

1 **Timeline (3'18 – 2021) / Hamza Kirbas (Turkey)**

The events that take place in the world we live in and the relationships we establish with these events from our memory. Our memory is not a structure that we create individually only by ourselves. The relationships we establish with nature as a whole and with other people are all influential in the formation of our memory. Therefore, our memory cannot be considered independent of economic, social, cultural, and political transformations

2 **Desire (0'51 – 2016) / Richard Skryzak (France)**

Desire, can it still today be expressed as a pure Desire? For me, it represents the guiding principle of artistic creation, as well as of life. This is the reason why I outline it in a night sky as a plane, and combined with the moon light. So that it continues to enlighten us with its multiple chords. Before it fades away like chalk marks do on a black board. I strongly believe that Desire is in danger.

And that creation is one of the means available to us to save it.

3 **La traversée du rail (7'30 – 2014) / Robert Cahen (France)**

This video shows the ballet of bicycles, motorcycles and pedestrians at a railway crossing in China in a tumult of engines. The central and stable presence of an almost deserted rail in contrast to the incessant parade of people and vehicles creates a partition of the image between the fixedness of the camera and the feeling of eternal passage, of flux, supported by an editing with a barely visible loop.

4 **Play it again Nam (30' - 1990) / Jean-Paul Fargier (France)**

Video with Nam June Paik (inventor of video art)

A portrait of the pope of film track, of his visual and musical experiences right up to his recent video robots. A portrait filmed in Seoul, New York, Boston and Cincinnati. Where does Paik come from? Where is Paik going to do? Is Paik clear and neat? Music, Ulrich Lask.

5 **Iskra, et bientôt l'étincelle embrasera la prairie (2017) / Pascale Piloni (France)**

Iskra (in Russian, the Spark) was the name of the newspaper founded by the bolshevik revolutionary Vladimir Ilitch Lenine. Sometimes all it takes is one little spark to ignite the fight of an angry people. And suddenly, nothing can never be the same again. The same goes for revolutions and for desire that set bodies on fire.

6 **The Crossing (11'40 – 2021) / Andrew Johnson (USA)**

The Crossing stares at the instability of freedom, the fragility of democracy, the precarity of revolutionary spirit and the vulnerability of memory. *The Crossing* is dedicated to all those no longer at liberty to struggle.

7 **LOVE POeTRY ReVOLUTION (2021) / Julien Blaine (France)**

Hung poem.

8 **The door (8 – 2020) / Hasan Daraghme (Palestine)**

« The process is the project is the production is the product of repetition, accumulation, and then, erasure. Like a minimalist composition, we (think) we know where this is going, and part of the fascination is that we need to find out if our prediction is correct. Doors are opened and doors are closed. This is something that is both actual and metaphorical. Our knowledge of time and space is built that way. Repetition and rhythm are structures that are close to the core of things. » Jérémy Gallois

9 **Camille (2'36 – 2021) / Brigitte Valobra (France-Spain) & Wald (Tunisia - Spain)**

Camille is a video art installation on silence inspired by the sculpture of a bust by Camille Claudel (1864-1943) Young woman with closed eyes (model with bare shoulders and inner look). In addition to a tribute to Camille Claudel, in a very slow movement bordering the apparent immobility of this sculpture, through a transparent light, we enter the vibration of her work beyond time. Moreover; we evoke here the disorder caused by the circumstances of early strict confinement in Barcelona 2020 with an underlying evocation of the final mental isolation of this artist.

10 **Pasos (Borders) (26'36 – 2009) / Olivier Moulai (France)**

« To honour the memory of anonymous human beings is harder than honouring the memory of famous ones. The idea of historic construction is devoted to this memory of the anonymous. » An installation on the tracks of the route to exile of Walter Benjamin, that gives a voice to other stories of exile.

11 **Il tempo consuma (1978 – 2021) / Michele Sambin (Italy)**

In 1978, I realised *Il tempo consuma*, setting the video on a loop thanks to a process I had just invented.

In 1980, for the Mostra Camere incantate in the Palazzo Reale in Milano, I created an installation presenting a series of videos realised with the same method of loops.

In 2021, using news technologies to adapt them, I create a new immersive installation with the historical video. A technical-poetic digression from analog to digital.

12 **Haïku With Suspended Time / Eleonora Manca (Italie)**

Three video-haiku that, like the pages of a diary made up of images, sounds, and words, mark a new time. (*Not Now*), *The Curfew Hour*, *Little Relief Archive*.

13 *Haschich à Marseille* (23'15 – 2021) / **Renaud Vercey (France)**

« It should not be said that the past illuminates the present or the present illuminates the past. An image, on the contrary, is where the Old meets the Now in a flash to form a constellation. » Walter Benjamin (Paris, capital of the 19th century)
An immersive visual and sound space of two video projections and three loudspeakers offer to relive the stroll of the German philosopher Walter Benjamin in Marseille, his senses sharpened by hashish, in 1928 in a cosmopolitan and resolutely modern city. In the same years the filmmaker Laszlo Moholy-Nagy evokes in the documentary *Marseille, Vieux-Port*, the same images as in Benjamin's text, in particular this new vision of the city allowed by the transporter bridge which then sits in the perspective of the Canebière.

14 *Sign* (10'35 – 2021) / **Robert Cahen (France)**

Music by André Bon (*Four Doors*)

About *Four Doors*, André Bon writes: "These doors open onto four soundscapes that express in order: tension, relaxation, expectation, ecstasy. »

About *Sign*, Robert Cahen writes: "Symphonic breathing in four movements where music and sensuality of images are offered in counterpoint by subtle shifts. A short story of a meeting to be deciphered. »

15 *Wasser* (2021) / **Marie-Pierre Bonniol (France - Germany)**

Wasser is a series of five short experimental films about water and its states, hydraulic forces (Wasserkraft), the transformation of flow into energy and metamorphosis dispositives. *Wasser* proposes a plunge into the waves based on the myth of the Bachelor Machines, which is the main theme of research of the director, and more particularly the tidal, astronomical Bachelor machine that supplies energy to the island of Morel's Invention, the novel by Adolfo Bioy Casares published in 1940 in Argentina. Filmed mainly in France, Germany, Iceland and Switzerland in 2019, *Wasser* invites us to travel through the different states of water. The series also invites us to observe its transformations, in an analogical writing that also deals with the transformation of the production of subjectivity into the production of artworks, and generally the transformation of current into power. With a vision coming from the field of Aesthetics, but also extremely contemporary on the destruction of the ecosystem and the transformation of the water networks, the director continues through this film her research on what allows, opens and orientates transformations, with also a pronounced interest in the archaeology of machines, media and projection mechanisms.

16 *Kalopsia* (10'03 - 2016) / **Laura Cionsi & Alessandro Zangirolami (Italy)**

In the video *Kalopsia* you have the sensation of emerging from a large architectural body. From the first shot, which deceptively shows us an exterior, we gradually pass through dilapidated rooms and dark places.

17 *The White Swan And Its Undeniable Influence On Our Culture* / **Colin James (USA)**
A poem to be heard.

18 *Waiting for the Wind to Turn* (3'10 – 2019) / **Esmeralda da Costa (Portugal - France)**

A triptych set in three acts, according to a non-linear but cyclical time. The video features protagonists of a radical otherness: wind, water, fire and earth rise up and bear the traces of a human world whose waste stagnates on the surface of the waves. An impossible mirror, as our rupture with nature seems complete, Esmeralda Da Costa tries to commune with the elements, making herself one thing among things. Anonymous, in an equally interchangeable place, she appears from behind or in a fetal position, the body woven by a nature that affirms the continuity of life and whose sublimated perception of the outside world is transformed into itself.

19 *Mad love / Poetry / Revolution* (2021) / **Pierre Mérejkowski (France)**
Scattered poem.

20 *Pas à pas'sage (miroirs)* / **Louis Michel de Vaulchier (France)**
Poem accompanied by coloured felt-tip drawings inspired by Alice in the mirror by Balthus.

21 *Photo de Ralf Rumney* / **Joseph Marendo (France)**

Photographic portrait of the situationist Ralph Rumney, the father of psychogeography (1957). He lived for a few years in Manosque, the city where *Les Instants Vidéo* was born. He died there the year the festival was forced into exile to Marseille.

"Psychogeography explores the relationships between neighbourhoods and the inner feelings they cause. Venice, like Amsterdam and bygone Paris, offer several possible changes of scene.". An invitation to get lost, to stroll about would say Walter Benjamin.