

CJC 1971-2011 : 40 COLLECTIVE YEAR !

Between September 23rd and 25th 2011, a retrospective of the Collectif Jeune Cinema's catalogue took place at the Pompidou Center in Paris. 68 films were screened for the occasion. With more than 60 films, this program is the almost identical selection that was presented then. The filmmakers would like to dedicate this program to the memory of Marcel Mazé, founder of the Collectif Jeune Cinéma, the oldest French filmmakers cooperative in France. Marcel Mazé passed away on February 14th 2012, 41 years after the CJC was created in 1971.

PROGRAM 1 blok 1:

OPENING – (originally projected on Friday 23rd of Septembre at 8pm at Pompidou Center)

THAT 70'S SHOW

It is his meeting with Jonas Mekas, at the occasion of the screening of Notes on the circus at the International meetings of Hyères in France that inspired Marcel Mazé to set up the Collectif Jeune Cinema (CJC) by following the model of the New York Film-makers Cooperative. Here is a selected panorama of some films by the first generation that animated the CJC coop at its beginning. This eclectic program reflects the diversity of cinematic approaches that have been inhabiting the cooperative for the past 40 years.

***Notes on the circus* by Jonas Mekas, USA, 1966, 16mm, 12'**

Ringling Bros., filmed in three sessions (three-ring circus), with no post-editing of opticals, five rolls strung together as they came out of a camera. Jim Kweskin's Jug Band prepared the soundtrack.

The film can also be watched with soundtrack turned off (if you're a purist which I'm not). This film is dedicated to Kenneth Anger that gave me some Ektachrome films at difficult times. (J.Mekas)

***Focalises* by Marcel Mazé, France, 1980, 16mm, silent, 8'**

The film was imagined in 1976 and realised in 1980. The idea was highlighting the depth of field through the cinematic focus. The idea was also that in commercial movies the middle-distances are always blurred, sacrificed, not seen, for the advantage of the focused foreground, tool of the narration.

***Le départ d'Eurydice* by Raphaël Bassan, France, 1969, 16mm, 11'**

"Le Départ d'Eurydice" (1969) is a metaphor of the time, a sort of "documentary allegory" on the 60s and on its "underground bohemia". In spite of its impressionist and fragmentary aspect, in a poetic and musical structure, the film includes some narrative elements. A young writer hesitates between the love for his girlfriend and the obedience to the command of the "guru" of an artistic group which requires of him, like pledge of fidelity, to kill his love partner. He executes the Death ritual in front of the sea but in vain as the group vanished.

***Merce Cunningham* by Jackie Raynal, France, 1969, 16mm, 13'**

The choreographer Merce Cunningham passed by Paris in 1963 to perform at the Théâtre Parisien de l'Est (near the Père Lachaise cemetery) working with the musician John Cage and the painter Robert Rauschenberg. Etienne Becker and Patrice Wyers filmed with two Coutand hands camera the rehearsals of the ballets that were presented that month.

***Ex-tension* by Jean-Paul Dupuis, France, 1988, 16mm, 6'**

Ex-Tension: Meeting of a body writing with the duality Image/Music.

***Celluloid Heroes* by Jérôme de Missolz, France, 1977, 16mm, silent, 10'**

Putting a camera between myself and my life. It can go badly. Cinema as a therapy.

***Die Strassen sind voll von grossartigen Technikern...* by Jürgen Salk, Germany, 1981, 16mm, 8'**

The film wants to highlight a dream visions through a special film technique composing the colour images (like a colour photocopier at work) through red, green and blu excepts. Some sequences have colours that only add up two primary colours. in other sequences I use masks.

***Scopolamine* by Robert Withers, USA, 1975, 16mm, 13'**

Comfortably, as in its natural element, a camera swims coolly in the multitude of the crown. It stares at an urban 70's America. An insistent melody in slow-motion gives a melancholic aspect to the show of these passers-by crossed and lost, the human crown of the time. (Cyril Hurel)

**PROGRAM 2 blok 2:
IMAGES PLAYGROUND**

(originally screened on Saturday 24th 2011)

Films and videos that form this program share a common attention to intricate shooting devices and montage. A plethora of optical effects unfold as visual collages of rather unexpected and disturbing associations relying on cinematic propensity to release troubling images.

***Da Movies* by Sandy Ressler, USA, 1980, 16mm, 4'**

This film wants to be a humorous demonstration of how a computer can be used in order to give life to a little environment, a cinema theater. In a simulated environment we're absolutely free to place and make moving endlessly a simulated camera. The film is composed by only one computer animated image. There are inserted images for every sequence, whose I've invented the key-images.

***Après le feu* by Jacques Perconte, France, 2010, 16mm, 7'**

"A few kilometers from Ajaccio, the burnt earth gives in to the weight of colour. The ground opens up and frees pictural energies that take over the sky. I see the horizon disappear, but I keep fixing it. The trains continues its way..."

***Una vita* by Dominique Noguez, France, 1981, 16mm, 8'**

From the earliest childhood moments to death and back: what a life represents, flashing back through photos.

K (rêves berbères) by Frédérique Devaux, France, 2007, 16mm, 7'

“In this part, I'm dealing with the relationship of the Kabyles with the dream of elsewhere. To reach that aim, I shot a lot in Kabylie, and also in other countries. Through superimposition, the approach between the positive and the negative, tape-to-film work, a research into colour and some very tight editing in which I intercalate some articles about the kabyle cauldron, as well as other effects, I try to give shape to these visions of an elsewhere, that are passing, changeable, often false. While printing the film, I worked a lot on the diaphragm, going voluntarily from overexposure to underexposure, in order to render the blindness (that is the fever) and the ignorance of some populations about this elsewhere that they believe is an El Dorado.”

***Janiceps* by Augustin Gimel, France, 2010, fichier HD, 7'**

Cinematographic Siamese. The music, immaterial by nature, becomes the concrete bond that links the projected films. Twins rejoined, creatures with two faces, as Janus.

***Magia* by Gérard Cairaschi, France, 2010, fichier HD, 6'35**

A young boy molds objects with clay that he then manipulates, combines and associates, in an obscure ritual. As the objects/representations he creates combines and develops a narrative, the fast alternation of images on the screen imbricates and shapes images/apparitions that only the “lanterna magica” of cinema and the magic of editing allow. Magica means enchantment.

***Maldoror* by Lucio Molinari et Daniel Alzate-Romero, Colombia, 2006, Mini DV, 12'**

A man looks into the sky, in a moment of enlightenment he takes conscience of his presence and moves magnetically through space. There, he finds a mysterious image of himself, making this meeting the epicenter of a triple act of martyrism. Time and space are composed and decomposed through a multi-screen device. His flesh and the void become the visual substance which put the disfiguration of this bust-man in scene, his autodestruction is the vestige of the meeting of the individual and his Thanatos. The supernatural will and the surreal character of this being are expressed through abstract and synthetic images. Real and virtual are confounded alternatively with the same dynamic as good and evil succeed throughout the cosmic cycle.

***Black's Back* by Derek Woolfenden, France, 2009, Mini DV, 12'**

“Black's Back” is a subjective vision about a figurative struggle between a White imaginary (Hollywood, Disney) and the Black revendications in the fifties, sixties and seventies in the USA. This movie is a tribute to the Black Revolution and a sad testimony about misery and injustice from capitalist governments despite the Black Panther Party's warnings.

***Au bord du lac* by Patrick Bokanowski, France, 1994, 35mm, 9'**

Scenarios and everyday life gestures around a lake that almost any could have shot on a sunny Sunday afternoon. Shot with simplicity, those everyday scenes evolve by optical distortion. There aren't any histories here but a dynamic hybridity taking shape before our eyes. Metamorphosis of a lakeshore. A cinematic transmutation.

***Et le cochon fut né (And the pig was born)* by Julius Ziz, USA, 2000, 16mm, 23'**

Optical Music by Auguste Varkalis

‘Made for the Musée d'Art Moderne de la Ville de Paris exposition VOILA (Summer 2000), from ‘found’ footage taken from hundreds of unfinished films stored in Anthology's basement. A tour-de-force montage film with the spirit of Vigo and Buñuel hovering over it. Made before Godard's *Origins of the 21st Century*, Ziz's film provokes interesting comparisons. Both deal with images of the 20th century. But while Godard's film could be described as a poster, Ziz's film is a poem. I don't have to tell you which one I prefer...’

(Jonas Mekas)

PROGRAM 3 blok 3:

BODY MATERIAL

(a screening that originally took place on September 24th 2011)

The human figure merges with the medium of film in order to dissolve within its lighting variations and generate new embodiments.

This program renders the human body inseparable from its cinematic manifestation.

***Outlaw* by Ann Steuernagel, USA, 2008, DVD, 3'**

"Outlaw" is a "recycled" cowboy movie composed from found 16mm footage. Through radical editing and layering, 'Outlaw' accentuates that which is both iconic and ecstatic in the traditional Western.

***Empreintes* by Xavier Baert, France, 2004, 16mm, silent, 12'**

With Cyril Accorsi. 'This birth of the human silhouette metonymically takes us back to the origins of cinema, to Marey or Muybridge's pre-cinema. Baert with his model wanted to re-find the dancer Loie Fuller's aerial movements such as one can see in *Fire Dance* (1901). This research for origins continues with the malleability of the 'imprints' of the dancer and the circulation of materials and lights.(...) Imprint plays, from the point of view of form, with the material, the identity, the hybridization between film and skin, material and light (...), towards the constitution of a new organism where skin and celluloid acquire an even esthetical status, a true melting pot of malleable images and thoughts.' Text by Raphael Bassan, Bref no. 65 March-April 2005

***Pulsions* by Izabella Pruska-Oldenhof, Canada, 2007, 16mm, 9'30**

Pulsions explores the fluidity of space and time through its emphasis on pulsing movement. *Pulsions* is a companion piece to *Fugitive I(i)ght* (2005). The two films grew out of one project that aimed to explore the double ellipse/figure "8" that is created through the movements of living bodies, namely humans, birds and insects, underwater and in the air.

***AI (Love)* by Takahiko Imura, Japon, 1962, 16mm, 10'**

"I have seen a number of Japanese avantgarde films at the Brussels international Experimental Film Festival, at Cannes, and at other places. Of all those films, Imura's LOVE stands out in its beauty and originality, a film poem, with no usual pseudo-surrealist imagery. Closest comparison would be Brakhage's LOVING or Jack Smith's FLAMING CREATURES. LOVE is a poetic and sensuous exploration of the body...fluid, direct, beautiful." (Jonas Mekas, THE FILM CULTURE, 1966, New York)

***Ink* by Sarah Darmon, France, 2001, Super 8, 6'**

A black & white nightmare universe. A distant character, viewer of the violence growing in his house.

***Petit Enfer* by Raphaël Sevet, France, 2006, Super 8, 2'**

In the picture's dark and dense membrane, a submerged body drifts off into the softness of a dance, moving like a flow of matter where nothing can be erected, where nothing can be fixed. Space falls apart into a slow flow of inner paths – a thick and lifeless stream on which the body tries to lean – which can be unraveled and renamed only by the pounding of the editing. An embryonic state, an archaic body thrust into the night silence of the film, dwelling with its blind nudity in the mysterious depth of the bottomless waters. *Violeta Salvatierra*

***Rencontre avec Franck* by Isabelle Blanche, France, 1999, Super 8, silent, 3'35
With Franck Jazédé.**

"The crazy face of Franck has no gaze, only orifices and excrescences with undefined, undecidable functions. It's a flesh humanity in opposition to organ humanity." (G. Pelé)

***Element* by Amy Greenfield, USA, 1973, 16mm, 11'30**

Like a moving sculpture of slippery dark clay in the high relief of dazzling light, 'Greenfield rolls and seethes and plunges in a field of mud, her hair, her face not just slathered with mud but become part of it' (Deborah Jowitt, Village Voice).

The primal mage delves to a deep layer of female identity uniting opposites of birth and death. Screened at the Toulon Festival of Young Cinema, Museum of Modern Art, NYC, Whitney Museum of American Art, NYC and more.

***Visages perdus* by Alain Mazars, France, 1983, 16mm, 11'**

When my eyes, closed for an icy terror, opened again, at my side, scented on the canvas, these faces were shaking confusingly. This film received a special Jury Mention at Hyères International Film Festival in 1983.

***Rose* by Robert Todd, USA, 2008, 16mm, 9'**

To rise, before. Part of the elysium series, a stage in a journey.

***J.* by Alexandre Larose et Solomon Nagler, Canada, 2008, 16mm, 6'30**

Found memories decayed by the shock patterns of childhood trauma. This film is made mostly with footage found in the bin of an orphanage. The white progressively dissolve within a darkest more and more dense. Faces progressively dissolve within one another.

***Film (Knout)* by Deco Dawson, Canada, 1999, 16mm, 9'**

Film (knout) concentrates on a young woman who sets down to the task of tying rope. Meanwhile she has the same idea, and a confrontation of self endures.

***En-corps* by Colas Ricard, France, 2002, Mini DV, 6'30**

Triptych on the relation between body and nature. To film here is an act of desire.

***Hymen* by Carole Arcega, France, 2003, Mini DV, 10'**

In search of an organic cinema, an intimate relation is created: a body which moves and mutates within the skin of the film. Through the textural exploration of photography, the film—the vital organ of cinema—becomes a sensitive frontier between the interior and exterior of a body in the process of development.

PROGRAM 4 blok 4:

THE DESPERATE FLIGHT OF PHOTOGRAMMES

(a screening originally presented on September 24th 2011)

Those eight films selected here address our relation to optical illusions. Mimetic representations and the figures they release initiate a dialogue with abstraction. A new relation to time that is engendered by those meditative contemplations.

***Flamen'co* by Olivier Fouchard, France, 2003, 16mm, 7'**

Two bodies, or rather, two women hiding in the darkness.

Sometimes they light each other up, sometimes they play hide and seek in the half-light.

Both fireflies and butterflies, they start surprising nights choreographies that we only see in fragments. At the end their bodies get closer, in the dark, hesitating, sometimes backwards during a lively and retained dance.

Yes, that night she danced, but did they really meet?

The real film still has to be done.

***Charlemagne 2 : Piltzer* by Pip Chodorov, France, 2002, 16mm, 22'**

In June 22nd 1998, Charlemagne Palestine was invited to perform at Bretigny sur Orge for the Captain Pip's evenings. He asked the filmmaker to attend as Captain Pip in order to participate in his performance.

***Va Regarde* by Philippe Cote, France, 2007, shot in super8, Mini DV 21'**

Images shot in Nepal and India "At the origin of these departures is the research of lights, spaces, instants to renew my cinema, to be closer to the poetic documentary: being there and watching, recording length, not trying to force things to come ... (Philippe Cote, May 2006)

***Coming soon* by David Bart, France, 2005, DVD Blue Ray, 3'**

Film shot with a shoot-edit method with Super 8 K40 roll, mixing several different interventions on films, framings and filters.

***Incarnation (boy) Negative & Positive* by Tony Wu, Taiwan, 2003, 16mm, 6'**

Incarnation (Boy) Negative & Positive evokes the ghosts from Stan Brakhage's Moonlight. Boys images get embodied within found-footage film. Boys and incarnations gaze at each other.

***Ville Marie* by Alexandre Larose, France, 2010, 16mm, 12:30'**

Someone dreams of falling from a building.

A master work of film editing.

Jury Special Mention - 12th Paris Festival of Different and Experimental Cinemas (2010)

***The Dante Quartet* by Stan Brakhage, USA, 2003, 16mm, 7'**

This hand-painted film work 6 years in-the-making (37 in the studying of the Divine Comedy) demonstrates the earthly conditions of Hell, Purgatory, (to Transition), and Heaven (or existence is song, which is the closest I'd presume upon heaven from my experience) as well as the mainspring of/from Hell (HELL SPIT FLEXION) in four parts which are inspired by the closed-eye or hypnogogic vision created by those emotional states, Originally painted on IMAX and Cinemascope 70mm. and 35mm., these paint-laden rolls have been carefully rephotographed and translated to 35mm. and 16mm. compilations by Dan Yankosky of Western Cine.

**PROGRAM 5 blok 5:
DISORIENTATIONS**

(originally screen on September 25th 2011)

In this selection, fantastic travels and solitary wanderings, intertwined bodies and voices shape intimate landscape.

***L'eau, l'air et les songes* by Cécile Ravel, France, 2009, mini dv, 10'**

Musique: Jean-Marc Manteau. Avec: Maria Trutin et Margot Trutin

'Water, air and dreams'

Music by Jean-Marc Manteau

Featuring Maria Trutin and Margot Trutin

***Sea travels* by Anita Thacher, USA, 1979, 16mm, 11'**

A young girl acts as guide on a journey aimed at recapturing childhood through the distortion of memory.

***Where did Maria go?* by Viviane Vagh, France, 2009, Mini DV, 3'30**

"I want my film to be a metaphor of transformation in the life, death, life, cycle.

The experimental film approach, the Super 8 found footage and the found photography on glass and on paper which I have used and recycled in this film, results in creating a new life for these elements. This is to me the very essence and power of the creative ritual. I have chosen the image and voice of Maria Callas, one of the most mythical women in our time, to represent this power of transformation."

***Wolkengestalt* by Silvia Maglioni et Graeme Thomson, France, 2007, Mini DV, 13'**

Goethe's meteorological observations from September 11, 1819 descend on the clouds of the present day from an ambivalent, disjunctive off-screen.

Under the constant threat of global war, the word has retreated, the image-temps become an opaque, ineluctable overcast, clouded by abrasive, endlessly echoing sounds.

***Terrae* by Othello Vilgard, France, 2001, 16mm, 10'**

Terrae is a rhythmic composition using reduced visual elements (some photos realised from the movement that produces them). But Terrae is first of all an intuitive mental projection that had to be translated and made visible.

***Sleepers* by Stuart Pound, United-Kingdom, 1974, 16mm, 20'**

A succession of images, overlaying, repeating, banging together around the figure of the filmmaker who crosses his work like a conductor over his orchestra. He brilliantly conducts a concerto for a pasted life in a divine future!

***Kokoro is for heart* by Philip Hoffman, Canada, 1999, 16mm, 7'**

Kokoro is for heart is a collaboration with Canadian-Japanese sound poet Gerry Shikatani. Gerry works with sound the way a sculptor models clay, quickly and carefully, feeling each phrase with the body and the breath. It calls to mind the breath of the Bolex, the rhythm created through shooting rather than through editing. We walked over to the gravel pit one day, down the road, and filmed Kokoro is for heart. Gerry's gestures sometimes coinciding with the lens, sometimes out of the picture... a stone... a feather, his script/poems floating like big ships in a puddle. The irregular yet rhythmical sound of the camera's inner workings, echoes Gerry's phrasing and re-phrasing.

***Mai* by Orlan Roy, France, 2007, Mini DV, 5'**

May 2007. Elections, first tour; the moment of the vote, plus a love portrait. With the voice of Rustem, Turkish philosopher, reader in France since 1978. Film invited by Raphael Sevet for the Super8 Festival 'One Reel' set in Paris, June 2007.

***Dimanche* by Rodolphe Olcèse, France, 2004, Mini DV, 4', text translated separately**

In the woods, a young girl walks by. It is Sunday.

***premier lieu : Venerque* by Damien Marguet, France, 2005, Mini DV, 20'**

"Do you know? Ten years ago, I photographed everything, I photographed the church, the river, the streets of Venerque, in black and white, ten years ago, it was already a love story, I didn't know but it was already the story of your absence, of my love, I loved you already and for the first time, in imagination, for the first time you touch the ruined stone, by another hand, you visit the church, by another step.

You were there already, far away.

I lost these pictures, I forgot. I came back, this time I wrote : "the girl touches the stone with his hand" and I filmed it. I was looking for you, you were always there, far away, in imagination, by another hand, already different, always absent. I was loving you, without knowing, I filmed everything.

Do you know? I'm still loving you, I'm always looking for you down the road and in other places, but you're already gone." (D. Marguet)

PROGRAM 6 blok 6:

RITUALS

(originally screened on September 25th 2011)

From everyday gestures to peculiar ceremonies, those selected films adress feminines representations via the prism of estrangement.

***La femme rouge vomit ses mots* by Marie Sochor, France, 2002, shot in super 8, digital, silent, 7'**

La Femme Rouge is a mute voice which has fixed its language in writing. From the silence of breathing to the visual proliferation of letters, the sound cannot be heard, it is merely rendered legible. La Femme Rouge does not cry, in the sense of shouting, of speaking to someone - she writes herself, she registers. To eat one's words, to have it on the tip of one's tongue, not to breathe a word - La Femme Rouge plays with the double meaning and the double function of language: to eat and to talk. La Femme Rouge feeds itself with words.

The condensed words which cannot escape perforate La Femme Rouge's body and spread out in confusion, bursting the body with words and abolishing the meaning of language. La Femme Rouge's hoarse voice offers itself to be read as a visual glare of confused noises. With its absence of spoken language, La Femme Rouge prints the words' visual silence and makes a screaming text out of the book's mute words.

***Sonja* by Maplo, Canada, 2011, shot in super 8, digital, 2'**

A peculiar meeting. An elliptic portrait.

***The Shape of the Gaze* by Maïa Cybelle Carpenter, USA, 2000, 16mm, silent, 7'**

"A hand-processed and optically printed film. I manipulate the film process to disrupt viewing expectations on a textual and aesthetic level. This repositions the subject and discourse of gender ambiguity available in the gaze. More specifically, I attempt to interrupt and re-shape the triadic gaze operating between the subject, viewer and filmic apparatus. By shifting the discourse of the gaze, the film implicates viewers in the gazes operating between the lesbian filmmaker and her self-identified butch subjects." (Feb. 2000)

***Autoportrait en 3'23* by Cécilia Rodriguez, France, 2002, Mini DV, 3'23**

The movie is composed with a series of studies which as a whole, deal with day-to-day

and solitary moments of a woman played by different actresses. I intend here to capture casual gestures which suggest a sense of uncanny, closely related to psychoanalysis, between autoerotism and the genre movie. Each movements could turn the ritual into a horror scene but remain finally in a limited state. Each daily gesture becomes part of a singular ritual, undramatical, suggesting rather than explicitly showing. The ritual in each study favors very much aestheticism and falls little by little into informal and uncertainty. The idea is that the more the gestures are structural, the more they are infamous on us. These studies function throughout fictional portraits between the main actress (who plays in three studies) and myself. They express our excessive behaviour with existence.

***La Princesse est indisposée, elle ne reçoit personne* by Gabrielle Reiner, France, 2007, 16'23**

The movie is composed with a series of studies which as a whole, deal with day-to-day and solitary moments of a woman played by different actresses. I intend here to capture casual gestures which suggest a sense of uncanny, closely related to psychoanalysis, between autoerotism and the genre movie. Each movements could turn the ritual into a horror scene but remain finally in a limited state. Each daily gesture becomes part of a singular ritual, undramatical, suggesting rather than explicitly showing. The ritual in each study favors very much aestheticism and falls little by little into informal and uncertainty. The idea is that the more the gestures are structural, the more they are infamous on us. These studies function throughout fictional portraits between the main actress (who plays in three studies) and myself. They express our excessive behaviour with the existence.

***Pandrogeny Manifesto* by Dionysos Andronis, France, 2005, Mini DV, 12'**

Another important aspect of our practice is the expression of deeply romantic, chivalerous love. Breyer P-Orridge love each other so much that they wish to surround their bodies to that same place of serenity where their hearts already reside. WE ARE BUT ONE. (written by Breyer P-Orridge).

***Boucle noire* by Denis Guéguin, France, 2006, Mini DV, 4'**

Freely inspired from virile figures of Jean Genet's universe, Boucle Noire establishes links of desires and repulsions between three men.

***Appolénus* by Baptiste Lamy, France, 2000, Mini DV, 3'30**

First film of the artist, Appolénus is a selfportrait in which he directed the beginnings of a debate on gender identity. From pictures of his childhood and shop windows exciting her femininity, he dresses gradually as a woman in front of a mirror, with music punctuated by agonizing laughter. Oscillation of an identity between Apollo and Venus, which ends with a gender reversal of of a famous painting.

***Rosée Nocturne* by Jean-Paul Noguès, France, 2006, Mini DV, 6'**

In the stormy night of a blistering summer, a peaceful female sleep, enchanted by the motherly fluids of the earth and the flash.

Dans la nuit orageuse d'un été caniculaire, un paisible sommeil féminin enchanté par les fluides matriciels de la terre et de la chair.

***Day's Night* by Catherine Corringer, France, 2005, DVD, 21'**

Day's Night is a performance movie. It explores some children archaïque fantasy through the interrogation of gender, the body, playing with food, urologie and the mythe of devoration.

PROGRAM 7 blok 7:

POLYPHONICS POINT OF VIEWS

(originally screened on September 25th 2011)

How can it be possible to work with sound when some type of films are mute such as Super8 for instance? What are the effects of such constrains on cinematic practices and experimentations? This is a selection of films that find their way at articulating themselves through asynchronous experiences between sound and images. The spectator expectation for linear narrative are torn upside down, dogmatic and univocal are put at disaray.

***Vestibule* by Ken Kobland, USA, 1978, 16mm, 24'**

A meditation on a familiar New York city space in which memories, fantasies and the maniacal interwine. This film was awarded with the Jury Special Award at Hyères International Film Festival in 1978.

***My Room le Grand Canal* by Anne-Sophie Brabant et Pierre Gerbaux, France, 2002, 35mm, 32'**

My Room le Grand Canal is a woman, or, better, a sensation and femininity. The story of a woman and a man until their embrace. Then a collapse. A disappearance. Disappearance of the man and of the story. Disappearance of the woman inside herself in the organic fluids of her body...

***Le Sourire d'Alice* by Laurence Rebouillon, France, 2000, shot in super8, digital, 45'**

In times gone by, we were girls and we stayed that way for a long time. From Marseilles to Paris, from Berlin to St-Petersbourg, Jeanne never looks at the landscape, the horizon. She feels it changing from hour to hour. Since Jeanne was young, she prefers girls. She's now in love with Alice who wishes to have a child. Fiction of all the possible ones, in any point flipping, When Alice slimed resonates from slow loves, fraternal friendships and painful filiations.

**COLLECTIF
JEUNE
CINEMA**