who is developing his research at the AIM laboratory (CEA/Saclay).

This monumental, immersive creation, a cross between art and science, was projected onto the Gothic vaults of the nave (80 m long), the transept crossing (30 m long), and the choir.

30 different colored light meshes were superimposed on images of luminous explosions of massive stars and supernova remnants. As supernovas are very rare, it's not easy to capture these explosions, which occur every 30 years or so. We can, however, observe their trails or remnants that remain in space. Thanks to this collaboration, I was able to combine my wired virtual worlds with a series of previously unseen photos and videos collected by Fabio Acero and his laboratory. Visitors were invited to sit on chairs and raise their eyes to the heavens. These digital constellations of pixels plunged them into the mysteries of the universe.

The *Digital Supernova* installation was accompanied by music from Jacopo Baboni Schilingi. For this generative musical creation, the composer had recorded fragments of liturgical chants from different eras, which were processed with morphogenesis algorithms to create infinite musical variations. This musical creation amplified immersion in the work, helping to create an atmosphere conducive to reverie and contemplation. Image and music echoed each other in an emotional fusion that contributes to a true synesthesia.

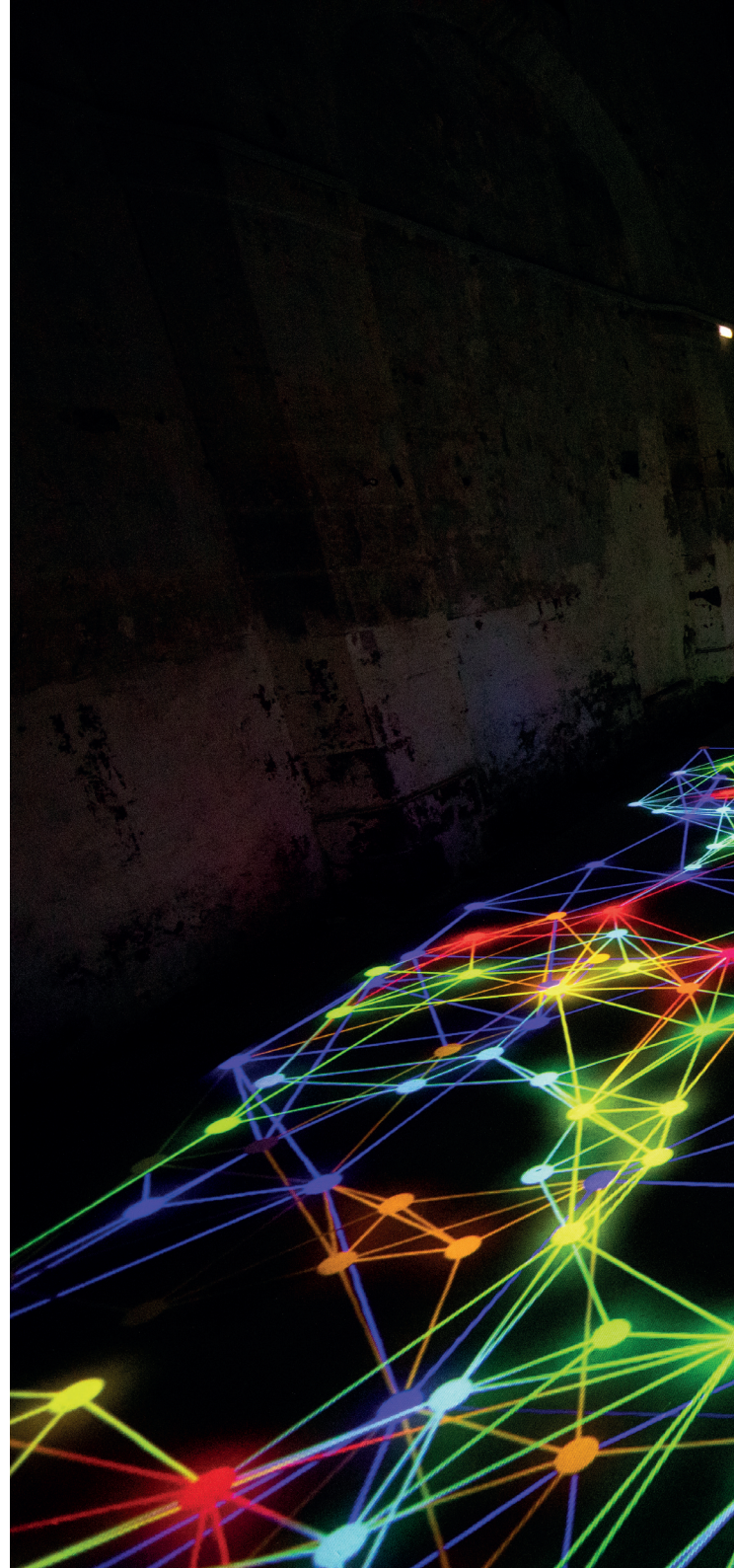
More recently, the installation *Complex Meshes*, part of my solo exhibition *Digital Beauty* at the Ara Art Center in Seoul, was presented as a 180° immersive projection on 3 walls. Here, interactivity with the public was more perceptible than on the vaults of churches or cathedrals. Infra-red sensors detected the movements of visitors.

Their movements modify this fresco of light, tearing apart the networks. Visitors create and dismantle the work. New meshes had been created for the occasion, plunging visitors into the heart of a technological world.

Although smaller, the installation *Complex Meshes* created for VIDEOFORMES in the Chapelle de l'Oratoire is unique in that it is projected onto the floor for the first time. Visitors thus experience a new form of interactivity. They walk on the work. As the spect'actor moves through the space, he or she modifies, disturbs, stretches, or tears these network grids. Elements attract and repel each other beneath their feet.

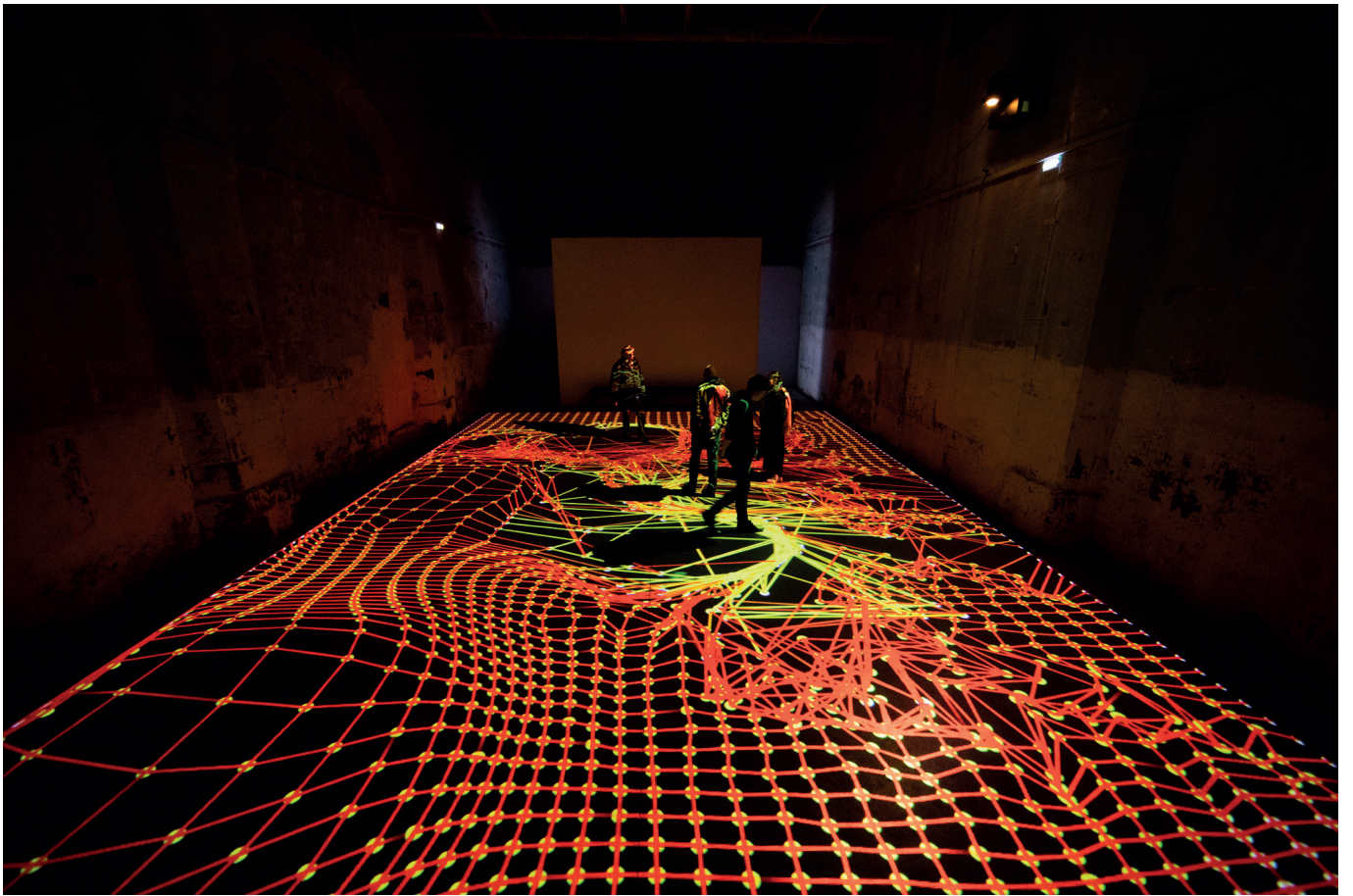
Within this vital flow, everything is transformed by the interweaving of multiple lines of colored light. *Complex Meshes* reflects the world we live in today, the flow of data and information, exchanged in real time, that weaves its way through our environment and circulates continuously at ever-increasing speed. This digital creation is a truly visual, immersive, and participatory experience, playing with perceptions and sensations.

© Miguel Chevalier
translated from French by Kevin Metz
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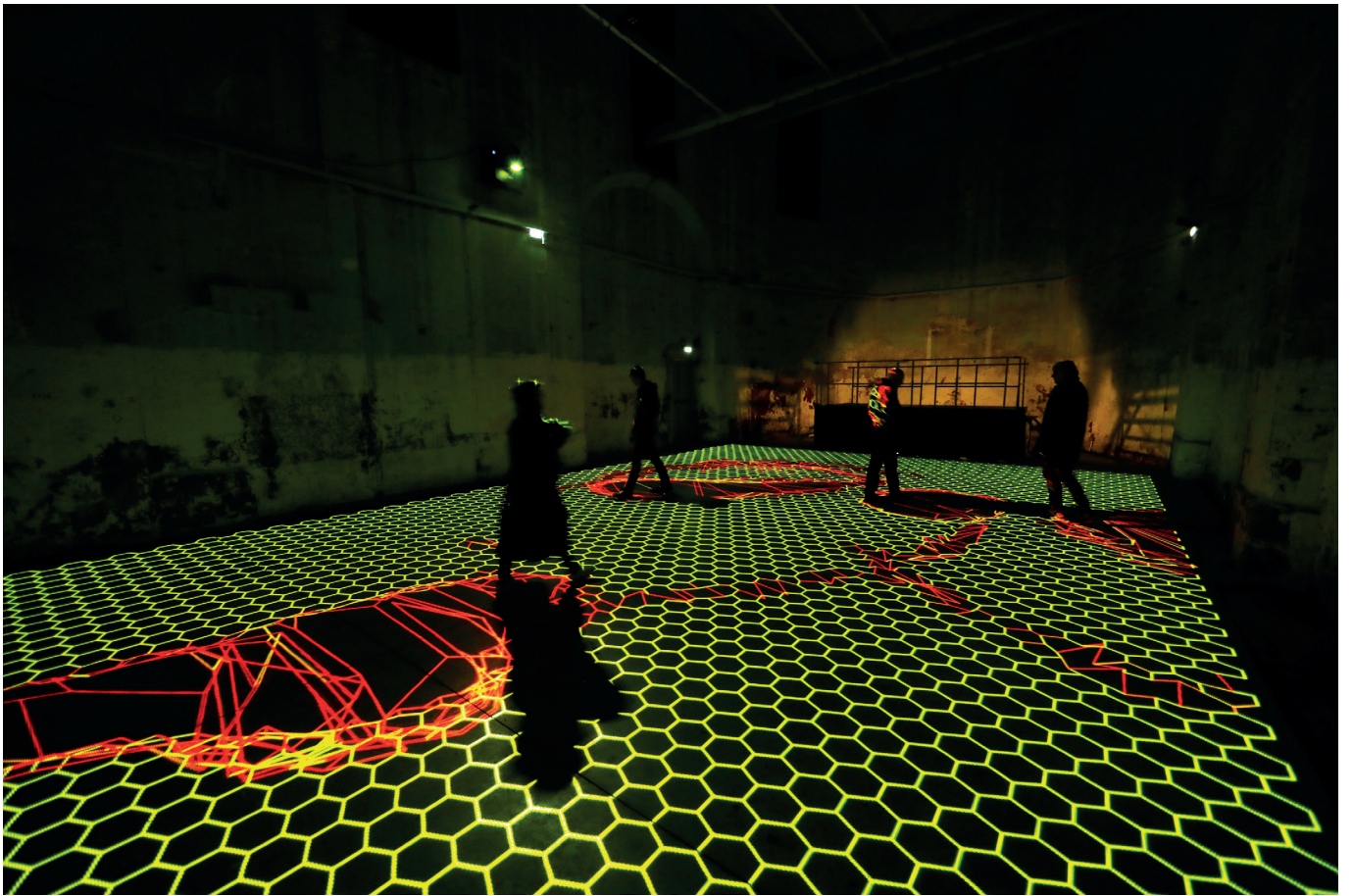




Complex Meshes, Miguel Chevalier, Chapelle de l'Oratoire © Photo: Nicolas Gaudalet / VIDEOFORMES 2024



Complex Meshes, Miguel Chevalier, Chapelle de l'Oratoire © Photo: Nicolas Gaudalet / VIDEOFORMES 2024



Complex Meshes, Miguel Chevalier, Chapelle de l'Oratoire © Photo: Nicolas Gaudalet / VIDEOFORMES 2024



SLEEPER

ALEXANDRA

DEMENTIEVA



SLEEPER

ALEXANDRA DEMENTIEVA (RUS-BEL)

FROM MARCH 14 TO 31 - CHAPELLE DE L'ANCIEN HÔPITAL GÉNÉRAL

**Interactive installation, tapestry/augmented reality,
2014-2024**

App: **ArtiVive**

The appearance of the human descendant is created with the help of **Igor Molochevski**.

With the support of **Fédération Wallonie-Bruxelles**

The project **Sleeper** is the result of an accident. I was watching Woody Allen's film *Sleeper* and my computer crashed and compressed the film into 194 frames, of which I have made 100 tapestries so far. The project is ongoing; I am still involved in the production of the mats. I love Woody Allen's films and particularly the period of the 1970s. This film is about the future. Unlike my work, this film is anti-utopian. The future in my work is not so clear-cut. I imagined a group of archaeologists of the future who discovered these tapestries after the post-scientific era on our planet Earth and are trying to define them. They belong to an undefined social structure. Since the tone of the narrative is rather calm, one can guess that it is a different society with a different attitude towards the world.

The idea behind the audio is very simple: the archaeologists are trying to figure out what the tapestries are all about and conclude that it is a system of archiving of digital media, such as films, for example. After this, they find journals and other [non-digital] media piece by piece.





Originally from Russia, **Alexandra Dementieva** lives and works in Belgium.

“The idea of interaction between the viewer and an artwork, mediated by technologically progressive visualization methods, lies at the core of my work. In my installations, I use various art forms on an equal basis: dance, music, cinema and performance. Akin to an explorer I raise questions related to social psychology and theories of perception suggesting solutions to them by contemporary artistic means. My installations focus on the role of the viewer and his or her interaction with an artwork and bring forth ways of provoking the viewer’s involvement thus allowing hidden mechanisms of human behavior to be revealed.

My research process happens here and now, in the increasingly technologized present, it is deeply rooted in cultural context. Photography and other digital media always record a trace, which indicates the former presence of something. Attesting to a certain event the trace at the same time enshrines the technology in use, thus acting as a witness to contemporary culture. In a similar manner, I tend to reflect on behavioral patterns and cultural mechanisms that are characteristic of contemporary society.”

Website: www.alexdementieva.org

Artist’s video portrait: youtu.be/BJMpTLctzR4?feature=shared



Sleeper, Alexandra Dementieva, Chapelle de l'ancien hôpital général © Photo: Anouk Le Gall / VIDEOFORMES 2024

SLEEPER

GLITCH &

WOVEN ARCHIVE

OF MOVIE

by Alexandra Dementieva

A series of tapestries together forms an installation that presents a series of film frames woven in their sequence. Their size is 58x77 cm, which corresponds to the television and film format (4:3) of the 20th century.

It is a kind of story from the future, *Sleeper* movie - filmed by Woody Allen and glitched and "edited" by my computer, using an old visual technique: the art of weaving. This technique would be preserved if contemporary digital media were destroyed and disappeared.

Finally, conclusion is that tapestry is a way to archive film and video of 20-21st centuries and the film that were brought to light is *Sleeper* of Woody Allen.

Issue & Origin

This century began with scientific and social debates - how to preserve our past, how to transmit the memory to future generations. The act of archiving is echoed through uses of collective memory, in institutional forms of the past, in conservation practices and in transmission techniques. This installation is a work on memory, on the constitution of film archives that can be preserved for thousands of years without destruction and rediscovered by our descendants or space travelers.

In 2011 my computer crashed while I was watching one of my favorite Woody Allen science fiction movie *Sleeper*. Only 194 images (frames) had survived the accident. They all have been completely transformed - "glitched" - practically unrecognizable. However, the order of narrative development has been rigorously preserved: the still images are arranged in the same sequence as they appear in the film. The images told of *Sleeper's* dystopia, but in their own way, where some parts were lost and others remained visible. Symbolically, it's interesting. The beginning of the 20th century was very much about the future, where the future was presented as something that would offer many possibilities. Today at the start of 21st century modern consciousness is more focused on protecting against all kinds of issues that may arise in the future. The general trend now is to see how we can keep and preserve what we have. The idea came spontaneously - it has to weave everything to keep its imprint, its beauty as an unpremeditated, unique and powerful digital artifact, and preserve it for eternity.

Technical

There are two main arguments for this decision: the weaving of tapestries is one of the best known methods of making images and the process was at the base of the computer. The first fabrics, made over 6,000 years ago during the Neolithic period, have unfortunately not survived. But there is evidence of their existence: the details of the loom. The name of the

inventor of the first loom is unknown, but the principle originally developed by this individual is still the same: the fabric consists of two systems of threads (the warp and the weft), perpendicular to each other and the task of the machine is to intertwine them.

Until the 18th century, the development of a mechanical loom seemed to pose an insoluble problem. It wasn't until 1733 that a young English weaver, John Kay, developed the first mechanical shuttle for a hand loom. Jacquard's machine was able to base its weaving pattern on a pattern that could be read automatically from wooden punch cards held together in a long row by a rope. The "descendants" of these cards are still used today. During the industrial revolution and the development of automation, the first tapestries presented isolated figures or compact groups on a plain background or with plant and floral motifs. The artisans worked in groups on one image at a time, weaving their art into the images we know. The designers played a decisive role in the making of exquisite tapestries. This is the case of François Boucher, creator of Beauvais from 1736. Tapestries became one of the most important visual art forms in addition to painting, sculpture and architecture.

Le Corbusier called it a "portable form of wall painting". In the Middle Ages and the Renaissance, these hand-woven partitions, where the interlacing of threads not only forms the design but also the fabric itself, were in great demand, especially for their portability: they can be easily rolled up and transported in any way. 'one place to another. Among other subjects, the tapestries featured symbols of power, including mottos and coats of arms of noble families. Apart from their practical function, which is to preserve heat, they made it possible, for example, to easily arrange a large throne room. Traditionally, tapestries featured religious, mythological and allegorical intrigues, hunting scenes, triumphs, battles, and other motifs.

What do the tapestries reveal?

Thanks to the technical AR (augmented reality) using iOS tablets, Android or other electronic gadgets, the viewer can connect at work to watch the video, which gives an explanation for each carpet.

The video is made from the perspective of human descendants / space travelers, who found tapestries 2000 years

later. They present their find unearthed during the archaeological excavation in Anderlecht and tell how they are proceeded to find its meaning. Their civilization got rid of corporeality, and 'people' now exist as a bunch of light energies. They observe that the ecological state of the earth is quite bad - pollution, weather disasters, climate change. The excavation of the territory continues and they carefully study every detail of the objects found and the area where they were discovered. Their research is scientific and they analyze and compare all the materials. Finally, their conclusion is that the tapestry is a way to archive film and video from the 20-21st centuries and the film that has been found is Woody Allen's *Sleeper*.

© Alexandra Dementieva - Turbulences Vidéo #123





Sleeper, Alexandra Dementieva, Chapelle de l'ancien hôpital général © Photo: Anouk Le Gall / VIDEOFORMES 2024



Sleeper, Alexandra Dementieva, Chapelle de l'ancien hôpital général © Photo: Anouk Le Gall / VIDEOFORMES 2024



Sleeper, Alexandra Dementieva, Chapelle de l'ancien hôpital général © Photo: Gabriel Soucheyre / VIDEOFORMES 2024





VOLCANAHITA

YOSRA

MOJTAHEDI

VOLCANAHITA

YOSRA MOJTAHEDI (FRA-IRN)

FROM MARCH 14 TO 31 - CHAPELLE DE L'ANCIEN HÔPITAL GÉNÉRAL

Sculptural, moving and sound installation, 2024

Steel, glass sculptures, black oil, black pozzolana, pipes, pumps. Dimensions variable: (approx.) 250 H x 160 W x 140 cm.

Glass sculptures created in collaboration with **Nadia Festuccia - l'atelier Vetromaghie** in Rome, Italy.

Poems by **Forough Farrokhzad**, narrated and sung by **Hani Mojtahedy**

Sound design: **Timothée Couteau**

Produced by VIDEOFORMES for the **Route des Villes d'Eaux du Massif Central** as part of the **Culture Bains #2** project supported by the **ANCT du Massif Central**. The work was created during a residency in partnership with the city of **Evau-les-Bains**, the **Thermal Baths & Creuse Confluence tourist office**.

Volcanahita emerges as a contemplative ritual, an organic-machine embodying the delicate melding of feminist archaeology and a reinterpretation of ancient, lost civilizations. Inspired by the inner fires of volcanoes and the mythical tale of Anahita, the goddess of pristine waters, **Volcanahita** floats and comes to life in a black basin, where the black oil of industry becomes a nourishing substance, rising and falling in sacred sensuality.

This work thus becomes a poetic allegory of the duality inherent in our existence. Like a phoenix of recycled machines, organic pipes and pumps, **Volcanahita** explores the post-apocalyptic landscape, symbolizing death and rebirth, destruction and regeneration. Volcanoes, enigmatic guardians of time, project bursts of healing fire and purifying water.

Every detail of this creation reflects the strata of feminine thought, questioning our relationship with the material world. As a sacred warrior, **Volcanahita** invites us to meditate on the fragile harmony of our existence, where fluid and mist intertwine their enigmas in the silent epic of the sacred.

Volcanahita, forged from recycled machinery, organic pipes and pumps, is a sculpture born of the encounter

between art and technology, marked by the imprint of time and transformation.

Organic forms, delicate glass sculptures, add a timeless dimension to this body. Like crystallized organs of fire, these glass pieces have undergone the same alchemical process as volcano lava, frozen in an eternal moment of metamorphosis.

The floor surrounding the liquid basin is lined with black pozzolan, offering a multi-sensory dimension of the land of volcanoes. Fluids circulate, accompanied by the gentle murmur of flowing water, creating a meditative atmosphere.

Volcanahita thus becomes a reflection on the coexistence of the natural and the manufactured, the primitive and the technological. Black oil, once functional and now reborn, carries with it echoes of the industrial past, while nourishing this landscape of forms frozen in eternal gestation. Each component, whether mechanical or organic, tells a story of renewal, frozen in visual poetry that transcends the limits of time.

Yosra Mojtahedi was born in Teheran in 1986 and graduated from Le Fresnoy – National Studio of Contemporary Arts in 2020. Her work explores the intersection between art, science, and technology, with a focus on "soft robotics". Her sculptural installations in the form of "machine-humans" or "body-fountains" are sensual works that challenge and question taboos associated with the female body. "Black" occupies a central place in her creations, symbolizing the absolute and the depth of the void, transcending the limits of time. There's a strongly assumed feminism at work here: she creates universes where nature and gender merge, revealing a political and unifying message to transcend fragile boundaries.

Winner of the ADAGP's Digital Art-Video Art Revelation in 2020, her work has been exhibited internationally, notably in France, Belgium, Iran, Italy, Germany, Dubai and Turkey.

Website: www.yosramojtahedi.com/

Artist's video portrait: youtu.be/sSQy3eTA3Nc?feature=shared



Yosra & Volcanahita © Photo: Yosra Mojtabedi

VOLCANAHITA

by Yosra Mojtahedi

I explore various artistic, scientific, and technological fields, particularly soft robotics (Robots - deformable), from an anthropological perspective. My work addresses humanity in all its complexity, covering its physical and cultural aspects (social, religious, psychological), as well as its interactions with nature.



Volcanahita, Yosra Mojtahedi, Chapelle de l'ancien hôpital général © Photo: Yosra Mojtahedi / VIDEOFORMES 2024

Through sculptural and interactive installations, drawings, and photographs, I evoke organic, sensual, and mystical landscapes, immersed in a surreal atmosphere, out of time and space. I question the boundary between the living and the non-living through sculptures such as “machine-humans” and “body-fountains”, challenging conventional notions of how the body, particularly the female body, is represented in society.

Born in a country where the representation of the body is taboo, my work is reactionary and sensory, often erotic, exploring the duality between light and shadow. Black represents the absolute, nothing and everything at once, the entity that brings us together for me, who questions the human, blurring the usual boundaries of their representations and introducing ambivalent vegetation.

The boundary between the living and the non-living appears through the duality of light and shadow, sometimes taking us on a spiritual journey out of time. I often use this duality, characteristic of Persian architecture, leading from darkness to light, as a metaphor for a spiritual trajectory to create a timeless space. In this way, I question our own corporality, asking us about the existence of the inert forms that surround us. Where is the boundary between living and non-living matter? Between the real and the non-real? Between genders?

Volcanahita embodies my latest hybrid work, materializing as a glass sculpture and sound installation. Its name symbolizes the union between volcanoes, timeless guardians, and Anahita, goddess of pristine waters in Persian culture.

This project was made possible thanks to a partnership with the municipality of Evaux-les-Bains, the thermal baths, the Creuse Confluence tourist office and **VIDEOFORMES**

(Glass sculptures created in collaboration with Nadia Festuccia - Vetromaglie workshop in Rome, Italy).

Volcanahita emerges as a contemplative ritual, a harmonious convergence of feminist archaeology and a reinterpretation of ancient, long-lost civilizations. It's a creation inspired by both the inner fires of volcanoes and the mythical tale of Anahita, the goddess of pristine waters.

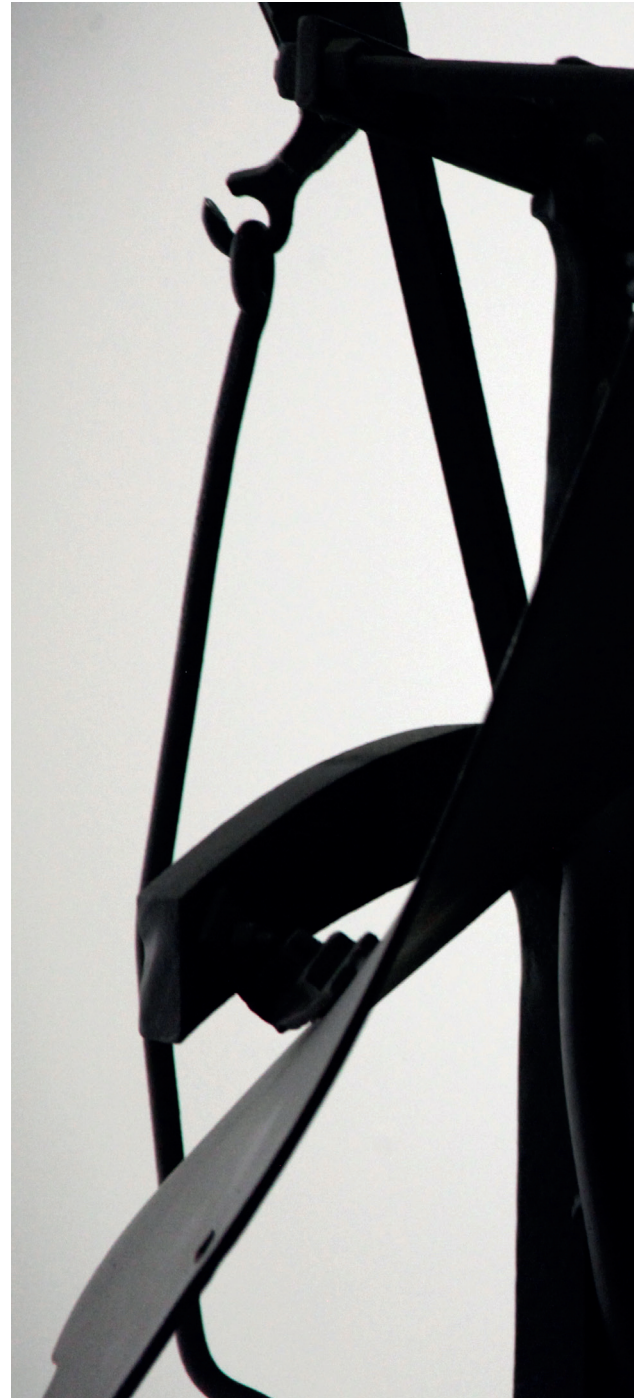
In a black pool, I float like a divine apparition in black oil, like that once used in industry. I transform into a nourishing substance, rising and falling to evoke a sacred sensuality.

The installation thus becomes a poetic allegory of the duality inherent in our existence. Like a phoenix of recycled machines, *Volcanahita* plunges us into a post-apocalyptic landscape of organic pipes and pumps, embodying both death and rebirth, destruction and regeneration. Volcanoes, enigmatic guardians of time, project bursts of healing fire and purifying water.

The floor around the pool is covered in black pozzolan, offering a multi-sensory experience reminiscent of volcanic landscapes. Fluids circulate, accompanied by the gentle murmur of water, creating a meditative atmosphere.

Volcanahita reflects the coexistence of the natural and the manufactured, the primitive and the technological. Black oil, once utilitarian, now nourishes the landscape, preserving the echoes of the industrial past. Each component, whether mechanical or organic, tells a story of renewal, frozen in visual poetry that transcends time.

© Yosra Mojtahedi,
translated from French by Kevin Metz
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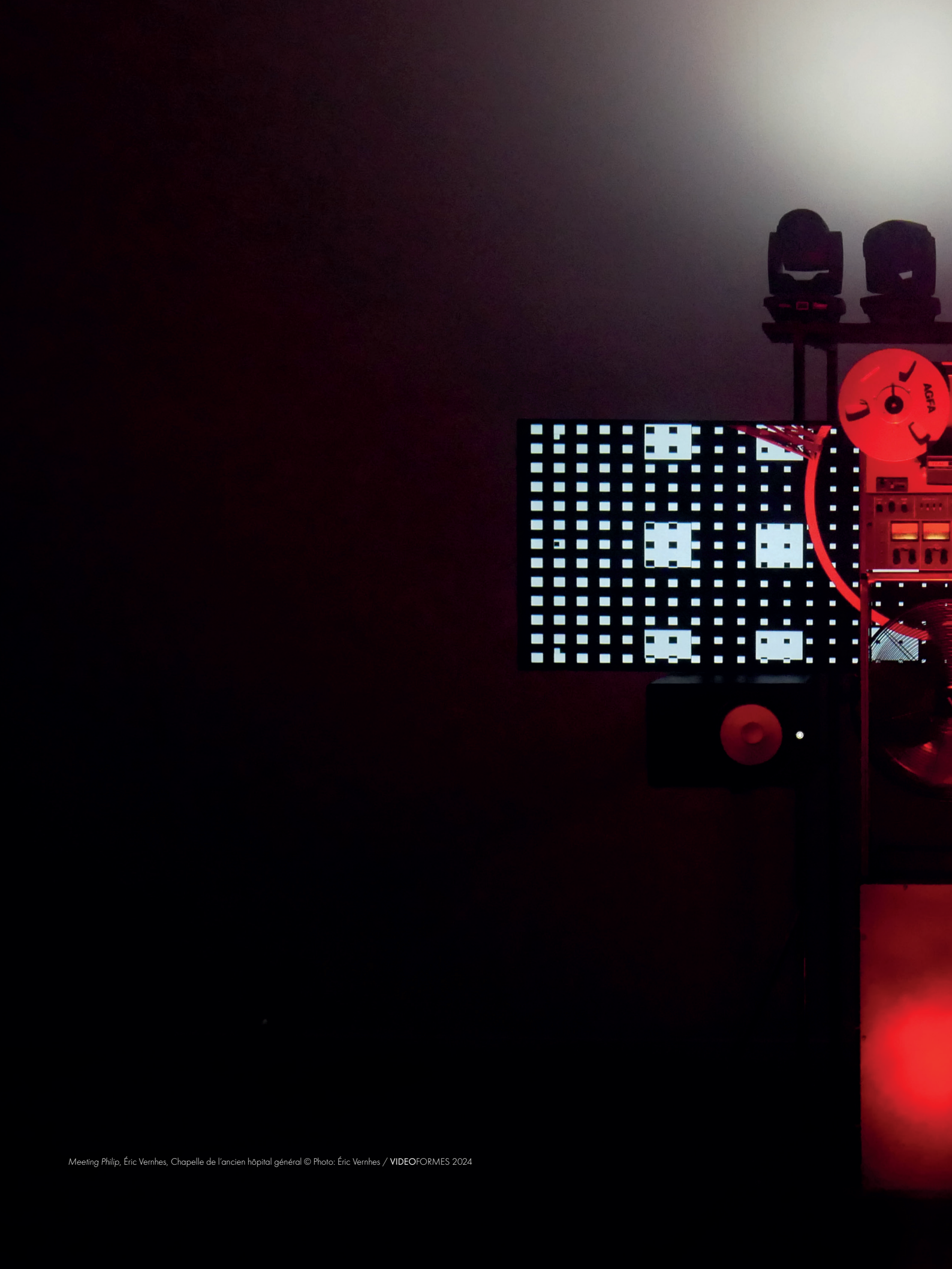
Volcanahita, Yosra Mojtahedi, Chapelle de l'ancien hôpital général © Photo: Yosra Mojtahedi / VIDEOFORMES 2024



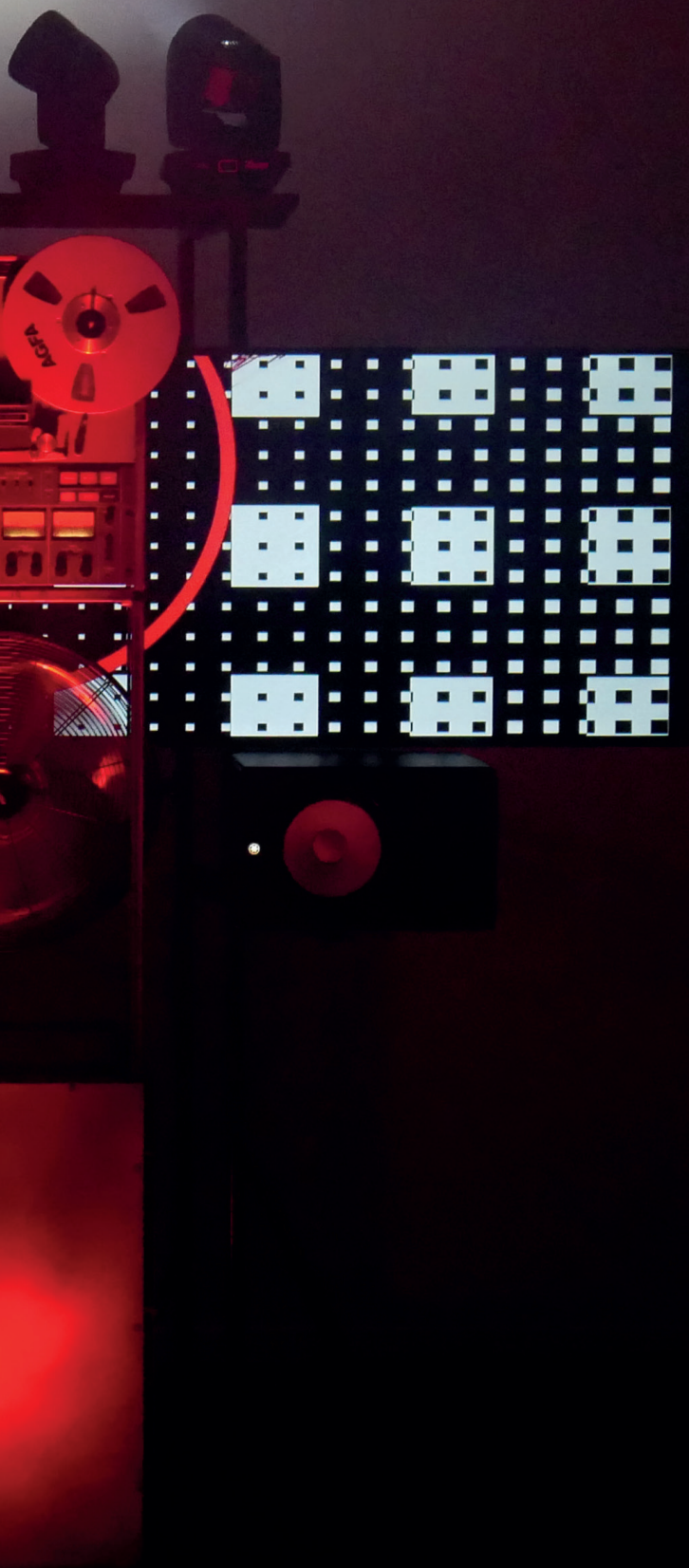
Volcanahita, Yosra Mojtahedi, Chapelle de l'ancien hôpital général © Photo: Yosra Mojtahedi / VIDEOFORMES 2024



Volcanahita, Yusra Mojtahedi, Chapelle de l'ancien hôpital général © Photo: Yusra Mojtahedi / VIDEOFORMES 2024



MEETING PHILIP ÉRIC VERNHEES



MEETING PHILIP ÉRIC VERNHES (FRA)

FROM MARCH 14 TO 31 - CHAPELLE DE L'ANCIEN HÔPITAL GÉNÉRAL

Immersive visual and sound installation, 16', 2024

Electroacoustic musical composition based on a lecture by **Philip K. Dick** in Metz in 1977 © CNRS

Production **VIDEOFORMES**, with the support of **DRAC** et de la **Région Auvergne-Rhône-Alpes**, **SCAN Fund**.

Meeting Philip is a musical, video, and visual work based on the recording of a lecture given by Philip K. Dick in Metz in 1977.

During this lecture, Philip K. Dick revealed that one of his favorite themes, the existence of a plurality of parallel worlds, was indeed reality and not fiction. For him, there was no doubt that our world was the product of a computer program whose designer (God, programmer-reprogrammer) episodically changed variables in the past, disrupting the course of our present time and giving rise to other, divergent, uchronic worlds. "Deja-vu" impressions were a direct result of this "re-programming". He then began to recount his own "slippages" from one world to another, claiming that in one of them, he had been assassinated by Richard Nixon's administration. In yet another, he had met Aphrodite in a pre-Christian landscape whose description resembled a comic book illustration.

The public did not follow him down this hallucinatory path, and commentators, out of respect for the writer's reputation, cast a veil of modest oblivion over the lecture.

In *Meeting Philip*, a visual and sound art installation, I don't answer the question of the credibility of Philip K. Dick's story. Rather, I consider this question to be irrelevant. Confronted with the many facets of Dick's personality, his wanderings and his flashes of brilliance, I take the side of the writer against the self-proclaimed prophet. In the end, the latter (who has never convinced anyone) is merely the tool of the former (who is recognized as brilliant).





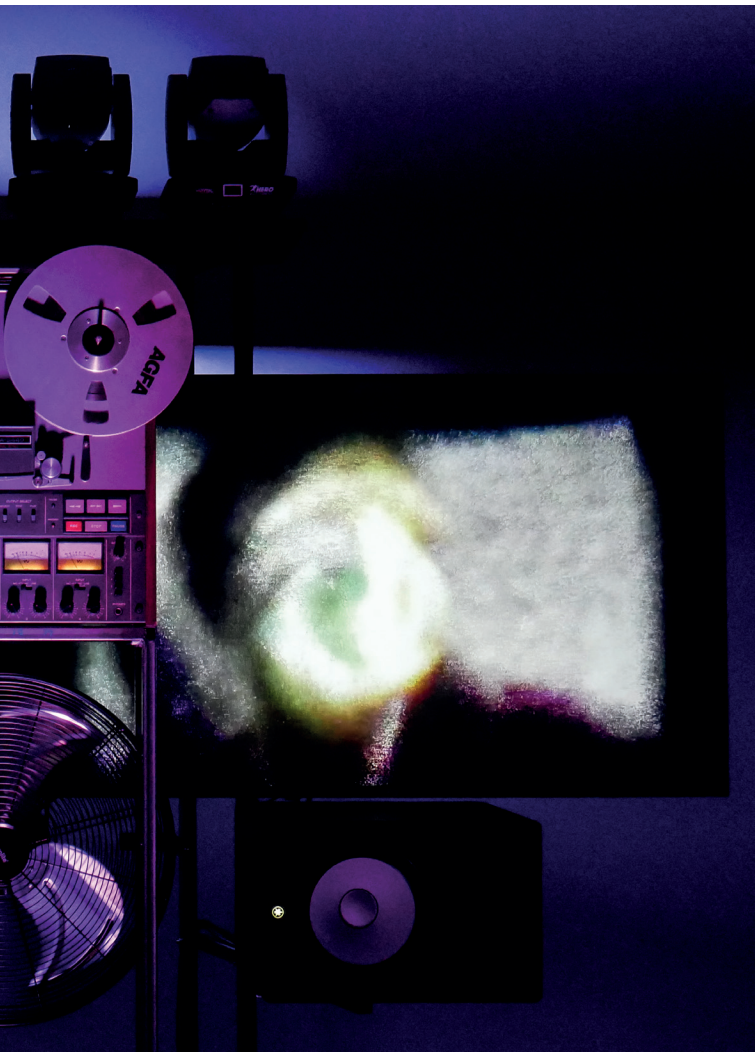
Éric Vernhes creates installations and displays with an intrinsic movement that matches that of the viewer's conscience.

Before all else, and in the absence of any demonstration of the existence of the soul, the spectator is a body, at a precise moment, in a given place, immersed in the contemplation of his or her own imagination, which is projected into the work.

A digression opens up in the incessant movement that propels it towards its finitude. This is an intrinsically, specifically human experience: the artistic experience.

Website: www.ericvernhes.com/

Artist's video portrait: youtu.be/KH0p6YG4Hm0?fea



Meeting Philip, Éric Vernhes, Chapelle de l'ancien hôpital général © Photo: Éric Vernhes / VIDEOFORMES 2024

MEETING PHILIP

by Éric Vernhes

Meeting Philip is a musical, video, and visual work based on the recording of a lecture given by Philip K. Dick in Metz in 1977.

This conference must have been a great moment for him. At the time, he was not very highly regarded in the United States. He was not yet the science-fiction writer we know - the most widely adapted to movies - but a writer of a minor genre associated with entertainment "comics".

The critical avant-garde of science fiction was in France, and they loved Philip K. Dick. Both the writer and the conference organizers were looking forward to the occasion. Alas, things did not go according to plan.

The text he had prepared was far too long and convoluted. In a mechanical tone, he was only able to read a quarter of it, alternating with a translator who threw in the towel after half an hour. But more than that, it was the nature of his words that aroused the greatest skepticism in the audience.

Philip K. Dick revealed that one of his favorite themes, the existence of a plurality of parallel worlds, was indeed reality and not fiction. For him, there was no doubt that our world was the product of a computer program whose designer (God, programmer-reprogrammer) episodically changed variables in the past, disrupting the course of our present time and giving rise to other, divergent, uchronic worlds. "Deja-vu" impressions were a direct result of this "reprogramming". He then began to recount his own "slippages" from one world to another, claiming that in one of them, he had been assassinated by Richard Nixon's administration. In yet another, he had met Aphrodite in a pre-Christian landscape whose description resembled a comic book illustration.

The public did not follow him down this hallucinatory path, and commentators, out of respect for the writer's reputation, cast a veil of modest oblivion over the lecture.

Did Philip K. Dick really believe his own words in Metz in 1977? The question lingers. His biographers agree that Dick was plagued by moments of inspiration that culminated in genuine paranormality. But these were occasional moments. In retrospect, he was sometimes the first to express major reservations about his own theories.

A continual cycle of creative flashes and depression, of absolute faith in his intuitions and then complete loss of self-confidence, made the writer's life particularly difficult. The Metz conference seems to be built on the memory of a moment of paranormality. But the breath of inspiration was very much

absent that day, hence this mechanical, disembodied, laborious reading.

Between the lines of his text, one might detect that Dick is in fact speaking to us of a great existential difficulty: that of a man who, in every circumstance, be it sentimental, friendly, or professional, is "tossed about" by barely decipherable "signs" emitted for his benefit by faintly discernible entities... The pain and infinite labor of having to decipher, of having to make sense of it all... And the astonishment of seeing, from time to time and paradoxically, great fiction emerge from this confusion, fiction that would later become one of the essential references of a modern mythology, without however being understood in the sense he would have liked.

In *Meeting Philip*, a visual and sound art installation, I don't answer the question of the credibility of Philip K. Dick's story. Rather, I consider this question to be irrelevant. Confronted with the many facets of Dick's personality, his wanderings and his flashes of brilliance, I take the side of the writer against the self-proclaimed prophet. In the end, the latter (who has never convinced anyone) is merely the tool of the former (who is recognized as brilliant).

So I'm giving space to the one who wants to captivate, and forsaking the one who wants to convince.

Through editing and selection, the text is transformed into an opera libretto. It is thus freed from the constraints of pseudo-scientific coherence and placed at the service of a dazzling narrative machine. The key elements of his narrative are used without distorting them: the affirmation of the plurality of parallel universes and the account of his own experiences of "passing" from one world to another. On the other hand, the demonstrative arguments that give rise to incredulity and doubt are left out or just touched upon: Peremptory and haphazard biblical and historical interpretations, paranoid perception of reality (especially regarding his relationship with Richard Nixon), etc.

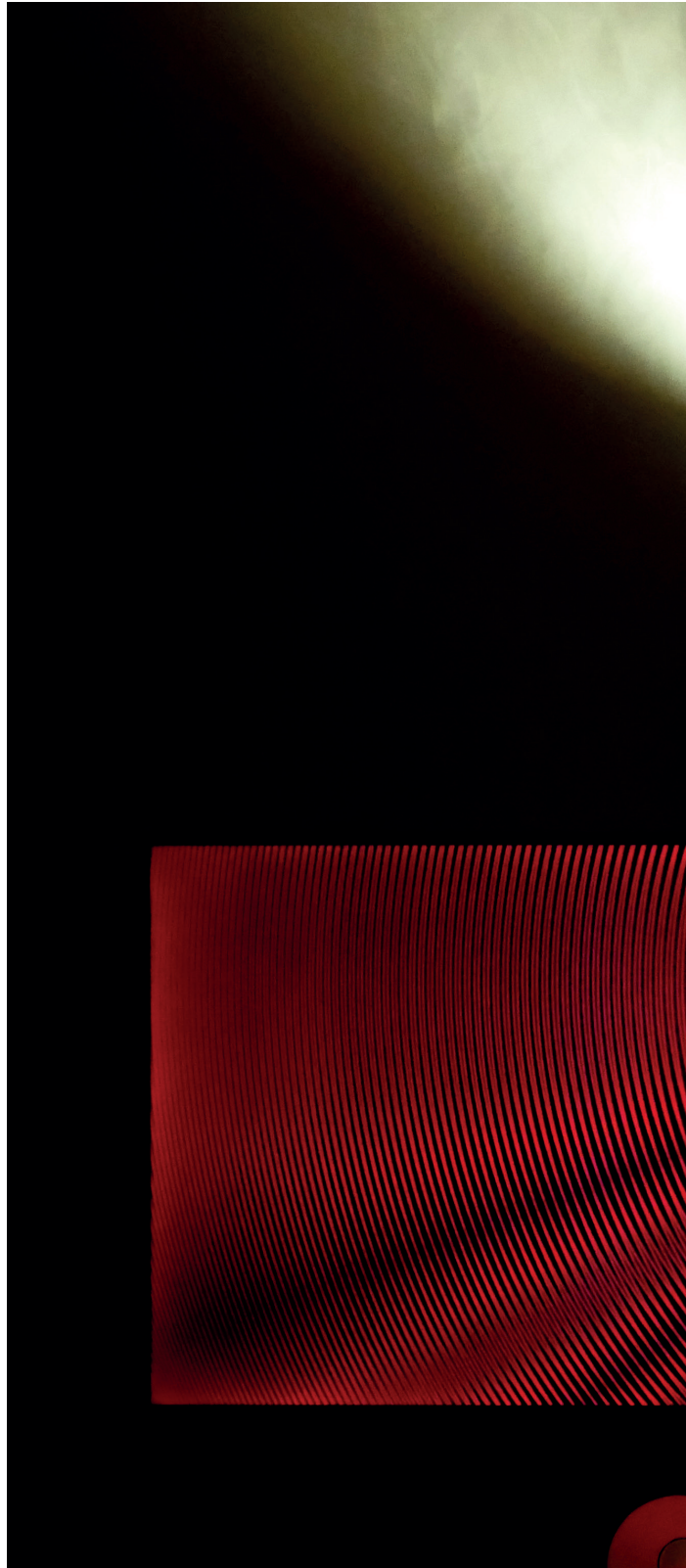
Through music, light, image and wind, the *Meeting Philip* installation gives Dick's text the epic dimension it deserves, adding the "Hugolian" touch - the touch of inspiration - where it was lacking.

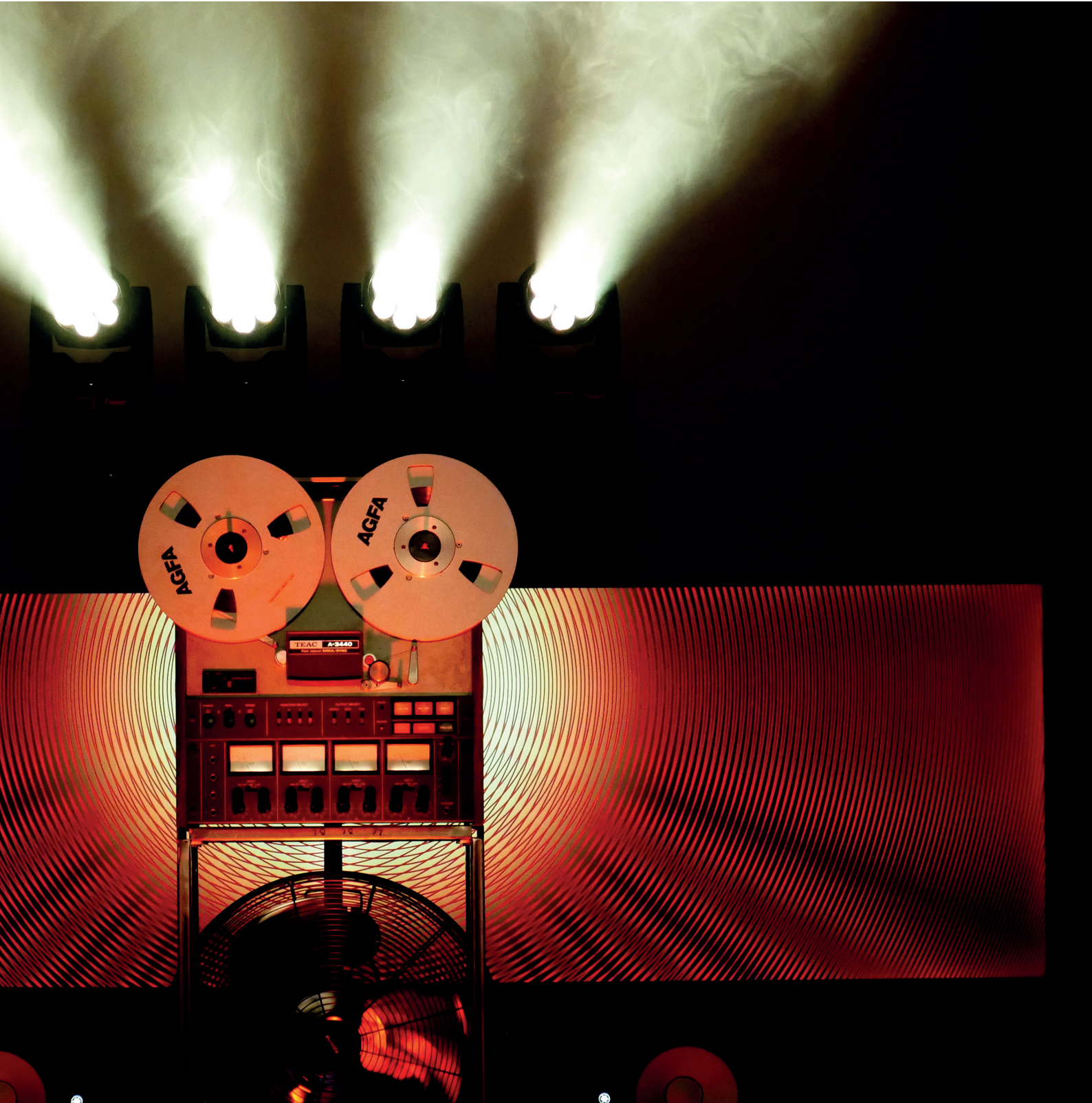
Objects play a key role in Philip K. Dick's work. Not only do they attest to the existence of a plurality of parallel worlds, but they also serve as tools of transition between these different

worlds. The tape recorder at the center of the *Meeting Philip* installation is one of these "special" objects. Contemporary to Philip K. Dick, it refers to the raw material of the music: a conference recording made on a similar device. But more than that, it serves as a medium for the novelist's voice, speaking to us from a parallel temporal world (the first words are "I'm not there anymore, I'm not sure I ever was..."). By proxy, he personifies the speaker in our present time. Watching the reels spinning slowly around, the spectator will at first believe that the sound comes from the tape recorder. In the end, they'll realize that reality is much more complex... because there are so many worlds.

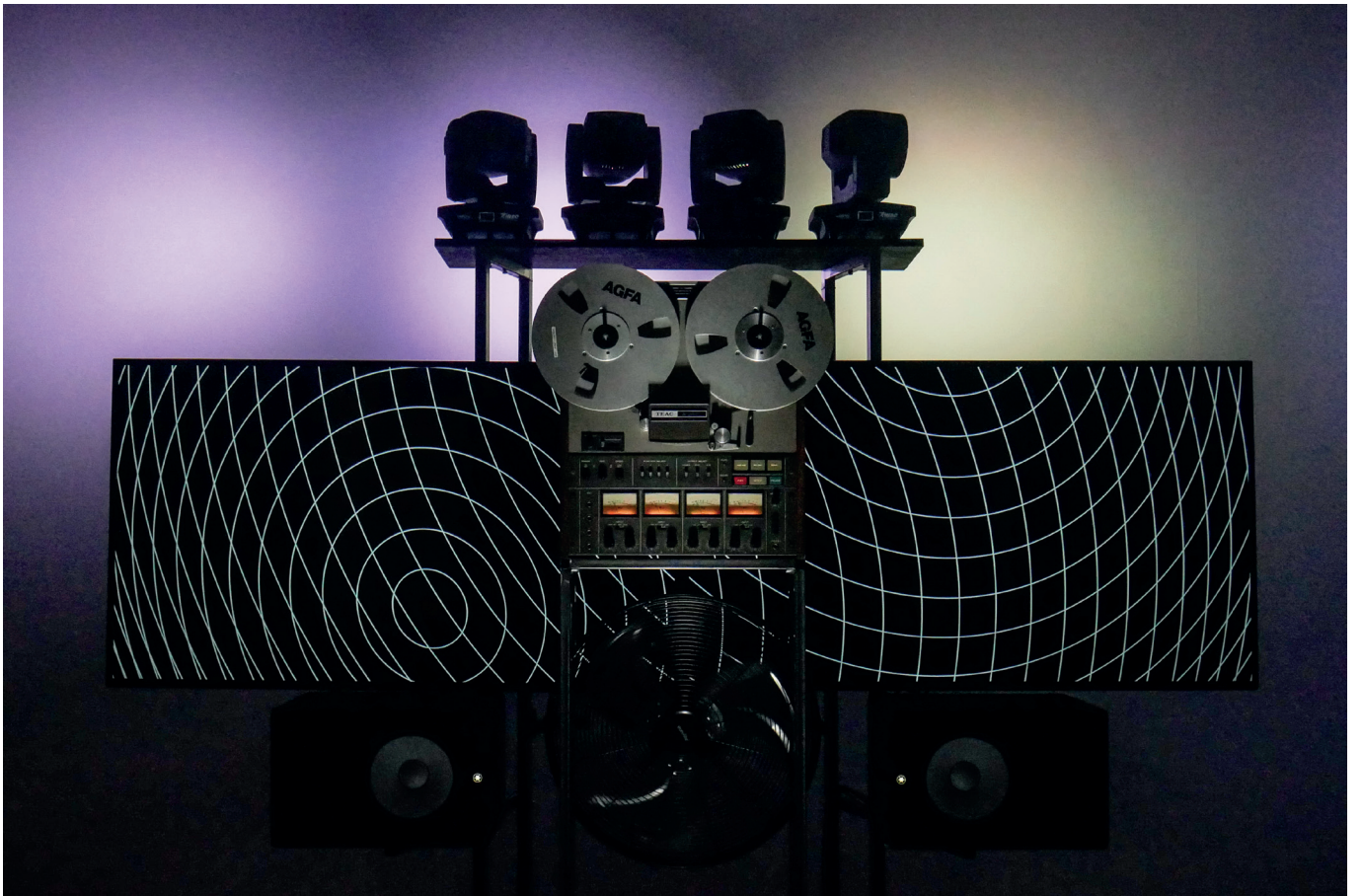
The totemic form refers as much to the speaker's claims ("Now I must speak like a prophet...") as to the stature acquired by the writer in the years following the lecture: that of an essential inspiration of modern science fiction.

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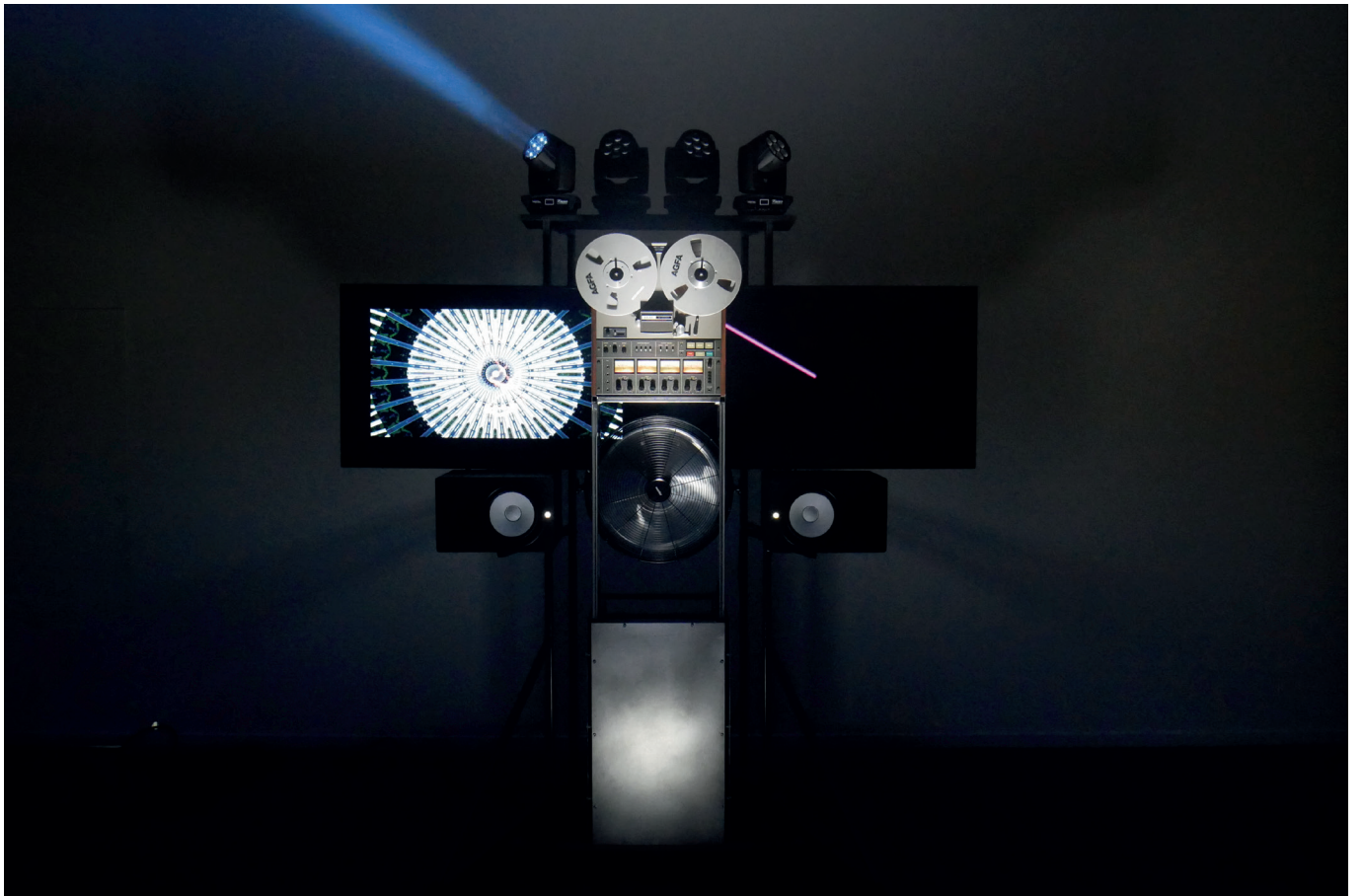




Meeting Philip, Éric Vernhes, Chapelle de l'ancien hôpital général © Photo: Éric Vernhes / VIDEOFORMES 2024



Meeting Philip, Éric Vernhes, Chapelle de l'ancien hôpital général © Photo: Éric Vernhes / VIDEOFORMES 2024



Meeting Philip, Éric Vernhes, Chapelle de l'ancien hôpital général © Photo: Éric Vernhes / VIDEOFORMES 2024





LIQUID FOREST

ISABELLE

ARVERS

LIQUID FOREST

ISABELLE ARVERS (FRA)

FROM MARCH 14 TO 31 - SALLE GILBERT-GAILLARD

Machinima, GTA Online, The Forgetter and Moviestorm games, 10'56'', 2023

Sound design: **Gaël Manangou**

"Does the white man really not know that if he destroys the forest, the rain will stop? And that if the rain stops, he won't have anything to eat or drink?" David Kopenawa, Yanomami activist philosopher, quoted by scientist Antonio Donato Nobre in a TEDxAmazonia who explains how each tree "sweats" releasing more than 1,000 liters of water into the atmosphere every day, becoming a vertical river. If there are no more forests, there will be no more water. The baobabs in West Africa, but also in Madagascar, are disappearing. And these trees, whose spongy wood makes them perfect receptacles for the community's water, which turns them into cistern trees, have been dying for the last ten years. **Liquid Forest** plunges you into these vertical rivers, inviting you to swim in the baobabs, in the corals and to immerse yourself in a gender fluid way, in a universe that is more than binary and in realities that are more than multiple, because everything is interconnected.

Sound design: **Gaël Manangou**, leader of the group Gaël et les caïmans, is one of Congo's most promising artists. Not only is he a highly talented singer, he is also an accomplished multi-instrumentalist. He excels on the sanza and percussion instruments, and is also the creator of an original instrument he has named the Kulumenta, a kind of clarinet made from local materials. As the author and composer of his own works, he is able to create an atypical artistic universe, a music of research fusing genres and diverse influences.

Isabelle Arvers PHD Candidate, LARSyS, Interactive Technologies Institute (ITI), FBAUL, is a French artist and curator whose research focuses on the interaction between art and video games. For the past twenty years, she has been investigating the artistic, ethical, and critical implications of digital gaming. Her work explores the creative potential of hacking video games through machinima. As a curator, she focuses on video games as a new language for artists. She curated several shows and festivals around the world, including Jibambe na Tec (Nairobi, AF, 2020), Tecnofeminismo (Bogo-





Liquid Forest (2023) © Still: Isabelle Arvers



ta, AF, 2019), Art Games World Tour exhibit (Buenos Aires, 2019), Interspecies Imaginaries (Overkill, 2019), Machinima in Mash Up (Vancouver Art Gallery, 2016), UCLA Gamelab Festival (Hammer Museum, Los Angeles 2015, 2017), Evolution of Gaming (Vancouver, 2014), Game Heroes (Alcazar, Marseille, 2011), Playing Real (Gamerz, 2007), Mind Control (Banana RAM Ancona, Italy, 2004), Node Runner (Paris, 2004) Playtime (Villette Numérique, 2002).

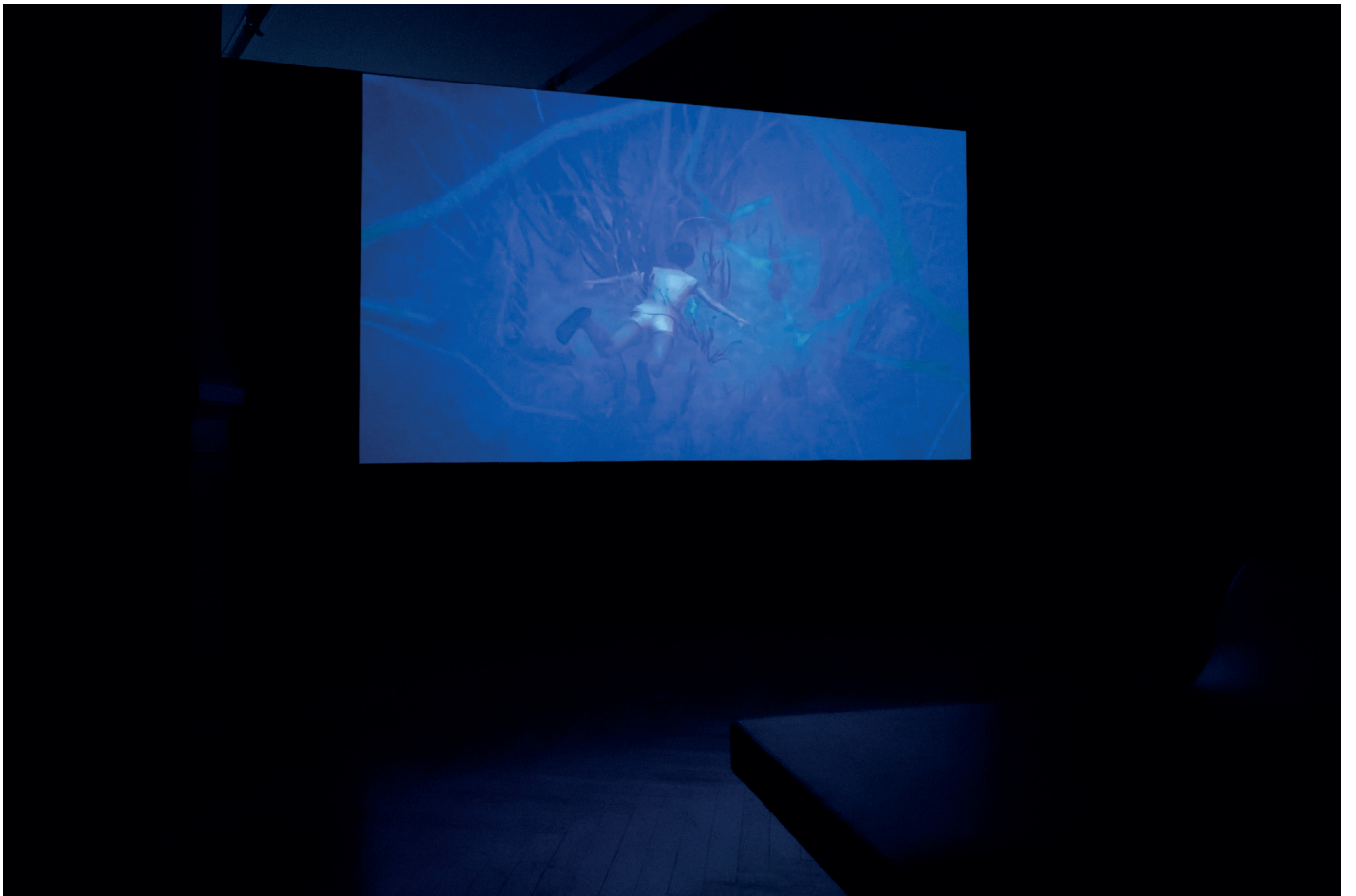
From 2013 to 2016, she worked on art and research projects and curated and produced six antiAtlas of Borders exhibitions around the mutations of the borders in the 21st century, including The Art of Bordering at MAXXI in Roma and Coding and decoding borders in Brussels. She was also in charge of the End of the Map exhibition in the fall 2015 in Paris about alternative, subversive and emotional cartography.

As a tribute to Nathalie Magnan, her association Kareron produced in 2018 TRANS//BORDER, Nathalie Magnan's teachings, a series of events about ecosexuality, cyber feminism, alternative media and situated knowledge. Kareron is actually producing UKI a Sci-fi Alt reality cinema by Shu Lea Cheang.

In 2019, she embarked on an Art and Games World Tour in non western countries to promote the notion of diversity of gender, sexuality and geographic origin, focusing on queer, feminist, and decolonial practices. In 2020, Arvers started a PHD on Art & Games decolonization.

Website: www.isabellearvers.com

Artist's video portrait: youtu.be/f9a9aZR_IGY?feature=shared



Liquid Forest, Isabelle Arvers, salle Gilbert-Gaillard © Photo: Anouk Le Gall / VIDEOFORMES 2024



Liquid Forest, Isabelle Arvers, salle Gilbert-Gaillard © Photo: Anouk Le Gall / VIDEOFORMES 2024



SHOCKWAVE

MIHAI
GRECU



SHOCKWAVE

MIHAI GRECU (ROU)

FROM MARCH 14 TO 31 - SALLE GILBERT-GAILLARD

Silent video produced with artificial intelligence, 4'44'', 2023

Shockwave is a metaphorical reflection on technology and its possible consequences.

With each zoom, the narrative unfolds, revealing complex layers of latent space dreams, representing landscapes and situations entirely generated by artificial intelligence and thematically linked to the beginning of the atomic age. This oscillation between human creativity and computer calculation underscores the dichotomy of the AI era itself, a paradoxical duality that continues to haunt our collective conscience.

As the infinite zoom sinks into the cataclysmic aftermath of nuclear catastrophe, the landscape continually morphs into layers of complex compositions of fragments of AI's deep dreams.

Shockwave is a metaphorical reminder of the inexorable cost of scientific progress, a reflection on the precipice of annihilation. The fear of AI technology echoes the fears aroused by the development of nuclear technology during the 20th century.





Mihai Grecu is a Romanian visual artist and filmmaker who graduated from Le Fresnoy, Studio National des Arts Contemporains, and lives and works in Paris. Oscillating between experimental cinema and CGI creations, his singular imagery features dreamlike visions crossed by political allegories, surrealist objects, modified architectures and symbolic characters.

He won the Prix du Syndicat Français de la Critique de Cinéma for his documentary work.

His filmic and artistic work has been shown and awarded at numerous film festivals (Rotterdam, Festival du Nouveau Cinéma in Montreal, VIDEOFORMES, Videobrasil) and exhibitions ("Dans la nuit, des images" at the Grand Palais, "Labyrinth of my mind" at Le Cube, "Studio" at Galerie Les filles du Calvaire, Ars Electronica etc)

Instagram : [@thegrecu](https://www.instagram.com/thegrecu)

Artist's video portrait: youtu.be/SJoZ6ltzTYg?feature=shared



Shockwave (2023) © Still: Mihai Grecu



Shockwave, Mihai Greu, salle Gilbert-Gaillard © Photo: Anouk Le Gall / VIDEOFORMES 2024



Shockwave, Mihai Grecu, salle Gilbert-Gaillard © Photo: Anouk Le Gall / VIDEOFORMES 2024



DIVER
SUNG NAM
HAN

DIVER SUNG NAM HAN (JPN)

FROM MARCH 14 TO 31 - SALLE GILBERT-GAILLARD

Single-channel video installation, 15', 2021

Sound design: **Keita Sato**. Deep sea sound source provided by **JAMSTEC**

Supported by **MIKUNIYA Construction Co., Ltd.**

Special thanks to **Iwate Prefectural Taneichi Senior High School Department of Marine Development, Sanriku Volunteer Divers, Nihon Sensuikyokai, Tzu-Hao Lin** (Biodiversity Research Center, Academia Sinica)

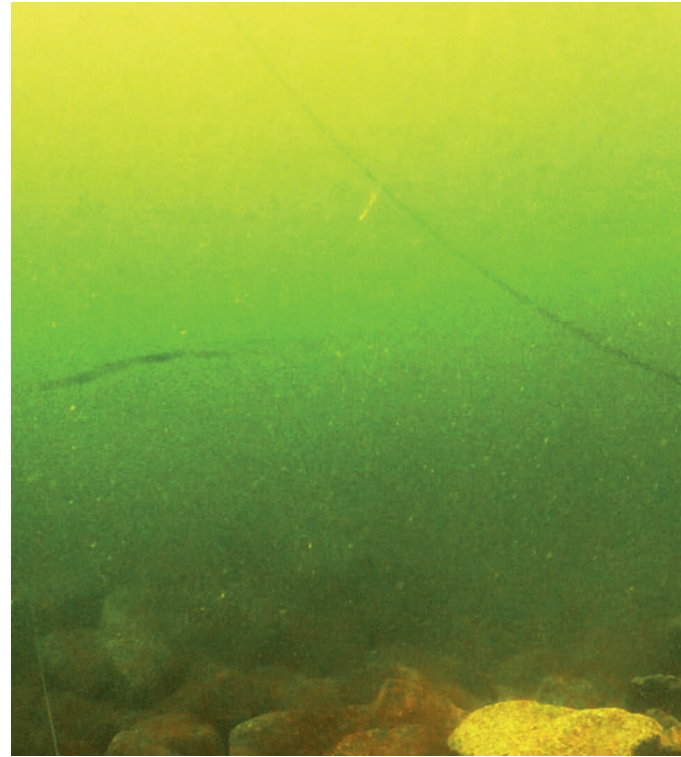
In July 2019, when I directed "Art in Country of Tokyo (AICOT)" on the Tokyo islands, I met a father and son diver by chance. Then I started my research in December 2020, but I could not shoot them. Due to various aspects of the port construction work, including safety, outsiders are strictly prohibited from entering, and the divers kept refusing to be filmed, so almost gave up on the production of the work itself.

In the meantime, I learnt about the existence of volunteer divers who pick up rubbish from the sea and rebuild rocky-shore denudation, and about the only high school in Japan that trains divers to engage in underwater civil engineering work.

As I filmed divers with the theme of humans and their labors in the sea, various topics came to me, such as deep-sea research, earthquake disasters, satoumi activities (increasing biological productivity and biodiversity by human interaction in the coastal area), environmental issues, SDGs, maritime archeology, gender, and sex.

Now that everyone can film and edit videos, I am interested in underwater video shooting, which has physical restraints such as weightlessness. I have a joke that the only way to escape from the coronavirus is in the sea.

© Sung Nam Han - Turbulences Vidéo #123





Sung Nam Han creates single channel videos, installations using blue background keying, AR photo /video works, art performances, and installations based on the theme of blue. She has staged a video x theater x dance art performance based on the concept of "Super Linear."

She won the Excellence Award at Image Forum Festival, the Media Artist Award at Seoul International New Media Festival (NEMAF). She has had numerous solo and group exhibitions in Japan and abroad. She also directs and curates her own events related to interdisciplinary Art. First director of Japan Undersea Art Museum (JUAM), she is the representative of Interdisciplinary Art Festival Tokyo (2014-), Art in Country of Tokyo (2019-), and Interdisciplinary Art Project Kobe (2019-).

Website: jonart.net/

Artist's video portrait: youtu.be/aUurhb7f06w?feature=shared



Diver (2021) © Still: Sung Nam Han

DIVE IN ME

by Sung Nam Han

When I was 16 years old, I wanted to be a film director. In my 20s, I made experimental films under the influence of personal and experimental films and presented them at film festivals in Japan and abroad.

I distanced myself from the pursuit of individuality, and through philosophy books and my own love life, I honestly adopted the thoughts and ideas I had about love in my 20s, and began to create something universal. I came to believe this when I was exposed to the philosophy that emotions can be spoken through words. I believe that if words are symbols, then a series of symbols can fully explain the world, and that video is composed of symbols and expresses a story or non-story through a series of symbols.

In my 30s, I focused on video installations and performances. He has created the *Blue Back* series in various locations, using a technique called keying, a video synthesis technique in which a blue cloth is placed behind a person, the background is erased, and another video or other image is inserted. I see it as an act of partially missing space with an object in space. For me, blue represents nothingness. Blue also plays the role of imagination. The connection between two impossible things, between two things that are not real, and bringing different worlds into existence, is important in the work of the *Blue Back* series. Han has also created works that challenge the viewer to extend the appreciation of art by creating a state of disturbance between sound and image, and by layering the work by making full use of switching to generate various timelines and layers of reality based on the idea of "super linearity," which Han her self invented and has continued to develop.

While presenting her own works in the field of contemporary art in Japan and abroad, and interacting with independent groups abroad through three voluntary organizations, in her early 40s, she established the "Japan Undersea Art Museum" and plans to produce a new film work about the sea related to it.

In *Diver*, sparks sparking underwater, the earth shaking when a major earthquake occurs, the sun seen from underwater. As the depth gets shallower in a dive, the air expands and the tank becomes lighter, making it easier to float. Therefore, in one scene, a buddy is chasing the artist who surfaces suddenly in shallow water. Albino sea squirt, bluefin squid eggs, and other "white" in the sea appear. Because white color stands out in the sea, it is easily attacked by foreign enemies and seldom survives. Tech sound arranged with the sound of the deep sea. Divers cleaning underwater, divers checking the condition of cars sunk underwater after the Great East Japan Earthquake, divers picking up earthquake debris. Sea urchins that cannot hibernate due to rising sea water temperatures caused by global warming devour seaweed attached to

rocks. Divers exterminate the sea urchins, and high school students practice in traditional diving suits. Flames and smoke generated by underwater welding, etc.

As I filmed divers with the theme of humans and their labors in the sea, various topics came to me, such as deep-sea research, earthquake disasters, satoumi activities (increasing biological productivity and biodiversity by human interaction in the coastal area), environmental issues, SDGs, maritime archeology, gender, and sex.

Divers, sea, sea squirt, shooting under the sea, Deep sea sound, father and son of divers, labors in the sea, deep-sea research, earthquake disasters, satoumi activities, biological productivity, biodiversity by human interaction in the coastal area, environmental issues, SDGs, maritime archeology, gender, and sex. Physical restraints such as weightlessness. The only way to escape from the coronavirus is in the sea. Human Society in the Sea.

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Diver, Sung Nam Han, salle Gilbert-Gaillard © Photo: Anouk Le Gall / VIDEOFORMES 2024



Diver, Sung Nam Han, salle Gilbert-Gaillard © Photo: Anouk Le Gall / VIDEOFORMES 2024



NAKED ISLAND

HEEJEONG

JEONG



NAKED ISLAND HEEJEONG JEONG (KOR)

FROM MARCH 14 TO 31 - SALLE GILBERT-GAILLARD

Video installation, 8'55'', 2015

Music: **Pascal Plantinga**

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



© Photo: Flod design company

Heejeong Jeong is very interested in the power of landscapes that are difficult to capture through the logic of reason, through photography and video. The artist uses unique colors and screen compositions to visualize symbols that are not easily read, revealing the dangers or fascinating moments embedded in ordinary daily life. At the 2017 Seoul International New Media Festival, she won the Audience Award for *The Red Room*.

Website: nnanna.com/

Portrait vidéo de l'artiste : youtu.be/YBhkljaG9cE?feature=shared





Naked Island (2015) © Still: Heejeong Jeong

UNDER CONSTRUCTION

by Ho Kyung Moon

At dawn, a man stands on a patch of land overlooking the sea. Beside him, rises a mountain adorned with blooming trees. Dark clouds loom overhead, releasing a gentle rain that mingles with the changing hues of the leaves. As the sun sets, the distant beat of drums reverberates from the depths of the mountains, while footsteps crunch through the pristine snow. Then, night falls.



Naked Island (2015) © Still: Heejeong Jeong

Realistic Landscapes

Heejeong Jeong's *Naked Island* (2015) is a panoramic animated video that reinterprets contemporary landscapes through the lens of Sansuwha (Shan Shui, landscape painting). Originally trained as a painter, Jeong developed an interest in photography and video, eventually delving into panoramic animation in the mid-2010s. This video represents one of her early ventures into panoramic works. The piece is a fusion of painting, photography, and video, in which she digitizes standalone paintings, stitches them together akin to a photo collage, and crafts a video that flows seamlessly in a single direction. For those familiar with traditional Korean paintings presented on folding screens or hanging scrolls, the panoramic format of *Naked Island* may evoke a sense of familiarity.

To fully appreciate *Naked Island*, it is essential to grasp the context of traditional Korean landscape painting. Sansuwha, which portrays natural landscapes of mountains and water, has evolved since the Goryeo Dynasty in the 11th century, branching into two distinct styles: "Sil-kyung Sansuwha" (Realistic landscape painting), focusing on faithful depictions of mountains and streams, and "Gwan-nyeom Sansuwha" (Conceptual landscape painting), which offers imaginative interpretations of nature. Throughout the Joseon Dynasty, which commenced in the late 14th century, Sansuwha continued to evolve. Particularly in the late Joseon period, Sansuwha advanced to capture not only the physical beauty of mountains and streams but also the spiritual essence inherent within them. This period witnessed the flourishing of Sansuwha, which sought to convey the profound spirit and essence of nature alongside its visual form.

In the East, including Korea, Sansuwha serves not only as a portrayal of nature but also as a reflection of the human perspective on the natural world. Nature held profound significance and was revered as sacred by the predominantly agrarian societies of the East. Unlike viewing nature as an inanimate entity, people in the East perceived it as a vibrant and sentient being akin to humans. As a result, artworks depicting nature were imbued with spiritual resonance to reflect this interconnectedness between humanity and the natural world. This close bond between humans and nature prompted the early emergence of Sansuwha in East Asia, including Korea and China, and this tradition has endured through the centuries. Sansuwha continues to be painted to this day, carrying forward the tradition of portraying nature as a living, dynamic force intertwined with human existence.

If one were to capture a screenshot of *Naked Island* and examine it closely, it might evoke comparisons to the allegorical paintings of Hieronymus Bosch or Pieter Bruegel the Elder. Like the works of these masters, *Naked Island* exists on the threshold between reality and imagination. However, unlike the fantastical realms depicted by Bosch or Bruegel, Jeong's video draws inspiration from the more tangible landscapes that the artist encountered in her daily life. Her experiences, observations, and interactions with nature inform the landscapes depicted in the work. The landscapes described in this piece vary in their details, encompassing scenes of serene coastlines, majestic mountainscapes, verdant forests, or tranquil riversides—each imbued with its own distinctive aura and character. Such landscapes are not merely products of imagination but are rooted in the reality that the artist perceived. Through her art, Jeong captures the essence and aura of these landscapes; therefore, by experiencing *Naked Island*,



Seon Jeong, *Clearing after Rain on Mount Inwang* [Inwang jesaekdo], Joseon (1751), Ink on paper, 79.2×138.2cm, Seoul, National Museum of Korea © National Museum of Korea

viewers are invited to explore the landscapes she encountered and the unique atmosphere she perceived within them.

Mixed Desires

“I used to move to various neighborhoods in Seoul, and every area had its own secluded mountainous terrain. One day, as I ascended one of these mountains, I stumbled upon an army bag, and it sent a shiver down my spine. Despite being a low-lying mountain with sparse human activity, the sight of this human-sized bag filled me with an eerie sense of unease. I found myself pondering its presence: Why was it here? This experience lingered in my mind, prompting reflections on the intersection of human presence and untouched wilderness. At that time, my fascination with landscapes led me to contemplate the distinction between the natural and the man-made.”¹

Naked Island presents a dynamic landscape that undergoes gradual transformations as the passage of time and the shifting seasons—spring, summer, fall, and winter—interact. What makes this portrayal intriguing is not solely the cycle of

the sun rising and setting, flowers blossoming and withering, or leaves flourishing and falling. Rather, it is the subtle yet significant alterations that unfold: a traditional pavilion in daylight gives way to a contemporary gazebo at night, an apartment complex emerges within the once dense forest, a serene cemetery transforms into a desolate hill, and a playground where children once frolicked vanishes without a trace. Indeed, populated with diverse imagery from various locations and scenes, the landscape of *Naked Island* evokes an unsettling and eerie atmosphere, leaving viewers with a sense of discomfort and unease. This juxtaposition of familiar and unfamiliar elements contributes to the creation of a surreal and enigmatic experience, captivating the viewer’s imagination and inviting contemplation on themes of impermanence, transformation, and the unsettling nature of change.

For Jeong, a person’s place of residence holds significant clues about their identity. Reflecting on her statement that “a sense of place is a blend of various emotions such as hope, despair, and confusion about life,” I perceive in *Naked Island* the lingering effects of past eras and ongoing waves of “development.” The landscapes she portrays depict Korean nature scarred and altered by the process of modernization under Japanese occupation, as well as the urban expansion driven by economic growth and industrialization that began

1 - Nema in the “FOCUS” section of VIDEOFORMES 2023 Talk, August 15, 2023, KT&G Sangsangmadang Hongdae Cinema, Seoul



Naked Island (2015) details © Still: Heejeong Jeong



in the 1960s following liberation and the Korean War. These landscapes are not merely ordinary locales; they serve as maps tracing the trajectory of modernization and bear witness to the aftermath of an era of development where they were exploited as resources for profit by the construction industry.

As a result, *Naked Island* does not capture the gaze of a curious traveler or the leisurely attitude of a wanderer reveling in the landscape. Instead, the artist assumes the role of both observer and participant, interpreting and sensing the tumultuous state of the city (or its periphery) and the disordered ambiance of the fragmented landscape. Here, the unresolved issues stemming from the relentless urbanization process are palpable, reflecting the chaos and disarray left in its wake. In essence, the video serves as a testament to the complex interplay between humanity and its environment, highlighting the consequences of rapid urbanization and the enduring scars inflicted upon the landscape in the pursuit of progress.

On the other hand, *Naked Island* features a diverse array of characters who come alive with activity during the night, contrasting with their subdued presence during the day. In the daytime, they navigate a public realm dominated by state power and societal norms, often feeling compelled to conceal themselves, withdraw, or lethargically sleep rather

than fully engage with the scenic surroundings. However, the nighttime holds a different allure. It provides a private and intimate sanctuary where individuals can freely express themselves, dance, run, and unleash their desires and passions without inhibition.

For those who have been mobilized for state-driven modernization and industrialization, unable to assert themselves as active citizens, the nighttime setting of nature becomes a "representational space," as proposed by Henri Lefebvre in *The Production of Space* (1974). It becomes a realm of resistance and alternative practices, a dynamic environment where dominant norms and prevailing ideologies can be critically examined away from the passive routines of everyday life. Much like a sultry tropical night in midsummer, the nights depicted in *Naked Island* pulsate with heat, energy, and a sense of intrigue, as individual creative impulses intertwine and erupt under the glow of the moonlight. It is a time when the boundaries of conventional behavior blur, allowing for the emergence of spontaneous and uninhibited expressions of identity and desire.



Heejeong Jeong, *Park series 2: An Amphitheater Dream* (2023), single channel video, 8'33" © Still: Heejeong Jeong

Under Construction

In the subsequent works following *Naked Island*, Jeong continues to explore both natural and urban landscapes. In the "Park" series, there is a notable shift from the sense of closure and tension present in *Naked Island*. The series show a palpable sense of relaxation and ease. The once chaotic intensity has dissipated, occasionally replaced by a refreshing cool breeze. Observing people peacefully enjoying leisure time in the park adds to the surreal and dreamlike quality of the scene.

During Korea's economic boom, land was predominantly allocated for the construction of residential apartments and various public and commercial facilities, making parks a rarity. As a result, parks seemed like luxuries, challenging for citizens to fully appreciate. My childhood memories of parks were often associated with amusement rides, zoos, botanical

gardens, or historic sites like former royal graveyards. While waterfront parks along rivers now exist in Korea, the experience of truly relaxing under the shade of a tree in a secluded park remains elusive for me. The notion of parks, or the park culture, still feels like a distant fantasy, a dream waiting to be realized.

Naked Island serves as a cinematic metaphor for the disjointed and fragmented development of Korea, seamlessly connecting disparate scenes like frames in a movie reel. The island, in its perpetual cycle of transformation, mirrors the rapid evolution of the Korean landscape. Much like a model swiftly changing outfits backstage, new buildings emerge overnight while longstanding shops vanish without a trace. Through the relentless pace of development and redevelopment, the landscape bears witness to a multitude of events and upheavals, shaping its current form through countless days and nights, changing seasons, and enduring waves of



change. Amidst this whirlwind of progress, nature stands as a resilient anchor, steadfastly enduring the onslaught of development. The mountains and waters of Korea, despite the ceaseless construction and reconstruction, remain enduring symbols of resilience and continuity.

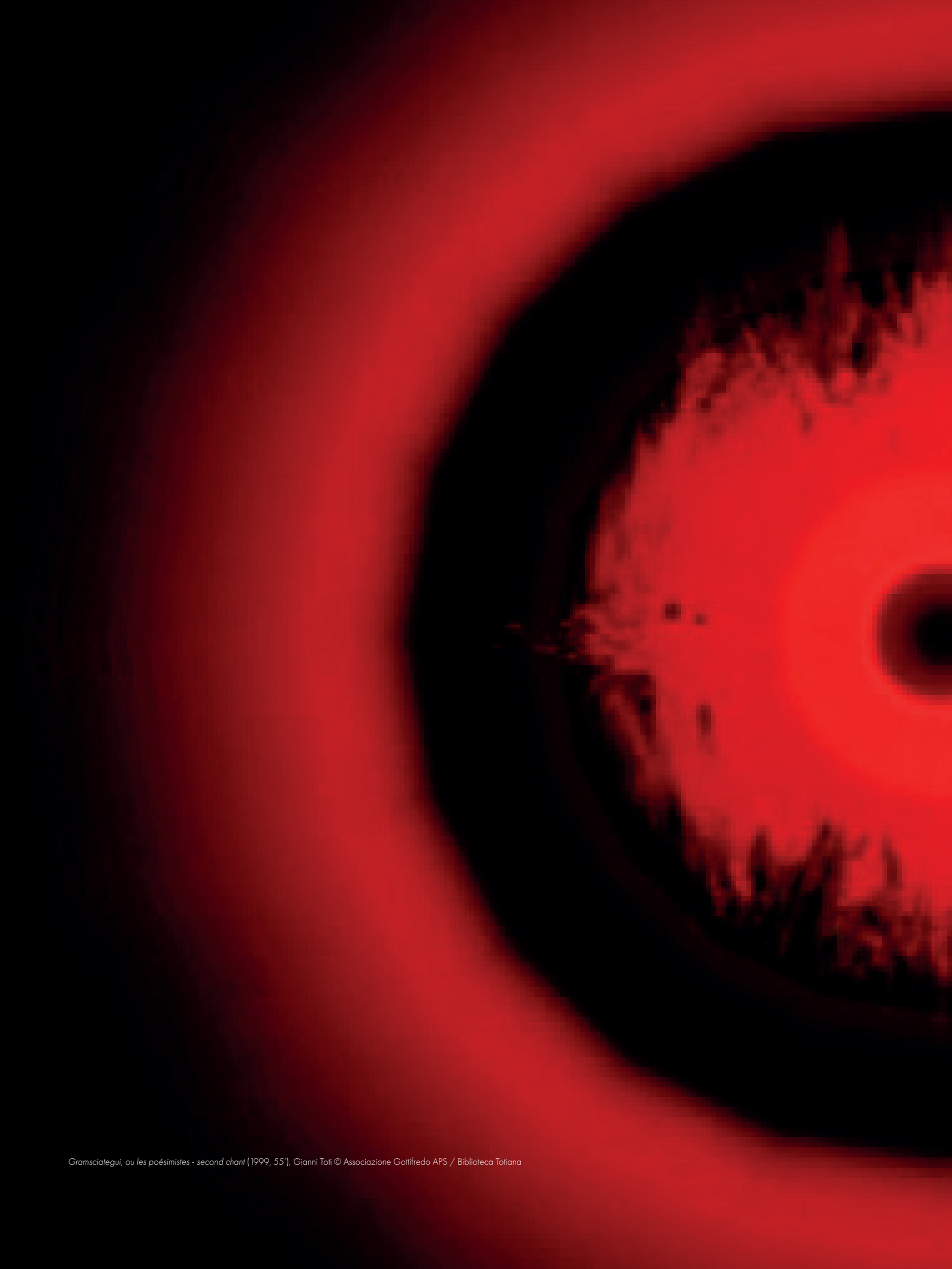
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Naked Island, Heejeong Jeong, salle Gilbert-Gaillard © Photo: Anouk Le Gall / VIDEOFORMES 2024



Naked Island, Heejeong Jeong, salle Gilbert-Gaillard © Photo: Anouk Le Gall / VIDEOFORMES 2024





**GRAMSCIATEGUI,
OR THE
POESIMISTS
— SECOND CHANT
GIANNI TOTI**

GRAMSCIATEGUI, OR THE POESIMISTS – SECOND CHANT GIANNI TOTI (ITA)

FROM MARCH 14 TO 31 - SALLE GILBERT-GAILLARD

Video, 55', 1999

Contributors: **Elisa Zurlo, Sandra Lischi**

Editing: **Patrick Zanoli, Marie-Laure Florin**

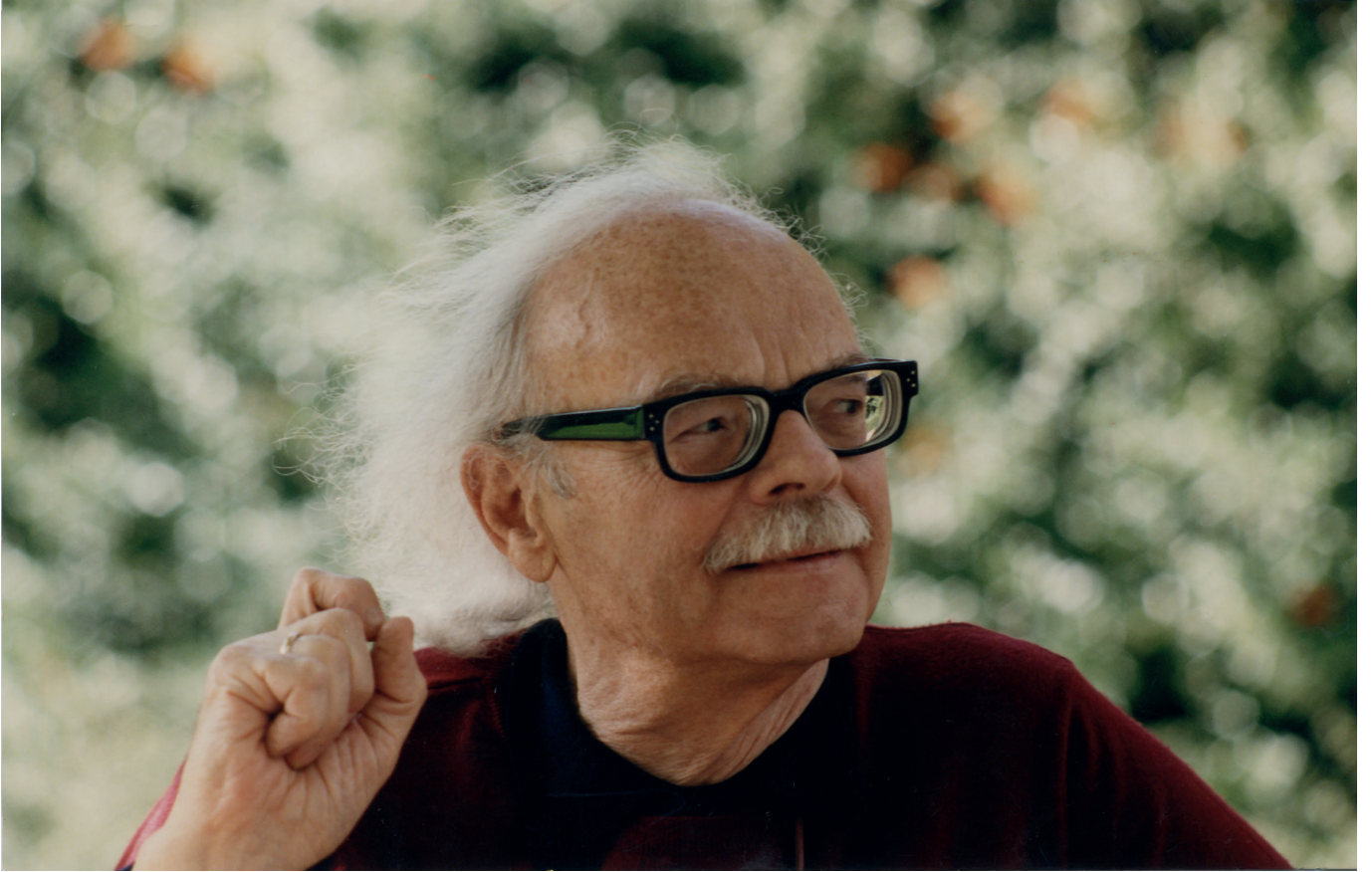
Music and sound design: **Gilles Marchési, Claudio Mercado, Luigi Ceccarelli, Monique Jean**

Production: **CICV - Centre International de Création Vidéo Pierre Schaeffer**

Video tribute to the 100th anniversary of the birth of Gianni Toti (1924-2007) as part of the **Multiverso Toti 1924-2024** in cooperation with **La Biblioteca Totiana - Associazione Gottifredo** (ITA).

It had been announced as the second canto after the videopoemopera *Tupac Amauta – First Song*, But could we sing under the bombs that the globalizing European nation (French, Italians, English) were dropping on our people? Could we sing, under the deadly bombs, the epic of José Carlos Mariategui and Antonio Gramsci? It was better to turn the song into a cry.

To make the sequences of moving image-colour cry and to show the artronic counter-songs of the monument in Chlebnikov and Tatlin to the Third International, rediscovered as the very symbol of the interlaced double helix of the human genome that structures DNA. Or again, to "metaphorize" the snowy owl's hunting of the little rat, that opens the terrible allegory of war, which cannot be sung. In the same weird fashion, to deal with the "retorems" of the crises of contemporary language in the glyphs of the Maya and of other peoples, who have been run across by 500 years of holocaust (not only in Latin America). In this train of thought, the cry, like an reversed song, develops the great metaphor of Quetzalcoatl, the serpent that creeps up the steps of the pyramid and turns into a bird, into an eagle and finally into a man (if humanity existed yet... but we are still in the prehistory of that species of armed murderers and warriors). In the end, we have managed to show the few cinematic images we could find in a sudden awakening in Antonio Gramsci's story and in consciousness. The second cry is thus also that of the pictorial, sculptural and domestic "artronic" images. The "sonata in red major" thus attempts to be a cry of electric poetry, but let us already conceive and prepare the third cry as a conclusion to this strange trilogy. The discovery of the language of electronic art goes on.



Gianni Toti © Photo: Gabriel Soucheyre / VIDEOFORMES 2024

Well-known to **VIDEOFORMES** and the Clermont-Ferrand public, **Gianni Toti** (1924-2007), is known as the founder of Poetronica.

Born in Rome, he was a journalist, a translator and a prolific author of poems, novels and essays, as well as pieces for the theatre and cinema: screenplays, documentaries and short subjects. From the 80s he went into video, calling himself "Poetrician" and "VideoPoetArtista". From 80s to 2004, he realized more than twelve "VideoPoemOpera". Most of them were created in France, produced by CICV Pierre Schaeffer. He died in Rome in 2007. His archive and library are conserved in Alatri (Italy) by Associazione Gottifredo APS in the so called "Biblioteca Totiana".

Website: www.associazionegottifredo.it/biblioteca-totiana/

SECOND CHANT

SECOND CRY

introduction by Gabriel Soucheyre

text by Sandra Lischi

My first 'real' contact with video art was at the Chartreuse de Villeneuve-les-Avignon, where I had just met Jean-Paul Fargier, who was to become my mentor (in video, wine and chocolate!), my partner and my friend.

The exhibition 'Où va la video ?' (Where is video heading?) that Jean-Paul had curated contained everything that was to nourish my life, my 'passion-job'. One of the most intriguing pieces, and one that kept me there for a long time, was Gianni Toti's stunning video *Enchainé à la pellicule*, made in 1983 from a fragment of film donated by Lili Brik, a Russian avant-garde artist of the early 20th century who was one of its authors along with Majakovski. Gianni Toti's love of poetry, love and cinema, and this fragment of film have given him an immensely rich body of work, reminiscent of the illuminations of Dziga Vertov, who blithely moved from the cinema-eye to the video-eye, turning it into what he himself called 'poelectronics'.

Gianni Toti has shone in the world of art and innovative technologies, constantly pushing back the boundaries of exploration and experimentation, and his work has been seen on every continent.

Gianni often came to Clermont-Ferrand to meet the younger generation, to talk about his passions and his faith in a future in love with and for humanity. Over the years, a very strong bond has been forged, and the efforts of those who have worked to preserve his work at the Biblioteca Totiana are to be highly praised.

Picking a video to celebrate the 100th anniversary of its birth with the Biblioteca Totiana is both a simple and complex exercise, given that each of its creations has marked video art in the 80s and 90s. *Gramsciategui...* combines revolutionary history and the generations inherited from the avant-gardists of an earlier era and, in this sense, is exemplary: honouring the past by building on the present to imagine possible futures. And *Gramsciategui...* is strangely prophetic...

© Gabriel Soucheyre - Turbulences Vidéo #123

Gramsciategui, or the Poesimists, Second Chant by Gianni Toti (1999, 55')

The discovery of the Americas? What discovery? Rather, it was a cynical and bloody conquest of peacefully inhabited territories. It was the natives inhabiting these territories - those who "were born there" (as the etymology of the word indicates) - who discovered the conquerors. And they discovered the ships and their white navigators, with amazement and wonder, joy and curiosity. They dressed up to welcome them, and organized feasts and ceremonies. They were soon exterminated: sometimes on the spot, on their small, colorful boats, jubilant, in the wind. No mention of what followed. Even less nowadays. But why keep silent? That's what Gianni Toti seems to be telling us in his last work.

Is all this known? Of course it is. It's what our democratic parents, our well-meaning teachers, and even a few films, have taught us. But what changes when cynical, bloody holocausts continue all over the world? What changes when we unhesitatingly pronounce the unspeakable phrase *humanitarian war*? What changes when we, the colonizers, allow ourselves to be colonized by plastic collars and smokescreens (such as that of the end of ideologies, which remains the strongest and most illusory ideology of our time)?

For years, Gianni Toti explored our times, poetically and philosophically. Among international video authors, he is perhaps the only one to weave a pictorial discourse on the world, whose expression is powerful and pushed to the limits of the possibilities of electronic language (consequently pushed to the ultimate limits of the conspicuous, the already thought of, the obvious, in the sense of a common area as dominant as it is comfortably - *confortevilement*, in Gianni Toti's words - alternative). These are not documentaries; nor are they classically narrative works; they are not sociological, didactic, or demonstrative essays. These are thoughts shaped by and for images and sounds, constructions to be looked at - understood - re-elaborated (worked on) to read the world in a necessarily different way.

In the Video-poems of the 1980s, the utopias of the century are objects of love and questioning: Majakovskij and Lilij Brik, Velimir Chlébnikov, Dziga Vertov, Ejsenstein... Poetry and cinema as arts of a new state of mind, complex views of the here and now, re-elaborations of the great works of the past, renewed dreams of the complete work of art: literature, music, theater, dance, cinema, all 'reread', merge and recreate themselves within the new languages of video. Then, after the events of 1989, the reflection on a planet in the process of ur-



Gramsciategui, ou les poésimistes - second cri (1999, 55'), Gianni Toti © Associazione Gattifredo APS / Biblioteca Totiana

ban and mental 'concretization': an indistinct planet, crushed by the iron heel of the market, traversed by billions of men, women and children reduced to nothing (*Planetopolis*, 1993), in a worn-out, obsessive time, where poignant old music, snippets of memory, recollections, glimmers of deliverance are laden with the sweetness of life. Most of *Planetopolis* was shot in Latin America, where we see, metamorphosed by form and color, the horrific waste dumps inhabited by ghosts in search of survival; street children with their symphonies of old pots; beggars; billboards promoting gyms, Coca-Cola, or God, in an undifferentiated delirium of sacred and profane faiths, churches, and shopping malls.

There begins, or rather, continues (for Gianni Toti lived extensively in Central and Latin America) the new journey, as real as it is pictorial, of *nuestra America*, as we used to say. And Toti (who knew Fidel Castro and befriended Che Guevara and Salvador Allende) now sees the horror of the Peruvian, Colombian and Brazilian metropolises rising to prominence. He traces the history behind these horrors. He reflects on the collapse of the ideals and practices that had momentarily pointed the way to the deliverance of the entire continent. He does so as the poet, or "poetronic", that he is, familiar with Latin American art history and stories, culture, and myths.

The idea, whose production was supported by the CICV (Centre de Recherche Pierre Schaeffer, Montbéliard, Belfort, France), is that of a trilogy, based on Latin America (from the Conquista to the subsequent Deconquista), about the planetary extermination of entire populations during the so-called

"modern era" - but, in truth, prehistoric. But also about the ideas, the dreams shattered forever, the vital distress, the pessimisms of a thought that is supposed to be reforming itself, revisiting the past, reinventing the images of the present in a different way, opening itself up to complexity, to the need for anti-rhetorical truths, or rather to that "difficult-to-make simplicity" that Bertolt Brecht identified with a form of fantasized communism, never dead because never born (*cosmunism*, Toti calls it).

Tupac Amauta, or "the first song" of the trilogy: inspired by Tupac Amaru, the Incan king slain by the conquistadores in 1572; and by Tupac Amaru II, who (writes Toti) "nine years before the French Revolution unleashed his Quechua indios against the Conquista that followed (and is still ongoing), paving the way for subcontinental Independence and the prospect of Deconquista...". A vast fresco in motion, *Tupac Amauta recreates* - through visionary digital post-production orchestrated with *mont-author* Patrick Zanolli - the atrocious systems of torture that colonizers inflicted on entire peoples; and the figure of Tupac Amauta becomes a symbol of resistance and deliverance : to José Carlos Mariátegui (Peruvian political leader, who died in 1930, one of Latin America's most enlightened thinkers); to images of deputy commander Marcos; to the names of the militants killed in the Japanese embassy in Lima - just as the video is nearing completion.

Added to this are the ancient, powerful harmonies of the Chimurines, the archaeo-musicologists of Santiago del Cile; with poems and songs from centuries, years, days, minutes,



Gramsciategui, ou les poésimistes - second cri (1999, 55'), Gianni Toti © Associazione Gattifredo APS / Biblioteca Totiana

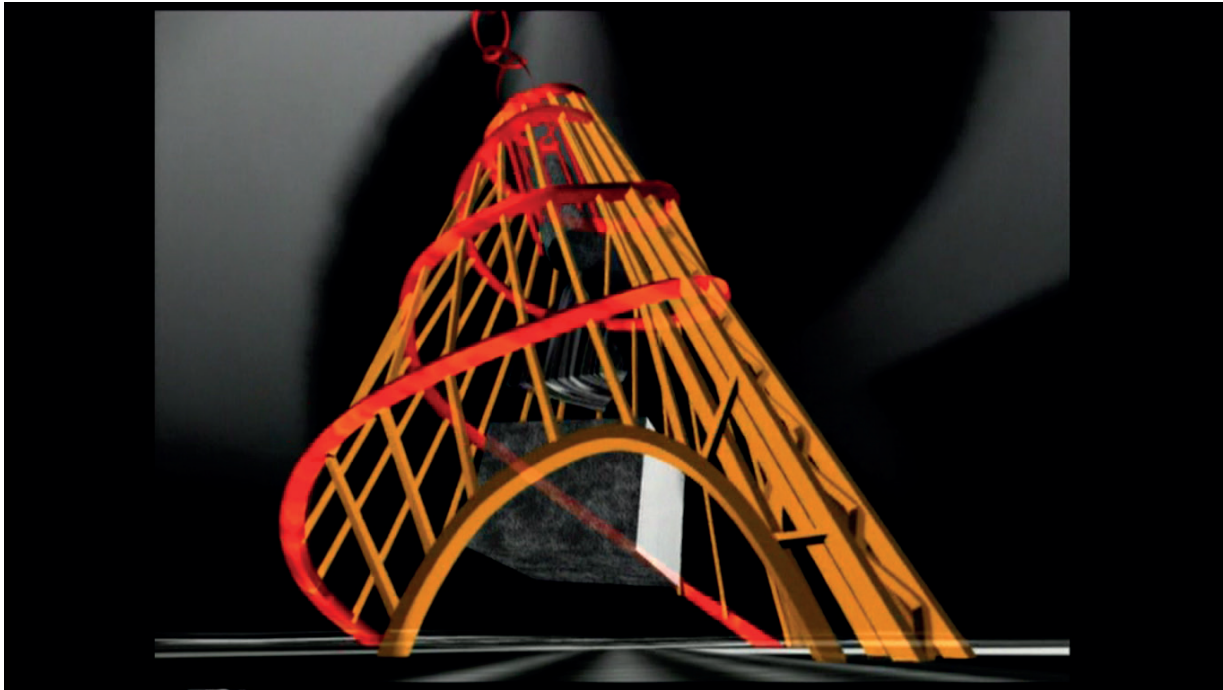
blasts of revolt. Images and sounds move forward, superimposed, rotating, revealing their own language mechanisms. Through unforeseen assonances (or dissonances, or metaphors), they bring together ancient Inca symbologies, incisions, fragments of film, theaters of memories, absolute abstractions - these being the abstractions necessary to thought as well as the abstractions created by today's image-generating machines.

The "first song" in the trilogy is called *Tupac Amauta* (1998). At the same time, Toti continued to work on the history (and image) of colonization, with *Acà Nada*, also in 1998, a short poem about the "discovery" of Canada by Spanish cartographers-navigators: through a reversal of perspective, achieved by simulating an inverted point of view, the computer reconstruction of the arrival of the ships serves as a pretext for showing the real discovery, that of the people of Canada against the Spanish cartographers-navigators. Who are the "savages"? Who discovered whom?

The following year, 1999, the second chant in the trilogy was ready. But it became a "second cry". Singing, songs, musical words give way to screaming, to the expression of anguish, already in the title: *Gramsciategui or the poetimists : Secondo grido (55')*. Toti continues to work with Patrick Zanoli (not to mention Marie-Laure Florin and the invaluable collaboration of Elisa Zurlo) at the CICV. This is the moment when Europe "with its magnificent, progressive destiny" embarks on the shameful enterprise of *humanitarian warfare* in Kosovo, unloading smart bombs on helpless populations, consciously

subservient to the self-proclamation of the USA as masters of world order, in a scheme of international politics, tangibly supported by the leaders of our continent, in defiance of the ideals of national Constitutions. The conquest continues; genocides, holocausts, extermination - Africa, ex-Yugoslavia, Chechnya... but also the Adriatic Sea with its heaps of meat to be butchered or drowned, the shameful concentration camps for immigrants, the Pas de Calais with its containers that become death chambers... - and the starkly colored war make their entrance in the second chant of the trilogy. It turns into a cry, "cruel, desperate cries". In Toti's work, as usual, it's not only history which enters the work, but also the chronicle, with its real and metaphorical weight, through imagery and sound capable of transforming the work itself, generating unforeseen deviations, or giving it a new rhythm and color.

Gramsciategui - the title mixes the heroic, closely related 'pessimisms' of two revolutionary theorists of our century, Antonio Gramsci and José Carlos Mariategui (who converse in the video by juxtaposing two film excerpts) - leaves behind moving frescoes, musical sweetness, songs of struggle, and creates an emptiness: the emptiness of Munch's silent, frightening cry, an unheard cry. Emptiness. Or the vacuity of the efforts of 'men of good faith'; the pathetic inertia of all 'progressive' discourse. We hear the song gently evoking "The time of cherries", the song of love and spring that became the anthem of the Paris Commune. But it sounds distorted, distant, inaccessible. The evocation of a possible and contemporary utopia persists, that of the miners of Tower of Wales, who,



Gramsciategui, ou les poésimistes - second cri (1999, 55'), Gianni Toti © Associazione Gattifredo APS / Biblioteca Totiana

despite the (false) science of economists, profitably manage their own mine considered depleted. (Jean-Michel Carré recently made a video about this experience, *Charbon ardents*, which revisits the first flag in the history of the workers' movement, obtained by dipping a white flag in the blood of a calf, following the massacre of a group of miners. Today, Tower's flag reads *Knowledge is power*. In this case too, information from a film made 'enters' the work, captured and transformed by creative means). And the color of blood, which runs through the entire video, is the subject of a visual symphony, "the sonata in red major". However, no attempt to land on or cling to these islands of hope is possible, Toti tells us. The emptiness, the silent cry, the abstract images, the acousmatic inventions of Monique Jean and Luigi Ceccarelli, shape the space for a radically pessimistic, hopeless thought ("It is only because of those who are hopeless that hope is given to us", wrote Herbert Marcuse in the 1960s. "It is only because of those who have no hope that the obligation for despair is given to us", Toti seems to argue in *Gramsciategui*, at the turn of the 2000s).

The silence of the video and the abstract volutes give way to thought, offering no comfort, no alibi for the conscience of us all. They drown brothers in search of asylums, bombard humanity without fail. They are unscrupulous players on the stock market, navigators surfing the wave of the new economy, like our ancestors on the road to India: or worse.

The space in which such thinking takes hold has yet to be created. Toti, always determined to fill space, to saturate it with sounds, images, words, music, films, dances, theater, paintings, and drawings, relies here on the rarefied volutes of digital images skillfully woven over the course of months, day after day, to make space, to fortify the need for a silence that removes any comfort of easy (or difficult) hope. Perhaps this silence indicates the impossibility of pronouncing the following words fluently: "I have allegorized the question of the crisis of contemporary language in the signs of the Mayan people...".

A long prologue takes the viewer into "another" place, where the eye and mind are freed from the heavy clichés of film and television: the development of abstract images on the screen is reminiscent of sound waves and scientific representations (on which Toti had already worked in the 1980s). The first, artisanal attempts of painter-cinematographers in the early 20th century also seem to be evoked. As do the spirals of Tatline's unfinished Monument to the Third International, from which Toti conceives an entire sequence, juxtaposing them with the geometries of the DNA helix. This is the season of artistic utopias, which Toti has long frequented and represented. Toti goes so far as to put Malevitch's painting on the screen, where the colored tiles turn and are reborn. The evolution of the human species, art and science intertwine metaphorically and literally, in keeping with Hölderlin's dream of poetically inhabiting the world. The video, which sings of an

anti-euro-centric utopia, reactivates the Mayan myth of the serpent man who, writes Toti, “climbs the stairs of the pyramids to transform himself into a bird, an eagle and finally a man (if humanity existed, but we are still in the prehistory of an armed and warlike human species)”. Because, Toti reminds us, with a quote from Jean Jaurès, “humanity doesn’t exist”. Or perhaps, it exists too little.

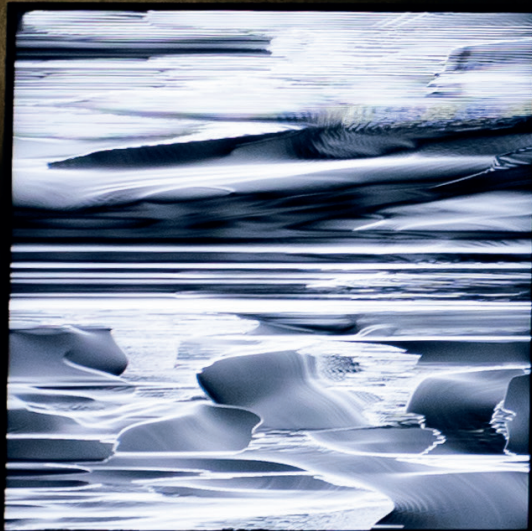
Poesimism, the word coined by Toti to indicate the title of the two thinkers, merges poetry (poiesis, whose Greek root is “to do”) and pessimism in a single term, which seems to designate a negation of the act of doing, or at least a negative vision. An oxymoronic term, expressing a necessity for the desperate and lucid action of doing, or a productive negation.

Moreover, the third song of the trilogy, which should have dealt with the Incan myth of Pachacuti, revolt and Deconquista (“the liberating anti-catastrophe”, writes Toti), is transformed, during the credits in *Gramsciategui*, into the “Triumph of Death”... The hope of revolt turns into its opposite, the guarantee of debacle. Or is it? The dialectic between hope and despair (both necessary, suggests Toti), takes shape in the sequence of the obsessively repeated race between a small animal flattened to the ground, fleeing the clutches of a snowy owl, a great mountain bird with the look of a mythical owl. The image here is negative, hallucinatory: at last, the predator hovers and seizes the animal. But then there’s Gramsci, the *poesimist* who died in a Fascist prison, the author of the famous motto “Pessimism of the mind, optimism of the will”. The founder in 1924 of the newspaper “for workers and peasants”, the communist daily *L’Unità* (Toti worked there as a columnist and special correspondent for several decades), survived Fascism and Nazism and was forced to stop publishing in the 2000s. Here he is in a scene from an old film shot in Moscow in 1922. Toti cuts out the small, obscure figure, bundled up in an oversized coat. He *isolates* him, and has him walk into the void. He follows his steps, making his gait in deserted space insistent, tenacious, *contemporary*. And Gramsci, as he walks, ends up on the vast “virtual” plain of Tatline’s Monument to the Third International. The great snowy owl hovers over and grips the tower, without shaking its delicate architecture. Inside the Monument, the image of the old film with Mariategui still dazzles, as does the black-and-white photo of Marinka Dallos (painter, Toti’s life partner, who died in 1992). The work (wrote Amaducci) “resembles a journey to the origin, to a later dimension where people can meet: the lost woman, Gramsci, Mariategui, the Russian Futurists, the whole universe of the Totian imagination... the abstract dimension of digital images constitutes the main terrain for the me-

mory of the collective individual, who in turn encounters more collective memories and higher dimensions. The only enemy is power: that livid, blue hawk...”

Finally, the video rewinds. We quickly read it backwards, like a reversed summary. Its meaning changes, as do our sensory perceptions. This time, however, the credits no longer appear on the screen. The author reads them off-screen, integrating them into the narrative of the poetic-political text. And at the end of the video, Gramsci is still there, continuing his dogged march.

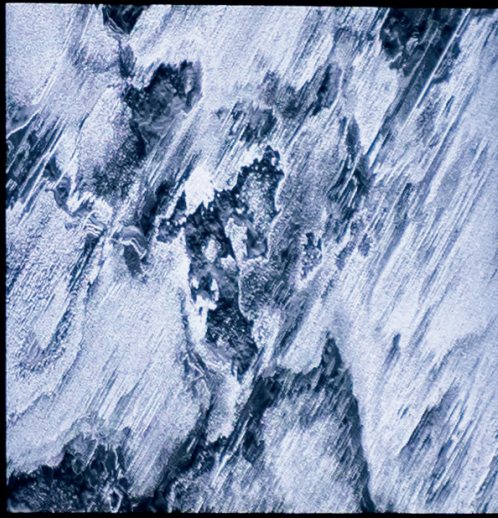
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first published in *Visioni elettroniche*,
Marsilio Editions (2001)
translated from French by Kevin Metz
- Turbulences Vidéo # 123



MATERIA

ALAIN

WERGIFOSSE



MATERIA

ALAIN WERGIFOSSE (BEL)

FROM MARCH 14 TO 31 - CHAPELLE DE BEAUREPAIRE

Multi-channel immersive video and sound installation, 2024

Produced by VIDEOFORMES, with the support of the **Fédération Wallonie-Bruxelles**, the **DRAC** and **Région Auvergne-Rhône-Alpes** **SCAN Fund**, **Transcultures**, **Pépinières Européennes de Création**, **Laboratoire Magmas & Volcans (UCA/CNRS)** and **Université Clermont-Auvergne**.

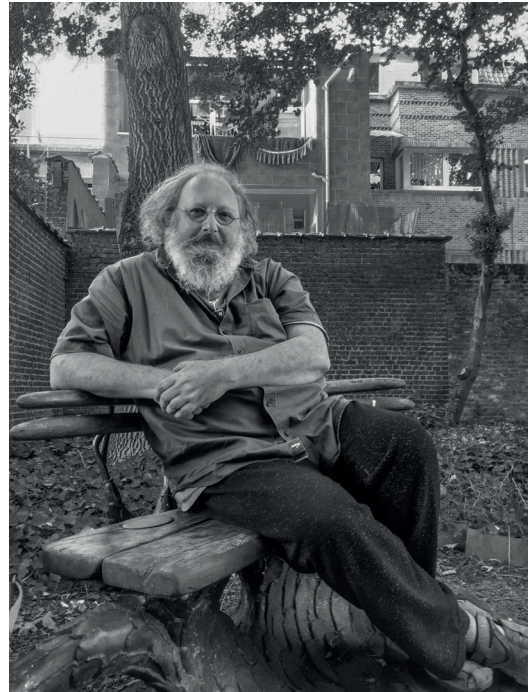
Materia is an immersive sound and visual installation. It is an allegorical work on matter in all its states. Real macro and microscopic images combine with computer-generated images to illustrate various natural vibratory phenomena in a free and poetic way.

Alain Wergifosse is a Belgian-Catalan experimental video and sound artist born in 1967.

Since the early 80s, he has been working with electronic and digital sound and images,

optical macro/microscopy and all techniques of visual and sound synthesis. He creates immersive sound and visual installations in large spaces, projecting on walls and surfaces arrays of various formats of matterism microworlds, sometimes natural, sometimes artificial, made of light and textures in constant motion, combining self-generating images, real-time video-feedback and microscopic geologies, often evolving at apparently frozen times, sometimes in an imperceptibly chaotic vertigo, always fascinating and hypnotic.

His current work is the result of the accumulation of almost 50 years of creative experience, starting in Barcelona, where he has been an active participant in the experimental music scene, both in solo concerts and in numerous collaborations with collective projects and groups such as Obmuz, Macro-massa, Specop or Colectivo Anatomic, performing on 4 of the 5 continents, at well-known festivals and the best underground venues such as Sónar, Fringe, LEM, MEM, Citysonic, Experimenta, Stubnitz, Rhiz, Abaixadors 10 and many others.



He worked for many years with Marcellí Antunez (former co-founder of La fura dels Baus), for whom he spent 10 years composing interactive music and sound design

for several major mechatronic theater productions and multimedia performances. In 1999, the Geometrik label released his album *Deep Gray Organics*. His latest album *Spectres & Neons* was released in 2022 on the Transonic label. In 2010, he composed the music for Olivier Smolders' film *Petite anatomie de l'image*, Grand Prize of the Labo Competition at the Clermont-Ferrand International Short Film Festival.

He has presented his immersive installations at Kikk, Trans-numériques, Recyclart, Flagey, Pléiades, Zone Libre, Mill and La chambre blanche with titles such as *Erosions & Microscopies*, *Espace Résonnant*, *Morphèmes et Mutaphores*, *Flux & Densités*, *Spectres & Néons* ou *Geno-Typo*.

Website: alainwergifosse.com

Artist's video portrait: youtu.be/k7JTHzrF_kg



Materia, Alain Wergifosse, Chapelle de Beaufort © Photo: Anouk Le Gall / VIDEOFORMES 2024

MATERIA

IMMERSIVE

INSTALLATION

by Philippe Franck

Materia, Alain Wergifosse's new project premiering at the **VIDEOFORMES** festival in March 2024, is a large-scale, immersive multi-channel video installation. The Belgian sound and visual artist defines it as "an imaginary voyage of exploration inside matter in all its states and transmutations, navigating liquid phases, flying over gaseous states, penetrating solids, sometimes blinded by brightly colored plasmas or deafened by vibrations".

With a free and poetic eye that he has had from his beginnings in Barcelona's underground scene in the 80s to his more recent work back in his native Belgium in 2007, the intention is to illustrate various vibratory phenomena, entropy, and the intimate dynamics of nature and the constantly transforming physical and chemical elements that make it up. This is done through a few interactions between light, sound, and matter in time and space, in a free interpretation of string theory, anti-matter, and thermodynamics.

We also find the attraction of this contemplative artist, for nature in its subjugating abstraction, an escape from everyday reality into a parallel universe that he feels is too often ignored, a "desire to explore the world millimeter by millimeter and share my hallucinatory, sometimes autistic view of this reality that turns its back on banality". "Everything I capture, using photography and optics, really does exist, like those stained reflections of mist on the window of a bus or the shadows of dust. With digital technology, I recreate my own realities, complex circuits that produce results ever closer to nature itself. It's a way of seeing the world in its micro-cracks, to kill boredom, a way of traveling anywhere, with or without a computer, letting yourself be hypnotized by things that move, pure movement, where there are no words, no humans, a form of down-to-earth scientific mysticism".¹

Micro/Macro Materia

The alchemist's eye captures real images under the microscope or macroscope and then subjects them to all manner of digital processing to compose generative video tableaux in which extremely slow movements become hypnotic and the most intimate shapes and textures of matter seem to come to life. But here, he points out, we are before the living, in organic chemistry and physics. "Humans are primarily concerned with the living, while I look at what comes before and after us" (while wondering what remains we will leave behind?). For the 2021 edition of the ARTour Art and Heritage

Biennial in La Louvière, this wide-eyed dreamer had imagined, with *Geno-TypO*, an installation resulting from a speculative study of the genetic evolution of a typographical error (the O here becoming a strange bug), wondering whether, after History, left to decay in the wild, the written word would come to life on its own, evolving into new organic species of self-generated meta-language, where the meaning of sym-

bols would no longer be defined by the traces of a forgotten human culture, but rather by the whims of multiple consecutive mutations of forms, eventually merging completely into biomass. With this idea worthy of Pataphysics, that after us, words would no longer need to mean anything in a world where, as in the very beginning, nothing would have a name.

Materia, on the other hand, is situated in the avant-/anti-/ante- bio, and immerses us in an intriguing nature, pre-existing the living: "gas, ice, minerals...generate a dynamic of things that fascinates me. I don't need to be. Living is an accident along the way; all it takes is one little atom and the magic occurs. One day, no doubt, I'll get involved in biology too; when I've understood how a pebble works, then I'll be able to take an interest in an amoeba."

These micro/macro visions gave rise to this large-scale multi-channel immersive and interactive installation, plunging visitors into a multitude of screens and projections of different shapes and sizes, forming a symphony of textures re/composing the architectural space of the Chapelle du Beaurepaire in Clermont-Ferrand during the 39th edition of the **VIDEO-FORMES** festival.

A number of video-material compositions are shown on various screens and projection surfaces of different shapes and sizes, grouped into families with (working) titles such as: *Materia Sintetica*, *Materia Organica*, *Materia Inorganica*, *Materia Magmatica*, *Materia Éterea*, *Anti Materia*, *Materia Obscura*, *Materia Bucolica*, *Materia Dispersa*, *Materia Difusa*, *Materia Occulta*... Even if these are only the artist's reference names during the development of the project, they are also fairly indicative of the sometimes telluric, sometimes cosmic sensations or analogies that these constellations of constantly mutating images-tableaux can generate.

Materia Sonora

At the center of the *Materia* space, a "Resonant Table" allows the visitors to interact with the sound and the interactive image projected zenithally onto the upper surface of the same steel table. The interactive sound is produced by real-time computer processing of the two steel plates set in feedback (a key notion in all the artist's work) by the manipulation of a piezoelectric capsule placed on the table, which becomes resonant when manipulated by the visitors. "The interactive sound of the resonant table floods the space and creates an organism - a *Materia Sonora* - made of constantly evolving audio materials." This sculpture, with its sober design,

1 - The quotes are taken from a preparatory interview with Alain Wergifosse in February 2024, conducted by Philippe Franck.

is the only sound element in the installation (audio-visual performances are also planned in the exhibition space), but all the videos and many of his photos (notably the *Spectres & Neons* series, which is also the title of his album released in 2022 on the Transonic label, with a booklet reproducing 20 eponymously-titled photos), are what he aptly calls “retinal music”, meaning that when you look at them, even at the fixed images, these luminous vanishing lines frozen in time become dynamic forms in the frame but also off-camera, allowing you to imagine sounds in the silence.

For this creator of *Resonant Spaces*², music is the most abstract of languages, “the one I’m most interested in is devoid of culture; it doesn’t represent humans; it’s in vibration, oscillation, and gives a fluid entity to physical things”.

Materia Scientifica

Some of the real macrographic and microscopic images were filmed in a Wilson chamber³. Others, taken on an X-ray tomography machine⁴ at the Laboratoire Magmas et Volcans in Clermont-Ferrand, are digitally processed, enabling us to recompose generative tableaux combining the real and artificial for a highly personal reinterpretation of nature and the dynamics of matter in constant mutation.

To bring this interdisciplinary project to fruition, Alain Wergifosse was in residence in Saint-Ghislain (Wallonia), at the Hautrage convent recently taken over by Transcultures (“Interdisciplinary Center for Digital and Sound Cultures”), followed by another in Clermont-Ferrand at **VIDEOFORMES**. In Auvergne, he was also able to count on the invaluable help of

2 - A series of installations (presented in various festivals, cities, and contexts) in which Alain Wergifosse places a series of strategically placed microphones and sensors in a given space, which are then put into controlled realignment by a sound and visual processing system. The result is a self-generating composition of overlapping textures that subtly interacts with visitors.

3 - Invented in 1912 by the Scottish physicist Wilson, the fog or expansion chamber, also known as the Wilson chamber, is a scientific instrument designed to observe particle tracks. Its principle is based on the fact that, when a gas is at a pressure and temperature very close to those at which it condenses, droplets will appear at points where there are condensation “seeds”. These may be simple dust particles, or ions produced by the passage of charged particles. The trajectory of a particle passing through such a gas at supersaturated pressure will therefore be visualized by the appearance of a trail of droplets.

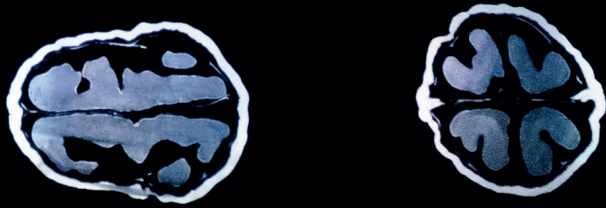
4 - Imaging technique used in particular in medical imaging, geophysics and astrophysics, which enables the volume of an object to be reconstructed from a series of measurements taken in cross-sections from outside the object.

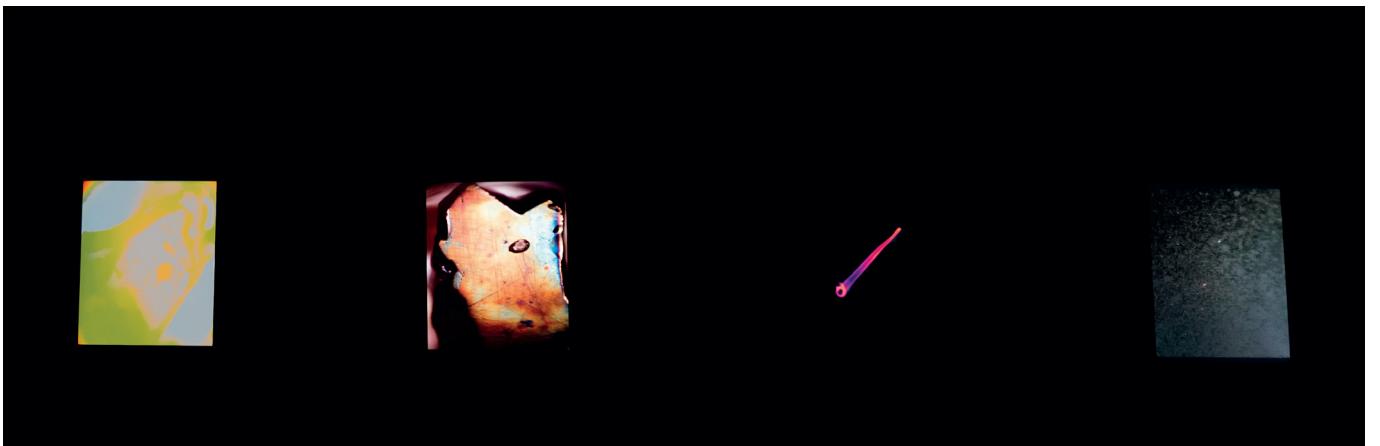
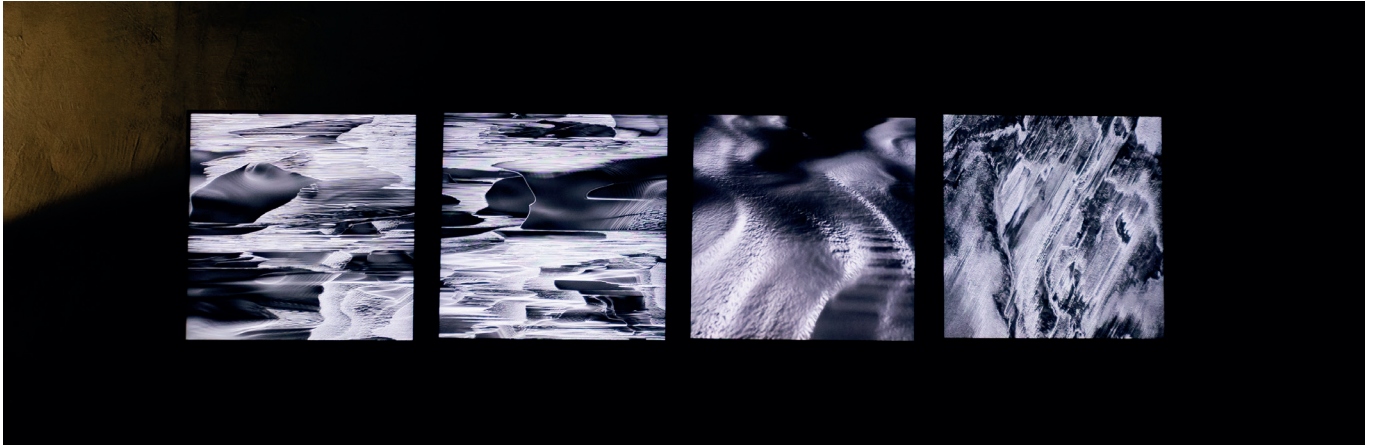


three scientists: Nicolas Cluzel (geologist at the CNRS - Université Clermont Auvergne), who helped him take images of microscopic magma at the Laboratoire Magmas et Volcans in Aubière/Clermont-Ferrand on state-of-the-art microscopes; Simon Falvard (geologist at the Laboratoire Magmas et Volcans), who helped him capture images of the interior of matter on an X-ray tomography machine (3-D X-rays that enable very fine cross-sections to be made, making it possible with software to travel through matter); Alessandro Polini (physicist at CERN in Geneva, member of the team that led the ATLAS physics experiment with the Large Hadron Collider/LHC), with whom he had inspiring conversations about the matter of elementary particles, their acceleration, and light.

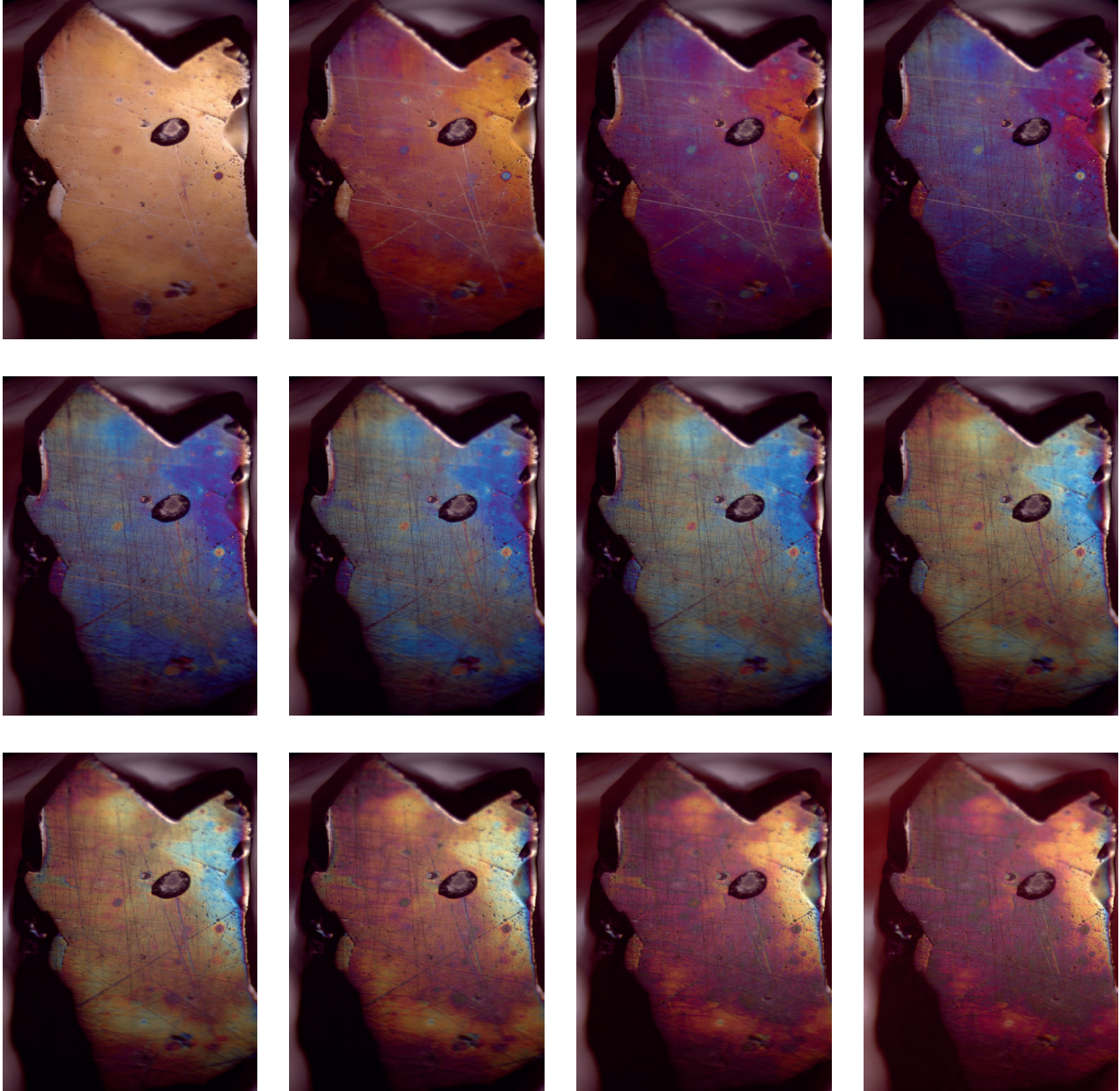
It's these quarks, anti-quarks, neutrons, protons... and all the infinitesimal constituents of this mass of the universe, often invisible from our all-too-human heights, that have nourished *Materia's* hallucinating galaxy. From these micro-oddities emerge a wordless macro-poetry, rich in sonic and mental imagery, and all you have to do is linger there to teleport to this "Terra Materia Incognita" and, like its creator, "take a look at the little things of nature and our surroundings, seek what lies beyond our mirrors, fleeing their names and imposed realities" and "remake our own natures in a world without us, without words, without purpose and without history, infinitely eternal and full of emptiness, essential as the universe itself..."

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translated from French by Kevin Metz
- Turbulences Vidéo # 123





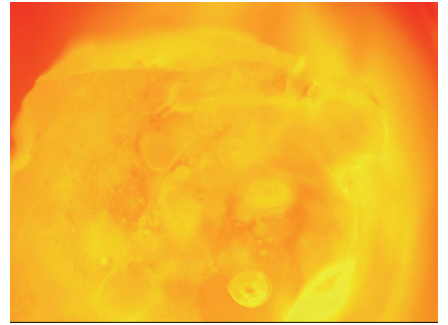
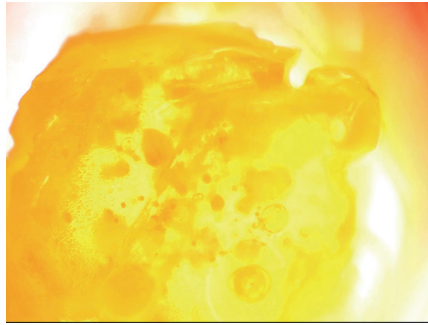
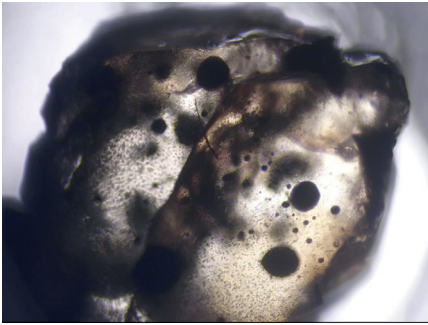
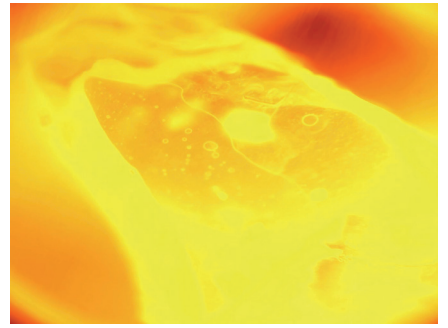
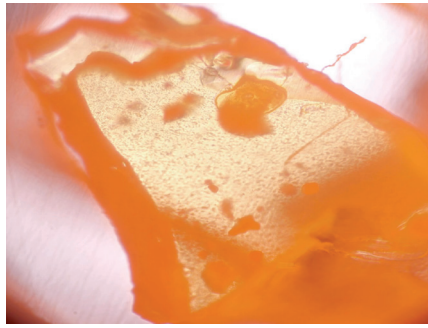
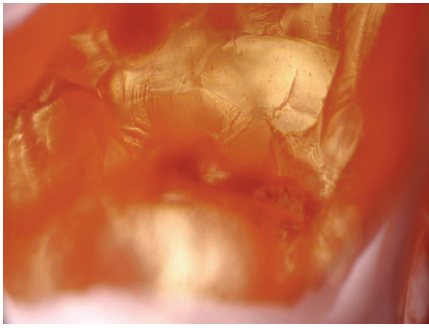
Materia, Alain Wergifosse, Chapelle de Beaurepaire © Photo: Anouk Le Gall / VIDEOFORMES 2024



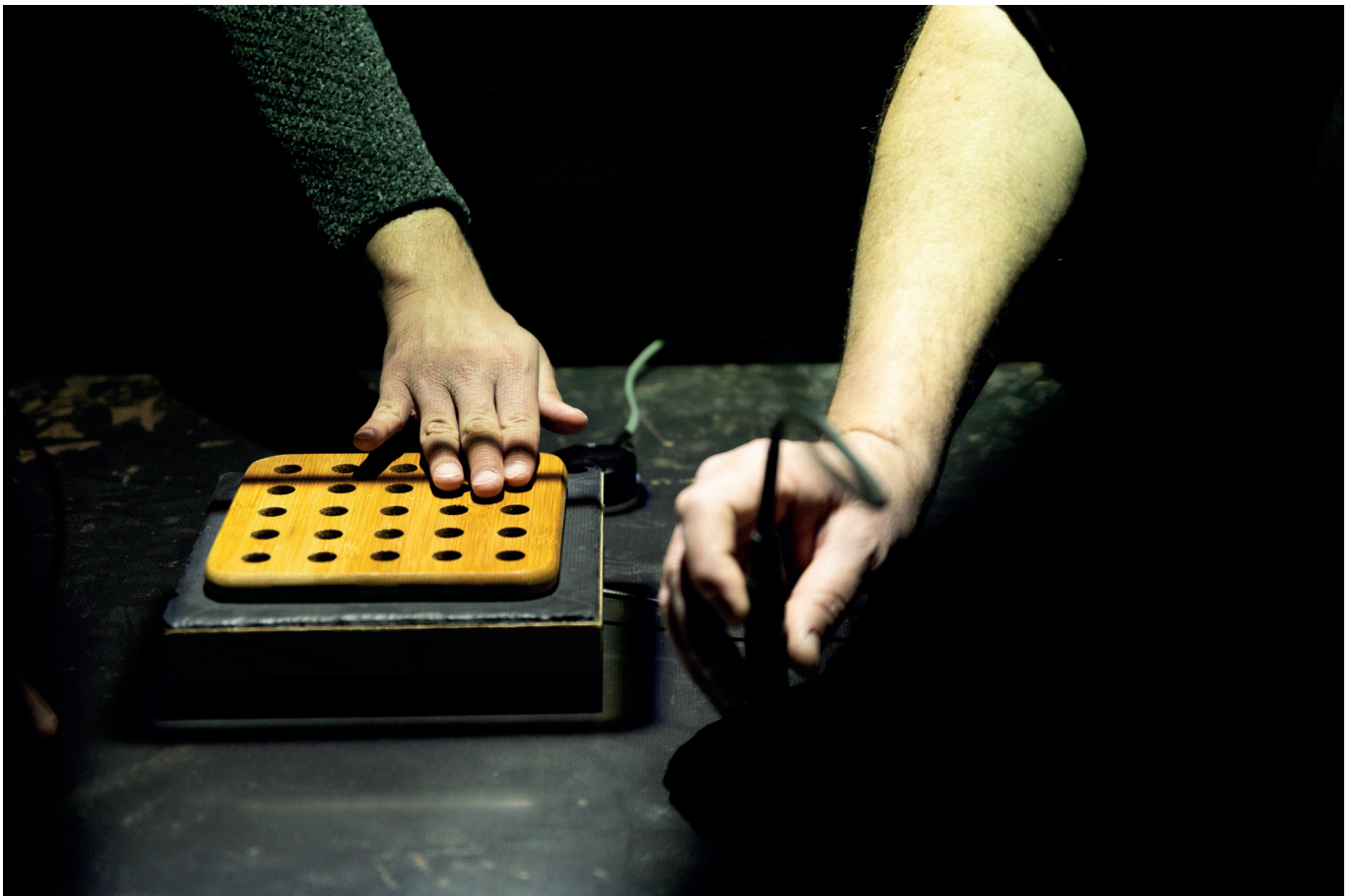
Materia, Alain Wergifosse, magma (details) © Photo: Alain Wergifosse / VIDEOFORMES 2024



Materia, Alain Wergifosse, Chapelle de Beaurepaire © Photo: Anouk Le Gall / VIDEOFORMES 2024

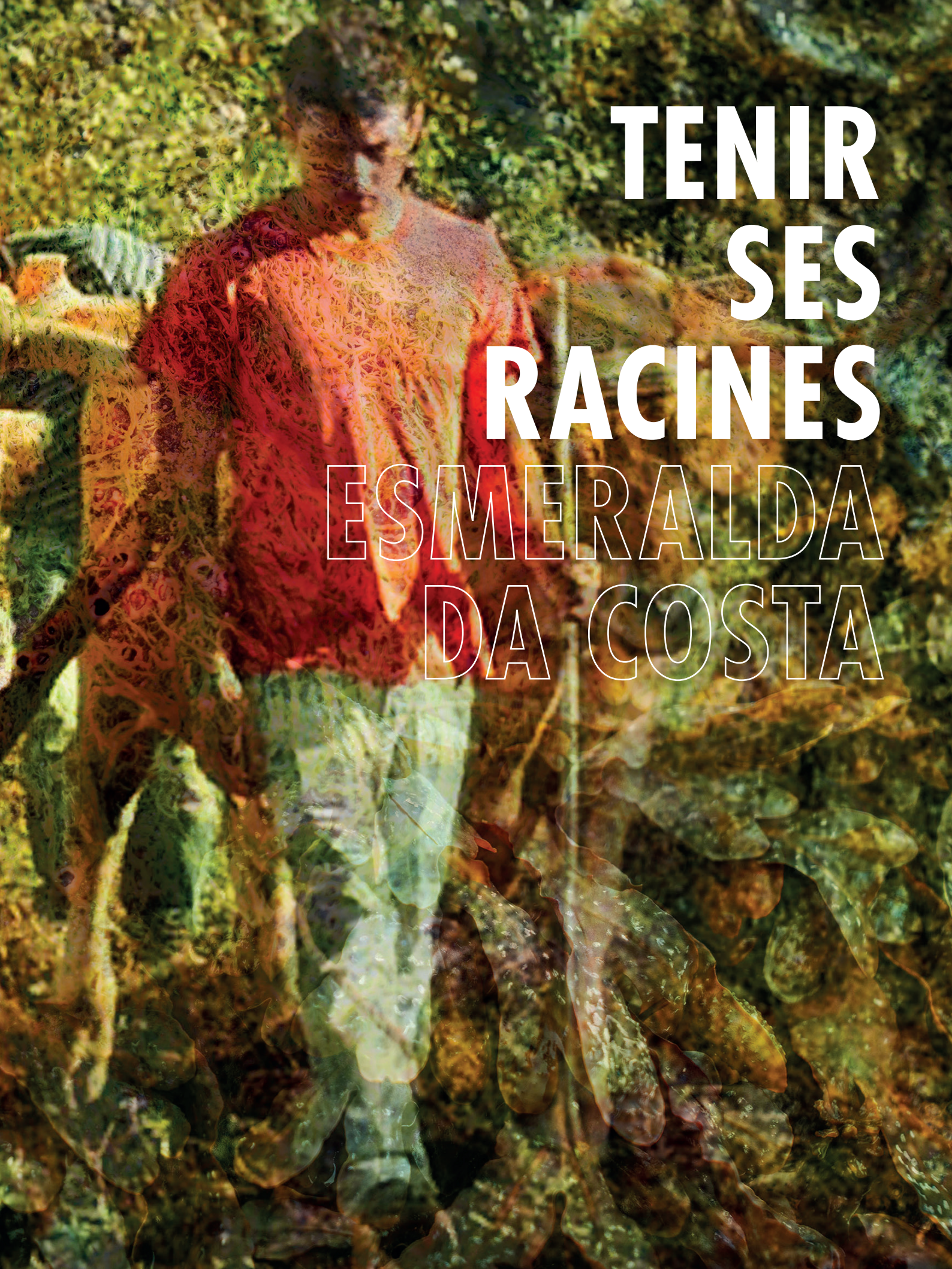


Materia, Alain Wergifosse, magma (details) © Photo: Alain Wergifosse / VIDEOFORMES 2024



Materia, Alain Wergifosse, Chapelle de Beurepaire © Photo: Kamil Touil / VIDEOFORMES 2024





**TENIR
SES
RACINES**
ESMERALDA
DA COSTA

TENIR SES RACINES ESMERALDA DA COSTA (FRA)

FROM MARCH 14 TO APRIL 13 - GALERIE CLAIRE GASTAUD

(Hold On The Roots)

Solo Show,

In cooperation with Galerie Claire Gastaud

"Man, feeling the abyss of his own destruction as an individual under his feet, grabs hold of his own roots."

Miguel Torga, *Diário*

Esmeralda Da Costa, an artist of Portuguese origin, has been exploring issues of memory and immigration for over a decade. As part of the Vidéoformes festival, the artist has turned the Galérie Claire Gastaud into an intimate cartography of her dual culture, deploying the fruit of a personal experience of time and transmission.

Through a series of photographic, video and installation works, Esmeralda Da Costa traces her roots and simultaneously raises the question of anchoring. The challenge of the artist's work lies in the articulation of collective memory and individual recollections. Immersive and poetic, *Tenir ses racines* (Holding on to your roots) cannot be grasped with a single gesture; the viewer is invited to explore and experience the artist's paths of discovery.

Website: www.esmeralda-dacosta.com

Artist's video portrait: youtu.be/LD-ycDgdYLA





Tenir ses racines, Esmeralda Da Costa, Galerie Claire Gastaud, vue de l'exposition © Photo: Anouk Le Gall / VIDEOFORMES 2024

TENIR SES RACINES

by Ayme Jay

The exhibition revisits the importance of origins, questioning how the past is transmitted to us, and how it structures us.



Tenir ses racines, Esmeralda Da Costa, Galerie Claire Gastaud, exhibition view © Photo: Esmeralda Da Costa / VIDEOFORMES 2024

Ancestral memory permeates bodies, and intimate narratives intertwine on the inside; this is how links between generations are quietly forged. Esmeralda Da Costa's dual culture directly influences her artistic approach, creating multiple photographic gestures: superimpositions, fusions of images and blurred materials. The photographic works become genuine modern impressionist paintings, from which emerge faded colors and strange textures like so many presence-absences and ghostly landscapes. The artistic act becomes twofold, involving both the (re)pasting and the unearthing of forgotten stories.

Contact sheet. Daguerreotypes. Darkroom. Time-image. Movement-image. Outside the home or inside, sometimes under cover, almost in secret. At the heart of her intimate spaces, Esmeralda Da Costa invites us to shift our gaze in the passage from outside to inside, forcing us to see in reverse: we squint to discover the origin of the gesture. By reversing its use, the camera becomes a time machine. This time, we no longer freeze, but turn back to a past that's still very much alive, beyond our eyes. The various materials and media used invite us to contemplate time stripped bare, etched and charred, in the present. We need to retain the skills in boxes, freeze the bodies on wood before they disappear, fix the burned house on copper before starting all over again.

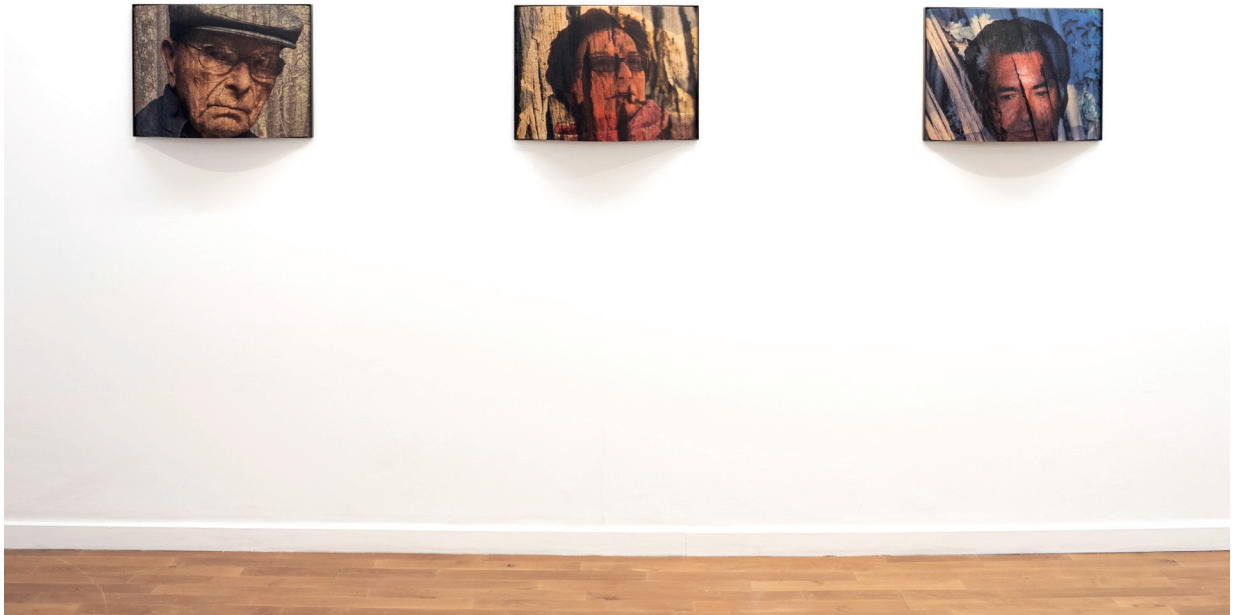
Should we put down roots elsewhere?

The artist questions the ambivalence of this dual culture. She captures the passage of time, the lives behind the faces, the gnarled hands, the bodies curled up in the earth. Mother earth. But what remains after immigration, after the displacement of bodies? An uncle tells us the story through the window of a house, while the mother of the household is cleaning. Yet it's never about archives or portraits. The windows speak, the village gates stare back at us, reminding us of the missing. Here, spatial or temporal limits never stop; on the contrary, they are a means of penetrating time, of gaining access to the memory of the elders. The remains are far from static, but offer us a key to understanding the movement of the world. As an archaeologist of the present, Esmeralda Da Costa takes us on a journey that is both poetic and political: sometimes you have to *Hold on to Your Roots* with both hands, clinging to them to keep them from changing. Keep them from being forgotten in order to think about the future. "Act in your place, think with the world" Edouard Glissant.

© Ayme Jay
translated from French by Kevin Metz
- Turbulences Vidéo #123



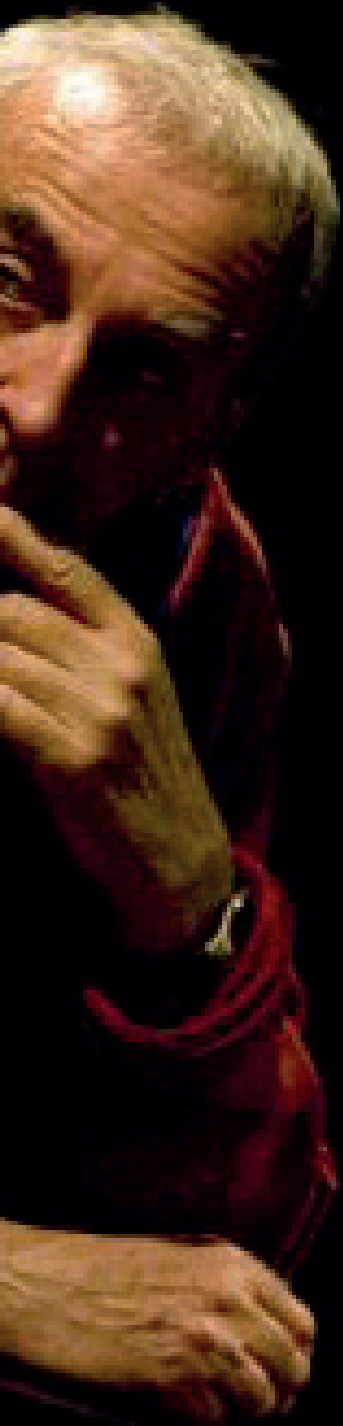
Tenir ses racines, Esmeralda Da Costa, Galerie Claire Gstaud, exhibition view © Photo: Esmeralda Da Costa / VIDEOFORMES 2024



Tenir ses racines, Esmeralda Da Costa, Galerie Claire Gastaud, exhibition view © Photo: Esmeralda Da Costa / VIDEOFORMES 2024



TRIBUTE TO
MICHEL
JAFFRENNOU
(1944-2023)



TRIBUTE TO MICHEL JAFFRENOU (FRA)

FROM MARCH 14 TO 17 - MAISON DE LA CULTURE, SALLE CHAVIGNIER

Collective video assemblage, 14', 2024

Or Jaff to his friends, and many of them regret his sudden departure.

A visual artist, avant-gardist and performer, he literally dives into video art.

The electronic e-magician made a name for himself in the 80s by bringing video to the stage with his wacky, facetious pieces: Totologiques, Electronique Vidéo Circus, Videoperette, etc.

He has performed several times at **VIDEOFORMES**, including *Diguiden*, and a new work, *Requiem des Elfes* (produced by **VIDEOFORMES** in 1993), in which he criticised the environmental unacceptability of our society.

Jaff's friends are paying him a somewhat ramshackle tribute with a rapid collage of photos, video footage and a garland of testimonies in the form of an exquisite corpse, to be published in the **VIDEOFORMES 2024** catalogue in French and English, with an original unaltered translation by an overworked (of course!) AI.



Michel Jaffrenou © Photo: Gabriel Soucheyre

TRIBUTE TO MICHEL JAFFRENNOU

by a garland of friends

Exquisite garland for our Jaffrennou...
At the channelling wand, our friend Jean-Paul Fargier, with the only rule of the game being for contributors to follow on from the last word (or one of the last words) of the previous contribution, in order to have a succession of echoes... in a chaos of egotic and friendly egos...

And, by order of contribution: Michaël Gaumnitz; Pascal E. Gallet; Gabriel Soucheyre; Dominique Belloir; Odile Fillion; Jean-Marie Duhard; Philippe Pialoux; Robert Cahen; Alain Longuet; Thierry Garrel; Patrick Bousquet; Alain Burosse; René Hernandez; Patrick Sobelman; Marc Marchand; Jacques Barsac; Stéphane Trois Carrés; Alain Bray; Hervé Nisic; Norbert Hillaire; Geneviève Morgan; Jean-Paul Fargier; Alain Bourges; Marc Mercier; Esmeralda Da Costa; Jérôme Lefdup; Anne-Marie Duguet...

And deliberately translated with DeepL (AI) to add to Jaff's innate zaniness!

They held their breath, the Masters who populate your personal pantheon: the Méliès, Kurt Schwitters, Dada, Paul Klee, Lettrists, Magritte and other poets of the image when they saw you barge in, equipped with your panoply of cathode ray screens. What gas factory were you going to set up in the realm of the initiated, where the souls of poets enjoy eternal bliss? They haven't forgotten the one-man band who masterfully played with all the screens and technological mirrors at once, twirling the images that people send back to each other in the mirrors they hold up to each other. All on your own, you formed a fabulous Palace of Mirrors, mirrors with the power to reflect the past and the future, to speed up the present or slow it down, a palace of poetic mirrors, reflecting virtual characters interacting with live actors. With your video screens, you have created a new form of spectacle, you have taken over the stages of theatre and opera, your screens have become actors, playing off each other, giving the cue to real actors, who sometimes slip into the screens, sometimes escape from them. As a child of the entertainment society and the new information technologies, you referred to McLuhan: "The message is the medium". You have hijacked the medium. From the medium, you have created a virtuoso work, aspiring to make video as malleable and fluid as painting, with the insane dream of founding a "total art"...

with no other enchantment than a great, joyous laugh in which certainties waltz, between reality and pixels, which Jaff juggled with delight among the laughter of the audience when I met him at the end of the 70s in the cellars of a dada-abbey, where he was inventing video-café-theatre with an accomplice. I immediately sent him on a tour of Yugoslavia, with his television set under his arm and the fishing rod he used to catch paper fish on his shoulder. For a long time I

kept his funny fishing rod in the cellars of the Foreign Office. Perhaps one day someone will find it there. They'll wonder what wonderful child left it in the shadows and what dreams he was fishing for...

Fishing? looking for trouble? I'm the one who did it that day when, invited to VIDEOFORMES, I forgot you at the airport and you met us in a restaurant in town, as furious as anyone who knows you can imagine! But luckily enough, I had a present for you in my pocket: a magnificent Thiers knife, a red-ribbed Thiers, as red as the jacket you were wearing that day! I was instantly forgiven. I don't remember how the night ended, but we certainly had a good feast!... What is for sure is that Michel was passionate about Matisse's book JAZZ. After writing a zany and eccentric text that miraculously passed with flying colours in the commissions, he set off for the island of Lesbos, taking Catherine and the imperturbable Christophe Neuville with him on camera, in search of the house of the publisher Tériade. The result was the film "Matisse passionnément". Along with Plein de Plume and the absolutely memorable performance of Totologiques (I'm still laughing) in a psychiatric hospital in eastern France, I still have happy and moving memories of all these adventures in his company...

His company! In front of me, a silent black box. I don't know how it works any more, if it still works, and yet I can still hear Michel's voice and the click, zip, vroom of the VCR rewinding, which I no longer have. I remember the credits well. It was Michel's idea. We locked ourselves in a booth, Michel, Cécile and I, in front of a microphone to take turns shouting Antirouille, An-ti-rouille, antrouil, etc. Terrorised, I didn't even stammer, not a sound came out of my throat when Michel and Cécile were expressing themselves in all the tones in major and minor mode with a casualness and creativity that I envied them ... It was in the basement of Ex Nilhilo, rue Jean Pierre Timbaud. Michel had opened the gates of paradise for me. I was finally making television. We entered a small courtyard, still deprived of sunlight, and climbed a flight of stairs into a rather messy loft, where we found Patrick Sobelman, our producer, Zbig's dream-maker, and Michel. Nobody else but Michel would have had the idea of turning a subject as serious as architecture into a fun project. We hardly knew each other; for me, Michel was 'full of feathers', and the magic of the enormous machinery and the man who played with time codes and images on the set of Vidéopérette. He was a hero. Michel, who often called me "my little Odile", knew that I was also pursuing a dream: to make television with architecture. I

didn't know anything about TV, but Michel did... He would happily tear out the pages of my favourite books and magazines to put together dossiers for television programmes. In his beautiful, rounded handwriting, and on torn, cobbled-together photocopies, Michel would come up with devices, 'UFOs, unidentified virtual objects' made up of changing images that crystallise and disintegrate perpetually, or 'Alice's room, a kind of Helzazapping, the heroine of home automation who manipulates her remote control like a magic wand... Our pretty dossiers obviously met with no interest from the so-called 'channels' to which we sent them. Then, by chance, there was the call for projects from the Ministry of Culture. We submitted Antirouille. On 29 June 1990 Jack Lang wrote to both of us, saying that we had won. Youpee, says Michel ... So we made the pilot. Was it ever broadcast? Perhaps one very late evening. I've forgotten, but this VHS, which I can no longer read, is still proof. It's a euphoric bomb; I remember taking Dominique Perrault (Richard Ugolini was filming, I was interviewing) to the site of the Bibliothèque de France, which had barely begun; when the final cut was made, the open-book towers of the Bibliothèque flew like birds in the sky... Michel's world was full of staircases. To reach the third or fourth basement of the Centre Pompidou, armed with badges and codes, you would follow a long concrete corridor in the white light of neon lights, before descending noisy metal staircases... these were the film studios with their blue backgrounds... where Michel prepared his "incrusts", and also the editing room where I would spend sleepless nights... Very naturally Michel opened the doors of his enchanted world to me. The wooden staircase in the rue vieille du temple was irregular and dark, a legacy of bygone days. On the third floor, Michel cooked, Catherine welcomed; Robin grew from dinner to dinner. We met there so often that Michel and Catherine's world became my own, so much so that I would spend holidays, birthdays and New Year's Eve at the homes of Anne Marie, Jean Pierre, Dominique and others. Michel had pushed back my boundaries. Antirouille, which perhaps no-one had seen, had become my 'sesame'. My life was so simple? Rustproofing, which perhaps nobody had seen, had become my "sesame". My life was so simple... I cycled around Paris, night and day, with the video camera in my rucksack and three straps to hang the tripod on the luggage rack. I never cried any more, I'd learnt to speak in front of a microphone, to make files, to put them in the channels without believing in them. One day, thanks to Michel and the others, I received a "dream draft" grant to believe a little more. Thanks to them, I'd end up making some really funny films...

In the end, as is so often the case, he ended up passing the virus on to you; with Michel it was never over. He knew how to seize the moment, as in the ping-pong match of "Tologiques". After winning a prize for his 'Vidéoflashes' at the Montbéliard festival in '82, he and his colleague Patrick ran a video-theatre workshop with the residents of a district of Montbéliard, culminating in the production of 'Vidéo-théâtries', a series of variations on the theme of instrumental video. And then, because he never stopped, he moved on to other projects. I remember those memorable nights when we made a mechanical dog run from screen to screen. It was for an installation designed by Dominique Belloir at the Musée d'Art Moderne de la Ville de Paris, as part of the Elektra event. He titled the piece "Le doux babyl de l'électron dans le mur-mur vidéo" ("The gentle babyl of the electron in the video wall"). This was followed by 'Électronique Vidéo Circus'. Then came 'Phénoménal bastringue électronique', for which he gave me a magnificent drawing from his storyboard. Ah, the storyboard was his 'dada', his working tool. Paper, pencils and an eraser. Especially an eraser. "It's essential that the storyboard leaves room for your audience's imagination, and makes them want to participate", he used to say. He had the art of creating systems and, above all, the art of the Non Finito. That's how he won over his producers. He was also an excellent cook, at every level, he knew how to marry ingredients... And he knew how to smell the air of the times. We travelled a bit together and toured abroad where he put on real shows... He had a flair for showmanship and loved direct contact with the public... although... I remember we were on our way to Berr Sheva at the gateway to the Neguev, we were invited to the French cultural centre and on the way he saw a Bedouin tending his flock. He wanted to photograph him at all costs. I stopped, and he came towards him when the Bedouin started chasing him and throwing stones at him... He ran towards the car and got in. We had a lot of laughs... Not everyone enjoys contact. We had some good times at playtimes, restaurants and birthday parties. He certainly had a strong character, but I loved his extraordinary creativity, his humour, his kindness and his generosity...

Generosity and boundless humour. We've known each other for over 30 years, dear Michel. Unforgettable moments. That expedition to India ten years ago. That Picasso exhibition at the Pompidou Centre ten days before you left us. I reread the email you sent me the day after that visit: "It was a flash that dazzled me, the sheer quantity, the diversity, it filled my eyes. I couldn't see any more... for the moment. Thank you for

making me discover 'drawing to infinity', because that's what it's all about...". Today, dear Michel, I refuse to let myself be overwhelmed by grief. With your gushing humour, I know you have found the best strategies for moving around the frontiers of infinity. Echoing the lightning flashes of the "illuminations", I can hear your voice in the distance, a little triumphant: "I have strung ropes from steeple to steeple, garlands from window to window, golden chains from star to star, and I am dancing"...

And you're still dancing before our children's eyes, captivated by the juggling of your magic tricks: didn't you manage the feat in your Electronic Video Circus of folding a clown's head like a sheet of paper, turning it into a pellet, throwing it away and, oh miracle, seeing it put back together again! Ah, if only you could come back and draw us into your endless, colourful, magical and tender games and pranks. You were "a magician of the most skilful cocktails between the actual and the inactual, between the real and the virtual, between theatre and television, between elitist culture and funfair", yes, you carried us away in your surprising parties where you twisted the neck of technology and played with metamorphoses, knowing how to remain balanced on any ... electron! With you, we were always in the limelight, and your laughter was always ready to remind us of the surprises of your inventions...

Among your inventions, a Video Flash explodes like a fleeting star, illuminating the darkness of the ordinary. Toto, the wanderer of mental alleyways, thwarts pre-established Logic, juggling paradoxes like a tightrope walker above the void. Jim, the Tracking tracker of virtualities, surfs the minute pulses of existence, following the elusive traces of the unknown. Le Plein de Plumes is a moment suspended in time, where words mingle with emotions and ideas take flight. A cosmic Videopérette plays out with Peter and the Wolf, weaving ephemeral stories into the threads of Lettrist reality. Amid this sensory cacophony, the Algo of Fate dances an enigmatic dance, orchestrating the symphonies of unpredictable rhythm in Kabul. The bewitching melodies of the Blues resonate in the Desert, transporting travellers of the soul to mystical and bewitching lands. And Jaff, the electronic magician, tirelessly weaves invisible threads between worlds, creating bridges between the tangible and the intangible... In this whirlwind of electrons and pixels, the GTP Cat, guardian of the virtual mysteries, observes silently, his eyes of light scanning the meanders of existence...

a life devoted entirely to creation and all too unjustly interrupted! Michel was a child, who played with the seriousness of children, but with the imagination of a mischievous and facetious zebulon. His teachers were Georges Méliès, Segundo de Chomón and Jean-Christophe Averty. I hadn't seen the videographer whose work enchanted my 80s for 20 years. Patricia and I were staying with our friends Viswanadhan and Nadine in Cholamandal, a small artists' village in Tamil Nadu, near Chennai, the old Madras. It was by surprise that Michel and Catherine arrived one day. As I recall, it was the last week of December. We had brought with us from France... a stuffed goose neck from Périgord. So the six of us made it our Christmas turkey! (Some time later in Paris, I discovered that, when it came to cooking, Michel was as good with lamb as he was with electrons)...

"Electron! Electron! Do I look like an electron?" suddenly cried Jaff, banging a television set very hard with a large hammer. It was the mid-70s, and we were preparing an exhibition of photographs to introduce the 'concept' of VIDEOTHEATRY. We'd enlisted the services of a photographer friend of ours, who spent three hours shooting at us, hammering away at TV sets he'd conveniently found on the demolition site of a building... The next day, we turned another friend's garage into a photo studio. There, Jaff and I spent the day taking around fifty self-portraits to illustrate the basic behaviours, expressions and postures of the VIDEO THEATER actor. We then organised a series of workshops over a period of several months. These sessions enabled us to gradually develop performances and public shows. The first was LE PIÈGE À C. (C. for Communication), a 20-hour performance in which a succession of actors performed in a network of monitors and image and sound manipulation machines. Shortly afterwards, Jaff and I, accompanied by five actors from our training courses, gave the first performance of TOTO-LOGIQUES in the auditorium at 12 rue de l'Abbaye. According to Michel Jaffrenou, we were at the prehistoric stage of this great adventure in video art - joyful, playful and apparently chaotic...

In prehistory, at the beginning of the Era of the Lucarne, I met the shaman Michel in the mythical cave of Montbéliard, a crucible of palaeovideoartistic innovations. Using ana-logue pigments, he decorated the walls with multicoloured frescoes and magical formulas that came to life depending on the angle of the torches. And in the tribe, the images aroused fascination and smiles. Then there was the family trip to the Estavar site, among the icon hunters and screen pickers. Later,

it was in the lair of Tévé, an immense bottomless pit still in the ice age, that I really got to know Michel, homo ludicus, developing his circus imagination with new tools, twirling through technological mixes and tam-ing marabouts from Mali, philosophers from the Peloponnese, feathered dinosaurs, hominids from Sète, Hindu divinities and even the Cave Wolf. One day, Michel l'Enchanteur, who had become a friend, came to live in my Atlantic home, between ocean and de-sert. He was alone, or perhaps with Faust, whom he liked to titillate. He left me a superb drawing that still hangs in my bedroom to my delight, and every time I look at it, Michel gives me a mischievous wink...

I loved working with you, Michel, on your Vidéopérette, despite all the audiovisual machinery, I played simply because you made things fun for me. One day, when I had missed a whip (which had not fallen at the same time as the tamer's whip waving on the screen), you said to me: "René, tomorrow you'll see the tamer for your whip, you'll make arrangements with him". This trainer came out of your fabulous storyboard. Your drawings were marvellous, your colours, your imagination... Hats off to the artist!

I'm an artist, you're an artist... we're artists... Michel has invented words and images, shapes and games, formats. Most of all, out of format. I remember that the TV version of Videopérette was 64 minutes long. A producer's nightmare that I was quick to pass on to Alain Burosse, it became a broadcaster's nightmare. We couldn't refuse Michel anything. Let's say we wanted to refuse him nothing. I worked with Michel for the first time) and I remember having in my bag of tricks a U-Matic cassette with the monuments of Paris animated by Michel for the short-lived metro TV channel TUBE) that I showed whatever the project or the director involved! What video project financier hasn't seen the Madeleine dancing the Charleston or the Eiffel Tower drinking water from the Seine? The Seine ... the scene, yes! Michel loved the stage, the Videopérette stage was huge in width and Michel ran up and down it, covering his actor and his electrons. Thank you, artist!...

Thanks to the artist who said: if art didn't have a playful function, I wouldn't play it! And so we found ourselves playing in the studio theatre of the Comédie Française, you on the garden side sitting at a café table that made you look like Jacques Prévert (or Patrick, as you prefer), me on the shadow side. A white screen took up the whole stage, with a small,

mischievous, frenzied algorithmic character inside. We could hear: "I've named Diguiden superstar of the Web"! And as for me in the control room, at the digital controls of this Web Man Show, I couldn't sleep at night, terrified by the idea of performing in the evening. After the premiere, which was a success, we went on tour, which didn't help the quality of my sleep ...

Over the last 3 years we've got into the habit of meeting regularly at the café Chez Gudule to talk about this animal cybercomedy with a sweet and sour twist, 'De Faust à fôst'. Fôst, a bull farmer, Margôô a part-time butcher, Mefistôô a two-headed pig, Koko, the Kô king who reigns over the farmyard... I filmed all those sessions where you explained Fôst to me, hours and hours of rushes... Now that's going to keep me awake!

Sleep. Sleep for a long, long time, with your wry smile and your sparkling eye waiting for the right moment to say the right thing, the right way, just when the bird flies past the window. Not too early, not too late. Just in time. And bang in the 1000 of a thousand and one nights. And then your wry smile widened just right, but not too much, before you let out a laugh that spread like an avalanche across the oilcloth of the SCAM's 'New Technologies' committee. You had the energy and heart of your work, which you resembled. Some mornings, I had the impression that you had spent the night in a television set, sleeping like a dog after having chased away Peter's wolf. The wolf ate you. The final word was written on your credits. But your work rewinds itself like your laughter, Michel...

Michel Jaffrennou with two Fs and two Ns! As an aside, at the end of a SCAM New Technologies Committee meeting, perhaps fifteen years ago:

"Michel, why did you choose to make experimental art and explore new technologies?

- You see, when these new landscapes appear, nobody wants to invest in them, so you do what you want, it's the desert, you're free."

Michel was a privateer, and he reinforced my idea that in art you have to do before you judge. Sophie Nagiscarde and I put together an exhibition on preliminary drawings for video projects, on his initiative, for SCAM (Société d'auteurs multimédia). Chairman of the SCAM's New Technologies Commission, Jaffrennou was the first to go beyond the reasonable limits of a project in favour of the authors and an anarchist vision of art. He was with the project throughout its existence, a steadfast and enthusiastic bridge comrade, playing with mischief between the detail and the spirit of the project...

Ah, projects! Our project is travelling exhibitions of storyboards, sometimes accompanied by the new-style Plein de Plumes. Let's set off on an adventure with this strange fellow who has chosen the artistic, the writing, the media scene, the analogue, then the digital, without ever leaving his brushes, to amuse us and keep us smiling. A heliotropic collector of poetic and public multimedia projects, a free electron sowing the seeds of scenography and performance, a storyboard-maker to fetch the money for his productions, a pixelated artist with kaleidoscopic visions and a mix of worlds, a pleasant and not always convenient inter-trans-continental traveller, from Montreal to Hong Kong, from Seoul to Athens, Madras, Paris and Sète... a video monitor installer full of feathers, a receiver of tele-projectors to set up his electronic bastringue where God finally walks on water and turns a blind eye to a nun's striptease, an image yoyoteur whose students love his workshops in Nîmes, Sète and Montpellier; an artist who manages studios and teams in the world of new technologies, always asking machines and technicians for the impossible, the inaccessible star until late at night; a musician from Bremen who speaks the languages of animals: the wolf, the cat, the three little pigs, the hen, the bird and the monkey, an Aladdin of images who loves people, above all. That's all I discovered one evening (and especially afterwards) in Marseille at the Théâtre du Merlan in 1985 when I candidly entered the Jaffrennoux galaxy (with 2 Fs and 5 Ns) like 'Ulysses in Wonderland'... for the better...

It's a well-known fact that the best is saved for when you're hungry. And when it came to appetite, Michel knew how to whet the appetites of those to whom he presented his projects. Like Kaa in *The Jungle Book*, he unfurled before their eyes the lush colours of his storyboards, the surprising sequences of their tableaux, like a kind of comic book to attract financiers or broadcasters. All accompanied by an enthusiastic narrative that left no room for doubt as to the feasibility of the whole thing. His strength of conviction was infectious, and the teams he surrounded himself with still bear witness to this. For me, the core of Michel's video work is belief, or credulity, as you will. In other words, the conviction that joyfully deceiving our perceptions is undoubtedly the best way to avoid deluding ourselves about our ability to understand the world, and that we should in any case start by laughing at it, very seriously. Michel reminded me of Buster Keaton in the meticulousness of the preparation of his work, but his laughter was audible: the teams we brought together at Ex Nihilo to produce *Vidéopérette* were the first to hear it. In fact, it wasn't fruit or

vegetables, but real technical and organisational challenges posed by his large-scale electronic conjuring tricks.

The path often took us close to the precipice, but all's well that ends well, and when it comes to hunger, he who laughed last laughed best...

One last point," Michel said to me one day in a military tone, "it's true that he made the twentieth century froth, but now, Duchamp, no more! For he was the last of the Moderns still stirring, with hushed steps or tap-dancing, the twentieth century that was drawing to a close: but that century is now over, even if it will never end before us and boomerang back at us to snap between our fingers, like the thread of an elastic band that had become so taut that it finally snapped. And Michel, despite the generalised duchampism in which we now find ourselves, continued to walk through the fog of video snow, to dance like a tightrope walker between his TV screens, seeking balance on the elusive edge of his thwarted love affair between the 20th and 21st centuries, between the storyteller and the computer, between theatre and giant screens. Right up to the last step, he walked, without ever mixing his brushes, those brushes always on full alert to the rhythm of his brain - guided by a hand that never trembled in the technical impasses, to trace the images of a skilful and colourful music, of a theatre lifted from the floor of the circus and the stage to the ceiling of its great hall - like an opera aria mixed with operetta. Your images are like so many bubbles stolen from the dreams of foam and the foam of dreams that will have carried you to the last of your steps. And even after the last straw, like those gurgling sounds from beyond - the last surf in which you had managed to lodge your dream bubbles - on the day of your funeral, as if to say that the last breath would also be the first of a new series, blown by the voices brought together by their master (the Jim Tracking, and the whole clique of your critters and other logical zozos) - that a last laugh would carry away, that would not cease : because he had seen, this laughter, its echo in the winged eyes of the angels of all times, who don't die and who are just there to tell us, by the way, that it's always the others who die: all these voices finally coming together to send us, in the form of a gurgling sound, a last message that would have stood up against the wall of eternal stupidity - now artificial, under the lid of intelligence that would eventually have blown off - this last message like a laughing bottle thrown into the sea...

Bouteille rieuse, that big board from the story board of *Vidéopérette*, hanging there in our house, at the foot of the

stairs, we inevitably walk past it several times a day, we take a look at it, Péné weaves, Ulysse passes by, the sea rises, Tonnerre de Zeus, board 1989, signed 2011. It's always fun to walk past it every day. We climb the stairs four at a time (in spirit, anyway) just like before. Before time. We head for the bathroom, brushing past the wagging tail of the cardboard dragon Michel concocted while we were away, when he spent a week here with Catherine in 2009. He gives you a mischievous look. He stands guard on the first floor. His wavy rings are cut out of cardboard and coloured in bright colours. It takes you back to Paris near Place Daumesnil, or even earlier, rue Vieille du Temple, past the Turret of the Musée de la Chasse, in the courtyard where Catherine is going to celebrate her birthday. There will be so many people there, and everyone will be able to sit down. To laugh and feast, or dance like at the Laiterie (there are 14 dairies in Sète, you'll have to find the right one), and the next day we'll go down to the beach to eat some small fish with Robin. We'll be talking about India and Ayur Veda, Rishi Quesh and ventriloquist yogis, whose presence will do him a world of good. See you in India next year and at the Casino d'Enghien in the spring. Here we go and it's an enchantment. Behind what appears to be the wooden façade and articulated sides of a puppet theatre, and with the help of his team-mate Marc Marchand, a good hour and a half of pure visual magic for Algo and Rythmo, combining video and our two actors, an indescribable scene of fantasy, innovation and fun. Is he funny? No, but an expert in everything he touches and stages. You dazzled me that day in Enghien, and I'll never forget it. Dear Jaff, dear Michel, we miss you. Theseus you, but Theseus you, you're going to wake up my little memory...

...my little minotaur, you can read on this (very large) page of storyboard that you gave me, Michel, and that I had framed under glass so that I could look at it and explore it as often as I felt like it... I've received quite a few gifts from you, apart from your shows and your friendship, signed drawings, DVDs with illuminated covers (on both sides), and that Dragoness that Geneviève just mentioned, because she's a female and she's called Miss Pak Leffe (as you wrote next to her head, before signing with Catherine a dedication for JP and G) because she's made of painted pieces of Belgian beer packaging consumed during your stay... the walls of my house are full of your memories, like this big black and white drawing of a Minotaur with a snout shaped like a television set, holding an Ariadne with a video camera head, whose image is reflected in this glass snout! Or this CD that you gave me on my 69th

birthday, which serves as a circular writing pad for a snail poem, which makes you dizzy reading (deciphering would be more accurate) twisted, invented, unheard-of words, amid which floats the Duchampian joke of one of his spiral films: Let's avoid the bruises of Eskimos with exquisite words... and you get on this crazy horse of an unheard-of language (Karlo Sitta Cholem Komilodo Rachevac) whose dictionary only you know... Because as much as the words, it's the synchronisation between them, between the sounds, between the images, between the people, that counts, no matter how extravagant. Anyone who's ever worked with video knows this, and you of all people. Electronique Vidéo Circus, for example, which I saw in Montbéliard, was the most spectacular demonstration of this: 10 video recorders, 52 monitors and 3 synchronised actors, no less!

But - by a strange coincidence - while you were inventing it, Michel, I was discovering La Lanterna Magica, a small theatre in Prague that was perpetuating a tradition of shows that virtuously synchronised film projectors and actors. Alfred Radok's invention was presented in 1958 at the Brussels World Fair. In 1984, the year I attended, the show was dedicated to the circus! The pleasure and emotion I took in that show were to be rediscovered a few years later with Vidéo Circus.

It just goes to show that there are no coincidences, only unexpected synchronicities...

To which saintly synchronisation (or breast-chronisation) should we devote ourselves? Everything is unexpected with you, without that there would be no magic! What a circus! In 1992, I went to Casablanca to introduce some students to video art. I showed them Videoflash and Jim Tracking. It didn't matter how shoddy the equipment, let's tinker and play the Jaffrennou way! And that was it. They caught the bug and a year later the 1st video art festival in Africa was born. A statue of Jaff should be erected in the Ben M'Sik college where the crime took place! He was the man who got me started, presenting his Plein d'plumes at the 1st Instants Vidéo in Manosque in 1988. Better than Griffith, who was only interested in the birth of a single nation, Michel was involved in all births. A midwife. But he also knew how to accompany twilight with elegance. In 2021, after 34 years of loyal and joyful service, I left the IV in dismay. That's when he gave me his Diguiden in Indian ink dancing to a poem, a character born in the cosmos of the web, endlessly enriched by all the Internet meteorites he came across. It's enough to make you swallow your tears and rage. Life goes on. Jaffrennou's work is hand-stitched and

heartfelt... and it's to him that I would most like to be like, deep down, Michel...

Michel, for better or for worse, I met you at a round table on video art in Toulon in 2014. Jean-Paul Fargier's invitation magically ensured that our paths as artists, atypical people and madmen in digital cages would cross. This joyous encounter was followed by weekly, sometimes zany, get-togethers in Parisian cafés on Avenue Parmentier and Place Voltaire, where we shared our daydreams and oddities. These habits evolved over the years and one day led to a crazy idea: a trip to India for over a month. I immediately accepted the challenge, with the wonderful objective of studying Kathakali theatre. This theatre fascinated you as much by its colours as by the figures it embodied. So we went to listen to it, to see it up close during the winter of 2016. In Kochi, at the Kerala Kathakali Centre, I filmed it every day so that you could draw it. We developed our habits at the Kashi Art Café, where you drank your favourite filter coffee. We'd talk for hours about this fascinating theatre and draw in a common notebook the demons that haunted our nights. Nights spent on a pink terrace where Antony, our host, had provided us with two rooms on the roof of his building. We were perched on this terrace, where "you liked to watch the horizon of your thoughts undulate". We stood there like two crows mingling in the sarcastic air of humid India in February. It was on 25 February, your birthday, when we were flying to Madurai to visit the Mīnākshī temple on the other side of the country in Tamil Nadu, that the airline Air India renamed you "Michela" (a typing error on your ticket). You introduced me to India, which for me will always be the place of our imaginary discoveries. You were a great playmate and a great 'I' friend. I'm reminded of this phrase of yours, which is now an integral part of me: "C'est en faisant qu'on devient faiseur" ("It's by doing that you become a doer"). I also remember those afternoons after our trip, when you'd come to my studio with a suitcase full of papers you'd collected all your life. We started painting four-handed on tarpaulins, gluing the papers together and superimposing our lines. Our Indian demons had followed us all the way to Paris, and they never left us. Those were timeless moments that still nourish me, when, like two children, we endlessly shared our laughter, our joys and our sorrows. These very colourful images are with me always, as many treasures as my travel notebook filled with four hands; as many traces of the living that remind me what a feast it was to know you. Sadly, I'm now continuing to "play with video" without you, but I believe that your art of the living will always live on in my art of the

pixel, because you were also one hell of a "transmitter". At the end of my travel diary I wrote "I think it's all over this time", and you replied "well yes, it's the hunger for beans". See you soon Michela!

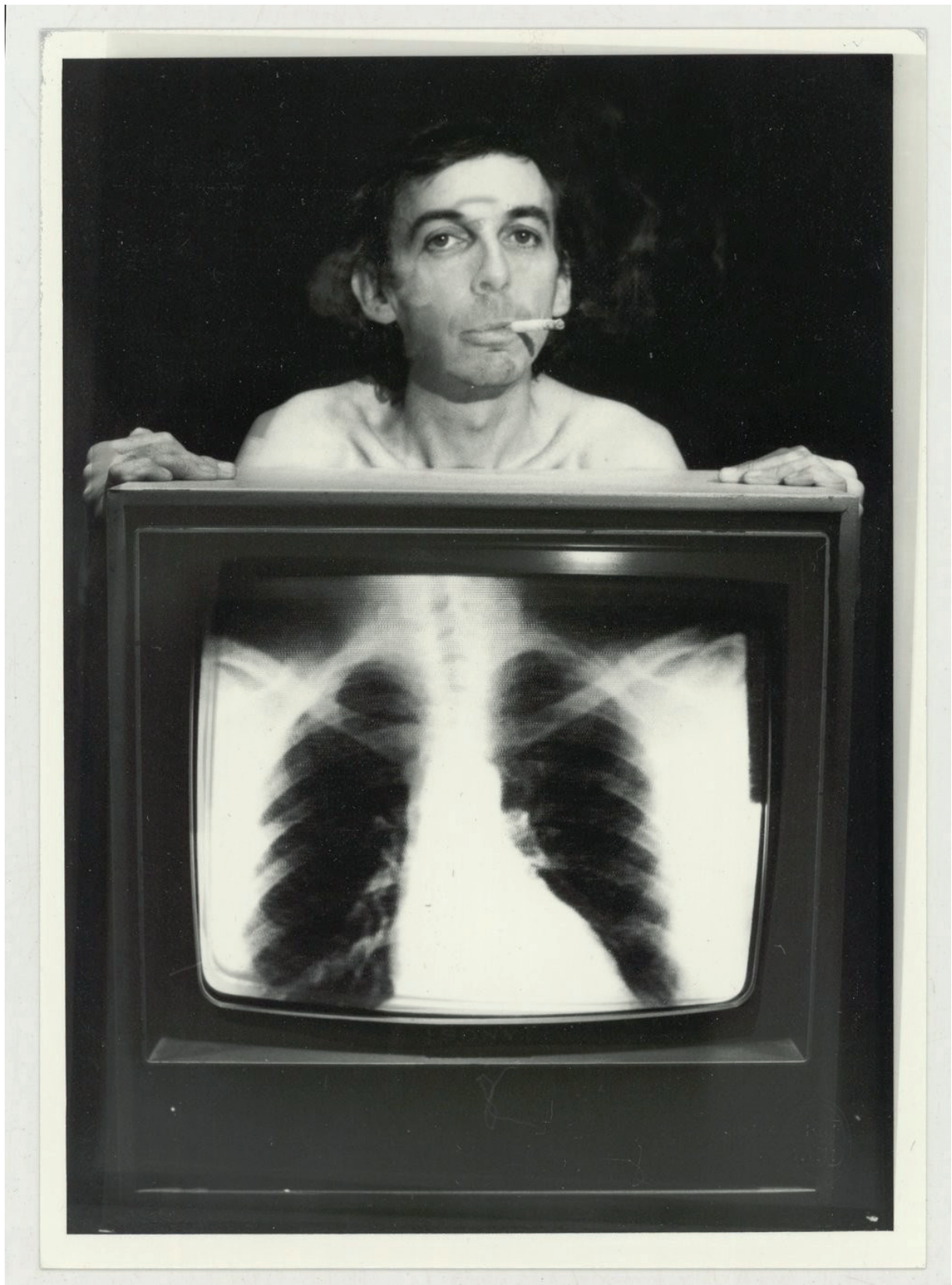
"Early on, Michel played a big part in my career", I wrote recently (and in a different way) on social networks to salute your retirement from the stage, pointing out in particular that your work had confirmed for me the seriousness of an artistic approach based on the pleasure of having fun first and foremost, albeit at the cost of hard work, transforming tools into toys and work into play (or vice versa). Then there was Vidéo-perette, where, to get video out of television, you flooded the stage at La Villette with screens of all kinds, creating a new 'spectacular script' in which video occupies a new place and becomes visible and appreciable to everyone. And I'd like to remind you of the way you were both a jester and a teacher, a joker but a serious person (or the opposite), tirelessly - and brilliantly - continuing your performance as a Grand Illusionist as new techno-magical wands appeared, seemingly invented especially for you. Finally, I'd like to tell you about the lesser-known episode ("few are those who know", you might have said) of KAKIPU, a collective venture of which you were the grand organiser under the name of Léon Kamé (yes, that's right), and whose members, recruited from the benches of SCAM's Nouvelles Technos ("provisional title") committee, were all more or less into the Chose Ludique-et-creative, bon mots, and Chinese cuisine. The aim of this esteemed gathering was to write and direct a feature-length film that would be totally revolutionary in both form and content, so it goes without saying that this ambitious project required many working sessions and dinners at the President's (in Belleville, which closed late and had a good cellar), where the funny words flew 'en espadrille' and the giggles, too. The more abstract, absurd or just plain unfeasible (or even poetic!) the ideas proposed, the more enthusiastic the audience became, and the more people voted for them. What inevitably followed was a deep friendship between all the participants, well aware that they were taking part in a good slice of 'creative explosion' (that was from you, 'creative explosion'). And although the film in question never saw the light of day - but was abundantly documented in texts and drawings on restaurant tablecloths and other available media - it became clear that another goal had undeniably been achieved, namely a perfect orchestration of shared living time that made KAKIPU a masterpiece of non-film. It was clear to everyone from the very first 'work

session' that the film should never be allowed to exist, precisely so that its conception would last as long as possible. And it worked perfectly for several years...

And so for that too I'm admiring and will always be grateful to you, and I'm not the only one in this situation. So I'll do like the others and say a huge thank you, and a mega-big bravo too. For Jaff, hip hip hip...

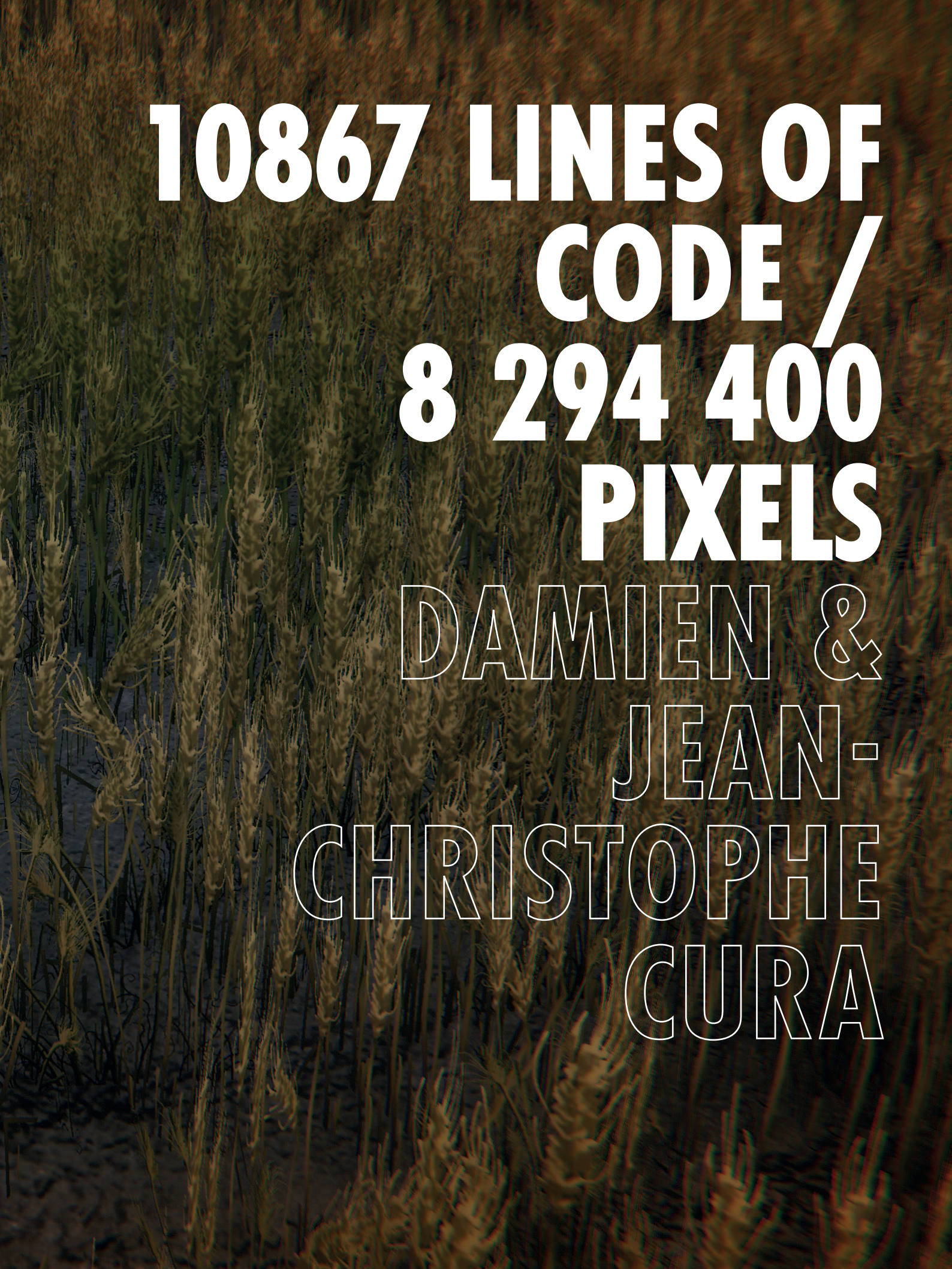
Hurrah of course! **Folded up his rainbow**, feathered its nest and tipped its hat to the company. Hello **artist**, farewell **brother**. You were part of our extended family, along with **Catherine**, my brother Pierre, both Philippe's, Odile, Boisard, Alexia and the others. A few months ago we promised to celebrate **our birthdays** together again **on 25-26 February**. I've carefully collected all your wonderful, funny gifts: the **teapot-tv**, the special critic's travel kit, the drawing of Saint-Thèse for my habilitation, and the superb **Minotaur** box. I was immediately delighted and **amazed** by your video installations and performances. Right from the start, in Totologiques, at a time when we were all discovering video, you played with it and you played with yourself at the same time. Against the spirit of seriousness, the invention and humour of your videos, drawings, paintings and storyboards made you the heir to **Averty** and **Méliès**, and **Paik** aussi bien... Your **mischievousness** was salutary. Your 'effects' were a language, that of the **magician**. You were often right to rail against critics who praised projects that were mediocre for your taste. It wasn't easy to make your mark in an art world suspicious of **games** and **technology**. Now you're one of those who are really **missed** but your work is still there, **alive and kicking**.

© A garland of friends - Turbulences Vidéo #123



Les Totologiques (1979) © Michel Jaffrenou funds/ BnF





**10867 LINES OF
CODE /
8 294 400
PIXELS**

**DAMIEN &
JEAN-
CHRISTOPHE
CURA**

10867 LIGNES DE CODE / 8 294 400 PIXELS DAMIEN & JEAN-CHRISTOPHE CURA (FRA)

FROM MARCH 14 TO 17 - MAISON DE LA CULTURE, SALLE CHAVIGNIER

Digital installation, using tools from the world of video games, 2024

"What we present is a detournement of the tools and mechanics that embrace video game production. The sources of images, objects and codes all come from work we started 14 years ago. In the form of an interactive table/scene, you can explore the various spaces that make up this universe, where the visible and the invisible combine to bring it to life."

Both passionate about video games and the technical skills necessary to develop them, it was together and at the age of 15 that we began a collaboration in the production of pixel art video games such as Shooter. A collaboration that has never left us over all these years.

What we present to you today is the result of an exploratory project started 14 years ago. To give life to a character (Tontito), created by Damien, was the first stage of this project. What euphoria when for the first time, he started moving under the guidance of the keyboard! But for now, in an empty space!

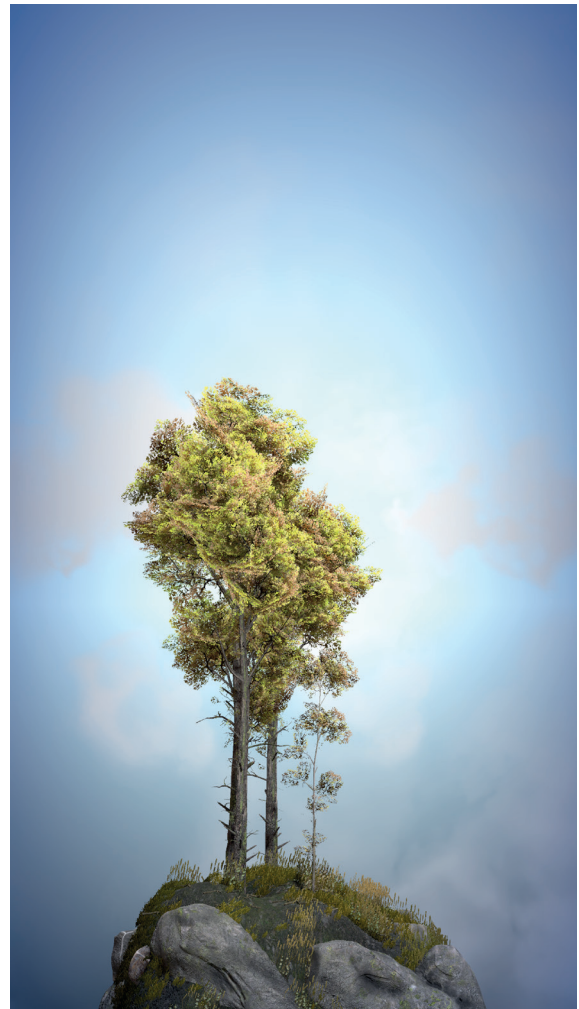
We therefore embarked on the creation of an open world with a surface area of 40km² in which he could engage in many activities. This is how, in our free time, we began the creation of a 3D game. Bit by bit, following our creative energy and within the technical constraints crossing our path, we developed the game.

We had no financial incentive nor any desire to please a particular audience.

All the C# code and 3D objects were created by us using Blender, Krita and Microsoft Visual Studio Community tools. The integration was carried out on the Unity 3D engine.

To facilitate our collaboration, we used version managers, starting with Subversion in 2009, then mercurial until recently when we migrated the project to git, where the project currently contains 4258+ revisions, which equates to 127563 file versions!

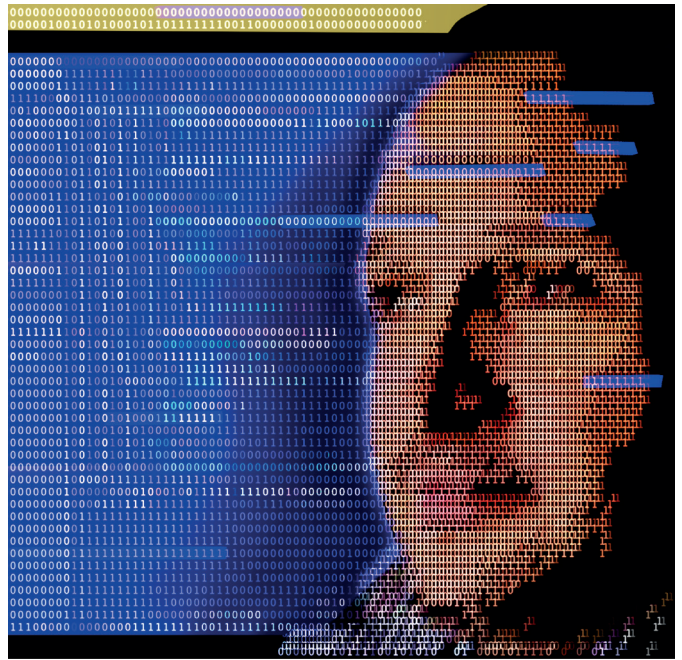
To date, we have produced a project consisting of 10867 lines of code in 111 C# files, 808 3D objects, 2872 textures, and 4106 Prefabs.



In this open world, we can explore 9 villages, hamlets and towns, a desert biome, a temperate one and a mountainous one. This play area is powered by real-time management of the weather and the 4 seasons. Tontito can also admire beautiful clouds and a beautiful starry sky when it is dark, both while walking on foot or on one of his unique vehicles, made from odds and ends!

Have a fun trip!

© Damien & Jean-Christophe Cura
- Turbulences Vidéo #123



Damien Cura: "Since childhood, I have devoted my time to creating images and objects through drawing, sculpture, painting, ceramic, and 2D/3D computer graphics. After 7 years in various businesses, as a ceramist, painter decorator, in art foundries, and eventually in visual communications, I set up my own business as a 2D/3D computer graphics designer, with the "maison des artistes" for the creativity and as an entrepreneur to immerse in the technical aspects of my job. 3D computer graphics are my passion for over 30 years, and I have never stopped learning ever since the appearance of the first software "3Dstudio" came out."

Jean-Christophe Cura: "Passionate about computing and above all programming since the age of 12, it is in the 90s that I started play with an Amstrad CPC 6128 using the BASIC language. Programming to animate pixels has always excited me so much, whether I was drawing sundials or spaceships firing missiles! Over time, without realising, I geared my professional career path towards computer science, always integrating it into my study projects, eventually leading me towards computer engineering. Today I am a developer with a software publisher, where I put my passion to the service of our customers!"



10867 lines of code / 8 294 400 pixels, Damien & Jean-Christophe Cura, Maison de la culture, Salle Chavignier © Photo: Anouk Le Gall / VIDEOFORMES 2024



10867 lines of code / 8 294 400 pixels, Damien & Jean-Christophe Cura, Maison de la culture, Salle Chavignier © Photo: Kamil Touil / VIDEOFORMES 2024



VIDEO COLLECTIVES

VIDEOCOLLECTIVES INTERNATIONAL GROUP EXHIBITION

FROM MARCH 14 TO 17 - MAISON DE LA CULTURE, SALLE CHAVIGNIER

International collaborative video project initiated by **Natan Karczmar** and developed by **VIDEOFORMES**.

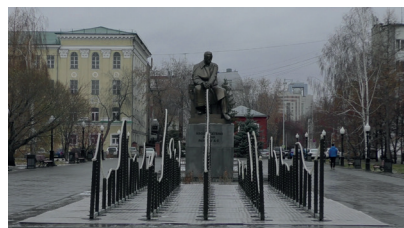
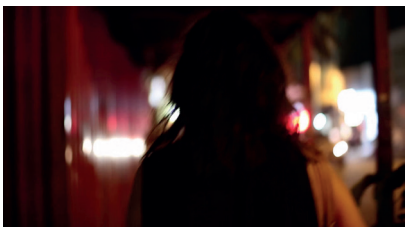
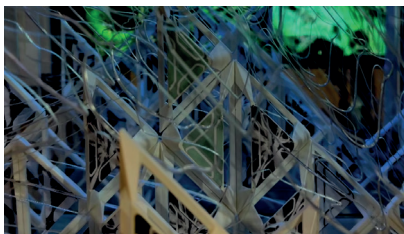
Videocollectives are 3-minute videos that take a look at the city - any city - where you live, study or visit.

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

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

<http://videocollectifs.jimdofree.com/>

Patos de Minas | José Vilmar Da Silva | 2023 | Minas Gerais
Hi Séoul | Gabriel Soucheyre | 2024 | Seoul
Quando Maria Me Fundou o Carnaval | Gabriel Mascaro | 2013 | Clermont-Ferrand
ROOTS | Anne-Sophie Emard | 2022 | Kaunas
CLFD XXIV | mille chevreux | 2024 | Clermont-Ferrand
BLUEBAEKDRAGON | Gabriel Soucheyre | 2024 | Seoul
Turn Around | Justine Emard | 2014 | Sao Paulo
Gwangju | tilensil | 2020 | Gwangju
Cycling through Bergen-op-Zoom | Anton Koetsenruijter | 2023 | Bergen-op-Zoom
Budapest Bufe v1.0 | Ijles Istvan, Jofeju Istvan | 2006 | Budapest
Bp street | Martin D. Gabor, Zsidmond Bernathy | 2006 | Budapest
Ekaterinbourg | Gabriel Soucheyre | 2021 | Ekaterinburg
Chanonat | Pierre Bouyer | 2024 | Chanonat
Chanonat 2 | Pierre Bouyer | 2024 | Chanonat
Memory | Andreas Mitropoulos | 2006 | Athens
Where are you | Triny Prada | 2007 | Clermont-Ferrand
Kuun Timantit | Aubery Raffin & Clementine Wozny | 2018 | Clermont-Ferrand
Notre famille à tous | Run Youxiang | 2004 | Beijing





VIDEO
ART
ACADEMY

VIDEO ART ACADEMY

VIDEOFORMES 2024 and the CROUS cultural service present a selection of video works produced in higher education institutions in the field of video and digital art.

Since 2014, with the aim of promoting the creations produced in higher education institutions (art schools, universities...), VIDEOFORMES invites teachers and their students to live a professional experience in an international event and to confront other cultures of the moving image. The 2024 selection presents works from 13 institutions.



Video Art Academy Screening, Fotoma' © Photo : Célestin Lafay / VIDEOFORMES 2023

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

MARCH 15 TO 29 - DOLET GALLERY, CROUS CLERMONT AUVERGNE

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

The ÉSAL site in Metz is structured around workshops, laboratories and research centers on interactivity, spatialization, photography and video. The institution of higher artistic education delivers national diplomas in Design of expression, Art and Communication.

The establishment of higher artistic education delivers national diplomas: the National Diploma of Art, DNA, in three options Design of expression, Art and Communication, three diplomas habilitated to the grade of Licence; the National Superior Diploma of Plastic Expression, DNSEP, in options Art and Communication, two diplomas habilitated to the grade of Master. The music and dance department delivers a DE, State Diploma, one in music and one in dance.

<https://esalorraine.fr/>

About the workshop "Film Essai"

Teacher: **Pierre Villemin**

The "Film Essai" workshop is aimed at 2nd-year students in the ART option at ÉSAL – 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...

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

MARCH 15 TO 29 - DOLET GALLERY, CROUS CLERMONT AUVERGNE

Être une histoire (To Be a Story) | Priscilla Ali | 2023 | 7'35

A film that explores humanity's fascination with encounters of the unknown. Through three people's stories, which are close to science fiction in their unconventional nature, we discover the profound impact of these experiences on their perception of themselves.



Marcel (Yaoundé) | Aurore Coturel | 2023 | 8'

Marcel and Marie-Thérèse are the film's director Aurore's two grandparents. Aurore never knew her grandfather and tries to discover him through the stories of her grandmother, who shares her memories with the audience.



Corps Vide (Empty Body) | Cléa Gatellet | 2023 | 3'

A tale or bedtime story, reality or delusion, what is fact and what is fiction? As we weave the tale, the delusion of its reality grows thicker.



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

MARCH 15 TO 29 - DOLET GALLERY, CROUS CLERMONT AUVERGNE

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

The school prepares students for six national diplomas: the DNA (Diplôme national d'art) and the DNSEP (Diplôme national supérieur d'expression plastique) in art, communication and design. It also offers two post-master's degree programs.

Located since 2016 on the Artem Campus, the ENSAD Nancy is one of the founding schools of the Artem Alliance (ARt, TEchnology and Management).

<https://ensad-nancy.eu/>

About the workshop

Teacher: **Vincent Vicario**

The productions presented here are part of various courses and diploma projects. They are produced in the video workshop, a place of practice and experimentation in the moving image. Open to students of all years and all options, it is the site of a wide variety of work.

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

MARCH 15 TO 29 - DOLET GALLERY, CROUS CLERMONT AUVERGNE

24 Frames | Arthur Edel, Suzanne Besvel, Marine Pavet-Blanchet | 2023 | 1'05

The result of a 4-day workshop led by Alexandra Karelina in October 2023 at ENSAD Nancy, entitled "The experimental approach to still image film". It is a spellbinding film created in the tradition of structural cinema.



Be patient | Sun Yizhou | 2023 | 3'13

A work about waiting. A series of 10-second recordings of deliverymen waiting in front of homes, in a moment of distraction.



Matalàs | Antoine Sibille | 2023 | 2'24

A cover of a song by Alejandro Fernandez Matalàs, "Tuez-les" (Kill them) in French. A misogynistic song, with an almost folkloric melody. Released in 2003, the song caused quite a stir. The video is a satire of the song. Reappropriating the main character, the clip features a fictitious character combining the concept of drag-queen and gender non-identity. A surprising character who exists only within the video clip, with no external performance. Produced in a video studio, the character is staged in a red atmosphere mixing close-up on specific costume details and wide shots. A scene created in aluminum highlights the "red door", enhancing the character's mystique.



BEAUX-ARTS DE LIÈGE ÉCOLE SUPÉRIEURE DES ARTS (BEL)

MARCH 15 TO 29 - DOLET GALLERY, CROUS CLERMONT AUVERGNE

The Liège Fine Arts School (BAL-ÉSA) is a place for teaching, experimentation, learning, analysis, and reflection, open to contemporary artistic practices and research.

It is also a production space that aims to encourage each student to become an autonomous and unique creator, attuned to the current artistic context and societal issues.

<https://beauxartsdeliege.be/>

About the course

Teachers: **Dominique Castronovo, Vincent Vicario et Paul Devautour**

The following work was produced as part of the Erasmus+ program, in the context of an exchange between ENSAD Nancy and the Beaux-Arts de Liège in Belgium.

BEAUX-ARTS DE LIÈGE ÉCOLE SUPÉRIEURE DES ARTS (BEL)

MARCH 15 TO 29 - DOLET GALLERY, CROUS CLERMONT AUVERGNE



Certains mourront à 30 ans... (Some will die at 30...) | Zhichun Lai | 2022 | 3'25

Fish are in the sea and waste is in the sea, therefore fish are waste. Humans have to be married by the age of 30, and I can't get married until I'm 30, so I'm not a human... or after 30, I'm a dead person.

If a person is still single at the age of 30, people will think they're strange. But the truth is that many adults only become adults physically, their spirit is actually still a child, very fragile, and like those balloons, they are popped and everyone is forced to become an adult.

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

MARCH 15 TO 29 - DOLET GALLERY, CROUS CLERMONT AUVERGNE

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

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

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

About the course

Teacher: **Sandrine Morsillo**

As part of the Master 2 Research in Plastic Arts and Contemporary Creation, the "Contemporary Creation and Plasticity" course enables students to pursue their artistic experimentation. Practices are questioned in relation to presentation as exhibition, representation and re-presentation through different media (from the most traditional to the most contemporary). In addition to practical work, a reflection on art and art theory helps to get past the modern opposition between "presentation" and "representation".

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

MARCH 15 TO 29 - DOLET GALLERY, CROUS CLERMONT AUVERGNE



Primus | Abigail Ferreira-Compagnon | 2023 | 2'21

In this video, I filmed images of nature, specifically the sea and clouds. These two elements are directly related to water. To form clouds, water from the earth and seas evaporates and cools to form water droplets, which then turn into clouds. What interests me here is the relationship with sheets tumbling in a machine. This movement forms colored masses that can be compared to clouds. Their lightness and movement have a certain poetic quality. The warm air rushes through the linen, the wind through the clouds, stirring up the seas, rushing into our ears. We can observe them as we would a landscape. But this poetry is quite different when set against the concerns of climate and water consumption.

"Primus" is both the brand name of the dryer and a reference to the idea of primacy, of being first. In the beginning was nature... then the "primus homo" (man of first rank, the most important man) took his place in it.

UNIVERSITÉ PAUL-VALÉRY MONTPELLIER 3 (FRA)

MARCH 15 TO 29 - DOLET GALLERY, CROUS CLERMONT AUVERGNE

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 course

Teacher: **Claire Chatelet**

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.

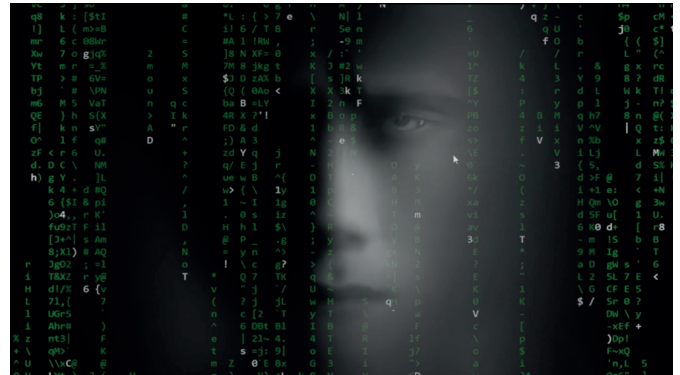
The films must update Nicolas Bourriaud's concept of the art of "post-production" and Lev Manovich's "aesthetics of selection-combination".

UNIVERSITÉ PAUL-VALÉRY MONTPELLIER 3 (FRA)

MARCH 15 TO 29 - DOLET GALLERY, CROUS CLERMONT AUVERGNE

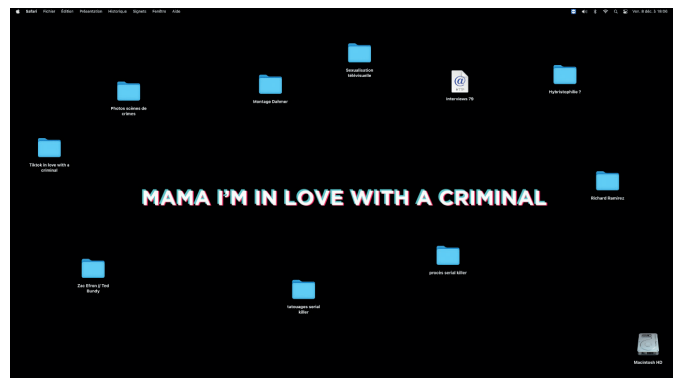
Darkweb : un net clair-obscur (Darkweb: a distinct chiaroscuro) | Romane Palpant Obaton, Mathis Jullin | 2023 | 6'36

Made from articles and news excerpts combined with royalty-free images and sounds found on the internet, this desktop film deals with the mysterious world of the darknet and darkweb. In this complex cyberspace, the best and worst of humanity coexist in total anonymity, and we want to precisely show this contradiction, i.e. both its darkest aspects (child pornography, human trafficking, violence, etc.), and its positive aspects (free speech, support for LGBTQ communities, access to information, etc.).



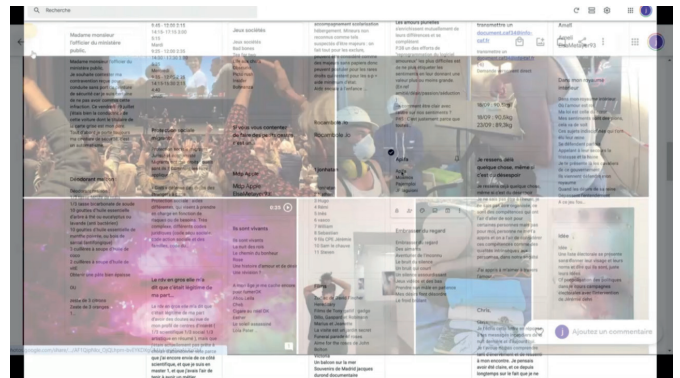
Mama I'm In Love With A Criminal | Sofian Belaydi, Bettina Laouar, Léa Miaillhe, Azaël Lachaud | 2023 | 8'17

Produced with a screen recorder in a single sequence (screencast), this desktop film follows an invisible Internet user through a virtual investigation into the media exposure of hybristophilia, a love and/or sexual attraction to criminals. The film exposes not only the darker aspects of this deviant behavior, which manifests itself in particular on YouTube and social networks, but also its mercantile exploitation by the media, helping to popularize the figure of the serial killer.



Fragments | Alfonso Castellanos, Judith Chartier, Robin Keller | 2023 | 9'30

Based on images, videos, and notes from Judith's phone, the aim is to reflect on the memory prosthesis that the smartphone now represents. Judith explains: "I've never had so many memories saved on my phone, so many fragments of my life accessible at will, in a single gesture. They are a fragmented reflection of my thoughts and emotions, hastily recorded for fear of forgetting them. And yet, amid this dizzying accumulation, I feel that my memory is getting weaker and weaker... I feel condemned to go through a machine to recover what I would have irretrievably entrusted to it... Has this screen replaced my memory?"



ÉCOLE D'ART MANCHESTER (GBR)

MARCH 15 TO 29 - DOLET GALLERY, CROUS CLERMONT AUVERGNE

Manchester School of Art in Manchester, England, was established in 1838 as the Manchester School of Design. It is the second oldest art school in the United Kingdom after the Royal College of Art which was founded the year before. It is now part of Manchester Metropolitan University.

<https://www.art.mmu.ac.uk/>

About the course

Teacher: **Beccy Kennedy**

Since 1968, Manchester School of Art has pioneered practice-led research degrees alongside traditional approaches to research and today we provide a nationally and internationally recognised environment for postgraduate research. We have long-standing relationships with galleries, museums and the creative industries in the North West of England and beyond.

ÉCOLE D'ART MANCHESTER (GBR)

MARCH 15 TO 29 - DOLET GALLERY, CROUS CLERMONT AUVERGNE



Another Beautiful Dream | Clare Chun-yu Liu | 2022 | 14'

Filmed in-situ, this film revisits the Chinese wallpaper from the 18th century at Harewood House, an English stately home. Such an exotic artefact was used by the landed gentry as a token of other to imagine the wider world in the name of taste. As the wallpaper was made in China, this film also explores self-representation through the artist's use of personal family photos.

ACADÉMIE DES BEAUX-ARTS DE BRERA, MILAN (ITA)

MARCH 15 TO 29 - DOLET GALLERY, CROUS CLERMONT AUVERGNE

The Brera Academy of Fine Arts in Milan, founded in 1776, is a prestigious institution dedicated to art education. Brera houses an exceptional collection of artwork and offers a variety of teaching programs, from painting to sculpture to video art. Its faculty includes eminent artists, and the school continues to be a center of creative inspiration. The symbiosis of tradition and innovation makes the Brera Academy of Fine Arts a must for art-loving students, contributing to Milan's cultural richness.

<https://www.accademiadibrera.milano.it/>

About the course

Teacher: **Alessandro Mancassola**

This workshop, led by Professor Alessandro Mancassola, offers an in-depth exploration of video art. Students observe a range of renowned video artists, and are encouraged to analyze and assimilate their diverse approaches. Drawing on this inspiration, they are invited to create their own works, establishing a direct link between theory and artistic practice. This workshop offers a space where discovery and creation meet in the stimulating world of digital and visual expression.

ACADÉMIE DES BEAUX-ARTS DE BRERA, MILAN (ITA)

MARCH 15 TO 29 - DOLET GALLERY, CROUS CLERMONT AUVERGNE

Untitled | Leonardo Cardamone | 2023 | 11'05

The untitled video represents a complex artistic exploration of thoughts and emotions over several years. Using specific music and noise, it exposes ideas, songs, images and videos without attempting to make explicit sense of them. Divided into four sections, it explores anger, the visual aesthetics of life, emotional evolution, and observes everyday life on public transport. The decision not to give a title reinforces the intention to leave viewers free to interpret. The work offers a multidimensional experience, capturing the complexity of impressions and reflections.



6001 Meters under the sea | Trasparente (Federico Montaresi) | 2023 | 5'58

The lights of a city lose their identity as artifacts and come to life, "dancing and singing" to the rhythm of the song "Yellow Submarine". This work offers an intimate look at the theme of technological fragility, exploring deep connections between the song's veiled meanings and the consequences of human failure.



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

MARCH 15 TO 29 - DOLET GALLERY, CROUS CLERMONT AUVERGNE

COM's mission is to organize and manage training and research activities relating to the various forms of communication, information, computing and digital creation. Our diplomas cover all university levels, from the first year of a bachelor's degree to doctoral studies.

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

About the course

Teacher: **Albert Merino**

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

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

MARCH 15 TO 29 - DOLET GALLERY, CROUS CLERMONT AUVERGNE

Untitled | Thomas Goldbaum | 2023 | 2'19

Using archival images of architecture, its construction, and its representation in certain films, the video is fashioned in the style of the avant-garde productions of the 20s and 30s (Constructivism, Expressionism, Dada). The first part looks at design, then construction, habitation, and finally destruction.



Dawn Kind Of Destruction | Alban Gobin | 2023 | 4'14

An allegory of the alter/self-destructive drive of a nihilistic civilization. Barber's Adagio makes up the soundtrack. Type of footage: Scenes of domestic looting or public spaces, still shots of characters shown as spectators of the looting.



Untitled | Loris Dematini | 2023 | 0'53

Summary/montage of horror films, an attempt to highlight the beauty of this genre. The aim is to present the different phases of a horror film, using the clichés of the genre. A very simplified vision of horror in cinema.



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

MARCH 15 TO 29 - DOLET GALLERY, CROUS CLERMONT AUVERGNE



Solitude | Mathieu Guillemin | 2023 | 3'49

The project explores the theme of solitude, going beyond social isolation, including its existence within a crowd. Using film and music extracts, it pays tribute to this paradoxical feeling. Some people choose solitude, others experience it despite a fulfilling social life. Inspired by "Into the Wild", the project presents various lonely characters, exploring both the positive and negative aspects of isolation. The aim is to show their struggles, successes, failures, and the lessons of introspection, while highlighting the risks of losing oneself in solitude. A soundtrack accompanies the visual narrative.



Arcade | Marwan Ait Addi | 2023 | 4'21

A video showing the evolution of video games from the 70s to the present day.

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

MARCH 15 TO 29 - DOLET GALLERY, CROUS CLERMONT AUVERGNE

Total Battle Simulator | Maxime Atza, Loic Fabre | 2023 | 1' (sample)

This video game features unique angles on epic confrontations involving a variety of wacky characters. This characteristic is exploited here to recreate various scenes, whether epic, dramatic, or comic, accompanied by incongruous pieces of classical music to heighten the intensity of the action.



Cyber Runner | Freddy Mothy | 2023 | 1'12

A crossover between the film "Bladerunner 2049" and the video game "Cyberpunk2077". A dialogue between real life and digital life.



Rêve du Classique des montagnes et des mers (Dream of the Classic of Mountains and Seas) | Wenjung Xiong | 2023 | 2'44

A young man with a passion for Chinese antiquity falls asleep reading the "Classic of Mountains and Seas". His dreams transport him to the book's magical world.



CENTRAL EUROPEAN UNIVERSITY VIENNA (AUT)

MARCH 15 TO 29 - DOLET GALLERY, CROUS CLERMONT AUVERGNE

Central European University (CEU) Vienna, established in 1991, is a leading academic institution with a focus on social sciences, humanities, law, and business. Relocated to Vienna in 2019, as a result of political tension in the previous hosting country, CEU is renowned for creating the environment for examining such “open society” subjects as emerging democracies, transitional economies, media freedom, nationalism, human rights, and the rule of law. Apart from that, CEU is one of the most densely international universities in the world.

<https://www.ceu.edu/>

About the course

Teacher: **Klára Trencsényi**

Course ‘fundamentals of documentary filmmaking’ with Klára Trencsényi as an instructor. The course was oriented on learning to create moving images, in concert with formal analysis of documentary examples. This course provided students a grounding in the craft of documentary film production, and the creation of moving images, instructing them in fundamental skills that they can apply to projects in their respective research, and beyond.

CENTRAL EUROPEAN UNIVERSITY VIENNA (AUT)

MARCH 15 TO 29 - DOLET GALLERY, CROUS CLERMONT AUVERGNE



No Traces in the Desert | Eva Trapeznicova, Nurzhan Beken-Kyzy | 2023 | 7'26

A poetic documentary taking a kind look at a female sufi community in Vienna. the documentary is narrated by a sufi master Fawzia, with the help of which it explores the topics of love, femininity and interconnectedness.

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

MARCH 15 TO 29 - DOLET GALLERY, CROUS CLERMONT AUVERGNE

ESADHaR offers a wide range of artistic training courses in art and graphic design, as well as a Master's degree in Literary Creation.

The RADIANT program, a doctorate in artistic research and creation, completes the range of courses on offer.

The Art department aims to train visual artists to work with a host of different media. It encourages experimentation and research in all its forms, through cross-disciplinary teaching.

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

About the course

Teacher: **Jason Karaindros**

These works come from the video course taught in the second year, and were produced by the class of 2022/23, currently in their third year. The course combines theory and practice, exposing students to a variety of multimedia works, from the 60s to the present day. The projects, created in response to open-ended topics, are critiqued and shared within the class, with selections presented in exhibitions in Rouen and other cities.

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

MARCH 15 TO 29 - DOLET GALLERY, CROUS CLERMONT AUVERGNE

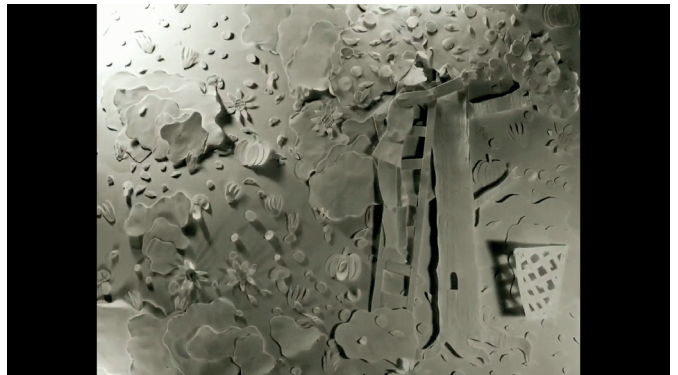
**Poids de la valeur (Weighing values) | Hyunseok Yoon | 2022
| 3'17**

This video explores a difficult choice: the last days of a person who has chosen suicide or the value of art. We should think deeply about the relationship between art and human life, and ask ourselves which value is more important.



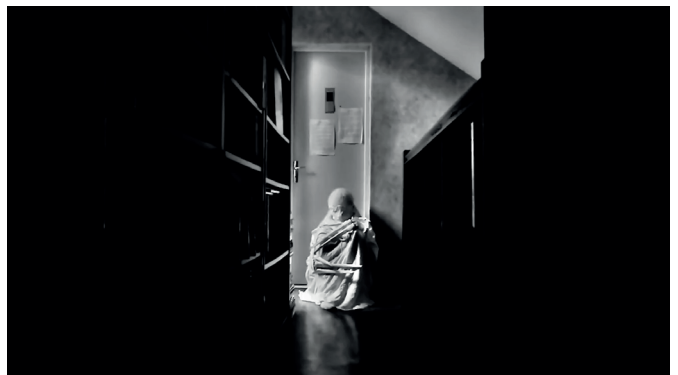
Monsieur petit bonhomme s'en va cueillir des pommes (The little man goes apple picking) | Lola-Rosetta Lesain | 2022 | 0'42

Autumn has reminded me why I can't stand the smell of apple pies. A seasonal tragedy that comes back to me in a flash.



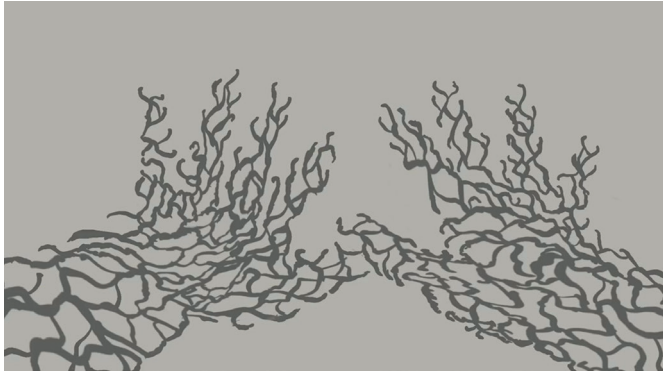
MOMMY, as long as you stay outside, everything will be fine | Lisa Sahores | 2022 | 3'21

It's a letter to the outside world, because a being is born trapped in a womb of ruins. How to open doors? How to show, through the membrane of the screen, the possible way out of confinement? It presents itself as an open skin, showing what's inside out and what we're trying to escape from.



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

MARCH 15 TO 29 - DOLET GALLERY, CROUS CLERMONT AUVERGNE



La Veine (The Vein) | Citlali Honore | 2023 | 0'35

Parasitic vessels, fake presence? Stringy entanglement, you block me, mock me, imprison me. Confusing feeling. You suffocate me, take my place, speak without my knowledge, monopolize my consciousness. Cluttering thoughts, burgeoning melody, fake presence? Phony? FAC-TICE... Fake because you're leaving just as you came. Your hold has ended, and you leave me. You leave me without understanding. What were you? Unanswered question. Shocked perception, afflictive impressionism, hammered poetry, guiding my words, my thoughts. Scarred memories and afflictive dreams.



Spider-Man : Clair-Obscur (Chiaroscuro) | Nino Le Cauchois | 2022-23 | 1'54

This video is an example of the reuse of the superhero figure, in particular that of Spider-Man, which is important to me. I reuse this image while breaking away from the genre's usual codes and narrative framework.



Enfants des grottes (Cave Children) | Jules Chanut | 2022 | 1'51

Enfants des grottes (Cave Children) is a series of digital collages (photos/videos) of AI-generated images and videos taken from digital media. The foreground shots are fixed, (AI images) and the background shots are in motion. After cropping and superimposition, a visual and sound composition is created. This series of digital collages deals with the relationship between childhood and the trivialization of memorable videos through the media.

Les ciseaux (Scissors) | Mikang Choi | 2022 | 1'45

The poem I wrote based on a memory I once had of wanting to commit suicide at sea:
 Falling into darkness while balancing
 clenched hands and disoriented feet in the black mist
 the air is like shards of glass, knocking me over
 preventing me from getting up
 and the pain that stabs my flesh lifts my blood
 I get used to the dark
 looking for direction
 sooner or later I open my eyes



La colère des doigts (Angry fingers) | Floryan Caillot | 2023 | 1'45

The idea was to play with an optical object that would alter reality by distorting it. We see fingers that seem to want to grasp this object that we can't identify. The fingers suddenly become angry and create a percussive rhythm. It's a strange, offbeat proposition.



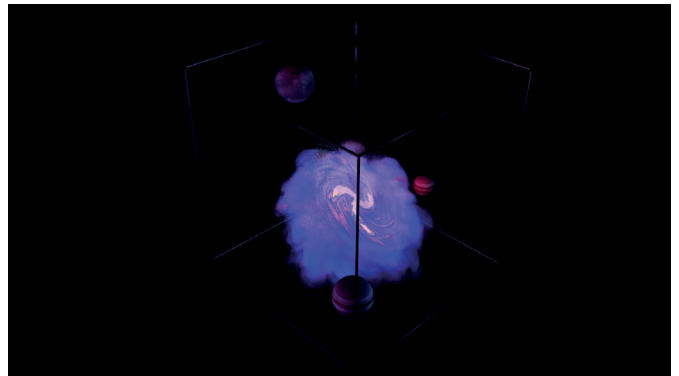
TIGHT GRIP | Léna Sierka | 2023 | 1'19

This video is an experiment that transposes my multi-medium work into video. I combine material and immaterial collage techniques, drawing, video, photography, and written expression into an intuitive, almost automatic process. The result is an accumulation of fast-paced animations.



Rêve (Dream) | Menting Wang | 2022 | 2'11

This video is a representation of my dream using C4D technology. We danced in the frame, as if in a dream.



JOSEPH BAKSTEIN INSTITUTE OF CONTEMPORARY ARTS, MOSCOU (RUS)

MARCH 15 TO 29 - DOLET GALLERY, CROUS CLERMONT AUVERGNE

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

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

<https://icamoscow.ru/en/about>

About the course

Teacher: **Stas Shuripa**

The program of the course "New Artistic Strategies" is focused on the formation of students' deep and panoramic knowledge about current processes and trends in the global art scene, history, artistic and philosophical concepts important for modern artistic life.

JOSEPH BAKSTEIN INSTITUTE OF CONTEMPORARY ARTS, MOSCOU (RUS)

MARCH 15 TO 29 - DOLET GALLERY, CROUS CLERMONT AUVERGNE

Optimism: Dancing at the Maypole | PollyT | 2023 | 3'17

Modernity is life in the world of ideas. This sounds very lofty until you realize that in most cases "idea" means the absence of something. The desire to possess an idea becomes almost sectarian, and the expectation of instant miracles in exchange for this desire takes people back to the ancestors of maypole dancing, where a promise sounds like an endless song, and at the end an ultimatum will be put forward – "Chudi!" (Make a miracle). Make a miracle, make a miracle right now. Prove yourself.

Prove it. Prove it. Prove it.

Chudi! (Make a miracle)

The idea of music is its absence, a hint of sound through subtitles, the idea of optimism is a demand for the best, and in the end there is nothing in the hands, only an eternal round dance in the confidence of the possession of absence.



Black and White Film About a Walrus and a Bear | Katya Kosova | 2023 | 3'25

This work has references to childhood due to the main characters, a teddy bear and a circus walrus, which we see at the beginning of the video, and to eternity and the passage of time, when we see fire, a sky full of clouds, a train going into the distance and large flowers occupying almost the entire space of the image. At the same time, both worlds coexist simultaneously and in parallel with each other, telling about the multidimensionality of perception and memory.



In the Eternal Fire of Time We Will Never Burn Away | Katya Kosova | 2023 | 2'08

Fire is both a symbol of divine energy and of a rebirth, referring us to the center of the Earth and of the World. Flowers symbolize life and beauty. Together they form a continuous song of time, paying homage to Nurture Gaia. Modern man sometimes forgets about the colossal importance of Nature, and the main purpose of this work is to remind him of this.



REPUBLIC OF ARTS INTERNATIONAL (FRA-CHN)

MARCH 15 TO 29 - DOLET GALLERY, CROUS CLERMONT AUVERGNE

Republic of Arts is the only online art preparatory school in France covering art, design, film, animation, video games, cultural management, scenography and other artistic disciplines. The platform brings together renowned teachers from the best schools in the world, such as the École des Beaux-Arts, École d'Architecture de Paris, École Duperré, etc. These teachers use the admission criteria of these French schools as a basis for developing individual teaching programmes. République of Arts is part of E-ART L'Alliance des écoles d'art which is an educational project established jointly in China by the École d'art et de design de Paris Cergy and 44 French public art schools, aimed at promoting the French language, stimulating innovation, encouraging international educational exchanges and links between schools and businesses to train future art and design talent with an international outlook. This teaching programme comprises an undergraduate department and a postgraduate department. Registration is open to Chinese and French art and design students.

<https://www.e-art.cc/>

About the workshop

Teacher: **Noemi Sjöberg**

The workshop "From archive to art: reusing images" took place in a videoconference with Chinese students, lasting 12 hours over a 3-week period. The aim is to create works linked to history, space and current events, exploring temporality and historicity. Using archives as artistic tools, the approach simulates a journey into the past, offering an enriching perspective on artistic exploration and highlighting the importance of valuing iconographic heritage in an information-saturated society.

REPUBLIC OF ARTS INTERNATIONAL (FRA-CHN)

MARCH 15 TO 29 - DOLET GALLERY, CROUS CLERMONT AUVERGNE



Un jour, la ligne droite se transforme en courbe (One day, the straight line turns into a curve) | Wang Ximing | 2023 | 3'27

The city changes slowly over time; some things appear, others disappear. Everyone comes from the land, and everyone returns to the land. Many people and things remain silent. An old woman emerges from the hutong into the sunlight and heads towards the crowd.

FAR EASTERN FEDERAL UNIVERSITY VLADIVOSTOK (RUS)

MARCH 15 TO 29 - DOLET GALLERY, CROUS CLERMONT AUVERGNE

Russia's first practice-oriented master's program Digital Art at the Far Eastern Federal University (FEFU), which works at the intersection of science and art. Understanding technological art as a mediator between science and society, the educational program introduces innovative technologies and new tools for creating projects on current topics.

<https://www.dvfu.ru/en/>

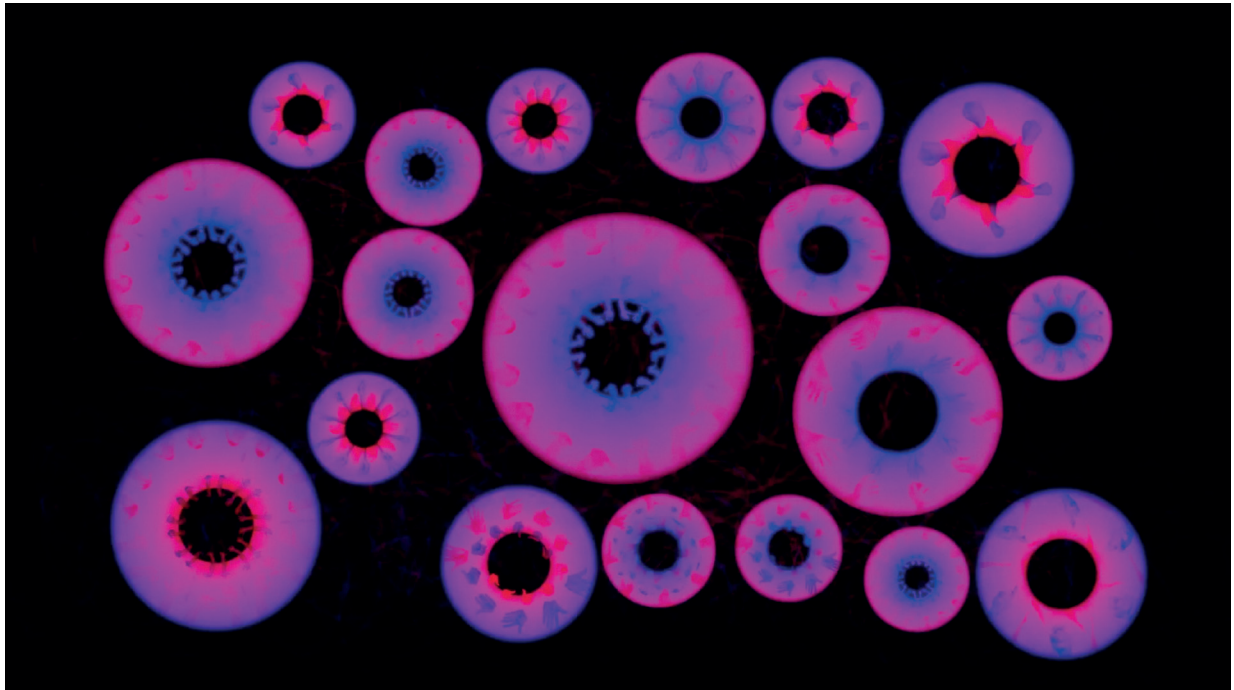
About the workshop

Responsible : **Alexandra Gavrilova**

The workshop "Generative Art" by Alexandra Gavrilova was focused on various methods of creating audiovisual compositions using the "vww" software environment.

FAR EASTERN FEDERAL UNIVERSITY VLADIVOSTOK (RUS)

MARCH 15 TO 29 - DOLET GALLERY, CROUS CLERMONT AUVERGNE



'PƏRS(Ə)NƏ, LĪZ | Aleksei Martyniuk | 2022 | 5'

What would Argus see in a mirror? Nowadays, when we are able to monitor all world events, it's easy to start identifying yourself with the all-seeing giant.

But the world around us is full of people whose views can either coincide with yours or be radically different. Such a variety of interpretations and the changeable nature of our perception formed the basis of this artwork. " PƏRS(Ə)NƏ LĪZ" finds itself simultaneously in the role of the observed and the observer, and the viewer is getting involved in this endless play of its possible states.

This artwork follows the previous experiments with persistence started. Joseph Plateau's phenakistiscope was taken as the main visual unit, the properties of which were expanded by the optical illusions. The generative nature of the artwork forms each time in the viewer's eyes a unique picture of the world.



SCREENINGS

INTERNATIONAL COMPETITION

FROM MARCH 16 TO 17 - MAISON DE LA CULTURE, SALLE BORIS-VIAN

Selection of 31 videos (651 received from 53 countries) divided into 8 programs, 18 countries represented: Greece, Colombia, South Korea, Finland, Switzerland, France, Belgium, Germany, Canada, China, Hong Kong, Spain, Czech Republic, Japan, Russia, Italy, USA.

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

2024 SELECTION COMMITTEE:

Éric ANDRÉ-FREYDEFONT, Camille BARBOT, Marie-Sylviane BUZIN, Vincent CICILIATO, Roxane DELAGE, Stéphane HADDOUCHE, Mariko KOETSENRIJTER, Florent LABARRE, Amélie SERVANT, Gabriel SOUCHEYRE.



Discussion session between audience and artists, Maison de la culture, Salle Boris-Vian © Photo: Mariko Koetsenruijter / VIDEOFORMES 2024

PROFESSIONAL JURY

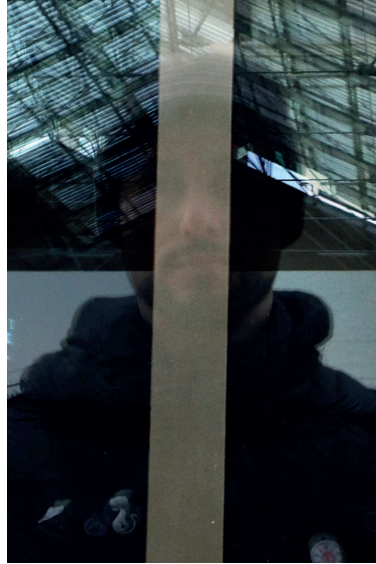


Victoria ILYUSHKINA (ARM)

Born in 1971, USSR. **Victoria Ilyushkina** is an artist and curator, holding a diploma in Art History and Theory from the Academy of Fine Arts, as well as a diploma in New Media Programs from the Pro Arte Institute in St. Petersburg, Russia. Additionally, she has been a jury member for several international film and video festivals. Currently, Victoria is the program curator for the CYLAND Video Archive and International Cyfest video programs. Her curatorial research interests focus on studying the mutual influence and transition from analogue media in film and video art to digital media, along with its further transformation using 3D and AI technologies in time-based art.

Stéphane Le Garff, artistic director of Nyktalop Mélodie and the OFNI Festival, and a visual photographer, is developing a transmedia practice that explores the original materials on which the photographic and kinetic image is based, reviving its primary role of revealing invisible worlds. Through ongoing research into light, often crossed with the representation of the body and movement, his universe is nourished by visual games that are always produced by hand, using optical filters, transmedia, silver and digital tools or live performances.

He is also co-president of the ASTRE visual arts network in New Aquitaine and a lecturer at EMCA Angoulême.



Stéphane LE GARFF (FRA)



Sung Nam HAN (JPN)

Sung Nam Han creates single channel videos, installations using blue background keying, AR photo /video works, art performances, and installations based on the theme of blue. She has staged a video x theater x dance art performance based on the concept of "Super Linear."

She won the Excellence Award at Image Forum Festival, the Media Artist Award at Seoul International New Media Festival (NEMAF). She has had numerous solo and group exhibitions in Japan and abroad. She also directs and curates her own events related to interdisciplinary Art. First director of Japan Undersea Art Museum (JUAM), she is the representative of Interdisciplinary Art Festival Tokyo (2014-), Art in Country of Tokyo (2019-), and Interdisciplinary Art Project Kobe (2019-).

SCAM* PROFESSIONAL JURY



Clothilde
CHAMUSSY



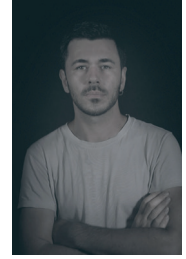
Gala
HERNANDEZ
LÓPEZ



Yosra
MOJTAHEDI



Jean-Marc
CHAPOULIE



Vincent
CICILIATO

The **Prix de l'Œuvre Expérimentale de la Scam** was awarded at the prize-giving ceremony on March 17 at 7pm by a jury composed of **Jean-Marc Chapoulie** (artist, director, teacher, member of Scam's EFE Committee), **Clothilde Chamussy** (video artist, author, member of Scam's EFE Committee), **Gala Hernández López** (researcher, director, winner 2023 for La mécanique des fluides), **Yosra Mojtahedi** (artist, guest at La Scam Invite #10) and **Vincent Ciciliato** (artist, teacher, member of the VIDEOFORMES international video competition selection committee).

JURY UNIVERSITÉ CLERMONT AUVERGNE



Emma CARVALHO



Noémie SIBLOT



Amélie PAPON

With the support of the **Clermont Auvergne University Culture Department**, VIDEOFORMES invites three students to take part in the festival and attend the screenings. They work alongside the professional jury to independently award the **Prix Université Clermont Auvergne des Étudiants** : **Emma Carvalho** (Licence Arts du Spectacle, Université Clermont Auvergne - UFR LCSH), **Noémie Siblot** (Licence Arts du Spectacle, Université Clermont Auvergne - UFR LCSH) & **Amélie Papon** (Master Expression Plastique, École Supérieure d'Art de Clermont Métropole - ESACM).

AWARDS & DISTINCTIONS

INTERNATIONAL COMPETITION

Each year, VIDEOFORMES joins forces with its institutional partners to award three prizes of €1,000 each: the Prix VIDEOFORMES from the **City of Clermont-Ferrand**, the **Conseil Départemental du Puy-de-Dôme** and the **Université Clermont Auvergne (UCA)**.

New to VIDEOFORMES 2024, the **Prix Émergences Vidéo - Pépinières Européennes de Création** endowed by Les Pépinières Européennes de Création (carried, since 2018, by **Transcultures Europe** and support by the **French Ministry of Culture**). This international network promoting mobility and international collaborations between artists and cultural structures with a particular focus on emerging talent, creation/research relationships and intermedia practices, is joining forces with VIDEOFORMES to support young talent in today's audio-visual and digital creation, offering 3 prizes aimed at artists from all countries aged under 36. In addition to their prizes (€800, €600, €400), the winning works will benefit from distribution and promotion within the Transcultures Europe/Pépinières de Création network.

Distinctions from the VIDEOFORMES 2024 professional jury:

ABURIDASHI: Assortment: Video letters written in invisible ink by **Nonoho Suzuki** (2022, JPN)

&

Les cartes du champ de bataille by **Florian Schonerstedt** (2023, FRA)

Prix VIDEOFORMES of the City of Clermont-Ferrand :

Square the Circle by **Hanna Hovitie** (2022, FIN)

Prix VIDEOFORMES of Conseil Départemental du Puy-de-Dôme :

Celui qui voulait croire au Bison by **Malo Lacroix** (2023, FRA)

UCA Student Jury Distinction:

Square the circle de **Hanna Hovitie** (2022, FIN)

UCA VIDEOFORMES Award:

Hold on for dear life de **Simone Fiorentino** (2023, ITA)

1st Prize Émergences Vidéo - Pépinières Européennes de Création :

Via Dolorosa by **Rachel Gutgarts** (2023, FRA)

2nd Prize Émergences Vidéo - Pépinières Européennes de Création :

Slaughter by **Sahand Sarhaddi** (2023, IRN-GBR)

3rd Prix Émergences Vidéo - Pépinières Européennes de Création :

Cyclepaths by **Anton Cla** (2023, BEL)

Since 2021, VIDEOFORMES hosts the **Prix Scam de l'œuvre Expérimentale**, in the **Emerging Writings and Forms category**. Created in 2017, this prize is awarded to the author of a film chosen from a selection of works presented mainly at three festivals: the c'est trop court festival (Nice), the Festival international du court-métrage de Clermont-Ferrand and VIDEOFORMES (Clermont-Ferrand).

Prix Scam de l'œuvre expérimentale:

512 x 512 by **Arthur Chopin** (2023, FRA, La Fémis)



Awards ceremony, Maison de la culture, Salle Boris-Vian, sunday, march 17, 2024 © Photo: Heejeong Jeong / VIDEOFORMES 2024

OFFICIAL STATEMENTS

Prix Émergences Vidéo & Prix VIDEOFORMES

The members of the professional & student juries for the Prix Émergences Vidéo - Pépinières Européennes de Création & Prix VIDEOFORMES 2024 expressed their views on their choices, on Sunday March 17, 2024, at the Salle Boris-Vian, Maison de la Culture in Clermont-Ferrand.

Prix VIDEOFORMES du Conseil Départemental***Celui qui voulait croire au bison, Malo Lacroix***

The jury recognized the special care taken in writing and editing this animated photographic diary. This poetic and political fable reactivates the power and rightful place of still and moving images in their original dimension of Magic.

Prix VIDEOFORMES of the City of Clermont-Ferrand***Square the circle, Hanna Hovitie***

The spirit of inquiry that people have in pursuit of things that are not perfect is modifying the format of images. This work asks eternal questions of mankind with a fresh sensibility. The harsh yet tranquil natural landscape of Finland calls for introspection. This spheric diary does not close like a circle, but spreads out from the inner world to the universe.

**Prix Émergences Vidéo
Pépinières Européennes de Création**

3rd prize: *Cyclepaths, Anton Cla*

A 3D animation, boldly plays with the aesthetics of video games, breaking their rules, capturing the ambivalence and fragility of the senses of comfort, speed, and human safety in the new techno universe of artificial civilization.

2nd prize: *Slaughter, Sahand Sarhaddi*

The conceptual montage of archival materials and sound transforms a direct historical document into an allegory, a plastic manifesto that resurrects the spirit of the times.

1st prix : *Via Dolorosa, Rachel Gutgarts*

A halo is painted on the head of an urban youth as in a religious painting. The value of the unholy and the holy is reversed. The work succeeds in expressing the artist's teenager's period of not seeing hope for a future with no place to go, through the artist's realistic experience. The simple modeling and diverse camera use makes the work stylish and quite personal.

© Victoria Ilyushkina, Stéphane Le Garff, Sung Nam Han - Turbulences Vidéo #123

**Prix VIDEOFORMES
de l'Université Clermont Auvergne**

Hold on for dear life, Simone Fiorentino

We would like to congratulate all the participants on the quality of their projects. We would also like to thank VIDEOFORMES, the technicians and the professional juries who made this experience so unique.

We'd like to give a special mention to Hanna Hovitie's video Square the circle for both its technical qualities and its sensitive approach to the self.

And we award the student prize to Simone Fiorentino's Hold on for dear life. Our warmest thanks go to this director, who has used 3D as a tool for

human reconnection between us, the viewers, and them, the people looking for some kind of routine in hostile terrain. His message is one of both prevention and raising awareness of the daily lives of people living in war zones.

Like him, we want to pay tribute to all the victims of genocide and war, past and present. We'd like to be able to mention them all, but time is short. But we're not turning a blind eye.

© Emma Carvalho, Noémie Siblot et Amélie Papon
- Turbulences Vidéo #123

PROGRAM # 1

SATURDAY, MARCH 16, 10:45 A.M. - MAISON DE LA CULTURE, SALLE BORIS-VIAN



1. Square the circle / Hanna Hovitie / 2022 / FIN / 17'26

How to be a circle in a square world? In a two-dimensional space, out of time, a person seeks their belonging to the world through a journey to infinity.

2. The Same The Other / Bohao Liu / 2023 / CHE / 8'58

The film with the title borrowed from a collection of poems by Jorge Luis Borges resonates with his meditation on art and identity, montaging some archival footage of the gazed and gazing "person" which is then interpreted by A.I. artificial intelligence by chance with prompts and hashtags.

3. Sonnet / Paul Bogaert & Jan Peeters / 2023 / BEL / 4'44

How useful is good advice if you're too stressed to focus? Can a couple of rhymes prevent one from falling?

4. Speechloss / Charlotte Dalia / 2023 / FRA / 15'50

A film inhabited by isolated characters, out of sync and searching for direction. In an eerie seaside atmosphere, we come across a jogger, a bodybuilder, dogs and a strange giant organ. *Speechloss* is a progression of four scenes in which both the wind and a powerful desire to feel alive blow.

1.



2.



3.



4.



PROGRAM #2

SATURDAY, MARCH 16, 1 P.M. - MAISON DE LA CULTURE, SALLE BORIS-VIAN

1. Celui qui voulait croire au Bison / Malo Lacroix / 2023 / FRA / 25'

A long-running poetic project featuring a daring escape to the far reaches of Eastern Europe. Using a totem pole in the shape of a Bison supposedly endowed with supernatural powers to overthrow tyrants and dictatorships, A young man explores the relationship between lies and truth, fable against information and cront youthfull dreams to adult reality.

2. O/S / Max Hattler / 2023 / DEU, CHN, HKG / 5'

Taking inspiration from 20th-century avant-garde experiments in graphical sound generation, the entire image in O/S functions as an optical soundtrack. Abstract motion becomes sound. What you hear is what you see.

3. Rebelión (révolte) / Ursula San Cristobal / 2023 / ESP / 7'

This work is freely inspired by the writings of Iranian poet Forugh Farrokhzad. Through music and images, the piece addresses the strength that a body discovers amidst of oppression, and that nourishes on its lips the poetry of rebellion.

4. Nothing Is Within Reason / Przemyslaw Sanecki / 2023 / FRA / 8'05

Ideologically, this work is the apotheosis of European nihilism as the source of both fear and hope at the level of the individual and our current civilization.

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PROGRAM #3

SATURDAY, MARCH 16, 2:30 P.M. - MAISON DE LA CULTURE, SALLE BORIS-VIAN

1. Et pourtant elle tourne / Véronique Sapin / 2022 / FRA / 4'35

The image is divided into three "Frames":

So, she decides to try to believe that it could be otherwise.

So, she decides to believe that it should be otherwise.

So, she decides that it will be as it should be.

The video is a metaphor for an awakening in three historical phases, the last of which will inevitably occur in facts and mentalities.

"Et pourtant elle tourne", is a famous expression attributed to Galileo (1564-1642) that has become a symbol of the advent of science over religious obscurantism.

2. Anagramma / Jean-Paul Devin-Roux / 2023 / FRA / 5'39

Between Rimbaud and Newton, the video "Anagramma" invites you into the spatial sound "capsule", you could then perceive the invisible! "The Origin of the Universe" where "A black void sizzles" (anagram of Etienne Klein, French physicist)

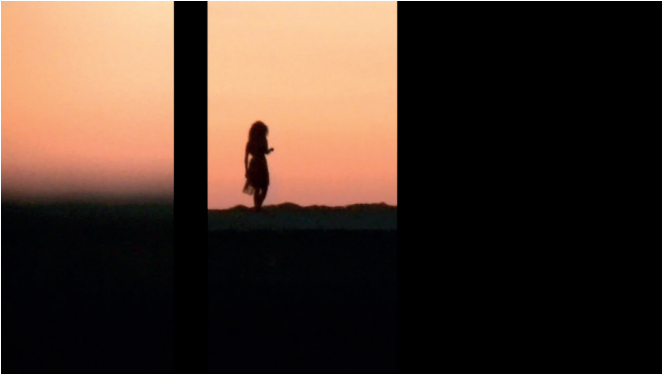
3. Electra / Daria Kascheeva / 2023 / CZE / 26'33

Electra rethinks her 10th birthday, mixing memories with dreams and hidden fantasies. Is our memory just fiction? Or a myth?

4. Aburidashi Assortment: Video Letters written in invisible ink / Nonoho Suzuki / 2022 / JPN / 9'24

This work is an experimental documentary animation by the traditional Japanese technique of Aburidashi. This work depicts how my perspective changes from an individual to a nation over a period of 10 years.

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PROGRAM #4

SATURDAY, MARCH 16, 4 P.M. - MAISON DE LA CULTURE, SALLE BORIS-VIAN

1. Écho infini d'une coquille / Diana Kapizova / 2022 / RUS / 16'50

This Work can be interpreted as a myth of eternal return, as a reproduction of the archetypal initiation rite...

2. HEX: Begin Again / Laura Taler / 2023 / CAN / 12'

In this work, Laura Taler pairs a simple mirror trick with strategies of masquerade and repetition to create a world of ritual and séance. With a profound reach into the past, Taler breathes life into a series of extraordinary historical texts authored by the trailblazing voices of Claude Cahun, Susan Coolidge, and Maya Deren. The result is a complex and playful language of resistance.

3. MÜ, architectures protéiformes / José Man Lius / 2023 / FRA / 3'

In a parallel dimension, the audience discovers an immersive experience at the MÜ Museum, an artistic attraction that explores avant-garde architecture with living materials, where walls engage in dialogue and interaction with visitors. But who is MÜ really?

4. Cyclepaths / Anton Cla / 2023 / BEL / 12'25

An old woman is carrying her shopping bags
 A child with a gun on his back riding a scooter
 Birds are flying
 A city is falling
 A party is lit

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PROGRAM #5

SUNDAY, MARCH 17, 10:45 A.M. - MAISON DE LA CULTURE, SALLE BORIS-VIAN



1. Dorori / Youngchan Ko / 2022 / KOR / 30'

This work delves into the disappearance of the Jimdaehanassi and its eventual return 18 years later. This video investigates the truth behind the sotdae's disappearance by examining a range of sources.

2. Circumcision / Derya Durmaz / 2022 / DEU / 2'08

Joys of sexual freedom in the western context. People we can meet on dating apps and things we can do with them... So are we done with the gender inequality issue? Is it just a problem of the East, the Global South? Or all that freedom, is mostly easy access to things that would not be talked about openly before, but it's still based on the same binary, male gaze assumptions on gender roles, relations?

3. Les cartes du champ de bataille / Florian Schönerstedt / 2023 / FRA / 12'30

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

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PROGRAM #6

SUNDAY, MARCH 17, 1 P.M. - MAISON DE LA CULTURE, SALLE BORIS-VIAN

1. Sematectonia / Joonas Hyvönen / 2023 / FIN / 15'

A narrative 3D animation that considers online spaces as stigmergic areas of interaction between users and the environment. The environments in the work also acquire features referred to by Timothy Morton as hyperobjects and develop their own active agency instead of just passively relaying messages.

2. The Lucid Dream of the Last Poets / Eleonora Manca / 2023 / ITA / 8'48

All dream creation is subjective, and the dream is a theater in which the dreamer is scene, actor, prompter, director, author, audience and reviewer together. (Carl Gustav Jung)

3. Via Dolorosa / Rachel Gutgarts / 2023 / FRA / 10'32

Between drug addiction, first discoveries of sexuality and a permanent state of war, the filmmaker searches for her lost youth by wandering the streets of Jerusalem.

4. Hold on for dear life / Simone Fiorentino / 2023 / ITA / 9'13

A young man wanders around his bomb-wounded city with his dog and his noseless friend Jean-Michel, while trying to keep his everyday life intact.

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PROGRAM #7

SUNDAY, MARCH 17, 2:30 P.M. - MAISON DE LA CULTURE, SALLE BORIS-VIAN

1. ContrapunctusV / Kenji Ouellet / 2022 / DEU / 17'30

An experimental documentary featuring mind fragmentation, a search for patterns and Japanese urban architecture. A time capsule of sorts, centered on (biological or artificial) brain states, it makes different themes and voices converge and connect in a rhizomatic, multitasking structure reminiscent of musical contrepont (or attention deficit behaviour symptoms).

2. Voix tonnerre / Nieto / 2023 / FRA, COL / 13'

A prophet declaims an ode to the new generations, before the apocalypse

3. ð / Julia Diệp My Feige / 2023 / DEU, GRC / 5'35

Two men appear ghostly on the screen while a mysterious sign shows up repeatedly in the background...

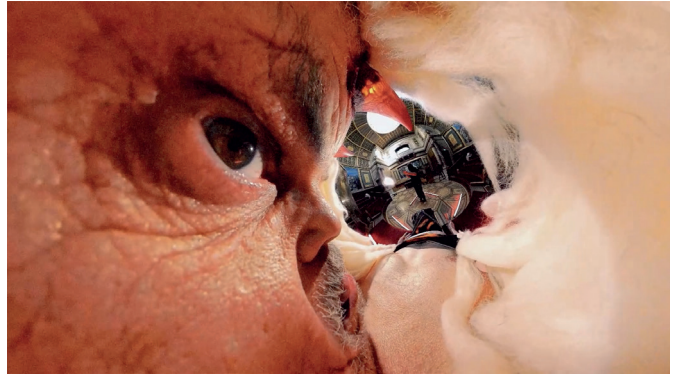
4. Slaughter / Sahand Sarhaddi / 2023 / IRN, GBR / 7'19

A video exploring archival footage of the 1979 Iranian Revolution, depicting a symbolic narrative of "Besmel," an animal sacrifice ritual. It allegorically represents a nation's sacrifice amid political transformations.

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PROGRAM #8

SUNDAY, MARCH 17, 4 P.M. - MAISON DE LA CULTURE, SALLE BORIS-VIAN

1. A Mass Sporting Event / Mina Mohseni / 2023 / IRN / 3'54

In this video I used sign language beyond its role in communication, showcasing it as a sign for overlooked voices, unheard stories, and unwritten words. Through its nuanced movements and emotive expressions, sign language provides a window into the depth of human experience. As the performer intertwines hands and body, a sense of liberation unfolds. "تعليمي، الان" بياموز مرا، اكنون "Teach me, now"

2. En équilibre sur une molécule (Le Sol : Partie Trois) / David Finkelstein / 2023 / USA / 16'37

A series of video rituals, trying to strike a balance between rapture and vulnerability.

3. Æquo / Éloïse Le Gallo & Julia Borderie / 2023 / FRA / 20'23

The sound of an alphorn echoes in the mountains while glaciers are dripping. Far away, on an oceanographic boat, researchers probe the invisible seabed. Geological bodies of salt and ice emerge from the digital depths of a software. They melt and disintegrate in the hands of scientists.

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PROJECTION SCAM

SATURDAY, MARCH 16, 5:15PM - MAISON DE LA CULTURE, SALLE BORIS-VIAN

VIDEOFORMES welcomes the SCAM* (Société Civile des Auteurs Multimédias) Experimental Work Award, in the Emerging Writings and Forms category. Created in 2017, this prize is awarded to the author of a film chosen from a selection of works presented mainly at three festivals: the c'est trop court festival (Nice), the Festival international du court-métrage de Clermont-Ferrand and **VIDEOFORMES** (Clermont-Ferrand).



1. 512 x 512 / Arthur Chopin / 2023 / FRA / La Fémis / 21'06

An Internet user enters the mental space of an artificial intelligence in search of Francine Descartes, the daughter of René Descartes. This intelligence produces an infinite number of images from a sequence of words ordered by Man, until it functions on its own, without human intervention. An alternative, emaciated world, containing all the world's memory, becomes possible.

Labo Competition selection from the Clermont-Ferrand International Short Film Festival



2. Saintonge giratoire / Quentin Papapietro / 2023 / FRA / Hippocampe Productions / 13'49

Saintonge is the former name of Charente Maritime. In this region, the traffic circle, a typically French road feature, has enjoyed a remarkable boom. In the voice of a facetious narrator, the film wanders from one roundabout to another, from yellow vests to oyster shells...

Un Festival c'est trop court! selection, Nice

3. Celui qui voulait croire au bison / Malo Lacroix / 2023 / FRA / Sinople / 25'07

A long-running poetic project featuring a daring escape to the far reaches of Eastern Europe. Using a totem pole in the shape of a Bison supposedly endowed with supernatural powers to overthrow tyrants and dictatorships, A young man explores the relationship between lies and truth, fable against information and cront youthfull dreams to adult reality.

VIDEOFORMES Official Competition



4. 4 cm par heure / Pétronille Malet / 2023 / FRA / Université Paul Valéry – Montpellier III / 18'15

With my brain on the verge of short-circuiting, I keep scrolling through my screens until I discover the existence of a creature that hypnotizes me: the blob. Beyond its beauty and fluidity, the blob embodies a simplicity of being in the world that I envy. So I decide to adopt Blobby, with whom I form a deep, affective and therapeutic relationship. As Blobby stretches his long, slimy arms with grace and serenity, I suffocate, overheat and overflow. Blobby soothes me.

Scam selection



4. Rien de spécial / Efrat Berger / 2023 / FRA / Ikki Films, Efrat Berger / 14'55

Between four walls, two women wait. One waiting for death to take her away. The other for her life to finally begin. Based on a recorded conversation, the film simulates their attempt to escape what they can't help but experience, as they realize that nothing can sometimes be special.

National Competition selection of the Clermont-Ferrand International Short Film Festival





DIGITAL ACTS

DIGITAL ACTS #5

The Digital Acts #5, days of public meetings with professionals, will be centered around presentations by curators, artists and researchers, punctuated by short round tables on a digital theme.

Free access and open to all, these days concern artists, curators, producers, distributors, trainers, teachers, students... with, as a highlight, a conference organised by the Scam (Multimedia Authors Civil Society). The Digital Acts #5 will be divided into 3 meetings organised around Focus screenings, round tables and artist presentations.

FOCUS SCREENINGS

FOCUS video programs are “cartes blanches” given to curators, international festival directors or **VIDEOFORMES** partners. They can focus on an artist, a country or a label. This year, **CYLAND** with **Anna Frants** (ARM), **Interdisciplinary Art Festival Tokyo** with **Sung Nam Han** (JPN), and **Nyktalop Mélodie** - Festival OFNI with **Stéphane le Garff** (FRA) are in the spotlight.

ARTISTS PRESENTATIONS

Following the Focus screenings, an artist will present and illustrate their work. This is followed by a round table discussion in which the curator’s view of the artist’s work will be discussed. This year’s guest artists are: **Heejeong Jeong**, **Alain Wergifosse**, **Éric Vernhes**.

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

LA SCAM INVITE #10

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

La Scam Invite is prepared and hosted by **Gilles Coudert**, writer-director, member of Scam, and partner of **VIDEOFORMES 2024**.

FOCUS #1 - CYLAND

Media art laboratory (ARM)

THURSDAY, MARCH 14, 2 P.M. - ESPACE MUNICIPAL GEORGES-CONCHON

CYLAND is a nonprofit organization founded in 2007 by independent artists and curators. We are promoting the emergence of new forms of art and high technology interactions, developing professional connections between artists, curators, engineers and programmers around the world and exposing wide audiences to the works in the field of robotics, video art, sound art and net art. Emerging or established, local or international — selected artists are provided with resources from technicians to equipment and professional development.

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

Programme presentation

The CYLAND Video Archive is a platform for studying and presenting contemporary video art. Launched In 2008, it provides access to 600+ original video works by 100+ international artists and art groups.

One of the tasks of the archive is to build an open and accessible platform, to protect works of art from being locked in private collections, and to prevent their technical basis from becoming outdated. The archive is structured in two parts: videos on the website with open access (artists personal pages), and the offline collection for professionals accessible upon request.

The content of the archive can be divided into two periods: analogue-to-digital (VHS, MiniDV, DVD) in 1986-2011 and works in HD video format from 2011. The collection includes video art, experimental films, computer graphics, 3D animation, stop-motion animation, poetic video, video documentation of art and education projects in the field of cutting-edge technologies.

Website: videoarchive.cyland.org

Regeneration

The program was inspired by the 15th Cyfest festival curatorial concept entitled Vulnerability, with focus on imagining new perspectives regarding the ostensible (anti)fragility of human and non-human bodies, bio and cyber environments, histories and futures, encounters and relationships with the world in transition.

New structures are appearing, adapting to the current world's dynamic nature and resisting violence. They are launched by the disruption of traditional systems from sociopolitical cataclysms, eradications of the displacement of trauma, and losses.

In the works selected for this program, the artists reexamine notions common to us: language, motherland, home, nature, matter. They do it by deconstructing and rebuilding their personal stories and documentary evidence through the use of performative practice, verbal and nonverbal communication, digitizing and 3D modeling of their surroundings or by algorithms of computer-assisted instruction and artificial intelligence.

© Victoria Ilyushkina,
program curator for the CYLAND Video Archive and
International Cyfest video programs
- Turbulences Vidéo #123

Curator and founder: Anna Frants

Born 1965 in Leningrad USSR. Artist and curator of multimedia art. Founder of the non-profit cultural foundation Cyland Foundation Inc. Co-founder of CYLAND Media Art Lab and CYFEST. Frants' interactive installations have been exhibited at the Museum of Art and Design (New York, USA), the Video Guerrilha Festival (Brazil), the Manifesta 10 Biennial (2014, Saint Petersburg, Russia), the Hermitage Museum (Saint Petersburg, Russia), the Chelsea Art Museum (New York, USA), the Russian Museum (Saint Petersburg, Russia), the Kunstmuseum (New York, USA) and the Kunstmuseum (New York, USA). USA. Petersburg, Russia), Kunstquartier Bethanien (Berlin, Germany), Hatcham Church Gallery, Goldsmiths, University of London (UK), Dartington Estate (UK), Ca' Foscari Zattere Cultural Flow Zone (Venice, Italy), MAXXI Museum (Rome, Italy), National Arts Club (New York, USA) and in other important places around the world. The artist's works are part of the collections of the Russian Museum (Saint Petersburg, Russia), the Museum of Art and Design (New York, USA), the Sergey Kuryokhin Center for Modern Art (Saint Petersburg, Russia) and the Kolodzei Art Foundation (New York, USA), as well as numerous private collections.

Lives and works in Miami, USA.



Anna Frants © Photo: All rights reserved

FOCUS #1 - CYLAND

Media art laboratory (ARM)

THURSDAY, MARCH 14, 2 P.M. - ESPACE MUNICIPAL GEORGES-CONCHON

1. Black Swan in Three Variations / Patricia Olynyk & Adam Hogan / 2023 / USA / 3'

Drawing from Nassim Nicholas Taleb's timely and relevant book from his Incerto Series, "Antifragile," and the notion that individuals can gain from the impact of highly improbable events, this triptych and evocative soundscape offer three meditations on a selection of black swan events, including 9/11 and its aftermath, the 2008 Lehman Brothers bankruptcy and collapse of the global financial market, the sinking of the Titanic, and the recent rise of ChatGPT. The score in particular explores perceived randomness and variability through algorithmic electroacoustic composition and granular synthesis.

2. Land und Blut / Gohar Sargsyan (Animation), Anna Sowa (sound) / 2022 / ARM / 6'

Audio-visual Manifesto, in which sound and animation form a complex interacting structure. In these times of globalization and armed conflicts, which concept of 'country' is closest to you? How do you identify with the place where you were born? Do you feel an attachment to the environment in which you grew up? What influence did it have on you? A country is not a territory but, above all, people who, despite all their differences, think alike, share a common history, function and empathize in similar ways. It is, in a direct and symbolic sense, a family bound by blood. It is people who breathe at a similar rhythm and in the same polluted air. People who face an overwhelming reality day after day, a common DNA that cannot be changed.

3. ARBOR / Maria Kuptsova / 2023 / AUT / 3'54

Arbor is a cyborganic living entity grown through bio-artificial means using technology. The project proposes a method of capturing the diverse properties possessed by a living tree using machine learning algorithms to embed its logic into a digital form. It is a regenerative system in which the entire organism is alive, and the concept of life encompasses both biological and technological forms. The project offers an approach to extracting the intelligence of organic wood structures and reimagining their life cycle as a bio-artificial system that is alive in a cybernetic sense.

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FOCUS #1 - CYLAND

Media art laboratory (ARM)

THURSDAY, MARCH 14, 2 P.M. - ESPACE MUNICIPAL GEORGES-CONCHON

4. Eksperiment Katja / Éléonore de Montesquiou / 2022 / FRA, EST, DEU / 9'25

Music: Lucy Railton

Katja was born in 1992, an experimental generation for the new Republic of Estonia. She is floating, neither attached to Estonia, nor to Russia. Like Little Red Riding hood, she has freed herself from experiments and fears imposed on her. The film suggests several metaphors to describe the trauma of the displaced – from Little Red Riding Hood to the keyword of experiment. Location: Narva, Estonia.

5. Braces system / Lidiya Rikker / 2021 / DEU / 2'30

A video essay in the found footage technique. The film is built on visual metaphor and uses ironic juxtaposition, telling of the strange force that always makes humanity put itself in order, as if it were lining up in even rows.

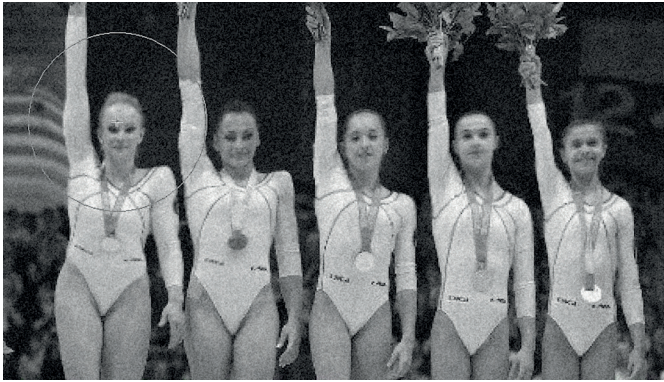
6. Surmatants – Mars Rising / Andrea Stanislav / 2021 / USA / 9'

Music: Jesse Gelaznik

Surmatants – Mars Rising is an elegiacally visceral response to the CV-19 pandemic, in three acts – grounded in the Sci-Fi genre and informed by Pittsburg's Slavic immigrant labor history, and bubonic plague imagery of Bernt Notke's *Surmatans*, painting (1633), of the dance macabre. Following an abstract narrative that weaves in tenants of Russian Cosmism, a transcendence is evoked through Jesse Gelaznik's musical compositions, paired with renowned choreographer- Željko Jergan and John Harbist's dances choreographies performed by the Tamburitzans.

The narrative follows an ascent to Mars as a result of the dance, lead by a pale rider on a white horse disguised as a beguiling female Slavic dancer and accompanied by a chorus of female singers who transform into human Motanka dolls (a benevolent kind of Slavic voodoo doll – until the ribbons come off of the face). The third finds the dancers resurrected on Mars – transmitting a human resurrection on Mars from the future.

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FOCUS #1 - CYLAND

Media art laboratory (ARM)

THURSDAY, MARCH 14, 2 P.M. - ESPACE MUNICIPAL GEORGES-CONCHON

7. Their portraits / Alexandra Dementieva / 2023 / BEL / 5'

The work you are describing is an artistic collaboration between the artist and an AI application called Midjourney to create fictional alien beings that resemble tardigrades. These beings are sentient and interact with their environment in a unique way due to their Umwelt, which is their subjective sensory environment. As they inhabit a human environment, their experience is strange and highlights the importance of considering an organism's unique perspective and subjective experience when studying behavior and ecology.

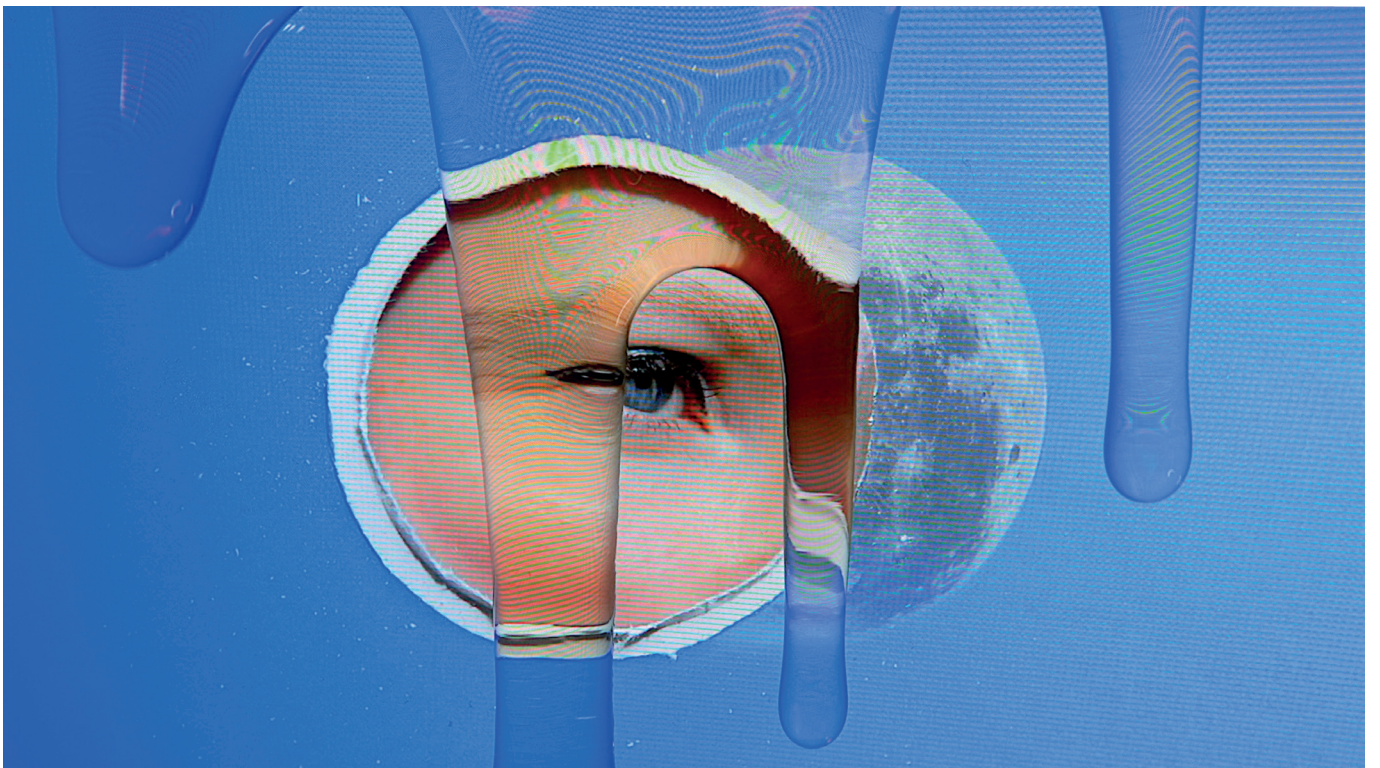
8. Moon Moth Bed / Virginia L. Montgomery / 2023 / États-Unis / 6'20

Moon Moth Bed is a surreal, symbolic, and eco-feminist art-film about destruction, rebirth, and collaborative consciousness. Inspired by Dr. Donna Haraway's ecofeminist writings and panpsychic philosophy, this live-action, lens-based film investigates the idea that all matter is conscious and interconnected. *Moon Moth Bed* depicts real luna moths hatching from their cocoons amidst an ethereal video dreamworld set with bells, a miniature moon, and a small moth-scale bed.

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PANEL DISCUSSION #1

ANNA FRANTS & HEEJEONG JEONG

THURSDAY, MARCH 14, 3:15 P.M. - ESPACE MUNICIPAL GEORGES-CONCHON

Resilient or anti-fragile: art on the move

Like the Hydra of Lerna, a fabulous mythological animal with infinite regenerative potential, living beings are capable of turning their vulnerability into a strength. Faced with "black swans" - those random, unforeseen events - they accept, overcome uncertainty and, above all, improve: they have become "anti-fragile".

This concept of anti-fragility, formulated in 2012 by iconoclastic risk engineer "NNT" Nassim Nicholas Taleb, was at the heart of CYFEST #15 Vulnerability organized by CYLAND. This nomadic community of artists, theorists, programmers, and media activists..., a guest of VIDEOFORMES 2024, presents a selection of works exploring the vagaries, relationships, and confrontations of humans/non-humans in a world in transition. Just as CYLAND explored the lexical field of disorder, the Korean artist **Heejeong Jeong** is fascinated by chaos, the changing seasons and the inexorable passage of time, shaping both landscapes and the way we perceive them. *Naked Island*, a panoramic multimedia animation of an allegorical landscape, reveals - through its reappropriation of nature, ravaged by war, increasing industrialization and climate change - a form of fragility/anti-fragility.

Stress, impacts, volatility, noise, errors, mistakes, attacks, failures, dispersion... the worst is yet to come... and so much the better! So... are you ready to become anti-fragile?

© Élise Aspod
translated from French by Gabriel Soucheyre
- Turbulences Vidéo #123



Naked Island (2015) © Still: Heejeong Jeong

FOCUS #2 - IAFT

Interdisciplinary Art Festival Tokyo (JPN)

FRIDAY, MARCH 15, 10 A.M. - ESPACE MUNICIPAL GEORGES-CONCHON

In 2009, **Interdisciplinary Art Festival Tokyo** (IAFT) was founded, as a reincarnation of "Far East Audio Visual Socialization (FEAVS)," to shatter the current norm of fixed spaces and audiences; and to discover artists who create new values going beyond the borders of artistic practice. We feature artists who engage in interdisciplinary practice, creating new values that connect people by introducing more dynamic art festivals that reflects contemporary society. Our purpose is to provide new and free perspectives that enrich people with inspiration – expanding the opportunity for the artists to present their works, by introducing experimental and avant-garde art. We aim for both creators and viewers to mutually share their feed back with each other: build the foundation for new art, and rejuvenate the art scene by featuring innovative artists with clear concepts and new visions.

Website: <http://i-a-f-t.net/>

© Sung Nam Han, directrice de IAFT
- Turbulences Vidéo #123

Sung Nam Han reates single channel videos, installations using blue background keying, AR photo /video works, art performances, and installations based on the theme of blue. She has staged a video x theater x dance art performance based on the concept of "Super Linear."

She has been invited to OKAYAMA ART SUMMIT 2022 public program and performance (2022), Kyoto University of Arts "Japan Undersea Art Museum Project" (2022), German Cultural Institute "Evolution and Regression" dance performance direction (2022), performance at Singapore Art Week 2021, National Curated "Negentropic Fields" (2020) at the National Gallery Singapore, screened at the Guangdong Museum of Contemporary Art, Minikino Film Week, Thai Short Film Festival, Tampere Film Festival, Seoul International Experimental Film Festival, etc., She won the Excellence Award at Image Forum Festival, the Media Artist Award at Seoul International New Media Festival. She has had numerous solo and group exhibitions in Japan and abroad. She also directs and curates her own events related to interdisciplinary Art. First director of Japan Undersea Art Museum (JUAM), she is the representative of Interdisciplinary Art Festival Tokyo (2014-), Art in Country of Tokyo (2019-), and Interdisciplinary Art Project Kobe (2019-). the 20th EXPERIMENTAL FILM & VIDEO FESTIVAL IN SEOUL (2023) Competition Jury.

Website: <http://jonart.net/>



Sung Nam Han © Photo: All rights reserved

FOCUS #2 - IAFT

Interdisciplinary Art Festival Tokyo (JPN)

FRIDAY, MARCH 15, 10 A.M. - ESPACE MUNICIPAL GEORGES-CONCHON

1. Seamless Stitching / Tae Kyung Seo / 2023 / KOR / 2'

Dancing against the backdrop of a synthetic fiber factory, incorporating the recently born child. Explores the boundaries of connection and disconnection in a visually seamless manner.

2. delta w, composition film / GRAYCODE, jiiiiin / 2023 / KOR / 16'40

The artist duo, GRAYCODE, jiiiiin, performs "delta w, composition film", the music of 16 minutes and 40 seconds (as a period of 1/1000Hz). It is for aspiration of modeling of nature homeostasis which is "wave forecast(2022)", presented outdoors in Jeju on 2022 November 17th and 18th. Via "wave forecast", the artist attempts to explore homeostasis, which is the invisible nature and its reality but constantly occurring within a cycle. It tried to demonstrate nature as the following entropy, the amount of change, hence the installation headed to the outdoor called Noji. Where the seaside of Seogwipo, when the ground is the most revealed depending on the tide, GRAYCODE and jiiiiin exhibited the installation on following nature variances.

As a random phenomenon without rules and patterns, the chased signal from inputs 1 and 2 of "wave forecast" turns into cycle frequencies, called music "delta w", and sends them back throughout outputs 1 and 2, to where they originally had belonged. As mentioned, the music, "delta w", achieved and presented as a composition film. Homeostasis, that's how we live in a stable life pattern within a cycle of nature.

3. Between the water / Sung Nam Han / 2024 / Japon / 9'

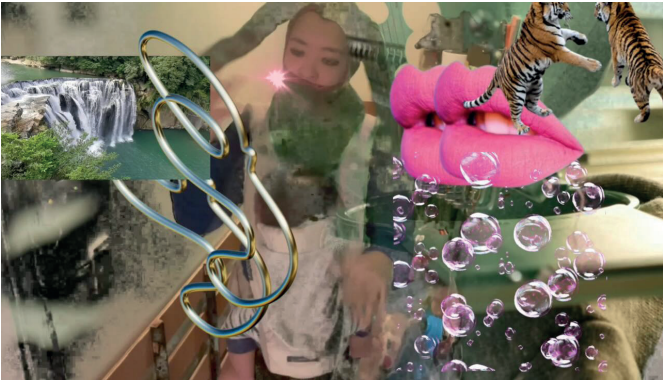
This experimental video work expresses time and space between gravity and weightlessness, air and water, through shimmering and distortion.

Recently, recreational divers have been volunteering to clean up trash on the ocean floor in order to protect the marine environment.

I have been creating video works from footage I have shot under the sea.

I made this work by recycling the video and audio data bugs that occurred during the process and the footage that would otherwise have been thrown in the trash.

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PANEL DISCUSSION #2

SUNG NAM HAN & ALAIN WERGIFOSSE

FRIDAY, MARCH 15, 10:55 A.M. - ESPACE MUNICIPAL GEORGES-CONCHON

Performing with data... to challenge the limits

Undisciplined par excellence, digital art transcends traditional standards of creativity, and even more so when it is performed. Indeed, it's in site-specific action that media art, like performance art, pushes back the physical and psychological limits of participants and questions the relationship between the artist and the audience.

It is in this spirit that the Tokyo Interdisciplinary Art Festival (IAFT) strives to create new values that go beyond the boundaries of artistic practice. Its representative, experimental artist and abyss enthusiast Sung Nam Han, has built the first marine museum where you can observe the erosion of salt water on works of art. At the same time, Alain Wergifosse, the insatiable performer, tinkerer, and lab tech, is also pushing the boundaries of art and science to the extreme: doesn't he want the "end of the world" ?!

Codebreakers, explorers of the far reaches of the planet, and vice versa, such is their profession.

At a time when video performance is out of the ordinary, when - like Kandinsky, Nabokov or Lady Gaga - we are becoming, thanks to "Wergifossian" retinal music, true synesthetes capable of associating sound with an image. It's time for you to enter new augmented dimensions... custom-made matter... seamless...

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translated from French by Gabriel Soucheyre
- Turbulences Vidéo #123



Materia (2024) © Photo: Alain Wergifosse

FOCUS #3 - NYKTALOP MÉLODIE

Structure for visual experimentation (FRA)

FRIDAY, MARCH 15, 2 P.M. - ESPACE MUNICIPAL GEORGES-CONCHON

Created in 2001 in Poitiers, **Nyktalop Mélodie** is a structure for visual experimentation through distribution, creation, and transmission. Its programming activities bring together films, live performances, and all forms of experimentation around image and sound, notably through the **OFNI Festival** since 2003, a nomadic interdisciplinary festival dedicated to visual creation in all its plurality: experimental cinema and performed cinema, Audio-Video performances, ciné-concerts, VJing, mapping, participative interactive installations and other modes of dissemination or visual experimentation to come...

Nyktalop Mélodie's creative collective also produces its own visual and sound creations, mixing video, slides, super-8 and 16mm samples, live cameras & vinyl turntables, VJing & live light-painting software, code and video-mapping...

As part of its efforts to raise image awareness, Nyktalop Mélodie is also developing practical image workshops in order to pass on and share technical and artistic skills with participants, from schools to nursing homes to prisons.

For more than 20 years, the structure has been able to maintain a cultural offering that is not very prevalent in the region, and continues to support experimental artistic niches, notably with its support for the hybrid visual arts space LE BLOC in Poitiers.

Website: <http://ofni.biz>

Instagram: [@nyktalop_ofni](#)

Stéphane Le Garff, artistic director of Nyktalop Mélodie and the OFNI Festival, and a visual photographer, is developing a transmedia practice that explores the original materials on which the photographic and kinetic image is based, reviving its primary role of revealing invisible worlds. Through ongoing research into light, often crossed with the representation of the body and movement, his universe is nourished by visual games that are always produced by hand, using optical filters, transmedia, silver and digital tools or live performances.

He is also co-president of the ASTRE visual arts network in New Aquitaine and a lecturer at EMCA Angoulême.

© Stéphane Le Garff
translated from French by Kevin Metz
- Turbulences Vidéo #123



Stéphane Le Garff © Photo: All rights reserved

FOCUS #3 - NYKTALOP MÉLODIE

Structure for visual experimentation (FRA)

FRIDAY, MARCH 15, 2 P.M. - ESPACE MUNICIPAL GEORGES-CONCHON

1. Energie / Thorsten Fleisch / DEU / 2007 / 4'

From a purely technical point of view, the TV/video screen is brought to life by a controlled beam of electrons in the cathode-ray tube.

2. Call of the Wild / Collectif Neozoon / FRA / 2017 / 4'

A short film about young people who practice a form of guttural expression, seeking animal-like sound analogies within themselves.

Together, they practice a gesture of the savage.

3. One Slimy Story / Assile Blaibel / FRA / 2019 / 6'

At the seaside, the weather is fine and people don't care about anything. They have their little routines and nothing can bother them. But little by little, they begin to realize that they're melting away.

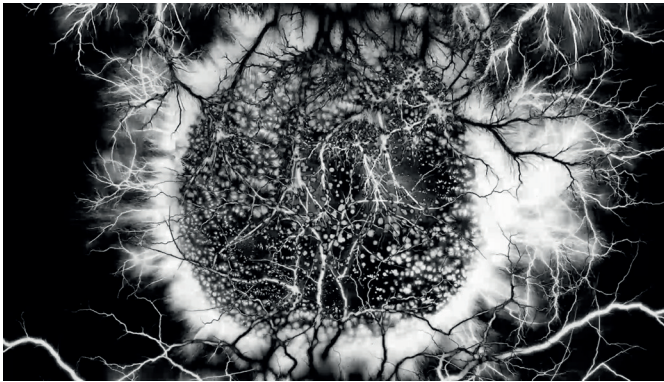
4. We are become death / Jean-Gabriel Périot / FRA / 2014 / 4'

We knew the world wasn't the same. Some laughed. Others wept. Most remained silent.

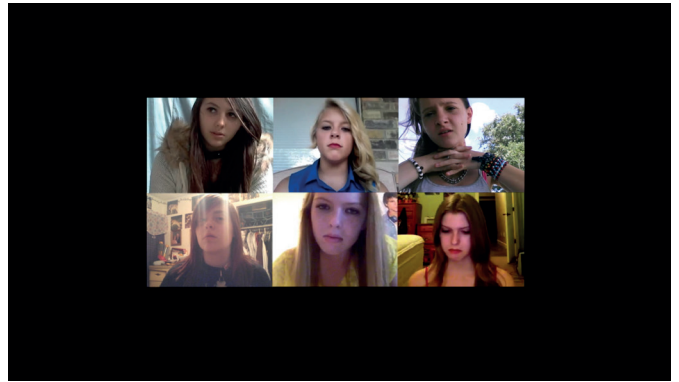
5. That which is to come is just a promise / Collectif Flatform / ITA / 2019 / 20'

In recent years, the island of Funafuti, in the Tuvalu archipelago, has become the scene of a unique phenomenon: due to abnormal warming of the sea, salt water is seeping into the subsoil through the porous terrain, causing flooding that threatens the future of life on this island.

1.



2.



3.



4.



5.



PANEL DISCUSSION #3

STÉPHANE LE GARFF & ÉRIC VERNHES

FRIDAY, MARCH 15, 3 P.M. - ESPACE MUNICIPAL GEORGES-CONCHON

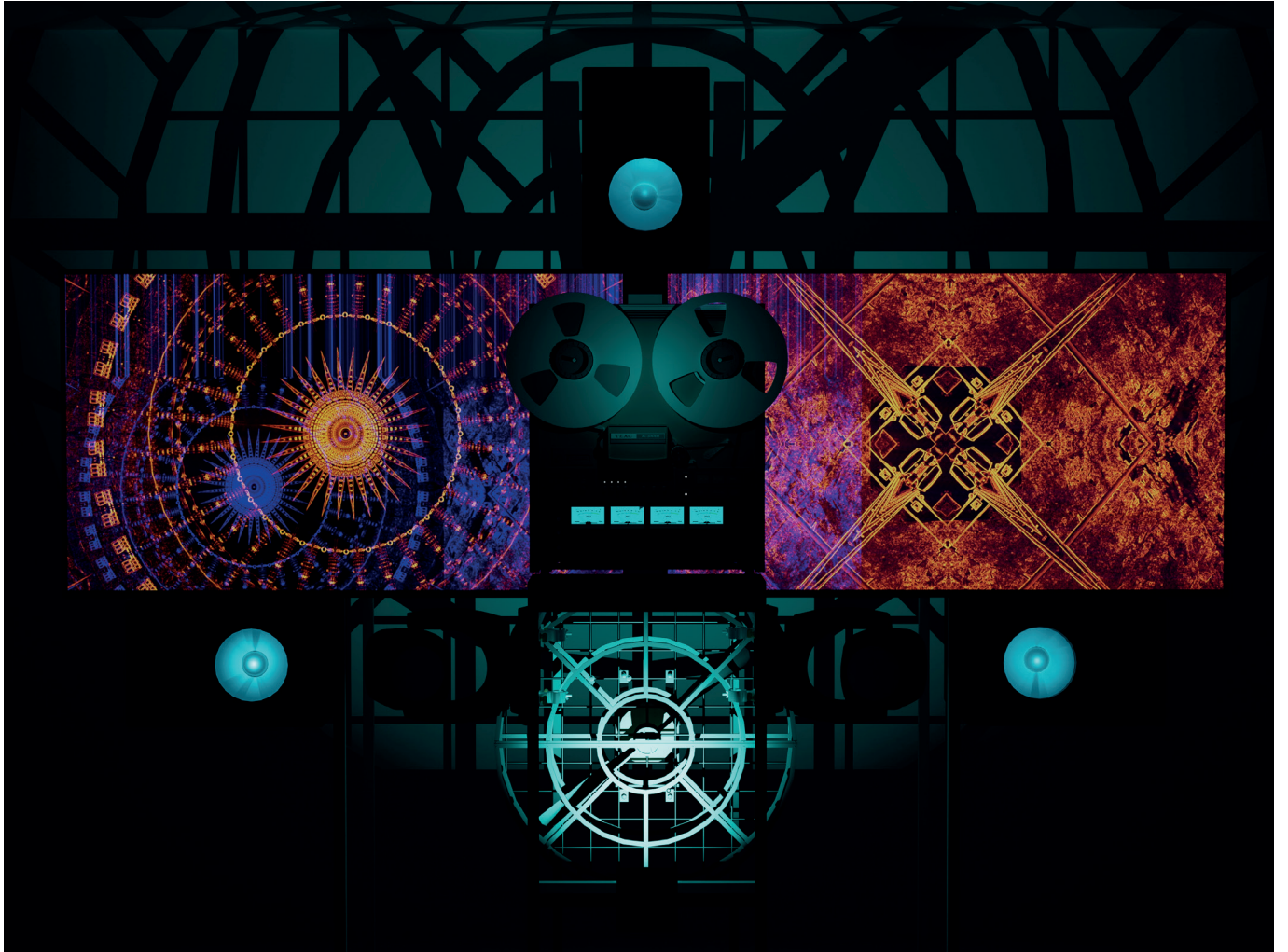
Cli-fi, Sci-fi : how to invent a new world for humanity

Operation Fiction... at stake... the survival of the human species... The post-apocalyptic atomic fears of recent decades have been joined, in this first quarter of the 21st century, by the fear of death - albeit slow, but just as juicy! - linked to ecological disasters. Reflecting these current concerns, CLI-FI, or climate fiction, explores the consequences of climate change and humanity's ability (or inability) to adapt.

This sub-genre of science fiction was at the heart of the 2019 edition of the OFNI festival organized by Nyktalop Mélodie and its representative Stéphane Le Garff. Their carte blanche presents here a selection of short films linked to current environmental concerns and the activism of their authors. As a mirror image, the work *Meeting Philip* by Eric Vernhes is dedicated to one of the major figures of 20th-century science fiction, Philip K. Dick, and his digressions on the plurality of parallel universes.

Stories rather than graphs... of CO2! Create, illustrate, question, explore, encapacitate... fiction is an alternative to our troubled world. By giving us the power to tell our own stories, by putting them into narrative form, by working on our imaginations, it enables us to avoid being subjected to it. For "what is global warming if not a failure of the imagination?" Has humanity become aphantasic? Unable even to imagine? In short, is the end of the world inevitable? Perhaps it's time to fight the idea that there are no alternatives...

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- Turbulences Vidéo # 123



Meeting Philipp (2024) © Still: Éric Vernhes / VIDEOFORMES 2024

LA SCAM INVITE #10 HYBRIDIZATION, THE STATE OF MATTER

FRIDAY, MARCH 15, 4:15 P.M. - ESPACE MUNICIPAL GEORGES-CONCHON

A meeting between an artist and a geomorphologist.

***La Scam Invite*, in partnership with the festivals it supports, proposes unexpected dialogues between two personalities from different worlds: culture, science, philosophy, engineering, music, architecture, visual arts, mathematics, landscape, anthropology...**

***La Scam Invite* is developed and hosted by Gilles Couderc, writer-director. The Scam Commission for Emerging Writing and Forms is a partner of VIDEOFORMES 2024.**

What if the survival of life on earth lay in hybridization? Not just inter-species crossbreeding, but a combination of the living, animal and/or plant, or even mineral, that would lead us towards a less anthropocentric world. Indeed, in the age of artificial intelligence and scientific advances, a number of previously unthinkable associations now seem to be a real possibility. Through its etymology (in Latin, *hybrida* means "mixed blood"), the term "hybridization" suggests a crossbreeding that does not follow natural laws: it's the act of combining several species, matter, techniques or even thoughts, to bring about the birth of a singular, complex object combining specific characteristics, initial entities. In geology, hybridization is the mixing of two magmas, synonymous with assimilation.

In Auvergne, accompanied by VIDEOFORMES, **Yosra Mojtahedi** is taking part in a residency in which she is developing a sculptural and interactive work that questions the boundary between the living and the non-living, through sculptures considered to be "human-machines" and "body-fountains". Hailing from a country where the body is taboo and its representation forbidden, her work is by contrast sensual, sensory, tactile, and olfactory. As part of Vidéoformes 2024, she presents *Volcanahita*, her latest work.

Emmanuelle Defive's research focuses on the history of valley excavation over the last 10 million years. She explores dynamic fluvial-volcanic-climate interactions and the history of environmental fluctuations, society/environment interactions and landscapes, of the Quaternary (last 2-3 million years), the Holocene (last 10 thousand years), and prehistorical period. Her main focus is on the Massif Central, on the borders of the Vivarais and Velay regions.

Yosra Mojtahedi, born in Teheran in 1986 and a graduate of Le Fresnoy - National Studio of Contemporary Arts, explores art, science, and technology, focusing on Soft Robotics and anthropology. Her sculptural installations, drawings, and photography reveal organic, mystical landscapes that question the boundary between the living and non-living. Inspired by Persian architecture, she creates timeless, feminist spaces where plants, animals, minerals, and bodies merge to abolish boundaries. She was awarded the ADAGP's Digital Art-Video Art Revelation prize in 2020.

Emmanuelle Defive was born in 1967. A geographer specializing in geomorphology, she is a lecturer in the geography department of the Université Clermont Auvergne and a member of the GEOLAB laboratory (UMR 6042 CNRS). At the heart of the Massif Central, her research focuses on erosion rates, hydrographic networks, formation mapping, and the evolution and dynamics of rivers, glaciers, and volcanoes. In paleoecology and geoarchaeology, she is interested in human-environment interaction in glacial, Holocene, and historical timescales.



La Scam invite #10, from left to right: Yosra Mojtahedi, Gilles Coudert, Emmanuelle Defive © Photo: Gabriel Soucheyre / VIDEOFORMES 2024

TEN 'LA SCAM INVITE' EPISODES!

by Gilles Coudert

La Scam Invite, a series of meetings organised by Scam in partnership with the festivals it backs, has just completed its cycle of ten episodes, from 2016 to 2024, one meeting per year.

Conceived and organised by Gilles Coudert and Jean-Jacques Gay, both members of Scam Commission des Écritures et Formes Émergentes, the first five episodes took place alternately as part of the VIDEOFORMES festival in Clermont-Ferrand and the "I love transmedia" event at the Gaité Lyrique in Paris. The next five, designed and run by Gilles Coudert, were the subject of a partnership agreement with the VIDEOFORMES Festival.

La Scam Invite was an opportunity to share creative and contemporary perspectives, initiating an unexpected dialogue and sparking discussion between two personalities working in fields that may seem far apart: culture, science, philosophy, engineering, music, architecture, visual arts, mathematics, ecology, anthropology, etc.

The inspiration behind this invitation was the ambition to broaden the field of authors and creators who are members of the Scam repertoire to new horizons and to confront them with researchers and actors in our societies, each with a unique point of view on the world through a singular perception of our environment.

In the first edition, Japanese video artist **Ko Nakajima** dialogues with landscape architect **Michel Péna**, both passionate about nature and landscape, and both concerned with ecology and sustainable development. The video artist discusses trees, while the landscape gardener uses cinematic framing to envisage *New Horizons*¹.

In 2016, we dived into *Immersive Narratives*² through a debate between digital arts pioneer **Luc Courchesne**, video artist **Cécile Le Prado**, visual artist **Fabrice Hyber** and multi-media author **Karim Ben Khelifa**. Four creators who, beyond their technological fascination, each in their own speciality - research, science, video games and visual arts - are developing a powerful body of work based on immersion in pain-

1 - *La Scam Invite #1* / VIDEOFORMES 2016

Ko Nakajima & Michel Péna : *New Horizons*

Discussion between a video artist and a landscape designer, Friday 18 March 2016, in the IADT amphitheatre, VIDEOFORMES 2016 in Clermont-Ferrand.

2 - *La Scam Invite #2* / I Love Transmedia 2016

Karim Ben Khelifa, Luc Courchesne, Cécile Le Prado & Fabrice Hyber : *Immersive narratives*

Discussion between a journalist, photographer and war reporter, a researcher and visual artist, a composer and visual artist and an artist on Friday 30 September 2016 at 5.45pm at the Gaité Lyrique.

ting, sculpture, photography, sound, audiovisual, sociology and/or technology.

In 2017, mathematician **Pierre Cassou-Noguès** and visual artist, author and researcher **Maurice Benayoun** discuss *Virtual Reality from Genesis to the Apocalypse*³. They discuss how virtual space sucks us in and calls on us to discover sur-realities that are as much promises of better worlds as cruel dystopias, and reveal how VR (Virtual Reality) is both a game for the viewer and a narrative oxymoron.

In 2018, the artist duo **Scenocosme** and the philosopher **Alain Petit** discussed - *The opinion - l'Avis (life - La Vie) of plants*⁴ in order to imagine new relationships with our natural, social and artistic environment. A thinker and artists consider the intelligence of plants through a philosophy of plants on the one hand and a forward-looking and experimental commitment on the other.

In 2019, visual artist and video maker **Tania Mouraud** dialogued with **Nicolas Beaumont**, engineer and Director of development and Sustainable Mobility at Michelin company, on the subject of *A responsible vision for tomorrow*⁵. At the heart of the Anthropocene, faced with the problems of sustainable development, responsibility and ethics, how can an artist, a whistleblower and a visionary, and an engineer suggest extraordinary solutions?

In 2020, **Patrice Hamel**, theorist, writer, visual artist and scenographer, dialogues with **Sandra Paugam**, VR writer and director, permuting and pluralizing the expression "Virtual

3 - *La Scam Invite #3* / I Love Transmedia 2017

Pierre Cassou-Noguès & Maurice Benayoun : *Virtual Reality from Genesis to Apocalypse!*

Discussion between a philosopher and mathematician and a visual artist, author and researcher, Friday 6 October 2017 from 4pm to 5pm, at the Gaité Lyrique.

4 - *La Scam Invite #4* / VIDEOFORMES 2018

Scenocosme (Grégory Lasserre & Anaïs met den Ancxt) & Alain Petit : *The opinion - l'Avis (life - La Vie) of plants*.

Discussion between philosopher Alain Petit and a visual artists duo, Friday 16 March 2018 at 6.30pm, Salle Chavignier, Maison de la Culture, VIDEOFORMES 2018 in Clermont Ferrand

5 - *La Scam Invite #5* / VIDEOFORMES 2019

Tania Mouraud & Nicolas Beaumont : *A sustainable vision for tomorrow*

Discussion between a video artist and an engineer, director of development and sustainable mobility at Michelin company, on Friday 15 March 2019, at 6.30pm in the Salle G. Conchon, VIDEOFORMES 2019 in Clermont-Ferrand.

Reality” in order to question what *Virtual Realities*⁶ actually mean.

En 2021, architect **Philippe Chiambaretta** and artist **Scott Hessells** talk about how they can use new technologies to augment the real⁷ in their practice and open the doors of perception wider.

In 2022, in the face of predicted climate change affecting the entire planet, its inhabitants and its flora and fauna, artist **Anne-Sophie Emard** and glaciologist **Luc Moreau** discuss the invisible, acts and movements that are measured on a different time scale: *Ice Art*⁸.

In 2023, under the somewhat mysterious title *Vaudou guéris (sage)*⁹ (Healed Voodoo), anthropologist **Clémentine Raineau** and Caribbean artist-researcher **Henri Tauliaut** brought together and compared the practices of healers, bonesetters and other fire wizards with those of shamans and voodoo rituals.

Then in 2024, visual artist **Yosra Mojtahedi** and geomorphologist **Emmanuelle Defive** conclude the series of encounters by invoking *Hybridization and the state of matter*¹⁰ as a potential salvation for life on earth. Not just a cross-breeding between species, but an assembling of the living, the animal

and/or the vegetable, or even the mineral, that would lead us towards a less anthropocentric world.

To close this cycle, I would like to add that in the age of artificial intelligence and notorious scientific advances, it seems that a number of hitherto unthinkable associations are now a possibility. By its etymology (in Latin *hybrida* means ‘mixed blood’), the term ‘hybridisation’ seems best suited to defining the process at work during *La Scam Invite*. It evokes a cross-breeding that does not follow natural laws: it is the act of assembling several species, materials, techniques or even thoughts, to bring about the birth of a singular and complex object bringing together specific characteristics, initial entities.

The content of these interviews will be published by A.P.R.E.S., with highlights from each of the meetings and contributions from **Gilles Coudert**, **Jean-Jacques Gay**, **Gabriel Soucheyre**, director de VIDEOFORMES & **Pascal Goblot**, chairman of the Scam’s Emerging Writing and Forms commission.

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author, director, producer and publisher
translated from French by Gabriel Soucheyre
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6 - *La Scam Invite #6* / VIDEOFORMES 2020

Patrice Hamel & Sandra Paugam: *Virtual Realities*

Discussion between a theorist, writer, visual artist and scenographer and an author and director, on Friday 13 March 2020, at 6.30pm in the Salle G. Conchon, VIDEOFORMES 2020 in Clermont-Ferrand.

7 - *La Scam Invite #7* / VIDEOFORMES 2021

Philippe Chiambaretta & Scott Hessells: *Augmenting reality*

Discussion between an architect and an artist, Friday 19 March 2021, at 4.30 pm in the Salle G. Conchon, VIDEOFORMES 2021 in Clermont-Ferrand.

8 - *La Scam Invite #8* / VIDEOFORMES 2022

Anne-Sophie Emard & Luc Moreau: *Ice Art*

Discussion between an artist and a glaciologist, Friday 18 March 2022, at 4.30 pm in the Salle G. Conchon, VIDEOFORMES 2022 in Clermont-Ferrand.

9 - *La Scam Invite #9* / VIDEOFORMES 2023

Clémentine Raineau & Henri Tauliaut: *Vaudou guéris (sage)*

Discussion between an anthropologist and an artist, Friday 17 March 2023, at 4.30 pm in the Salle G. Conchon, VIDEOFORMES 2023 in Clermont-Ferrand.

10 - *La Scam Invite #10* / VIDEOFORMES 2024

Yosra Mojtahedi & Emmanuelle Defive: *Hybridization, the state of matter*

Discussion between a geomorphologist and an artist, Friday 15 March 2024, at 4.15pm in the Salle G. Conchon, VIDEOFORMES 2024 in Clermont-Ferrand.

La Force du jeu

LaScam*

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



PERFORMANCES

TACIT.PERFORM[BEST] TACIT GROUP (KOR)

FRIDAY, MARCH 15, 7 P.M. - MAISON DE LA CULTURE, SALLE BORIS-VIAN

Tacit Group is an audio-visual group founded in 2008 with a vision of creating new art for the 21st century. Based in Seoul but working globally, the group comprises composer **Jaeho Chang** and electronic musician **Gazaebal (Lee Jinwon)**. With audio-visual art as its core content, Tacit Group has expanded in a contemporary and experimental way in multimedia performances, interactive installations, and music installations. Representative works such as *Hun-Min-Jeong-Ak*, *Game Over*, *Morse 꺾ung 꺾ung*, combine a systematic worldview weaved through intuitive materials and technology inspired by normal everyday activities such as games and text chatting. In particular, works that utilize the beauty and communication power of characters are among their most striking.

tacit.perform[best] – the signature performance brand of Tacit Group – is upgrading its systems to reflect the technological advancements for 2024. The Tacit Group defines its work as “human-controlled computer-generated audio-visual system art.” As such, defining Tacit Group’s view of art was essentially defining a new genre and the challenging process of bringing together twenty-first century technology with art. Tacit Group will present a performance in which two performers and two computers collaborate in this upcoming show.

Website: www.tacit.kr



tacit.perform[best], Tacit Group, March 15, 2024, Maison de la Culture, salle Boris-Vian, Clermont-Ferrand © Photo: Anouk Le Gall / VIDEOFORMES 2024

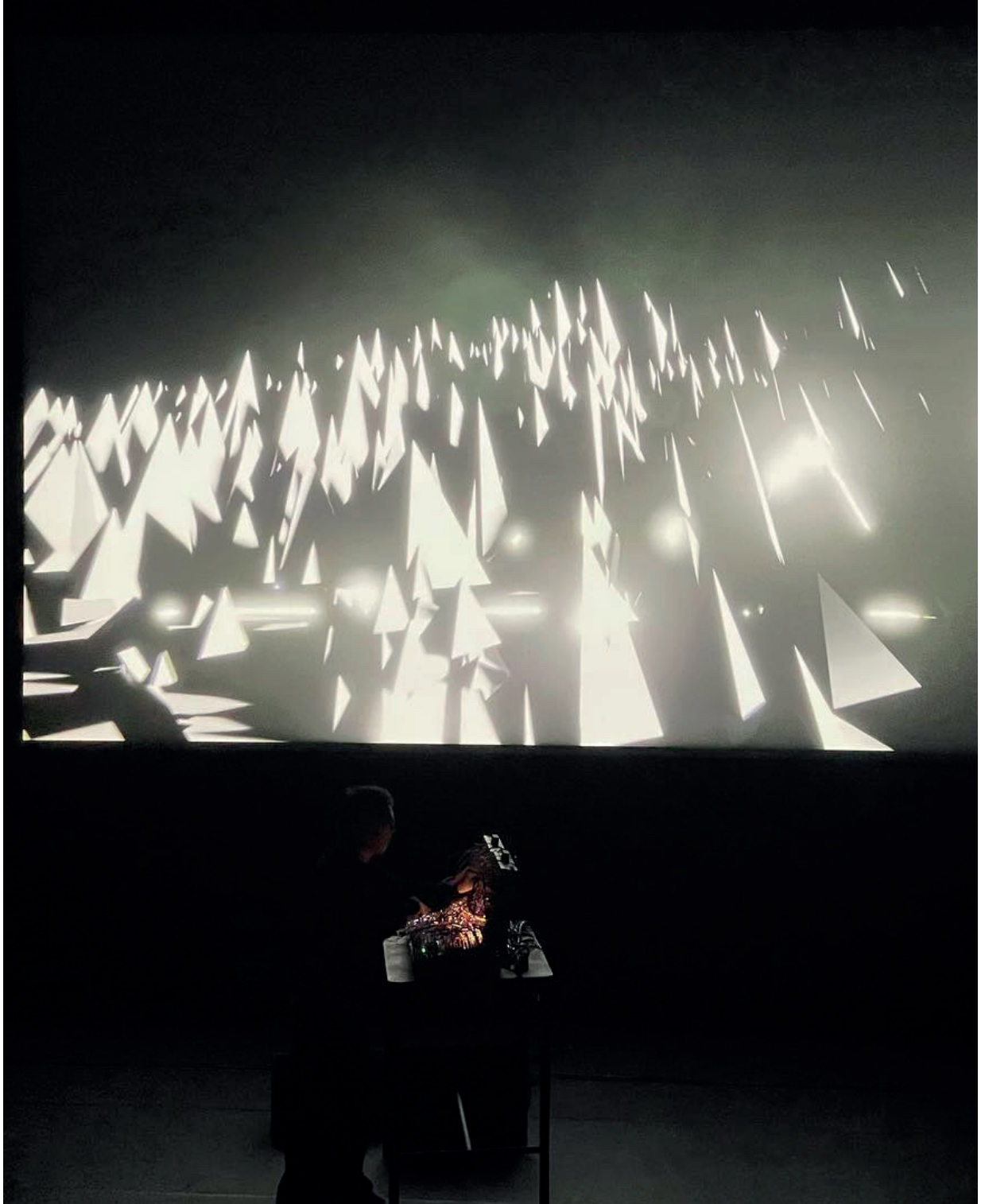
UN/READABLE SOUND GAZAEBAL (KOR)

FRIDAY, MARCH 15, 9 P.M. - MAISON DE LA CULTURE, SALLE BORIS-VIAN

Awarded as this year's piece of art by the Arts Council Korea, *UN/Readable Sound* by Gazeabal stands out as an avant-garde audiovisual performance. This 50-minute odyssey harmonizes sound and visuals through advanced programming, offering audiences an immersive sensory experience. Crafted with sine waves and Unreal Engine visuals, it navigates the complexities of modern existence, touching on urban life, human condition, celestial cycles, and the mechanical world. *UN/Readable Sound* not only showcases Gazeabal's innovative sound design but also delves into contemporary themes, making it a reflective exploration of today's societal landscape.

Gazeabal a pioneering Seoul-based sound artist, has made significant contributions across multiple facets of music and art. Starting as a sound engineer in New York, he worked with notable acts like Wu-Tang Clan. He gained fame as the first Korean to top the UK techno charts with his track *Mull* and introduced the K-POP project *Banana Girl*, producing hits that resonated within Korea's club scene. Transitioning to a media artist, he co-founded Tacit Group, blending technology and art in globally recognized works. As the artistic director of the WeSA Festival since 2014, he has been instrumental in nurturing the domestic sound and audio-visual scene. Recently, his solo project has explored new territories through performances, exhibitions, and digital art, with his work *UN/Readable Sound* being honored by the Arts Council Korea.

Instagram: [gazeabal.official/](https://www.instagram.com/gazeabal.official/)



UN/Readable Sound, Gazaebal, March 15, 2024, Maison de la Culture, salle Boris-Vian, Clermont-Ferrand © Photo: Victoria Ilyushkina / VIDEOFORMES 2024



THE HYBRID NIGHT

HYBRID NIGHT

On March 16 at 7 p.m., VIDEOFORMES takes over the Lieu-Dit (Clermont-Ferrand) for an evening devoted to emerging creation in the field of hybrid and digital arts.

With a wide-ranging program, from installations to audio-visual performances and video screenings, the Nuit Hybride showcases the richness of young contemporary creation.



Nuit Hybride, galerie du Lieu-Dit, Clermont-Ferrand © Photo: Anouk Le Gall / VIDEOFORMES 2024

This highlight of the **VIDEOFORMES** festival is designed as an opportunity for emerging artists and higher education students to share their work in a festive and convivial setting.

/// PROGRAM ///

Le Foyer : screening of videos from the program **Video Art Academy**

La Galerie : audio-visual installations, animations and original 'mappings' created by **DN MADE Animation** students from the **Lycée René-Descartes** in Cournon-d'Auvergne during a 3-day *in situ* creative residency at Le Lieu-Dit supervised by **Johanna Rousseau**.

Le Théâtre : a program of audio-visual performances including *Vif* by **Philippe Gordiani & Malo Lacroix** and *Don't Crush the Tears* by **Swane Vieira**.

Le Club : a screening of *Video_Age*, followed by a **Bazar Laqué**'s approximate pop outlet performance and an electro live by **Falang Noise** with a live video mix produced by the **atelier Vjing du Service Université Culture**

In partnership with **CROUS Clermont-Auvergne**, **Service Université Culture de l'Université Clermont Auvergne** and **DN MADE Animation du Lycée René-Descartes de Cournon-d'Auvergne**.

CONSTRUCTION / DECONSTRUCTION

DN MADE Animated films (FRA)

THURSDAY, MARCH 14 TO SATURDAY, MARCH 16, 7 P.M. - LE LIEU-DIT

Invited by VIDEOFORMES 2024, **DN MADE Animated films** students from **high school René Descartes in Cournon d'Auvergne** are taking part in a creative residency at the Lieu-Dit gallery.

On the theme of "Deconstruction / Construction", they present a series of installations using digital tools such as mapping, animation and 3D, set to an original soundtrack.

Inspired by this emblematic place, it is then a question of investing, *in situ*, the 200 m² of the large gallery of the place called by working with the animated material of their choice. Different innovative animated techniques such as mapping, VJing, computer-generated images will be explored in order to immerse the viewer in unique universes. The questions of identity, ruin, vestige... will thus be deployed within this emblematic space.

The *in situ* residency time will be supervised by a professional of the genre, **Johanna Rousseau**, who will guide the students in the phase of creating their film object in order to stage their project.

Students: **Anaé Meyronet & Adélie Hurlu / Rayan Amir, Onaëlle Le Thiec, Jade Ollagnier & Coline Pastol / Tao Récyte & Lucas Ferricelli / Virginia Berche & Alex Masselin / Thelma Gonnet & Florent Decorne**

Teachers: **Julie Deneuvy, Joann Guyonnet, Karine Paoli & Johanna Rousseau**

Music: *Alain Mischung* by **Substanz**

The **DN MADE**, National Diploma of Artistic Professions and Design in Animated film, aims to prepare 15 students per class, both for the pursuit of higher studies in a master's degree thanks to its educational engineering deployed over three years, than direct professional integration.

This unique public training in the Auvergne region prepares students to assume, alone or within a team, part of the artistic and technical responsibilities in the stages of design and production of an animated film.

The training allows you to master traditional and innovative animation languages and techniques, to integrate into different sectors of activity (animated short and feature films, animated television series, television design and credits, video clips, mapping ...) while highlighting teamwork and autonomy. Progression allows over the six semesters to develop two approaches: one promoting technical excellence allowing entry into the professional world and the other focusing on writing and research work allowing one to become an author.

Instagram: [@dnmade_anim_cournon](https://www.instagram.com/dnmade_anim_cournon)

This formidable educational experience highlights a number of key points:

The importance of working *in situ* at the site

From the very first class, the students were immersed in the architecture of this place “in transition”. The Lieu-Dit gallery naturally influenced the overall theme, and inspired the students in the very space of their creative process. The great creative freedom thus gave direction to the various projects and enabled the students to open up the field of possibilities; they were able to seize the creative tools of animation to extract an artistic direction, an idea, a story via the medium of video installation.

The ideal and inspiring setting of the VIDEOFORMES 2024 festival, which welcomed us with such kindness, made all the difference. The idea of organizing a festive evening to bring together Clermont-Ferrand students around contemporary creation (combining music/video/animation/installation & performance) makes perfect sense here. Second-year DN MADE animation cinema students from the René Descartes high school in Cournon d’Auvergne felt part of the Clermont-Ferrand community of art students (along with those from ESACM and the UCA workshops). During the two months of the workshop’s gestation period, they demonstrated their commitment: one group created an animation directly on the wall *in situ*, like director Blu in his film *Muto*, while another duo highlighted a vanished architectural landmark of the city of Clermont-Ferrand by recreating the “Chinese Wall” in computer-generated images... What’s more, the evening’s encounters and discoveries with young multi-disciplinary artists enabled them to project themselves into new fields associated with the moving image.

Working together on a five-installation exhibition project highlighted their taste for teamwork, which today remains essential to their professional practice. The students designed a series of looped animations in advance of the three-day residency, so that the installation of the five projects at the local site could then take place without a hitch. With the help of instructor Johanna Rousseau, they mapped to the haunting

music of Sustanz, *Alain Mischung*, using the video/mapping software Resolume.

We’d like to salute all those involved in this event for their curiosity and desire to share a moment of suspension around the young audiovisual creation of Auvergne, while hoping to transform the experience into a unifying annual rendezvous.

© Karine Paoli,
DN MADE Animation films teacher
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Participating students, le Lieu-Dit, Clermont-Ferrand © Photo: Karine Paoli / VIDEOFORMES 2024

CONSTRUCTION / DECONSTRUCTION DN MADE Animated films (FRA)

THURSDAY, MARCH 14 TO SATURDAY, MARCH 16, 7 P.M. - LE LIEU-DIT

EX, en sortant de, hors de (EX, on leaving of, out of)

Anaé Meyronet & Adélie Hurtu

What are we, socially, if not the articulation of webs that link us to other individuals?

To allow influence is to see one's identity evolve.

Who hasn't found themselves using an argument, a tone or an expression borrowed from someone close to them?

We are shaped by those around us, as much by what we share with them as by what sets us apart.

Deconstructing ourselves means identifying the wefts that make up our identity, becoming aware of them and filtering them to better choose what we keep and what we leave of an individual's imprint on our identity.



EX, en sortant de, hors de [2024], Anaé Meyronet & Adélie Hurtu, le Lieu-Dit, Clermont-Ferrand © Photo: Karine Paoli / VIDEOFORMES 2024

CONSTRUCTION / DECONSTRUCTION DN MADE Animated films (FRA)

THURSDAY, MARCH 14 TO SATURDAY, MARCH 16, 7 P.M. - LE LIEU-DIT

Sans titre (Untitled)

Rayan Amir, Onaëlle Le Thiec, Jade Ollagnier & Coline Pastol

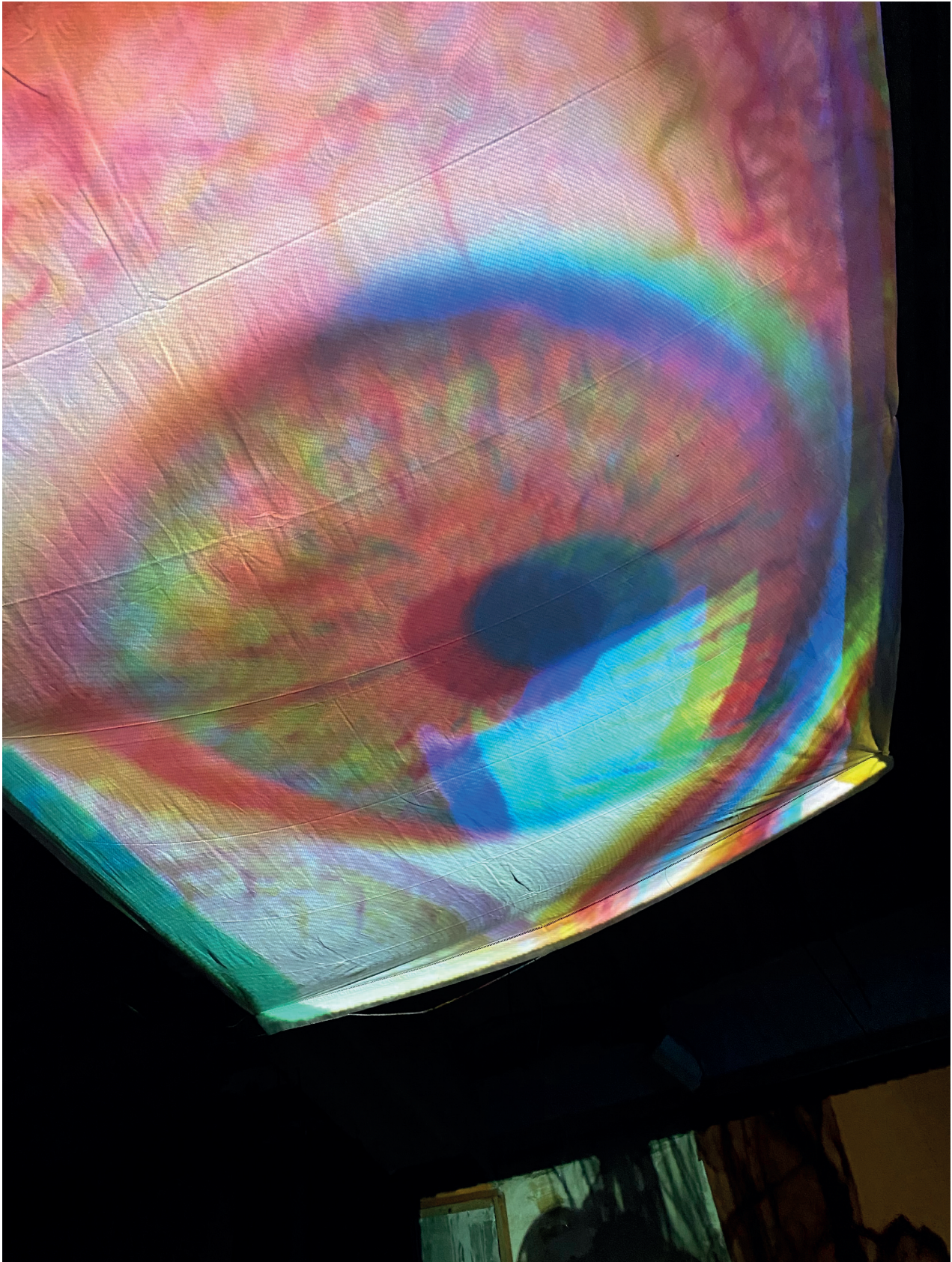
This project presents a futuristic universe, and in particular a gang of rebels and their hideout.

In this alternative universe, cyborgs are the norm. Man builds and deconstructs himself. He repairs and improves himself to become ever more efficient.

We present a chaotic world, a cross between cyberpunk and the technologies and aesthetics of the 2000s, where social relationships are influenced by this anachronism and mixture of eras.

This mapping is the result of the fusion of two projects, one that seeks to imagine this retro-futuristic technology, the other that revolves around partying, mental and physical deconstruction, the senses and human perception.

The staging captures the viewer's attention, questioning the link between the organic and technology, and the different paths that internet and technology might have taken at the turn of the 2000s.



Sans titre (2024), Rayan Amir, Onaëlle Le Thiec, Jade Ollagnier & Coline Pastol, le Lieu-Dit, Clermont-Ferrand © Photo: Karine Paoli / VIDEOFORMES 2024

CONSTRUCTION / DECONSTRUCTION DN MADE Animated films (FRA)

THURSDAY, MARCH 14 TO SATURDAY, MARCH 16, 7 P.M. - LE LIEU-DIT

Muraille (Wall)

Thelma Gonnet & Florent Decorne

Our aim is to explore the notion of memory in destruction.

What remains of life after demolition?

What room is left for the individual in these identical, impersonal buildings and apartments?

To this end, we've tackled the subject of Clermont-Ferrand's "Chinese Wall", the city's most emblematic building.

We are interested in the construction of man's memory of his own place within architecture.



Muraille (2024), Thelma Gonnet & Florent Decorne, le Lieu-Dit, Clermont-Ferrand © Photo: Karine Paoli / VIDEOFORMES 2024

CONSTRUCTION / DECONSTRUCTION DN MADE Animated films (FRA)

THURSDAY, MARCH 14 TO SATURDAY, MARCH 16, 7 P.M. - LE LIEU-DIT

Traversée rupestre (Rupestrian crossing)

Tao Récyte & Lucas Ferricelli

Our project focuses on construction and deconstruction on a millennial scale: in caves and through minerals.

Millennial (de)construction takes place over an accelerated period of time, mixing mineral and organic elements which, at the microscopic level, resemble each other.

The aim of *Traversée rupestre* is to appropriate these motifs, transform them and plunge them into the abstract.

We also draw inspiration from cave art, because the presence of prehistoric man, and his intervention, constitutes for us a continuity in the construction and history of these caves.



Traversée rupestre (2024), Tao Récayte & Lucas Ferricelli, le Lieu-Dit, Clermont-Ferrand © Photo: Karine Paoli / VIDEOFORMES 2024

CONSTRUCTION / DECONSTRUCTION DN MADE Animated films (FRA)

THURSDAY, MARCH 14 TO SATURDAY, MARCH 16, 7 P.M. - LE LIEU-DIT

Lasca

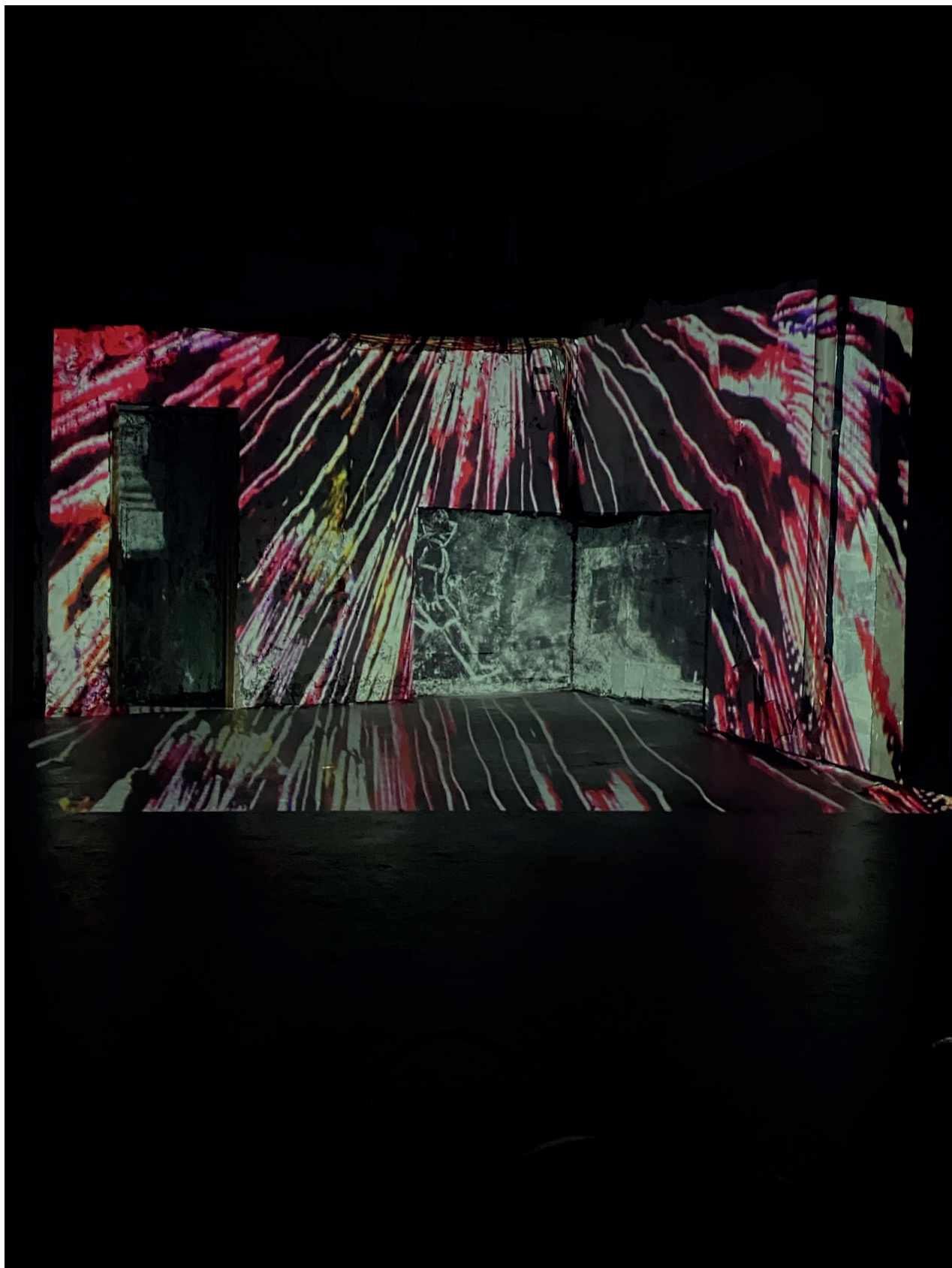
Virginia Berche & Alex Masselin

We have chosen to call this work "Lasca" in reference to the Lascaux caves and the materials used in them.

By animating directly on the walls in a process reminiscent of stop-motion animation, we're tackling the theme of construction and deconstruction, to which we've added the notion of reconstruction. Indeed, during the technical process of animation, we had to construct a drawing, then deconstruct it by erasing it to enable us to reconstruct the next one, which was an evolved version of the previous one.

This operation, repeated a multitude of times, allows us to create a narrative, bringing our motifs and creations to life and, by extension, bringing the projection space directly to life and making it an actor in the project, thanks to its mise en abyme.

In this respect, as our projection takes place directly on the site of production, we notice ghostly images left by the mural. These "phantom" traces act as an imprint, a vestige of our passage on the site.



Lascal (2024), Virginia Berche & Alex Masselin, le Lieu-Dit, Clermont-Ferrand © Photo: Karine Paoli / VIDEOFORMES 2024

VIDEO_AGE COLLECTIVE (FRA)

SATURDAY MARCH 16, 7 P.M. - LE LIEU-DIT

Work in progress since 2015

30 years of flourishing art-video stories blended and mixed by **Alain Longuet**, **Gabriel Soucheyre** & **Stéphane Trois Carrés** with improvised soundtracks by chance sound artists, DJs...

Co-production **VIDEOFORMES** / **Grand Canal**

VIDEO_AGE

A vast corpus of video art critique exists that details its subjects and concerns. Personalities and themes are commented upon, but much more rarely is the question of video or animated images approached in the form of a discretization of time and of space.

That is to say in the form of a set of images video recorded concatenated units in order to produce continuations of morphological and semantic connections that create meaning. The theoretical radicalness that strips affect and hagiography from video enables the approach to the question in a mathematical form that calls to mind the informational, energetic, and spatial nature of image sequences connected to results that are more or less meaningful or more or less random.

This formal position might seem sterile if the combinations that this causes were not so vast... Indeed, the videographer who is relieved from the discourse is then free to find in the abundance of possible combinations the unexpected interpretations all of which are possible worlds; the multitude of choices make the author responsible for the direction he will have chosen. Far from relinquishing the demands of the artist and the singularity of his vision, this method causes many more significant risks than the egotistical immobility of the conventional author.

Multiplicity causes an extraordinary ontological risk, it's like being at the edge of a galaxy gazing at millions of light years that submerge us and choosing one star out of all of them.

That is how I interpret the *Video_Age* project that came from the experience of the procedural montage called *Cage Suite*.

VIDEOFORMES and **Grand Canal** are two pioneering institutions of video art in France who have amassed a collection of historical works... All these works are available beyond the patrimonial intent. How to reactivate them and give them a new historical perspective if it is not to re-inject them into a contemporary project?

Gabriel Soucheyre, **Alain Longuet** and I joined together after the *Cage Suite* project in order to experiment with a new context for these images.

I could have shown them in the places they were shot to show the work of time and space. I could have redone similar shots in order to show the transformation of the cultural field. I preferred to apply a theoretical formalism and manipulate them as if they had been a collection of digital spaces that I put in relation with functions to the n th degree.

That is how I produced 45 minutes in which the images slide over each other and provoke unexpected connections. The images accumulate, produce improbable bijections, and disrupt temporalities in the daydream of all possible worlds.

© Stéphane Trois Carrés,
first published in *Turbulences Vidéo* #87 (2015)
translated from French by Kevin Metz
- *Turbulences Vidéo* #123



© Still: Video_Age

VIF

MALO LACROIX & PHILIPPE GORDIANI (FRA)

SATURDAY MARCH 16, 8 P.M. - LE LIEU-DIT

Inspired by Alain Damasio's *La Horde du Contrevent* and foresight as a tool for scientific research, Philippe Gordiani and Malo Lacroix are developing an audiovisual spectacle that addresses the question of energy through the lens of climate issues and literature.

As a research and writing project, *Vif* confronts the viewer with the challenges related to the use of rare earth elements and the potential consequences of a future where energy could become a fictional concept. Combining sound synthesis, voice, generative tools, and video creation, the duo invites us to delve into a new form of narrative with futuristic undertones yet eerily close to home.

Are we facing an inevitable harbinger? Or is it about invoking a force or movement of a new kind to confront change?

In Alain Damasio's *La Horde du Contrevent* the *Vif* is the eighth form of wind, a pure force drawn from chaos that materializes power and vitality. It is in it that resides the collective energy necessary to apprehend, to overturn a world worn to the bone, emptied of its material resources, of its rare lands. In parallel, the use of foresight (a set of research concerning the future evolution of societies and allowing the identification of predictive elements) highlights various phenomena including the dwindling and future of energies. At the intersection of these literary and scientific themes, the show juxtaposes the energies present in fiction with those upon which we depend today as a harbinger of future issues. Postcarbon world, climate change and national security, or even: future? Illusion of predictability, power of creativity.

Without succumbing to catastrophism or survivalism, the show sheds light on phenomena of wear and exploitation through moving imagery and sound creation evoking change.

The audiovisual form highlights a process of common writing where the use of sound allows to say what the image does not and vice versa. Using both content and form, the place of the image and movement then allows to signify environments with complex geography as well as the fragility and finiteness of ecosystems.

Creation: 8 March 2024 at L'Hexagone Scène Nationale Arts Sciences de Meylan.

Philippe Gordiani: design, sound creation

Malo Lacroix: design, visual creation

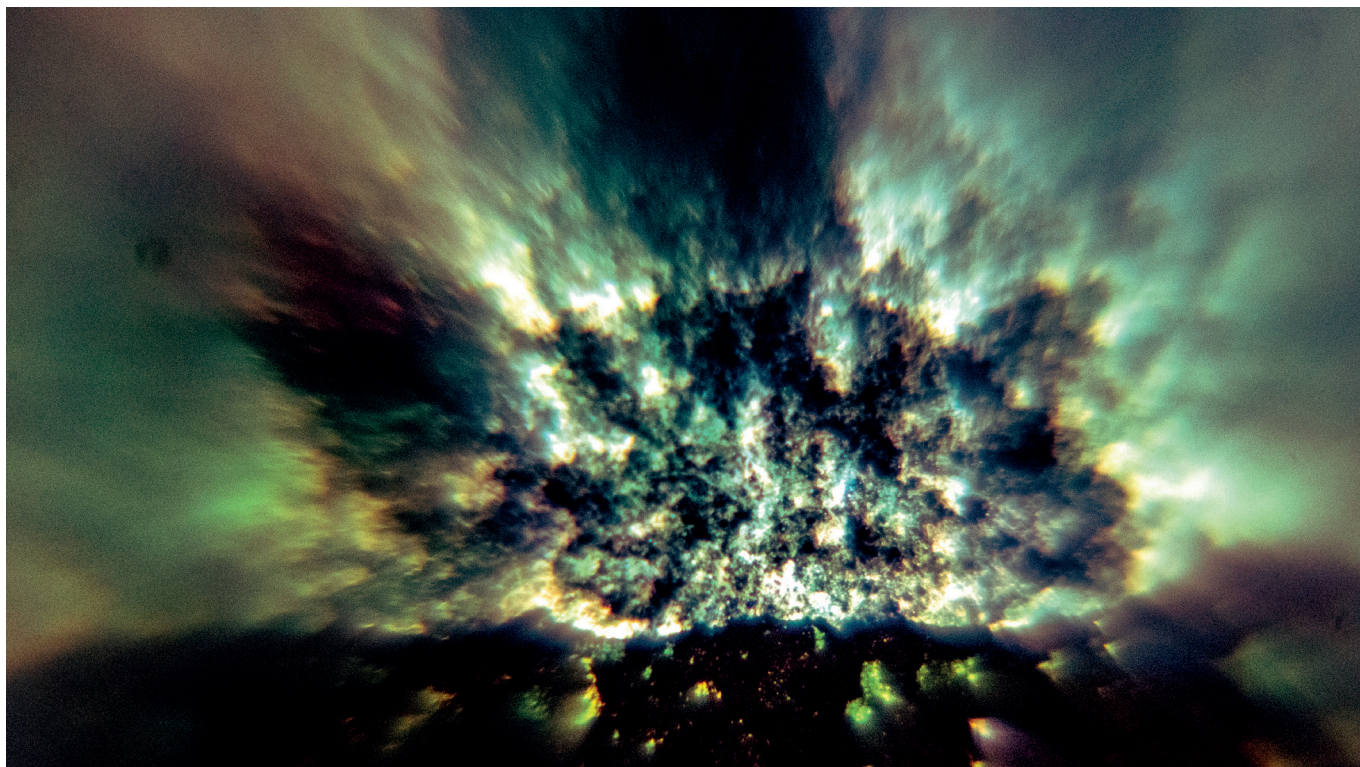
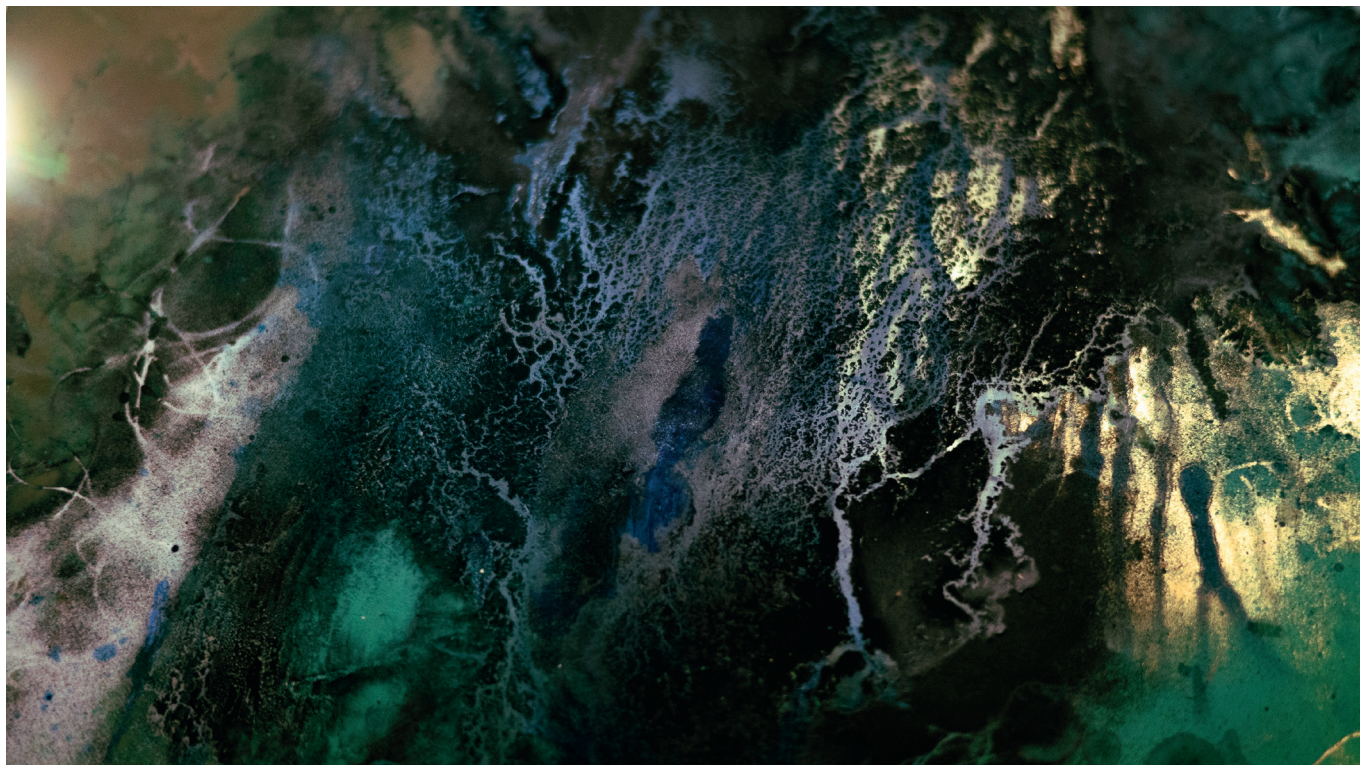
Running time: 50 minutes.

Delegated production: **Césaré, Centre national de création musicale de Reims.**

Coproduction: **Hexagone Scène Nationale Arts Sciences de Meylan.**



Vif, Malo Lacroix & Philippe Gordiani, Nuit Hybride, leLieu-Dit, Clermont-Ferrand © Photo: Anouk Le Gall / VIDEOFORMES 2024



Vif, Malo Lacroix & Philippe Gordiani © Stills: Malo Lacroix



Born in Cayenne (French Guiana) and currently residing in Lyon, **Malo Lacroix** comes from a visual background (Émile Cohl School and Presqu'île School) and works as a director and scenographer. His penchant for visually rich material is equally fueled by current social issues as well as the aesthetics of the body and objects. Since 2013, he has worked as a project manager for Studio BK and collaborated with various musicians such as Murcof, Robert Henke, Antoine Mermet, Dasha Rush, and Yves de Mey in the form of stage audiovisual creations. Malo has also explored multiple forms including installation, film, scenography, and performance in institutions such as Musée Fabre in Montpellier, Berliner Festspiele in Berlin, Forte festival in Portugal, Gaîté Lyrique and Théâtre du Chatelet in Paris, De Brake Grond in Amsterdam, Mirage festival and Nuits Sonores in Lyon, Evo festival in Ebo-li, and Gamma festival in Saint Petersburg. In 2019, Malo was awarded the bronze medal at the Shenzhen Design Week in China for the project "Porte Nef," resulting from a collaboration with architect Maxime Aumon and composer In Aeternam Vale. More recently, his video work was included in the show "A l'origine fut la Vitesse," a hybrid theatrical and musical form by Philippe Gordiani and Nicolas Boudier based on Alain Damasio's "La Horde du Contrevent." His video, "Celui qui voulait croire au bison", is being presented as part of the official **VIDEOFORMES 2024** video competition.

Website: malolacroix.fr

Musician-composer, electronic music producer, guitarist, and stage director, **Philippe Gordiani** is a multifaceted artist. With his company Pygmophone, he develops hybrid and cross-disciplinary shows (such as "A l'origine fut la vitesse," based on Alain Damasio's "La Horde du Contrevent"). He also collaborates on numerous musical projects with national and international musicians (including Sylvain Rifflet, John Irabagon, Jocelyn Mienniel, Julien Desprez, Marcel Kanche...). He collaborates with artist Guillaume Marmin on several kinetic projects showcased in international digital art festivals. DeutschradioKultur has commissioned several compositions from him for radio productions. He creates stage music for various directors and has received support from the SACD's stage music fund in 2014, as well as a composition commission from the Royaumont Foundation in 2007. He perceives the relationship to sound as the essence of his musical language and considers sound spatialization as a form of writing. He develops immersive sound installations and unique listening devices. Philippe Gordiani has been the director of Césaré, the national center for musical creation in Reims, since November 2022.

DON'T CRUSH THE TEARS SWANE VIEIRA (FRA)

SATURDAY MARCH 16, 9:30 P.M. - LE LIEU-DIT

From bedroom karaoke

A living-room DIY

Swane Vieira composes, writes, and sings solo, like a band with several voices in one body.

A militant response through "alone on stage".

Stories of queer deconstructions, anger, love, and resilience, in a hyper-electro-pop-fluid that gets angry in order to reconsider pop as a space of freedom.

"Théorie Marry Me?", their debut EP, is an ode to theory and pop-culture.

It's also a story of dogs, guard dogs, and fire, in an unclassifiable world that is never by the book. Hybrid formats, a disruption of norms.

Limbo will be our paradise, and watchdogs our guardians.



Swane Vieira is also a visual artist, creating performances, installations and objects linking the stage, the show, and contemporary art forms, seeking strategies of struggle in different ways.

Let's be too-much, flamboyant, and obscene.

Don't crush the tears (Attention, n'écrasez pas les larmes)

It's for the pop-star dreams when you were the only one to believe in them, the hairbrush microphones and rodeo loops in the first headphones which were not even bluetooth.

It's for the hope of hanging our posters in those empty lockers, for the lights that never go out even when it burns your eyes, and for the ones we hope will spotlight us one day.

It's about us, about me, and the bridge between the intimately personal that stands up to and echoes the collective.

For failed marriages that no longer mean anything.

It's about constant resilience.

It's about telling the stories that belong to you, and that are forbidden from being told.

It's about taking back your body. It's not about letting it go, but about giving it the right to a new existence.

It's a multi-speed, comparative performance for monsters, freaks, dogs, and above all

Survivors.

And to all the tears that have been shed and which will make this new world blossom.

TW: This performance may contain, imply, or address references to violence, aggression or rape.

Instagram: [@swanevieira](https://www.instagram.com/swanevieira)



Don't crush the Tears - Attention, n'écrasez pas les larmes, Swane Vieira, Nuit Hybride, leLieu-Dit, Clermont-Ferrand © Photo: Anouk Le Gall / VIDEOFORMES 2024



Don't crush the Tears - Attention, n'écrasez pas les larmes, Swane Vieira, Nuit Hybride, leLieu-Dit, Clermont-Ferrand © Photo: Anouk Le Gall / VIDEOFORMES 2024



Don't crush the Tears - Attention, n'écrasez pas les larmes, Swane Vieira, Nuit Hybride, leLieu-Dit, Clermont-Ferrand © Photo: Anouk Le Gall / VIDEOFORMES 2024

DIMENSION VARIABLE BAZAR LAQUÉ (FRA)

SATURDAY MARCH 16, 10:30 P.M. - LE LIEU-DIT

After her debut album *REALIT2 AUGMENT22*, released on the Linge Record label in 2020, **Bazar Laqué** released her second album *Dimension variable* in 2023, which she sings in her own way, in an unbridled performance, like an “initia-tory striptease” filled with syncretism of all kinds.

Cutting across archetypes taken from the Tarot of Marseille and her own neurotic bestiary, she strips off her clothes and defies “gender” and social norms with a sha-meless, boisterous stance, all the while making music.

She debunks normality and shakes its reassuring foundation with greasy laughter. This isn’t a frosty reception of an old pagan witch. It’s a cosmic soup whipped up by a free-spirited, off-the-ground artist fueled by dark matter, the Tao, and her life in the heart of La Creuse. It’s an ode to life, to nature, to mediumistic madness, to great mystics and to animals, in the abrupt flavor that emerges from approximate pop punk.

Website: www.popapproximative.com

Album *Dimension variable*: bazarlaque.bandcamp.com/album/dimension-variable

Instagram: [@saraveparty](https://www.instagram.com/saraveparty)



Bazar Laqué, Nuit Hybride, leLieu-Dit, Clermont-Ferrand © Photo: Anouk Le Gall / VIDEOFORMES 2024



Bazar Laqué, Nuit Hybride, leLieu-Dit, Clermont-Ferrand © Photo: Anouk Le Gall / VIDEOFORMES 2024



Bazar Laqué, Nuit Hybride, leLieu-Dit, Clermont-Ferrand © Photo: Anouk Le Gall / VIDEOFORMES 2024

FALANG NOISE + ATELIER VJING S.U.C (FRA)

SATURDAY MARCH 16, 11:30 P.M. - LE LIEU-DIT

After many years of snobbing synthesizers, **Manu Siachoua** (Ultra Zook, Kafka, Ramdam Fatal) discovered the immensity of the world of sound synthesis and fell off his stool. Before that, making music consisted mainly of wiggling his fingers around a piece of wood, and then gradually the pleasure of turning knobs to create and modulate sounds became an irresistible drug. Urged on by a few friends who were a little too quick to use superlatives, he made his first attempts in front of a sparse but smiling dancefloor, and realized that he really, really wanted to get back out there.

Soundcloud: <https://soundcloud.com/falang-noise>

Instagram: [@manusiachoua](https://www.instagram.com/manusiachoua)

For this live performance, Falang Noise is joined by students from the **VJing workshop** run by the **UCA's University Culture Department**, supervised by **Joann Guyonnet** and **Caroline Lardy**.

Students: **Cindy Audin, Samia Benhafsa, Loubna Boumhali, Maxime Fantin, Cassandre Gonnidec, Kelian Guilhot, Poppy Jugnet, Enzo Lesbre, Alizée Mignot, Jeanne Rousseau, Ble N'gan Adamo Nanan, Loris Mignot, Sarah Château-Annaud Blumenthal, Laura Favre-Rochex.**

Website: culture.uca.fr/ateliers-validables-loisir/ateliers/cinema-et-images/projection-video-sur-musique-live-v-jing



Falang Noise, Nuit Hybride, leLieu-Dit, Clermont-Ferrand © Photo: Anouk Le Gall / VIDEOFORMES 2024

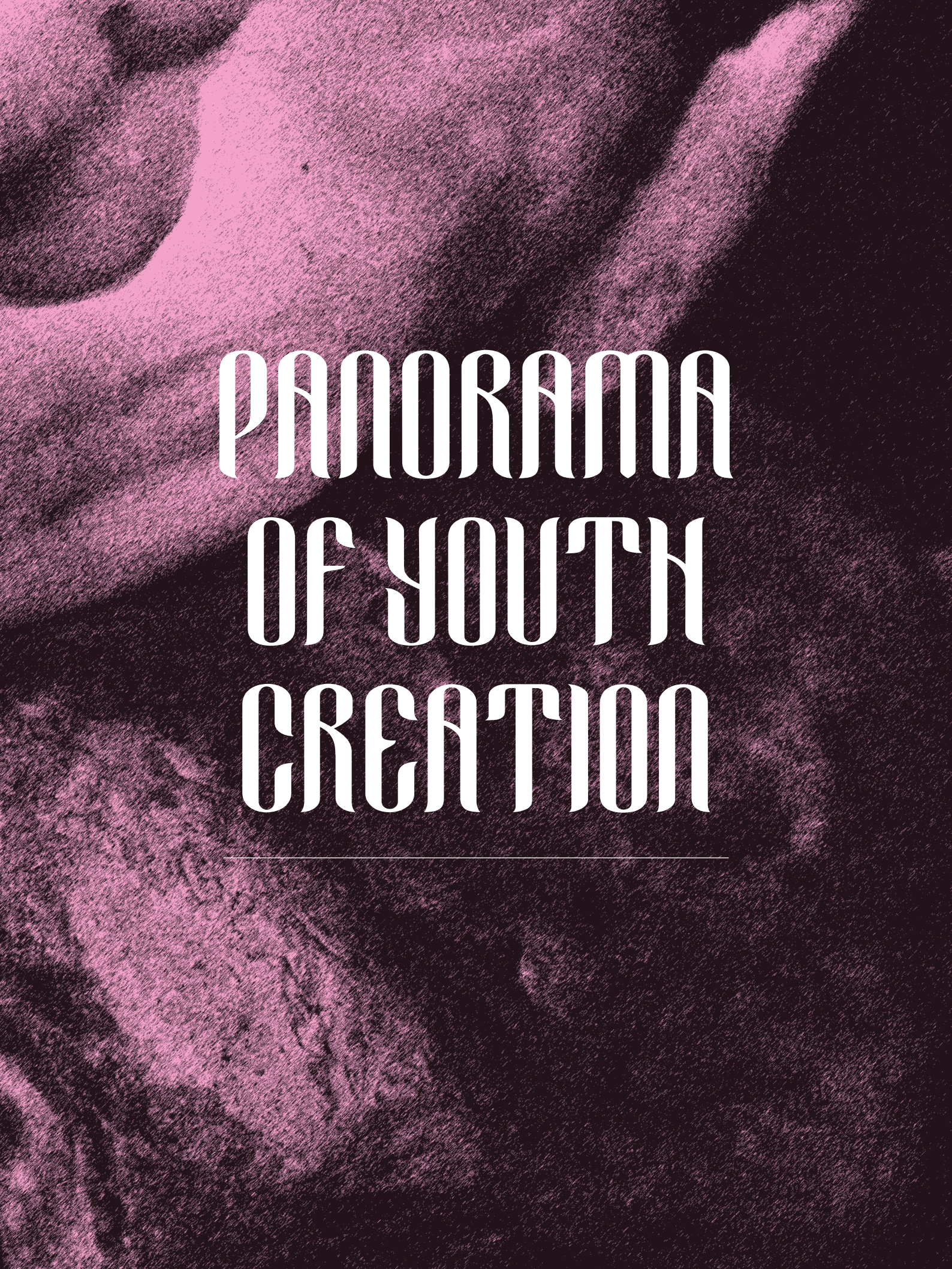


Falang Noise, Nuit Hybride, leLieu-Dit, Clermont-Ferrand © Photo: Anouk Le Gall / VIDEOFORMES 2024



Falang Noise, Nuit Hybride, leLieu-Dit, Clermont-Ferrand © Photo: Anouk Le Gall / VIDEOFORMES 2024





PANORAMA
OF YOUTH
CREATION

PANORAMA OF YOUTH CREATION GROUP EXHIBITION

FROM MARCH 14 TO 17 - MAISON DE LA CULTURE, SALLE GRIPEL

ARTISTIC AND CULTURAL EDUCATION PROJECT

Since 2010, **VIDEOFORMES** has been offering secondary schools in the Académie de Clermont-Ferrand the chance to host an artist in a classroom, with the aim of designing, producing and exhibiting a creation in the field of hybrid and digital arts. The project culminates in a group exhibition and public opening during the festival.

This year, 5 schools and 5 artists are taking part in the project:

- **Collège du Beffroi** (Billom) with **Frédéric Storup**
- **Collège Sainte Jeanne d'Arc** (Thiers) with **Marie Rousseau**
- **LEGTA Louis Pasteur** (Marmilhat) with **Jérémy Tate**
- **LGT PR Godefroy de Bouillon** (Clermont-Ferrand) with **Léa Enjalbert**
- **LGT PR Sainte-Marie** (Riom) with **Amélie Sounalet**

Panorama of Youth Creation with the support of **DRAC Auvergne-Rhône-Alpes**, **Académie de Clermont-Ferrand** (DAAC) and **Atelier Canopé 63**.



Opening of exhibition Panorama of Youth Creation, Maison de la culture, salle Gripel, Clermont-Ferrand © Photo: Anouk Le Gall / VIDEOFORMES 2024

MIROIRS DE PARCOURS COLLÈGE DU BEFFROI, BILLOM

FROM MARCH 14 TO 17 - MAISON DE LA CULTURE, SALLE GRIPEL

(Paths mirrors)

Artist: **Frédéric Storup**

Teachers: **Marine Petit, Sylvie Pinkava, David Boudoire, Maxime Lucand**

Students: **Axel Balley, Hugo Descours, William Foussal De Belerd Dini Goumhou, Soan Laurent, Valentin Matussiere, Mathys Ribiere, Lorenzo Tantot, Morgan Chamfray, Jade Fernandez, Maxime Garmy, Chléa Linossier, Mélinda Monteiro Vaz, Eyma Rogez, Jules Tuffery Cornille, Gaston Charles, Maxence Fidrie Lehrter, Hanaé Gavilan, Florian Lugoboni, Jade Mourton, Gaga Sekhniashvili, Leelou Vidal, Malone Collas-Pradel, Anaïs Fournet-Fayard, Kilyan Lafond, Enzo Maffi, Nathan Perrin, Tatiana Storino, Eva Vieira**

Through the exploration of different media, the students gradually formed an archipelago of generative elements playing with the imagination of various states of water. From mp3 files to headphones, each element of the circuit has its own influence on the sound that passes through it. The sound compositions were reworked by computer before being sent to the acoustic vases, which reflect the sounds back to the microphones, revealing their resonance. Some of the ceramics were modeled, while others were slip-cast into plaster molds of objects the students had around them. Like the acoustic properties of an object, molding evokes the memory of form, an imprint that sometimes reveals the past use of these containers. In the manner of a tea bag, between diffusion and infusion, some of the small objects present in the containers have a symbolic aspect, and ask what resonances we would like to drink from?



Miroirs de parcours, Maison de la culture, salle Gripel, Clermont-Ferrand © Photo: Anouk Le Gall / VIDEOFORMES 2024

KALEIDOSCOPE

COLLÈGE SAINTE JEANNE D'ARC, THIERS

FROM MARCH 14 TO 17 - MAISON DE LA CULTURE, SALLE GRIPEL

Artist: **Marie Rousseau**

Teachers: **Christine Sourice, Carole Manaranche**

Students: **Ilhan Al Soubai, Mathis Bonneton, Kenzo Bouez, Naïm Bouharra, Camille Brisson, Gwen Cadoret, Sasha Chevarier Munoz, Paul Collin, Antonin Courageot, Lily Denechaud, Tiphaine Gendreau, Owen Lajoux, Elliot Lefort, Mathis Margery Chipier, Lisa Menant, Jules Merle, Lola Pereira, Esma Polat, Amelie Second, Victor Sureda-Andres**

Cut, paste and plurality intermingle.

These are the points of view of these occupants, the class frames, zooms in, takes an interest in the usual. The banal becomes unique, influenced by the light and materials used by each student.

Between blur and filter, it's a capture of a collective time, offering a singular vision of their daily lives: the classroom.



Kaléidoscope, Maison de la culture, salle Gripel, Clermont-Ferrand © Sill: Marie Rousseau / VIDEOFORMES 2024

RÉFLEXION FAITE LEGTA LOUIS PASTEUR, MARMILHAT

FROM MARCH 14 TO 17 - MAISON DE LA CULTURE, SALLE GRIPEL

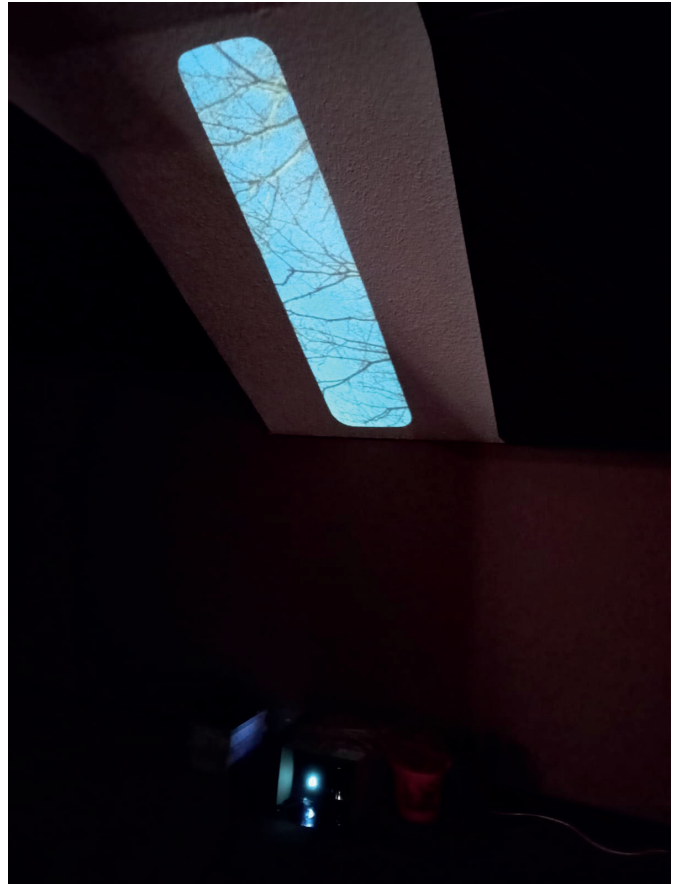
(On Reflection)

Artist: **Jérémy Tate**

Teachers: **Isabelle Leoty, Gaël Plantin**

Students: **Jordane Alix, Isis Arveuf, Mélissa Bargoin, Noah Chabrilat, Anaïs Chandeze, Valentin Culetto, Valentin Gruet, Noah Guillaume, Léonie Jourdan, Thomas Obeniche, Dorian Perrin, Raphaël Rousset, Marius Sardier, Coralie Savignat, Mathéo Thevenin, Gabin Vidal, Hugo Begon, Baptiste Besson, Kylian Duzelier, Emilien Edoueme-Mathieu, Lilian Fayolle Lemetais, Louison Fayollet, Enzo Genest, Arthur Gouleret, Hugo Kleboth, Lilou Sabatier, Noah Sergere, Florian Thevenoux**

Une classe de jeunes agriculteurs en devenir a eu 6 heures pour imaginer et concevoir une installation avec comme point de départ l'exercice de l'auto-portrait. À partir d'images capturées sur leur lieu d'apprentissage et de vie, l'œuvre propose une expérience où coexistent le présent et le futur, le labeur et la rêverie. Entre ciel et terre, la vidéo fonctionne ainsi comme un miroir dans lequel les élèves se projettent dans leur futur métier.



Réflexion faite, Maison de la culture, salle Gripel, Clermont-Ferrand © Photo: Fanny Bauguil / VIDEOFORMES 2024

À TABLE LGT GODEFROY DE BOUILLON, CLERMONT-FD

FROM MARCH 14 TO 17 - MAISON DE LA CULTURE, SALLE GRIPEL

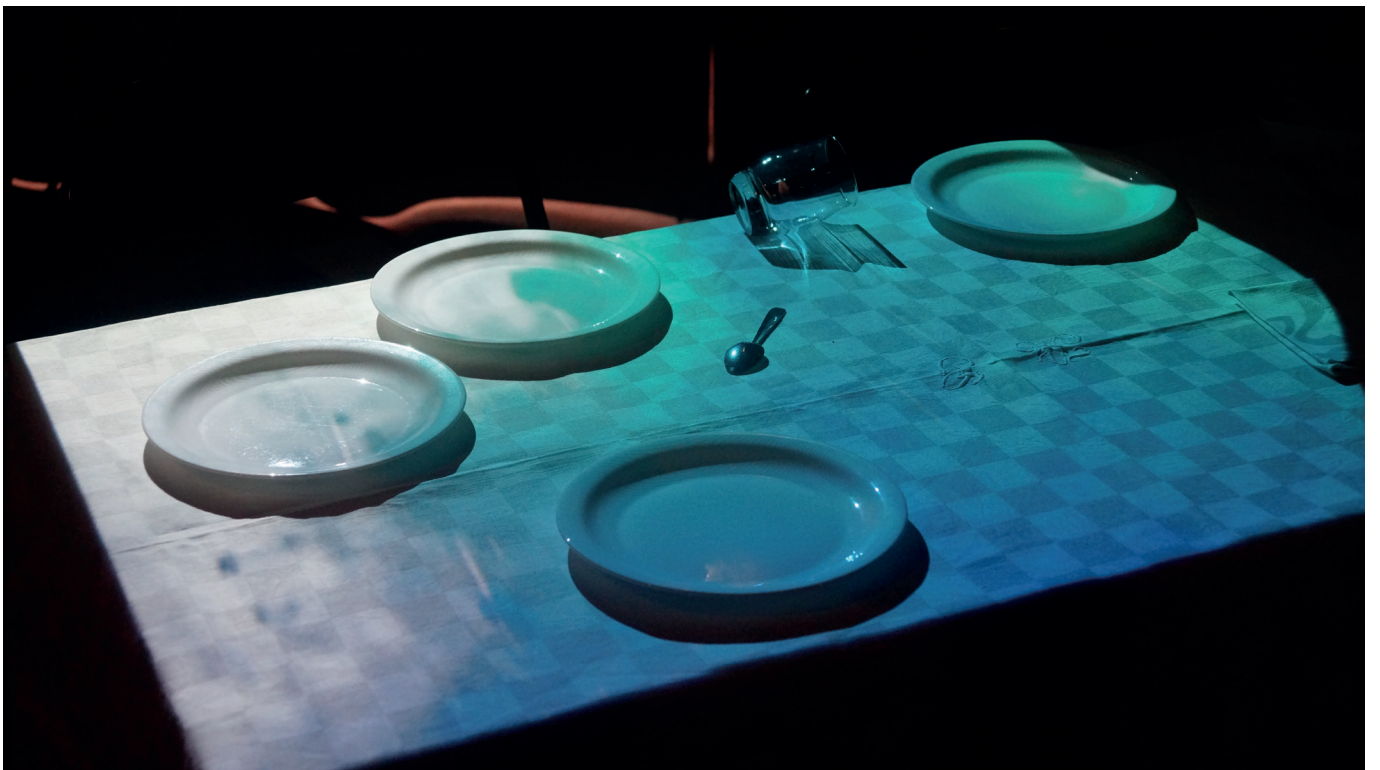
(Let's Eat!)

Artist: **Léa Enjalbert**

Teacher: **Claire Perichon**

Students: **Julie Amill, Gabrielle Breha, Inès Carpentier, Alice Cochard, Marie Demeule, Romane Enjolras, Inès Gaucher, Sibylle Lounis, Célia Mestre Bonnard, Jade Musseau, Mabel Pelissier, Nathalia Ramalajaona, Nina Roca, Louison Rooses, Janis Talon, Clara Vendange**

The poetic ramblings and daydreams of a little boy whose mother asks him to set the table...



À table, Maison de la culture, salle Gripeil, Clermont-Ferrand © Photo: Anouk Le Gall / VIDEOFORMES 2024

AKILÉUS LGT SAINTE-MARIE, RIOM

FROM MARCH 14 TO 17 - MAISON DE LA CULTURE, SALLE GRIPEL

Artist: **Amélie Sounalet**

Teacher: **Morgan Beaudoin**

Students: **Suzy Boudol, Léa Dufour, Camille Gaillot, Dorian Giraud, Jules Gonçalves-Barbosa, Bérénice Marion, Elouan Nodin, Érine Potel, Manon Rachat-Navarro, Margaux Sabatier, Mélissa Tuya, Hortense Wenger**

"Haven't you ever dreamed of having a space object at your feet?"

"If you haven't got it yet Sir, you're going to need it fast!"

"Have you got the new planetary trend phenomenon Madame?"

"Entrance forbidden to anyone who doesn't have an Akiléus!"

"If you don't want to be the laughing stock of the neighborhood, you've got to get it!"

"Space origin, now planetary!!!"

"The cutting edge of high technology to shine in society"

" With Akiléus, space and the world at your feet "



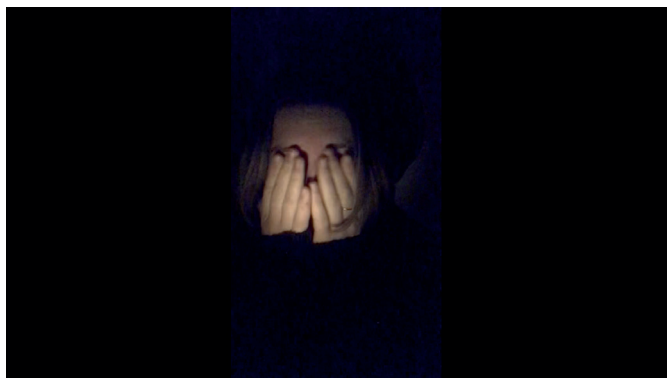
Akiléus, Maison de la culture, salle Gripel, Clermont-Ferrand © Photo: Gabriel Soucheyre / VIDEOFORMES 2024

"1 MINUTE" VIDEO CREATION SCREENING & EXHIBITION

FROM MARCH 14 TO 17 - MAISON DE LA CULTURE, SALLE GRIPEL

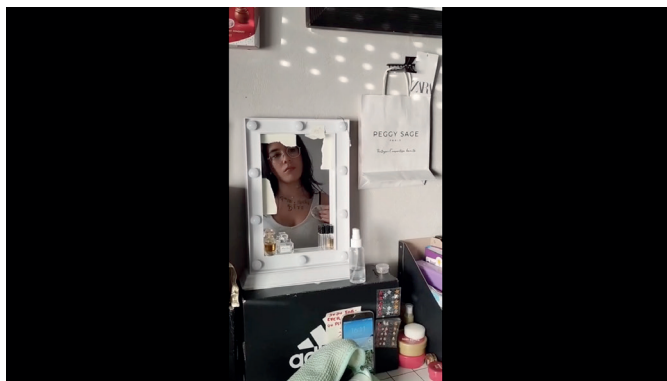
During the **VIDEOFORMES** festival, videos made by young pupils in their schools (primary to secondary) and extracurricular activities, lasting exactly one minute, are presented in the Salle Gripel. A selection of videos from "1 Minute" are also screened as a pre-program to the festival's video competition.

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



Mon visage me dit (My Face Tell Me) | Elina Vidal

La Ribeyre Middle School, Cournon d'Auvergne (63)
Teacher: Julien Resche



Mon visage me dit (My Face Tell Me) | Julyanne Vevollet

La Ribeyre Middle School, Cournon d'Auvergne (63)
Teacher: Julien Resche

Mon visage me dit (My Face Tell Me) | Chloé Dufour

La Ribeyre Middle School, Cournon d'Auvergne (63)
Teacher: Julien Resche



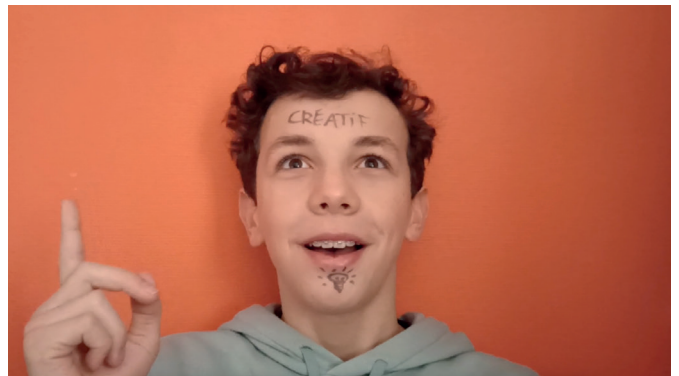
Mon visage me dit (My Face Tell Me) | Lou Belin

La Ribeyre Middle School, Cournon d'Auvergne (63)
Teacher: Julien Resche



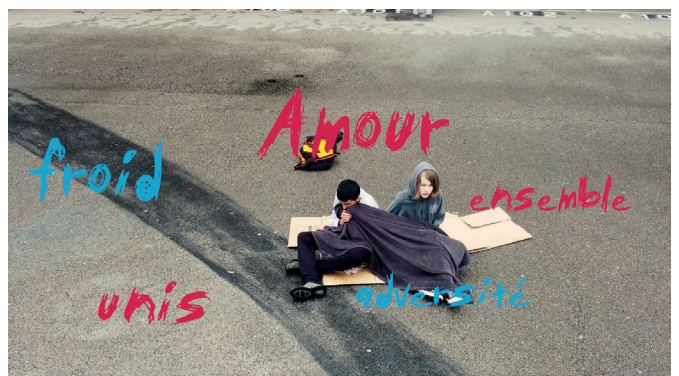
Mon visage me dit (My Face Tell Me) | Johan Ciepielewski

La Ribeyre Middle School, Cournon d'Auvergne (63)
Teacher: Julien Resche



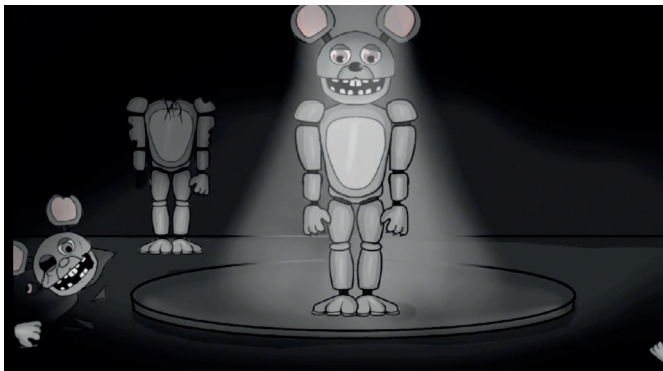
Seuls (Alone) | Elisa Toquet, Adèle Belaid, Kacem Amamri, Rayane Rebai, Myriam Amamou, Nermine Kmiha Ouahdani, Emma Levrieri, Elmedina Beqaj, Uzeyir Bilir, Yanis Cimen-Paviot, Lucas Florido Da silva, Samah Djaariri, Nessrine Arli

Louis Lumière Middle School, Oyonnax (01)
Teacher: Pierre Maré



"1 MINUTE" VIDEO CREATION SCREENING & EXHIBITION

FROM MARCH 14 TO 17 - MAISON DE LA CULTURE, SALLE GRIPEL



Mousy | Gabriel Guéry, Tamara Fourgeroux-Rivory

Ella Fitzgerald High School, Saint-Romain-en-Gal (69)

Teacher: Ophélie Prevel



Les éclipsés (The Eclipsed) | Mélina Mantin, Jente Van Der Eecken, Annaelle Guyot Taillandier, Benjamin Gamet, Gabriel Legrand, Tom Boespflug, Loucas Sambaer, Ernesto Fernandez, Esteban Desmoules, Enzo Bru, Jules Perrod

Les Chenevières Middle School, Jaligny (03)

Teacher: Simon Depalles



Hiver (Winter) | Mélina Mantin, Jente Van Der Eecken, Annaelle Guyot Taillandier, Benjamin Gamet, Gabriel Legrand, Tom Boespflug, Loucas Sambaer, Ernesto Fernandez, Esteban Desmoules, Enzo Bru, Jules Perrod

Les Chenevières Middle School, Jaligny (03)

Teacher: Simon Depalles

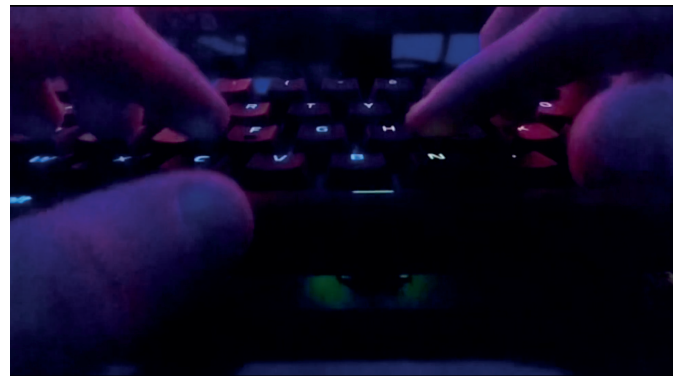
Distress Women's | Léonie Boutet, Louise Guichard, Justine Manceau

Notre Dame High School, La Flèche (72)
Teacher: Marie Gautier



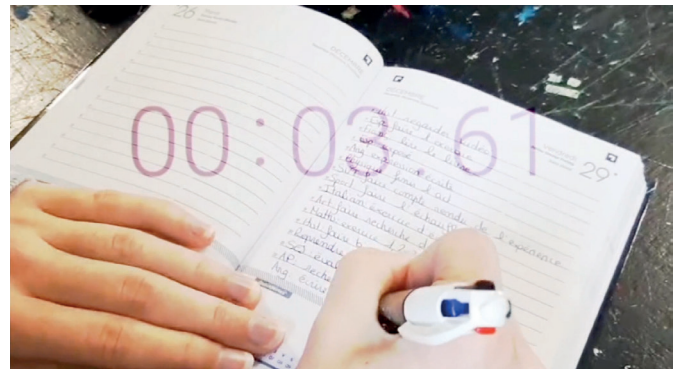
Espoir ? (Hope?) | Lysandre Bechu

Notre Dame High School, La Flèche (72)
Teacher: Marie Gautier



Consumée (Consumed) | Emma Brebion-Guion, Camille Douillet

Notre Dame High School, La Flèche (72)
Teacher: Marie Gautier



Les sept péchés capitaux (The Seven Deadly Sins) | Lilou Martins

Notre Dame High School, La Flèche (72)
Teacher: Marie Gautier



"1 MINUTE" VIDEO CREATION SCREENING & EXHIBITION

FROM MARCH 14 TO 17 - MAISON DE LA CULTURE, SALLE GRIPEL



5 étapes pour un deuil (5 Steps for a Grief) | Daria Boulic

Notre Dame High School, La Flèche (72)

Teacher: Marie Gautier



Facéties | Juliana, Thibaud, Maël, Lydia, Anaïs, Léna, Chloé, Léo

Liziniat Middle School, Saint-Germain-Lembron (63)

Teacher: Valérie Coadou



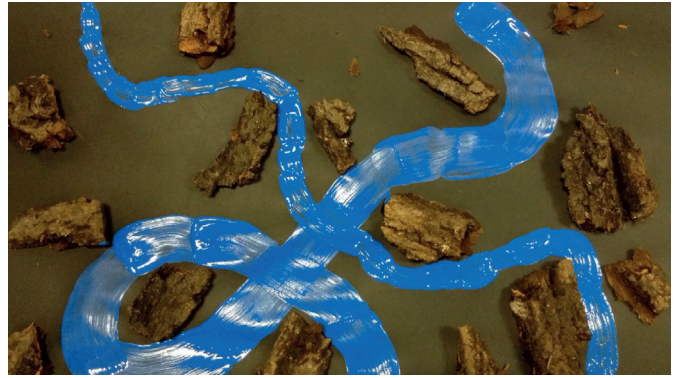
Flowers | Maylis Cottin, Noéline Fraise, Nathan Goubely, Thomas Iwankow, Hugo Maistre-Vidal, Maëlys Martin-Renard

Private Agricultural High School, Ennezat (63)

Teacher: Audrey Rudel

Bouquet d'émotions (A Bouquet of Emotions) | Kenzo Bassin, Alex Goutteboze, Aelia Lasset, Ninon Quantin

Private Agricultural High School, Ennezat (63)
Teacher: Audrey Rudel



L'éveil de la nature (The Awakening of Nature) | Zack Goujon, Lilou Gouny, Enzo Peyruchaud

Private Agricultural High School, Ennezat (63)
Teacher: Audrey Rudel



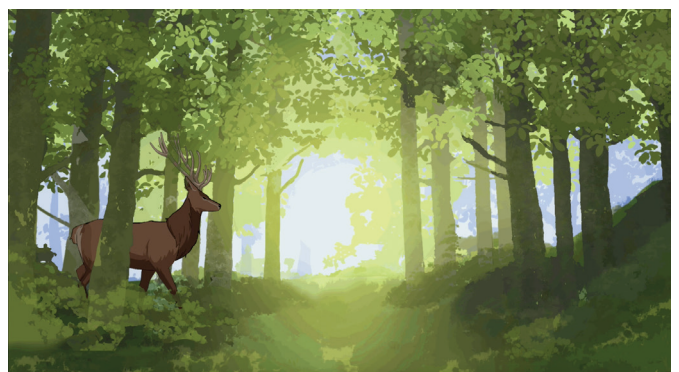
Ôde à l'œil (Ode to the eye) | Mariette Mestas, Fleurane Dessemond

Madame de Staël High School, Montluçon (03)
Teacher: Damien Sinet



Prinstans | Louise Tautou, Calista Maillart, Adéonor Aubry

Madame de Staël High School, Montluçon (03)
Teacher: Damien Sinet



"1 MINUTE" VIDEO CREATION SCREENING & EXHIBITION

FROM MARCH 14 TO 17 - MAISON DE LA CULTURE, SALLE GRIPEL



Le feu (The Fire) | Lucie Chatraz, Camille Michaud, Lara Nakous

Aristide Briand Middle School, Lons-le-Saunier (39)
Teacher: Hassan Mnidakh



La tâche (The Job) | Dachi Bazgadze, Antoine Laurie, Imrane Naoui

Gérard Philippe Middle School, Clermont-Ferrand (63)
Teacher: François Guittard



G1 Run | Dachi Bazgadze, Antoine Laurie, Imrane Naoui

Gérard Philippe Middle School, Clermont-Ferrand (63)
Teacher: François Guittard

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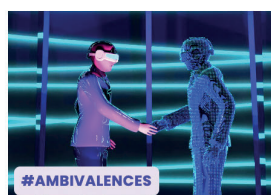
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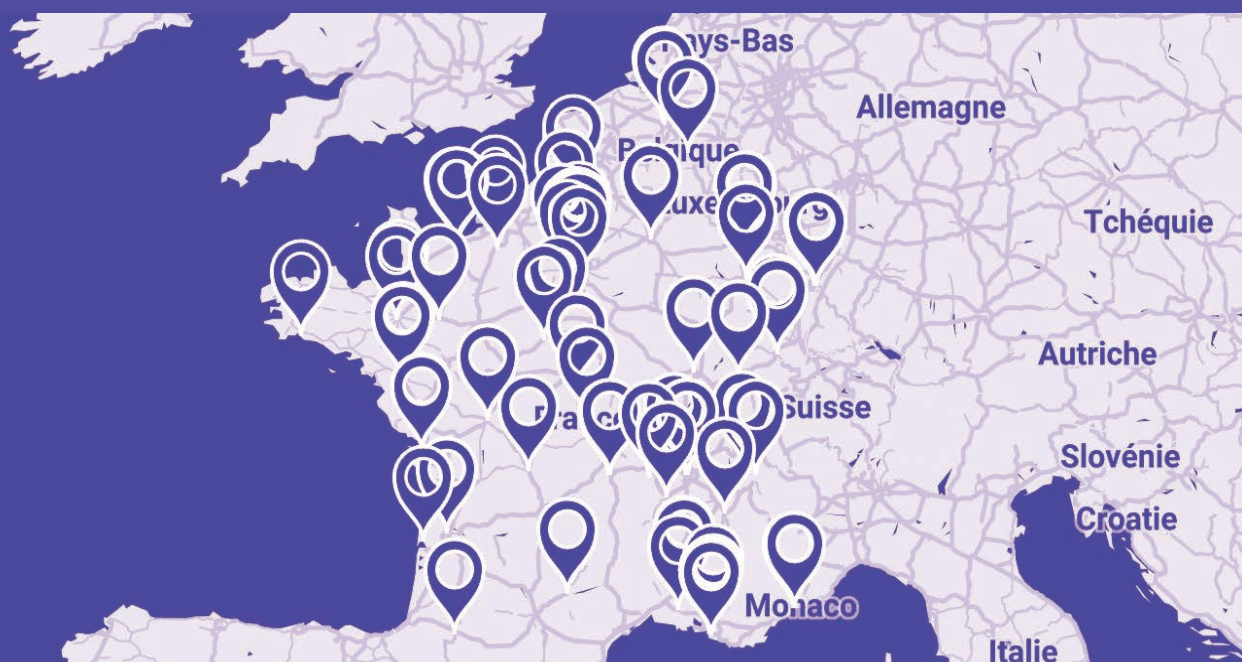
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