

Instants Video 32nd (Marseille / France)
present an international video art program
Curator Marc Mercier
Total duration : 63'51

FALLING DOWN - UPRISING

« And even if nothing would be as we had hoped it would change nothing of our hopes they would remain a necessary utopia... » (in *The Image Book* by Jean-Luc Godard)

Artists of the world, let's unite our films so that every human being can walk around the earth freely, as weightless as a cosmonaut in outer space. We need to dance.

Marc Mercier

Habitat spontané 2 (1'55 – 2017) / Guillaume Martial (France)

The spontaneous habitat in French Guyana, region and department of France in South America, is the name given to precarious men houses. In a fictional and offbeat visual narrative, the spontaneous habitat is diverted by a game of aerobatic. A bird-character, inspired by Guyana's emblematic red ibis bird, explore the natural territory and try to create a new habitable space as a way out of outdoor urbanization. The newly created spontaneous habitat is transformed into an imaginary, burlesque and poetic space of freedom.

Five by Five (5'15 – 2018) / Mohamed Ismail (Egypte)

It's a journey of discovering new perspective of a place, where you start a trip in a new location. Being an artist, I moved from a studio into another one; each time I found something left from the people who took it before me, each time I starting a new conversation with new room, try to handle my stuff based on the dimension and creating a relationship with the space. My work is based on lines and ways of how people dealing with the spaces, even if they visited it for a couple of hours of staying for a couple of month.

Try again (1'05 – 2019) / Sinan Orakçı (Turquie)

The artist presents a contemporary perspective on modern man's problems based on the character of Sisyphus in Greek mythology. People who make a choice in everyday life, who decide, struggle to live more freely, but people who are constantly being monitored return to the place where they always start with the noise of modern time. He lives deliberately with a terrible despair and meaninglessness and feels that the end is transformed into a hero who overcomes him. Again and again, the people who want to get rid of this predicament live in a similar situation with Sisyphus. The artist focuses on a real problem in a fiction story, leaving the viewer with the cycle of modern sisypos.

Big West (3'37 – 2018) / Laurel Beckman (USA)

A figurative and sometimes literal abstract meditation on lines, curbs, street gangs, and the self-satisfaction of western idealism and productivity. An expansive desert, basketball, eccentric team/gang members, and the theater/film musical West Side Story all appear, as does inadequate allusion to bias, thus prejudice, and bullying through amorphous color and music in the midst of a

pristine gym floor and a chaotic night. At once conceptual and visceral, Big West is playfully serious in its embrace of the roles of nuance and stereotype in both experience and ideology.

Blue (2'10 – 2018) / Jinghui Gao (Chine – Allemagne)

Nostalgia is a feeling, that accompanies me since I was a child. I come to Germany for my Bachelor study when I was 20 years. At the beginning, I missed my home town Beijing so much. However, when I first time came back to Beijing, I noticed that Beijing has been changed since the day I left and realised that I was always missing memories of the past rather than a person or things. This is an animated poetry film. I was Inspired by the poem “Nostalgia”, written by a chinese poet Yu Guangzhong. Homesickness is a feeling that always accompanied us in the process of growth. This animation is based on my experiences of feeling homesick. Blue is a colour of the person or things I have missed.

Truce (4' - 2018) / Rosamaria E. Kostic Cisneros (Serbie / Espagne / USA)

Choreographed and danced by: Trish Martin

Piece developed for camera and is inspired by the live performance piece choreographed for OPRE ROMA Gala which was part of Romani Week Festival.

Original piece: Title of Piece: “Strivings between me and the other world”

Note: This piece attempts to explore W.E.B. Du Bois' writings of double consciousness and his struggle to synthesize an integrated self out of two conflicting identities; one formed by the individual and the other through a racial lens.

Elixir (7'03 – 2018) / Jiaqing Mo (Chine)

In a futurism kitchen, a maidservant cooks various foods which are made by fake and artificial staff. She mixed all artificial and alive thing together to make 4 elixirs for 4 gentlemen at another side of kitchen. My idea is in the old Chinese age, people try to make elixirs of living to keep young forever, I try to show in the future, people also is eating and making such fake elixirs to make our dream come true, and we don't know where is real, where is fake.

Where is the Man? (4'30 – 2018) / Nourhan Maayouf (Egypte)

In clips from domestic scenes, the woman is going about her daily routine in the company of a two-dimensional newspaper figurine. This absurd, comical setup embodies the imaginary scenarios of the mind, and the yearnings that are fueled by words and stories. "Where is the Man?" is part of 'Three Tilapias for Two' project that is centered on the absence of the male figure in a woman's life.

We are Lumpen (3'45 – 2018) / Mikio Saito (Japon)

This is a music video of Aoi Swimming, a singer-songwriter and performance artist in tokyo, which was shot in Frankfurt am Main in Germany.

Aoi spent some days in Frankfurt and found that homeless people always got together at the kiosk closed down and looked like they were having fun drinking and talking. Even though they lose jobs, they look so happy in the middle of the life on the street. And interesting thing is that they don't gather at kiosk every Sunday and take off just same as working people.

In a global financial capital like Frankfurt, well-paid worker and homeless people acknowledge mutual existence and exist peacefully together. From the tourist's viewpoint, there is a mutually

accepted legal framework in the city. On the other hand, for the Japanese people spending too much time working, that make us seriously reconsider the meaning of comfort and affluence in the life.

Story 3: Scenes 1-9 (5' - 2018) / Zlatko Cosic (USA)

A multi-narrative experience in nine scenes.

Corrida urbaine (3'15 – 2008) / Marc Mercier (France)

In a street of Ramallah, a traffic policeman dances among bulls of metal.

Dream (2'36 – 2018) / Csasewfara Charlotte / Hillary Shih / Mukeh Kanagabo / Liu Chang Luna / Huang Yajie Jane (Hong Kong)

Modern Chinese characters are evolved from hieroglyphics, while hieroglyphics are the earliest animations, which are abstract records of reality. This concept lets us start thinking about the connection between Chinese characters and animation. Finally we decide to explore this concept with traditional Chinese Pictograph“夢”(dream. We deconstructed this word into 4 figures (bed, eye, human and moon)and exert our imagination based on each figures.

Elevate B (6'48 – 2017) / Wei Chang (Taiwan)

Elevator is invented due to the need of modern society. It is one of the normal daily life scene in the metropolitan, and also an enclosed space where people are forced to stay close to unknown strangers. This very limited distance among the crowd influences people's emotion and behavior, and might even evoke anxiety or stress. Through presenting the details of people's movement and objects in a symbolic way, the film “Elevate B” gives a surreal style to visualize the nerves and the magical atmosphere of the elevator.

The Brain Bank (9'12 – 2018) / Maka Kiladze (Géorgie)

This is the story about two people, trying to acquire different skills other than the social ones, thus the process causes pressure from society. They are on the edge of collapse all the time. Despite of the pressure, one can still see the mysterious signs, builds up puzzles form broken images and continues movement.

One day, transformed from some physical form, she finds herself in an absolute different world, where she meets a person with the same skill sets. They start to exchange and share accumulated information. During this process, everything starts to look like a disc, collecting every information as a one single music track and transforming into a tree or a biological organism, as an approval of every creature's significance in the universe. We need to study the universe language to get the idea of living together in a harmony.

We need each other.

Balling-up (3'40 – 2019) / Michel Pavlou (Grèce / Belgique)

A patchwork of football game scenes at a rhythm of a waltz.

As long as the ball remains elusive, the bodies fuse together in adversity, become an extension of each other and the harsh duels between the players, turn out to be tender, unrehearsed, lightning choreographies.