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| **Folder name** | **File name** | **Description** |
| And\_Time\_Breathes | And\_Time\_Breathes.mp4 | **And Time Breathes. 2017. Dir. Amine Oulmakki, Julien Fleurance, Dabcha. Video, 4’34. Single screen.**  Oussama plagued by visions. Voices and faces address his origins, suggesting a diversified genealogy. A Cameroonian father, an Amazigh mother, a grandfather from the Bassa tribe and a grandmother from Congo speak to him in their respective tongues. Through the camera we can store histories, lives. This is a story about a journey into time, lives which give and add more sense to another life. A story of motivation which prompts each of one of us to search for a better life, for adventure. Sometimes we have no choice but to look for a better life. Sometimes we have to leave our path despite our own will, but also to forge a new path and become somebody in life, in society. We must know what awaits us on the way. Sometimes integration allows us to inhabit a new society. Sometimes it costs dearly, its distances us from our origins. It entails sacrifice. This mix of cultures, religions and languages – Moroccan Arabic, Amazigh, Bassa, Lingala, French – which tie my forefathers from different horizons all the way down to me. Their histories broke into my time when I was lost. And now, time breathes again, it exhales new meanings and new beginnings. |
| Body\_Parts | Body\_Parts\_1.jpg Body\_Parts\_2.jpg Body\_Parts\_3.jpg Body\_Parts\_4.jpg Body\_Parts\_5.jpg Body\_Parts\_6.jpg Body\_Parts\_7.jpg Body\_Parts\_8.jpg Body\_Parts\_9.jpg Body\_Parts\_10.jpg Body\_Parts\_11.jpg Body\_Parts\_12.jpg Body\_Parts\_13.jpg Body\_Parts\_14.jpg | **Body Parts. 2017. 14 Photographs, fine art mat paper, foamex board.**  Celebrate diversity as a richness and emphasise similarity over difference. It is no longer possible to tell for sure whether the body parts belong to a Moroccan citizen or to a sub-Saharan migrant |
| Chair | Chair\_1.mp4 Chair\_2.mp4 | **Chair. 2017. Dir. Amine Oulmakki, Julien Fleurance, Dabcha. Installations. 3 ground projections, 2’36”, 5’9” & 8’3”.**  This piece rests on protocols constructed with the participants along three axes: 1) Noticing a chair and its inscription in space, then moving towards it in a back-and-forth as candid and purposeful as possible. Experiencing memory as the conductive thread of our trajectories, between departure and destination. Used as pretext, the chair questions the referents of life’s movements, their interchangeability, their fleetingness, but also their surprising similarities. 2) Embodying an animal, totemic element – its narrative gives shape to unexpected body figures. Isn’t it through the invention of a spiritual double, conceived between model and icon, that we dream ourselves? ‘Chair’ deals with what ‘animates.’ Through movement, it connects anew the notions of animal and soul (from the Latin anima (“wind”, “air”, “breath”)). 3) Inventing an alphabet of the body, which sketches the utopia of a textured community animated by a common approach to living together. Real life experiences are often far from play; they sometimes involve trauma and crisis. In the context of performance, a potentially therapeutic doubling of personalities occurs, where playful bodies part with (break free from) bruised bodies. And in the context of the exhibition, the images projected on the ground seize, in some way, the visitor’s movement, making them a participant in the game of bodies: acting bodies and observing bodies in the same composition. |
| Cutting\_Object | Cutting\_Object\_1.jpg Cutting\_Object\_2.jpg Cutting\_Object\_3.jpg Cutting\_Object\_4.jpg Cutting\_Object\_5.jpg Cutting\_Object\_6.jpg Cutting\_Object\_7.jpg Cutting\_Object\_8.jpg | **Cutting Object. 2017. 8 Photographs, fine art mat paper, foamex board.**  The blade creates borders but can also shatter them. The blade marks identities onto the body, which can facilitate or prevent free movement. The blade identifies family, roots, cultures. The blade plunged in the re marks the skin, so that we recognise and so that we differentiate. The blade creates beauty spots but can also destroy beauty. The blade creates riches for some but can also bar access for others. In the photos, we can see a mixing of signs on the skin, Amazigh signs, Adinkra symbols from Ghana. The lines on sub-Saharan cloths also trace identities, cults, social clans. Lines on the body delineate identities, blades of light and darkness play out on the folds of the skin to enhance and obscure features. These images were taken by participants using different devices (mobile phones, cameras). From the first exercise – with a focus on the body, its parts – to the stages rehearsal of identity making – these images speak of fluid encounters (but not without frictions) between people, places, cultures. |

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| Isli\_Tislit | Isli\_Tislit\_1.mp4 Isli\_Tislit\_2.mp4 Isli\_Tislit\_3.mp4 Isli\_Tislit\_4.mp4 Isli\_Tislit\_5.mp4 Isli\_Tislit\_6.mp4 Isli\_Tislit\_7.mp4 Isli\_Tislit\_8.mp4 Isli\_Tislit\_9.mp4 | **Isli Tislit. 2017. Dir. Amine Oulmakki, Julien Fleurance, Dabcha. Videos, 06’6”. Broadcast on 9 screens and sound installation.**  Isli Tislit is named after the Amazigh legend of Isli and Tislit, two lovers whose impossible love forced them to elope and caused them great sadness. It is said that the lakes Isli and Tislit are born out of their tears. The piece presents close-up portraits which use the camera’s gaze to take the spectator as witness or make them the direct interlocutor of an interpellation, the recipient of an apostrophe, a song partner, the companion of a memory, the witness of suffering. In this dynamic, the role of gazer is split on either side of the screen, where actor and spectator face each other. In cinema, ‘camera-looking’ refers to the crossing of an actor’s gaze with the optical axis of the camera. Here, “Isli Tislit” prioritizes emotion over technique. The human sight which goes from eye to head suddenly branches off to connect the eye to the heart. |
| Missed\_Call | Missed\_Call\_1.mp4 Missed\_Call\_2.mp4 | **Missed Call. 2017. Dir. Amine Oulmakki, Julien Fleurance, Dabcha. Video, 07’59”. Single screen.**  Missed Call assembles phone conversations as seen and heard only from the point of view of the speaker. From phone calls to calls for help to relatives, the video tackles questions of exile and uprooting. The work conjures among other issues: the development of new forms of relationship, the management of heartbreak, the sorrow of neglected relatives, the tortuous path to regularisation, the adaptation to new cultures. |