

Direction de la communication

**PRESS PACK**

# **FABRICA**

# LES YEUX

# OUVERTS

6 OCTOBER – 6 NOVEMBER 2006



**Centre  
Pompidou**

## FABRICA: LES YEUX OUVERTS

### 6 OCT. – 6 NOV. 06

FORUM, LEVEL -1, 800m<sup>2</sup>

PRESS OPENING, FRIDAY 6 OCTOBER, 11 AM – 1 PM

OPENING, MONDAY 9 OCTOBER, 3 PM – 9.30 PM

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Musée national d'art moderne,

responsible for the Design Collection

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**www. Centre  
Pompidou .fr**



## **PRESS RELEASE**

# **FABRICA: LES YEUX OUVERTS**

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Established in 1994 on the initiative of Luciano Benetton and Oliviero Toscani, Fabrica is a communications research centre whose range of activities extends from graphic design to cinema, taking in industrial design, writing, interactive media, photography and music on the way. Housed in a strikingly simple and rigorous building by Tadao Ando, in Treviso, Italy, it is a unique institution, led by an international team, that encourages the creative development of selected young professionals from all over the world, who are granted a one-year scholarship to work on the projects they submit. Responsible for many media campaigns for major organisations (Reporters Sans Frontières, World Health Organisation) this private-sector research centre encourages cultural cross-fertilisation and a global consciousness in all its fields of activity. Conceived by the Centre Pompidou, this exhibition presents a number of the projects developed at Treviso. Accompanied by a film programme and a series of musical performances, the exhibition offers an opportunity to discover the scope of Fabrica's work, which is redefining the frontiers between art and communications.

Divided into four zones, the exhibition *Fabrica : les yeux ouverts* will reveal to the public the work of a multidisciplinary research centre whose horizons extend to the whole world.

The first of these zones is devoted to the centre's core interest: visual communication. Graphics, photography and video are all drafted into the service of Fabrica's partners, amongst which are many public institutions and such non-governmental organisations as SOS Racisme and FAO (Food and Agriculture Organization), as well as a number of United Nations agencies. This section thus presents two global media campaigns: "Violence" (2003), for the World Health Organisation, and "Food for Life" (2003), for the World Food Programme.

The second zone investigates the global vision that characterises Fabrica's activities, with photo-reportages from all over the world, each on a different theme grouped together under the title *I See*. This section also presents one project carried out with Reporters Sans Frontières. *The Colors Notebook* offers a chance to speak out to those who generally have none, bringing together in writing accounts of themselves by people who live in the remotest corners of the planet or in places where freedom of expression is under threat.

The third zone presents experimental interactive projects developed by the Fabrica teams that engage both the mind and the senses. To gain access to the exhibition, visitors must descend a stairway, each step triggering a note played on the marimba of Southern Africa. *Tuned Stairway* thus offers everyone a chance to make their own music. *Dialogs* is a light and sound installation. It too calls for spectator participation: plunged in darkness, the visitor can only make out what is going on by moving about to find the right view point. Similarly, the installation *We are the Time, We are the Famous* also plays on the viewer's mobility as it projects his or her image, still or in motion as the case might be. Conceived as an interactive research tool, the *Stock Exchange of Visions* offers an opportunity to reflect on the future, while *10 x 10* reveals the way in which different media across the world treat the same information, using images taken from the Net. Finally, a short film, *Evidence*, explores children's relationship to television.

The fourth and last zone takes a look at Fabrica itself, with a virtual tour of the buildings and a series of video self-portraits by those involved. The exhibition thus offers an opportunity to discover the wide range of projects undertaken by a research centre dedicated to the development of new styles, new languages, new ideas and new materials for the communications of the future.

In parallel with the exhibition, the Centre Pompidou will present a programme of films focussing on Fabrica's activities in this field. Since its creation in 1998, Fabrica Cinema has encouraged independent film-making, more especially in Africa, the Middle East, Asia and Latin America. Supporting local initiatives, the department has helped to produce and distribute numerous films, among them *Blackboards*, by the Iranian Samira Makhmalbaf, *No Man's Land* by the Bosnian director Danis Tanovic, and *Tropical Malady* by Thai film-maker Apichatpong Weerasethakul, all of which

have won awards at international festivals. A programme of films made, produced or distributed by Fabrica will be shown in the Centre's cinemas, selected by Marco Müller, director of Venice Film Festival, who on October 12 will also chair a panel discussion between some of the film-makers. There will also be a series of concerts and musical performances, notably the first European preview of Andrea Molino's *Winners*, a new multimedia opera co-produced by Fabrica and the Brisbane Festival, with the Australian percussion group TaikOz and the Dresden Symphony Orchestra.

#### GENERAL INFORMATION

**Centre Pompidou**  
**75191 Paris cedex 04**  
telephone  
**00 33 (0)1 44 78 12 33**  
métro  
**Hôtel de Ville, Rambuteau**

#### Opening Hours

The exhibition is open  
from October 6th  
to November 6th 2006  
everyday except Tuesdays  
from 11am to 9pm

#### Admission

Free entrance

#### AT THE SAME TIME AT THE CENTRE

##### LE MOUVEMENT DES IMAGES

5 april 2006 – 29 january 2007  
Press Officer  
Dorothée Mireux  
01 44 78 46 60

##### PAWEL ALTHAMER

13 september – 27 november  
2006  
Press Officer  
Dorothée Mireux  
01 44 78 46 60

##### CAISSE DES DÉPÔTS

27 september – 18 décembre  
2006  
Press Officer  
Dorothée Mireux  
01 44 78 46 60

##### YVES KLEIN

5 october 2006 – 5 february  
2007  
Press Officer  
Anne-Marie Pereira  
01 44 78 40 69

##### ROBERT RAUSCHENBERG: COMBINES

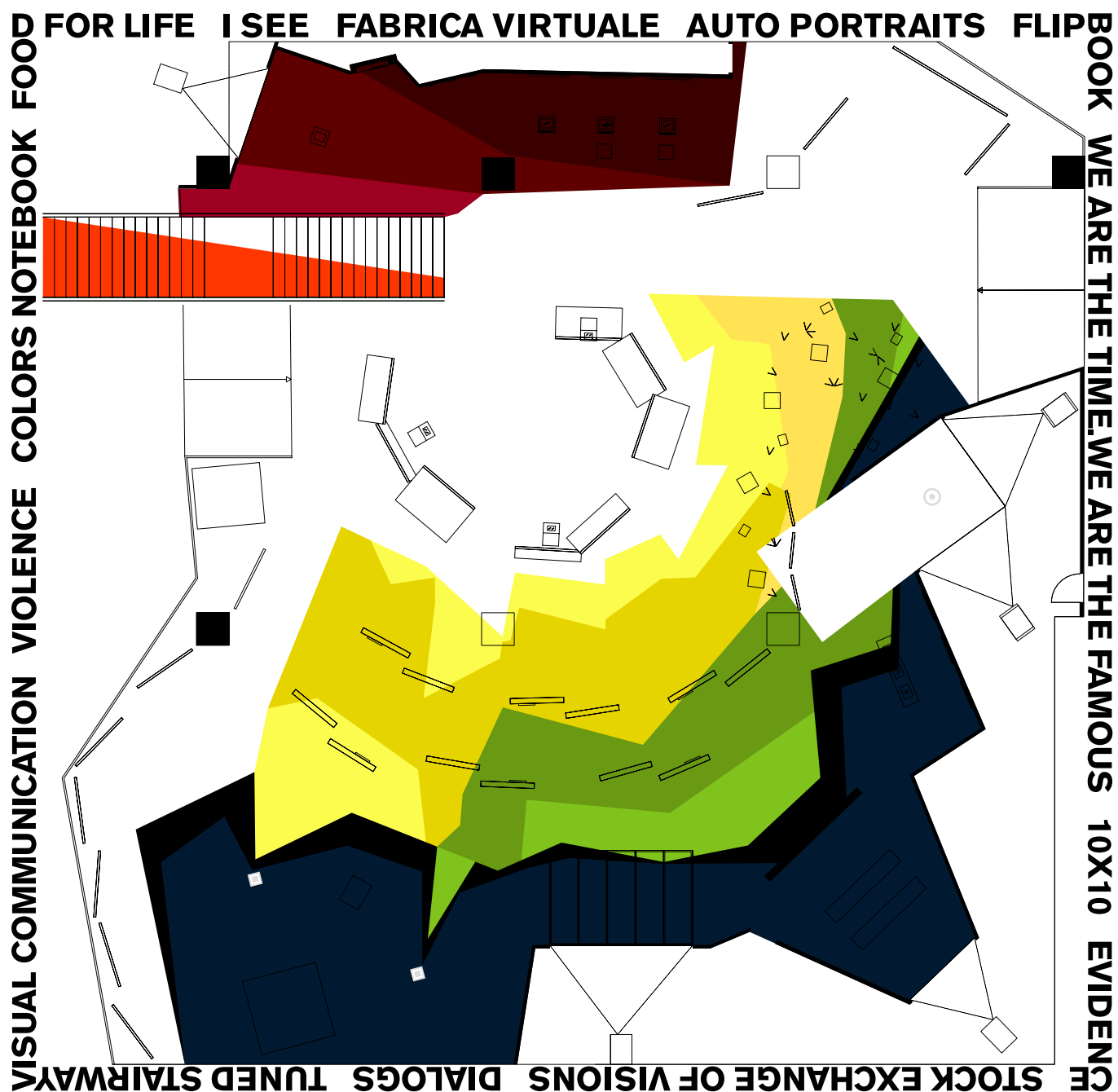
11 october 2006 – 15 january  
2007  
Press Contact  
Yoann Gourmel  
01 44 78 49 87

#### MANAGEMENT

##### Marie-Laure Jousset

chief curator  
Musée national d'art moderne,  
responsible for the Design  
collection

## 2. PLAN OF THE EXHIBITION



### 3. PROJECTS EXHIBITED

Divided into four zones, the exhibition *Fabrica : les yeux ouverts* will reveal to the public the work of a multidisciplinary research centre whose horizons extend to the whole world.

THE FIRST OF THESE ZONES is devoted to the centre's core interest: visual communication. Graphics, photography and video are all drafted into the service of Fabrica's partners, amongst them many public institutions and non-governmental organisations like SOS Racisme and, as well as a number of United Nations agencies such as the FAO (Food and Agriculture Organization). This section thus presents two global media campaigns: "Violence" (2003), for the World Health Organisation, and "Food for Life" (2003) for the World Food Programme.

#### **Visual Communication** (1995-2006)

**Fabrica**, various authors

Thousands of images exploring Fabrica's visual language. The walls bear witness to the creative energy of a community of young people from all over the world, once again highlighting the importance of contemporary visual communication. Still photos are presented alongside short videos sharing the same approach, emphasizing Fabrica's focus on social themes, reality, art, globalization, experimentation and multi-disciplinary work.

#### **Food for life** (2003)

**James Mollison** (UK)

An advertising campaign created in 2003 for United Colors of Benetton, in collaboration with the World Food Programme, the United Nations agency working on the front line against world hunger. The photographs taken in Afghanistan, Cambodia, Guinea and Sierra Leone bear witness to the close relationship between malnutrition and social issues (education, work, peace, the emancipation of women) but they also underline how hunger can be faced and beaten.

#### **Violence** (2003)

**Gabriele Riva** (Italy)

An international advertising campaign, commissioned by the World Health Organization, highlighting the problem of violence in its most intimate manifestations, which are difficult to disclose and to fight: group violence, self-inflicted violence, sexual violence, violence against partners, youth violence, elder abuse and the abuse and abandonment of children. The campaign was presented at an international health conference in May 2003 and distributed worldwide in several languages. It was used to increase public awareness of the problem of violence, which can and must be prevented all over the world.

THE SECOND ZONE investigates the global vision that characterises Fabrica's activities, with photo-reportages from all over the world, each on a different theme, grouped together under the title "I See." This section also presents two projects carried out with Reporters Sans Frontières. The Colors Notebook offers a chance to speak out to those who generally have none, bringing together stories from people who live in the remotest corners of the planet or in places where freedom of expression is under threat.

#### **Colors Notebook** (2006)

**Colors Magazine editorial team** (Italy)

After No. 65 devoted to freedom of the press, of speech and of expression, produced in collaboration with Reporters Sans Frontières to celebrate their 25th anniversary, Colors Magazine published Colors Notebook: an opportunity to speak about the world without censorship or inhibition, a way of celebrating freedom of expression by offering a chance to speak out to those who generally have none. Sharing the same specifications as the magazine, Colors Notebook brings together the stories of people who live in the remotest corners of the planet or in places where freedom of expression is under threat.

## ***I SEE*** (2006)

**Olivia Arthur** (UK), **Adam Huggins** (Canada), **Ashley Gilbertson** (Australia), **Leonie Purchas** (UK), **Lorenzo Vitturi** (Italy), **Philipp Ebeling** (Germany)

A visual and physical journey investigating current trends in the historical, cultural, artistic, social and economic development of the planet. Making the eyes of the world our eyes, adapting our own point of view to the realities encountered. 'I see' means 'I look,' but also 'I understand'. To carry out this project, Fabrice's photography department closed its Treviso headquarters and went out into the world, where things happen. In a single report, six photographers have chosen their own story to tell about changes in the six major geographic areas of the world: North America, South America, East, the Far East, Africa and Europe, identifying common trends or highlighting differences.

## ***The middle distance***

**Olivia Arthur** (UK)

In the politics of the struggle between East and West, the role of women in society is often highlighted as a measure of what is right and what is wrong. Accusations are thrown around, but often without any understanding of the culture to which they are directed.

## ***Death and birth***

**Ashley Gilbertson** (Australia)

After four years covering the conflict in Iraq, where he was often confronted by death, Ashley Gilbertson, decided with this project to represent life and death in different communities based in Vienna. As he says: "I realized that the reason I wanted to photograph death was to show viewers that our lives are precious, and rich with choices from the moment we are born. To depict the value of life, I needed to show its last breath, and its first."

## ***The Villamil Family - Divided Lives***

**Leonie Purchas** (UK)

In this photo-reportage from Cuba and Los Angeles, Leonie Purchas explores the idea of the family and its role in society through portraits of members of a family divided and living very different lives. In this examination of the relationship between parents and children, the photographer seeks to capture what does not change, showing that continuity does indeed exist in our rapidly-changing societies.

## ***Oil will never end***

**Lorenzo Vitturi** (Italy)

This project looks at the question of energy, from the search for alternative, less-polluting sources of energy to the exhaustion of the planet's resources. This series of photographs by Lorenzo Vitturi focuses in particular on the depletion of oil resources in the Caspian Sea region.

## ***Under the weather***

**Philipp Ebeling** (Germany)

Over the last decade, the planet has experienced more extreme weather than during the whole of the previous century. And each time such natural phenomena occur, it puts into question humanity's (illusory?) capacity to maintain control over its environment. In this photo-reportage, Philipp Ebeling takes a closer look at China. The country's dramatically growing cities and sprawling industries are mirrored in expanding deserts, drying rivers and scorching heat waves. The contrasts in people's lives are stark, as they are driven from their traditional ways of life and try to make sense of a world where not even the weather is what it used to be.

## ***Lines of food: Men and Fishing***

**Adam Huggins** (Canada) in collaboration with **Terra Madre**

Terra Madre is a Slow Food project bringing together representatives of 1,500 communities across five continents to develop a new concept of sustainable agriculture and to promote a healthy, high-quality diet. This photo-reportage from Alaska, Japan and the Democratic Republic of the Congo looks at different traditional methods of fishing and their relationship to local ways of life. Adam Huggins follows fishermen from three different continents as they go about their work and their daily lives.



THE THIRD ZONE presents experimental interactive projects developed by the Fabrica teams to engage both the mind and the senses. To gain access to the exhibition, visitors must descend a stairway, each step triggering a note played on a deconstructed metallophone. *Tuned Stairway* thus offers everyone a chance to make their own music. *Dialogs* is a light and sound installation about the difficulty of communication between two people. It too calls for viewer participation: plunged in darkness, the visitor can only make out what is going on by moving about to find the right viewpoint. Similarly, the installation *We are the Time, We are the Famous* also plays on the viewer's mobility as it projects his or her image, still or in motion as the case may be. Conceived as an interactive research tool, the *Stock Exchange of Visions* offers an opportunity to reflect on the future, while *10 x 10* reveals the way in which different media across the world treat the same information, using images taken from the Net. Finally, a short film, *Evidence*, explores children's relationship to television.

### ***Tuned Stairway* (2006)**

**Andy Cameron** (Great Britain), **Hans Raber** (Austria), **Federico Urdaneta** (Colombia), **Daniel Hirshmann** (South Africa), **Carlo Zoratti** (Italy)

On each step of the stairs leading to the exhibition is a sensor connected to a microprocessor and a loudspeaker. As soon as the visitor places his or her foot on the step, it triggers a sound sampled from a deconstructed metallophone. Visitors can thus make their own music, individually or together, as they use the stairs.

### ***We are the Time. We are the Famous* (2005)**

**Andy Cameron** (Great Britain), **Hans Raber** (Austria), **David McDougall** (Great Britain), **Oriol Mesia** (Spain)

With two cameras and two wall projections, *We are the Time, We are the Famous* is an interactive installation in which the audience itself appears. Playing on the viewer's mobility, the set-up projects a still and a moving image of the viewer. One is thus faced with two images of oneself. On one side, an image that slowly develops, like a photograph being printed, and on the other an animated image that breaks down one's movements, fragmenting real time. One wall invites the viewer to remain immobile, so as to see the continually renewed image clearly, the other prompts us to move in order to animate the sequence. The installation thus highlights two opposed aspects of our perceptions of our own bodies. In fact, it is a question of two different modes of self-representation in time: as fixed frame or as cinematic sequence. In this way, time is immediately experienced by the viewer as both flow and as a series of instants.

### ***Dialogs* (2004)**

**Francesco Meneghini** (Italy), **Pedro Ferreira** (Portugal), **Ramon de Marco** (Austria)

*Dialogs* is an interactive multimedia installation that analyses relationship and non-communication between people. In a room plunged in half-darkness, it stages a hypothetical conversation between a man and a woman in a museum. The point of view and the words of each speaker are represented by a luminous display on a series of panels. To grasp both points of view, one has to move about and take up a precise position in relation to the panels. Furthermore, each display is connected to an audio system which itself can only be heard at a specific location. In this way, the installation highlights the difficulties of communication and understanding in all interpersonal relations and the need to shift one's viewpoint in order to understand and to communicate with another.

### ***Stock Exchange of Visions* (2006)**

**Gregor Kuschmirz** (Germany), et les contributions de **Alfio Pozzoni** (Italy), **Paolo Januzzi** (Switzerland), **Stefano Bergonzini** (Italy), **Giorgio Collodet** (Italy), **Guillermo Rivero** (Mexico), **Marian Grabmayer** (Austria), **Jin Lee** (USA), **Enrique R. Grullon** (Santo Domingo)

Modelled on stock market live trading displays, the interactive installation *Stock Exchange of Visions* encourages visitors to consider the future. They can call up a series of interviews with doctors, artists, engineers and scientists, dealing with subjects as diverse as ecology, the economy and scientific research, all responding to issues about the future development of the planet. A continuously updated graphic display shows the topics most often requested by visitors. This future-oriented installation thus reveals the topics and questions of greatest concern to the public.

## **10 x 10**

**West-Middle East-Far East** (2004-2006)

**Jonathan Harris** (USA) with a contribution by **Juan Ospina** (Colombia)

*10 x 10* ([www.tenbyten.org](http://www.tenbyten.org)) is an internet art project that automatically identifies and collects the hundred most significant words and images in the world by monitoring the news on a regular basis. *10 x 10* was born in November 2004, without for any particular fanfare, with just a simple link on the [www.fabrica.it](http://www.fabrica.it) web page and an e-mail sent to some of his friends by Jonathan Harris, its inventor. Two days later, *10 x 10* was the tenth most popular site on the internet. Once an hour, *10 x 10* identifies the 100 words and images that matter most on a global scale and presents them in an interactive *10 x 10* grid. *10 x 10* offers a unique way of following world events, offering an overview at a glance of what is going on, hour by hour. The result is a snapshot of reality that builds up in real time a global public archive of the history of humanity.

**Evidence** (1995)

**Godfrey Reggio** (USA)

In this short film with a soundtrack by Philip Glass, the visionary American film-maker Godfrey Reggio, director of *Anima Mundi*, looks at children's relationship to television. Made while Reggio was director of *Fabrica*, *Evidence* has been shown at many film festivals, among them Locarno in 1997.

THE FOURTH AND LAST ZONE takes a look at *Fabrica* itself, with a virtual tour of the buildings and a series of video self-portraits of those involved. The exhibition thus offers an opportunity to discover the wide range of projects undertaken by a research centre dedicated to the development of new styles, new languages, new ideas and new materials for the communications of the future.

**Autoportraits** (1995-2006)

**Fabrica**, various authors

A selection of the best self-portraits produced by young award-holders during their time at *Fabrica* – either before or after their definitive acceptance. A way of showing *Fabrica*'s origins and current state, through the testimony of the various persons involved.

**Fabrica Virtuale** (2005)

**Pierre Ficheteux** (France), **Harun Alikadic** (Bosnia), and **Mathieu Guimier** (France)

*Fabrica Virtuale* is a "quake" that makes it possible to take a virtual tour through *Fabrica*, by means of a three-dimensional on-line space in which the building designed by Tadao Ando is recreated in every detail. *Fabrica Virtuale* was created using the Quake engine that underlies ID Software's Quake 3 video game. The concept was developed by a team from the Interactive department, who adapted the mechanics of this well-known game to create an interactive environment.

**FLIPBOOK !** (2005)

**Juan Ospina** (Colombia), with contributions by **Enrique R. Grullon** (Santo Domingo), **Maik Bluhm** (Germany), and **Hans Raber** (Austria)

Winner of the Grand Prize at the prestigious Japan Media Arts Festival, *FLIPBOOK!* (<http://www.fabrica.it/flipbook/>) is a relational art tool conceived by the young Colombian web artist Juan Ospina. It allows users to draw, post and share animations on line. The result is the formation of a creative community connected by simple little stories, amusing, violent, painful, and sometimes even erotic. *FLIPBOOK!* very rapidly became a web phenomenon, with more than 200,000 animations and 15 million visitors.

**EYES MOBILE** (2006)

**Dario Boschiero** (Italy), **Diego Boschiero** (Italy) **Michele Tegen** (Italy), **Alfio Pozzoni** (Italy), **Marcello Piccinini** (Italy), **Marian Grabmayer** (Austria), **Barbara Kunst** (Italy)

*Eyes Mobile* is not a traditional guide but rather a mobile interactive system that allows one to see beyond the exhibition. The system, which uses Bluetooth technology, reacts to the projects you're looking at and provides you not only with specific information but also complementary content, called up by simply touching the screen.

## 4. FABRICA CINEMA

The Fabrica Cinema season begins on 12 October 2006 with a conference " 'Cinéma du Sud' ou 'cinéma tout court?'," bringing together a number of film directors, some supported by Fabrica Cinema, and also film critics. Marco Müller, director of Fabrica Cinema, and Egyptian director Yousry Nasrallah will give key-note speeches. Discussion will be followed by a screening of Zhang Yuan's *Beijing Bastards*. This cinema season, which runs for the whole duration of the exhibition, will focus on films made in different regions of the world: China, Bosnia, Iran, Asia and Brazil. Each day's programme presents full-length features by directors supported by Fabrica and shorts and documentaries made by award-holders in Fabrica's Video department.

Conference speakers: Férid Boughedir and Moufida Tlatli (Tunisia), Jean-Michel Frodon (France), Samira Makhmalbaf and Babak Payami (Iran), Nour-Eddine Saïl (Morocco), Abderrahmane Sissako (Mauritania / Mali), Elia Suleiman (Palestine), Zhang Yuan (China).

***Beijing Bastards*, 1992**

**Zhang Yuan** (China)

12 OCTOBER AT 8 PM, CINEMA 1, 95 min

Made in 1992, *Beijing Zazhong* [Beijing Bastards] is Zhang Yuan's second feature film and the first entirely independent film made in the People's Republic since 1949. Officially boycotted, this portrait of disillusioned and disoriented Chinese youth, full of anxiety and anger, was awarded the Special Jury Prize at the Locarno Festival and the Jury Prize at the Singapore Festival. The film revolves around the figure of rock musician Cui Jan, the star of the film. Following the attempted suicide of a young woman, several friends decide to help out. Following them in their efforts, the film reveals multiple aspects of the city of Beijing.

CHINA : 14 OCTOBER, 7 PM

***Shanghai, Shanghai*, 2005**

**Michelangelo Gandolfi** (Switzerland), with **Ben Tseng** (Hong Kong) and **Javin Mo** (Hong Kong)

CINÉMA 2, 52 min

*Shanghai Shanghai* takes a new and original look at Shanghai, the port city whose spectacular development threatens the supremacy of its rival Hong Kong. Symbol of modern China, whose slogan is success, Shanghai concentrates in itself the splendours and miseries of total capitalism, *Shanghai Shanghai* not only offers a glimpse of the new China, but reveals the West's own responsibility for a development based on the model of economic growth at any cost.

***Seventeen Years*, 1999**

**Zhang Yuan** (China)

CINÉMA 2, 90 min

*Seventeen Years* is the first Chinese production ever authorised to film inside a prison. The film-maker Zhang Yuan chose Prison No. 1 in Tianjin, built more than a century before. Standing in the middle of Tianjin – a big industrial city some 200 km from Beijing – the jail houses around 5,000 men and women, sentenced for serious crimes punishable by imprisonment for 10 years or more. Zhang Yuan chose the prison because it was there that he met the young woman who inspired the film, who had been found guilty of homicide after accidentally killing her half-sister. The crew spent several weeks filming in the prison. The documentary-style film depicts the fierce rivalry between two half-sisters of modest family who bring tragedy upon both parents and children.

Awarded the Golden Lion for Best Director at the 56th Venice Film Festival in 1999.

BOSNIA : 15 OCTOBER, 5 PM

***New Bosnian Cinema*, 2001**

**Dzenid Jaganjac** (Bosnia)

CINÉMA 2, 20 min

This documentary film brings together a series of interviews with up-and-coming Bosnian filmmakers, done in Sarajevo for TV Festival – the official TV channel of the Cannes Film Festival – by the young Bosnian director Dzenid Jaganjac, with the help of six other Fabrika award-holders. The documentary claims a place on the international scene for the first generation of post-war Bosnian filmmakers.

***Beekeeping after War*, 2005**

**Tomas Leach** (United Kingdom)

CINÉMA 2, 52 min

"Between the Friuli and Bulgaria there exists a nation of excellent beekeepers. Their stories are the story of the Balkans. These men and women witnessed some of the fiercest fighting of the Second World War. Together, they lived through Communism and suffered the NATO sanctions and bombings. During all this time, they produced excellent honey. Patiently and passionately, these beekeepers tell their stories. The Orthodox nun Sister Nektarina talks about how the bees have always been part of the life of the convent. The Baici brothers deplore the quality of the honey now that they can't freely move their hives. Marko, 22, hopes that the authorities will recognise the importance of the beekeepers and help them revive the apicultural economy. As the film progresses, each of the stories helps build up a picture of the contradictions of rural life and of the dogged hope that sustains it.

***First Death Experience*, 2000**

**Aida Begic** (Bosnia)

CINÉMA 2, 26 min

Dado Bratovic, 21, is a Sarajevo graphic novelist. In 1996, after the war, when attempting to renew his identity card he discovers that his death has already been registered, early on in the conflict. So he has to prove that he is still alive...

*First Death Experience* is the work of Aida Begic, a 24-year-old Bosnian woman, a member of the first class to graduate from the Bosnian Academy of Film since the war, and a past award-holder in the Film and Video department at Fabrika.

Official selection, Cannes Festival 2001.

***No Man's Land*, 2001**

**Danis Tanovic** (Bosnia)

CINÉMA 2, 95 min

The story of two soldiers, Ciki and Nino, and Bosnian and a Serb, caught in "no man's land" between the two front lines as war rages in Bosnia in 1993. While the two men try and find a solution to their intractable problem, a French Blue Beret disobeys orders to try and find a solution. The media swoop on the story, transforming a mere item in the news-in-brief into an international event. While the situation provokes increasing tensions between the warring parties and the press patiently awaits the dénouement, Nino and Ciki endeavour, as best they can, to negotiate for their lives amid the frenzy of war.

Best Screenplay at the 54th Cannes Film Festival, 2001

Oscar for Best Foreign Film, 2002

IRAN : 16 OCTOBER AND 18 OCTOBER, 7 PM

***Secret Ballot*, 2001**

**Babak Payami** (Iran)

16 OCTOBER, 7 PM, CINÉMA 2, 100 min

A sentry on a deserted beach wakes up and realises that he is going to live a day unlike any other. It's election day but nobody seems to know. A ballot-box is parachuted down from the sky and a young woman disembarks on the lonely island. To the great astonishment of the soldier, she is a government employee, responsible for supervising the vote on the island. Despite himself, the soldier finds himself involved in an electoral adventure, ordered to accompany the civil servant, with his jeep and rifle, through the deserted landscape. Obstinate and tenacious, the woman moves mountains to collect votes. Through a series of surprising encounters, the two find themselves in absurd situations. Lots of things can happen in a day, especially when such different characters are thrown together. At sunset, the woman who arrived by sea takes leave for the heavens, and the soldier, left alone, discovers that this secret ballot involves far more than he ever could have imagined.

***Blackboards*, 2000**

**Samira Makhmalbaf** (Iran)

18 OCTOBER, 7 PM, CINÉMA 2, 85 min

Following an aerial bombardment in Iranian Kurdistan, school-teachers wander from village to village in search of pupils. One of them comes across a group of teenagers illegally crossing the Iran-Iraq border. He tries to teach them to read and write but none of them is really interested. Another meets a group of old people trying to reach the district of their birth on the other side of the frontier, hoping to be able to end their days there. None of these, either, have any desire to learn to read and write, except perhaps for a young widow... The teacher falls in love with her and follows the group towards the frontier.

Special Jury Prize, 53rd Cannes Festival, 2000

ASIA : 19 AND 23 OCTOBER FROM 7 PM

***Aral-fishing in an invisible sea*, 2004**

**Carlos Casas** (Spain) and **Saodat Ismailova** (Ouzbekistan)

19 OCTOBER, 7 PM, CINÉMA 1, 52 min

*Aral-Fishing in an Invisible Sea* is a documentary film about the last three generations of fishermen of the Aral Sea, their hopes and their daily struggle for survival in one of the bleakest regions of the world, testimony to life in the shadow of one of the greatest man-made catastrophes. As one of the directors says: "We wanted to portray the death of a sea through the experience of the last three generations affected, the old fisherman in retirement, the present generation of adults who still survive by fishing in the few remaining lakes, and the young people who live in the desert, surviving on very little, trying to keep their traditions alive and hoping for a brighter future. Aral isn't so much about politics or ecology as about the human will to survive." Best Documentary, Turin Film Festival, 2004.

***Zulfiya*, 2003**

**Saodat Ismailova** (Ouzbekistan)

19 OCTOBER, CINÉMA 1, 9 min 40 sec

*Zulfiya* is the story of a woman who lives by the dried-up Aral Sea. A woman alone who sets out on a journey in search of drinking water for her thirsty child, who discovers that the shortage of water brings out the very worst in people.

***Angel on the right*, 2002**

**Djamshed Usmonov** (Tajikistan)

19 OCTOBER, 8.30 PM, CINÉMA 1, 85 min

An old Islamic legend has it that everyone has two invisible angels, one on each shoulder. The angel on the right records good deeds, while the angel on the left notes the bad. It is this idea that inspired director Djamshed Usmonov's second film, *Angel on the Right*, filmed in Asht, Tajikistan, the village of his birth. The film speaks of poverty and maternal love. Halima is worried about dying: her coffin would not be able to make a dignified exit through the unfinished double gate. So she pretends to be dying, to try and bring her son Hamro back from Russia, so that he can finish the other half, abandoned ten years earlier. The deception works and Hamro return to Asht and begins the work necessary to ensure his mother a proper funeral. But on returning to Asht Hamro has to ask his mother to transfer money to his account so he can pay off his debts. Desperate at the idea that her son is under threat, she begs the angel on the right to help her die so that her son can sell the maternal home and settle his debts.

"Un certain Regard," Cannes Film Festival, 2002

Jury Prize, Tokyo Filmex, 2003

***Tropical malady*, 2004**

**Apichatpong Weerasethakul** (Thailand)

23 OCTOBER, 7 PM, CINÉMA 2, 118 min

Young soldier Keng and country boy Tong enjoy an agreeable life. Time passes, punctuated by visits to town, football matches and enjoyable evenings with Tong's family. One day, as the cows of the region are being slaughtered by a wild animal, Tong disappears. An old legend has it that a man can turn into a savage beast... Keng makes his way alone into the heart of the jungle, where myth sometimes becomes reality.

Jury Prize, 57th Cannes Film Festival, 2004

BRAZIL : 27 OCTOBER, 6 PM

***Rocinha, Daylight of a Favela*, 2004**

**Carlos Casas** (Spain)

CINÉMA 1, 52 min

Located in one of the most picturesque areas of Rio de Janeiro, Rocinha is the biggest favela in the world. A vast shanty-town where thousands of people living in the direst poverty try to live a normal life in a community with its own rules and hierarchies. A city within a city, simultaneously real and surreal. This documentary, shot in the houses, schools and streets of this almost unimaginable settlement, shows us the life of some of its inhabitants, offering an vision of their daily struggle against the stereotypes of poverty, drugs and violence.

Festival dei Popoli, Florence, 2004

***Margens*, 2005**

**Leandro HBL** (Brazil)

CINÉMA 1, 52 min

The way. The road. The path was built to follow, to travel, to encounter, to know. Close by is the MARGIN, out of focus, where you have to stop to see, hidden from those who pass without paying attention. The way is unusual. What maintains this vision creates the route. The human being appears and shows himself to the other, to the world, to himself, in front of the camera, and through it sees what is all about. In a highly diverse country, the marginal becomes central, opportunity becomes a guide, light becomes image. *Margens* (an intimate audiovisual diary from Brazil) is a book and a documentary film project commissioned by Fabrice and RTSI ([www.rtsi.ch](http://www.rtsi.ch)).

***Brainstorm*, 2000**

**Lais Bodanzky** (Brazil)

CINÉMA 1, 84 min

This film is based on the true story of a middle-class Brazilian teenager who had to endure a Kafkaesque nightmare when he was fraudulently committed to a hellish psychiatric hospital. Neto is a handsome young man who lives an ordinary teenage life in Sao Paulo, preferring to spend most of his time with his friends rather than at home with his authoritarian parents. Feeling that they can no longer control him, his parents succeed by deception in having him committed to a psychiatric hospital. Neto is trapped in an absurd system, the archaic, corrupt and cruel bureaucracy of the hospital. Suspended between reality and imagination, Neto undergoes an infernal experience that threatens to send him mad...

*Brainstorm* won the Special Jury Prize, Best Actor and the Public Prize at the Brasilia Film Festival in 2000, and nine prizes at the Recife Film Festival in 2000, including Best Film, Best Director and Best Actor.

It also was awarded the Margarida de Prata Prize of the National Conference of Brazilian Bishops and the Young People's Jury Prize at Locarno Festival 2001.

## 5. FABRICA MUSICA

Musical research has developed at Fabrica over the years, on the one hand providing young talents with space to grow, and on the other creating international productions in collaboration with prestigious musical institutions and festivals. These focus in particular on multidisciplinary work and the use of new technology to stage ideas and music in innovative ways. This process is emblematic of Fabrica's activities as a whole.

FABRICA MUSICA 01 : 13 OCTOBER, FROM 7.30 PM, PETITE SALLE

### ***Because you are a girl***

**Joy Frempong** (Switzerland / Ghana)

13 OCTOBER, 7.30 PM, 50 min.

True to her multi-faceted personality, Joy Frempong presents a 50-minute programme combining improvisation with a number of different musical genres, from traditional jazz to electronic music, from the sensuous to the experimental, from double bass to voice, from "chanson libre" to vocal effects. Accompanied by Belgian trio Mad Dog, Joy Frempong's performance includes pieces written and composed during her time at Fabrica, when she was an award-holder in the Music Department, notably *Because you are a girl* from the CD of the same title released as part of the the Fabrica Musica CD Series, and also new works with a good dose of improvisation mixed in.

### ***Survival Machines***

**Gunnlaug Thorvaldsdottir** (Iceland)

13 OCTOBER, 8.30 PM, 50 min.

Forty-five minutes of solo performance, including tracks from *Survival Machines*, released as part of the Fabrica Musica CD Series, alternating with recent compositions inspired by the idea of migration (the migration of birds in particular) and the way in which these flows affect the world and its development. With voice alone, Gunnlaug Thorvaldsdottir performs musical segments that suggest a journey, with a slow beginning, an apogee and an epilogue that seems to suggest the necessity of beginning a new cycle of life. The music is developed from vocal effects and others generated by computer.

### **WINNERS**

**Andrea Molino** (Italy)

GRANDE SALLE, 18 OCTOBER, 8.30 PM, 70 min.

PUBLIC REHEARSAL AT 4 PM, free admission subject to availability

*WINNERS* is a multimedia opera jointly created by Fabrica and the Brisbane Festival. Through the relationship between music and performance, the work explores "the culture of victory," that is, the socio-political tendency to designate peoples, nations and cultures as "winners or losers." This theme is explored through the personal testimony of those suffering terminal disease (obtained with the collaboration of the San Giovanni Battista Hospital, Turin, the Beth Israel Medical Centre, New York and the Palliative Care Centre at the Hôpital de la Croix Rousse, Lyon) and of people from five different places who all share the experience of having experienced natural disaster, war or other violence (New York, USA; Sharpeville, Johannesburg, South Africa; Dresden, Germany; Ayutthaya, Thailand; Maralinga, Australia). Coordinated by a team consisting of the heads of department at Fabrica and the technical staff of the Brisbane Festival, Fabrica members actively collaborated in the process of creation. The Australian percussion group TaikOz and the Dresden Symphony Orchestra appear in the European première of the project.

FABRICA MUSICA 02 : 28 OCTOBER, 7.30 PM, PETITE SALLE

### ***Thaandavaalaya***

**Basavanahalli Chandramouli Manjunath** (India) 60 min.

Solos, duets and trios by four musicians from four different cultures. Led by virtuoso percussionist B. C. Manjunath, three percussionists and a flautist display their talents and musical virtuosity in works from the classical, folk and contemporary repertoire.



FABRICA MUSICA 03 : 29 OCTOBER, 7.30 PM, PETITE SALLE

***On the incense mountain – a psalm of motion***

**Mark Eliyahu** (Israel) 80 min.

On the incense mountain – a psalm of motion is an original work, a 24-minute meditation on human existence, prayer and the beauty of creation. The music is written and arranged by the young Israeli composer Mark Eliyahu, a master of the "kamanche," in collaboration with his father Piris Eliyahu, who has passed on to his son his passion for the traditional instruments of Iran. Mark Eliyahu's time at Fabrica in 2004, when he was involved in the production of the multimedia work Credo, L'innocence de Dieu, was crucial to the composer's work on his first record, Judean Voices.

FABRICA MUSICA 04 : 3 NOVEMBER, 7.30 PM, PETITE SALLE

***Journey of the rivers***

**William Barton** (Australia) 60 min.

Journey of the rivers is an original work by William Barton, an Aboriginal musician from Australia and a virtuoso of the didgeridoo. Landscape has a very particular significance for Aboriginal Australians, and Barton's piece for didgeridoo, voice and string quartet investigates parallels between the meaning of the land for the Aboriginals and the meaning of landscape in other cultures. It explores the way in which song and story are used in each culture as means for the oral transmission of its history and values. The work combines music and video: images of rivers and streams mirror the voice of Delma Barton. Sounds and rhythm act as audible representations of the diversity of the composer's experience during his residency at Fabrica.

## 6. PRODUITS DÉRIVÉS FABRICA / CENTRE POMPIDOU

### Matali Crasset

Les brins de vie (2006)

Polypropylène injecté

Éditeur Fabrica + Centre Pompidou

Crédit photographique : matalicrasset.com



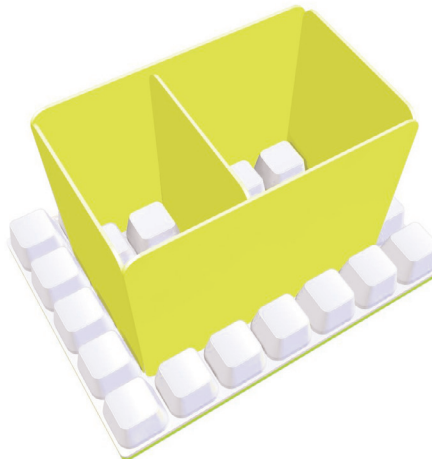
### Matali Crasset

Petit arrangement avec le désordre ambiant (2006)

Support de bureau

Éditeur Fabrica + Centre Pompidou

Crédit photographique : matalicrasset.com



## 6. VISUALS FOR THE PRESS

### Tadao Ando - Fabrica1

Jardin et façade de l'ancienne Villa Pastega  
Architecte Tadao Ando  
Garden and Front of the Ancient Villa Pastega  
Design by Tadao Ando  
Photo: Francesco Radino

### Tadao Ando - Fabrica2

Vue en perspective de la place elliptique  
Architecte Tadao Ando  
Perspective View of the Elliptical Square  
Design by Tadao Ando  
Photo: Francesco Radino

### Models 01 & 02 & 03

Models of the exhibition Fabrica: les yeux ouverts  
© Sebastiano Scattolin / Fabrica

### 1. PROJECTS

#### Colors Notebook (2006)

© Colors / Fabrica  
Photo : Sebastiano Scattolin / Fabrica

#### • INTERACTIVE

#### 10 x 10. East – Middle East – Far East (2004-2006)

© Jonathan Harris / Fabrica

#### Fabrica Virtuale (2005)

© Pierre Fichetfeux, Harun Alikadic, Mathieu Guimier / Fabrica

#### FLIPBOOK! (2005)

© Juan Ospina / Fabrica

#### We are the time. We are the famous (2005)

© Andy Cameron, Hans Raber, David McDougall, Oriol Mesia / Fabrica

#### • PHOTOGRAPHY

#### I SEE (2006):

#### Death and Birth

© Ashley Gilbertson / Fabrica

#### Oil will never end

© Lorenzo Vitturi / Fabrica

#### The middle distance

© Olivia Arthur / Fabrica

#### The Villamil Family – Divided lives

© Leonie Purchas / Fabrica

#### Under the weather

© Philipp Ebeling / Fabrica

#### • VISUAL COMMUNICATION

#### Food for Life (2003)

© James Mollison / Fabrica

#### Violence (2003)

© Gabriele Riva / Fabrica

#### Image of Che Guevara (2005)

© Erik Ravelo / Fabrica

### 2. FABRICA CINEMA

#### Aral-fishing in an invisible sea (2004)

by Carlos Casas and Saodat Ismailova

#### Margens (2005)

By Leandro HBL

#### No man's land (2001)

By Danis Tanovic

#### Rocinha, daylight of a favela (2004)

By Carlos Casas

#### Seventeen Years (1999)

By Zhang Yuan

#### Tropical Malady (2004)

By Apichatpong Weerasethakul

## **7. PRACTICAL INFORMATION**

The exhibition FABRICA: LES YEUX OUVERTS  
is open from 6 October to 6 November 2006  
in the Forum of the Centre Pompidou, Level -1

### **OPENING TIMES**

Exhibition open every day except Tuesdays,  
from 11 am to 9 pm  
Late opening Thursdays until 11 pm

### **ADMISSION**

Free admission to exhibition

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For more information:  
[www.centrepompidou.fr](http://www.centrepompidou.fr)