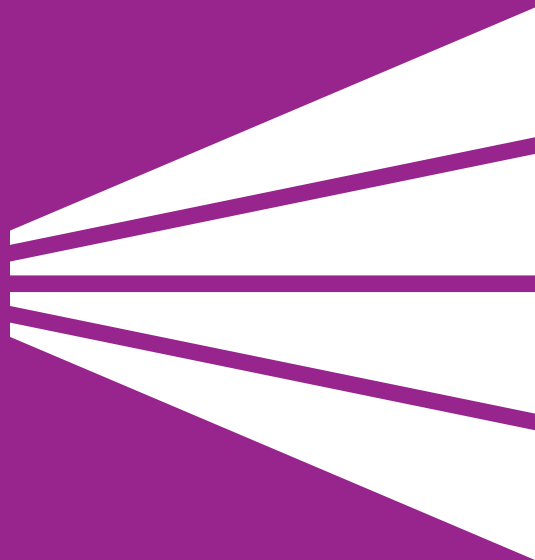


TRAFIC HOME CINÉMA 3.8



«JOURNAL» PERFORMANCE DE KATIA BASSANINI

L'association Trafic, en collaboration avec Geneviève Loup (Historienne de l'art et spécialiste de la vidéo), vous convie dans son «Home Cinéma» à l'intervention de Katia Bassanini. Durant la première partie de la soirée, elle réalisera une présentation performative de son travail artistique, puis, à la suite de son intervention, nous projetterons une programmation de ses vidéos. Par ailleurs, vous pourrez assister à des performances de Katia Bassanini durant le LUFF (Lausanne Underground Film&Music Festival) qui aura lieu du 15 au 19 octobre prochain.

Début de la performance à 20h. Elle sera suivie d'une programmation de vidéos de Katia Bassanini entre 21h30 et 23h.

Pour la performance, le nombre de places est limité. Ce seront donc les 13 personnes arrivées en premier qui pourront assister à la représentation. En revanche, la programmation de vidéos en deuxième partie de soirée sera diffusée en boucle et la salle restera accessible entre chaque vidéo, pour autant qu'elle ne soit pas pleine.

De plus, Katia Bassanini investira la vitrine se situant au premier étage de l'immeuble du «Home Cinéma».

«JOURNAL» Performance de Katia Bassanini

Vous êtes embarqués, Pascal

Partons du principe que depuis toujours, la préoccupation majeure du théâtre, comme d'ailleurs celle de tous les autres arts, est de divertir les gens. D'après un ensemble d'images choisies et à l'aide de métaphores du voyage, Katia Bassanini vous emmènera découvrir le journal d'un voyageur insolite, comique et grotesque.

Katia Bassanini est née à Lugano en 1969. Elle vit et travaille actuellement à New York. A travaillé en tant que stagiaire chez un taxidermiste, a été matelot sur une péniche BP, a pratiqué du sport, fait de la politique, de la chansonnette, de la peinture et du théâtre.

Performance
- 1h

PART. 1

Katia Bassanini

PROGRAMMATION VIDÉOS

Vidéo

-1h30

PART.2

< WRECKS

Digital video, 11'40" looped, production year 2003.

Single video installation for projection.

11'40''

/1

The video is shot on a beach with a stationary camera. The background never changes, creating the feeling of a "living painting". One actor plays a series of characters. Shots of the actor are mixed with shots of objects on the beach in a series of fades. The action is small and deliberate, ambiguous, and with no specific continuity. Sounds of the beach and various voices provide the soundtrack to the film.

< COCK FIGHT

Digital video, 3'50" looped, production year 2004.

Single video installation for projection.

11'50''

/2

Two actors fight each other. They execute a variety of self-defense moves, while wearing two different masks. They are shot separately, in a series of takes, performing the moves alone. These takes are then superimposed. Music from 1970's T.V. police shows accompanies the piece.

< THREE HOURS LATER

Digital video, 2'40" looped, music by Scott Treibitz, production year 2004.

Single video installation for television.

2'40''

/3

In the tradition of silent movies, we see two actors, a woman and an eagle, executing a short game with their hands. They are standing across from each other on a table. The video is accompanied by piano music to add drama to the action. The video is designed to be shown in an endless loop.

< UNTITLED (SURVEILLANCE CAMERA)

Digital video, 4'01" looped, production year 2004.

Single video installation for small television.

4'

/4

A silent black and white film, shot in an office space. Three actors play out a "hazing" ritual in a series of short scenes. The takes are randomly cut together and sped up slightly. The positioning of the camera suggests that they are being "watched" by a surveillance camera.

< SHOOT

Digital video, 22'11", production year 2006.
Single video installation for projection.

22'11"
/5

Six distinct characters interact randomly on a fixed stage. Each type executes specific moves which are limited and spare. The characters are inspired by Com-media dell'Arte. Each performance was filmed individually as a separate take and then superimposed. There is no beginning or ending to the action. Choices in editing were based on colors, types, and movement, creating a sequential order within the randomness of the interactions.

< TREADMILL

Digital video, 3'40", production year 2006.
Single video installation for television or projection.

3'40"
/6

A short performance by the artist. The artist walks on an exercise machine. She is handed objects one by one, which eventually overwhelm her. The treadmill increases in speed and causes her to eventually fall off. She gets multiple phone calls on her cell phone, and answers them all. Things pile up on her and she succumbs to the weight of it all. Equivalently hilarious and discomfoting, the video displays the negative effects of multi tasking. Inspired somewhat by the modern woman's life in present day New York City.

< HAPPY#2

Digital video, 4'35", production year 2005.
Documented live performance.

4'35"
/7

In a glass display case located in the "redlight" district of Geneva, we see the artist with a microphone and a small amplifier. She wears a white suit and the mask of an old man's face. She tries to draw the attention of passersby by shouting vulgar expressions in English. She has a potbelly, she laughs, cries, and drinks beer. After making a spectacle of herself, her belly explodes. The song "casino royale" is played while the artist inflates and installs a new ballon under her shirt. The performance is repeated 10 times. After the last balloon has exploded, the performer leaves the display case. The phrase "ceci continue de ne pas être une pipe" (this is still not a pipe) will be placed on the window and will stay for the duration of the artist's show.

< MUTTER COURAGE

SVHS video, 5'00" looped, production year 2000
Single video installation for television.

5'
/8

A sitting female figure is seen at a small table, she is holding a small object in her arms. She pampers, clutches, beats, shakes, and spins the object. The film is accompanied by a looped soundtrack of breathing, wheezing, and laughing.

< IMBISSTUBE

Digital video, 50", production year 2006
Single video installation for television or projection.

50"
/9

A masked, doll-like woman obsessively cleans, and organizes objects in a small space. Her compulsive and uncontrollable urge to "straighten up" is accompanied by pitch altered voices sounding out the names of popular anti-depressive drugs.

< POSTERS

S-VHS video, 8', looped, production year 1998

Single video installation for television or projection.

8'

/10

The artist performs various scenes taken from newspapers and current events. Evidence is portrayed as to the phallic position of power. One political figure caresses a misshapen tie, a journalist plays with an oversized microphone, a policeman uses a salami as a nightstick, etc.

< Cylinders and Circles

Digital video, 2'16", production year 2006

4 channel installation for television or projection

2'16''

/11

Four different performances by the artist of drum kit assembly. The assembly is done incorrectly and in a clumsy fashion. Each performance is shown separately with four different colored filters.

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