



MARSEILLE-PROVENCE 2013
CAPITALE EUROPÉENNE
DE LA CULTURE



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#MP2013 sur tous les réseaux

instants²⁶ vidéo

numériques
& poétiques

Tokyo/Yokohama, Liège, Alexandrie, Ramallah, Marseille

Marseille Friche la Belle de Mai
Exhibitions : Nov 7th to 30th 2013
Encounters : Nov 7th to 11th 2013

50 ans
d'art vidéo



© Michael Gaumnitz

(M)editorial

Where did video art come from ?

Where is video art today?

Where is video art going ?

**Video art was invented by the children of
the Second World War and is the contemporary art of
Mediterranean revolutions and the Greek tragedy**

1963 was chosen as the starting point of this great history which is far from its conclusion, in reference to what is considered to be its inaugural act, performed by the Korean artist Nam June Paik whose 13 prepared TV sets were exhibited in the Parnass Gallery in Wuppertal, Germany, at a Fluxus event (Music/Electronic TV). The same year, the German artist Wolf Vostell screened his famous *Sun in your head* and the French artist Jean-Christophe Averty caused a scandal on television when he put a baby in a grinder (*The green grapes*, October 63).

These three artists affirmed single-handedly the international scope of video art, its hybrid forms (video, television, computer, cinema, visual arts, music...), and its irreverent attitude towards the prevailing artistic practices of the era. If the first generation of artists comes mainly from rich, industrialised countries, we now witness the flourishing of video art in new territories: North Africa, Middle-East, Asia, Central and South Americas. In designating Paik and Vostell our pioneers, affiliated to Fluxus and an artist pataphysician (Averty), we proudly uphold the audacity, the wish to nourish the flux between life and art, and the thirst for creation of new forms and affinities between the work of art and its viewer: much more than a simple devotion to new technologies.

The narrative of video art must be written in an open future whose routes are not yet traced; the paths will only reveal themselves under the feet of those who venture forth. These are the possibles that we must invent. Just as Lewis Carroll's Alice discovers that she must walk backwards to reach the Red Queen, we will turn to the past to discover new ways forward. It is not a matter of making electronic poetry available for digital tools and art historians, but about making tools and know-how available to artists and to the public. Ergo, video art will never neglect its ultimate goal – Re-existence!

It is not surprising that these outbursts of poetronic re-existence have found space in countries where revolutions are happening. Video screens are the Tahrir and Taksim Squares (in Cairo and Istanbul, respectively) of artistic expression. Tahrir means 'liberation' and Taksim 'distribution'. All the poetical processes of video art are embodied in these two words, emancipating language through the dissemination of astonishing images and sounds hitherto dislocated, disrupted, agitated. All revolution is the destruction of an established order. The questioning of existing hierarchical forms creates new and unprecedented frameworks, borne out of fresh perspectives: video art is organised disorder!

It has been said before that "video art is contemporary art ..." and the ellipsis carries much meaning. In isolation, 'contemporary art' is simply a nonsensical registered domain name. Art must be a contemporary of something else, even if one of its most appealing qualities is to resemble something untimely, that is, discordant with its era.

"The Turkish and Arab revolutions! But also the Greek tragedy" that (re) plays (like a farce) before our petrified eyes. The cradle of our much-touted western democracy, her sovereignty deposed by European bankers. For the first time since the Colonels' coup d'état, the Greek government scrapped public broadcasting on June 11th 2013. Pluto, god of finances, makes Greece the testing-ground for new economic and social policies that will fast become standard everywhere. Meanwhile, Plato (in his role as home secretary) continues to exclude all poets from his liberal, modernized Republic. 'To arms, brave poetizens!'

Celebrating 50 years of video art, and electing Marseille the Global Capital of Electronic Poetry for several days, is to vindicate the spirit of Fluxus from joyous mockery. The close-to-a-hundred artists present are tiny Davids facing the gigantic Goliath of acculturation which propagates itself at digital speed. The thirty video installations create stellar barricades against a sky full of drones and moralising gods. The 150 or so scheduled films are the projection of emancipated desires. The performances will signal the declaration of a state of emergency in our need for a new, multi-immediate, art. Our round tables will be green fields where ideas can frolic, a same-sex marriage for conflicting points of view.

A festival is a workbench operated by an armful of hands, which becomes by the sheer force of things (and others) a critical counter for our certainties. Doubting is permitted! We have spent much of the (light) year thus far casting doubts with our co-conspirators, in Tokyo in February, Liege in March, Alexandria in April, Yokohama in June, Ramallah in July, docking now in Marseille (both home-base and launchpad). Residence permits are available on demand!

Marc Mercier

(Translation Kate Pinault and Naïk M'sili)

We dedicate this 26th Instants Video to Paolo Rosa, the founder of the Studio Azzurro of Milan, who sadly passed away this summer in Corfu, Greece ; and Hernan Harispe, President of the Cinema South American encounters (ASPA), who left this autonm in Marseilles.



Wuppertal

On May, 29th 1943, the Royal Air Force bombs Wuppertal (Germany) with 719 bombardiers, dropping 1900 tons of bombs. The RAF declares that the town has been removed from the map.



Gallery Parnass

In 1963 Nam June Paik's 13 'prepared' TV sets were exhibited in the Gallery Parnass in Wuppertal as part of the Fluxus exhibition *Music-electronic Television*..



**In Friche la Belle de Mai
(is out, so you can cast a clout)
from November 7th**

Time to cast our eyes over the inside districts of la Friche

**Exposed districts (five districts)
Video installations presented
in 5 different spaces in la Friche**

November 7th to 30th

La Tour (2nd and 3rd floor)
Installations by Dominik Barbier (Fr), Taysir Batniji (Palestine), Nisrine Boukhari (Syria), Robert Cahen (Fr), Samar Elbarawy (Egypt), Mounir Fatmi (Morocco), Fred Forest (Fr), Jean-François Guiton (Germany), Catherine Ikam and Louis Fléri (Fr), Haleh Jamali (Iran), Fernando Lancellotti (Argentina), Pierre Lobstein (Fr), Raeda Saadeh (Palestine), Kentaro Taki (Japan), Bill Viola (US), Kacha Legrand (Fr).

Tuesday to Sunday, 1:00^{pm} to 7:00^{pm}, Friday till 10:00^{pm}

November 7th to 17th

Petit théâtre : Max Philippe Schmid (Switzerland) - Salle Seita : Toni Mestrovic (Croatia)
Studio : Sofi Urbani (Fr), Richard Skryzak (Fr), Marianne Strapatsakis (Greece)

Everyday, 1:00^{pm} to 7:00^{pm}

November 7th to 11th

Cartonnerie : Rochus Aust (Germany), Roland Baladi (Fr), Michele Sambin (Italy), Jean-Pierre Senelier (Fr)

Everyday, 1:00^{pm} to 7:00^{pm}

The historic district

November 7th to 11th, 1:00^{pm} à 12:00^{pm}

Cartonnerie : Where to visit the "archives of memory from here and elsewhere, yesterday and now" : Thierry Kuntzel (Fr), Chris Marker (Fr), portals GAMA and 24/25 : access to 28 European video and multimedia archives (France, Netherlands, Sweden, Slovenia, Germany, Austria, Czech Republic), historical documents, references and links, works of arts (or extracts),

The district free of Rights

November 7th to 11th, 2:00^{pm} à 12:00^{pm}

Opening november 7th, 5:30^{pm}

Cartonnerie : Intersection cosmopoetic where meet artists and public non-aligned on the market criteria.

Video screenings.

Performances (the immedi'arts)

International encounters (encounters and frolic)

The district of hybrid emigrations

November 7th to 17th, 1:00^{pm} à 7:00^{pm}

Accueil Salle Seita : to discover "Terrhistories of videos arts, plural and singular" : consultation of international video programs, historic and recent ones: Algeria, Argentina, Belgium, Brazil, Colombia, Cuba, Equator, France, Greece, Guatemala, Iran, Island, India, Kirghizstan, Lebanon, Morocco, Palestine, Peru, Quebec, Switzerland...

The district under the baobab tree

November 8th to 11th, 9:00^{am} à 12:00^{am}

Salle Seita, a garden of theories, sensibilities and practices

Friday, 8th : The idolatry of digital archives and the creative industries ?

Saturday, 9th : Vidéo, fusion/diffusion.

Sunday, 10th : What about the origins ?

Monday, 11th : Cultural Cooperation in the Time of Mediterranean Revolutions

The District of Orange and Zest

November 7th to 11th

Cartonnerie : A sensory space : drinks, food, documentation, encounters and frolics in anything goes. It is often in these informal pause times that are discussed the most relevant topics, where we build incredible relationships and where the bodies and lyrics are loosened.

Outside (of la Friche)

Exhibition, November 2nd to 30th

Opening, november 2nd, 5:30^{pm})
ShopWindow of Espace Culture :
Window / Nomade Village
42 la Canebière 13001

Exhibition, November 4th to 9th

Show, November 6th at 7^{pm} and 9th at 8^{pm}

La Gare Franche :
Des corps by ville / Nomade Village
7 chemin des Tuileries 13015

Screenings, november 7th to 17th

BOX Videoart Project Space (Milan)

Screenings, nov 7th to dec 5th

Visual Container TV www.visualcontainer.tv

Thursday, November 7th
Cartonnerie

5:30^{pm}

Videospread (France / Spain / Turkey)
Connecting Cities Network 2013

A city-to-city real time joint broadcast event with Amber Platform (Istanbul, Turkey) and Medialab-Prado (Madrid, Spain), presenting of a selection of interactive works : *Where2Now*, Pippo Lionni (France), *The Puppet Master*, Joan Mora & Jose Maria Blanco Calvo (Spain), *United Colors of Dissent*, Mahir Yavuz & Orkan Telhan (Turkey).

Connecting Cities is a european network acting at an international level and which aims to create a networked infrastructure of urban media facades to circulate artistic and socio-cultural content between cities. Media facades and digital big screens present new opportunities for communication in the public space: they engage citizens in artistic processes and enable them to shape their urban environments in a collaborative way.

Financed by the European Union – Culture Program (2007-2013), Le Conseil Régional, the City of Marseille, le Conseil Général des Bouches du Rhône, L'institut Français and the Goethe-Institut Paris.

7:00^{pm}

Mosaical (Art)locutions electr-ocutions to enlighten us as to what has been current in the world of pictures for 50 years.

7:20^{pm}

Intergener'ational tributes to video arts pioneers

Wolf Vostell, Nam June Paik, Jean-Christophe Averty by Gustavo Kortsarz, Roland Baladi and Pierre Trividic.

To celebrate is to re-view, be re-born, *re-futuring*.

Is there a childhood in (video) art ?

In her book *Homo spectator*, Marie José Mondzain says: "He or she who deposits their mark on caves walls is everything except infantile, and what characterises childhood is precisely the energy it carries in terms of affect, an equally strong energy, if not stronger than that of the adult. There is no childhood of art. The very basis are not what comes first but what puts the spectator, at each moment, on the starting line. The act of coming to being, the one that gives birth to the spectator is par excellence the artistic gesture since it is in the same movement a starting line and an horizon."

El sol en tu cabeza by Gustavo Kortsarz (Argentina 2008, 4')
 An "Argentinian coming back" to the famous *Sun in your head* (1963) by Wolf Vostell.

Nam June's First Tape by Roland Baladi (France 1989, 20')

A video travel diary in New York, looking for informations about Nam June Paik's mythical first artistic video tape piece from 1965, and made with the first light camera, the Portapak. *From my atelier to the café Gogo*, with the voices of Don Foresta, Russel Connor, Shigeco Kubota, John Hanhart, Barbara London, Barbara Moore and even Nam June Paik, himself

8:30^{pm}

Looking for listening by Michele Sambin (Italy 1977/2013)

Play it again, Michele: Michele Sambin, a pioneer of Italian video art, performs. *Looking for listening* using voice, sax, cello, television and camera, a performance created in 1977 for the Venice Biennale.



Looking for listening by Michele Sambin

9:00^{pm}

Sustenance and socialising : time to find out that eating and drinking can reinforce the gourmet metabolisms of the explorat(c)ing spectat(c)ors, while not harming the spectacular power of artwork.



Export cars to mars by Rochus Aust

9:35pm

Export cars to Mars. A world vision contest (Simultaneous visions) by Rochus Aust (Germany 2013)

Vide(o musical performance. How much vision can the world put up with ? How much vision does the world desire and how much future can we impose on it ? How much vision does the world need and how much future can we impose on it ? The award-winning visions joining from four continents will deliver their answers within a simultaneous installation through giving a contest in front of the spectators and the members of the international jury.

Rochus Aust (composition / space lay-out / trumpet) and his magnificent magnetic band : Fosco Perinti (vocals), Heinz Friedl (bass clarinet), Florian Zwissler (Synthesiser), Markus Aust (director of video and sound) replying (by charts, of course) to "Der ruhende Verkehr" (stationary traffic) by Wolf Vostell.

9:45pm

Catholic pastry : Play it again, Nam by Jean-Paul Fargier (France 2013)
When applying the agreements just to the cords (vocal), the 50th birthday cake of video art will be blown (but not played) by Name June Paik alias Jean-Paul Fargier, dressed with the Korean outfit used by him during a performance given in Seoul, while presenting a video portrait directed by Fargier en 1990 named *Play it again, Nam*.

10:30pm

Extraverty by Alain Burosse, Jean-Marie Duhard and Bertrand Mérino Pérès (France 1990)

Some unforgettable extracts from the TV program *Les Raisins Verts* (broadcasted for the first time on October 12th 1963) and other pearls from a time when public television knew how to be extravagant, "foolish and nasty", like in the huge scandal it caused with "a baby crunched in a food mill". And also video clips by Françoise Hardy, France Galle, Pierre Péret, Adamo, Boby Lapointe, Johnny Halliday, Tino Rossi... tricks with Catherine Langeais... No doubt, Averty is one of the video art pioneers, in line with Méliès, and whose concern was not to keep his art to an elite, that is why he chose to work for TV (until he was sidelined). A production Mikros Images for Canal +. (1989)

13 brouillons pour un portrait d'Averty by Pierre Trividic (France 1990, 18')

Murder of the father? Of course, since Trividic learned television at Averty's school. Murder by inverting the sense of the lesson. The student now teaches his old master that one can go much further in the art which he passed on to him. Not the art of decorative pranks, truncated images, kaleidoscopic shots, but the art of the electronic 'I'. Trividic, in his portrait lets Averty talks, talks, talks. About everything. About death, about balls, about television, about Shakespeare. But in doing this, at the pretext of having doubts about the path to take, Trividic intermingles his own voice with that of his master - filtered through an actor. Ah! the third person, an old trick. . . A character, Troop, who serves as a mask. But it is he, in person, who embodies the image. Troop-Trividic, searching for inspiration, sucks on a pen while raising his eyes to the sky where the remains of Averty float: an eminently post-Avertien spectacle. Stuck on Averty? Yes. But wait, look at how, and on what ground. Averty is beaten, not with further special effects, but with a skillful orchestration of the voice. The 'I' of Trividic wins out over the 'I' of Averty's old game.

EXP(L)OSITION OF VIDEO INSTALLATIONS

About the scenography

It is one of strong peculiarities of Video Art : make himself comfortable and display his wings in space. The pioneers of this art had immoderate ambitions : to reinvent everything ! Television, Cinema, Sculpture, Paint, storying, editing, Sound, seizing technology tools to serve better an omnipresent desire : free language.

Works we chose to show at this fiftieth anniversary are not exhibition of mechanics, electronics or digitals exploits. They do not show their bottoms to satisfy Art's market erections. They whisper something about times and territories they were founded. Although these expressions can sometimes sound like a shout.

We considered those thirty works as thinking forms. Now to think, is to move closer ideas, pictures, sounds, forms. That is why we, Samuel Bester and i, took care not to compartmentalise, sometimes daring to risk unwelcome collusions. We bet it'll makes sense. Better than in exhibitions, during congresses, those constructions could start resonating by sets of unexpected associations, which the visitor can operate. As Godard (he would have had his place here) who makes Marie-Claude Loisel* say : "This is the constellation of often seemingly unrelated elements that arises a truth which crystallises beyond any discursive thought."

We invited these works to mark the occasion, the one of fiftieth anniversary and the thunder in a world frightened by the future. We invite visitors to make a video arts world tour, not in tourist but in traveler of times and of spaces. They'll meet works which marked their time, and others which invent the one they takes place in, with uncertain steps. Our approach is not encyclopaedic. We're walking sensitively in a forest of uncertainties , keeping at heart the dream of becoming a bird of thunder.

28 installations are spread on six spaces in the Friche and there is 2 *getting away*, the window of Espace Culture and La Gare Franche.

Marc Mercier (Translation David Bouvard)

*Editor at 24 images, french cinema magazine.

Cartonnerie

November 7th to 11th / 2:00^{pm} to 11:00^{pm}

Export cars to mars by Rochus Aust (Germany 2013)

How will we impress the world? What will our unique characteristic be ? What is the future going to order from us ? Is it technology or democracy ? Is it corruption or inclusion? Is it overweight or medecine against light ? Are it lunar rovers or leftovers, heroic fakes or Sacher cakes, military courses or cheap natural resources, cultural goods or fancy foods ?

Working title in progress by Roland Baladi (France 2009)

A daybed such as in opium smokehouse, a video program on a laptop, and a watercolour.

Cyclope by Jean-Pierre Senelier (France 2012)

Cyclope is watching us !

Looking for listening by Michele Sambin (Italy 1977)

Video performance for body, camera, television and cello.

"This installation was inspired by a musical video performance created in october 1977 for the Venice Biennale, in the frame "Artisti e videotapes" directed by Maria Gloria Bicchocchi – one of the first in Italy to be concerned by new media so as objects or tools for artists.

The decision of re-creation (or re-play) at Marseille in 2013 *Looking for listening* is possible because in 2011 the original images were digitalised by the "Camera Ottica" of the University of Udine.

The digital preservation of these images has become an example for scientists which hope to finish a methodological approach of "ephemeral" works like performances. Furthermore, this effort is reveals the obsolescence of the work of arts on magnetic support. This archiving and an interview of the artist made possible to rebuild the history of this work from its creation up to nowadays by confirming the fluidity of the shape passing from a performative dominance to a single installation. After having identified the different items archived, it was decided to re-execute the performance in its 1977 version to present after on *Looking for listening* as an installation, underlying there the time that passed between the two versions, by comparing the ages of the artist.

The interpretation of the work will respect both the historical environment in which Sambin is working and his cross-disciplinary approach: his interest for experimental music (the New York school, minimal music, jazz...) especially under their performing forms ; so as for italian underground cinema and the Fluxus movement.

The artist plays with the extension of his body that is made possible by the live broadcasting of his image on three screens, and he creates an instant musical composition sourced by the exploration of different sounds of his body, a cello and a saxophone. The magnetic video tape is used to execute this work, the image becoming the partition and the camera an instrument to "play" the images."

Lisa Parolo

Studio

November 7th to 17th / 1:00^{pm} to 7:00^{pm}

Éclipse by Richard Skryzak (France 1999)

Stages two strong and recurring images from his poetical and videophotographical universe, the moon and the candle. It therefore pays tribute to two main works by Nam June Paik, "The moon is the oldest TV" and "Candle TV". The eclipse is to be seen as a transition, an encounter and a passing movement. From one generation to another. From one story to another. From one "vidé-astre" to another...



Éclipse by Richard Skryzak

Invisible places the Vast White by Marianne Strapatsakis (Greece 2008)

The installation, made in two parts, deals with the subject of death: one part is alluding to material existence, the other to an existence beyond matter. In the first part, the dominant feature is that of the rectangle; in the second, that of the circle. I would say that the former corresponds to the product of creation, the Earth, while the latter corresponds to that which creates, the Heavens. This installation presents Death as a passage into another life, as life in a disembodied, ethereal state.

Les aurores cathodiques by Sofi Urbani (France 2007- 2011)

In the cosmic TV, the energy comes from the solar wind and serves to accelerate the electrons and protons in the magnetosphere. The particles are then guided by the terrestrial magnetic field until they precipitate into the upper atmosphere and produce the aurora borealis. The specialists of aurora borealis often specify that this similarity with television goes even further: the accelerating voltage, as in the aurora borealis than in televisions, stands at around 20,000 volts.

Petit Théâtre

November 7th to 17th / 1:00^{pm} to 7:00^{pm}

The Ghost of Happiness by Max-Philipp Schmid (Switzerland 2011)

A man and a woman in a big embrace. The TV shows a couple dancing in a Hollywood musical. The man and woman attempt to follow suit, but their movements are wooden and their feet leaden, as if under extra gravitational pull. Caught in a web of stereotypes they try again and again, but their perseverance completely robs their dance of the lightness of the original. All that remains is the melancholy cast of failure on their exhausted faces.

Salle Seita

November 7th to 17th / 1:00^{pm} to 7:00^{pm}

Sol / Salt by Toni Mestrovic (Croatia 2012)

An installation based on just a couple of generations' older stories in Dalmatia about poverty and need-driven collecting of sea salt on the rocky shores of Eastern Adriatic islands. The Dubrovnik and the Venetian republics, which in the past dominated the Eastern Adriatic completely controlled the production of salt and the salt market, declaring any salt collecting illegal, even for the domicile population and fishermen.



Sol / Salt by Toni Mestrovic

Tour-Panorama (floor 3)

November 7th to 30th (Tuesday to Sunday) / 1:00^{pm} to 7:00^{pm}
 (late opening on Friday 10:00^{pm})

Sun is the next tv (the apocalypse of video art) by Dominik Barbier
 (France 2013)

An original creation by Dominik Barbier from an historical, tragical and poetical text by Marc Mercier. With some "selected pieces" that stand up to the time passing and tragedies of our century, like these four Doctors of the Law such as David Larcher, Gianni Toti, Robert Cahen, Roland Baladi.

Notes by Dominik Barbier :

Video Art was invented by Second World War children, it is now contemporary with the mediterranean revolutions and the greek tragedy. A project is born from Marc Mercier's idea : a celebration for video art fiftieth anniversary. Its golden jubilee.

Video art, I loved it when it was alive : independent, international, revolutionary, magnificent.

We were turning around the world from the festival bar in Sao Paulo, Sydney, Den Haag, Geneva or Montreal to the festival bar in Acapulco, Tokyo, Montbeliard or Manosque. We were singing, and dancing, and women were beautiful, the audience was ardent, there were vine and tears, and sometimes a video. We were utopia, the human potential for humanity.

Then Thatcher and Reagan and Contemporary Art, they came.

The world began to regress. Inhumanity, indignity

At the beginning, we could not see anything.

Today, we are dead. Video Art golden Jubilee in marseille, it is a joke, a half shaved marxist's dream ! borderline !

Why look for a dead body when so many different colourful animals from the zoo can be exhibited all year long in front of the town-hall ? MP2013 - with an ambitious artistic programation that has illuminated the whole Provence - saw it right : yes to the Chamber of commerce, no to not very polite art.

But who's afraid of video art ? Nobody and that is our chance to produce a free, magnificent, outlaw form of art.

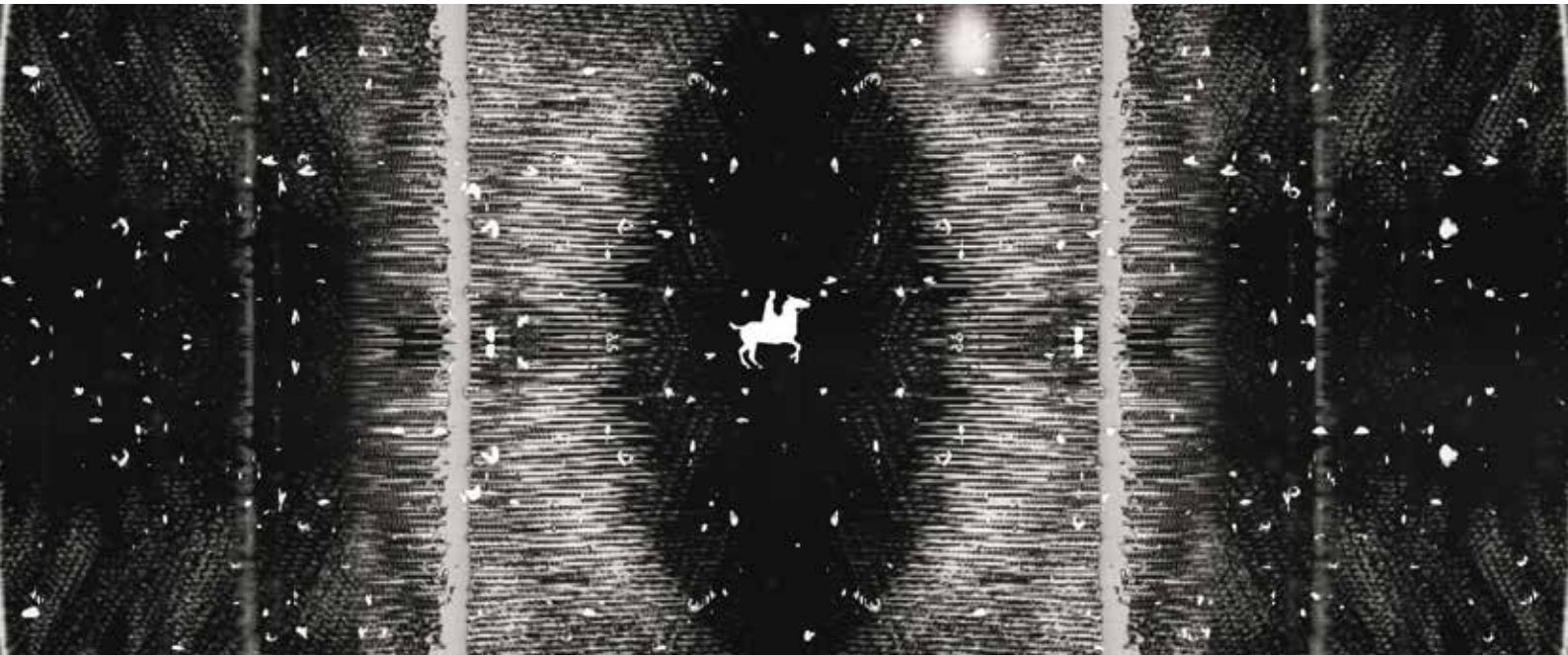
"*Sun is the next tv*, the apocalypse of video art" pays a tribute to the international nuclear lobby, that persists in its deadly radiant love for us despite our repulsion, and with great respect, to the many men in fire, the people who choosed to sacrifice themselves in fire : from Jan Palach to Mohamed Bouazizi, more than a hundred persons in Tibet since 2011, more than 30 persons in France since 2011.

A video creation by Dominik Barbier, a musical creation by Laurent Perrier, this installation is designed for stuffed cadavers and observers from UNO.

Video art is dead, long live video art !

(translation in broken English by the artist, before coffee)

Sun is the next tv (The apocalypse of video art) by Dominik Barbier



Tour-Panorama (floor 2)

November 7th to 30th (Tuesday to Sunday) / 1:00^{pm} to 7:00^{pm}
(late opening on Friday 10:00^{pm})

Ma mère, David et moi by Taysir Batniji (Palestine 2012)

A telephone call between the artist living in France and his mother living in Gaza. Starting from this intimate exchange, the artist questions the resonance of the words displacement, in between the two and exile in him.

Above 47 by Nisrine Boukhari (Syria 2012)

In a place where temperature exceeds 47 degrees, there's a character represented in three different images. In the middle : eyes from a black painted face starring at the audience, on the left : woman's black hairs being cut off till the screen is entirely filled, and on the right : a white surface recovered with a black pen. At some point you can only see the starring eyes among absolute darkness. The work represents the problematic of political and religious extremism : between the right and the left image, it symbolises some reasons of pain for some people and societies.

L'invitation au voyage by Robert Cahen (France 1973, 9')

L'invitation au voyage is articulated around the combining of images of memories. On a technical level, this is obtained by using fading photographs followed by solarised landscapes produced using the universal special effects device developed by the research department of the ORTF (the French national radio and TV broadcasting corporation) and a scene filmed in slow motion using a high-speed camera operating at 200 frames per second.

The Escape by Samar El Barawy (Egypt 2012)

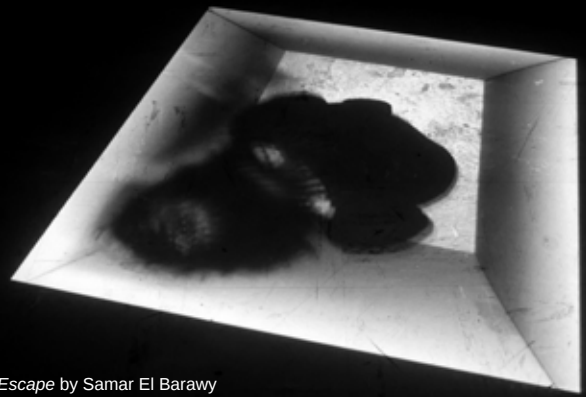
A woman attempts to escape from a narrow and enclosed space. A metaphor for an Arabian woman; prisoner of her own identity.

Technologia by Mounir Fatmi (Morocco/France 2012)

Work in the work. It makes the link between the ancient Arabic circular calligraphy and the Rotoreliefs of Marcel Duchamp, the first manifestations of optical art produced in the modern industrialised society.

Les Temps Modernes, une Histoire de la Machine by Mounir Fatmi (Morocco/France 2012)

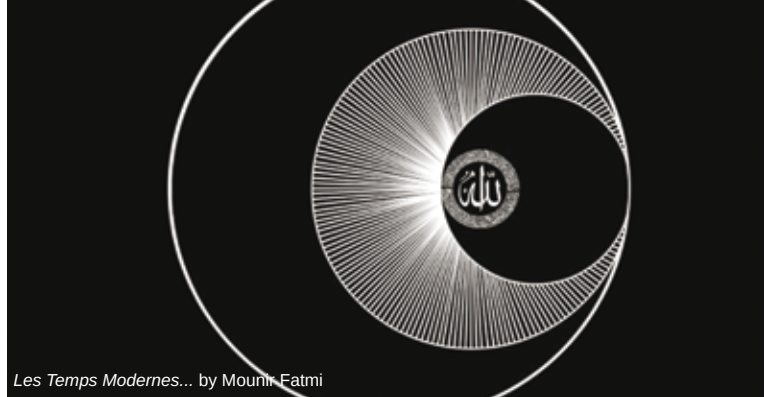
The title is inspired by Charlie Chaplin's film. Speed and motion both play an important role in this work. As early Arab astronomers observed the movement of stars and planets, Mounir Fatmi observes the shape of today's world and the motion of global contemporary society.



The Escape by Samar El Barawy



Ma mère, David et moi by Taysir Batniji



Les Temps Modernes... by Mounir Fatmi



L'invitation au voyage by Robert Cahen



Le Fardeau by Jean-François Guiton



Deep Kiss by Catherine Ikam and Louis Fleri



Someone who is not like anyone by Haleh Jamali



Muralla China by Fernando Lancellotti

La cabine téléphonique by Fred Forest (France 1967)

A document shot in real-time, and without editing, from the window of a flat, on the third floor, in the Parisian suburbs. In this pioneer work, the artist displays the sociological reality of his everyday life, driving the attention on the only telephone box of the neighbourhood. The telephone box and its successive users are visually related to a tree that dominates, as a sort of giant antenna, symbolising the world of communication.

Le mur d'Arles by Fred Forest (France 1967)

A visual entertainment, playing with the curiosity of passers-by in a busy avenue of this city in south of France. Some passers-by, while walking along the pavement, are irresistibly attracted by a mysterious event which seems to take place behind a palisade...

Le Fardeau by Jean-François Guiton (France 1990)

An enormous white length of fabric, which as an oversized hammock, extends from one wall to the other. A monitor, its screen facing upward, has been placed on the middle of the fabric, causing it to sag. The weight of the proverbial "hardware" underpinned by the large white sheet, causing tight folds to form that run upward, folds that can only be brought about under the conditions of this burden.

Deep Kiss by Catherine Ikam and Louis Fleri (France 2007)

A journey out of time in a world of virtual characters having amazingly human expressions. Two digital faces are kissing full of the lips before merging into one another.

Someone who is not like anyone by Haleh Jamali (Iran 2007)

An installation exploring the depth of female identity that is primarily based on women appearance by focusing on how their identity can be made fluid by different type of clothing.

Muralla China by Fernando Lancellotti (Argentina 2008)

The repetitive movements of a small mouse that can't stop running on a spinning wheel, and no matter how much it runs, it never gets anywhere. It's one of those simple, direct images, hard to forget, which inevitably lead us to identify our own everyday to the wall of China.

Pierres de ciel by Kacha Legrand (France 2007)

In the Archaic are associated with "stones" and "elements" spiritual power. Exists between the soul and the stone a close relationship. The stone carries both magical power and embodies a spiritual force. It is raw material, passive, yet its shape is reminiscent of being. Here are three stone receptacles lightning, rain and light. Elements that interfere all have a symbolic link with creative energy. An alliance was established between the three phenomena covered by the temporality look. Strangeness born of three simultaneous actions and their peaceful coexistence. These three energies are inseparable all exist in harmony.

Héritage by Pierre Lobstein (France 2013)

A tribute to the “great-oncle”soviet cinema through his sun (Paradjanov) and his moon (Tarkovski) going hand in hand with some wizzards of russian language (Tsvetaeva, Akhmatova, Pasternak, Blok, Maïakovski, Mandelstam). In this ferocious political period, it'll be an celebration of that all-purpose Russia which we love (including the Pussy Riots) and of total poetry which keeps us staying alive during these times of spoken and visible electronic invectives.

Vacuum by Raeda Sa'adeh (Palestine 2007)

“I am seen in a desert landscape, vacuuming the sand of the desert. It is an endless process, as I move across the sands in a continuous vacuuming motion, as a visual contemplation to the question of how much life is given and how much is taken away?”

Living in a box by Kentaro Taki (Japan 2010)

Body parts are displayed as specimens in boxes within the white box. Each part is looking for something and this behaviour recalls the physical and psychological blockages in modern life.

Bild : Muell series by Kentaro Taki (Japan 2006/2013)

“Bild: Muell” means “Image: Junk” in German. The video collage projected on various shaped cubes simulates the cityscape overflowed with images/ informations. The artist is inspired by the Dadaist, Kurt Schwitters.

The Lovers by Bill Viola (US 2005)

Two lovers struggle to hold their ground and sustain each other amidst a violent onslaught that threatens to overwhelm them.



Vacuum by Raeda Sa'adeh



Living in a box by Kentaro Taki



The Lovers by Bill Viola

November 8th to 11th / 9:00^{am} to 12:00^{am}

Salle Seita

A garden of the theories, sensibilities and practices

Where we will let the revolt of memory thunder

District under the baobab tree

"It is not a question of preserving the past but of realising one's expectations, as today the past continues as destruction of the past."
(M. Horkheimer and Th. Adorno, *Dialectic of Enlightenment*, 1944).

Every morning, some complicities (right or wrong thinking) come to perturb our accepted ideas about history of video arts, the new technologies of communication and archiving, the new spaces of broadcasting. The all-digital sand(trades)men put crowds of customers to sleep by promising a brighter future thanks to a simple clic on the keyboards of our screens become amnesic and unable to read and write. As they assassinate words, they have dared to call it "the digital revolution" ! Yet, the spectre of real revolutions has been still breathing since a so-called "Arab Spring". Revolutions mess up everything. Everything is to be redefined. Starting with culture and arts.

Works leave much to be desired and suggest.

They bring no promises.

They can't comfort us neither for boredom nor our desexpectations.

They are (musical) draught : with a flap of our thinking wings, our views turn coloured.

At the heart of these encounters and frolics, the fifty-year-old video (un-wrinkled) or already buried under the digital arts' bombing ! What does our friend Jean-Paul Fargier think about it, as he was the godfather of the first festival Les Instants Video ?

"If video art is "TV's self consciousness", as I have often said, what is digital consciousness of ? Of nothing. We might even say : of itself, as it is so happy to bite its own tail with cries of pleasure. Oh no, if he were self conscious, it would know at least that he was born to give wings to video. Yet, it does think itself to have come to the world to replace the world. The digital is a being with no soul. This is its weakness (even stupidity), but it is also its strength. It can get away with anything : inventing anything never seen. Yet it does it seldom as it considers every fats it makes as a symphony. Video pits itself against reality, digital pits itself against nothing else but itself. That means it is an art making no progress, a technique of copier. The day when it discovers its Other, it will start to take off. We will only have to pack our luggage and get aboard the rocket. Meanwhile, we have to make some corrections (I will have no hesitation in saying this) : video arts have invented everything, even the digital , it is not the opposite."

It's up to you.

(Translation Michèle et Pierre-Paul Hay-Napoleone)

Friday, november 8th / 9:00^{am} to 12:00^{am}

The idolatry of digital archives and the creative industries ?

Round table led by a european delegation from the Foundation GAMA e.V. (plateforme of multimedia arts), with Andreas Spiegl (moderator), Sandra Fauconnier, Mona Schieren, Per Platou, Gaby Wijers, Marc Mercier.

The idea is to look at what the driving forces have become in today's "preservation agenda". What determines the preservation, its curation (of archival metadata), the related research on technology and theoretical reflections, questions of economic values and exploitation, the predominant politics of ecosystems and creative industries?

Speaking of "idolatry" might come as a surprise in view of the dynamics of the New Information and Communication Technologies market and the communication services (social network, online sale...), as well as all the efforts by researcher and developers to provide an expanding and efficient set of tools to collect and preserve our substantially increasing amount of data.

Where does this need for large-scale archiving arise from, what desire does it satisfy ? What triggered this culture of conservation ? Has it always existed ? Have the criteria for the value of the preserved object changed over time ? One might argue that during the Renaissance, preservation was guided towards the "artistic value" of an object as its intrinsic and unique value. Late 19th century, the value of an object was its "historical value". Whereas during the 20th the "the value of the age" starts to prevail thus contrasting the cult of innovation and beauty. Even if they are falling apart, the "old works" must be preserved. A kind of cult of the ruin being the driving ideology. It is the century of museums (sometimes outside museums when a whole district becomes a museum) that provide spaces of profane devotion. And today ?

Everyone with the help of a PC can set up their own digital museum and put it online, giving a total or limited access to it. A lot of funding is directed towards digital preservation with the objective to create or sustain a market value. What criterion applies for preservation in a market-driven community ? Is the economic value the new determining factor for selecting what is worth passing on to the future generations ? What is the artist-poet-archivist-curator-conservator's role in this context ? How can they engage in this new approach and contribute to its formation – or in guiding the revolution of "art ecosystem" ?

Saturday, november 9th / 9:00^{am} to 12:00^{am}

Video, fusion/diffusion

Encounter led by the delegation of the Conseil québécois des arts médiatiques (CQAM).

The different ways of dissemination can influence the content, the structure, the format or the duration of a video artwork. The diversity of events presenting video works, not only as just one channel video, but now works online, installations or real time processing (Vjing), forces us to re-think distribution as well as the preservation process, and probably the notion of artwork and author in itself. The aim of this round table shall be to overlook both history and the new forms of disseminating video creation in order to imagine its future.

with the financial support of the Conseil des arts et des lettres du Québec (CALQ)

Sunday, november 10th / 9:00^{am} to 12:00^{am}

Going back to the roots : Tales and myths of video art by Grégoire Quenault

At first sight Marseille 2013 seems just like a happy coincidence, an unattended opportunity to celebrate the fiftieth anniversary of video art on the boards of the mediterranean. But are we really sure about this anniversary date ? By examining the evolution of this art, symbolic for the second half of the 20th century, it becomes obvious that history and fiction often got mixed up.

First of all it's surprising to discover that the real event at the origin of this timeline is more solemnised than really known. *The Exposition of Music – Electronic Television* of 1963, the very first of korean artist Nam June Paik, at Wuppertal in Germany was subject to so many variations of descriptions made in texts considered to give information of it that still today it is hard to see clear. Declared by western Europe, this birth doesn't takes place with the same evidence on both sides of the Atlantic ocean. North Americans proclaim another point of history of electronic imagery so as another date, another birthplace but still retaining the same artist. Like them Nam June Paik who went over to the United States at that time was the first to employ in 1965 the "Portapak" for artistic purposes. All this in New York ... still it has to be faced with caution. Whether it's about the date, the real work, his author, artistic circumstances surrounding the event, all this is questionable including the availability of the famous "Portapak" at that time.

Beyond the fact that these two origins can be denied – there are other possible suggestions – and the beginning of followers segregation is the concept of dating so imperative to start a struggle about? No say experts. These kept away from studying this. Up to the fact that if there are some dozens of cinema stories there still is none for the video art – exception made by the attempt of Chris Meigh-Andrews – only can you unearth some ever antithetic timelines. This gap or lack is a manifestation of another conflict because the stakes become quite more important than the simply question of date. Behind these two choices

are hiding different standards and visions of what could or should be video art. Redraw the birth of electronic imagery arts will force to answer finally another question, this one of existential character.

The way this new artistic action has come to participate in contemporary art is itself appealing and indicating of the unease which has received the upcoming of really strange works in the midst of the artwork market at the end of the sixties, beginning seventies, even more than the anti-establishment actions of performances. If contemporary art had already some relationship with science never before he was brought face to face with a production whose basics were obviously entirely technological. A new operator of artist-engineer came up, motivated both in the artistic action and in setting up the hardware. Relationship between video art and technics were modified and started to overcome the simple application. They deranged inside the contemporary art scene who was still to protect herself against the experimental cinema and now had no other choice to face the ever-growing spreading of evermore odd electronic spectacles. The history of the word "video art" is meaningful. A bit late, his advent was taken in a certain manner to describe precisely, if not to isolate from normal artistic action some unique works, realised by using refused aesthetic ideas or coming from unaccepted stages. These works, mostly not shown in museum collections are disappeared today and with them an entire part of the history of video art.

Going backwards on this historical itinerary and the whole of these questions we'll be able to discern in a better way the problems which video art could cause in the art scene and why ironically, still today it has no "history".

(Translation Stefan Mattern)



Cyclope by Jean-Pierre Senelier

Video USA, how to document and present video art on television by Bruno Elisabeth

Presenting a rising artistic medium whose place has still to be defined in the cultural and artistic landscape to the general public can be seen as the objective, if not the challenge, of the documentary series Video USA. Through meetings, talks and artworks extracts, these programs, produced and made by Catherine Ikam and Adrian Maben for Antenne 2, opened the door of French television to video art. In one of the programs, titled *Le monde de Nam June Paik*, the Korean artist plays with the camera and has fun, while recreating some of his Fluxus performances and talking about his art with his unique mixture of intensity and lightness. Over the five sections of the series, we can see for instance Stephen Beck and his video loom, Skip Sweeney and his feedbacks, Woody Vasulka the "electronic shoemaker" and Lilian Schwartz, discuss their respective options to renew and enrich the content, shape and rhythm of a medium that is usually satisfied with meeting public demand. While still marginal and relatively under-represented in the early 1980s, this recently developed artistic medium - which was then barely 20 year old - and the practices it implies, were about to gain prominence in the artistic landscape of the 1980s. This broadcast also poses the question of the presence of video art on television. From Gerry Schum's television gallery in the late 1960s in Germany, to the recent airing of *Souvenir from earth* on French and German cable TV networks, video art and television have always had a paradoxical love-hate relationship. Although they share the same medium - video - the two forms set goals which are dissimilar and incompatible in all respects. Television is often distinguished by its strong propensity to mercantilism, despite initial ambitions often marked by education, didacticism, hunger for cultural creation and distribution, whereas video art calls for approaches that are often radical, demanding and difficult to understand for the uninitiated viewer. But beyond this simplistic analysis, there was – and there is still today - room for some unique experiences to emerge. Through the example of Video USA, we will try to evaluate the successes and failures of these programs which are too often marginalised.

Finally, the lecture will attempt to illustrate the avant-garde and experimental status that this TV series took in the audiovisual landscape at that time, and to show how this short-lived experiment still stands out as a singular moment of the relation between art and technology within the French public television network.

Bruno Elisabeth is a Plastic Arts lecturer at the Rennes 2 University. Following a PhD dealing with the use of chance in art, he joined the National Studio of Contemporary Arts, le Fresnoy. His work, based for a long time on a plastic approach of the incidents happening to cinematographic and video media, has been focusing recently on the documentary photography arena.

(Translation Jean-Pierre Jerome)

Screening of

Vidéo USA : Le monde de Nam June Paik (52')

a program produced and made by Catherine Ikam and Adrian Maben, broadcast on June 19th, 1980 on the french channel Antenne 2.



TV Cello (1971) by Nam June Paik

Monday, november 11th / 9:00^{am} to 12:00^{am}

**“Cultural Cooperation In
The Time of Mediterranean Revolutions”
A new poetic world possible**

Round table organised with the members of the “Thought and Practice” Collective initiated by the Fondation René Seydoux together with other Mediterranean cultural actors (RAMI Platform, artists, Art video operators, social and political scientists...).

With the participation of Majid Seddati (Festival of Casablanca), Marc Henine (Festival of Alexandria), Nisrine Boukhari (All Art Now, Damascus), Marianne Strapatsakis (Festival of Corfu, Grèce), Rokhshad Nourdeh (artist, Iran), Claudine Dussollier (RAMI Project), Giovanna Tanzarella and Elizabeth Grech (Fondation René Seydoux), Nisreen Naffa (Qattan Foundation, Palestine), Rania Stephan (filmmaker, Lebanon), Héra Ammar (visual artist, Tunis), Toni Mestrovic (Croatia), Marc Mercier (Instants Vidéo, Marseilles)...

Instants Vidéo Numériques et Poétiques (Marseilles) have been working in collaboration with southern Mediterranean countries for several years. They have accompanied the birth of new art video festivals in Morocco (Casablanca, 1993), Palestine (Ramallah, Jerusalem, Gaza, 2009), Syria (Damascus, 2009) and Egypt (Alexandria, 2013). They regularly collaborate (screenings, exhibitions, conferences, workshops) with other countries such as Lebanon, Algeria ...

In 2011, in Tunisia, Egypt and then almost in all Arab countries and very recently in Turkey, people took to the streets, got rid of their dictators to finally engage in a revolutionary process whose outcome is still unknown today. Artists play a significant role in this process, sometimes even risking their lives.

The Mediterranean is therefore the scene of profound social and political turmoil (economic crises, revolutions, wars...) that invites us to rethink our forms of international cooperation, especially artistic cooperation. We can no longer apprehend the world (which is the artists' mission) like we used to before the “Arab Spring”.

Perhaps it is time to commit ourselves to a Mediterranean poetic revolution to support the needs for social and political changes claimed in the Arab countries and in southern Europe. The new art video festivals in the Arab world reveal the willingness to invent new languages, to interpret and transform today's world. These new issues do not only concern the Mediterranean countries but the entire planet. We should ask the question of the poet-philosopher Friedrich Hölderlin: “How can man dwell the world poetically?”

We do not want a world
where men can surround themselves with artworks
we neither want a society where everyone is a painter, poet or musician.
We want a world where everyone
perceives the world as an artist,
enjoys the sensitive
with a painter's eye
with a musician's ear
with a poet's language.

The poetic revolution of our daily life
is only a way to make
Possible
Desirable
A revolution.

We will then be able to tell poetry
like Hamlet to his father's spirit,
“Well said, old mole!”
until it will find the strength
to lift the earthly crust that separates her from the sun.

(Translation Elisabeth Grech)



Alexandria, Egypt (april 2013)

Terrhistories of video arts**Cartonnerie / november 7th to 11th**

District free of Rights

Globalised vision industries (internet, televisions, big trade fairs of contemporary Art...) prevent the sensitive and thinking subjects whom we are to look at images. We call "images", these objects which leave something to be desired (they do not show nor say everything) and give to think (we connect them with other images or with personal experiences). "Visuals" impose a vision of things and of the world which seems to fill the meaningless of our existences : that is why they are consumed. They reassure us. They console us before rejecting us in a terrifying solitude. It is the price to be paid of the free market economy globalisation and Cultures standardisation according to the western model. Video art could have sink pitifully into this porridge, if he had let contemporary art market absorb him, if he had been aestheticised according to consensual society's standards (that is acquired in the cause of the strongest). His luck was to be as the desire, unattainable, always dissatisfied. Then, as the ferret, he runs, he passes here and there, never where you expect. He "slough" is skin where he is. He becomes attached to new territories. He takes root. And just as a well intentioned person seems to cut his tail, he escapes. He will even stick in the revolutionary barricades stand against the injustices of their time. This is why, today, bloom new festivals in the Arab spring.

Video Art tells his Terrhistory ...

To celebrate his 50th anniversary, we requested complicities here or there, in every corner of the world (which, however, has nothing to do with angles) to sketch a Video Art history from their country.

*terr(e) mean world in french.

(Translation David Bouvard)

SOUTH AMERICA**Monday, November 11th / 04:30^{pm}**

Words and images of video arts from Colombia, Equator, Argentina, Guatemala, Cuba, Peru and Brazil spread by Célia Riboulet.

Video and Politics

On the boundary between art and politics, fiction and reality, Latino-american video art is making its way through the complex political landscape of the continent. It is drawing a unique and critical cartography of the social and political issues in which society and culture meet to create a speech from a different place.

Juegos de Herencia by Clemencia Echeverri (Colombia 2011, 6')

Indios medievales by Tomas Ochoa (Equator 2010, 6')

A woman on the trapeze by Ivan Marino (Argentina 2012, 7')

The ghost of modernity by Miguel Angel Rios (Argentina 2012, 5')

La Bandeja de Bolivar by Juan Manuel Echavarria (Colombia 1999, 3')

Dead Forest Storm by Charly Nijensohn (Argentina 2009, 5')

Tierra Arrasada by Oscar Farfan (Guatemala 2009-10, 8')

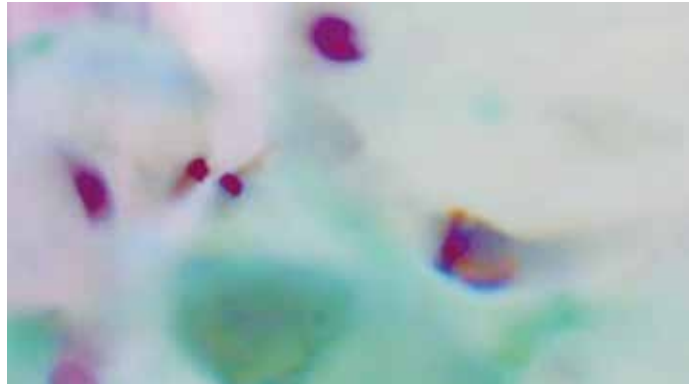
La mitad de la verdad by Luis Garciga Romay (Cuba 2006, 3')

A-Phan-Ousia by Maya Watanabe (Peru 2008, 5')

Notas de uma Encenação by Roberto Bellini (Brazil 2008, 15')



Yo te creé yo te destruyo by Diana Schufer



Grey Goo by Laura Focarazzo

ARGENTINA

Sunday, November 10th / 2:00pm

Words and images of argentinian video art spread
by Gustavo Kortsarz.

Deshabitar (Leaving) by Lisa Jiménez (2008, 2'48)

Yo te creé yo te destruyo (I created you I smash you) by Diana Schufer (2011, 4')

Viento sin norte (Wind without direction) by Horacio Zabala (2008, 4')

La habitación infinita (Darregueira, mayo 2010) by Christian Delgado and Nicolás Testoni (2010, 4'23)

5 acciones (sobre la memoria colectiva) by Javier Plano (2010, 8')

Insight by Sebastián Díaz Morales (2012, 10')

Grey Goo by Laura Focarazzo (2011, 3'28)

Manteles (Coats) by Toia Bonino (2007, 8'40)

Jauría (The pack) by Toia Bonino (2008, 9'20)

Thursday, November 7th / 7:20pm

El sol en tu cabeza by Gustavo Kortsarz (2008, 4')

The Sun in my head by Gustavo Kortsarz

In 1963 Argentina passes through a period of political instability; after the fall of Peron in 1955, the banish of his party and himself exiled the hold of polls becomes a problem not easy to find solution. In 1962 a military coup is ending the Frondizi government and the Supreme Court of Justice declares José María Guido, then vice-president of the Upper Chamber as new president of the nation and elections will be held on July 7 1963 ... still banishing peronism. 1963 is also the year of the "6 TV Dé-coll/ages" (1) by Wolf Vostell at the Smolin gallery in New York (may) where he presents for the first time an installation with 6 television sets, in a wonky state, interferences ... and september 14 of the same year the Parnass gallery prepares the big event "9 nein Dé-coll/agen" distributed over nine different places in the town of Wuppertal, the spectators are constantly moved from one place to another by bus, including a cinema hall where "Sun in your head" was screened.

1963 is first and foremost the year of making of fluxfilm nr 23, shot in black and white 16 mm reel by cameraman Edo Jansen under direction of Wolf Vostell in his Cologne workshop, the idea was to preserve on film (2) the effects provoked by the deterioration of the different setups of the television set, the title given to the piece was "Sun in your head" (3), a triggering work of the video art ironically realised on traditional film support, absurdity which only emphasises the intention to escape from any kind of imprisoning shown by the video art right from his beginning. In 2006 I was teaching video at the Beaux-Arts school of Rennes (4). When studying in detail "Sun in your head" preparing one of my lessons something called my attention, in the middle of the flood of the pictures I believed to recognise the image of Peron. I pressed on "stop", then on "rewind", and repeated the reading of the video picture by picture. A big surprise for me was to realise that there was not only Peron on the film but also Evita, Isabel ...

That's why the political situation of Argentina was introduced in a unexpected way in what was considered to be the first work of video art, because in the same moment when Wolf Vostell decided to disturb his television set and to copy the result a coincidence made that the daily television news focussed by his camera lens showed some events linked to Argentina, apparently the banish of Peron and his party from the polls. Anyone who undertakes to examine the history of video art will have to make face with "Sun in your head". The content of the pictures doesn't have any significance, the video can be seen without knowledge of Peron, but maybe more interesting for an Argentinian, for whom it's very meaningful. The video takes 6' 36" within 1' 24" covering the hence situation in Argentina, so you can see Isabel Peron, a popular demonstration with big placards intitled "Peron", "Evita", a military parade, Eva Peron while on european tour; a bust showing Evita, pictures of streets, Peron speaking to newswriters ... (5)

Beneath this happy, unexpected and ephemeral participation in startings of the video art, Argentina didn't witness a substantial development of that activity before the '80s. Nevertheless the role taken by the pioneers Marta Minujín and Rubén Santantonín has to be underlined who on may 27 1965 integrate the close-circuit video in an multi-sensorial and polimaterial environnement called Le Menesunda, screened at the Instituto Torcuato Di Tella of the city of Buenos Aires.

At that time in the midst of the '60 s computers still hadn't made their way into the homes and cellular telephones and internet were belonging to science-fiction matters. If you have a look on a world-map trying to find Argentina you'll understand immediately that it is not in an ideal place for international relationship. We are really on the end of the world causing acknowledge of arts was rare and uneasy to capture. To Francis Bacon the sentence "knowledge is power" is credited, with a slight change you could say "getting information is having power" so that one who is to hold it won't share it. But that's not all. Between the years from '66 to '73 and from '76 to '83 Argentina kept on under the military dictatorship and if we have a regard at the political map of Southern America of the time, we will see that we were not alone as all of our neighbours (Chile, Bolivia, Paraguay, Brazil, Uruguay) walked beside also with dictatorships. Otherwise, by combining the geographical place with the political situation we understand why we had to wait just to the '80 s to see springtime arriving, that life is out-coming and video art is subject to evolve.

Notes

(1) The title of the exposition was "Wolf Vostell & Television Decollage & Decollage Posters & Comestible Decollage".

(2) It is important to advice that Sony made the first model of a video camera PortaPack available for the public in 1965.

(3) The first exposition by Vostell in Paris took place in a gallery called "Le soleil dans la tête".

(4) Alain Bourges, tenured teacher of video at ERBA Rennes had taken a gap year during which I was called to replace him.

(5) 45 years later I placed my camera in front of the monitor and copied the extract of "Sun in your head" where the pictures remind the situation in Argentina, the pictures broadcasted on television and filmed on 16 mm are once again shown on screen but this time filmed by video, the non-hidden electronic scanning is added to a number of modifications of the image and the sound.

(Translation Stefan Mattern)

BELGIUM : Vidéogr@phie(s)**Friday, November 8th / 4:30^{pm}**

Words and images spread by Robert Stéphane and Nadine Janssens.

First Videographie was a TV program , broadcasted monthly between 1976 and 1986 on the French speaking Belgian Radio and Television (RTBF). It started as an expression platform for various citizens groups and a space for thought about the audiovisual language. It was too a showcase for the innovators of the time: Bill Viola, Nam June Paik, the Fluxus group, Laurie Anderson, Fred Forest, the brothers Dardenne or Jacques and Daniele Nyst, to mention only a few. The association Vidéogr@phie(s) founded in 2003 comes within the scope of valorising TV archives and of promoting creation, experimentation and current digital pictures. Thus between 2012 and 2013 it has produced and broadcasted on La Trois (the cultural network of the RTBF) 9 programs that were open to the contemporary video creation and at the same time through an archives sequence, reminding the video art pioneers. Finally, since 2009 the association collaborates with the European Capitals of Culture. Thus in 2010, an international video competition Videogr@phie(s)21 was organised in cooperation with the Istanbul international contemporary art Biennale. But this year it is in Marseille that Videogr@phie(s) has dropped anchor.

Nowadays (2010 competition)

The prize-winners of the international competition Videogr@phie(s) 2010 are exploring in their own way 50 years of video art : In paying tribute to the pioneers. In diverting and perverting the dominating and prevailing model that cinema is. In proclaiming video art as pleasure and power for everybody. In reinventing poetical abstraction. Or, in questioning oneself about the distress, the beauty and the mystery that we are (un)able to apprehend.

The swimming pool by Julien Brunet (Belgium 2004, 2'48)

Repulsion : faster by Roxane Billamboz (France 2008, 3')

Every four frames by Alberto Cabrera (Spain 2009, 1'12)

Cheval blême by Philippe Rouy (France 2009, 3'40)

Rendre l'appareil by Oubayda Mahfoud (Belgium 2009, 5'10)

Night fishing by Betsy Kopmar (US 2009, 4'10)

Phagocyte by Laurie Colson (Belgium 2009, 11'36)

Phone Tapping by Hee Won Navi Lee (Korea/France 2009, 10'20)

Archives

Between 1976 and 1986, the French Speaking Belgian Radio and Television has led an unprecedented experiment : produce and broadcast 130 programs dedicated to an emerging new cultural language : video art. A (r)evolution at the same time technical, artistic, social and political. It was the time for participative TV and video for all. A sheer utopia or bushy ways to re-explore ? The revolutionaries of the time were called Nam June Paik, Wolf Vostell, Laurie Anderson, Fred Forest or the brothers Dardenne. And furthermore many had no name and spoke with their own voice....

Panorama (19')

Global Groove (extract) by Nam June Paik (US/Korea 1973, 9'17)

Fluxus (extract) by Wolf Vostell (Germany, 9')

O superman (extract) by Laurie Anderson (US 9'36)

CROATIA**Sunday, November 10th / 8:45^{pm}**

Words and images spread by Toni Meštrović and Ivana Meštrov.

Video horizon, fragmented history of Croatian video art told through landscape

Landscape is a natural scene mediated by culture. It is both a represented and presented space, both a signifier and a signified, both a frame and what a frame contains, both a real place and its simulacrum, both a package and the commodity inside the package.(1) This programme takes into consideration the exchange between the subject /artist and her/his closer natural, social and political surrounding. It leaves behind the former ideal of the romanticised landscape as the refuge and the space one longs for, as well as the landscape as the nation-state's identity building material and the power representation tool. The two media, landscape as an overly exploited genre of the western art history and video as a tool of the worldwide democratisation processes, are brought closer together in order to reveal the hidden narratives, ideological postures, as well as the imaginary territories and self constructions behind the mediated landscape and the artist gaze over this past 5 decades.

(1) WJT Mitchell (ed.), *Landscape and Power* (Second Edition), Chicago, University of Chicago Press, 2002 [1994]. Selection by Ivana Meštrov, art historian and independant curator& Toni Meštrović, visual artist

Untitled (Cut) by Goran Trbuljak (1976, 0'30)

Personal cuts by Sanja Iveković (1982, 3'44)

Love Shot by Zlatko Kopljar (1996, 3'24)

Ivan has no need of TV d'Ivo Deković (1997, 9'52)

Nature & Society by Slaven Tolj (2002, 4')

They always write place names in two languages

by Tina Gverović and Ben Cain (2003, 2'38)

Scene for the New Heritage by David Maljković (2004, 4'33)

An Afternoon Without Gravity by Nadija Mustapić (2011, 15'35)

Abode of Vacancy by Tanja Deman (2011, 6'55)

Songs for the future by Neli Ružić (2013, 12'46)

Leaking palms by Tonka Maleković (2011, 6'42)



Les paumes en fuite by Tonka Maleković

CUBA

Monday, November 11th / 3:30^{pm}

Words and images of Cuban video art spread
by Vladimir Gonzalez Portales.

In the 1980s, the meeting between video and experimental films gives birth to video art in Cuba. This art lives through different times according to the Island's historical, social and political fluctuations. It adapts itself and leaves traces that inspired a new generation of artists. My interest in this art form brought me closer to these artists that I could mix with during my studies at the Beaux-Arts. Thus, this programme is the result of my meetings and my own feelings. I have obtained these videos in Cuba through the network of my relations, friends, acquaintances, teachers etc. I thank them especially for entrusting me with their work. Thus, their works should not be considered as a representative demonstration but as a mere fragment of creative and video processes that took place in the country. They are works that I love and through what they have given/taught me, they have influenced my artistic practice. Other videos could have been chosen for this programme but they were part of a larger artwork (installation or other) and bringing them out of their context would have lost their meaning. I have only chosen works that have been designed by artists to be projected on TV. This selection is therefore based on technical criteria to facilitate the screening and the understanding. Lastly, this selection reflects technological change since I have chosen works made in super 8 and HDV. The video format becomes the witness of its time just as the issues addressed in these videos reveal the evolution of Cuban society. This presentation therefore enables to highlight the existence of a wide variety of topics found in the works of Cuban artists: social issues such as daily difficulties, freedom and its correlative, manipulation, the promotion of what builds the Cuban identity, parties, music, dance and many others...

I wish this selection of works could convey another vision of Cuban artistic reality. I thank Marc Mercier and the Instants Vidéo Numériques et Poétiques that allowed the realisation of this project by opening space for reflection on video art in Cuba.

Vladimir Gonzales Portales
(Translation Elisabeth Grech)

VIP by Vladimir Gonzalez Portales (2009, 4'10)
Truth 0006 Memoria Directa by Jorge Wellesley-Bourke Marín (2002, 0'31)
00000000000 by Vladimir Gonzalez Portales (2002, 1'36)
El síndrome de la sospecha by Lázaro Saavedra (2004, 2'57)
Metástasis by Kenia Arguiñao Vega (2008, 1'08)
Entre terre et horizon by Vladimir Gonzalez Portales (2005, 0'50)
Ciudadano 0 by Vladimir Gonzalez Portales (2004, 1'23)
La gloria borra la memoria by Lázaro Saavedra (2006, 1'14)
El cuervo albino by Lázaro Saavedra (2007, 3'04)
Ausencia 1 by Francisco Espinosa Rossié (Pako) (2008, 7'54)
Objeto Transparente by Kenia Arguiñao Vega (2008, 1'10)
Los líquidos by Lázaro Saavedra (2005, 2'25)
Traducción by Luis Gómez Armenteros (2007, 4'39)
Hormigas by Vladimir Gonzalez Portales (2004, 1'07)
Livido by Douglas Argüelles Cruz (2001, 4'02)
A dream with out by Luis Gómez Armenteros (2003, 2'38)
Animados by Lázaro Saavedra (1997, 2'14)

Deja castigar tu cuerpo y conservaras la cabeza by Lázaro Saavedra (2006, 1'15)
Serie : El artista by Jorge Wellesley- Bourke Marín (2002, 1'41)
Sinestésica by Douglas Argüelles Cruz (2003, 3'08)
Reflejos by Vladimir Gonzalez Portales (2005, 2'07)
El que no sabe es como el que no ve by Lázaro Saavedra (2006, 1'27)
PlayBack by Vladimir Gonzalez Portales (2006, 2'55)
Truth 0007 Barrera by Jorge Wellesley and Bourke Marín (2002, 1'29)
Espacio-vital by Douglas Argüelles Cruz (2002, 6'48)
Truth 0013 Esto si es action painting by Jorge Wellesley and Bourke Marín (2003, 1'02)



Videos by Vladimir Gonzalez Portales

FRANCE

Master of Time : Robert Cahen**Friday, November 8th / 10:15^{pm}**

Videos selection (1979/1987) of an international master :

Trompe l'œil (1979, 6'05)*L'entr'aperçu* (1980, 9'15)*Nuage noir* (1982, 2'30)*Juste le temps* (1983, 12'40)*La danse de l'épervier* (1984, 13'50)*Montenvers and mer de glace* (1987, 8'50)**Grand Canal Historique****The French video art of the 80s in all its forms !**with a special thanks to Alain Longuet who participated a lot in the building of this program. <http://grandcanal.free.fr>**Friday, November 8th / 2:00^{pm}***L'arche de Nam June* by Jean-Paul Fargier, Danièle Jaeggi and Raphaël Sorin (1980, 22')**Saturday, November 9th / 3:30^{pm}***3'12" avant la fin* by Yann Minh (1979, 4')*Notes d'un magnétoscopeur (n°6)* by Jean-Paul Fargier (1979, 5'51)*Angela Digitale* by Patrick Prado (1982, 6')*Petite mort* by Ghislaine Gohard (1983, 6'20)*La mort en VHS* by Alain Longuet (1983, 3'30)*Le message sidéral* by Hervé Nisic (1983, 10'22)*Nuit blanche* by Pierre Lobstein and Térésa Wennberg (1983/84, 7'26)*Le grand sable* by Emma Abadi and Dominik Barbier (1984, 6'15)*Maman ça fait mal* (short version) by Patrick Prado (1984, 5'30)*Scénographie d'un paysage* by Dominique Belloir (1985, 5'20)*Tohu Bohu* by Jean-Louis Le Tacon (1984, 8'35)*Naberivubo* by Xavier Moehr (1985, 5'23)*Etats binaires* by Miguel Chevalier (1989, 5'20)**The media man : Fred Forest****Saturday, November 9th / 5:00^{pm}**"The light camera as an epistemic tool for dialogical exchanges"
or "The video, tool of feed-back"Fred Forest is one of the pioneers of video art in France, and we present (in La Tour Panorama) as a testimony, the two installations he realised in 1967, *The telephone box* and *The wall of Arles*.**ROBERT CAHEN : VIDEONAUT OF THE COSMOWORLD**

by Marc Mercier

Some video artists hammer the landscape, heat it, twist it, to shape it according to their imagination, with this will to fight against an unsatisfactory universe. They forge the electronic matter with an insatiable frenzy.

For ages (a 40 years career), Robert Cahen has had only one merry obsession: the caress. His whole work is a methodical application to follow curves, hollows and bumps of landscapes whether they are urban, rural or human, with the soft patience of a lover. Eventhough I see him on the opposite side of the artists who step in and change things, I do not regard him as a contemplative one. A well applied caress provokes reactions of the approached body : shivers, respiratory movements, relaxation gestures, smiles, looks ... It does not only modify things in surface, but it works in depth, it sounds what the eye cannot see.

Robert Cahen is one of the very few video artists, - in this way he is one of Thierry Kuntzel and Bill Viola's brothers - to concentrate all his creative energy on the metabolism of beings and things he meets. As for Nam June Paik (those two are jupiterians) their video works are bred by music. The first one owes Karl Heinz Stockhausen and John Cage a lot, the second one was the pupil of concrete music master, Pierre Schaeffer. Robert Cahen was quickly able to fend for himself, and it is the best of tributes a disciple owes, while preserving his passion for sounds modelling. This presence of music, mostly made with materials seized in reality (city rumours, a train, a plane or the silence of the Arctic), irradiates his approach of the image. We cannot talk about editing when we think of works such as *Corps flottants* (1997) with these Japanese men and women bodies both suspended in an invariable time and rooted in an unchanging ground, or *Solo* (1989) with its bullfighting dance which challenges death, or else *Sept visions fugitives* (1995) with China glimpsed and overheard.... but we must talk of pictorial, sound and chromatic compositions whose score is read in the heart of the matter.It is not surprizing the WRO, Wroclaw Art Center (Poland) asked Robert Cahen to celebrate the 180th anniversary of the concert Frédéric Chopin gave in this city in November, 1830. In the exhibition entitled *Chopin piano*, the central element was an audiovisual instrument made from a XIXth century grand piano. The prepared piano (as Cage would say), turned upside down, hung up, is connected with a computer linked to a video-projector. The images control the keys of the instrument. For this device, Robert Cahen made a video entitled *Temps / Contretemps*, for which he used archives which testify of the artists fascination for objects and symbols of the musical world : Joseph Beuys's felt covered piano or Man Ray's metronome with an eye attached to its pendulum. All the avant-garde arts history can be summed up as a succession of piano worshipings and transgressions, it can even lead to violent destructions in fluxus performances.



Sept visions fugitives by Robert Cahen



Robert Cahen

And above all, Robert Cahen showed previous works entitled *Apparitions / Disparitions : Traverses* (2002, 30') in which bodies try, in a deafening silence to pierce the mist; *Tombe* (1997, 23') in which daily life objects fall as last farewell, a wink before oblivion; in *Paysages d'hiver* (2005, 21') everything takes place in the delicate confusion of white on white, snow on snow, the lifeless sky on ice where sight is disrupted, dazzled and numbed; *Le cercle* (on 2005, 13'), another polar work where white gives way to blue. *Le cercle*, is point (a distant man), line (the horizon, the ocean), plan (the earth, the sky, the sea) as for Kandinsky here revisited here by Cahen : a spiritual dimension in video art!

Robert Cahen films as a bird. He beats the measure. He takes the measure of time and things. He takes note of human fragilities immoderation, the vulnerability of our planet. He creates a made-to-measure art within reach of oneself and others. Robert Cahen's works heartbeats are pianissimi. Whoever writes a text on this artist approaches the ever-present question of slow motion in his work.

A singer-dancer-jumper such as Claude François was only able to hold the furious rhythm of his performances thanks to slow motion heartbeats. In order to hold the distance, one has to slow time down. But I see another motivation there : there are nearly no more places left unexplored. Writers such as Carol Dunlop and Julio Cortazar felt this at the beginning of the 80s. Therefore they decided to explore time which still contains some unknown territories. They undertook a one month journey (stopping at every rest area) on the highway between Paris and Marseille. A magnificent book of adventures came out of it : *The Autonauts of the Cosmoad.*

The work of Robert Cahen's whole life is this precisely : the videonaut of the Cosmoworld. By stepping aside over-visited spaces, by exploring them

through time, we learn to think our world over again, we learn to dream it again, to live it intensely. Going against communication highways breakneck speed at our own pace ! Where does absolute acceleration leads us ? : once overtaken the speed of light, time is inverted. It rubs us up the wrong way. By plunging his electronic brushes into slowed down time paint, Robert Cahen takes the lead over the hypertechnological evolution of the world. It is the great cahenesque paradox: saving time by slowing down its crazy run.

Where does Robert Cahen go ? : *Plus loin que la nuit* (2005, 10 '). In this work, we follow the inhabitants of Hanoi's daily life. We thread our way just like them, as a train, as the look of a lost girl, in the meanders of a city and of a time which seem eternal. The title of this video goes even further. It is what is further than the night ? It is neither a space nor one time. Is it both at the same time? It is an atmosphere. On the outer reaches of dream and reality. All of Cahen's videos hold by a single thread. He is a tightrope walker. He floats in the airs between life and death. He rises without ever loosening his grip on the ground. He walks all so banally while being spectacular. He is both a man and a ghost. He simultaneously catches a glimpse of both sides of reality, the visible and the hidden one. Cahen made a video which tells this poetic exploit : *L'entr'aperçu* (on 1980, 9 ' 15).

What Aby Warburg said about his big atlas of images intended to make visible the survivals of the Antiquity in the western culture by the strength of a text-free art history editing, applies perfectly to Robert Cahen's work: "a ghost story for adults ".

(Translation Vincent Makowski)

Grand Canal

is an association of artists established in 1983 by Dominique Belloir, Anne Lainé, Hervé Nisic et Patrick Prado.

Extracts taken out of the web site:

In the 1983 catalogue, the word “video-maker”, as a parallel to cinema-maker, appears for the first time in competition with “video artist” slightly more hoity-toity, while video art and video creation were starting their linguistic career concurrently. (...)

The thing is that “video-maker” were coming from all backgrounds, philosophers, pressers, dancers, grease monkeys, musicians, poets, photographer, engineers, as well as visual artists, painters and designers. (...)

But it was at first a network-art, a community-art where mutual assistance between jobs in images and in sounds was necessary, for INA to Canal +, for Centre Georges Pompidou which had just opened to DAP, Delegation of visual arts from the Ministry of Culture, especially with the so skilled professionals like Marion Sauvargue, Chantal Soyer et Martine Bour, who created and spread little by little video workshops in ENSAD (National School of decorative Arts) and in Art schools every where in France... (...).

At that time, we used to say that video art was invented by women. And we theorised it : for instance, the girls took the video camera Sony and Portapak because the guys didn't want to give up their big machine 16 and 35. There was some truth behind it. (...)

THE GOLDEN ERA OF ANALOG

by Jean-Paul Fargier

(extract)

I found in my attic the two first catalogues of Grand Canal. 1983 (yellow front cover), 1984 (blue front cover). The golden age of video art in France. Already thirty years ago. But only Twenty years after (in hindsight) the beginning of this “new medium” (the Time-honoured word). Everything went fast, so fast !

I flip thought the pages with emotions, the “gold books”, hit by the memory of all these historical “tapes”, others would say vintage, whose names I didn't say for ages. *Le message sidéral* by Hervé Nisic. *Tout près de la frontière* by Danielle Jaeggi. *Sono Gioconda* by Patrick Prado. *Patrick* by Richard Ugolini. *Trompe l'œil* by Robert Cahen. *Le lac* by Jean-Michel Gautreau. *California Cauchemar* by Anne Lainé and Jean-Louis Le Tacon. *Numbers* by Philippe Truffault. *Memory* by Dominique Belloir. And so many others, by Jaffrennou, by Longuet, by Wennberg, by Lobstein, by N'Guyen Minh, by Bouvet, by Pain, by Morelli, by Ikam, by Jomier. I can appear here too with my *Arche de Nam June*, and an extract of my first article for Art Press “Vidéo : un art de moins”, re-printed on the first page (of the edition 83), as a manifest I supposed.

But in fact, manifesto spring up on each pages, as soon as I examine the presentation texts of the works of arts and just the black and white pictures next to them. Every single sign printed in these two directories, declares with the assurance of a certainty active, claimed and obvious, the victory of a new art, revealing the secrets of its vocabulary.... analog vocabulary. And here we are. Because if we must name the sign which gathers all these forms of expression joined in the electronic material, then it exists just one word which makes senses, meets the differences, explains the tropism as well as the excess: analogic, to say it in english. Analogic signal: analogical signal.

To those who believe that video is and has always been digital, to those who started to like it (or to use it) only after its digital mutation, to those who think analogical is out-of-date slop for outmoded grandpas, flabby mascara for lasting grannies, I present this tribute to earlier stages of a medium shrouded with its natal links to golden mean according to the Greek philosophers: “Analogy or proportion is when the second term is to the first as the fourth to the third.” Thank you Aristote. Everything becomes clear ! (...)

Yes indeed, what a story !

WHAT ABOUT THE TALENT OF A NAM JUNE PAIK

by Fred Forest

“One question that must be asked and which I refused completely is: Does to be acclaimed as a little genius in video; or more simply as one of the founding pioneers, depend on the luck and great privilege to possess the tool, the light camera? Having had this outstanding luck, thanks to circumstances? Knowing what to do with it was another thing ! Being named Nam June Paik or just humbly X, Y or Z, these who went shortly after him on this royal path. Without any doubt hazardous coincidences play a role in choosing a career but they are not at all responsible of its final achievement, without the talent and the personality of the individual who works on it. The myth tells us that in 1965 right after having got a legendary Sony-Portapack the Korean artist jumped into the first taxi he saw, filming the gone through streets out of the open windows to stop at the “Whisky à Gogo”.

A meeting-point where all the misunderstood young avant-garde artists of New York gathered. When he presented the document realised, without any editing, it seems that he declared to the public that from now on the electronic collage would replace the traditional one ... From then on Nam June Paik understood the creative part which TV should play on images. As I was not in the place at that historic moment, I am not able to guarantee neither the authenticity of these facts neither the words pronounced. The following years, I met Nam June Paik in several occasions. When being asked about this period, every time he wasn't to answer in a direct way, he just gave me one of his legendary smiles, screwing up his eyes slightly more than normal. That was part of his inborn cultural behaviour.

We mustn't believe that, as Nam June Paik had it as one of the first, the video tool was the only reason that made him to be the huge artist he was to become. Indeed, his use of video as a tool for creation came after a really long learning process, which led him from philosophy to music, from music to Fluxus, from a performer practice to the use of cathodic screen, especially during that famous exposition at the Parnass gallery in Wuppertal. Exposition build together with Wolf Vostell to whom I pay tribute closely as well, me who had to know them both quite good.

For the occasion, Nam June Paik presented his new empirical discovery, in which the manipulation of magnets on the images of TV programs play the role usually devoted to art, interrogating about possible modifications of the image. These empirical explorations gave birth to video art inside the bustle of Fluxus movement. (...) We have to mention that these forms of video art were mainly focussed on optical and rhythmical effects and later on with sound. Amazingly, Nam June Paik will be faithful to that all his way as an artist, as if the chosen subject were only a pretext for applying his electronic handlings.



Global Groove by Nam June Paik

Made in 1973, *Global Groove* puts together in a free and chaotic manner, television pictures (publicity spots, musical and dancing emissions) and fragments of older video creations. The pictures are related to miscellaneous sound components where visual experiences proliferate. This extra-fast collage make visible some kind of “patchworks”, whose rhythm is marked by alternative video movements. The pictures of the dancing girl are multiplied and it becomes obvious through this work, that the subject isn't crucial to the artist. The creative process is clearly dominated by the formal facets than by the sense. Facets of the creation suddenly made possible and innovative thanks to the evolution of the electronic tools, now overtaken by the artists of whom Nam June Paik still is the brilliant forerunner. All this in continuation or even tradition of the kinetic painting and the Op art, formed in Europe by artists as Victor Vasarely, Agam, Julio Le Parc, Bridget Riley.

One could make a distinction between their production and more narratives videos by european authors like Jean-Luc Godard, Chantal Ackerman, Carole Roussopoulos and me, whose concerns of using the medium was to create meanings with it before all. Philosophical and social meanings, sometimes activist one as well, and which main goal was to first set our brain in motion, not our body. Secondly, in the actions we are involved, either individually or collectively, to act on our behaviour by gaining awareness that could set in motion simultaneously the neurones of our mind as well as the commitment of our body. However, and in spite of these essential disparities, the video practice of an artist like Nam June Paik opened doors very wide for all of us, from whereon each had to look for his own path.”

(Translation Naïk M'Sili)

GREECE

Saturday, November 9th / 2:00^{pm}

Words and images of Greek video arts spread by Stamatis Schizakis
(Department of Photography and New Media National Museum of Contemporary Art, Athens)

Videomyths

A selection of ten videos made from 1984 to 2008, from artists of different generations, working with different methods and a variety of styles. Their work, low tech or high tech, ranging from feedback loops to digital manipulation of found footage, deals dramatically and sometimes cynically, with history, the present, poetry and the nature of the electronic image.

Stamatis Schizakis

A-05 by Phillipos Kappa (2005, 0'43)

Infinity (now) by Vassiliea Stylianidou (2003, 1'30)

Land by Stefanos Tsivopoulos (2006, 9')

Battements Vitaux by Marianne Strapatsakis (1984, 13')

Proteus by Alexandra Katsivelakis (1985, 2'25)

Prometheus by Nikos Giannopoulos (1989, 4'35)

My birthday's Sky by Makis Faros (1996/98, 8')

The Four Stages of Cruelty by Vouvoula Skoura (2008, 13'38)

The Decision by George Drivas (2007, 4')

Artistique by Dionisis Kavallieratos & Sifis Lykakis (2005, 1')



The Four Stages of Cruelty by Vouvoula Skoura

IRAN

Sunday, November 10th / 3:00^{pm}

Words and images of Iranian video art spread by Rokhshad Nourdeh
(partner : Galerie by East, Téhéran)

Rokhshad Nourdeh is an artist who lives between Paris and Teheran. She works in the field of video art, installations, photography and performance. She is the only person I know that persist in supporting the young Iranian creation. Our festival had the chance to enjoy her numerous discoveries. I think her work as a discoverer is not appreciate to the full. It is of such an importance for us as we want to know better Iran, the imaginary that is being explored, the political thoughts that are brought face to face and from which we only receive the caricatures spread by the media. Rokhshad Nourdeh gave us the pleasure to join the festival to tell us more about video art from Iran and to present some persian pearls.

"In 2009 I created the first workshop of artistic eduction in Teheran (theory and practice), dedicated to video art, performance and video installations, in the school Mah e Mehr, and led by the association DID I created in 2005.

Video art enables to have an original glance at the social situation of a country as complex as Iran is. Indeed, this artistic practice allows the multiplicity of approaches (documentary, fiction, experimental...) and enable to question the codes of the society. Differences (and similarities) can be noticed, depending if the artists live in the country or in exile, or even on the two territories (which is quite rare). Most of the time, the artists living in Iran lack of the necessary distance to give a critic eye with a universal scope, on the reality of their country. As for those living in exile, they tend to convey clichés, often under the influence of the media and the Westerner political powers, and also the international contemporary art market. As a result, the artists from the outside and those from the inside have more and more difficulties to understand each others, and the success of some provokes a strong discontent for the others."

Rokhshad Nourdeh

The Tired Day by Elham Hajahmadi (2012, 3'05)

P.W. by Samira Rahbani (2012, 2'36)

Numbers by Iman Jahami and Amin Shahmoradi (2011, 2'09)

Wind by Amin Shahmoradi (2011, 1'20)

Shahrbano by Koorosh Asgari (2012, 5'35)

Vertical Quietude by Sara Rahimzadeh (6'35)

IT by Mahyar Ghalami (4'05)

Meditations by Mehdi Sadr (7'50)

Mother Land by Rokhshad Nourdeh (2013, 3'10)

ICELAND

Monday, November 11th / 2:00pm

Words and images of Icelandic video art spread by Kristín Scheving

Dark - Bright - Rebirth

When selecting art work I think every curator does it in their own way. I have selected these works mainly because of the artists themselves, I have worked with some of them for years and I think seeing how they develop in their art work is just as interesting as seeing the art work itself. With this selection I am doing in the just before winter returns so the darkness is just around the corner but the light is very strong within us. Hope is in the air, Light will return again after long days of darkness. In some of the work the artists are also working with that, hope, waiting for time to pass, humour and not to take life too seriously. I hope this selection will give people, a little space to dream, see the other side, plan for the future and enjoy the moment.

Kristín Scheving

Minerva by Dodda Maggy (2013, 2')

Gaia Breathing by Sigrún Harðardóttir (2011, 2'20)

Glasshouse by Sigurður Guðjónsson (2010, 4'47)

In the crack d'Una Lorenzen (2009, 8')

Gaia in Action by Sigrún Harðardóttir (2011, 2'20)

In the Land of the Elevator Girls (with Woody Vasulka)
by Steina Vasulka (1989, 4')

Prevailing Rhythm by Elisabet Brynhildardóttir (2012, 2')

Wyrð by Kriúdóttir (2013, 3'30)

Keep Frozen 0 by Hulda Rós Guðnadóttir (2012, 0'46)

Wuthering Heights by Sally & Mo (2010, 6'37)

Keep Frozen 2 by Hulda Rós Guðnadóttir (2013, 06'34)

Gaia in Streaming by Sigrún Harðardóttir (2013, 2'20)

700 IS Reindeerland (Iceland) www.700.is

was founded by Kristín Scheving in 2005 with the first festival in March 2006 in Eiðar, East Iceland. The Focus has been experimental art, with a special interest in video & sound art, + experimental films. We have had a theme for each festival, like dance on film, animation, interactive art, soundart, performance art and video installation. We have worked with hundreds of artists over this time period and made important network of co- curators, artists and other festivals that exchange programs like 700IS is doing this year.

ITALY

Friday, November 8th / 2:00pm

L'ami Toti

On January 8, 2007 died the great electronic poet Gianni Toti. It is unconceivable to celebrate video arts without having a deep, angry, joyful thought for this giant who confronted all his life to his equals Eisenstein, Maïakovski, Wagner, Khlebnikov ...

We have chosen to show, this year, his last video realisation produced by the late International Centre of Video Creation which was (more or less) the only producer to offer him time, machines and tenderness to produce his works. We must acknowledge the courage and insight of its director Pierre Bongiovanni.

Trionfo della morte et mort sans triomphe avec danses macabres

by Gianni Toti (Italy 2002, 23'07)

Gianni Toti's last video. The triumph of the death according to the title given to the frescoes of the campanien of Pisa (1300-1340) by the great Tuscan painter Buomanico di Buffalmacco, friend of Giovanni Boccaccio was ended in a synthesis which postpones the sense ! And mostly the sense of the " macabre thinker " in which we find a strange image of the rodinian thinker (yes! The sculptor of the thought Auguste Rodin) in the below, not beyond his life ... In an odd platonic cave, the macabre thinker experiences again the frescoes of the Triumph of the Death, Hell (and of the Devil) and of the Universal Judgment. To these frescoes are added the grotesque images (berlusconians also?) of macabre dances which in the past millennium were the privileged illustration of the conflict between the courteous knights of the reasoned garden and the unreasonable ideology of the Roman Catholic Church (and other religiolutions!). Between parodic images, some cruel devilish frescoes show macabre music, songs and dances, burlesque shows leading to the firing of the Devil !

The cosmotheiss link the birth in chaosmos, in 3-D, with the thinker's macabre constellation which is our metaphor and metonymy of the Third Song-Cry and in fact, the Death of Triumph. There is no more Triumph of Death, and unfortunately, not even the Triumph of Life.

Wuthering Heights by Sally & Mo
Gaia in Streaming / Gaia in Action by Sigrún Harðardóttir



TOTI, THE VIETMINH POET

by Marc Mercier

(Text published in January 2010 in the Italian review *Immaginazione*)

Caro Gianni,

You triggered the poetronic revolution. The struggle goes on, internationally, intercontinentally, intergalactically and immoderately. An interTOTInational poetronic will soon be born. It will include all the revolutionaries of words, images and sounds. A poetronic constellation.

Listen :

In June, 2009, I was invited by the Popular Committee of Nha Trang in Vietnam to present programmings of video art selected from the Instants Vidéo Numériques et Poétiques archives. An evening was dedicated to you in the very last cinema still open in the city center. I then remembered your eventful stay in Vietnam. You were a journalist for the newspaper of your Italian Communist Party, L'Unità. As all the international press, the Americans wanted to keep you in a hotel and supervise your travels in the field. That very evening, you escaped to join your Viet Minh comrades and write your articles from the point of view of the oppressed struggling against the invader. You told me hundreds of adventures. One of them particularly caught my attention: your arrest by anti-communist and pro-American Vietnamese soldiers. You were condemned to death.

Suddenly, an officer sprang into your makeshift cell brandishing several copies of the same book discovered in your bag. He asked you why you held these works. You explained you wanted to translate these books and publish them in Italy.

What book was it? Kim-Vân-Kiêu by the poet Nguyễn Du (1725-1820). A real masterpiece of more than 3250 verses which tells the story of a beautiful and pure girl who swears loyalty to a quality boy, but who, by loyalty to the Confucian education, has to save his father by becoming a "torn entrails girl", a courtesan. Justice will triumph, she will find her lover, Kim, after fifteen years of hardship, but ... In this story, you saw the long and precarious fight of the Vietnamese people for its independence, while remaining faithful to its commitments. As Nguyễn Du writes it : "the root of the good lies within ourselves".

The puzzled officer pondered before declaring that he could not kill somebody in possession of such a work. You were thus expelled by plane towards Bangkok.

During the numerous debates in which you took part, when somebody asked you why you had become a poet, you answered: "because poetry saved my life. I owe it everything."

I remembered this story as I was roaming in the streets of Nha Trang. I suddenly wanted to check to what extent the poet Nguyễn Du was still popular. I was told that the characters of this poetic novel are so familiar to the Vietnamese people that, in the ordinary language, they give their name to the characters they embody.

I decided to get the book in his original tongue and, with the complicity of the cameraman Fabien Drouet, we lead towards the popular districts of the city, with the book and a piece of paper on which was written in Vietnamese "Would you agree to read an extract of the poem Kim-Vân-Kiêu?"

The principle was simple. We approached people on the street, women, men, young people, old men, a street hairdresser, a taxi-bike driver, a bookshop keeper, an ice cream vendor, a man drinking coffee on a terrace and we asked the first one to read the first verses, the second the following ones, etc. ... We received such a warm welcome, Gianni! Some people began reciting passages by heart. Others gave me a reading lesson. Do you realize? My first Vietnamese lesson, in the street and a poetic one above all! A gentleman whom I had approached while he sat on the pavement went to change shirt to be elegant and deserving of the poet we paid tribute to.

All along this adventure, you were by my side, Gianni. I could hear your laughter. I heard you explain to the Vietnamese people that having achieved the communist revolution, they now had to carry on with the poetic revolution, the transformation of all languages. I heard you say that communism itself had to be revolutionized in order to reach the summits of communism, the pooling of cosmos, of the infinitely great and the infinitesimal. I heard you declare we entered the time of the poetico-scientifico-political guerrilla warfare, with quantum theory as weapons, the flow of electrons for ammunition, the video screens for target ...

The poetronic guerillanguage! I heard you. I did hear you! And we laughed. And we quarrelled, as usual, comparing our marxist and anarchist theories. And we reconciled, as usual, by declaiming poetry by Khlebnikov, the futuristic inventor of the zaoum language, speech from beyond the ken.

We reach each other well, Gianni. And our future is still going to last for a long time ...

(translation Vincent Makowski)

ITALY

Friday, November 8th / 3:00^{pm}

A pioneer of Italian video art: Michele Sambin

Words and images spread by Lisa Parolo

"Michele Sambin began to be interested in video-making in a period marked by experimentation and an interdisciplinary approach, especially toward music and visual arts. The artists saw in the video a unique medium of expression, because of the specific characteristics of the device (magnetic tape, electronic video signal ..) that opened a new field of formal exploration. These peculiarities attracted Sambin, who was already interested in the relationship between moving images and sound. The artist considers this as a new opportunity to express his ideas more directly and promptly: "the video is for film what the notebook is for the canvas", he often states.

His first video experiments begun in 1974, after meeting Paolo Cardazzo – at the time, the owner of the gallery Cavallino in Venice, one of the first intellectual interested on the new medium in Italy. It is thanks to the devices available in the gallery that the artist created his first works, as "Oicchepts" (1976) and "100" per.." (1976). Importantly, in these works, the visual rendering of the electronic image is qualitatively different from that of the film. Other works, such as "Spartito per Violoncello" (1975) or "Un suono a testa" (1976) explored the relation between image and sound: the camera becomes a "musical" instrument, the image on the monitor a music sheet, which must be interpreted and transformed into sound.

The possibility to record live and the immediacy of the outcome – characteristic features of video-making – pushed Sambin to produce live performances in direct contact with the audience (examples of these experiences can be found in "Ascolto" and "Looking for listening", 1977).

In 1978, after a detailed research on this new medium, Sambin invents the video-loop process to extend the possibilities of the video in real time. "Il tempo consuma" (1979) is emblematic because the artist comments what is happening on the video: time is consuming images and sounds. We find a similar approach in "Anche le mani invecchiano" (1979) and "Sax Soprano Due" (1980). Using the video, not only is it possible to change images and sounds, but also to make them interact: "Autointervista" (1980) shows this starkly. Sambin uses this "Autointervista" (Italian for self-interview) to criticize the art world (as represented by journalists and critics) for the lack of interest on this kind of art.

The video "From left to right" (2013) documents a philological reconstruction, through archival photos, of an installation created in 1981 by questioning the gap between soundtrack and what we see on the screen.

After a long silence, during which Michele Sambin founded the "TAM Teatromusica" and focused primarily on theatrical and musical performances, the video will again play a key role in such works as "Meditazioni" (1994) and "Videotello" (2005). Here, the video is used as a way, for the inmates, to "get out" of prison walls and to show artistic works done.

"Le tre età" (2003) (which takes its title from a painting by Titian), pays a tribute to the artist's father, who died recently, and poses questions about time and cultural transmission across generations.

"Stupor Mundi" (2004), realized from a namesake theatrical event, is a return to the original functions of the video in "Spartito per violoncello" and becomes a score interpreted by the musical-performers and actors. The last two videos, "Deforma" (2009) and "Solo" (2009), are both documentations: the former of a theatrical performance, the latter of a work created in situ for the Venice Biennale. "

Lisa Parolo

Spartito per cello (1975, 4'33)
Oicchepts 1'18 (1976, 1'18)
Un suono a testa (1976, 4'12)
100" Per (1976, 1'48)
Ascolto (1977, 4'11)
Il tempo consuma (1979, 5' 13)
Anche le mani invecchiano (1979, 2'07)
Autointervista (1980, 1' 22)
Sax Soprano (1980, 5') (extract)
From left to right (1981, 2'17) (of the video installation)
Meditazioni (1994, 13') (extract)
Tre Età (2003, 5'17)
Stupor Mundi (2004, 7'49)
Solo (2009, 5') (of the video installation)
Videotello (2005, 5' 57) (extract)
Deforma (2009, 6' 07) (of the video performance)



Meditazioni by Michele Sambin

JAPAN**Sunday, November 10th / 5:00^{pm}**

Words and images of Japanese video arts spread by Hirofumi Sakamoto and Michael Goldberg.

On February, 19th 2013, in the frame of the festival Digital Choc organised by the French Institute of Tokyo, was hold a round-table during which we were offered to compare the history of video art in Japan and in France. The participants were Hirofumi Sakamoto (Japan), a video art historian, Kentaro Taki (Japan), an artist and manager of the Video Center of Tokyo, Ko Nakajima (Japan), an artist, Mickael Goldberg (Canada/Japan), an artist, who took part in the organisation of the first video art exhibition in Japan in 1972, and Marc Mercier, artistic director of Les Instants Vidéo, artist and critic.

"I already knew Ko Nakajima, as we co-produced in 1992 a video installation filmed in Salins du midi Esprit de sel. It was a wonderful discovery for me to meet the other participants. Indeed, I hadn't realised how rich the Japanese video art creation was in term of experimentation of the medium, of poetic and politic commitment. Neither did I know how alive it was, despite the fact that, like in France, it is hidden by the media omnipresence of "digital arts". We therefor asked Hirofumi Sakamoto (historian) and Mickael Goldberg (filmmaker) who played such an important role in the history of video art in Japan, to come and tell us this history. And in order to have not only an historic glance, we also invited two artists from the young generation: Kentaro Taki who will exhibit two installations, Living in a box (2010) and Bild:Muell series (2006/2013), and Masayuki Kawai who will present a video performance, Feedback (2012/13)."

Marc Mercier

Affluents

Image Modulator by Katsuhiro Yamaguchi (1968, 1')

Magnetic Scramble by Toshio Matsumoto (1968, 1')

Oh My Mother by Kohei Ando (1969, 5') (extract)

Eat by Katsuhiro Yamaguchi (1972, 2')

Play Back by Nobuhiro Kawanaka (1972, 2')

Old People's Wisdom by Fujiko Nakaya (1972, 5') (extract)

Mona Lisa by Toshio Matsumoto (1973, 3')

My Life by Ko Nakajima (1976, 3') (extract)

Camera, Monitor, Frame by Takahiko Iimura (1976, 5') (extract)

Image of Image-Seeing by Tatsuo Kawaguchi, Saburo Muraoka and Keiji Uematsu (1973, 5') (extract)

Another Day of a Housewife by Mako Idemitsu (1977, 5') (extract)

TV War by Radical TV (1985, 3') (extract)

S/N by Dumbtype (1994, 3') (extract)

About a Theological Situation in the Society of Spectacle by Masayuki Kawai (2001, 6')

MOROCCO**Sunday, November 10th / 4:15^{pm}**

History of the first video art festival in Morocco (Casablanca, 1993), spread by Majid Seddati and Marc Mercier

The birth of a festival. In 1992, Beatrice Bertrand (cultural attaché in the University of Hassan II/ Mohammedia) asked Les Instants Vidéo to lead a video art creation workshop. IN 1993, the first video art festival in Morocco was born. Les Instants Vidéo will accompany it until 2000. Thanks to Majid Seddati, the FIAV celebrates its 25th edition.

Quatuor Vidéo by Marc Mercier (Morocco/France 1994, 12')

The first video performance in the history of Moroccan video art, in Ben M'Sik University in Casablanca.

THE VIDEO ART FESTIVAL IS INNOVATING

by Hanaâ FOULANI

Press article published in L'Economiste (Morocco, 05/02/1998)

After a fourth edition, considered as globally successful, the Video Art Festival of Casablanca is now working on a new rendez-vous. And the plans have already well begun.

Organised by Ben M'Sik University and the festival Les Instants Vidéo of Manosque, the fifth edition of the Video Art Festival of Casablanca will take place March 19th to 22nd 1998, in the Cultural Center in Sidi Belyout. As an exception, on March 21st the screenings will be held in the French Institute in the same town. An exhibition of video installations will be presented in the School of Fine arts. Then, the programs will be turned in the French Institutes in other towns.

The main goal of the event is first of all "the promotion of video art and its Moroccan talents, in Morocco and abroad," says Mrs Béatrice Bertrand, Culture and Communication Attaché. It allows to open new fields of creation and enables young talents to meet foreign video makers internationally renowned. The festival will keep the "thrice-continentality" dimension it gained last year. And indeed, in addition to Morocco, will participate Germany, Canada, Spain, France, Hungary and Italy. The artists who already confirmed their presence are Patrick De Geetere, Michel Coste, Loïc Connanski, Pauline Lorenceau, Alain Bourges (France), Toni Serra (Spain), Simonetta Cargiolo (Italy), Rotraut Pape and Gérard Couty (Germany). A screening from Quebec and Canada will be presented by PRIM, society of production of media arts. Marc Mercier, artistic director of the Video Art Festival of Casablanca since 1993 and director of Les Instants Vidéo of Manosque, wants this year to pay a tribute to the Hungarian artist György Gabor (1946-1985) who created the first international video magazine. A selection of his works will be presented.

For the Moroccan part, Mounir Fatmi is the indubitable star of the festival. He is a young Moroccan creator who studied in the Academy of Fine Arts in Rome and who was selected for the grant "Casablanca" offered by PRIM for a one month creation residency in Montreal. He will present his last works, made in an artist residency in Lille, in a kind of a studio equipped by the more recent devices. In addition to the groups of students, Noureddine Tilsaghani, photographer and video maker will be there.

The relationships with partners and sponsors, the screening programs, the installations, transportations, communication, and the reception are organised by the teachers of the Department Culture from Ben M'Sik University, assisted by their students. A BA in audiovisual has even been created in the same University. All year long, students are accompanied in workshops held by professionals from Morocco and from abroad. And the same system has been adopted by Faculties of arts in seven other cities, Rabat, Agadir, El Jadida, Oujda, Fès, Meknès and the School of Fine Arts in Tétouan. The works made are proposed for the festival.

The award Price of the public will be kept. "This year, we will have to make a selection out of the video proposed, as their number is increasing more and more, said Mrs Bertrand. A jury, made of Moroccan and foreign professionals will select five of them." Another innovation of this year is a CD-Rom for the presentation of the festival. It will be made up by the films and some spontaneous interviews recorded during the Festival. The CD-Rom will be produced between March 22nd to 29th, during a workshop in the School of Fine Arts of Casablanca, which will supply the necessary computer hardware. Loïc Connanski and Pauline Lorenceau offered to assist the students for that. The idea comes from Spanish and German experiences. According to Mrs Bertrand 100 or 200 copies will be burned and it will become the new means to promote the Video Art Festival of Casablanca".

(Translation Naïk M'Sili)

QUEBEC

Words and images of video arts from Quebec spread by Fabrice Montal and Claudie Lévesque

(with the support of le Conseil des arts et des lettres du Québec (CALQ) and le CQAM (Conseil québécois des arts médiatiques)

A word from the curators :

It must be said: our historical look at video art in Québec is by no means fair. Born of the clash between what we know of this history and the constraints that emerged — constraints within which we nonetheless worked gladly — it represents a great many difficult decisions. Rather than attempt to compile a respectful inventory of everything that has ever been done, we opted instead for a more structural approach. The works you see were selected from two sources: initially, the archives; and subsequently, the proposals submitted by Québec production collectives still active today.

From the earliest forays made by Vidéographe in the 70s to the present day, we knew we had much ground to cover. Accordingly, we set out to respect history but keep it to the background, focusing instead on the various parameters that have shaped Québec video art through the decades: experimental fiction, autobiography and performance of self, aesthetic and technical research into the medium, the immediacy of the medium, electronic poetry.

We omitted the documentary stream, including the activism that informed much production here in the 70s (and which, with the advent of digital technologies, is now closer to cinema in the broad sense). The selected works therefore attest to the varying degrees of research and experimentation that have marked the evolution of the art form in Quebec.

Certain works also had to be set aside due to restoration issues. The preservation of independent creations is a critical issue that affects the entire media arts community. As they await digitisation, many so-called "historic" works remain for the moment inaccessible, existing as they do on obsolete media or being in too fragile a state to use, despite the care taken to conserve them.

For us, this retrospective provided the opportunity to gaze back upon the past from our current-day standpoint. In compiling our selections, we came to realise that many once-celebrated works have held up less well, their evocative power dimmed. As a result, we repeatedly adjusted our sights, omitting works we had initially thought to include. Creative within its constraints, then, this anthology takes a less didactic approach in the hopes of encouraging a fruitful dialogue between past and present.

Fabrice Montal and Claudie Lévesque

Friday, November 8th / 6:00^{pm}

History of video arts from Quebec told by Luc Bourdon, followed by 10 works = 10 artists = 10mn to celebrate 50 years of video arts

The CQAM asked 10 artists from Quebec to realise a 1 minute video which would tell something about the 50 years of video arts: Nathalie Bujold, Pascal Dufaux, Dominic Gagnon, Isabelle Hayeur, Frédéric Lavoie, Eduardo Menz, Alain Pelletier, Nelly-Ève Rajotte, Sabrina Ratte et Jocelyn Robert. (A partnership with La Bande Vidéo, le GIV, OBORO, Perte de Signal, Prim and Vidéographe.)

6:45^{pm}

The general Delegation from Quebec in France invites us for a friendship cocktail, with the presence of Marc Drouin, Premier conseiller aux Affaires culturelles.

8:45^{pm}

Program 1 : Tell yourself the self (1997/2004)

Deux-pièces by Frédéric Lavoie (2004, 6')

Narcissus by Coral Short (2011, 2'27)

Les aventures by Pony Girl d'Anne Golden (2000, 13')

Du Front tout le tour by la tête / Headstrong by Chantal Dupont (2000, 30')

Emporium by Nathalie Bujold (1999, 10'51)

Oh la la du narratif by Sylvie Laliberté (1997, 13'22)

Saturday, november 9th / 9:00^{am} to 12:00^{am}

Round table in the District under the baobab (Salle Seita) on the theme "Video, fusion/diffusion".

Monday, November 11th / 6:00^{pm}

Program 2 : Time and space

Hitch-Hiking by Frank Vitale (1972, 15') (extract)

L'invention des animaux by Jocelyn Robert (2001, 1')

Distance by François Girard and Luc Bourdon (1984, 5'24)

Débâcle by Michèle Waquant (1992, 16')

Aujourd'hui/Today (une sélection) by Claire Savoie (2006-2013, 7')

Culture by Donigan Cumming (2002, 17')

Programmes 3 to 5 can be seen in the District of the hybrid emigrations (Salle Seita) : 3. Buffet medium froid; 4. Fictions limites; 5. Metaphores

A Huge presence from Quebec in Marseille

Conseil Québécois des Arts Médiatiques (CQAM) : Robin Dupuis, Isabelle L'Italyn, Fabrice Montal, Claudie Lévesque, Luc Bourdon and Nicole Gingras - Centres en Arts Médiatiques and Artistes Délégués - Avatar : Mériol Lhemann and Josiane Roberge - La Bande Vidéo : Geneviève Desmeules and Jocelyn Robert - Daïmôn : Phil Rose and Sylvie Laliberté - Groupe Intervention Vidéo (GIV) : Petunia Alves, Anne Golden and Nikki Forrest - Oboro : Aaron Pollard and Pascal Dufaux PRIM (Productions Réalisations Indépendantes by Montréal) : François Toussaint and Dominic Gagnon - Vidéo Femmes : Catherine Thériault and Anne-Marie Bouchard - Vidéographe : Fortner Anderson, Denis Vaillancourt, Suzan Vachon and Jean-Pierre Boyer.

Press : 24 Images, Philippe Gajan and Dan Karolewicz

The Conseil québécois des arts médiatiques (CQAM) was founded on June 19th 1998. Recognized by the Quebec Council for Arts and Letters (CALQ) as the dedicated media arts national service organisation in Quebec since 2003, CQAM is the only media arts advocacy organisation in Quebec welcoming professional independent artists*, cultural workers, emerging artists and artist-run centres devoted to media arts as members. www.cqam.org

The Conseil des arts et des lettres du Québec (CALQ) is a public agency founded in 1994 by the government of Quebec (Canada). offers support and funding for art projects that exhibit artistic excellence. It supports throughout Quebec the creation, experimentation and production in the realms of performing arts, multidisciplinary arts, circus arts, visual arts, media arts, architectural research, arts and crafts, and literature and seeks to broaden their influence in Quebec's culture in Canada and abroad. It also supports the advanced training of writers and professional artists. www.calq.gouv.qc.ca



Du Front tout le tour by la tête / Headstrong by Chantal Dupont

SWITZERLAND

Samedi 9 novembre / 20h45

Words and images of Swiss video arts spread by Chantal Molleur
(White Frame : www.whiteframe.ch)

Chantal Molleur is a co-founder of White Frame (Bâle, Switzerland) The nonprofit association White Frame supports and promotes Swiss media arts. It was initiated by Chantal Molleur and founded with Stella Händler and Pierre-André Lienhard in 2011. White Frame is headquartered in Basel, Switzerland.

White Frame works closely with artists for a greater visibility of their art by forging national and international networks and by generating new forms of collaboration. White Frame takes an active role in the media world of today: WF initiates and implements projects and facilitates exchanges between Swiss and international artists. WF works with curators, programmers, educators, researchers, critics and the public.

White Frame is our guest to present a Swiss video program underlying the 50th anniversary of video art along with the exhibition of the video installation *The Ghost of Happiness* by Swiss artist Max Philipp Schmid.

This project has received financial support from the Bildungs-Kultur- und Sportdirektion des Kantons Basel-Landschaft/Kulturelles.bl, Kulturpauschale Basel-Stadt and Pro Helvetia.

Portrait de René Berger by Jean Otth (1975, 15')

Palindrome 1 and 2 by Gérald Minkoff (1971-1977, 8'07)

Aléatoire by René Beaumeister (1978, 8'12)

Aviation Memories by Alexander Hahn (1986, 6'14)

Japsen by Muda Mathis and Pipilotti Rist (1988, 14')

Hut by Roman Signer (1997, 4'30)

Black Milk by Max Philipp Schmid (2002, 4')

Halbdichten/Splitsonalities by Ralph Kuhne (2007, 2'20)

inside & outside by Edith Flückiger (2005/10, 5')

Ersatz by Elodie Pong (2011, 3'10)

À voir aussi, l'installation *The ghost of happiness*
by Max Philipp Schmid (Petit Théâtre)

THE DISTRICT OF HYBRID EMIGRATIONS**Salle Seita / November 7th to 17th / 1:00^{pm} to 7:00^{pm}**

To discover "Terrhistories of videos arts, plural and singular": consultation of international video programs, historic and recent ones: Algeria, Argentina, Belgium, Brazil, Colombia, Cuba, Equator, France, Greece, Guatemala, Iran, Iceland, India, Kirghizstan, Lebanon, Morocco, Palestine, Peru, Quebec, Switzerland... Some of the Terr(h)istories presented during the International Encounters can be seen again, as well as other treasure from the world.

TO BE SEEN AGAIN :

Terrhistories of video arts : South America, Argentina, Belgium (Vidéographies), Croatia, Cuba, Iran, Italy (Michele Sambin) Iceland, Quebec (parties 1 and 2), Switzerland.

TO DISCOVER :**Terrhistories of video arts : Quebec (programs 3 à 5)**

spread by Fabrice Montal and Claudie Lévesque (with the support of le CALQ and le CQAM)

Program 3 : Buffet Medium Froid

L'Amertube by Jean-Pierre Boyer (1972, 12')
9 d'Éric Couture and Pierre Gaulin (2000, 4'10)
Danlku du DEI (Département d'Entraînement à l'Insanité : Jean Décarie, Louise Duranleau and Michel Giroux) (1988, 10'30)
En deçà du réel by Manon LaBrecque (1997, 11'43)
VIHR by Nelly-Eve Rajotte (2006, 4'12)
Pure Juice by Boris Firquet (2001, 11'30)
Activated Memory 1 by Sabrina Ratté (2011, 6'28)

Program 4 : Fictions Limites

Paula by Luc Courchesne (1983, 5'50)
Le Récit d'A. by Esther Valiquette (1990, 20')
Die Dyer by Alain Pelletier (1999, 24')
Sleeping Car by Monique Moumblow (2000, 5'38)
Le Voleur vit en enfer by Robert Morin (1984, 19'30)

Program 5 : Métaphores

Grande Barrière by Daniel Dion (1990, 15'17)
Voyage d'hiver by Isabelle Hayeur and Éric Raymond (1997, 4')
Errance by Nikki Forrest (1999, 9'35)
Les Heures d'argent, des illuminations by Susan Vachon (2000, 23')
Crush by Nelson Henricks (1997, 12')
Pour une héraldique de la vie contemporaine (5. L'Art)
 by Charles Guilbert, Michel Grou and Serge Murphy (1998, 3'40)
Snap Shot by Kim Kielhofner (2008, 4'11)

Terrhistories of video arts : Morocco

Spread by Younes Baba-Ali and Simohammed Fettaka (Dvd Project International Plateform of video art)

Adan by Mohamed Arejda (2009, 5'05)
Attempted similar action by Younes and Zouheir Atbane (2011, 9'54)
Hallo Papi by Salma Cheddadi (2009, 6'35)
Goutte de grâce by Amine El Gotaibi (2011, 6')
Creatruction by Simohammed Fettaka (2011, 10'57)
Two sides of one piece by Mohssin Harraki (2010, 1'52)
99 noms de femmes by Rehab Kinda (2009, 11'06)
Walking 30km with red high heel shoes between 2 art spaces
 by Mehdi-Georges Lahlou (2009, 9'29)
Hmido by Omar Mahfoudi (2009, 9'29)
Changement... approche by Said Rais (2011, 5'05)

Terrhistories of video arts : Japan

Kikai by Mirukoto (Eye Machine / Seeing by chance the Pioneers of Japanese Video Art) by Kentaro Taki (2011, 80')
 With Shuya Abe, Kohei Ando, Takahiko Limura, Mako Idemitsu, Nobuhiro Kawanaka, Shigeko Kubota, Hakudo Kobayashi, Ko Nakajima, Fujiko Nakaya, Sakumi Hagiwara, Michael Goldberg, Toshio Matsumoto, Katsuhiko Yamaguchi, Keigo Yamamoto, Morihiro Wada...

Terrhistories of video arts : Kyrgyzstan

Vidéos by Shaarbek Amankul

Zindan (2007, 6'20)
We need to live (2007, 4'30)
The signs (2009, 2'30)
Shadow (2007, 3')
Sham (2007, 3'37)
Ait Namaz (2011, 4'34)
Message (2011, 4'30)
Circumcision (2011, 4'05)

Terrhistories of video arts : France

Il était trois fois... l'art vidéo (en intégralité)

by Alain Burosse, Jean-Marie Duhard, Jean-Paul Fargier

Comments by Michel Jaffrennou (grandcanal.free.fr/dvd_1.html)

More than 50 extracts of works from the period 1970 / 1984:

1970 - Carole Roussopoulos : Interview by Jean Genet //
 1976 - Carole Roussopoulos and Delphine Seyrig: Scum Manifesto //
 1971 - Carole Roussopoulos : Y'a qu'à pas baiser - Le FHAR //
 1975 - Armand Gatti : Le lion, sa cage and les ailes - L'Espagnol //
 1975 - Michel Jaffrennou and Patrick Bousquet : Vidéo performance, Mental O // 1973- Robert Cahen : L'invitation au voyage //
 1974 - Dominique Belloir : Fluides // 1980 - Jean-Paul Fargier : Notes d'un magnétoscopeur // 1979 - Hervé Nisic : Feeling //
 1979 - Dominique Belloir : Memory // 1980 - Thierry Kuntzel : Time smoking a picture // 1980-François Pain : Métro Couronnes //
 1980 - Robert Cahen : L'Entr'aperçu // 1979 - Yann N'Guyen Minh : 3'12 avant la fin // 1981 - Patrick Prado : La mauvaise mémoire //
 1981 - Jean-Paul Fargier, Danielle Jaeggi, Raphaël Sorin : L'arche by Nam June // 1980 - Thierry Kuntzel : Still // 1981 - Michel Jaffrennou and Patrick Bousquet : Les Totologiques // 1983 - Richard Ugolini : Patrick // 1982- Jean-Christophe Bouvet : En veux-tu, en voilà //
 1981- Michel Jaffrennou and Patrick Bousquet : Les Vidéoflashes // 1982- Patrick Prado: L'amour transcodé // 1982 - Dominik Barbier : Providences // 1982 - Philippe Truffault : La danse du Marsupilami //
 1982 - Jean-François Guiton : Holzstücke // 1982 - Yann N'Guyen Minh : Media // Michel Jaffrennou : Vidéoflash // 1983 - Joan Logue : Spots français (Valère Novarina) // 1983 - Pierre Lobstein : Filmer l'humanité //
 1983 - Agathe Labernia : Agathe Murder // 1983 - Richard Ugolini : Peinture à l'eau // 1983 - Teresa Wennberg and Pierre Lobstein : Nuit blanche II // 1984 - Alain Bourges : Emma and le désir du monstre // 1983 - Joan Logue : Spots français (Orlan) // 1983 - Ghislaine Gohard : Petite mort // 1983 - Robert Cahen : Juste le temps // 1983 - Dominik Barbier : Orage // 1983 - Joëlle by La Casinière : Le grimoire magnétique // 1984 - Jérôme Lefdup : Dies Irae // 1983 - Alain Longuet : La mort en VHS // 1985 - Robert Cahen, Stéphane Huter, Alain Longuet : Cartes postales vidéo // 1983 - Mathias Ledoux : Les enfants du rock, Laurie Anderson // 1986 - Roland Baladi : The Marble Cadillac Project // 1984 - Dominique Garing : La Montbéliarde // 1983 - Jérôme Lefdup : Kim II Song // 1986 - Michaël Gaumnitz : Graph'nitz, Masques // 1985 - Robert Cahen, Stéphane Huter, Alain Longuet : Cartes postales vidéo // 1984 - Catherine Ikam : Islands // 1986 - Michaël Gaumnitz : Portraits // 1984 - Danielle Jaeggi : Mon tout premier baiser // 1984 - Jérôme Lefdup and Véro Goyo : Carmen // 1986 - Jean-Michel Gautreau : Lune accoustique // 1985 - Patrick Morelli : La dame noire // 1985 - Marc Guérini : Summum Tempus // 1986 - Claude Mourieras : Un chant presque éteint // 1986 - Jean-Louis Le Tacon : Waterproof // 1984 - Jérôme Lefdup : Mouzghéva // 1986 - Michel Jaffrennou : Jim Tracking // 1986 - Michaël Gaumnitz : Graph'nitz, Cirque // 1984 - Bertrand Mérino-Péris : Jingle Montbéliard



Halbdichten/Splitsonalities by Ralph Kuhne

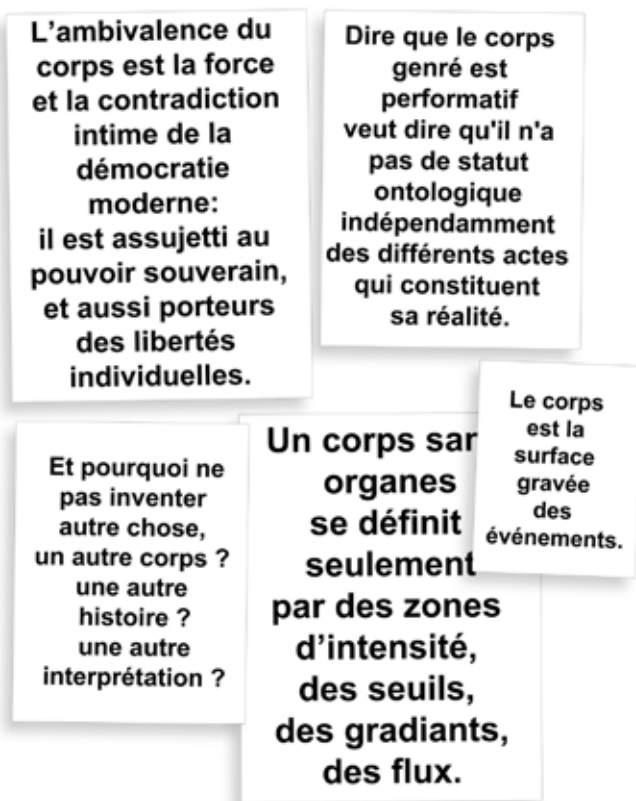


Black Milk by Max Philipp Schmid

Performances or the Immédi'art Cartonnerie

By the end of the 1960' in the United States and in Europe the video performance, initialised by the happenings and the Fluxus movement, is going to be enlarged with the body art. Investigations are turning around about fundamental artistic notions like relationships between space and time. Quite a number of experiences are working out statements of different arts together. The ancient dramatic convention is smashed to pieces. There are not anymore actors playing a role but only operators. Video allows to improve these experiences playing with time (the live, the almost live pre-recorded, the slow-motion ...) and space (show what's behind, what's somewhere else, multiples views ...).

Born mainly within the Fluxus movement, Video art is the brother of art performance. It's the same risk of taking reality. Hopeless attempt to capture a present unceasingly flying by: the immedi'art !



Défilé philosophique # 4 by Pascal Lièvre

Saturday, November 9th / 6:00^{pm}

Video and performance

Do you want to reign on our parade

Are you in, trendy, hype, fashionable... ? Does your clothes make you a man ? Do you go with the stream ? Will you walk down tonight after the fashion of the top designer of the arts of performance and video Pascal Lièvre ? Is video art old-fashioned ? Let's sew this up before going home!

Vidéos :

On s'est tous défilé by Jean-Luc Godard (France/Switzerland 1987, 13') Promotional video made for the fashion designers Marithé and Francois Girbaud. Screening and mixing of spaces of representations. Successive sequences of painting, dance, music, a text by Baudelaire, theatre and the street.

Chic point (Fashion for israeli checkpoints) by Sharif Waked (Palestine 2003, 7')

"Chic Point is a seven minute video that ponders, imagines, and interrogates "fashion for Israeli checkpoints." Set to the backdrop of a heavy rhythmic beat, men model one design after another in an exploration of form and content. Zippers, weaved nets, hoods, and buttons serve the unifying theme of exposed flesh. Body parts - lower backs, chests, abdomens - peek through holes, gaps, and splits woven into readymade silk and cotton t-shirts, robes, and shirts. Raw materials and standard clothes are transformed into pieces that follow normative fashion standards while calling them into question. As the sights and sounds of the fast paced catwalk dim to a close, the viewer is transported to the West Bank and Gaza. A series of stills taken from the years 2000 to 2003 display Palestinian men traversing the profoundly violent but highly common Israeli checkpoint. One man after another lifts shirts, robes, and jackets. Some kneel shirtless, others naked, with guns poised at their exposed flesh. Men in Jenin, Ramallah, Bethlehem, Kalandiya, Jerusalem, Hebron, Nablus, and Gaza City wrangle with the Israeli state's security apparatus." (Nicole Brenez)

4 défilés by Jean-Paul Gaultier by Marc Caro, Patrick de Geetere, Jean-Louis Le Tacon, Yan Nguyen Minh (France 1987, 12')

Four video-makers took images from Jean-Paul Gaultier's fashion show and revisited them with their own personality : *Three times nothing* by a good-for-nothing by Patrick de Geetere, *Bonsoir jolie Madame* by Jean Louis Le Tacon, *Nautilus* by Yann Nguyen Minh, *La concierge est dans l'escalier* by Marc Caro.

Performance :

Défilé philosophique # 4 by Pascal Lièvre (France 2010/2013)

Défilé philosophique tells a story of the body with a catwalk. Eleven boys with high-heel shoes and a girl without, only wearing a white pant embroidered with the name of a philosopher, walk with a sign in their hand where can be read a sentence from a philosopher and about the body. It's starting with Descartes who is comparing the human body with

an engine and it ends with Judith Butler, theorist of queer who states that the body is a place where the individual performs a gender. The first show took place in Georges Pompidou Centre in Paris on July 27 2010, the second while Show Off Art Fair Paris under the Alexander III bridge on October 20 2010 and the third was given at the Brussels central train-station on November 18 2011 as part of the Pinkscreens festival.

With : Jean-Noël Pané, Christophe Beckers, Etienne Mouly, Gianni Lentini, Raphaël Caillens, Jean-Christophe Petit, Damien Lacomber, Laurent Flety, Renaud Vercey, Martin Piazzolla, Karon Nilzén Jonsson, Anton Jonsson...

Saturday, November 9th / 10:15^{pm}

... *Et la tête brusquement fatale* by Guido'Lu (Belgium 2013)
Projection-installation-intervention

Saturday, November 9th / 10:45^{pm}

Vision of visions - The winner of the contest

by Rochus Aust (Germany 2013)

Announcement and presentation of the winner of the World Vision Contest and the future bearer of the title Visionary of the future 2063, performed by the vidéoscale band: Rocchus Aust, Fosco Perinti and Markus Aust.

Sunday, November 10th / 6:30^{pm}

Love War by Nisrine Boukhari (Syria 2013)

"What people can't understand when we lose the links between words, when we lose the words. In part they couldn't describe their feelings because the language failed them. Someday this war is gonna be over but it will not be the last in the world. There is no preposition in the language, no structure, the rest is two words : love war."

Sunday, November 10th / 10:30^{pm}

Video feedback by Masayuki Kawai (Japan 2012/2013)

"No PC, no pre-recorded image, no musical instrument". An improvisation performance with analogue video feedback. Flickering video signals create synchronised beat and melody. An explosion of abstract and psychedelic image and sound. 'Video Feedback Auto-generated Piece' undergo a continuous transformation, sometimes presenting an intense expression by using the amplification of the signals and noises from analogue video editing machines."

... *Et la tête brusquement fatale*
by Guido'Lu

November 7th to 11th / 2:00^{pm} to 11:00^{pm}
Cartonnerie

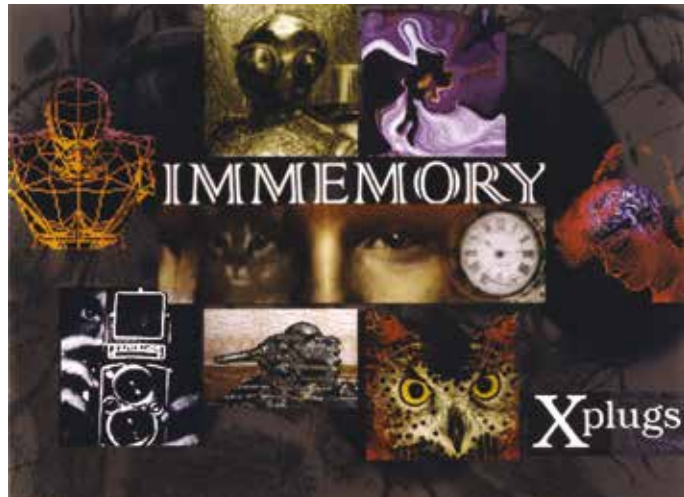
A(na)rchives of Memory
from here and elsewhere, yesterday and now
 Historic District

We will make sure that this anniversary does not become a commemoration day but rather a living act.

As Faulkner said : "The past is never dead, it is not even past.". Indeed, since it enriches the present.

We use "She is very well-preserved for her age" for saying someone looks younger than her age. But if the reason is a lifting, we will say about a man too-well-preserved that he is an "old beau". That's the risk we are taking with the old video made over by an aesthetic surgery of digitalisation. But we do not only archive the past. Even the present, in a desperate attempt to hold back what is slipping away, and leaving to the future the duty of selecting. We gave up our responsibilities. The machines now memorised for us. We became memory lapses experts.

The two works we are presenting (by Chris Marker and Thierry Kuntzel) are an exception to the nihilist rule. They are the writings of re-existence. The past invents its present and sows it. Time is at work.



Title TK by Thierry Kuntzel (France 2006)

Both a new work and a database covering all of the artist's works, the DVD-ROM (edited by Anarchive and directed by Anne-Marie Duguet) offers to explore the whole work by Thierry Kuntzel (video, installations, texts), the description of his works, the transcription of his working notes and texts, and some texts referring to his works by others authors. Film theorist in the early seventies, Thierry Kuntzel became one of the most important French artists of today. He produced, at first, most of his video between 1979 and 1980, but then mainly created installations that involve the projection of images, light and sound. Thierry Kuntzel was born in 1948 in Bergerac. With his studies in philosophy, linguistics and semiology led him to work on a thesis supervised by Roland Barthes, on "Film-work, dream-work", and to write several important texts on film theory and analysis. From 1972 to 1989, he worked at the Research Service of the O.R.T.F, then at the I.N.A, training and research. He taught semiology of cinema and textual analysis of film at Paris and American universities and the IDHEC film school. At the end of the eighties he decided to devote himself entirely to artistic creation. After making several installations with marble and neon from 1974, he produced the majority of his videos between 1979 and 1980. Since then, he has focused on creating multimedia installations. Writing is a fundamental process of the whole oeuvre. Thierry Kuntzel lived and worked in Paris. He died on April 18th, 2007.

Immemory by Chris Marker (France 1997)

CD-Rom. "In our moments of megalomaniacal reverie, we tend to see our memory as a kind of history book: we have won and lost battles, discovered empires and abandoned them. At the very least we are the characters of an epic novel ("Quel roman que ma vie!" said Napoleon). A more modest and perhaps more fruitful approach might be to consider the fragments of memory in terms of geography.¹ In every life we would find continents, islands, deserts, swamps, overpopulated territories and terrae incognitae. We could draw the map of such a memory and extract images from it with greater ease (and truthfulness) than from tales and legends. That the subject of this memory should be a photographer and a filmmaker does not mean that his memory is essentially more interesting than that of the next man (or the next woman), but only that he has left traces with which one can work, contours to draw up his maps." (Chris Marker)
 Chris Marker passed away in 2012.

Gateways GAMA and 24-25

access to 28 european video art and multimedia archives (France, Nederland, Slovenia, Germany, Austria, Sweden, Check Republic.

24-25

is a web platform dedicated to time-based media: avant-garde and experimental cinema, artists' films, video art, exhibition cinema, etc... A search engine that allows the users to search and browse on French archives

Circuit Court Collectif Jeune Cinéma - Heure Exquise ! - Instants Vidéo - Le Peuple qui Manque - Light Cone - Vidéoformes - Archives Françaises du Film (AFF) - Centre National Des Arts Plastiques - Fonds National D'art Contemporain - Centre Pompidou (département "cinéma " et "nouveaux médias") - Cinédoc - Paris Film Coop - Pointlignepan...

GAMA (Gateway to Archives of Media Art)

provides access to a wealth of information about the works of both well-known and emerging media artists from European collections of media art. The media art content initially comes from eight European media art archives and can be searched and browsed on this navigation platform. The portal networks different databases housing textual and visual information on more than 10,000 works.

The project was launch in November 2007 by 19 european organisations from the cultural, artistic and technological sector, with the aim to allow and unease the access to a large number of arts and new media archives, for a general audience as well as in direction of curators, artists, theoreticians, researchers, and cultrual mediators...

ARGOS center for art & media - Ars Electronica - C³ Center for Culture & Communication Filmform - Heure Exquise! - Les Instants Vidéo - Netherlands Media Art Institute / Montevideo - SCCA-Ljubljana, Bremen University of Fine Arts , AGH, Cracow University of Sciences and Technologies, AdK, Vienna University of Fine Arts, Atos Origin s.a.e.,- CIANT, (in)2 :: intelligent indexing, HfG, karlsruhe University of Design, Utrecht School of Fine Arts Utrecht, Ludwig Boltzmann Institute of research in media art, TZI, Barcelona .

Heure Exquise !

International centre for video arts is a non-profit organisation specialised in the promotion and preservation of video arts and video creations.
<http://www.exquise.org>

Heure Exquise ! works with festivals, cultural organisations, schools and others training centers, in France as well as abroad. The distribution catalogue is regularly enriched and covers a wide variety: video art, creative documentaries, new images and animation. This mission is carried out both in France and abroad in partnership with cultural institutions and organisations, teaching and training schools, festivals and events. The Heure Exquise! team helps and advises programmers and curators for their screenings, proposes programme themes and "cartes blanches". Heure Exquise! creates and organises public screenings. Heure Exquise! also ensures the distribution of the audiovisual collections of the Louvre and the Musée D'Orsay. The Heure Exquise! archive specialises in contemporary art, is open to the public and houses monographs, artists' videos, documentaries on art, exhibition catalogues, specialised magazine. More than 4,000 documents tracing the history of electronic arts, from pioneers to contemporary artists, are available in the documentation and research center. This unique place safeguards one of the most important collections dedicated to electronic and digital arts in France.

History : Starting in 1975 by artists collective, it has progressively set up its activities of distribution, screenings of creative videos. Historically, Heure Exquise! worked with pioneering video artists such as Roland Baladi, Dominique Belloir, Alain Bourges, Robert Cahen, Patrick De Geetere, Jean-Paul Fargier, Michaël Gaumnitz, Jean-François Guiton, Jérôme Lefdup, Jean-Louis Le Tacon, Pierre Lobstein... With the increasing demand of authors and professionals (programmers and distributors), the catalogue of Heure Exquise! grows steadily and presently has more than 2,500 titles which comprises nearly 650 artists including Perry Bard, Joel Bartolomé, Irit Batsry, Laetitia Bourget, Steven Cohen, Mounir Fatmi, Lydie Jean-dit-Panel, Bouchra Khalili, Maria Klonaris & Katerina Thomadaki, Miodrag Krkobabic, Sabine Massenet, Carlos Motta, Jean-Gabriel Périot, Francisco Ruiz de Infante, Volker Schreiner, Pierrick Sorin, Klaus Vom Bruch, Akram Zaatari...

A word by Les Instants Vidéo

Heure Exquise ! is a mine of professionalism and sensitivity. Since 1988 which is the year of creation of our festival, H.E. team always supported our activities not only in France but also abroad, in Palestine, Egypt, Morocco.... with a never-failing trust. The development of video broadcasting in France would never have been what it is without their determination and tenacity. It was and is still an essential tool for the artists. A lot has really been achieved ! While working on the general program for the 50 years of video arts, I stumbled upon their first catalogue we received for our festival. It could easily fit in one's pocket. Video art is the pocketbook of contemporary art. Their catalogues got bigger year after year. Today, it became digital, otherwise its size would be as large as a telephone directory. For sure, we will celebrate the centenary of video arts with them !

Monday, November 11th / 7:30^{pm} to midnight
Cartonnerie

International (will be the human race) (never) ending party, with a menu made of glasses to cheer, dishes to taste, images, round or quaver notes and voices and images to enjoy.

Concerts

With the collupoesicality of **Léda Atomica**

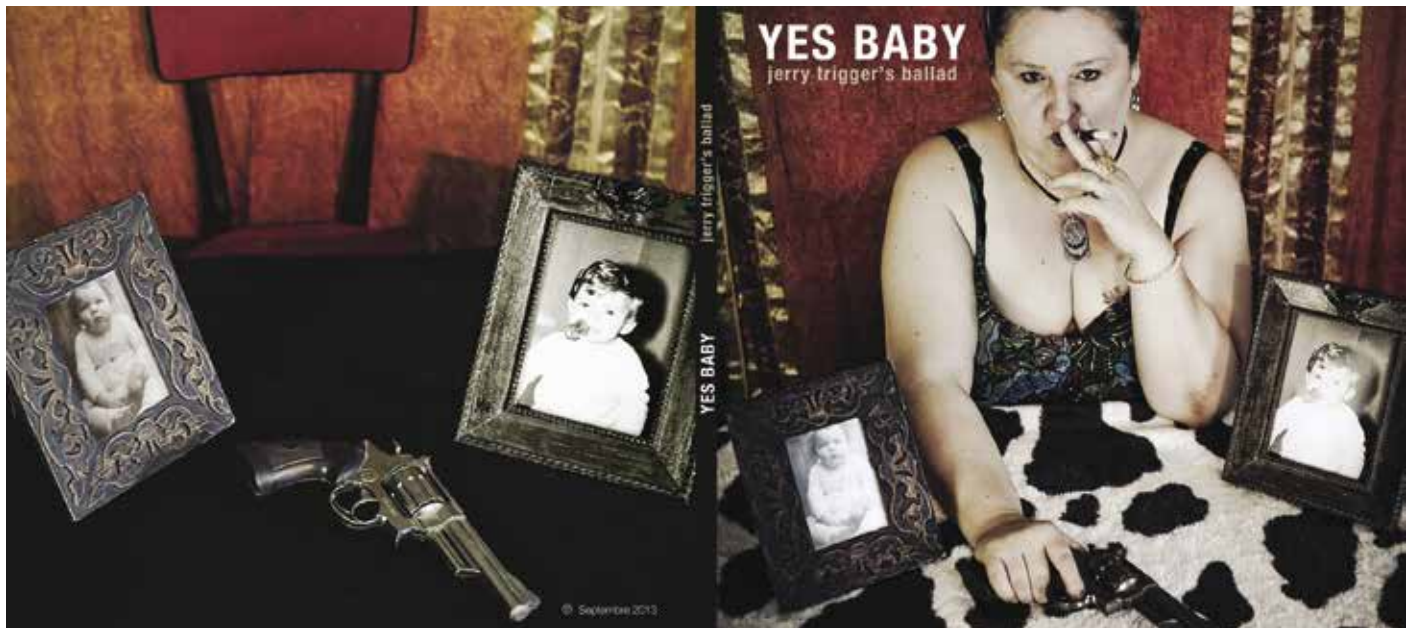
Yes baby ! by the group Jerry Trigger's ballad

A close cooperation between Phil Spectrum and Clis Gaul to tell the story of Jerry Trigger. When combining the exceptional contribution of the first one with the sweet and sour melodies of the second, atmosphere becomes charged with electricity and a thunderstorm roars. A dark and erotic electro will unwrap some lines, written or just drafted retained by a slow but powerful speed. You'll think of the cold wave of the '80s, you might distinguish Nick Cave, you will remember Leda Atomica. Just evocation, no tributes ... maybe something like trip-hop made in Marseille, climatic post-rock or simply *Yes Baby* ! A tale as a song in an unknown time, the miserable and marvellous story of Jerry Trigger : a bad guy not treated easy by life, who became a highwayman, praised by his peers, his daily lot made of hold-ups and being on the run, his fate. One evening, he met the Grim Reaper announcing their next rendez-vous. After falling into Alice's arms in a saloon, need coming before caution, forgotten all usual care, he got killed ...

El Kabaret

Épique époque

we are living in epic times and we have nothing epic left... Around a pianist, a dozen of actors-singers sharing and singing all together Léo Ferré's eternal songs. A band of professional comedians, singers and dancers.



Tribute to the VHS

"The medium is the message" is a sentence coined by Marshall McLuhan, Canadian philosopher of the media. It means that the medium itself (its characteristics) is more important than the meaning or the content it carries. The sentence is taken out from the book *Understanding Media: The extensions of man* published in 1964: "This is merely to say that the personal and social consequences of any medium - that is, of any extension of ourselves - result from the new scale that is introduced into our affairs by each extension of ourselves, or by any new technology." This thought about the media is contemporary to the birth of video art and had a strong influence on many productions, to start with Nam June Paik's.

Among all the medium which came along with the dissemination of video art, there is the VHS (Video Home Standard). In 2011, the filmmaker Rania Stéphan made a video untitled *Les trois disparitions de Soad Hosni* (The three disappearances of Soad Hosni), an adored icon of the popular Egyptian cinema.

In the synopsis of the film, Rania Stéphan pays a tribute not only to the great actress of the arabic cinema, but also to a medium of greatest popular dissemination, VHS.

Les trois disparitions de Soad Hosni by Rania Stephan (Lebanon 2011, 70')

"The Three Disappearances of Soad Hosni is a rapturous elegy to a rich and versatile era of film production in Egypt which has lapsed today, through the work of one of its most revered actresses and stars: Soad Hosni, who from the early 1960 into the '90s embodied the modern Arab woman in her complexity and paradoxes.

Born in Cairo in 1943, Soad Hosni committed suicide in London in 2001. Between the ages of 19 and 49, she appeared in 82 feature films with 37 directors. Because of her rags-to-riches story, she was given the nickname 'The Cinderella of Arab Cinema'; and she was the daughter, sister, friend, fiancée, lover and wife of illustrious stars of Egyptian cinema when it was the chief purveyor of cinematic fiction in the Arab world. Pieced together exclusively from VHS footage of Egyptian films starring Soad Hosni, *The Three Disappearances of Soad Hosni* is constructed as a tragedy in three acts, in which the actress tells her dreamed life story in the first person singular.

This reuse of fiction ultimately becomes the closest to a documentary about her life and work. The coarse and scratched visuals are an ode to the VHS tape that revolutionised the wide dissemination of film for home and personal use.

Irreverent, playful, marvellous and serious, *The Three Disappearances of Soad Hosni* underscores the saving grace of fiction. In 70 minutes, the film proposes a singular and poetic rewriting of a golden period of Egyptian cinema, enacted by Soad Hosni, an exceptional artist, tragic star and symbol of modern Arab womanhood."

LaboFictions

« Disorder of the world is the very subject of art » Bertolt Brecht

Faced with geostrategic issues, information overflux, multiplying experts' analyses from everywhere, Man's permanent search for their own expression of the world leads us to seize what surrounds us with our noble freedom of thought. Art schools' highest mission is to set up the conditions for those singular minds to create and express their world.

The Mediterranean has always been a place for conflicts simultaneously bringing about sharing and exchange. Today, people share common global representations/images while at the same time asserting, sometimes with violence, their own identity. This paradox is at the heart of contemporary creation, with video as a privileged medium of expression for this paradox. Bringing students from Mediterranean art schools to work together around one shared project is in itself a way to recreate a space for the circulation of people and works of art. The 10-days event (festival) would include the conception, realisation and demonstration (final show) of the films. In order to build this festival, a network of partner schools in the Mediterranean must be created, as well as a collection of collective and shared video works.

We would like to work on fiction(s). Indeed fiction allows to build worlds and opens up infinite possibilities. The world of fiction can make us share and renew an infinite variety of forms. We can convey the move and flow of stories through browsing systems that will enable us to link all the peculiar moments of life we want to focus on.

This projects can be seen as a playing map in which we collectively define the rules of the game, and in which we define together step by step the narrative strategy that leads to the creation of a collective story. This collective fiction can be imagined as a constellation, a network of narrative experiences crossing each other and drifting along with encounters. Circumnavigation and coastal navigation could be our model for a type of narration that builds itself, enriches, changes directions along with the currents of imagination, from one port to another.

Participants from the Mediterranean (Egypt, France, Lebanon, Morocco, Palestine, Turkey) at the video Summer Camp in July 2013, that took place in the school of art in Aix-en-Provence : Faris Alshomali, Ozge Aydogdu, Salma Badawy, Yohan Dumas, Samar Elbarawy, Hanane El Farissi, Saida Essafiry, Morgane Guiard, Oguzhan Koc, Clémence Marin, Mohammed Moustafa, Hadi Nazmy, Said Rais, Marguerite Reinert, Nada Rezaq, Salma Amir Salem, Samah Slim, Camille Thilloay.

Video art is getting away

In jail

Lieux Fictifs association and the film department of the University of Provence get associated to the Instants videos. The inside video channel of the prison of Marseille will dedicate a screening cycle to the 50 years of video art, which will be composed of different programs :

- A selection of videos issues from the festival programming
- A "Culture Inside" magazine, composed of artists and organisers' interviews, who will come inside the Baumettes prison to meet inmates; as well as images of the event shot outside, by a group of students from the Professional Master "Métiers du film documentaire".

In a window

November, 2nd to 30th

Opening 2nd at 05:30^{pm}

Espace Culture, 42 La Canebière

Window by Philippe Domengie / Nomade Village (France 2013)
Window is a multimedia installation which will link Marseille in real time with Oran encouraging people from both sides to communicate, to look and wave at each other. These two spaces will be connected to a third one, la Gare Franche, within the installation *Des corps de ville*.
 A partnership with Rencontres d'Averroès.

En galerie milanaise

November, 7th to 17th

Screening program from Cuba made by Vladimir Gonzales Portales, in BOX Videoart Project Space (Milan/Italy)

On a Web TV (Visuel Container TV)

November, 7th to December 5th

A program from Quebec in www.visualcontainer.tv

A partnership with CQAM (Conseil québécois des arts médiatiques)

Buffet Medium Froid

L'Amertube by Jean-Pierre Boyer

9 by Éric Couture and Pierre Gaulin

Danlku by Jean Décarie, Louise Duranleau and Michel Giroux

En deça du réel by Manon La Brecque

VIHR by Nelly-Eve Rajotte

Pure Juice by Boris Firquet

Activated Memory 1 by Sabrina Ratté

In Gare Franche

Exhibition, November 4th to 9th / 2:00^{pm} to 6:30^{pm}

Show, November 6th / 7:00^{pm} and 9th, 8:00^{pm}

Gare Franche, 7 chemin des Tuileries 13015

Des Corps de Ville by Philippe Domengie / Nomade Village (France 2012/13) A partnership with Cosmos Kolej Collaborative project / Contemporary dance / Video / Installation.
Des Corps de Ville tells about the ups and downs of five city-dwellers. The city is for these workers a home, a huge collective apartment. Scene after scene, we observe them living, confronting buildings, taking refuge in nooks and crannies, climbing the skeletons of the city in order to then plunge back into his entrails. Bodies confront in the architecture, provided that confrontation is still an option...

Des Corps de Ville is exploring the many relationships inhabitants maintain with their neighbourhood and by extension with their city. We are going to have a close look, from a physical perspective, at the circulation patterns, at the suitable places to have a stop, at architectural mistakes as well as success. Mixing the heritage, the social, the urbanism, staging the real, basing the project on an collaborative action on the territory, the inhabitants are going to play their real role in their city which became a house, a huge collective apartment. The set design is worked out for public space, and can be adapted according to the places of presentation: either as a screening on large screens, or directly on front buildings as virtual continuation of the here and there.



Activated Memory 1 by Sabrina Ratté

QUAND LA GAUCHE
AURA LE POUVOIR
EST-CE QUE
LA TELEVISION
AURA TOUJOURS
AUSSI PEU
DE RAPPORT AVEC
LES GENS ?



Channel work

T... for television (channels, programme schedule)

V... for video (unchaining, de-programming)

1- *Faut pas rêver* (1977), by Jean-Luc Godard, directed for the music programme "On ne manque pas d'air". It is an order by the public television : the artist is to make a clip (3'30) illustrating Patrick Juvet's same title song. A child eats an apple in the kitchen, watching the Giscardian television absent-mindedly (out of shot) broadcasting the video. We can hear his mother (Anne-Marie Miéville's voice) asking him questions about his day and blaming him for not putting dishes away. At the end, the question on the screen :

2-

Highland Park : chain work was born here (1913)

THE INTERNATIONAL STOPS FOR 50 YEARS OF VIDEO ARTS

Les Instants Vidéo, not confined in their (cultural) residency, mortalize the frontiers, the walls and others obsolete stratagems which separated the earthlings disgusted to see how little notice is given to their desire of free movement.

"Video art was born to act as a brain -teaser. indeed, in latin Video doesn't mean "I see" but "I fly". So let's go further on the other sides of the world to shake our linguistic convictions, let's see how our way to make films and installations here can be enriched by thoughts and approaches from there. We can't reduce the history of video arts to the stories told in our specialised books, to often western world -centred. We therefor decided to get out of our residency, with in mind the idea that a cultural identity is "not an heritage, but a creation. It creates us and we create it, continually (in a constant process). And we will only know it tomorrow". (Mahmoud Darwich)

Walking is the way !

For each of these journeys, we took in our suitcase the works of art we love and they meet with works from the hosting countries :

Japan (Tokyo). This is a very symbolic choice, as we remember that it is here that Sony invented the first light camera (Portapak), the tool of the pioneers of video art.

Belgium (Liege). Do you know that there, a public television (RTBF) produced and screened video art works for 10 years (Vidéographies).

Egypt (Alexandria). Celebrating 50 years of video art with the birth of a first video art festival is affirming that video art is not dead. And what a nice present to video art.

Palestine (Jerusalem, Ramallah, Gaza). As the symbol of the new territories of video art creation.

And now, let's have a look at the inside of our poetronic suitcases.

February in Tokyo (Japan)

(a partnership with the Franco -Japanese Institute and the event "Digital Choc V2.0 : Territoires numériques")

No video art without technologies! The first light camera (the Sony Portapak) was invented in Japan, and we all know that it was used by Nam June Paik on October 4th 1965, to film his journey in a New York taxi to go from his atelier to the Café Gogo in Greenwich Village, video considered as the first film in the history of video art. But Japan is also a breeding ground of video artists since the seventies, and it is one the most amazing videographies in the world.

Exhibition of video installations (French/Japan Institut)

Yama by Claudia Larcher (Autria)

Fès (vidéographie aléatoire #01) and *Flyingpuppet*

by Nicolas Clauss (France)

Taburen by Pascal Lièvre (France)

Screening

Video art and the Mediterranean (Cinem@rt Roppongi)

Les faiseurs de pluie by Mounir Fatmi (Morocco 2004)

Dansons by Zoulikha Bouabdellah (Algérie/France 2003)

The monoconcept by Nisrine Boukhari (Syria 2008)

Resonances by Ismail Bahri (Tunisie 2008)

Chic point (Fashion for israeli checkpoints) by Sharif Waked (Palestine 2003)

Damage by Rania Stephan (Liban 2009)

Corrida urbaine by Marc Mercier (France 2008)

Statement by Lucia Ahmad (Palestine 2012)

Rico in the night by Mohanad Yaqubi (Palestine/Belgium 2007)

Exit by Mohanad Yaqubi (Palestine 2009)

50 years of video art (1963-2013) (French/Japan Institut)

Screenings and round table with Hirofumi Sakamoto (Japan), video art historian, Kentaro Taki (Japan), artist, in charge of Tokyo Video Centre, Ko Nakajima (Japan), artist, Mickael Goldberg (Japan) artist, he took part in the organisation of the first video art exhibition in Japan (1972), and Marc Mercier (France), artistic director of Les Instants Vidéo.

Screening by Les Instants Vidéo

Videoflashes by Michel Jaffrennou and Patrick Bousquet (France 1982)

Dog duet by William Wegman (US 1975)

Dog duet by Pascal Lièvre (France 2009)

Solo by Robert Cahen (France 1989)

Répons by Marylène Negro (France 2009)

Kolo by Natacha Paganelli (France 2009)

Screening from Japan

Intermedia Omnibus by Michael Goldberg (Japan 1972)

Playback by Nobuhiro Kawanaka (Japan 1972)

EAT by Yamaguchi Katsuhiro (Japan 1972)

Old People's Wisdom (extract) by Fujiko Nakaya (Japan 1973)

Metastasis by Toshio Matsumoto (Japan 1971)

Under A Bridge by Video Earth Tokyo (Ko Nakajima) (Japan 1974)

Register Yourself by Takahiko Iimura (Japan 1978)

About a Theological Situation in the Society of the Spectacle

by Masayuki Kawai (Japan 2001)

Rikuzentakata le 20 mars 2011 by Michael Goldberg (Japan 2011)

International video art (French/Japan Institut)

The Great Suds your Duds Robbery by Ira Schneider (US 1963)

Glucose by Mihai Grecu and Thibault Gleize (Romania/France 2012)

(In) by Mikko Kallinen (Finland 2011)

Link by Nelly-Eve Rajotte (Quebec 2009)

At the museum by Susanne Wiegner (Germany 2012)

Zindan by Shaarbek Amankul (Kyrgyzstan 2007)

Combo by Max Philipp Schmid (Switzerland 1995)

Wu Xing : huo by Jac Min (Singapour 2011)

Displacement by Liliana Resnick (Croatia 2012)

Traces of Places by Roddy Simpson (Scotland 2011)

Looking at Japan from elsewhere (French/Japan Institut)

Nijuman No Borei (200000 fantômes) by Jean-Gabriel Périot (France 2007)

Gengo by Pascal Lièvre and Stéphane Sarrazin (France 2009)

Ears are Dazzled, touched by sound d'Amanda Belantara (US 2009)

Atome Japan 2002 by François R (France 2004)

Corps flottants by Robert Cahen (France 1997)

Momoshima or the possibility of an island du Collectif_Fact (Switzerland 2012)

In/Out by Masayuki Kawai (Japan 2004)

Man'yo/Tokyo by Masayuki Kawai (Japan 2009)

Followed by a conversation between Masayuki Kawai and Marc Mercier

South of France video art creation (Apple Store, Ginza)

Plastic magnetic by Sofi Urbani (France 2012)

Corrida entrevue by Marie Herbreteau (France 2008)

Depressive fighter 1 & 2 by eRikm (France 2003)

Dérive by Inés Wickmann (France/Colombia 2010)

Chant silencieux by Agnès Quillet (France 2011)

Plumerage by Giney Ayme (France 2006)

Le rêve by cachalot by François Lejault (France 2001)

The Road That White Men Tread by Samuel Bester (France 2008)

IPS by Dominique Comtat (France 2010)



Chant silencieux d'Agnès Quillet

March in Liège (Belgium)

Here we wanted to pay an tribute to a public television (RTBF) which supported video art creation: Vidéographie.

Vidéographie yesterday : Born in the seventies at the initiative of the producer Jean -Paul Tréfois and Robert Stéphane, Vidéographie was the first TV program in Europe to be totally dedicated to video art. Broadcasted between 1976 and 1986, it was unique pilot experience, that followed the issues raised by the media itself. An exceptional experience, quite pioneer and, when looking backward, one would say foolish and unthinkable, but which managed to gather in at least 135 programs, a large number of the most important "names" in video art (Nam June Paik, Bill Viola, Fred Forest, Wolf Vostel, etc.) and activist video (the brothers Dardenne, Jean -Claude Riga).

Vidéographie today : Enriched by this heritage, televisual as well as of internationally renowned video art creations, Vidéographie is coming back with the suffix 21, for 21st century. In this time of digital technologies, the new TV programmes will represent many windows on the contemporary creation. Each programme will be made in two parts : the first one will present an emerging artist, and the second part will open on the amazing archives of the old programmes. Some interviews will complete the programme to show the vitality of contemporary creation.

Dialogues with pioneers of video art (Cinéma Sauvenière)

El sol en tu cabeza by Gustavo Kortsarz (Argentina 2008)

The reflecting pool by Bill Viola (US 1979)

The reflecting pool by Pascal Lièvre (France 2005)

Dog duet by William Wegman (US 1975)

Dog duet by Pascal Lièvre (France 2009)

Pamela, pour toujours by Alain Bourges (France 2003)

Totinoui by Marc Mercier (France 2007)

Video art and Mediterranean (Cinéma Sauvenière)

The monoconcept by Nisrine Boukhari (Syria 2008)

Resonances by Ismail Bahri (Tunisia 2008)

Chic point (Fashion for israeli checkpoints) by Sharif Waked (Palestine 2003)

Damage by Rania Stephan (Lebanon 2009)

Corrida urbaine by Marc Mercier (France 2008)

Rico in the night by Mohanad Yaqubi (Palestine/Belgium 2007)

Run Lara run by Larissa Sansour (Palestine 2008)

Exit by Mohanad Yaqubi (Palestine 2009)

Les faiseurs by pluie by Mounir Fatmi (Morocco 2004)

Dansons by Zoulikha Bouabdellah (Algérie/France 2003)

and sur la chaîne RTC-TéléLiège

Aca Nada by Gianni Toti (Italy 1998)

April in Alexandria (Egypt)

(A cooperation Bibliotheca Art Center and Les Instants Vidéo for the creation of the first International Video art festival in Alexandria).

For the record, or how we forge the story over time... Since 2009, Les Instants Vidéo have been developing video and digital creation projects in cooperation with Egyptian artists and cultural structures :

- 2009: with ZINC (and the RAMI platform), the project Memory and Futurism in Alexandria and Cairo - a workshop on the paths of Marinetti (born in Alexandria and the founder of Futurism), video art screenings in different public and cultural spaces;
- 2010: three evenings dedicated to international video art in Bibliotheca Alexandrina and one in the French Cultural Centre in Cairo;
- 2011: screening program and welcoming of artists from Egypt during the 24th edition of the festival in Marseille, and in Palestine in the frame of the Festival -si:n/, co-organised by the Qattan Foundation in Ramallah;
- 2012: video art screening and installations from Egypt in Marseilles, and 4 evenings screenings and conferences in the Bibliotheca Art Centre of Alexandria.

At the end of this last event, Les IV and Marc Henine (in charge of the temporary exhibition for the Bibliotheca) decided to strengthen their collaboration with the organisation of an international exhibition of video art installations in April 2013. Then, in collaboration with Ahmed Nabil (in charge of the programming of the Art Center), was decided to enlarge the project with screenings and conferences. That how was born the idea of organising the first video art festival in Alexandria.

The aim of the festival is to promote video art to a general audience as well as young artists; to defend video and multimedia Egyptian artists and to support exchanges, confrontations and thought about art, images, new technologies.

In the meantime, a video art workshop also took place in the Fine Arts University, in partnership with the School of Art from Art d'Aix-en-Provence (Labofictions), Transvercités - Platform Yasmin -RAMI (France)

Exhibition of video installations (Bibliotheca Art center)

- Like water* by Taysir Batniji (Palestine 2008)
- Comment écrire au-dessus des nuages ?* by François Lejault (France 2012)
- Fès (vidéographie aléatoire #01)* by Nicolas Clauss (France 2012)
- Once Upon A Time...* by Hakeem b (Algerie/France 2007)
- The milkmaid* by Mariana Vassileva (Bulgarie/Germany 2006)
- L-INK* by Lydie Jean-Dit-Pannel (France 2010)
- Between* by Nisrine Boukhari (Syria 2009)
- 2026* by Maha Maamoun (Egypt 2010)
- Le défilé* and *The escape* by Samar Elbarawy (Egypt 2012)

International encounters (Bibliotheca Art center)

Conferences and round tables with Samar Elbarawy, François Lejault, Nicolas Clauss, Ahmed Nabil, Marc Mercier

50 years of video arts: a tribute to Nam June Paik

Nam June's First Tape by Roland Baladi (France 1989)

Global Groove by Nam June Paik (USA/Korea 1973)

A short trip around the video art world from yesterday to nowadays

The monoconcept by Nisrine Boukhari (Syria 2008)

Statement by Lucia Ahmad (Palestine 2012)

Kolo by Natacha Paganelli (France 2009)

Combo by Max Philipp Schmid (Switzerland 1995)

Dog duet by William Wegman (US 1975)

Dog duet by Pascal Lièvre (France 2009)

Steps by Zbig Rybczynski (USA/Pologne 1987)

June in Yokohama (Japan)

(A partnership with the French Institute in Yokohama, in the frame of Mois de la France au Japon.)

Exhibition of video installations (Redbrick Warehouse)

Crossings: between towns and deserts

An invitation to wander from town to town, sometimes crossing a desert.

The works establish a subjective picture of the diversity of the world of today. They represent eyes and ears in which the imaginary gets mixed up with observations of the real, wonder and worry.

hOrizon (Ramallah Tel Aviv) by Toni Mestrovic (Croatia 2011)

Disposition (enluminures numériques) by Renaud Vercey,

Bruno Voillot, Yann Norry (France 2009)

Untitled (Raining Stones) by Mattias Härenstam (Germany 2004)

A/Traés (Crossing) by Kika Nicolela (Brazil 2003)

Performance by Dan Oki (Croatia 2013)

Centipede sun by Mihai Grecu (France/Roumanie 2010)

MADridMADrèsMADdrid by Fatima Miranda and Juanjo Delgado (Spain 2011)

Red memory by Robert Cahen and John Borst (France 2010)

Corrida urbaine by Marc Mercier (France 2008)

Traffic Police by Mariana Vassileva (Bulgarie/Germany 2007)

Vacuum by Raeda Saadeh (Palestine 2007)

July in Ramallah (Palestine)

Festival /si:n/ 3 : The Lonely Crowd (La foule solitaire)

in partnership with the A. M. Qattan Foundation, the Franco - German Cultural Centre, the Khalil Sakakini Cultural Centre organised the third edition to the Biennale of video art and performance /si:n/. Taking place during the Ramadan, the programming was organised in the evening in public spaces.

"The spectacle is not a collective of images, it is a social relation between people that is mediated by images" (from "The Society of the Spectacle", Guy Debord). The theme for the 2013 -si:n/ festival questions the failure of the moving image in correspondence with its makers and spectators, and also in correspondence with its internal structure and function. Life has receded in favour of the spectacle; moving images are generated from other existing images that should supposedly unify us as spectators. Perhaps we have lost our ability to relate; how do we reclaim this relation to each other? We are communicating through those moving images, but they have failed/betrayed this promise of dialogue and rather produce isolation, loneliness and alienation. Do we dare reclaim our individuality that has been contained by the image, as a mediator for the regeneration of pseudo -unity, as that would mean hijacking the image as the capital of the spectacle in order to be able to produce a collective, a unity. Can the Lonely Crowd appropriate the spectacle, turn the spectacle against itself? This year "The Lonely Crowd" creeps into the public spaces, dispersing the video works and performances in places which the actors of this lonely crowd frequent. It exploits/hijacks the public space as the stage of spectacle's theatrics, to confront the lonely crowd."

Reem Shilleh and Lara Khaldi

The program was made of a selection of works commissioned by Lara Khaldi (Khalil Sakakini Cultural Centre) and Reem Shilleh (A.M. Qattan Foundation) and a selection of international works by Les Instants Vidéo. Palestinian creations: performances, installations, video, lectures

The Roof by Kamal Aljafari

Balconies by Kamal Aljafari

Truce hurts by Majd Abdel Hamid

A journey to Ramallah d'Alaa Aboasad

Directions for intimate solutions or seemingly more intimate

by Noor Abu Arafe

Neon Seeds by Dia Barghouti

The photographer, the Car Thief and the Journalist by Shuruq Harb

The blindness of love by Yazan Khalili

Playground by Samar Haddad King

Wihdeh Wataniyyeh by Tarek Knorn and friends

AKA Serial Killer by Masao Adachi

A collection of selected video by Mosireen, a collective of journalists and activists based in Cairo (www.mosireen.org)

3 screening programs by Les Instants Vidéo

International (1973/1982) (French/German Institut)

Global Groove by Nam June Paik (US/Korea 1973)

Hand No. 2 by Keigo Yamamoto (Japan 1976)

Trompe l'œil by Robert Cahen (France 1979)

Holzstücke by Jean-François Guiton (France/Germany 1982)

Videoflashes by Michel Jaffrennou and Patrick Bousquet (France 1982)

History of Japanese video art (Public space)

Kikai by Mirukoto (eye Machine / Seeing by chance the Pioneers of Japanese Video Art) by Kentaro Taki (Video Art Center, Japan 2011)

Avec Shuya Abe, Kohei Ando, Takahiko Limura, Mako Idemitsu, Nobuhiro Kawanaka, Shigeko Kubota, Hakudo Kobayashi, Ko Nakajima, Fujiko Nakaya, Sakumi Hagiwara, Michael Goldberg, Toshio Matsumoto, Katsuhiro Yamaguchi, Keigo Yamamoto, Morihiro Wada...

Media critic (Public space)

Media by Zbig Rybczynski (Poland 1980)

Video composition #2 (Stolen Air) by Kentaro Taki (Japan 1998)

Media cage by Kentaro Taki (Japan 2001)

/anote = a or For Davatas Who keep on Dancing by Masayuki Kawai (Japan 2011)

About a Theological Situation in the Society of Spectacle by Masayuki Kawai (Japan 2001)

Negotiation by Mohamed Harb (Palestine 2011)

The Mistery Black Nightmare In The Box Office by Juan Szelagowski (Argentina 2012)

Luftnummer bonfortionös by Frank Bubenzer (Germany 2011)



The Roof by Kamal Aljafari

Short bio of some of the huge artists and organisations present for the festival!

FRANCE

Roland Baladi

"From his marble sculptures to his videos, in his cathodic paintings as well as his solar sculptures, Roland Baladi has never wavered. His way is a straight line, direct to the shiver... Baladi, finally, is an awake dreamer who has found at least three ways to imprint his dreams on our side of the mirror." Jean-Paul Fargier, 10/7/91

Dominik Barbier

Born in 1957 in Paris and a graduate of the Paris College of Decorative Arts, Dominik Barbier is a visual artist and musician by training. His works belong to the "protean" field of electronic arts, including videos (Father Shark, I Was Hamlet, Twice the Universe, The Disturbing Work), sculptures and video and interactive installations (Ophelia, Medea, The Grave of the Poet, The Guard), theatre and set design (No Way Buster Project), multimedia and new art forms (Deadlines / Songlines). A meeting in 1992 with Heiner Müller led him to discover the writer's dramatic texts and poems which had a profound influence on his own work. The artistic rapport established between the two men was brutally interrupted by the writer's death in 1995. For many years, his work explored creation in the "hybrid territories", on the boundary between electronic arts, concert and the live show. Dominik Barbier teaches at the College of Fine Art in Marseille and, since 1997, has been director of FEARLESS MEDIA@TERRANEE, an international studio dedicated to creation and training in the field of electronic arts. "http://www.fearless-media.fr

Jean-Jacques Blanc

Jean-Jacques Blanc is an actor and singer with a passion for ribald songs describing men and women's misfortunes in love, loneliness, the onset of routine in relations and other hassles of the type. Jean-Jacques's motivation for doing his concerts is fuelled by an existential desire for verbal ribaldry and musical freedom and the opportunity to combine his original style of music, incorporating elements of jazz, Fado, blues, pop, bossa nova etc., with his writings.

Philippe Domengie

After a stab at a science degree in Lyon, Philippe Domengie deserted the university's amphitheatre for a jazz music school. Later, after hitching up with various groups, he found himself managing a recording studio in Grenoble, where he met groups such as Sinsemillia, Gnawa Diffusion and Les Barbarins Fourchus. Then, following his sweetheart, he took off for Annonay, where he was introduced to street performances. Living as he did above a printer's, the image, photography and video became part of his daily life. Fed up with the weather there, he moved on to Aix-en-Provence, living in a caravan and joining a contemporary circus troupe. He also produced the first album for the singer Anaïs during that time. In love again, he left Aix for Marseille, working with a number of artists as a musician, actor, video artist and, occasionally, dancer! He spent a year training at the Femis and a week in Japan. Eventually, he set up the Nomade Village collective, aimed at bringing together all the different worlds and artists he had encountered on his travels. Since then, he has become a father, producer and stage director but still can't refuse any new project he's offered.

Claudine Dussollier

Initiator of cultural projects and multimedia, she is coordinating with Abdo Nawar the platform RAMI- The international encounters on arts and multimedia. Since 2000, she is animating cultural exchange programs in the Mediterranean region. In 1993, she joined the public establishment/institution of the "Parc et Grande Halle de la Villette" in Paris as a program director associating the artistic projects to the social and urban context. Since 1998, she directs or coordinates training project regarding publishing and the cultural development in France and in the Mediterranean area. The artistic interventions in public areas, the clown arts and the recent use of digital tools and multimedia cultural field represent her land's choices. From 2002 until 2012, she has been in charge of the cooperation programs development in the Mediterranean region of ZINC/Friche la Belle de Mai. She runs the collection Carnets de rue/écritures artistiques, espaces, publics in l'Entretemps publisher, since its foundation in 2005.

Bruno Elisabeth

After a doctorate in Art, examining the use of chance in art, Bruno Elisabeth was invited to work at the National Studio of Modern Art, Le Fresnoy. Today he teaches at the University in Rennes. His work mixes photography, video and cinema. An amateur of recycling images, his works stem most often from recuperated materials. His works can be defined as cinematic installations, films, videos or interactive video installation. His recent projects have taken him into the Genre of documentaries.

Jean-Paul Fargier

Born in 1944 in Aubenas (Ardèche), he used to be (and is still sometimes) a video artist, a journalist, a TV filmmaker, a cinema and video art critic since 1968 in media such as Tribune socialiste, Cinéthique, Les Cahiers du Cinéma, Le Monde, Art press, Turbulences vidéo or Trafic... He taught films analytic study, the dissecting of TV programmes, the dissecting of video installations, in the University Paris 8 for 40 years (1970-2011) and he is now having a retirement (he deserves it !) in Goudargues (South East of France) but still organises a video art in Bagnols-sur-Cèze and makes a few films (the next one will be about Bill Viola).

Louis Fléri

Media artist, videographer, producer, journalist, Louis Fléri came to new technologies at the beginning of the eighties. An independent journalist specialised in new images, he became an audio-visual producer in 1987 and produced several videograms in the field of contemporary art. He was awarded the IMAGINA prize for art in 1992. It is by making a digital entity into a humanistic one that Catherine Ikam and Louis Fléri have given birth to new emotion for us humans and also they tell us to prepare for the next virtual arrival.

Fred Forest

Multimedia and networks artist, he holds a PhD from the Sorbonne, Information and Communication Sciences teacher. Pioneer of video art, in 1967, he created in France the first interactive environments, using computer and video. In his artistic practice, he uses in turn: press art inserts, telephone, fax, video, radio, television, cable, computer, lit-up newspapers, computer networks, and of course today ... Internet and Second Life. Co-founder of "Sociological Art Collective" in 1974, he also is a co-founder of the "International Movement of the Aesthetics of Communication" in 1983. He won the Communication Award at the São Paulo Biennial, and represented France at the Venice Biennale and at Documenta in Kassel. The critical, political and participatory work he has been doing from the beginning, work that is at the heart of his artistic practice, eventually became known as being against the mainstream market and institutions. He owes this peer's recognition to personalities such as Pierre Restany, Vilém Flusser, Pierre Levy, Edgar Morin, Pierre Moëglin, Mario Costa, who always supported its innovative approach.

Michaël Gaumnitz

Michaël Gaumnitz started out as a video artist at the French INA audiovisual archives. He continued to search for the ideal balance between sound and image while working as an illustrator for the viewers' letters programme at La Sept television channel, the forerunner of ARTE. "However, it was my first job that taught me how to get the mix right – I was a chef!". Through a series of encounters, cooking led him (back) to painting, which opened the way to video art and to the world of documentaries. He has made a number of films for television, often resorting to the video graphics palette, which allows him to add an imaginary dimension to the documentary format. He has contributed to a revival of documentary production in France and his works have received many awards.

Jean-François Guiton

1953 : born in Paris - 1980 : studied at the Academy of Art in Düsseldorf under Prof. F. Schwegler and Prof. U. Wevers - 1994 : teaching assignment at the École des Arts Décoratifs, Strasbourg. - 1998 : teaching assignment at the Hochschule für Künste, Bremen videography, exhibitions and full biography on www.guiton.de

Catherine Ikam

Catherine Ikam has been known for her work in video ,photography and electronic sculptures exploring the concept of identity and artificiality the notion of self and otherness in terms on relationships between real space and the virtual word. Catherine Ikam was research fellow at The Center for Advanced Visual Studies at the Massachusetts Institute of Technology.

Michel Jaffrennou

Video artist, multimedia artist, director, sculptor, performer, graphic designer. After a training at the Beaux-Arts, Michel Jaffrennou exhibits as a painter and sculptor in France and abroad. From 1978 he devoted himself to creating video and developing new technologies: a new form of electronic entertainment in which actors and real actors play together on an electronic scene. He has received numerous awards including the Prix Leonard de Vinci of the Ministry of Foreign Affairs for Japan.

Kacha Legrand

Graduate from the School of Fine Arts in Rouen, Kacha lives and works in Rouen, and she teaches in the school of Architecture of Normandy. Visual artist, her researches turn since 1998 to the video medium, which she uses according to installations which involve a complex relationship in the space as in the movement. The themes aim at the main part - the water, the stone, the tree - and are pretext in a real cosmogony of our

relationships to the world as to its essential and founding elements. (Marc Donnadiou). "My videos are before any a continuation of fantasized landscapes which are a means to describe my relationship to the world and to question my links in the nature and in the universe. Videos put in relation of the paradoxical elements, connect the unreliable, deceive oppositions. Poetic images, opening on landscapes territories of the unconscious result from it. Infinite spaces, places where stretches the time, space out at the same time physical and imaginary where elements get involved and appear such of the phenomena of hybridization, "Fancies" mixing in the alive the aquatic, the mineral, the aerial".

Pascal Lièvre

Since the beginning of the new century, this multimedia artist has created a body of work comprising fifty or so videos as well as graphic works, performances and photographs. Using politics as his medium, the people as his subject and, through them, the relevance of democracy as his aesthetic rendering, the artist has chosen public affairs and the economy surrounding group representations as his sphere of expression. Deconstructing the social theatrical performance, taking it back to its comedic roots even, is done by subversion, by a satirical cleaving in two of the collective visual heritage.

Pierre Lobstein

Or the pleasure to walk around the world since 30 years, from Pigalle to Lhassa, Shiprock and now the Canigou, a video camera and a chair in each hand, for some visual exorcises and celebrations; the most frontal - portraits - the most baroque - Wopo (Words/opening/pictures/opening/words) or a modest utopia: to share a little bit of sensitive intelligence. "There is in each word a bird waiting for the breath of the reader to take flight and carry him beyond himself." (Levinas) "To create a flash of light in words, to make audible a cry in visible things: to think..." (Deleuze) <http://lobstein.pierre.free.fr/>

Jean-Pierre Senelier

After studying Optics in instruments, he worked in military on embedded optic systems. During the 70s', he travelled and juggled temp jobs - and ended up working as a professional deep sea diver in Africa and in the North Sea and then as a submarine pilot. In 1981, he was assistant director for J. Henri Roger and JJ Beineix on their cinema shootings in Marseilles. Then came an industrial period during which he designed the first medical cameras, founded the company Imatec, and pursued his activity as project engineer in submarine and nuclear robotics. In 2010, he started his activity as a video artist, creating video installations (for museums, companies, exhibitions and shows).

Richard Skryzak

Visual artist, videographer, teacher, media artist, theorist. Born in 1960, close to Valenciennes (France), where he lives and works. He studied art and literature (Master's degree in plastic arts and in literary analysis and in history of French language). He has been interested in video since 1980 and made tapes ("Electron, Ecran, Blockhaus", with D. Canyn, "Arc en ciel, Autoportrait") and installations ("Ecran", "Coups de dés", "Coups de foudre", "In video Vanitas"). His theoretical and artistic research mainly question the aesthetic qualities of the electronic image. Since 1988, he teaches video at the Ecole Régionale des Beaux-Arts in Dunkerque (France). <http://richardskryzak.blogspot.fr>

Giovanna Tanzarella

General delegate, René Seydoux Foundation, Paris. After studying Contemporary History (University of Florence) and Political Science (Institut d'études politiques, Paris), she began her career as a teacher and journalist. She is the general delegate of the René Seydoux Foundation for the Mediterranean World (Paris), an organisation aiming to strengthen solidarity between Mediterranean countries by facilitating exchange and cooperation in the cultural and social field. Giovanna Tanzarella is also a lecturer at SciencesPo in Aix-en-Provence. Since 2009, she is the president of the Euro-med French Network, an organisation gathering French civil society organisations active in the Mediterranean. Since February 2013, she is vice-president of the Euro-med Non-Governmental Platform, a network of civil networks in the Euro-med area.

BELGIUM

Guido'lu (duet)

Since 1992, we made many experimentations and exhibitions-installations out of "chosen and converted objects" (wall-paper, stuffed animals, posters...), that we then "enhance" with large size, black and white or colour photographic works (kaleidoscopic compositions of portraits and human bodies). Action-performances in situ are also took more and more importance in our practises and finally came video art. From then, our work concentrates on the creation of video clips and films, which themes profess pettiness, cheekiness, lies, hijacking, pretending-real, hypocrisy, hysteria... But no matter the concept of the work, the starting point and the process in itself are always and inevitably in an imbalanced position... an unstable position between "Aspect-reference-affect", with a plural and sharp eye "Critical-Clinic-ludic".

Nadine Janssens

(Liege, 1965), historian and writer, worked as a script-writer for both radio and television, in Liege (Belgium) and Seville (Spain). She collaborated with several artists such as Danièle and Jacques-Louis Nyst or Javier Velasco. She is the secretary of the Board of Videogr@phie(s) since 2011.

Robert Stéphane

A few dates tell more about Robert Stéphane, journalist and former director general of the RTBF (Belgian Radio and Television), than a long biography : 1953, first Belgian radio news ; 1956, first Belgian TV news ; 1966, thematic evening ; 1973, first community television, RTC ; 1976, Vidéographie ; 1981, on demand television ; 1984, TV5 ; 1993, Canal+ Belgium ; 1995, TV5 USA ; 1999, OBN Sarajevo ; 2003, digitization of Vidéographie archives ; 2009, Ars Electronica ; 2010, Istanbul and Pécs ; 2013, MP13

CUBA

Vladimir Gonzalez Portales

Born in La Havane (Cuba), Vladimir is an audiovisual artists working between France and Cuba. Trained in the Fine Arts Academy in Alejandro (Cuba), and in the school of arts in Toulouse, he is interested by video art and installation. In 2008, he took a Master 2, in Toulouse University Le Mirail, about video art in Cuba. He exhibited in Les Abattoirs in Toulouse, during La Havane and Nimes Biennales.

CROATIA

Toni Mestrovic

Toni was born 1973 in Split, Croatia and is a graduate in graphic from the Academy of Fine Arts in Zagreb in 1999, where he produced graphic art works, sculptures and installations. His interest in electronic audiovisual media led him to study video/digital imaging at the Salzburg International Summer Academy for Fine Arts in 1997 and, in 2004, to complete a two-year postgraduate diploma in Media Arts at the Academy of Media Arts in Cologne. Video, sound and audiovisual installations produced during Meštrović's postgraduate studies explore his personal perception of the sea and the island where he grew up. Since 1992, he has taken part in group and solo shows, as well as video festivals. He now lives in Kaštela and teaches at the Arts Academy University of Split.

Ivana Meštrov

Ivana Mestrov is an independent curator and scientific researcher at the Art History Department of the Faculty of Philosophy of Split University since 2009. She is one of the co-curators of Young Artist Biennial Mediterranean 16/Errors Allowed (6/6/-31/8/2013, Ancona, IT), and the founding member of the Loose Associations contemporary art practices. Lives and works in Zagreb and Split. ([HYPERLINK "http://www.slobodneveze.wordpress.com/www.slobodneveze.wordpress.com"](http://www.slobodneveze.wordpress.com/www.slobodneveze.wordpress.com))

EGYPT

Marc Henine

Painter Marc Henine, born in 1983, studied art at Alexandria University's Faculty of Fine Arts, graduating in 2006. He has participated in a number of plastic arts workshops including the Alexandria International Symposium for Sculpture in Natural Materials and the International Biennale for the Artist's Book. Henine currently works as exhibitions specialist at the Bibliotheca Alexandrina organising local and international exhibitions and workshops. He also works restoring old paintings in the museums and churches of Alexandria.

GERMANY

Rochus Aust

Born 1968 in Recklinghausen, Germany. Music studies at Trossingen Music College and at the Royal College of Music, London; award winner at international competitions as trumpeter, composer and visual artist; scholarships from the DAAD and the Märkischen Kulturkonferenz, amongst others; concert tours in over 35 countries with productions and recordings for more than 70 radio/television stations and labels. His current coordinates are the interface of visual concerts, MOVinstallations and poésie électronique. www.rochusaust.de

Markus Aust

Born in 1967, Markus Aust studied at the ARD School of Broadcasting in Nuremberg before working as a sound technician and sound engineer at NDR and DLF. A student of musicology, phonetics, theatre, film and television sciences at Cologne University, Aust worked as a freelance journalist from 1990 to 1995 covering cultural issues for radio and TV. 1993: founding of Televisor - head of graphics and the sound studio and of the music publishing house and chez muziek label. 1999: founding of Troika. Aust writes contemporary, experimental jazz and pop music, as well as music for film and television, including documentaries such as ZDF's "Schicksale im Klinikum" (Bavarian

Film Prize), "Irgendwo gebettelt, irgendwo geklaut" (World Television Award), the feature film "Lowlights" (Lithuanian Silver Crane) and 30 other films and documentaries. He is curator of exhibitions featuring media art forms and works on short films, video and sound installations and international concert tours.

Heinz Friedl

Heinz Friedl studied at the Hochschule für Musik und Theater in Hannover and has been living and working as a freelance clarinetist and conductor in Munich since 1993. Friedl mainly works on contemporary music in close collaboration with the composers. He has premiered over 100 works as musical director, soloist or instrumentalist in various ensembles. He conducted the first performance of the opera "Amazonas" by Christoph Reiserer at the Munich Biennale in 2010 and directed Rochus Aust's theatrical opera installation "Monsieur Arrière's Makro Scrabble" for the "Fonds Experimentelles Musiktheater" in 2006. He is co-initiator of "Music to Touch" (Musik zum Anfassen), an intermediate music project that has won several awards.

Fosco Perinti

Fosco started as a theatre actor in Florence, Italy. In 1984, he moved to Paris to join the Marcel Marceau's mime school. From 1988 to 1990, he was on tour with the Marcel Marceau troupe all around the world. He has performed in several opera productions with directors such as Bob Wilson, Liliana Cavani, Jorge Lavelli. He also played many parts involving physical acting... He has been singing in The Three Penny Opera and The Silver Lake by Kurt Weill with the Opéra Eclaté troupe. He has performed with the german ensemble Re-Load Futura directed by Rochus Aust regularly since 2004.

Christine Sauter

With M.A.s in English and French literature and a B.A. in the Didactics of Art, Christine Sauter has been working in project coordination and management since 1998. She has been in charge of management and communication for numerous national and international projects including the swarm robots exhibition at EXPO2000 and the Culture 2000-supported TROIA (Temporary Residence of Intelligent Agents) media art installation / theatre project. More recently, she was Content Chair representative for the eContentplus GAMA (Gateway to Archives of Media Art) project and project manager for PACKED, the coordinating organisation for the European Digitising Contemporary Art (DCA) project. Christine Sauter is currently working at King's College London as project manager for the EU PERICLES (Promoting and Enhancing Re-use of Information throughout the Content Lifecycle taking account of Evolving Semantics) project

Florian Zwissler

Born in 1976, Florian Zwissler is a freelance composer and musician living in Cologne. Zwissler studied musicology, linguistics and philosophy at university in Tübingen and Cologne and electronic composition at the Folkwang-Hochschule in Essen. He composes electronic music and music for ensembles and is a performer of live electronic music both as a solo artist and in ensembles. He has composed several pieces for dance and theatre, for example for the ZKM Karlsruhe, Hebbel-Theater Berlin, Tesla Berlin and the Semperoper in Dresden. He also works as sound projectionist for performances of works by Karlheinz Stockhausen, including INORI and HYMNEN at the Barbican Centre in London and the world première of SCHÖNHEIT at the Gulbenkian Foundation in Lisbon in 2009.

GREECE

Marianne Strapatsakis

She was born in Athens. She started her studies in Athens and with a scholarship of the Academy of Athens, for five years, she continued her studies in Paris - Ecole Nationale Supérieure des Beaux Art (Diplôme de peinture), Université de Paris I (Arts plastiques). She has realised many exhibitions in Europe and in America. In 2004 she created the "Department of Audiovisual Arts" at the Ionian University, where she is teaching as Associate Professor till today, and now she is Head of the Department. In 2005 she was a guest tutor at the Athens School of Fine Arts. www.mariannestrapsakis.gr

Stamatis Schizakis

Stamatis Schizakis is an art historian and curator. He studied history and theory of art and photography at the University of Derby and art history at Goldsmiths College. He currently works as an assistant curator at the National Museum of Contemporary Art. He has curated the exhibitions Bia Davou, Retrospective (2008) (co-curated with Tina Pandi), George Drivas, (un)documented (2009), Angelo Plessas, The Angelo Foundation: School of Music (2011), Marianne Strapatsakis, Invisible Places – The Vast White (2011), Dimitris Alithinos, A Retrospective (2013) (co-curated with Tina Pandi), as well as the screening programs Wonder Women (2010), Sonic Façade (2010), Secret Journeys (2011), and others.

IRAN

Haleh Jamali

Haleh works with a wide range of media and techniques that have included painting, photography, installation and video. Her interest in portraiture and narrative stems from a desire to address the social aspects of representation, particularly in relation to the female gender and with a concern for the hidden layers beneath that which is visible. Haleh states: "For me, the diversity, versatility, and unrivalled ability of portraits to communicate, make them an enigma. Indeed, my particular concern is to reveal the paradoxes and ambiguities behind the eyes of the portrait subject who tries to communicate emotions, arrest attention, and often express feelings of both attraction and repulsion". Encouraging an intimate relationship between the viewer and the subject, Haleh considers how an individual's identity can be constructed in relation to Others, while simultaneously suggesting that the Self and the Other are inseparable. www.haleh-jamali.co.uk

Rokhshad Nourdeh

Born in Tehran in 1963, I arrived in France in 1983. Visual artist graduated from the National school of Beaux Arts of Paris in 1986, I continued my theoretical research within the University Paris I Saint Charles during several years. My pictorial research have always explored and experimented the relations existing between visual arts, architecture, urban space, sciences and Cinema. www.rokhshad-nourdeh.com

ICELAND

Margrét Elísabet Ólafsdóttir

Margrét Elísabet Ólafsdóttir is an independent writer and researcher at The Reykjavík Academy. She holds a PhD in aesthetics and art theory from the Université de Paris 1. She's a teacher at Iceland Academy of the Arts and University of Iceland, and a curator of the exhibition Icelandic Video art 1975 to 1990 now at the Reykjavík Art Museum, where she also co-curated Perspectives: on the convergences of art and philosophy. Margrét is a co-founder of Lorna, Association for Electronics Arts and Lorna Lab, a cross-disciplinary platform of art, science and technology.

Kristín Scheving

born in Reykjavík Iceland, she is a visual artist, curator and the founder and director of 700IS Reindeerland (www.700.is), International Experimental Art Festival in Iceland from 2005. She also works as a project manager for large scale projects like Independent people (www.independentpeople.is) for Reykjavík Arts Festival (www.artfest.is) in 2012 and other visual art projects for the Nordic house in Reykjavík. (www.nordice.is) She studied fine arts in the École Supérieure des Arts Décoratifs de Strasbourg in France, and went on to study at the Manchester Metropolitan University, UK and completed a BA(Hons) in Visual Art followed by an MA in Media Arts in 2003. Kristin has worked internationally as a curator and a visual artist for over a decade.

ITALY

Michele Sambin

I was born 62 years ago. I have white hair and beard, but I do not feel old. I am a musician, a visual artist and a performer. I have devoted my life to the investigation of the relationship between image-sound. For this reason, I started my researches joining the experimental film movement at the end of the 60s; on the 70s I have been one of the pioneer of video art. In '80, with two other artists (Allegro, Dupont) I founded the Teatromusica Tam, a performing arts company with which I have achieved more than 80 multimedia works. I teach Multimedia performance at the University of Padua and I spend a lot of time in Salento (Puglia) where I have a house surrounded by olive trees and I love to host artists there.

JAPAN

Michael Goldberg

Born in Montreal, Canada, Goldberg was the first Video Officer of the Canada Council of the Arts. After publishing the first of seven issues of the "Video Exchange Directory," he visited Tokyo in 1971/72, where he helped organise the first Japanese video exhibition "VIDEO COMMUNICATION," which was highly influential in the rise of video art in Japan. After relocating there in 1982, he continued writing extensively about video art and activism. He organised numerous exhibitions and produced documentaries including "A ZEN LIFE – D.T. Suzuki." His literary works include "The Accessible Portapack Manual" (1976, Canada), and "Video In & Out" (1989, Japan). www.azenlife-film.org/top.htm

Masayuki Kawai

Born in 1972. He creates video works informed by radical visions of philosophy and politics, particularly from the standpoint of observation and criticism of informational societies. His work has garnered awards in a number of media art festivals and exhibitions, being shown in over 30 countries worldwide. He is also a noted writer and curator, focusing on critical considerations of media, art and philosophy. His most current work, created through feedback and the amplification of signals and noise from video editing machines, was recently shown in many venues as exhibition and live performance. <http://masayukikawai.com/video/>

Hirofumi Sakamoto

Born in 1974. a Researcher of Moving Image, a lecturer, department of Information Media, Wakkainai Hokusei Gakuen University. His researching major is about experimental film, videoart. He wrote a book in collaboration as "The World of Media Art 1960-2007 Experimental Film & Video"(2008), curation "retrospective Exhibition of the Early Video Art"(2006), curation in collaboration as "Vital Signals: Early Japanese Video Art"(2009).

Kentaro Taki

1973, Osaka, Japan. Lives and works in Tokyo, Japan. Kentaro Taki studied at the Musashino Art University. He made art of sounds and images with video and computer technology while focusing on the relationship between media-society and cityscapes. From 2002-2004, he was dispatched by the Overseas Study Program for Artists by the Cultural Agency of Japan (2002) and then for the POLA Art Foundation Overseas Research Program Grant (2003) in HFG-Karlsruhe ZKM in Germany. He now works as a director of VCTokyo, and as a guest lecturer at the Kawaguchi Art School of Waseda University. <http://www.netlaputa.ne.jp/~takiken/> <http://www.vctokyo.org/>

LEBANON**Rania Stephan**

Born in Beirut - Lebanon, Rania Stephan graduated with two degrees in Cinema Studies from Latrobe University in Melbourne, Australia and from Paris VIII University, France. Her career in film has been long and diverse. She has worked as first assistant with renowned filmmakers including Simone Bitton (Rachel, Wall, Citizen Bishara) and Elia Suleiman (Divine Intervention) as well as camera person and editor with researchers in social sciences (Procession of the captives, Waiting for Abu Zeid, Catherine or the body of the passion). Her work navigates between video art and creative documentaries and deals with questions of identity, memory, and the archaeology of the image. The Three Disappearances of Soad Hosni is her first feature film.

MOROCCO**Majid Seddati**

Video artist and active in the field of culture, Majid Seddati is a video art teacher who lives and works in Casablanca. He is director of the Casablanca International Digital Arts Festival, artistic director and founder member of the city's International Festival of Video Art and founder member of Irisson (the Casablanca centre for visual arts and new media) and the Festival International du Film de l'Etudiant (FIFE). Majid Seddati is also an artistic advisor for the "Interactions" training and production course initiated by Attijariwafa Bank. Curator of a number of exhibitions, Seddati has also directed several workshops on video art in universities, schools and associations in Morocco and other countries and has taken part in various cultural and art events at home and overseas, including France, Spain, Italy, Egypt, Canada, Switzerland, Holland, Mali, Tunisia and Saudi Arabia.

SWITZERLAND**Stella Händler**

Born 1962, works as a independent film producer in Basel, Switzerland. Since more than 20 years she produces media art projects and documentaries with cultural and social issues. Since 2007 she teaches at the video department of Lucerne University for Applied Science and Arts. www.freihaendler.ch

Chantal Molleur

Co-founder and curator of White Frame, curator, promoter, lecturer and researcher, Chantal Molleur worked seventeen years in the Canadian media arts field before moving to Switzerland in 2005. For four years, she was manager for the Swiss distribution platform videoart.ch. Promoter, lecturer and researcher at the Lucerne University of Applied Sciences and Arts' Design & Art School video department, Chantal Molleur is also the Swiss delegate for the International Festival of Films on Art in Canada. <http://whiteframe.ch/our-projects/>

Max Philip Schmid

Max Philipp Schmid works as an independent director and video-maker and has devoted himself to creating experimental films, shorts, musical films and animation since 1990. His videos are accounts of feelings and situations no longer free of ambiguity, of bodies in search of equilibrium. Ambivalent moments, otherwise serving no purpose than that of a brief transition, become permanent. Although he typically shoots in a studio with actors, Schmid is less interested in the theatrical staging of a feeling than in his ability to use video technique to interpolate and fragment images, and with them personages, and thus propel them into his trademark destabilized state. www.maxphilippschmid.ch

SYRIA**Nisrine Boukhari**

is a mixed-media and installation artist based in Vienna. In her work, she uses concepts of psycho-geography ("the study of the laws and specifics effects of the geographical environment on the emotions and behaviour of individuals" Guy Debord) to explore our relationship to inner and domestic spaces. Principles of 'colour and light therapy' often underline the interactive nature of her installations. With a characteristic economy of means (her work often builds on the recurrence of mundane objects, such as ropes, post-it notes or sheets of copier paper), Nisrine creates sensorial and participatory installations which engage the body as well as the mind. Nisrine Boukhari studied Sculpture at the University in Damascus and prepares for her MA in social design in Vienna University. She is the co-founder and the co-curator of AllArtNow the first contemporary art organisation in Damascus <http://nisrineboukhari.com/>

TUNISIA**Héla Ammar**

Héla Ammar joins in the lineage of this artists' new generation Arabic women whose approach often expresses an internal, social and cultural duality in their quest of identity. Born in June 1969, she lives and works in Sidi Bou Said (Tunisia). She is directly inspired by her daily experiences, her life, of the way she communicates to bring her vision on subjects such as the image and the feminine identity in the Arabic Mediterranean cultures. Taking advantage of her meetings, she continues to intersect the individual to society and to confront their legitimate aspirations with their reality at once cultural political or social. Since 2003, her work has been regularly showcased in Tunisia and abroad. She took part in numerous solo and group shows in Tunisia and abroad (Germany, France and Spain). Her work has been shown in various international art fairs including Marrakech Art Fair 2010, Dream City Tunisia 2010, ArtDubai 08, ARTMAR2007, Biennale de Barcelone, Spain 2007, ArtParis-AbuDhabi 2007, Emirates Palace, Abu Dhabi, UAE, Salon International d'Art contemporain, Grenoble 2006, Montreux Art Gallery 2006, Rencontres d'Art contemporain, Genève 2005.

QUEBEC**Robin Dupuis – president of the CQAM**

Artist Robin Dupuis, a co-founder of the Montréal-based Perte de Signal, has been active on the Canadian media arts scene for a number of years. A former Media Arts program officer for the Canada Council for the Arts, he coordinated the 2008 États généraux des arts médiatiques in Québec and currently chairs the Conseil québécois des arts médiatiques.

Isabelle L'italien – general director of the CQAM

Born in Québec City, Isabelle L'italien holds a multidisciplinary bachelor's degree (film/literary creation/communications) from Université Laval. Her passion for video and independent film was sealed with her participation in the Vidéo Femmes creation labs. She began her career at Spirafilm, working as a communications assistant in addition to writing and directing two short films. She was also involved in a number of independent productions and, for four consecutive years, volunteered for the Festival de cinéma des 3 Amériques. In 2005, she left Québec City to join the Conseil québécois des arts médiatiques (CQAM) as an administrative assistant before joining PRIM as Member Services and Communications Coordinator in 2007. Isabelle has been Executive Director of the CQAM since 2011.

Fabrice Montal - curator for the quebec program - 50 years of video arts

After university studies in history and film, Fabrice Montal spent 15 years (1995–2009) as a programmer for Antitube and the Festival de cinéma des 3 Amériques, two Québec City-based presenters of film and video events. As a musician and improviser, he has worked with artist-run centres Obscure and Avatar. He has also written a number of texts

on visual and media arts, in addition to overseeing publication of the first work devoted to Québec filmmaker Robert Morin, published by Les éditions du Vidéographe in 2002. In February 2009, he was designated a Curator of Québec and Canadian Cinema by the Cinémathèque québécoise, where he has also been a programming director since 2012.

Claudie Lévesque - co-curator for the quebec program and in charge of the coordination for the project - 50 years of video arts

Holder of a bachelor's degree in film from Concordia University (1991), Claudie Lévesque has been active in Québec and Canadian independent film and media arts for over 15 years. In parallel with her filmmaking career, she spearheaded a number of dissemination and programming initiatives in a range of contexts, including festivals, galleries and special events. She has over 10 short films to her credit, many of which were in-camera edited in Super 8. In 2011, she completed her first experimental documentary, entitled *My Family* in 17 Takes.

Luc Bourdon

is one of Canada's leading video artists. Over the last 30 years, he has made some fifty works ranging from documentary to drama and experimental pieces. Throughout his multi-faceted career, Bourdon has established himself as a tireless experimenter, an artist who offers up immersive, impressionist worlds. A noteworthy presence in Quebec film and video, he has long been associated with artist-run centres and arts organizations, notably as a member of Vidéographe and the Festival of New Cinema of Montreal. He received in 1998 the Bell Canada Award in Video Art, which was given annually to a Canadian video artist who has made an exceptional contribution to the advancement of the video art scene.

Representatives of the centres and artists invited

Avatar

Mériel Lehmann - general director and artistic coordinator of Avatar
Born in Switzerland but living in Quebec for many years, Meriel Lehmann is Avatar's director and artistic coordinator. He's also an artist working with media arts, audio art and photography. Whether performances or installations, his works have been presented at Mois Multi (Quebec City), Festival de cinéma des Trois Amériques, VU Photo, FIMAV and Galerie B-312 among others. He's currently working on man-altered landscapes, especially through the impact of industrialization on territory. Finally, he's a sound designer and music composer for theater and choreographic works.

Josiane Roberge – artist invited

With many experiences working with cinema and TV, whether in Quebec and abroad, Josiane Roberge chooses now to work on her own art. Through video and performance, she tries to materialize feelings and energies in human relationships. In 2004, she was curator for Rostock's Quebec Film Festival in Germany. She presented her work at Le Lieu (Quebec City) and at Galerie des arts visuels (Quebec), and worked with Mois Multi Festival as videographer. In 2013, she received four excellence awards at the end of her university studies at Université Laval's school of media and visual arts.

La bande video

Geneviève Desmeules - general director of La Bande vidéo
Art historian Geneviève Desmeules has worked in the cultural industry since 1998. She began her career in communications, working as a researcher and writer for various artist-run centres and educational institutions (including the INRS–Urbanisation Culture Société) before turning her focus to management and administration. She is currently Director General of La Bande vidéo, a media arts centre located in Québec City. She also sits on the boards of the Québec City-based cooperative Méduse and the Conseil québécois des arts médiatiques.

Jocelyn Robert – artist invited

Jocelyn Robert is an interdisciplinary artist from Quebec. He works, amongst others, in audio art, computer art, performance, installation, video and writing. His work has been shown internationally and his sound works are found on over 30 compact disks. His texts have been published at Le Quartanier (Montreal), Ohm Éditions (Quebec), Errant Bodies Press (Los Angeles), Semiotext(e) (New York), and in a number of art catalogues, notably from Ars Electronica and Sonambiente (Allemagne). His work has been covered and commented upon in many publications, including two solo catalogues, one at Galerie de l'UQAM and the other at VOX. He founded the audio and electronic arts centre Avatar in Quebec city in 1993 and took part in the foundation of the Méduse cooperative. He has taught at Mills College, Oakland (California) and at Université du Québec à Montréal. He is currently director of l'École d'arts visuels de l'Université Laval. More informations at www.jocelynrobert.com

Daimōn

Phil Rose - media art technician for Daimōn

Phil Rose was born in London, England in 1965. His single-channel and video installation work has been shown nationally and internationally, and his video *x(trace)*, studies for a self-portrait was broadcast on TVOntario in 2005. He also produces photographic works, and lightboxes with 16mm filmstrips. He has served on the Board of Directors at SAW Video Media art Centre (Ottawa), as well as the Centre de production Daimōn (Gatineau), where he is currently employed as a video production technician. He is also a freelance cameraman and editor working with the theatre/media arts community and on documentaries. He is the longest-serving member of the Available Light Screening Collective (Ottawa), and its current coordinator.

Sylvie Laliberté – artist invited

Visual artist, musician and author Sylvie Laliberté lives and works in Montréal. Her videos, prints, photographs and installations have shown in a number of galleries and museums. She also writes songs that she sings both at home and on stage, and has produced three albums. In spring 2007, she published her first book, *Je suis formidable mais cela ne dure jamais très longtemps* (Les 400 coups), followed by *Quand j'étais Italienne* (Éditions Somme toute) in 2007.

Groupe intervention video (GIV)

Anne Golden - artistic director of GIV

Anne Golden is an independent curator and writer whose programs have been presented at Musée national des beaux-arts du Québec, Edges Festival and Queer City Cinema among others. She is Artistic Director of Groupe Intervention Vidéo (GIV). Golden has made twelve videos including, *Fat chance* (1994), *Big girl town* (1998), and *From the archives of vidéo populaire* (2007)

Petunia Alves - co-director of GIV

Born in Brazil, Petunia Alves has lived and worked in Montreal since 1983. She has been involved with the independent video sector since she became co-director of GIV in 1990. Active in the women's movement, she directs and codirects tapes on issues important to women. She has collaborated with artists Lyne Lapointe, Martha Fleming and Marik Boudreau on numerous projects. Her current works deal with memory.

Nikki Forrest – artist invited

Nikki Forrest is a visual and media artist based in Montreal. Her practice includes drawing, installation and sound but she is best known for her short experimental videos which have shown at numerous festivals, galleries and museums including: The Mix Festival (New York), The Glasgow Film and Video Workshop, Dundee Contemporary Arts, The Oberhausen Short film and Video Festival (Berlin), Le Center d'Art Santa Monica (Barcelona), Signal and Noise (Vancouver), MSVU Gallery (Halifax), The Images Festival (Toronto) and the Festival International du Film sur l'Art (Montreal). Her work is included in the collections of The National Gallery of Canada, The Saskatchewan Arts Board and Concordia University.

Oboro

Aaron Pollard - Head of Research, Multimedia Sector for OBORO New Media Lab and Exhibition Centre in Montréal.

A Montreal-based performance and video artist, Aaron has created and presented video and multimedia performance works to Canadian and International audiences since the early 1990s. He maintains a wide-ranging, cross-disciplinary practice including writing, performing, programming, video production and web casting. Aaron's current preoccupations include narrative form, time-based art, story-telling, fluctuating identities, and the discursive power of landscape. He is a graduate of the Emily Carr Institute of Art and Design (Media Division) and he obtained an MFA in Studio Arts (Open Media) from Concordia University. Along with his own creative projects, Aaron is active in a variety of community initiatives: notably in the advancement of professional development workshops for artists and as a member of the board for the national service organization, CQAM (Conseil québécois des arts médiatiques) from 2004-2006. Throughout the years, Aaron has assisted colleagues in their migration toward video and in the incorporation of electronic media into their creative pursuits, including artists such as Cheryl Simon, Tammy Forsythe, Laurel Woodcock, Shari Hatt and Diane Landry. Since 2001, Aaron has collaborated with Montreal artist, Stephen Lawson on multi-media cabaret performances and video art works that have toured nationally and abroad.

Pascal Dufaux – artist invited

Pascal Dufaux creates kinetic video sculptures which he uses to produce photographs and media installations. Since 2008, his work has been presented in Canada, Mexico, France, Switzerland, Austria and Germany. Pascal Dufaux is represented by the Christian Lambert Gallery in Montreal.

PRIM (Productions Réalisations indépendantes de Montréal)**François Toussaint – general director of PRIM**

Belgian native François Toussaint moved to Québec in 2006. A filmmaker by training, he joined the Kino movement that same year, and went on to become its general manager in 2007. During his mandate, he successfully steered the organization through many artistic and administrative challenges toward its 15th anniversary.

Dominic Gagnon – artist invited

Experimental filmmaker, conceptual artist and international performer Dominic Gagnon sees creation as “a means for measuring the immeasurable, a discipline of chaos.” Since 1996, he has exhibited widely in a range of genres — the moving image, sound art, installation and performance — in galleries, festivals and art biennales around the world.

Video Femmes**Catherine Thériault - general and artistic director of Vidéo Femmes**

A bachelor's degree in communications from UQAM, Catherine Thériault has been involved for more than ten years in the media arts. Having been part of the first batch of filmmakers member of the Kino movement, she coordinates the organization for two years, and will make more than twenty short films. She received a diploma in management of cultural organizations from HEC Montreal and founded in 2007 an organization dedicated to the short film distribution, Travelling, les films qui voyagent. In June 2012, she joined Vidéo Femme's team as a general and artistic director.

Anne-Marie Bouchard – artist invited

Experimental video artist, she works video as visual matter rather than objective witness. Her video work is inspired by intimate memories, ephemeral instants, like poetic bubbles in a fraction of time. Her camera work always suggests the presence of the person behind it, and the viewer is invited to look through her eyes, through her imagery. Her work is constructed in a poetic structure, where detail magnification, vivid colors, extreme slow motion and grain contribute to create a highly personal signature. Her video installations immerse the viewer into her poetic imagery.

Anne-Marie Bouchard graduated in Film Production from Concordia University, Montréal in 1995 and earned an M.A. in Arts Visuels degree from Université Laval, Québec in 1999. Since then, she directed several experimental videos and installations. Her work has been shown in festivals like Les Rendez-vous du cinéma québécois in Montréal, le Festival International du Film sur l'Art (FIFA), Festival international du cinéma francophone en Acadie (Moncton, NB), Traverse Vidéo (Toulouse, France), Zero Film Fest (Los Angeles, USA), amongst others.

Vidéographe**Fortner Anderson - general director of Vidéographe**

Born in the United States, Fortner Anderson immigrated to Québec in 1976. From 1992 to 2009, he was general manager for the Québec Council of the Directors' Guild of Canada. He also worked as an audiovisual and cultural consultant. As an internationally renowned poet and performer, he's also one of the pioneers of the Montréal spoken word scene. In 2007, he received the Voice Electric award from Les Filles électriques/ Wired on Words for his accomplishments to date. His poems have featured on a number of albums and in various collections, including Solitary Pleasures (2011) and Annunciations (les blocs errants, 2012). He has been Managing Director at Vidéographe since November 2011, an artist-run centre whose mission for the past 40 years has been to support the production and distribution of independent, innovative works of video and media art.

Denis Vaillancourt – project manager for Vidéographe

Jonquière native Denis Vaillancourt works and lives in Montréal. He studied film, theatre and literature and since 1999, has worked in distribution at Vidéographe, an artist-run centre dedicated to creating and disseminating independent works of media art. He has sat on the juries of numerous video art events and festivals in addition to curating a number of short film screenings. Since 2012, he has been a board member of Espace cercle Carré, an exhibition centre for contemporary art and emerging practices, where he is also a programmer.

Suzan Vachon – artist invited

Suzan Vachon is a multidisciplinary visual artist (sculpture, video, photography). She lives and works in Montreal. Since 1992, she teaches visual and media arts at the Université du Québec à Montréal. From 1991 to 2002, she taught Art video at the Art department of the Université de Montréal, then at the Cinema Department (2004). After doing advanced studies in jewelry-making in Mexico and learning foreign languages (Spanish and Mandarin), she obtained a Multidisciplinary Bachelors degree and a Masters degree in Visual Arts (1990). Her work has been presented at various international events and festivals. Finalist for the Video Prize at the 9th Rendez-vous du cinéma québécois, she was also placed third in the Petro-Canada Prize Public Award in the Festival International des films et vidéos de Femmes de Montréal. Since 1987, she is involved in the making of several videos as either camerawoman, researcher or co-producer.

Jean-Pierre Boyer - artist invited

After studies in art history, Jean-Pierre Boyer worked for the Musée d'art contemporain de Montréal for several years. A pioneer in the area of experimental video in Canada, he was also active in Vidéographe in the 1970s. He has also been involved with The Kitchen in New York and the Center for Experimental Television in Rochester. He teaches multimedia at the master's level at the Université du Québec à Montréal. In 2002, he directed Luttupie, rêver d'un monde avec tout le monde dedans, a documentary on artists, scholars, social workers and activists.

Nicole Gingras - invited curator

Based in Montreal, Nicole Gingras has been a researcher, independent curator and author since the 1980s. She is particularly interested in the image, be it visual, audio or textual. The exhibitions and programs she has curated and the publications under her direction deal with such notions as time, the creative process, the movements of thought, traces and memory. She is the co-founder of MINUTE, whose creation and presentation activities have been conducted both nationally and internationally since 2002.

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Thanks

Arigatō, Thanks, Danke, Gracias, Grazie, Obrigado, Hvala, Faleminde-rit, Köszönöm, Takk, Dzieki, Díky, Salamat, Tesekkürler, Asante, Dankie, Aitäh, Kiitos, Bedankt, Pateiciba, Grazzi, Multumesc, Go raibh maith agat, Multumesc, Eskerrik asko, Dekuji, Mèsi, Choukrane, Grazzi

The festival couldn't exist without the priceless help of many ! Thousand flowers to all artists and specta(c)tors, to the friends and partners who have placed their trust in all that.

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A special thanks to the technical team of la Friche who helped us to finalised the project.

A warm thanks to the media (press, magazines, TV and radio) which follow our actions.

The team

Artistic direction: Marc Mercier

Direction of production : Naïk M'Sili

Technical coordinator: Samuel Bester

Graphic and web designer : Willy Legaud

Relations to the audiences and communication : Leila Carpier

Production assistant : Constance Meffre

Maitre queue (Chef): Jean-Jacques Blanc

The team is supported by Lucille Tournut and Annabelle Peron

The committee of all the thoughts and supports

Philippe Guiguet Bologne, Frédéric Arcos

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Elisabeth Grech, Aline Maclet

Vincent Makowski, Thomas Rolin

Chantal Maire, Monique Ayme

Lola Mercier, Marine M'Sili, Christine Lamolle,

Nathalie Castan, Gwen Ayrault

Translate

During the festival, we are welcoming non-french speaking artists and spectators. To facilitate exchanges and encounters, we published an english version of the catalogue and looked for interpreters during the different public speakings (round tables...).

This very delicate and tricky work is made by volunteers. There is no thank-you words powerful enough to express all our gratitude. To translate is an high level art! It is not only the words that have to be turned from one language into another but also a voice, a rhythm, an energy....

Kate Pinault, Michèle Hay-Napoleone, Pierre-Paul Hay-Napoleone, Martin Pachy, Stephan Mattern, Jean-Pierre Jérôme, Elisabeth Grech, David Bouvard, Aline Maclet , Vincent Makowski and Naïk M'Sili.

The persons who will welcome you will be bartending, serve meals, translate the debates in English (or in French), will go pick up the artists at the airport... don't get paid for these responsibilities. They accompany the poelitic project of the Instants Vidéo. .

More than ever: open and free entrance

because we think that art is priceless, that we demand a lot to our guests' sensitive-attentive-eyes, that every program-encounter is a general assembly of the living, that our payment is your speech-listening-breathing-laughter-and-thought.

The festival reduced its environmental footprint thanks to the support of the Région Provence-Alpes-Côte d'Azur. Our actions are to be seen in a larger approach of sustainable human development that is to say which involve as well a social and economical dimension.

To contact us

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The Poster
Michaël Gaumnitz

To whom entrust the making of the poster for the 50 years of video art? Many video makers are also gifted visual artists or graphic designers. We ended up choosing Michael Gaumnitz because he entered video art thanks to digital design with his famous graphics palette. A desktop wallpaper (bright colour or black) and a line crossing it, which gradually takes shape, gets colours, makes sense without losing that touch of humour characterising great art works.

We saw his work at festivals, *D'après nature* with puns and graphical games, *Femmes* and its 52 scenes in motion, true hymns to love, and *Les rubâ'iyat*, and its visual illuminations, celebrating through six quatrains the Sufi poet Omar Khayyam ... but also on television (we started dreaming that it would also be a studio for TV artists), with his delicious *Courrier des téléspectateurs*, broadcast in 1991 on la SEPT (channel created before ARTE), people sent disturbing, charming, questioning, critical, moving letters, that Gaumnitz transformed into computer graphics scenes. You must have seen and heard them to believe that love-stories between a channel and its viewers could happen.

Since then, television has gone wrong. Gaumnitz went his way (sometimes his films are on TV), he seeks the tragic memory of war, he paints ruins (he is the only one who knows how to do that), he questions us where it hurts, but always with tact (he is the only one who knows how to do that), *L'exil à Sedan*, *Automne allemand*, *Seuls contre Hitler*... We thus asked Gaumnitz to make a poster. He chose a look. Two television watching us, because what happens in the small screen funded by our royalties should concern us. But he is cheerful. He even is a joker. He then stuffed the TV with a DVD, at least it can turn round ... thanks to video. But video makers are troublemakers, even if they like to send everything flying !

(Translation Aline Maclet)