

FOVEAL EXPERIMENTS

A series of films and videos on the ideas of displaced geographies, soundscape narratives and images without cameras

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 artists 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 allows 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.

Part 1 (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's deleuzian practice is manifested here as they "deteritorialize" the sound from its textual images. Ashish Avikunthak is creating encounters of 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'

Rumaging for Pasts: Excavating Sicily, Digging Bombay (2001) Ashish Avikunthak, 27'

/ 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 films project in India. Shambhavi Kaul's 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-conxtexualising 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 borrowing from geological mythology with a taste for anachronism. Sindhu's auditory investigation leads to a creation of a choral experience. Ashish Avikunthak 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

/ Special screening in Room 2 at 12 PM and 4 PM everyday /

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

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

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 minutes. The films gathered in this programs also paradoxically suggests that an image may not be necessary appearing visually on a screen but may also emerged in our minds from other source of imagination. To the extent that we may start wondering today if cinema may not actually takes place elsewhere than on the screening rooms. The films presented here use surveillance images, YouTube uploads, images made for quick circulation, popular culture images and CGIs.

/ Continuous screening in Room 3 /

K (Rêves Berbères) (2007), Frédérique Devaux, 4'

Noise Reduction II: Chinatown (2014), Rahee Punyashloka, 15'43

Transit (2011), Sabrina Ratté, 4'06

Satyagraha (2010), Jacques Perconte, 6'

Herbe (2014), Les Ballets Russes, 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, 6'23

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

The Uprising (2014), Peter Snowdon, 80'

Practical Information

Running time

Program #1

Continuous screening : 73'

Special Screenings: 57'

Program #2

Continuous screening: 66'

Special Screenings: 48'

Program #3

Continuous screening: 58'36

Special Screenings: 80'

This series of programs was made possible thanks to all the filmmakers who agreed to screen their films for free.

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