



Jean-Paul Devin-Roux

Portfolio

<http://devinroux.wix.com/devinroux>

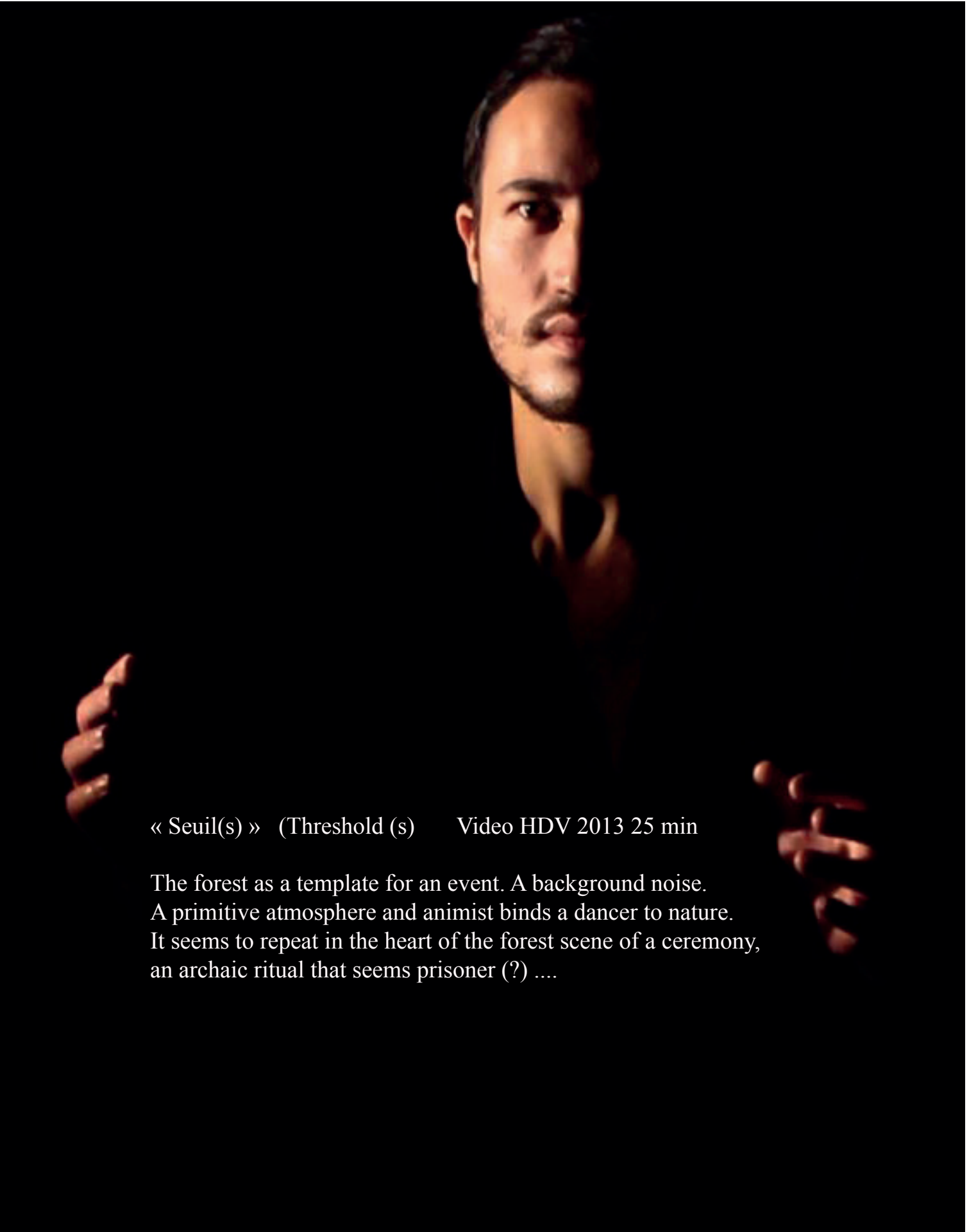




“ Seuil(s) ” 2013 - 2014

Installation video



A man with dark hair and a beard is shown from the chest up, positioned centrally against a solid black background. He is looking directly at the camera with a neutral expression. His arms are extended outwards to his sides, and his hands are raised, with fingers slightly curled in a gesture that appears to be part of a dance or ritual. The lighting is dramatic, coming from the front and slightly to the sides, highlighting his face, neck, and hands while leaving the rest of his body and the background in deep shadow.

« Seuil(s) » (Threshold (s)) Video HDV 2013 25 min

The forest as a template for an event. A background noise.  
A primitive atmosphere and animist binds a dancer to nature.  
It seems to repeat in the heart of the forest scene of a ceremony,  
an archaic ritual that seems prisoner (?) ....

«Seuil(s)» does not expose a story but an event takes place, leaving the viewer free projection from elements proposed by a device of one or more video screens: scenic images and digital images in fixed plane movements and movements of the dancer's body, immobility and intensities.

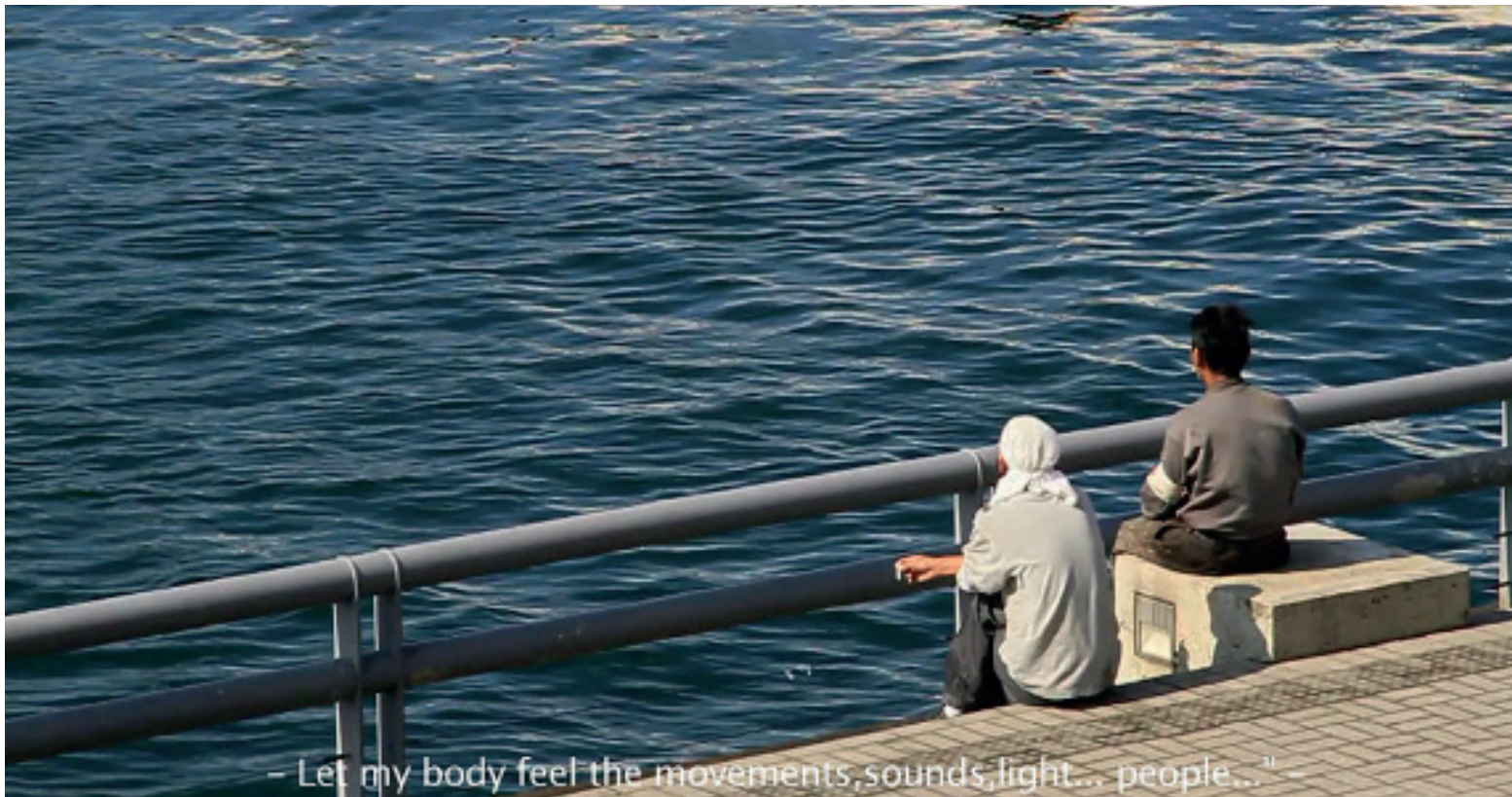
*«It is as if, in the forest, I was faced with an animal face something that is a very old memory, an encounter with a wayward power to domestication and simultaneously archaic intimacy with this as there are more savage in me»*



2013-2014 / video installation / 3 floating screens + 4 videos /  
La Fonderie / Le Mans 2013 / France  
Théâtre Charles Dullin 2014 ( Chambéry / France )

<http://devinroux.wix.com/devinroux#!portfolio/c7yx>  
<https://vimeo.com/99822223>  
<https://vimeo.com/69607129>





« Double Harmony » vidéo hdv 2014

A component of my work is the use of videographic fragments collected in my travels. In the video “Hidden behind”, “Double Harmony” “My back, spun Kamo River” urbanity cities of Kyoto, Osaka or Tokyo could easily be represented as alienating is presented as romantic, emotional and human. The idea interested me at first, it is the idea of landscape, to say how is this-we could bring back pieces of landscapes, both temporal landscapes that surround piece, a time piece, a piece of life. I assembled these video fragments to form something new discarding the idea of an assembly to be linked primarily to the narrative.

Narration tenuous without other characters as busy or immobile figures.

I stand in a sleek way only to the categories of space and time to better dilate. I give the impression of duration, a geography “emotional” tucking other spaces, other temporalities, a light and different colors.

I weave connections between vision and perception to create a kind of wandering where memory landscapes visited overlays the actual reality, where the notion of status, place gaining deconstruction “floating”.

A visual and temporal echo in which the imagination can find the support of a great escape.













“ Transit Express “ vidéo hdv 2013

<https://vimeo.com/81796419>

*“ Behind the cavalry images  
If you could hear the whispering of the dream  
You would hear no other sound “*





“ Caché derrière ”  
vidéo 2012



<https://vimeo.com/40147885>

“ It curiously turns around itself without daring to touch even half fingers.  
So it is that, but in reality he sees only a setting where he would once figured,  
which gives it great peace. ”

“ Ostinato “ Louis René DESFORETS



In autumn 2011, I traveled 6 weeks in the Kansai region of Japan.  
Despite the tragedy that shook the country six months earlier, I had found in the peaceful crowds of Osaka, Kyoto and Kobe a feeling I did not know, that of being a stranger that nothing threatens or assaults.

I photographed and filmed by the way, my camera became both a bridge and a screen between the place, its people and myself. I'm surprised this endless feeling of envelopment, the soothing strangeness.

A sensation at once sentimental and sensual in a fault of the intellect.

France was so far away, my heart was appeased, my brain issued anesthetized.

Something always escapes me, is resistant to enter the circle of my close.

Through photography and video, I tried to express that feeling.

<https://www.flickr.com/photos/roux-devin/sets/>

The upcoming project will discuss the different meanings of the word "place": a place, a territory, a context, a situation, a place, a "home".

He will discuss the identity and expectation, intimacy and distance.

Is it that the act of making a film are t an act of giving or taking?

“ What we are doing at a given time,  
we must not forget that what we do  
correlates with our inner nature  
Therein lies the poetry “

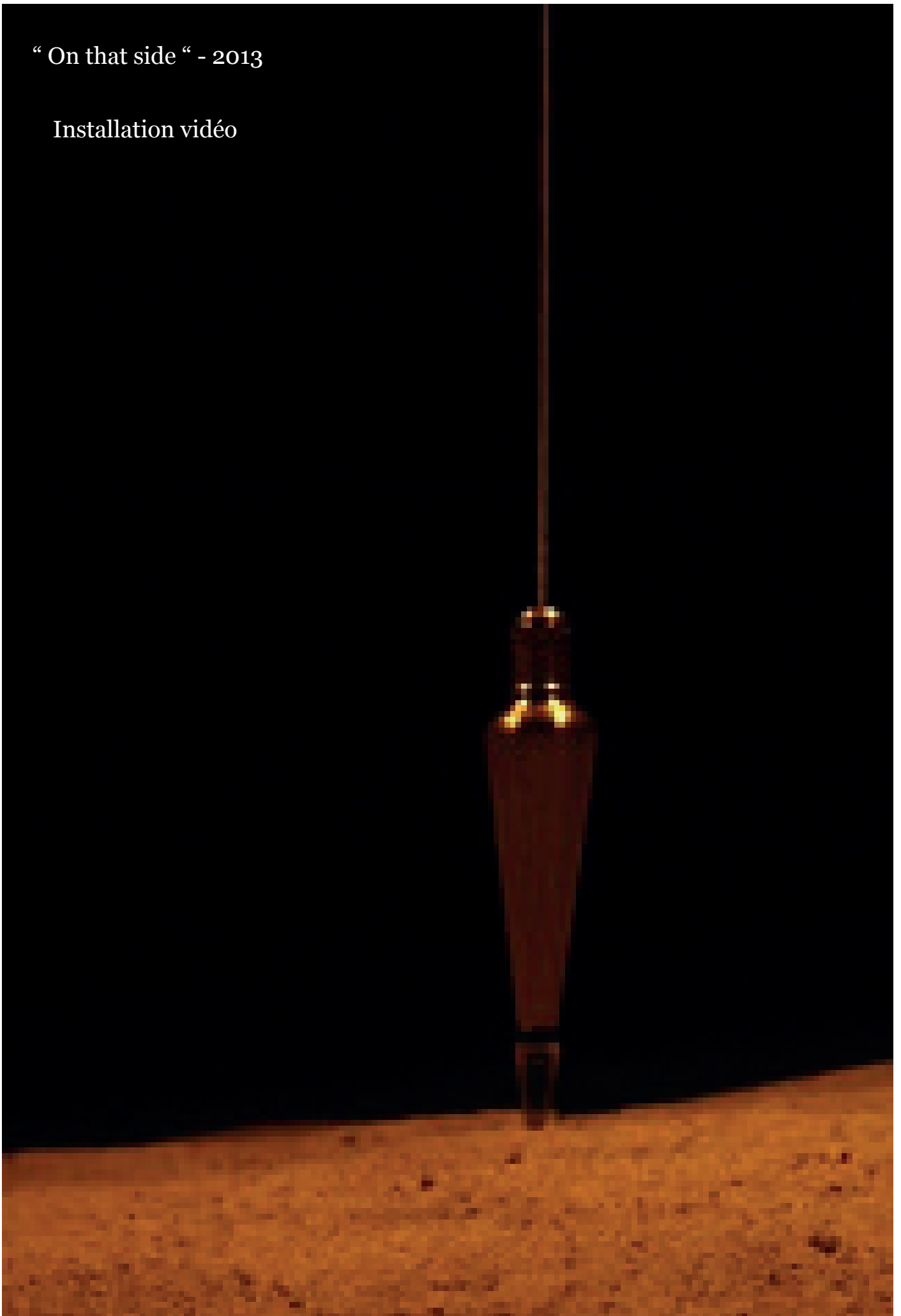
Bashô

video hdv 2012 : “Behind me, the Kamo River was flowing ....”

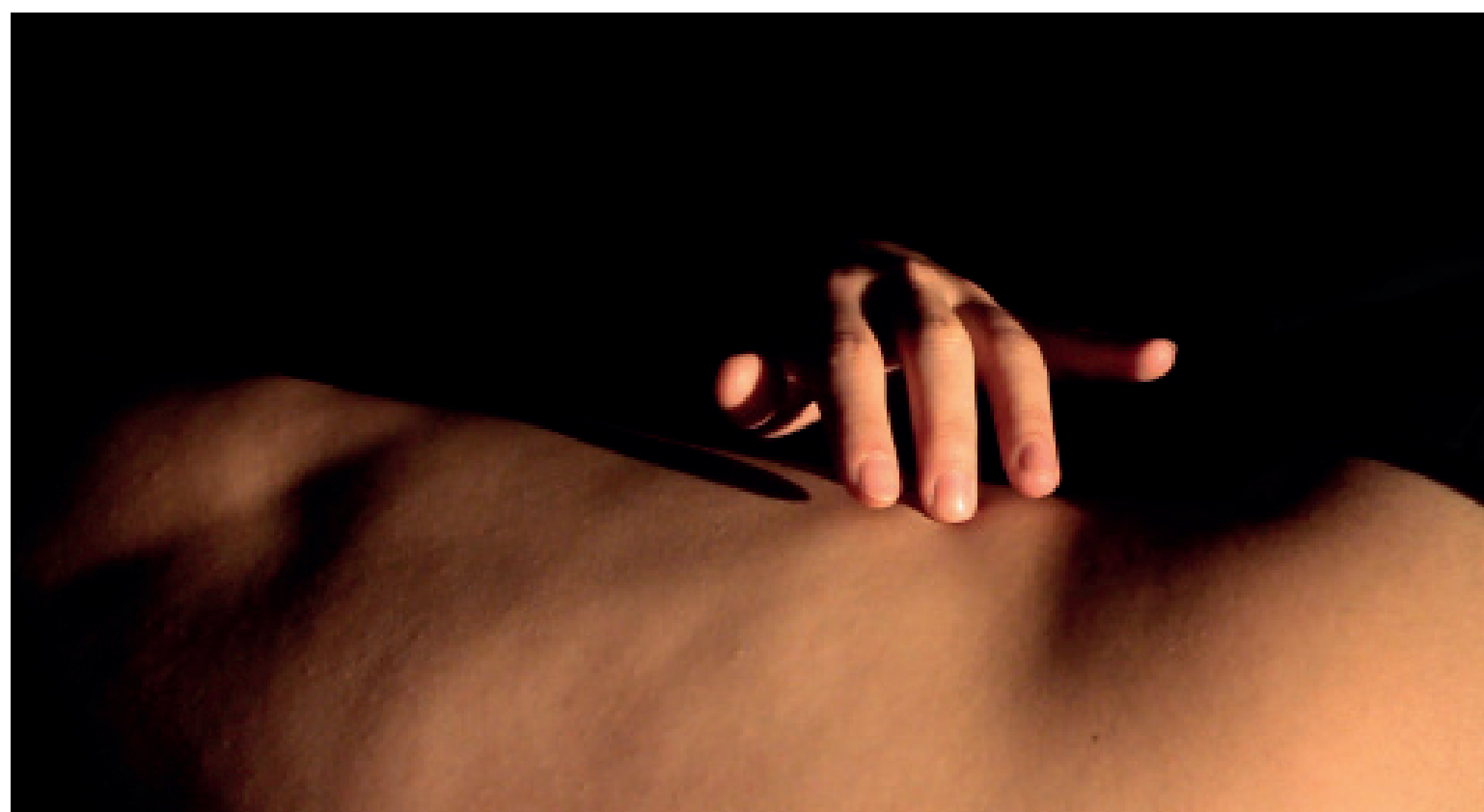
<https://vimeo.com/37871920>

“ On that side “ - 2013

Installation vidéo



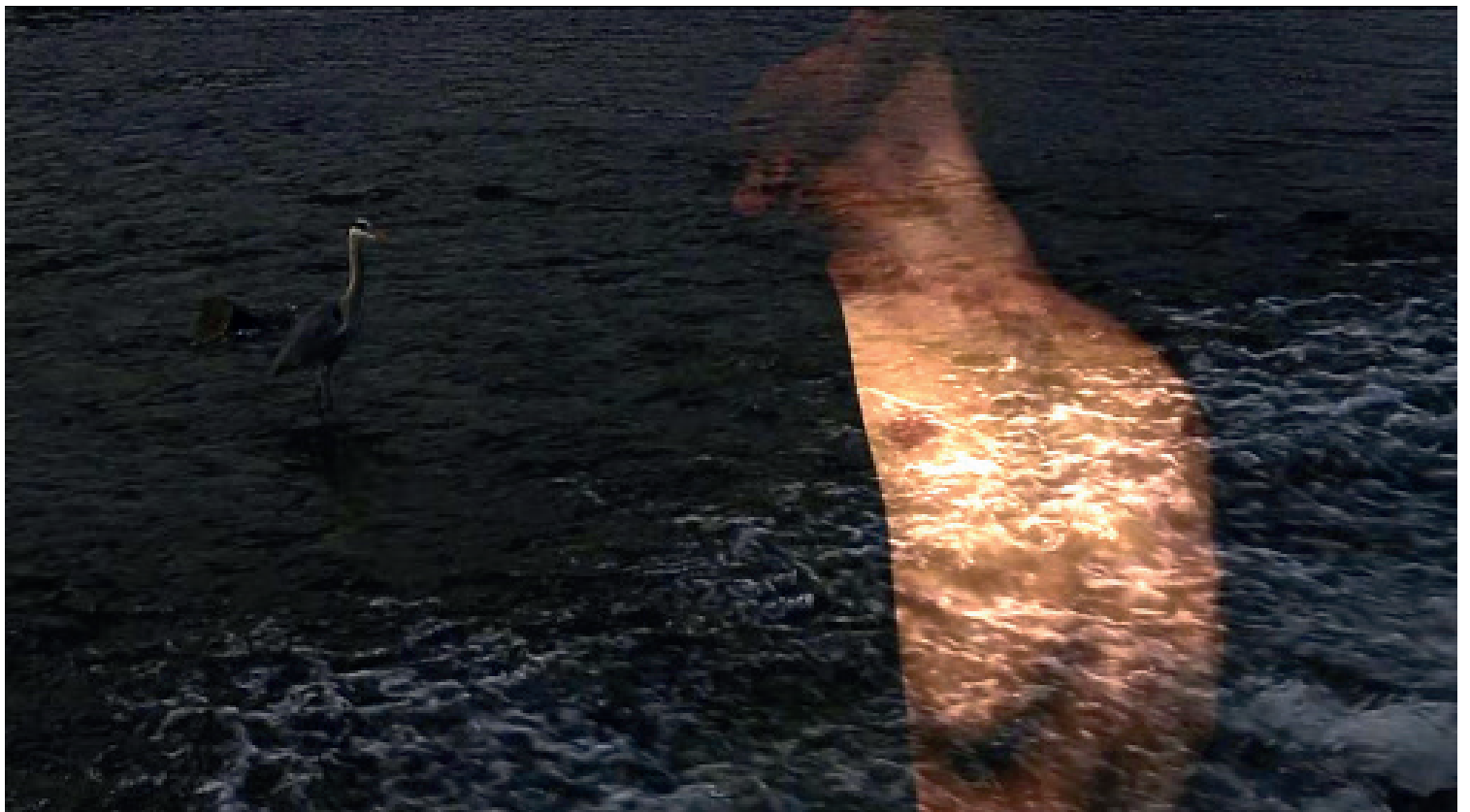




“ On that side “ vidéo 2013  
<https://vimeo.com/78983973>

“ The Unanswered Question ”  
video 2013

“ Stay there, keep in the shade  
scar in the air.  
Staying there under a foreign sky,  
in an extraneous water,  
my shadow ”



“ The Unanswered Question ” vidéo 2013  
<https://vimeo.com/71700183>

## “ From there, slowly approaching “ vidéo 25 mn 2013

Originally,  
there was this poem by Paul Celan: “ Grafted on the eye ”

“ Sur ton oeil est greffée  
la brindille  
qui signalait aux forêts  
le chemin  
soeur dans la fratrie des regards  
elle fait bourgeonner la pousse,  
la noire.

A perte de ciel la paupière  
se galbe sous ce printemps  
A perte de paupière  
le ciel s'étire, en dessous  
à l'abri du bourgeon  
l'Eternel labour  
le Seigneur. “

I met this astonishing poem. He came to meet me - like an animal - to say something to both blinding and alive, arising. It is as if, in the forest, suddenly, I was faced with an animal face something that is a very old memory, an encounter with a wayward power to domestication and simultaneously an archaic intimacy with this as there are wilder in me through the mentioned vocabulary.

The image remains unresolved. I see the beginning of the film, which he describes and suddenly now I mentally produce another film - one that I am trying to make and that proves there, all of a sudden this poem I “touch”. It operates as an energy “imaging” on me.  
Poetry, like necessity.

The origin of this project, there I met the dancer and choreographer Jean-Gabriel Manolis leading here to the achievement of a singular movie, throwing a new bridge between dance and film: an attempt to invent all poetic language, disturbing and sensual.



“ I understand that this is the 21st century, a fictions’ sedimentation and the prison we build stone by stone in the hope to free us from dizziness, to find a ground, a land in which to live.

But the dizziness is infinite, the anxiety, mean the shifting, the doubling, the flow of things that we thought had been sealed forever, the entire old structure of the being begins to move and we would like this happens without cries.

And everywhere the big upheaval, the blurring of origins, the disappearance of the real, the fictional sedimentation of our eyes. We are not prepared, this is the great fault, we are not prepared to the shake of things.”

Camille de Toledo, “ The anxiety of being to the world ”











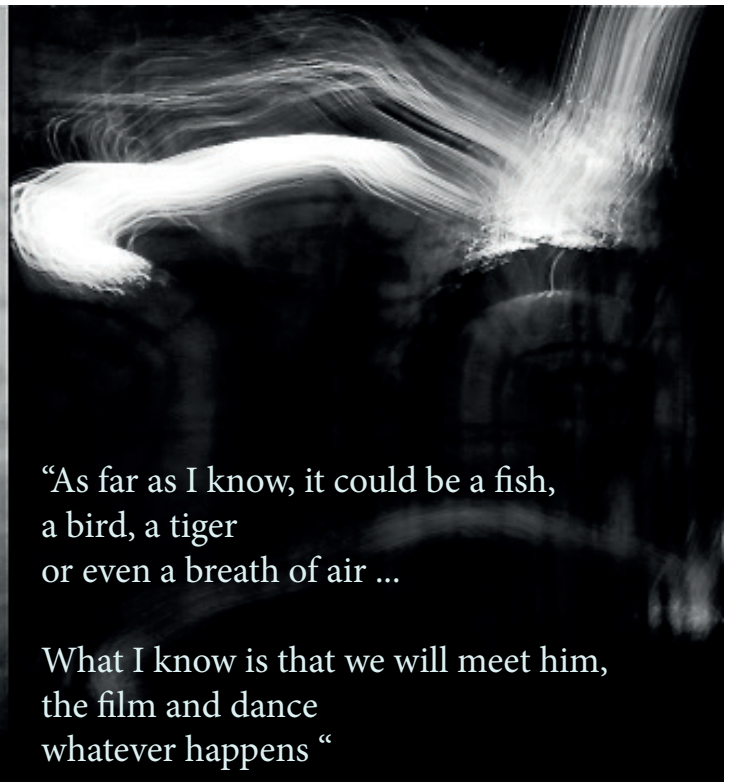
“résilience”video hdv 2015  
<https://vimeo.com/126240130>





“ résilience ”video hdv 2015  
<https://vimeo.com/126240130>

“ Pure presence / Résonance “  
installation vidéo / performance dance  
( Paris- Lyon - Chambéry France) 2014

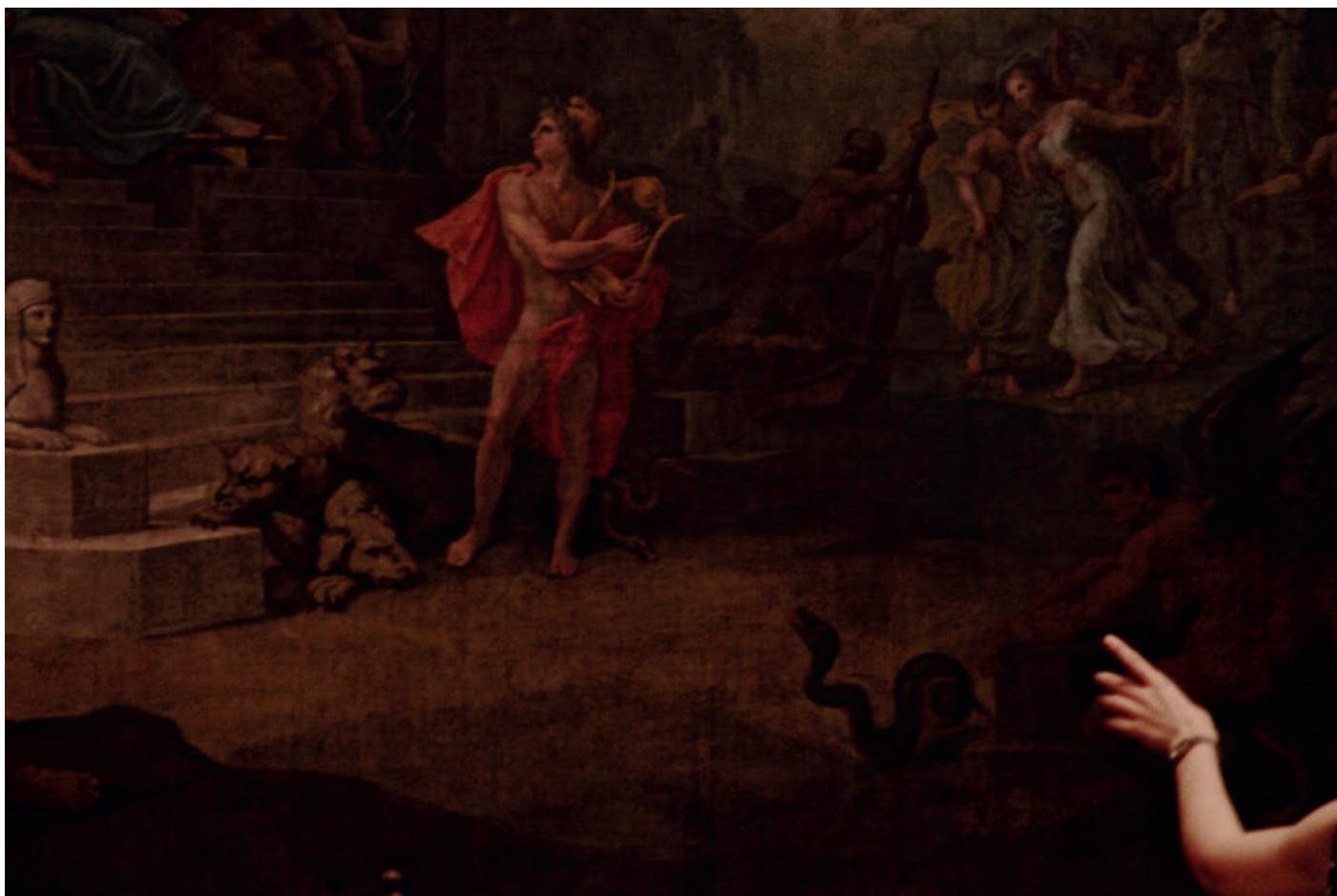


“As far as I know, it could be a fish,  
a bird, a tiger  
or even a breath of air ...

What I know is that we will meet him,  
the film and dance  
whatever happens “

<http://devinroux.wix.com/devinroux#!project/chaj>



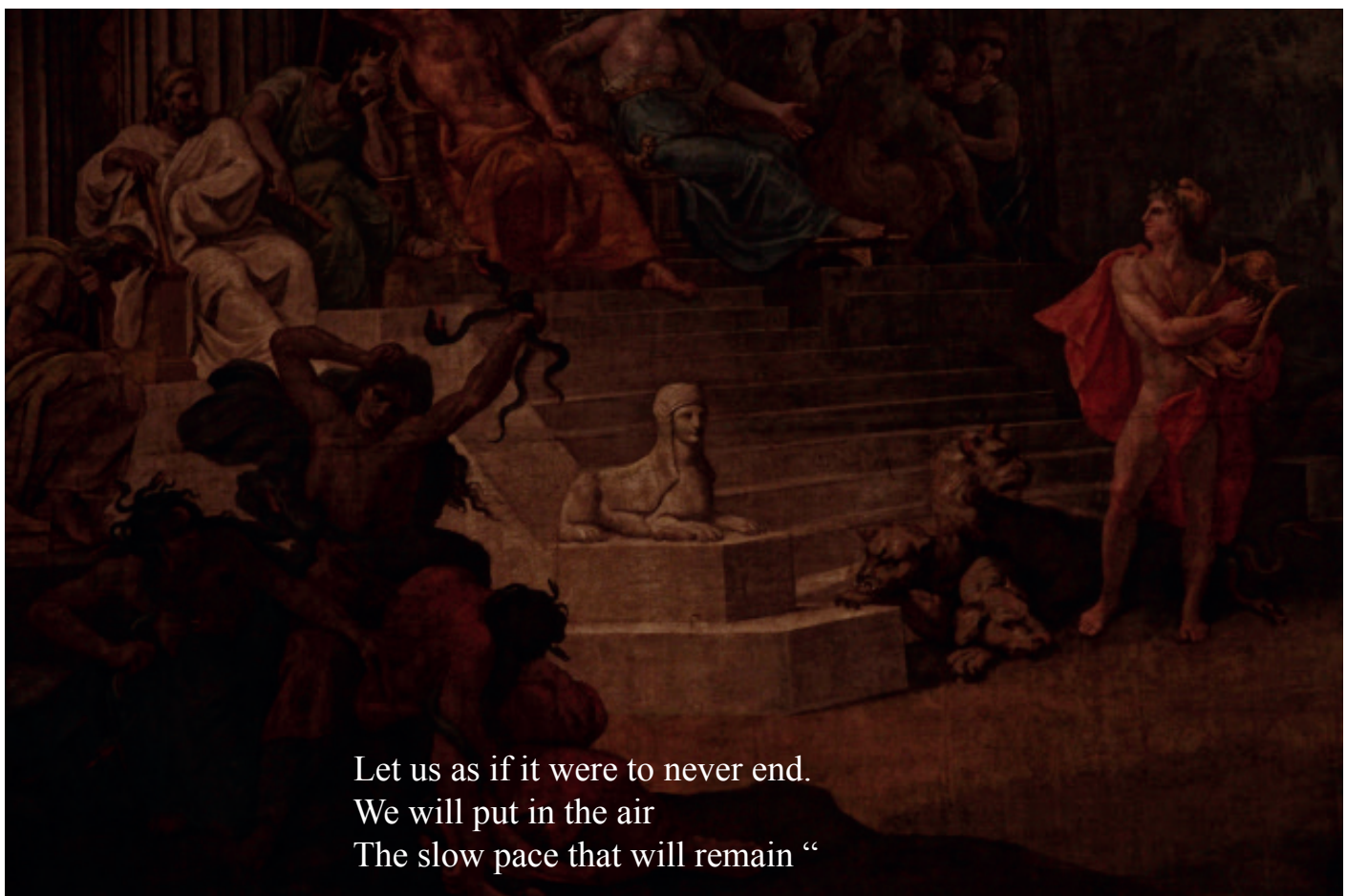


<http://devinroux.wix.com/devinroux#!project/chaj>





"Come again once you spend in the light.  
In the place that suits you .....



Let us as if it were to never end.  
We will put in the air  
The slow pace that will remain “

This vibrant place





“This vibrant link”

“This ”vibrant link“ between us and the world, this resonance we feel when we have an almost physical relationship with life, with others as with spaces or tasks in a flexible relationship, elastic and fluid. It can vibrate with the world when we hope to have an influence on him, can “achieve something ..... the pleasant life to live is characterized by resonance lines of” open “and vibrating panting that give the world’s sounds and colors and enable the “self” to increase sensitivity, emotions and movements. “ These areas differ from one person to another for the polar explorer, the ice is something that lives, breathes and talks and for a music lover, this is a rhythm guitar will give him feeling. Sports, music, culture give us these opportunities to resonate: “We are touched and seized, life and flows through us, laughter and tears are good evidence”. The resonance factors are many, but what is on is that competition and acceleration, because they are anxiety, are destructive resonance factors when we compete with people, it is impossible to form the first axis of resonance with them. Similarly, the acceleration is the enemy of resonance: develop and maintain resonance axes require time, listening, sensitivity, openness. “

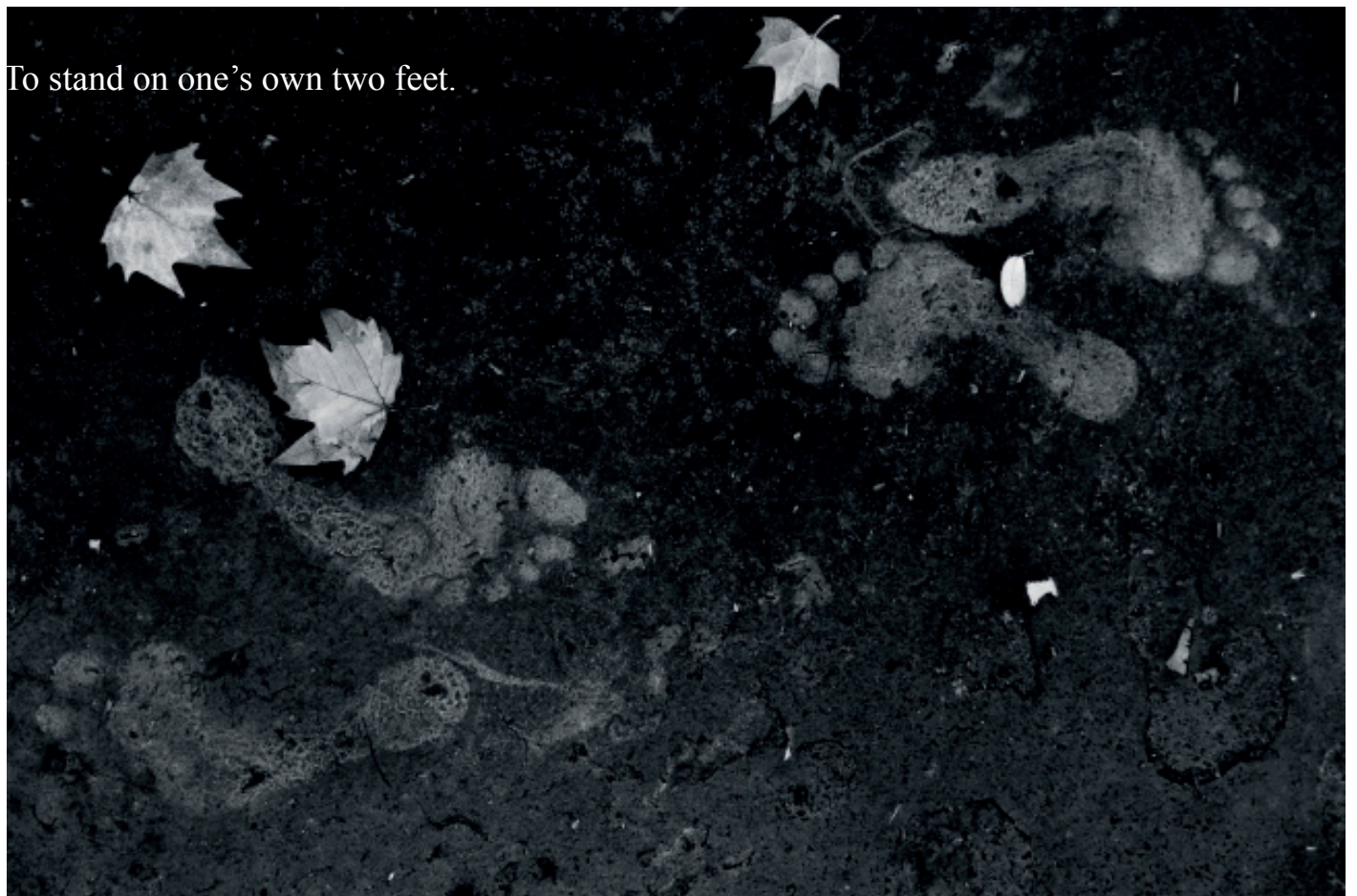
Hartmut Rosa (German philosopher and sociologist)



Gravity.....

Where's your gravity ?

To stand on one's own two feet.







[http://www.dailymotion.com/video/x20wdqu\\_gravity-where-s-your-gravity-2\\_creation](http://www.dailymotion.com/video/x20wdqu_gravity-where-s-your-gravity-2_creation)









The meeting of a particular moment and a human - 2013





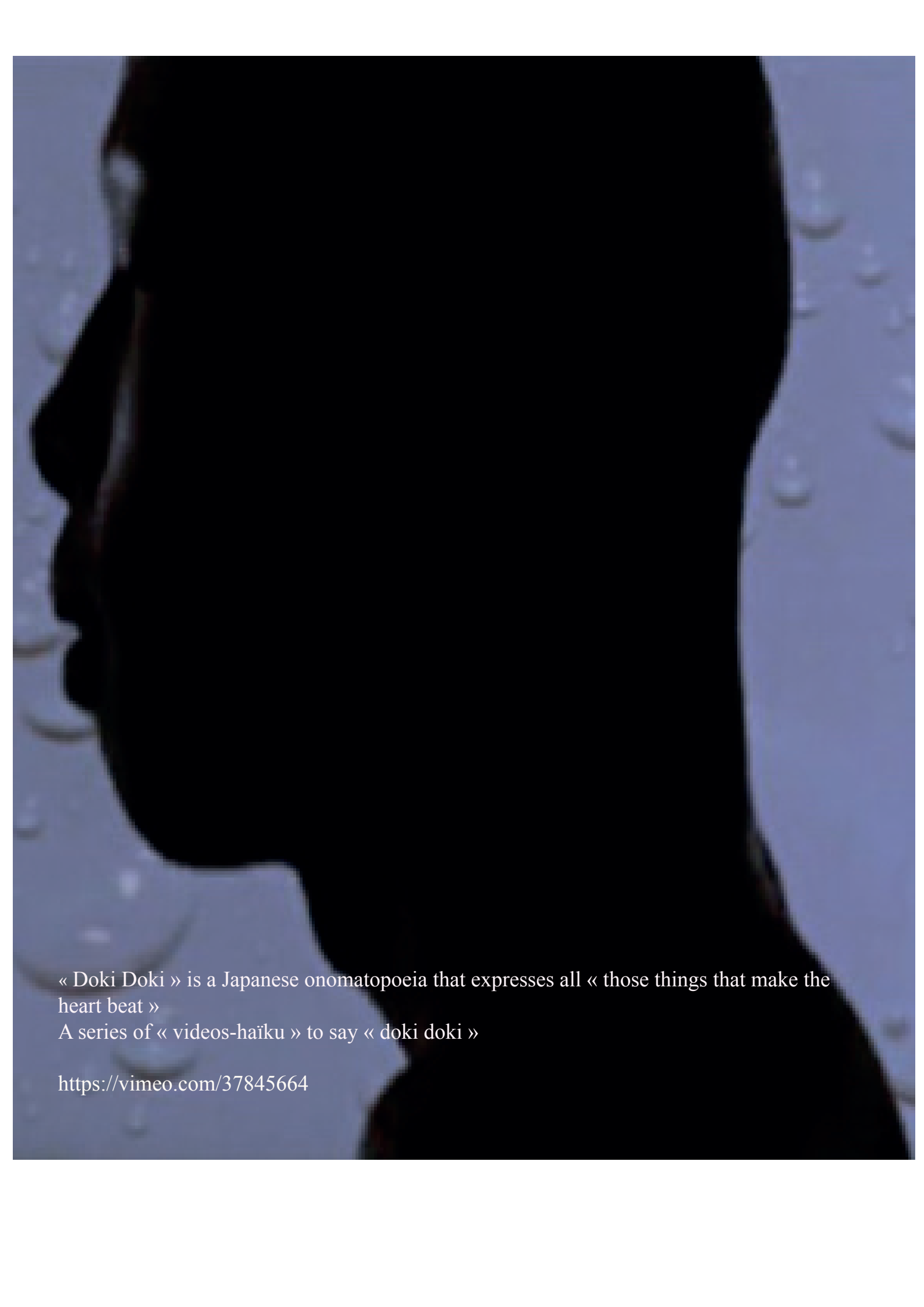




“ Doki Doki ” (Haïku-vidéos) 2009

“ Things which make beat the heart “

<https://vimeo.com/37845664>

A dark silhouette of a person's head and shoulders is centered against a light blue background. The background is covered with numerous small, out-of-focus water droplets, giving it a misty or rainy appearance. The silhouette is solid black, contrasting sharply with the lighter, textured background.

« Doki Doki » is a Japanese onomatopoeia that expresses all « those things that make the heart beat »

A series of « videos-haïku » to say « doki doki »

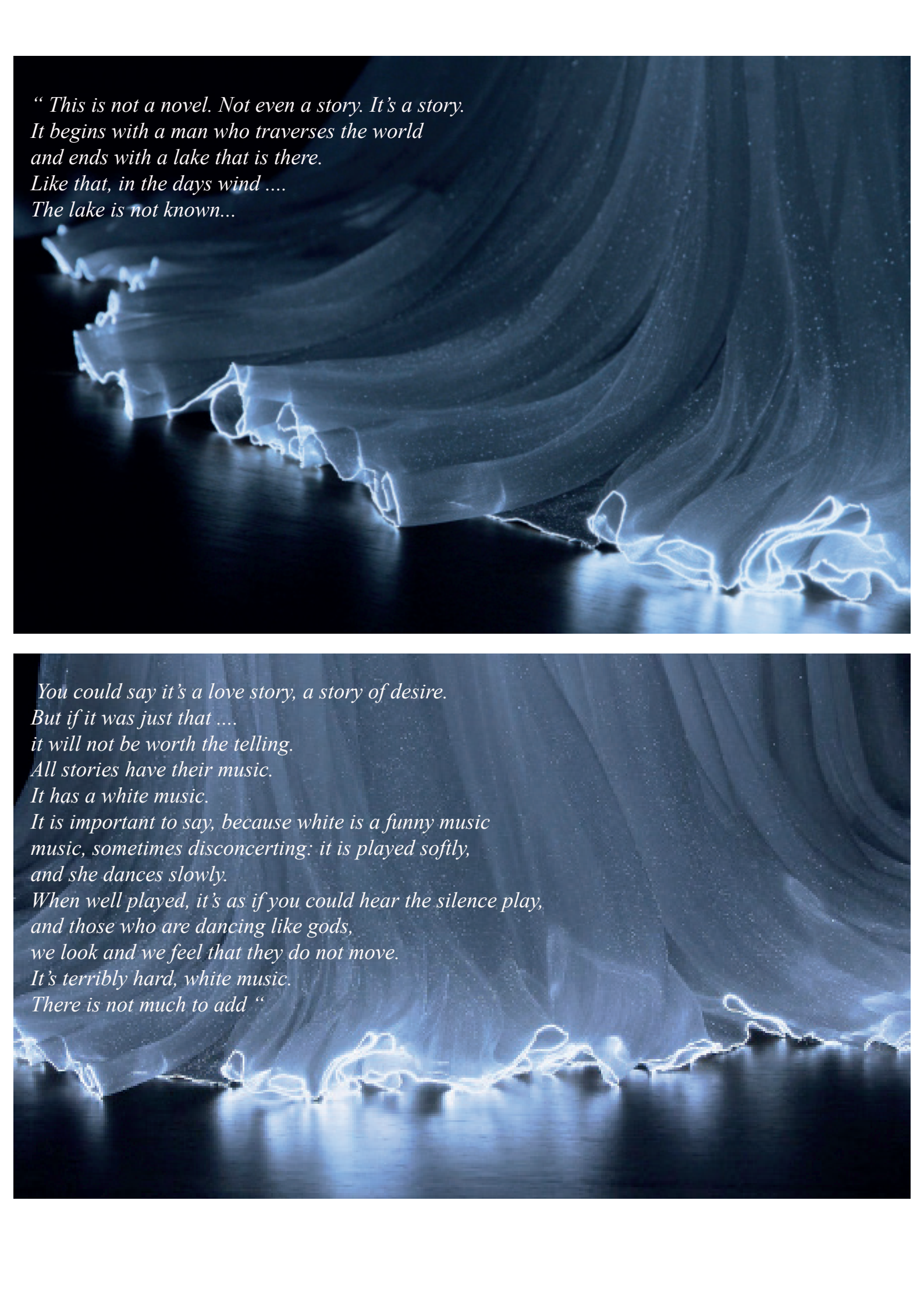
<https://vimeo.com/37845664>



“ Let there be light “SILK”! ”

installation video - 2014





*“ This is not a novel. Not even a story. It’s a story.  
It begins with a man who traverses the world  
and ends with a lake that is there.  
Like that, in the days wind ....  
The lake is not known...*

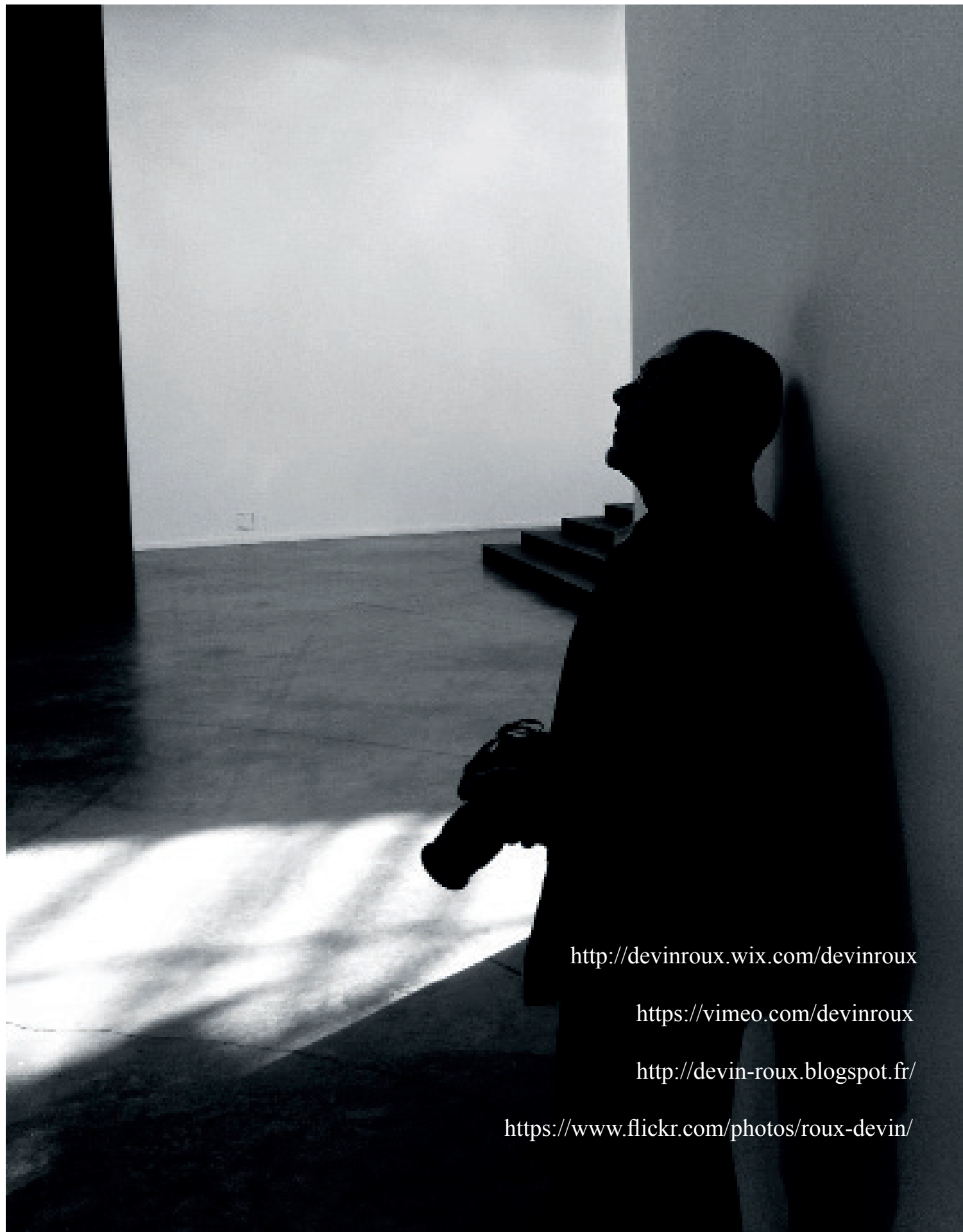
*You could say it’s a love story, a story of desire.  
But if it was just that ....  
it will not be worth the telling.  
All stories have their music.  
It has a white music.  
It is important to say, because white is a funny music  
music, sometimes disconcerting: it is played softly,  
and she dances slowly.  
When well played, it’s as if you could hear the silence play,  
and those who are dancing like gods,  
we look and we feel that they do not move.  
It’s terribly hard, white music.  
There is not much to add “*











<http://devinroux.wix.com/devinroux>

<https://vimeo.com/devinroux>

<http://devin-roux.blogspot.fr/>

<https://www.flickr.com/photos/roux-devin/>

For years, video, photography, performance and installation give form to my work.

The series of “haiku-Video” entitled “Doki Doki-/ Things that make the heart beat” “(2003-2009) was a first step in my artistic research. These short videos with a duration of 1 to 5 minutes in still shots, without words, distil specific emotions only by the juxtaposition of images and sounds.

With the series “Where your gravity?” “I wanted to return to the force of the moving image that unfolds over time by stretching the power and richness of meaning and emotion in the most simple and direct way as possible. This work can relate to that time. Time throughout its deployment, played by the notions of duration, present, interior perception.

I generally use a fixed plane with a narrow frame on the subject or the object filmed. If motion is present, it unfolds usually within the limits of the image. It is then that the mounting intuitively creates a dialog or a friction between the various planes which compose the space-time image.

I can slow down, speed up, repeat, pause, reconfigure, move the images that I build, “Transit Express 2013”. However, it is not a question of distorting or disfigure what is depicted, but rather to create a visual and temporal echo in which the imagination can find the support of a great escape.

A component of my work is the use of videographic fragments collected in my travels. In the videos “Hidden behind”, “Double Harmony” “My back, spun Kamo River,” the urban cities of Kyoto, Osaka and Tokyo could easily be represented as alienating is presented as a poetic, emotional and human.

The idea interested me at first, it is the idea of landscape, to say how is this-we could bring back pieces of landscapes, both temporal landscapes that surround piece a time piece, a piece of life. I assembled these videos fragments to form something new discarding the idea of an assembly which would be linked primarily to the narrative.

Narration tenuous without other characters as busy or immobile figures.

I stand a sleek way only to the categories of space and time to better dilate. I give the impression of duration of “emotional” geography tucking other spaces, other temporalities, light and colors.

I weave connections between vision and perception to create a kind of wandering where memory landscapes visited overlays the actual reality, where the concept of place (a place, a territory, a context, a situation) is gaining deconstruction “floating “.

Does the act of filming is an act of giving or taking?

“What we are doing at any given time, we must not forget that what we do is correlated with our true nature. Therein lies the poetry “(Basho)

My latest videos and installations affirm an open theatricality, recurrent, with set designs where dance and collaboration with dancers, performers are revealed as the nerve of my creation. They do not put a story but an event occurs, leaving the viewer free projection from the elements proposed by a device of one or more video screens: scenic images and digital images fixed plane movements and movements of body dancer, immobility, and intensities.

I develop an imaginary and above all I tried to feed an inspiration, that is to say, a desire to create and invent together through a concrete relationship with space.

My work does not just offer the viewer a particular sensory experience, he engages in an activity that is both physical and mental that requires some availability.

My recent installations “Threshold (s) 2013” and “Pure Presence / Resonance” invite the viewer to move around the room to invent its course at their own pace. His perception of the installation is gradually as a personal installation from the elements proposed by the device. Without imposed term, the installation does not often let enter only if a multiplicity of positions, mobility of not only the look but the entire body.



Bio / Jean-Paul Roux Devin

John Paul Devin-Roux, visual artist, videographer, photographer, designer and sometimes director and screenwriter.

After graduation (cycles 1 and 2 / photography and video art) to Ensba of Lyon, a graduate film and video mounting (Ceris-Paris), training university education "development scenario" at "the Sorbonne Nouvelle Paris", Jean Paul Devin-Roux works in the 80s, the mounting ethnographic documentary films under the direction of Julian Pappe (Magic-films) and the restoration of the first pre-cinematic cartoons Emile Reynaud for the National Archives film. (Bois d'Arcy)

In the 90s, he regularly attends contemporary dance as a video artist and designer.

He met Kazuo Ohno in Avignon (one of the founders of butoh dance) and Min Tanaka, and he made several stage sets with emerging Japanese artists (artists performers, visual artists, musicians) at galleries and other places in Paris, Avignon, Brussels.

Sometimes videographer, sometimes designer, he also directed three documentaries trials, a series of "Haiku - visual", performances and video installations. His work is presented in public art centers, galleries, festivals and "video art meetings", others more discreet, or to private individuals.

#### Group exhibitions (selection)

2015: "Place of Sense, Sense of Place" - People "Traverse Video" Toulouse - March 2015

2015: Solo exhibition / MAPRA-LYON - from 06 to 26/09/2015

2014: Rencontres Internationales Paris / Madrid / Berlin - December 2014 (video selection)

2014: Contemporary Art Show 2000 Mac / Mac Paris - November 2014 (video selection)

Poetic and digital moments - Marseille - November 2014 (video selection)

Vidéoformes - Clermont Ferrand - March 2014 (video selection)

Season Video - Lille - May 2014 (video selection)

Tampere short film 2014 "From there, slowly approaching"

2013: The Foundry / Le Mans "Threshold (s) Project" - Video installation / Dance

Rencontres Internationales Paris / Madrid / Berlin - December 2013 (video selection)

Video Festival in Osaka, Japan - French Alliance (video selection)

"Images passages" Annecy video selection

International Short Films Oberhausen - Selection "Transit Express"

Fair Barcelona Loop Festival - Selection "Transit Express"

Vidéoformes - Clermont Ferrand - March 2013 (video selection)

2012: Poetic and digital Moments - Marseille - (video selection)

Video Festival Tokyo - French Alliance - (video selection)

"Kyoto Urbanguild" - French Institute (video selection)

"Arte Video Night 2" - Lyric Gaiety Paris

2010: Galerie Vivienne Paris police Irina Ionesco (video selection)

Espace Electra / Video Installation "Electric Flow"

Thailand New Media Art Festival

Poetic and digital moments - Rio de Janeiro (video selection)

#### Residence creation

2015: "Pure presence, resonance" - a piece for dancer and several characters (Théâtre Charles Dullin - Chambéry)

2013: "Project Threshold (s) - From there, Slowly approaching" - The Foundry / Le Mans - Theatre Raft - Video project - scenography - Installation

## Video works and installation(s)

“Threshold (s) - Video Installation” (Teaser) - 2’40 - 2014 / HDV  
“On That Side” - 5’07 - 2013 / HDV  
“The Unanswered Question” - 4’45 - 2013 / HDV  
“Threshold (s) - From there, Slowly approaching” - 24 min - 2013 / HDV  
“Transit Express” - 5’30-2013 / HDV  
“Where your gravity?” - Video installation (Teaser) - 2’40 / HDV  
“Hidden behind - 5’33-2012 / HDV  
“My back, spun Kamo River ...” - 8 min - 2012 / HDV  
“Double Harmony” - 8 min - 2012 / HDV  
“Doki Doki - Haiku videos 1/5” - 6’27 - 2009 / HD  
“The Bath” - 2’14 - 2008 / HD  
“Video, I see half ...” - 2’49 - 2007/2008 / HDV  
“Ghost with white dog” - 0’42 - 2007 / DV  
“Yin / Yang” - 5 min - 2006 / HDV  
“Nocturnes” - 5 min - 2006 / HDV  
“Kimonos ballet” - 2’40 - 2006 / HDV  
“Red Room” - 5 min - 2005 / HDV  
“Streamer” - 3 min - 2004 / DV

“Electric Flow” - Installation (video version - 3 minutes) - 2005 / HDV  
“Triptych - Installation» 2004  
“Mansion - Installation” - 2001

## Filmographies

“Travel diary / India 2008” - 26 mn - jpr.prod 2008 / HD  
“The Friend of the House” - 52 mn - Alif Productions 2002 (essay on Persian miniature)  
“ Les filières de Trévoux “ - 52 mn - Alif Productions / France 3/2003  
“ Trance Dance - Performance “ - 13’ 24-1990 (16mm)  
“ Atsushi Imoto, sculptor “ - 52 mn - jpr.prod / Miwa Imoto - 1990 (16mm)  
“ Kazuo Ohno “ - Chapel Celestine - Video test performed at the Avignon Festival in 1990  
“The Operator or the darkroom trap “ - 15 mn - Magic Movies 1989 / 16mm  
“ Letters to Milena “ (after Franz Kafka) (Clavis Film) 1989  
“ Down to Earth “ - 6 min 1989 (16 mm)  
“ Frame Output “ - 7 min - April Films 1987 / 16mm