



**PORTFOLIO**

**MATHILDE  
LAVENNE**

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**2020**



Mathilde Lavenne lives and work in Paris at the City International of Arts. She is a visual artist, screenwriter, director and cinematographer. After directing her research in emerging technologies and digital tools by writing experimental short films and creating digital installations, she graduated from Fresnoy, Studio National des Arts Contemporains, after two years of research on image. Her short film, *Focus on Infinity*, shot in Norway, was selected at numerous international festivals and won the François Schneider Foundation's Contemporary Talents Prize in 2015. Her film *TROPICS* was selected at the Rotterdam International Film Festival, and received the prize for best experimental short film at the Ann Arbor Film Festival in the United States. In 2018, she was awarded the Golden Nica Prize by the Festival International Ars Electronica in Linz, Austria, before joining Casa de Velazquez, Académie de France in Madrid, for a year of research in video art.

#### **FILMOGRAPHY**

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**2019** SOLAR ECHOES, 15"30, Short Film

**2018** T R O P I C S, 14'04", Short Film, production Jonas Films

**2015** Focus on infinity, 15'35", Short Film, production Le Fresnoy, Studio national des arts contemporains

**2013** Out of space, 4'45", Film Animation, production La malterie, Pictanovo

# SOLAR ECHOES

2020

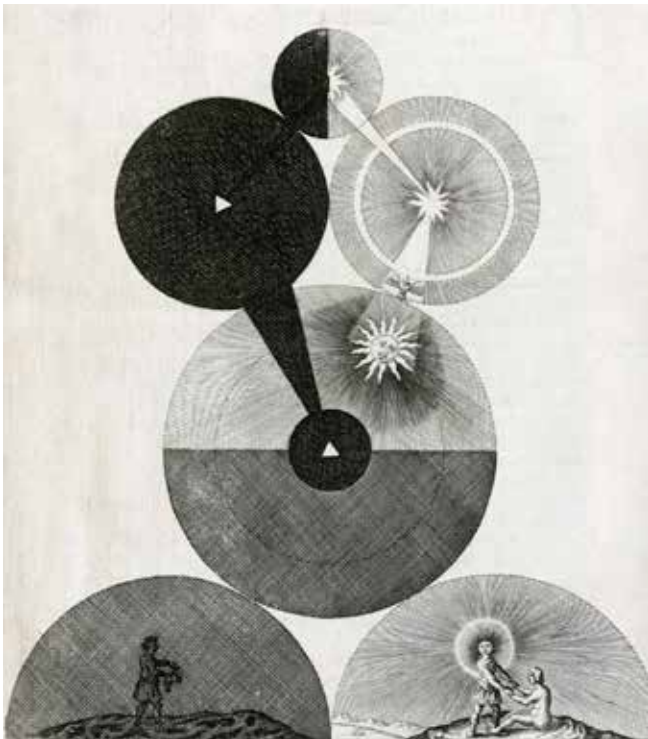
Casa de Velazquez, Academy of France in Madrid

The sun is reflected in an Andalusian thermo-solar power plant whose architecture reminds us of ancient alchemical engravings, like a sacred temple of the 21st century. From its radiance come the voices of an antimatter physicist and an ecofeminist evoking their reflections on collapse, time and energy.

Lien vidéo :

<https://vimeo.com/361594611>

mot de passe : solar





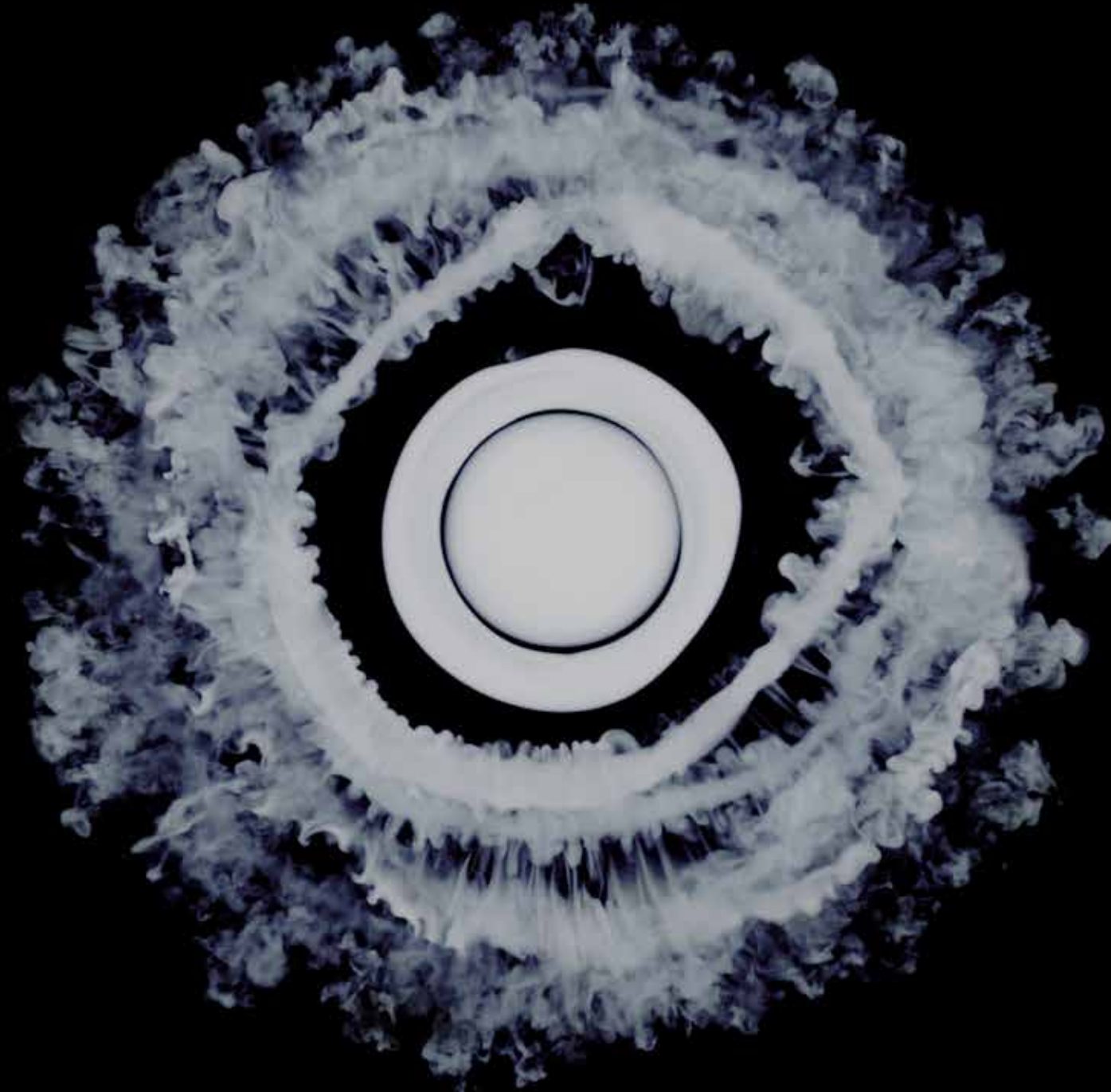
In what time are we exactly ?

Solar Echoes, Film 2k, 15'35", Casa de Velazquez with the support of Région Hauts-de-France, the Fresnoy, studio national des arts contemporains Gemasolar, Torresol Energy and SENER.



alchemy, to work.

Solar Echoes, Film 2k, 15'35", Casa de Velazquez with the support of Région Hauts-de-France, the Fresnoy, studio national des arts contemporains Gemasolar, Torresol Energy and SENER.



Solar Echoes, Film 2k, 15'35", Casa de Velazquez with the support of Région Hauts-de-France, the Fresnoy, studio national des arts contemporains Gemasolar, Torresol Energy and SENER.

## CAPTURING THE INVISIBLE

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### DOMINIQUE MOULON

*\* Art critic and curator, Dominique Moulon studied visual arts at the Ecole Nationale Supérieure d'Art (ENSA) in Bourges and holds a Diplôme d'Etudes Approfondies in aesthetics, science and technology of the arts from the Université Paris 8.*

Mathilde Lavenne is an artist of the invisible who collects evidence points in the course of her research. Putting them together, she demarcates the unstable contours of her creations which, taken together, make a work of incompleteness. She activates her thinking through making, with every project giving her the chance to explore, be that testing emerging technologies or media. The history of art teaches us that there has been no medium, the appearance of which was not accompanied by some manifestations of the invisible or of the hereafter, from spirit photography which, just a few decades after the invention of the daguerreotype, revealed ghostly presences, to the spirit phone with which Thomas Edison, the inventor of the phonograph, aspired to communicate with the dead. The same goes for inventions such as the telegraph, the radio and the television, and it goes without saying that even as image and sound media have become digitized, they have lost nothing of their proximity to the invisible.

Mathilde Lavenne has a scientific approach. And she knows how to appreciate the essential contribution of serendipity. When she films a landscape with the most extreme slowness, it is to show us the dissolution between the images. When she captures another one, she meticulously maps it in order to multiply the viewpoints so that we might, possibly, learn to lose ourselves in it. Her work takes different forms, even though she maintains a unity of style in the capacity she demonstrates for observing things differently. She has a natural

proximity to scientists, who know the value of observation. There is nothing surprising about her interest in the Gemasolar research centre, the beauty of which evokes that art with which engineers seek the eradication of all forms of useless decoration through assembly and repetition. There is nothing neutral about the choice of this site, where the sun's rays are captured in order to preserve their energy, particularly for anyone who appreciates the capture, over time, of landscapes by successive sweeps.

In the same way, the repetition of perfectly organized objects in such a place echoes the movements that Mathilde Lavenne repeats in space until she has finally achieved the in-depth depiction of that which is ordinarily imperceptible to us; when a few degrees, in temperature or in rotation, suffice to capture differently in order to finally reveal. Scientists share with Mathilde Lavenne this ability to observe the world according to scales of space or time which are not ordinarily ours. Thus they naturally achieve results that grab us.

Dominique Moulon,  
Paris, the 30 of décembre 2018\*

# TROPICS

Film Full HD, 2018, 13'

TROPICS draws an orbit around a Mexican farm. Scattered voices seem to revive and disturb the memory of the place. Crossing the matter, the film attempts to stop time and men, and reveals the ghost of a lost paradise.

In the 19th century, a French community crossed the Atlantic to settle in Jicaltepec along the Nautla River, in the Veracruz region of Mexico. These French families, who were mostly just farmers, were able to build large agricultural operations over generations despite the hostile tropical environment and climate. Since the Spanish conquest, Mexico has embodied a western mythological reverie: Amazons guiding the Conquerors in their quest for a new land, but also, the idealization of a new world filled with lush vegetation, the development of medicine through the use of new plants, and the evangelical ambition of a better world. If part of the European fantasy made sense as of the first contact with the New World, it also destroyed a great deal of "primal" knowledge by merging with the pre-Columbian peoples.

Taking the form of a 3D archaeological expedition, TROPICS draws an orbit around these territories from which arise scattered voices expressing their secret stories and their relations with the ghosts of past time. Confronting a conception of the world with advanced technology ironically creates a visual matter akin to constellations of information—reminiscent of our connection to the cosmos, but also of a certain mathematical essence common to each and every thing.

At the pace of a pulsating sound resonating within a space without end or gravity, the film attempts to stop time and men, and reveals the ghost of a lost paradise.

<https://vimeo.com/251858771>

mot de passe : Mexico

GOLDEN NICA  
PRIX ARS ELECTRONICA 2018

**PRIXARS**



JONAS FILMS  
présente

# TROPICS

UN FILM DE  
Mathilde Lavenne







**TROPICS**, Film Full HD, 2018,

Production Jonas Films with the support of Fundacion Casa Proal, Fablab of Mexico, Universidad Anahuac del Norte, Escuela de Arquitectura de Mexico, Digital Art Biennale Chroniques in Marseille, Scam brouillon d'un rêve écritures émergentes, and CNC Dcream.



**TROPICS**, Film Full HD, 2018,

Production Jonas Films with the support of Fundacion Casa Proal, Fablab of Mexico, Universidad Anahuac del Norte, Escuela de Arquitectura de Mexico, Digital Art Biennale Chroniques in Marseille, Scam brouillon d'un rêve écritures émergentes, and CNC Dicream.



**TROPICS**, Film Full HD, 2018,

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## THE VOYAGE THROUGH APPEARANCES

\* Philosopher and essayist  
Gilles A. Tiberghien teaches  
aesthetics at Université de Paris  
1 Panthéon-Sorbonne. He is the  
author, among others, of *Land  
Art*, Editions Carré, 1993 [Revised  
and augmented edition, Fall 2011];  
*Land Art Travelling*, ERBA, 1996;  
*Nature, art, paysage*, Actes-Sud/  
ENSP, 2001

Mathilde has long been interested in the anthropological dimension of the societies that she is brought to encounter through her work, but also in their relationship to the myths and cosmogony at the foundation of some of their beliefs. Behind all this is the depth of the landscapes where live the men that require it—a depth both physical and psychological, and completely unfathomable, as one could already tell from her 2013 film with the evocative title: *Focus on Infinity*. Here, the question of landscape is again central but is reconsidered by the artist who uses, for part of it, relatively diverse technical means. With *TROPICS* (“an allusion to the control tower, to space observation, and to the need for control that the human being develops in an environment like that of the Casa Proal,” she wrote), Mathilde Lavenne carries out a sort of transduction of the landscape. Working from digital data, she uses a FARO scanner, a tool used in architecture to scan buildings. She installs this device on various sites and follows certain routes on the map, some of which she has tracked by foot to produce these stratified images, likened to “a kind of phantom map of the chosen site.” Then, from the myriad of points thus obtained, she renders a three-dimensional landscape. Thanks to this process, Mathilde has obtained a superimposition of layers that gives her progression along these paths lined with banana trees the appearance of a voyage through appearances, in the most literal sense. Nature looks like a laminate of finely meshed films that connect different surfaces of reality, which are not necessarily related to one another in our ordinary experiences. The black and white shots could give the impression that the images were taken at night with infrared goggles except that here, the reversal of values and the greenish tone that characterize such images are precisely absent. The images give us the feeling of penetrating the structure of

matter and reaching what usually remains invisible— with this work, we aren’t invited to discover a landscape that we don’t know but the very strangeness of the world of which it is only one element.

**Gilles A. Tiberghien \***

## FOCUS ON INFINITY

Contemporary talents award, Fondation François Schneider 2016

Production by the Fresnoy, studio National des Arts contemporains in 2015.

Focus on Infinity is a short experimental film shot in Norway, an initiatory journey, a kind of fjord-movie. Hypnotic, shamanic, it explores the human being in front of nature in a swirl of matter.

### Long synopsis :

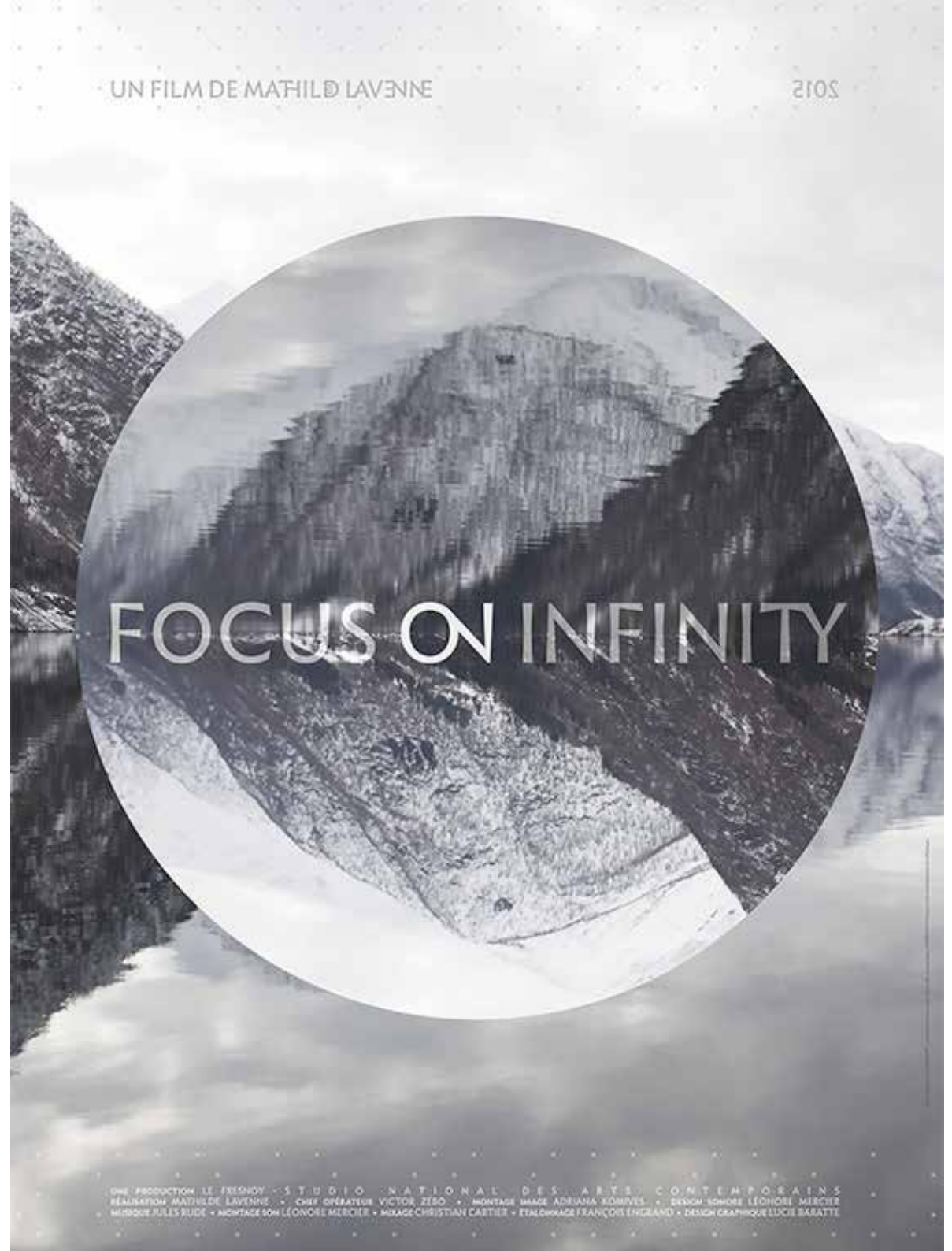
A ferry drops us at the foot of snow-covered mountains and takes us in the heart of the glacier where a magnetic field seems to reverse senses of time. Hypnotic, Kaleidoscopic, shamanic, Focus on infinity explores the creative power that is always within us and push the human being in front of nature in a swirl of matter. This sensory expedition like a fjord-movie reminds us that Lavoisier thought is also in nature : « nothing is lost, nothing is created, everything is transformed. »

### Focus on infinity

password : rosefluo

### Focus on infinity installation

password : ice-cream





*Focus on infinity*, 15'35", Collection François Schneider  
prod. Le Fresnoy studio national des arts contemporains

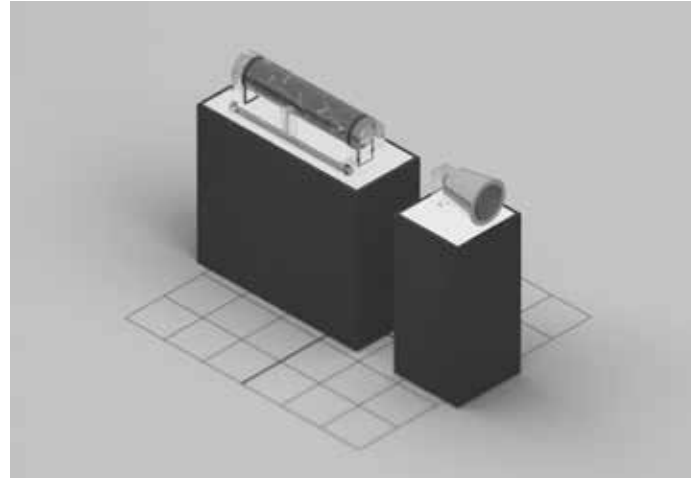


*Focus on infinity*, 15'35", Collection François Schneider,  
prod. Le Fresnoy studio national des arts contemporains



*Focus on infinity*, 15'35", Collection François Schneider,  
prod. Le Fresnoy studio national des arts contemporains





## **ARTEFACT #0 Digital Necrophony**

**FRESNOY, Studio national of contemporary art**

**IRCAM, Centre Pompidou**

**Collectif N O R M A L S + Daniel Cabanzo compositeur**

**The Fabricarium of Polytech institut lille and EDM, European of marble in Paris**

Is there a digital afterlife? And if there is, what messages might it send us, and in what form? What would be the connection between nature, matter and the world of shared data that we are in the process of creating ?

Artefact #0 Digital Necrophony is a digital sound installation which partakes of archaeological research into the medium, involving communication and basic metaphysical questioning related to the scientific instrument.

The installation is inspired by Edison's cylinder gramophone. It reproduces that instrument's form while transforming its workings in the effort to capture messages from another dimension via waves and vibrations.

The ensemble offers a critical look at the way the digital era has revolutionised our relation to matter and to nature. This is sublimated and reflected by a black marble monolith which is isolated and studied as if it were a sarcophagus – something strange, enigmatic and mortuary.

**Vidéo links**

**password : afterlife**

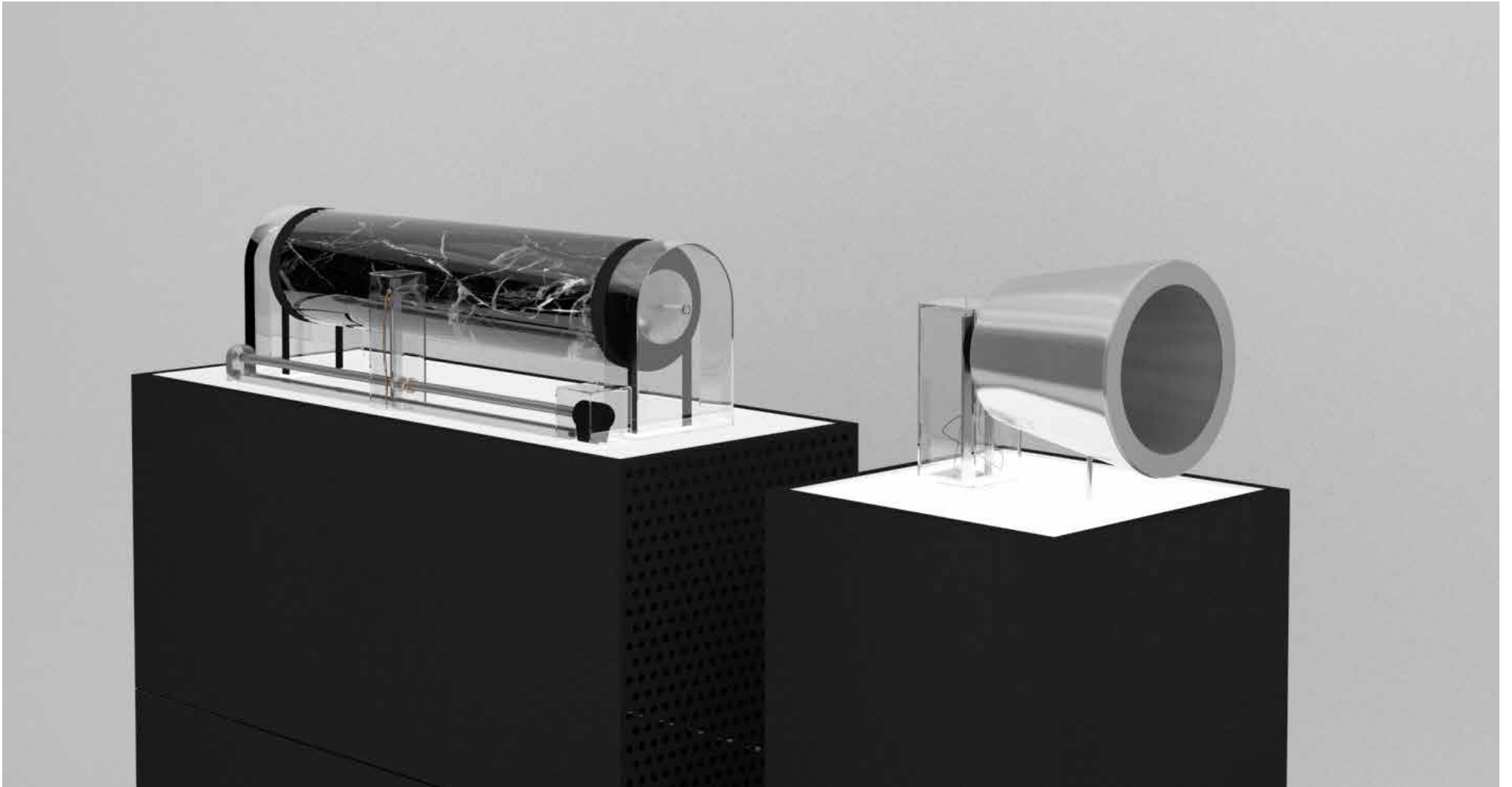
**Lien vidéo 2**

**Lien 3**



**Artefact#0, Digital Necrphony**, sound and digital installation,

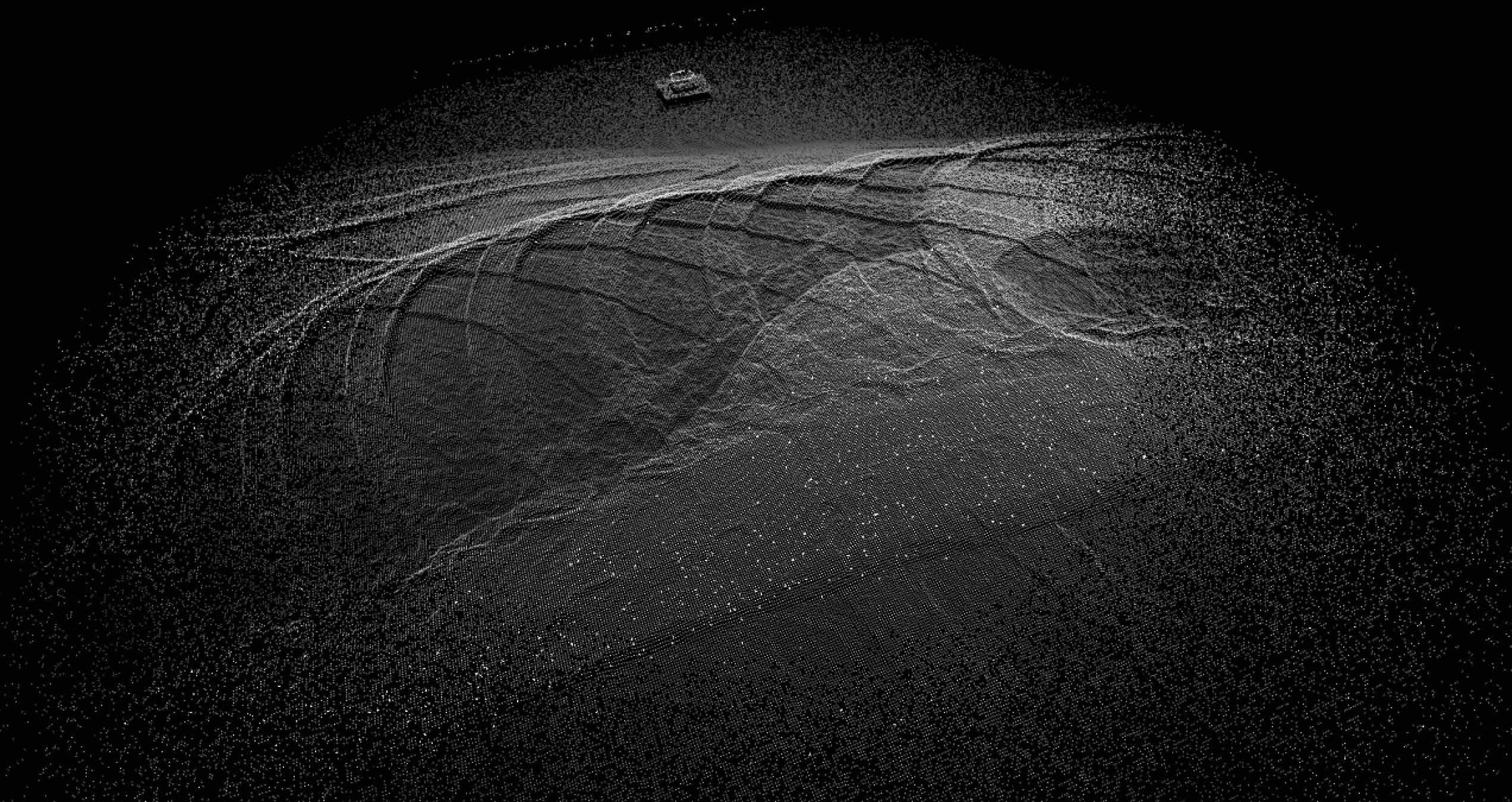
Production Le Fresnoy studio national des arts contemporains, avec le soutien de l'IRCAM, Centre Pompidou



**Artefact#0, Digital Necrcphony**, sound and digital installation,

Production Le Fresnoy studio national des arts contemporains, avec le soutien de l'IRCAM, Centre Pompidou

# W R I T E M O D E



**Artefact#0, Digital Necrophony**, sound and digital installation,

Production Le Fresnoy studio national des arts contemporains, avec le soutien de l'IRCAM, Centre Pompidou

## CURRICULUM VITÆ

Mathilde Lavenne

Lives and works in Paris

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2019 Casa de Velazquez, Academy of France, Madrid, Spain  
2016 Diplôme of the Fresnoy, Studio National des Arts Contemporains, France  
2011 Post diplôme - HEAR, Haute École des arts du Rhin, Strasbourg, France  
2010 DNSEP - École Supérieure d'Expression Plastique de Tourcoing, France

### FILMOGRAPHY

2020 Solar Echoes, 15'30", Film, Casa de Velázquez, Region Hauts de France Le Fresnoy, studio national  
2019 T R O P I C S, 13'36", Film, production Jonas Films  
2015 Focus on infinity, 15'35", film, production Le Fresnoy, studio national des arts contemporains  
2013 Out of space, 4'45", film d'animation, production La malterie, Pictanovo

### RESIDENCIES

2020 International City of Arts, Paris, France  
CERN, Artist research, Geneva, Switzerland  
2019 Casa de Velazquez, Academy of France, Madrid, Spain  
2017 LightCone, Atelier 105, Paris, France  
Casa Proal, San Raphael, Veracruz, Mexico  
2016 A-i-R Wroclaw, Wroclaw European Capital of Culture, Poland  
2013 Studio WICAR, City of Lille, Roma, Italy

### AWARDS

2020 Vidéoformes Digital Award of Regional Concile of Puy de Dôme, Clermont Ferrand, France  
2019 Honorary Mention, Short experimental Film, Festival Tous Courts, Aix-en-Provence, France  
Best experimental Film award, Ann Arbor Film Festival, Michigan, US  
2018 Golden Nica Prize, Ars Electronica, Linz, Austria  
2016 Prix Talents contemporains de la Fondation François Schneider, Wattwiller, France  
Mention special Ecofilm of the jury, Ruralfilmfestival, Sierra Madrona, Spain  
«Special Secretary Award» Tehran International Silent Film Festival, Iran  
2014 Prix Pierre Schaeffer, Brouillon d'un rêve de la SCAM, Paris

### GRANTS

2020 Research support DICREAM CNC, France  
2019 Creation Grant of the region Hauts-de-France, France  
2018 Brouillon d'un rêve écritures émergentes de la SCAM, Paris, France  
National Center of Cinema (CNC) Dicream, Paris, France  
2015 Material Grant of the Direction Regional of Culture, Drac Nord Pas de Calais, France  
2014 Creation grant for interactive and digital art, Pictanovo, Roubaix, France

### FESTIVALS

2020 Phenomena International Film Festival, Sao Paulo, Brazil  
L'Étrange Festival, Forum of images, Paris, France  
LISFE, Kijkhuis, Leiden, Netherlands  
38<sup>e</sup> International Film Festival of Uruguay, La Cinemateca, Uruguay  
IFFR, Festival International du film de Rotterdam, Netherlands  
Kino Der Kunst, Munich, Germany  
IBAFF, Murcia, Spain  
Vidéoformes, Clermont Ferrand, France  
2019 IFFR, Festival International du film de Rotterdam, Netherlands  
ISFF, Imagine Science Film Festival, New York, US  
VIS Vienna shorts Festival, Vienna, Austria  
Festival Tous Courts, Aix-en-Provence, France  
MFF, Milano Film Festival, Milan, Italy  
TACOMA Film Festival, Washington, US  
Tampere Film Festival, Tampere, Finland  
Go short film festival, Netherlands  
Ann Arbor International Film Festival, Ann Arbor, USA  
2018 Animation Festival, Ars Electronica, Linz, Autriche  
FIAV, Festival International d'Art Vidéo de Casablanca, Maroc  
2017 Arica Nativa, International Rural Film, Chili  
Madatac, Madrid, Spain  
2016 39<sup>e</sup>ème Festival du Film Court en Plein Air de Grenoble, France  
Shnit International Shortfilmfestival, Switzerland  
Semifinalist G2, Green Earth film festival, Venice, LA, US  
Cinemambiente Environmental film festival, Torino, Italy  
Festival EKOFILM de Brno, Czech republic  
The Quarantine Film Festival, Varna, Bulgaria  
Ismailia International Film Festival, Egypt  
Vagrant film festival, Minsk, Russia  
Internationale Kurzfilmwoche, Regensburg, Germany  
Vidéoformes, Clermont Ferrand, France  
Caméflex, Paris, France  
FICEG, Grenoble, France  
2015 Un festival c'est trop court, Nice, France  
Vidéo sur court, Nantes, France

### SOLO EXHIBITIONS

2020 Allinthistgether, WYSIWG, Edition 4, Rotterdam, Netherlands  
2017 Cienie / Shadows, Pohoyoff, Wroclaw, Poland  
2016 Hyper-archéologie, Arc en ciel, Liévin, France  
2015 Mirror Lake Station, Espace culture, Université Lille1, France  
2011 Œuvres récentes, Backslash Gallery, Paris, France

**CURRICULUM  
VITÆ**

**COLLECTIVE EXHIBITIONS**

- 2019 Simon, Lesage, Crépin, «un jour tu seras peintre», LAM, Modern Art Museum, Villeneuve d'Ascq, Fr  
;Viva Villa!, Festival des résidences d'artistes, Collection Lambert, Avignon, France  
Itinérance, Casa de Velazquez, Madrid, Spain  
Human aspect, WRO Media Art Biennale, Wroclaw, Poland  
LEV, Gijon, Spain  
Sans Gravité, Ardénome, Avignon, France
- 2018 Lévitations, Biennale des imaginaires numériques, Chroniques, Marseille, France  
Material#4.o, Galery Stadt Museum, Sindelfingen, Germany  
Medio Acqua, Base sous marine, Bordeaux, France  
CyberArts, OK Center for contemporary art, Linz, Austria
- 2017 Villa Médicis- Le Fresnoy Studio National - 20th anniversary, Roma, Italy  
Le rêve des formes, Les films du Fresnoy, Palais de tokyo, Paris, France  
Talents contemporains 2015, Fondation François Schneider, Wattwiller, France  
Incarnations, Galerie Jean Collet, Vitry sur Seine, France
- 2016 Panorama 18, Le Fresnoy, Tourcoing, France  
6ième Salon de Montrouge, Paris, France
- 2015 Lady Made, espace Le Carré, Lille, France  
Panorama 17, Le Fresnoy, Tourcoing, France  
LUX : Paysage, Corps, Contemplation, Valence, Scène Nationale, France  
Expériences interactives : l'exposition, Hospice d'Havré, Tourcoing, France
- 2014 Achemar, Lille 3000, la malterie à la Gare Saint Sauveur, Lille, France
- 2013 Talent Prize, Museum of architecture, Roma, Italy  
Format à l'italienne, Espace Le Carré, Lille, France  
YIA Art Fair, Galerie Backslash, Paris, France
- 2012 Family & friends, Backslash Galery, Paris, France  
Traversée, curator Christian Rizzo, La Malterie, Lille, France

Mathilde Lavenne

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**PRESS, EDITION**

- 2020 catalog of the Kino Der Kunst Art Fair, Munich, Germany
- 2019 Material #4.o, catalog of the exhibition, Sindelfingen Galerie Stadt, Germany  
Catalog of the exhibition *La Fin des forêts*, Viva Villa!, Collection Lambert, Avignon, Fr  
Catalog of l'Académie de France à Madrid Casa de Velazquez, Madrid, ES
- 2018 CyberArts 2018, prix Ars Electronica, 2018, Hatje Cantz
- 2017 Catalog of the exhibition of contemporary talents 2013 - 15, Fondation François Schneider  
Catalog of the exhibition of Incarnations, Galerie Jean-Collet, Vitry-sur-Seine, Fr
- 2016 Cienie/Shadows, Marta Dziedziniewicz, Rezydencji Artystycznych AIR Wro, Wroclaw, Poland  
Catalog of the exhibition of Panorama 17 - 18, Le Fresnoy, Tourcoing, Fr  
Montrouge Art Fair Catalog, Marie Cantos, Paris, Fr
- 2015 Les nouvelles d'Archimède, Cultural scientific revue of the university of Lille 1, Science and Technologies, #70, Olivier Perriquet, Lille, Fr