

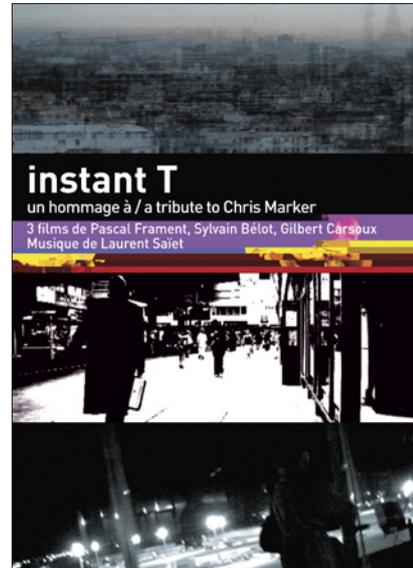


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NEW ISSUE

### Instant T un hommage à / a tribute to Chris Marker

3 films by Pascal Frament,  
Sylvain Bélot, Gilbert Carsoux  
Music by Laurent Saïet  
(DVD – Trace D01)



#### THE PROJECT

The composer Laurent Saïet, intrigued by the work of **Chris Marker** on memory and time, decided to look for a musical equivalent and suggested to videographers **Sylvain Bélot**, **Gilbert Carsoux** and **Pascal Frament** that they each work from his music on an experimental film inspired mainly by Marker's best-known work: *La jetée* (1962).

In this project, where the music pre-exists the visual material, he also collaborated with **Patrick Müller** who mixed and did the spatial organisation of the music in 5.1 for the first presentations of the project in 2008-2009 (**Instants Chavirés**, Montreuil; "**La clef**" cinema, Paris).

#### THE THEME

*"He understood that time could not be escaped and that this instant, which had been given him to see as a child, and which had never ceased to obsess him, was that of his own death."* (last sentence in the text of *La jetée* by Chris Marker)

Interpret, from today's viewpoint, the metaphor for time which imbues *La jetée*.

The impossibility of holding time back (Time's inexorable flight).

The end of the world: this is what is suggested in the final scene of **Terry Gilliam's** remake *Twelve Monkeys* (1995)

References to **Alfred Hitchcock's** *Vertigo* (1958).

Time is dilated: scenes slowed down or broken up; musical extracts drawn out, decelerated to the point of becoming unidentifiable; the musical/cinematic time is held back, the duration of an emotion prolonged; the infinite details, imperceptible in normal time are seen/heard.



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## THE MUSICAL AESTHETIC

Sound sources are mainly drawn from “contemporary” music and contemporary film music from *La jetée*: samples re-edited, modified, stretched or slowed down on computer, and reconstituted in compositions focused on “ambient” where these sources are mixed with instrumental play as well as electronic tools (**theremin, VCS3**, etc.).

In this way, **Laurent Saïet** and **Patrick Müller** have attempted to rediscover a climate of sound and emotions initiated by the multiple visions of the original film and to contrast them with new images also inspired by *La jetée* in a “work in progress” where several sensitivities meet.

## THE VISUAL AESTHETIC

3 videographers/cineastes, linked by the same time-related problems, take inspiration from themes and/or visual motifs in *La jetée* to create 3 variants distinct by their form, (video imagery, still shots, fictional images) the only constraint for which is the temporal:

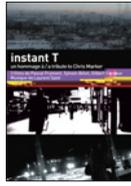
> **T1**: directed by the videographer **Pascal Frament** in black and white, then video-edited in a purified graphic aesthetic and with a continuously slowed rhythm giving an impression of weightlessness and suspended time.

> **T2**: directed by the photographer **Sylvain Bélot** from stills which are superimposed and which dissolve successively one into the other creating imaginary geographies of spaces void of human presence.

> **T3**: directed by the cineaste **Gilbert Carsoux** in a raw black and white recalling that of *La jetée*, in which a character takes part in a fictional scenario leading to the key site of Marker’s film, the great boarding pier at Orly Airport.



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## PARTICIPANTS

> **PASCAL FRAMENT**: trained as a videographer and in plastic arts. Regularly exhibits installations and/or videos in art galleries and at video festivals:

**Wok 2** (L'Echangeur), **Art Paris**, **Berthet-Aittouares gallery** (Paris), "Rendez-vous Electroniques" (**Centre Pompidou**), **Anton Weller gallery** (Paris), **Charlotte Norberg gallery** (Paris), **Eponyme gallery** (Bordeaux), **Musée d'Art Contemporain** (Lyon), etc.

> **SYLVAIN BÉLOT**: photographer and multimedia creator. Works on montages and superimpositions of still pictures, notably for the group **Dièse 440**, the contemporary dance company **VMT** (tours in Haute-Savoie and in Brittany), the **Compagnie du Son** (Avignon Festival), and on interactive installations for **Miguel Chevalier** (Palais des Congrès; Marco de Monterrey Museum in Mexico; Oslo...), **Pascal Dombis**, etc.

> **Gilbert Carsoux**: filmmaker and director. First worked with video clips and in advertising. After several theatrical directorships (**Espace Kiron**; **Café de la Danse**; **Gare au Théâtre**), the writing of scenarios and the direction of short films, he is currently engaged in the pre-production of a fiction feature film ("**Global village**" - 22 juillet Productions).

> **PATRICK MÜLLER**: electroacoustic composer and sound engineer, has created the music for the choreographic shows of the **VMT** and **Red Star** companies under the name "L'Orchestre Inachevé" (later "Groupe d'Essai N° 3") for more than 15 years and has produced in his studio "La Rotonde" numerous groups and projects including **Pusse**, **Dragibus**, **Mami Chan**, **Konki Duet**, **Les Productions de l'Invisible**, **Ilitch**, **Pupusse & Patrack**, etc. for labels such as Mon Slip, Inpolysons, Fractal, Saravah, Active Suspension and... Trace Label.

> **LAURENT SAÏËT**: Member of several groups in the nineties (including Etienne Brunet's Zig Rag Orchestra from 1993 to 1997). In 1994 he founded **Trace label** with **Patrick Müller** and **Guillaume Loizillon** on which he edited 4 solo albums: his work is based essentially on the relationship between music and cinema, notably **Cinéphilie & Cinéphilie 2**, a series of tributes to film-makers he admires (**Satyajit Ray**, **Fritz Lang**, **David Lynch**, **Atom Egoyan**, **F.W. Murnau**, **Jack Arnold**, **Mikio Naruse**, **Jim Jarmusch**, **Tod Browning**, etc.). These were subsequently presented in the form of cine-concerts, notably at the **Théâtre de l'Echangeur** and the **Forum des Images** (in the context of the "**Nemo**" festival).

It was for **Cinéphilie** (2000) that he met **Pascal Frament** who, for this, directed (re)editions of original films on video. For **Cinéphilie 2** (2005), 8 videographers created original visual material including **Sylvain Bélot**, **Gilbert Carsoux** and **Pascal Frament** who met, on that occasion, for the first time.