

# CAMILLE LLOBET

PORTFOLIO • APRIL 2024



"Pacheù", 2023, Talèfre Bassin, rockfall scar, film poster, colour photography.

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# BIOGRAPHY

**BORN IN 1982 IN BONNEVILLE (HAUTE-SAVOIE - FRANCE)**

**LIVES AND WORKS IN SALLANCHES (HAUTE-SAVOIE - FRANCE)**

Camille Llobet is a visual artist and film director and a graduate of the École supérieure d'art Annecy Alpes, FR (2007). She participated in the Salon de Montrouge (Paris, France) in 2016 and in numerous group exhibitions, including "Les Nouvelles Babylones" (Parc Saint Léger Art Center, Pougues-les-Eaux, FR, 2013), "Silences" (Art and History Museum, Geneva, CH, 2019), "Oral Text" (Pernod Ricard Foundation, Paris, FR, 2022) and "L'Art d'apprendre. Une école des créateurs" (Pompidou-Metz Center, FR, 2022). She has had several solo shows such as "Second" (Vénissieux Art Center, FR, 2014), "Majelich" (Printemps de Septembre, Toulouse, FR, 2018) "Idiolecte" (Florence Loewy Gallery, Paris, FR, 2019). In 2023, Camille Llobet has realised a first major solo "Fond d'air" at the Institut d'art contemporain Villeurbanne/Rhône-Alpes (FR), putting her existing works and several new ones into perspective.

Her works are part of French public collections including the FRAC Provence-Alpes-Côte d'Azur, the FRAC-Artothèque Nouvelle-Aquitaine, the FRAC Grand Large - Hauts-de-France, the Institut d'art contemporain Villeurbanne/Rhône-Alpes and the Fond d'art contemporain - Paris Collection.

In 2023, her first feature film "Pacheû", a documentary essay on the Mont-Blanc mountain range has been selected for its world premier in both first film competition and french competition of the FID Marseille International Film Festival (France) in July 2023.

## STATEMENT

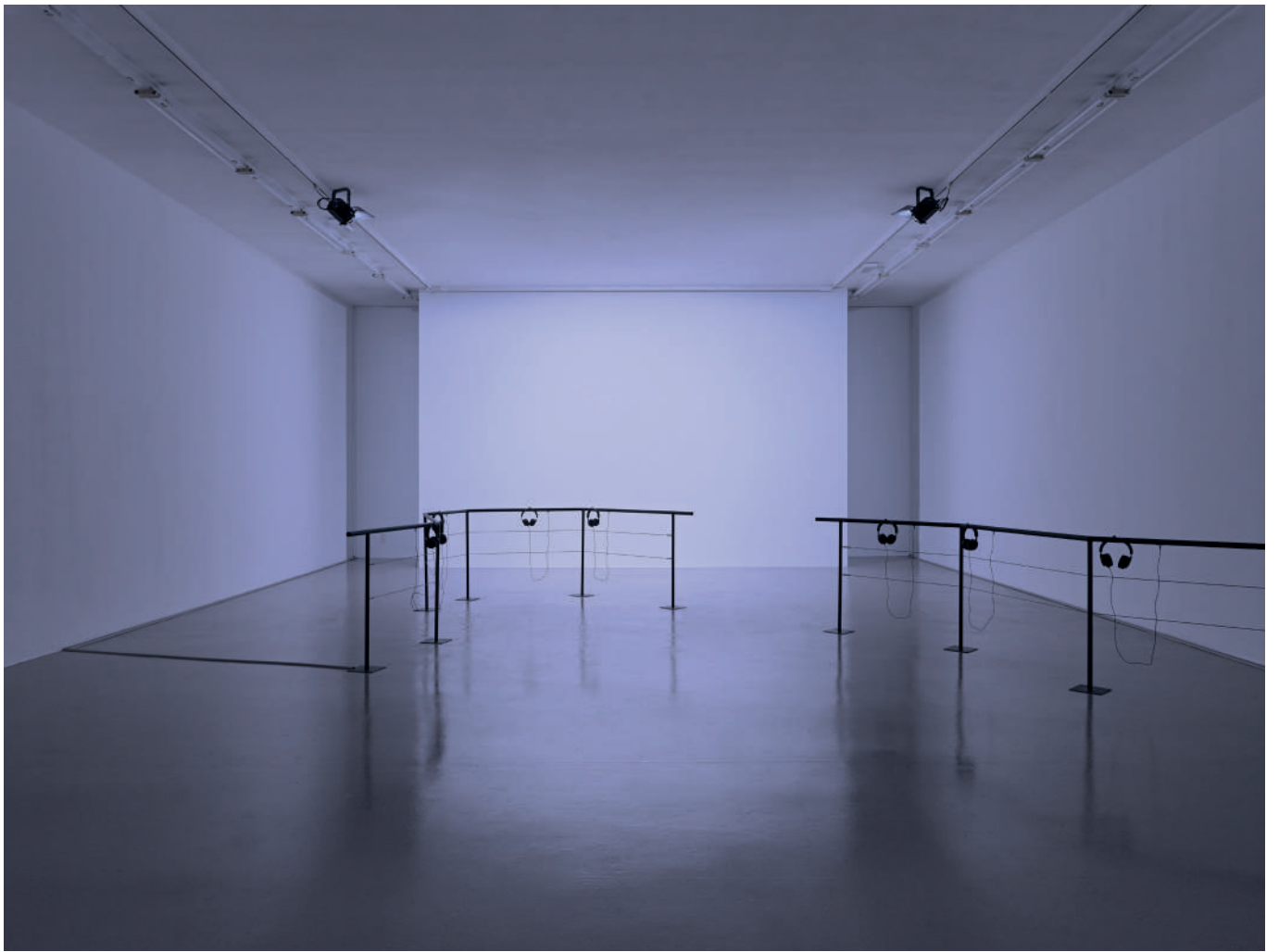
Each artwork begins with an encounter and a questioning, to be experimented together. I first imagine precise filming devices that take the approach of the filmed experience. I then produce video and sound editing that is both intuitive and aims at a formal radicality. Drawings, texts, scores and performances often address and extend the concerns raised in the videos.

After exploring orality, movement and human perception as research territories, in studio filming, I moved my working 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 geological time down to the level of a human life scale. This "Pacheû" project (2020 - 2023) has taken the form of sound installations and a feature-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.

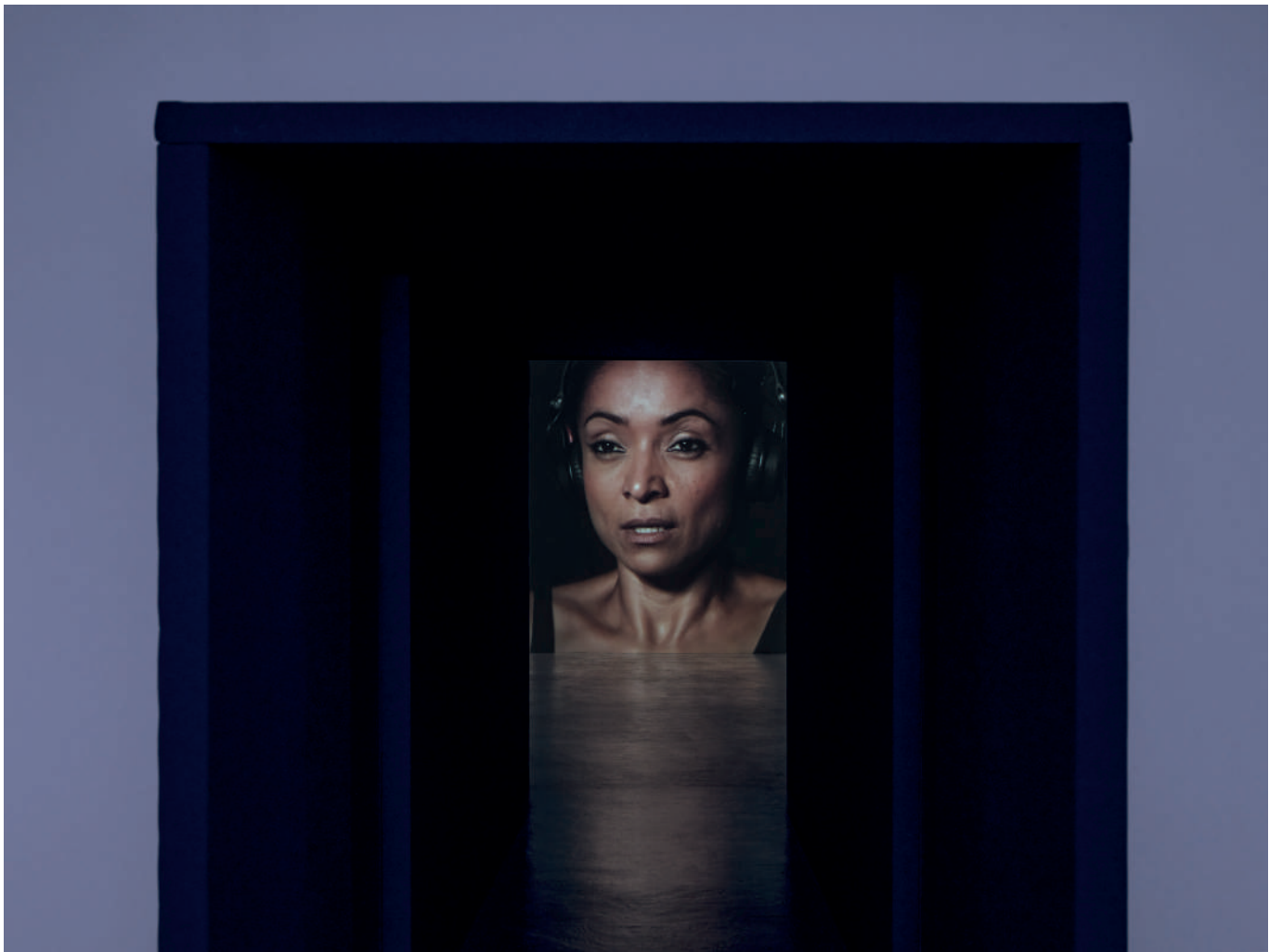
[Camille Llobet]

**ATELIER A ON ARTE WEBSITE**

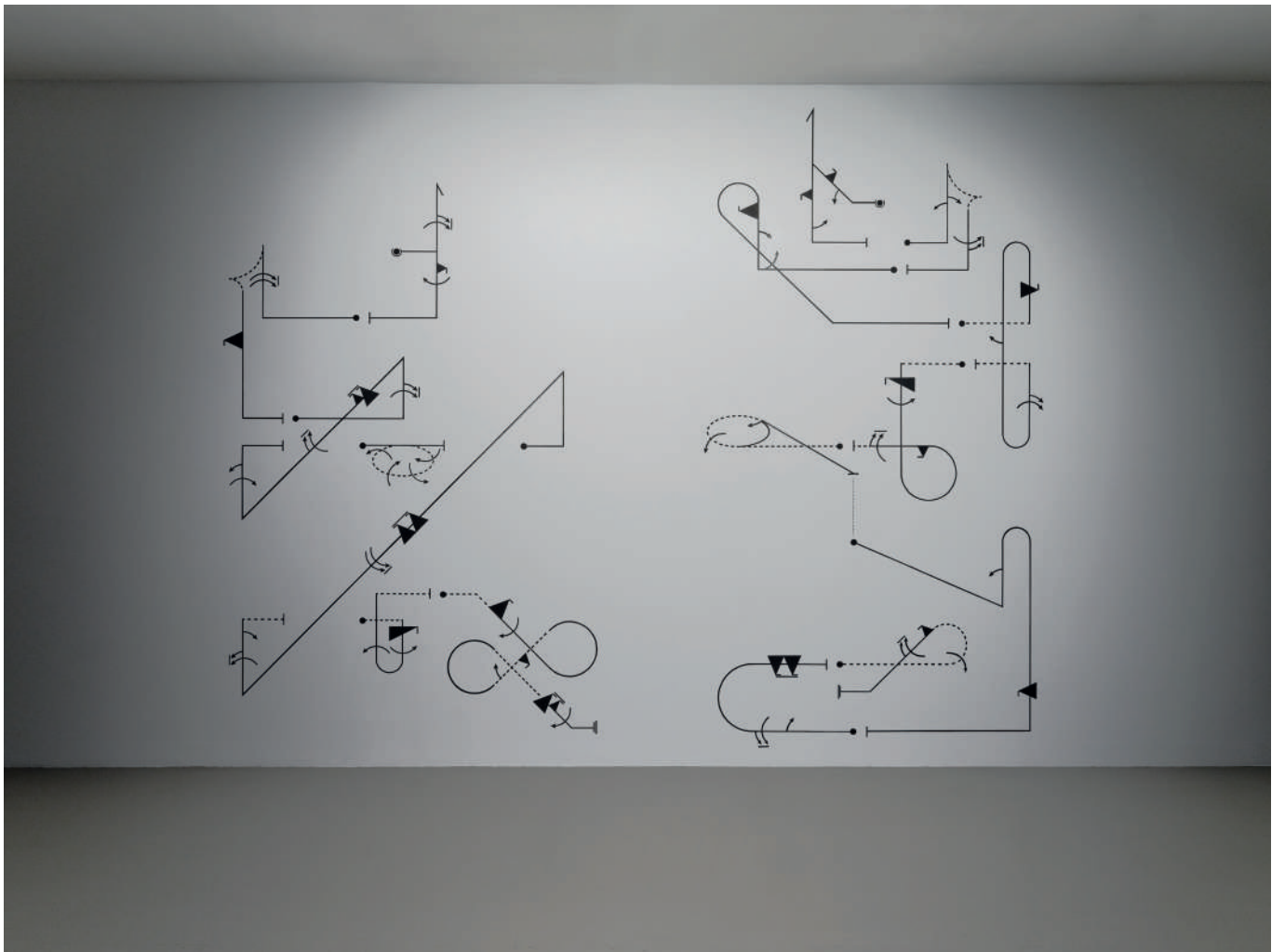
<https://www.arte.tv/fr/videos/114118-021-A/camille-llobet/>







"Majelich", 2018, "Fond d'air" exhibition views, IAC Villeurbanne/Rhône-Alpes, 2023, FR, photos: T.Lannes.









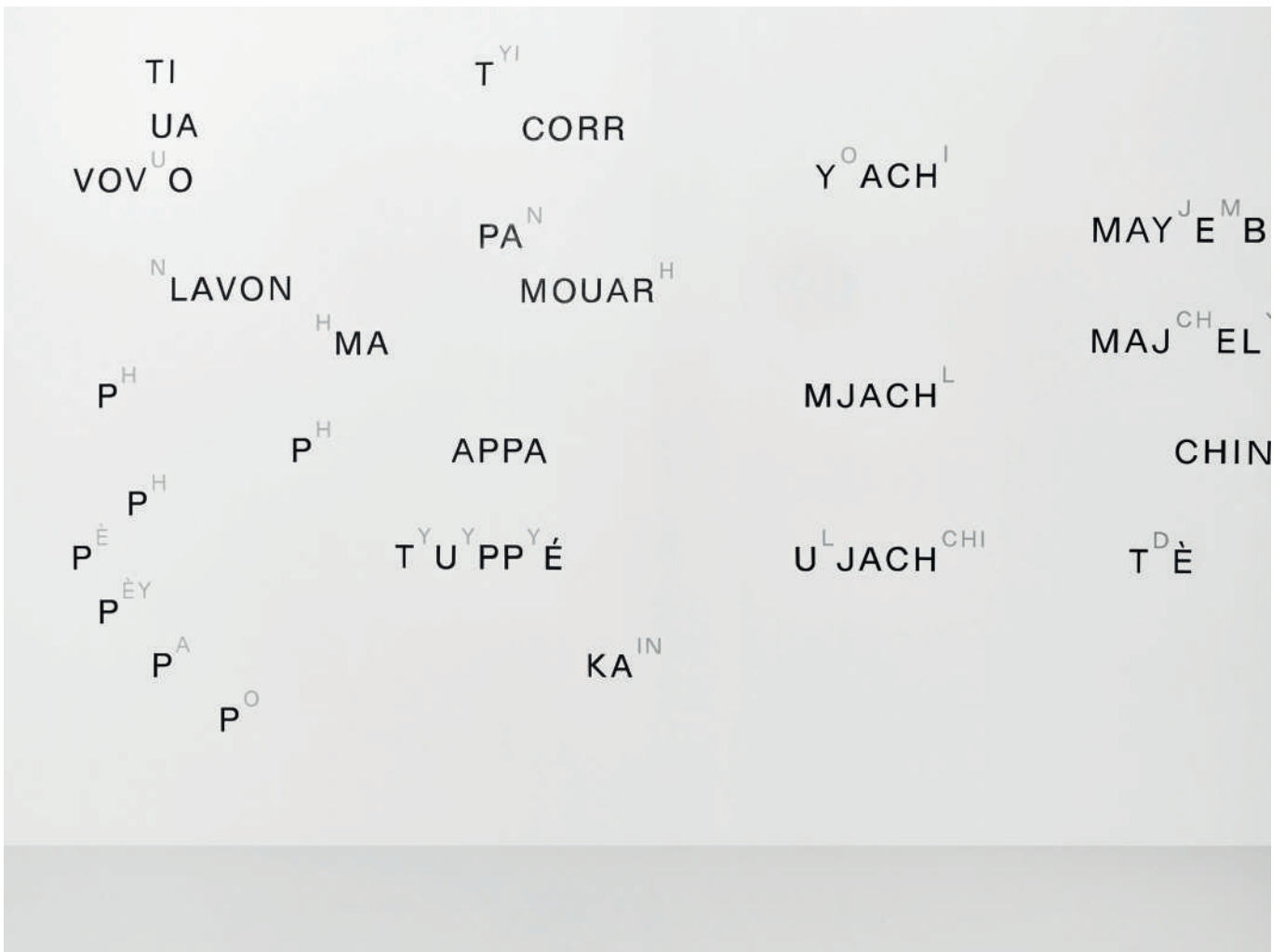
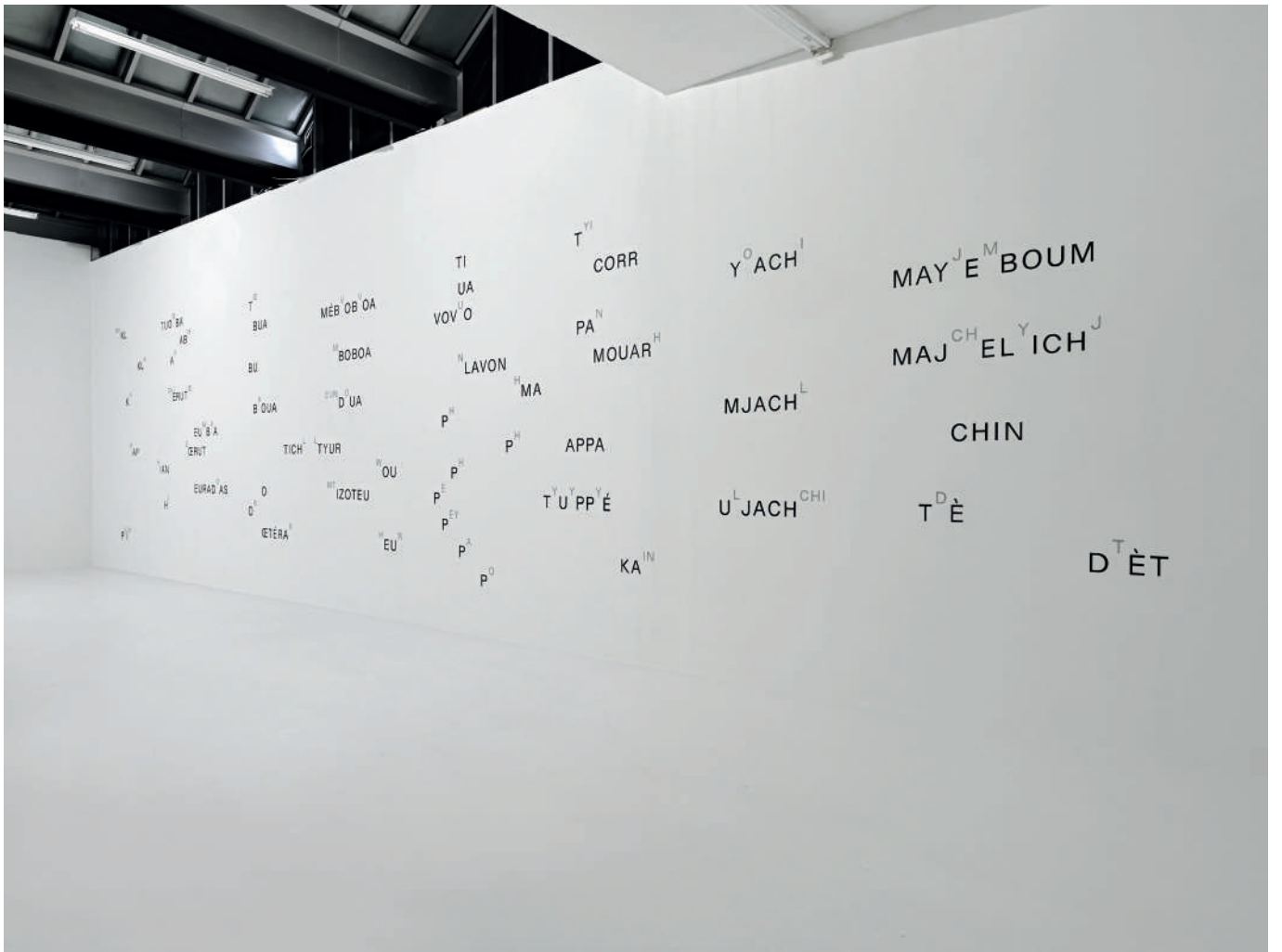
"Faire la musique", 2017, "Fond d'air" exhibition views, IAC Villeurbanne/Rhône-Alpes, FR, 2023, photos: T.Lannes.











"Alice", 2023, "Fond d'air" exhibition views, IAC Villeurbanne/Rhône-Alpes, FR, 2023, photos: T.Lannes.







# FOND D'AIR

2023 • MONOGRAPHIC EXHIBITION

CURATOR: NATHALIE ERGINO WITH THE COLLABORATION OF 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.

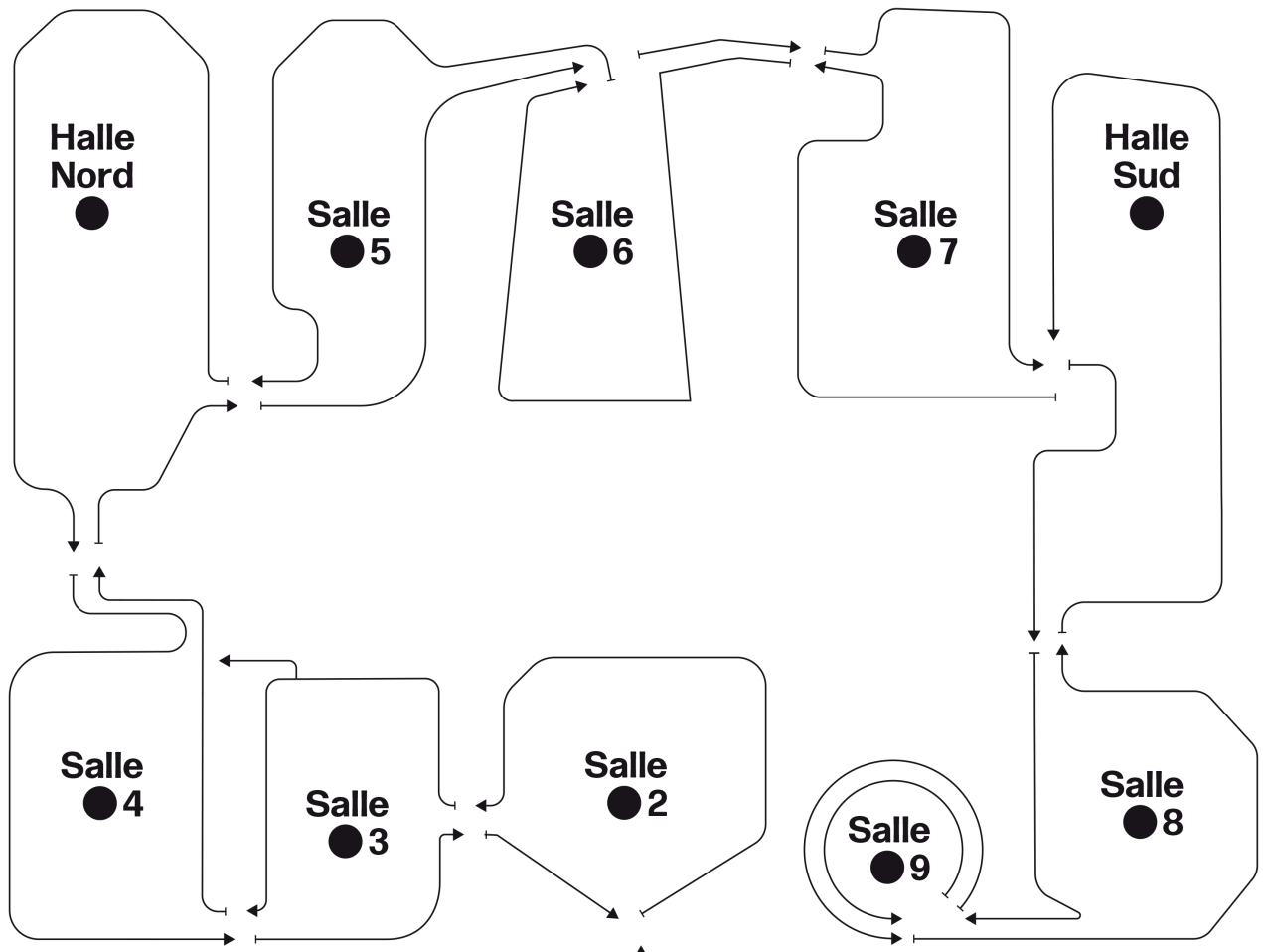
Whether it is about analysing the contours of language or describing a landscape through sound, in Camille Llobet's work it is often a question of noise as the imprint of the body and of movement. It is through the body, as it perceives and expresses, that she sketches the sensitive portrait of her subjects 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.

[https://i-ac.eu/en/exhibitions/24\\_in-situ/2023/651\\_FOND-D-AIR](https://i-ac.eu/en/exhibitions/24_in-situ/2023/651_FOND-D-AIR)

# Plan



## Camille Llobet

## Fond d'air



### Salle 1

**Pacheû**  
2023  
4 min. 46 sec.  
**Brouillard**  
2023

### Salle 4

**Voir ce qui est dit**  
2016  
8 min. 40 sec.  
et 8 min. 24 sec.

### Salle 2

**Majelich**  
2018  
9 min. 53 sec.

### Halle Nord

**Faire la musique**  
2017  
14 min. 38 sec.

### Salle 3

**Séquence**  
**#1 #2**  
2017 - 2023

### Salle 5

**Chorée**  
2014  
20 min. 33 sec.

### Salle 6

**Pacheû**  
2023  
60 min.

### Salle 7

**Mimèsis**  
2019  
17 min. 42 sec.

### Halle Sud

**Alice**  
2020 - 2023

### Salle 8

**Sténoglossie**  
2019  
11 min. 24 sec.

### Salle 9

**Fond d'air**  
2023  
4 min. 46 sec.

# 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 two-fold 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.<sup>1</sup> 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 sublime, 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 photography 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, alternating 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 background 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 systematically 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 combines 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 arrangements 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 tinted with blue. On the other hand, the headphones allow us to perceive a great deal, including snow falling from steep slopes, scree

surfing<sup>2</sup>, 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.<sup>3</sup>

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, 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 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 immanence 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 metaphysical or substantial".<sup>4</sup> "Pacheû" does not approach the mountain as an environment,<sup>5</sup> or as a landscape,<sup>6</sup> but instead as a milieu. Geographer-philosopher Augustin Berque describes the milieu as an "eco-techno-symbolic system accord-

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", *Nouvelle Revue d'Esthétique*, no. 22 (Paris: Presses Universitaires de France, 2018): 39.

5 Tangible realities, physical and objective data of the surroundings.

6 Motif of a symbolic, picturesque or poetic representation.

ing 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'.<sup>7</sup> And it is precisely in sculptural terms that Berque describes this co-determination, this "complex back-and-forth in which nature and culture are mutually constructed within a relationship of matrix-imprint".<sup>8</sup>

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 and glacier melt, rockfalls and so on. 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 m<sup>3</sup>).

"*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 previous 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. Practised in a state of relaxation and concentration, 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 choreographies, akin to trance or self-hypnosis, the sports professionals filmed by Camille Llobet apprehend different environments: a climbing wall, ski ramp, passing under a waterfall in a kayak, a slalom or bobsled 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"<sup>9</sup>, by recognising and understanding the action of others in reference to one's own "vocabulary of acts"<sup>10</sup>, explains Giacomo Rizzolatti, professor of human physiology whose team described

7 Augustin Berque, "Trajection et réalité", *La mésologie, un autre paradigme pour l'anthropocène ?*, Colloque de Cerisy, dirs. Marie Augendre, Jean-Pierre Llored and Yann Nussaume (Paris: Hermann, 2018), 37.

8 Augustin Berque, *Formes empreintes, formes matrices, Asie orientale* (Le Havre: Franciscopolis, 2015), 17.

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 Rizzolatti and Sinigaglia, "Les neurones miroirs", 111.





2024 • EDITING IN PROGRESS • SOUND AND VIDEO INSTALLATION



«Glacière», 2024, rush, still

Sound exploration of an ice cave. A research day with Laurent Bibollet and Victor Lapraz, mountain guides. Ice caves are containing ice throughout the year. The negative thermal anomaly of this underground environment is caused by the trapping of cold air. This cave, located on a mid-mountain plateau (1500m), is currently being studied by geomorphologists. The oldest ice taken from this glacier cave has been dated at 1500 years.

**WITH** Laurent Bibollet, Victor Lapraz, Camille Llobet • **DIRECTION, EDITING, SOUND RECORDING** Camille Llobet • **IMAGE** Charles Devoyer, Antonin Claude • **PRODUCTION** Camille Llobet

Shooting in collaboration with Atelier A - ADAGP / ARTE, Réseau documents d'artistes et Documents d'artistes Auvergne-Rhône-Alpes.

**ATELIER A ON ARTE WEBISTE**

<https://www.arte.tv/fr/videos/114118-021-A/camille-llobet/>



"Pacheû", 2023, still.

*Passage, path. A "pacheû" indicates not only a well-marked path, but also any trace of passage that leaves marks : footprints, wear on the rock, grassy ridge.*

# PACHEÛ

2023 • FEATURE FILM • DOCUMENTAIRY ESSAY • 60'

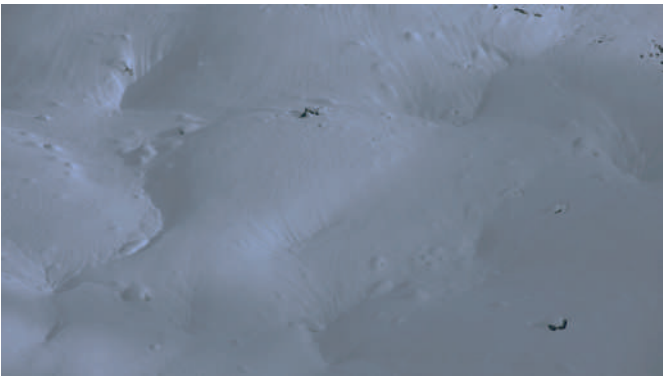
4K DCP OR 4K VIDEOPROJECTION • 5.1 SOUND • ENGLISH SUBTITLES



"Pacheû", 2023, still.

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 kinesthetic sensations, to propose new modes of perception of alpine areas. [Camille Llobet]

WITH Laurent Bibollet, Enrico Bonino, Damien Donner, Mathias Dunand, Ludovic Ravanel, Ilaria Sonatore • **DIRECTION, EDITING, SOUND RECORDING** Camille Llobet • **ASSISTANT DIRECTOR** Damien Donner • **IMAGE** Antonin Claude, Camille Llobet • **CONSEIL TECHNICAL ADVICE AND SOUND RESEARCH** Corentin Vigot, Kerwin Rolland • **SOUND MIXING** Kerwin Rolland • **COLOR GRADING AND REGARD MONTAGE** Ariane Boukerche • **GRAPHIC DESIGN** Huz & Bosshard • **PRODUCTION** Camille Llobet • **COPRODUCTION** Réseau Altitudes, art contemporain en territoire alpin, COproducciones • **EXECUTIVE PRODUCTION** Kraft Production, Énergie Prod • **WITH THE SUPPORT OF IMAGE/MOUVEMENT** of  Centre national des arts plastiques • **THE PROJECT PACHEÛ IS SUPPORTED BY** Ministère de la Culture, Région Auvergne-Rhône-Alpes, Archipel art contemporain, ville de Saint-Gervais Mont-Blanc, Villa du Parc Art Center, Annemasse, Réseau Altitudes, art contemporain en territoire alpin, Institut d'art contemporain Villeurbanne/Rhône-Alpes, Mécènes du Sud Aix-Marseille, Bullukian Fondation, Compagnie du Mont-Blanc Fondation.



# PACHEÛ, SYNOPSIS

**CHAPTER 1** Col de la Fenêtre (window pass), January. Two guides look at a mountain off-screen 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]



**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 Germe, *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.

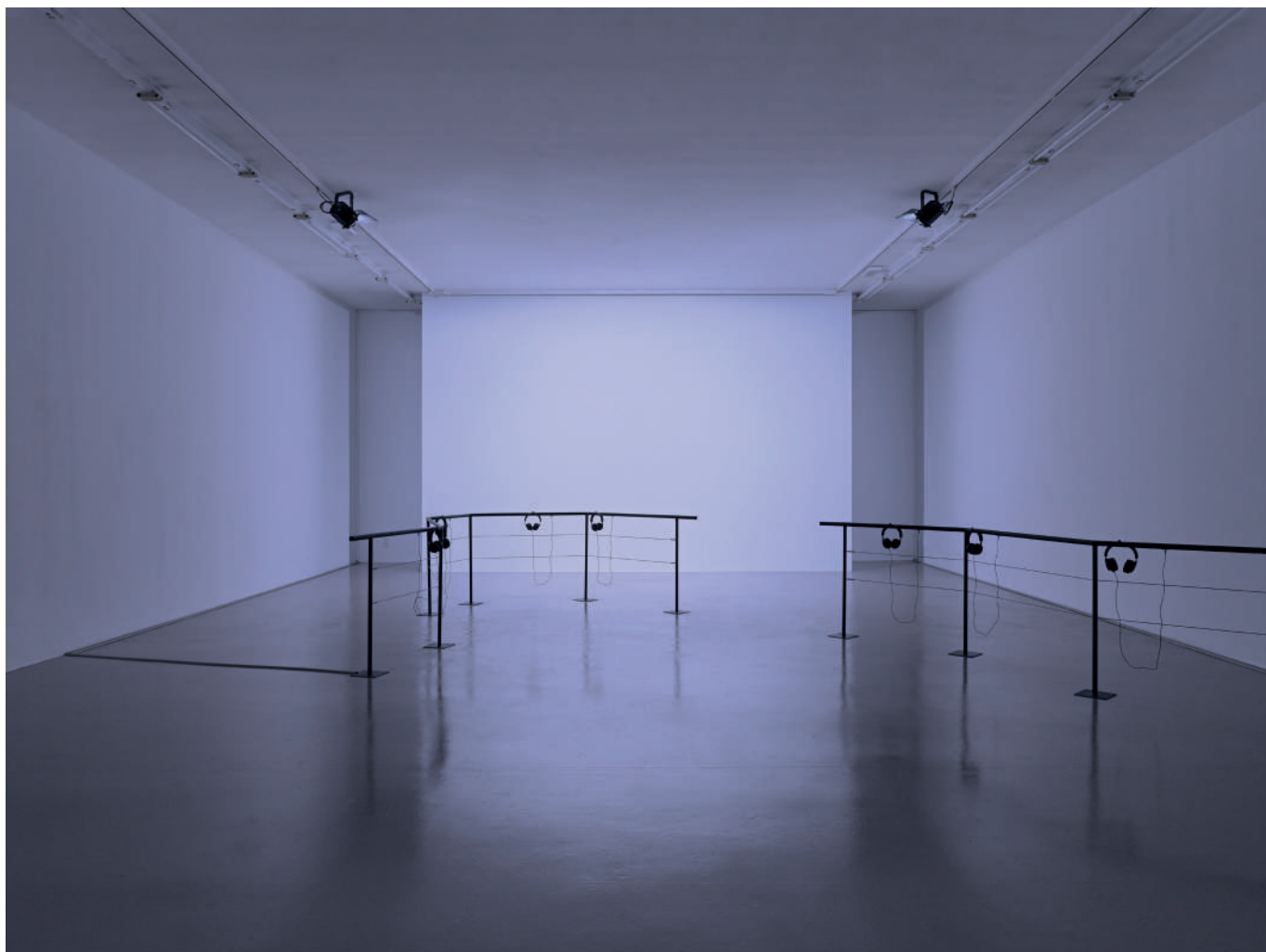
**ROGNON** (literally "Kidney") Small, rounded mineral mass that emerges from a glacier.

**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

PACHEÛ, SOUND SKETCHES

2023 • SOUND INSTALLATION • 4'46 • VARIABLE DIMENSIONS

STEREO SOUND • STEEL, VARNISH, HEADPHONES, SPOTLIGHTS ON RAILS, FILTERS

INSTITUT D'ART CONTEMPORAIN, VILLEURBANNE/RHÔNE-ALPES COLLECTION

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.<sup>1</sup> 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 occasion<sup>2</sup>. 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 Blindness" (London: SPCK Publishing, 1990).

2 A binaural microphone made by placing two high-sensitivity microphones on a mountaineering helmet. Binaural literally means "related to two ears". By comparing frequencies, binaural hearing enables humans and animals to determine the direction of origin of sounds. Binaural recording and broadcasting techniques attempt to recreate sound spatialisation as close as possible to human listening.



Vue de l'exposition « Fond d'air » à l'Institut d'art contemporain Villeurbanne/Rhône-Alpes, 2023, photo : Thomas Lannes.

## SOUND LINK

( BINAURAL SOUND: LISTEN WITH HEADPHONES)

<https://dda-auvergnerhonealpes.org/en/artists/camille-llobet/artworks/pacheu-sonore>

**DIRECTION, EDITING, SOUND RECORDING** Camille Llobet • **SOUND EXPERIMENTS IN THE MONTAINS 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 • **FMAKING THE BINAURAL MICROPHONE** Thomas Morel • **REGARD MONTAGE** Kerwin Roland • **GUARDRAIL PRODUCTION** Hubert Jacobée • **PRODUCTION** Camille Llobet • **COPRODUCTION** Institut d'art contemporain, Villeurbanne / Rhône-Alpes, Réseau Altitudes, art contemporain en territoire alpin • **THE PROJECT PACHEÛ IS SUPPORTED BY** Ministère de la Culture, Région Auvergne-Rhône-Alpes, Archipel art contemporain, ville de Saint-Gervais Mont-Blanc, Villa du Parc Art Center, Annemasse, Réseau Altitudes, art contemporain en territoire alpin, Institut d'art contemporain Villeurbanne/Rhône-Alpes, Mécènes du Sud Aix-Marseille, Bullukian Fondation, Compagnie du Mont-Blanc Fondation.





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



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



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

# TÊTE DU COUVERCLE, LE 20 JUIN 2022, FOND D'AIR, 2023

TÊTE DU COUVERCLE MOUNTAIN, THE 20<sup>TH</sup> OF JUNE 2022, AMBIENT SOUND

2023 • SOUND INSTALLATION • 4'46 • VARIABLE DIMENSIONS

STEREO SOUND • ACOUSTIC STRUCTURE • LOUDSPEAKERS, ROCKWOOL, WOOD, BRUSHED COTTON



Ambient sound (sound of silence) recorded during the summer solstice in the high mountains. The mic was placed on a rocky outcrop overlooking three glacial valleys (Talèfre, Leschaux, Mer de Glace) and opposite the daily landslides and rockfall from the Aiguille du Tacul.

## SOUND LINK (LISTEN WITH HEADPHONES)

<https://dda-auvergnerhonealpes.org/en/artists/camille-llobet/artworks/fond-d-air>

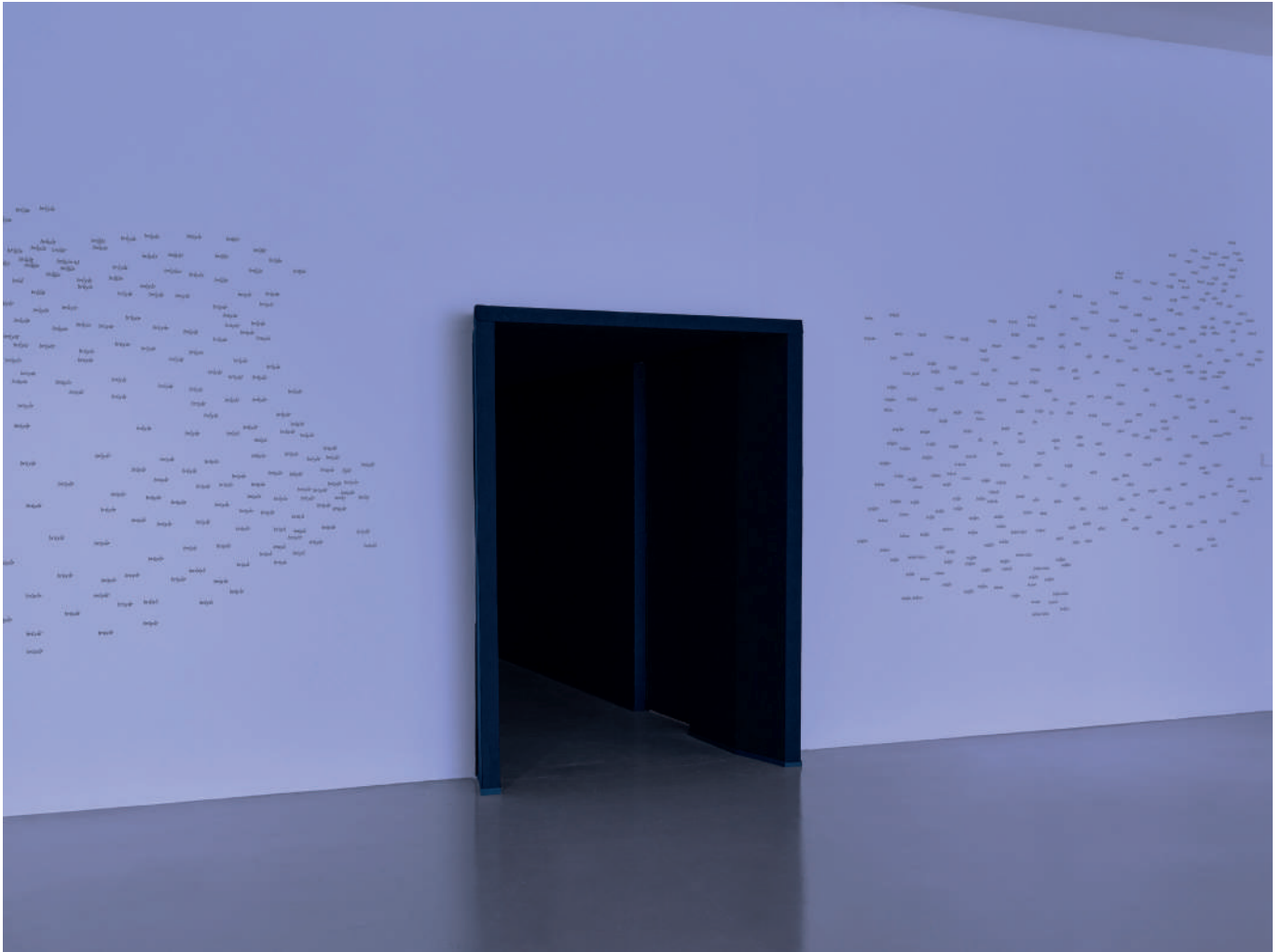


# BROUILLARD

FOG

2023 • WALLPAPER • VARIABLE DIMENSIONS

2 BLACK DIGITAL PRINTS ON JET TEX • 406 X 373 CM ET 406 X 377 CM



View of the exhibition "Fond d'air", IAC Villeurbanne/Rhône-Alpes, France, 2023, photos: T.Lannes.

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.

# LE BRUIT DE LA LANGUE

LANGUAGE NOISE

2022 • 2023 • PERFORMANCE • 15'

WITH MAGALI LÉGER (SOPRANO)



Video archive of the performance, still. During the exhibition «Oral texte», Pernod Ricard Fondation, Paris, jully 2022.

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 lan-

guage. 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]

## VIDEO ARCHIVE

<https://www.dda-auvergnerhonealpes.org/en/artists/camille-llobet/artworks/lebruitdelalangue>



# STÉNOGLOSSIE

2019 • QUADRIPHONIC VIDEO INSTALLATION • 11'24 • VARIABLE DIMENSIONS

4K VIDEOPROJECTION • QUADRIPHONIC SOUND ON 4 LOUDSPEAKERS

FRAC PROVENCE-ALPES-CÔTE D'AZUR COLLECTION

"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. [Camille Llobet]

**VIDEO LINK (SOUND 360°: LISTEN WITH HEADPHONES)**

<https://www.dda-auvergnerrhonealpes.org/en/artists/camille-llobet/artworks/stenoglossie>

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 MIXING Kerwin Rolland • SHOOTING ASSISTANT Maïtea Moraglia • COLOR GRADING Ariane Boukerche • GRAPHIC DESIGN Huz & Bosshard • PRODUCTION Camille Llobet • PROJECT SUPPORTED BY 3 bis f | Centre d'art, FRAC Provence-Alpes-Côte d'Azur, Mécènes du Sud Aix-Marseille.





# MIMÈSIS

2019 • VIDEO INSTALLATION • 17' (LOOP) • VARIABLE DIMENSIONS

DOUBLE 4K SYNCHRONISED VIDEOPROJECTION • MUTES • 2 WOOD SCREENS

Their eyes riveted on the screen, four performers filmed by pairs (left-handed, 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]

## VIDEO LINK

<https://www.dda-auvergnerhonealpes.org/en/artists/camille-llobet/artworks/mimesis>

WITH Camille Bonnel, Tristan Brokenshire, Lilou Donner, Katya Sykes • DIRECTION AND EDITING Camille Llobet • IMAGE Xavier Ameller  
• SHOOTING ASSISTANT Maïtea Moraglia • COLOR GRADING Ariane Boukerche • GRAPHIC DESIGN Huz & Bosshard • PRODUCTION  
Camille Llobet • PROJECT SUPPORTED BY 3 bis f | Centre d'art, FRAC Provence-Alpes-Côte d'Azur, Mécènes du Sud Aix-Marseille. 41



# MAJELICH

2018 • VIDEOPROJECTION • 10'27 • VARIABLE DIMENSIONS

FHD VIDEOPROJECTION • STEREO SOUND ON LOUDSPEAKERS

FRAC GRAND LARGE - HAUTS-DE-FRANCE COLLECTION

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.

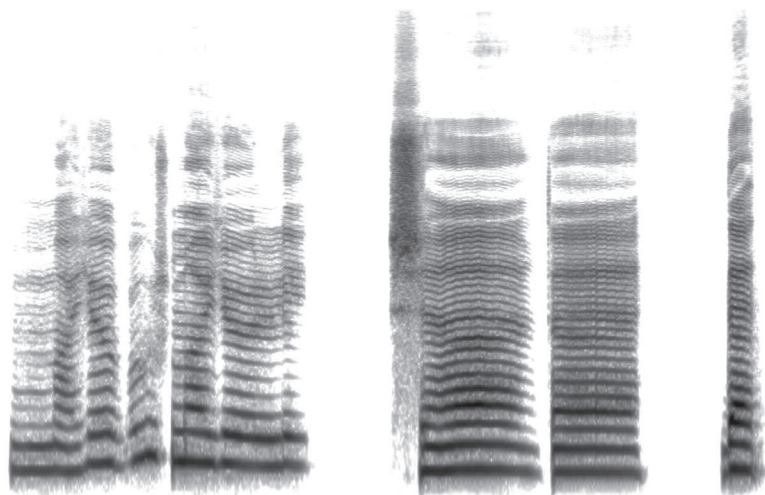
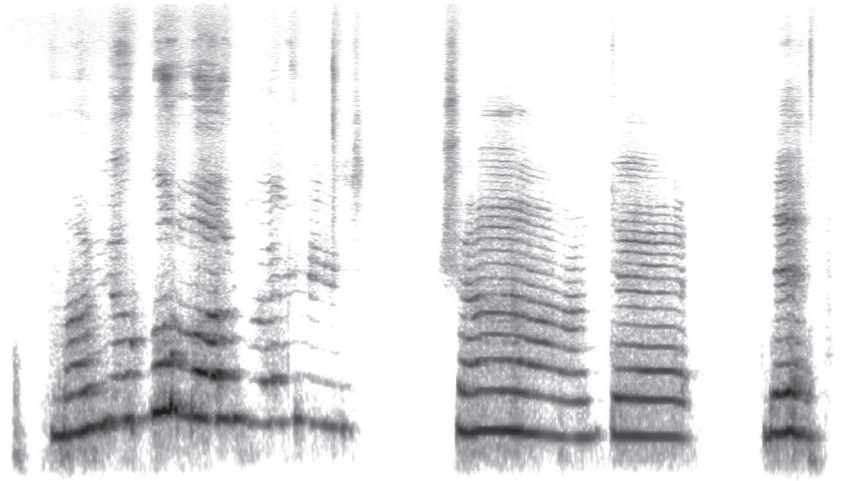
The artist lets the lyrical soprano listen to baby's babbling which she in turn seeks to reproduce. The film shows this highly accurate endeavour which enables us to understand the pleasure of discovering the voice and the pleasure of speaking. [Christian Bernard, "Fracas et frêles bruits", Printemps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

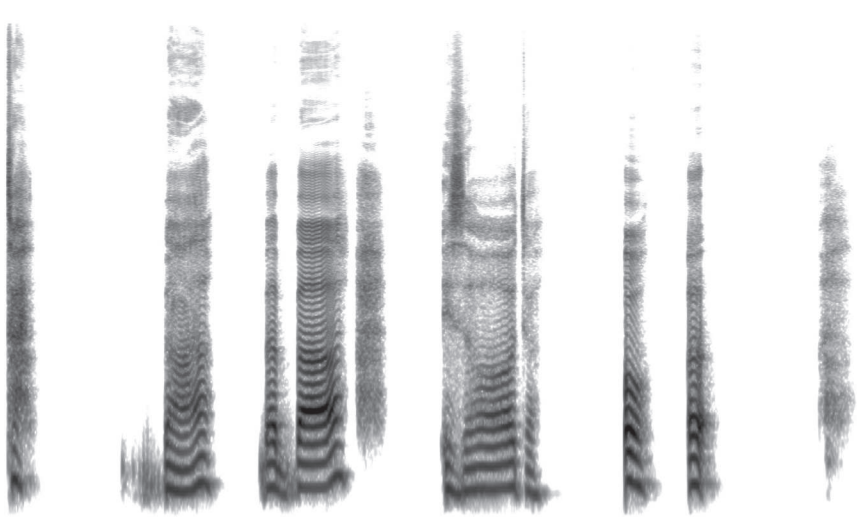
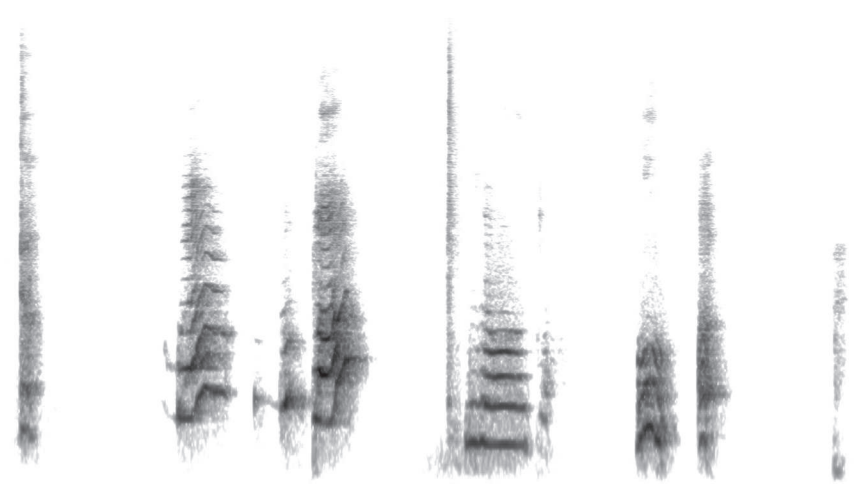
## VIDEO LINK

<https://www.dda-auvergnerrhonealpes.org/en/artists/camille-llobet/artworks/majelich>

WITH Magali Léger SOPRANO • DIRECTION AND EDITING Camille Llobet • SOUND RESEARCH IN COLLABORATION WITH Kerwin Rolland, MUSICIAN AND SOUND ENGINEER • IMAGE Arthur Quaranta • COLOR GRADING AND REGARD MONTAGE Ariane Boukerche • MIXING Kerwin Rolland • GRAPHIC DESIGN Huz & Bosshard • PRODUCTION Camille Llobe • SUPPORT FOR ARTISTIC RESEARCH/PRODUCTION of Fondation des Artistes, of the  Centre national des arts plastiques and Printemps de Septembre (Toulouse, FR).







# SONAGRAMMES COMPARÉS

COMPARED SONOGRAMS

2020 • 3 DIPTYCHS • 46 X 34 CM (X3)

BLACK AND WHITE PIGMENTED PRINT • SHADOW BOX

FRAC GRAND LARGE - HAUTS-DE-FRANCE COLLECTION



View of the exhibition "Tous n'habitent pas le monde de la même façon 2", Florence Loewy Gallery, 2020, photo: A.Mole.

The 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 "L'Art d'apprendre. Une école des créateurs", Centre Pompidou-Metz, FR, 2022. Photo: M. Damage.



# ALICE

2020 • 2023 • ARTIST BOOK AND WALL SCORE  
VARIABLE DIMENSIONS

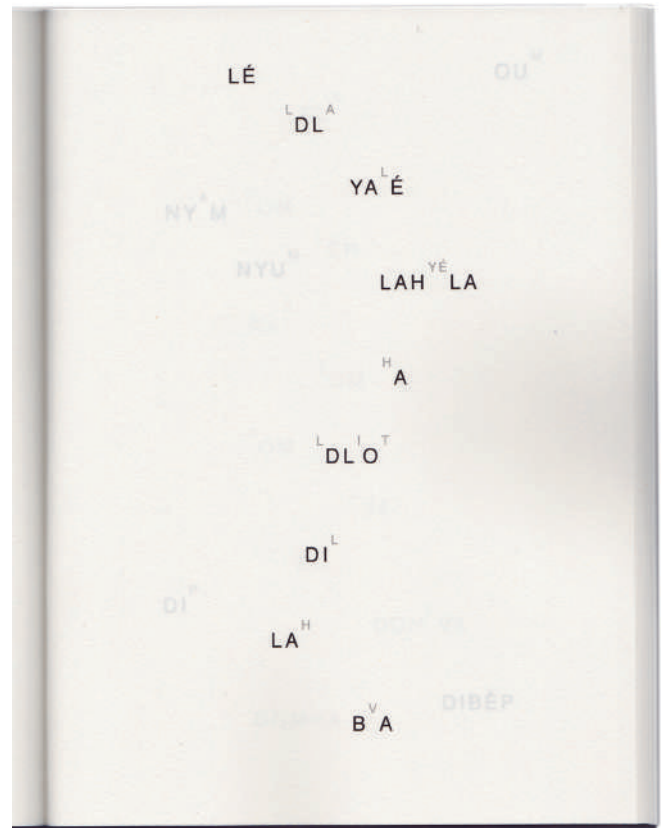
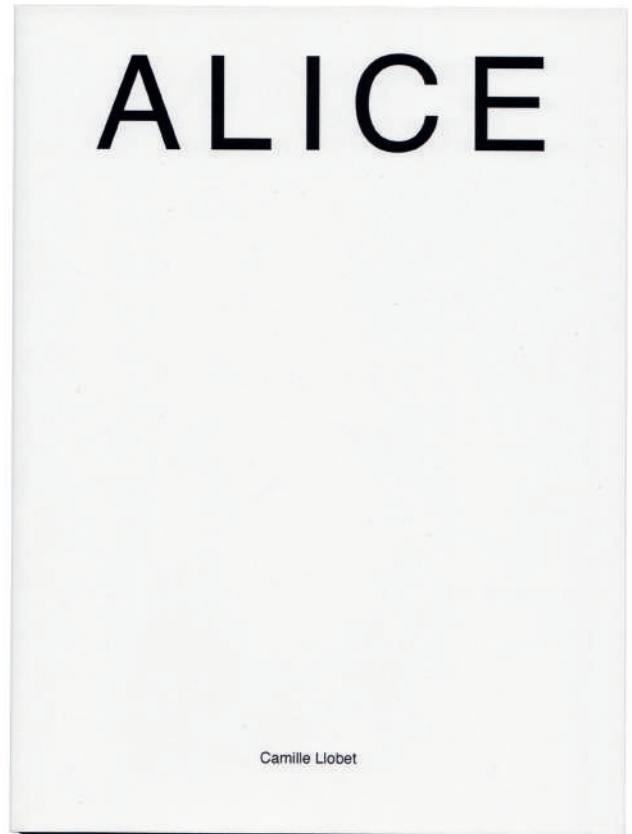
WALL SCORE: MARKER WALL PAINTING

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", 2020. artist book, downsized reproduction.

**ARTIST BOOK (2020)** 80 pages, 23 x17 cm, 300 ex. • **GRAPHIC DESIGN** Camille Llobet et Théophile Calot • **EDITION** Florence Loewy • **SUPPORT TO AN ARTISTIC RESEARCH AND PRODUCTION** of the Fondation des Artistes, of Centre national des arts plastiques and La Graineterie - Art Center, Houilles, FR • **WALL SCORE (2022)** • **DIMENSIONS** 360 cm x 700 cm • **PRODUCTION** Centre Pompidou-Metz, FR • **WALL SCORE (2023)** • **DIMENSIONS** 500 cm x 1600 cm • **PRODUCTION** IAC Villeurbanne/Rhône-Alpes, FR • **EXECUTION ON WALL AT THE** IAC Romain Monnot et Paolo Viscogliosi.



# REVERS

REVERSE

2018 • VIDEOPROJECTION • 06'50 • VARIABLE DIMENSIONS

4K VIDEOPROJECTION • 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]

## VIDEO LINK

<https://www.dda-auvergnerhonealpes.org/en/artists/camille-llobet/artworks/revers>

**DIRECTING AND PERFORMANCE** Camille Llobet • **IMAGE** Xavier Ameller • **SOUND** Corentin Vigot • **PROJECT ASSISTANTS** Damien Donner, Nicolas Donner et Maïtea Moraglia • **RESEARCH ASSISTANT** Fanny Didelon • **COLOR GRADING** Ariane Boukerche • **MIXING** Kerwin Roland • **GRAPHIC DESIGN** Huz & Bosshard • **COPRODUCTION** Camille Llobet and Association Le Cyclop • **PROJECT SUPPORTED BY** Parc naturel régional du Gâtinais Français (FR).







# FAIRE LA MUSIQUE

MAKING THE MUSIC

2017 • VIDEOPROJECTION • 15'27 • VARIABLE DIMENSIONS

4K VIDEOPROJECTION ON A WOOD SUSPENDED SCREEN • STEREO SOUND ON LOUDSPEAKERS

INSTITUT D'ART CONTEMPORAIN - VILLEURBANNE/RHÔNE-ALPES COLLECTION

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.

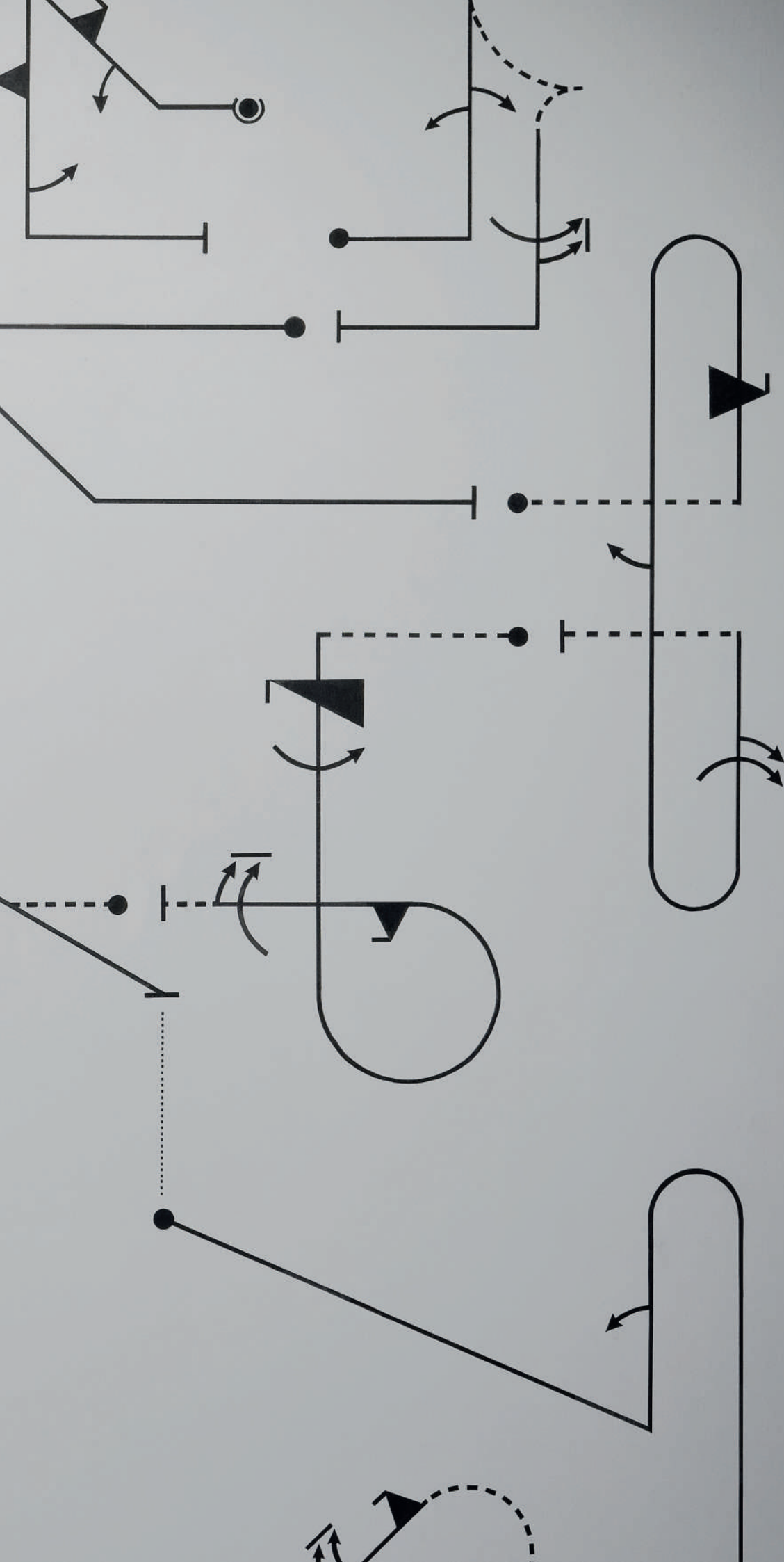
Following the mirror neurones functioning, it is assumed that imagining an action activates more or less the same cerebral zones than when the action is undertaken physically. This is what encourages athletes to play with the plasticity of their brain by mentally practicing extra-ordinary movements, aiming for automatisms as ordinary as putting one foot in front of the other or reacting to danger. Climbing, skiing, motor-racing, bob-sleighbing, 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]

## VIDEO LINK

<https://www.dda-auvergnerrhonealpes.org/en/artists/camille-llobet/artworks/fairelamusique>

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 • **COLOR GRADING** Théo Delarche • **GRAPHIC DESIGN** Huz & Bosshard • **PRODUCTION** Camille Llobet • **PROJECT SUPPORTED BY** Ville de Thonon-les-Bains and ville de Saint-Gervais-les-Bains (FR).

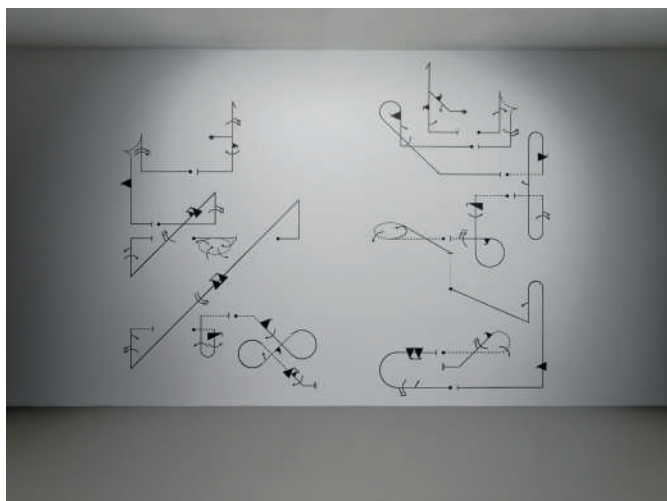




# SÉQUENCE

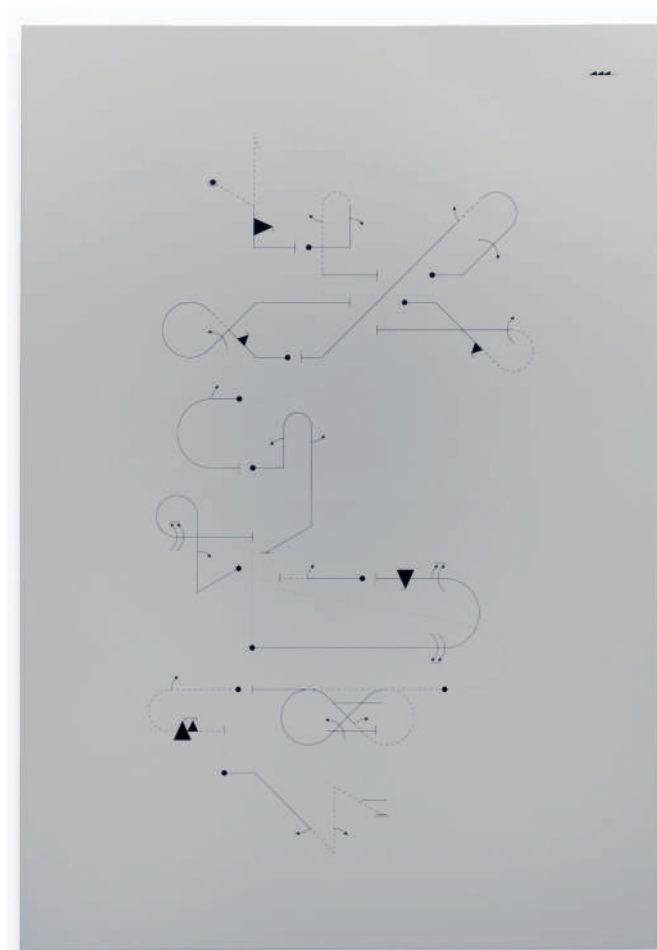
2017 • 2023 • 5 DRAWINGS • WALL SCORES • VARIABLE DIMENSIONS

BLACK PAINT ON WALL (2023) • VARIABLE DIMENSIONS • SILK-SCREEN ON ANODISED ALUMINIUM (2018) • 100 X 70 CM



"Séquence #1 and #2", wall drawing, view of the exhibition "Fond d'air", at the Institut d'art contemporain Villeurbanne/Rhône-Alpes, FR, 2023, photo: T.Lannes.

"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]



"Séquence #5", 2018, silk screen drawings on anodized aluminium, photo: M.Ochoa.



# VOIR CE QUI EST DIT

SEEING WHAT IS SAID

2016 • VIDEO INSTALLATION • 2 SEPARATE FHD VIDEOS • 8'33 AND 8'24 • VARIABLE DIMENSIONS

1 MUTE VIDEO PROJECTION • 1 SOUND VIDEO PROJECTION, HEADPHONES

FRAC GRAND LARGE - HAUTS-DE-FRANCE COLLECTION

"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 along side 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.

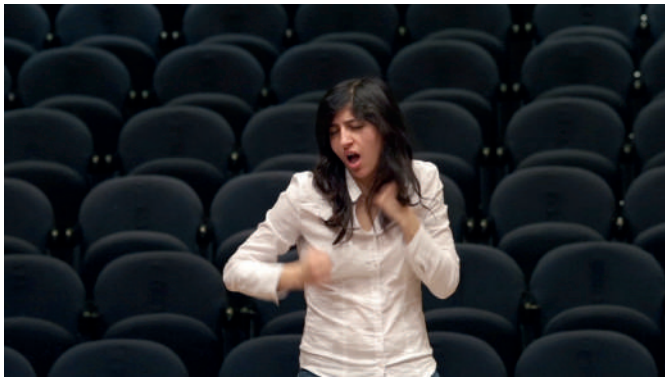
The second video is a series of three sequence shots of the performer, corresponding to three piec-

es played by the orchestra: "Also sprach Zarathustra", "Swan Lake" and "The Ride of the Valkyries", 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]

## VIDEO LINK (FR/ENG)

<https://www.dda-auvergnerrhonealpes.org/en/artists/camille-llobet/artworks/voircequiestdit>

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 INTEPRETERS** Isabelle Ansermet, Philippe Wieland • **GRAPHIC DESIGN** Huz & Bosshard • **PRODUCTION** Camille Llobet • **COPRODUCTION** Projet de coopération transfrontalière ECHOS: École supérieure d'art Annecy Alpes / Mamco, Geneva FR/CH, 3 bis f | Centre d'art (Aix-en-Provence, FR).



"Voir ce qui est dit", 2016, stills.

# SEEING WHAT IS SAID, RESEARCH NOTE

CAMILLE LLOBET • 2016

Sign language\* has the particularity of being a language that cannot be set by writing. It is directly traced in a space of 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 the prosodic contours of Sign (similar to the inflection and rhythm of speech); the signs expressed by the hands would 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 eyes 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.

\* 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?

H. 0<sup>m</sup>.36, L. 0<sup>m</sup>.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.

H. 1<sup>m</sup>40. — L. 2<sup>m</sup>. — Fig. grandeur naturelle.

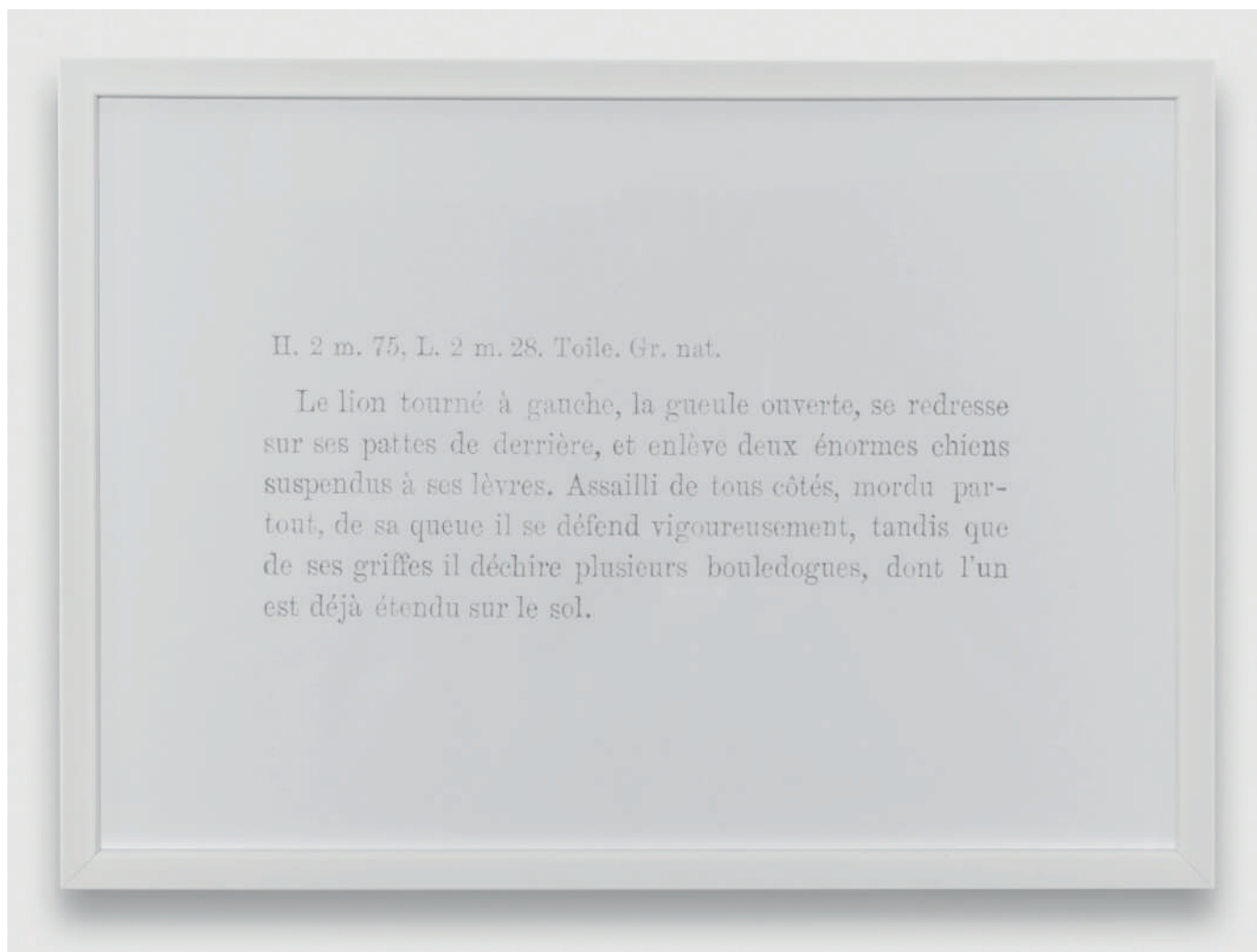
Le vieil anachorète, maigre et nu, est étendu, de profil, sur le dos, au milieu des broussailles sèches, le bras gauche rejeté en arrière, et, de la main droite, pliée sur sa poitrine, tenant une pierre. Le bleu vif d'un ciel crépusculaire luit, au loin, au-dessus des crêtes noires d'une ligne de montagnes.

Signé à gauche : J.-J. Henner.

# EKPHRASIS

2017 • 2021 • SERIES OF DRAWINGS • 29,7 X 42 CM

GRAPHIT 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]





# CHORÉE

CHOREA

2014 • VIDEO INSTALLATION • 14' - 20' • VARIABLE DIMENSIONS

3 FHD VIDEOS ON SUSPENDED PVC SCREENS • 3 MONO SOUNDS ON 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]



View of the exhibition "Fond d'air", IAC Villeurbanne/Rhône-Alpes, 2023, photo: T.Lannes.

## VIDEO LINK

<https://www.dda-auvergnerhonealpes.org/en/artists/camille-llobet/artworks/choree>

# ÉCHAPPÉE

SLIPPED OUT

2014 • SOUND INSTALLATION • 4' - 7' • 100 X 220 X 0,8 CM (X4)

VIBRATING LOUDSPEAKER, PLEXIGLAS, FROSTED COLOURED ADHESIVE, STEEL

Four plates are held in space, slightly tilted. Whispers, 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 color, we attend a collection of recordings of slipped out voices. [Camille Llobet]



Views of the exhibition "Second", Vénissieux Art Center, 2014.

## SOUND ARCHIVES

<https://www.dda-auvergnerrhonealpes.org/en/artists/camille-llobet/artworks/echapee>

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

# COMMENT

JANUARY THE 17<sup>TH</sup>, 2014 • PERFORMANCE

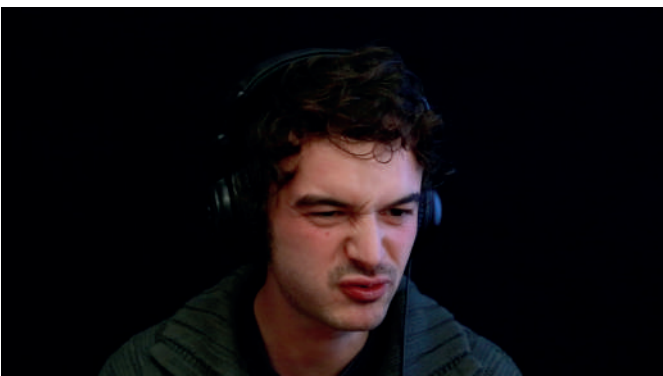
WITH NOHA EL SADAWY • MAMCO, GENEVA, SWITZERLAND

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]



VIDEO ARCHIVE

<https://www.dda-auvergnerhonealpes.org/en/artists/camille-llobet/artworks/comment>



"Prosodie", 2013, stills.

# PROSODIE

2013 • VIDEO INSTALLATION • 12' • 229 X 203,2 X 90 CM (X2)

2 FHD SYNCHRONISED VIDEOPROJECTIONS FACING EACH OTHER • STEREO SOUND • 2 WOOD SCREENS, HPN STEEL, LOUDSPEAKERS  
FRAC-ARTOTHÈQUE NOUVELLE-AQUITAINE COLLECTION

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 as dictated by the emotions we feel or are attempting to convey. [Paul Bernard in "Camille Llobet, Monograph", Adera Editions, 2013]



View of the exhibition "Carte Blanche à Richard Fauquet",  
FRAC-Artothèque Nouvelle Aquitaine, Limoges, FR, 2016.

## VIDEO ARCHIVE

<https://www.dda-auvergnerrhonealpes.org/en/artists/camille-llobet/artworks/prosodie>

# GRAFFITI

2010 • SOUND INSTALLATION • LISTENING POST • 3' - 7' • 46 X 34 X 22 CM

9 RECORDED READINGS • TOLEX, ETCHED ALUMINIUM, EMBASES JACKS, HEADPHONES  
COLLECTION FRAC-ARTOTHÈQUE NOUVELLE-AQUITAINE (FR)

"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]



## ARCHIVES SONORES

<https://www.dda-auvergnerrhonealpes.org/fr/artistes/camille-llobet/oeuvres/graffiti>

# SQUELETTE DE LISTE

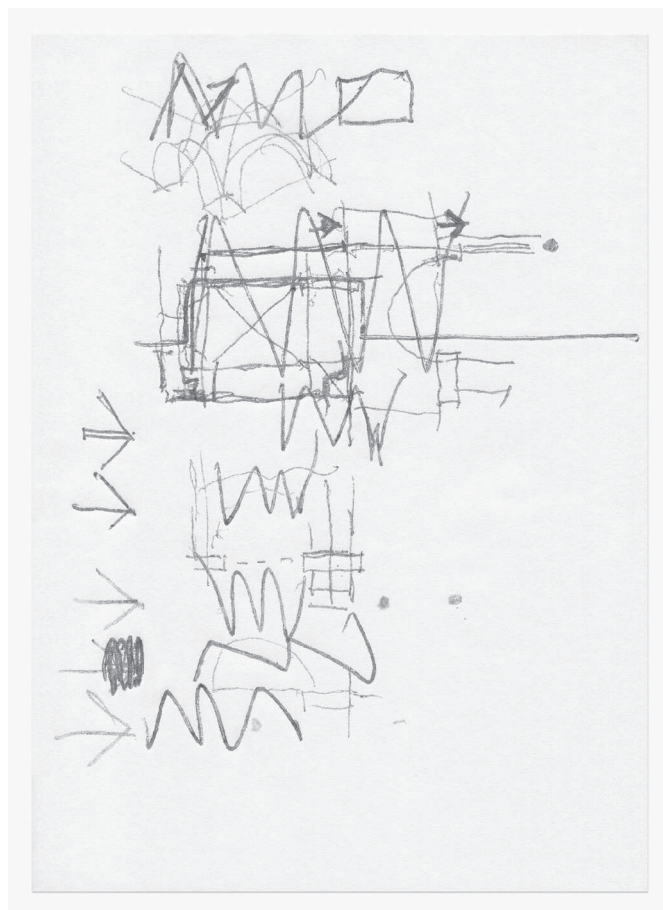
LIST SKELETON

2013 • 9 DRAWINGS • 21 X 29,7 CM

GRAPHIT ON PAPIER

COLLECTION FRAC-ARTOTHÈQUE NOUVELLE-AQUITAINE (FR)

"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 scribbles: 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]



# KASTRA – FALIRO

2010 • BLACK AND WHITE PHOTOGRAPH • 80 X 150 CM

DIGITAL PIGMENT PRINT ON BARYTE

FRAC-ARTOTHÈQUE NOUVELLE-AQUITAINE COLLECTION • FOND D'ART CONTEMPORAIN PARIS COLLECTION  
FMAC VÉNISSIEUX



“Kastr-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 Kastr 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

2010 • VIDEO INSTALLATION • 46 SÉQUENCES • 15X20 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]



# DALLAS, LE 22 NOVEMBRE 1963

2007 • SOUND INSTALLATION • 26 SECONDES

13 SYNCHRONISED RECORDED READINGS BROADCASTING BETWEEN 8 SPEAKERS • 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/Rhône-Alpes, L'attrape couleur, Lyon, FR, 2010.

## SOUND ARCHIVES

<https://www.dda-auvergnerrhonealpes.org/en/artists/camille-llobet/artworks/dallas>

# TÉLÉSCRIPTEUR

2006 • VIDEO INSTALLATION • 123'

3 DV PAL 4/3 SYNCHRONISED VIDEOS • 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]



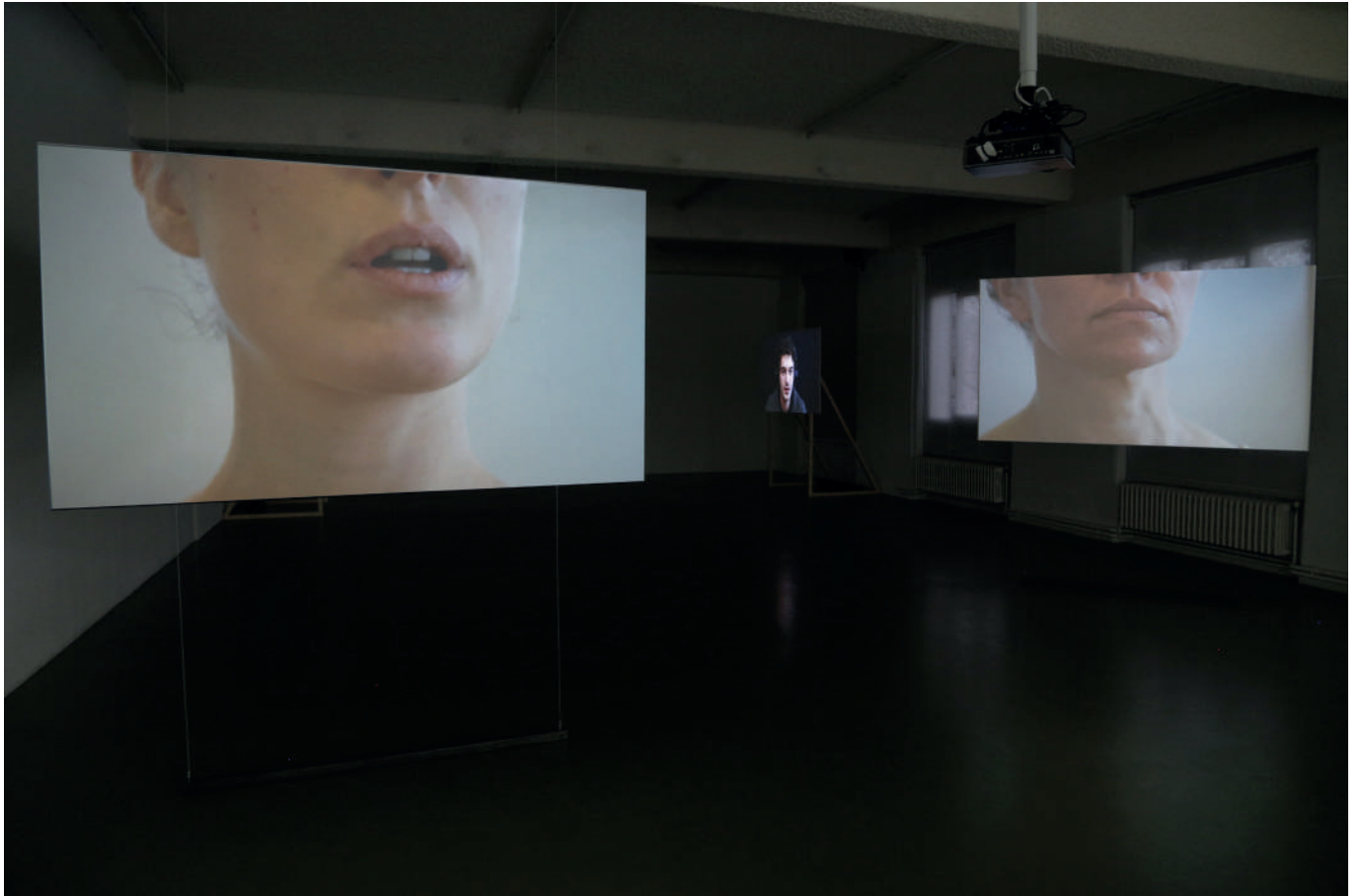
View of the exhibition "Après coup", Galeries Nomades IAC Villeurbanne/Rhône-Alpes, L'attrape couleur, Lyon, FR, 2010.

## VIDEO LINK (EXCERPTS)

<https://www.dda-auvergnerrhonealpes.org/en/artists/camille-llobet/artworks/telescripteur>







# CURRICULUM VITÆ

## CAMILLE LLOBET

Visual artist and filmmaker

Born in 1982 in Bonneville (Haute-Savoie, France)

Lives and works in Sallanches (Haute-Savoie, France)

## CONTACT

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<https://dda-auvergnerhonealpes.org/en/artists/camille-llobet/artworks>

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## SOLO SHOWS

- 2023 "Fond d'air", Institut d'art contemporain, Villeurbanne/Rhône-Alpes, FR  
"Dire quasi la stessa cosa", L'angle, Espace d'art contemporain, La Roche-sur-Foron, FR
- 2019 "Risvolto", Recontemporary, Torino, Italy  
"Idiolecte", Florence Loewy Gallery, Paris FR
- 2018 "Majelich", Musée Paul-Dupuy, Printemps de Septembre, Toulouse FR
- 2017 "Partition", Galerie de l'Etrave, Thonon-les-Bains FR
- 2016 "Voir ce qui est dit", 3 bis f | Art Center, Aix-en-Provence FR
- 2014 "Second", Madeleine-Lambert Art Center, Vénissieux FR
- 2013 "Prosodie", en résonance avec la Biennale de Lyon, Buffet Froid, Lyon FR
- 2010 "Après coup", Galeries Nomades de l'IAC Villeurbanne, L'Attrape-couleurs, Lyon FR

## GROUP SHOWS

- 2025 Sound Biennale, Sion, Switzerland
- 2024 « Imaginer la Montagne », Archipel art contemporain, Saint-Gervais Mont-Blanc , FR  
« L'heure de gloire », Frac Sud - Cité de l'art contemporain, « Des exploits, des chefs-d'œuvre », Marseille, FR  
« Emporté par la foule », Galerie d'art contemporain du Théâtre de Privas, FR
- 2023 "Blank. Raw. Illegible...Artists' Books as Statements", Leopold-Hoesch-Museum, Düren, Germany  
"Ribambelle !" Espace à vendre, Nice, FR
- 2022 "Oral texte", Fondation Ricard, Paris FR  
"L'Art d'apprendre. Une école des créateurs", Centre Pompidou Metz, FR  
"Voci Umane", Plateau Urbain, Village Reille, Paris FR
- 2021 "Une journée en utopie", FRAC Grand-Large Haut-de-France Collection , Familistère, Guise FR  
"Revenir pour voir l'après", with Le Cyclop, Conservatoire National des Plantes, Milly-la-Forêt FR  
"MPYé paypyé ba pyeba", Salon, Madrid, Spain  
Festival Jogging, Le Carreaux du Temple, Paris FR  
"M'entendez-vous ?", Galerie Commune, Lille, web exhibition, FR
- 2020 "Bons baisers de Nice", Espace à Vendre, Nice FR  
"Words apart", Le Point Commun, Annecy FR  
"Tous n'habitent pas le monde de la même façon", Florence Loewy Gallery, Paris FR  
"à voix haute", La Graineterie Art Center, Houilles FR
- 2019 "Artissima, telephone", OGR (Officine Grandi Riparazioni), Torino, Italy  
"Some of us", Kunstwerk Carlshütte, Büdelsdorf, Germany  
"Silences", Rath, 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  
"Collection à l'étude de l'IAC", L'URDLA, Villeurbanne FR  
"L'emprise des sens", Quai des Arts, Cugnaux, Printemps de Septembre, Toulouse FR  
"Naming and Necessity", La Halle Art Center, Pont-en-Royans FR  
"Re-naissance, ici et maintenant !", Le Cyclop, Milly-la-Fôret FR

# CURRICULUM VITÆ

- "Celebrating the body", Mac Kenzie Art Gallery, Regina, Canada  
"Ce qui nous tient, ce à quoi nous tenons", Galerie du Granit, Belfort FR  
2017 "Habiter des territoires", Movimenta prize of the young creation, Halle 109, Nice FR  
"Brouhaha", Galerie du Granit, Belfort FR  
"Avec les yeux d'un sourd", MAC VAL, Vitry-sur-Seine FR  
"Comme les chutes d'eau déjà tremblent dedans la source", Art Center, Vénissieux FR  
2016 "Partition du silence", Anne-Sarah Bénichou Gallery, Paris FR  
"Carte Blanche à Richard Fauguet", FRAC-Artothèque Nouvelle-Aquitaine FR  
"No walk, no work", CACY, Yverdon-les-Bains Art Center, Switzerland  
61e Salon de Montrouge FR  
"Vision", recherche en art et en design, ANDEA, Palais de Tokyo, Paris FR  
2014 "Supervues", Hôtel Burrhus, Vaison-la-Romaine FR  
2013 "Vue éclatée", en résonance avec la Biennale de Lyon, Le Couac, Villeurbanne FR  
"Les Nouvelles Babylones", Parc Saint Léger Art Center, Pougues-les-Eaux FR  
2012 "Rendez-vous 12", International Plateform, South African National Gallery, Cap Town, South Africa  
"L'enclave", Hors-Les-Murs, Marseille FR  
2011 "Rendez-vous 11", International Plateform, IAC Villeurbanne/Rhône-Alpes FR  
2010 "L'esprit des lois", Mort & vif, Brussels, Belgium  
2007 "Travaux en cours", Modern Art Museum, Saint-Étienne FR  
2003 "Bilder Büro", Kunstverein, Stuttgart, Germany

## FILM FESTIVALS AND PROJECTIONS

- 2024 « Pacheû », screening, Théâtre Montjoie, Saint-Gervais Mont-Blanc , FR  
Reprise du FID à Izmir #2, Izmir, Turkey  
2023 ENTREVUES INTERNATIONAL FILM FESTIVAL, international competition, Belfort FR  
"Chaleur humaine", Art Industry Triennial, FRAC Grand Large Haut-de-France. Film programmation by Pascale Cassagnau in the prison of Lille-Sequedin, Dunkerque and St Omer/ Longuenesse, FR  
"Pacheû", Journées européennes du patrimoine, Saint-Gervais-les-Bains, FR  
"Chemins de crête", la Villa du Parc Art Center, Annemasse, Saint Cergues, FR  
FID, INTERNATIONAL FILM FESTIVAL, french competition and first film competition, Marseille, FR  
2022 Loop Art Fair, with Florence Loewy Gallery, Barcelone, Spain  
2021 Around Video, International Video Art Fair, with Espace à vendre, Hotel Moxy, Lille, FR  
Marathon vidéo, Nuit Blanche, Art Center, Clamart FR  
"Faire corps commun", Nuit Blanche, MABA, Nogent sur Marne, FR  
2020 "Arty Party", with Espace à vendre, MAMAC, Nice , FR  
2017 "Camera camera", with Espace à vendre, Hôtel Windsor, Nice, FR  
2016 "La nuit des cours", Le printemps de septembre, Toulouse, FR

## PUBLICATIONS ET TEXTES

- 2024 « Sur une ligne », Artist book, landscape reading, Édition Saint-Gervais Mont-Blanc (à venir), FR  
« L'heure de gloire », Frac Sud - Cité de l'art contemporain, Catalogue of the exhibition, Marseille, FR  
« Some of us », Artistes contemporains, an anthology, Manuella Éditions, FR  
2023 "Blank. Raw. Illegible... Artists' Books as Statements" (1960-2022) », Catalogue, Edition Moritz Küng and Leopold-Hoesch-Museum, Düren, Germany  
"Qui vive", Hélène Meisel, "Fond d'air", monographic exhibition, IAC Villeurbanne/Rhône-Alpes, FR  
2022 "L'Art d'apprendre. Une école des créateurs", Centre Pompidou Metz, Exhibition Catalogue, FR  
2021 "Les acquisitions des collections publiques, Photographie, Vol.2", Edition Le bec en l'air, Paris, FR



# CURRICULUM VITÆ

- 2020 "Alice", Artist Book, Florence Loewy Edition , les presses du réel, Paris, FR
- 2019 "Camille Llobet, Transcrire et transmettre les connections au monde", Mathilde Roman, Le Cyclop, Milly-la-Forêt FR (upcoming publication)  
"En regard", Anne-Lou Vicente, "Idiolecte", exhibition review, Florence Loewy Gallery, Paris, FR  
"Le corps parlant", interview with Franca Trovato, PILAB edition, Les Beaux-Arts de Marseille, FR
- 2018 "Voir ce qui est dit, script", 'Parade', The Drawer vol. 14, FR
- 2017 "Partition", Philippe Piguet, Supplément Semaine 41.17, Analogues editions, FR  
"CACY [kaki], n. m., 2013 – 2017", art&fiction publications, Yverdon-les-Bains Art Center, Switzerland
- 2016 "Voir ce qui est dit, note de recherche", revue "Demain, dès l'aube" #0, Parand Danesh, FR  
61e Salon de Montrouge, exhibition catalogue , text : Guillaume Désanges, FR
- 2015 "Voir ce qui est dit", Artist Book, ESAAA edition, collection DSRA, Annecy, FR  
"In octavo – Des formats de l'art", David Zerbib, les presses du réel, FR
- 2013 "Camille Llobet, Monograph", Adera editions , texts : Paul Bernard, graphic design : Lionel Catelan, FR  
"Initiales G.M.", 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, Supplément Semaine, vol. IV, Analogues editions, FR

## PRESS

- 2024 [Atelier A, https://www.arte.tv/fr/videos/114118-021-A/camille-llobet/](https://www.arte.tv/fr/videos/114118-021-A/camille-llobet/)
- 2023 "Les images + l'électricité, Représentations des énergies au cinéma", Pascale Cassagnau, l'Art Même 91, FR  
"La vidéo : plus qu'une simple image", Emmanuelle Lequeux, Beaux-arts magazine #467, FR  
Affaire à suivre, France Culture Radio, 20th of April 2023, FR  
"Camille Llobet, Fond d'air", Camille Paulhan, Esse, Montréal Vol.108, Canada
- 2020 "Gestes d'écriture", Sally Bonn, Art Press, # 477-478, FR
- 2019 "L'avenir du langage", François Salmeron, Le quotidien de l'art #1681, FR  
"Camille Llobet : L'éloge et l'échec de la formulation", Anaël Pigeat, The Art Newspaper Edition FR #6  
"Idiolecte", Florence Loewy Gallery, Exhibition review, Sally Bonn, Art Press, #464, FR  
« UN AUTRE CEIL, ce sont les œuvres qui parlent », La Dispute, France Culture Radio, 01.30. 2019 (41 min)  
"Parlez-vous le taxi, tosh, tube, xman, zona", Emmanuelle Lequeux, Beaux-arts magazine #416, FR
- 2018 "Introducing", Pedro Morais, 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, <http://lunettesrouges.blog.lemonde.fr>

## PUBLIC COLLECTIONS (FR)

FRAC-Artothèque Nouvelle-Aquitaine  
FRAC Grand large Hauts-de-France  
FRAC Provence-Alpes-Côte d'Azur  
IAC, Institut d'Art contemporain, Villeurbanne/Rhône-Alpes  
Fond d'art contemporain - Paris Collection  
FMAC Vénissieux, Artothèque Bonlieu Annecy

# CURRICULUM VITÆ

## PRIZES AND GRANTS

- 2023 Award One+One for "Pacheû", 38<sup>th</sup> Entrevues Festival, Belfort, FR. Awarded to one of the international films in competition for its remarkable, innovative, and liberated sound design.
- 2021 2<sup>nd</sup> prize of the jury, Around Video, International Video Art Fair, Lille, FR
- 2020 SCAN Grant, Région Auvergne-Rhône-Alpes - DRAC Rhône-Alpes, FR  
Grant of the Mont-Blanc Company Fondation, FR  
Grant of the Bullukian Fondation, FR  
Image / Mouvement support of the CNAP (with CO Producciones, Barcelone), FR  
Laureate Mécènes du Sud Aix-Marseille, FR  
AIC DRAC Rhône-Alpes, FR
- 2018 Laureate Mécènes du Sud Aix-Marseille, FR  
Support to an artistic research/production of the CNAP, FR  
Support to an artistic research/production of the Fondation des artistes, FR
- 2017 Movimenta Price of the Young Creation, Nice, FR

## PERFORMANCES

- 2023 "Le bruit de la langue", with Magali Léger, soprano, IAC, Villeurbanne/Rhône-Alpes, FR
- 2022 "Le bruit de la langue", with Magali Léger, soprano, Fondation Ricard, Paris, FR
- 2021 "Landscape reading", with mountain guides, Archipel Art Contemporain, Saint-Gervais-les-Bains, FR
- 2019 "Risvolto", bilingual performance with Irene Varano, Recontemporary, Torino, Italy
- 2018 "Conversation babillée", with Alain Bublex, Radio DUUU, Printemps de septembre, Toulouse, FR
- 2017 "Entre deux langues", lecture performance with the students of Pi-Lab (ESADMM), MAC VAL, FR
- 2016 "Comment", with Noha El Sadawy, 14 juillet, 3 bis f | Art Center, Aix-en-Provence, FR
- 2015 "Voir ce qui est dit", lecture performance, Mamco, Genève, Suisse
- 2014 "Comment", with Noha El Sadawy, Art anniversary, Mamco, Genève, Suisse

## TALKS

- 2023 "Être à l'écoute", Sound symposium 2, with the Sound Biennale, ÉDHÉA, TLH, Sierre, Switzerland
- 2019 Talk about "Majelich" with Magali Léger and Kerwin Rolland, Florence Loewy Gallery, Paris, FR
- 2018 Talk about "Faire la musique" with Denis Cercllet, L'URDLA, Villeurbanne, FR

## RESIDENCIES

- 2020-2023 Research residency, Archipel Art Contemporain, Saint-Gervais, FR
- 2021 Carte blanche, instagram @reseau\_altitude, FR
- 2019 3 bis f | Art Center, Aix-en-Provence, FR
- 2018 Le Cyclop, Milly-la-Fôret, FR
- 2016 3 bis f | Art Center, Aix-en-Provence, FR
- 2014-2015 ECHOS - ESAAAA - Mamco, Geneva, Switzerland
- 2012 Summer Lake, ESAAAA, Annecy, FR
- 2009-2012 Enfance, art et langages, Lyon, FR

# CURRICULUM VITÆ

## EDUCATION

- 2015 DSRA (Art PhD), École supérieure d'art Annecy Alpes, Annecy, FR
- 2007 DNSEP (Art Master), École supérieure d'art Annecy Alpes, Annecy, FR
- 2004 DNAP (Art Bachelor), École supérieure d'art Annecy Alpes, Annecy, FR