



TOPOLOGICAL CINEMA

EARLY EXPERIMENTS

REGARD SUR LE BRUIT (GAZING AT THE NOISE) – 2005

L'HEURE BLEUE (BLUE HOUR) – 2010

PARTIR DE NUIT (LEAVING BY NIGHT) – *work in progress*

TIME UNFOLDING – MEMORIES of THE 70's – *work in progress*

+ COMME VOUS JE CONNAIS L'OUBLI

+ TUNE-UP – *work in progress*

exploring childhood memories (family footage of the 70's)

try to render in a «non-linear» way the experience of remembering
having a visual space where all images co-exist and can potentially interact

thinking of a cinema off-time and off-language

Traditional cinema (narrative)

- language (~ univocity of representation)
- time (narrative, diegetic, audience)

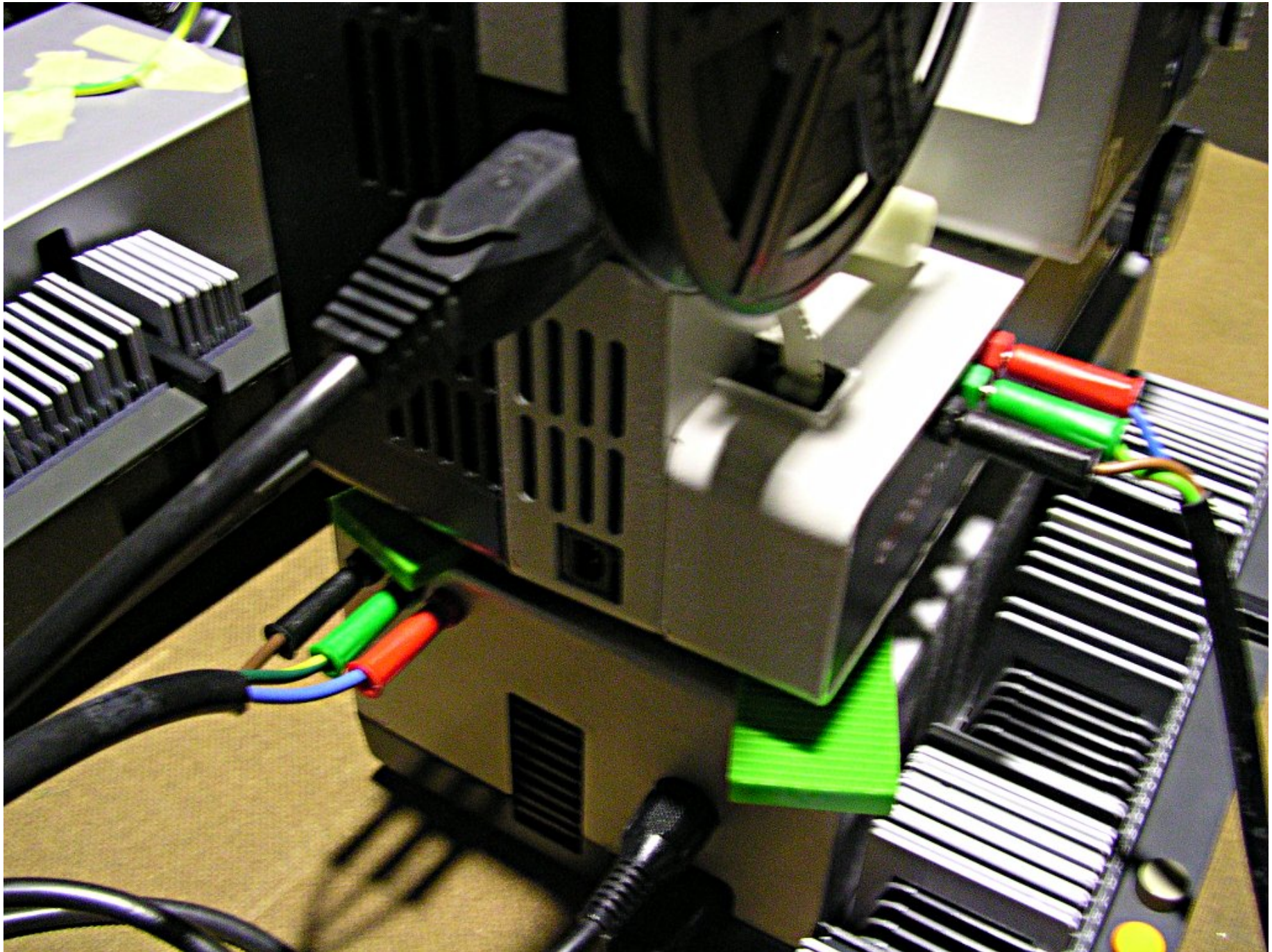
Coming back to a more archaic level of perception (proto-language)
Escaping from time and language

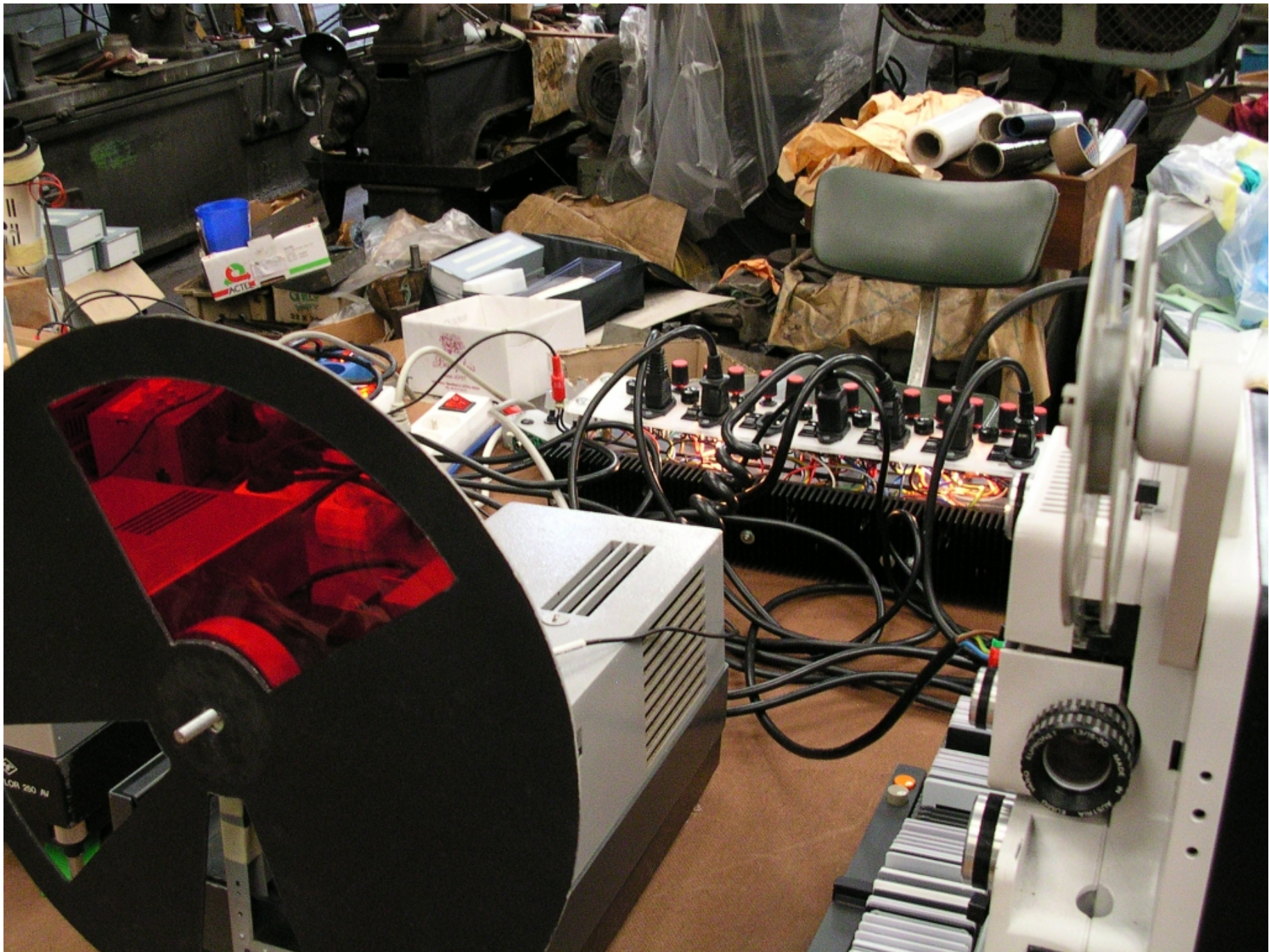
Experimental and expanded cinema (Gene Youngblood ~70's)

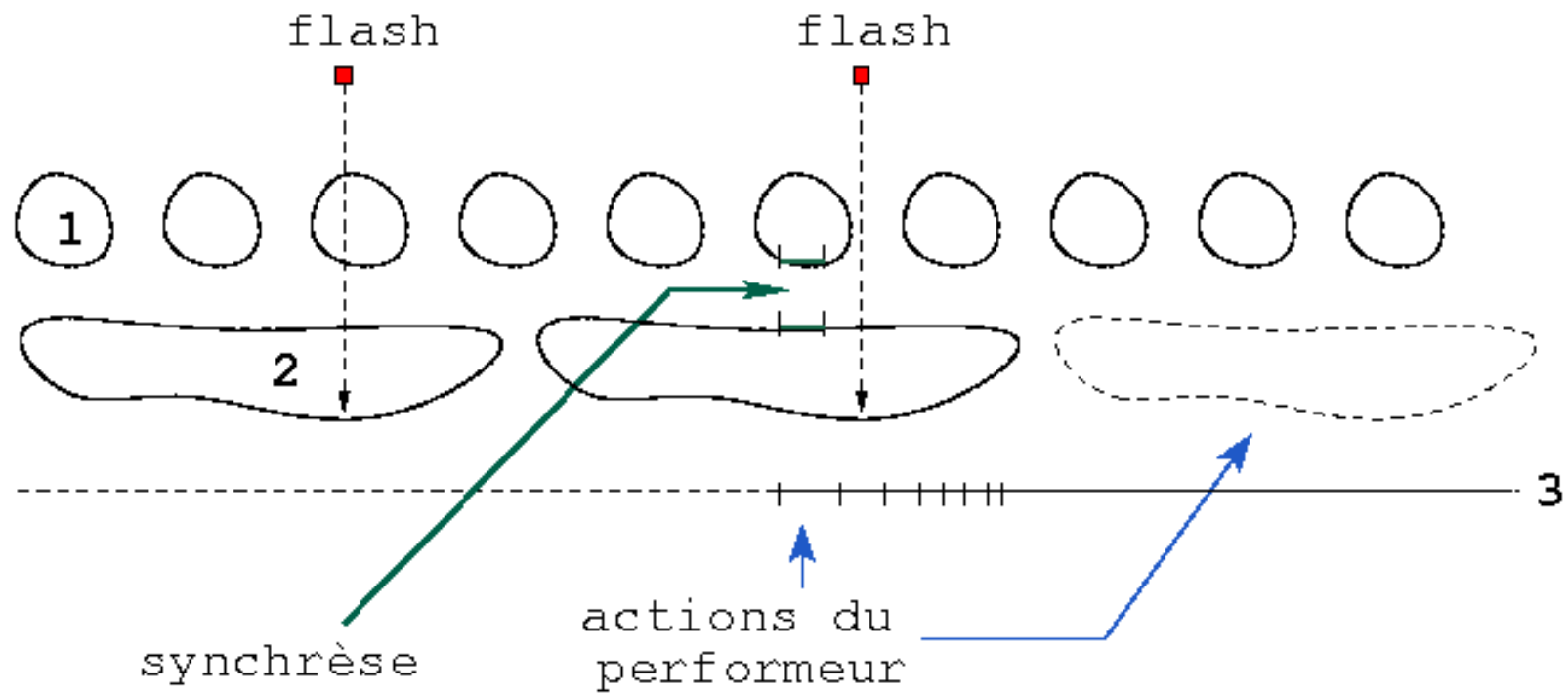
- Bokanowski (L'ange) -> loop
- Mekas (Lost, lost, lost) -> the narrative prediction
- Fontaine, Rondepierre, -> chemistry of film («wet»)
- Métamkine -> performative cinema («wet» et «dry»)

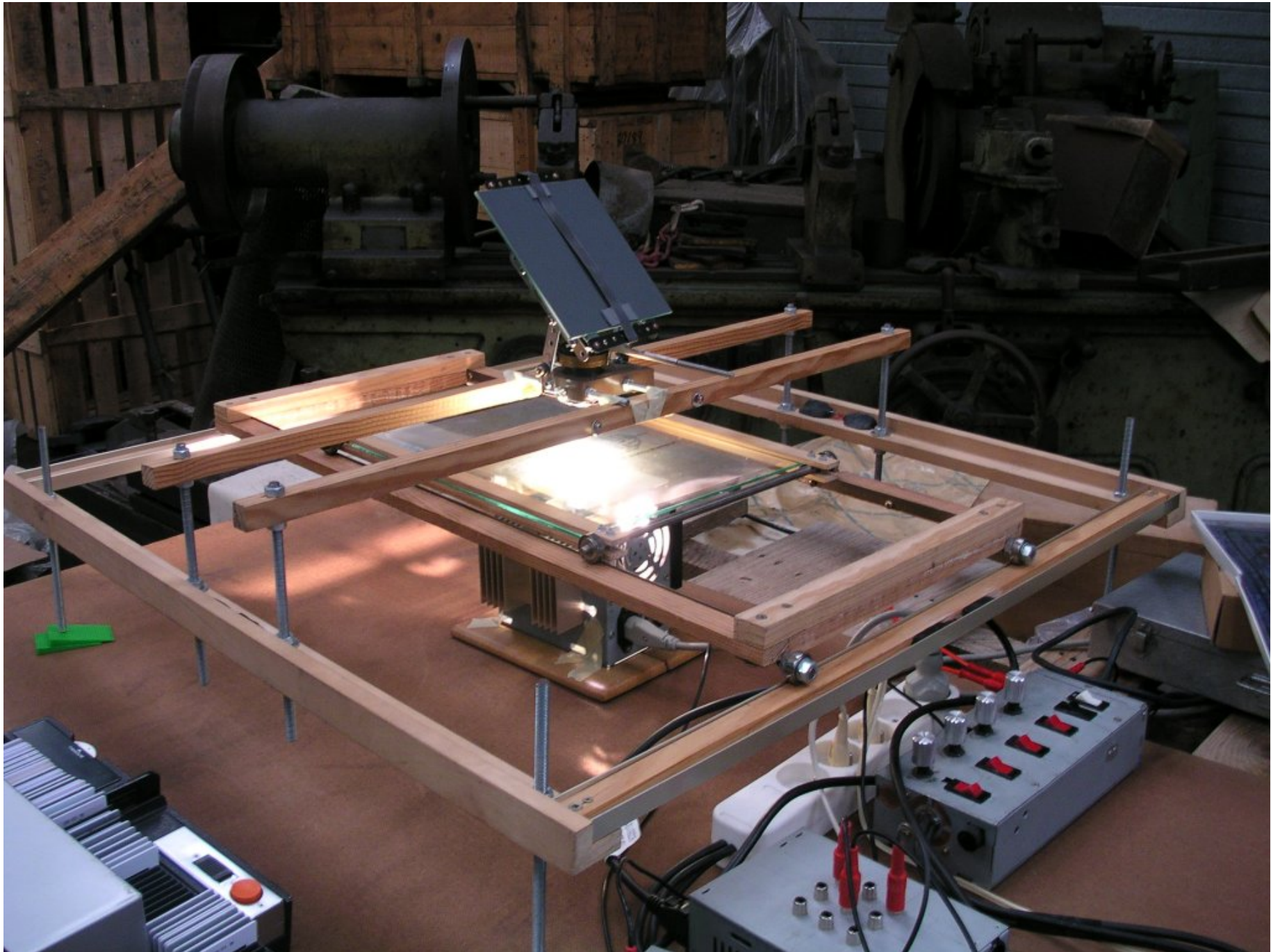
empirical method, analogy with concrete music

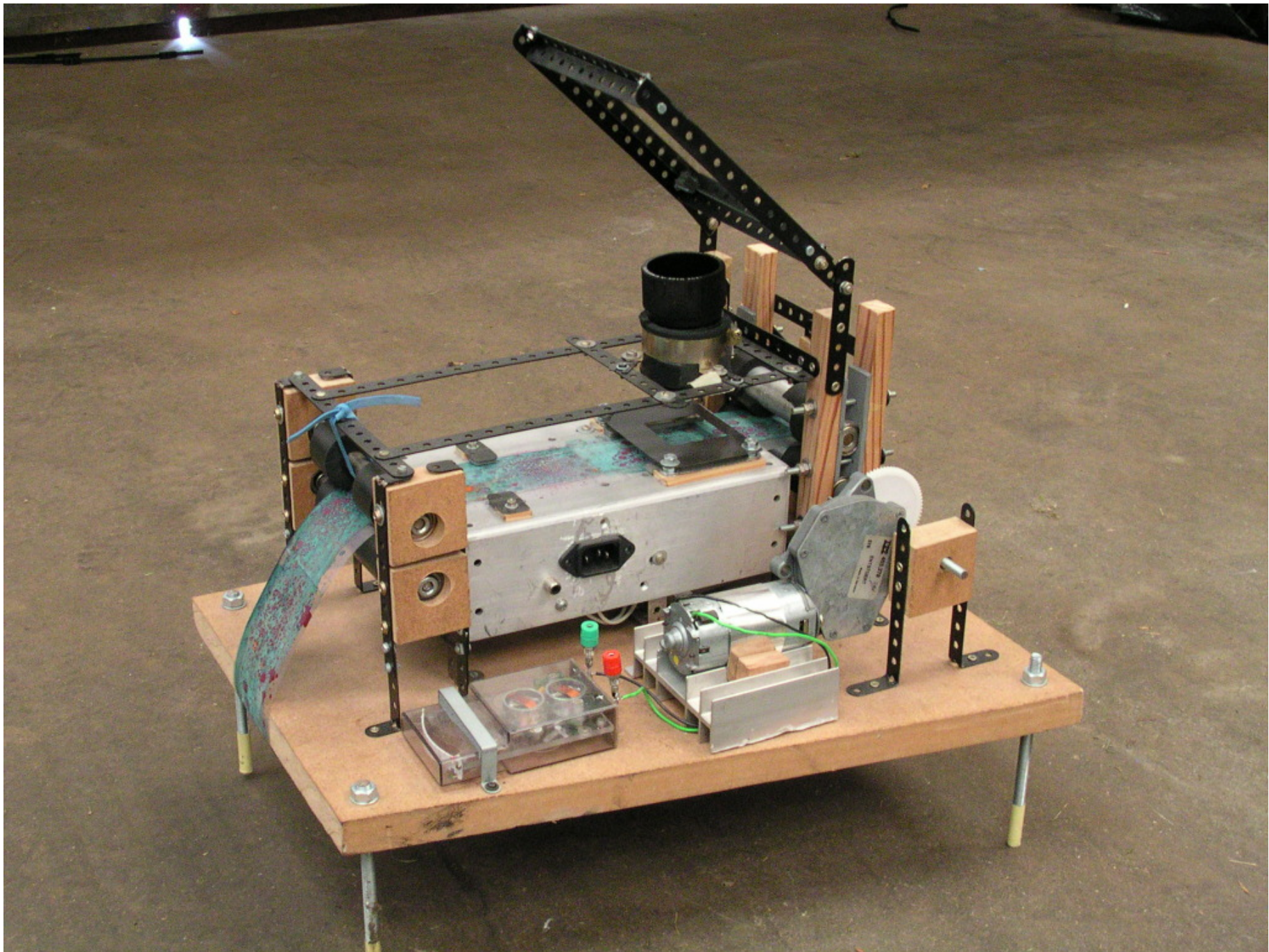
- composition with loop, superimposition
- work on the pitch, filtering, amplification...
- temporal elasticity -> « topological » cinema (~ mathematics)
- recurrence until rupture -> off-time -> « topological » (~ topos)

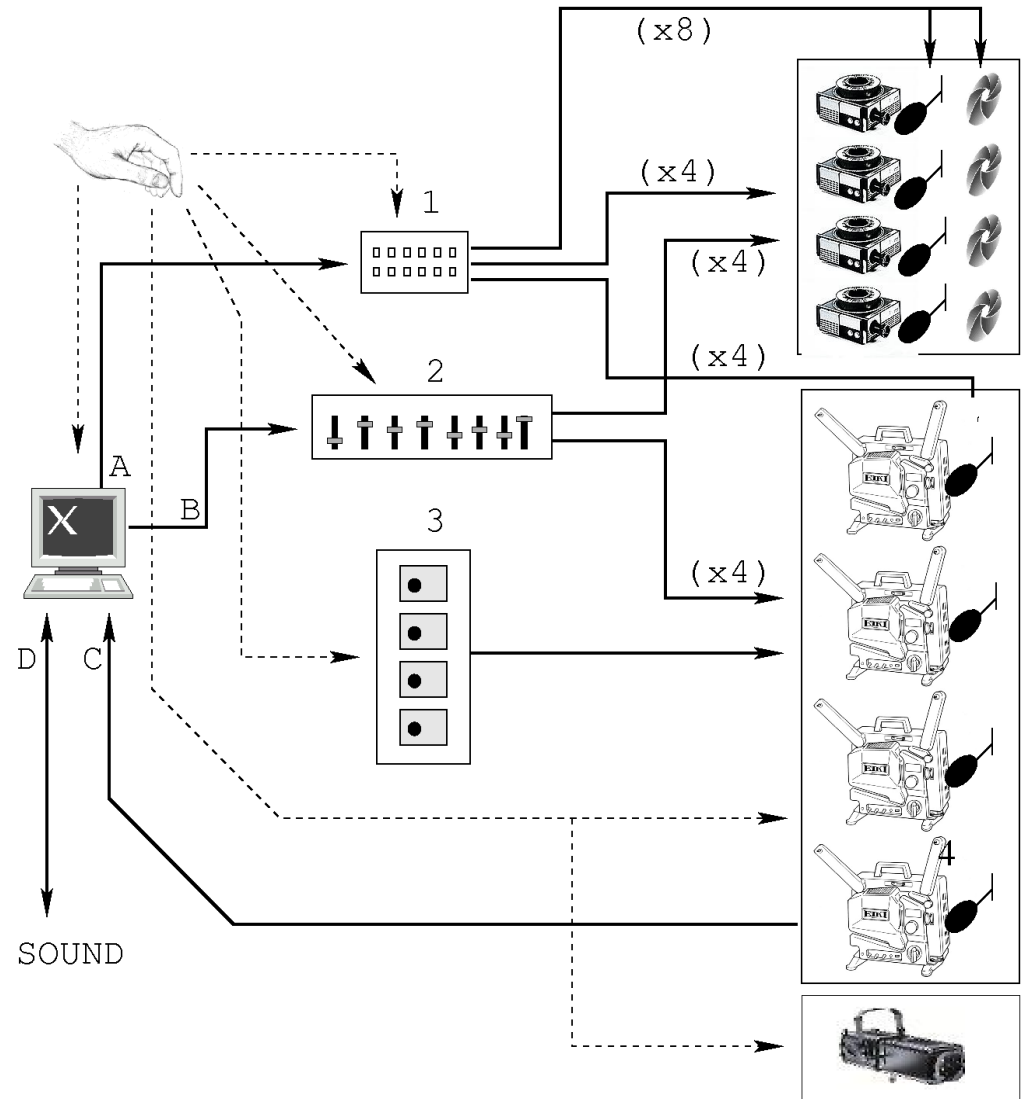
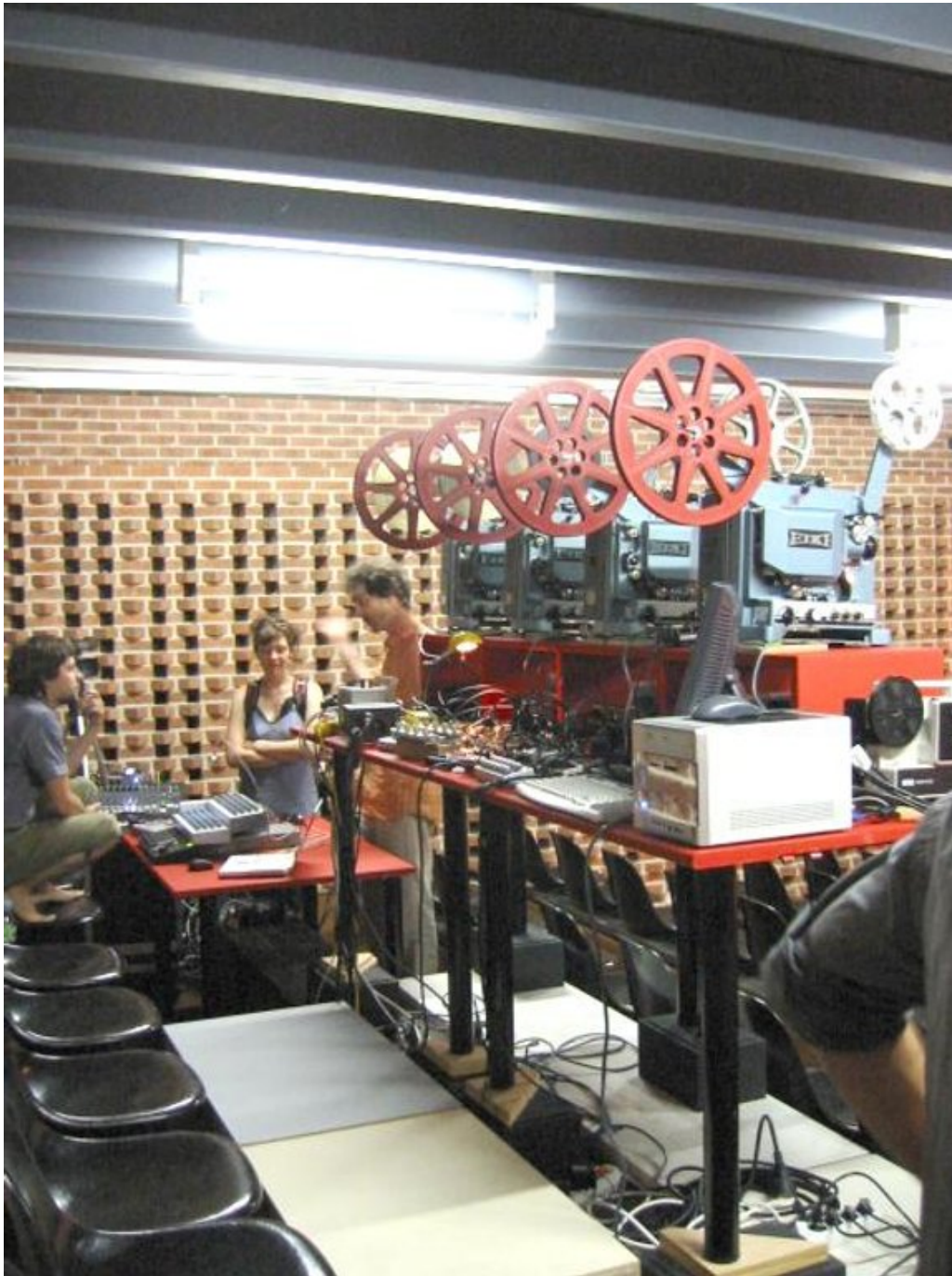








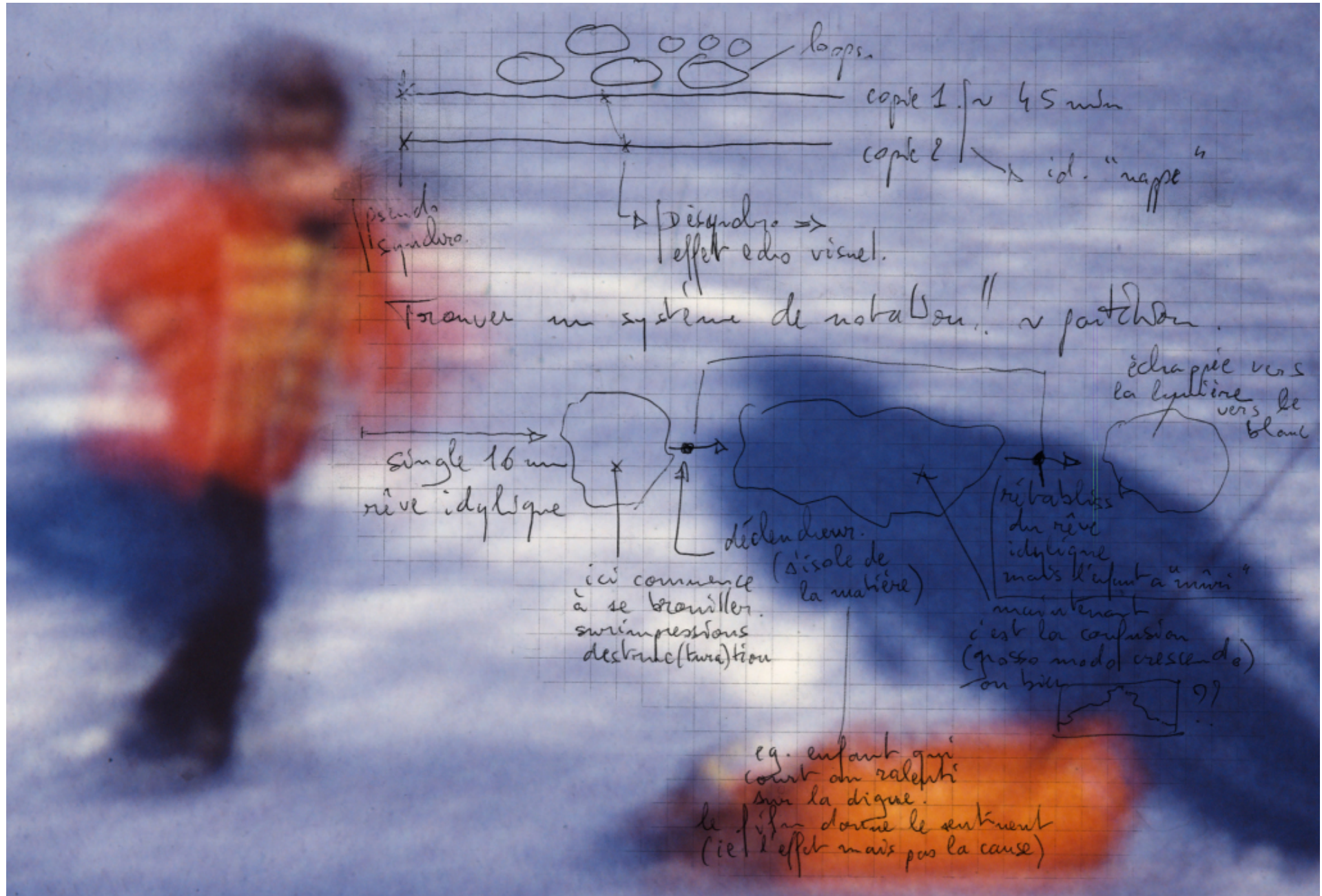








REGARD SUR LE BRUIT (GAZING AT THE NOISE) – 2005 – Museum of Modern Art / Lille



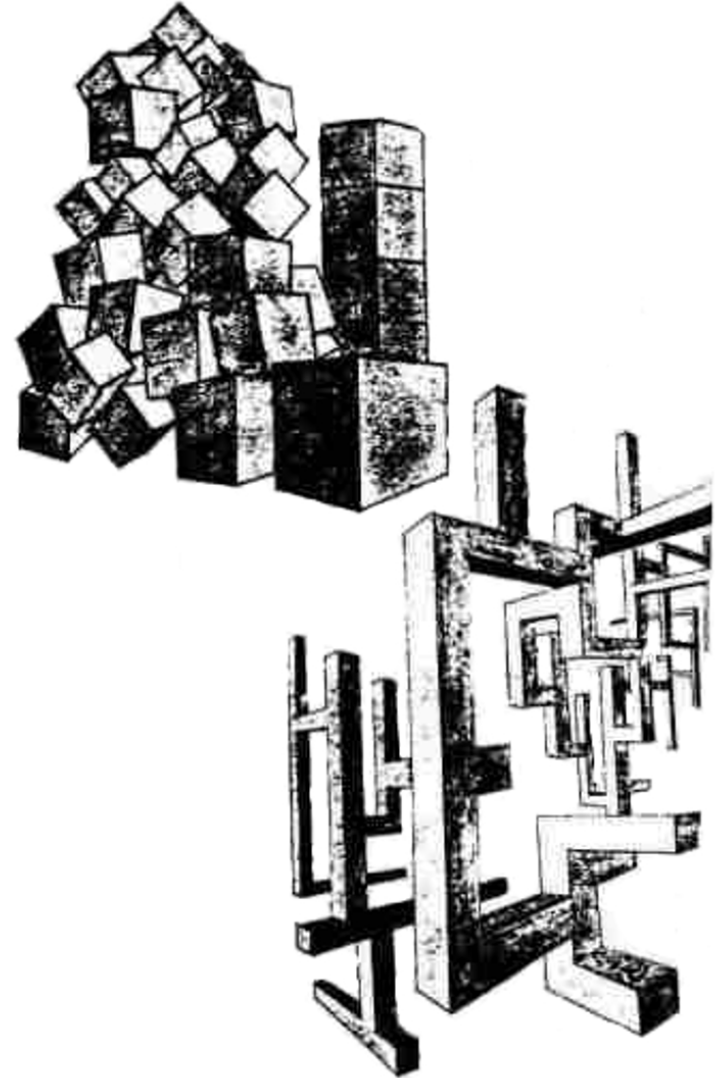
ART & SCIENCE ?

VISUAL NOISE

Projective test (Rorschach)
→ free associations



Von Foerster's Order from noise
→ «composition» from noise ?



L'HEURE BLEUE (BLUE HOUR) – 2010 – Motor Hairport / Lisbon



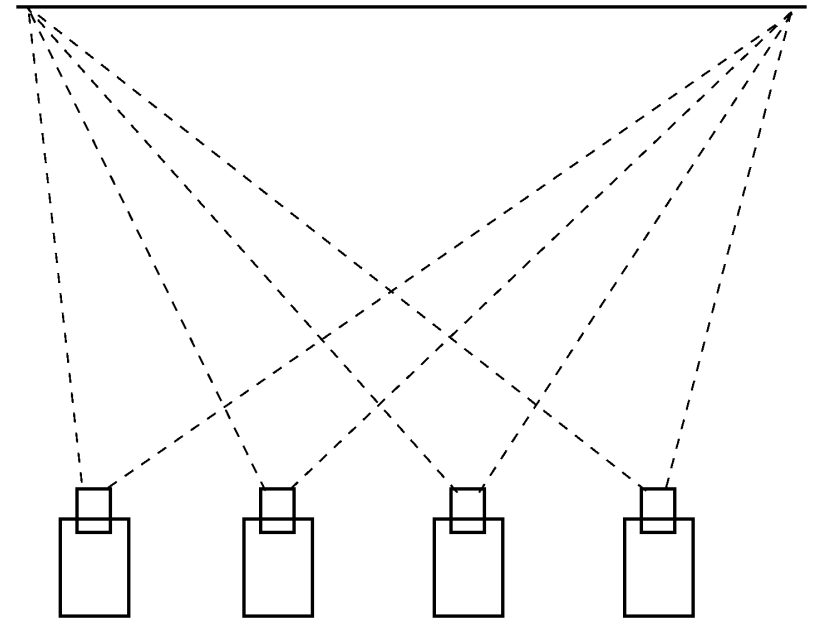
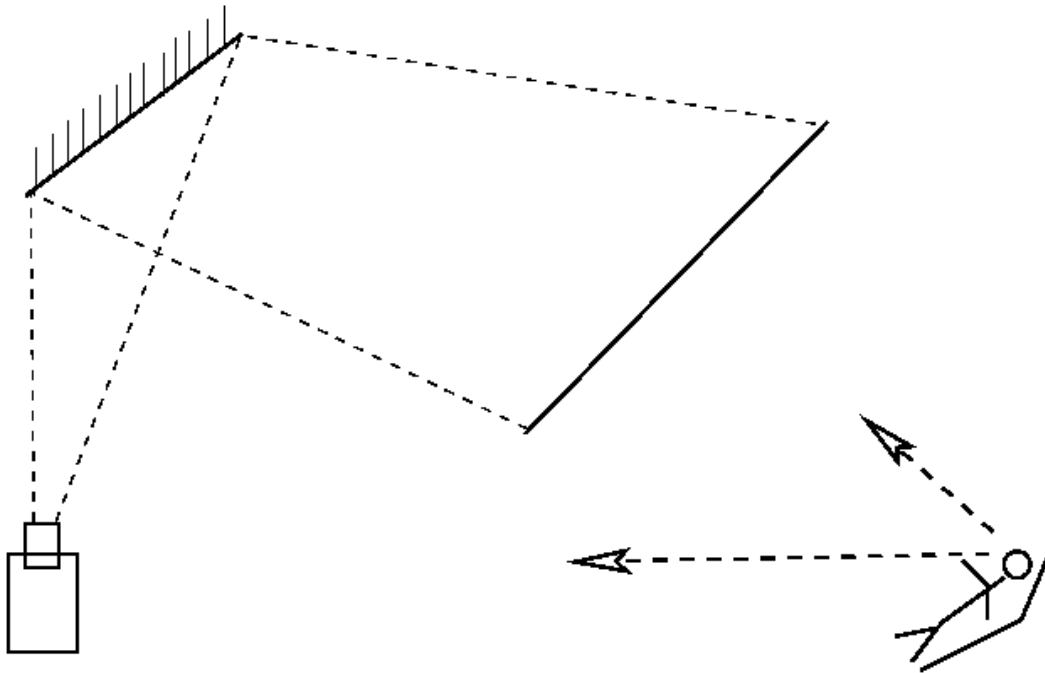
PARTIR DE NUIT (LEAVING BY NIGHT)

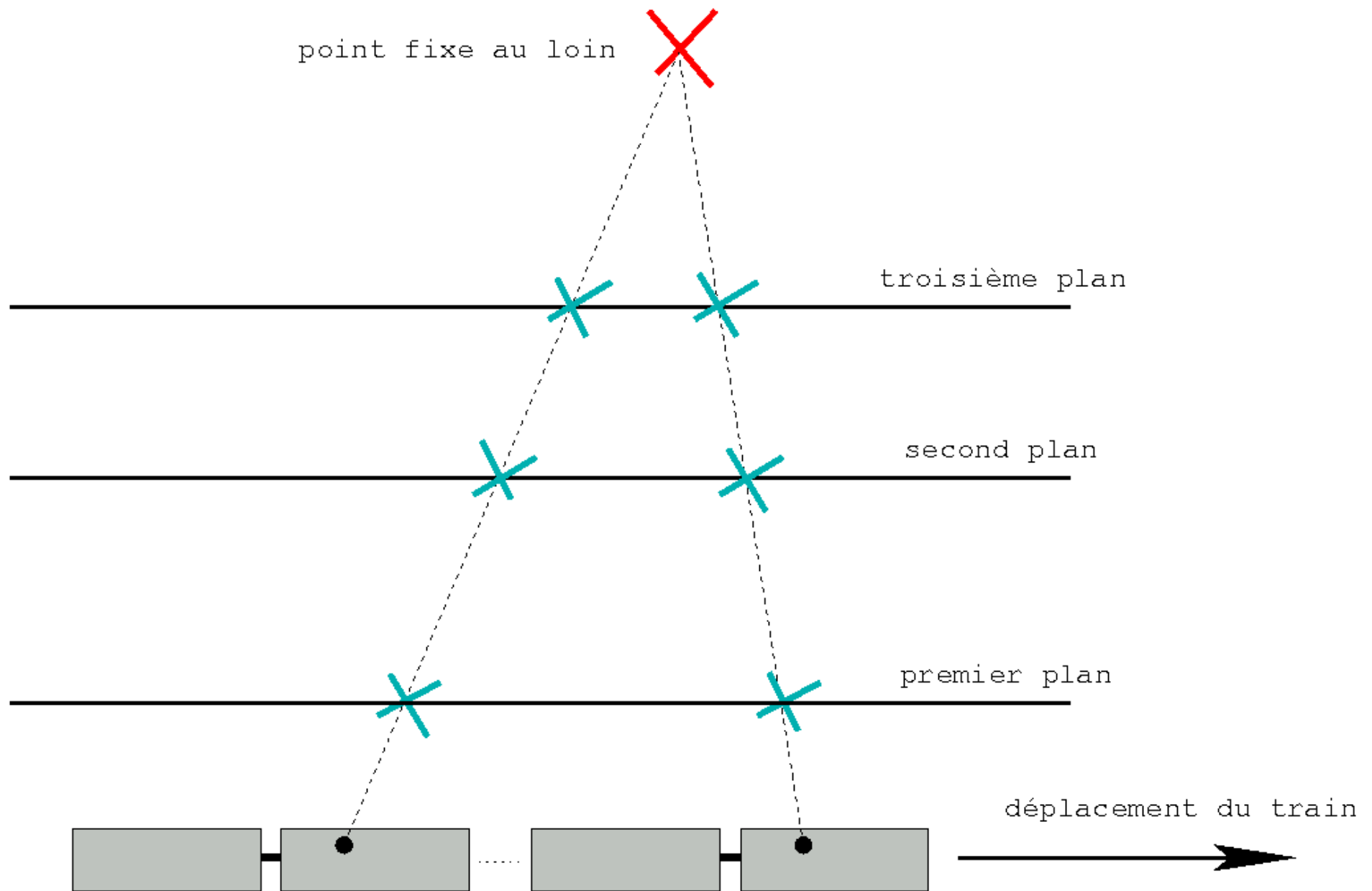
– *work in progress*

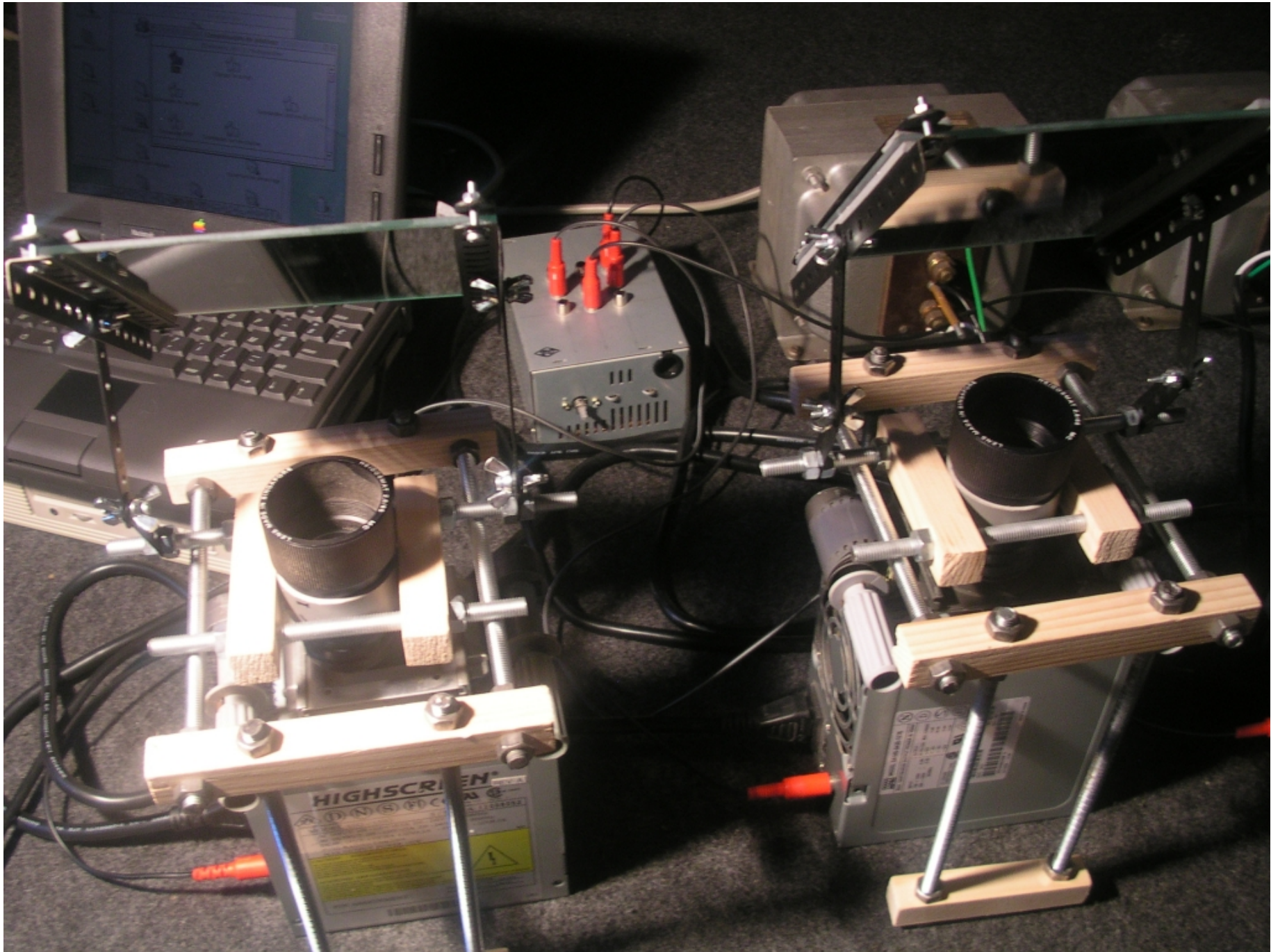
→ expérience (experience / experiment)

inspired from a childhood memory (experience)

based on an hypothesis on cognition (experiment)





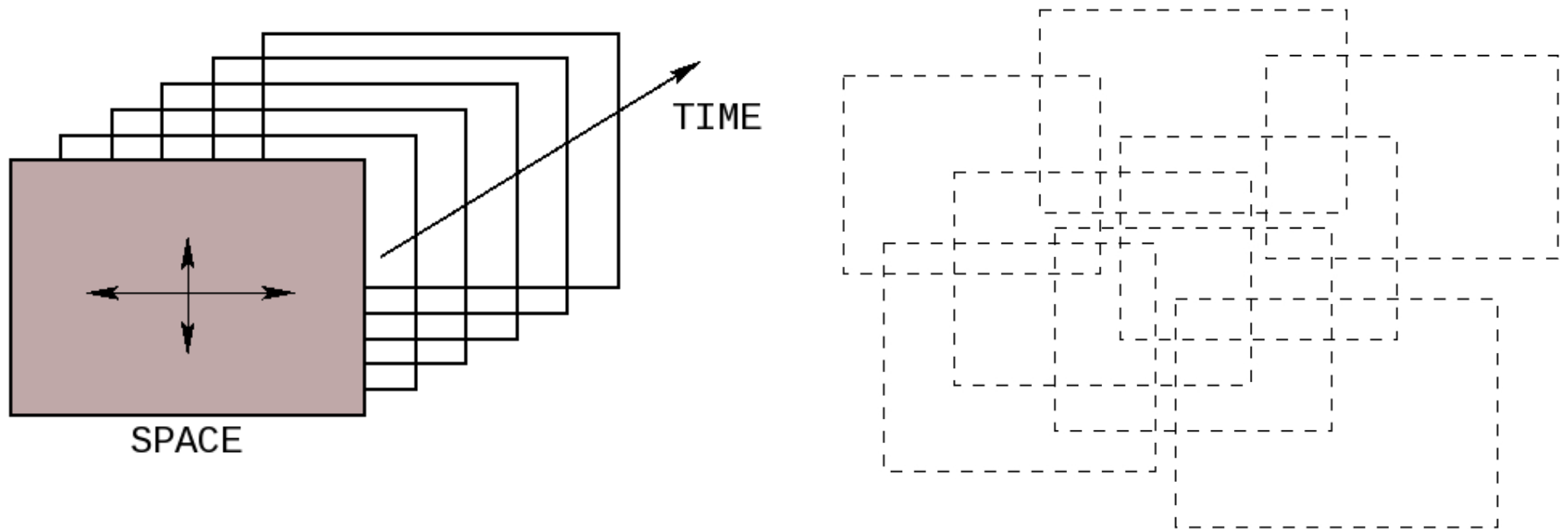




images stitching



A common default in amateur filming: sweeping scenes (persons, monuments, ...)
Decomposing the films + stitching the frames + superimposing (visual noise) → 2D fresco



COMME VOUS JE CONNAIS L'OUBLI

LIKE YOU, I KNOW WHAT IS TO FORGET / I KNOW HOW TO FORGET / I KNOW WHAT MEANS BEING FORGOTTEN



Participating to a network of artworks in dynamic connections
The works exchange streams of data (text, sound, video)

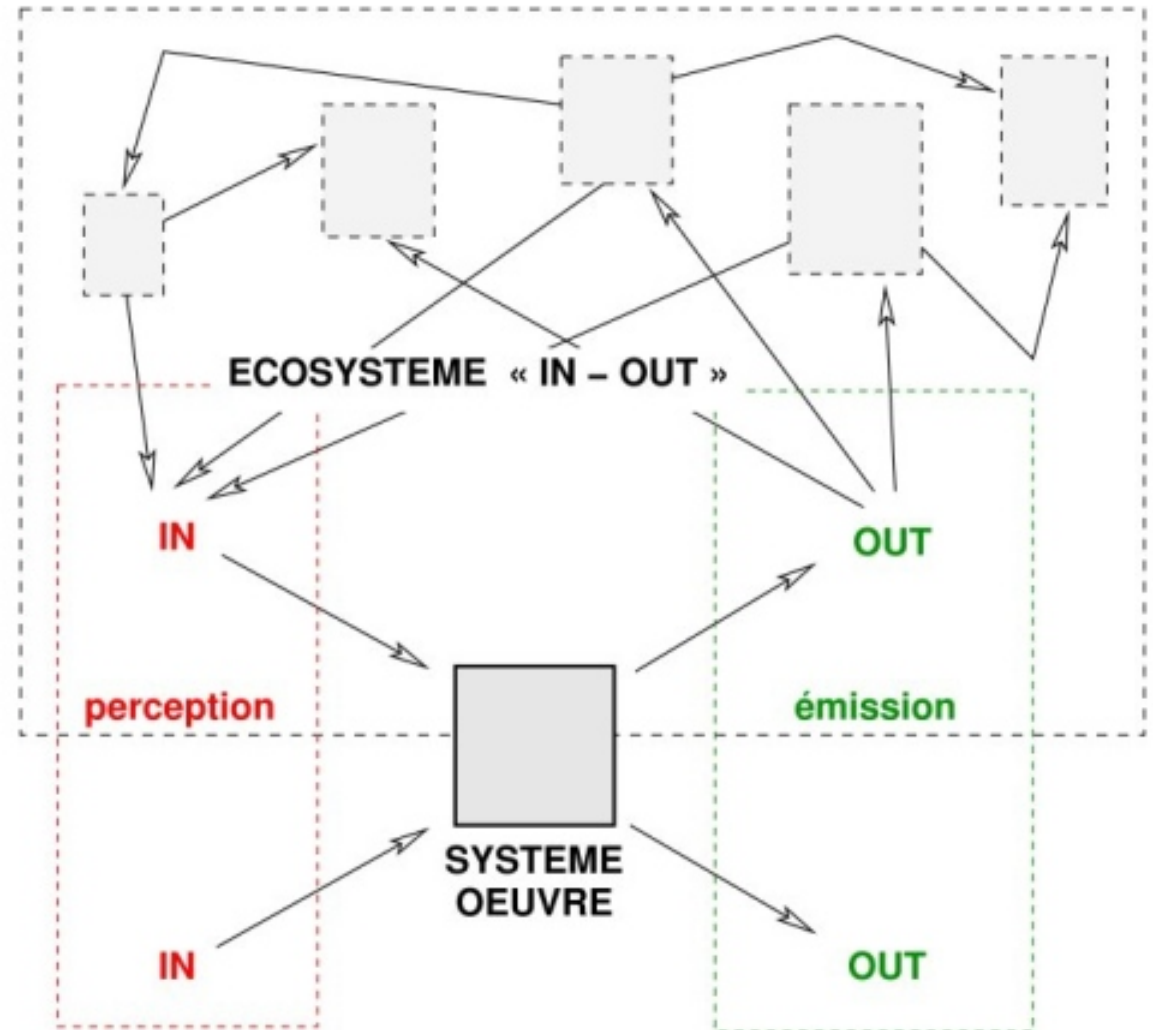
→ <http://theartcollider.org> (formerly: «IN-OUT»)

TheArtCollider is a platform for connected creation of time based art aiming towards a collaborative approach of media art creation through a system of Peer-to-Peer or Artist-to-Artist production.

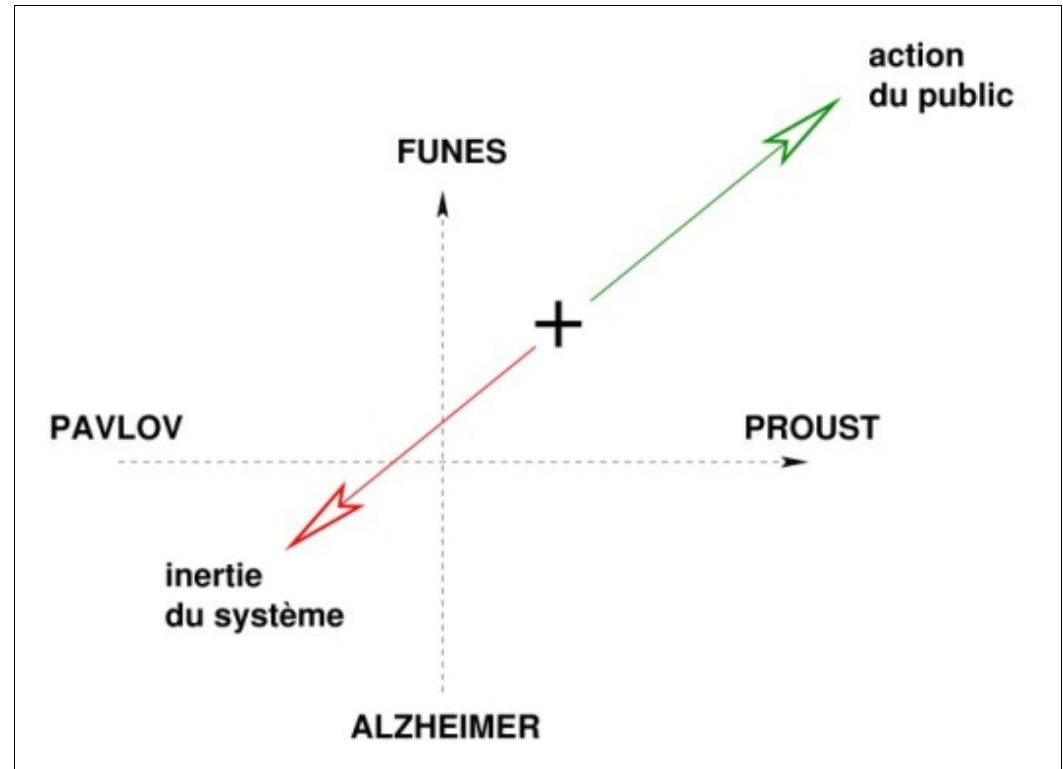
TheArtCollider enables artists to join a Peer-to-Peer channel supplying and feeding audio, video and [control] data. It allows for decentralized contributions which are screened at public exhibition places. This transaction-art blurs the lines of traditional exhibition, participation and feedback as to explore technical impact on communication.

Each project subscribes to flow from the network and can either use, ignore or divert them. In exchange, each project must send back its own composed data in real time. Thus, creation is fostered. Contrary to well spread P2P consumption, P2P creation is designed to offer only what we produce.

Conception / Realization – Olivier Perriquet
Curation – Maurice Benayoun
Scenography – Fabianny Deschamps
Sound – Julien Clauss
Informatics – Pierre Jullian



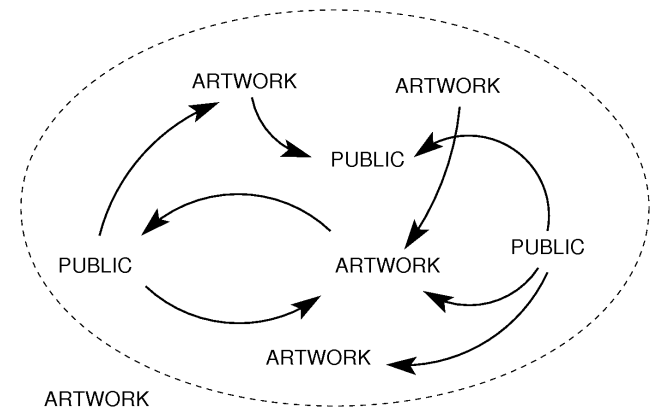
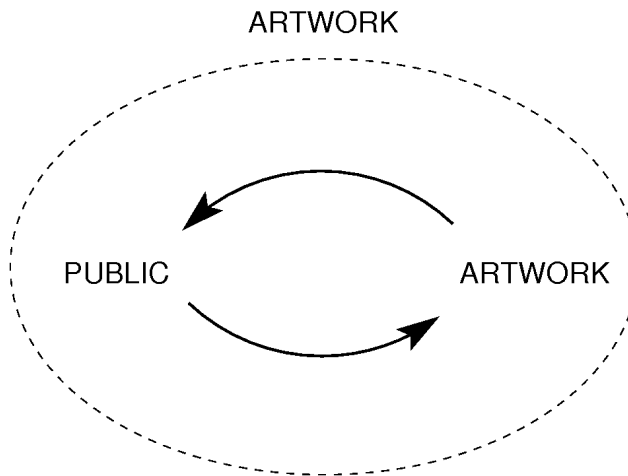
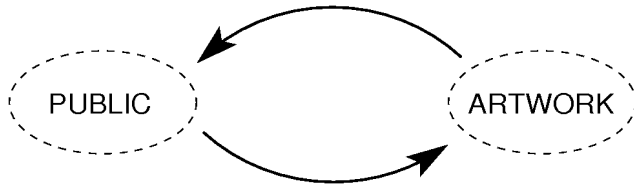
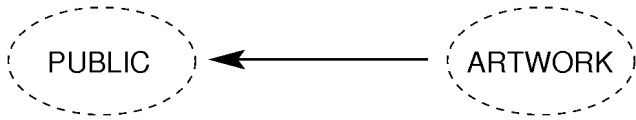
«RULES» OF THE SYSTEM



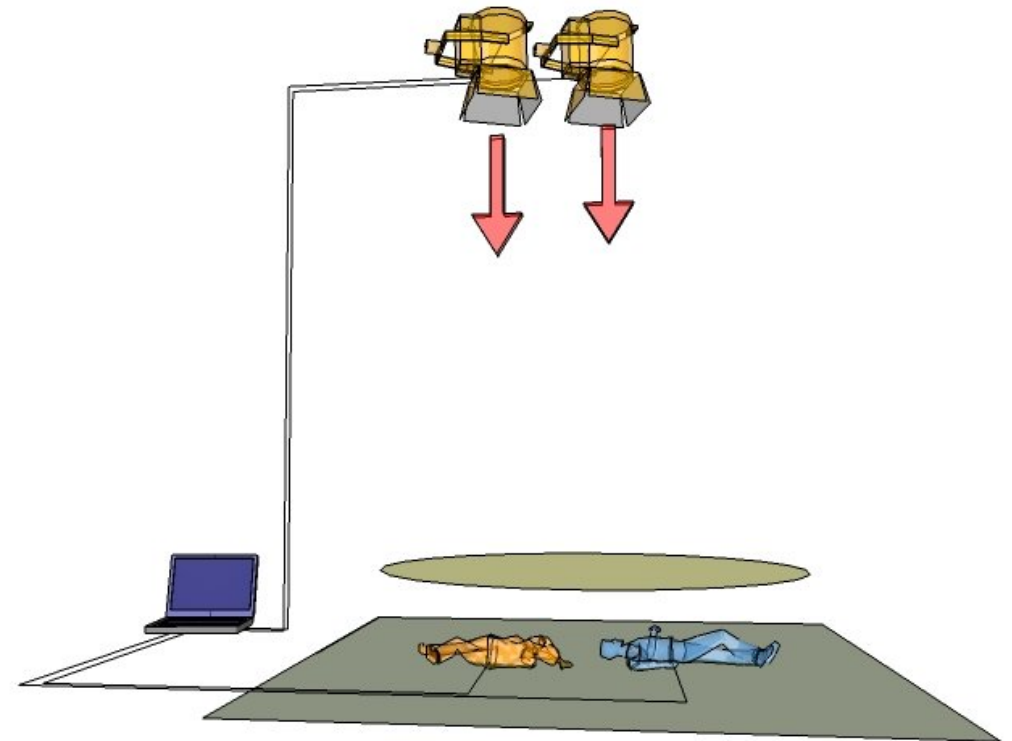
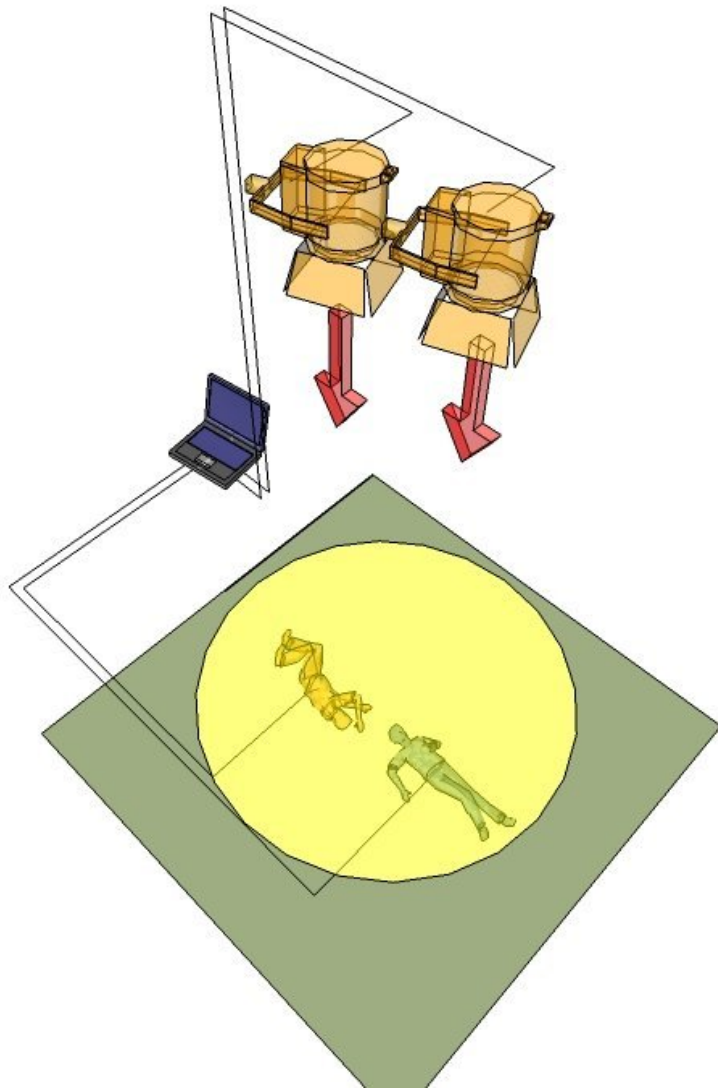
Symbolizing the interaction with the public

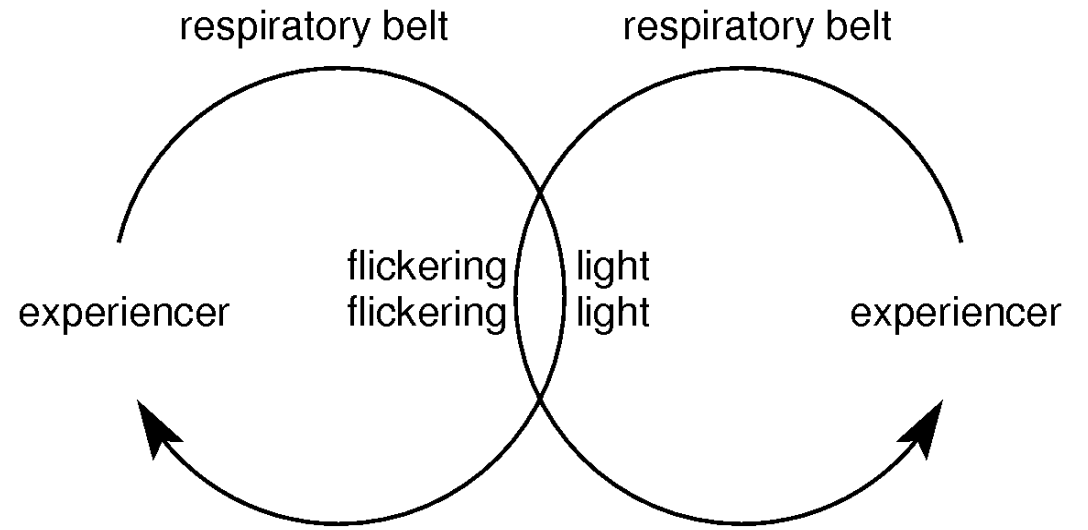
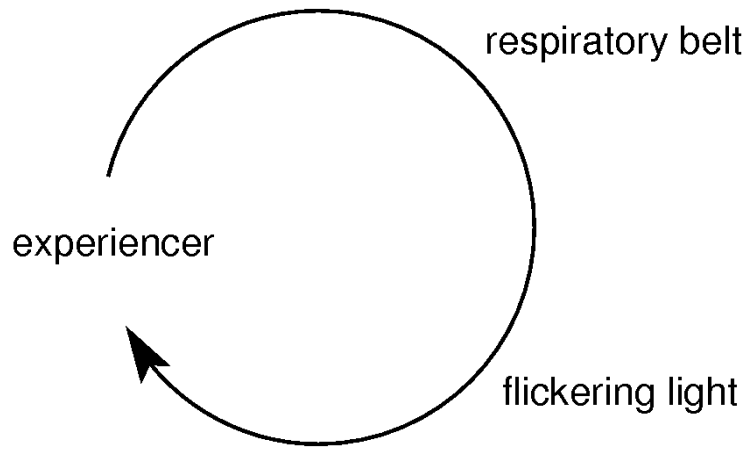
Alzheimer forgets everything
Funes forgets nothing

Pavlov: memorizing what is repeated
Proust's Madeleine: memorizing singularity



TUNE – UP (working title) – *work in progress*





PATTERNS OF INTERACTION

