



Kevin Senant

Texts

Kevin Senant's work functions mostly on a fictional confrontation of a double source of information, images or texts. Questioning the links between different technologies, the concomitant effects of fiction and loss that inherently contaminate them. His production bases itself on the behavior of users of new social networks.

He creates devices that invite viewers (often also actors) to question the relationships they generate as users through the use of photography, video, performance, installation. He is particularly interested in the continual movement of shared images, their trajectories, their meeting point with the spectator. It is through the relation of the said spectator with the world (and it being filmed) that the ideological or physical position of the viewer becomes the central element of Kevin Senant's work.

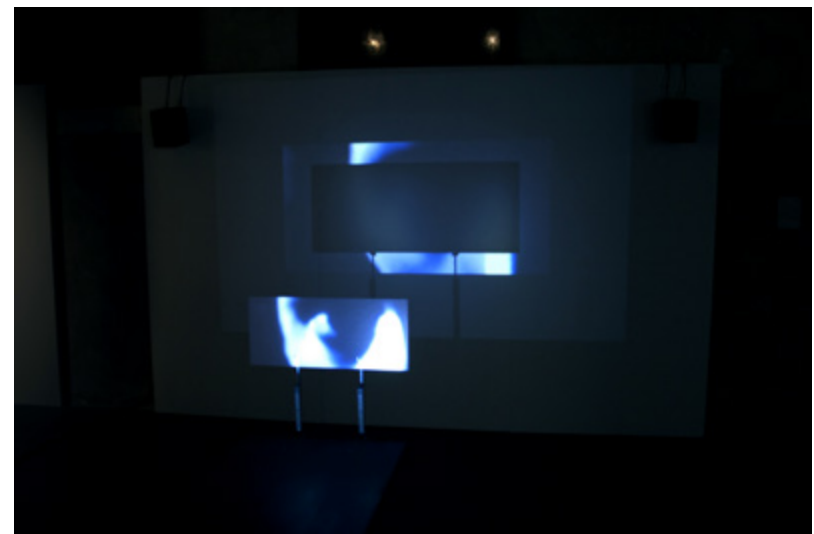
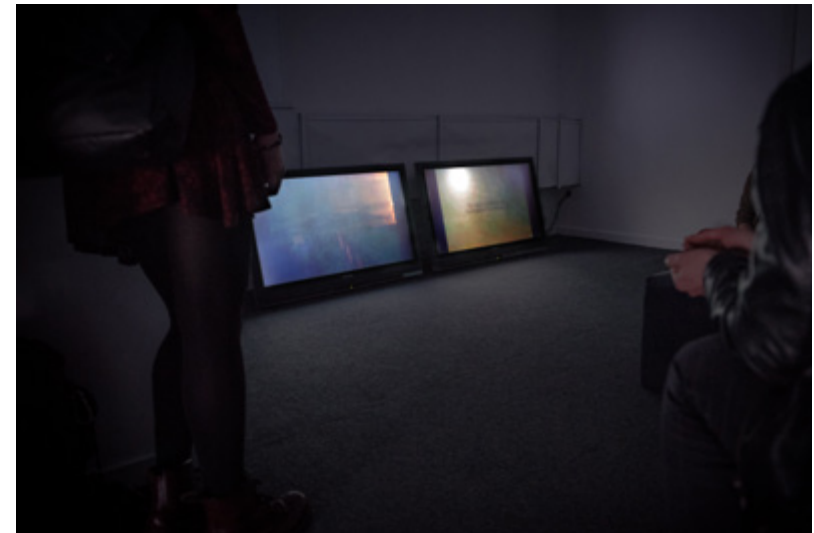
Christian Gattinoni

Kevin Senant offers a work that sublimates the general notion of "found footage". If he frequently takes sequences from the canvas / canvases, these known images whose sources are always scrupulously quoted, always appear astonishingly flexible and open in terms of their signification.

His constructions through superimposed layers constitute a depth by the layering of shots, yet not spatially, as to better push the viewer to its relation to the flat surface of the screen. The screen that takes on a new dimension when it is restructured in space as an installation. These accumulated sequences are the support of a variety of questions specific to Senant's work. They allow the stratification of texts written by the artist or even quotes, stolen or manufactured images, intertwined or assembled together. Reflections with multiple entries : the relationship between the individual's particular experience and the group's memory facing a world exuberant with moving images is precisely scrutinised.

In other words, how everyone's story becomes the prism of all type of readings, and yet creates an area where communication is often possible, where ideas circulate. The spectators we are hence rethink these isolated images, experience this game of fascination and skepticism, through a passionate and strange relationship that they never fail to spark, in us as if in the eyes of another.

Dounia Beghdadi



Irritation, Video Diptych, Festival Ibaff, Murcia, 2016

Blackboard, Video installation, Jeune Création 64th edition, Centquatre, Paris, 2013.

There is no way back, Video installation, Wrong Parraleles, at the Galerie Jeune Création, Paris January

Ongoing Projects

BYSTANDERS

Project in collaboration with Thomas Lasbouygues

Video installation, 2020 - Project in progress.

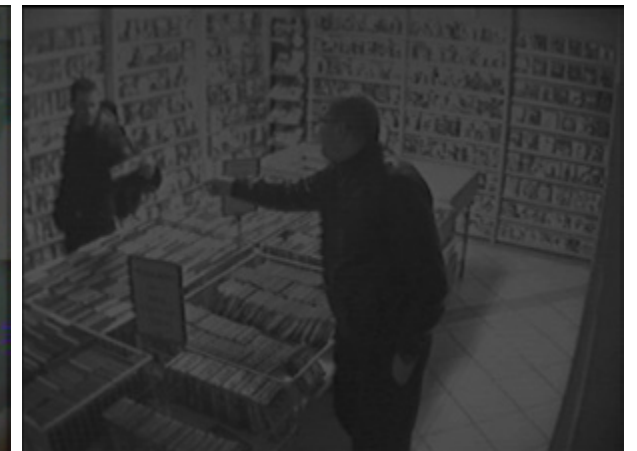
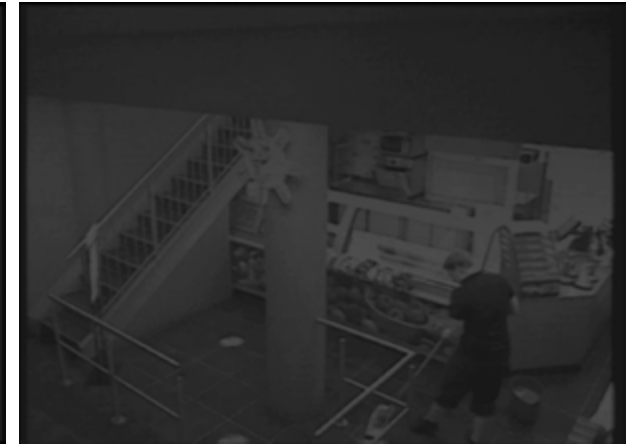
6 Video projectors, 4 speakers.

15 min

This film tells the story of a character's drift, stuck in a video-monitored labyrinth.

All the images that constitute this story come from surveillance camera feeds «recovered» from the public space.

The fiction of this main character will be written from situations generated by the real contexts of the cameras' field. Other secondary characters will appear in a more punctual manner, creating doubt between the scenes, scripted or not.



Above, excerpts from the different cameras planned for this project.

Elissa Sursara's Case

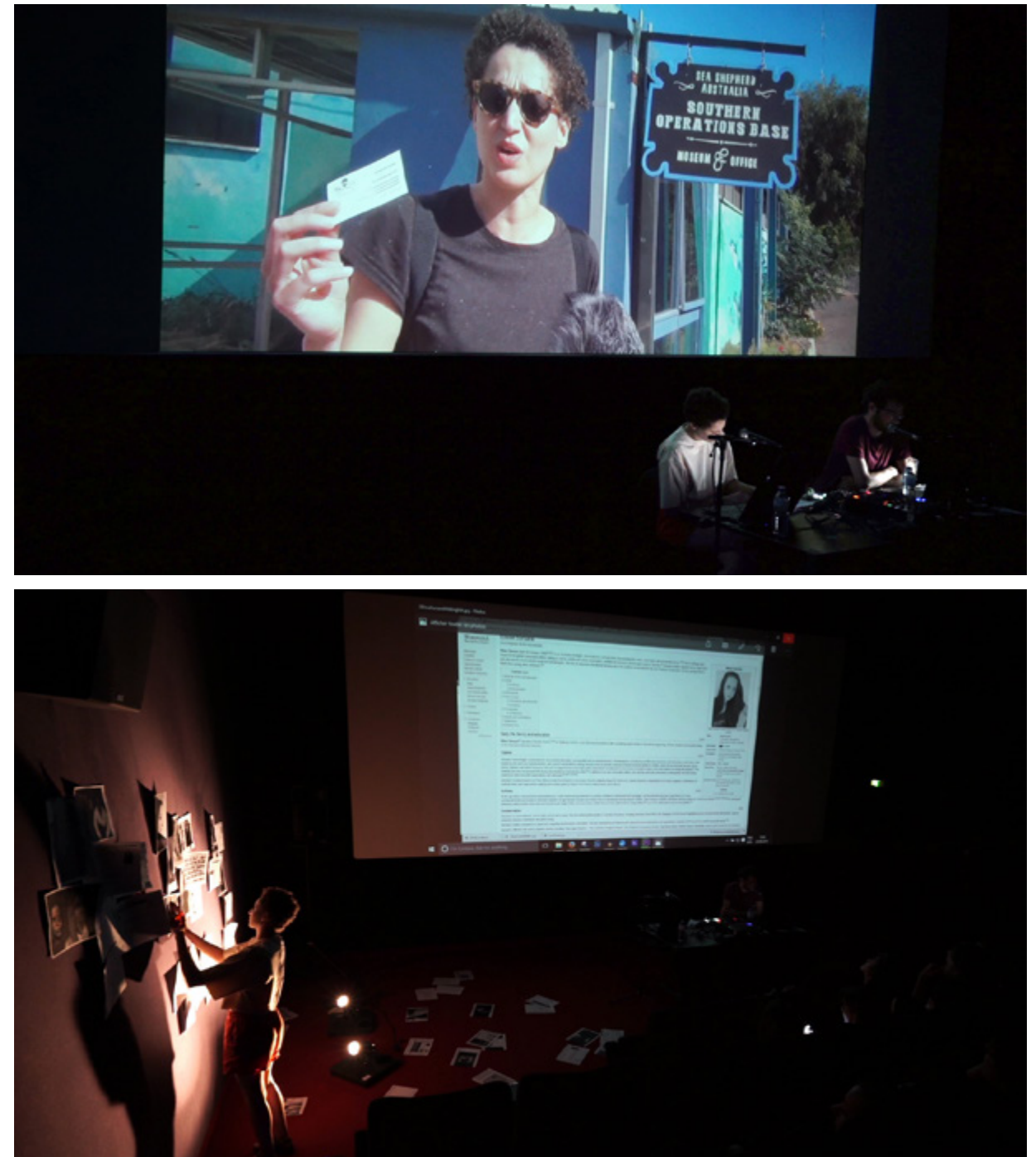
Investigation / Performance / Video Installation, 2013 - 2019
Project in collaboration with Oriane Amghar

[Link to our Travel Blog](#)

Since 2013, Kevin Senant and Oriane Amghar have been conducting an on-line investigation into a mysterious female figure.

Elissa Sursara, who was discovered through a procrastinatory drift on the web, is considered one of the most faked identity person in the world on the internet in the last ten years. Like the butterfly effect, this «disruption» has led to many other misunderstandings, mistakes, and intoxications that go beyond her unique person.

Like two «Saint Thomas» and in a kind of desperate movement, Oriane and I decided to go all the way to Australia to seek the truth and restore her integrity.



Above: Conference - Performance at Côte court Festival, on our return from Australia, 2016
Below: Patchwork of information found on the Internet about Elissa Sursara.



Members

Posted 2 Apr 2015 · Report post

do you remember Elissa Sursara? She is a English press romantically linked Sursara to Brazilian was dubbed Elissa Sursara on the misunderstanding with someone on a site li Elissa Sursara using mostly Katarina Vargas

It's very possible you are stumbling across lies as facts.

both these sites just list the model as Anna <http://rubymodels.pl/project/anna/>



⊕ Modellen Elissa Sursara är född i Sydney i Australien och fick en katolsk uppfostran av sina brasilianska föräldrar. – Jag kommer inte ha sex förrän jag är gift, deklarerade den blåögda brunetten i våras i en intervju med sydafrikanska Polios.

Someone made up and used all of Katarina Vargas images. It became so outrageous that the media, like Le Bouef, Freddie Ljungberg, and many others.. Any unidentified female that looked like her on papers. We never found out the truth behind it whether it was a giant model and it spun out of control but there were several profiles on FMD with variants of her Birthday, etc.

Be careful of inaccurate information. Remember the internet is filled with idiots trying to pass off

TOP DEFINITION

Elissa Sursara

Brazilian actress born February 14th, 1988, best known in South America for her child modeling career, television career and television hosting career. Gained international credits on her resume after being featured in a number of US based television shows and films. Widely known for her animal rights advocacy and for her long dark hair, blue eyes and curvy figure. Has been linked to Fredrik Ljungberg, Didier Cohen, Jason Dundas.



Three's a crowd ... from left, Anara Atanes, Elissa Sursara and Louisa Lytton

THE ex-Gunner dated the stunning model in 2006. Anara, 25, told a pal: "Freddie's such a gentleman. He's sexy and really knows how to turn a girl on."

But their relationship didn't last after she was linked with the then Man Utd star Kieran Richardson.

ELISSA SURSARA

THE Brazilian-Australian model turned actress dated Freddie in 2007.

Sultry Elissa, 22, is a passionate animal rights activist and former child model.

Teenage singer Justin Bieber revealed he had a crush on her.

And the pair were reportedly seen together on a date in Sydney, Australia last year.

IMDb

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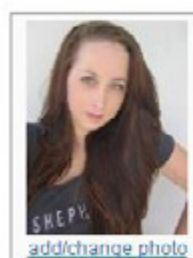
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Filmographies

- overview
- by type
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- by ratings
- by votes
- by TV series
- awards
- by genre
- by keyword

Biography for Elissa Sursara

Date of Birth
14 February 1988, Avalon Beach, Sydney, New South Wales, Australia

Nickname
El
Leeseey

Height
5' 5½" (1.66 m)

Mini Biography

Elissa Sursara (born February 14, 1988) is an Australian biologist, broadcaster, filmmaker and celebrity conservationist who came into popularity after a number of television and film appearances relating to her environmental work. A former child actress appearing modestly on day time television, Sursara is the celebrity ambassador for a series of animal rights organizations, including the Sea Shepherd Conservation Society and the WWF's Earth Hour.

IMDb Mini Biography By: Jennifer West

Trade Mark

Long (32 inch, natural) dark hair

Blue eyes

Trivia

As a keen animal and environmental activist, she supports a number of related charities including WWF, Wildlife Warriors Worldwide, PETA's Anti Fur Campaign, Greenpeace International's Save The Whales, The Great Ape Project and the WSPA.

Her parents are Brazilian immigrants, who immigrated to Australia.

Completed projects

L' Apprenti sorcier

Video-performance, 2019.

video projector, Lcd screen, 2 laptops, speakers, transparent table, internet connection.

27min

[Vimeo link: video of the entire performance](#)

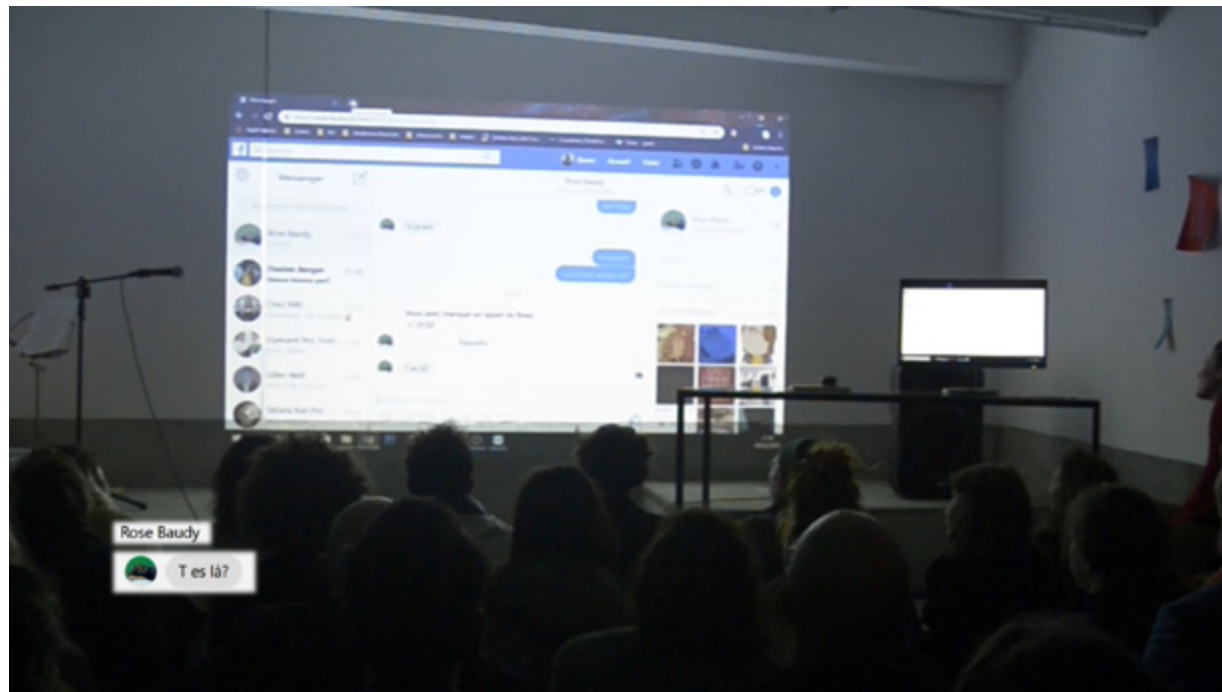
L'apprenti sorcier is a video performance that is activated from distance. The performer does not need to be in the performative space. Only a screen connected to a video projector faces the audience.

During this performance, we follow, in a subjective manner, the travels of an amateur magician on his computer.

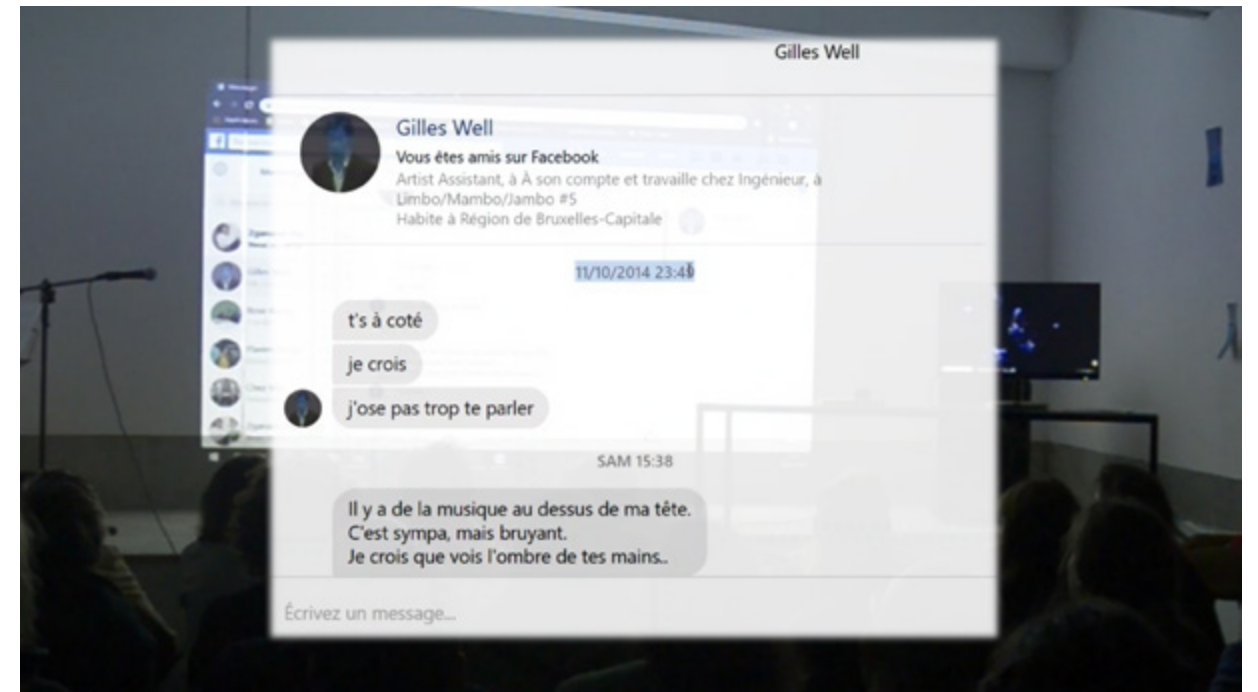
The action crystallizes around an attempt, explained, dreamed, and interpreted, of the "Vanishing Trick", a magic trick of making someone disappear from a physical space.



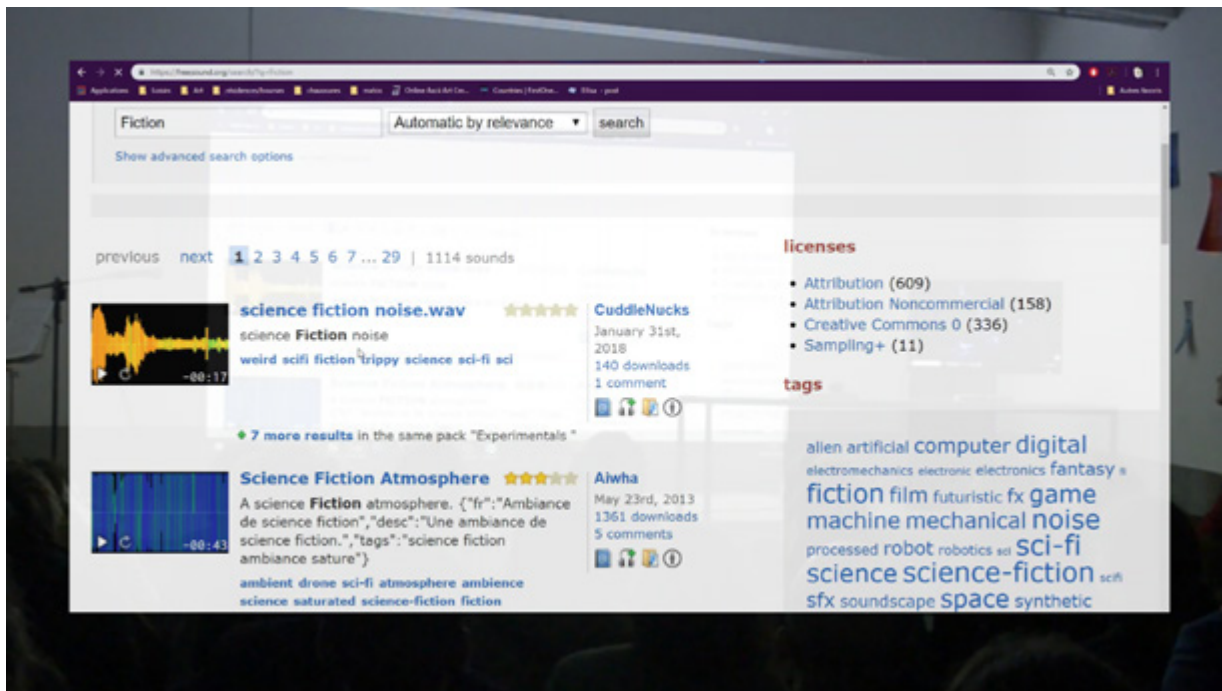
Video capture of the performance *L'apprenti-sorcier*, for Sabir La Nuit #2, SB34 - the pool, Brussels



The audience takes its place in the projection space while I am already active on the screen. My Facebook account is open and people from the public knowing me, some partners and others independent, post messages to me on messenger, probably to understand if the projection on my computer screen is live.



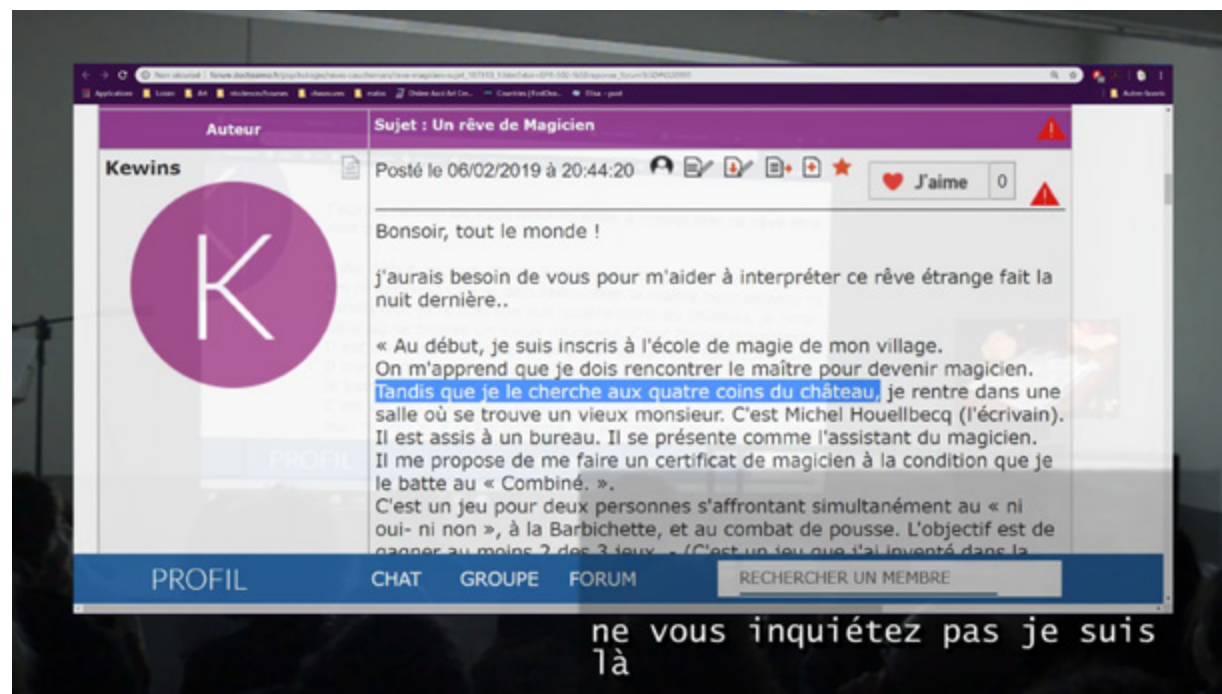
Gilles Well, my avatar, is texting me on Facebook. We read our exchange that preceded the beginning of the performance, and we learn that our discussion will begin in 2014.



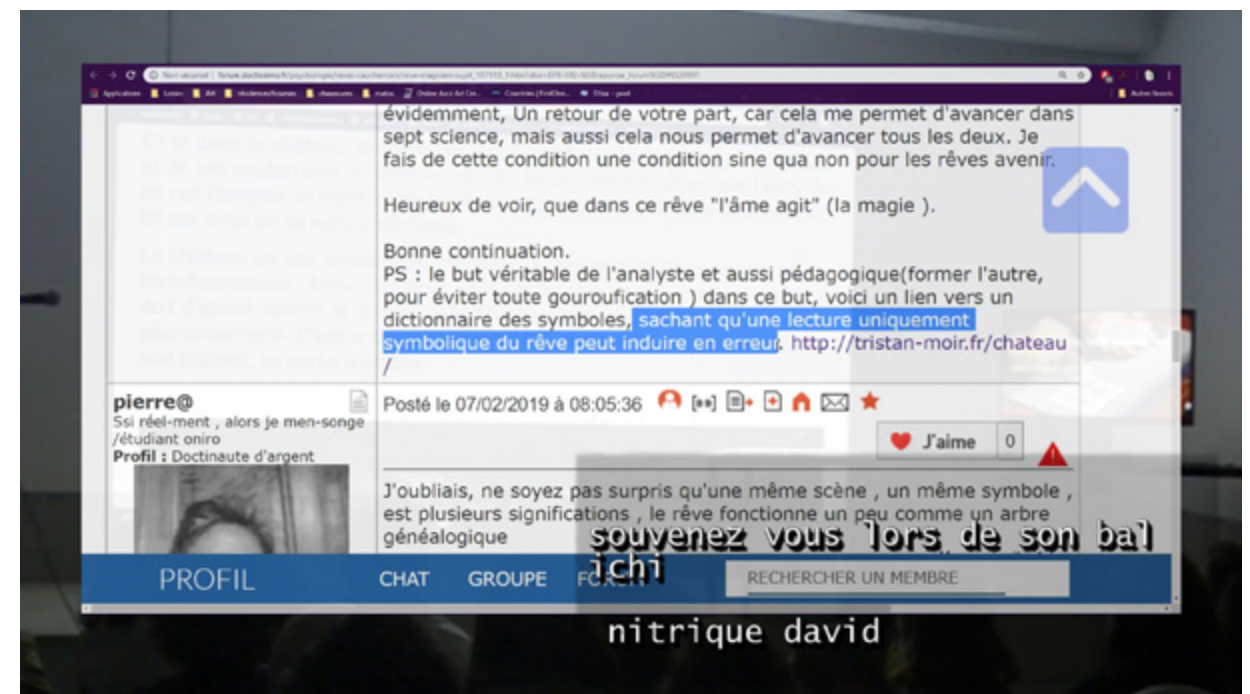
I'm starting to wander on a website that works like a bank of sounds shared for free by Internet users. I launch several sounds as the performance progresses, creating the soundtrack of the performance.



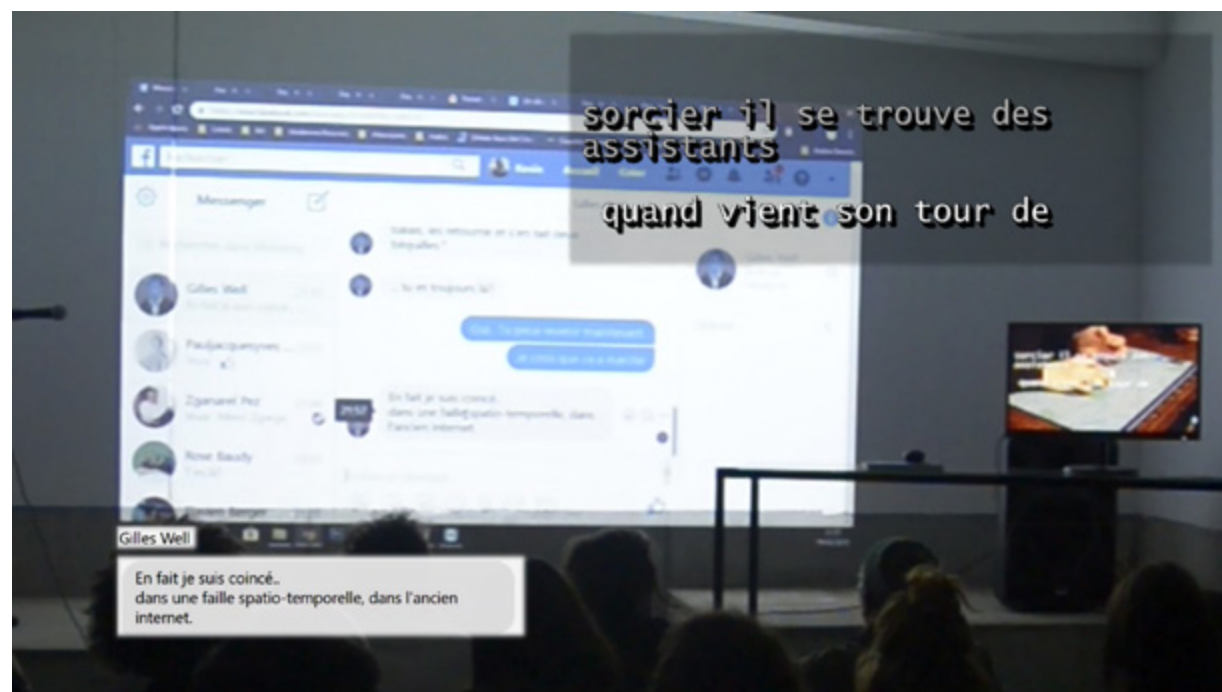
On its facebook page, there is a link to a Youtube video "Turning a broom into a crutch". I launch this video in full screen and on the second screen, I click on my mailbox and then on a reply notification from the Doctissimo site on which I had written a magician's dream.



NouWe read the exchanges on the forum, while I make adjustments to the soundtrack that comes from the website that mixes with the voice of the Youtube video. We can see on it, in close-up, hands performing a magic trick on a carpet, gradually revealing a video mirroring what we see on the second screen.



In one of the messages sent to me by a member of the Doctissimo community, I find a warning about the consequences of misinterpreting dreams, followed by a link. I decide to click on...



At the end of the reading, I announce to Gilles Well that he can come back among us. But it turns out that he's stuck in the internet. Thus, I go looking for him, going through the different websites I went through to perform my magic trick, in order to find the place where I made a mistake.



This link takes me to google street view, near the Montparnasse train station. Gilles Well gives me indications of his location. I end up finding him, in the middle of the road, alone, in 2009.



There is no way back, view of the exhibition *Variations on Raw*, La quinciaillerie des temps modernes, Brussels, January 2018

There is no way back

Video installation, 2017.

Video projector, laptop computer, metal service, sheet of flexible and transparent pvc, amplified speakers.
18m19s loop.

[Vimeo link: Filmed in full, Brussels, January 2018](#)

[Vimeo link: Excerpt filmed at the Galerie Jeune création, Paris, January 2017](#)

We are in 2016. We are in 2080. We are in 1418. We are in 3945. We are in 5645. A road rushes ahead of us with its words, its obscure symbols. A conversation about happiness, rugged and discursive holds this beautiful breakaway in a setting of aurora borealis together.

A scrolling text. Leave. Leave whatever the cost. Leave behind, words, ideas. And this voice that speaks to you, that speaks to me, that speaks to them. A ghostly presence searches for and tests sounds. The process creates a story where characters evoked by quotes appear and then fade away. A PVC sheet covers a sound sheet. Plunged into darkness, in the closed space of a hacker or a dark geek, we play with this invisible character, embarked on a space adventure, just behind the bluish screen of our computer, in virtual's own mass.

Text by Théo Mario Coppola



View of the exhibition *Wrong Parrales*, at the Galerie Jeune Création, Paris January 2017.



2_BYSTANDERS_CHATting_THROUGH_VENETIAN_BLINDS_BY_NIGHT_VOSTFR, XL51, Brussels, 2017.

2_BYSTANDERS_CHATTING_THROUGH_VENE-TIAN_BLINDS_BY_NIGHT_VOSTFR

Video installation, 2017.

Video projector, laptop, bubble wrap, flexible and transparent pvc roll web
19m32s loop

[Vimeo Link: Installation View](#)

"-Where do you live?
-New York.
-I live in Brussels
-ha.
-I'm about to move... I don't know where, for now.
-Honestly? This is what you want to talk about?
-No, I'm sorry, I admit it's a bit boring.
-You just have to invent something
-Like what?
-I don't know... you can lie... what's your name?
-Valerie
-haha you're lying? :D
-Maybe :)
-Are you a girl?
-You know I might be lying again?
-I don't care.. go for it.
I've been lying since the beginning.
-Seriously?
That's not cool.
-Life is not cool, you know.
-Well. How old are you?
-32
-Okay, I don't believe you, but that's fine
-That's the game..."



Opposite, extract of the dialogue played in this installation by the two projections.



Above and on the previous page, view of the installation, at XL51, Brussels 2017.

Irritation

Diptych Video dv, 2015.

Les Inrocks Lab Video Creation Prize, 2015

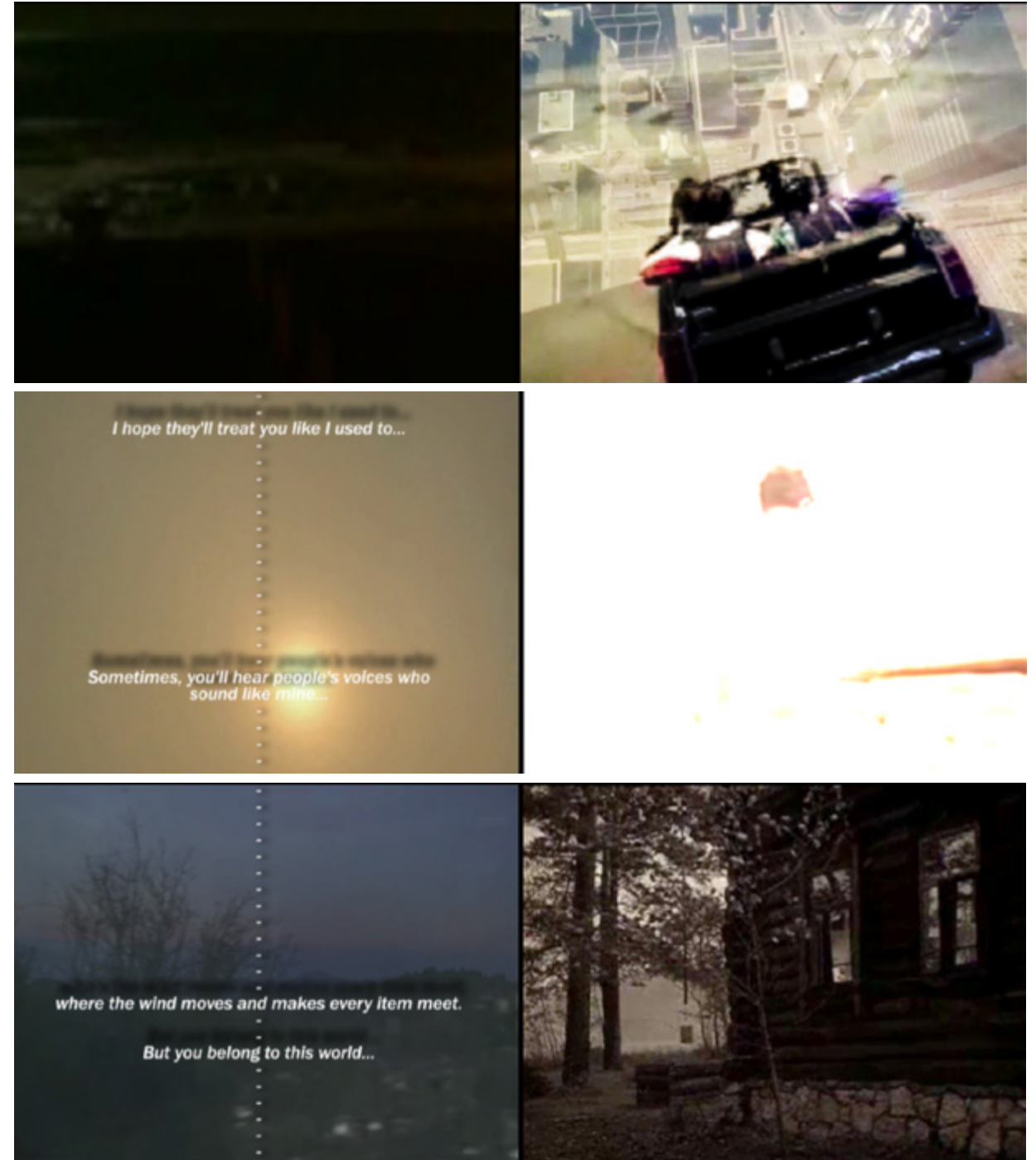
16min 37s

[Vimeo : Integral video Irritation](#)

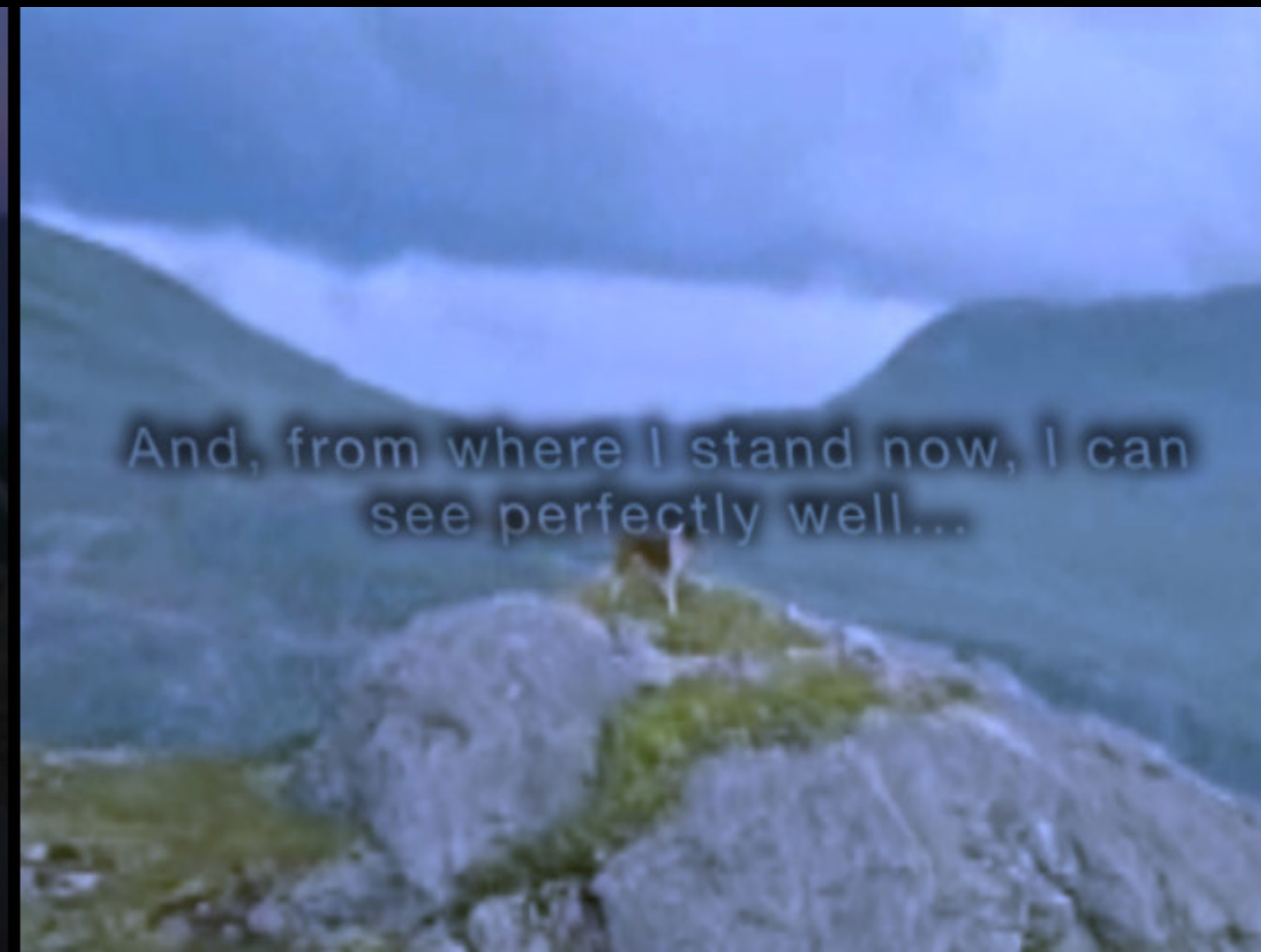
This video takes the form of a fictional narrative:

the story of a double separation felt as a vanishing. Between a mother and a son as much as between an image and its author, the memory of an image gradually fading from the memory of its author merging with a commentary on the life of the image by herself.

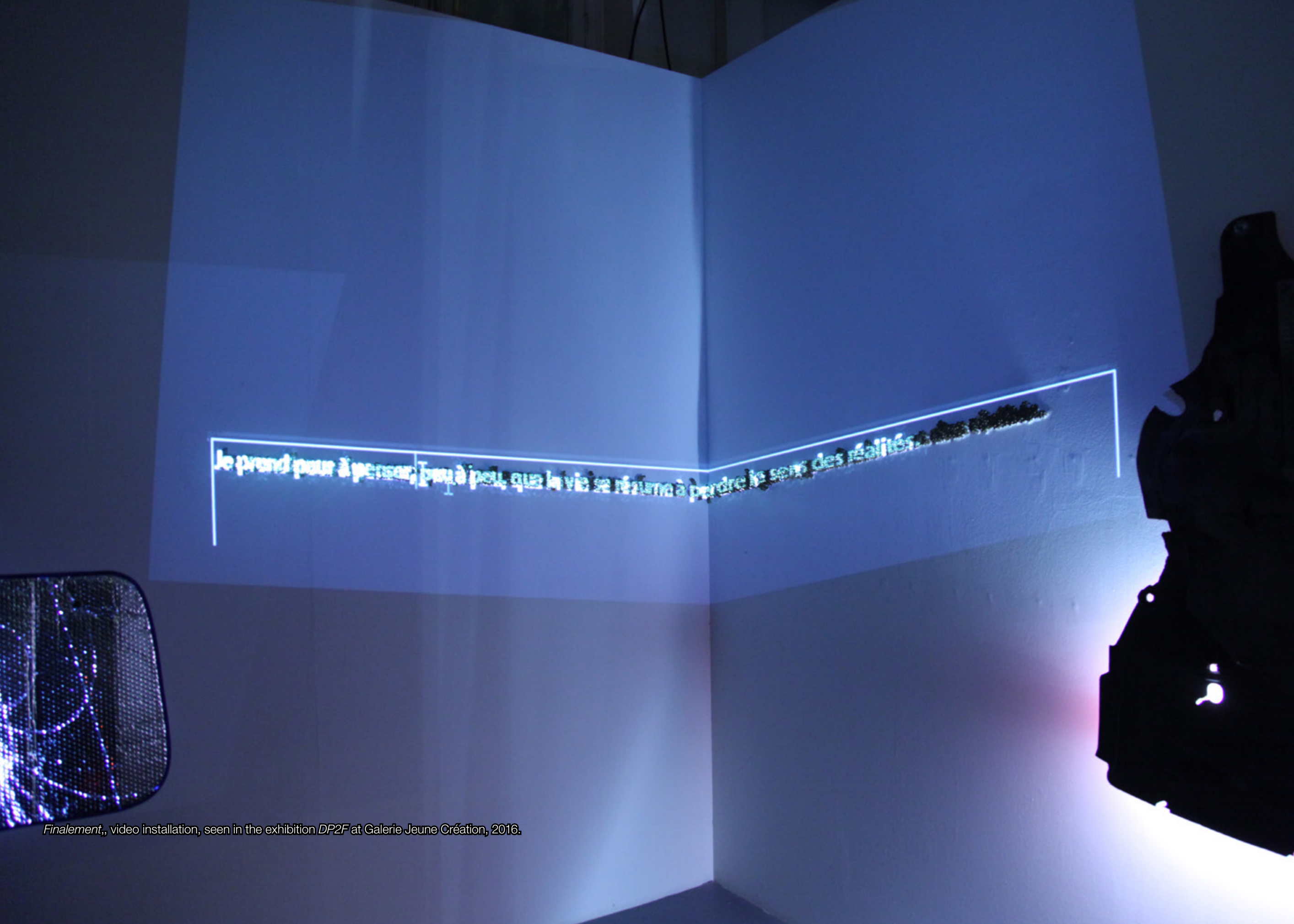
From its birth in the world of circulating images, to its awareness and its last attempt at emancipation, we follow through several avatars, the wanderings of this image in a limbic space of collectively shared images.



Above, several captures chosen at different moments of the video.



Screenshot of the video *Irritation*, 2015.



Je prend pour à penser, peu à peu, que la vie se résume à perdre le sens des réalités.

Finalement., video installation, seen in the exhibition *DP2F* at Galerie Jeune Création, 2016.

Finalement

Installation, 2016.

Video projection on screws.

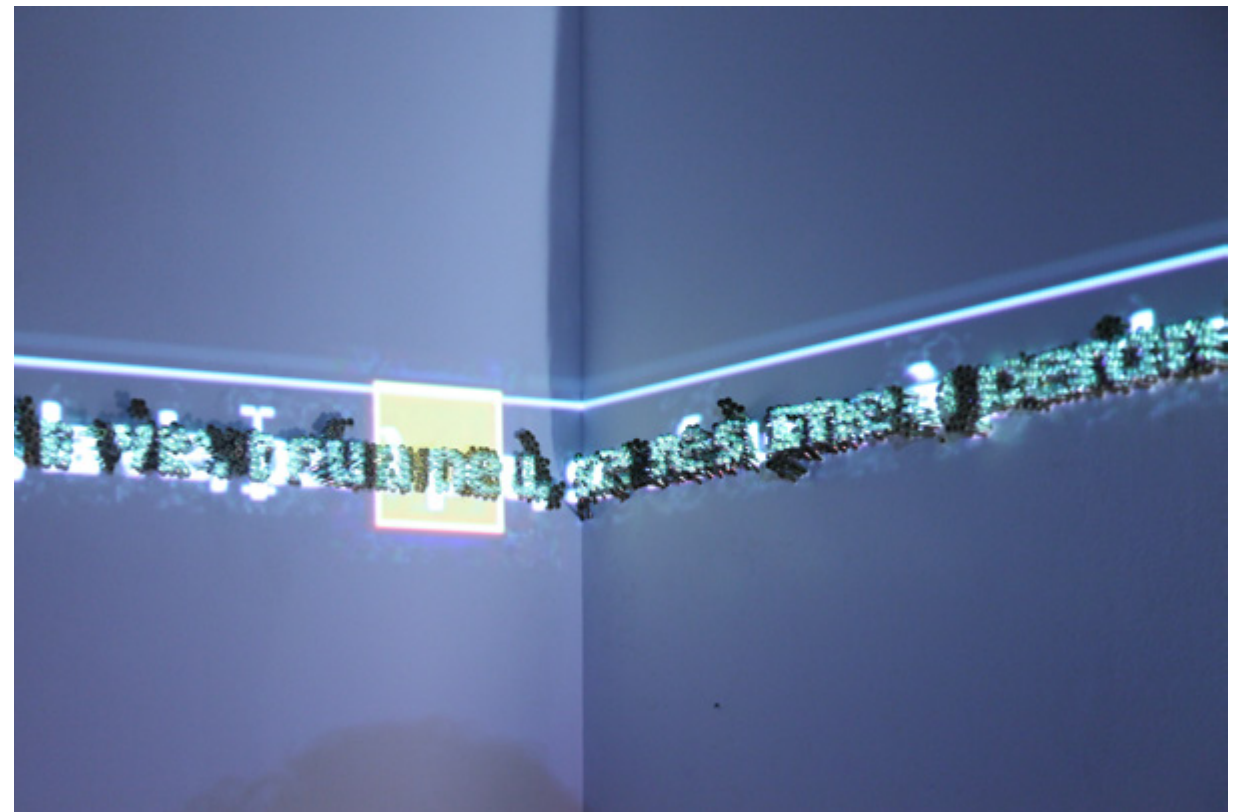
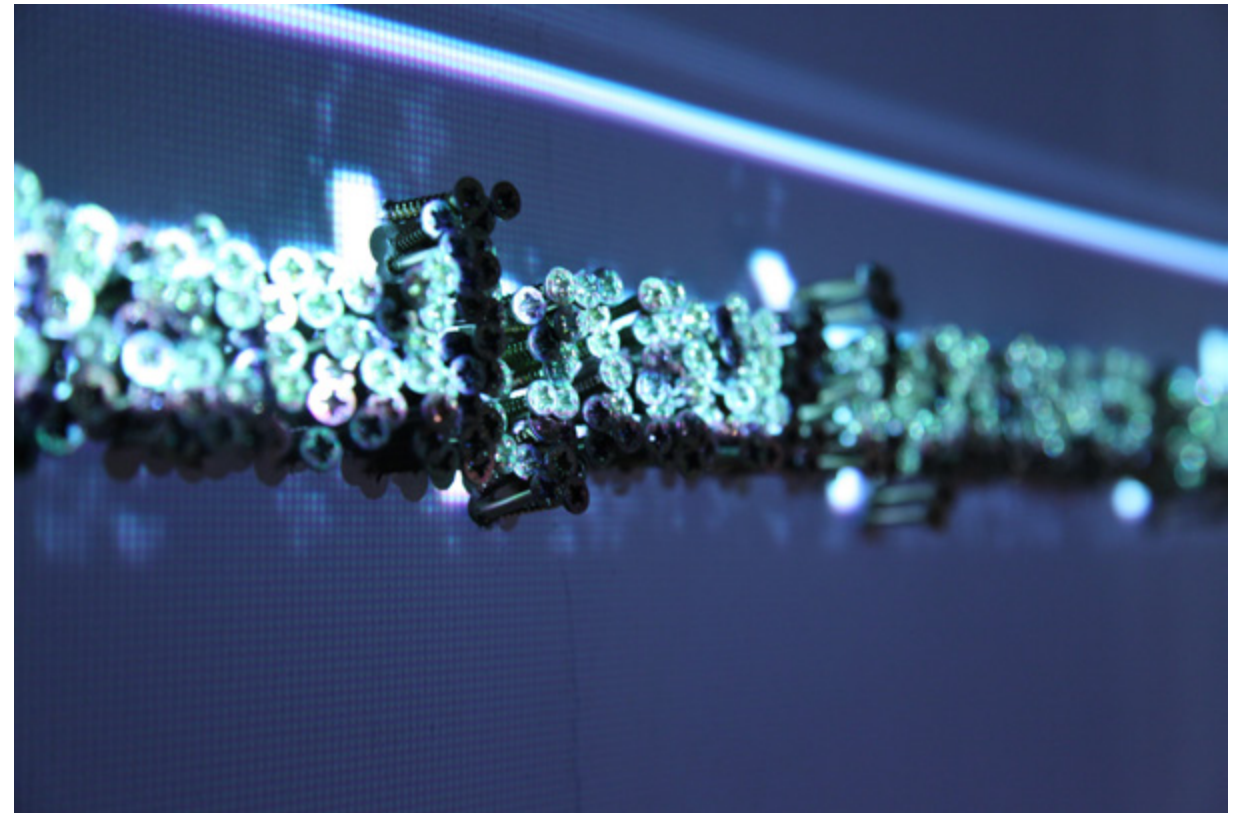
As part of the group exhibition DP2F, curated by Julien Saudubray and Steve Bauras.

[Vimeo Link: Installation View](#)

A sentence written on the wall with screws:

"I take fright in thinking that life resumes itself to losing, little by little, the sense of realities".

The video captures a moment of doubt for the author of this written sentence. This one moves the adverb "little by little" and the verb "resumes" to several places in the sentence, reflecting the hesitation of its author to formulate this intimate thought in a definitive way.



D'après une idée originale

Matrix printing on paper listing, Since 2015.
Transcript of online discussions

A same start to a discussion is offered to strangers on an anonymous and random meeting website:

"YOU explains being stuck on the writing of a film scene and asks explicitly help to the STRANGERS."

The ambiguity of the proposal made to them - as much due to the anonymity as the incongruity of the request, transforms each new discussion into a potential scenario, written through two keyboards.



Above, Exhibition view, *inspiration - transpiration*, Maison des Arts de Créteil
Opposite, Excerpt from the scenario: *The strange Alex*.

The Strange Alex.txt

You : Salut !
Stranger : Salut
You : tu fais quoi à cette heure ci ici ?
Stranger : pas grand chose et toi ?
You : C'est compliqué
You : Tu vas trouver ça un peu fou peut être
You : Mais je fais un film.
Stranger : sur quoi ?
You : C'est une fiction
You : c'est limite science fiction dans le sens où on rentre dans plusieurs mondes parallèles
You : là je bosse sur une scène ne particulier
You : tu veux que je te raconte ?
Stranger : vas y ahah
You : Cool
You : Ok, donc on est à bruxelles. Et il y a un mec dans la rue, disons que c'est le héros
You : il s'arrête devant une maison pleine de monde. Des gens qui font la fête, apparament
You: On peut voir par la fenêtre assez distinctement les visages des gens
You : On ne connaît rien de ce personnage au début
You : Et tout le film va se jouer sur les multiples interprétations que va faire ce personnage de la scène.
Stranger : ca a l'air plutôt cool:)
You : Ouais je pense ca va le faire.
You : Mais j'ai besoin de trouver d'autres scénarios là
You : Toi tu ferais quoi si t'étais le mec qui s'arrête devant une maison en début de soirée
You : que c'est la fête à l'intérieur... mais tu sais pas vraiment si les gens se connaissent tous.
You : Il n'y a pas de musique non plus. Comme un vernissage d'expo un peu tu vois ?
Stranger : disons qu'il reconnais des gens plus ou moins tu t'approche pour ce qui se passe
Stranger : tu voudrais qu'il s'y passe quoi ?
You : oui j'ai oublié de dire un truc important, en fait il s'arrête car il croit reconnaître une fille qui parle à un mec
You : il se demande où il l'a déjà rencontré.
You : Moi j'aimerais qu'il rentre. Mais je cherche potentiellement des acteurs pour ces scènes, et j'ai envie de voir ce que les gens proposent
You : instantanément
You : Toi tu ferais quoi ?
You : :)
You : il peut rentrer comme attendre devant la porte à ce moment précis
Stranger : je suis au Québec mec alors je te dirais va la voir directement ou demande a quelqu'un a l'intérieur qui elle peut être
You : Ok tu rentres dedans parcequ'au Québec il fait trop froid pour rester dehors c'est ça ?
Stranger : c'est pas toujours vrai (seulement 6 mois par année) mais ouais ca pourrais être son dileme
You : Bruxelles est assez procranger :he au niveau de ces questions de température donc on est ok la dessus
You : A l'intérieur, tu arrives en fait dans une réception pour une exposition.
You : Tu es artiste ?
Stranger : Il pourrais s'approcher de la fenêtre puis puisque c'est une fiction son esprit pourrais faire le tour de la maison question de montrer au public ce qu'il y a a l'intérieur et non je suis historien

I can't Talk... On the Top!

Performance, 2015
Computer, internet connection, audience phone numbers, 20 min.

[Link to Doctissimo: Fragment of the performance on the Doctissimo site](#)
[Vimeo Link : Trace of the performance at Mains D'œuvre](#)

I start the performance a few days before its showing date. The problem I have at this moment, and which I consider insurmountable, is the following:

I don't feel myself able to speak in public while I am invited to give a lecture.

I decide therefore to prepare my arguments, to self-propose solutions to my "handicap" on the doctissimo forum.

In the meantime, I decide to divide my lecture in three parts. To give the illusion of an organised plan, in fact. This division will be sent to the public's mobile phones, of which I have taken the numbers in advance. The reception of grouped messages will be the echo necessary to develop my self-belief...

Above, view of the performance at the CHC - Le Sommet à Mains d'œuvres event, 2015.

Mot :Pseudo :FiltrerRechercher

Page : 1Bas de page

Auteur	Sujet : Panique à l'idée d'exprimer une idée
<div><div>Kev13sx</div><div>Invité</div><div></div></div>	<div>Posté le 21/05/2015 à 16:46:14</div> <div>Voilà, il est 17h38, on est Jeudi et je dois faire ma conférence devant une centaine de spécialistes dans 2 jours. Hors j'ai de sérieux doutes, non seulement sur ma capacité à m'exprimer devant ce groupe, mais également sur la plus-value de mon intervention ? Je me demande parfois même si ce n'est pas un peu irresponsable de me laisser face à une telle audience... Bref la confiance commence à me quitter. Des idées ?</div> <div>Merci à vous!</div> <div>Message édité par Kev13sx le 21/05/2015 à 17:02:37</div> <div>J'aime0</div>
<div><div>fre30ei</div><div>Invité</div><div></div></div>	<div>Posté le 21/05/2015 à 17:21:32</div> <div>Moi aussi je suis plutôt de nature stressée, et j'ai également l'impression de jamais savoir à l'avance ce que je vais raconter. D'ailleurs je ne sais pas vraiment ce qui vaut la peine d'être raconté, comme ça, directement à l'avance. Si bien que la plus part du temps je sens que rien ne va sortir de ma bouche... Ou alors je digresse. Mais depuis je décline toute proposition pouvant me mettre dans ce type de situations gênantes. Désolé! Mais c'est le seul conseil que je peux te conseiller.</div> <div>Fred</div> <div>J'aime0</div>
<div><div>jac96mz</div><div>Invité</div><div></div></div>	<div>Posté le 21/05/2015 à 18:43:13</div> <div>Tu as pensé à simuler une extinction de voix ? Oui car moi j'ai une élocution assez particulière qui m'handicape sérieusement. Et une fois j'ai dû faire une présentation de mon travail dans une salle qui résonnait énormément. J'ai commencé à entendre ma voix... C'est la première idée qui m'est venue. Mais ça ne règle peut-être qu'une partie de ton problème ? Sans voix, il reste ton corps à dissimuler à une centaine de spectateurs...</div> <div>J'aime0</div>

Above, excerpt from the doctissimo site, on which the performance took place, in part.



View of the video installation, *Rrrailing, Stuttering at night*, Greylight Project, 2018

Stuttering at night

Exposition Collective, Greylight Project, 2018.

Video projector, laptop computer, children's play mat, projection screens, sheet in flexible and transparent PVC roller
boucle de 19m32s.

[Vimeo link: View of the Ssscreening installation](#)

[Vimeo link : View of the Rrrailing installation](#)

Forgetting, little by little, that there was a 1 followed by a two.
The idea was to erase its origin, this other bank, from a long time ago.

I did not want to be the next one. Nor the last to dive.
We simply did not know what was coming : The same image repeating itself, progressing in a long slow motion tracking shot.
"I had simply never thought about it," we seemed to accept.

The cloudy funnel crashed on flat water. A silent announcement.

The group's reaction allowed me to understand its echo. A mechanical sound, whose beats were too regular for me to keep ignoring their origin.

Eyes open, lying on my back, I repeated as if to be sure:

"Initially, a slight rubbing of the toe under the sheet.
Initially, a two, followed by a 1 ".

At last night took me over.





View of the exhibition *DP2F* at the Galerie Jeune Création, September 2016.

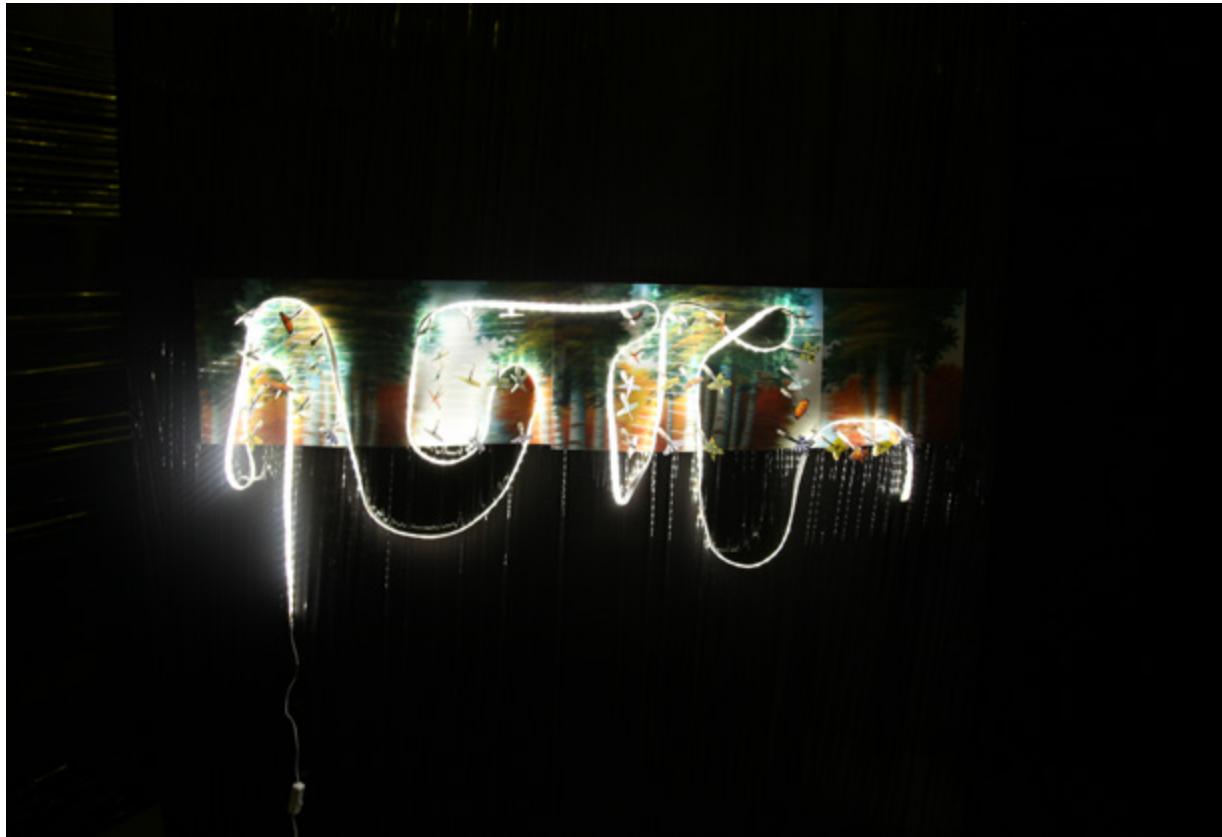
Fiction#01

Installation, 2016.

35x200x15cm

Darts, LED String, lenticular images.

As part of the group exhibition DP2F, curated by Julien Saudubray and Steve Bauras.



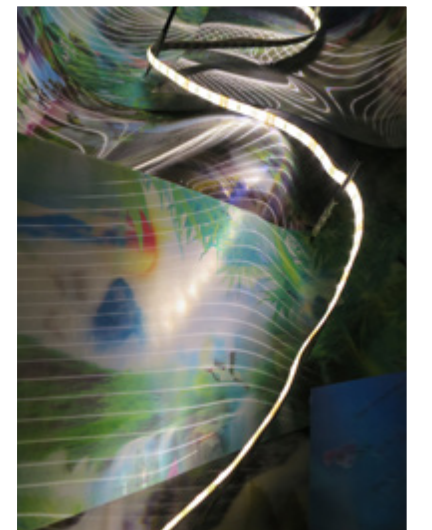
View of the *DP2F* exhibition at the Galerie Jeune Création, September 2016.

Fiction#02

Installation, 2017.

210x40x80cm

Darts, LED lights, lenticular images.



View of the exhibition *Le Dispensaire*, at ISELP, Brussels, June 2017.

Blackboard

Video installation, 2013.

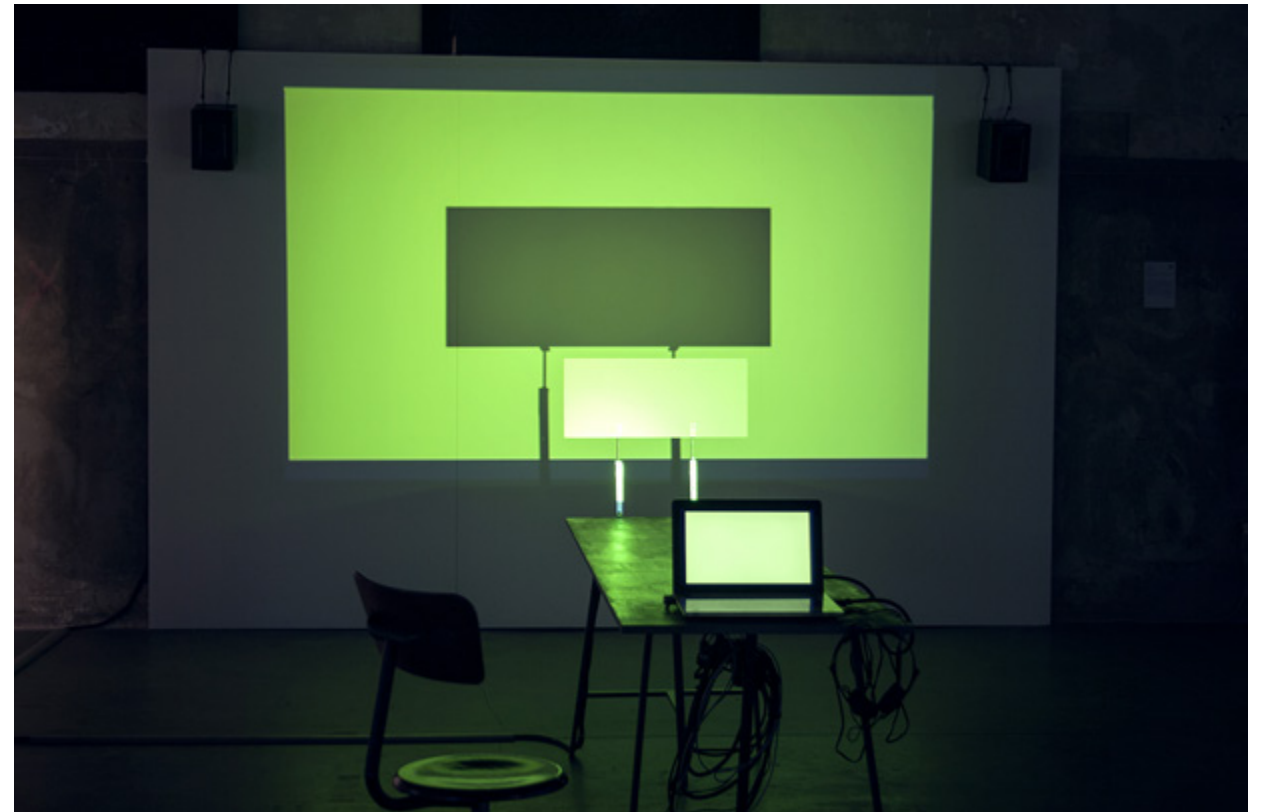
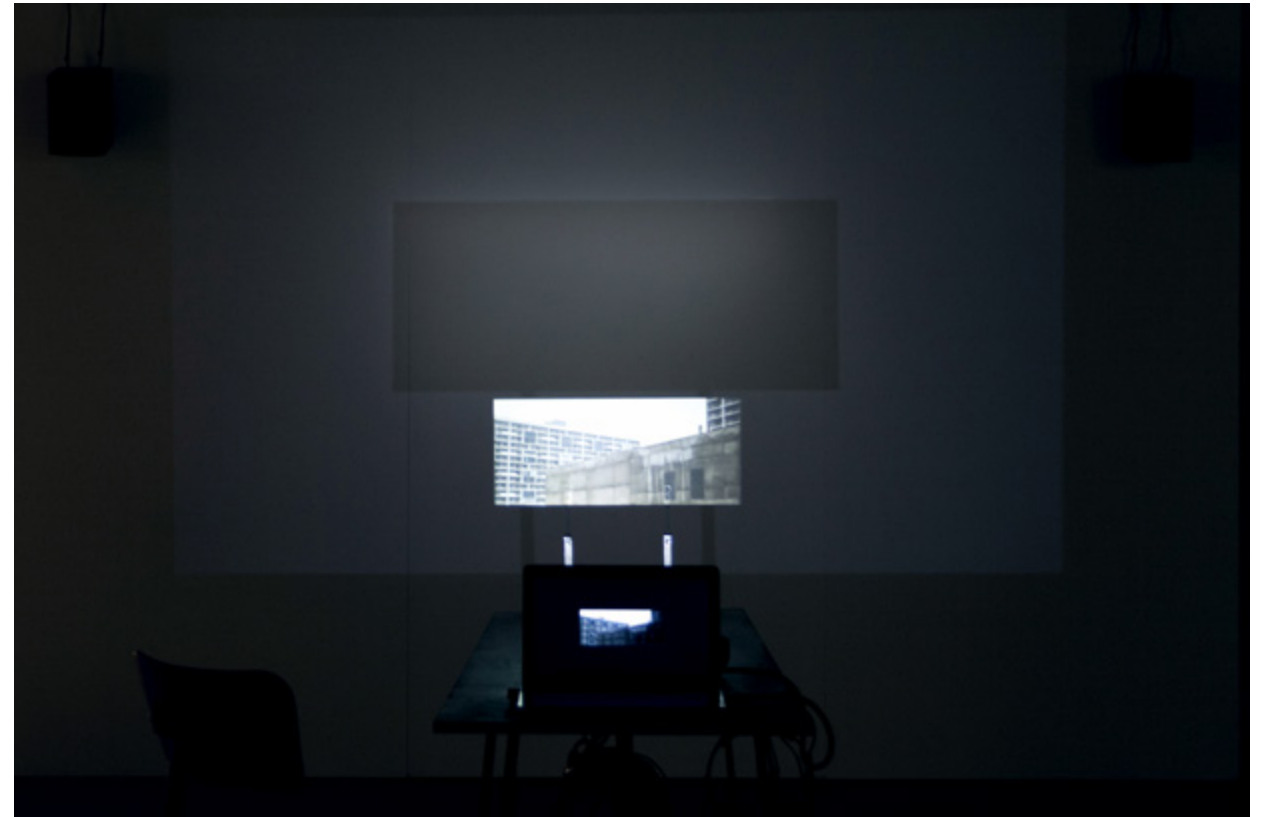
Table, video projector, computer, glass plate, Plexiglas.

4min 14s

[Vimeo Link: video Blackboard](#)

[Vimeo Link: Installation View](#)

A feminine voice enumerates the colors and objects of a landscape and synchronizes in turn with the viewer's point of view (in a 360-degree tracking shot), and that of the character / actress of the film «2 or 3 things I know of her» by Jean-luc Godard. Gradually, the voice seems to take its autonomy, at least a slight estrangement with the filmic space and ends up introducing itself in a second space, where previously mentioned elements are filmed by a zooming and dezooming camera so as to give the impression it is itself directing this voice.



Overview at the Jeune Création exhibition, Centquatre, Paris, 2013.

Overview at the Jeune Création exhibition, Centquatre, Paris, 2013.

Spectral Reanimation

Video-sound installation, 2013.

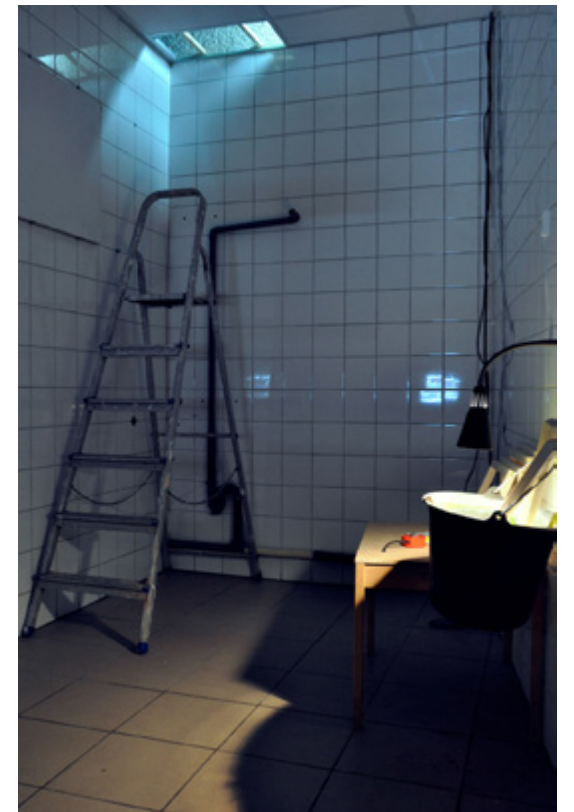
Table, chair, video projector, computer, stepladder, neon.

17min 34s in a loop.

[Vimeo link: Installation View](#)

An obsolete computer becomes the support of projection of a video. A sequence shot featuring the computer desk of an individual who, with the help of youtube tutorials, learns to model in 3D the physical space hosting the «Spectral Reanimation» installation as well as these elements (chair, desk, stepladder, bin, light).

The sound of the keyboard from the video activates the abandoned of the space a second time, while the sound coming from the ceiling reminds the virtual and spectral presence of the apprentice.



Above, details of the installation, *Spectral Reanimation* Espace Lumière, Hénin-Beaumont, 2013.



Spectral Reanimation, Video installation, Henin-Beaumont, 2013.

The user is missing

Performance, 2014.

Desk on wheels, two computers, USB speakers, internet connection.

Throughout the festival, I remote control a laptop placed on a mobile structure that is movable by the audience, allowing them to influence the story I write before their eyes. Live.

The viewer does not have access to the keyboard but can move my mobile office as he sees fit.

I use the computer's webcam as a camera whilst the microphone of the computer allows the viewer to speak directly to me. I answer them through writing, inserting our discussions as dialogues of a semi-fictional narrative, based on journalistic observations I accumulate, via this device, through my presence all along the Inact performance festival.

I wobble between the status of a reporter, a spectator re-incarnated as a computer, a temperamental child in front of a public / babysitter, allowing the intro-



Above, spectators moving the installation, *Inact Festival*, Strasbourg, 2014.



View of the installation, *Le Commissaire*, at ISELP, Brussels, June 2017.

Le Commissaire

Installation/film in space 2017.

As part of the exhibition Le Dispensaire, proposition of the collective PEZCORP, Iselp, Brussels.

[Vimeo Link: Excerpt #1 from Le Commissaire](#)

[Vimeo Link: Interview JEU --> ENJEU](#)

[Vimeo Link: Interview ENJEU --> JEU](#)

The video installation “Le Commissaire” - created in the framework of the project “Le Dispensaire”, an exhibition of the Pezcorp collective at ISELP - is built from a role play game, filmed and then rebroadcasted on the ruins of its location.

Before the game, the players, also actors and accomplices of the filming, were invited to choose a character, avatar, reincarnation, etc. or simply a version of themselves.

During the game chance determined roles for each player. These roles defined hidden relationships between players, provoking situations of manipulation, lies, intimidation, acting, misappropriations...

On the outside walls of the film set, two videos of interviews of the invited players are presented as a diptych.

The two videos relay the complex situation in which the guests are put in, stuck between the objectives set by their hidden role in the game, and the objectives they themselves have set through their choice of character participating in a film that also involves them as artists.



Above, video capture of interviews

Above, View of the installation

asphalt

The pitch drop experiment is a long-term experiment which measures the flow of a piece of pitch over many years. ‘Pitch’ is the name for any of a number of highly viscous liquids which appear solid; most commonly bitumen. At room temperature, tar pitch flows at a very low rate, taking several years to form a single drop.

https://en.wikipedia.org/wiki/Pitch_drop_experiment

When confronted to Kevin Senant’s work, one is put in relation to a spatio temporal absurdity of various stories that bump against each other. One navigates between different sources (films, forum talks, pre-recorded sounds, youtube videos etc...) that pass as realities and that through this artist’s gaze are questioned so as to tell us an intimate tale of the networks developed by the internet.

How can one make images speak and succeed in making what’s in the heart of them sensible and not only what they show factually ? This question is continuously crossed by what shows us KS.

In Hollywood Musicals, the “Gesmtkunstwerk” ambitions manifests itself in its own form and allows, through musical episodes, to develop visually the film characters’ unconscious. The filming tools and setups are present, and quite clearly put on the forefront all along the films. It is moreover quite common that a lot of musicals develop themselves by “ mises en abîme “ or at least through contexts set up in Hollywood with actors playing characters that are themselves actors.

Whilst working with multiple visual sources, K Senant’s work is rooted in his sound manipulations. He uses texts of films, sounds found on the internet to compose a significant source of sound that dramatically tints his artistic performance. The passage from written text to sound and vice versa, participates in a non linear narrative repeating codes of a daily internet stroll while materializing the rhizome that is internet as well as its societal ramifications.

At the core of Jacques Demy’s filmography are 3 interconnected films : Lola, Les Parapluies de Cherbourg and Model Shop. Lola, his first film tells the short encounter of Lola and Roland Cas-sard, then we find Roland in les Parapluies de Cherbourg, without Lola, who reappears later in Los Angeles in Model Shop. Places answer each other with the use flashbacks, transitions from black and white to color and encounters at key moments of their lives.

In Model Shop, we see Lola again but more importantly we meet George who is at a crossroads in his life. He learns that he has to leave to fight in Vietnam and that he has no solution to avoid this call-up. So we spend a last day with him and witness his loss and his quiet but desperate attempt to cling at what life has that’s beautiful, tenderness, and unexpectedly love.

There is with Demy and Senant the setting up of elements that answer each other without knowing that they are dialoguing. The collage of these various elements allows different ideas to associate and transcend their original nature to transform our unconscious in images.

It can be said that this work exists between two parallels made tangent by the torsion caused by it.

*“ Yeah, she made me very happy.
No I, I just wanted to tell her that i loved her.
I just wanted her to know that I was going to try and begin again.
You know what I mean ?
That I was... I just wanted her to know that I was going to try.
Yeah it sounds stupid, doesn’t it ?
But I can you know.
I personally can. Always try, you know ?
Yeah, always try... Yeah, always try.”*

George Matthews in Model Shop, Jacques Demy.

These suspended moments pass through the work of Kevin Senant in a glaring manner. Through reused elements, or half-free elements, he finds a textual way, but not only, to tell us stories.

To clarify, “telling stories” is neither lying nor reporting factual events. It is recontextualising and decontextualising facts to create an empathic tension in one’s audience. He therefore mutes into a storyteller.

In geometry, parallel lines are lines in a plane which do not meet; that is, two lines in a plane that do not intersect or touch each other at any point are said to be parallel. [https://en.wikipedia.org/wiki/Parallel_\(geometry\)](https://en.wikipedia.org/wiki/Parallel_(geometry))
[https://en.wikipedia.org/wiki/Parallel_\(geometry\)](https://en.wikipedia.org/wiki/Parallel_(geometry))

KS manages to put all his sources on hold since they can not really meet. And yet, the setting up of meaning / questioning, either by capillarity or by a magnetic sense, intersect and allow us to sublimate instants. This is not magic but a sensitive demonstration of a resistance to “the rea”l. A reality permanently crossed by things that refute it (fake news, trolling, avatars ...).

Through his manipulation of found footage / youtube videos / internet wanderings, he tries to twist these url forms into irl forms and pulls off the trick. The various devices put in place work on quite recent material, maximum twenty years old, ie prisms opened by the public use of the Internet. In these experiments K. S. lets us perceive the tools that he uses exactly like a sculptor who does not try to hide in the way he attacks matter the traces of his chisel or a painter who lets his stroke visible. And these attempts help sublimate his subject. Sublimation in physics is the passage from the solid state to the gas phase without going through the liquid phase. We are not in the transmission of a story but in the demonstration that an a-narrative human emotional story is possible. That while working different established languages (oral, written, visual ...) one can transcend them and re-establish a field not necessarily fixed but reassuring in its unstable quality.

text by neither translated by neither

Formation

- 2011

DNSEP, félicitations du jury, Haute Ecole des Arts du Rhin (HEAR), France
- 2009/2010

School of The Museum Of Fine Arts, Boston, Massachusetts, U.S.
- 2009

DNAP, félicitations du jury, Haute Ecole des Arts du Rhin (HEAR), France

Expositions

- 2020

- **Narration.s**, Commissariat Valentine Siboni - *Bystanders*, collaboration avec Thomas Lasbouygues, La Vallée, Bruxelles.
- 2019

- **Sabir La Nuit #2**, Commissariat Sabir, SB34 - the pool, Bruxelles
- 2018

- **The Others**, Commissariat Super Deals et Clovis XV, Turin

- **“REALACESONCE”**, Commissariat Dominic Woods, Chez Madeleine, Bruxelles

- **Hors Piste**, Commissariat Lamontagne, Off Art Brussels, La Vallée, Bruxelles

- **Stuttering at night**, Coordination général du projet, Greylight Projects, Bruxelles

- **inspiration ~ transpiration**, Commissariat du Syndicat Magnifique, Maison des arts de Créteil, Créteil

- **Variations on raw**, Exposition collective, La Quincaillerie des temps modernes, Bruxelles
- 2017

- **2_BYSTANDER_CHATTING_THROUGH_VENETIAN_BLINDS_BY_NIGHT_VOSTFR**, à XL51, Bruxelles

- **Le Dispensaire**, avec Pezcorp, SYNC!!, Commissariat de Anne Henquinet, ISELP, Bruxelles

- **Wrong Parallels**, commissariat de Julien Saudubray / Clovis XV, Galerie Jeune Création, Paris
- 2016

- **Encore Heureux**, Commissariat de Théo-Mario Coppola, Villa Belleville, Paris

- **Dust as a new value**, Invité par Clovis XV lors de l'exposition Run Run Run, Villa-Arson, Nice

- **DP2F**, Galerie Jeune création, Paris.

- **Le Cas Elissa Sursara**, avec Oriane Amghar, Festival Côté-court, Cinéma 104, Pantin.
- 2015

- **VEBO**, Fugitif's Atelier, Westwerk, Leipzig

- **Un jour sans fin**, Jeune Création, dans le cadre de La nuit Blanche 2015, Mairie du XXIème, Paris

- **Desynchronized stories**, avec Pierre-Yves Boisramé, Clovis XV, Bruxelles

- **Le Sommet**, Cabaret Hors-Champ, à Mains-d’oeuvre, Saint-Ouen
- 2014

- **Limbo Mambo Jambo #5**, Abilene Gallery, De la Charge, H.E.K.L.A, Rosa Brux, coordination général du projet avec Félix Ramon et Baptiste Mano, nuit performative, Bruxelles

- **Inact 2014**, Hall des Chars, Strasbourg
- 2013

- **1er Symposium des Sculpteurs du Dimanche**, sur une invitation de Paul Souviron, Espace Lumière, Hénin-Beaumont

- **Jeune Création 2013**, le Centquatre, Paris
- 2012

- **“Againandagain”**, avec Pezcorp., Mulhouse12, Parc des expositions, Mulhouse

- **X intrigue**, avec Pezcorp, Syndicat potentiel, Strasbourg
- 2011

- **Actes Infidèles/Green Key et Programma de investigacion #3**, à l'occasion du symposium *Practical Approaches Artists*, programmers, theorists, HEAR, Strasbourg

Résidence / Prix

- 2015

- **Prix création vidéo du concours Sosh aime les inrocks lab 2015** pour la vidéo *Irritation*.

- **Résidence OFAJ/DFJW, Fugitif**, Leipzig.

Screenings

- 2016

- *Hiver chaud*, Le Wonder, Saint-Ouen, 2016.

- *Pléorama*, Progress Gallery, Paris, 2016.

- *Côté-court*, Diffusiun de la vidéo Irritation, lauréate du concours Les inrocks-lab, Pantin, 2016.
- 2015

- *Full screen à la mine*, Westwerk, Leipzig.

- *Lauréat du concours “Les Inrocks-Lab/Sosh Vidéo”*, Gaîté Lyrique, Paris.

- *Festival Oodaaq*, Musée des Beaux-art de Rennes, Rennes, 2015.
- 2014

- *Traverse Vidéo*, Toulouse, 2014.
- 2013

- *Special screening*, curateur Anahita Hekmat, Festival Limited Access IV, Téhéran, Iran.
- 2011

- *VPJ2011*, organisé par Ecrasement Facial et la HONF, Institut Français de Yogyakarta, Indonésie,
- 2010

- *Saine Diversité*, Mention spécial du jury pour la vidéo Blackboard, Sélection des vidéos des écoles d’art du Grand Est 2010. ESAL, Metz.

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Editions

- Fiction Pop, Hannah Hoffman project edition, 2016.

- Edition DVD, Sélection Oodaaq 2015.

- Catalogue Traverse vidéo 2014.

- Catalogue Jeune Création 2013.

- Digital Art Conservation, Editions H.E.A.R, 2012.

- Pontoon Effect, Edition H.E.A.R avec Paul Guilbert, Thomas Lasbouygues et Valentine Siboni, 2011.

- Wro 09 Biennale, Edition Wro Art Center, 2009.



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