

LOW ANGLE, THE SEA (En contre-plongée, la mer, 2013)

English Press kit



Low angle,
the sea

(En contre-plongée, la mer)

A film by
Guillermo G. Peydró

After a sculpture project by
Jeanne de Petriconi

With music by
Samuel Andreyev

"...it is exactly that brief instant of transition,
when the artistic idea moves on to the artistic realization,
the one we can eventually observe."

-Stefan Zweig, The mystery of the artistic creation

www.guillermopeydro.com

CREDITS

DIRECTOR:

Guillermo G. Peydró

WRITER:

Guillermo G. Peydró

CAMERA:

Guillermo G. Peydró

SOUND:

Guillermo G. Peydró

EDITING:

Guillermo G. Peydró

NARRATION:

Jeanne de Petriconi

MUSIC:

Samuel Andreyev

CAST:

Jeanne de Petriconi

DURATION:

25 minutes

SYNOPSIS

Low angle, the sea (En contre-plongée, la mer) is a "processual film", after the sculpture project of the same name by French artist Jeanne de Petriconi, inspired herself by the architectures of Madrid's city center. The film traces the usually inaccessible creative process that leads to the creation of an artwork: from the intellectual and poetic substrate, to the challenges set out by contemporary art. The camera shares, rebuilds or completes the creative process phases, divided in five and themselves alternated with the "Five pieces for flute and percussion" by Canadian composer Samuel Andreyev: the initial lectures that conform the theoretical base for the creative proposal; the strolling through the recently discovered city, in search of unique forms; the architecture, organic or mineral drawings on paper, that develop and blend, forming the final projects; the physical work with materials, eventually with the aid of machines; and the final presentation in the chosen space for allowing the new forms to hatch and join the real world from the pure theory.

STATEMENT

Low angle, the sea intends to be a dialogue between three artistic fields –sculpture, cinema and music–, where all three interweave and complete each other from their own variables: sculpture's tridimensionality against cinema's two-dimensions, sculpture's statism against music and cinema's temporality, the dialogue that the camera and the music enact in the image and sound tracks, the recording and cinematographic reconstruction of the working stages, or the identity between the creative process in these three arts. Cinema should reflect on how to translate to its own medium each artist's aesthetic proposal, for not repeating narrative models in order to explain extremely different aesthetic proposals.

TRAILER

French original version: www.vimeo.com/peydro/plongee

Spanish subtitled version: www.vimeo.com/peydro/plongee2

English subtitled version: www.vimeo.com/peydro/plongee3

BIOGRAPHY OF FILMMAKER GUILLERMO G. PEYDRÓ

Guillermo G. Peydró is a Spanish filmmaker, art historian, and former programmer for the Greenpoint Film Festival (Brooklyn, NY). He currently pursues a PhD at the Reina Sofía Museum (Madrid) where he studies the critical dialogue between cinema and the visual arts since the advent of the 20th century, as well as its aesthetic, academic and political applications, focusing his dissertation on the essay film on art. Peydró's filmmaking starts from a second degree reading of images from the past, concerning visual arts or personal memories –both often interweaving–, but also images from the present, particularly referring to ongoing creative processes. His first two essay films on art, *The Guernica variations* and *The imaginary garden*, are a denouncement of today's civilian repression and its opposite: a meditation on European culture and creativity. Both opened internationally at the Official Selection of the Documenta Madrid Festival 2012, and have been screened at festivals, museums, and universities throughout Europe, South America and North America.

WEBSITE: www.guillermopeydró.com



FILMOGRAPHY

The imaginary garden (El jardín imaginario, 2011-12) 51 min.

Louie's toy garden (2011) 12 min.

Art of the actor (2011) 15 min.

The Guernica Variations (Las variaciones Guernica, 2012) 26 min.

Last year at Montreal (film-poem) (L'année dernière à Montréal (ciné-poème), 2013)
11 min.

Low angle, the sea (En contre-plongée, la mer, 2013) 25 min.

Dalí. All of the poetic suggestions and all of the plastic possibilities (Dalí. Todas las sugerencias poéticas y todas las posibilidades plásticas, 2013) 10 min.

BIOGRAPHY OF ARTIST JEANNE DE PETRICONI

Jeanne de Petriconi studied at the University of Corsica, the Fine Art School of Avignon, and the Ensad of Paris (Arts Décoratifs School) from which she obtained her masters degree in 2009. In 2010, she was “Best Young Artist” at the Arte Laguna Prize at the Venice Arsenal and her work was exhibited at the Moscow Museum of Modern Art for the Second Moscow International Biennale for Young Art. The same year, Jeanne was laureate of the “Pepinieres pour jeunes artistes” European program and offered a three month residency in Quebec. In 2011, she had a large-scale solo show in Corsica, after which she had two residencies in Finland. The following year, Jeanne was laureate of a six month residency in Switzerland at “la Ferme-Asile,” where she had a personal exhibition of the work she developed during this period. She obtained a residency from 2012 to 2013 at Casa de Velázquez, Academy of France in Madrid, during which time she developed her sculpture project *Low angle, the sea (En contre-plongée, la mer)*.

WEBSITE: www.jeannedepetriconi.com



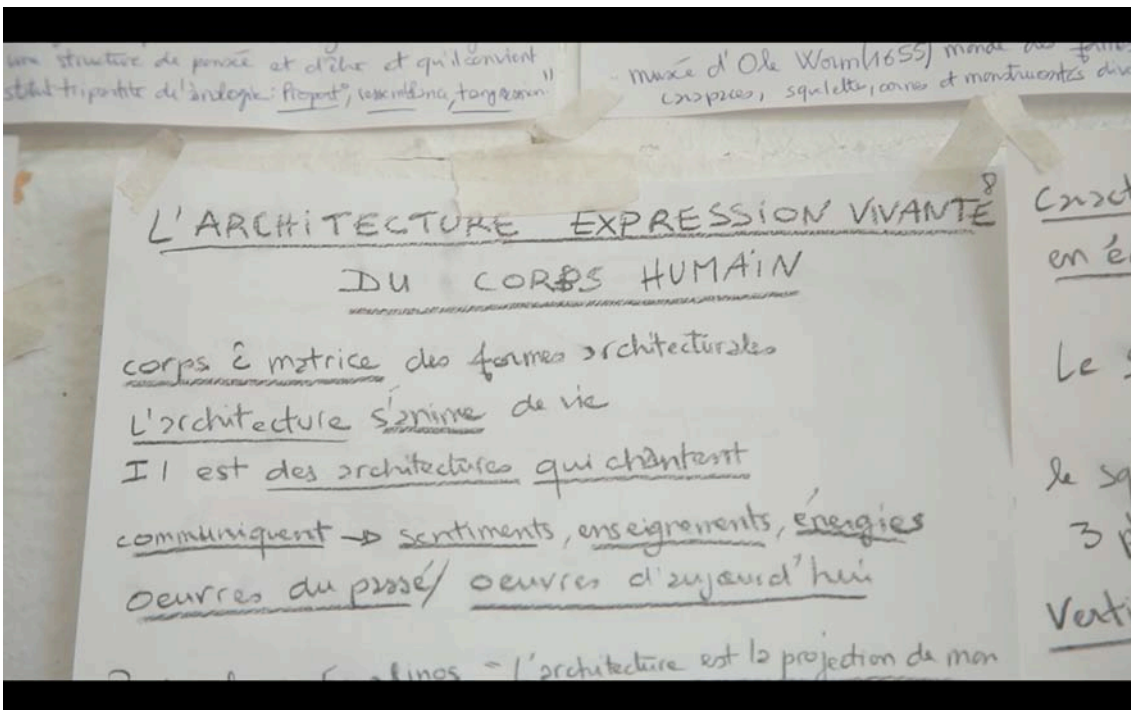
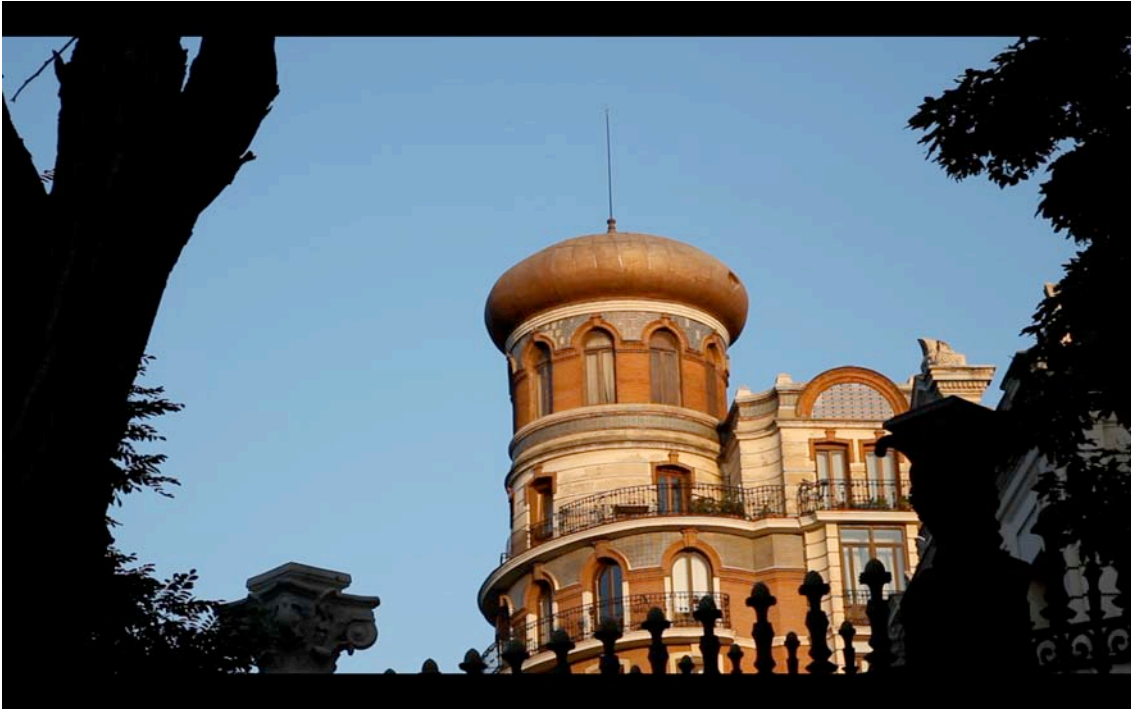
BIOGRAPHY OF THE COMPOSER SAMUEL ANDREYEV

Samuel Andreyev was born in Kincardine (Ontario), Canada in 1981. Following his initial training at the Royal Conservatory of Music in Toronto, he studied composition with Allain Gaussin in Paris, then with Frédéric Durieux at the Paris Conservatoire (CNSMDP), where he obtained a masters degree in composition in 2011. At the same institution, he also obtained a prix d'analyse in the class of Claude Ledoux. Samuel Andreyev followed the Cursus 1 program of IRCAM in 2011-12. He has also studied composition under Brian Ferneyhough, Heinz Holliger, Michael Jarrell and Klaus Huber, and has attended composition courses such as Royaumont (2006), Darmstadt (2010, 2012), and the Centre Acanthes (2011). Samuel Andreyev is regularly invited to teach in institutions such as the Haute École de Musique de Genève, the Conservatoire d'Annecy, and the École Normale (Paris). First prize winner of the Henri Dutilleux Composition Competition (2012), he is currently composer-in-residence at the Casa de Velázquez in Madrid, Spain. Samuel Andreyev has received commissions from Radio France, the Archipel festival (Geneva), le Balcon, Ensemble Proton Bern, Hanatsu-Miroir (Strasbourg), and many others. His music is performed throughout the world by ensembles such the Orchestre National de Lorraine, l'Orchestre de l'Opéra de Massy, l'Orchestre du Conservatoire de Paris, Les Percussions de Strasbourg, Nouvel Ensemble Modern, Ensemble Linea, Vortex, Cairn and many others. Also active as a poet, his first trade collection, Evidence, was published in 2009. Samuel Andreyev's scores are published by Alphonse Leduc, Babel Scores and Trepex.

WEBSITE: www.trepex.org



FILM STILLS







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when the artistic idea moves on to the artistic realisation,
the one we can eventually observe."*

–Stefan Zweig, *The mystery of the artistic creation* (1940)

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