

Room 9

Fond d'air Tête du Couvercle, le 20 juin 2022

Tête du Couvercle mountain, 20 June 2022,
Ambient sound

2023

AMBIENT AIR

SOUND of silence; terms used by sound recordists to refer to the recording of ambient silence in a given shooting space.

ACOUSTIC

Concerning the perception of sounds; discipline dealing with the physical aspects of the production and transmission **SOUNDS** and noises.

GLACIAL VALLEY

Rounded valley created by the formation and movement of a glacier.

HISS

Regular **SOUND** that recalls that of breathing. Natural movement of air in the atmosphere.

ROCKFALL

Rock mass that comes away from a mountain face and *exfoliates*. The blocks roll, ricochet, and fall in freefall, smashing at the foot of a mountain face.

TORRENT (literally "Mountain Stream")

Waterway of mountainous or disaster-affected regions characterised by its irregularity (changeable flow, high water levels, or strong current).

2019

BONIMENTEUR (literally “Smooth Talker”)

Narrator of silent cinema screenings who gave live explanations of what was happening on screen. Also known as a *benshi* in Japan.

DESCRIPTION

Interpretation based on the observation of a concrete reality.

EKPHRASIS

Deriving from the rhetoric of the Greek classical period, refers to the precise and detailed verbal description of a work of art.

LANGUAGE INTERPRETER

Someone who translates live, explains and orally provides the equivalent of what is said in another language.

MEMORY

The philosopher and neuroscientist Israel Rosenfield describes memory as the activity of organising what is perceived into different categories. These categories are constantly evolving, depending on lived experience: a memory is always reinvented by what is happening in the present. Israel Rosenfield, *L'invention de la mémoire* (Paris: Éditions Flammarion, 1994).

ORALITY

That which is expressed aloud.

STÉNOGLOSSIE

Neologism derived from “stenography”, which refers to a fast transcription procedure through a special writing system. The prefix *steno* (short) is associated with the suffix *gloss* (pertaining to the organ of the tongue; *glôssa* in Greek).

2020-2023

DECIPHERING

Reading of trial-and-error handwriting so as to understand its meaning and form.

EXPONENT

Smaller typographic notation placed at the top of one side or other of a character.
The exponent here expresses secondary, less audible sounds.

ONOMATOPEIA

Writing of a sound using the range of letters and sounds available in a language.

SCORE

In music, written notation and graphic organisation of a musical composition.

SCRUTINISED LOOP

Very short sound sample listened to as a loop to attempt to grasp its subtleties. Applying extreme auditive attention to details so as to observe what the brain usually rejects, by generalising what it perceives.

SYLLABLE

Group of letters that are pronounced by making a single sound.

2019

ALLURE

Manner of going or moving (speed and **AMPLITUDE** of a movement).

AMPLITUDE

Distance between the furthest points of a **MOVEMENT**.

CO-VERBAL

Said of a gesture that emphasises or specifies the meaning of a discourse, when the hands intuitively seek to convey sensitive elements as language.

FORM

Structural quality (lines, surfaces, and contours) of an object, based on which the mind is able to recognise and apprehend its reality through the senses.

MIMESIS

Derived from a Greek term that means to imitate, mimesis is a philosophical notion referring to the relationship of imitation between art and reality, the more or less faithful reproduction of a movement or action.

MIRROR

Reflective surface. Broadly refers to what reproduces the appearance or the **MOVEMENTS** of something else.

Room 6

Pacheû

2023

ALPINE FISSURE

Open fracture in which crystals are formed by metamorphism (modification of the rock under the effect of temperature change or pressure). There are many in the Mont-Blanc ranges and crystal gatherers find crystal pockets.

BASIN

Basin, bowl, funnel, hollow.
Watershed: portion of territory limited by ridgelines from which rainwater flows.

BERGSCHRUND (literally "Mountain Cleft")

A bergschrund (from the German for "mountain cleft") is a large **CREVASSE** that forms between the glacier and the rock.

BREACH

Narrow saddle.

CHANNEL

Narrow corridor of ice.

CORRIDOR

Depression in a mountain side, which can be of varying density and width.

CREUX D'NANT (literally "Hollow of a Stream")

Polished rock as in the narrow bed of a *nant* (mountain stream in patois).

CREVASSES

Cracks of varying depths found on the surface of a glacier. They form when a part of the glacier moves faster than the others, depending on the reliefs and gradient of the slope or on an encounter with another glacier.

GÉNÉPI

A variety of mugwort that grows exclusively in the mountains, notably over moraines and monticules at high altitudes. A glacier flower whose gathering is subject to regulations: it is picked by connoisseurs to make eau-de-vie.

GORGE

Narrow and deep passage with steep sides.

GRANITE

Very hard magmatic rock with a grainy texture, because it has cooled slowly, deep down.
Granite takes on a dark reddish patina when it is exposed for a long time to the sun and bad weather. It is light grey when it is a "fresh rock" deriving from recent landslides.

INCLINE

Horizontal crack, inclined **LEDGE** in the middle of a wall.

KINAESTHESIA

Sense of movement. A form of sensitivity that, independently of sight and touch, allows individuals to situate their body and movements in space.

LANDSLIDE SCAR

Lighter area where a rock face has fallen away.

LEDGE

Narrow shoulder on a mountain face.

LINES

On the rock faces of a mountain, on steep slopes, new itineraries and passages formed by snow conditions. Observe, seek out, draw, open up new lines.

MORAINE

From *morena* (Savoyard dialect): swelling of the earth. Accumulation of blocks of rock formed after a glacier moves, around its edges or at its former position.

MOUTTONÉE (ROCHE) (literally "Sheepback Rock")

Rock with a rounded look, slightly streaked and undulated from the influence of glacial erosion. The name is due to Swiss geologist Horace-Bénédict de Saussure who thought they resembled the wigs used by the aristocracy, smoothed with sheep fat.

PACHEÛ

Passage, movement. A "pacheû" does not only refer to a well-marked path but also any trace of passage that leaves marks: footprints, worn rock, or grassy ledge.
Hubert Bessat and Claudette Germe, *Les mots de la montagne autour du Mont-Blanc*, Éditions UGA, 1991.

PERMAFROST

Area of permanently frozen ground in which the presence of ice stabilises the rock.

PLEIN GAZ (literally "Full Gas")

Mountaineering term for being above an impressive void.

ROGNON (literally "Kidney")

Small, rounded mineral mass that emerges from a glacier.

SCARF

Steep strip of snow in the middle of rocks.

SPUR

Rocky outcrop that stands out across a mountain landscape.

VERROU (literally "Lateral Moraine")

A *verrou* in common French parlance is an obstacle that prevents an action from occurring; it is also a bar of rock located across a **GLACIAL VALLEY**. In English, the technical term would be a lateral moraine.

VISUALLY

Progressing within a terrain step by step, without knowing the itinerary to follow, based solely on observation.

2014

CHOREA

Neurological disorder “Sydenham's chorea” which provokes abnormal and uncontrollable **INVOLUNTARY MOVEMENTS**, also known as “Saint Vitus' Dance”.

INVOLUNTARY

Which escapes control.

SECONDARY DETAIL

Giovanni Morelli, an art historian, thought that secondary details seemingly devoid of interest (ear lobes, finger shape) revealed the personal technique of an artist, since these were not taught in the various painting schools. Process of interpretation that resembles the observation of marks and prints for hunting, medical symptoms, and clues from a criminal investigation.

Carlo Ginzburg, chapter “Traces. Racines d'un paradigme indiciaire” in *Mythes, emblèmes, traces ; morphologie et histoire* (Paris: Flammarion, 1989).

WARM UP

Series of movements and exercises that aim to warm the body and prepare it to undertake complex movements.

2017

ATTENTION

Focus of the mind and body towards an object, exclusion of all else.

AUTOMATISM

Action undertaken without engaging in thought.

MAKING MUSIC

What the pilots of the Patrouille de France call their exercises of **MENTAL REPETITION**. "Making music" evokes the idea of a **SCORE**, of *ritornello*, the little music that lingers in the mind.

MENTAL REPETITION

Training that consists of visualising a series of **MOVEMENTS** in order to memorise and automatise them.

MIRROR NEURONS

According to the principle of mirror neurons, we form the hypothesis that imagining an action more or less activates the same cerebral areas as physically performing this action.

MOVEMENTS

Gestures undertaken by the body in space.

THOUGHT

Mental representation of ideas or images.

2019

DEAF (CULTURE)

Mainly cohabitating with the non-deaf world, whether it be in a professional or familial context, deaf people often meet as a community to communicate and discuss their concerns or personal situations.

Sign language works to share common values. Deaf (theatre, poetry, deaf comedy) artistic culture is based on a corporeal and visual form of expression.

GESTIC

Relating to or consisting of bodily movements or gestures, as a person's means of expression. In music, the gestic refers to the codified communication of the orchestra conductor addressed to the musicians.

FOREIGN LANGUAGE

Language whose meaning escapes us but that can be grasped in a sensitive way.

LANGUAGE

System of conventional vocal, gestural, and graphic signs used by a group of individuals to express themselves.

PIT MUSIC

In a film, music that does not derive from any source identifiable in the image. The term refers to the orchestra pit that was found in silent film theatres and auditoriums.

PROFOUND DEAFNESS

Loss of hearing or deafness from birth that leads to perceiving no sounds or noises whatsoever.

SIGN LANGUAGES

Visio-gestural languages of deaf communities. They are based on the position of fingers and hands, the movement and position of the bodies and facial expressions. Like oral languages, they develop within each community (French, Italian, American sign language, etc.) and contain complex grammar and syntax.

SIGNING SPACE

Space in which sign language is performed. The timeline is perpendicular to the body of the person signing. The past is situated behind the back, the present level with the body and the future is placed in front.

VISUAL VERNACULAR (V.V.)

Form of deaf poetic expression that uses the visual and rhythmic characteristics of sign language. Just as the auditory world has various modes of artistic expression, the world of the deaf also experiences this diversity. Thus, sign language, *signsong*, mime or V.V. provides this visual artistic expression.

Room Séquence

3

2017-2023

AEROBATICS

Performance of exceptional **MOVEMENTS** with the help of a flying machine, for the purposes of training, demonstration, or competition. The Spanish pilot José Louis de Aresti Aguirre invented a series of signs and lines to describe figures and movements in space in a standardised way: such as loops, spirals, recoveries, reversals, flips, backwards ascents, forward transitions, negative triggers, rolls while turning, and kicks.

DIAGRAM

Schema enabling the various parts of a whole and their organisation to be represented.

MOVEMENT

Displacement of a body in space.

MOVEMENT NOTATION

Technique that aims to record movement with the help of a codified written form. Several attempts at notation systems have been developed in the field of dance, in the form of *CHOREOGRAPHIC scores*.

SEQUENCE

Ordered series of elements, operations, or phases.

SIGN

Representation that refers to an object, an action, or a value within a given social group.

2018

BABBLING

“This is how children acquire the practice of their language, by development through generalisation based on various spoken and visual clues. They first identify the contours of the speech that bears meaning, although isolated words and phrases may not be understood. Some young children start, for instance, by imitating the variations of intonation and intensity of adult speech. [...] For the child, the meaning that the adult tries to convey is definitely found in the prosodic contours of the sound.”

Israel Rosenfield, *L'invention de la mémoire*, chapter II “Motricité du langage” (Paris: Éditions Flammarion, 1994) [Our translation.]

LIVE REPRODUCTION

With the aid of the voice, oral language, and movement, reproducing a perceived audio or visual element in real time. Performative device in which the speed of live delivery requires an extreme concentration while also giving rise to an informal aspect.

LYRICAL SINGER

Performer who trains, shapes and works on his or her voice with the precision of a jeweller and the commitment of a high-level athlete.

MAJELICH

Neologism derived from Alice's vocal productions [Camille Llobet's daughter], in the pre-linguistic phase (prior to the formulation of words).

PHONATORY APPARATUS

All of the organs and muscles used to produce speech. A child's phonatory apparatus is under construction, whereas that of a professional singer is highly trained.

PROSODY

Inflection, tone, accent, modulation, and rhythm of spoken language.

SOPRANO

In lyrical song, the highest-pitched voice.

Room 1

Brouillard (nord) Brouillard (sud)

Fog (north)
Fog (south)

2023

CHARIS SIL

Typography including **GLYPHS** that can be used for a form of phonetic notation.

DIALECT

Geographic variant that expresses a language in a spoken and written form.

GLYPH

Graphic symbol of a letter or accent.

IDIOLECT

Spoken language uniquely belonging to a single individual.

PATOIS

Oral language developed in a place that is often rural.

Pacheû, croquis sonores

Sound sketches

2023

ALPINE AREA

Level of altitude where human life is subject to powerful constraints. Complex geological environment that is devoid of paths, which mountaineers progress through by looking for potential pathways.

BINAURAL

Relates to two ears. It is through binaural hearing that we perceive the position of sounds in space.

BINAURAL (MICROPHONE PAIR)

Device in the form of a head with high-sensitivity microphones at ear level, to enable a sound recording as close as possible to human sound perception.

PACHEÛ

Passage, movement. A “pacheû” does not only refer to a well-marked path but also any trace of passage that leaves marks: footprints, worn rock, or grassy ledge.

Hubert Bessat and Claudette Germi, *Les mots de la montagne autour du Mont-Blanc* (Saint-Martin-d'Hères: Éditions UGA, 1991).

SKETCH

Simplified drawing of an object that can serve as an introduction or enable its appearance to be visualised quickly.

SOUND

Phenomenon perceived by the ear.

RAIN

In his autobiography, professor John Hull, who became blind, describes how rain restores his perception of a space: each material struck by the droplets reveals its own resonance and the distance of things in relation to one another.

John Hull, *Touching the Rock: An Experience of Blindness* (London: SPCK Publishing, 1990).

RESONANCE (QUALITY OF)

Manner in which a place reproduces sound according to its form and the hardness or softness of its surfaces.

REVERBERATION

Persistence of sound after its sources have stopped emitting.

VIBRATIONS OF ICE

The sound that traverses a frozen surface reaches us more quickly than a sound that traverses air. The soundwaves emitted by the shock of a stone thrown onto ice will be dispersed and will not all reach the ears at the same time, which would explain the unusual sound of a ricochet on ice.

FROM MARCH TO MAY 2023, THE IAC INVITES THE ARTIST CAMILLE LLOBET TO INVEST ALL OF ITS SPACES WITH THE FOND D'AIR EXHIBITION.

Drawing together existing artworks and recent productions by Camille Llobet, the Fond d'air exhibition presents a deep dive into the heart of humanity. For over a decade now, the artist has been interested in the prosody of language: intonation, stress, or any other variations that language undergoes when it enters a form of orality.

It is through sound, noise, as a vector at once of information and expression, that she encounters and conveys her subject. It is also from noise that the title of the exhibition derives: in the film industry, the "fond d'air" refers to an inhabited silence, the background noise inherent to every shooting location.

Here, we hear a torrent in the distance, there, stones falling, the mountain trembling... all kinds of deictic elements that nonetheless give depth to silence.

Whether it is about analysing the contours of language or describing a landscape through sound, in Camille Llobet's work it is often a question of noise as the imprint of the body and of movement. It is through the body, as it perceives and expresses, that she sketches the sensitive portrait of her subjects and performers. It is also through the body that the visitor broaches the exhibition space. Devised as volumes, the video works stem from experience.

Projections immerse us in the movements of the body, making attention to tiny or spontaneous gestures possible.

Revisited in the manner of a recording studio, the exhibition provides an original listening option: the visitor is taken through various sound textures, each one selected to represent (embody) the artwork. The artist thus imagines a full-scale experience and transposes the constraints previously confined to her shooting locations, bringing them into the exhibition space.

Revealed on the occasion of Fond d'air, the Pacheû project signals this change of scale and paradigm. Motivated up until now by the need to probe human perceptions and interpretations within a decontextualised framework, Camille Llobet situates her study for the first time in an alpine environment, for an immersion in matter: the lines and shifts of a milieu as grandiose as it is threatened.

1.
Camille Llobet,
interviewed by Paul
Bernard,
in "Camille Llobet,
Monographie"
(Lyon: Éditions
Adera, 2013).
[All translations of
French citations
are ours unless
otherwise stated.]

2.
Bresson Robert,
*Notes sur
le cinématographe*,
St-Amand :
Gallimard, 1975,
140 p.
Collection Folio.
Préface de
J.M.G Le Clézio,
édition 1988.
p. 34-35.

“Paradoxically, it is by making it become a machine, by obliging it to escape the intellect, that we reincarnate a body and a language, that we reveal all of its discreet phenomena.”¹

It would be easy to forget the complexity of what plays out inside humans: when the body experiences the real, the brain interprets it and delegates the task of expressing it to movement and language. A spontaneous and subconscious exercise, this locus of translation becomes a vast subject of experimentation for Camille Llobet. She thus invited performers to view and describe a scene simultaneously. These descriptions substitute the reality of the situation, rendered invisible to the visitor. They are constrained by the speed of playback and the level of sophistication of the action. By complying with the exercise proposed by the artist, each of the performers enters the state of concentration that immediate interpretation elicits. The idea was to omit nothing, to select, analyse, and fragment the information in order to reconstruct the main elements. In an almost scientific way, Camille Llobet establishes what she calls “filmed experiences”.

Through the repetition and uniformity of the exercise, she strips the language of its semantic dimension to reveal its unintentional elements.

Filmmaker Robert Bresson once said: “Nine-tenths of our movements obey habit and automatism. It is anti-nature to subordinate them to will and thought.”² The search for automatism and performance – both physical and mental – in itself constitutes a source of fascination for the artist. As the exhibition progresses, the visitor encounters sportspeople, dancers, or mountain guides whose bodies, pushed to an extreme of knowledge and mastery, seem to have acquired some sensational automatisms. However, it is not about revealing the perfecting of the body but about striving to detect what plays out within an individual when the automatism – decontextualised – must be rediscovered. So, for instance, a lyrical singer learns to babble: beyond a form of expertise, it is clearly the learning phase – of body and mind – that the artist presents to us.

It concerns the body because the reflex seems to become lodged within a muscular memory. The mind is also involved because there is no doubt that the state of concentration that Camille Llobet asks for and exposes verges on a modified state of consciousness – the “zone” to which some sportspeople refer, which dilates time, the relationship to the self and to reality.

By anchoring a gesture, a word, or an expression within the body, speech liberates a hub of thought and expression that reveals the self.

This is what makes the artist’s work so powerful: the profound and intimate encounter with her subjects.

Through filmed experiences, the border between director and filmed is blurred: the performers’ sensibility contributes to the writing of semi-improvised synopses.

Far from having a standardising view of them, Camille Llobet reveals the beauty of the singular through a series of deictic elements and idiosyncratic gestures. It is not a matter of describing the other with some form of imperious truth, but instead of sketching sensitive portraits of human diversity.

While the Fond d’air exhibition is steeped in all that constitutes us, a constant to-and-fro between aptitude and potential, it also marks a paradigm shift: the Pacheû project signals the start of research into a “natural environment”, that of alpine areas. The artist therefore moves away from the neutrality of the filmic space to probe an environment as spectacular as it is precarious. Far from the peaks and vertical lines of the mountain that, if we’re not careful, might lead us to think that it is immovable, the artist adopts a perspective sensitive to matter, to its lines and shifts.

In this, we find the artist’s procedures once again – description, interpretation, observation of bodies and their trajectories – however, a new element unfolds. The gaze is no longer trained on human beings alone, confronting their context, but on a kind of interrelation and coexistence.

The mountain is no longer purely a landscape or a milieu, but a subject: by expanding or rumbling, it expresses the impact of its relationship with humans. As for the bodies, they must find new ways of exploring it, adapting their practices, modifying their automatisms. Conquest and conformity are both left to a bygone era. It is high time we sang the praises of listening and mutual instruction.

Fond d'air

Ambient Air

2023

**Room
9**

Sound recording

Camille Llobet

Mixing

Kerwin Rolland

Production

**Institut d'art contemporain,
Villeurbanne / Rhône-Alpes**

Tête du Couvercle, le 20 juin 2022
[Tête du Couvercle mountain, 20
June 2022, Ambient sound]
Stereo sound system, loudspeakers
Sound structure
4:46 minutes

Courtesy of the artist
© Adagp Paris, 2023

Ambient sound recorded during the summer solstice in an alpine region. The mic was placed on a rocky outcrop overlooking three glacial valleys (Talèfre, Léchaux, Mer de Glace) and opposite the daily landslides and rockfall from the Aiguille du Tacul.

Sténoglossie Room 8

2019

Vidéoprojection
4K colour video,
quadraphonic sound
11:24 minutes

Courtesy of the artist
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Collection FRAC
Provence-Alpes-Côte d'Azur
Inv. : 2018.998

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Irene Varano, Brigitte Veuillot,
Oriane Zugmeyer.

Nine performers are filmed in turn, until the experiment is exhausted, as they watch a looped sequence of 2 minutes 30 seconds of the film Pickpocket (Robert Bresson, 1959) and describe it orally to the camera.

A man exits a carriage entrance
heads along the street
his gaze is set

A man walks out, face blank
lifts his eyes, stops, thinks
perhaps sad, or annoyed

he lifts his head
and with his eyes fixed on something at something
he walks in the street

acc...* decelerates his steps (* accelerates)
stares at a point, which he follows with his eyes
a fixed point

his tie is loosely knotted
a car seems to go at his pace

he sways his arms, calls out
the other turns his head, nods, accelerates
mouth set, eyes on the ground

another man, who looks much less kind
eyes down, his steps accelerate

walks mechanically
double chin, head lowered
accelerates, he's out of sight

the other guy follows him, follows him with his eyes
stops, marks a pause, not really

walks slowly, stops
thinks, worried, head lowered
r – walks on, walks quickly, runs
catches the tramway, the bus

a tramway, the man he was following gets on, he sits
down
the driver sounds the bell, the tramway starts up, the man
dashes forward

he leaves the sidewalk for the road
sees the man get on the bus
hurries over and leaps
the bus heads towards illuminated arcades
the taxi takes its space
crossfade, he wends his way, gets through, goes through
traffic
stops at a window

sways his arms,
black suit approaches
there's more and more light
the shadow cuts across his face

he approaches a glass door,
looks inside the establishment
his hand pushes the door
he enters, head down, lifts his eyes

looks at... looks down, looks up
a man behind him is looking at his telephone
or takes out a cigarette, sits down

and joins a man leaning on the counter smoking a cigarette
it's the man he was chasing

one hand grabs the counter
he sits down on a stool
strikes up conversation with the same passer-by as earlier,
who he sat next to

the man looks at him and stares and asks him to go to a
place
we get that immediately because the man follows him

the other man re-*, shows him a space (* returns)
he follows him, head down

he follows him, sure of himself

they are at the back of the bar
a place where customers don't go
objects are stored

the light is harsh
he looks at him

the man comes up to him and offers him his...
the other puts his hand on him

his side
the other turns, he stares at him, takes
the other pushes him by the jacket
shifts

he slides
hand in gooseneck, we only see the thumb
grips his jacket, the fingers are inside the jacket
the thumb takes it
brings it down, drops it, takes it from the bottom of the
jacket and gives it back to him in the same hand
catches it, with the other hand

in a hook, a saucer
turns, gives it back, to the other
passes between the hands, returns it to a pocket
his gaze is surprised, fingers

a hand seen from behind
he accompanies his arm
standing on end

takes his hand, shows him
he guides his fingers
spread out
index and middle finger stretch upwards
the tie flecked white and the hand crushed against
the flank

the fingers are...
the jacket opens and closes

... flexed
he passes
he's like a dancer
they smell and sense one another

the hand is loaded, ready to fire
his fingers, like pincers
approaching with his hand, then the index and

SNAP
with a click of the finger, he opens the jacket
a button pops off
and passes into the shade
two jackets touching, rubbing against
one another
almost caressing the other hand, limp in a pocket
hands...

Sténoglossie

Room 8

Oral description of the nine performers

they're practising
unpleasant
touching, caressing each other
unsettling
slowly they learn one another
a jacket and sleeves that are too long, too ample
he lets him, leaves things open, the jacket
poorly cut, too big

the hand forms scissors

the jacket is open, held by a hand

the slightly creased jacket

four fingers gripping, two others pinching

takes it more gently

the crocodile hand grabs a pen in the inner vest

and in a swift movement of the index

and throws it into the shadow of the sleeve

the two fingers let go, the hand takes it

he grabs

he lets it go, catches it again

a wrist

the broken wrist

turns behind the body

supple

sleight of hand, half-turn

passes from one hand to the other

moves backwards, forwards

he puts it down

next to the stack of plates and tea towels

**The gaze turns back,
immediately, the hand grabs the other, pushes
fingers cling
goes up, down, receives, passes
from hand to hand**

**the fingers cling, two others that...
pincers grab a pen
play with it, pushes it into the cufflink hole
fingers, hands grab, squeeze, make it spin
pass from hand to hand, put it down**

fingers in spread* (* invented term: transformation
of "outspread fingers")

on the edge of the table

**fingers under a Formica table
a metal coin
fingers become more flexible**

fans up* his fingers on the edge of the table (* invented
term)

**the coin spins through his hands
a thirty-year-old's hand
spins the coin, spins the coin
he looks at a beautiful woman
a very pretty woman
even prettier when we see her talk**

**flexing exercises with the fingers
he rolls a coin between his fingers
grabs a coffee mug
brings it to his lips**

**the mug at his lips
swallows**

**a look, he gets up
heads to the back of the room
plays with his lips**

**fingers, four, playing like an accordion
trailing along wood, caressing it
a marble falls and bounces in a maze**

point, TARGET, 300, WENT OUT* (*misreading of
the inscription "WHEN LIT" on he pinball machine)

10, the towards the 30

hits 10,10, 1

flashes on and off

**A tall man, in a suit, emaciated
reflections, women, leaves, building, night
lights, sees, recognises, walks on, the pavement,
sidling, cars
footstep, faster, questions, asks, yes,
determined, clenched, walks on, head lowered, crosses
hesitates, ponders, marks time
pauses, lowers his eyes, decides, yes, walks on, joins him
walks, walks, the city, a bridge, cars, runs, joins him
a tram, moving away
crosses a street, bistros, cafes
heads towards a glass door, crosses passers-by, sees
a shadow over his face, opens the door, a reflection, it
closes, lifts his head
customers, a bar, a counter, touches, the counter
hands, sits down, settles in, listens, listens, leans on his
elbow, gets up
follows him, lifts his head, lifts his eyes, looks at him,
questions, what?
grasps, interior, slides, the hand, along, turns back, gives
back
takes it back, puts it back, repositions it, just so,
the hands, folded, in scissors, take back, close it again,
passes, **CLACK**,
and slide, and the suits one against the other slide,
black, dark
returns, a pen, how?, shoot, start again, slide it into the
sleeve, like this
and now, **TOCK**, falls, starts again, goes, holds, passes,
this, like this
yes, on the table there, **BAM**,
and does, works the hands, spreads the fingers out
there, against, like that, stretch, stretch like this
start over, a hand, a coin, a coin to roll
between the fingers, all of the fingers, put it back down,
pick it up again
a coffee, grasp it, drink, look in the reflection, the cafe,
a couple
walk forwards, a waiter, what?, look at the other,
the eyes, averted, descends, the hand, which doesn't stop
which taps and taps, slides along its length, and returns
and a ball that descends, and strikes once, goes up
and passes, and goes up
yes**

Alice

2020-2023

**South
Hall**

Graphic design and drawing
Camille Llobet

Execution on wall
**Romain Monnot
Paolo Viscogliosi**

Production
**Institut d'art contemporain,
Villeurbanne / Rhône-Alpes**

Thanks
**Ariane Bosshard, Théophile Calot,
Alice Morel**

Wall partition
Black paintwork
Variable

Courtesy of the artist
© Adagp Paris, 2023

Verbal and graphic transcription of syllables that are still imprecise, pronounced by Alice, between ten and twenty months of age, just before the child is capable of understanding and formulating words (pre-linguistic phase).

Mimèsis

2019

Double synchronised
video projection
2 x 4K color video, silent
17:42 minutes

Courtesy of the artist
© Adapp Paris, 2023

Room 7

With

Camille Bonnel
Tristan Brokenshire
Lilou Donner
Katya Sykes

Direction

Camille Llobet

Image

Xavier Ameller

Filming assistant

Maïtea Moraglia

Film calibration

Ariane Boukerche

Graphic design

Huz & Bosshard

Production

Camille Llobet

Project supported by

3 bis f | Centre d'art
FRAC Provence-Alpes-Côte d'Azur
Mécènes du Sud Aix-Marseille

Four performers filmed in pairs (lefthanded-righthanded individuals) reproduce with the hands – live and in a loop – the training movements of the theft of a famous fifty-second sequence from the film Pickpocket (Robert Bresson, 1959).

Pacheû

Room
6

2023

Documentary essay
Work in progress
4K colour video, 5.1 sound
60 minutes

Courtesy de l'artiste
© Adagp Paris, 2023

Documentary essay on the Mont-Blanc mountain range created in collaboration with alpine guides and geomorphologists, within a context of brutal climate change: glacier melt, permafrost thawing, and sharp increase in landslides and rockfall. Three “dialogues – terrain readings” associated with the images of movements and bodies compose sensitive and subjective narratives. The filming periods were devised in terms of visual, audio, tactile, and kinaesthetic sensations, to propose new modes of perception of alpine areas.

With

**Laurent Bibollet
Enrico Bonino
Damien Donner
Mathias Dunand
Ludovic Ravanel
Ilaria Sonatore**

Quoting Pacheû

**Hubert Bessat et Claudette Germe,
*Les Mots de la montagne autour
du Mont-Blanc, Grenoble,*
éditions Ellug, 1991, p. 109**

Direction, editing, sound recording
Camille Llobet

Assistant director

Damien Donner

Image

**Antonin Claude
Camille Llobet**

Technical advice and sound research

**Kerwin Rolland
Corentin Vigot**

Sound mixing

Kerwin Rolland

Film calibration

Ariane Boukerche

Graphic design

Huz & Bosshard

Production

Camille Llobet

Coproduction

**Réseau Altitudes, art contemporain
en territoire alpin
COproducciones**

Executive production

**Kraft Production
Énergie Prod**

With the support of Image / mouvement du CNAP

Centre national des arts plastiques 

The project Pacheû is supported by

**Le Ministère de la Culture
La Région Auvergne-Rhône-Alpes
Archipel art contemporain et la Ville
de Saint-Gervais Mont-Blanc
Villa du Parc, centre d'art
contemporain, Annemasse
Réseau Altitudes, art contemporain
en territoire alpin
Institut d'art contemporain,
Villeurbanne / Rhône-Alpes
Mécènes du Sud Aix-Marseille
Fondation Bullukian
Fondation de la Compagnie
du Mont-Blanc**

Special thanks

**Laurent Bibollet, Sarah Blanc,
Garance Chabert,
Marc Charbonnel, Damien Donner,
Emma Legrand, Thomas Morel,
Corentin Vigot.**

Partners

**FFCAM Fédération française
des clubs alpins et de montagne
Refuge du Couvercle
Kraft
Production
PVS Company
Blanc Sport
Camp France
Refuge du Montenvers
Compagnie
des Guides Saint-Gervais /
Les Contamines
Refuge des Prés
Skyway Monte Bianco**

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Martial Bibollet-Ruche,
Éric Blanc, Déodat Bonneaux
Jean-Baptiste Bosson,
Céline Buchou, Sarah Caillet,
Olivia Carret, Jean Chamel,
Pascal Chapelland,
Bénédicte Chevallier,
Léa Courtial-Manent,
Charlotte Demarchi, Lucie Dunand,
Stéphane Emtaz, Nathalie Ergino,
Mathilde Fiet, Michaël Gut,
Capucine Intrup, David Lacote,
Marie Lanne-Chesnot,
Victor Lapras, Christophe Lelièvre,
Marcel Lemennicier, Paul Loctin,
Lou Lombard, Hélène Meisel,
Victor Ménard, Serge Mermoud,
Firmin Mollard, Ricardo Mora,
Carolina Olivares, James Orset,
Julien Pelloux, Christophe Péray,
Jade Ronat-Mallie, Anouck Smolski,
Martin Thuillier, Marielle Tuaz,
Juliette Vergori.**

Chorée

Chorea

2014

Vidéoprojections (triptyque)

3 vidéos couleur FHD,

3 sons monos

Durées :

15 min. 57 sec.

13 min. 59 sec.

20 min. 33 sec.

Courtesy de l'artiste

© Adagp Paris, 2023

Room 5

With

Margaux Monetti
Anya Schmidt
Raphaële Teicher
dancers
Direction and image
Camille Llobet

Production assistant

Mickaël Detez de la Drève

Graphic design

Huz & Bosshard

Production

Projet de coopération
transfrontalière ECHOS - École
supérieure d'art Annecy Alpes /
Mamco (Annecy-Genève)

Thanks

Compagnie Neopost Foofwa,
Christian Bernard, Paul Bernard,
Sarah Cuvelier, Françoise Lonardon,
Stéphane Sauzedde, Nathalie Viot.

Three dancers' mouths in close-up, filmed with a handheld camera during a performance featuring warm-up movements.

Faire la musique

Making Music

2017

Video projection
4K colour video, son sound
14:38 minutes

Courtesy de l'artiste
© Adagp Paris, 2023
Collection Institut d'art contemporain,
Villeurbanne / Rhône-Alpes
Inv. : 2018.013

North Hall

With

Camille Cabrol humpback ski
Mathieu Collet pole vault
Loïc Costerg bobsleigh
Vincent Descols wingsuit
Romain Desgranges
rock climbing difficulty
Jérôme Grosset-Janin rallye cross
Mathéo Jacquemoud ski alpinism
Anouck Jaubert fast climbing
Oliver Marich voltige aérienne
Marie Martinod ski, half pipe
Lou Pallandre ski, sledging
Stéphane Pion kayak
Thomas Roch-Dupland ski jumping

Direction and editing

Camille Llobet

Image

Mathilde Fiet

Film calibration

Théo Delarche

Graphic design

Huz & Bosshard

Production

Camille Llobet

Project supported by

Ville de Thonon-les-Bains
Ville de Saint-Gervais-Mont-Blanc

Thanks

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Jean Denais, Damien Donner,
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Thomas Ferry, Romain Flandin,
Michaël Fuselier, Marie Gautier,
Didier Josephe, David Lacote,
Lucie Maistre, Valérie Nivesse,
Jean-Marc Peilleux, Philippe Piguet,
PVS Company, Liv Sansoz,
Ben Semiond.

**Thirteen high-level athletes perform the mental
repetition of their race within a big empty space:
the pillar of a bridge.**

Voir ce qui est dit

See What Is Said

2016

Voir ce qui est dit,
silent colour film, 2016
Video projection
FHD color video, silent
8:40 minutes

Voir ce qui est dit, plan séquence,
2016
Video projection
FHD color video, stereo sound
8:31 minutes

Courtesy de l'artiste
© Adagp Paris, 2023
Collection FRAC Grand Large -
Hauts-de-France
Inv. 18.4 (1 à 2)

Room 4

With

Noha El Sadawy deaf performer
Philippe Béran conductor

Direction, image, editing et voix off
Camille Llobet

Editor assistants

Mickaël Detez de la Drève
Damien Donner

Sign language interpreters

Isabelle Ansermet
Philippe Wieland

Musicians

Orchestre du Collège de Genève

Production

**Projet de coopération
transfrontalière ECHOS -
École supérieure d'art Annecy
Alpes / Mamco (Annecy-Genève)
3 bis f | Centre d'art
(Aix-en-Provence)**

Special thanks

**Christian Bernard, Paul Bernard,
Sarah Cuvelier, Yeelen Dumas,
Nathalie Palama, Diane Pigeau,
Irene Strasly, Stéphane Sauzedde,
Nathalie Viot.**

A deaf performer, placed next to an orchestra conductor describes in sign language what she says but doesn't hear: the rehearsals of an orchestra.

Séquence #1 #2

Room 3

Graphic design and drawing
Camille Llobet

Execution on wall
Romain Monnot
Paolo Viscogliosi

[Sequence]

Production
Institut d'art contemporain,
Villeurbanne / Rhône-Alpes

2017 - 2023

Séquence #1, 2017-2023
Wall partition
Black paint
Variable

Séquence #2, 2017-2023
Wall partition
Black paint
Variable

Courtesy de l'artiste
© Adagp Paris, 2023

**Mural drawings created based on scores
of aerobatics.**

Majelich

2018

Room 2

Video projection
FHD colour video, stereo sound
9:53 minutes

Courtesy de l'artiste
© Adagp Paris, 2023
Collection FRAC Grand Large,
Hauts-de-France
Inv. 21.17.1

With **Magali Léger** soprano

Direction and editing
Camille Llobet

Sound research in collaboration with
Kerwin Rolland
musician and sound engineer

Image
Arthur Quaranta

Film calibration
Ariane Boukerche

Mixing
Kerwin Rolland

Graphic design
Huz & Bosshard

Production
Camille Llobet

Support for artistic research/
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des Artistes,
du CNAP 
**Centre national des arts plastiques
et du Printemps de Septembre.**

Thanks
**Christian Bernard, Dominique Blais,
Fanny Didelon, Bela Kiss,
Katalin Kiss, Alice Morel,
Irene Varano, Anne-Lou Vicente.**

**A soprano – Magali Léger – reproduced live, in her adult
voice, the babbling of the artist's daughter Alice.**

Brouillard

2023

Room 1

Digital design made with
Pierre Arnoult
Laura Langlet

Typographic research
Nicolas Garait-Leavenworth

Typography
Charis SIL

Dialect map of the word « forg » from
l'Atlas linguistique de France
de Jules Gilliéron et Edmond
Edmont, 1902-1910, Paris, Champion,
9 vol., supplément 1920.

Production
Institut d'art contemporain,
Villeurbanne / Rhône-Alpes

Brouillard (nord), 2023
[Fog (North)]
Digital printing on Jet Tex canvas
406 x 373 cm

Brouillard (sud), 2023
[Fog (South)]
Digital printing on Jet Tex canvas
406 x 377 cm

Courtesy de l'artiste
© Adagp Paris, 2023

Dialectal maps of the word “brouillard” (fog) in the north and south of France.

Pacheû croquis sonores

Pacheû,
sound sketches

2023

Sound installation
Work in progress
Stereo sound, steel, varnish,
headphones
Variable
4:46 minutes

Courtesy de l'artiste
© Adagp Paris, 2023

Room 1

Direction, editing, sound recording
Camille Llobet

Sound experiments in the mountains with
Laurent Bibollet
Déodat Bonneaux
Olivia Carret
Damien Donner
Mathias Dunand
Michaël Gut
Victor Lapras
Lou Lombard
Thomas Morel
Anouck Smolski

Advice on binaural microphone design and sound
technology

Corentin Vigot

Making the binaural microphone
Thomas Morel

Sound Research Council
Kerwin Rolland

Guardrail production
Hubert Jacobée

Production
Camille Llobet

Coproduction
Institut d'art contemporain,
Villeurbanne / Rhône-Alpes
Réseau Altitudes, art contemporain
en territoire alpin

The Pacheû project is supported by
le Ministère de la Culture
la Région Auvergne-Rhône-Alpes
Archipel art contemporain et la Ville
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Villa du Parc, centre d'art
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Institut d'art contemporain
Villeurbanne / Rhône-Alpes
Mécènes du Sud Aix-Marseille
Fondation Bullukian
Fondation de la Compagnie
du Mont-Blanc

**Lines and sound patterns experimented in alpine
regions and recorded with a binaural head designed
by the artist.**