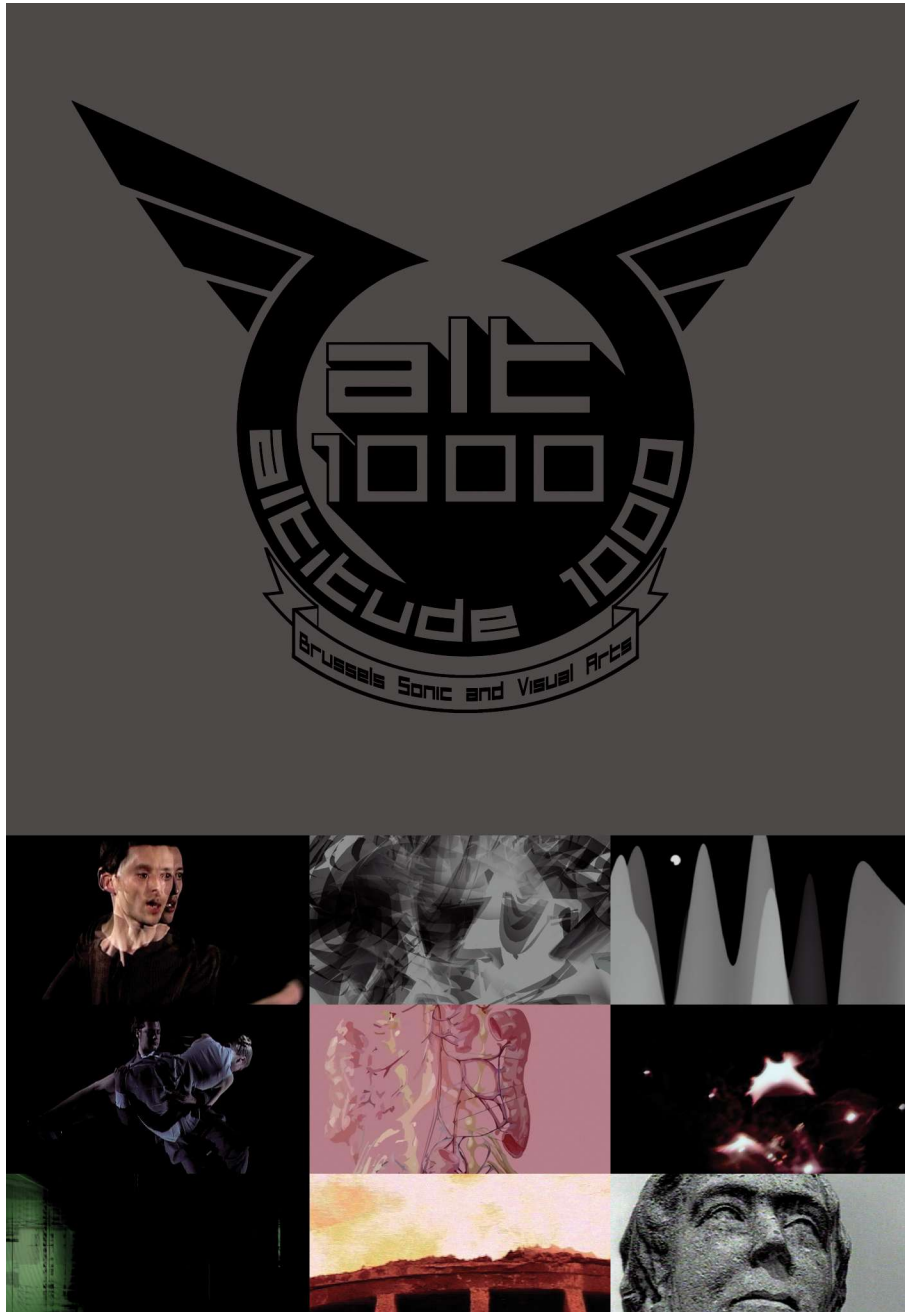


altitude 1000

Brussels Sonic and Visual Arts



ALTITUDE 1000

Altitude 1000 focuses on Brussels-based artists who combine sound and image in a refreshing way: from vj's to new media hackers, performance artists to installation designers. The Altitude 1000 compilation DVD and accompanying festival in co-production with Recyclart are the first results of an exciting search through the unique, yet fragmented Brussels audiovisual landscape. Altitude 1000 takes this fragmentation as its starting point and aims to render the rare diversity of the Brussels scene visible.

Altitude 1000 is a project initiated by Foton and Cimatics. Realised by Diana Raspoet, Hans De Man, Jurgen Van Geemert, Max Tilgenkamp, Peter Van Hoesen, Sam Vanoverschelde, Nico Wierinck.

Graphic design by Max Tilgenkamp.

Audio mastering by Peter Van Hoesen and Yves De Mey except #2 by John Sellekaers.

DVD authoring and interface design by Sam Vanoverschelde.

Our warm thanks go out to: Altitude 1000 artists, Recyclart, Argos, IAD, Ambivalence, Kranky, Iwari, Galerie Jan Dhaese, Margarita Production, Vlaams Audiovisueel Fonds, Flanders Image.

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I

Antonin De Bemels: Au Quart De Tour

Au Quart De Tour explores the notions of motionless movement and body image through specific cinematic means. A polyscopic view of the human body is created using a quick succession of still pictures, each representing different points of view on a same object: a static body repeating a single sequence of simple gestures. In a constant motion of deconstruction/reconstruction of its visible parts, this body modifies the geometry of the space in which it registers itself as much as it modifies its own physiomy.

Concept, photography and editing: Antonin De Bemels

Dancer: Bruno Marin

Music: Rob(u)rang

Production: Quoi d'Autre

Supported by: Communauté Française de Belgique, Service des Arts Plastiques

Technical facilities: Nadine vzw, 6870 asbl, Periacetes sprl

Antonin De Bemels is a video and audio artist, born in Brussels. He discovered video art and experimental cinema at ERG (Ecole de Recherche Graphique), from 1993 to 1997. Around that period he developed an interest in electronic music. His personal approach of videography is based on the representation of body movements and the dynamic relationship between sounds and images. Since 1997, he has made a dozen short videos that were screened at several festivals around the world. He also creates video backgrounds for dance and theatre pieces, and occasionally performs with live visuals during electronic music shows. As an audio artist, he created original soundtracks for contemporary dance pieces and for some of his own visual works. He released his first album under the name "Petite porte de bronze" on the Austrian label Tonto Records.

www.antonindb.be



2

Bent Object & FoAM: Finalcall Supercrew

Finalcall Supercrew is an excerpt from the DVD album 'In human format', the first collaboration between Bent Object and FoAM. Organic textures collide with byte-based forms, linked to sounds through changing aesthetic tactics: at times evenly matched, at times side-stepping and attaching themselves to different musical events. Finalcall Supercrew combines a subtle feeling for electronic music composition with an intensely layered visual world - a fusion of sound and visuals beyond traditional digital landscapes.

Music: Peter Van Hoesen & Susanne Bentley (Bent Object)

Visuals: Maja Kuzmanovic & Nik Gaffney (FoAM)

Excerpt from the DVD album 'In human format' (Foton006)

Produced by Foton & FoAM.

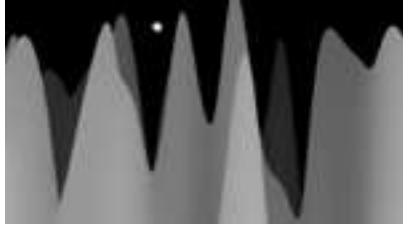
Bent Object is the project of dancer/singer Susanne Bentley and electronic musician Peter Van Hoesen. Thematically Bent Object deals with today's rapidly changing realities: our fragmented society, different cultures blending, the mutation of signs and symbols, constant and rapid change. Bent Object observes and comments on the individual experience - how people cope with this change, how they adapt and think. The universe Bent Object describes is one of intense interconnections, of previously autonomous systems feeding into each other, of ongoing mutation of human language and behavior.

FoAM is a laboratory for re-integration of human knowledge, from science to arts, technology to culture. As a hybrid between a research centre and an artistic studio, FoAM seeks hybrid models of creative expression and knowledge production, including mixing virtual and physical realities, public understanding of science, relational aesthetics, sustainable design and eco-technology. FoAM's motto, 'grow your own worlds' alludes to a long term goal; to move from wasteful consumption, to responsible participation in all aspects of our social, economic and cultural lives.

www.foton.be/inhumanformat

www.foton.be/bentobject

www.fo.am



3

Anouk De Clercq, Joris Cool & Eavesdropper: Kernwasser Wunderland

Kernwasser Wunderland opens up a deserted landscape in a pregnant environment, a biotope subject to specific laws and its own ecology filled according to the intuitive logic of the unconscious and the imaginary. The basis for the content is the great nuclear disaster in Chernobyl in April 1986. As a consequence of the great danger of radiation the whole area was declared inaccessible and was closed off with fencing and checkpoints. The radiation cannot be smelt or tasted, only a geigercounter can confirm its presence. This abandonment and brooding emptiness inspired this reflection on nature and technology, in a fusion of sensual sound and image of both digital and natural worlds.

Visuals and animation: Anouk De Clercq & Joris Cool

Music: Eavesdropper

Produced by Foton, Z33, Portapak, with support of Vlaams Audiovisueel Fonds

Anouk De Clercq studied film at the Sint-Lukas Art Academy in Brussels. Besides mixing different artforms in her videowork – combining images, text, music, animation and architecture in video-installations – she also regularly collaborates with artists working in different fields: musicians, choreographers, writers, architects, fashion and graphic designers.

Joris Cool studied architecture but switched to animation after 2 years because of the directness of the medium. He worked with Simon Pummell while still at Sint-Lukas academy, was production-assistant for Jim Clayburgh and Johanne Saunier (Joji inc.), makes videos & animations, plays electric & double bass in too many formations, works with sculptors, dancers, musicians, actors and filmmakers.

Yves De Mey aka Eavesdropper started out as a drum'n'bass and breakbeat producer. After playing extensively throughout Flanders and having several releases behind his name he was asked to make a score for "Aars", a theatre play by Het Toneelhuis in Antwerp. He also composed the soundtrack for "Scratching the Inner Fields" by Wim Vandekeybus/Ultima Vez. Since then, Eavesdropper has been very active in Belgium and abroad: sound installations, scores for dance, theatre, performance and film, sound design for film and commercials, DJ-sets and live gigs. He runs the Knobsounds label collaborates with Glamor Is Undead, Foton and Visual Kitchen and manages the surround audio label Stem together with Audiostore / Christoph De Boeck.

www.portapak.be

www.jo-co.be

www.knobsounds.com



4

Kris Verdonck: Duet

A man and woman are in a situation of absolute mutual dependence: suspended in the air, attached to some kind of grab crane. This machine executes slow rotating movements. Due to the way the man and the woman are attached to the machine, they have to embrace, support, help each other - just like two dancers in a classical pas de deux. Because of the machine's rotation, the effect of gravity on the two bodies is subject to constant changes. The two human beings are attached to each other and depend on the machine to stay in balance.

Concept: Kris Verdonck

Dancers: Carl Vermeersch, Sanne Wutzke

Dramaturgy: Marianne Van Kerkhoven

Video: Alexis Destoop

Sound design: Bart Aga

Technical supervision: Raphaël Rubbens

Construction: Raphaël Rubbens, Hans Luyten

Light design: Luc Schaltin

Costume design: Ann Weckx

Production: Stilllab vzw

Coproduction: Kaaitheater (Brussels), Festival La Bâtie (Genève),
KunstenFESTIVALdesArts

Executive producer: Margarita Production

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Gewest

Thanks to: Hoger Instituut Dans / Hogeschool Antwerpen, Cathy
Weybers

Kris Verdonck studied architecture, visual arts and Dramatic Arts. In 2001 he started his final studies at HISK. As theatre maker, performer and visual artist, he has various projects on the go. He directed theatre productions and produced various installations, a.o. 5 (with Aernoudt Jacobs at the KunstenFESTIVALdesArts 2003 and BSBbis), Catching Whales Is Easy (Beursschouwburg, 2004), II (KunstenFESTIVALdesarts 2005, Batie festival, Kaaitheater), and STILL I&II (Notte Bianca 2006).

www.margaritaproduction.be



5

The Dead Texan: Glen's Goo

Vintage illustrations of human anatomy mixed with the use and misuse of Flash have brought forth the strange and wonderful world of Glen's Goo.

Music: Adam Wiltzie

Visuals: Christina Vantzou

Adam Wiltzie is a composer and sound engineer and is best known as one half of Stars of the Lid. Christina Vantzou is an artist/illustrator/graphic designer and self-taught animator. Since 2003 the two have been living in Brussels, Belgium and working together on an audiovisual project called The Dead Texan. Their first self-titled CD/DVD was released on Kranky in October 2004.

Their work shares a unique sensibility, which when combined, creates a strange and beautiful world of its own. The music has been described as a minisymphony; twinkling, soft piano melodies intertwined with layers of string samples, and occasionally a slide guitar and a vibraphonette create layers of melodic ambient bliss. Fragile, hand-drawn animations and dreamy video sequences provide a visual equivalent. Unravelling and evolving at an engrossing pace; the aural and visual are matched note for note.

www.brainwashed.com/deadtexan

christinavantzou.com

www.kranky.net



6

Ewo & Greetings From Tuskan: Lullabies For The Warriors

The Lullabies for the Warriors video originally appeared on the Greetings From Tuskan debut album released on Iwari Records.

Visuals: Ewo

Music: Greetings From Tuskan

Ewo is first and foremost a visual artist. After leaving paint and pencils behind, she arrived at the logical conclusion to use digital technology for the production of her art. She started using the computer as a means to manipulate images as if they were paintings, creating collages of childhood memories and blossoming springs. The results are presented through her videos for various electronica artists such as Deru, Loden, Troubleshooter, Port- Royal, Greetings From Tuskan and Vector Lovers. She also performs live alongside artists such as Arovane, Isan and Bauri.

www.plexiphonic.net

www.iwari.com



7

Eavesdropper & Visual Kitchen: Locker 03

Originally produced as an installation, Locker 03 deals with sensory deprivation, claustrophobia and the feeling of being paralyzed by third party circumstances. What happens to human perception when a trusted place turns into a confined space and every event or signal triggers the senses in unexpected ways? Sight and hearing, originally tools for survival, become the interpreters of what is to be avoided. The Locker series provides descriptions based on true-life experiences without pretending to contain solutions.

Music: Eavesdropper

Visuals: Visual Kitchen

Visual Kitchen started in the late nineties as a collective focusing on live video mixing and is considered one of the pioneers in Belgian VJ-history. In the early days the main activities aimed for the dance floor, with a residency at the Brussels' Cybertheatre, collaborations with major Belgian dance-events and a long track record of underground performances. An 'artist in residency'-status at 'Concertgebouw' in Bruges in 2003 was a turning point in the artistic approach, opening up the horizons towards all kinds of different musicians to play with and acquiring a personal set of semantics in performing. They set themselves a new standard with interpretations of the K.H. Stockhausen score 'Pole für 2' for dual MX50 with feedback or the visual adaptation of the original audiotape that accompanied the 'Laborintus II' opera by L. Berio. In 2003 Visual Kitchen joined forces with Les P'tits Belges for the organization of the annual Cimatics AV festival. The Cimatics Platform offers a wide spectre of activities within the fields of vj'ing and live audiovisual performances, with the festival as the key focus point.

www.knobsounds.com

www.visualkitchen.org



8

Joel Godfroid: Ergon

This documentary is a formal research on the industrial and economic world of Western companies. It focuses on the iron and steel industry, a sector in crisis where the working conditions are extreme. What do 125 tons of steel at 1500°C represent, slowly moving above you or gliding past at less than one meter away? What is this anthill where everything functions in slow motion, continuously, relentlessly?

Direction & Photography: Joël Godfroid

Scenario: Joël Godfroid

Montage: Mathieu Pierart

Music score & sound design: Trionix & Seal Phüric (Ambivalence records)

Cello & vocals: Claire Goldfarb

Edited additional music:

1 "Galusi" & "Dad" by Cédric Stevens (The Syncopated Elevators Legacy)

Extracts from "Still between the battle and the sheet" & "A heliocentric saltbox" (Ambivalence records: lens004, lens001)

2 "Nicole" & "Stoffer" by Naan

Production: L'Atelier de l'Institut des Arts de Diffusion (IAD)

www.ambivalence.be/ergon



9

Sarah Vanagt: Little Figures

Three statues on the Mont des Arts in Brussels: a king, a queen and a medieval knight. Three newcomers to Brussels: a Philippino boy, a Rwandan refugee girl and a Moroccan boy. Three statues, three children: an imaginary conversation. In *Little Figures* Sarah Vanagt plays around with her passion for history, perspective and social commitment. It is no coincidence that colonialism and the crusades pop up as references. The scene has a decelerated, halted aspect, which reinforces the feeling of recollection, and it makes headway for the arising associations.

Music: Géographique

Production: Wild Heart Productions (Belgium) and National Film and Television School (UK)

Distribution: Argos

After finishing her history studies at the universities of Antwerp, Sussex and Groningen, Sarah Vanagt studied at the documentary department of the National Film and Television School (UK). In her work she combines her interest in history with her interest in film. Her graduation film *After Years Of Walking* deals with the rewriting of Rwandan history after the genocide of 1994. The documentary film *Begin Began Begun* focuses on the play-world of children growing up in the war-torn border zone between Rwanda and the Democratic Republic of Congo. Her work offers glimpses of that “in-between space”, as an image of a society in which the surreal and the imaginary keep merging more and more, where the invisible might even have pushed aside the visible. The tiny world of fairytale is used as a prism to look at the ‘greater world’.

www.balthasar.be

www.argosarts.org