

RENCONTRES INTERNATIONALES PARIS/BERLIN

new cinema and
contemporary art



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SOMMAIRE

LES RENCONTRES INTERNATIONALES	3
PARIS/BERLIN	3
VALIE EXPORT	4
HEINZ EMIGHOLZ	6
EIJA-LIISA AHTILA	8
ROSA BARBA	9
LOUIDGI BELTRAME	10
SEBASTIAN DIAZ MORALES	11
JON RAFMAN	12
HANS OP DE BEECK	13
JOHAN GRIMONPREZ	14
SALOMÉ LAMAS	16
LASSE LAU	17
VÉRÉNA PARAVEL	18
AND LUCIEN CASTAING-TAYLOR	18
LAURE PROUVOST	19
MAYA SCHWEIZER	21
GEORGE DRIVAS	22
PRACTICAL INFORMATION	24
VISIT US IN PARIS	26
PARTNERS	27

LES RENCONTRES INTERNATIONALES PARIS/BERLIN

NEW CINEMA AND CONTEMPORARY ART

Our contemporary visual culture is located at the interjection of esthetic, social and political questionings of our times, and issues linked to the evolution of production and diffusion modes. Rencontres Internationales Paris/Berlin proposes to explore these practices and their evolutions.

From 10 to 15 April in Paris, the Rencontres Internationales creates a space for discovery and reflection dedicated to moving image contemporary practices.

Between new cinema and contemporary art, this unique platform in Europe offers a rare opening for contemporary audiovisual creation. Documentary approaches, experimental fictions, videos, hybrid forms: the programme is the result of extensive research and invitations to significant artists from cinema and contemporary art.

The event offers an international programme gathering 120 works of 40 countries.

By bringing together internationally renowned artists and filmmakers with young and emerging ones, the audience will attend indoor screenings, special events, video programmes, performances and discussions, in the presence of art centres and museums, curators, artists and distributors who will share with the audience their experience and views on new audiovisual practices and issues.

The event is entry free except at Luminor Hôtel de Ville.

Collaborations beside the Rencontres Internationales dates are developed with occasional screenings, temporary exhibitions and workshops on the invitation of museums, art centres, biennales and art schools in Europe and internationally. These include the National School of Fine Arts in Paris, the National Museum of Contemporary Art in Bucharest, the Beirut Art Centre, the Cartagena Biennial, the Prague Triennial, the National Palace of Arts in Buenos Aires. These collaborations prolonge the Rencontres Internationales, enable to reach new audiences and to support artists through regular activities.

Nathalie Hénon and Jean-François Rettig run and program Les Rencontres Internationales. Furthermore they are invited curators in museums, art schools and art centres. They regularly take part in committees of institutions, such as in the past years at Institut Français and Ville de Paris.

Nathalie Hénon studied philosophy at Sorbonne university and Louvain-La-Neuve university where she also received the higher education agregation in philosophy. She teaches at Science-Po and Paris 3 university, develop a research on Law studies, is translator and literary critic.

Jean-François Rettig studied philosophy at Sorbonne university, as well as esthetics, cinema and contemporary musicology. He has taught French and philosophy, and worked on international projects at Danaé Art Fondation. He is member of the French-German High Cultural Council, where he represented arts and multimedias fields from 2005 to 2009.



© Valie Export

VALIE EXPORT, one of the most important figure on conceptual media art, performance and film, will be presenting a selection of her work and rare videos.

On the international art scene for over three decades, she confronts a complex feminist critique of the social and political body. Beyond the myth created by the photo "Genital panic" (1969) - in which she wears trousers showing her pubis - VALIE EXPORT has built a very rich work comprising : digital photography, installations, body performances, feature and experimental films, conceptual photography, body-material interactions, sculptures, texts on contemporary art history and feminism.

VALIE EXPORT

Valie Export - so called Waltraud Lehner - was born in Austria in 1940. She received a degree in textile design from the Technical School for Textile Industry in Vienna in 1964. In 1967, Waltraud Lehner started a political and artistic revolution and changed her name to VALIE EXPORT as a gesture of self-determination. She was determined to assert her identity within the Viennese art scene which was then dominated by the taboo-breaking performance art of the Vienna Actionists project. Through her work she attempts to question and reframe the female body conforming to societal standards, and the control of women by men.

Since 1975, EXPORT has lead curatorial projects, exhibitions and films programmes. Since 1995/1996, she has held a professorship for multimedia performance at the Academy of Media Arts Cologne. She has taught at the Academy of Visual Arts, Munich, the University of Wisconsin-Milwaukee's School of Fine Arts and the San Francisco Art Institute. The artist now lives in Vienna, Austria and Cologne, Germany.

EXPORT has had a 2004 retrospective at MAMCO - Musée d'Art Moderne et Contemporain, Geneva, Switzerland, and solo exhibitions at Lentos Kunstmuseum, Linz, Austria; the Ticho House, Jerusalem; the Museo Nacional Centro de Arte Reina Sofía, Madrid; the Centre Pompidou, Paris; NCCA - National Centre for Contemporary Art, Moscow; the Museum of Modern Art Ludwig, Vienna; the Akademie der Künste, Berlin; the Whitechapel Gallery, London; the Generali Foundation, Vienna; and the Hamburg Arts Center, Hamburg. She has also participated in several international film festivals, including the London, Berlin, Cannes and Hong Kong film festivals.

The renowned artist won many prizes, including the City of Vienna Prize for Visual Arts (1990); the Austrian Prize for video and media art (1992); the Sculpture Award at the Generali Foundation (1995); the M \ddot{u} nter Prize (1997); the Oskar Kokoschka Prize (2000); the Gold Medal for services to the City of Vienna (2003); the Austrian Decoration for Science. She ha and Art (2005); the Honorary Doctorate of the University of Arts and Industrial Design Linz (2009); the Grand Gold Decoration for Services to the Republic of Austria (2010).

She has recently received the Yoko Ono Lennon Courage Awards for the Arts (2014). In 1985 her feature film *Die Praxis der Liebe* ("The Practice of Love"), was nominated for screenplay and direction, for the Golden Bear at the Berlin International Film Festival.



SPECIAL SCREENING + FRENCH PREMIERE

HEINZ EMIGHOLZ

STREETSCAPES [DIALOGUE]

GERMANY

© Heinz Emigholz

Our 2018 edition welcomes Heinz Emigholz for a special session, and for the French Premiere of [Dialogue], one of his latest four part series "Streetscapes". Released at the Berlinale Forum for its World Premiere, this four part series won two awards at the German Film Critics Association Awards 2017, for Best Screenplay and Best Film. Organized as a series of sessions between a director and his psychoanalyst, [Dialogue] is a biographical film which touches on the filmmaker's entire career. The two men carry their conversation across a tour study of some of the most prominent buildings in Montevideo, bringing the viewers to reshape their way of looking at architecture.

HEINZ EMIGHOLZ

Born in 1948 in Achim, Germany, Heinz Emigholz studied philosophy and literature at the University in Hamburg. In 1978, he founded his own film company Pym Films. From 1993 to 2013, he held a professorship in experimental filmmaking at the Berlin University of the Arts, where he co-founded the Institute for Time-Based Media as well as the university's art and media course. The artist has been working since 1973 as a freelance filmmaker, artist, writer, cinematographer, producer, and journalist. Since 2012 he has been a member of the Academy of Arts in Berlin.

For the past fifteen years, the German experimental filmmaker has dedicated himself to an ambitious series of documentaries that focus on the work of visionary 20th century architects. Emigholz is known as a man of few words, making photography and architecture his own language. To use his words, "Architecture projects space into this world. Cinematography translates that space into pictures projected in time. Cinema then is used in a completely new way: as a space to meditate on buildings." Thus, the artist enhances our understanding of a critical junctures in architectural history and explores how film and architecture deal with issues of time, space and narrative.

Heinz Emigholz is an internationally renowned artist who has won multiple awards. He was the winner of the Berlin International Film Festival for Best Documentary (1988); Special award for four of his films at the German Film Critics Association Awards (2001/2008/2009); Best Film at the German Film Critics Award for Best Film(1983).

The artist has also been nominated in several festivals, namely the Oberhausen International Short Film Festival (2013), and the German Film Critics Award for Best Cinematography / Best Editing (2017).

His work has been presented in a great deal of berliner galleries (the Galerie Eisenbahnstraße, Berlin (1986); the Galerie, Berlin (1988); the Hamburger Bahnhof – Museum für Gegenwart, Berlin (2007) ; the Zwinger Gallery, Berlin (2014) ; the Berlinische Galerie, Berlin (2015). He has been also presented in Architekturbiennale, Venice (2008) and Kassel, Toronto, Tel Aviv or Vienna.



SPECIAL SCREENING + FRENCH PREMIERE

EIJA-LIISA AHTILA

STUDIES ON THE ECOLOGY OF DRAMA

FINLAND

© Eija-liisa ahtila

Our 2018 edition will be hosting the French Premiere of Eija Liisa Ahtila's film "Studies on the Ecology of Drama". Projected on four screens surrounding the centrally placed spectator, the artist attempts to transcend human perception and challenges narrative conventions of mainstream fiction film. Kati, a Finnish actor who guides us through its 27 minutes, explores our relationship to nature. Featuring a juniper tree, a common swift, a horse, a butterfly and a group of acrobats, the work encourages us to imagine how the moving image can be used to explore the experience of non-human beings in this time of ecological crisis.

EIJA-LIISA AHTILA

Eija-Liisa Ahtila is a renowned Finnish filmmaker and contemporary visual artist, born in Finland in 1959. She studied at the University of California, Los Angeles, at the London College of Printing and at the University of Helsinki. She has long been considered a master of the cinematic installation form. In 2011, the artist was appointed to the main jury of the Venice Film Festival and in 2013 she was the Chairwoman of the Jury in FIDMarseille. She is currently doing her PhD at the Academy of Fine Arts in Helsinki.

Ahtila's work is conceptually organized around the construction of image, language, narrative and space. Her earlier works dealt with unsettling human dramas of teenage sexuality, family relations, mental disintegration, and death. Her recent work tackles more profound and artistic questions where she investigates the processes of perception and attribution of meaning—at times through a cultural and existential thematic, like colonialism, faith, and post-humanism.

Ahtila's work has received many awards including the ARTE Award for Best European Film at the International Short Film Festival Oberhausen; the Great Prize Fiction at Vila do Conde International Short Film Festival, and the Best Nordic Short Film at Nordisk Panorama.

Her crafted work was showed in some of the most prominent contemporary art museums and festivals including the Guggenheim, Bilbao; Moderna Museet, Stockholm; DHC/Art Foundation for Contemporary Art, Montreal; Jeu de Paume Paris; The Museum of Modern Art, New York; Museo d'Arte Moderna e Contemporanea, Bolzano, Italy, and Tate Modern, London. Her short films have also been shown at major festivals throughout the world, including Berlin International Film Festival, Sundance Film Festival, and Venice International Film Festival.



FRENCH PREMIERE

ROSA BARBA

FROM SOURCE TO POEM

ITALY

© Rosa Barba

Rosa Barba's 35mm film "From Source to Poem" was shot in the United States, and features images from the largest media archive worldwide, the Packard Campus for Audio-Visual Conservation of the Library of Congress, located in Culpeper, Virginia. The film is an invitation to think about the spaces in which history and cultural production are preserved in order to be passed on to future generations. Through her work, the artist investigates what could be seen as the cultural legacy of twentieth-century Western civilization.

ROSA BARBA

Rosa Barba was born in 1972 in Agrigento, Italy. She studied at the Academy of Media Arts in Cologne and the Rijksakademie van Beeldende Kunsten in Amsterdam, and is currently based in Berlin. The artist experiments with the language of cinema and sculpture, reflecting on the poetic qualities of the natural and human landscape, exploring the idea of place as a vessel of memory, and dismantling the notion of linear time. The artist combines striking images with fragments of text and scenarios where past and present intertwine.

She has had solo shows at many art institutions, including: Secession, Vienna; Malmö Konsthall, Malmö (2017); NBK, Berlin; CACP musée d'art contemporain de Bordeaux; Schirn Kunsthalle, Frankfurt (2016); MIT List Visual Arts Center, Cambridge, MA; EMPAC, Rensselaer Polytechnic Institute, Troy, US (2015); Bergen Kunsthall, Bergen (2013); Kunsthaus Zürich; Jeu de Paume, Paris (2012); MART Museo d'Arte Moderna e Contemporanea di Trento e Rovereto, Rovereto (2011); Tate Modern, London; and Museo Nacional Centro de Arte Reina Sofía, Madrid (2010).

As an acclaimed artist, Barba has also taken part in many international festivals, including the International Art Exhibition of La Biennale di Venezia (2015, 2009, 2007), the Bienal de São Paulo (2016), the Biennale of Sydney, the Berlin Biennale (2014), and the Liverpool Biennial (2010).

Her films, installations and sculptures have won numerous awards, many of them at film festivals such as the Curtas Vila do Conde International Film Festival, Ann Arbor Film Festival (2016) and CPH:DOX Copenhagen (2015), the PIAC Prix International d'Art Contemporain of the Fondation Prince Pierre de Monaco (2015), and the Nam June Paik Award (2010).



FRENCH PREMIERE

LOUIDGI BELTRAME

EL BRUJO

FRANCE

© Luidgi Beltrame

“El Brujo” (the sorcerer in spanish) is a trip throught space, time and language, transposing in an archaeological landscape on the Peruvian coastline, Truffaud’s “Les Quatre Cents Coups” (1959). In this video, Jean-Pierre Léaud, its original interpreter, wanders in the streets of Paris, while in Peru, the healer who embodies Antoine, rushes towards the seashore.

LOUIDGI BELTRAME

Luidgi Beltrame was born in 1971 in Marseille and now lives in Paris. He studied at the Ecole supérieur d’art et de design Marseille-Méditerranée, the Fresnoy - Studio national des arts contemporains, and la Villa Arson in Nice. Beltrame is a growing artist in the contemporary art scene and has won the SAM prize for contemporary art in 2014.

His work is based on documenting modes of human organization throughout the history of the 20th century. He travels to sites defined by a paradigmatic relation to modernity: Hiroshima, Rio de Janeiro, Brasilia, Chandigarh, Tchernobyl or the mining colony of Gunkanjima, over the sea off Nagasaki. His films - based on the recording of reality and the constitution of an archive - appeal to fiction as a possible way to consider History.

The artist has exhibited in many places, namely at the Palais de Tokyo (2006/2016), the Centre d’Art Contemporain de Chelles (2010), The Musée d’Art moderne et contemporain, Strasbourg (2008), the Pinchuk Art Center, Kiev (2007), l’Atelier de Jeu de Paume, Paris (2006), the Musée d’art contemporain de Val-de-Marne, France (2005), the Centre Georges Pompidou, Paris (2005).



FRENCH PREMIERE

SEBASTIAN DIAZ MORALES

PASAJES IV

ARGENTINA

© Sebastian Diaz Morales

Sebastian Diaz Morales will be presenting "Pasajes IV" where he explores his homeland, Patagonia, by crisscrossing this territory in the search of the differences on the landscape. With a character as a guide, the artist unites different territories disconnected in its geography, as essential pieces of a puzzle to understand this region's present. Through his abstract or fantasy-inflected way of representing social realities, the artist transports us to a somewhat surreal world.

SEBASTIAN DIAZ MORALES

Born in 1975, Sebastian Diaz Morales attended the Universidad del Cine de Antin in Argentina, the Rijksakademie in Amsterdam. He has also won residency awards from the Guggenheim Fellowship (New York, USA, 2009), Le Fresnoy Studio des Arts Contemporains (Tourcoing, France, 2004), and Mondriaan Foundation (Amsterdam, Holland, 2001).

His work waves between documentary making, epic film, science fiction and experimental film. The artist explores the relationship between large-scale socio-political power dynamics and individual action in works which create a sense of uneasiness for the viewer.

Diaz Morales uses a number of different formal strategies to create his videos, ranging from the digital manipulation of appropriated news clips to lengthy, film-like narrative works made from footage filmed by himself. Influenced by South American avant-garde cinema, documentary approaches and art films, he has developed an unmistakable style. He repeatedly taps into the possibilities opened up by digital processing: the original video sequences become raw material for a practice that dissects the image and recomposes it. The backdrop to his most recent works is set by plumbing the depths of how images can be read and how they relate to or reproduce reality.

The artist has held solo exhibitions at the Ecole de Beaux Arts (Rouen, France, 2008), Carlier Gebauer (Berlin, Germany, 2007), Fundación Miró (Barcelona, Spain, 2006), Attitudes Gallery (Geneva, Switzerland, 2005), Le Plateau (Paris, France, 2005), Kunst Werke (Berlin, 2004), and Tate Modern, (London, England, 2004), among others.



FRENCH PREMIERE

JON RAFMAN

POOR MAGIC

CANADA

© Jon Rafman and Elise Raimusen

The Canadian artist Jon Rafman will be presenting his single channel HD video “Poor Magic”, which produces a beautiful yet terrifying rendition of contemporary consciousness. It gestures towards technology’s infinite desire to penetrate and artificially replicate human essence. Computer-generated crowd simulations seem to lose their minds in dreamlike repetition, while a 3D endoscopic journey takes us through the body’s most intimate passages.

JON RAFMAN

Jon Rafman est né en 1981 au Canada, il habite et travaille à Montréal. Artiste, réalisateur et essayiste, il est diplômé de l’Institut des Arts de Chicago et de l’Université McGill (Montréal) en philosophie et littérature. Son travail est centré sur l’impact émotionnel, social et existentiel de la technologie sur la vie, présentant une vision mélancolique des relations sociales dans des communautés et réalités virtuelles contemporaines. Ses vidéos mettent en exergue la manière dont le caractère éphémère de la pop culture et des subcultures façonnent les désirs individuels et définissent ceux qui en sont les sujets.

Le travail de Jon Rafman a été exposé lors d’expositions individuelles , notamment au Stedelijk Museum d’Amsterdam (2016), au Westfälischer Kunstverein de Münster (2016), au Musée d’art contemporain de Montréal (2015), à la Zabudowicz Collection, Londres (2015), et au Centre d’art contemporain de Tel Aviv.

Il a également participé à de nombreuses expositions collectives, notamment à la 9ème Biennale de Berlin ; à la Manifesta 11 (2016) ; à la Kunsthalle de Vienne, dans l’exposition « The Future of Memory », (2015) ; au Fridericianum à Kassel dans l’exposition « Speculations on Anonymous Materials » (2015) ; à la Biennale de Lyon (2015) et à la Biennale de Moscou (2015). Il a également été présenté à la Saatchi Gallery de Londres et au Palais de Tokyo (2012).

Il a obtenu le Prix d’excellence en arts visuels au Musée des Beaux-Arts de Montréal (2015), et son court métrage « Mainsqueeze » a été nominé au Tiger Award du festival de film de Rotterdam.



FRENCH PREMIERE

HANS OP DE BEECK

THE GIRL

BELGIUM

© Hans Op de Beeck

Hans Op de Beeck is a major artist in the contemporary art scene and will be presenting his work “The Girl”. Known to have the power to freeze time into eternity, Hans Op Beeck is keen to stimulate the viewers’ senses, and seeks to create a form of visual fiction that delivers a moment of wonder, silence and introspection.

HANS OP DE BEECK

The artist was born in Belgium in 1969, and now lives and works in Brussels and Gooik. The artist studied Visual Arts at Higher Institute Sint-Lukas (Brussels), attended The Higher Institute for Fine Arts-Flanders (Antwerp) and the Rijksakademie (Amsterdam). He won also the MoMA PS1 Studio Program, (New York, 2003).

His work is a reflection on how we stage our surroundings and how these surroundings become the scenery of both festive and tragic moments, recurring home rituals, and lonely. Utilizing diverse media—including installations, sculptures, video works, animated films, short stories, paintings and drawings, photography, new media, and stage design—Op de Beeck creates deserted scenes that can evoke both peacefulness and melancholia; they can be experienced as beautiful or uncomfortable, as banal or serious.

He has had substantial institutional solo shows. Recently, his work has been presented in FRAC Paca, Marseille (2013) and the 104, Paris (2016). Very well-known in the contemporary scene, he has been invited at the Venice Biennale, Italy; the Shanghai Biennale, China; the Aichi Triennale, Japan; the Singapore Biennale, Singapore; Art Summer University, London; the Kochi-Muziris Biennale, India, and many others ...

Op de Beeck has also participated in numerous group shows at institutions namely The Reina Sofia, Madrid, ES; the Whitechapel Art Gallery, London; Musée National d’Art Moderne, Centre Pompidou, Paris; Hangar Bicocca, Milano, Italy; the Hara Museum of Contemporary Art, Tokyo; The Drawing Center, New York, NY; Kunsthalle Wien, Vienna, Austria; Museo d’Arte Moderna di Bologna, Italy.



FRENCH PREMIERE

JOHAN GRIMONPREZ

RAYMOND TALLIS | ON TICKLING

BELGIUM

© Johan Grimonprez

Johan Grimonprez will present his work “Raymond Tallis | on tickling” as a Premiere, in which the philosopher/neurologist Raymond Tallis argues that consciousness is not an internal construct, but rather relational. Through the intriguing notion that humans are physically unable to tickle themselves, Tallis explores the philosophical notion that we become ourselves only through dialogue with others.

JOHAN GRIMONPREZ

Multimedia artist, filmmaker, curator and writer, Grimonprez was born in Roeselare, Belgium in 1962. He studied Anthropology, Photography & Mixed Media at the School of Arts, KASK, Ghent. He also attended the Whitney Museum Independent Study Program in NYC. The artist now lives and works in Brussels, Belgium and New York.

Grimonprez critically acclaimed work dances on the borders of practice and theory, art and cinema, documentary and fiction, demanding a double take on the part of the viewer. Informed by an archeology of present-day media, his work seeks out the tension between the intimate and the bigger picture of globalization. It questions our contemporary reality, one framed by a fear industry that has infected political and social dialogue. By suggesting new narratives through which to tell a story, his work emphasizes a multiplicity of realities.

His feature films include “dial H-I-S-T-O-R-Y”(1997), “Double Take” (2009) and “Shadow World : Inside the Global Arms Trade” (2016). Traveling the main festival circuit from the Berlinale, Tribeca to Sundance, they garnered several Best Director awards, the 2005 ZKM International Media Award, a Spirit Award and the 2009 Black Pearl Award at the Abu Dhabi Film Festival, and were also acquired by NBC Universal, ARTE, and BBC/FILM 4.

“Shadow World: Inside the Global Arms Trade ” went on to win the Best Documentary Feature Award at the 2016 Edinburgh International Film Festival, and the ‘Time of History Award’ for Best Documentary at the Semana Internacional de Cine de Valladolid. The documentary has also première its US broadcast on Independent Lens on PBS in autumn 2017.

The multimedia artist’s installations and work in the plastic arts have been presented in numerous

exhibitions held in prestigious institutions throughout the world, including the Hammer Museum, Los Angeles; the Pinakothek der Moderne, Munich; and MoMA. His works are in the collections of Centre Georges Pompidou, Paris; the 21st Century Museum of Contemporary Art, Kanazawa; and Tate Modern, London.



FRENCH PREMIERE

SALOMÉ LAMAS

UBI SUNT

PORTUGAL

© Salomé Lamas

“Ubi Sunt”, a cartography of an imaginary place attracted by the margins (social and geographical), will be displayed by Salomé Lamas in our 2018 edition. “Ubi sunt qui ante nos fuerunt?” meaning “Where are those who were before us?” is a hybrid and eclectic project that deals with mortality and life’s transience. The artist’s reasoning is emphasized through a choreographed cinematography and a fragmented structure.

SALOMÉ LAMAS

Salomé Lamas is an artist, film director and researcher born in 1987 in Lisbon. She studied cinema in Lisbon and Prague, visual arts in Amsterdam and is a Ph.D candidate in contemporary art studies in Coimbra. Lamas was granted several fellowships such as The Gardner Film Study Center Fellowship – Harvard University, The Rockefeller Foundation – Bellagio Center, Fundação Calouste Gulbenkian, Sundance, Bogliasco Foundation, The MacDowell Colony, Yaddo, Berliner Künstlerprogramm des DAAD.

Amajor figure among the young filmmakers, her work explores the boundaries and circumstances of documentary filmmaking in manifold way.

Through cinema and visual arts, fiction and documentary, Lamas attempts to tread new paths in form and content, challenging the conventional methods of film production, modes of exhibition, and the lines between various filmic and artistic forms of aesthetic expression.

These works of modified ethnography show an interest in the intrinsic relationship between storytelling, memory and history, while using the moving image to explore wide topics, from the horrors of colonial violence to the landscapes of global capital.

Her work has been screened both in art venues and film festivals such as Berlinale, BAFICI, Museo Arte Reina Sofia, FIAC, MNAC – Museu do Chiado, DocLisboa, Cinema du Réel, Visions du Réel, MoMA – Museum of Modern Art, Museo Guggenheim Bilbao, Harvard Film Archive, Museum of Moving Images NY, Jewish Museum NY, Fid Marseille, Arsenal Institut fur film und videokunst, Viennale, Culturgest, CCB - Centro Cultural de Belém, Hong Kong FF, Museu Serralves, Tate Modern, CPH: DOX, Centre d’Art Contemporain de Genève, Bozar , Tabakalera, ICA London, TBA 21 Foundation, Mostra de São Paulo, CAC Vilnius, MALBA, FAEMA, SESC São Paulo, MAAT, La Biennale di Venezia Architettura, among others.



FRENCH PREMIERE

LASSE LAU

STEM - SOUND FROM THE TROPICAL

DENMARK

© Lasse Lau

“Sound of the Tropical (STEM)” is the result of a collaboration between the Danish filmmaker Lasse Lau and the German sound artist Max Schneider. The two artists sound recorded unique plants to investigate their displacement in migration and morphology, as well as botanical gardens in decay. The film explores some of the post-colonial environmental ramifications of transfer into new subjectivities of the “other.”

LASSE LAU

Lasse Lau, born in Denmark in 1974, is a filmmaker, a video artist, and the winner of the Nordic:Dox Award 2018 for his film *Lykkelænder*. He studied at the Media Art Department at Funen Art Academy in Denmark, at the Hochschule der Künste in Berlin, and at the Whitney Museum of American Art Independent Study Program in New York. His films deal with socio-economic issues, the negotiation of conflicts and the notion of space through the language of film. Lau seeks to utilize aesthetics as a framework that can open dialogical paths.

The artist’s work was completed by Max Schneider, sound art teacher at the Hochschule für Grafik und Buchkunst Leipzig, and founding member of the sound design agency Aconica.

As a freelance sound designer, Schneider works for contemporary artists and experimental filmmakers, festival producer and curator. His work today focuses on sound design methodology at the heart of applied functional sound design production.

Lasse Lau has exhibited in a wide range of museums and galleries including Westfälischer Kunstverein (Münster, Germany), Hamburger Bahnhof (Berlin, Germany), Aarhus Art Museum (Aarhus, Denmark), Brandts Klædefabrik (Odense, Denmark), Museum of Contemporary Art (Zagreb, Croatia), the Turin Biennial of Contemporary Art (Turin, Italy), Contemporary Museum (Baltimore, USA) and MoMA PS1 (New York, USA).

Co-founder of Kran Film Collective and member of the Editorial Selection Board at the Danish Film Institute Video Workshop 2001-02, he also works with New York based artist group Camel Collective.

FRENCH PREMIERE

VÉRÉNA PARAVEL AND LUCIEN CASTAING-TAYLOR

SOMNILOQUIES

SWITZERLAND / UNITED KINGDOM

© Véréna Paravel and Lucien Castaing-Taylor

The award-winning Swiss and British artists will present their feature-length film “Somniloquies” which premiered at the Berlin International Film Festival. Their work explores dreams, desire, and the vulnerability of the human. Over sleeping and unguarded naked bodies are filmed while a soundtrack relays the sleep talk of the American songwriter Dion McGregor. His hallucinatory and sadistic dreams accompany the camera which swings between caressing the bodies tenderly and piercing them brutally.

VÉRÉNA PARAVEL AND LUCIEN CASTAING-TAYLOR

Véréna Paravel born in 1971 in Neuchâtel, Switzerland, and Lucien Castaing-Taylor, born in 1966, in Liverpool, are both artists and anthropologists who work in film, video and photography. They work and live in US.

Véréna Paravel studied Anthropology at the École Nationale Supérieure des Mines in Paris and at the University of Toulouse. Lucien Castaing-Taylor studied Philosophy, Theology, and Anthropology, and is a professor of Visual Arts and Anthropology at Harvard University.

In the process of reinventing the relationship between their two fields of inquiry, anthropology and cinema, they have established in 2008 an experimental laboratory and school at Harvard University, the Sensory Ethnography Lab. The films coming out of the lab take a decentered approach to the visual practice of the moving image. Their camera does not focus primarily on humans as privileged actors in the world but rather on the fabric of affective relations among the natural elements, animals, technology, and our physical lifeworlds.

Their films have received several awards, namely the Special Orizzonti Jury Prize at the Venice International Film Festival, the FIPRESCI (International Film Critics) Award, a Creative Capital Award, and the Los Angeles Film Critics’ Circle Douglas Edwards Independent and Experimental Film Award.

Thirteen of their moving image works were also included in the 2014 Whitney Museum Biennial.



FRENCH PREMIERE

LAURE PROUVOST

DIT LEARN

FRANCE

© Laure Prouvost

The Turner Prize-winning artist Laure Prouvost will be showing her work “DIT LEARN” in which the viewer is enticed into an abstract, pre-verbal condition, to rediscover the learning of language, words and their associated meanings. With a fast-paced procession of objects and images, an accompanying aural and written narrative directly implicates the viewer. «YOU ARE 6 MINUTES LATE... YOU ARE GOING TO DIT-LEARN». Through her work, the artist tries to challenge conventional systems of linguistics and representation.

LAURE PROUVOST

Laure Prouvost was born in Croix, near Lille, France, in 1978. After graduating from high school, she studied plastic arts and entered the Saint Luc de Tournai Institute, Belgium. In 1999, she went to London to study at Central Saint Martins College of Art and Design (CSM) and settled in the capital. She became the assistant of conceptual artist John Latham, who taught at CSM until 1966. She then then to Goldsmiths, University of London where she obtained her MFA.

Winner of the Turner Prize, Laure Prouvost is known for her lush, immersive films and mixed-media installations. Interested in confounding linear narratives and expected associations among words, images, and meaning, she has said that in her works “fiction and reality get really tangled.” At once seductive and jarring, her films are composed of a rich, almost tactile assortment of pictures, sounds, and spoken and written phrases, which appear and disappear in quick, flashing cuts. They are often nested among installations filled with a dizzying assortment of found objects, sculptures, paintings, drawings, furniture, signs, and architectural assemblages, based on the themes and imagery in her films. Prouvost does not allow for passive viewing. Through her work, she often addresses viewers directly, pulling them into her unruly, imaginative visions.

Her work was exhibited at the Tate Britain in 2011, then at the Whitechapel Gallery in London and the Images Festival in Toronto in 2012.

In 2013, her work was presented at the Lyon Biennial and at the Institute for Contemporary Arts in London. In 2014, she set up a display at the Grand Palais for the FIAC (International Contemporary Art Fair). Her work was also exhibited at Danspace in New York and at the Laboratorio Arte Alameda in

Mexico City the same year. In 2016, her work was displayed at the Kunstmuseum Luzern in Switzerland, the Museum of Modern Art (MMK) in Frankfurt, and the Red Brick Museum in Beijing.

In 2009, she won the EAST International Award. For two consecutive years, she was the winner of the Oberhausen Short Film Festival. In 2011, she won the Max Mara Prize for Women, thanks to which she obtained a residency at the British School in Roma and at the Pistoletto Foundation in Biella. In 2013, she won the Turner Prize with her film «Wantee».



FRENCH PREMIERE

MAYA SCHWEIZER

A TALL TALE

FRANCE

© Maya Schweizer

In “Tall Tale”, various levels of time and narration coalesce into a collective memory. The camera explores the real setting of a green summer landscape, interspersed with the ruins of World War II bunkers. A cinematic ghost seems to lead the spectator onwards, passing through a landscape of ruins and films and ruins of films that evoke phantoms and fairies. The artist refers to the ambiguity of memory, as well as to the great “spirits” of cinema who have left their mark on cinematic history to this day.

MAYA SCHWEIZER

Maya Schweizer is a visual artist, filmmaker and photograph, who was born in Paris in 1976. She studied art and art history at the University of Aix-en-Provence, moved to Germany to study at the School of Visual Arts in Leipzig, and the Berlin University of the Arts where she graduated in 2006. Her practice operates at the interface between art and film, documentary and fiction. In her video works and installations, the French artist has been dealing with questions such as perception and memory, identity and homelessness, narrative fiction and everyday life, and migration and integration in her multimedia works.

Since 2007, she has been exposed in many solo shows around the world, including at the Westfälischer Kunstverein Muenster, Germany; the Galerie Katharina Bittle, Germany; The Kunstverein Langenhagen, Germany; the TCG Nordica, China; the ASPN Galerie, Germany; the Hit Galeria, Slovakia; Sonntag, Berlin; the Irish Museum of Modern Art, IMMA, Ireland; the Drawing Room, Hamburg.

She has also been featured in group shows at the Centre for Contemporary Art, Mailand; the Aneren Biennale, China; The Musée d’art contemporain, Chateauf-neuf-le-Rouge, France; the Museum of Contemporary Arts, Leipzig, Germany; the Galerie d’art contemporain of Montreal, Canada; the Wroclaw Contemporary Museum, Wroclaw, and many others.

Schweizer is the recipient of numerous awards namely the Toni und Abrecht Kumm Preis zur Förderung der Bildenden Künste, Berlin; the Artist grant of the Goethe Institut in the Villa Aurora, Los Angeles; Grant Residency Program, Art Center 3bis F Aix-en-Provence, France; Residency LA NON-MAISON, Aix-en-Provence, France; Project grant «Lieux de Mémoire and Desire», Kulturstiftung des Freistaates Sachsen (KdFS); Film project grant from the Goethe Institute, Naples; Residency and production Museum POLIN, Warsaw, Poland; Residency at the Watchtower, Flutgraben, Berlin; Research grant from Goethe Institute Neapels and the Fondazione Morra-Museo Nitsch, Naples, Italy; Research stipends from the Berlin Senat.



FRENCH PREMIERE

GEORGE DRIVAS

LABORATORY OF DILEMMAS

GREECE

© George Drivas

Presented at the 57th La Biennale di Venezia in 2017, the narrative sound and video installation “Laboratory of Dilemmas” will be displayed by George Drivas in our 2018 edition. The artist’s work is based on Aeschylus’ theatre play Iketides (The Suppliant Women), and addresses the anguish and confusion of individuals and social groups when called upon to address sociopolitical issues. Projected on screens and installations and divided into three parts: the Upper Level, the Lower Level/Labyrinth and the Screening Room, his work turns the Greek pavilion into an allegory of today’s scientific, geopolitic and demographic issues with a clear allusion to migratory flows.

GEORGE DRIVAS

George Drivas completed an MA in Film and Media studies at the Freie Universitaet in Berlin, after doing his bachelor in Political Science and Public Administration at the National and Kapodistrian University of Athens.

The artist makes films combining texts, videos and photographs. Through his camera, the artist seems to hide from his subjects. He focuses his narrative on the relation of the individual to society, addressing themes such as social integration, alienation, promises, desillusion.

He is the recipient of numerous awards namely the Best Experimental Film Award at London Greek Film Festival, London, UK (2010); Special Mention at “Strange Screen”, Experimental Film and Video Festival, Macedonian Museum of Contemporary Art, Thessaloniki, Greece (2009); 2nd prize at VII Media Art Forum, XXVII Moscow International Film Festival, Moscow, Russia (2006); 2nd prize at the Zebra International Poetry Film Festival, Berlin, Germany (2002) and Jury Award for Experimental Short Film at the New York Expo, NY, NY (2002).

The artist’s work has also been featured as a Solo Show at the Galleria Nazionale, Rome, Italy, (2017) and the National Museum of Contemporary Art, Athens, Greece (2009); as a Tribute to him at the Athens’s International Film Festival (2014), and as part of a group exhibition or festival among others in “ANTIDORON-the EMST Collection”, documenta 14, Kassel, Germany (2017), “As Rights Go By”, Group Show, Q21 International, MuseumsQuartier Vienna, Austria (2016), Festival du nouveau cinéma, Montreal, Canada, (2015), “future past – past future”, Group Show, Transmediale Festival, Berlin, Germany (2014), “Art Projections”, Thessaloniki Biennale of Contemporary Art (2013), “Hybrid Stories”, Group Show, National Museum of Contemporary Art, Athens, Greece (2013), “Melancholy in Progress”, Video Art Exhibition, Hong-Gah Museum, Taipei City, Taiwan (2012), “FILE”, Electronic Language International Festival, FIESP Cultural Center, Sao Paulo, Brazil (2012), “Annual Exhibition”, Group Show, Center on Contemporary

Art, Seattle, USA (2012), “Les Rencontres Internationales: New Cinema and Contemporary Art”, Centre Pompidou, Paris, France, “Polyglossia”, Onassis Cultural Centre, Athens, Greece (2011), “ECU”, European Independent Film Festival, Paris, France (2010); “Digital Wave”, Thessaloniki International Film Festival, Thessaloniki, Greece (2009); “Transexperiences Greece” at Space 798, Beijing, China (2008); “Young Greek Artists – In Present Tense” at the National Museum of Contemporary Art, Athens, Greece (2008); “Les Jeunes Cinéastes D’aujourd’hui” at the Centre Pompidou, Paris, France (2007); Media Art Forum, XXVII Moscow International Film Festival, Moscow, Russia (2006); Poetry International Festival, Rotterdam, Netherlands (2003); and Dactyl Foundation for the Arts and Humanities, NY, NY (2002).

George Drivas’s work is part of the Athens’s National Museum of Contemporary Art (EMST) collection.

PRACTICAL INFORMATION

SCHEDULE /

From April 10 to 15, 2018 :

- ▶ Tuesday 10th, from 7.30pm ▶ Forum des Images
- ▶ Wednesday 11th, from 2pm to 7pm ▶ Luminor Hôtel de Ville, lounge at first floor
- ▶ Thursday 12th, from 2pm to 7pm ▶ Le Carreau du Temple, auditorium reception desk
- ▶ Friday 13th, from 2pm to 7pm ▶ Centre Pompidou, Cinema 1 reception desk
- ▶ Saturday 14th, from 2pm to 7pm ▶ Forum des Images, main reception desk
- ▶ Sunday 15th, from 2pm to 7pm ▶ Cité internationale des arts, auditorium reception desk

ACCREDITATIONS /

Accreditation/professional pass - only for press and professionals - grants priority access to the entire Rencontres Internationales programme (within the seating capacity): screenings, concerts, video library, etc. These passes are strictly personal and have names printed on them. Every request is submitted for approval to the departments concerned.

WWW.ART-ACTION.ORG/PRO



ADDRESS /

Free entry except at Luminor Hôtel de Ville

Priority access : pass and accreditations (within the seating capacity)

Forum des images

2 Rue du cinéma - 75001 Paris

Subway : Les Halles, line 4 (exit Saint-Eustache, Place Carrée) and Châtelet, lines 1, 7 et 14 (exit Place Carrée)

Free entry

Cité internationale des arts

18 rue de l'Hôtel de Ville - 75004 Paris

Subway : Pont Marie, line 7 / Saint-Paul, line 1

Free entry

Luminor Hôtel de Ville

20 Rue du Temple - 75004 Paris

Subway : Rambuteau, line 11 / Hôtel de Ville, line 1

Full price : 7€ / Reduced price : 6€ / Pass : 15€

Le Carreau du Temple

2 rue Perrée - 75003 Paris

Subway : Temple, line 3 /

République, lines 3, 5, 8, 9 et 11

Free entry

Centre Pompidou

Place Georges Pompidou - 75004 Paris

Subway : Hôtel de Ville, line 1 / Les-Halles, line 4 /

Rambuteau, line 11

Free entry



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