

PRACTICAL INFORMATION

June 12 to August 31, 2015

Galerie carrée

Closed Tuesdays

shown on a loop,

from 2 PM to 6 PM in June ;

from 2 PM to 7 PM in July and August.

Running time : 28 minutes 51 seconds.

L'ECLAT

A regional center for artistic and filmic education in the PACA region, L'ECLAT works simultaneously on publication, education and creation in the fields of visual and sound art. Aiming at the general public, the association promotes the coming together of different art media by creating a meeting place for various artistic forms. Its establishment at the Villa Arson makes it a place for observing and experimenting with a particular focus on the technical and aesthetic mutations in the production of images and sounds as well as on the various ways of showing them.

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The Villa Arson is part of the ministry of Culture and Communication.

It is supported by the Conseil général des Alpes-Maritimes, the Région Provence-Alpes-Côte d'Azur and the city of Nice.

OTHER EXHIBITIONS:

BRICOLOGIE, La Souris et le perroquet, (Bricology, the Mouse and the Parrot), until August 31
ODYSSÉE, (Odyssey), exhibition by the students of the class of 2015 at the Villa Arson national school of art, from June 28 to September 21..

Next exhibitions from October 4 to December 28, 2015.



VILLE DE NICE



THE LIVE ESCAPE

[L'ÉCHAPPÉE VIVE]

A FILM BY

CATHERINE LIBERT AND MARIE LOSIER

created in the context

NICE 2015 | PROMENADE(S) DES ANGLAIS

When Jean Vigo filmed « à Propos de Nice » (“About Nice”) in 1930, he saw the Promenade des Anglais as a huge observatory, a microcosm of contemporary French society. Over thirty years later visual artist Martial Raysse filmed the very same place in Gérard Patris’ documentary on the school of Nice, and under his gaze the strollers on the promenade became “Brancusi sculptures”, luxury hotels were changed into “ice cream and nougat”... What is the apparent history of this Promenade des Anglais?

The Villa Arson proposed to L'ECLAT to curate an event around this motif, which led to the choice of two filmmakers, **Catherine Libert** and **Marie Losier**, to create a “portrait” of the Promenade des Anglais.

A coproduction Villa Arson – L'ECLAT

« Nice 2015 | Promenade(S) des Anglais » features fourteen exhibitions in thirteen venues in Nice: ten museums and municipal galleries and three national institutions.

CATHERINE LIBERT

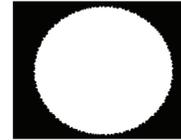
A graduate in filmmaking from the INSAS in 1995, after directing her first short film *Dans le noir* (In the Dark) as a classical fictional film, she embarked upon a more autonomous path with her documentaries. The creation of the labo Bruxelles was an opportunity for her to learn the techniques of homemade development and she then directed her first fictional full-length feature film *Phénix*. She also participated in restoring and releasing Pierre Clémenti's previously unreleased films. From film to film her cinematic language became more and more singular in a handcrafted and poetic process relating more to perceptions than to narration. She began a series of full-length feature films dedicated to independent Italian filmmaking with the film *Les Champs brûlants* (Burning Fields), which won the jury prize in Torino and will be featured in numerous festivals (Locarno, Cinéma du Réel, Lussas...). Laureate at the Academy of France in Rome in 2012, during her one year stay at the Villa Medici she continued her research on the history of Italian cinema and directed the second chapter of the series, *Des provinces lointaines* (Distant provinces). She also worked as film editor for other film directors such as Antoine Barraud, Maureen Fazendeiro, Marie Losier...

A selection of her films :
Filmographie sélective :
Phénix ; *Des provinces lointaines* ;
Les Champs brûlants.

MARIE LOSIER

Born in France in 1972, Marie Losier studied literature at the University of Nanterre and fine arts in New York, where she was responsible for the film programming at the Alliance Française. She has directed numerous avant-garde portraits for filmmakers, musicians and composers Alan Vega, Guy Maddin, Richard Foreman, Tony Conrad, and a full-length feature film *The Ballad of Genesis and Lady Jaye*. Capricious, poetic, dreamlike and unconventional, her films explore the life and the work of these artists. They are featured regularly in prestigious festivals (Berlin, Rotterdam, Tribeca, etc.) and museums such as the Tate Modern, the Whitney Biennial, the Moma, the Centre Pompidou, the Cartier Foundation.

A selection of her films :
The ballad of Genesis and Lady Jaye ; *Bim, Bam, Boom, Las Luchas Morenas* ; *Tony Conrad DreaMinimalist*.



THE LIVE ESCAPE, CINEMA WHEN IT FUNCTIONS FREELY

The Promenade des Anglais, the prom, a reason for filming and bargain-hunting in the history of cinema, the cinema of movie directors or artists. Here Catherine Libert and Marie Losier come together in their special way of making films, which has brought them all the way to the Bay of Angels. With the idea of turning it into common ground, between them and with what is happening. To glue their perception, their film with those of others. To glue or rather to sew, to weave carefully, to edit sounds, images, musics, shots, with concern.

Suddenly, the promenade becomes a stage. A social experience where various cinematic eras run into each other, where strollers, workers, anonymous people, cross paths with poets, thinkers and artists, Daniel Biga, Noël Dolla, Marc Barani... Just like Jean Vigo, Marie Losier and Catherine Libert find live material on this seaside, from Ben's deviations – when he signs life or the sea – to Martial Raysse's rewriting of reality, completed by the figures of Hitchcock and Demy, of Pierre Richard, Jeanne Moreau and passersby.

The Live Escape ill-uses the traditional imagery of the Promenade des Anglais and aims at originality, guts, through fortuitous or provoked meetings, in order to film its neglected angles.

Catherine Libert has produced films from France to Italy. Marie Losier from France to the United States. Both artists share a common sureness in their cinematic gesture, an attentive and benevolent gaze on the people they film. Because they are used to filming portraits of artists, in their own way they have created the portrait of a place that has been frequented from the beginning by artists, moviemakers, visual artists, performers or poets.