

B I G

B A N G

A F T E R G L O W

PHENOMENAL PERFORMED FILM

optical & acoustic : Joris Guibert

“ Even before the beginning of the performance, we know we are going to see something special. (...) They can wonder how long Joris Guibert spent before mastering as well his objects ...”

<http://www.lemauvaiscoton.fr/art/mirage-festival-3eme-edition-jour-3/>



“ Joris Guibert seizes the raw material of the remanent image of the photons, of electric, electronic and electromagnetic phenomena to realize an experimental movie produced in live, between ephemeral conflagration and thundering music of spheres. (...)”

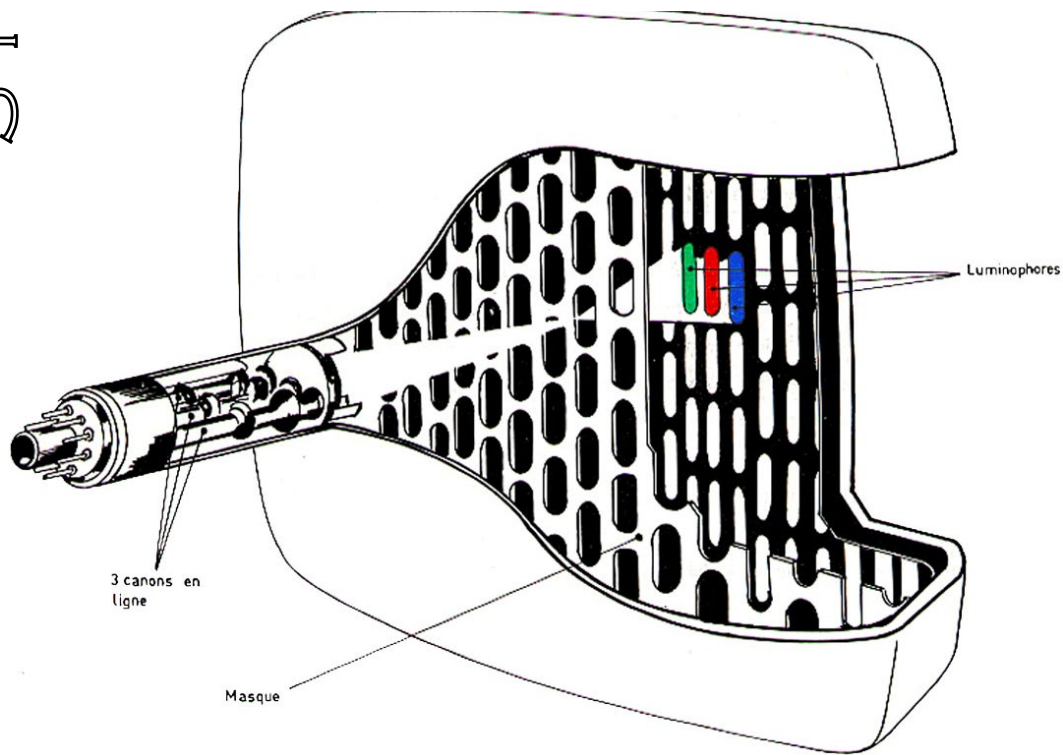
This luminescent and magmatic *materia prima* makes possible a new type of cinema. ”

Maxence Grugier, [Digitalarti](#)

“ History always, big and small, of the cinema and of the universe, with ‘Big Bang Afterglow’ of Joris Guibert (...), artist / handyman who became a master of analogico-digital handlings. Joris Guibert told the birth of the world, forging in live the pure energy of the white noise generated by ancient television monitors. ”

MCD [Digital Cultures Magazine]
monthly printed journal n°78, 2015

SYNOPSIS



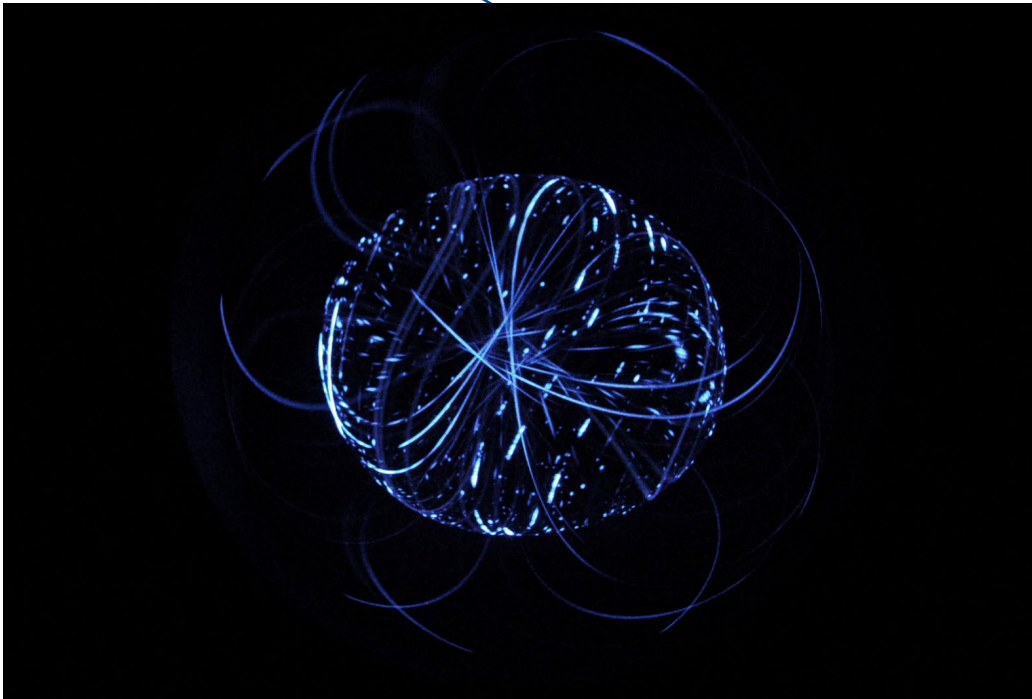
In the primordial Universe following the Big Bang, the electromagnetic field is tremendous. But in this dense and opaque environment photons are absorbed by electrons. When these electrons join into atoms, they free the photons that spread everywhere : the Universe becomes transparent.

This radiation forms a sphere called "*surface of the last broadcast*" which constitutes the border of the Universe's perceptible horizon. Constantly spreading, this residual glow is the memory of the original event.

The cathode-ray tube is able to pick up these fossil photons. Without a hertzian channel it produces a screen parasited by an erratic luminescence. This static is part of the rebroadcast of the primal radiance.

Visibility of the initial light.

WAVE / ELECTRON / MAGNETIC FIELD SCULPTURE



This performance narrates the formation of the Universe while being a device that renders visible the residual imprint of the Big Bang. It is based on camera/cathode-ray tube interactions. The device is generative system : it contains no pre-recorded source. The system self-generates events which a transformed by the videographer in real time.

The device consists solely of TV static, interferences and video feedback, without any effect. The sound device is a direct expression of the hertzian and electromagnetic signals aired by the video device. The work rises from the phenomenon – which comes from the device's structure.

Big Bang Afterglow interrogates the electronic image and its digital mutation. Video is a capture-transmission technology : henceforth television is digital, the hertzian TV set only picks up an absence, generating and showing the elementary particle of this image : erratics electrons. This performance-film works the electronic image from surface to subsurface. It allows a reflection on both "light-image", through the visibility of the primal light (fossil photons), and on the spectral nature of electronic image (transmission, afterglow).

A film narrative interpreted and reinvented in real time with a plot that consists in a partition of events. The performance rests on a "emergence principle", which begs the question of depiction : can the phenomenon appearing on the screen be called an "image"?

BIOGRAPHY

Joris Guibert is a videographer, and teaches aesthetics and film analysis in France. His researches are dedicated toward the study of relation to image (art, media, technology) and new practices (visual performance, video art). He is the author of essays on this subjects published in magazines : *Revue & corrigée* (experimental art magazine since 25 years), *Turbulences video* (published by Videoformes), *L'Autre Musique*, and *Cinemas* (published by University of Montreal).

His approach hybridizes theoretical and practical works : a research dimension / a hands on dimension through experimentation and creation (installation, film, performance). Influenced by plastic inventions of experimental cinema and painting, he explores new forms, linking cinema (narrative, figures, editing) and video art (devices, technology, real time), in relation to sound. This approach is multiple and polymorphic : intermedia devices (electronics, celluloid, lights), constructing metamachines and optical phenomena (interconnections, equipment, light sculptures), creation of audiovisual partitions.



His work is distributed by Re:voir, Metamkine (France), Vidéographe (Canada), Art into life (Japan)

Video artist and teacher in audiovisual arts Joris Guibert is a shaman of modern times. A creator of images whose raw material comes from the cosmos and from the origin of the world. Got by the artist on not so primitive devices, this magmatic and luminescent matter makes possible a new type of cinema : the one who tells us in real time the big history of the universe. Meeting with an artist who builds a work which exceeds the digital technology.



On Friday, February 27th, 2015, French artist Joris Guibert presented *Big Bang Afterglow*, a performed movie the inspiration of which rises in the scientific imagination and the astrophysical data, but also in film-makers' mystic visions such as Stanley Kubrick (*2001 Space Odyssey*) or Andreï Tarkovski (*Solaris*, *Stalker*). With *Big Bang Afterglow*, Joris Guibert seizes the raw material of the residual image of photons, and creates electric, electronic and electromagnetic phenomena to realize an experimental movie produced live, between ephemeral conflagration and thundering music of spheres. The sound is emitted by the video equipment used on stage.

+++ INTERVIEW :

http://www.digitalarti.com/fr/blog/digitalarti_mag/joris_guibert_un_univers_au_dela_du_numerique

Maxence Grugier

