



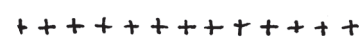
Oodaaq is an island discovered in 1975 northeast of Greenland. This bank of gravel and silt, covered by several meters of ice, is said to be the most northern emerged land on earth. It is on this inaccessible and invisible territory that we settled our camp, in order to explore contemporary artistic creation.

Contact

L'Œil d'Oodaaq
creating and promoting
poetic images

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SÉLECTION
OODAAQ



ÉDITION 2011

Every year in May, L'Œil d'Oodaaq is organizing its Festival of poetic images in Rennes. More than 80 artists are exhibiting, projecting and performing their work in more than 15 places throughout the city of Rennes. From all the videos projected during the festival, L'Œil d'Oodaaq has chosen eleven videos in order to form its « Sélection Oodaaq 2011 », which you can find on this DVD.
The DVD is a co-edition : L'Œil d'Oodaaq & L'Atelier du Bourg

1 – Iván Torres Hdez

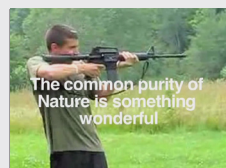
Constancy – 7'19



Constancy has been filmed on board of the Finnish icebreaker Urho. Travelings based on an aesthetic of the image, alternate with close-up portraits that abolish the hierarchy between the members of the crew. By disrupting the constancy of the sound, these alternations create a particular rhythm throughout the video. The artist establishes new narrative codes, marking the oppositions and connections between man, machine and nature.

2 – Nicolas Bergström Hansen & Valdemar Lindekrantz

Excavation n° 2 – 5'



Excavation n°2 confronts two panels of American culture : extracts of poems written by naturalist romantic poet John Muir, are superimposed to videos downloaded from Youtube, showing men and women shooting arbitrarily into the void. The subtitles, which ordinarily already maintain an ambiguous relation with the image, are here becoming the target of the frenetic shooters. The video also reveals the contentious relation between the dusty archives of libraries and the dynamic ones on the Internet.

7 – Mathieu Cortin

Dérive – 3'48



Dérive is the documentation of a performance. A character is trying to knit with paddles, creating a random movement, a drift. But the video reveals itself as more than a simple documentation of an absurd action. The raft is drifting constantly out of the image frame, just to appear back into it, signifying what is not seen in the video. Ellipses create the impression of a never-ending action, just like Sisyphus, who is caught in an endlessly repeating gesture. The seemingly looped movement, resembling to a dance, reveals the poetics of the alleged absurdity of life.

8 – Simon Guiochet

Comprecion – 3'49



With his camera on his shoulder, the artist carries out a tour around a picturesque village in Spain. This physical loop transforms into a digital loop. The walk becomes a pretext for radical image processing, approaching the limits of the image and the processing software. The digital acceleration provokes a random loss of images, and creates a vibrating and defective abstraction of reality. The static and ghostly image at the end – which is a computer bug – is a hopeless attempt by the artist to recreate his subjective vision of the walk through the village.

3 – Tieri Rivière

Firinga – 1'07



In his video Firinga, Tieri Rivière is leading an absurd and already lost battle against the wind. Carrying a rippled sheet, he is constantly pushed back into the field of the image. It is by this desperate attempt to stay within the frame that the image is kept alive. While the video relates to a Buster Keaton burlesque, it also evokes a contemporary topic, the hurricane in New-Orleans.

4 – Céline Le Nezet

Homo bulla – 1'01



Here, a simple and funny action becomes profoundly uncanny. The face, partially immersed into the water, like a corpse, stays perfectly inexpressive, even at the moment where the bubble of smoke bursts. The portrait becomes a metaphor for the petrification operating in every image. The harmless and insignificant gesture at the beginning becomes endlessly heavy and loaded with obscure meaning.

Selection Oodaaq

Although its existence is scientifically proven, no one has ever seen the island of Oodaaq. Leading an existence somewhere between reality and imagination, it can be seen as a metaphor for video- and photographic images. Although their models are most of the time concrete and real, the image they produce of them is by definition artificial, immaterial, manipulated and manipulating. The gap between image and reality – no matter how this gap is produced – allows a poetic approach to our environment. But often, the subject – if there is a subject – becomes a pretext for a reflection on the medium of video and photography itself.

The "Sélection Oodaaq 2011" presents different ways of approaching video as a medium. Cation of simple but unusual actions, poetic narrations, superimposition of different temporalities and spaces, image synthesis, stretching or compression of duration, digital or analogue embeddings, cinematographic references ; an eclectic selection which defines a field of possibilities, and plays with the codes of an artistic and poetic language.

9 – Tomas Stark & Marko Bandobranski

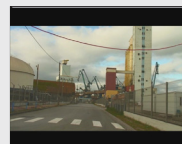
Sensation Guardian Happy Home – 5'39



The two video artists seek to mix analogue and digital techniques in order to create ghostly images. Their video was produced at the Experimental Television Centre in New York, an old sewing workshop. Using television aesthetics – interferences, surveillance images – and cinematographic aesthetics – coming from both experimental cinema and fantasy – they try to capture a feeling of intense presence in the historically charged building.

5 – Thomas Daveluy

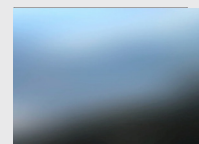
Port – 2'25



Thomas Daveluy's video is taking us along a long traveling through the harbour of the city of Lorient. The setting, devoid of human presence, is full of intangible tension. The image, which seems fluid at first, is filled with trembling and floating, which makes it surreal and uncanny, as if it would be about to break. The crucial sound work provides a final layer of meaning that transforms the image, although real, into a cinematographic genre.

6 – Floriane Davin

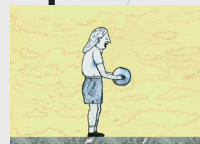
Berlin S42 – 1'



In Berlin, the S-Bahn lines S41 and S42 circle the city twenty-four hours a day, like a loop. Floriane Davin has filmed it through the window of the S42 line during one whole tour : one hour. Blurred and condensed into one precise minute, the video becomes a compression of time and space, just like the one we experience by travelling on board of public transports. These vehicles are drawing a new and simplified map of the cities they cross, offering us an abstract image of them.

10 – Viktor Landström

Spirit – 1'40



Viktor Landström presents a short and simple animated video with a typical quirky Scandinavian sense of humour. He stages a character who walks but always stays at the centre of the image. This creates the impression of unwinding of the background, similar to a film roll. His ball game, following the rhythm of his steps, becomes a musical game, a dialogue between image and sound. It is within this game that human nature is revealed : he walks, he thinks, he creates. But then the character runs off, mocking all creation.

11 – Marion Brossard

Sans Titre – 4'31



Whilst the spectator believes to partake in a banal scene lacking any action, he realizes that the slow and progressive decline of the seagull is a reflection on video imagery. The duration of the video is determined by the animal, just as the low framing of the background scene. At the same time, the fore- and background seem strangely separated from one another, following separate temporalities. Eventually, the spectator's gaze is drawn more towards the parking lot than the seagull, which puts into question the real subject of the video.