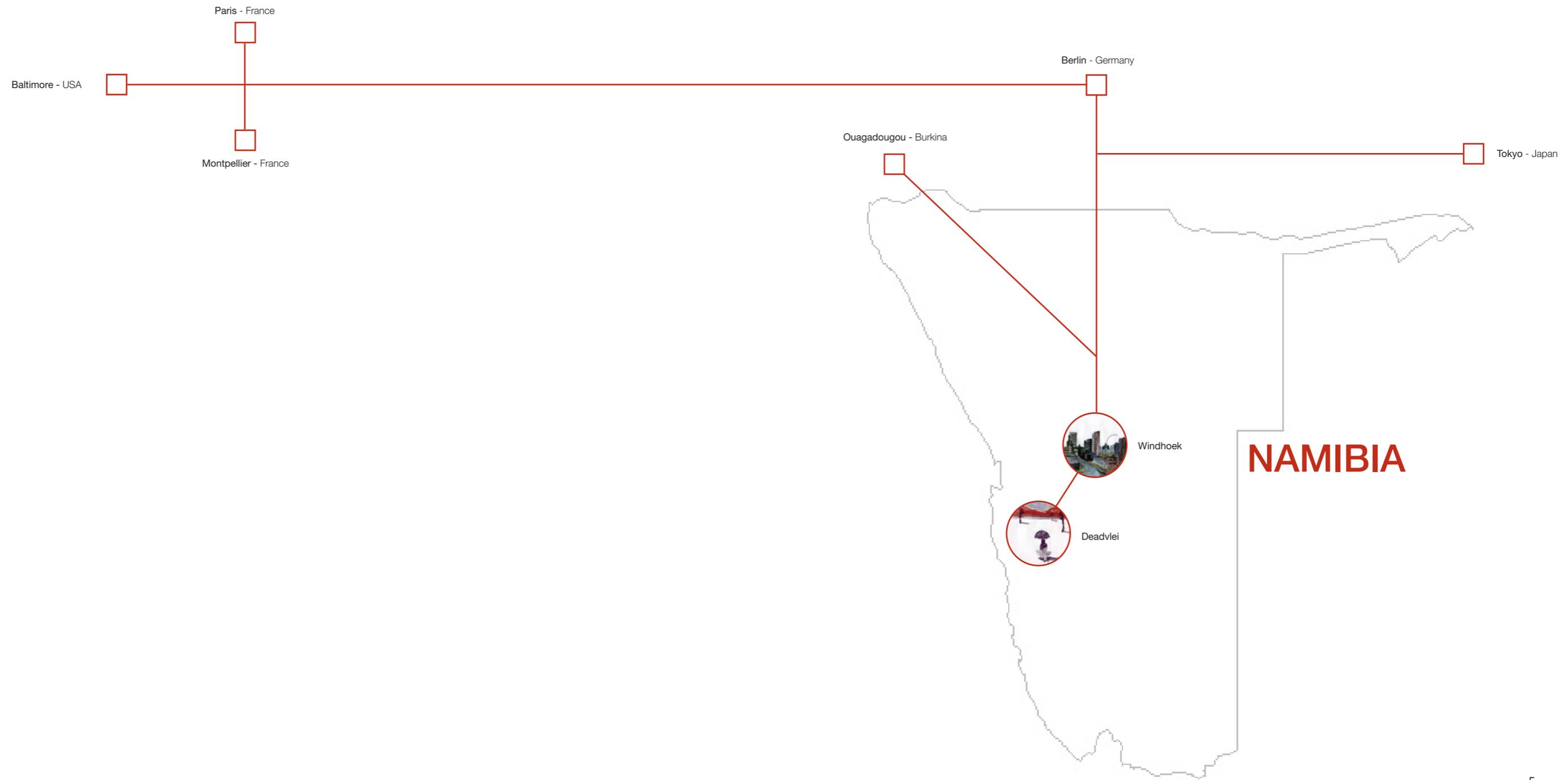


## The Dream of the Sand People

Deadvlei, Namibia, 2009

The Dream of the Sand People  
Deadvlei, Namibia, 2009



# Overview



Performance



Films



Pinhole Photography



Artist Residency  
International Workshop



Artistic Collaboration



Website



Promotion of Peace



Art and Environment  
Preservation of Natural Heritage



Preservation  
of Cultural Heritage

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Choreography extract - painting David Bouchacourt, digital art Nino Leselidze

## Introduction

*The Dream of the Sand People* is a unique and atypical artistic project. Using dance, visual arts and digital arts, it is based on a performance for a group of dancers in the Namib Desert.

*The Dream of the Sand People* is an allegory. It describes the genesis of a fictional people, composed of men and women of Namibia, returning to the Earth and uniting around a dream, the dream of calling the rain and the life that it carries in the heart of the Desert.

The project is divided into two parts: the core of the project (consisting of the event that will be preceded by an international workshop in dance and performance art) and several related artistic side projects (photographs, films, websites).

By choosing Deadvlei for the site of the performance and as one of the most emblematic and spectacular yet fragile sites of Namibia, our intention is to use the medium of art to promote Peace and raise the audience's awareness (locally and internationally) about the preservation of natural and cultural heritage. By creating a specific artwork corresponding to this unique and breathtaking site, we hope to establish a dialogue with Deadvlei which highlights it in the spirit of a living preservation, while raising awareness about the preservation of the precious and threatened heritage which is our environment.

*The Dream of the Sand People* also aims at initiating a sustainable artistic collaboration between Namibia, France and Burkina-Faso in the field of contemporary dance. In preparation for the event, an international workshop in dance and performance art will be co-hosted with the choreographer Salia Sanou from Burkina Faso. Along with dancers from Namibia, we are expecting to invite dancers from neighboring countries as well as from Burkina, Europe, United-States and Japan. This aspect of the project corresponds to our commitment of promoting Peace and understanding between cultures through the Pan-African and international collaborations.

# Foreword

I discovered Deadvlei during my first visit in Namibia in October 2007 when the Franco-Namibian Cultural Centre invited me to run a series of creative writing workshops. I was overwhelmed by the beauty of the scenery due to the contrast between the whiteness of the earth and the intense redness of the dunes, the darkness of woods burnt down by the sun and the deep blue of the endless sky. Deep inside, I was also overwhelmed by the immense silence I was facing; the unreal and dreamlike beauty of Deadvlei appealed to my imagination. I felt this was the place where I had to carry on with my work and to direct a performance.

At the beginning of the project, *The Dream of the Sand People* was the continuation of my previous works in the field of performance art. It became the fertile ground of collaboration between different artists from different continents, bringing their own sensitivity and ways of expressing themselves. The project was already challenging the notion of borders, giving a certain understanding of what they are and what they are not, an obstacle to collaboration and creativity.

David Bouchacourt, a talented visual artist whose work has recently been published by CulturesFrance, and Nino Leselidze, an American video director of Georgian origins and who was awarded in May 2008 by the President of the United States for her teaching of film-making, collaborate on the visual and cinematographic aspects of this project.

The choreography, this dialogue between bodies, will be co-created by Salia Sanou, a choreographer from Burkina-Faso and myself. In order to give more expressivity to this work, I studied Butoh in Japan with the dance Company Sankai Juku and Yoshito Ohno, one of the Butoh masters of the first generation.

Collaboration, which is at the core of the artistic project, will also be found in our willingness to include the audience in our work. The exhibition as well as the website will be designed to enable the audience to discover the different aspects of this multiple creation. The exhibition will include pinhole photographs, projections of the film of the performance and of the animation as well as supporting materials documenting the process of creation of this atypical project from its genesis to its realization.

*The Dream of the Sand People* is an exploration, a borderless art, the common discovery of a yet unknown territory which borders, imaginary lines on a map, are redrawn by the different artists taking part in the project.

**Jean-Christophe Trentinella**

# Structure



## Association Les Hommes Poussière

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# Partnership

*The Dream of the Sand People* is supported by:



-The Région Languedoc Roussillon



-The City of Montpellier



-The French-Namibian Cultural Centre (FNCC)



-The ECM Kawenga



-The Choregraphic Centre *La Termitière* Ouagadougou - Burkina

The Dream of the Sand People  
Project



Deadvlei - painting David Bouchacourt

# Project

## Description

As part of a month art residency with the French Namibian Cultural Center achieve:

- A performance for a group of dancers in Deadvlei, in the Namibian Desert;
- Footage of the performance aimed at creating a contemporary art piece;
- A series of photographs using the process of pinhole cameras;
- An animation constituting the prologue of performance;
- A website showing the entire work in progress at its different stages of its realization.

## Objectives

- Through the performance and its documentation, to raise the audience's awareness (locally and internationally) about the preservation of natural and cultural heritage, to promote Peace and understanding between cultures;
- To initiate a sustainable artistic collaboration between Namibia, France and Burkina Faso, in the field of contemporary dance;
- To introduce Namibia to a French and international audience through an artistic creation carried out in one of its most emblematic sites;
- To enable the audience to experience the universe of the Sand People through the multimedia exhibition.

# Art Residency

## Duration

4 weeks in 2009 at the FNCC, in Windhoek, Namibia;

## Objectives

- To meet and recruit locally the dancers for the performance;
- To create the choreography of the performance;
- To create the costumes for the performance;
- To train and prepare the participants of the performance through the workshop.

## Meeting the Sand People

With a population of 1.8 million inhabitants, Namibia covers a wide range of ethnicities: Owanbo, Kawango, Herero, Himba, Nama, Damara, San etc. as well as Afrikaners and the descendants of European settlers, population of mixed origins and foreigners recently established. This cohabitation, which has not been without difficulties, is at the heart of the project: to bring together representatives from each ethnic group around a collective action that would have an artistic and political significance.

This implies that we will have to meet first dancers from these ethnic groups and to convince them to take part in the performance. This part of the project will be the most important aspect of the residence, widely supported by the FNCC and their knowledge of local artistic networks. We will also travel through the territory to meet ethnic groups least represented in the capital. This field work will be done in collaboration with translators and anthropologists from the University of Namibia, and will be included in the imaginary map the website.



Artist Residency



The Sand People - monotype David Bouchacourt

## International Workshop

Once the artists are involved in the project, a workshop of about ten days will be necessary to organize the choreographic work. Focused on the creation of a collective body, the workshop will be a collaborative research around the idea of a common pace and a relational topology, fueled by sharing individual practices.

Co-hosted by Salia Sanou and Jean-Christophe Trentinella, this workshop in contemporary dance and performance art will be based on forms of improvisation and the exploration of an elementary physicality approached through Butoh.

The workshop will also be the starting point of a panafrikan and international artistic collaboration between Namibia, France and Burkina in the field of contemporary dance.



International Workshop

# Performance

## The site

Located in the National Park Namib-Naukluft in the heart of the Namib Desert, Deadvlei is one of the most spectacular sites of Namibia, and probably of the world. An ocean of sand surrounding a delicate lake of clay where a forest of petrified acacias has been dormant for several centuries.



Performance



## Living installation and land art

The Sand People: an unknown, imaginary tribe. They do not speak. They dance. They dance an internal, imperceptible dance, suspended between movement and stillness - a ritual dance that perpetuates the silence of sand. Their bodies are covered with earth and dust, their bodies have the color of the earth that supports them. They are its extension. Derisory human scale in the vast expanse of the desert under a limitless sky, their fragile and transient presence further underlines the immobility and timelessness of the place. Space where gestures prevail and where the mineral, the vegetal and the human vibrate in the unison of silence. A mirage? A dream. The dream of the earth having taken shape, the Sand People dream to call the rain on a petrified forest surrounded by the red infinity of the sand.

*The Dream of Sand People* is a living installation for a group of dancers representing all peoples, all ethnic groups in Namibia. Their skin is the color of ground, erasing all differences, only being remains - humanity in its most crucial, irreducible aspect. Silent plea for tolerance and respect for others, this performance places the man back at the heart of its environment, being one with him, a reminder that the earth does not belong to us, that we belong to it. The sand people are one, united around a common dream, a vivid waking dream as powerful as the longing of a barren land for rain and life that it carries.



Performance



Zimmer the Sand Man - digital art Nino Leselidze

### Choreography

At sunrise the dancers undress and cover their skin with the earth and dust of Deadvlei. Barely covered with a piece of clothing to protect themselves from a merciless sun, they inhabit the space of the Vlei where the trees stand during a complete solar cycle (one day and one night).

This performance is based on stillness and silence rather than on movement: the participants blend into the environment as well as the ground, the trees, the dunes. Their presence is a time-based process which creates an event without disturbing but rather reinforcing the timelessness of the site. The Sand People evolve in search of a relational topology (relationship to each other, to their environment, to the audience) and of a common pace.

One of the challenges of performance is linked to the desert environment: water. This aspect is written in the role of water carrier that the participants will assume in turn throughout the day. The well-being of the Sand People and symbolically their survival, depend on the concern they have for each other and the self-regulation of this micro-society.



Performance



Performance



Performance



Performance  
Zimmer's Awakening  
Photography Etienne Prade

### A performance of stillness

The necessary stillness of the performance breaks with the speed and frenzy of our contemporary societies. This deliberate stop redefines the very word of "performance"; whereas some tourists, driven by an ceaseless desire to accomplish something, assault the great dune, could the real challenge instead be to simply stay silent and still?

The Sand People have achieved a turnaround, a revolution, they have come full circle. Their needs are few: scarcely laden, they are content with the basics of eating and drinking. Cured of the pandemic of a restless consumerist fever, they can at last enjoy the true autonomy of human beings.

Thus the act of stillness is a fundamentally subversive protest that saps the undercurrent motives of a global system that reduces man to a homo consumans on the doubtful criteria of modernity and improvement of living conditions.

As an echo of the stillness of their environment, the stillness of the Sand People digests the flux of the restless tourists discharged everyday in the Vlei, and is an invitation to stop and taste the great silence that they sought to find here.

### Dance and necessity of the body

The silence and the near stillness of the performance demand an embodied presence, alive and vibrant, a communicating and radical physicality which the dancers' trained body possess.

The performance is built around the dancers' conscious, reclaimed and awake bodies, their perceptible presence and their physical ability for "being". The performance thus makes tangible, intelligible and accessible, this convergence of a body, a place and a time which, by contagion effect, will be reflected in the dormant bodies of the audience and awaken in them the Sand People who sleep.

These bodies are also custodians of a history that extends to the present: wrought bodies, bruised and silenced. The silence of these moving bodies digs a trail for unspoken words deliberately left open.

On a practical level, the multiple languages of the ethnicities in presence (native and non-native) require a non-verbal scheme of communication, situated beyond the barrier of words. A communication breakdown bypassed by the desire of these bodies for dialogue, the performance of *The Dream of the Sand People* is the challenge of an encounter: the body is its place and dance its language.

The choreography of the performance will be inspired from Butoh for its elemental physicality, its understanding of space and expressiveness.



Performance



Deadvlei - satellite view



Art and Environment

# Intentions

This performance questions the place of man in the world and recounts in a non-narrative mode, a story built upon the need for a human ecology \_ understood in its societal and cultural as well as environmental aspects.

Deadvlei is one of the most emblematic, spectacular yet fragile sites of Namibia. By choosing this site for the performance our intention is to use the medium of art to promote peace and raise audience awareness (locally and internationally) about the preservation of natural and cultural heritage.

## Art and environment

By creating a specific artwork corresponding to this unique and breathtaking site, we hope to establish a dialogue with Deadvlei that highlights it in the spirit of a living preservation while raising awareness about the preservation of natural heritage.

Through Deadvlei's unique heritage and by strongly directing the project towards art and environment, we want to educate audiences about the necessity of preserving the precious and threatened heritage that is our environment.



Deadvlei - painting David Bouchacourt



Art and Environment

### Promotion of Peace

Centred on the search for an ecology and for an equilibrium, the performance prospects the terms of a possible living together, based on the values of mutual respect, tolerance, opening up and caring for each other. They are the only bulwark against ignorance, misunderstanding, hatred and the ensuing human tragedies, which have marked the African continent only too well.

An encounter is in itself a risky situation for the reactions of someone else cannot be anticipated, especially because of cultural differences. And yet, it is the origin of all knowledge and wealth: the others make us rich with their very differences, opening us to a different understanding of the world and of ourselves, and thus unveiling infinite possibilities.

The Sand People are these "Others": a radical kind of other. They rejected all the things that distinguish and divide (clothing, languages), and make a community of gestures and glances. They embody the varied peoples of Namibia, native or not – without distinction of ethnical identity, gender or age – united by the search of a meaningful togetherness, of their own situation in a relational topology, in the spatial and symbolical sharing of a territory, an identity and a destiny.

Corresponding to our commitment of promoting peace and understanding between cultures, *The Dream of the Sand People* will bring together through Pan-African and international artistic collaborations, dancers from different backgrounds and origins – from Namibia, as well as from Burkina, Europe, United-States and Japan.



Promotion of Peace



Deadvlei - photography Valérie Prot



Promotion of Peace

### Preservation of Cultural Heritage

The Sand People are an imaginary tribe. Their nudity reflects the essential humanity they embody. It also recalls the fragility of world cultures. Through the Sand people, the performance echoes the struggle of these people who have chosen to save their cultural heritage, and to continue living according to their traditions and values against the levelling process of a mass culture implemented by globalization.

*The Dream of the Sand People* is a silent plea against the eradication of world cultures as well as against their transformation into living museums for touristic purposes.



Preservation  
of Cultural Heritage



### Preservation of Natural Heritage

Deadvlei is a peculiar place, a gem of natural beauty expressing all the magic of the world – a reflective space. It naturally inspires introspection and contemplation. Confronted with such a breathtaking landscape, the striking aesthetical experience brings the mind to a halt, a stop. Such places function as mirrors: the outer space reflects and inspires an inner space. This radical beauty calls for what is the most essential in us, the core of our being, independently from the course of our existence – this eternal presence dear to poets. The performance is intended to reflect, share and learn from such places, and from the experiences they can inspire, and to promote the need there is for their protection – since they are a heritage to mankind, fragile and threatened.

The Sand People, as they are fully integrated to their environment, anchor the performance in a fundamental ecological concern. Here, ecology is not only understood as the necessary awareness for a wise and sustainable use of an external environment on which man depends for his survival, but as the primeval link between him and his environment, whose the loss or degradation will irreversibly deprive him of an essential part of himself.



Preservation  
of Natural Heritage





Artistic  
Collaboration



Choreographic Centre *La Termitière*  
Ouagadougou Burkina

# Artistic Collaboration

One of the goals of the project is to initiate a sustainable artistic collaboration with Namibian artists in the field of contemporary dance.

Beyond the event itself and its symbolic significance, it is essential that the forces set in motion benefit the country and its inhabitants. Thus, we would like to take advantage of this action to establish a long-term partnership with the Choreographic Centre *La Termitière* in Ouagadougou, Burkina.

The first workshop organized within the framework of *The Dream of the Sand People* will be the starting point for a both ways exchange of artists and practices: the coming of choreographers from Burkina to Namibia on one hand, and the mobility of Namibian dancers to be trained in Burkina and France on the other.

Choreographers sent by the Choreographic Centre *La Termitière* will come to Namibia to train both local dancers and dancers from the rest of the African continent in order to facilitate the establishment of a network. The Choreographer Salia Sanou has thus proposed to join our team with his dancers and co-host the international workshop in dance and performance art preceding the performance.

A financial support for travels will be organized, in order to allow Namibian dancers to come and train in Burkina, and -if possible- in France. We are currently conducting a reflection on this aspect of the project with Jean-Marc Urréa, co-director of the National Choreographic Centre of Montpellier Languedoc-Roussillon.



Artistic  
Collaboration

The Dream of the Sand People  
Side Projects



**The film of the performance:** *The Dream of the Sand People*

Designed for the networks of contemporary art, the experimental film *The Dream of the Sand People* will document the performance. Shot in HDV, it will capture the essential moments of the performance while proposing an alternative ending.

**Synopsis**

Awakened by the presence of Zimmer, men and women from different places in Namibia feel called in the heart of the desert. Gathering in Deadvlei, they abandoned their clothes, cover their bodies of dust and become the Sand People. They then engage in a ritual dance to call the rain upon the land. The ceremony carried, they go back to the world. The sky then grows dark with clouds, rain starts falling and Deadvlei becomes a turquoise lake.

**Sound processing**

The music of the animated film will be an original composition integrating sound recordings of the dunes made in Deadvlei.



Films



Storyboard, extracts - digital art Nino Leselidze



Films



Zimmer's solitary dance - pinhole photography David Bouchacourt



# Pinhole Photography

Le sténopé est un procédé archaïque de photographie directe dont le principe optique sans objectif est connu depuis l'Antiquité.

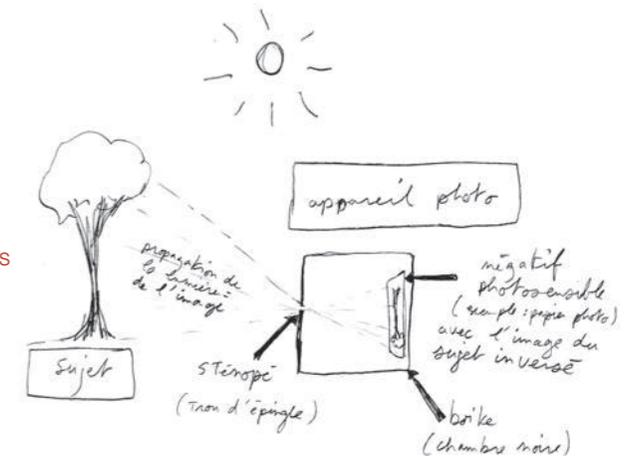
Reposant sur la durée d'exposition, le sténopé a la particularité de définir avec une très grande netteté les éléments immobiles, restituant le mouvement comme un flux. Ce procédé est particulièrement intéressant pour documenter la performance en ce qu'il permet un rendu accentuant le contraste entre les éléments mobiles (public) et des éléments fixes (arbres, hommes poussière).

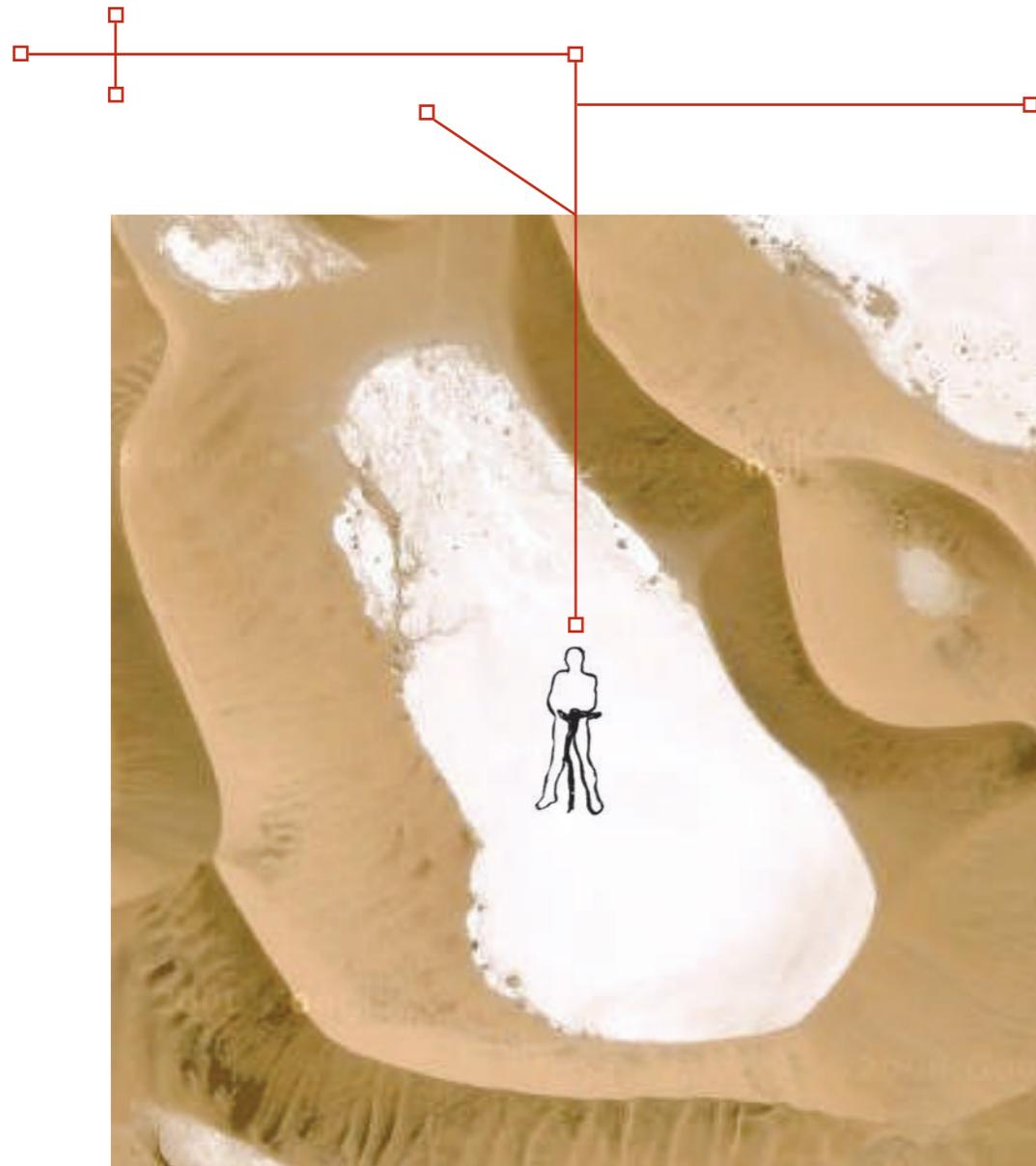
Dû au type d'appareil utilisé, le sténopé induit également une déformation de l'espace. Répartis sur le lieu de la performance à différentes hauteurs, les appareils sténopiques vont permettre de jouer avec les différentes échelles de plans en se concentrant sur les visages, sur les corps ou sur l'ensemble. Posés sur le sol, ils seront à même de capturer la texture de la terre se prolongeant à travers les corps des danseurs.

Tirés sur grands formats (2x1,5 m), les sténopés, avec leur imprécision relative et leur grain irrégulier, sont un procédé photographique particulièrement apte à saisir la poésie immanente à la performance et au lieu.



Pinhole Photography Process





[www.leshommespoussiere.com](http://www.leshommespoussiere.com)



Website

## Website

Créé en collaboration avec l'ECM Kawenga dans le cadre d'une résidence, le site internet s'inscrit dans la continuité de la trame narrative composée par les différents médias en présence et dans une volonté de médiation de l'œuvre avec le public; certains éléments narratifs notamment ne figureront qu'en ligne, permettant ainsi aux internautes de creuser la signification d'aspects « immergés » de la performance en explorant le site.

Il explorera les possibilités d'une rencontre entre le public et la performance, voire d'une performance collaborative – rencontre dans un espace virtuel devenant espace de médiation et revisitant l'espace physique de la performance ; cet aspect d'interactivité sera au cœur de la résidence de création avec l'ECM Kawenga. Dans un même temps, le site constituera une œuvre en soi, indépendante et potentiellement sécable de l'ensemble.

Le site Les hommes poussière offrira une fenêtre de visibilité sur l'ensemble du projet aux différents stades de sa réalisation, notamment en documentant la préparation de la performance. En dernier lieu, il servira de support au film d'animation Zimmer l'homme poussière et au film de la performance Le rêve des hommes poussière.

### Cartographie de l'imaginaire

Le rêve des hommes poussière rassemble des trajectoires individuelles à travers plusieurs pays pour les faire converger en une trajectoire collective. Traversant la France, Le Japon, Le Burkina-Faso et la Namibie, les hommes poussière vont se rassembler pour une action artistique, une opération mettant en jeu des forces symboliques au milieu du désert.

Le site internet se doit de refléter la topographie atypique de ce projet hors frontières, tant disciplinaires, par les champs artistiques en présence, que physiques, par l'éloignement géographique des différents participants. Conçu sous forme d'arborescences, le site internet retracera les parcours personnels des artistes amenés à converger à Deadvei comme autant de lignes de forces en les articulant à des récits individuels. A chaque homme poussière une trajectoire et un récit sur une carte narrative interactive.



Website

# Aux origines du projet

## Sujet Zimmer et le travail de performance

Le rêve des hommes poussière est avant tout celui d'un personnage, Zimmer, avatar en perpétuel devenir issu de mon travail de performance. Sujet-frontière né lors d'un projet d'écriture, Zimmer s'est successivement transformé, évoluant et redéfinissant le champ de ses possibles en se déplaçant d'un média à un autre, passant respectivement du texte à la poésie sonore puis à la performance et à la danse.

Zimmer est une armature en perpétuelle reconstruction, un sujet en recherche non pas d'identité mais de cet intervalle dans lequel le besoin d'identité perd toute nécessité. Zimmer est un récit fragmentaire, une mécanique narrative vouée à sa propre extinction. Zimmer est le médium d'une exploration, un alter égo revêtu pour les opérations performatives dont la dernière transformation a donné naissance à l'homme poussière.



Performance Zimmer's Awakening - photography Nino Leselidze

## Les performances :

### Sujet (s) Zimmer

Performance située à la confluence des arts visuels et de la poésie sonore, Sujet (s) Zimmer est un récit en constante réécriture. Sa trame s'écrit, s'expérimente, se poursuit. Centrée autour du personnage de Zimmer, individu lambda noyé dans la masse, elle explore les dispositions intérieures d'un sujet en prise avec le réel.

Cette performance construit un espace immersif et introspectif au sein duquel le sujet arpente son propre récit, ses représentations, ses contradictions. Texte, musique et vidéo se répondent, convergent, entrent en résonance et invitent à accomplir une révolution \_ au sens de tour complet, de circambulation \_ autour de ce récit, de cette fiction du monde et de nous-mêmes, et ce faisant, d'opérer le décentrement nécessaire pour en questionner l'évidence.

### Le réveil de Zimmer

Continuant à explorer la nécessité intérieure d'un sujet à s'extirper de l'aliénante réassertion d'une identité conditionnée, la performance Le réveil de Zimmer a donné naissance à l'homme poussière.

L'homme poussière n'est autre que Zimmer retourné à son humanité essentielle, corps radical dénué des caractéristiques d'appartenance à une profession, une classe sociale ou une ethnie. Débarrassé de sa pesante territorialité, Zimmer l'homme poussière devient ce miroir de l'autre qui questionne, dérange, interpelle silencieusement.

Performance mêlant intimement butoh, musique électronique et vidéo, Sujet (s) Zimmer a été donné à plusieurs reprises avec le collectif Plateforme Versatile notamment lors de festivals internationaux d'art performance :

- Infr'Action, septembre 06, Sète – France
- Là-bas, mai 07, Helsinki – Finlande
- Infr'Action, septembre 07, Sète – France.
- Live Action, septembre 07, Göteborg – Suède
- M4 Tachometer, février 08, Berlin – Allemagne



Performance



Performance

The Dream of the Sand People  
Team



Photography Nino Leselidze



Artistic Collaboration

# Authors

Jean-Christophe Trentinella - Performance Artist - Curator

## Performances

- 2008 **Oboro, oboro**, Kokutoh-in, Korube – Japon, 30 août 08.
- Sujet (s) Zimmer**, soirée d'art performance, Le Baloard, Montpellier - France, 21 juin 08.
- Le réveil de Zimmer**, M4 Tachometer, Festival International d'Art Performance, Berlin, 15 Fév. 08.
- Le réveil de Zimmer**, 9th Wonders, Mas du Ministre, Montpellier – France, 9 Fév. 08.
- 2007 **Le réveil de Zimmer**, Live Action, Festival International d'Art Performance, Göteborg – Suède, Sept. 07.
- Le réveil de Zimmer**, Infraction, Festival International d'Art Performance, Sète - France, Sept. 07.
- Le réveil de Zimmer**, exposition/performance, Galerie Open Space, Sète – France, Juin 07.
- Crazy little things**, Là-bas, Festival International d'Art Performance, Helsinki – Finlande, Mai 07.
- Crazy little things**, International web cast sur Art Radio, Baltimore - USA, Mai 07.
- Crazy little things**, Now After, exposition/performance, Foire international d'art contemporain, Stockholm – Suède, Fév. 07.
- 2006 **Crazy little things**, exposition/performance, Devgraph show room, Sète - France, Oct. 06.
- Crazy little things**, Infraction, Festival International d'Art Performance, Sète - France, Sept. 06.
- Crazy little things**, exposition/performance, Festival Rythmicité, Ecole des Beaux Arts de Montpellier - France, Mai 06.
- Syndrome Trou Noir**, Festival Voix d'Amérique, Montréal - Canada, Fév. 06.
- 2005 **Syndrome Trou Noir**, Antoine Explode, exposition/performance, Galerie municipale Peschot, Sète - France, Mai 05.
- 2004 **Les Papourisiens**, Cachan, mai 04 / Exposition Hype 2005, Palais de Tokyo, Paris.



Artistic Collaboration

## Projects Coordination

2005 - 2008

### **Collectif Plateforme Versatile, Montpellier :**

direction artistique, promotion et diffusion des performances du collectif.

2006

### **Festival de poésie Voix d'Amériques :** assistant à la coordination.

Assistant à la coordination : accueil, accompagnement et logement des artistes, rédaction et suivi des contrats, suivi administratif et logistique, relations presse, coordination des bénévoles, mise en place de partenariats avec la France ; stage du 09 janvier au 17 février 2006, Montréal.

### **Ministère de la Jeunesse et de la Culture de la Polynésie française :**

Diagnostic des problématiques et conception d'une politique de sauvegarde du Patrimoine Culturel Immatériel de la Polynésie française ; stage du 28 mai au 07 juillet 06, Papeete, Polynésie Française.

### **RythmiCité :**

Événement artistique autour de la poésie et l'art contemporain, Centre Chorégraphique National, 21 avril 06, Montpellier : coordination.

### **Ambulations :**

Événement autour de l'art contemporain, octobre 06, Sète : programmation, recherche de partenariats.

### **Rencontres Méditerranéennes, Conseil Général de l'Hérault :**

Mise en place d'ateliers et sensibilisation du public étudiant, dans le cadre de la résidence du poète Moncef Ghachem à l'Université Paul Valéry.

### **Festival des Auteurs Psy, association ATD3C, Nîmes :**

Identification et fidélisation des publics de la manifestation, recherche de nouveaux publics.

2004

### **Cie du Triangle à Bascule, Montpellier :**

Direction administrative et artistique, promotion et diffusion des spectacles de la compagnie.

### **Lecture aux handicapés mentaux adultes :**

Mise en place d'une convention entre le Foyer C. Claudel, la médiathèque de Gignac et l'association Champ de Lire.

### **Rencontres de la Culture du Pays Cœur d'Hérault :**

Consultant à la commission Livre et Lecture, avril 2005.

### **Médiathèque de Gignac :**

Mise en place d'ateliers à destination des scolaires et handicapés mentaux adultes, stage d'un mois.

## Artistic Training

Butoh : Sankai Juku, Toyama – Japon, août 08

Yoshito Ohno, Yokohama– Japon, août 08

Danse : CCN Montpellier, juillet à décembre 2008

Théâtre : Stage professionnel, Théâtre National de Clermont, Clermont l'Hérault, 2004.

**Licence d'entrepreneur du spectacle**, DRAC – Languedoc Roussillon

**Licence professionnelle d'aptitude à l'animation d'ateliers d'écriture**, DRAC – Languedoc Roussillon

## Education

2008 **Master 1 FLE**, Université Montpellier 3.

2006 **Master 2 Professionnel Direction de Projets Culturels**, Mention Bien, Université Montpellier 3.

2000 **Certificat de troisième cycle en Etudes Culturelles** (Graduate Certificate in Cultural Studies), Université de Caroline du Nord à Chapel Hill, États Unis.

**Licence Français Langue Etrangère**, Université Montpellier 3.

1998 **CAPES d'anglais**

1997 **Licence d'Anglais** Mention Bien, Université Montpellier 3.

Échange ERASMUS avec l'Université d'Edinburgh, Écosse.



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Photography Aude Boissaye

## David Bouchacourt - Video Artist -

### Exhibitions

- 2008** **La Petite Fille**, statue de 3,50 m réalisée au sein du collectif 6 Bis dans le cadre du « On » du Parcours Saint-Germain, Place Saint-Germain, Paris.  
Conte de fait divers et La chambre de Shauna, installations commandées par la RATP dans les stations Madeleine et Bercy sur la ligne 14 du métro, dans le cadre du « Off » du Parcours Saint-Germain, Paris.
- 2007** **Résonances**, Vitrines Culturelles, RATP, Station de Métro Châtelet, Paris, oct. à déc. 07.  
Un os à ronger, Galerie Jeune Création, Paris, avril à mai 07.
- 2005** **Les Papourisiens**, HP 2005, Palais de Tokyo, Paris.  
Biennale d'Arts Plastiques, Cachan, avril à mai 04.
- 2004** **Biennale d'Osaka**, Art Messe in Japan, Osaka – Japon, août 04.  
**Bouchacourt l'ancien, Bouchacourt le jeune**, théâtre municipal de Cachan, mai à juin 02.

### Performances

- 2008** **Projection-conférence de L'immortel**, Ateliers des beaux-arts de la Ville de Paris, 17 mai.
- 2007** **Je suis dans la grotte (avec un accent allemand)**, performance du gnome des cavernes, Galerie Jeune Création, Paris.  
**La bataille de Bagdad**, bataille de feutres sur plan, Galerie Jeune Création, Paris.  
**Au commencement (paraît-il) était le verbe**, 47 pages de cut-up réalisées pendant une performance de sept heures, Galerie Jeune Création, Paris.  
**Peau de la vieille croûte**, project 101, Paris.  
**Autiste raide dingue**, OPA, Paris.
- 2004** **Les Papourisiens**, Cachan, mai 04.

### Films

- 2008** **Reine Rouge**, film expérimental.
- 2007** **L'immortel**, film expérimental de 52 minutes adapté d'une nouvelle de Borges.
- 2003** **Les Macrobes**, film d'animation/manipulation de 12 minutes.



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Katutura - painting David Bouchacourt

### Artist Residencies

- 2008-03 **Programmation d'une performance en duplex Vitry Montpellier** pour la mise en ligne, mars 2008.
- 2007-05 **Green is not a color**, association Pandora's box, mai 07, Montpellier.  
<http://www.hope-and-the-box.org/>

### Online Publications

- 2007 **Scheveningen**, concept objet hybride (livre/cd/pliage/sténopé) en cours de réalisation.  
<http://www.dabou.com/Gals/stenopes.html>  
Au commencement (paraît-il) était le verbe, ouvrage cut up (47 pages), en cours de mise en ligne.
- 2006 **Guantanamo**, ouvrage à colorier pour adultes (18 planches).  
<http://guantanamo.dabou.com/>
- 2005 **Unfortunate woman**, disque de spoken word.  
<http://unfortunatewoman.free.fr/>

### Publications

- 2008 **Il était une fois**, Editions CulturesFrance.
- 2007 **Notre combat**, Editions du Seuil.
- 2005 **Dealer** (Photos), Editions Scali.

### Training

- 2007 **Assistant** de Linda Ellia pour l'ouvrage « Notre combat », Editions du Seuil

### Artistic Training

- Formation aux arts plastiques aux Ateliers des Beaux-Arts de la ville de Paris (4 années)
- 2005-07 Peinture (painting)
- 2003-07 Gravure en taille douce (etching)
- 2001-04 Dessin académique (drawing)

### Education

- 1998 Niveau Licence de sociologie –ethnologie, 1998.
- 1992 Baccalauréat série A1, Académie de Montpellier, 1992.





Selfportrait Nino Leselidze

Nino Leselidze - Video Artist - Multimedia Artist

Collections and Commissions

- 1998-08 Collections Privées / Commissions, Liste des collections et commissions sur demande
- 2002 Librairie du Congrès, Prints & Photographs Division, Exit Art "Reactions" Collection, Wash., D.C.
- 2001 Musée des Arts Photographiques de Kiyosato (K\*MoPA), Kiyosato, Japan
- 2000 Collections Photographiques, Université du Colorado à Boulder, Boulder, CO

Selected Group Exhibitions

- |  |  |
|--|--|
| <ul style="list-style-type: none"> <li>2008 Gymnazium Laca Novomeskeho, Bratislava, Slovakia</li> <li>Minna Gallery, San Francisco, CA</li> <li>Sokolnia, Baltimore, MD</li> <li>Maryland Art Place, Baltimore, MD</li> <li>2007 Bluetenweiss, Berlin, Germany</li> <li>Consulate General of the Slovak Republic, New York, NY</li> <li>Slovak University of Technology, Bratislava, Slovakia</li> <li>University Baptist Church, Baltimore, MD</li> <li>American Film Institute, Silver Spring, MD</li> <li>The Warehouse Gallery, Washington, DC</li> <li>2006 Carver Center, Baltimore, MD</li> <li>Pyramid Atlantic Art Center, Silver Spring, MD</li> <li>Baltimore Public Works Museum, Baltimore, MD</li> <li>2005 Current Gallery, Baltimore, MD</li> <li>2004 School 33 Art Center, Installation Space, Baltimore, MD</li> <li>Cork Factory Gallery, Baltimore, MD</li> <li>2003 Raleigh Studios, Baltimore, MD</li> <li>2002 Soho Photo Gallery, New York, NY</li> <li>Alyce de Roulet Williamson Gallery, Pasadena, CA</li> <li>Kiyosato Museum of Photographic Arts, Kiyosato, Japan</li> <li>2001 Exit Art Gallery, New York, NY</li> <li>Main Gallery at MICA, Baltimore, MD</li> <li>1998 Baltimore Museum of Art (BMA), Baltimore, MD</li> </ul> | <ul style="list-style-type: none"> <li>Slovak / American Artists</li> <li>A Million Little Pictures</li> <li>Wire Art</li> <li>Out of Order</li> <li>Anonymous Drawings</li> <li>Unknown Wire Art</li> <li>By Slovak Merry Landers</li> <li>Art Under The Dome</li> <li>The 48 Hour Film Project</li> <li>Watch This Space!</li> <li>Faculty Invitational</li> <li>Displacement</li> <li>Recycling and Me</li> <li>Outsourced</li> <li>Alice's Curious Cabinet</li> <li>Under the Counterculture</li> <li>GRD &amp; Beauty Contest</li> <li>Through the Lens of 09/11</li> <li>Reactions</li> <li>Young Portfolio Acquisitions</li> <li>Reactions</li> <li>Fiction &amp; Fantasy</li> <li>Grand Challenge</li> </ul> |
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## Solo Exhibitions

- 2005 School 33 Art Center, Gallery II, Baltimore, MD Nino Leselidze: New Work  
2001 Gallery at UMBC, Baltimore, MD Abstract Narratives

## Selected Awards, Grants, Honors and Residencies

- 2008 Presidential Teacher Recognition Award, White House, Washington DC,  
Bourse de la Fondation Carver, NFAA YoungARTS Conférence d'Éducateurs, Miami, FL  
2007 Distinction des Meilleurs Enseignants, The Scholastic Art & Writing Awards, NY  
Radio Slovakia International, Programme du 01/04/07, Slovakia  
2006 Spécialiste / Panéliste artistique, Arts Education Partnership Forum, Chicago, IL  
Résidence d'enseignement de la ville de Baltimore, MD  
Bourse de recherche, GSA, MD  
Finaliste, Concours du Photographer's Forum Magazine  
2002-05 Bourse d'assistante de recherché (à plein temps), University of Maryland, Baltimore County  
2004 Article dans presse spécialisée, Critic's Choice Art, CITY PAPER  
2002 Premier Prix, Soho Photo Gallery's 4th National Krappy Kamera Competition, NY  
2001 Deuxième Prix, Soho Photo Gallery's 3rd National Krappy Kamera Competition, NYC  
1998 Premier Prix, Concours du Art of Victoria and Albert Museum de Londres, organisé par le  
Baltimore Museum of Art  
Bourse Jeanie Druck Riebling Memorial  
Distinction des meilleurs étudiants, MD

## Online and Print Publications

- 2006 TOLEDO FREE PRESS, Arts and Life, 12/2006  
CATALYST, Carver Graduate Comes Back for More, 09/2006  
FEDERAL HILLSIDER, Our Schools, 04/2006, pg. 13  
2005 PHOTOGRAPHER'S FORUM, Best of College Photography, 06/2005  
2004 CITY PAPER, Go Ask Alice, 9/15/2004  
2002 VESTNIK, Couverture, 9/11/02  
BARTLEBY, Creative Arts Journal, Volume XXII  
2001 VESTNIK, Couvertures, 2/27/01 & 10/23/01  
THE VOICE, UMB News Publication, Volume 19 No.4 & No.3  
1999 TRACES OF THE PAST, International Library of Photography  
1996 BMA TODAY, Baltimore Museum of Art Journal  
THE SUN, 01/27/1998, pg. 2E

## Employment

- 2006-Présent Enseignante de cinéma et vidéo numérique : G.W. Carver Center for Arts & Tech.  
Productrice de « Premiers Films & Animations »  
Fondatrice et responsable de l'atelier film  
Commissaire d'exposition  
Responsable du Club français  
Collaboratrice de My Project Oxfordshire, UK  
Collaboratrice du Project Identity Milwaukee Institute of Art & Design, WI  
Participante à la conférence du SCBWI New York, NY  
2006 Commissaire d'exposition Nepomucene Rectory Gallery, NYC  
Commissaire d'exposition Embassy of Slovakia, Washington, DC  
2005-06 Enseignante d'Arts plastiques et Photographe Federal Hill Preparatory School, MD  
Instructrice, Programme d'assistance University of MD, Baltimore County  
Instructrice, Wheelabrator Tech. Symposium Washington, DC  
Instructrice, NASA Space Weather Challenge Goddard Space Flight Center, MD  
Enseignante de Club d'Art & du Club d'Echecs FHPS Extracurricular Program, MD  
2005 Instructrice en Arts graphiques Anne Arundel Community College, MD  
2004-05 Assistante d'expositions / Médiatrice Culturelle / Center for Art and Visual Culture, MD  
Média Designer  
Responsable du groupe de critique et discussion Art Studios, Baltimore, MD  
2004 Instructrice de Photographie, Concepts Visuels University of MD, Baltimore County  
Instructrice pour Photoshop CS pour le Web RTEK2000, Gwynn Oak, MD  
Instructrice de Photographie, Camera Vision University of MD, Baltimore County  
Stage en arts graphiques Fox 45/ WB 54 TV Stations, MD  
Manager de centre photographique Ski Liberty, Carroll Valley, PA



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## Education

2008	Université du Maryland, Baltimore County	Marketing Culturel
2007	Accent Français, institut linguistique, Montpellier, France	Certificat de fin de stage
2006	Université Johns Hopkins, Baltimore, MD	Certificat d'aptitude à l'enseignement
2005	Université du Maryland, Baltimore County	Master : Images et Arts Numériques (Vidéo / Installation / Photographie)
2004	RTEK2000, Gwynn Oak, MD	Certificat : Internet design
2001	UMBC (Magna cum Laude)	Licence : Arts Visuels et Art Performance (Double spécialité: Photo et Animation)
	Maryland Institute, College of Art (MICA), Baltimore	Dessin



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Deadvlei - photography J.C. Trentinella



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