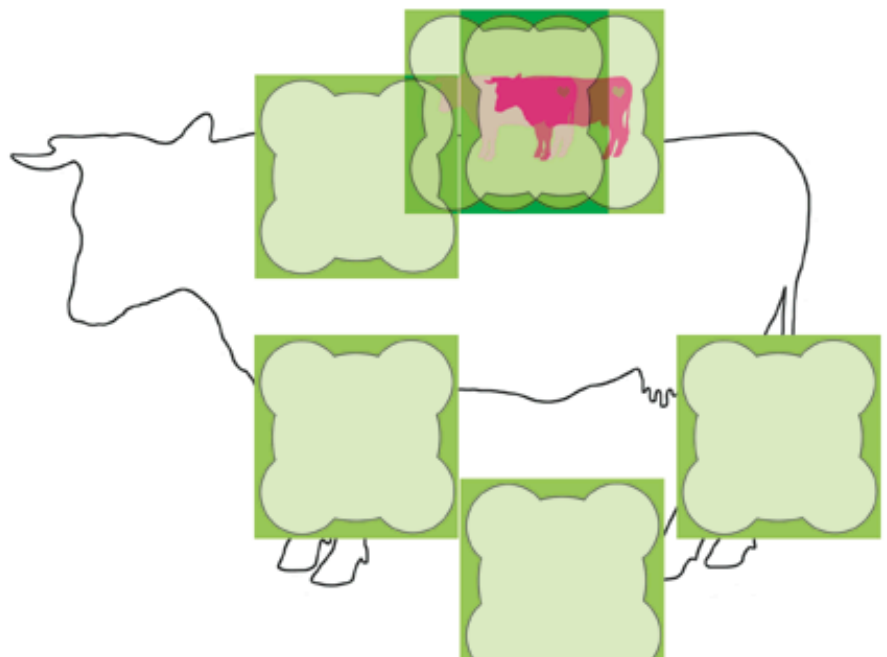


Opening festival images contre nature 2006

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27 juin, 19h - performance by Jean-Christophe Petit with Laure Dottori – 40mn
Lices - 12 rue des Lices 13007 Marseille - tel : 33 4 91 31 29 34

November 1991, I am a group leader; I meet a nice loony, well dressed, Marlboroug coffee man at the Café. He has seducing eyes, and is wearing a tight fitting coat. He is leaving with his mother, nearing 35. He is telling about a business he is involved in ; within 5 years, he will drive a Porsche, and take me for a ride, since I am now his best friend, in return.

I buy the « business case » then sell a barrel of washing powder to my mother. I think I am a poor trader, too shy, without the gift of the gab.

But they ask me to free meetings, to payable seminars ; they tell me to believe in « the business », but I am a black lamb and it all lasts for a month. I have not multiplied sells, and they tell me I must activate, to be « in-in », not « in-out », to wear shirts, and hair. Hair is not that profitable. My hair is the group leader's style, so I turn back to group leading.

May 2005, I am now an actor. *How to make friends* is my show, a course of action, a delight, a blasphemy, and another silly trick. However, fuck, it is about a trading man's life, a self-made man as we like them, a misogynist, a trade unionist Christ willing to politicize his circle and to colonize his neighbours (profitable friendship). Ready to fornicate with his Mary Mother. ëIl tell you the truth do not be shy put that bread into your mouth. Jesus cries verse three, one tear and up the arse paternoster.

Thank you PiSilo for welcoming my *How to make friends* and me, that brings me an artistic dimension into which I dread pure Catho Catholicism. *How to make friends* is much indebted to Kartoffeln, le Lam, l'Embobineuse, and my faithful partner the actress Laure Dottori. Thanks to Bernard Palmi. Postem Mortis.

Lighting creation : Manon Lauriol
Translation : Françoise Mancy

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Augustin Gimel (born in 1974 in Paris, France) creates films, videos and installations. His work proposes a reflection on the limits of visual perception using frame-by-frame editing, repetition and combinatories. By the contraction or the elongation of time, by bringing together different representation systems, the editing reveals the inner poetry of rough materials.

Contact

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27 juin, 20h - programme Augustin Gimel - 60mn
Lices - 12 rue des Lices 13007 Marseille - tel : 33 4 91 31 29 34

L'Œil lourd du voyage mécanique

3mn, color, stereo, 2003

Rotating landscape, animated postcard, the Anosy lake in Antananarivo (Madagascar) considered as a space to approach by his own characteristics

Je n'ai pas du tout l'intention de sombrer

4mn45, color, stereo, 2002

Chaos of concrete, glass and metal give birth to a luminous edge. Gap and frontier between darkness and light. Materiality versus immateriality.

Fig. 4

5mn, color, stereo, 2004

Musique : Alessandro Scarlatti

Bodies and movements recomposed from thousands of pornographics images. Sexual Golem.

Le Postulat d'Euclide

10mn, b/w, stereo, 2004

Soundscape : Frédéric D. Oberland

Production : Jörg Schulze (cine+) - Holm Keller (McKinsey&Cie)

Spatial and temporal development of forms through birth, growth and extinction. Elementary figures adding to each other in order to create a complex figure. Geometry as a metaphor. Frame as a territory..

Extracorpus

9mn30, color, stereo, 2004

Sound design : Arnaud Sallé

Production : Jörg Schulze (cine+) - Holm Keller (McKinsey&Cie)

Giving birth to a new Body.

Insufflating life and movements into paintings.

A Body composed of thousands bodies.

A Body freed from materiality and gravity.

A Body with infinite possibilities

5 puissance 5 ASA

2mn, color, stereo, 2001

Made in collaboration with Stéphanie Coudert, clothes designer, this video undertakes to establish a correspondance between the processes on which the moving image and fashion respectively depend. Links are made, and the analogy is established between the editing of two shots and placing the pattern on the clothes....

1305

2mn, color, stereo, 2001

A pinhole camera as an instrument to measure luminosity. Birth and growth of light according to Fibonacci's 'suite'. Total eclipse of the sun decomposed into a thousand of unknown fires.

RADAR

2mn, color, stereo, 2001

Mise en abyme of a surveillance devise.

The panoramic movement of the camera unveils some neutral territories. The video camera taken as an object by another video camera couples with these spaces. The event, or the non-event, makes an exhibition of itself. The radars are watching over and transmitting.

90°

40s, b/w, stereo, 1999

Sound design : Thomas Cirotteau

This film is composed of right angles shot in the United States (New York) and edited in memory of Indian's space.

Il n'y a rien de plus inutile qu'un organe

9mn, color, stereo, 1999

Sound design : Thomas Cirotteau - Erwan Kerzanet

"There is nothing more useless than an organ" wrote Antonin Artaud in 1947, by the way he gave a name to a new kind of existence : the Body without Organs.

The film is divided into three parts, following the division of the poem The Divine Comedy, the chronology of Dante's trip through Hell, Purgatory and Paradise is respected.

During this travel his human body is reconstructed and reorganised into a new body freed from his organism and from his organs. This new body, in touch with Beatrice, and by his ascension, becomes point of circulation of flows and intensities of all kinds.

N/E/S/W

4mn, color, stereo, 2002

Two people are standing, shooting each other. They move around Central Park (New York), on opposite sidewalks, separated by the street. One has the park for background whereas the other slides in front of the buildings. Each moment of this journey is recorded from two opposite point of view. What units these points of view separates them, the frontier between internal territory and external territory is created..

DIN 16538/39 (Paris)

2mn, color, stereo, 2001

Sound design : Thomas Cirotteau

For this film, extracts of colors have been chosen in the city (Paris), they have been analysed then assembled into a certain order (chromatic circle). This apparently scientist classification reveals a strong poetical power of evocation

Genève

6mn, color, stereo, 2004

Soundscape : Frédéric D. Oberland

Ritual sacrifice and oppression of individuals by society. After Norman Jewison's Rollerball.

Installation multi-écran, dimensions variables

Multi-screen installation, variables dimensions

Audivisual proposal made of a multitude of fragments extracted from the videos of Augustin Gimel and projected in a random order according to the cut-up theory of Burroughs. More than a research of chaos and deconstruction, it's an attempt to recompose a fragmented territory, light glimpses dispersed by an arbitrary filmography.

filmography

Genève, 6mn, color, stereo, 2004
Le Postulat d'Euclide, 10mn, b/w, stereo, 2004
Extracorporel, 9mn30, color, stereo, 2004
Fig. 4, 5mn, color, stereo, 2004
L'Œil lourd du voyage mécanique, 3mn, color, stereo, 2003
Je n'ai pas du tout l'intention de sombrer, 4mn45, color, stereo, 2002
État de choc, New York 11/09/01, 40s, color, stereo, 2002
N/E/S/W, 4mn, color, stereo, 2002
//, 5mn, color, stereo, 2002
1305, 2mn, color, stereo, 2001
RADAR, 2mn, color, stereo, 2001
5 puissance 5 ASA, 2mn, color, stereo, 2001
Il n'y a rien de plus inutile qu'un organe, 9mn, color, stereo, 1999
DIN 16538/39 (Paris), 2mn, color, stereo, 2001
90°, 40s, b/w, stereo, 1999
IO, 1mn30, b/w, sil, 1998