



OODAAQ SELECTION 2012



The second edition of Oodaaq Festival took place from 10 to 20 May 2012, in 19 different places throughout the city of Rennes, France. 175 artists have been invited to share their images during this event which emphasized encounter and exchange between artists and public. On this DVD you will find our "Oodaaq Selection 2012", elaborated from all the screenings that took place during the ten days of the festival. A glimpse of the island of Oodaaq, emerging here and there, inviting the spectator to sit down on its surface, and look at the world from a new point of view.

Impossible to locate anymore, Oodaaq has become an image. A distant, utopian, nomadic image. An image with wings, moving, fluttering, elusive. An image carrying something out of this world, a memory, a consciousness, unlike all these images invading our everyday life, which produce a constant present and form an opaque screen. Oodaaq has an eye. It is an image that sees and sees itself, conscious of its nature. The Eye of Oodaaq scratches the surface of images, pierces the reel of film, creates cracks in the visible. It offers different images, which are undisciplined, ask questions, shatter syntax, perturb visual habits. Nomadic images, a form of electronic and poetic language.

**Pauline Payen (FR), Ils sont humains #1 : Satellit, 2'39, 2011.**

We follow the movement of two apathetic and expressionless characters. The fixed frame echoes their posture and contrasts with the lively, sparkling and noisy universe of the funfair. Rather than contributing actively to their movement, the characters are subjected to the rotation of the ferris wheel, like satellites rotating around a celestial body. One wonders who are the real actors of the Society of the Spectacle.

**Kate Rowles (GB), My Wonderland, 7'42, 2010.**

Kate Rowles offers us a burlesque video with very basic "special" effects. A work on framing and scale, but also on staging, with her father's audible directions leading her throughout the filming process. The video thus raises questions about images, but also imagination.

**Aurélie Garon (FR), C'est un bruit qui est là, qui permet de respirer, 3'12", 2007.**

A simple sequence showing a complex fight. Two men are confronting each other in a bizarre and choreographed struggle, until exhaustion. A sensitive experience of time and its progressive erosion, but also a reassessment of our judgement of the visible.

**Junichiro Ishii (JP), Promenade, 8'29", 2007.**

A performance-video that is above all a work on the time of performances and the temporality of images. It is only at the end that the content of the video (a mysterious building site) and its form (a progressive acceleration of the images) match and reveal the aim of the artist's mysterious enterprise.

**Stéphanie Vivier (FR), Sculpture de Vent, 4'33", 2011.**

Stéphanie Vivier's video shows a structure that is sculpted by the wind, a sort of a wrecked sail, hardly structured by three metal bars, moving and unstable themselves. The video explores the boundary between realism and abstraction, playing with our visual habits and inviting contemplation.

**Bjørn Erik Haugen (NO), Membrane, 7'20", 2011.**

The images that make up Membrane are recordings of the electromagnetic waves of the artist's computer, transformed into sound and visual information with a software developed by the artist himself. He questions the limits of our perception by making visible the parasite waves that we "see" all day long without noticing.

**Jean-Gabriel Périot (FR), Dies irae, 10'00", 2005.**

Roads are passing by. A multitude of photographs, sharing the same central vanishing point and creating an illusion of progression, are disorienting the viewer. Commonplace images, that become a reminder of our own rapid passage in this world.

**Frédérique Barré (FR), 2001 : A Space Odyssey, 2'53", 2011.**

Frédérique Barré rearranges the different shots of Kubrick's 2001 : A Space Odyssey according to a strict set of rules: the position is defined by the the order of appearance, the size is proportional to the duration, the color matches the dominant color and the sound is obtained by superimposing all the soundtracks. An absurd system that creates an abstract and autonomous visual composition.

**Noemi Sjöberg (SE), India, 4'00", 2009.**

India tries to recreate one of the most personal experiences: traveling. The video consists of an accumulation of images, a mix of clichés and real experiences we make while living outside of our habits. How to retell, as a simple tourist, the essence of a country we have only passed through?

**David Anthony Sant (GB), Metropol Drift Reaction, 4'11", 2011.**

This video is taking us along on a trip through the moving city of Seoul, its colors, its forms, its rhythm, its breathing. The artist spent four weeks in this rapidly changing city, collecting visual samples, rearranged according to colors and movement in order to form a dynamic and impressionist condensation of his wanderings through Seoul.

**Beate Hecher & Markus Keim (AU), Museum of Revolution, 5'00", 2011.**

A static shot of a building, surrounded by barricades and barbed wire, with, on its rooftop, a giant sign giving the video its name: "Museum of Revolution". The music is composed by extracts of popular German and Italian songs, dealing essentially with private issues such as love. Forming a strong contrast with the idea of revolution, it reinforces the absurdity of a museum of revolution closed by barbed wire. A reflection on the meaning of the word 'revolution', having become empty and fashionable, a slogan amongst others.

**Lindsay Benedict (US), You Coated Me with a Layer of Fat, 3'00", 2006.**

A veiled black silhouette is moving through a fenced-in space, creating a completely improvised visual choreography. The resulting image is surprising by the striking contrast of symbols of physical and emotional confinement and symbols of insurrection. A contrast that reflects the actual political situation, but also our most private and intimate relationships, where we reproduce this same game of dominance, attraction and submission in the eternal war of seduction.



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