

A mixed media installation :

Temps d'Histoires pour Compostelle

is presented as a multi-screen projection driven by computers, combining three hours of video, slides, sequences of computer animation and a musical score .



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TEMPS D'HISTOIRES POUR COMPOSTELLE, The culture of the walks multimedia interactive installation, was photographed, sound and video recorded during a 900 km long walk by Sylvie Marchand et Lionel Camburet, towards the Spanish Finisterrae - the extremity of Europe - Santiago's route has linked Europe from the north-east to the south-west for more than thousand years, that has left its mark on the landscape of the northern Spain. For many years now, this itinerary inscribed in European history has reappeared in our contemporary imagination, largely devoid of its inherent religions connotations of Middle Ages. Although this trail requires personal commitment, it has linked us to an international network and to the development of our civilization from east to west since prehistoric times.

What are the dreams of the walkers today on the threshold of the 21st century?

Adventure, awareness of nature, meeting people, stories told from generation to generation, the contact with Roman Art? Survival through the quest for spirituality.. What is mankind seeking as we approach the third millennium? How has the meaning of the walk from land to sea been able to keep its symbolic effectiveness?

Such were the questions which directed this "walking scenario" to Compostela.





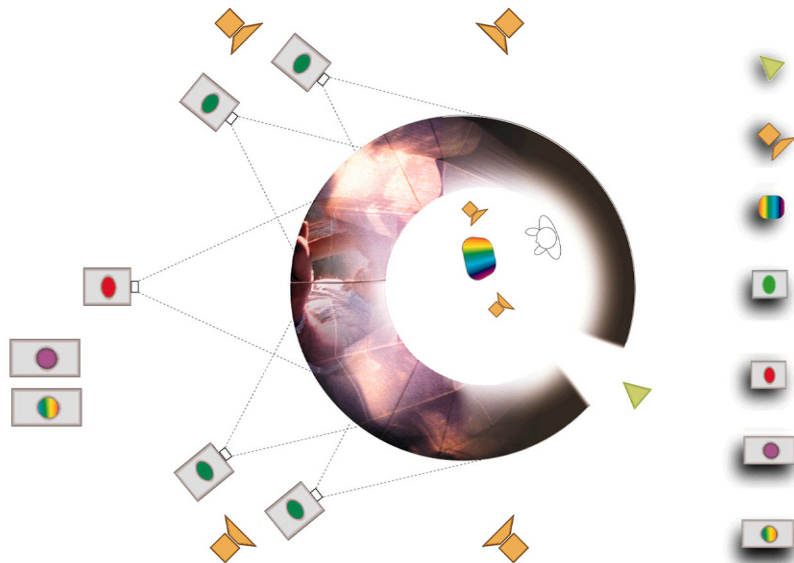
Moving time and still time and a plurality of points of view:

The public is invited into a tent which has a capacity of 25 to 30 people. The tent forms a curved 360° projection area. In the middle there is a touch-sensitive screen which opens the paths of exploration while the show is running.

The narration merges into the structures of a 3 hours long digital film in loop synchronized with a wide slide show and a computer database (multimedia 15 Giga octet) :

The film, "Chronos", leads the slide show thus organizing the space and time.

The database, "Argos", permits the segmentation and examination of the off screen details into "quick times" and photograms, allowing them to be recomposed .



"TEMPS D'HISTOIRES POUR COMPOSTELLE "

produit par l'Association Temps Réel

en co-production avec le CICV de Montbéliard avec le soutien du M.I.D.E. de Cuenca. avec l'aide de la DRAC et du Conseil Régional Poitou-Charentes, du Conseil Général de la Vienne, la Fondation Hachette, le Carré Amelot.

Sylvie Marchand filmed, edited, created and directed the general conception, Lionel Camburet created the sound and photographed, then put up the scenography. Fred Adam, multimedia artist and Jacques Bigot, computer engineer produced the interface which allows the spectator to take part in the creativity of the adventure.

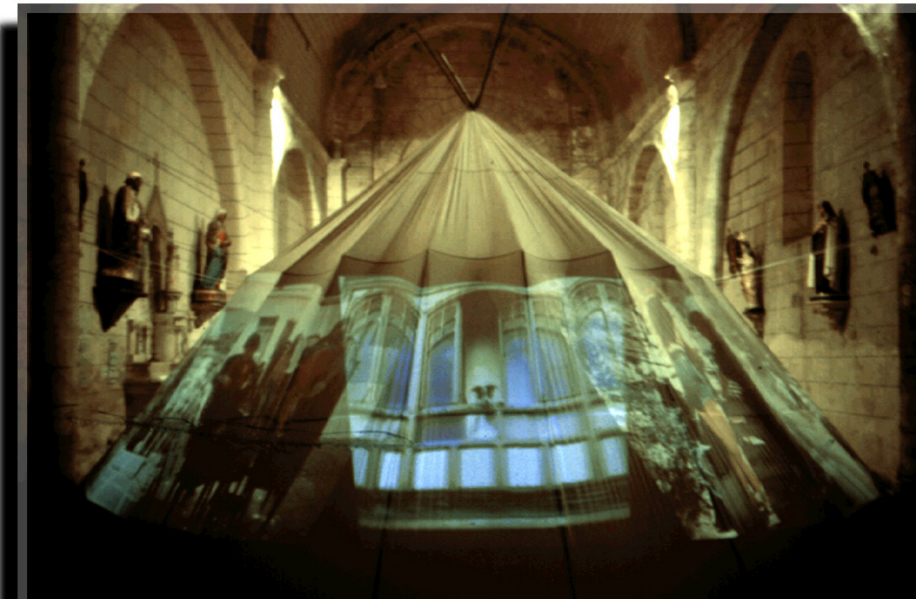


The spectator's point of view is activated by "Temps d'Histoires pour Compostelle" an exploration of images and sound in their finest details.

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The film which is linear, imperturbable and structured on the minutely detailed observation of reality (ethnographical and geographical) and the slide towards abstraction, the pursuit of signs, the questioning of scales and of meanings.





La conjugaison du microscopique et du macroscopique :

L'ÉCRAN CIRCULAIRE à 360 ° offre une VISION MACROSCOPIQUE, globalisante.

L'ÉCRAN TACTILE permet d'ausculter les points de détails MICROSCOPIQUES et les contre-points de vue.

Ces deux dimensions d'écran conjuguées redoublent l'équilibre de la représentation d'un monde entre deux modes de perception.

L'introduction de la tactilité ajoute un troisième pôle d'activité sensorielle, élargit encore l'éventail de la perception et de l'expérience du dispositif pour le spectateur : « il pose les mains sur l'inconscient » .



The database in perfect synchrony with the film combines the sound and visual traces of the pilgrimage - a gigantic source to explore. The computer is essential as a tool of deconstruction of space and time; the use of which touches on the subject of "the memory".

Here lies the great potential of this tool : the reduction of all the information into binary form which allows various combinations, poetic games, association of ideas, in the same visual, aural and interactive space.



The lifespan of the images runs out as time flies. New images seem to surge out of the entrails of the computer, press up against the screen and encourage visitors to touch it.



During the show, the discovery of the data via the touch-sensitive screen offers new ways of interpreting and rewriting the film being shown.

The reactions to the unpredictable outside spectator's stimuli are part random, part determined by a huge diversity of aleatory algorithms.

Miles and miles of images and sound were collected of which only a tiny part makes up the film. The authors explored the totality of the rushes frame by frame : the "leftovers", "waste film", details, pauses, traces, images captured accidentally while shooting have been reworked, cropped and restored to awareness and reinterpreted.

This corpus of reassembled segments takes on different roles, enriching the spatial context presented in the film, offering other viewing angles, opposing points of view, looking for meanings and signs which were imperceptible at first sight, opposing the video rhythm of 25 images per second, making the spectators aware of what the rhythm of the walk and development of the film cannot do : experiment

