

Pierre-Yves Cruaud
An Experimental Video Artist
Nathalie Pereda
PAPR 491 Computer Strategies
December 1, 2005

Experiments in Films

Pierre-Yves Cruaud is an experimental video artist. He was born in France in 1973. From 1991 till 1992 he was in Rennes, France obtaining his Baccalaureat serie B. in 1993 to 1995 he was in Ecole Superieure de Realistion Audiovisuelle (ESRA) in Paris where he graduated. From 1995 to 2000 he has been involved in the writing, producing, and editing of short films. He has also received numerous awards and honorable mentions in international film festivals.

Pierre-Yves Cruaud's *Fausse Solitude*, 2000 is an earlier film created using a simple technique. The film shows Cruaud from the chest up staring into the camera while the cityscape behind him is turning in increasing speeds. The camera remains in place and is being spun around along with Cruaud. This technique is identified as panning (1). Pierre-Yves Cruaud provides this comment on the film, "a young man tries to acclimatize to the urban world deformed by this contemporary illness that is the speed. The film wonders about the identity of the man and about that of the cinematic act (2)." He means that the man is struggling to survive in urban society, but will eventually become defeated by its unending need for speed.

Silence in Motion, 2001 Cruaud superimposes two elements in this film. Superimpose is "to place one element over another to create stacking of images or overlays (3)." Cruaud has five pairs of white horizontal lines across a black background while there are blobs moving from one line to the next. As the film progresses the blobs become more distinguishable to represent human beings walking into the lines. Cruaud claims, "insuperable barriers limit vital space of more or less human activities. □ We attend the development of already regulated lives. □ The film interrogates our report in the social

conditioning (4)." Cruaud states that human beings are conditioned and their lives remain uniform. Cruaud's *Rec*, 2002 he creates a moving landscape from a camera's recording display information. The film consists of moving through a landscape made of digital information. Its background is black while the text or information color ranges from white to a soft green, which could be a result of manipulation. Cruaud comments,

"a series of television screens is proposed to the machinique glance of the camera. The zoom will pull it... Until record the construction of an electronic landscape due to the filming of descriptive produced by the camera (in position « rec ») and sent back by the control's screen." (5)

In this account he talks about the process producing the film. He takes the image of the camera's information while in the recording position and zooms it to give the illusion of motion.

Living Lights, 2003 Cruaud employs the process of filming to make manifest an image. The short film is a reel moving uneasily across the screen. There are two round gray disc shapes at the bottom center moving in and out of obscurity. It gradually becomes a developing image against the black background. Cruaud stated, "the cinematographic device is put in action and tries to awake a memory. A kind of childbirth of the image occurs (6)." He implicates the use of the camera as the means into which an image can be create.

Pierre-Yves Cruaud's *Strategy, Gesture, and Sign* in 2004, that is constructed with still images. The film has a black background in which the images are flashed in and out throughout the film. The superimposed images appear to be hands or hands touching one another, a wall, door, and the shaking of two hands. Cruaud claims it to be "an experimental political comedy (7)." The comedy could be seen in the use of the flashes of hands to the shaking of hands in the dark or being superimposed. Pierre-Yves Cruaud's short experimental films have varies attributes. *Silence in Motion* was well done for its subtleties. It began as a mystery of moving organisms and then became human, which was interesting usage of common actions. *Living Lights* is based on process, both in the making of the film and the making of the image. It appeared to be a creation of chance, a well-presented mishap. *Strategy, Gesture, and Sign* I did not respond to as well as the others. The film has an eerie atmosphere with hands implying movement towards the viewer.

In Pierre-Yves Cruaud's experimental films he utilizes both traditional and novel techniques. The traditional techniques are panning, snap shot compositions, superimposing, and transitions to name the least. Each film focuses on a particular technique that creates the images in the film. The films are technically and visually different from one another due to their subject, context, and process. Although, there is a continual theme throughout his films which involve the human condition.