

CAMILLE LLOBET

Portfolio September 2025

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"Moraine", 2025, video, still.

BIOGRAPHY

BORN IN 1982 IN BONNEVILLE (HAUTE-SAVOIE, FRANCE) LIVES AND WORKS IN SALLANCHES (HAUTE-SAVOIE, FRANCE)

Camille Llobet graduated from the École supérieure d'art Annecy Alpes in 2007. She participated in the Salon de Montrouge (Paris, France) in 2016 and in numerous group exhibitions such as "Silences" (Musée d'art et d'histoire, Geneva, CH, 2019). "Oral Text" (Fondation Pernod Ricard, Paris, FR, 2022), "L'Art d'apprendre. Une école des créateurs" (Centre Pompidou-Metz, FR, 2022). She has had several solo exhibitions such as "Majelich" (Printemps de Septembre, Toulouse, FR, 2018) and "Idiolecte" (Galerie Florence Loewy, Paris, FR, 2019).

Her Works are part of French public collections, including those of the CNAP, FRAC Sud, FRAC-Artothèque Nouvelle-Aquitaine, FRAC Grand Large - Hautsde-France, Institut d'art contemporain Villeurbanne/Rhône-Alpes and Fond d'art contemporain - Paris Collection.

In 2023, Camille Llobet presented her first major solo exhibition at the Institut d'art contemporain Villeurbanne/Rhône-Alpes entitled "Fond d'air". She also completed her first medium-length documentary essay, "Pacheû" (2023), which was selected for the FID Marseille (FR) in the French competition and first film competition and won an award at the Entrevues International Film Festival in Belfort (FR), in 2023) In 2025, she completed

Visual artist and film director a new video and sound project entitled "Moraine," selected for the FID (Marseille, FR, July 2025) and presented at the next edition of the Biennale Son (Valais, Switzerland, August 2025). This project also gave rise to a series of photographs and an artist's book entitled "Glacier noir" (Roma Publications, Musée de Bagnes, Switzerland, June 2025). She is currently working on a long-term research project on high-altitude workers and the industrial dimension of the Mont Blanc mountain range entitled "Monstre pente" (Huge Slope) and on a new video research project on the transmission of gestures and the sensitivity of mountain dwellers ("Terrain", temporary title, winner of the ADAGP 2025 video grant).

STATEMENT

Each work begins with an encounter and a questioning to be experimented together. I first imagine precise filming devices that take the approach of the filmed experience. I then create video and sound editing that is both intuitive and aims at a formal radicality. Photographs, drawings, scores and performances often continue the themes raised in the videos.

After exploring orality, movement and human perception as research territories, in studio filming, I moved my working



"Glacière" (Ice Cave), 2025, video, still. Link to 'L'atelier A'. ARTE video portrait, 12'21

protocols to the high mountains. This complex environment of rock, snow and ice is currently undergoing a transformation. A brutal change due to the acceleration of the melting ice and the rocky collapses which brings the geomorphological time down to the level of a human life scale. A first project, "Pacheû" (2020 - 2023) has taken the form of sound installations and a medium-length essay in which the narrative is told as much through noise and gesture as through voice and image. It opens up a new field of experimentation and formats by situating the human in an environment. [Camille Llobet]

TERRAIN [GROUND]

(TEMPORARY TITLE) PRODUCTION IN PROGRESS

understanding an environment through sensory exploration and the gestural transmission of mountain dwellers.

Mountain children learn to walk on slopes, on steep terrain. Whether on a grassy slope, in a forest ravine or on rocky scree, this relationship with balance, speed and void shapes our perception and representation of our environment. More than a story or a way of seeing things, this understanding of the world is primarily proprioceptive. Proprioception is the body's conscious or unconscious ability to detect its movements in space. The starting point for this video research is a group of siblings. The Donner brothers developed as children and retain as adults a particularly keen proprioceptive understanding of their environment, and all four share this sensitivity, which is both quite exceptional and completely selfless. We have known each other since early childhood. Our two farms were separated by a ravine, a sloping forest, our first playground. We called the path between our two houses the Fox Trail. We spent our days outside, walking and exploring these slopes, following animal trails and tracing new routes.

This video project will continue the choreographic experimentation begun with "Pacheû" and "Moraine". The protagonists are a family centred around

"Terrain" is a video project about the Donner siblings and our friendships, involving several generations of hikers. Our familiar playgrounds and learning grounds - especially steep streams and forests - will be the sites of experimentation. In pairs, small groups or alone, we will seek to capture their different gestural personalities. At the same time, we will work on fragments of sensitive narratives between childhood memories and the description of sensations as a form of attention to the landscape.



'Terrain', location scouting in the marl, descent in 'ramasse' (surfing). April 2024, Drôme (France). Winning project of the ADAGP 2025 video creation grant.

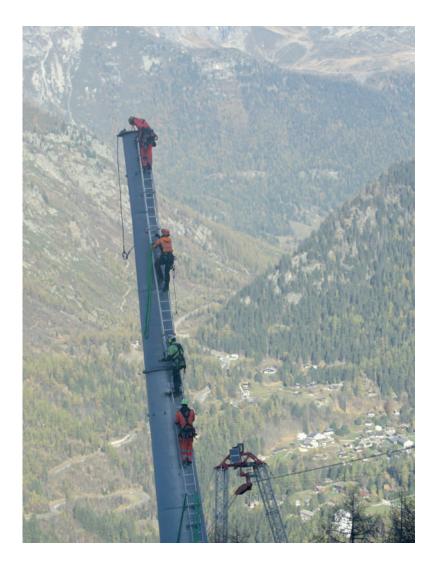
RAMASSE (surfing) Controlled sliding on a powder or scree slope, performed in a standing or crouched position.

MONSTRE PENTE [HUGE SLOPE]

ONGOING RESEARCH PROJECT FEATURE FILM • EDITION GRAPHIC, VIDEO AND SOUND WORKS

Created in 1964, the Grands Montets ski resort popularised high-altitude skiing. In a changing glacial environment, this extraordinary complex will be recounted by those who care for it: from the daily account of a historical ski patroller to the workers on the reconstruction site, a polyphonic chronicle of a mountain is sketched out. Since the resort's inception, man has inhabited, sculpted, damaged, cared for, loved, understood, maintained, developed and contemplated this mountain. It is above all a desert, with intense climatic and geological elements, an uninhabited wilderness, considered cursed and haunted until the nineteenth century. This may be where the word 'monster' comes from, a hyperbolic adjective locally synonymous with 'huge' and particularly used in the everyday language of mountain workers for generations: monster wind, monster cold, monster steep, monster slope.

The starting point: the notebooks of Jeannot Bellin, a ski patroller at Les Grands Montets since the resort opened, who took daily notes until his death in 2002. Thirty-eight years of daily writing, both factual and poetic, recording history from the perspective of a guardian of the place. With a research team, we are in the process of transcribing all of the notebooks with a view to publishing them alongside a glossary. This work on the memory of a place comes at a particular moment: the intermediate station at Lognan burned down in 2018, depriving the resort of its two cable cars, the backbone of the resort and the only access to the high mountains (Aiguille des Grands Montets: 3,296 metres high) Today, a gigantic reconstruction project is underway, designed by Renzo Piano, who is imagining the future of this economic and tourist area in a brutal climate context (thawing permafrost, rockfalls, melting glaciers). My background as the daughter of a former ski patroller and my work as an artist supported by the Compagnie du Mont Blanc foundation give me privileged access to the construction site and allow me to conduct experimental filming with the multitude of workers operating on this mountain: steeplejack, explosives experts, cable car builders, helicopter pilots, but also biologists and geomorphologists.





MONSTRE TEXTE [HUGE TEXT] JEANNOT'S NOTEBOOKS. 1965-2002

Jeannot recorded his entire life in small diaries, one for each year. Every day, he wrote a few lines about his daily life as a resident of Argentière and a worker at Les Grands Montets, from 1965 to 2002, the year he died in an off-road vehicle accident at work, a few weeks before his retirement. Thirty-eight years of descriptions of the care and maintenance of the Grands Montets resort and Le Cliozet, his home in Argentière, chronicling daily life in the mountains and valley, the ski resort and village. Every day, Jeannot noted the snow conditions, cloud cover, wind speed and state of the glacier. He noted down his daily rituals: what time he lit the boiler, where he walked the dogs, what time he clocked in at work, ate his meals and went to bed. He described which sections of the slopes he and his colleagues worked on, what they prepared, maintained, repaired and fixed, as well as avalanches, accidents and rescues. The tragedies and deaths of friends are soberly juxtaposed with the births of his children and grandchildren, visits to his mother, hikes on his days off, cutting wood in the summer, DIY at home, and gardening.

It is factual yet poetic writing, using many expressions in dialect, listing place names, recording the state of a complex natural environment, describing specific work gestures and tools. It is written material that is as moving as it is valuable, recording the history of a place.

> TUESDAY, 9 FEBRUARY 1999 Disaster in Montroc, a huge avalanche came down from Péclerey. Swept away 12 chalets. Including Lagarde's, several victims at 3 p.m. 90 cm of fresh during the day

There is already 50 cm of fresh at 6 In the morning and it continued all day (it's already frightening). Boiler at 6 a.m. JF clears snow in front of the house and at Monigue's. Went up to Lognan at 8 a.m., heavy snowstorm with moderate wind. Obviously everything is closed. Dinner at 11 a.m. in the canteen and we all go down at 1:04 p.m. (clocking out). JF is already at the snow blower, I get changed and climb onto the roof to start shoveling snow. JF and Nat also come to aive me

a hand. At 3:20 p.m., the Chamonix siren sounds the alarm. Phone call from Yann, we get changed and we go to Montroc at 4 p.m., with our stomachs in knots. 4x4 to the Boveray bridge then snowcat over the Nant avalanche. Incredible scene above Montroc. Twelve chalets raze to the ground by the avalanche, including Daniel Lagarde's. Found Anouck, Sylvain Frendo's daughter, dead. Returned around 7 p.m. It's truly devastating and horrific. BT 10 p.m.



du matin : et so continue de Maigi Tour afris le drame de martine, célule de la foursie. (cest de la angoissant) charder cuise ave les pompiers de soltembre et le a 64. 95 denails devantle marson et Agmonique monta à Lognan a 8H - grosse Tampès de ning avec un Vent modius, Finilament tou est fermi , Jimer a 114 à la cantine - et out dessent tous à 134 04. (pointage). Fest la a la graiseur, jeme Rauge est monte since toit pour commencer le déneigement a lapille of et NAT Vicunant auffirmedonus des Telerieyes - Di DA Helico à Not. Rianne am. a 15 H20 la Sirene de chamonix donne Calcuta - court de Telephone de yann - out de change et you voido partis à 16th peur montra, que la un an chemilette sen l'avalanche du Nant. lataile durongable an despis de montra 22 chalets raser par lawlande dont celui de 22 chalits raise par lawlande don't clin de Jamont in moment pour de la Maron. Daniel Isadade - trouvé consul la fille J. Fyllin - Tommer - chess Préselle su la varia frecto moste. Paton Var 194 - Contrainent - Flertens a la mainan ob sage. Va la sirvis che cliobant et Houble. ch 224

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Jeannot's notebooks, view of part of the notebooks. 9-10 February 1999, view of one page. Tuesday, 9 February 1999, transcription, translation.

2025 - • IN PROGRESS COLOUR PHOTOGRAPHY SERIES, DIPTYCHS, PUBLICATION

Invited to exhibit on the Mauvoisin Dam in Switzerland, Camille Llobet created a photographic series capturing a glacial landscape in transition. Shot on and around the moraines of the Mer de Glace, the images reveal a layered world of rock, ice, and sediment - remnants of a largely vanished glacier. Through diptychs that often exclude the sky and horizon, Llobet invites viewers to re-experience the scale and materiality of this grey-toned terrain. The book also features an in-depth interview with Jean-Paul Felley, in which Llobet discusses her working process, collaboration with geomorphologists, and the choreography of mountain landscapes in flux. [Roger Willems]

The Mer de Glace is today a black glacier. A gaping hole replaces the enormous mass of ice that has disappeared, and the remaining ice is covered with sediment. This photographic research continues to explore the representation of mountains. Frames without peaks, without a horizon line and without sky, macro photographs of the near and the far. We are immersed in spaces, shapes and materials: only a few silhouettes or stray plants allow us to understand the scale and immensity of this changing mineral environment. By placing two images side by side, the eye cannot help but follow the

lines from one image to the other, even if they were taken in two different places or if the second is a close-up of the first. Space is perceived differently, the gaze circulates and skims the ground and sandy walls left behind by the disappearance of the glacier.

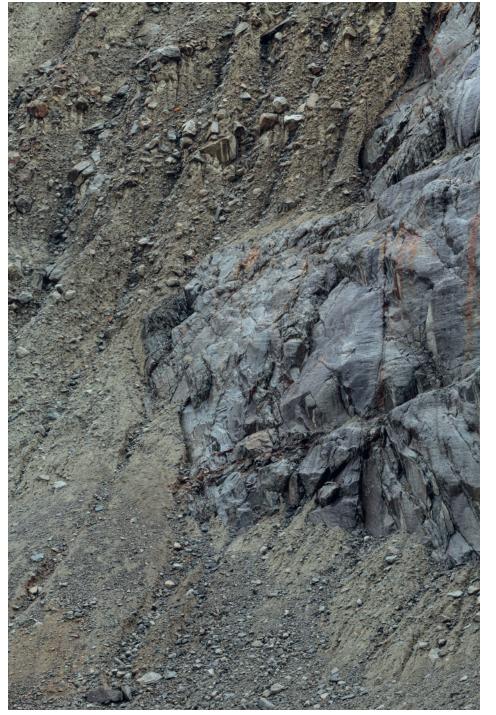
Part of this series is on display at the Mauvoisin Dam (Bagnes Museum, Switzerland) and in a publication produced with Roma Publications. (Curator: Jean Paul Felley, June 2025). Other formats are being considered for a future exhibition: a series of diptych prints (format: 100×70 cm x 2).

A glossary of black glaciers is currently being drafted in collaboration with geomorphologists from EDYTEM (Laboratory of Mountain Environments, Dynamics and Territories). The aim is to list and understand the words invented by scientists to describe these formations, then translate their definitions into sensitive, poetic descriptions that are closer to everyday language, in order to make these specific definitions visible and tangible. A new quadraphonic sound work created on the moraines could also accompany this research. [Camille Llobet]



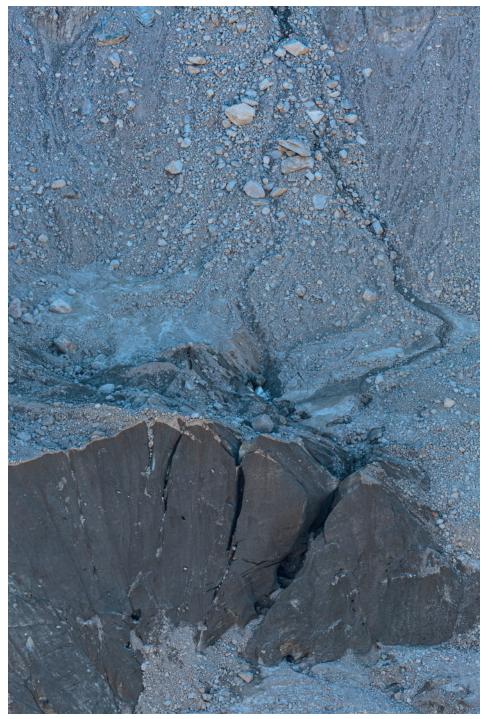


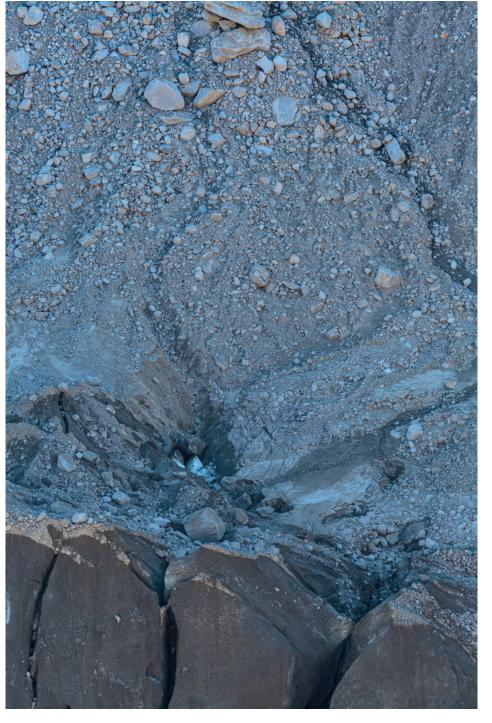
"Glacier noir", 2025. Artist's book, 23 x 31 cm, 68 pages • Roma Publications, Amsterdam, NL • CURATOR Jean-Paul Felley • GRAPHIC DESIGN Roger Willems • IN COLLABORATION WITH the Musée de Bagnes (CH).



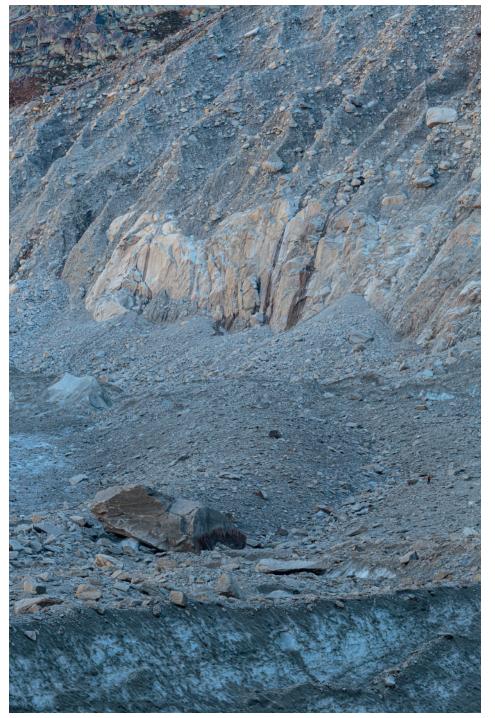


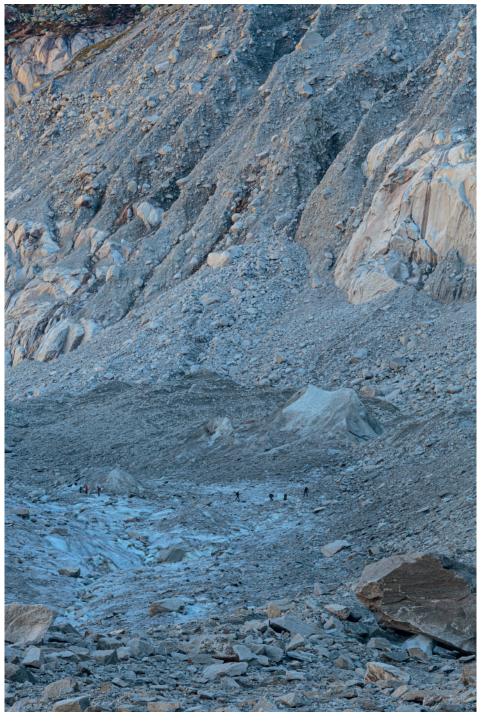
"Glacier noir", 2025. Colour photographs.





"Glacier noir", 2025. Colour photographs.





"Glacier noir", 2025. Colour photographs.





"Glacier noir", 2025. Colour photographs.



"Glacier noir", 2025. Colour photographs, series, 15 double-sided panels (240 x 190 cm). View of the installation on the crest of the Mauvoisin dam, Bagnes Museum, Switzerland, 2025. CUR JP Felley. Photo: Bonnardot.

MORAINE

2025 • VIDEO • 12'04 4K DCP OR 4K VIDEOPROJECTION 5.1 SOUND ON LOUDSPEAKERS

Sarah and Laurent, high mountain guides, are scrabbling around the moraines of the Mer de Glace, the famous glacier in the Mont-Blanc massif, with no clear objective.

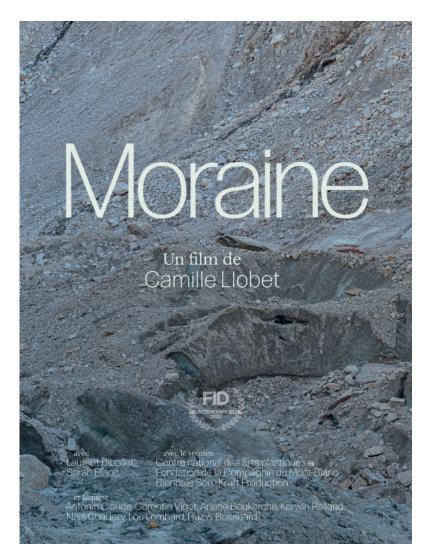
Named by a British explorer in the late 19th century for its similarity to 'a lake shaken by a strong breeze and suddenly frozen'¹, the Mer de Glace is now a gaping hollow, the imprint of its vanished ice mass², giving way to a moraine amphitheatre. From the Savoyard dialect morena meaning 'bulge of earth', moraines are rocky debris dragged along by the movement of the glacier. They accumulate to form heterogeneous beads of clay, silt, sand, pebbles and rocks up to the size of a house, gradually covering the seracs (blocks of ice) and crevasses (deep cracks caused by the breaking of moving ice). Before reaching the rock faces, the mountain guides cross these gigantic strings of unstable, shifting and unpredictable hills.

This filmed research attempts to capture the proprioceptive³ personalities of the two protagonists and to reveal the environment through their movements. Walking up steep slopes or narrow ridges, or down unstable terrain on a daily basis, transforms the body and imprints itself on the joints. Where an inexperienced walker struggles to find his way without falling or destabilizing the ground under the weight of his steps, Sarah and Laurent dance with the void, the verticality and instability of the ground, on the lookout for what all their sensations indicate. They look for possible areas to place their feet, while their legs regulate the support and speed of each step and their arms ensure balance. You have to look for a certain speed to touch the ground, let a step slip if you are surprised by a collapse, change your point of support if a block topples over, and always be ready to jump to the side if the surface proves more dangerous than expected. The image, determined by these sensations, attempts to capture this choreography. The sound materializes this moving environment: flows, cracks and collapses inhabit the glacial valley that has become a sounding board.

 William Windham and Pierre Martel, in "Relations de leurs deux voyages aux glaciers de Chamonix" (1741-1742), p. 28-29, Geneva, 1879.
 Since 1830, it has lost 3 km in length and more

than 150 m in thickness.

3. Human's perception of his own body, through kinaesthetic (movement) and postural sensations in relation to the body's position in relation to the intensity of the Earth's attraction.



Film poster, colour photograph. Graphic Design: Huz & Bosshard.

Private link to the video on request llobetcamille@gmail.com

WITH Laurent Bibollet, Sarah Blanc • DIRECTION, EDITING Camille Llobet • IMAGE Antonin Claude • SOUND Corentin Vigot, Camille Llobet • ARTISTIC RESEARCH ASSISTANTS Naïs Charlery, Lou Lombard • COLOUR GRADING AND REGARD MONTAGE Ariane Boukerche • SOUND MIX Corentin Vigot, Kerwin Rolland • GRAPHIC DESIGN Huz & Bosshard • SCIENTIFIC ADVICE Ludovic Ravanel • PRODUCTION Camille Llobet • WITH THE SUPPORT OF @ Centre national des arts plastiques, Biennale Son (CH), Fondation de la Compagnie du Mont Blanc, Kraft Production.



"Moraine", 2025, view of the exhibition Biennale Son 2, Sion (Switzerland), September 2025. CUR: Jean Paul Felley & Maxime Guitton. Link to Biennale Son





"Moraine", 2025, video, stills.

GLACIÈRE [ICE CAVE]

2025 • VIDEO • 9'57 4K VIDEOPROJECTION BINAURAL SOUND HEADPHONES

Sound exploration of an ice cave. Filmed research with Laurent Bibollet and Victor Lapraz, mountain guides.

Ice caves are caves that contain ice all year round. The negative thermal anomaly of this underground environment is caused by cold air being trapped. This cave, located on a mid-mountain plateau, is currently being studied by geomorphologists who have dated the oldest ice to 1,500 years old, known as fossil ice.

The video reveals this wild and fragile natural space through the sound research carried out by my team as part of the 'Sound Sketches' project.

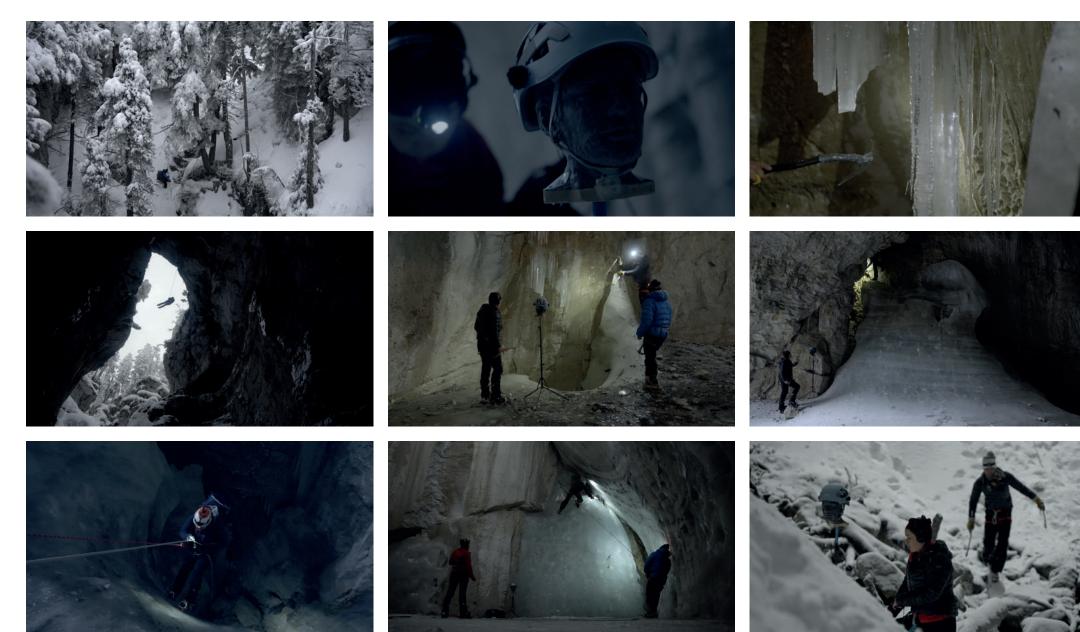
Note: The sound experiments are carried out on recent ice formations and do not affect the fossil ice sections.



"Glacière", 2025, video, still.

Private link to the video on request llobetcamille@gmail.com

WITH Laurent Bibollet, Victor Lapraz, Camille Llobet • DIRECTION, EDITING, SOUND RECORDING Camille Llobet • IMAGE Charles Devoyer, Antonin Claude • COLOUR GRADING AND REGARD MONTAGE Ariane Boukerche • SOUND MIX Corentin Vigot, Kerwin Rolland • GRAPHIC DESIGN Huz & Bosshard • SCIENTIFIC ADVICE Ludovic Ravanel • PRODUCTION Camille Llobet • WITH THE SUPPORT OF Biennale Son (CH), Musée de Bagnes (CH), Kraft Production • Research filmed during the shooting of 'L'atelier A / ADAGP' produced by ARTE in collaboration with Documents d'artistes Auvergne-Rhône-Alpes and the Réseau documents d'artistes.



"Glacière", 2025, video, stills.

VOYAGE SUR UNE LIGNE ET SES ALENTOURS DEPUIS LE CIEL JUSQU'AU MONT BLANC

[JOURNEY ALONG A LINE AND ITS SURROUNDINGS FROM LE CIEL¹ TO THE MONT BLANC]

2024 • EDITION A3 SHEET FOLDED INTO 4

A landscape reading based on the toponymic and dialectal research of Hubert Bessat, a linguist from Val Montjoie (Haute Savoie, France), and interviews with James Orset (a resident of the Miage mountain pasture and hunter), Sarah Blanc, Marc Charbonnel, Mathias Dunand and Julien Pelloux (high mountain guides from the Compagnie de Saint Gervais/Les Contamines, Haute Savoie, France).



PACHEÛ¹

2023 • FILM • DOCUMENTARY ESSAY • 60' 4K DCP OR 4K VIDEOPROJECTION 5.1 SOUND ON LOUDSPEAKERS

Documentary essay on the Mont-Blanc mountain range created in collaboration with alpine guides and geomorphologists, within a context of brutal climate change: glacier melt, permafrost thawing, and sharp increase in landslides and rockfall. Three "dialogues – terrain readings" associated with the images of movements and bodies compose sensitive and subjective narratives. The filming periods were devised in terms of visual, audio, tactile, and kinaesthetic sensations, to propose new modes of perception of alpine areas.

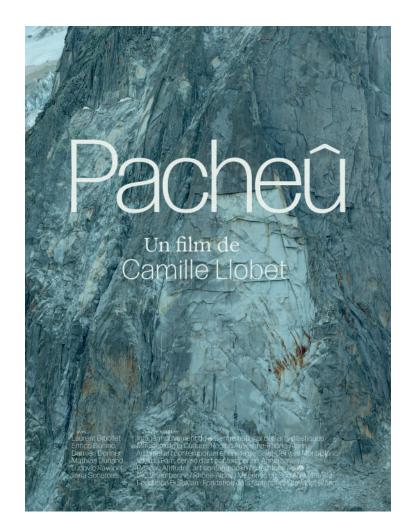
SYNOPSIS

Chapter 1: Col de la Fenêtre (Window Pass), January. Two guides look at a mountain out of range and discuss explored and projected lines. Then we see them progressing on a steep slope, their bodies engaged in the snow and the verticality.

Chapter 2: Talèfre Bassin, July. One rope, two gestures. It's more a question of two bodies crabbing in the matter than of a technical ascent. The high mountain, the main subject of the film, is always framed without a horizon line and without a summit, giving a new point of view on this fragile and complex environment. The sound tells as much as the image, the noise of the gestures, the sounds of the mountain, the rumblings of the daily rock falls. Boulders come loose, dragging others in their wake, causing torrents of rocks rushing down the mountain. On the Talèfre beach, Damien recounts the chance discovery of a crystal pocket, while working at the Couvercle refuge.

Chapter 3: La Combe Maudite (Cursed Valley), September. Dialogue between two alpinists and a geomorphologist on their experiences during the collapse of the Trident du Tacul in 2018. The changes linked to global warming call into question the knowledge of mountain professionals and lead them to find a new form of attention and listening to this changing environment. [Camille Llobet]

1. Passage, movement. A "pacheû" does not only refer to a well-marked path but also any trace of passage that leaves marks: footprints, worn rock, or grassy ledge. Hubert Bessat and Claudette Germi, "Les Mots de la montagne autour du Mont-Blanc", Éditions UGA, 1991.



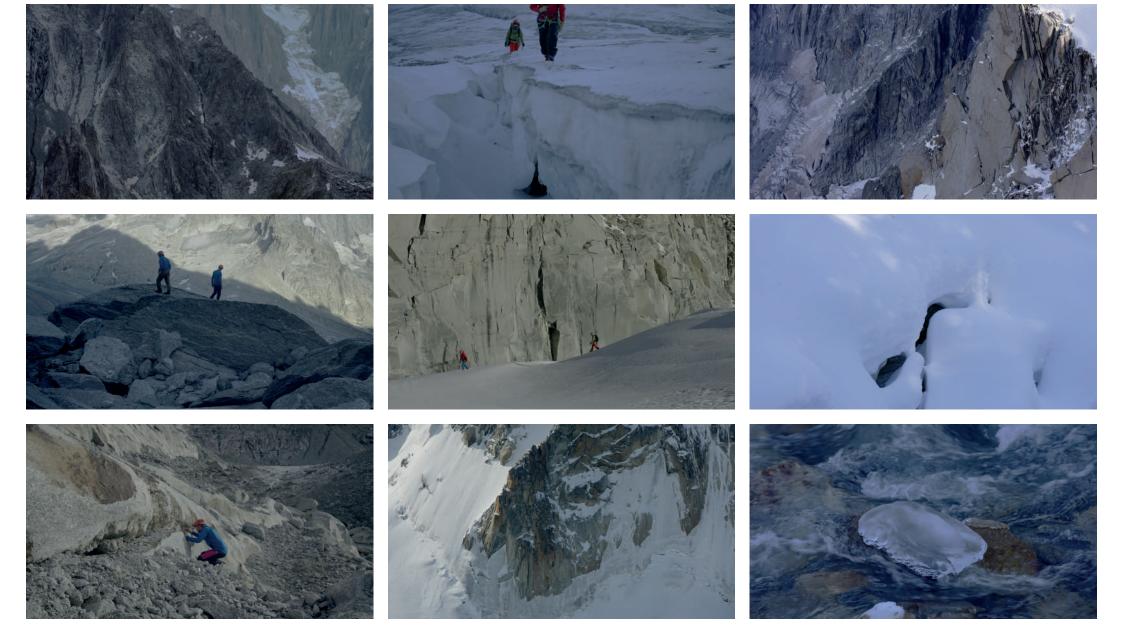
Film poster, Talèfre Basin, landslide scar, colour photograph. Graphic design: Huz & Bosshard. Private link to the film available on request llobetcamille@gmail.com

WITH Laurent Bibollet, Enrico Bonino, Damien Donner, Mathias Dunand, Ludovic Ravanel, Ilaria Sonatore • DIRECTION, EDITING, SOUND RECORDING Camille Llobet • IMAGE Antonin Claude, Camille Llobet • TECHNICAL ADVICE AND SOUND RESEARCH Corentin Vigot, Kerwin Rolland • SOUND MIX Kerwin Rolland • COLOUR GRADING AND REGARD MONTAGE Ariane Boukerche • GRAPHIC DESIGN Huz & Bosshard • PRODUCTION Camille Llobet • COPRODUCTION Réseau Altitudes, art contemporain en territoire alpin, COproducciones • WITH THE SUPPORT OF IMAGE/MOUVEMENT @? Centre national des arts plastiques • PACHEÛ PROJECT IS SUPPORTED BY Ministère de la Culture, Région Auvergne-Rhône-Alpes, Archipel art contemporain, ville de Saint-Gervais Mont-Blanc, Villa du Parc, centre d'art contemporain, Annemasse, Réseau Altitudes, art contemporain en territoire alpin, Institut d'art contemporain Villeurbanne / Rhône-Alpes, Mécènes du Sud Aix-Marseille, Fondation Bullukian, Fondation de la Compagnie du Mont-Blanc • COL. CNAP • SELECTIONS FID 2023 (Marseille, FR), ENTREVUES 2023 (Belfort, FR) : ONE+ONE AWARD • DIFF. VOD TENK.



"Pacheû", 2023, film, installation. View of the exhibition "Fond d'air" at the Institut d'art contemporain Villeurbanne/Rhône-Alpes, FR, 2023, CUR. Nathalie Ergino. Photo: T.Lannes.





COL DE LA FENÊTRE

[THE WINDOW PASS]

2025 • VIDEO • 5'52' 4K VIDEOPROJECTION STEREO SOUND ON LOUDSPEAKERS

Laurent and Mathias, high mountain guides, look at a mountain out of range and discuss the lines they have recently explored and those they are currently scouting. The landscape - which is never shown on screen - is suggested by the gaze and voices of these workers, who have a keen understanding of the environment they are describing. Their formal and visual descriptions are interspersed with toponyms, dialect words and specific jargon. This dialogue - a field reading, recorded at high altitude in front of the object being described - is inspired by the oral habits of these explorers. The mountain described is Mont Tondu, to which they are particularly attached as it dominates their village. This proximity allows them to observe and experience it on a daily basis and over the long term, both when climbing up and descending steep slopes. Filmed at the Col de la Fenêtre, the location chosen as the viewpoint for the story, this plan sequence offers a cinematic challenge to our representations of the mountain. [Camille Llobet]



"Pacheû", (film, 2023), "Col de la Fenêtre" (video, 2025), still. Private link of «Col de la Fenêtre» (2025) on request llobetcamille@gmail.com

WITH Laurent Bibollet, Mathias Dunand. COL. CNAP This work is a plan sequence from the 'Pacheû' research project (2019-2023), which also resulted in the film 'Pacheû' (2023, medium-length essay, 60 minutes, 4K video, 5.1 sound, Col. CNAP.) and the work 'Pacheû, croquis sonores' (2023, sound installation, 4'46, binaural sound, COL. IAC Villeurbanne/Rhône-Alpes). **ALPINE FISSURE** Open fracture in which crystals are formed by metamorphism (modification of the rock under the effect of temperature change or pressure). There are many in the Mont-Blanc ranges and crystal gatherers find crystal pockets.

BASSIN Basin, bowl, funnel, hollow. Watershed: portion of territory limited by ridgelines from which rainwater flows.

BERGSCHRUND A bergschrund (from the German for «mountain cleft») is a large crevasse that forms between the glacier and the rock.

BREACH Narrow, saddle.

CHANNEL Narrow corridor of ice.

CORRIDOR Depression in a mountain side, which can be of varying density and width.

CREUX D'NANT (literally "Hollow of a Stream") Polished rock as in the narrow bed of a *nant* (mountain stream in patois).

CREVASSES Cracks of varying depths found on the surface of a glacier. They form when a part of the glacier moves faster than the others, depending on the reliefs and gradient of the slope or on an encounter with another glacier.

GÉNÉPI A variety of mugwort that grows exclusively in the mountains, notably over moraines and monticules at high altitudes. A glacier flower whose gathering is subject to regulations: it is picked by connoisseurs to make eau-de-vie.

GORGE Narrow and deep passage with steep sides.

GRANITE Very hard magmatic rock with a grainy texture, because it has cooled slowly, deep down. Granite takes on a dark reddish patina when it is exposed for a long time to the sun and bad weather. It is light grey when it is a "fresh rock" deriving from recent landslides.

INCLINE Horizontal crack, inclined ledge in the middle of a wall.

KINAESTHESIA Sense of movement. A form of sensitivity that, independently of sight and touch, allows individuals to situate their body and movements in space.

LANDSLIDE SCAR Lighter area where a rock face has fallen away.

LEDGE Narrow shoulder on a mountain face.

LINES On the rock faces of a mountain, on steep slopes, new itineraries and passages formed by snow conditions. Observe, seek out, draw, open up new lines.

MORAINE From *morena* (Savoyard dialect): swelling of the earth. Accumulation of blocks of rock formed after a glacier moves, around its edges or at its former position.

MOUTONNÉE (ROCHE) (literally "Sheepback Rock")Rock with a rounded look, slightly streaked and undulated from the influence of glacial erosion. The name is due to Swiss geologist Horace-Bénédict de Saussure who thought they resembled the wigs used by the aristocracy, smoothed with sheep fat.

PACHEÛ Passage, movement. A "pacheû" does not only refer to a well-marked path but also any trace of passage that leaves marks: footprints, worn rock, or grassy ledge. Hubert Bessat and Claudette Germi, *Les Mots de la montagne autour du Mont-Blanc*, Éditions UGA, 1991.

PERMAFROST Area of permanently frozen ground in which the presence of ice stabilises the rock.

PLEIN GAZ (literally "Full Gas") Mountaineering term for being above an impressive void. **ROGNON** (literally "Kidney") Small, rounded mineral mass that emerges from a glacier.

SCARF Steep strip of snow in the middle of rocks.

SPUR Rocky outcrop that stands out across a mountain landscape.

VERROU (literally "Lateral Moraine") A *verrou* in common French parlance is an obstacle that prevents an action from occurring; it is also a bar of rock located across a glacial valley. In English, the technical term would be a lateral moraine.

VISUALLY Progressing within a terrain step by step, without knowing the itinerary to follow, based solely on observation.

PACHEÛ, CROQUIS SONORES

[SOUND SKETCHES]

2023 • SOUND INSTALLATION • 4'46 BINAURAL SOUND STEEL, VARNISH, HEADPHONES, SPOTLIGHTS ON RAILS, FILTERS

The "Pacheû" project has given rise to different research, including a study of mountain noise. In his autobiography, professor John Hull who became blind, describes how rain restores his perception of a space: each material struck by the droplets reveals its own resonance and the distance of things in relation to one another.¹ Following the example of this reconstruction of a spatial representation through sound, and inspired by mountaineers who "draw" their own path through the elements, I approach the mountain as a sound laboratory. I look for qualities of silence and resonance and experiment sound trajectories around a binaural microphone made for the occasion². I collect gestures, lines and sound motifs: a snowball rolling down a slope, a ricochet on a frozen lake, falling rocks, an underground stream, a snow-covered forest melting under the first rays of sunlight, footsteps crossing a thick layer of snow or sliding down a scree slope... Then there's the editing work, which seeks to assemble motifs, atmospheres and sound lines like a language of noises. The sound installation is materialised by a steel belvedere, headphones and a treatment of light reminiscent of the luminosity of dawn in the

mountains. It's a physical and contemplative listening experience: the resonance of the recorded landscape is felt as much in the visitor's skull as in the empty space where he or she is standing. [Camille Llobet]

1 John Hull, "Touching the Rock: An Experience of

high-sensitivity microphones on a mountaineering

ears". By comparing frequencies, binaural hearing

direction of origin of sounds. Binaural recording and

broadcasting techniques attempt to recreate sound

spatialisation as close as possible to human listening.

Blindness" (London: SPCK Publishing, 1990).

2 A binaural microphone made by placing two

helmet. Binaural literally means "related to two

enables humans and animals to determine the



View of the exhibition "Fond d'air", IAC Villeurbanne/Rhône-Alpes, 2023. CUR. Nathalie Ergino. Photo: Thomas Lannes.

Link to the binaural soundtrack (listen with headphones)

DIRECTION, EDITING, SOUND RECORDING Camille Llobet • SOUND EXPERIMENTS IN THE MOUNTAINS WITH Laurent Bibollet, Déodat Bonneaux, Olivia Carret, Damien Donner, Mathias Dunand, Michaël Gut, Victor Lapras, Lou Lombard, Thomas Morel, Anouck Smolski • ADVICE ON BINAURAL MICROPHONE DESIGN AND SOUND TECHNOLOGY Corentin Vigot • BINAURAL MICRO PRODUCTION Thomas Morel • REGARD MONTAGE Kerwin Rolland • GUARDRAIL PRODUCTION Hubert Jacobée • PRODUCTION Camille Llobet • COPRODUCTION Institut d'art contemporain, Villeurbanne / Rhône-Alpes, Réseau Altitudes, art contemporain en territoire alpin • PACHEÛ PROJECT IS SUPPORTED BY Ministère de la Culture, Région Auvergne-Rhône-Alpes, Archipel art contemporain et la ville de Saint-Gervais Mont-Blanc, Villa du Parc, centre d'art contemporain, Annemasse, Réseau Altitudes, art contemporain en territoire alpin, Institut d'art contemporain Villeurbanne / Rhône-Alpes, Mécènes du Sud Aix-Marseille, Fondation Bullukian, Fondation de la Compagnie du Mont-Blanc. • COL. IAC Villeurbanne/ Rhône-Alpes.



"Pacheû, croquis sonores", Sound Installation, View of the exhibition "Fond d'air" at the Institut d'art contemporain Villeurbanne/Rhône-Alpes, FR, 2023, CUR. Nathalie Ergino. Photo: T.Lannes.







1. Recording of trajectories on ice and snow. Rochassets Ice fall, Mont-Blanc mountain range, January 2021.

2. Recording of the sounds of silence, bivouac area under a rock, under the Tête de la Cicle mountain, Contamines-Montjoie Natural Reserve, November 2022.

3. Recording of trajectories on ice and sounds of the glacier, crevasse, Bossons glacier, Mont-Blanc mountain range, November 2022.

TÊTE DU COUVERCLE, LE 20 JUIN 2022, FOND D'AIR

2023 • SOUND INSTALLATION • 4'46 STEREO SOUND ON LOUDSPEAKERS, SOUND STRUCTURE (WOOD, ROCKWOOL, WOOD, BRUSHED COTTON CARPET)

The term "fond d'air" (background air) is used by sound engineers to refer to the recording of ambient silence in a filming location. This allows the sound of silence and the resonance qualities of a space to be heard. This fond d'air was recorded during the summer solstice in the high mountains. The microphone was placed on a rocky outcrop. It faces the daily rockfalls of the Aiguille du Tacul and overlooks three glacial valleys: Talèfre, Leschaux, and the Mer de Glace, immense resonance chambers carved out by retreating glaciers. During the "Fond d'air" exhibition at the IAC Villeurbanne/Bhône Alpes, this sound work was presented at the end of the exhibition in a spiral acoustic structure.



View of the exhibition "Fond d'air", IAC Villeurbanne/Rhône-Alpes, 2023. CUR Nathalie Ergino. Photo: Thomas Lannes.

Link to the soundtrack (listen with headphones)

SOUND RECORDING Camille Llobet **MIX** Kerwin Rolland **PRODUCTION** Institut d'art contemporain, Villeurbanne / Rhône-Alpes.

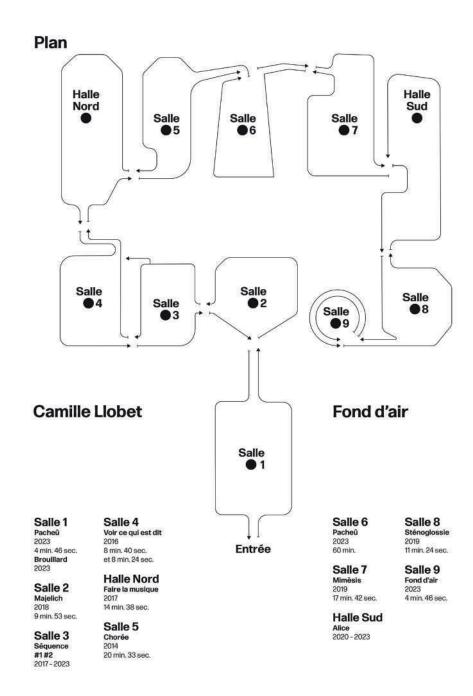
2023 • MONOGRAPHIC EXHIBITION CURATOR: NATHALIE ERGINO IN COLLABORATION WITH SARAH CAILLET

Drawing together existing artworks and recent productions by Camille Llobet, the "Fond d'air" exhibition presents a deep dive into the heart of humanity. For over a decade now, the artist has been interested in the prosody of language: intonation, stress, or any other variations that language undergoes when it enters a form of orality. It is through sound, noise, as a vector at once of information and expression, that she encounters and conveys her subject. It is also from noise that the title of the exhibition derives: in the film industry, the "fond d'air" refers to an inhabited silence, the background noise inherent to every shooting location. Here, we hear a torrent in the distance, there, stones falling, the mountain trembling ... all kinds of deictic elements that nonetheless give depth to silence.

Whether it is about analysing the contours of language or describing a landscape through sound, in Camille Llobet's work it is often a question of noise as the imprint of the body and of movement. It is through the body, as it perceives and expresses, that she sketches the sensitive portrait of her subjects and performers. It is also through the body that the visitor broaches the exhibition space. Devised as volumes, the video works stem from experience. Projections immerse us in the movements of the body, making attention to tiny or spontaneous gestures possible.

Revisited in the manner of a recording studio, the exhibition provides an original listening option: the visitor is taken through various sound textures, each one selected to embody the artwork. The artist thus imagines a full- scale experience and transposes the constraints previously confined to her shooting locations, bringing them into the exhibition space.

Revealed on the occasion of "Fond d'air", the "Pacheû" project signals this change of scale and paradigm. Motivated up until now by the need to probe human perceptions and interpretations within a decontextualised framework, Camille Llobet situates her study for the first time in an alpine environment, for an immersion in matter: the lines and shifts of a milieu as grandiose as it is threatened.

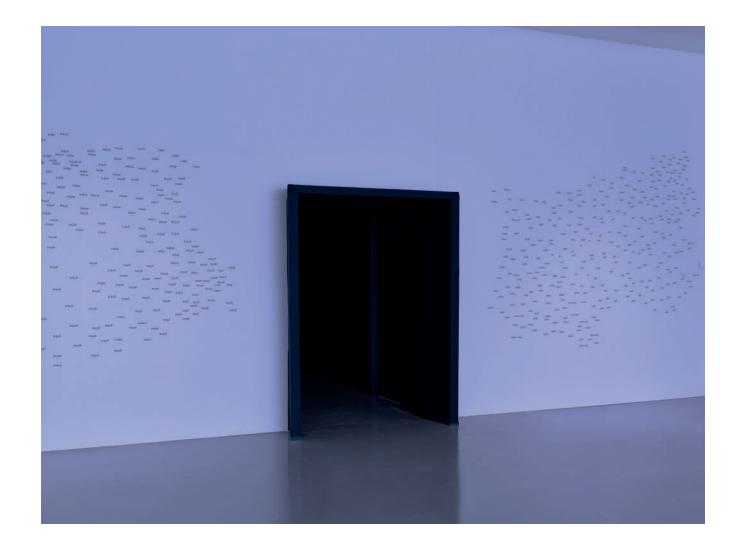


Link to the exhibition. Visitor's booklet: plan and glossary of the exhibition.

BROUILLARD [FOG]

2023 • WALLPAPER 2 BLACK DIGITAL PRINTS ON JET TEX 406×373 CM ET 406×377 CM

Dialectal map of the word "Brouillard" (fog), in the north and south of France. In "l'Atlas linguistique de France" Jules Gilliéron and Edmond Edmont, 1902-1910, Paris, Champion, 9 vol., supplément 1920.



View of the exhibition "Fond d'air", IAC Villeurbanne/Rhône-Alpes, 2023. CUR: Nathalie Ergino. Photo: Thomas Lannes.

DIGITAL DESIGN MADE WITH Pierre Arnoult et Laura Langlet • TYPOGRAPHIC RESEARCH Nicolas Garait-Leavenworth • FONT Charis SIL • PRODUCTION Institut d'art contemporain, Villeurbanne/ Rhône-Alpes.

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MAJELICH

2018 • VIDEO • 10'27 FHD VIDEOPROJECTION STEREO SOUND ON LOUDSPEAKERS

A half-length portrait of a woman, more or less closely framed. It's the soprano Magali Léger. She's on her own, focused. She seems to be vocalising in the darkness. She has a headset on her ears. The sounds that she generates are not only strange but also familiar.

Camille Llobet has been recording her daughter from age ten months to twenty, when she was discovering and experimenting her own voice, trying to make sounds. The baby does not yet understand the words she hears, but her babbling imitates and falls in with the contours of the spoken language, in other words its inflections, tonality, accents, modulation and rhythm. In this instance the meaning is lodged in the sound. These are the rudiments of the words, the embodiment of its achievability.

The artist lets the lyrical soprano listen to baby's babbling which she in turn seeks to reproduce. The film shows this highly accurate endeavour which enables us to understand the pleasure of discovering the voice and the pleasure of speaking. [Christian Bernard, "Fracas et frêles bruits", Printemps de Septembre, Toulouse, FR, 2018]



View of the exhibition "Fond d'air", IAC Villeurbanne/Rhône-Alpes, 2023. CUR: Nathalie Ergino. Photo: Thomas Lannes.

Link to the video

WITH Magali Léger, soprano • DIRECTION AND EDITING Camille Llobet • SOUND RESEARCH IN COLLABORATION WITH Kerwin Rolland, musician and sound engineer • IMAGE Arthur Quaranta • COLOUR GRADING AND REGARD MONTAGE Ariane Boukerche • SOUND MIX Kerwin Rolland • GRAPHIC DESIGN Huz & Bosshard • PRODUCTION Camille Llobet • WITH THE SUPPORT OF la Fondation des Artistes, @r Centre national des arts plastiques and Printemps de Septembre. COL. FRAC Grand Large - Hauts-de-France.



2020 • ARTIST BOOK • 80 PAGES, 23×17 CM, 300 EX. 2022-2023 • WALL SCORE • VAR. DIM. • BLACK & GREY MARKER

This score is the result of research into the verbal transcription of sound and an inventory of the babbling of my daughter Alice. Kinds of wordless phrases, "sound haikus", where the syllables are particularly indistinct and complex, on the edge of the inaudible. Our brains - always trying to simplify the world to make it understandable - tends to interpret and distort the child's sounds: a "gbliglia" will be transformed into "Bla" or "Glia". This led me to do listening sessions in "scanned loops", a syllable-by-syllable decoding, to try to grasp all the sound details of these primitive sounds of language through writing.

Secondary or parasitic sounds are noted in grey and syllables are broken up and placed on the reading surface, following the rhythm and intonation of the voice, which does not yet respect grammatical construction.

A first version gave rise to an artist's book in 2020. The second version, a wall score, was created for the exhibitions "L'art d'apprendre. Une école des créateurs" at the Center Pompidou-Metz, FR (2022) and "Fond d'air", at the IAC Villeurbanne/ Rhône Alpes, FR (2023). This spatial score leads to multiple readings. The eye moves between the different "syllabic islands" and decrypts the sounds of the letters in the same way that a child learns to read and pronounces each sound of each letter. Except here the experience requires training in double reading between the main and secondary sounds, bringing the language closer to onomatopoeia and noise. [Camille Llobet]



"Alice" (2022). View of the exhibition "L'Art d'apprendre. Une école des créateurs", Centre Pompidou-Metz, 2022. CUR. Héléne Meisel. Photo: Marc Domage.

WALL SCORE (2022) • DIMENSIONS 360 × 700 cm • PRODUCTION Centre Pompidou-Metz.





Alice (2023). Views of the exhibition "Fond d'air", IAC Villeurbanne/Rhône-Alpes, 2023. CUR. Nathalie Ergino. Photo: Thomas Lannes.

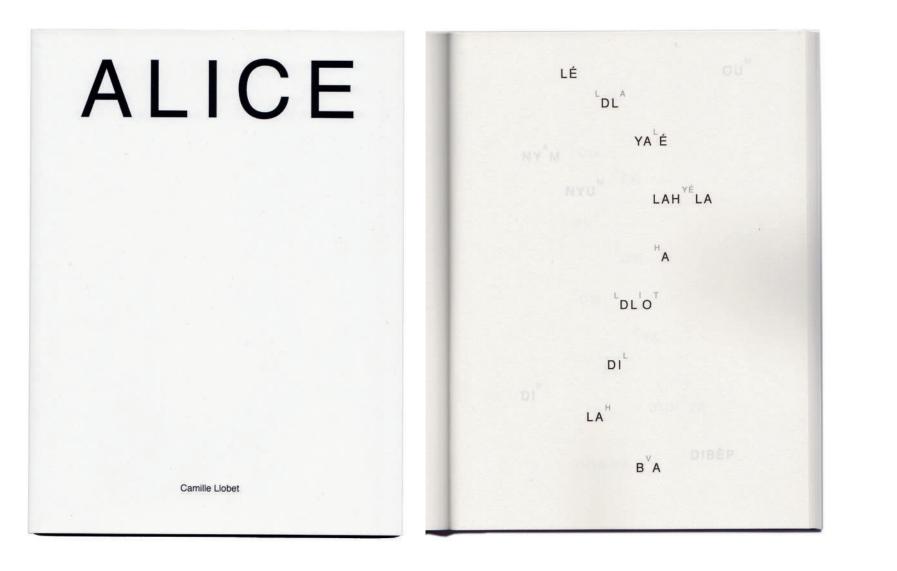
MAY^JE^ME

MAJ^{CH}EL

т^DÈ

CHIN

WALL SCORE (2023) • DIMENSIONS 500×1600 cm • PRODUCTION IAC Villeurbanne/Rhône-Alpes • EXECUTION ON WALL Romain Monnot and Paolo Viscogliosi.



"Alice" 2020, 80 pages, 23×17 cm, 300 ex.

ARTIST BOOK (2020) • GRAPHIC DESIGN Camille Llobet and Théophile Calot • EDITION Florence Loewy • WITH THE SUPPORT OF la Fondation des Artistes, of the @r Centre national des arts plastiques and la Graineterie -Centre d'art de la ville de Houilles (FR).

SONAGRAMMES COMPARÉS

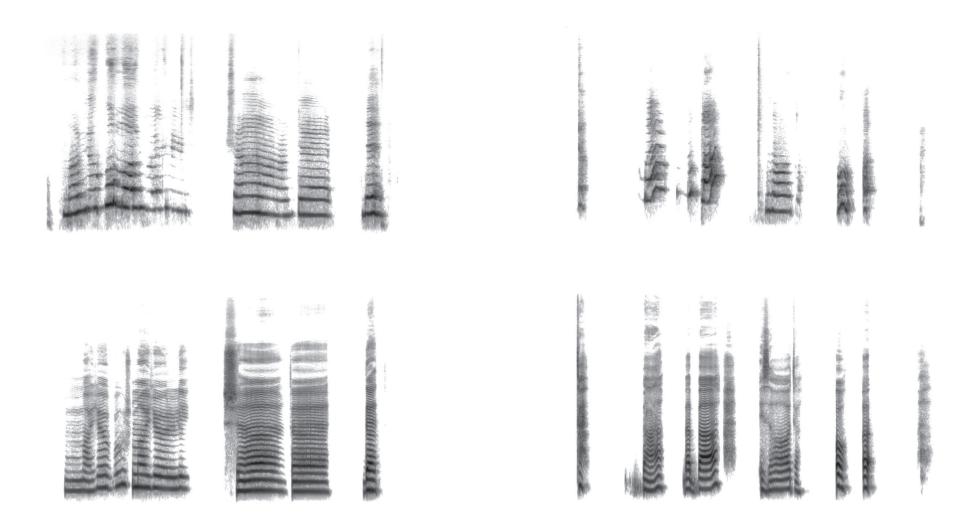
[COMPARED SONOGRAMS]

2020 • 3 DIPTYCHS • 46×34 CM (X3) BLACK AND WHITE PIGMENTED PRINT SHADOW BOX

A sonogram is a graphic representation of sound. These three diptychs were made from the filmed performance "Majelich" (2018): the soprano Magali Léger reproduces in an adult voice the babblings recorded of my daughter Alice. These three tableaux present three sound fragments produced by Alice (above) and identically reproduced by Magali (below). A comparative study of voice "prints" in which the adult's voice provides an "architectural" image and that of the child seems more "mineral," more "crumbled." [Camille Llobet]



View of the exhibition "Tous n'habitent pas le monde de la même façon 2", Galerie Florence Loewy, 2020. Photo: Aurélien Mole. **COL.** FRAC Grand Large - Hauts-de-France.



LE BRUIT DE LA LANGUE [LANGUAGE NOISE]

2022 - 2025 • PERFORMANCE • 15' WITH MAGALI LÉGER (SOPRANO)

This performance is an extension of a long-term reflection on the meaning of the noises of oral language. When we speak, the words expressed sometimes have less meaning than the sound of the voice, which speeds up,slow down, reproduce the intonation of the speaker, interrupt abruptly, press on a syllable or becomes softer.

Headphones on, face to face, eyes closed, Magali Léger and I listen in loops a series of significant and extremely short extracts from one of our conversations previously recorded. We reproduce, with the mouth, in real time, our respective words in noises, like a child experimenting with the contours of language. We had a lot of fun with this intuitive noise game. A fascination with noise that may be linked to the child's primitive experience. he discovers his environment by touching it and reproduces the sound of its gestures with his mouth. He plays with the possibilities of his phonatory apparatus and the resonance of his voice. Little by little, the noises of the mouth are transformed into a series of syllables and become language. [Camille Llobet]





2025: "The Music Chamber", "Wolftones", Grand Théâtre of Geneva, Art Genève, Switzerland. CUR. Augustin Maurs & JP Felley (Biennale Son) . Photos: Thomas Lambert

2023: "Fond d'air", IAC, Villeurbanne/Rhône-Alpes.CUR. Nathalie Ergino.

2022:"Oral Text", Fondation Ricard, Paris. CUR. Christian Alandete. Video archive link.

STÉNOGLOSSIE

2019 • VIDEO INSTALLATION • 11'24 4K VIDEOPROJECTION QUADRIPHONIC SOUND ON 4 LOUDSPEAKERS

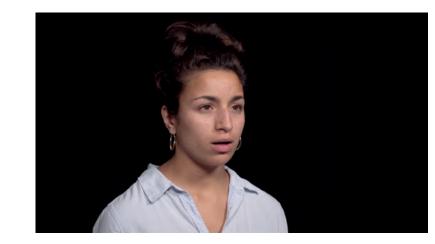
"Sténoglossie" is a neologism derived from "stenography" designating a rapid transcription procedure through a special writing system. "Steno" is associated with the element forming "gloss" linked to the organ of language.

This filmed performance was inspired as much by the figure of the "bonimenteur" – the commentators of the first silent films – as the interpreter who simultaneously translates from one language to the other. Nine performers, each filmed in his or her turn until the experience is exhausted, watch loop of a 2 minute 30 second film sequence describing it facing the camera. It is an extract from "Pickpocket" (Robert Bresson, 1959): a concentrate of cinematographic inventions in which the story is told by the interplay of looks, variations in speed and the subtle fragmentation of bodies and gestures.

Moving image is extremely complex to describe: the brain's natural interpretation, which synthesises and generalises its perceptions in order to understand them, is being challenged in an exercise that requires both live transcription and an attempt not to say more than what is shown, framed and fragmented. Each performer must find a level of concentration intense enough to keep up with the speed of the scrolling images. This experience draws them into a borderline, almost hypnotic state of description. The video and sound editing of this descriptive choir plays on the viewer's imagination and memory, creating a back-and-forth between the visualisation of a suggested image and the memory of an image









"Sténoglossie", 2019, stills.

Link to the video, BINAURAL SOUND: listen with headphones.

WITH Pierre Amphoux, Marc Charbonnel, Sarah Cuvelier, Nicolas Donner, Elisa Espaze, Magali Léger, Nicolas Montel, Fabrice Pichat et Fatoumata Sani • DIRECTION AND EDITING Camille Llobet • IMAGE Xavier Ameller • SOUND AND MIX Kerwin Rolland • SHOOTING ASSISTANT Maïtea Moraglia • COLOUR GRADING Ariane Boukerche • GRAPHIC DESIGN Huz & Bosshard • PRODUCTION Camille Llobet • PROJECT SUPPORTED BY 3 bis f | Centre d'art, FRAC Sud, Mécènes du Sud Aix-Marseille. COL. FRAC Sud.

MIMÈSIS

2019 • VIDEO INSTALLATION • 17' (BOUCLE) • DOUBLE 4K SYNCHRONISED VIDEOPROJECTION • MUTE • 2 WOOD SCREENS

Their eyes riveted on the screen, four performers filmed by pairs (lefthanded, right-handed) watch a 50-second extract repeated in a loop 20 times. It is a pickpocket training sequence from the film "Pickpocket" by Bresson (1959). This filmed performance stemmed from the research around the work "Sténoglossie" and was inspired by the co-verbal gesture: the hands intuitively try to transcribe the perceptible in language. The performers attempt to directly mimic the gestures that unroll on the screen: their gestural reproduction is restricted to a "language zone" at the level of the torso and led by their natural dominant hand (left or right). This constraint reduces the imitation to the characteristics of movements: speed, amplitude, shape of the hand. The idea of reproducing the gesture - intrinsic to this famous cinematographic sequence - is intensified here by the mirror effects of this "gestural babbling." [Camille Llobet]





Views of the exhibition "Fond d'air", IAC Villeurbanne/Rhône-Alpes, 2023. CUR. N.Ergino. Photo: T.Lannes.

Link to the videos

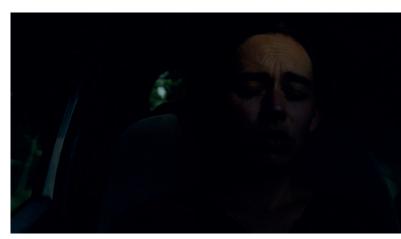
WITH Camille Bonnel, Tristan Brokenshire, Lilou Donner, Katya Sykes • DIRECTION Camille Llobet • IMAGE Xavier Ameller • SHOOTING ASSISTANTE Maïtea Moraglia • COLOUR GRADING Ariane Boukerche • PRODUCTION Camille Llobet • PROJECT SUPPORTED BY 3 bis f | Centre d'art, FRAC Sud, Mécènes du Sud Aix-Marseille.

REVERS [REVERSE]

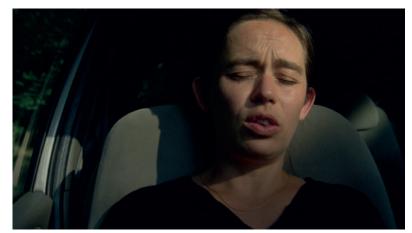
2018 • VIDEO • 06'50 4K VIDÉOPROJECTION STEREO SOUND ON LOUDSPEAKERS

In this sequence shot on the departmental road 105 which crosses the woods of Milly-la-Forêt, I take the place of the performer and push the verbal description of a perception to its limits. I try to describe the evanescent forms that appear and pass behind the eyelids when one looks - with closed eyes - at more or less important light movements.

The description in real time, aloud, explores the game of influences and synchronisations between the perceived reality and its thought and formulated representation. After the shooting - which required a lot of mental and physical training - this perceptual phenomenon was printed in my brain as a symptom. [Camille Llobet]









"Revers", 2018, video, stills.

Link to the video.

DIRECTION AND PERFORMANCE Camille Llobet • IMAGE Xavier Ameller • SOUND Corentin Vigot • PROJECT ASSISTANTS Damien Donner, Nicolas Donner et Maïtea Moraglia • RESEARCH ASSISTANT Fanny Didelon • COLOUR GRADING Ariane Boukerche • SOUND MIX Kerwin Rolland • GRAPHIC DESIGN Huz & Bosshard • COPRODUCTION Camille Llobet et Association Le Cyclop • PROJECT SUPPORTED BY Parc naturel régional du Gâtinais Français.

2017 • VIDEO •15'27 • 4K VIDEOPROJECTION ON A SUSPENDED WOOD SCREEN STEREO SOUND ON SPEAKERS

The setting: a large 9 meter high and 160 meter square empty space, the inside of the pile of the bypass bridge in Saint-Gervais (a mountain village) chosen to serve as a film studio on that occasion. The murmuring of the torrent, the birds nesting under the bridge, the few vehicles driving by, the resonance of the void endow the site with its sound identity.

One by one, bodies move in the centre of the space: they close their eyes, concentrate, make a singular move and then wake up. They are athletes of different disciplines who mentally rehearse their performance.

Following the mirror neurones functioning, it is assumed that imagining an action activates more or less the same cerebral zones than when the action is undertaken physically. This is what encourages athletes to play with the plasticity of their brain by mentally practicing extra-ordinary movements, aiming for automatisms as ordinary as putting one foot in front of the other or reacting to danger. Climbing, skiing, motor-racing, bob-sleighing, pole vaulting, aerobatics... Each athlete was chosen for its specific mental training practice and the complexity of the setting in which he performs. Whether it is kayaking down a 12 meter high waterfall, doing perilous jumps on

skis on the edges of a 7 meter high snow wall (half-pipe) or gliding in an ergonomic suit from the top of a mountain to the bottom of a valley (wingsuit), there is a burlesque-like gap between what is going on in the head of these bodies and their singular movements in this large concrete void. The athletes almost hypnotic concentrations, their unconscious expressiveness, the sounds of their breathing, their movements reduced to the draft stage reveal a choreography of mind. The performance is named after the mental exercise repeated before their choreographies by French Air Patrol pilots, who call it "making the music", thereby evoking the idea of a ritornello or a score. [Camille Llobet]

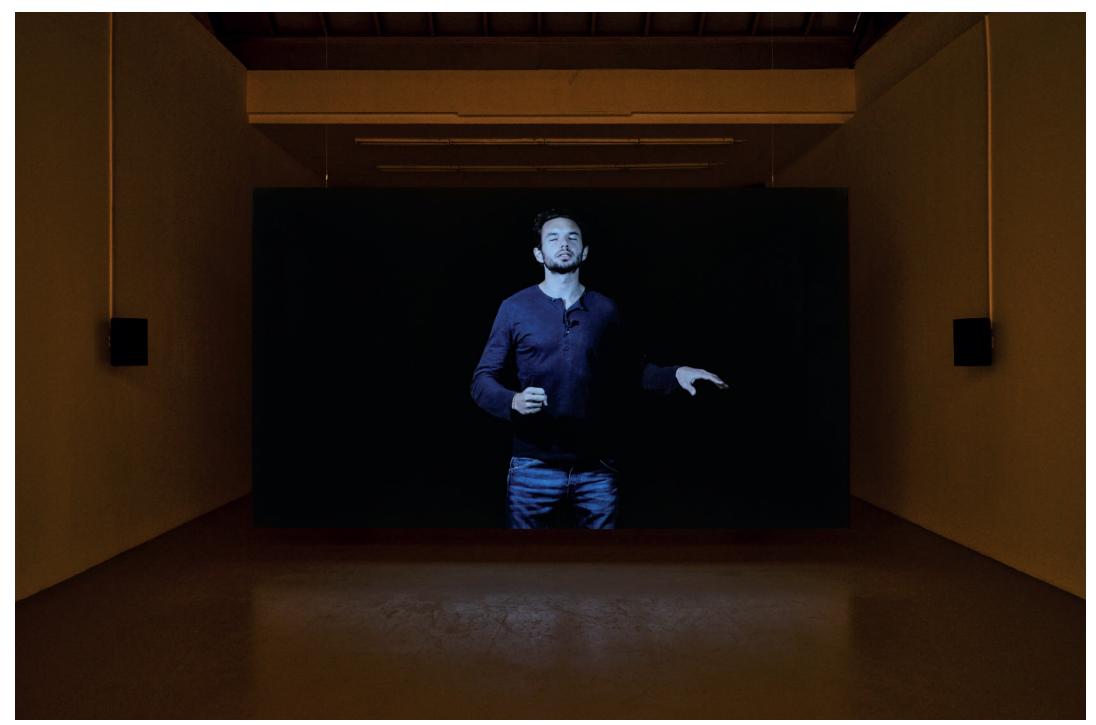




"Faire la musique", 2017, video, stills.

Link to the video

WITH Camille Cabrol, Mathieu Collet, Loïc Costerg, Vincent Descols, Romain Desgranges, Jérôme Grosset-Janin, Mathéo Jacquemoud, Anouck Jaubert, Oliver Marich, Marie Martinod, Lou Pallandre, Stéphane Pion, Thomas Roch-Dupland • DIRECTION, EDITING AND SOUND Camille Llobet • IMAGE Mathilde Fiet • COLOUR GRADING Théo Delarche • GRAPHIC DESIGN Huz & Bosshard • PRODUCTION Camille Llobet • PROJECT SUPPORTED BY ville de Thonon-les-Bains et ville de Saint-Gervais-Mont-Blanc • COL. IAC Villeurbanne/Rhône-Alpes • Fond d'art contemporain Paris Collection.

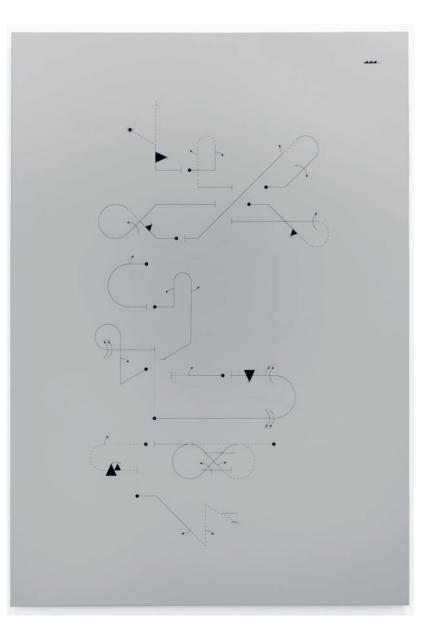


"Faire la musique", 2017. View of the exhibition "Fond d'air", IAC Villeurbanne/Rhône-Alpes, 2023. CUR. Nathalie Ergino. Photo: Thomas Lannes.

SÉQUENCE

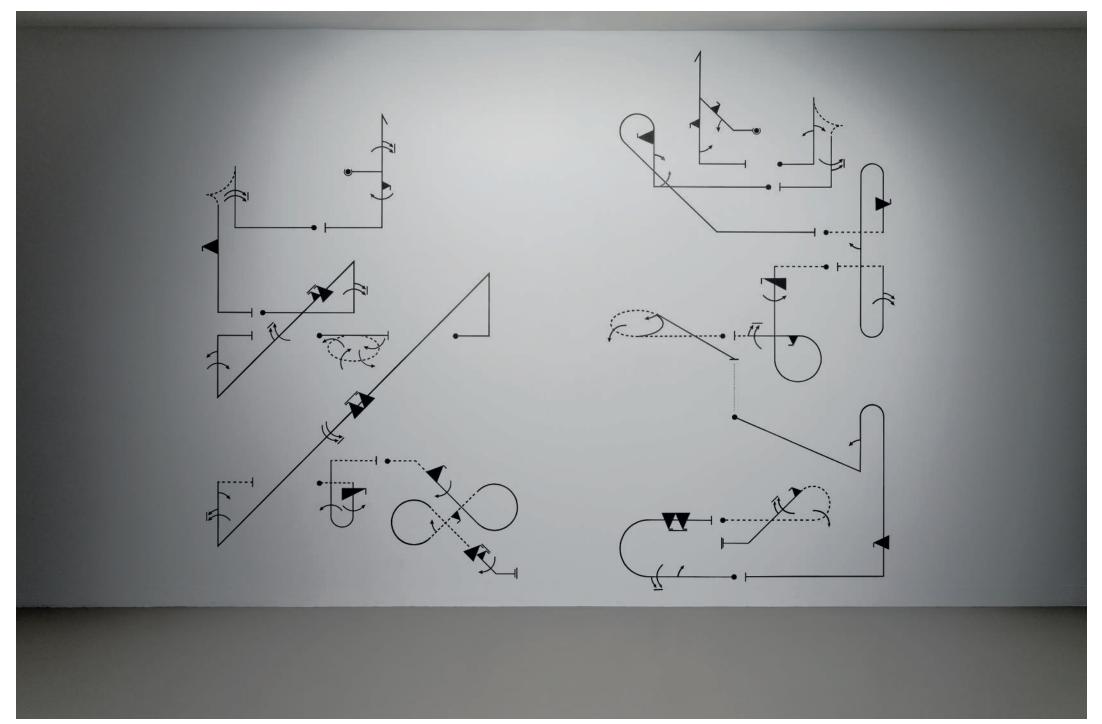
2017 • 2023 • 5 DRAWINGS • WALL SCORES BALCK PAINT ON WALL (2023) SILKSCREEN PRINTING ON ANODISED ALUMINIUM (2018) • 100 × 70 CM

"Séquence" is composed of five large format drawings. It is a reproduction of aerobatics programs. Signs and lines invented by the Spanish pilot Jose Louis de Aresti Aguirre describe in a standardised way figures and movements in space. "Loop, spin, Immelmann turn, Cuban eight, stall turn, negative flick roll, rolling turn", these diagrams recall the writings invented by choreographers. The small format technical diagrams were the starting point for manipulating this unknown language, while attempting to respect their structure when modifying the scale. A very large wall version was realised for the exhibition at the IAC in 2023, it's reproduction carries the marks of the gesture. [Camille Llobet]



GRAPHIC DESIGN AND DRAWING Camille Llobet • **EXECUTION ON WALL** Romain Monnot et Paolo Viscogliosi • **PRODUCTION 2023** Institut d'art contemporain, Villeurbanne/Rhône-Alpes.

"Séquence # 5", 2018, silkscreen printing on anodised aluminium. Artissima with Florence Loewy Galery, Torino, Italy, 2019. Photo: M.Ochoa.



"Séquence #1", "Séquence #2", 2023. View of the exhibition "Fond d'air", IAC Villeurbanne/Rhône-Alpes, 2023. CUR. Nathalie Ergino. Photo: Thomas Lannes.

VOIR CE QUI EST DIT [SEEING WHAT IS SAID]

2016 • VIDEO INSTALLATION • 8'33 ET 8'24 2 SEPARATE FHD VIDEOS • 1 MUTE VIDEO PROJECTION 1 SOUND VIDEOPROJECTION, HEADPHONES

"Voir ce qui est dit" (Seeing What Is Said) is a work composed of two videos created with Noha El Sadawy, a deaf young woman, during the rehearsals of the Collège de Genève orchestra. Placed alongside the conductor at each rehearsal, the signer looked for ways to describe, relate and comment the orchestra in Sign.

The direction of an orchestra and Sign are two languages that have nothing, in theory, in common; they inhabit two antagonistic worlds: music and silence. There are however similarities between these two figures; they share both a precise, technical, coded structure and a large part of sensitive expression.

A first video presents a silent montage putting opposite each other the "inductive" gesture of the conductor who drives the sound, and the "receptive" gesture of Sign describing the image of the rehearsal.

The second video is a series of three sequence shots of the performer, corresponding to three pieces played by the orchestra: "Also sprach Zarathustra", "Swan Lake" and "The Ride of the Walkyries", famous pieces of background music intrinsically linked to the cinematographic image. A voice over proposes a subjective analysis of the performance, imagines the verbal equivalents of the signed description, points out the language's construction features and provides indications on how the signer is perceived and transcribes the orchestra and the music. [Camille Llobet]

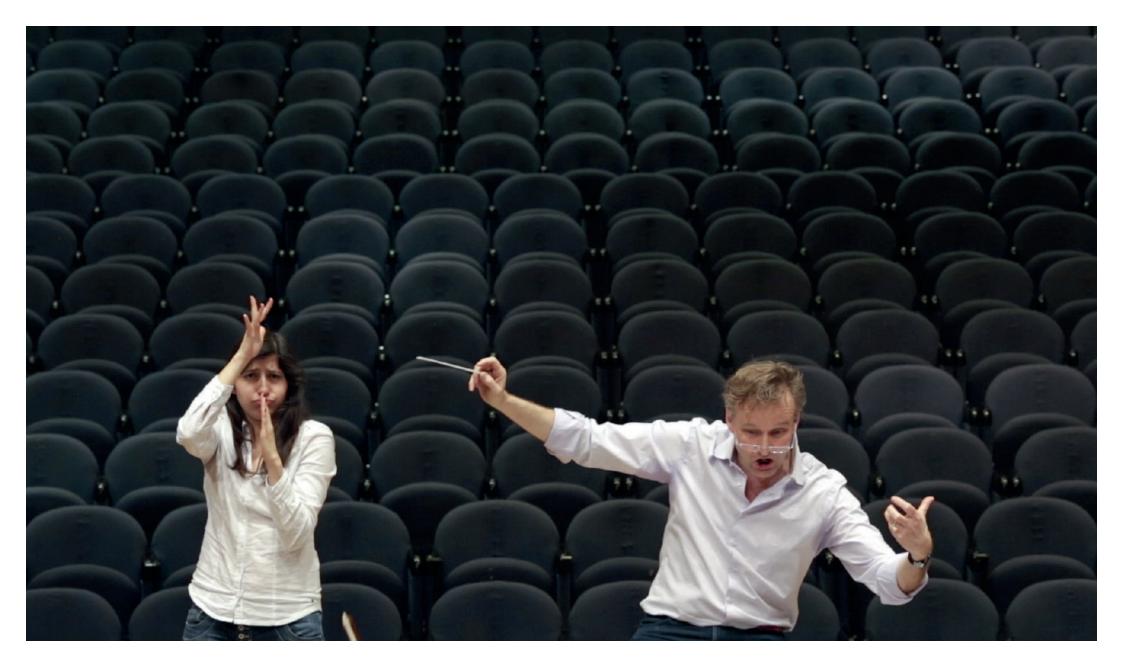
Link to the 2 videos

WITH Noha El Sadawy DEAF PERFORMER • Philippe Béran CONDUCTOR • DIRECTION, IMAGE, EDITING AND VOICE OVER Camille Llobet • SHOOTING ASSISTANTS Mickaël Detez de la Drève, Damien Donner • MUSICIANS Orchestre du Collège de Genève • SIGN LANGUAGE INTERPRETERS Isabelle Ansermet, Philippe Wieland • GRAPHIC DESIGN Huz & Bosshard • PRODUCTION Camille Llobet COPRODUCTION Projet de coopération transfrontalière ECHOS: École supérieure d'art Annecy Alpes / Mamco, Genève, 3 bis f | Centre d'art (Aix-en-Provence). COL. FRAC Grand Large - Hauts-de-France.





Views of the exhibition "Fond d'air", IAC Villeurbanne/Rhône-Alpes, 2023. CUR. N.Ergino. Photo: T.Lannes..





















VOIR CE QUI EST DIT, [SEEING WHAT IS SAID] **RESEARCH NOTE**

CAMILLE LLOBET • 2016

of being a language that cannot be set by to the inflection and rhythm of speech); writing. It is directly traced in a space of the signs expressed by the hands would speech in three dimensions, called "signing space." This spatial dimension generates a syntactic structure closer to film editing than to the linear constructions of verbal languages. In her description of the orchestra, Noha El Sadawy uses the zoom, the alternation of shots and the dolly shot as forms of enunciations. As if it took place through the focal length of a camera, the viewpoint of what is said is directed and variable. The visual nature of the language and its proximity with the real offers the descriptive genre a particularly fertile invention potential and experimentation field: the description of a concrete form is not reduced to a simple pantomime; the language extracts characteristic features and portrays an image of the real in just a few gestures, detailing its appearance by means of different linguistic tools. Several things can be said simultaneously by combining the configuration, orientation and placement of the hands; the amplitude and rhythm of the movements; the position of the shoulders and head; facial expression; the direction in which the eyes look and the position of the lips and tongue. The face's mimics – more semantic than affective – form

Sign language¹ has the particularity the prosodic contours of Sign (similar be incomprehensible without these facial precisions. Much more than the modularities of a voice, they reveal the orator's personality and paradoxically give this silent language a musicality.

> Profoundly deaf, Noha El Sadawy perceives nothing of the music and must take other paths to seize what is being played opposite her. Her eyes sweep the enormous group of some 80 musicians in order to capture a few details, which her hands, her body, her face say in time, building the image of the sound. From time to time, her eves glance over the orchestra, list positions, go from one musician to another, try to perceive, lack precision. She offers a somewhat flat image, stutters, then suddenly captures, incarnates a secondary movement, a general momentum, a particular expression, a modification of the vibrations. Gradually she builds her description, returns to the elements perceived and sketched, details them, combines them, gives them meaning.

> According to the physician and philosopher Israel Rosenfield, the brain invents what it perceives: movement creates a world of disorganised and unstable visual, tactile and auditory sensations

based on which a coherent sensorial environment must be built. The brain does this by inventing an entire palette of perceptions: a series of mental constructions that we can see, hear and feel when we look at, listen to or touch something. This performance is a poetic test of this hypothesis on the functioning of perception: for the signing deaf person, the orchestra is a confused image, a host of movements and variations in expressions. Faced with this chaotic environment, it was necessary to use language to organise a sparse perception.

1. Noha El Sadawy speaks French Sign Language which is her native tongue. For her, written French is only a second language. Each country has its own Sign, they are languages without writing that develop locally, through the people who speak them and the diversity of cultures. They are also young, rapidly evolving languages that have been subject to historical constraints: Sign was prohibited in Europe for a century (Milan Congress, 1880) because it was perceived by hearing people as hindering the integration of the deaf into society and that speech, given by God, was considered the only possible communication method. Little known by the hearing world, Sign has always raised major questions on perception, language and thought. From philosophers in antiquity to contemporary neuroscientists, deafness has always been the subject of highly political debates on human nature. Thought and culture are dependent on our relationship to language and the signing deaf comprise a genuine "ethnic group" within a dominant culture. What happens when a minority approaches the real through a language that has a system that is completely different from verbal languages? What is a language and a thought without words?

EKPHRASIS

2017 • 2021 • DRAWING SERIES 29,7×42 CM • GRAPHITE ON PAPER

Deriving from the rhetoric of Ancient Greece, ekphrasis refers to the verbal description of an artwork. Here, it is a series of descriptions taken from catalogues of paintings: indexes and archives of collections of works from museums and auction houses. This descriptive style of archiving and reproduction, prior to photography, is then enlarged and meticulously traced in graphite to take on the dimension of an exposed image. Manual reproductions sustained over 20 hours for each drawing. [Camille Llobet]

"Ekphrasis, Un lion d'Afrique combattu par les dogues", 2017. Photo: A. Wetter. "Ekphrasis, Saint Jérôme", 2017. **COL.** Artothèque Bonlieu, Annecy.

H. 2 m. 75, L. 2 m. 28, Toile, Gr. nat.

Le lion tourné à gauche, la gueule ouverte, se redresse sur ses pattes de derrière, et enlève deux énormes chiens suspendus à ses lèvres. Assailli de tous côtés, mordu pertout, de sa queue il se défend vigoureusement, tandis que de ses griffes il déchire plusieurs bouledogues, dont l'un est déjà étendu sur le sol.

H. 1^m40. - L. 2^m. - Fig. grandeur naturelle.

Le vieil anachorète, maigre et nu, est étendu, de profil, sur le dos, au milieu des broussailles sèches, le bras gauche rejeté en arrière, et, de la main droite, pliée sur sa poitrine, tenant une pierre. Le bleu vif d'un ciel crépusculaire luit, au loin, au-dessus des crêtes noires d'une ligne de montagnes.

Signé à gauche : J.-J. Henner

H. 0^m.36, L. 0^m.51, C..

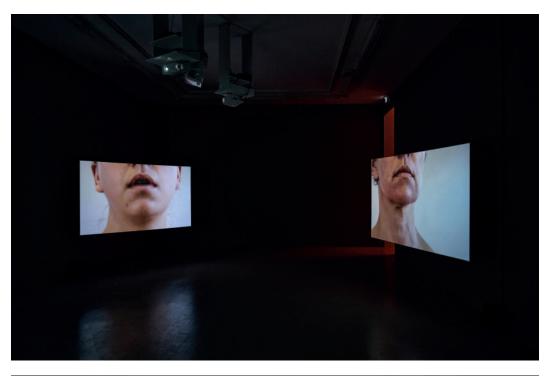
Les abords d'un bois. A l'avant-plan un étang où s'ébattent des oiseaux aquatiques; sur et à côté d'un chemin des cavaliers, des piétons et un berger avec son troupeau. A gauche une maisonnette entourée d'eau et au fond un village. Au milieu en bas la fausse signature : P. BRUEGHEL 1605.

"Ekphrasis, Paysage" , 2017, 29,7×42 cm.

CHORÉE [CHOREA]

2014 • VIDEO INSTALLATION • 14' - 20' 3 FHD VIDEOS • 3 MONO SOUNDS • 3 SUSPENDED SCREENS • 3 LOUDSPEAKERS

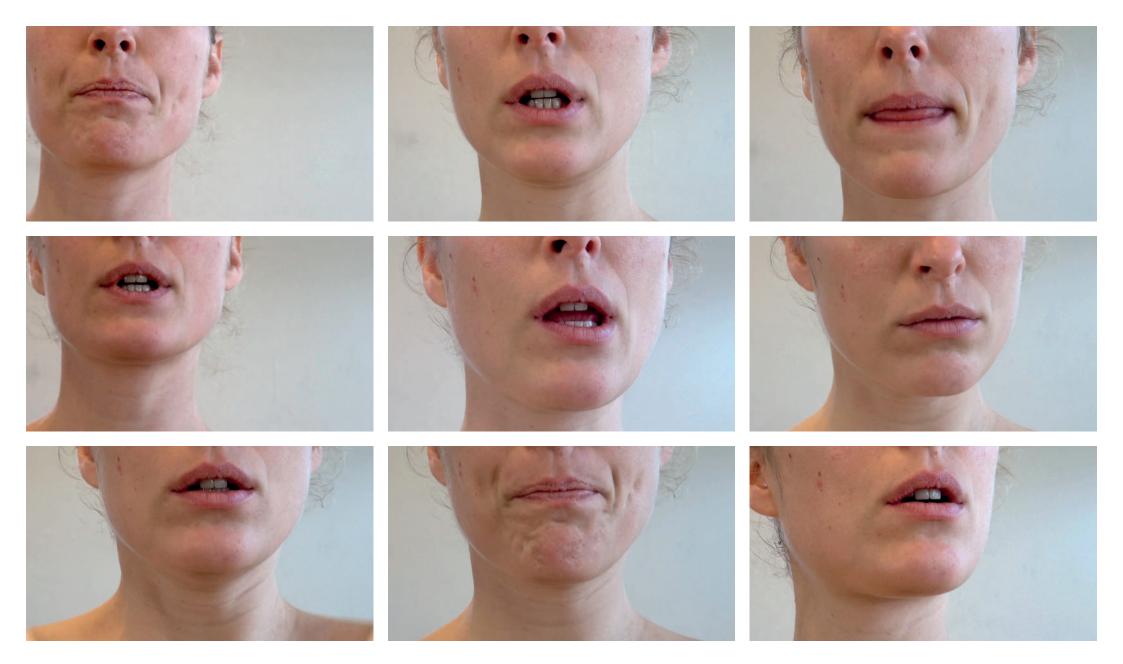
Three suspended screens, placed in a kind of exploded triangle, present three mouths in close-up. Faces without expression, as though their portrait had been decentered on the level of the mouth. Three dancers, constrained in a position facing the camera, perform a variety of movements playing on effort, balance, gravity, rhythm and amplitude while the camera attempts to follow their mouths. We see the involuntary movements of the three silent mouths, eluding the control of the choreography, revealing the dancers' concentration and personality. A small screen, placed some distance away, shows the focused expression of the filming body. The title refers to the neurological disorder "Sydenham's chorea" causing abnormal, out of control and involuntary movements, also called St. Vitus' dance. [Camille Llobet]



Views of the exhibition "Fond d'air", IAC Villeurbanne/Rhône-Alpes, 2023. CUR. N.Ergino. Photo: T.Lannes.

Link to the videos

WITH Margaux Monetti, Anya Schmidt, Raphaële Teicher DANCERS • DIRECTION, IMAGE Camille Llobet • SHOOTING ASSISTANT Mickaël Detez de la Drève • WOORKING STUDIO Compagnie Neopost Foofwa • DESIGN GRAPHIC Huz & Bosshard • PRODUCTION Camille Llobet • COPRODUCTION Projet de coopération transfrontalière ECHOS: école supérieure d'art Annecy Alpes / Mamco, Genève (FR/CH).



2014 • SOUND INSTALLATION • 4' - 7' • 100×220×0,8 CM (X4) VIBRATING LOUDSPEAKER, PLEXIGLAS, FROSTED COLOURED ADHESIVE, STEEL

Four plates are held in space, slightly tilted. Whisperings, mouth noises are coming out of the plates through vibrating loudspeakers. Their dimension and their slight inclination imply a listening position and invite us to approach the murmur: our ear against the plate, we feel it vibrating on our cheek, our eyes floating in this gleaming and blurry colour, we attend a collection of recordings of slipped out voices. The involuntary sounds of a story told in sign language; a voice murmuring its dream during REM sleep; the whispered thoughts, barely audible, of a walker; a voice encouraging itself with words repeated only for itself. [Camille Llobet]





Views of the exhibition "Second", Centre d'art de Vénissieux, (FR), 2014. CUR. Françoise Lonardoni.

Link to the soundtracks

VOICES Annie Cans, Noha El Sadawy, Isabelle Llobet, Camille Llobet • SOUND Camille Llobet • SLABS FABRICATION Jean-Claude Laurent • STEEL SUPPORTS ACIER Théo Jespierre • PRODUCTION Camille Llobet • COPRODUCTION Projet de coopération transfrontalière ECHOS: école supérieure d'art Annecy Alpes / Mamco, Genève (FR/CH).

COMMENT

JANUARY THE 17TH 2014 • PERFORMANCE WITH NOHA EL SADAWY MAMCO, GENEVA, SWITZERLAND

On the occasion of the anniversary of Art at the Mamco Museum, a deaf woman, perched on a small ladder, describes in her native tongue (Sign language) and in real time (like a sports commentator) what is happening in the museum. This 'foreign' commentary lets us glimpse the gaps and rubbings between the gestures of the sign language and the real movements of the party. [Camille Llobet]



"Comment", 2014. Video archive, stills. CUR : Christian Bernard. Link to the video excerpts.

PROSODIE

2013 • VIDEO INSTALLATION • 12' • 229×203,2×90 CM (X2) 2 FHD SYNCHRONISED VIDEOPROJECTIONS FACING EACH OTHER • STEREO SOUND • 2 WOOD SCREENS, HPN STEEL, LOUDSPEAKERS

On two screens two people wearing headphones try to reproduce orally sounds they alone can hear: those of the first twelve minutes of Sergio Leone's "Once Upon a Time in the West", a passage famed for the intricacy of its sound texture. A veritable symphony of noise that merges the creaking of a windmill, the buzzing of a fly, water dripping onto a felt hat, a ramshackle telegraph machine, fingers cracking and, finally, the arrival of a train. The complexity of the sounds and their live reproduction force the participants into a state of maximum concentration: stutterings and hesitations betray the difficulty of transcribing what they are hearing, the outcome being a kind of babble, like a baby's approximate imitation of the prosodic contours of language - the inflection, tone, stress, modulation and rhythm of our words ads dictated by the emotions we feel or are attempting to convey. [Paul Bernard in "Camille Llobet, Monograph", Adera Editions, 2013]





Views of the exhibition "Carte Blanche à Richard Fauguet", CUR. Richard Fauguet. FRAC-Artothèque Nouvelle Aquitaine, Limoges (FR), 2016.

Link to the video archive

PERFORMERS Théo Jespierre et Florian Tillard **COL.** FRAC-Artothèque Nouvelle-Aquitaine (FR).







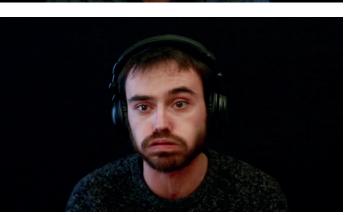












GRAFFITI

2010 • SOUND INSTALLATION • LISTENING POST • 3-7' • 46×34×22 CM • 9 RECORDED READINGS • TOLEX, ETCHED ALUMINIUM, EMBASES JACKS, HEADPHONES

"Graffiti" takes the form of a listening post, a transportable device reminiscent of military equipment or of amplification or telecommunication apparatuses. Nine phone jacks labelled with the names of nine big cities - Bucharest, Budapest, Buenos Aires, Istanbul, Paris, Santiago, Sarajevo, Salonika, Tirana - let you use a set of headphones to tune in to a litany of words and letters in what at first seems to be a code. What you hear, in fact, is graffiti from the walls of the city in question, read in a mechanical voice by the artist. In this play with oral transcription, signatures, political demands and encoded messages stripped of their context and meaning take on a resonant, poetic quality.[Paul Bernard in "Camille Llobet, Monograph", Adera Editions, 2013]



Link to the soundtracks

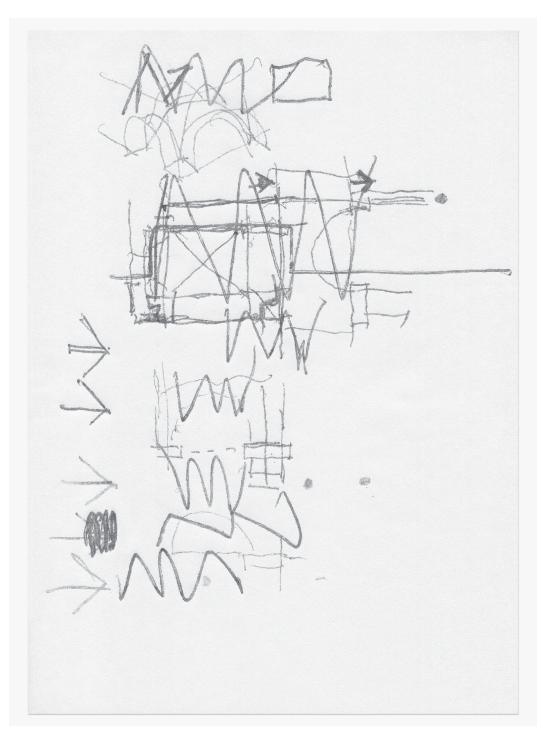
READING Camille Llobet • LISTENING POST PRODUCTION Joseph Spinelli • DESIGN ADVICE Alain Bublex • COPRODUCTION IAC Villeurbanne/Rhône-Alpes, Parc Saint leger (FR). • COL. FRAC-Artothèque Nouvelle-Aquitaine (FR).

View of the exhibition "Les Nouvelles Babylones", Parc Saint Leger (FR), 2013, CUR Sandra Patron ph: A. Mole.

SQUELETTE DE LISTE [LIST SKELETON]

2013 • 9 DRAWINGS 21×29,7 CM GRAPHITE ON PAPER

"Squelette de liste" (List Skeleton) is a collection of banal, everyday notes - lists, rough drafts, reminders, calculations, plans - picked up by the artist from, among others, an architect, a mountain guide, a linguist or a biologist, and turned into abstract drawings. In her various transcriptions the artist uses different types of samples, either tracing structurally expressive elements - erasures, markings, crossings-out, embryonic diagrams - or focusing exclusively on the words, letters and numbers featuring in these scribblings: lines and signs made in haste and reworked here using a highly meticulous tracing technique. Blown up to exhibition size, these drawings can be seen as formal residues of the organisation of thinking. [Paul Bernard in "Camille Llobet, Monograph", Adera Editions, 2013]



"Squelette de liste", 2013. COL. FRAC-Artothèque Nouvelle-Aquitaine (FR).

KASTRA - FALIRO

2010 • BLACK AND WHITE PHOTOGRAPH 80 X 150 CM • DIGITAL PIGMENT PRINT ON BARYTE, SHADOW BOX

"Kastra-Faliro" is recording a phenomenon relating to certain kinds of urban structure. The title indicates exactly what we are seeing - the Faliro neighbourhood in Salonika - and where we are seeing it from: the Kastra neighbourhood three kilometres away. To the naked eye, and under certain conditions - position, viewing angle, time of day, weather - the different, crammed together strata of this over-densely built zone seem flattened, blurred, and pixellated by a kind of optical shake the black and white photograph captures and accentuates. We perceive this cityscape in something like the way we perceive a defective digital image. In its play with the limits of the visible, the repetition of these architectural details comes across as a visual form of noise interference. [Paul Bernard in "Camille Llobet, Monograph", Adera Editions, 2013]



DÉCROCHEMENT [UNHOOK]

2010 • VIDEO INSTALLATION • 46 SEQUENCES 15×20 CM • VIDEO IN DIGITAL FRAME 7" LCD SCREEN

"Décrochement" is the title of a series of short sequences, a glimpsed succession of initially immobile characters coming to life and moving out of shot. The framing provides only minimal indications of the setting: at best we infer a tourist site from the buildings and backgrounds. In fact these are images of passers by as they abandon the poses of conventional travel photos: the moment when bodies frozen in a mise en scène begin moving again. A restarting made up of micro-motions: breath redrawn, a face relaxing, a silhouette suddenly embodied. The twilight of an image, the birth of a movement. Presented in small digital frames, this series devoted to distracted contemplation of inconsequential memories reruns an outmoded, touristy style. [Paul Bernard in "Camille Llobet, Monograph", Adera Editions, 2013]



View of the exhibition "L'esprit des lois", Mort & vif, Bruxelles, Belgium, 2010. CUR. F.Pichat & G.Bergeret.

DALLAS, LE 22 NOVEMBRE 1963

2007 • SOUND INSTALLATION • 26 SECOND 13 SYNCHRONISED RECORDED READINGS BROADCASTING BETWEEN 8 LOUDSPEAKERS • LAPTOP COMPUTER, SOUND CARD, LEADS

For "Dallas", Camille Llobet has deconstructed the twenty-six seconds of Abraham Zapruder's famous film of the Kennedy assassination. The film is broken up into thirteen zones, one for each of the people in Zapruder's field of vision, some in the limousine, the others on the roadside. The mass of documentary material relating to the event is drawn on for a succinct description of the movements of these people just after the shots were fired. These descriptions are then broadcast over eight speakers linked to a computer. By moving the cursor, the viewer can tune in, as in "Graffiti", to these spatialised, synchronous micro-narratives. With no overall vision of the event, we navigate blindly within an image that has to be mentally reconstructed, bit by bit, as the information reaches us. The work offers an infinite number of combinations, all potential narratives for an event endlessly dissected, broken down and recomposed by specialists and amateurs alike. Through its spatial arrangement Dallas seems to replay a crime scene and its meshes of clues and links, echoing those obsessive investigations that border on the paranoid. [Paul Bernard in "Camille Llobet, Monograph", Adera Editions, 2013].



View of the exhibition "Après coup", Galeries Nomades IAC Villeurbanne, L'attrape couleur, Lyon (FR), 2010. CUR. Nathalie Ergino.

Link to the soundtracks

READING François Lemire • **MAX MSP** Derrick Giscoud **COPRODUCTION** IAC Villeurbanne/Rhône-Alpes, L'attrape couleur, Lyon.

TÉLÉSCRIPTEUR

2006 • VIDEO INSTALLATION • 123' 3 DV PAL 4/3 VIDEOS SYNCHRONISED • STEREO SOUND LCD 4/3 SCREENS, METAL BARS

For "Téléscripteur", Camille Llobet asked three people to recount, as they watched and without stopping, the entire plot of an especially complex action movie: Ridley Scott's "Black Hawk Down". In the filmed recordings of these experiments, shown on three screens simultaneously, we see each face immersed in describing what is taking place in front of it. The concentration required and the fatigue induced by the length of the film – slightly over two hours - turn this narrative into a performance, with the combination of exhaustion and stress driving the verbal accounts to the tipping-point of absurdity. The protagonists hesitate, stumble and stammer as they strive to keep up with the speed of the plot. Mixups, slips of the tongue and omissions betray the different choices effected in the face of a flood of information. The comparative presentation brings out the different strategies resorted to in this oral note-taking, this spoken shorthand. Whether the emphasis of these individual visions is on the starkness of summary or the endless twists and turns of exhaustiveness, we perceive their singularity in their ways of relating, of witnessing. [Paul Bernard in "Camille Llobet, Monograph", Adera Editions, 2013]]



View of the exhibition "Après coup", Galeries Nomades IAC Villeurbanne, L'attrape couleur, Lyon (FR), 2010. CUR. Nathalie Ergino.

Link to the video excerpts

PERFORMERS Camille Llobet, Fabrice Pichat, Linda Sanchez.

ON THE LOOKOUT

HÉLÈNE MEISEL • 2023

We are no longer obliged to assign an artist's practice to a fixed medium; but, while at first glance Camille Llobet seems to navigate freely between performance, video and language, it is nevertheless useful to consider her full approach through the overarching spectrum of sculpture. A broad conception of sculpture, of the perceptual and cognitive kind, whose raw material appears to be a human body with infinitely flexible skills. A body continually informed and honed by the linguistic, technical or cosmic milieu in which it is immersed, but which it also influences. This interactive loop or reciprocal information between body and environment thus traverses many situations set up by Camille Llobet.

Taking the form of an initial feature-length film and two sound installations created in alpine environments, the title of her latest project, "Pacheû" (2020-2023) is symptomatic of this twofold movement: derived from a local dialect from the Mont-Blanc ranges, "pacheû" refers to a previously traced route that an individual can follow, but also describes treading on virgin territory, with one's footprints creating a new trail.¹ These two trails, the pre-existing one that we take and the one we feel our way along, are like neuronal connections: they are reinforced by repeated experiences (all forms of training fascinate the artist), but they

can also reorganise themselves to circumvent lacuna or lesions, and generate their own deviations. This cartographic duality – the passage that guides us; the guide who opens up the passage – pervades the artist's approach. "Pacheû" thus shows us the extreme acuity and agility that alpine guides develop by dint of practising these pathways, which they are often the first to baptise. With its harsh and restrictive topography, the mountain is their training ground. It teaches them balance, gravity, breathing... But they are more than the product of this territory, they also draw their own maps.

Shot at various sites of the Mont-Blanc ranges, at Col de la Fenêtre, on the Talèfre Glacier and the Combe Maudite, "Pacheû" does away with the habitual imagery of alpine areas: neither sub-lime, nor touristic, nor sensationalist, the images shot by Camille Llobet shift the gaze away from heroic, crystalline peaks. Aiming for the anti-spectacular, they skim the ground in a lateral framing, occasionally at a high-angle, which scans the rock walls, the granite rockfalls, and is sometimes misted up with fog. The horizon is eclipsed in favour of texture. From this humble perspective (from the Latin humus, "soil, earth"), we follow alpine guides, geomorphologists and mountain lovers in their observations and progressions, which are certainly very confident,

but not daredevil. Camille Llobet is well aware of the massive visual trap that this grandiose mountain represents, at the foot of which she grew up, and whose iconography remains stalwart within a regime of intensity. How might we liberate ourselves from the "art-ification" of extreme nature by Romantic painting? How do we avoid the trophy of conquest that alpine pho-tography represents? Or how do we counter the more promotional angles of "flybys" with drones or GoPro cameras? By transferring sensorial awareness to the haptic and auditory spheres.

Open-ended and concluded by two sound installations, devised as a complete audio visit, alter-nating between listening with headphones and within the space, vestibules and acoustic rooms, the exhibition at the Institute d'art contemporain, Villeurbanne/Rhône-Alpes, is entitled "Fond d'air" [Atmosphere]. A fond d'air is a sound recording taken at the shooting location, capturing the ambient silence or room tone to ensure the acoustic continuity of the edit. It is the back-ground of a soundscape, constituting something of a horizon of expectation, upon which to graft individual themes or sounds. The participants involved in Camille Llobet's works are systemati-cally engaged in acute listening situations; as are the visitors to the exhibition, immersed in a set of listening conditions meticulously prepared by the artist, who is just as attentive to the system of broadcast as she is to the sound-proofing or tone of the spaces. In this way, everything com-bines to maintain this general state of readiness, to the

point of the visitors' potential mimicry, when faced with the people acting in the artworks.

At the entrance to the visit, "Pacheû, croquis sonore" proposes listening with headphones to recordings made with the help of a binaural head produced by the artist. Invented in the second half of the nineteenth century, then tested in-depth as of the 1930s, this very specific apparatus for sound recording aims to reconstruct our natural listening experience. Two microphones are positioned in the ears of a dummy, whose morphology (the auricle, face and skull) capture the sounds as perceived in our body: spatialised in three dimensions. Attesting to visual hegemony, optical and perspective literature has long analysed our binocular vision, whereas our binaural hearing remains, if not unexamined, at least more confidential. While headphone listening ar-rangements most often resemble salons designed for relaxation, Camille Llobet instead suggests listening to her binaural recordings while standing, leaning on a railing evoking belvederes, promontories offering beautiful views (from the Italian bel, beautiful and vedere, to see).

The installation nevertheless offers nothing more to look at than an empty wall, bathed in a dawn light slightly

1. Trampling that could recall that left by Richard Long in a field of tall grasses in the Wiltshire countryside, on one of his trajectories between Bristol and London, and its iconic photographic immortalisation "A Line Made by Walking" (1967).



"Pacheû", 2023, film, still.

tinted with blue. On the other hand, the headphones allow us to perceive a great deal, including snow falling from steep slopes, scree surfing², landslides, underground streams, footsteps in thick snow, ice cracking, a progression along a cascade of ice using crampons and ice axes, a snowy forest melting in the sun, or rocks skimmed across a frozen lake.³ the recording expresses the echo of the landslides and rockfall resonating within this vast topography. The reliefs provide a wonderful sounding board for these noises, a giant version of the ear's pavilion, which conveys the sounds towards the auditory canal, then the cranial cavity, which is also an echo chamber. The film "Pacheû" ends on a chat between

Preceding the creation of "Pacheû", these recordings made since spring 2020 resemble the location scouting phase for the film. Entitled "Fond d'air", the sound installation that concludes the exhibition is broadcast in a small, round, black room. Recorded from the Tête du Couvercle, which overlooks the three glacial valleys of Talèfre, Leschaux and the Sea of Ice, and that faces the Trident du Tacul,

landslides and rockfall resonating within this vast topography. The reliefs provide a wonderful sounding board for these noises, a giant version of the ear's pavilion, which conveys the sounds towards the auditory canal, then the cranial cavity, which is also an echo chamber. The film "Pacheû" ends on a chat between two mountaineers and a geomorphologist about mountain sounds. They discuss the "deep sounds" perceived before certain catastrophic landslides, metallic rumbling and subterranean gurgling, responding to the visceral fear felt by the mountaineers. An organic form of continuity between the corpus of the mountain and the human body is traced.

In "Pacheû", the individuals advance

and descend, plough on or side-step, chatting calmly rather than climbing, out of breath, in a conquering ascent. Many static shots capture the mountain on its own, free of any human presence. Camille Llobet adopts a perspective in which humans are not the centre of the world. but rather in the midst of it: "immersed and engaged in the imma-nence of a complex network of interactions with the terrestrial milieu and the geographic milieus that they transform and that transform them: they are a biological subject and no longer meta-physical or substantial".4 "Pacheû" does not approach the mountain as an environment⁵, or as a landscape,⁶ but instead as a milieu. Geographer-philosopher Augustin Berque describes the milieu as an "eco-techno-symbolic system according to which we ourselves exist as we are and reciprocally, within an interrelation that is reminiscent of what, in Buddhism, the 'Middle Way' has called 'co-susceptibility'."⁷ And it is precisely in sculptural terms that Bergue describes this co-determination, this "complex back-and-forth in which nature and culture are mutually constructed within a relationship of matrix-imprint".8

While it is easy to think that the mountaineer's body is sculpted by the mountain, both from a physiological and anthropological point of view, the reverse might seem unlikely. However, it is well and truly in alpine regions that climate change is now the fastest and most palpable. Without being named in Pacheû, it pervades the mountaineers' observations: regression of snowfall, permafrost **2.** Controlled sliding on a powder or scree slope, performed in a standing or crouched position, sometimes with support from the ice axe, used as a brake.

3. A passage from John Hull's diary in "Touching the Rock" has enduringly marked Camille Llobet, and inspired several of her artworks. The author explains his journey into blindness and his "continuity of acoustic experience", recovered thanks to the rain in his garden, "bringing out the contours of everything" and the layout of an environment otherwise totally absent from his perception: "[rain] throws a coloured blanket over previously invisible things; instead of an intermittent and thus fragmented world, the steadily falling rain creates continuity of acoustic experience." John Hull, 'Touching the Rock' [1990] (London: SPCK, 2013), n.p. [Preview accessed online via Google Books on 20 April 2023].

4. Pierre-Henry Frangne, "Au principe de l'esthétique environnementale. Du paysage de montagne à l'esthétique de la montagne ", dans "Nouvelle Revue d'Esthétique ", Paris, Presses Universitaires de France, 2018/2, n° 22, p. 39.

5. Réalités matérielles, données physiques et objectives des alentours.

6. Motif d'une représentation symbolique, pittoresque ou poétique.

7. Augustin Berque, "Trajection et réalité", in "La mésologie, un autre paradigme pour l'anthropocène?", Colloque de Cerisy, dir. Marie Augendre, Jean-Pierre Llored et Yann Nussaume, Paris, Hermann, 2018, p.37.

8. Augustin Berque, "Formes empreintes, formes matrices", Asie orientale, Le Havre, Franciscopolis, 2015, p.17.



"Pacheû", 2023, film, still.

and glacier melt, rockfalls and so on. Practised in a state of relaxation and con-The event to which the mountaineers are alluding at the end of the film is the landslide of the Trident du Tacul, in 2018 (42 433 m3).

"Pacheû" films the physical paths of bodies projected within their field of training, expertise and observation, the readings of the landscape are therefore a central narrative principle. The previ-ous work – "Faire la musique" (2017) – stands in counterpoint to this. Shot in a single static take, in the concrete pier of a bridge in Saint-Gervais, in the Haute-Savoie, this video captures the interior pathways of thirteen high-level athletes, immersed in mental training, eyes closed, standing motionless in space, wholly absorbed by the visualisation of their performance. waterfall in a kayak, a slalom or bobsled

centration, mental rehearsal is an optimisation technique in which an athlete plays back in their head the "film" of a perfectly successful training session, adjusting each micro-gesture and reactivating the sensations acquired in the practice. The title of the work is borrowed from "the music" that the pilots from the Patrouille de France play before their aerial stunts. Sitting on their chairs, they press the buttons of an invisible control board, leaning their heads under the effects of imaginary loops. Within their introspective choreogra-phies, akin to trance or self-hypnosis, the sports professionals filmed by Camille Llobet apprehend different environments: a climbing wall, ski ramp, passing under a

course...

A combination of memory and projection, mental rehearsal relies on the very tangible effect of the imagery of our experiences of learning: watching an action done by another person, or representing it mentally to oneself, activates the same mirror neurons in our brain as those invested during the action itself. "The activation of mirror neurons gives rise to an 'internal motor representation' of the observed act, on which the possibility of learning by imitation depends"⁹, by recognising and understanding the action of others in reference to one's own "vocabulary of acts"¹⁰, explains Giacomo Rizzolatti, professor of human physiology whose team described mirror neurons in the early 1990s. Camille Llobet is fascinated by the body's ability to ingrain learning, whether it be in the warm-ups of the three dancers rehearsing their steps, and whose slack mouths she films in close-up ("Chorée", 2014); or in the pre-linguistic imitation required to learn language, via the prosodic babbling phase that the artist observes in her own daughter, whose "songs" she asked a soprano to reproduce in live performance ("Majelich", 2018).

Stimulated by the discoveries and approaches of certain scientific disciplines - anthropology and its approach to the field, mesology and its science of milieus, or neurology and its observation of modes of learning - Camille Llobet explores our formative experiences, whether they are physical, linguistic or mental, by systematically tracking the importance of conformation, communication, and

co-participation. Always with the Latin prefix cum – the "with" that anchors all of her practice within a study of relationships.

9. Giacomo Rizzolatti, Corrado Sinigaglia, «Les neurones miroirs» (2006), Paris, Odile Jacob, 2011, p.110.

10. op. cit., p.111.

CURRICULUM VITÆ: CAMILLE LLOBET

Visual artist and Film director

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SOLO SHOWS

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CONTACT

- 2026 La station, Nice.
- 2025 "Glacier noir", Mauvoisin Dam, Bagnes Museum, Switzerland. CUR. JP Felley.
- 2023 "Fond d'air", Institut d'art contemporain, Villeurbanne/Rhône-Alpes (FR). CUR. Nathalie Ergino. "Dire quasi la stessa cosa", L'angle, Espace d'art contemporain, La Roche-sur-Foron (FR). CUR Thibault Duval-Molinos.
- 2019 "Risvolto", Recontemporary, Torino, Italy. CUR.Irene Varano. "Idiolecte", Galerie Florence Loewy, Paris (FR).
- 2018 "Majelich", Paul-Dupuy Museum, Printemps de Septembre, Toulouse (FR). CUR. Christian Bernard.
- 2017 "Partition", Galerie de l'Etrave, Thonon-les-Bains (FR). CUR. Philippe Piguet.
- 2016 "Voir ce qui est dit", 3 bis f | Centre d'art, Aix-en-Provence (FR). CUR. Diane Pigeau.
- 2014 "Second", Centre d'art Madeleine-Lambert, Vénissieux (FR). CUR Françoise Lonardoni.
- 2013 "Prosodie", en résonance avec la Biennale de Lyon, Buffet Froid, Lyon (FR). CUR François Lemire.
- 2010 "Après coup", Galeries Nomades de l'IAC Villeurbanne, L'Attrape-couleurs, Lyon (FR). CUR Nathalie Ergino.

GROUP SHOWS

2025 2e Biennale son, Sion, Switzerland. CUR. Jen Paul Felley & Maxime Guitton.

"Hors champs, Et si on s'envolait?", Festival Hors Pistes Hors Champ, Centre Pompidou at Quadrilatère, Hermes & Beauvais (FR). CUR. Géraldine Gomez. "Le chant des sirènes", La station, Biennale des arts et de l'océan, Nice (FR).

"À côté de la page", Centre international de poésie, Marseille. CUR. Michaël Batalla.

"Horizons sensibles", Fondation Renaud, Fort de Vaise, Lyon (FR).

"Libérez les légumes", Atelier Vortex, Dijon (FR).

2024 "There is More to the Problem", Meta Space Gallery, Timisoara, Romania. CUR Francesco Giaveri.
 "Imaginer la Montagne", Archipel art contemporain, Saint-Gervais Mont-Blanc, (FR). CUR. Emma Legrand.
 "L'heure de gloire", Frac Sud - Cité de l'art contemporain, "Des exploits, des chefs-d'œuvre", Marseille (FR). CUR. Jean-Marc Huitorel.
 "Emporté par la foule", Galerie d'art contemporain, Théâtre de Privas (FR).

- 2023 "Blank. Raw. Illegible...Artists' Books as Statements", Leopold-Hoesch-Museum, Düren, Germany. CUR. Moritz Kung. "Ribambelle!" Espace à vendre, Nice (FR).
- 2022 "Oral text", Fondation Ricard, Paris (FR). CUR Christian Alandete. "L'Art d'apprendre. Une école des créateurs", Centre Pompidou Metz (FR). CUR. Hélène Meisel.

"Voci Umane", Plateau Urbain, Village Reille, Paris (FR). CUR. Marie Gayet & Pascal Mouisset. "Une journée en utopie", Frac Grand-Large Haut-de-France Collection, Familistère, Guise (FR). CUR. Keren Detton. 2021 "Revenir pour voir l'après", with Le Cyclop, at Conservatoire National des Plantes, Milly-la-Forêt (FR). CUR. François Taillade. "MPYÉ PAYPYÉ BA PYEBA", Salon, Artist Run Space, Madrid, Spain. CUR. Beatriz Escudero. Festival Jogging, Le Carreaux du Temple, Paris (FR). CUR. Maëla Bescond. "M'entendez-vous?", Galerie Commune, Lille (FR, on line) CUR. Clémence Canet. 2020 "Bons baisers de Nice", Espace à vendre, Nice (FR). "Words apart", Le point commun, Annecy. CUR. Justine Roch. "Tous n'habitent pas le monde de la même façon", Galerie Florence Loewy, Paris (FR). "À voix haute", La Graineterie, centre d'art contemporain de Houilles. CUR. Ninon Duhamel. "Artissima, telephone", OGR (Officine Grandi Riparazioni), Torino, Italy. CUR. Ilaria Bonacossa & Vittoria Martini. 2019 "Some of Us" Kunstwerk Carlshütte, Büdelsdorf, Germany. CUR. Marianne Derrien & Jérôme Cotinet-Alphaize. "Silences", Rath Museum, Art and History Museum, Geneva, Switzerland. "Apéro mutilple V", Les ateliers Vortex, Dijon (FR). 2018 "À l'heure du dessin, 6e temps, Tracé", Château de Servières, Marseille (FR). CUR Josée Gensollen & Martine Robin. "Collection à l'étude de l'IAC", URDLA, Villeurbanne (FR). CUR. Natahlie Ergino & Cyril Noirjean. "L'emprise des sens", Quai des Arts, Cugnaux, Printemps de Septembre, Toulouse (FR). CUR. Christian Bernard. "Naming and Necessity", La Halle, Centre d'art contemporain, Pont-en-Royans (FR). CUR. Giulia Turati. "Re-naissance, ici et maintenant!", Le Cyclop, Milly-la-Fôret (FR). CUR. François Taillade. "Celebrating the Body", Mac Kenzie Art Gallery, Regina, Canada. CUR. Fabien Pinaroli. "Ce qui nous tient, ce à quoi nous tenons", Galerie du Granit, Belfort (FR). CUR. Mickaël Roy. "Habiter des territoire", Young Creation Movimenta Prize, Halle 109, Nice (FR). CUR. Mathilde Roman & Claire Migraine. 2017 "Brouhaha", Galerie du Granit, Belfort (FR). CUR. Mickaël Roy. "Avec les yeux d'un sourd", MAC VAL, Vitry-sur-Seine (FR). "Comme les chutes d'eau déjà tremblent dedans la source", Centre d'art, Vénissieux (FR). CUR. Xavier Jullien. 2016 "Partition du silence", Galerie Anne-Sarah Bénichou, Paris (FR). "Carte Blanche à Richard Fauguet", FRAC-Artothèque Nouvelle-Aquitaine (FR). CUR. Richard Fauguet. "No Walk, no Work", Centre d'art contemporain, Yverdon-les-Bains, Switzerland. CUR. Karine Tissot. 61^e Salon de Montrouge (FR). CUR. Ami Barak. "Vision", recherche en art et en design, ANDEA, Palais de Tokyo, Paris (FR). "Supervues", Burrhus Hôtel, Vaison-la-Romaine (FR). CUR. Didier Talagrand. 2014 2013 "Vue éclatée", en résonance avec la Biennale de Lyon, Le Couac, Villeurbanne (FR). "Les Nouvelles Babylones", Centre d'art contemporain, Parc Saint Léger, Pougues-les-Eaux (FR). CUR. Sandra Patron. 2012 "Rendez-vous 12", South African National Gallery, Cap Town, South Africa. "L'enclave", Hors-Les-Murs, Marseille (FR). CUR. André Fortino. 2011 "Rendez-vous 11", International Plateform, IAC Villeurbanne/Rhône-Alpes (FR). "L'esprit des lois", chez Mort & vif, Bruxelles, Belgium. CUR. Fabrice Pichat & Grégoire Bergeret. 2010 2007 "Travaux en cours", Museum of Modern Art, Saint-Étienne (FR). 2003 "Bilder Büro", Kunstverein, Stuttgart, Germany.

PROJECTIONS ET FESTIVALS

| 2025 | "Pacheû" at Jeu de Paume Theater, november 2025. PROG. Juan-Carlos Salazar. |
|------|---|
| | "Moraine" in FID, INTERNATIONAL FILM FESTIVAL, Other Gems Selection (World Premier), Marseille (FR). |
| | "Pacheû", Regional tour "Chemins des toiles" with libraries of Savoie and Haute Savoie (FR). |
| | "Pacheû" at l'université populaire d'été «Les Maîtres ignorants», Centre de Détention de Melun, PROG. Pascale Cassagnau. |
| | "Pacheû" Jeu de Paume Theater, with La Revue Documentaires, Paris (FR). |
| | "Pacheû" in Curieux Festival, Le lieu documentaire, Strasbourg (FR). |
| | "Pacheû", PACA Regional tour (Marseille, Aix en Provence, Martigue) (FR) with Image de ville. |
| 2024 | "Pacheû", VOD on Tenk.fr. PROG. Vincent Deville. |
| | "Pacheû" at l'Arvor Theatre with La Criée, Centre d'art, Rennes (FR). PROGR. Baptiste Brun & Sophie Kaplan. |
| | "Pacheû", Regional tour in Haute Savoie (FR). PROGR. Lucie Maistre |
| | "Pacheû" in "Let Us Reflect" Festival, La Chapelle Saint-Jacques Centre d'art, Saint Gaudens (FR). PROG. Valérie Mazouin. |
| | "Pacheû" at Théâtre Montjoie, Saint-Gervais Mont-Blanc (FR). PROG. Emma Legrand. |
| | "Pacheû" in Reprise du FID at Izmir #2, Izmir, Turkey. PROG. Claire Lasolle & Louise Martin Papasian. |
| 2023 | "Pacheû" in ENTREVUES FILM FESTIVAL, International Selection, Belfort (FR). |
| | "Pacheû" in "Chaleur humaine", ART Industry Triennial, Frac Grand Large Haut-de-France (FR). PROG. Pascale Cassagnau aux maisons d'arrêt de Lille-Sequedin et |
| | Dunkerque et au centre pénitentiaire St Omer/ Longuenesse (FR). |
| | "Pacheû" at les journées européennes du patrimoine, Saint-Gervais-les-Bains (FR). PROG. Emma Legrand. |
| | "Pacheû" at "Chemins de crête", la Villa du Parc, Centre d'Art d'Annemasse, Saint Cergues (FR). PROG. Garance Chabert. |
| | FID, INTERNATIONAL FILM FESTIVAL, French and First film Selections (World Premier), Marseille (FR). |
| 2022 | "Majelich" in Loop Art Fair, avec la Galerie Florence Loewy, Barcelone, Espagne. |
| 2021 | "Faire la musique" in Around Video, International Video Art Fair, with Espace à vendre, Hotel Moxy, Lille (FR). |
| | "Faire la musique" in Marathon video, Nuit Blanche, Centre d'art de Clamart (FR). PROG. Madeleine Mathé & Nnon Duhamel. |
| | "Faire la musique" in "Faire corps commun", Nuit Blanche, MABA, Nogent sur Marne (FR). |
| 2020 | "Faire la musique" in "Arty Party", with Espace à vendre, MAMAC, Nice (FR). |
| 2017 | "Faire la musique" in "Camera camera", with Espace à vendre, Hôtel Windsor, Nice (FR). |
| 2016 | "Voir ce qui est dit" in "La nuit des cours", Le printemps de septembre, Toulouse (FR). PROG. Christian Bernard. |

PUBLICATIONS & TEXTS

- 2027 "Monstre texte", artist book, research in progress.
- 2025 "Glacier noir", artist book, Roma Publications, Amsterdam, NL (with Bagnes Museum, CH), GRAPH. Roger Willems CUR. JP Felley.
- 2024 "(Se) rendre sensible au monde", Vincent Deville, in La Revue documentaires, n° 34, "Terrain"(FR).
 - "Hold the Sound, Notes on Auditories", BaseCamp and Inexistent Books (CH), 2024.

"Sur une ligne", Edition, GRAPH: Huz & Bosshard, Saint-Gervais Mont-Blanc (FR).

"L'heure de gloire", Frac Sud - Cité de l'art contemporain, Exhibition catalogue, Marseille (FR).

- "Some of us", Artistes contemporainexs, une anthologie, GRAPH. Huz & Bosshard, Manuella Éditions (FR).
- 2023 "Blank. Raw. Illegible... Artists' Books as Statements (1960-2022)", Catalogue, Edition Moritz Küng and Leopold-Hoesch-Museum, Düren, Germany.

"On the Lookout", Hélène Meisel, "Fond d'air", IAC Villeurbanne/Rhône-Alpes (FR).

- 2022 "L'Art d'apprendre. Une école des créateurs", Centre Pompidou Metz, Exibition Catalogue (FR).
- 2021 "Les acquisitions des collections publiques", Photographie, Vol.2, Le bec en l'air Edition, Paris (FR).
- 2020 "Alice", Artist Book, édition Florence Loewy, les presses du réel
- 2019 "Camille Llobet, Transcrire et transmettre les connections au monde", Mathilde Roman, Le Cyclop, Milly-la-Forêt (FR). "En regard", Anne-Lou Vicente, "Idiolecte", Galerie Florence Loewy, Paris (FR).
 - "Le corps parlant", interview with Franca Trovato, PILAB édition, Les Beaux-Arts de Marseille (FR).
- 2018 "Voir ce qui est dit, script", in 'Parade', The Drawer vol. 14 (FR).
- 2017 "Partition", Philippe Piguet, Supplément Semaine 41.17, éditions Analogues "CACY [kaki], n. m., 2013 – 2017", art&fiction publications, Centre d'art d'Yverdon-les-Bains, Switzerland.
- 2016 "Voir ce qui est dit, note de recherche", revue "Demain, dès l'aube" #0, Parand Danesh (FR). 61^e Salon de Montrouge, Exibition Catalogue, text: Guillaume Désanges (FR).
- 2015 "Voir ce qui est dit", artist book, ESAAA édition, collection DSRA (FR).
- "In octavo Des formats de l'art", David Zerbib, les presses du réel (FR).
- 2013 "Camille Llobet, Monographie", éditions Adera, texts: Paul Bernard, deisgn graphic : Lionel Catelan (FR). "Initiales G.M.", in revue Initiales #1, ENSBA Lyon, les presses du réel (FR).
- 2011 "Rendez-vous 11", Exhibition catalogue, IAC, Villeurbanne/Rhône-Alpes (FR).
 "Les effets de la description", François Aubart, in Supplément Semaine, vol. IV, éditions Analogues (FR).

PRESS

- Interview of Arnaud Laporte with Camille Llobet, podcast, Biennale Son & Bagnes Museum, 2025 : écouter (FR). 2025 "Recherche artiste", radio program of Hélène Meisel, diffusion on DUUU radio, april 2025 : écouter (FR). 2024 L'atelier A - ARTE - ADAGP: link. "Camille Llobet, artiste de haute montagne" Le Faucigny, 29/11/2024 (FR). "Les images + l'éléctricité, Représentations des énergies au cinéma", Pascale Cassagnau in l'Art Même 91 (FR). 2023 "La vidéo: plus qu'une simple image", Emmanuelle Lequeux in Beaux-arts magazine #467 (FR). "Affaire à suivre", France Culture, le 20 avril 2023 : écouter (FR). "Camille Llobet, Fond d'air", Camille Paulhan in Esse, Montréal Vol.108, Canada. "Gestes d'écriture", Sally Bonn, in Art Press, # 477-478 (FR). 2020 2019 "L'avenir du langage", François Salmeron, in Le guotidien de l'art #1681 (FR). "Camille Llobet: L'éloge et l'échec de la formulation", Anaël Pigeat, The Art Newspaper Edition FR #6. "Idiolecte", Galerie Florence Loewy, review, Sally Bonn, Art Press, #464 (FR). "UN AUTRE ŒIL, ce sont les œuvres qui parlent", La Dispute, France Culture, 30.01.2019 (at 41 min) : écouter (FR). "Parlez-vous le taxi, tosh, tube, xman, zona", Emmanuelle Lequeux, Beaux-arts magazine #416 (FR). 2018" "Introducing", Pedro Morais, in Art Press # 453 (FR). "Camille Llobet, La parole, le geste et la pensée", Philippe Piguet, Art Absolument #81 (FR). 2016 Portrait par Ninon Duhamel, http://www.portraits-lagalerie.fr/?Llobet (FR).
 - 2011 "Montrer l'invisible", Marc Lenot, https://www.lemonde.fr/blog/lunettesrouges/2011/10/08/ (FR).

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PUBLIC COLLECTIONS (FR)

CNAP Centre nationnal des arts plastiques • FRAC-Artothèque Nouvelle-Aquitaine • FRAC Grand large Hauts-de-France • FRAC Sud • IAC, Institut d'Art contemporain, Villeurbanne/Rhône-Alpes Fond d'art contemporain - Paris Collection • FMAC Vénissieux • Artothèque Bonlieu Annecy

AWARD & GRANTS

ADAGP research grant (FR). 2025 ADAGP Video Creation Grant Winner (FR). 2024 Grant Fondation de la Compagnie du Mont-Blanc (FR). Support to an art research / production CNAP (FR). One+One Award for "Pacheû", 38th Festival Entrevues, Bellefort (FR).. 2023 2nd jury award, Around Video International Art Fair, Lille (FR). 2021 2020 SCAN Grant, Région Auvergne - Rhône-Alpes - DRAC Rhône-Alpes (FR). Grant Fondation de la Compagnie du Mont-Blanc (FR). Grant Fondation Bullukian (FR). Support Image / mouvement du CNAP (FR) for maisons de production with CO Producciones (Barcelona, Spain). Grant winner Mécènes du Sud Aix-Marseille (FR). Grant AIC DRAC Rhône-Alpes (FR). Grant winner Mécènes du Sud Aix-Marseille (FR). 2018 Support to an art research / production CNAP (FR).

Support to an art research / production Fondation des artistes (FR).

2017 Movimenta Award, Nice (FR).

PERFORMANCES

- 2025 "Le bruit de la langue" with Magali Léger, soprano, Wolftones, Art Genève, Switzerland. CUR. Augustin Maurs & JP Felley.
- 2023 "Le bruit de la langue" with Magali Léger, soprano, IAC, Villeurbanne/Rhône-Alpes (FR). CUR. Nathalie Ergino.
- 2022 "Le bruit de la langue" with Magali Léger, soprano, Fondation Ricard, Paris (FR). CUR. Christian Alandete.
- 2021 "Lecture du paysage" with Sarah Blanc & Julien Pelloux, mountain guides. Archipel Art Contemporain, Saint-Gervais (FR).
- 2019 "Risvolto", bilingual performance with Irene Varano, Recontemporary, Torino, Italy.
- 2018 "Conversation babillée" with Alain Bublex, Radio *DUUU bout de la nuit, Printemps de septembre, Toulouse (FR). CUR. Christian Bernard.
- 2017 "Entre deux langues", conference-performance with Pi-Lab students (ESADMM), MAC VAL, Vitry-sur-Seine (FR).
- 2016 "Comment" with Noha El Sadawy, 14 juillet, 3 bis f | Centre d'art, Aix-en-Provence (FR). CUR. Diane Pigeau.
- 2015 "Voir ce qui est dit", conference-performance, Mamco, Geneva, Switzerland. CUR. Paul Bernard.
- 2014 "Comment" with Noha El Sadawy, Art Anniversary, Mamco, Geneva, Switzerland. CUR. Christian Bernard.

TALKS

- 2025 "Glacier noir" Book launch, Roma Publications, CUR. Jean Paul Felley. Delpire & Co Bookshop, Paris Photo International, Paris (FR). Café science, EDYTEM University, Chambéry (FR).
- 2023 "Être à l'écoute", Symposium son 2, with Biennale Son, EDHEA, Sierre, Switzerland.
- 2019 Talk on "Majelich" with Magali Léger & Kerwin Rolland, Galerie Florence Loewy, Paris (FR).
- 2018 Talk with Denis Cerclet around "Faire la musique", in "Collection à l'étude" de l'IAC Villeurbanne, URDLA, Villeurbanne (FR).

RESIDENCY / RESEARCH PROJECTS

- 2024-2027 "Monstre pente", research project at the Grands Montets site, Argentière(FR).
- 2024-2026 "SonorE", research project initiated by Christophe Fellay on the soundscape in the mountain villages of Évolène with EDHEA, Sierre, Switzerland.
- 2023 Creation Residency, Collège Les Allobroges, La Roche sur Foron (FR).
- 2020-2023 Research Residency, Archipel Art Contemporain, Saint-Gervais (FR).
- 2021 Carte blanche, @reseau_altitudes (FR).
- 2019 3 bis f | Centre d'art, Aix-en-Provence (FR).
- 2018 Le Cyclop, Milly-la-Fôret (FR).
- 2016 3 bis f | Centre d'art, Aix-en-Provence (FR).
- 2014-2015 ECHOS Ecole Supérieure d'Art Annecy Alpes (FR) Mamco, Genève, Switzerland.
- 2012 Summer Lake, ESAAA, Annecy (FR).
- 2009-2012 Enfance, art et langages, Lyon (FR).

FORMATION

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