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## PARIS PHOTO ANNOUNCES PROGRAMMING FOR THE FILM SECTOR FROM 8 TO 11 NOVEMBER 2018 AT THE GRAND PALAIS

**Paris, October 31, 2018** - The 2<sup>nd</sup> edition of the Paris Photo Film Sector at the mk2 Grand Palais cinéma is organised this year by guest curators Matthieu Orléan, Artistic Advisor at La Cinémathèque française and Pascale Cassagnau, Head of Audiovisual Collections and New Media, Centre national des arts plastiques (Cnap). The sector includes projects proposed by Paris Photo's exhibiting galleries as well as selections from the Cnap and the JPMorgan Chase Art Collection.

The Film sector explores the relationship between still and moving images, pushing the boundaries between artistic disciplines and defying traditional concepts in art. Selected projects include works by Doug Aitken, Brice Dellsperger, Marina Faust, Joan Fontcuberta, Ja'Tovia Gary, Yo-Yo Gonthier, William Leavitt, Anna Malagrida, Boris Mikhaïlov, Gérard Rondeau, Ulrike Rosenbach, Antoine Parouty, Agnieszka Polska, David Teboul, and Daniel Zimmler.

*"These films, long or short, film or digital, by videographers and photographers, are interspersed with multiple hypotheses about creation, reality, history, intimacy, identity and tell a story - with or without words - a subjective statement about the contemporary world in full emancipation. The perspectives traced in the films by these artists present another history of moving images for the 21<sup>st</sup> Century."* Matthieu Orléan and Pascale Cassagnau

## **EXHIBITORS – FILM SECTOR**

BAUDOIN LEBON Paris  
CECILE FAKHOURY Abidjan\*  
FRANK ELBAZ Paris\*  
FRANCOISE PAVIOT Paris  
GOODMAN Johannesburg\*  
LELONG & CO. Paris  
PRISKA PASQUER Cologne\*  
RX Paris  
SATOR Paris  
SUZANNE TARASIEVE Paris  
VU Paris

\*New exhibitors compared to 2017  
Index 25 OCT 2018  
SUBJECT TO MODIFICATION

## **PROGRAMME**

THURSDAY 8 NOVEMBER

2PM

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**GOLDBLATT** - Daniel Zimbler - 2017 (80')

GOODMAN Johannesburg

South Africa through the eyes of David Goldblatt is an achingly beautiful place. From his early photographs of Apartheid South Africa to the removal of Rhodes' statue from UCT, he has chronicled the country as faithfully as this film chronicles his life. Including interviews with Nadine Gordimer, Zanele Muholi and William Kentridge, this intimate portrait of man and country is captivating.

VO: English

Courtesy: Galerie Goodman

4PM

**DÉCOMPOSÉ(E)S (99') - PROJECTION SERIES:**

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**BUBBLE HOUSE** - Tacita Dean - 1999 (23')

Tacita Dean's works always take the form of an investigation, of a journey in search of abandoned objects, missing characters. Her approach consists in documenting a real or supposed event, starting from a collection of clues or singular traces, restoring memory during the quest.

Narrative stories and journalistic investigations feed the work of Tacita Dean, which combines fiction and documentary while focusing on the established contiguity between singular and anonymous destinies, or information. Gone to a Caribbean island looking for a wreck of the adventurer Donald Crowhurst, who disappeared in sea after the invention of her fictional victory at the Golden Globe in 1969, she discovers the "Bubble house" (1999), built by a French sentenced to thirty five years of prison before the completion of the work. The movie/film "Bubble House" (1999) evokes, through a consideration of modernist architecture, the short-circuit standing between the idea of future and ruin, utopia and adventure.

Color, sound

Courtesy: Cnap (Centre national des arts plastiques)

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**WHITE ISLES OF THE SOUTH SEA** - Aline Diépois & Thomas Gizolme - 2016 (11')

VU' Paris

Nothing is more gracious than these while islands barely emerging above the waves one could feel the world and its deceptive impression of being a welcoming place, made to fit man's dreams. However, the lagoon is polluted and the waves wear down the shore a little more every day. They break over the useless sea walls and nibble at the fragile territory. The village people consolidate their absurd battlements. And at times it rains in the middle of the dry season. Paradise is falling apart.

Courtesy: Vu' Gallery

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**GIRL POWER** - Sadie Benning - 1992 (15')

In her autobiographical films, Sadie Benning makes a scene of herself in close-up. The shots on the face alternates with urban views, collages, drawings, TV shows extracts, movies, found footage. The very rich soundtrack gives its rhythm to the filmed sequences.

Sadie Benning erects here a story on women's condition in a humoristic way. She multiplies iconic women exhibitions, in a criticism of the American patriarchal society. The "cut" editing multiplies the figures and patterns on a rhythm removed thanks to the music. Each scene is filmed like a music video, with a fast and fragmentary editing process.

Black and white video, sound.

Courtesy: Cnap (Centre national des arts plastiques)

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**JUSQU'AUX REGIONS QUI GISENT AU-DELA DE LA MER** - Romain Kronenberg - 2017 (15')

SATOR Paris

In a disused factory, between metallic tanks, pipes weaving along the walls, gangways and countless windows overlooking the sky, a man and a woman welcome their son back home. They wash, eat and don't speak much except at night when, to help him get to sleep, they tell the creation of the world, the birth of gods, the birth of the son, and men, and the tie between these entities whose balance they disrupt, out of love and until abandon.

French

Production: Perspective Films

Courtesy: Artist & Sator Gallery

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**PRECARIOUS** - Carolee Schneemann - 2009 (5')

LELONG & CO. Paris

For the last decade, Carolee Schneemann has been questioning our image consumption. This interrogation of the inflow of images is at the heart of *Precarious*, where the spectator is immersed in a flux of projections that overtake the space. Dance, both human and animal, is as much a liberation of the body as choreography is a constraint.

Courtesy: Galerie Lelong & Co.

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**THE EYE OF THE BULL** - Jürgen Nefzger - 2016 (14')

FRANÇOISE PAVIOT Paris

The Eye off the Bull connects the European real crisis to their source, namely the crisis of the subprimes and the stock exchange heart of New York. There still, but more surprisingly than in Greece or Spain, the streets are depopulated. There, famous Trump Building seems the new incarnation of abrupt political decisions, promising new difficulties and new risks of bankruptcies for our company.

English with French subtitles

Courtesy: Françoise Paviot

**WHAT REMAINS IS FUTURE** - Laurent Montaron - 2006 (6')

The photographs and video works of Laurent Montaron puts on a show in a mysterious mode the potential or occurred out-of-the-field events and absents from the image, the beats of a distended time, the opposite of reality. These composite snapshots place the viewer in front of the contradictory injunction of putting them at distance or to accept its dreamlike logic, to remain at the threshold of the image or to plunge into the very heart of a floating narrative.

*What Remains is Future* fits in this continuous floating science-fiction narrative, without any real narrative that evokes, in the form of a stereoscopic film, Zeppelin Hindenburg's accident in 1937.

Color

Courtesy: Cnap (Centre national des arts plastiques)

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**DEVOUR** - Carolee Schneemann - 2003/2004 (9')

LELONG & CO. Paris

*Devour* is an iconic work of this pioneering artist of performance and video, known for her research on the body, sexuality, gender and women's social position, as expressed in light of her commitment to major news and history events (specifically the war in former Yugoslavia).

Courtesy: Galerie Lelong & Co.

6PM

**JPMORGAN CHASE ART COLLECTION (29')**

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**VISIONS OF AN ISLAND** - Sky Hopinka - 2016 (15')

An Unangam Tunuu elder describes cliffs and summits, drifting birds, and deserted shores. A group of students and teachers play and invent games revitalizing their language. A visitor wanders in a quixotic chronicling of earthly and supernal terrain. These visions offer glimpses of an island in the center of the Bering Sea.

JPMorgan Chase Art Collection

Courtesy: Video Data Bank at the School of the Art Institute of Chicago

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**HALO** - Rinko Kawauchi - 2017 (7'7")

Everything seems like dust, hazy in the gloom. The truth appears as a glimmer, in a world below zero. Its ephemerality, a harsh reality. Dust, snow, rain, and scrap iron-spheres, all of them. Bird droppings on a car bonnet. The same, no different. It's no accident that galaxies and whirling waves share the same shape. Longing to see beautiful things. In awe of things existing yet invisible. Holding on to countless emotions, all intertwined, and stepping forward. Using something small, shining, and distant as a light source. Being led to a place deep in shadow. As I entered, snow fell. Thought it was snow but it was the starling's droppings. Looking down, snow lies on the ground. Thought it was the rain of blessings. It was also the rain of sorrow. A beautiful halo of light was visible in the distance

© Rinko Kawauchi

JPMorgan Chase Art Collection

Courtesy : Galerie Christophe Guye & the artist

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**MOTHER INDIA** - Louis Cameron, 2015, (6'15")

*Mother India* is a meditation on color found in the urban environment. Through a process of distortion and cropping the color in the source image is released from its original context and re-presented to allow for a different interpretation. The video is inspired by the experimental films of Stan Brakhage. A filmmaker that created abstract films by manipulating

strips of celluloid film directly. The source image and title for *Mother India* is from a poster for a summer concert program in Berlin  
JPMorgan Chase Art Collection  
Courtesy : the artist  
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**CYCLADIC FIGURES** - William Leavitt - 2017 (70')

FRANK ELBAZ Paris

*Cycladic Figures* is a feature film of science-fiction. It presents three intertwined stories about friends and neighbors who manipulate amateur scientific and theatrical devices (eg, a wooden and metal Faraday Cage), hoping to control their relationships and home environment. Disturbing and strange, this film is located in the contemporary environment of Southern California, emphasizing its particularity in terms of design and architecture.

English with French subtitles

Courtesy: Artist & galerie frank elbaz

FRIDAY 9 NOVEMBER

2PM

**RÉVOLTÉ(E)S (85') - PROJECTION SERIES**

**DIE EULENSPIEGLERIN** - Ulrike Rosenbach - 1985 (20')

PRISKA PASQUER Cologne

*Die Eulenspieglerin* is a mythological and autobiographical journey through a woman's life as a hero.

Courtesy: Galerie Priska Pasquer  
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**TANZ FÜR EINE FRAU** - Ulrike Rosenbach - 1974 (8')

PRISKA PASQUER Cologne

In *Tanz für eine Frau*, the artist dances on a waltz until her breakdown, all seen from above.

Courtesy: Galerie Priska Pasquer  
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**TOUT A MAL TOURNÉ** - Gérard Rondeau - 1994 (15')

BAUDOIN LEBON Paris

Return trip between Sarajevo and the East of France, in a geography of the traces of the war, but also of the time, 14-18, 1992-1996, this singular trip of Rondeau relies on his frequentation at the same time of the places of the First World War and those of Bosnia-Herzegovina at war. Mixing personal stories with his privileged witnesses, the world of Rondeau leads us in his motionless wandering on the road to war.

French with English subtitles

Courtesy: Baudoin Lebon  
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**LE LAVEUR DE CARREAUX** - Anna Malagrida - 2010 (3')

RX Paris

Shot from within RX Gallery, this video depicts a window washer cleaning from the street. The gestures bring to mind pictorial movements and show the formation and transformation of the image. In this mesmerizing repetition, we watch life on Delclassé Street on a Sunday morning in November. The partial transparency of the windows allows the camera to capture, in a natural way, the poetry of the modern life.

Courtesy: Gallery RX  
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**UNE ECLAIRCIE** - Yo-Yo Gonthier - 2013 (12')

CÉCILE FAKHOURY Abidjan

In question here is the emergence of the wonderful, shrouded in a viscerally anguished existential and metaphysical journey. In question is the notion of commitment, from the momentum of the first step to the collective constructive and fundamental gesture. Freedom of imagination is in question here. Your daring and loving gaze is in question here. It is your word and mine in question here. May they stay mingled here forever.  
Courtesy : Gallery Cécile Fakhoury

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**DIAMOND SEA** - Doug Aitken, 1997 (28')

CÉCILE FAKHOURY Abidjan

Conceived without words, Doug Aitken's *Diamond Sea* highlights an extremely dense filmic material; the unfocussed framing of images always pushes the filmic material to the edge of the frame: shifted from its axis of gravitation, constantly relaunched into the cinematic temporal flow, disconnected from any point of view. The film invents its own stretched temporal mode that the material sound emphasizes. Shot in a disused South African mine, *Diamond Sea* is reminiscent of James G Ballard's futuristic literary universe, in his depiction of a non-location as a disturbing ruin.  
Couleur, son

Courtesy: Cnap (Centre national des arts plastiques)

4PM

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Courtesy: Artist & galerie frank elbaz

6PM

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GOODMAN Johannesburg

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English

Courtesy: Galerie Goodman

SATURDAY 10 NOVEMBER

2PM

MASQUÉ(E)S (74') \* PROJECTION SERIES

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**AN ECSTATIC EXPERIENCE** - Ja'Tovia Gary - 2015 (6')

FRANK ELBAZ Paris

This film is an experimental manipulation of documentary images (particularly for its color and animation) illustrating African-American oppression and resistance. Including excerpts from a 1965 TV show in which actress Ruby Dee incarnates Fannie Moore, born in 1849 in South Carolina, she testifies to her life as a slave in 1937 as part of the Federal Writers' Slave Narrative Project.

English

Courtesy: Artist & galerie frank elbaz

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**GIVERNY I NÉGRESSE IMPÉRIALE** - Ja'Tovia Gary - 2017 (6')

FRANK ELBAZ Paris

Set in Monet's Giverny, Gary challenges the overwhelmingly white, masculine nature of western art-historical narratives, by bringing to the foreground a sense of the multiplicity of powerful cultural contributions made by people of colour.

English

Courtesy: Artist & galerie frank elbaz

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**YESTERDAY'S SANDWICH** - Boris Mikhailov - 1968-1979 (10')

SUZANNE TARASIÈVE Paris

*Yesterday's Sandwich* (1968-1979) is one of Boris Mikhailov's first artistic projects. The images are obtained by overlaying two colour slides and mounting them onto a single frame.

Also, with *Yesterday's Sandwich* (1968-1979), Boris Mikhailov rejects the autonomy of a single photography and intervenes in the final choice by overlaying images. With this method, he creates a surreal and unstable world that integrates symbols of communism, naked bodies, religion and reminders of the people's living conditions.

The slide show is accompanied by the music of Pink Floyd (*The Dark Side of the Moon*, 1973), chosen by the artist at the time and honored with his photography.

Courtesy : Suzanne Tarasiève Gallery

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**GASTROPODA** - Joan Fontcuberta - 2013 (8')

FRANÇOISE PAVIOT Paris

The artist lives in the countryside, in a very wet zone. The factor deposits its correspondence in a letter-box. If the mail is not taken in time, the snails arrive in herd to eat the invitations of the museums and the galleries. These invitations are illustrated with photographic reproductions of images and other works of art. The voracious action of snails reduces them in crumbs, allowing the entrails paper to overlap the remainders of the printed image.

Courtesy: Françoise Paviot

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**95969798 - Marina Faust - 1998 (26')**

"It's in motion, in physical effort, in exhaustion, that I try to define a state. Set up a disorientation, a shift, from reality (...)" Indeed, since "Self-portraits in action" (1988-1989, where the artist photographed with one hand what the other was doing, until recent video pieces, the work of Marina Faust has always consisted in measuring a gap, to take the measure of a distance: between oneself and oneself, between oneself and the other, between objects, focusing on indexing positions, in topologies, flows of images and words.

With 95969798, space, time and body are arranged according cutting games drawing dotted configurations: kinds of fetishized representations and a theater of the strange, which writes Marina Faust's work in the perspective of a beyond than Viennese Actionism.

Black and white, sound

Courtesy: Cnap (Centre national des arts plastiques)

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**BODY DOUBLE - Brice Dellsperger 23 - 2010 (8')**

If the main purpose of cinema consists in accompanying the transformation of the spectator of cinema into a spectator of fiction, Brice Dellsperger's *remakes* according to Brian de Palma, David Lynch and Zulawski, literally invites the spectator to enter squared fictions, through repetition, multiplication and figures or motives. The other, the identity, representation and its mirrors, the narration, the distortion, are some of the themes that put in perspective Brice Dellsperger's *Body Double* series. He films again the video with disguised actors for the second time with disguised actors of famous movies sequences. With *Body Double 23* (2007-2010) the artist reconstructs the casting scene of De Palma's *Le Dahlia Noir*, in order to question the issue of acting game and the spectator's position.

Color, sound

Courtesy: Cnap (Centre national des arts plastiques)

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**ASK THE SIREN - Agnieszka Polska, 2017 (10')**

Ask the Siren presents the historical and cultural connotations of the figure of Mermaid in the context of Eastern European history. In a poetic fashion, the siren represents the annihilation of the pagan history during the Christianisation of Poland. The filmic character presents itself as being not able to be classified in any social or biological category. The work refers to Polish scholar Maria Janion's book *The Uncanny Slavdom*.

English subtitles

@ the artist

Courtesy: ZAK | BRANICKA



16H

DÉCOMPOSÉ(E)S (99') - SÉRIE DE PROJECTIONS

6PM

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**WOODS & WATERS** - Antoine Parouty, 2018 (15')

*Woods & Waters* is a landscape film. Between scientific documentary and poetic essay, the film is a tribute to the photographic work of the American George Shiras, pioneer of *Wildlife Photography* at the end of the 19<sup>th</sup> century.

A rowboat starts to slide, the water slips along the hull. It is at night, around the stretch of water, the landscape gently begins to move, the wooded banks, the fields of long grass, the rocky cliffs. Everything moves, everything lives around us. The shooting team moves slowly and silently. Hunting can then begin...

French

Production : Gaëlle Jones - Perspective Films

With the support of Région Nouvelle Aquitaine

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**BANIA** - David Teboul - 2005 (65')

The film of the photographer and filmmaker David Teboul plays from the outset on the borders between the intimate and the sphere of the social, in scenes filmed in Russian baths, where on the nudes are read the tattoos, the wounds, the marks of work, or marks of war. Through this observation almost photographic of Russian society and its baths, Bania invents a unique and timeless plastic universe, in the style of a painting, by the frame, the choices of subdued lighting, and the attention to faces.

Courtesy: Cnap (Centre national des arts plastiques)

SUNDAY 11 NOVEMBER

2PM

RÉVOLTÉ(E)S (85') - PROJECTION SERIES

4PM

MASQUÉ(E)S (74') - PROJECTION SERIES

*Free access to the FILM sector upon presentation of your Paris Photo ticket  
Seating is limited.*

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Paris Photo thanks its official partners, BMW and J.P. Morgan.



J.P.Morgan

and Programme Partner:



PRACTICAL INFORMATION

PARIS PHOTO NOVEMBER 8 - 11th

Private opening November, 7th 2018 (upon invitation only)

GRAND PALAIS Avenue Winston-Churchill, 75008 Paris

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