

CAPSULE

The moving image appears today in the form of archipelagos, as diverse in their forms as in their modes of diffusion and use.

L'Œil d'Oodaaq has been reflecting for more than ten years on these images that surround us on a daily basis, relentlessly exploring new forms of language.

CAPSULE is a selection of works with heterogeneous forms that have fun redefining a territory of images through a poetic vision of the world.



Window - Ailbhe Ni Bhriain (IRL)- 2013 - 10 '03

Combining photography and computer-generated images, Ailbhe Ni Bhriain interweaves spaces in a clever game of formal associations. The result is videos in a mysterious and hermetic sense, imbued with a dreamlike and poetic quality.



Hajar - Karou Calamy (IRN/NOR)- 2016 - 2'27

This Iranian artist living in Sweden confronts us with the duality of the world. Confronting image and sound, he evokes joy on the one hand and war on the other. The strength of this video lies in the superposition of opposing events : the New Year in Sweden and a fight in Iranian Kurdistan.



Black Hole Son - Pete Burkeet (USA)- 2018 - 7'17

In 1986, the city of Cleveland set a record by throwing 1.5 million balloons from a public square. The balloons were quickly pushed back to earth, causing an environmental calamity. In 2012, in San Diego, a 17-minute fireworks display exploded in less than a minute. These two events are at the centre of Black Hole Son and demonstrates our hasty desire to make an impression.



Je suis allée - Maria Ornaf (POL)- 2011 - 1'28

A character stands out against a grey and desolate background. The slow-motion effect makes it almost angelic, and accentuates the illusion operated by the artist. The loss of spatial landmarks then questions our perception and opens up to an unknown off-field.



Le Park - Randa Maroufi (MAR)- 2015 - 14'

A slow stroll through an abandoned amusement park in the heart of Casablanca, remnants of a colonial history. The Park paints a portrait of the young people who frequent this place and stages lifetimes, meticulously reconstructed. Actions frozen in gestures of exchange, waiting and aggression are inspired by images found on social networks.

A travelling shot that drifts through the scenes interpreted by the occupants of the place, whether they are simply passing through or its precarious residents. The Park escapes through this tracking shot, at each stolen path, and takes us into a dream whose outcome is never revealed to us. Indifferent to our presence, he whispers his rhythm.





Please step out of the frame - Karissa Hahn (USA)- 2018 - 4'10

Karissa Hahn offers us an immobile journey through the screens of our daily lives, a formal search for meaning and identity through these windows open to the world. The subject here is indeed the screen of diffusion and the materialities of the moving image.

Between pixels and argentic films, the multiplication of layers of mediums plunges us into an illusory quest for the original image.



Field of infinity - Guli Silberstein (GBR)- 2018 - 5'22

Inspired by the art of the Italian Renaissance, the filmmaker transforms images from reports on demonstrations in the Gaza Strip into a painting mixing man and landscape. The boundaries between the images become blurred, suggesting new spaces to inhabit the visible and fight for freedom.



Panorama - Gianluca Abbate (ITA)- 2014 - 7'

Panorama is a long tracking shot through an urban patchwork, an interweaving of fragments of heterogeneous images. These snippets combine in a delirious dream of a teeming megalopolis bathed in the white noise of its din, where only vacant spaces offer a little visual and sound rest.



Untitled - Christian Niccoli (ITA)- 2013 - 4'10

In Iceland, in the middle of a desert landscape, a man is dropped off by helicopter. Between sobriety and absurdity, the video is meant to be an existential questioning, a metaphor for the moment when we are propelled into life.



Towards The Hague - Sylvia Winkler et Stephan Koepfer (DEU/AUT)- 2016 - 4'50

In this video, the two artists sing a song during a bicycle trip through the city of The Hague.

The lyrics are based on their research on the International Criminal Tribunal for the former Yugoslavia (ICTY) based in The Hague. This jurisdiction was established in 1993 by the United Nations to prosecute and try persons guilty of serious violations of international humanitarian law on the territory of the former Yugoslavia during the wars of Yugoslavia.

The melody and staging refer line by line to the film «Ko to tamo peva», a black comedy about a day on board a bus on its way to Belgrade just before the bombing by the German army during the Second World War.

A jovial song about a serious and complex historical subject.

