FOVEAL EXPERIMENTS
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Foveal Experiments showcases experimental films and video from India and archive of Collectif Jeune Cinéma, an organisation based in Paris. A collaboration between Charu Maithani and Julia Gouin, the project exhibits a curated selection of video and films to be shown in Delhi and Paris as continuous and special screenings.

Foveal Experiments is an attempt to understand the viewing modalities of experimental cinema, video and artist films. This series of screenings were originally thought as a way to initiate an exchange of contemporary films and videos between India and Western Europe. Indeed, the field of experimental and essayistic cinema remains largely dominated by North American productions reinforcing a certain idea and frame of reference for the current experimental cinematic practices.

The project is an attempt to understand the changing and already changed modes of viewing moving image in museums and art galleries. A large number of galleries, museums and art organisations are creating spaces for film viewing. Do films and videos have a different impact on the viewers based on where it is watched? What is relevance of a collective experience of watching when mobile devices like phone and tablets are increasingly becoming a more popular viewing device? Does the film history combine become a part of art history or vice versa? – These are a few questions that the project seeks answers to in an attempt to throw light on the interfaces through which we experience media and its connection to history and culture.

The project presents three programs with a range of contemporary filmmaking practices from filmmakers and artists working with different aesthetics, format and registers. Making a visual mix-tape, the films compiled under three modalities allow different positions and interpretations of the concept to be presented.

The first part of this series of program is presented in New Delhi in February while a second part will be screened in Paris in March 2015.

This program is curated by Charu Maithani and Julia Gouin.
FOVEAL EXPERIMENTS

A series of films screenings around the ideas of displaced geographies, soundscape narratives and images without cameras.

Part 1: February 6th - 12th
Khoj, New Delhi.
Program #1: Displaced Geographies

This program articulates films that have in common a reworking of landscape as a cinematic territory. Here, Lamas’s moving inside obscurity make us wonder whether we are actually navigating within space or in her mind. Shambhavi Kaul’s eroded figures of her latest film subtly evoke cinematic unreal territories. Mochu represents the confluence of time and perspective in a landscape created by aquatints of British painters. Manon Ott and Grégory Cohen film the terrain of infrastructure planning and its nightmarish consequences using filmmaking as both a political and poetical gesture. Sahej Rahal’s breathing statue of a Hindu Goddess illustrates the changing topography of image making. Silvia Maglioni and Graeme Thomson Deleuzian practice is manifested here as they “dettiorialize” the sound from its textual images. Ashish Avikunthak is creating encounters not only of two distant and different places, but also of memories and meanings.

/ Continuous screening in Room 5 /

Encounters with Landscape (3x) (2012), Salomé Lamas, 29’

Painted Diagram of a Future Voyage (Who Believes The Lens?) (2013), Mochu, 5’

Night Noon (2014) Shambhavi Kaul, 12’

/ Special screening in Room 2 at 11AM and 3 PM everyday /

*Wolkengestalt* (2007), Silvia Maglioni & Graeme Thomson, 12’

*Saras* (2012), Sahej Rahal, 1’45

*Narmada* (2012) Manon Ott & Grégory Cohen, 40’
Program #2 : Soundscape Narratives

This program raises our attention to the uses of sound and elocution in a selection of diverse contemporary filmmakers’ practices. Gilles Aubry’s film rewires our attention to the sound that contributes to the coining of Bollywood filmmaking while filtering it through the lens of Passolini’s film project in India. Shambhavi Kaul accelerates the fantastic imageries of the landscape of a cult TV series and its way of communicating on the unknown thought its atmospheric soundtrack. Shumona Goel and Shai Heredia explore the narrative technique against the images of a distant past and an immediate present. Franziska Kabisch plays with semiotics, re-contextualizing images with meaning in the current perspective. Pallavi Paul creates a poetic sonic terrain of contemplative conversation and surreal dialogues. Garberg's films works around slippery narratives borrowed from geological mythology with a taste for anachronism. Sindhu's auditory investigation leads to a creation of a choral experience. Ashish Avikunthank creates a subliminal experience of ritualistic performance using sound and visuals.

/ Continuous screening in Room 1 /

*Mount Song* (2013), Shambhavi Kaul, 9'

*A Film* (2012), Franziska Kabisch, 3’3

*Nayi Kheti* (2013), Pallavi Paul, 11’

*Chicxulub - Tierra Extraterrestre* (2013), Helene Garberg, 6’30
Kalighat Fetish (1999), Ashish Avikunthak, 23’

A New Song for Nilli (2013), Sindhu Thirumalaisamy, 11’25

I Am Micro (2012), Shumona Goel & Shai Heredia, 15’

Notes Via a Soundscape of Bollywood (2014), Gilles Aubry, 32’40

/ Special screening in Room 2 at 12 PM and 4 PM everyday /
Program #3 : Images without camera

This program reflects on the oblique and redirections of contemporary filmmaking tactics. Many ask themselves what is the point of the making of new images at a time where more than 96 hours of new footage is uploaded online every minute. The films gathered in this program also paradoxically suggests that an image may not appear visually on a screen but may also emerge in our minds from other source of imagination; to the extent that we may start wondering today if cinema may actually takes place elsewhere than in the screening rooms. The films presented here use documentary footage, YouTube uploads, low resolution images made for quick circulation, popular culture images, CGIs and even no image at all, to suggest reappropriation and recirculation in contemporary image-making practices.

/ Continuous screening in Room 3 /

*K (Rêves Berbères) (2007), Frédérique Devaux, 4’*

*Noise Reduction II: Chinatown (2014), Rahee Punyashloka, 15’*

*Transit (2011), Sabrina Ratté, 4’06*

*Satyagraha (2010), Jacques Perconte, 6’*
Herbe (2014), Les Ballets Russes, France, 3’

Tube Tracks #3 (Blind Data) (2013), Silvia Maglioni and Graeme Thomson, 12’

The Invention of the Desert (2014), Thibault Le Texier, 7’10

Code Work (2006), Abhishek Hazra, 6’3

/ Special screening in Room 2 at 1 PM and 5 PM everyday /

The Uprising (2014), Peter Snowdon, 80’
**Practical Information**

**Venue**

Part 1: February 6th - 12th 2015  
Khoj International Artists’ Association  
S-17, Khirkee Extension,  
New Delhi,  
Delhi 110017, India  
+91 11 6565 5873  
khojworkshop.org

**Running time**

Program #1  
Continuous screening: 73’  
Special Screenings: 57’

Program #2  
Continuous screening: 56’25  
Special Screenings: 56’

Program #3  
Continuous screening: 61’01  
Special Screenings: 80’

**Acknowledgements**

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Conversation

**Julia Gouin (J):** How did you come across the notion of the foveal and why do you think it may encapsulate or somehow condense what is at stake with experimental cinema practices that are gathered here? Foveal is the zone where details are seen sharply. Somehow, I have the impression that experimental cinematic practices do focus on the opposite: they play around blurriness, sometimes literally as if to attempt to come anew to what is being looked at.

**Charu Maithani (C):** I would say that you are talking about the materiality of foveal. I would also like to talk about the conceptual understanding of it. The word ‘foveal’ came to my mind when we were initially toying with the idea of thematic film programs. Upon discussion we realised that we were not looking at themes but modalities of moving image practices. While foveal is the point in one’s vision that is the sharpest, but one chooses that point. So while the works are presented in certain modalities, they are very different in technique, aesthetics and areas of concern. While diagrammatically it is the sharpest point in the line of vision, it also draws the attention towards seeing – the act of looking, overlooking, ignoring, perceiving, relating and so on. The experiment also means the experimenting with the space of viewing and its experience. This point is tied to practices of experimental cinema and the viewership of it in India. In India specially, the line between experimental filmmakers and video artists is very blurry. Many experimental and documentary filmmakers, are/have moved into the art galleries, for reasons ranging from aesthetic language to lack of any experimental cinema space and its appreciation elsewhere. Do filmmaking and art practices differ only on the making and distribution model? Does it matter if the films and videos are screened in a room or auditorium or cinema hall? Does it change the aesthetics of filmmaking? And what does it mean when viewing is increasingly getting limited to a mobile, laptop or computer screen.

I would also like to point out that the in Latin fovea means pitfall, so in a way the pitfall of the project is the figurative understanding of foveal.

**J:** Where do you see experimental cinematic practices emerging from here? This field is getting so clearly identified by now that it is getting difficult to be free from its avantgardist or underground historical lineage. I
am mesmerized by the idea folded by Walter Benjamin in a sentence taken from his essay on the concept of history. It translates to English as: “In every epoch, the attempt must be made to deliver tradition anew from the conformism which is on the verge of overwhelming it”. Today one may do an ‘experimental’ film as if using a recipe. It is a very well defined playground by now. We can’t even argue it is transgressive anymore since its formal or ethical transgression is completely co-opted into the alibi of democracy or exploited commercially. Where do you see any breakthrough from this? Is the coining *prayoga* enabling to re-appreciate the legacy and (mis)usage of “experimental practices”? Maybe it is also what we try to address with the third program that gathers videos made with an attuned consciousness on how the web is currently drifting or at least challenging our relations to video and the act of filming and using images. This is also sentient in the filmmakers of that program that re-use found images. One film of that program is copyleft for instance: the film is almost made in order to feed back on where its images are coming from. In other words, it is almost as if it was made to reinject images where they were taken from in the first place.

C: In May 2014, it was reported that 1.8 billion images are uploaded every day. So, the question of why should we bring out one more image is very important. For me, the third theme of image-making from existing images, or not from the camera (computer generated images and diagrams) is the most fascinating. It’s like recycling images. Meaning-making of images is a neurological function; it is such an integral part of our understanding of relations and experiences. So a re-association of familiar images and new image making processes is stimulating. Experimental filmmaking can be reduced to a formula and we have seen that today’s experimental practices are tomorrow’s mainstream. We might want to call non-narrative practices experimental, but that’s not the idea. I leave it to the filmmakers to decide what is experimental. Amrit Gangar’s idea of cinema of *prayoga* is a philosophical thought, defining artistic cinematic practices. I have always wondered, based on the Indian and in other Eastern philosophies of time and space, about the effect that it has on perspective/looking. If the camera was invented in the East, would it have a different historical evolution than what we have? Cinema of *prayoga* is of interest to me as this is what it tries to elucidate. Tell me, if these are the
kind of questions that are being discussed in Europe as well?

**J**: I am not sure. It seems to me that the field of experimental filmmaking is still very much appreciated in relation to its historical legacy. I think it may be a dead end to oppose Western cinematic practices in regard of “others”. That being said, there is still a strong interest and even a need maybe in seeing works being cast or enunciated from different cultural contexts. Don’t we all already aspire to see from someone else eyes?

Amrit Gangar said recently at a conference organised by the FFAST festival in Paris that experimental cinema is horizontal. It is formally transgressive while *prayoga* is vertical, transcendental. This aphoristic way of differentiating them may sounds simplistic yet I find interesting what it enables us to turn to. For instance, Gangar goes on to say that *prayoga* may introduce another type of abstraction than the one consisting of playing around the material quality of films. That reminds me that images are often approached literally in cinema while cameras aren’t necessarily needed to produce images. I don’t think our programming is taking a clear stand on those questioning. Mostly in order to avoid imposing too much on the films being displayed here. I feel it was important to us to show very different films. It’s really a mixtape of a broad range of short films being made today.

**C**: Yes, the project takes a cue from the personalised yet easily shared space that we create. We have created spaces to store our songs (playlists), videos (YouTube/Vimeo), photographs (Instagram) and even food that we eat or places we have been to. It also allows an amalgamation of similar or tangentially related objects and themes to voice different perceptions on the same theme.

**J**: Do you remember this anecdote mentioned by that girl from Lithuania that told us that her father used to get illegal music tapes of English records and that the tapes had been re-recorded so many times to reach Lithuania that one could feel the physical distance just by listening to the noisy sound of the tracks, blurred under layers of re-records. This was before the fall of the Berlin wall. It seems to me we are now far away from feeling that type of physical geographical distance. And this has not much to do with migrating or travelling. I reckon it has more to do with that the local is getting more heavily affected by global decisions. I think it is this intuitive everyday life perception that led us to work on that
‗displaced geographies‘ theme for instance. What do you think?

C : Yes, isn‘t it true that increasingly we are all facing common problems. We were clear that we don‘t want to look at migration and borders, but explore how the films are treating landscape – many times in the figurative sense of the body‘s relation to the physical world. The creation of a fictional landscape formed out of historical influences is also very much part of it. It is not to say that the modalities are fixed, in fact there are so many films which are part of more than one modality. We have had discussions on why to put a film in a program and not the other.

J : Yes, many films did respond to our three‘thematics‘ as lack of a better word. They are more enquiries actually than labels. It appeared to us rapidly that those thematics are strangely connected, almost interwoven. What is of interest in the ‘displaced geographies‘ program is to notice how some filmmakers misuse references to a place to generate another space far from it or choosing to inhabit the representation of a space instead of an actual place. So that there is resonance of other terrains either actual or imaginary. And this feeds back on the ‘soundscapes narratives‘ program where we are left with sounds that cannot be linked to their cause; sound as remanence of images. This program is almost like a ‗restricted listening‘, to refer back to the exercise taught by Michel Chion: the viewer is encouraged to listen to the sounds without registering its causal dependency to the image. Sometimes I think that some films do not need their visual images but that they still need the casting of our attention that a screening setting can provide.

C : In addition to Chion, another French composer and sound pioneer that we are invoking is Pierre Schaeffer. Schaeffer‘s term ‘acousmatic listening‘ is being explored in the program ‘soundscapes narratives‘. Not only sound as a remnant of image, but sound independent of images. Just like the cinema of prayoga, it is another take on perspective. I think it is a challenge to hear without images as it needs more concentration and correlation. So it’s not an exercise in listening but also perceptive listening. Sound, listening and the aural has received importance only in the recent years when social scientists, anthropologists and scholars active in culture studies began to look at sound as a marker of cultural difference and temporal study. Filmmaking practices are seen primarily as visual practices, something that the program is challenging.
A Film, A New Song for Nilli, Chicxulub - Tierra Extraterrestre, Code Work, Encounters with Landscape (3x), Herbe, I am Micro, K (Rêves Berbères), Kalighat Fetish, Mount Song, Narmada, Nayi Kheti, Night Noon, Noise Reduction II: Chinatown, Notes via a Soundscape of Bollywood, Painted Diagram of a Future Voyage (Who Believes The Lens?), Rumaging for Pasts: Excavating Sicily, Digging Bombay, Saras, Satyagraha, The Invention of the Desert, The Uprising, Tube Tracks # 3 (Blind Data), Transit, Wolkengestalt

About

*A Film* (2012), Found footage, 3'3

*A Film* is a film about names, terms and the problems with them. It juxtaposes images from mass media, private albums and historical events. The content of each image is being determined by naming it. However, these names as significations become problematic, as some images need various names, while some terms can be illustrated differently. These ambivalences make clear how politically relevant, even dangerous the act of ‘calling a name’ can be.

>>Franziska Kabisch was born in 1990 in Münster, Germany. She studied Fine Arts at Academy of Fine Arts, Hamburg and Ecole Nationale Supérieure des Beaux Arts, Paris. Her interests in language, translation, the power of words and narration, are expressed in her works in various forms like performances, videos and texts.

*A New Song for Nilli* (2013), Digital recording, 11’25
This film traces the conversations that led to the work *Mulkh Teri / Tell me where you live* – an album of songs from Gunehr in Himachal Pradesh, India.

Ansh Communications (also *Awaaz ki Dukaan*) has, within its collection of cassettes, a heavily obscured recording of a woman singing in search of a person named Nilli. This anonymous recording became an object of interest during the artist’s stay in Gunehr. The artist tries to find out who might have sang this song, where she was from, and what she was singing about. Gunehr is on the cusp of many worlds between the jungles of the Upper Himachal and the markets of the Punjab plains. Between nomads and traders, tourists and Tibetan settlements – the village extends much beyond its cartographic limits. And just as Nilli’s song is a song about searching, so our conversations and recordings searched for the coordinates of a *mulkh* (from Urdu *mulk*: realm, kingdom) that is Gunehr.

>>Sindhu is an artist, filmmaker and researcher based in Bangalore, India. She is interested in the politics of the heard in relation to spatial narratives. In the past she has worked on films, essays, sound compositions, walks, workshops and performances – often with others. She currently works as an
artist/researcher at St. John's Research Institute, and as a sound recordist and editor.

Chicxulub – Tierra Extraterrestre (2013), SD video with sound, 6’30
A guided tour through 65million years old meteorite land, as experienced from the backseat of a nauseating taxi drive, accompanied by the progressive failure of attention, filmic and auditory devices and efforts.

>> Helene Garberg (b.1983) has studied Fine Art (BFA) and Art Theory (MA), both from Goldsmiths College, University of London. She explores questions concerning the nature of the image, time and virtuality. Her works combine textual references with both moving and still image, seeking to re-establish these as experiences in time. Through classic and improvised techniques of assemblage, re-animation and manipulation, images are simultaneously proposed as object/world and attention is diverted to experience itself; duration as a sensuous material or consciousness as a state of flux where image-worlds momentarily materialise. Textual references in the works further plays out such possibilities by proposing reflexive scenarios as, for instance, that of 'being caught between images'. She currently lives and works in Copenhagen.

Code Work (2006), Digital Video, 6’3
Codework examines a very simple piece of PHP (a scripting language widely deployed on the internet) code that enables a user to subscribe or unsubscribe to an internet mailing list. Through two small narratives, I formulate speculative scenarios to attempt an expanded annotation of this computer code. In looking at code tangentially, and in attempting to refigure it through narratives and images that allegorically amplify the very structure of its formal logic, the work seeks to find fresh ways of engaging with the technologies that undergrid our contemporary world.

>> Abhishek Hazra is an artist based in Bangalore, India. His close yet idiosyncratic study of the historiography of science has led him to examine various technologies of knowledge production and dispersion. He uses video, performance and prints that often integrate textual fragments drawn from real and fictional scenarios. The idea of the thought experiment – where one thinks of things and non-things without necessarily being trapped in things – has always fascinated him.
Encounters with Landscape (3x) (2012), HD, colour with stereo sound, 29’
On a trip to Sete Cidades, Azores in 2011, the filmmaker recalls Kant’s ideas on the sublime. We experience the sublime when our imagination fails to comprehend the greatness of natural events, by means of determinate concepts of the understanding, but supplants this failure with a delight stemming from its ability to grasp these aspects of nature by virtue of an idea of reason. That idea pertains to the sensible and human moral nature. To experience the sublime: sensibility, a body, being human and being finite are pre-requirements. Was it a lack of sensibility?
Encounters with Landscape 3x is an exercise in formalizing landscape through language games, pondering over the thought: is it the sight that makes things valuable. Landscape becomes a dangerous playground.
When one is young one is daring and stupid, you grow older and you tempt to lose the daringness and get less stupid. We change the rules as we go along.

>> Salomé Lamas was born in 1987 in Lisbon. She studied cinema in Lisbon and Prague; has a degree in visual arts (MFA) from Amsterdam and is a Ph.D candidate in film studies in Coimbra. She has exhibited both in art venues and film festivals. Her debut film Terra de Ninguém (No Man’s Land) premiered internationally at Berlinale and was exhibited in central festivals. Lamas is a fellow at Rockefeller Foundation Bellagio Center, a Bogliasco Foundation and DAAD Berliner Künstler program.

Herbe (2014), 3’
A film made out of YouTube footage of a train derailing on top of which is added a textual intervention following a pick up principle.

>> Les Ballets Russes (Orten Groom and Elodie Tamayo)
Orsten Groom is an artist of many caps who lives and works in Paris. Painter of mud, grotesque and saturation; film-maker from lurid red herrings and the carnivalesque, baltican baroquish satirist & uncanny clusters crooner. A crawling Renaissance man, which very own style, Glues — stickier Blues — involves in particular the movie BOBOK (Grand Jury Prize at Côté Court 2011 Festival) in which a 30 centimeter tongued cadaver strolls down a river, urging Guy Maddin to declare: « Wow, that wading cadaver with skewered fish and dangling tongue, all aflame, make for one of the most startling shots in all of film. Orsten Groom’s ethos is incredible ! Twisted, a little mean, often ugly, always gorgeous ! » The Ciné 104 venue recently offered him a film & painting retrospective, and the Gombrowicz museum of Wsola (Poland) will do as well this summer. He’s currently scheming a Gombrowicz’s Cosmos
long feature adaptation, a Danse Macabre film about Heydrich, and an encyclopedia.
E.T. was born from the clash between grammar manuals & Grimm’s tales, was raised with Bibles & dictionaries. That haunted library worm scraps old-fashion litteratures from it’s degenerated marrow so as to spit back edifying cartilage heaps. Shewing structures & texts in a cut-upish way, she baptises her own style « pick-up ». She’s got diplomas from La Fémis and La Sorbonne-Nouvelle, is currently writing a thesis on Abel Gance, and wears hare furs. Melting images & « logos », E.T. & Groom usher Les Ballets Russes — an interface of the useless anthropologists, which motto sounds like « In History as in Literature, barely nothing happens. » Web hunters & archive guzzlers, Les Ballets Russes distill the croaking lyricism of a failed Creation. Theyr introducing video programm gets baptised as Jodie Foster. The following mess with the U.S.A (Precision / Demolition / Destruction / American show) and Jean Paul Sartre (& wife).

*I am Micro* (2012), 35mm, B&W, 15’
Shot in the passages of an abandoned optics factory and centered on the activities of a low-budget film crew, I Am Micro is an experimental essay about filmmaking, the medium of film, and the spirit of making independent cinema.

>>**Shumona Goel** is a Bombay based experimental filmmaker and installation artist. She studied filmmaking at Bard College (USA), sociology at Jawaharlal Nehru University (India), and anthropology at the School of Oriental and African Studies (UK). Shumona works with 16mm film, slide projections, and VHS to produce low budget, personal films and film installations. Her work has been exhibited in many film festivals and museums such as the Tate Modern, Forum Expanded (Berlin International Film Festival), and the Guggenheim Museum. Her film, *I am micro* (2012), won several awards including a National Award from the Government of India.

>>**Shai Heredia** is a filmmaker and curator of film art. In 2003 she founded Experimenta, the international festival for experimental cinema in India. She has curated experimental film programs at film festivals and art venues worldwide, including the Berlinale, Germany and the Tate Modern, London. Her latest film, *I am micro*, has received critical acclaim and won prestigious awards, including a National Award from the Government of India. Heredia holds an MA in documentary film from Goldsmiths College, London. She has been a grantmaker with the India Foundation for the Arts, and also teaches
at Srishti College of Art, Design and Technology. Heredia lives and works in Bangalore where she runs Experimenta India.

**K (Rêves/berbères) (2007), 16mm, colour with sound, 4’**
The film deals with the relationship of the Kabyles with the dream of elsewhere. Shot majorly in Kabilye (a region in Algeria), the film uses various effects like superimpositions, interplay of the positive and negative of film, over and under exposure while printing, an investigation of colour and tight editing. The film gives shape to visions of an elsewhere, that are passing, changeable and often false.

>>**Frédérique Devaux** (b. October 1956, Paris) is a professor of art and cinema at the University of Paris and the Louis Lumière School. She is the author of numerous works on art and film, including texts on Dziga Vertov’s *Man with a Movie Camera*, Letterist Cinema and interviews with Isidore Isou. She is currently preparing a book on the relationship between cinema and the arts. She has published magazines and co-produced several films by Isidore Isou. From 1982 to 1986 she co-founded and co-organized the International Avant-Garde Festival of Photography, Film and Video (FIAG) in Paris. She has made three dozen experimental films and documentaries since 1980. Her films are in the Tullard’s dictionary since 2000.

**Kalighat Fetish (1999), 16mm, Colour, 22’**
The film attempts to negotiate with the duality that is associated with the ceremonial veneration of the Mother Goddess Kali- the presiding deity of Calcutta. It delves into the subliminal layers of consciousness, underlying the ritual of Kali worship. The film ruminates on the nuanced trans-sexuality that is prevalent in the ceremonial performance of male devotees cross-dressing as Kali, in an act of obsessive devotion.

>>**Ashish Avikunthak** is an experimental filmmaker who has been making films in India since the mid 1990s. His films have been shown worldwide in film festivals, galleries and museums. Notable screenings were at the Tate Modern, London, Centre George Pompidou, Paris, Pacific Film Archive, Berkeley, along with London, Locarno, Rotterdam, and Berlin film festivals among other locations. He has had retrospective of his works at Goethe Institute, Calcutta (2004), Les Inattendus, Lyon (2006), Yale University (2008) and the National Centre for Performing Arts, Mumbai (2008). He has a PhD in cultural anthropology from Stanford University and has taught at
Yale University. He is now an Assistant Professor of Film Media at the Harrington School of Communication & Media, University of Rhode Island.

Mount Song (2013), video, colour, 9'
A current runs underneath. It creeps under the door, makes its way into the cracks, revealing, obfuscating or breaking as clouds in the sky. Mountain, cave, river, forest and trap door; martial gestures, reiterated, stripped and rendered. A storm blows through. Here, the surfaces of set-constructions are offered for our attachments.

>>Shambhavi Kaul’s cinematic constructions conjure uncanny, science-fictive non-places. Described as creating “zones of compression and dispersion,” her work utilizes strategies of montage and recirculation, inviting an affective response while simultaneously measuring our capacity to know what we encounter. She has exhibited her work worldwide at venues such as the Toronto International Film Festival, The New York Film Festival, the International Film Festival Rotterdam, The Edinburgh International Film Festival, Internationale Kurz filmtage Oberhausen, the Ann Arbor Film Festival and Experimenta India among others. Shambhavi Kaul was born in Jodhpur, India and currently lives in India and the United States.

Narmada (2012), Super 8, colour, sound, 40'
Shot on super 8, the film appears like a journey, a dream along the Narmada river in India, between myths of progress and myths of the river. “Dams are the temples of modern India,” declared Nehru as the country proclaimed its independence. The film encounters the construction of a vast complex of dams is soon to be completed on the Narmada river. A social struggle is organized. As one crosses the Narmada River valley, encountering the inhabitants, the beliefs and convictions are brought into conflict as this river undergoes great transformation.

>>Manon Ott (b. 1982) and Grégory Cohen (b. 1983) are both photographers and documentary filmmakers. They work and live in Paris. They teach photography and documentary film at the University, while pursing doctoral studies. In 2008, they published the book Birmanie, Rêves sous Surveillance (Burma, Dream under Surveillance), a photography book about acts of resistance under dictatorship. It documents stories and meetings with political opponents, writers and artists from Burma. Manon also directed the movie Yu, a black and white documentary about the long
wait and lonely journey of a young Burmese asylum-seeker who arrives in Paris. Yu has been selected by various International Festivals, including the Cinéma du Réel, Belo Horizonte. They are also co-founders of the association Les yeux dans le monde that organised the Festival de documentaries ItinErrance (Itinerrance Documentary Festival) in Paris.

*NayiKheti* (2013), Single channel screen HD video and sound, 11’

In the piece *NayiKheti* (New Harvest) creates three impossible, unfeasible conversations. Taken from the fascinating anarchic text ‘After Lorca’, poet Jack Spicer writes to Garcia Lorca nearly twenty years after his death and unlike the book, in the video, amidst relentless velocity of images and sounds, Lorca has to write back. Simultaneously, Paul Henningson, credited with the invention of the pH lamp speaks about the desire of the scientist to reverse the rhythm of the day and the night and reflects on how that dream lacks creativity, because ordained laws of creation too must be challenged. Caught within this question of light and darkness is the image of cinema itself. It has now been scratched out, cut open and remade to the extent that what now exists is only a trail of what we recognized as the filmic. Located as a witness to all these metaphysical, scientific and aesthetic exchanges are the poems of Vidrohi, a vagabond political poet. *Nayi Kheti*, is not about the persona of Vidrohi, rather an attempt to use his poems as a kind of laboratory to test the tensile strength of resistance as a material of life.

>>**Pallavi Paul**’s work is deeply engaged in the technologies of poetry and time travel. She works primarily with video and the installation form to propose orders of tensility that inhabit non-fiction material. Paul’s works have been shown at Tate Modern Gallery (London), Edinburgh Art Festival (Edinburgh), Hundred Years of Experimentation (1913-2013) Retrospective of Indian Cinema and Video, Experimenta Film Festival (Bangalore), Mumbai Film Festival(Mumbai). She has been an artist in Residence at Delfina Foundation (London), Vancouver Biennale (Canada), Khoj International Artists’ Association (New Delhi) and Sarai City as Studio (New Delhi). Paul is also the recipient of several prestigious fellowships including Charles Wallace India Trust and Inlaks Sivdasani Foundation fellowship (in collaboration with Delfina Foundation) for emerging Indian Artist, India Foundation for the Arts, Public Service Broadcasting Trust Fellowship for non-fiction film and pad.ma fellowship for experimental video.
Night Noon (2014), 12'
Unmoving rock collapsed to ocean—geology’s “thrust and fold”—becomes the unlikely habitat for two actors’ shadowy encounters with sand, waves, night, desert, dread, calm, trepidation and escape.

>> See entry for the film Mount Song

Noise reduction II : Chinatown (2014), 15'
The lament over the ‘death’ of film is re-enacted digitally, as the screen-as-landscape reacts to the material exegeses of film-scratches, splices, sprockets, dust etc- that are digitally [de/re]constructed, in (im)probable verisimilitude to Celluloid. This re-action happens over the ‘Media Offline’ screen, which has become characteristic of the most material quality that our digital ‘Editing Suites’ can afford to have. Supplementing the same are a sound design, voice-overs, and texts which bring out complex inter-relations in the video including, a hint at the injunction of the digital media as a kind of a Made-in-China product, as well as a (post) post-colonial reading of Roman Polansi’s Chinatown among other things

>> Rahee Punyashloka (b.1993, India) is a visual artist and filmmaker. He processes analogue techniques in digital media and is inspired by the work of Hollis Frampton and Pat O’Neill. His works have been exhibited in various festivals around the world including Rotterdam, Tribeca, Athens, Jakarta, etc. He is closely associated with Lightcube Film Society (Delhi) and projectorhead, a film criticism magazine, for whom he curates and writes.

Notes Via a Soundscape of Bollywood (2014), Video, 32'40
Gilles Aubry’s works are established sound studies that are often connected to the politics of the aural. In Notes via a soundscape of Bollywood Aubry explores the socio-cultural city space Mhada in Mumbai in the background of the booming film industry of Bollywood. His observer position is reflected through the text adaption of Pasolini’s film essay Notes towards a film about India (1969), presented as movie without pictures – as soundtrack with text projection.

>> Gilles Aubry is a Swiss sound artist based in Berlin since 2002. He uses location recordings, audio archives and interviews to create live performances, sound installations, music publications and movies without pictures. Informed by researches on cultural, material and historical aspects of sound production and reception, Aubry’s works generally address issues related to the politics of the audible.
In 2011, Aubry has been a guest artist of the Global Prayers project, carrying an artistic research about the use of audio amplification technology by Christian charismatic churches in Kinshasa and Berlin. His installations *Pluie de Feu* and *The Laman Encounter* have been presented at NGBK Gallery in Berlin and Camera Austria in Graz in 2011. Aubry has been a laureate of the Swiss Art Award competition in 2012 with these works. His latest movie without pictures *Notes via a Soundscape of Bollywood* has been presented at the House of electronic Arts in Basel in September 2013. His current activities include a research about the sonic materialities of the Paul Bowles’ archive of Moroccan traditional music. Aubry is also a founding member of Berlin-based experimental noise band *MONNO* and has released several CDs under his own name on labels such as Winds Measure, Cronica Electronica, Gruenrekorder and Absinth Records.

*Painted Diagram of a Future Voyage (Who Believes The Lens?)* (2013), Animated loop, 5’
Exploring collisions of Orientalism and science fiction, the video speculates a new landscape composed from the aquatints of India, made by the British landscape painters Thomas and William Daniells (1749-1837). All human and architectural elements seem to have escaped the perspectival gaze of the Camera Obscura with which the paintings were constructed. Similar to the technique of anamorphosis in Renaissance painting, the digital skew frees the structures from time, gravity and the picture-plane.

>>**Mochu** is a new media and video artist based in India. He often works with a system of fragmented ideas, linked and evolved into a personal mythology through varying compositions of drawing, writing, digital collages and moving images. Over the last few years he has been engaged with several such extended projects. These include a cinema-novel set in small-town India, a short film about the painter K Ramanujam and most recently a fictional cosmology based on art brut, imagination and technology.

Rumaging for Pasts is an experimental juxtaposition of two cinematic documents: the video diary of an international archaeological excavation and a collection of assorted eight millimeter found footage. The archaeologists, digging on the site of Monte Pollizzo in Sicily, are in pursuit of an ephemeral past, its people and its meaning; the found footage, excavated from a
roadside junkyard in a Bombay flea market, embodies forgotten images of a collective memory.

>> See entry for the film Kalighat Fetish.

Saras (2012), HD video, Colour, 1'45
Saras features a dilapidated bust of a goddess that seems to be pulsating from within. Inspired by a discarded and disfigured plaster bust of the Hindu goddess Saraswati found on a Mumbai street, Saras questions eternality as the fragile bust breathes – a struggle to return to life. The work conjures images of possessed idols or the embodied objects of Greek theatre.

>> Sahej Rahal’s (b.1988, Mumbai, India) installations, films and performances are part of an elaborate personal mythology he has created by drawing characters from a range of sources, from local legends to science fiction. By bringing these into dialogue with each other, Rahal creates scenarios where strange and indeterminate beings emerge into the everyday as if from the cracks of our civilization; challenging ways in which we experience time and space. He lives and works in Mumbai.

Satyagraha (2010), HD, 6’
A meditation on the principle of non-violence as employed by Mohandas Karamchand Gandhi in the practice of civil disobedience. What has happened to Gandhi’s values today?

>> Jacques Perconte (b. 1974, Grenoble) explores the body, landscape and the colour through digital supports. His works find adequate expression in various media like video, photography, interactive creations, installations, writing and music. After a very traditional introduction to visual arts through drawing and painting, Perconte started working with video and internet art in 1995-96, for which his site, technart.net, was created. His work navigates between writing fiction on various media and a formal research which exposes the image of the body and its display. The relation between content and form is never kept in the background even if today its work is much less theoretical. He frequently collaborates with other artists including Michel Herreria (painter), Didier Arnaudet (poet), Marc EM (musician), Hugo Verlinde (film maker). Perconte lives and works in Paris.
*The Invention of the Desert (2014), Animation, 7’10*

The end of all life on Earth was not the result of a World war, of an atomic blast, a giant asteroid or the result of an alien invasion. It was a rational choice.

>> Thibault Le Texier is researcher in social sciences and film director. His first film, *Le Facteur Humain*, won the first price at the Clermont- Ferrand film festival in 2012 and has been selected in more than fifty international festivals.

*The Uprising (2014), colour, 80’*

The Uprising shows us the Arab revolutions from the inside. It is a multi-camera, first-person account of that fragile, irreplaceable moment when life ceases to be a prison, and everything becomes possible again. This feature-length documentary is composed entirely of videos made by citizens and long-term residents of Tunisia, Egypt, Bahrain, Libya, Syria and Yemen. The film uses this footage, not to recount the actual chronology of events or analyse their causes, but to create an imaginary pan-Arab uprising that exists (for the moment) only on the screen.

>> Peter Snowdon (b.1964) was brought up in Northumberland, England. He studied French and Philosophy at Oxford University, before moving to Paris where he worked in publishing and journalism, and as a consultant to UNESCO. He lived in Egypt from 1997 to 2000. On his return to Europe, he started making agit-prop documentary films. Over time, his work has evolved beyond the purely political to engage with the experimental and avant-garde traditions, and to address wider philosophical issues. He has travelled and worked widely around the world, in particular in the Palestinian territories, where a number of his films were shot, and India, where he was a consultant for the International Society for Ecology and Culture. His short films have won him the inaugural Northern Film and Media Sound and Image production grant, as well as prizes at Toma Unica (Madrid), Malescorto International Short Film Festival, and Kansas City Film Festival. His work has screened at the Edinburgh International Film Festival, Documenta Madrid, Ann Arbor Film Festival, Cinema Vérité (Tehran), Experiments in Cinema, Ecransdocumentaires, Entrevues and Abandon Normal Devices, as well as at the Strasbourg Museum of Modern and Contemporary Art. His films are distributed by the Collectif Jeune Cinéma and Dérives magazine. He is currently based in Belgium, where he is preparing a PhD on vernacular video and documentary practice after the Arab Spring at MAD Faculty (PXL/Hasselt).
**Transit (2011), B & W video, 4'06**

An illuminated map of Paris becomes a landscape through various image transformations.

>> **Sabrina Ratté** lives and works in Montréal. Her video work mixes digital and analog techniques and often deals with the diverse manifestations of light. She is also interested by the relationship between electronic music and the electronic image, and she often collaborates with musicians in different contexts. She has an ongoing collaboration with the composer Roger Tellier-Craig, with whom she also performs live video projections. Her work has been shown in different galleries and festivals internationally.

**Tube Tracks #3 (Blind Data) (2013), Video colour, 12'**

*Blind Data* is the third in the artists’ series of tube-tracts experiments with potential forms of political cinema in the age of viral media. The video recombines images and sounds sourced from YouTube and other platforms, subtracting them from the flux of communication as a way of ‘decommissioning’ an increasingly weaponized infotainment complex. It contributes to a more general deactivation of the ideologies affecting vision, knowledge and power that underpin drone warfare.

>> **Silvia Maglioni** and **Graeme Thomson** founded ‘Terminal Beach’ to reconsider structures and practices of cultural and aesthetic production and consumption in relation to a wider bio-political transformation of daily life. Gradually, they moved on to interrogate potential forms and fictions emerging from the ruins of the moving image. They draw upon diverse strands of thought such as Deleuzo-Guattarian rhizomatics, situationism, Italian autonomist, post-workerist theory and Godardian montage, and are inspired by the derailed temporalities and morpho-genetic subjectivities of J.G. Ballard. Terminal Beach is a shifting zone of indeterminacy, a state of mind, a constructivist space for critical and creative reflection and production, exploring new configurations of image, sound, text, politics and spectatorship.

Terminal Beach’s earliest manifestation took the form of a series of experimental broadcasts (2005-2007) on the Turin-based independent radio station *Blackout*. Since then it has broadened into a platform for the production of films, photo-essays, art-radio shows, sound and video installations, event works, exhibitions, performances, workshops and editorial projects in both institutional and autonomous contexts. They have also collaborated with various collectives including AND AND AND
(dOCUMENTA (13)), 16beaver (New York), The Otolith Group (London), presqueruines (Paris), UEINZZ Theatre Group (San Paolo) and Collectif Jeune Cinéma (Paris).

**Wolkengestalt (2007), 12’**
Goethe’s meteorological observations from September 11, 1819 descend on the clouds of the present day from an incommensurable, disjunctive off-screen. Against the shifting atmospherics of undeclared global war, the word has retreated; the image-temps become overcast, fringed by abrasive, endlessly echoing sounds.

>> See entry for Tube Tracks #3 (Blind Data)
**Charu Maithani** is a researcher and writer based in New Delhi, India. She completed her MA in Aural and Visual culture from Goldsmiths Colleges, London in 2010. Between 2010-13, she was a Curator and Programs Manager at Khoj International Artists’ Organisation, Delhi and undertook several residencies and exhibitions including *Auditions - International Sound Residency* (2013); *Of Games*, international residency and exhibition (2013); *Khoj Dus Tak* - a three day event of 27 projects (2012); *KhojLive 2012* (2012), an evening of thirteen performances and *The Augmented Square Mile* (2011), an augmented reality projects with the archives of Khoj community art projects. She is the curator of Students Biennale in Kochi Biennale, 2014. As a recipient of an arts research grant by India Foundation for Arts (IFA), she is researching visualisation and aural adaptations of Hindi science fiction. As part of the Critical Collective, founded by Gayatri Sinha, she is the project manager and researcher of criticalcollective.in, a website on Indian modern and contemporary art discourse. Her essays and articles have appeared in various Indian publications including Take on Art and Sarai Reader.

**Julia Gouin** graduated in 2010 from the visual department at Goldsmith College in London. With her background in visual arts and social sciences, she went on to work as an assistant for various visual artists, collectives and curators as well as for arts venues such as Eastside Project in Birmingham (UK) in 2011. In parallel she curated several screening programs on divers thematic such as on the testing of communitarian living conditions as a cinematic experiences and the commune’s projects as seen through the lenses of cinema. Since 2012, she has been working as the managing director of Collectif Jeune Cinéma (CJC) and the coordinator of the Paris Festival for different and experimental. As a filmmaker cooperative, CJC ensures the promotion and distribution of experimental and different cinematic practices. The organisation is part of the European Kino Climates networks. She is a member of the film lab l'Etna based in Paris. Her current research interests leans towards radiophonic works, speculative and deviant fictions.
FOVEAL EXPERIMENTS

A screening program presenting a selection of films made by filmmakers based in India.

Part 2: March 12th
Cinéma la clef, Paris.