

Recent Venues

Brazil, Japan, Ireland

May, 2010

Holes In Gaps, cinematographic weavings

from the Migratory Project

Youkobo Art Space, Tokyo

talk on May 29th, 2010

May, 2010

Mobilefest Festival, Rio de Janeiro

November, 2009

Mobilefest Festival, Sao Paulo, Brazil

For the projects RIO DE JANEIRO - SAO

PAULO, ONE SINGLE IMAGE and SWITCHED

EYES: AZIMUTH

September, 2009

Ifamy Festival, Tokyo, Japan.

Excellence Prize for the movie

HACHIOJI: HOLE IN GAP

August, 2009

ISEA Festival, Belfast. Talk about MIGRATORY

Autumn, 2008

Exhibition *Version-bêta*,

Centre pour l'image contemporaine,

Saint-Gervais, Geneva

2003-2008

Screening *Pocket films Festival*, centre

Pompidou, Paris

2007

Screening *Pocket films Festival*, Tokyo,

Japon

2007

Workshops Uzbekistan, China, Geneva and

Paris (art schools)

Holes in Gaps
cinematographic weavings from the Migratory Project
Michiko Tsuda and Lili range le chat [Japan and France]

Youkobo Art Space, Tokyo
Exhibition and Talk, May 2010





Holes In Gaps, Youkobo Art Space, exhibition, details

MIGRATEURS / MIGRATORY

Film exchanges and cinematic weaving

2008-2010

Caroline Bernard, Michiko Tsuda, Damien Guichard

Seeking to develop collaborative works in film, this collective of French and Japanese artists creates cinema-oriented projects based on exchange where each participant places before the others their subjective view, which then makes it possible to elaborate "hybrid and polymorphous cinematographic games." The project Migrateurs (Migratory) fits the logic of recording and hybridization through the use of lightweight, highly mobile means for filming such as cell phones. The collective's exchanges are then organized around appointed meetings (blogs, sms, etc.) and the images, shot in different countries and subsequently combined or contrasted, take on new meaning and new characteristics.

The title *Migratory* is a tribute to the heteroTopic qualities of the network where images taken in a continuous movement become unstable nebulas and get organized in constantly reshaped migratory streams. Forms of image editing and interlacing are discovered through drawings, diagrams and the search of reticulated patterns. Shots come afterwards, as a second form of representation. The artists conduct their experiments in their own locations, but they meet during cultural meetings to weave tighter their film's weft.

Lili range le chat(キャロライン・バーナード、ダミアン・ギシャール)と津田道子は、フランスと日本という遠く離れたところにおいて、インターネットを介して共同制作しています。ネットを介しての共同制作ということもあって、インターネット上にある画像や携帯カメラの画像など、ネット上を移動できるものを使っています。他にGPS、森で拾ったデジカメに入っていた画像データを使って、織物を織るように映像を扱う実験をしています。

-日本人とフランス人のコラボレーションということですが、どのように進行しているのですか？

基本的にメールかチャットです。扱う素材もネットワーク上のものだったりするので。たまに展覧会があるときに現地で会うのですが、長くて1週間というところでは。

-なぜ二人でやっているのですか？

技術に対する態度が近いといいますか、、時差や言葉の壁もありうまくいかないことばかりですが、かえってイメージでやりとりするようになるんです。だから、うまくいかない穴みたいなところを作品に留める方法を編み出すことが裏テーマなんです。

REWARD

Printings, family album, 2010

Caroline Bernard - Michiko Tsuda

A still camera is found in the woods with a memory card full of pictures of persons unknown. By deduction, it would seem that these people frequent the city of Grenoble in France. So an investigation is conducted to try and trace them, from Japan, by exploring the Grenoble area with the Google Street View tool.

The discovered photographs are of a family with two small children that regularly meets up with the same group of friends. The investigation in Street View enabled certain places present in the pictures to be accurately identified, for the concert, the holidays or the baker's shop. The photographs are combined with screen captures taken in Street View in function of their similarities and closeness: a girl in black is celebrating on her birthday, a girl in black in a parking lot, a party in a suburban home, a swimming pool in a suburban home. The pictures are grouped by theme in family albums. This particular format, intended for storing family memories, ensures a spacetime continuity between the photographs and the screen captures; the images brought together in this way seem to come from a single source.

The representation model for family photographs dissolves the all-knowing proposition of Street View; the people and places taken in Street View melt into the continuous thread of family pictures and the photograph album.

この「reward」という作品は、森で拾ったコンパクトデジタルカメラにはいついた写真と、Google Street Viewのキャプチャ画像を使っています。

キャロラインの母親が森で拾ったというカメラにはいついた写真は、どこかの家族にもありそうなスナップショットでした。キャンプ、誕生日会、コンサートなどで、その人たちは、とても魅力的に見えました。そこで、この人たちを現地を知らない私が、日本からインターネット経由で探してどこまで近づけるか、ということを試してみました。カメラを拾ったというGrenobleの森をGoogle Street Viewでめぐったり、画像検索をかけたりしているうちに、コンサートの画像の背景に映っている山と似ている形の山を見つけ、誕生日の日に食べていたケーキのケーキ屋さんを見つけました。もともと知らない人たちの知らない日常なので、どうやらそれが本当っぽく見える、ということになってきて、もともとのカメラの画像とネットワーク上にあった画像との間の類似や近似に注目するようになりました。黒いタンクトップをきて誕生日を祝われている女のひとと、駐車場にいる黒いタンクトップの女の人、また、郊外のホームパーティと郊外の家の庭のプールは、写真アルバムという家族の思い出を語る形式におさまると、もともとの写真の人や場所とは違う人や場所に見えるのではないのでしょうか。





Reward / Family albums



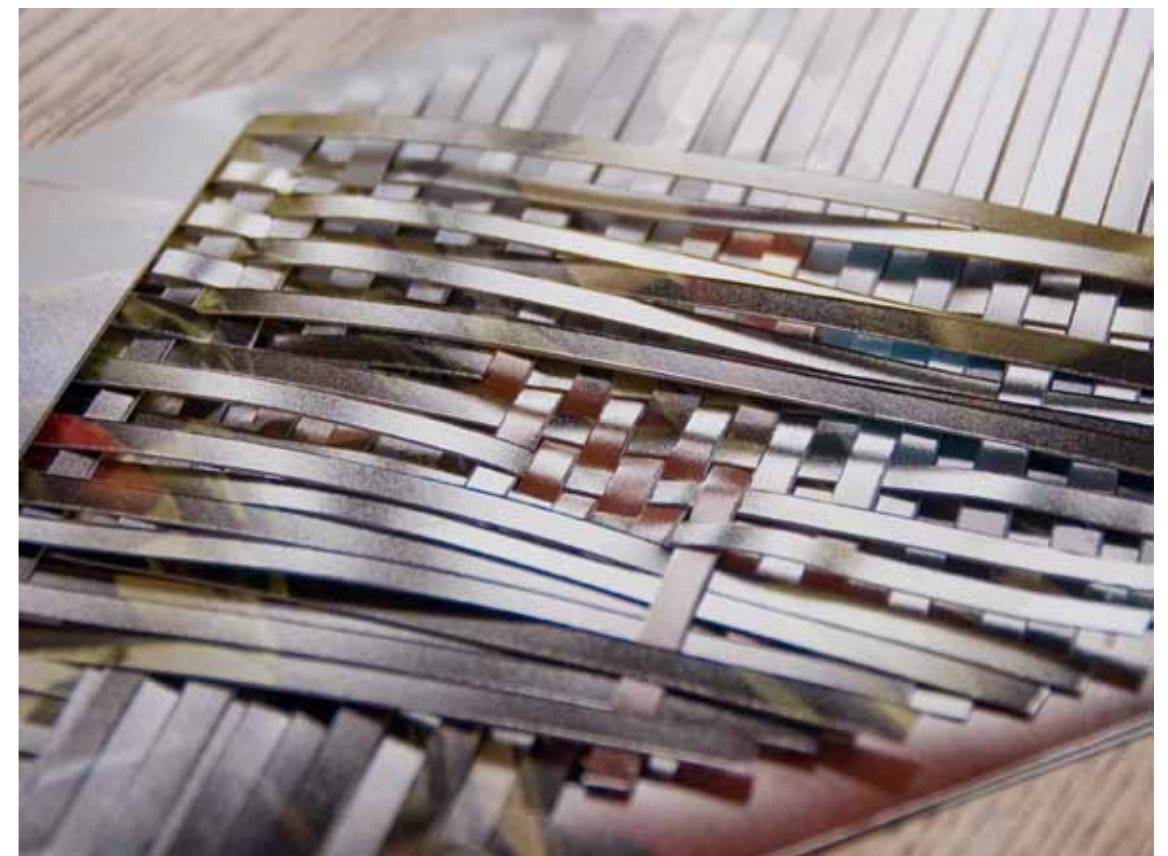
JOURNEY

Films, weaving, formal inquiry, 2010

Caroline Bernard - Michiko Tsuda

The airport is a place constructed around identical procedures the world over. The space is organized and calibrated for a legalist chronology: check in, pass through customs, pick up luggage etc. For several years, films have been collected and they describe the standardized route taken by individuals in these similar spaces. These sequences make up a kind of materials library of airport figures and air travel. Amazingly, the airports are all so alike that the authors of the sequences lose their bearings after taking so many shots, and they forget where they were originally recorded. The images are mixed up and woven together in function of their formal resemblances. The end result is a generic wherever, a synthetic model of movements through lengthy formalities.

この「journey」という作品は空港で撮影した素材を使っています。空港は飛行機で移動するとき必ず使い、飛行機にのりときの手順は、チェックイン、出国手続き、搭乗、乗ってからは、座って窓を見るか映画をみるか、ご飯を食べるか、通路を歩くか、降りるときは、入国審査、荷物受け取り、税関などと、厳しく時間軸をコントロールされています。ここ数年、空港での映像を撮り集め、さまざまな空港にある似たような空間を見つけるようになりました。集められた映像素材は、空港の中の形や飛行機からの景色などの資料集のようです。撮影者がぱっと見ではどこの空港だか分からないくらい、空港は似ています。形が似ている素材同士を編集したものはそれぞれの場所の総称的な形、動きとなっていきます。



Journey / Sewn images, research

atención al cliente
customer service

IBERIA







Journey / Stills

THE ISSUE OF THIS VIDEO CHANGING EVERY TIME I WALK THROUGH THE ALLEYS

2010

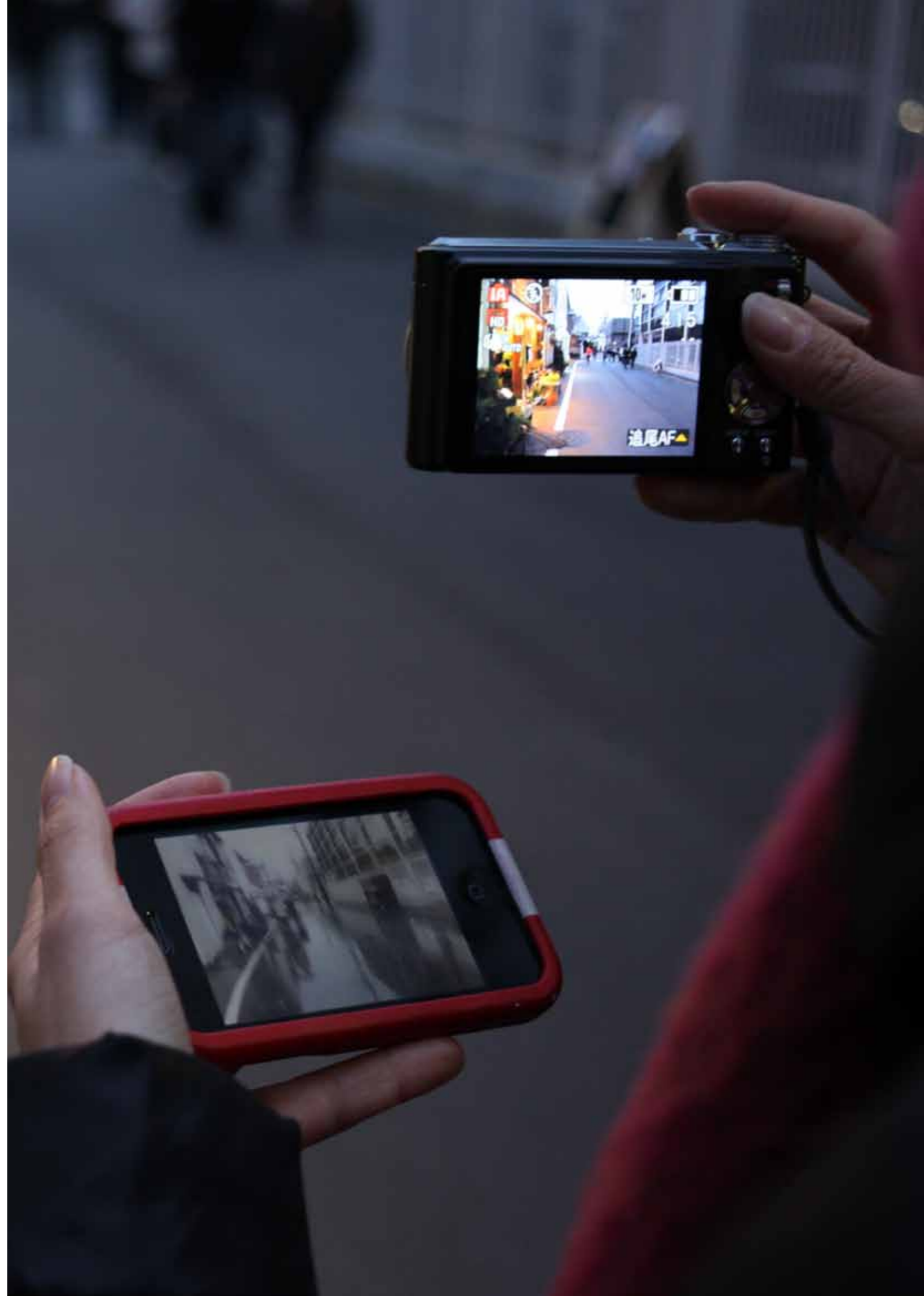
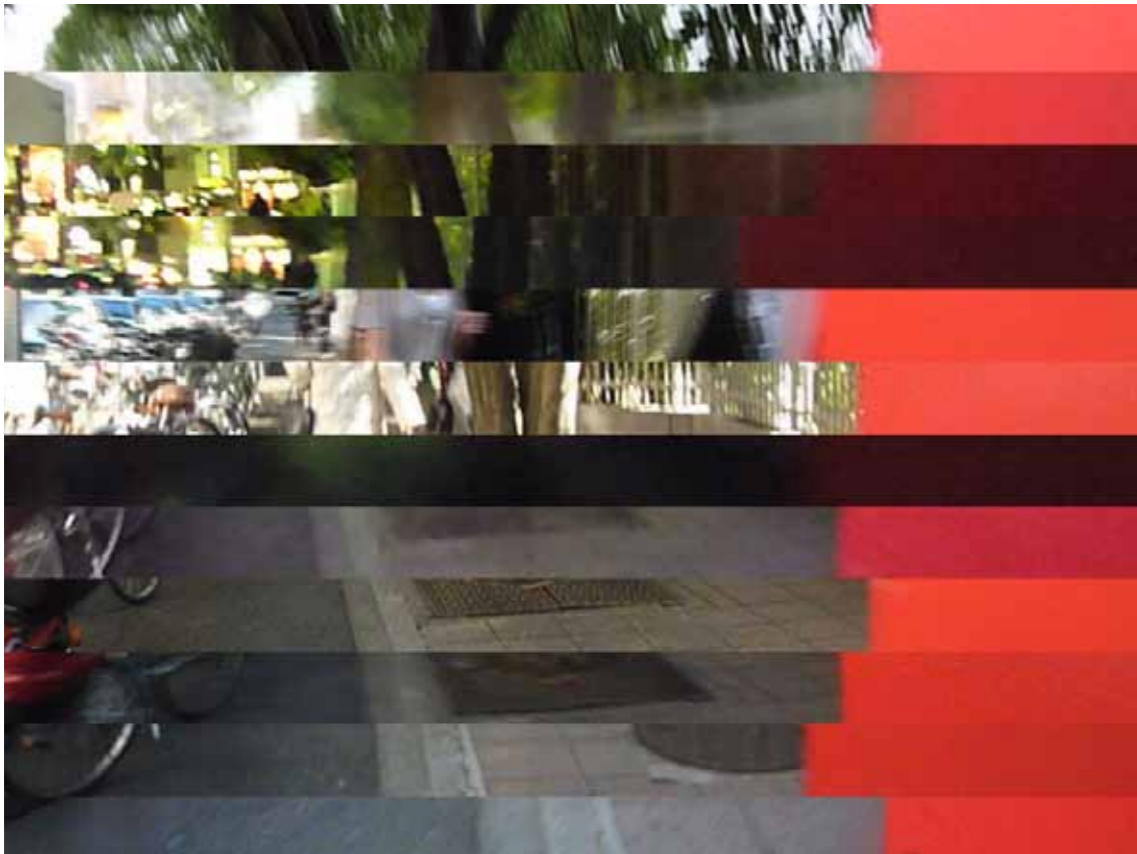
Michiko Tsuda

同じ道の映像をいくつも撮りためて、時間と空間の糸を編んで映像の織物をつくっています。

駅からある展示会の会場までの小径を撮影して編集する。それを、搬入しに会場に足を運ぶときに、また小径の撮影をするので、その素材もとりにいれて編集しなおし、また会場に足を運ぶことになる。そうして、歩いて会場に行く度に織物の糸が増えて、織物が織られていきます。



The Issue Of This Video Changing Every Time I Walk Through The Alleys / Stills



RIO DE JANEIRO - SAO PAULO, ONE SINGLE IMAGE

A 550 Km travelling, 2009

Caroline Bernard - Damien Guichard

Rio de Janeiro - São Paulo, One Single Image, is one of the works included in the Migratory project. A vehicle coupled to a filming device and a GPS follows a specified route between Sao Paulo, and Rio des Janeiro recording the entire landscape as it passes through. The idea is to create a 555 Km - long panorama deployed in the form of a filmic ribbon. The panorama captured as the vehicle moves along is laid out flat and synthesized by a series of still images scrolling from left to right. The film is a tribute to precinema devices such as for instance the Moving Panoramas, with landscapes reproduced on a painted canvas over several kilometres.

There is in this proposition an absurd and derisory answer to the standardization of the new tools proposed, among others, by Google which modify the models of representation of the territory. These tools model and generalize the representation of the space and the world in a global scale. The project involves no objective filming of these places but a sensitive, subjective scan of an evolving, changing landscape that questions notions of identity and belonging. The panorama is mainly dedicated for the printing, under the shape of a long photographic ribbon, creating a printed cinema.

Special thanks to:

Mobilefest Festival 2009 / Centre of professional training of Vevey (CEPV) / Geneva University of art and design (HEAD) / Soutien technique / Technical support : Daniel Sciboz / Didier Stalder / Rogério Rocha



Rio de Janeiro - São Paulo, One Single Image / Museographic device



SWITCHED EYES: AZIMUTH

Connected cameras and linked to the compass, 2009

Caroline Bernard - Michiko Tsuda / Programmation: Tatsuya Saito

Switched Eyes is a project to the multiple versions, and the basic idea of which is crossing and the synchronization of mobile cameras separated by big distances. The track investigated in Brazil is connect to the iPhone which has a camera and a compass integrated in the device. A artist in Japan triggers her camera while she is directed in 50 degrees northeast. This image is then transferred on iPhone connected in Brazil. The artist in Brazil has to find the orientation of the first image shot in Japan to trigger her own camera and send a new image. Brazil and Japan belong to the antipodes, the one is in the southern hemisphere and the other one in the north hemisphere; the jet lag is of eleven hours.

The images have, in spite of their differences, a spatial link, they are produced according to the same orientation, they «look» in the same direction.

この「Switched Eyes」というプロジェクトは、シリーズで行っていて、基本的には離れたところにある二つのカメラのやりとりによって構成されています。

ブラジルと日本の間でおこなったときは、角度をトリガーにして、iPhoneで画像を収集しました。例えば日本で50度のときに撮影すると、その写真はすぐにブラジルにあるもう片方のiPhoneに送られて、ブラジルでも50度に近い角度をさがしてそのときに撮影し、また画像が日本に送られます。ブラジルと日本はほとんど正反対の位置にあり、ブラジルは南半球、日本は北半球、時差が11時間ありブラジルが昼なら日本は夜です。遠く離れた正反対の場所で、自分が見ているのと同じ角度の画像がみられます。



Switched Eyes: Azimuth / Images from Tokyo and São Paulo



よしもと
おもしろ水
当ビル3階

SIX WEEKS OF MERGED PARALLEL LINES

Movie, blog and score, 2008

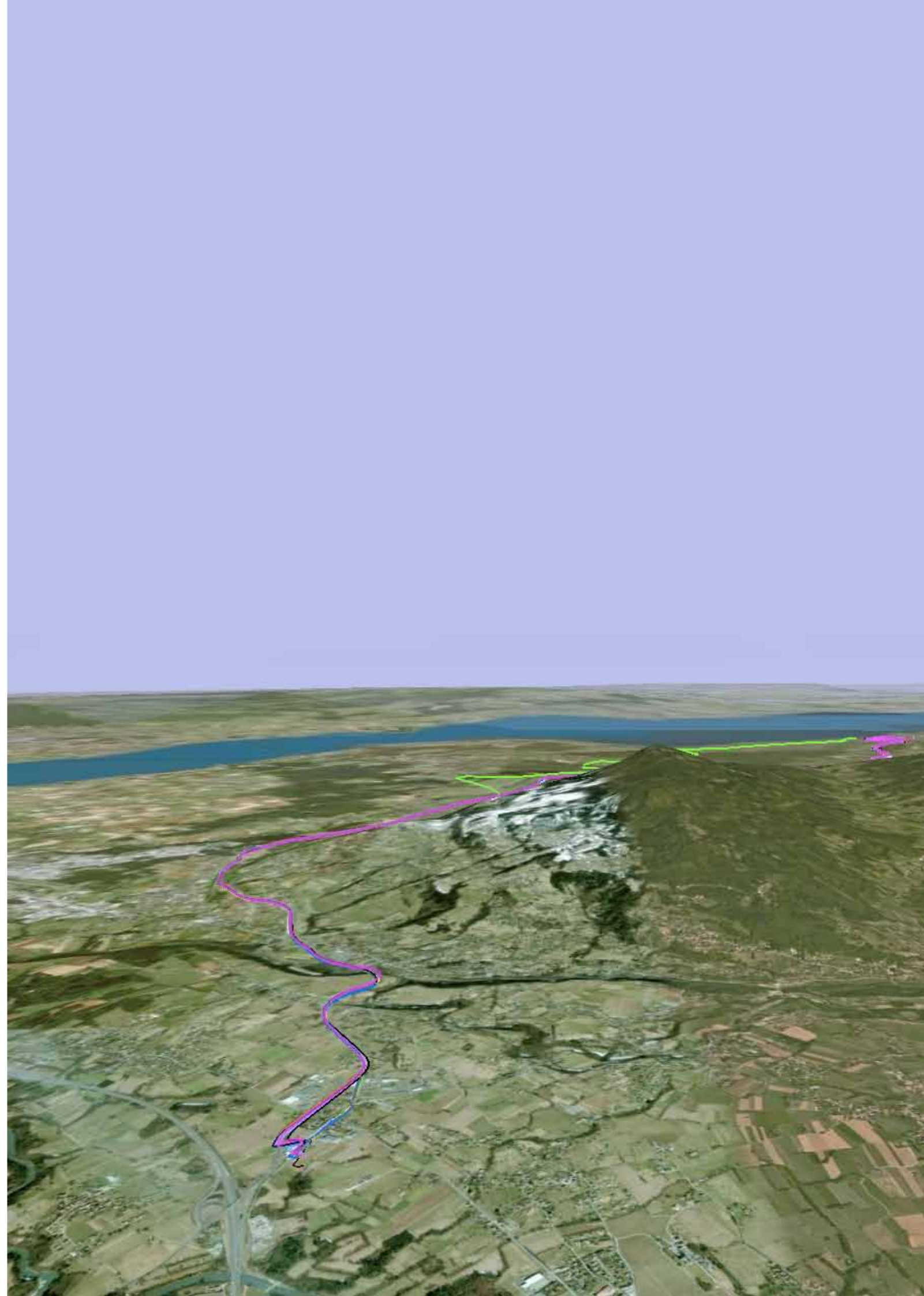
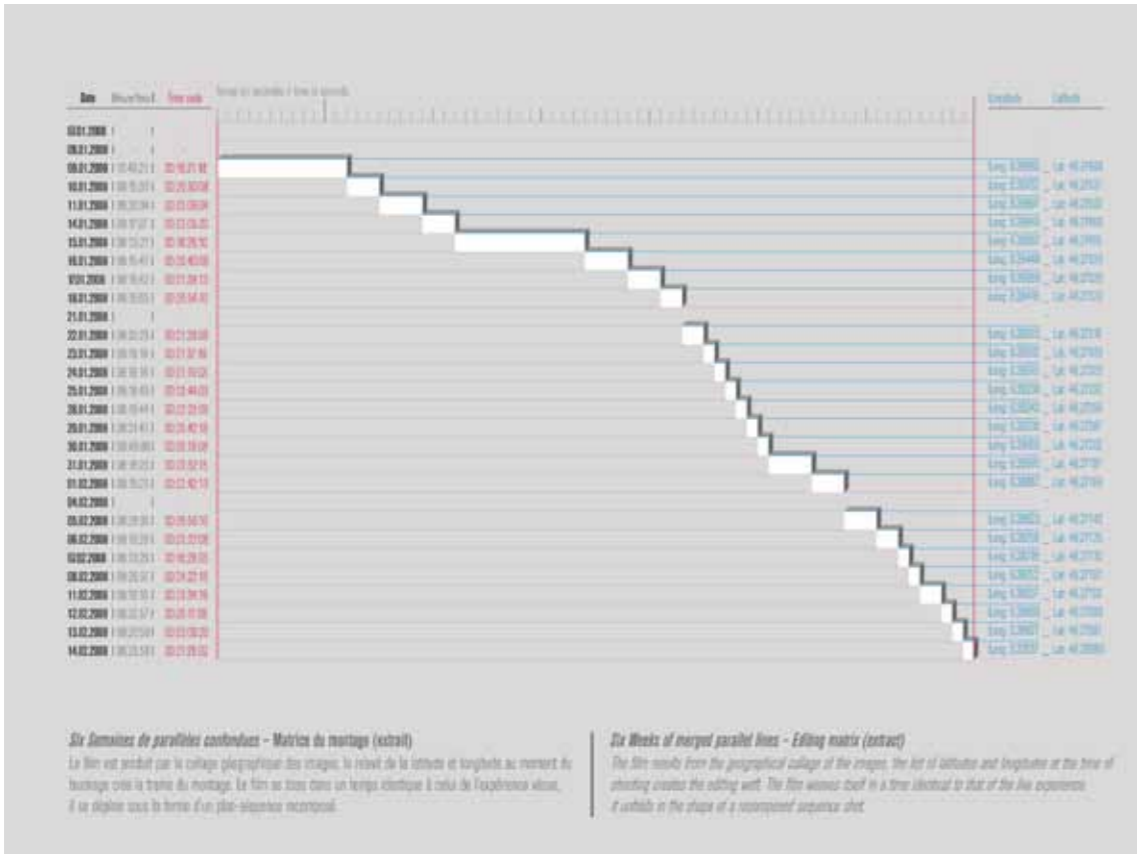
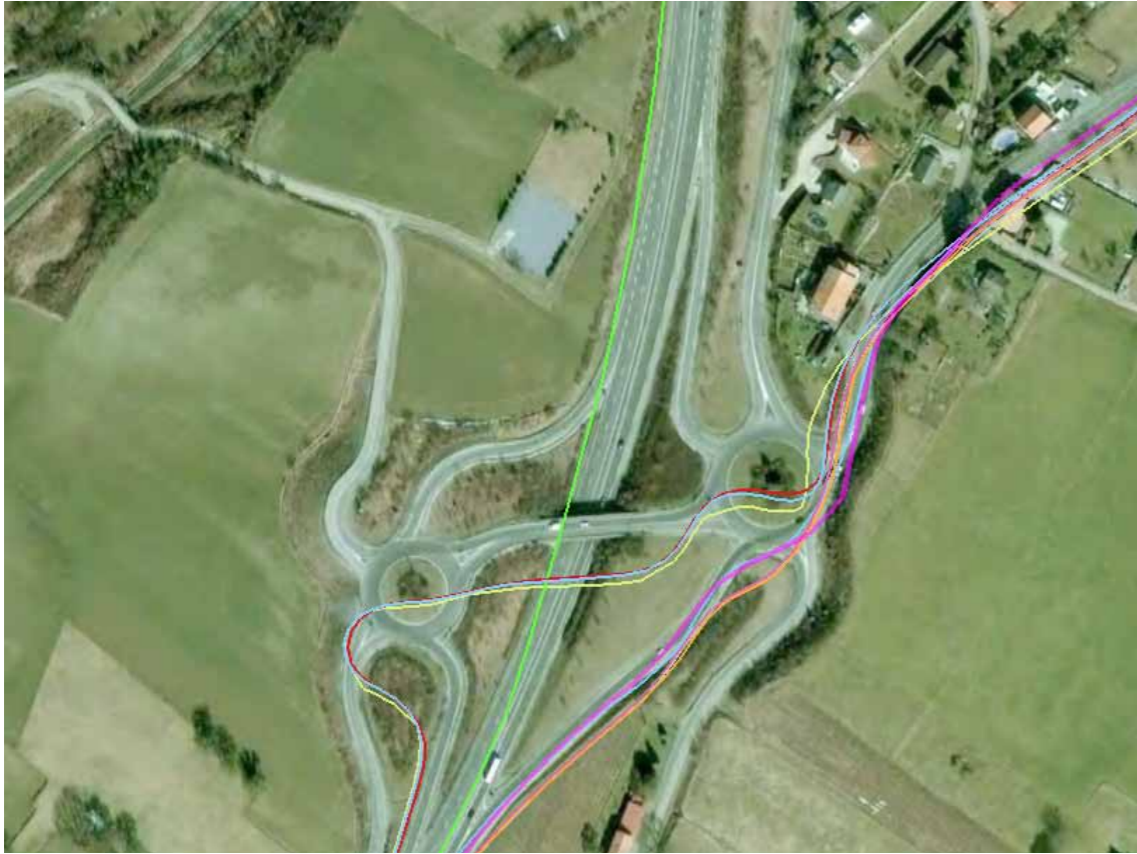
Caroline Bernard

Six Weeks of merged parallel lines (*Six Semaines de parallèles confondues*) since only one straight line and its merged parallels can go through 2 points. The project is the result of six weeks of an almost identical journey (from January 7th, 2008 to February 14th, 2008), six weeks prescribed by the medical profession. All the trips to the medical center were filmed exclusively by means of a mobile phone. The repetition of the same route and the GPS indexation allow to weave a film with complex temporal strata, one enters a village, once, twice, thirty times, and by an ellipse one returns from day to day to the same place. The ambition is to weave with these repeated trips a kind of fathomless cinematic ribbon. The journeys were also the occasion to write and revisit tales, and other enigmatic and singular fictions. All these texts are included in a blog.



Six Weeks Of Merged Parallel Lines / Excerpt





FONCTION PANORAMA LG KU990

Panoramic movie, 2008

Caroline Bernard - Damien Guichard

Poetic ribbon made by a panoramas succession. The film time is produced by the image scrolling. The past goes out by the left of the image, whereas the future enters by the right. The whole printed image mesasures 7 metres on 10 centimeters.



sibility of making out a single model in it, and I perceived



To melt into the mass of the world's seams, become a wallpaper pattern, a roll of wall covering, and dis

HACHIOJI: HOLE IN GAP

THE CROSSING OF ZEBRA TIMES

Movie made in Japan from a webcam in Europe, 2008

Caroline Bernard, Michiko Tsuda, Miwako Takano (performance)
Graphic design : Damien Guichard

The project confronts two models of descriptions of time. Shooting is done in the first place in France via a webcam placed in the urban space in the Hachioji quarter of Tokyo. Shooting is done in the second place simultaneously on the spot with a VD camera. An urban webcam is a camera with a shared, delayed display. The images appear in a variable stream, often considerably slowed down. The webcam is not designed for recording but for observation. Due to its slow refresh rate, the temporal description is poor as compared with the thirty pictures a second that a VD camera can handle. Without this being an optical issue, the VD camera describes the course of events more accurately than the webcam; in a sense, it sees better. The two time models are alternated; each time the webcam is refreshed, which is about every two seconds, the events it has missed are again described by the VD camera with time enriched. The detail in all the movements is at last perceptible. Time thus seems to be examined by a microscope that reveals the subdivisions. The choice of a choreographic performance inserts a third model of description of time, through movement. The density of the choreographer's movements enables a comparison between the time operation of the two shots; for the VD camera, a leap by the dancer caught by the webcam is a series of several steps.

Sound-mastering: Dominique Fabre

ある交差点を撮影しているウェブカムからの映像を、ほぼリアルタイムにネットワークを経由してフランスでキャプチャされたものと、同時に同じ交差点をビデオカメラで撮影した映像をつかっています。

動画は静止画が1秒に何十枚も切り替わることで動いているようにみえていますが、そのフレーム数は映画なら1秒に24フレーム、テレビの映像は1秒に30フレームと媒体によって変わります。ウェブカムの場合は、ネットワークの状態によってフレーム数が変わりますが、多くても1秒に1フレーム程度と、他に比べて非常に少ないです。この作品では、フレーム数が少ないことでウェブカムでは見えなくなっているところを補うように、ウェブカムのフレームが変わった直後に、ビデオカメラで撮影された映像に切り替わるように編集しています。交差点では女性がダンスを踊っていて、その詳細な動きはフレーム数や解像度によって違う見え方をします。

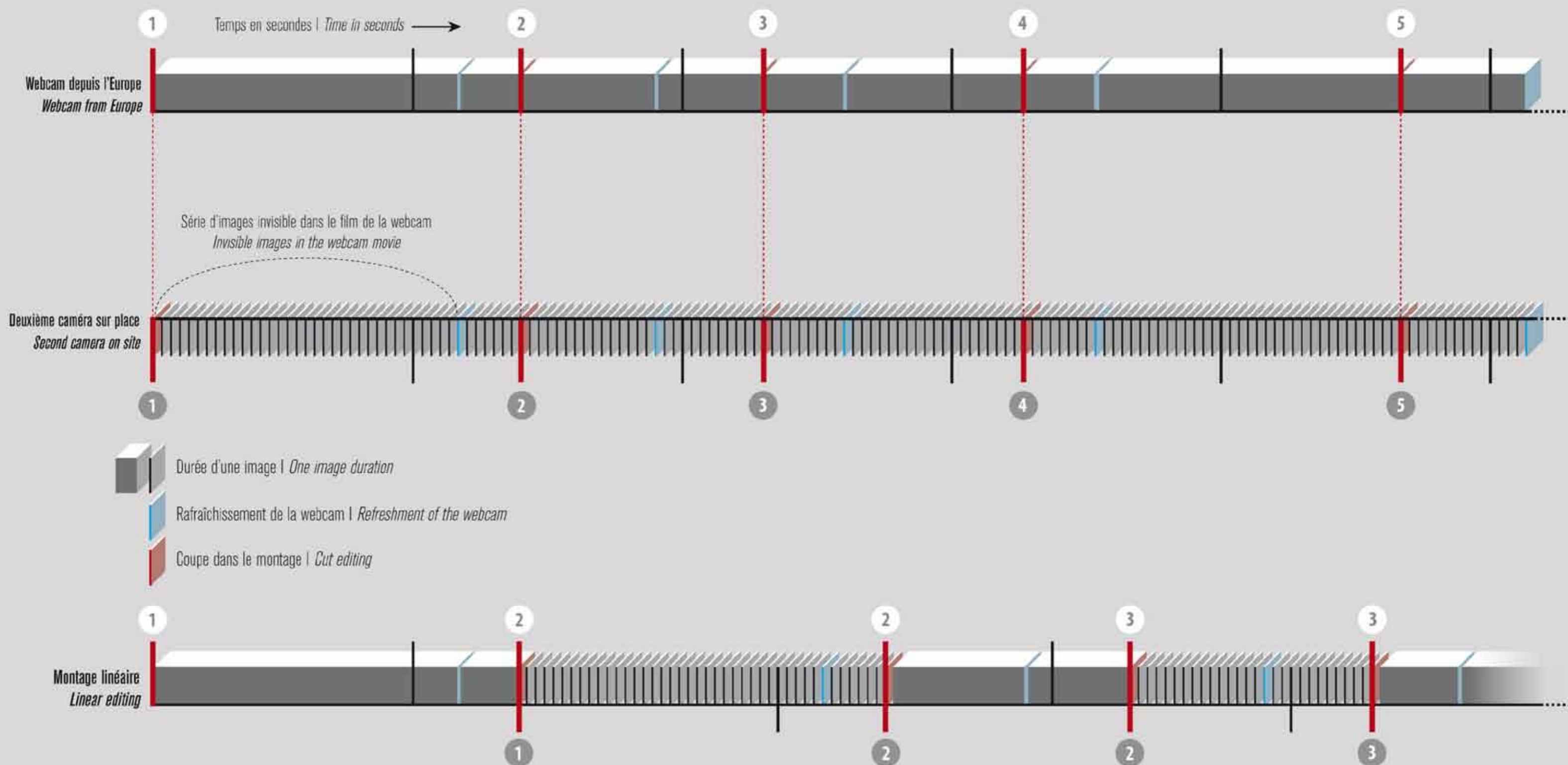
1つの出来事を捉えている2つの時間軸を編集する行為は2つの時間を縫っているようです。



Hachioji : Hole in gap / The crossing of zebra times / Stills



Deux prises de vue simultanées | *Two simultaneous shots*



Hachioji : Hole in gap, 2008, la traversée des temps zébrés – Matrice du montage (extrait)

Le montage se construit autour de la faible fréquence de rafraîchissement de la webcam. A chaque trou dans le temps, la deuxième caméra sur place (Tokyo, Japon) s'intercale et compense les vides de la prise de vue réalisée depuis l'Europe.

Hachioji : Hole in gap, 2008, the crossing of zebra times – Matrix editing (extract)

The editing builds itself in relation to the low refreshment frequency of the webcam. In every temporal hole, the second camera (Tokyo, Japan) on site steps in and compensates the gaps of the shots made from Europe.

IF ONLY YOU COULD SEE WHAT I SEE WITH YOUR EYES
Performance made with spy glasses, 2008

Caroline Bernard, Gwenola Wagon, Michiko Tsuda, Adla Isanovic

Four artists from Japon, France and Bosnia gather in Geneva in order to negotiate their subjective views on the place they share. Each of them choose one channel to express its own view on the location and time that is visited and "scanned" - Rue du Marché, Geneva, Switzerland.

Four channels, subjective camera views, text and sound are placed at the same spot, time and captured simultaneously. All that with an aim to create complex narrative(s) about a specific territory and moment, as well as to enable an existence of the multiplicity of visions. These temporal and spatial explorations represent, in a certain way, a search for hybrid spaces – both in terms of perspectives and cinematographic expressions. One of the tracks is made of video capured with camera hidden inside sunglasses which that enable us to situate ourselves closer to the passengers and provoke their gaze.

If only you could see what I see with your eyes:
This movie has been realized in the framework of the *Version Biennial* , The Centre for Contemporary Images, Geneva (2008).



If only you could see what I see with your eyes / Stills