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Parodiant le générique des grands studios hollywoodiens, Philippe Andrevon, seul maître à bord au sein du label Happy Modern Life, regroupe en l'espace de cinq fois une minute la plus grande pléiade de stars du cinéma jamais réunies en un seul film. Gageure insensée il y a quelques années, il anime couche par couche en temps réel, tous les protagonistes d'une histoire de la représentation, faisant fi d'une quelconque méthodologie des genres ou des époques. Arrachés à la pellicule et incrustés dans la palette graphique, les acteurs déconnectés, prisonniers dans la boucle de leur image, ne prononcent plus que quelques bégaiements, effarés de se retrouver au rang de simples pantins, manipulés par l'opérateur. Plus proche du cinéma d'animation et dépassant la simple performance technique, *Star Life* emblématise avec humour le passage entre le cinéma et la vidéo, la récupération des images d'archives, le métissage et la mixité des genres.

star life

5 X 1'. 1990, Béta, couleur

Réalisation: Philippe Andrevon

Production: Philippe Andrevon



In his parody on the trailers of the Hollywood majors, Philippe Andrevon, the one and only member of the label Happy Modern Life, manages to accumulate in the space of five one minute sequences, the largest cast of stars ever united in a single picture. An impossible dream some years ago, he animated in real time, layer by layer, all the characters of a story of representation, blatantly ignoring any existing rules of style or periods. The actors are disconnected, torn from the film strip, incorporated into the graphic pallet, prisoners of the repeated image, they can only stammer and stutter, bewildered to find themselves reduced to the role of simple puppets, manipulated by the director. Close to animation cinema, *Star Life* transcends, with levity, the simple feat of technical performance becoming an emblem of the transition between film and video, with its use of found footage, blending and hybridising of styles.

à 4 ans je dessinai

déjà comme picasso (extraits)

9', 1991, HI 8, couleur

le jeudi de l'ascension

1'52", 1992, HI 8, couleur

le chat qui dort

3'35", 1992, HI 8, couleur

les grands moments de

la photo de famille, (famille a)

3'12", 1992, HI 8, couleur

Réalisation: Joël Bartoloméo

Production: Joël Bartoloméo



à 4 ans je dessinai déjà comme picasso
le jeudi de l'ascension
le chat qui dort

Dear Joël, a letter in reply to your films, imagining that each fragment that you made on your life and your family has a relation to an epistolary style, to an exchange of letters. In the prolongation of a genre, which is more or less that of home movies, with all its possible extensions, these images so strongly anchored in the everyday, seem to me more familiar to a literary tradition, which is situated between the diary, correspondence and the chronicle. All your films, and the titles accentuate this, are similar to sentences or chapter headings, internal punctuations, all constructing a homogenous story. Each section may be lifted out and related to another. The reader is free to stop, to go on or to turn back to the preceding page. Your tapes make me think of those moments of reading by oneself where your thoughts drift, bouncing off the characters or situations to better drift away and enfold them into ones personal history. This swinging from one to the other, where we remember, where we are curious of similarities or differences, always waiting for the eventual accident, held by the eventuality of a solution, while secretly knowing that nothing more exceptional will happen than the simple movement of life. One has the double pleasure of being at the theatre and in the wings at the same time. Stéphanie