

RETROSPECTIVE DON'T KILL HOLLYWOOD – 74mn

Lices 30 June 17h30

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Fig. 4 de Augustin GIMEL

2004 – France – color – stereo – 5mn

Bodies and movements recomposed starting from pornographic images taken on Internet. Sexual Golem. The act projected and fashioned with another image, which of a body made up of thousand bodies to the infinite possibilities..

Par delà le bien et le mal de Suzel ROCHE

2002 – France – color – stereo - 8 mn 11

The camera questions what it sees. That's by deeply understanding the sense of these words that I filmed the fields of the Loir et Cher. Then, I went out of a shooting on the ritual slaughters of the bullocks, for my work. Blood and the countryside refer me to the reading of *The Gay Science* : Nietzsche speaks there about a vital relief.

Sans titre de Céline CLOTTES

2004 – France – b/w – stereo – 3 mn 30

This video installation designed to be shown in loop, tries to expose a time which passes. The aesthetic simplicity of the image, the tiny action are there as well as possible to expose time in its unfolding more believed. Here, it's the daily time that is very visible. The loop made-up by 112 numerical photographs, represents somebody who passes from the position laid down to the position upright, of a half-turn then of one return to the position lying. Horizontal representation of a time dial, one day standard in its destitution. The evolutive exaggeration of contrast and the luminosity makes it possible to dwell upon the passage of the day at the night. The single-string long line with very slow variants acts as soundtrack, accentuates the slow, irremediable and at the same time repetitive evolution of the temporal concept.

2/3 Water de Nicole NEVEU

2000 – Australia – color – stereo – 3 mn 57

... the strange and visceral reality of physicality, a torsos internal organ tunnel, kinesics of hands as lovers, serving love offerings...2/3Water

Amok de Christophe MARTIN

2002 – France – b/w – mono – 4 mn

Recutting of a scene of Amok by R.W. Fassbinder (Warum läuft Herr R. Amok ☐ – 1969).

Two or three things I know about Ohio de Dan BOORD et Luis VALDOVINO

2002 – USA – color – mono – 2 mn 40

Two or three things I know about Ohio is a charming parody of travel documentary and a quick funny American satire that pays homage to this Great Lakes state. Ohio is known for many things: the Amish, 19th Century farms, humidity, and small towns. Other little known attractions include an annual parade of twins from all over the world, a live bait dispenser machine that competes with Pepsi for your dollar, the Longaberger Company World Headquarters...

Saturation de Kara HEARN

2000 – USA – color – stereo – 8 mn

Kara Hearn explores the intersection of body and mind which technology and information overload by documenting the “natural” and personal landscape of urban dreams and reality.

Le 2 or Seiryoku Zenyo de Chantal ROMANI

2003 – Switzerland – color – stereo – 2mn40

Two girls prepare for their fight.

One instant – instants – concentration – imagination – action

seiryoku zenio – the optimal use of power.

Missing Marion de Yuk Yiu IP

2003 – China – b/w – mono – 2 mn

Missing Marion is an imaginary murder of the cinematic presence by its synthetic double. By removing the character from Hitchcock’s all-too-memorable “shower scene”, the figure is eclipsed by its own shadow generated by digital algorithms. The interplay between absence and presence turns this shower into something at once familiar and foreign, quiet and deadly. It is a requiem for the Cinematic ghost.

Pater Noster de Steph KETELHUT

2001 – Germany – color – stereo – 3 mn 40

A trip through a German tow office building.

Les Scatophages de Sylvain FREBOURG

2002 – France – color – mono – 22 mn

Les scatophages is a ramble across decadent countrysides.

Projet Jaune Cadmium – LEVI’S de Sandrik DMITRIEFF et Luc VANCHERI

2002 – France – color – stereo – 8 mn 45

Projet Jaune Cadmium belongs to the kind of the audio-visual study is the result and the first opus of a search and an experimentation carried out on the migrations of images. An essential idea supports our step, and which this question summarizes: how to remind the bodies whose advertising images thought disappearance and resurrection ? [...] That's, on the one hand, to seize fulgurating Epiphanies of advertising film like as many possibilities of history of the bodies and the shapes of cinema. And, on the other hand, to cast again the cinematographic image on its function of description, analysis and theorization of the reality as well as of the images.