

PHILIPPE GRANDRIEUX / Filmography ...

Grandrieux's work covers several areas of kinetic visual arts: feature film, experimental television (winning the 1983 Grand Prix of the Société civile des auteurs multimédia for *Juste une image* and the Award of the Association française des critiques de télévision that same year for *Pleine lune*), video art, documentary, museum and gallery installations. His uncompromised vision leads him to push the boundaries of whatever field he is working in: the result is an ever inventive, truly radical cinema.

Grandrieux's first three feature films, *Sombre* (Special Jury Prize at the 1998 Locarno Film Festival), *A New Life* (2002) and *A Lake* (Special Jury Prize at the 2009 Venice Film Festival in the Orizzonti section, which highlights films that «initiate new trends in cinema») demonstrate his profound and radical exploration of image, sound and narrative structures.

Since 2005, programs devoted to Grandrieux's features, installations, and documentary work have been programmed at many festivals (list of festivals following pages).

In 2011, his documentary *It May Be That Beauty Has Strengthened Our Resolve - Masao Adachi* (a joint project with Nicole Brenez) has been programmed at more than 50 festivals and universities.

It won the New:Vision Award in 2011 at CPH:DOX (the Copenhagen International Documentary Film Festival), the Grand Prix du Documentaire in 2012 at the Côté Court festival in Pantin, France, and in 2013 at the International Film Festival of Tripoli, Lebanon.

In 2011, Grandrieux started work on a trilogy whose common thread is anxiety. The film associated with the first part, *White Epilepsy*, was shown at the FID Marseille, at UNDERDOX Munich, and at FNC Montreal within a retrospective devoted to Grandrieux with all his features and documentaries.

In 2013 *White Epilepsy* was programmed at: the IFFR Rotterdam, LINCOLN CENTER New York, FICUNAM Mexico City, ISTANBUL Film Festival... and in 2014 at the Cinémathèque Française, NCCA Moscow...

In October 2013 the WHITNEY MUSEUM OF AMERICAN ART offered a «carte blanche» to Grandrieux as part of the Walls and Bridges Festival. Grandrieux presented the first two pieces of his trilogy «Unrest», currently in progress: the film *White Epilepsy* and the performance piece *Meurtrière*.

In July 2015, *Meurtrière*, the film version, is presented for the first time at the FID Marseille (international competition). The film is awarded at Montreal : FNC Lab.

In 2016, his most recent feature, *Malgré la nuit*, is presented for the first time at Rotterdam (IFFR) then during the Berlinale at the Berlin Critic's Week. The film will be also at the 17th Jeonju IFF with a retrospective devoted to Grandrieux's features, installations, and documentary work then at the BAFICI Buenos-Aires.

Teaching

La Fémis, Paris; Beaux-Arts, Paris and Marseille.

Grandrieux was *Visiting Fiction Film Professor* at Harvard University for the 2012-2013 academic year.

Fellowship

Grandrieux has received a fellowship from The Radcliffe Institute for Advanced Study at Harvard University for the 2015-2016 academic year.

Links

<http://www.grandrieux.com>

<http://epilepticfilmbookmusic.com/>

<https://www.facebook.com/philippegrandrieux.officiel/>

FEATURES

SOMBRE / 1998 35mm 1/66 / son dolby srd / 1h52

*The French road, a serial killer, two sisters.
Love is what saves us even when it's out of hand...*

CREDITS

Cast: Elina Löwensohn, Marc Barbé, Géraldine Voillat
Written by: Philippe Grandrieux, Pierre Hodgson, Sophie Fillières
Original music: Alan Vega
Directed and filmed by Philippe Grandrieux

...

Produced by Catherine Jacques
En coproduction avec Arte France Cinéma / Monteurs' Studio
With the participation of: Canal+ / Centre national de la cinématographie / and the support of Procire
Distribution: Diaphana / International sales: Celluloïd Dreams
© 1998 / Zélie Production / Arte France cinéma

AWARD : LOCARNO FESTIVAL 1998

> « Special Mention of the jury » which rewards films that «initiate new trends in cinema».

FESTIVALS

1998 / 1999 _ Locarno, Bruxelles, New-York, Rotterdam, Sao Paulo, Vancouver, Zagreb, Bergen, Buenos Aires, Londres, Montréal, Sitges, Stockholm, Thessaloniki, Toronto, Viennale ... 2016 _ 17th Jeonju IFF



Marc Barbé in *Sombre*

A NEW LIFE / 2002 35mm 1/85 / son dolby srd & dts / 1h42

*The East. Hell. An american, a prostitute, a pimp.
A new life. A tragedy.*

CREDITS

Cast: Zach Knighton, Anna Mouglalis, Marc Barbé, Zsolt Nagy, Raoul Dantec
Directed and filmed by Philippe Grandrieux
Written by: Philippe Grandrieux and Éric Vuillard
Original music: Marc Hurtado - Étant Donnés
Song: Josh Pearson («Lift to experience»)

...

Produced by Catherine Jacques / An LPZ / L films / Maïa films coproduction / French production / Arte France cinéma /
With the participation of: Blue Light, Londres / Canal+ / Centre national de la cinématographie / Gimages 5
Distribution: Mars distribution / International sales: Wild Bunch
© 2002 / LPZ / Maïa Films / L Films / Arte France Cinéma

FESTIVALS

2002 / 2003 _ Bergen, Buenos Aires, London, Montreal, Sitges, Stockholm, Thessaloniki, Toronto, Viennale.
2007 _ Australian Cinémathèque, Gallery of Modern Art, Brisbane, Australie, ,
2008 _ Extreme Love, autour de Philippe Grandrieux, Uplink, Tokyo

2008 _ The Tate Modern, London, as part of the major retrospective Paradise Now! Essential French Avant-Garde Cinema 1890-2008 screened: *A New Life, Late Season, an excerpt of A Lake, at that time a work-in-progress and Putting Holes in Happiness* (clip made for, and with, Marilyn Manson).

2009 _ Philippe Grandrieux, Festival de Guadalajara, Mexique _ Ciclo Philippe Grandrieux, Cineteca Nacional, Mexico D.F. _ Belo Horizonte et Sao Paulo, Brésil _ Festival de Cali, Colombie

2009 _ Ciclo Philippe Grandrieux, CPH :DOX International Festival, Copenhagen

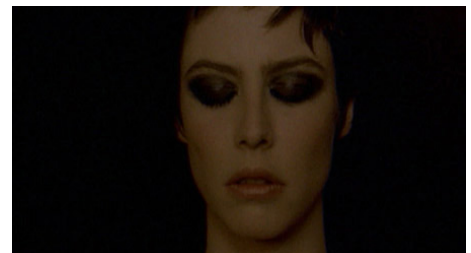
2010 _ Film Comment Selects, Lincoln Center, New-York / USA

2011 _ Harvard Film Archive, Cambridge, Massachuset / USA

2011 _ Festival de Las Palmas, Espagne

2012 _ Hors Champ and the Cinémathèque Québécoise in collaboration with the FNC - Montreal, organized a retrospective with: *Sombre, A Lake, A New Life, Retour à Sarajevo, Il se peut que la beauté ait renforcé notre résolution – Masao Adachi, White Epilepsy*

2016 _ 17th Jeonju IFF



Anna Mouglalis in *A New Life*

FEATURES (continued)

A LAKE / 2008 format 35mm 1/85 / son dolby sr / 1h30

*The story takes place in a country about which we know nothing:
a country of snow and dense forests, somewhere in the North.
A family lives in an isolated house near a lake.
A stranger arrives...*



Natalie Rehorova and Alexey Solonchev in *A Lake*

CREDITS

Cast: Dmitry Kubasov, Natalie Rehorova, Alexey Solonchev
Simona Hülsemann, Vitaly Kishchenko, Arthur Semay
Written, directed and filmed (camera and DP) by Philippe Grandrieux

...

Produced by Catherine Jacques / A Mandrake Films / Arte France Cinéma / Rhône-Alpes Cinéma
coproduction with the participation of Région Rhône-Alpes / Canal+, Centre National de la Cinématographie / Blue Light, London / French distribution : Shellac / International sales : Films Boutique
© 2008 - Mandrake Films - Arte France Cinéma - Rhône-Alpes Cinéma

AWARD: 65th MOSTRA DE VENICE / Italie 2009 (Orizzonti section)

> « Orizzonti / Mentione Speciale » which rewards films that «initiate new trends in cinema.

AWARD: INTERNATIONAL FILM FESTIVAL OF LAS PALMAS / Spain 2009 (Official section)

> Best Photography + Special Mention for Innovation

FESTIVALS

2008 : Venise, Pusan, Londres, Manille, Montréal, Mar del Plata, Prague - Brno - Olomouc,
2009 : Las Palmas, Mexico, Guadalajara, Hong-Kong, Istamboul, Belgrade, Moscou, Auckland, Wellington, Wrocław, Belo Horizonte - Sao Paulo, Split, Gand, Bergen, Cali, Los Angeles, Bangkok
Copenhagen CPH:DOX
2010 : USA - Film Comment Selects, Lincoln Center, New-York
USA - Harvard Film Archive / Cambridge, Massachusetts / Spain, Las Palmas
2011 : Australie, Melbourne
2012 : Courtisane, Gent, Belgique / Montreal, Canada
2016 : 17th Jeonju IFF

MALGRÉ LA NUIT / 2015 DCP / 1/85 / son dolby sr / 2h30

A feverish story of love and jealousy in Paris.

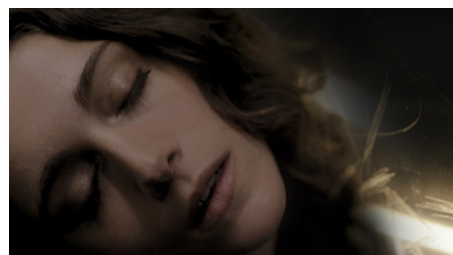
French distribution : Shellac / International sales : Films Boutique

CREDITS

Cast: Kristian Marr, Ariane Labeled, Roxane Mesquida, Paul Hamy
Johan Leysen, Sam Louwyck
Directed and filmed by Philippe Grandrieux
Written by: Philippe Grandrieux, Bertrand Schefer, Rebecca Zlotovski,
John-Henry Butterworth

...

Produced by Catherine Jacques, Stéphanie Morissette, Nicolas Comeau
A Franco Canadian coproduction
France: Mandrake Films, Epileptic, OhmStudio, Le Septième Continent
Canada: La Maison de Prod, 1976 Productions
French distribution: Shellac
Canadian distribution: Axia
© 2015 - Mandrake Films, Epileptic, OhmStudio, Le Septième Continent - 9307 9861 Quebec Inc



Ariane Labeled in *Malgré la nuit*

FESTIVALS 2016

Rotterdam (IFFR) / Berlin (Critic's Week) / New-York (Film Comment Selects, Lincoln Center)
Buenos-Aires (BAFICI) / 17th Jeonju IFF...

DOCUMENTARIES (extract)

1981 / LA PEINTURE CUBISTE with Thierry Kuntzel (55') / INA
1982 / UNE GÉNÉRATION (10') / INA
1982 / JUSTE UNE IMAGE (9 x 55') / INA **Grand Prix SCAM en 1983**
1983 / PLEINE LUNE (180') / INA **Prix de l'Association française des critiques de télévision en 1983**
1984 / GRANDEUR NATURE (55') / INA
1985 / LONG COURRIER (25') / Maison de la culture du Havre
1986 / COMÉDIES - COMÉDIENS (50') / Théâtre Nanterre-Amandiers
1987 / BERLIN (30') / La Sept/Arte
1987 / BERLIN - PARIS - BERLIN (120') / La Sept/Arte + ZDF
1987 / LE MONDE EST TOUT CE QUI ARRIVE (30 x 15') Maison de la culture de Saint-Etienne
1989 / AZIMUT (4 x 30') / TV Fnac
1989 / HISTOIRE PARALLÈLE (série x 26') / La Sept/Arte
1990 / LIVE (14 x 60') / La Sept/Arte > With Robert Frank, Thierry Kuntzel, Nick Waplington, Robert Kramer...
1992 / CAFÉS (210') / La Sept/Arte + ZDF
1993 / LA ROUE (2 x 7') / La Sept/Arte + AMIP
1994 / LES ENJEUX MILITAIRES (45') France3 + Anabase
1994 / JOGO DO BICHO (60') / La Sept/Arte
1995 Pour Brut : BALADUR / CHIRAC-KOHL / JUPPÉ (3 x 7') / La Sept/Arte
1996 / RETOUR À SARAJEVO (75') / La Sept/Arte
2000 / LE SIÈCLE DES HOMMES (27 x 60') / Pathé + France2

2011 / IT MAY BE THAT BEAUTY HAS STRENGTHENED OUR RESOLVE / MASAO ADACHI
(DCP / 74')

*Philippe Grandrieux filming Masao Adachi : an exchange between two filmmakers.
Director, writer, critic, theorist, poet, actor, activist, political prisoner ... Masao Adachi has multiple facets,
each one is reflected in its continued fight against all forms of oppression.*

CREDITS:

First portrait of a collection designed by Nicole Brenez et Philippe Grandrieux.
A film produced by EPILEPTIC / With the help of CNAP + Région Ile-de-France

FESTIVALS:

More than 40 film festivals have selected this documentary:
Copenhagen, Melbourne, Viennale, Bilbao, Courtisane Belgique, Helsinki ,
Rotterdam, Mexico, Anthology Film Archive New York, Beyrouth,
Buenos Aires, Bresil, Toronto, NCCA, National Center for Contemporary Arts,
Moscow, Saint-Petersburg, Paris (Forum des images, Doc&Doc) ...
Rio de Janeiro (Festival Dobra, september 2015)



Masao Adachi in *May that Beauty has Strenghtned our Resolve*

AWARDS:

> **NEW: VISION AWARD at CPH:DOX**

Copenhagen International Documentary Film Festival / DENMARK / 2011

> **GRAND PRIX EXPERIMENTAL - ESSAI - ART VIDEO**

Festival CÔTÉ COURT / Pantin - Seine-Saint-Denis / FRANCE / 2012

> **GRAND PRIX OF DOCUMENTARY, CULTURAL RESISTANCE**

Tripoli / LEBANON / 2013

PRESS:

THE NEW YORK TIMES / By Dennis Lim / February 28, 2012

A Japanese Director's Path to Revolution

... The push-pull between author and subject is at the heart of "It May Be That Beauty Has Strengthened Our Resolve," the first in a series of films on radical filmmakers that Mr. Grandrieux has planned in collaboration with the critic and curator Nicole Brenez. (The title comes from a line in Mr. Adachi's "Prisoner/Terrorist.") Mr. Adachi attended a retrospective of Mr. Grandrieux's films in Tokyo a few years ago, and Mr. Grandrieux recalled that they struck up an immediate rapport. "This friendship ended up being very important for the film," he said... Mr. Adachi is filmed in a park at twilight, pushing a child on a swing; surrounded by pedestrians and illuminated by neon lights; drinking in a bar in Shinjuku. These vivid partial glimpses never aspire to the grand summations of biography. "You can't expect to capture the truth about one man," Mr. Grandrieux said. "But I tried to catch a little part of Adachi, the relationship between him and me, and our relationship to cinema." The documentary is of a piece with Mr. Grandrieux's fiction features, like "Sombre," from 1998, and "Un Lac," from 2008, convulsive experiments in sensory deprivation and intensification that operate on the viewer's nervous system — parts of "It May Be That Beauty" transpire in near darkness and in a kind of trance state. While filming Mr. Adachi, Mr. Grandrieux was usually unaware of what precisely he was saying because of the lag time for translation. But no less than in his narrative films, he was guided by "feelings, intuition, sensations," he said. The film's true subject — a communion between two like-minded artists — is palpable on a gut level. "What I wanted to show is that cinema is not fixed," Mr. Grandrieux said. "It's something that moves from one filmmaker to another." ...

All press : http://epilepticfilmbookmusic.com/?page_id=1178

FILMS / INSTALLATIONS

1976 / VIA LA VIDEO

Installation at Galerie Albert Baronian, Bruxelles

2005 / L'ARRIÈRE-SAISON DVD / 10' et 8'

2006 / MET DVD / 5'

2006 / GRENOBLE DVD / 44' and 17'

PROGRAMMING

Gallery Castillo-Corrales, Paris / Montévidéo, Marseille / Gallery of Modern Art, Brisbane / Film festival Tate Modern, Londres / Guadalajara Festival, Mexique / Cineteca, Mexico / CPH :DOX, Copenhagen / Xcentric, Barcelone / FNC, Montreal ...

Trilogy

White Epilepsy is the first movement of a trilogy by Philippe Grandrieux whose common thread is anxiety. Each movement, *White Epilepsy*, *Meurtrière*, *Unrest*, consists of a performance, a film and an installation. The vertical framework of the three films recalls 'arrow slits', openings made in the walls of defensive constructions permitting one to see without exposing himself to danger.

2011 / WHITE EPILEPSY / PERFORMANCE VERSION 30'

PROGRAMMING

Centre Pompidou Metz in March 2011 / With Hélène Rocheteau / Coproduction Montevideo – ActOral – Epileptic

2014 / WHITE EPILEPSY / INSTALLATION VERSION

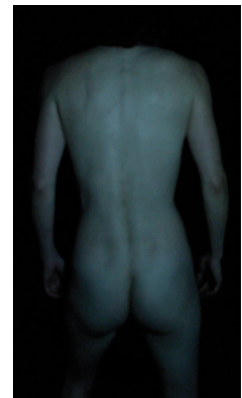
PROGRAMMING

The Nederlands Fotomuseum Rotterdam from September 14. 2013 until January 5. 2014

2012 / WHITE EPILEPSY / FILM VERSION DCP / 68'

The figures haunting the film exist in a strange invasive reality. They are subjected to subterranean forces linking them between each other. Their actions respond to an injunction we cannot understand, to which we have no access, but to which we anticipate the imperious Sovereignty. In the heart of the forest an ancient archaic humanity rehearses scenes taken from a ceremony. It is a dream, or a nightmare. The story is woven with fear, sexuality and an animalism that mutes edgy nerves. The film is created from an anatomy of affective and anxious intensities, from which the narration unfolds. This distinctive narration drives the viewer to test the world of White Epilepsy from the depths of his intimate experiences of fear and desire, from the affective network that is his own.

Philippe Grandrieux



White Epilepsy / Film version

CREDITS

With the dancers: Hélène Rocheteau, Jean-Nicolas Dafflon, Anja Röttgerkamp, Dominique Dupuy
A film produced by EPILEPTIC / CNAP / CNC / Région Languedoc-Roussillon in partnership with CNC.

PROGRAMMING (in progress)

2012: FID Marseille (July) / FNC Montreal / UNDERDOX Munich
2013: IFFR Rotterdam / LINCOLN CENTER New York / FICUNAM Mexico
ISTANBUL Turkey / T-MOBILE New Horizons, Wroklow, Poland
LIMA INDEPENDIENTE Peru / EDINBURGH INTERNATIONAL FILM FESTIVAL UK
2013 : Oct. 18 WHITNEY MUSEUM OF AMERICAN ART
2014 : Cinémathèque française, invitation du Centre national de la danse / Pantin / France
2014 : Image Forum à Tokyo / Dance Triennale, invitation du Centre national de la danse / Pantin / France
2014: NCCA, National Center for Contemporary Arts, *The Immanent Sensuality*, Moscow and Saint-Petersburg
2015 : Vertical Screen, Adealide, Australia
2016 : May. 17th Jeonju IFF, Corée du Sud
2016 : May. 13 University of Chicago, Film Studies Center
...

WHITE EPILEPSY / FILM VERSION / PRESS:

PRUSSIAN BLUE

« ... Le dernier long métrage distribué, *Un lac*, est une ode panthéiste à la communion avec la nature sauvage, tandis que *White Epilepsy* est une aventure iconique dont on se demande s'il figure l'avant ou l'après du temps des mœurs. Avec obstination, Grandrieux trace une voie singulière dans la jungle des images. ... »
Guillaume de Sardes / PrussianBlue – Printemps 2013

LES INROCKS

« ... Corps à corps, étreinte sexuelle, combat ? On pense souvent à la difficulté de réinventer la représentation du rapport charnel, que ce soit par les cinéastes "straights" ou pornos. Là, Grandrieux cherche, et trouve. Il réinvente une des figures les plus anciennes et représentées, celle de l'accouplement entre un homme et une femme. *White epilepsy* dure un peu plus d'une heure, pas de récit, pas de dialogue, peu de situations dramaturgiques, et pourtant... beauté, puissance, hypnose... »
Serge Kaganski / blog.lesinrocks.com / 17-01-2013

LES CAHIERS DU CINÉMA, n°spécial sur l'Érotisme

« ... C'est la première fois que je vois deux corps soumis à une telle expérience de corporéité, qui provoque un sentiment d'érotisation particulier mais très fort, d'une dimension proprement archaïque. »

Raymond Bellour / Extrait d'un entretien réalisé par Stéphane Delorme dans les Cahiers du Cinema / Juillet-Août 2012

DESISTFILM

« ... This might be Grandrieux best work so far, since all of his previous work has driven him to this: The plasticity of his films, the sensorial experience that leads to the metaphysical connotations of his physical representations, everything is here stripped to the bone. *White Epilepsy* is, first and foremost, an erotic experience, one of discomfort and rejection of the flesh, a plastic ritual that could easily symbolize something, but that speaks better only in the sensorial plateau of its representation... ... *White Epilepsy* is a film that depletes the senses, a work of art and a culmination of a process that has given us one of the most solid frameworks of work in this eternal process of reinvention of cinema. »

José Sarmiento Hinojosa / <http://desistfilmblog.wordpress.com/2013/01/28/panorama-white-epilepsy-philippe-grandrieux-2012/>

FILMS / INSTALLATIONS (continued)

T r i l o g y / *Meurtrièr*e second movement of the trilogy

/ *Unrest* the third movement is in progress.

*The theme of Meurtrièr*e is Das Ding.

Das Ding is senseless, insane, intolerable, hysterical, grotesque, phobic, dangerous, brutal, consuming, wild, sexual, unpredictable, staggering, frenetic, atrocious, anxious, frightening, ecstatic, desirable, vulgare, perverse, embarrassing, shameless nervous, obscene, sacred, furious, murderous.

But first, without intention.

Philippe Grandrieux

2013 / 2014 / MEURTRIÈRE / PERFORMANCE VERSION 180'

With the dancers: Émilía Giudicelli, Vilma Pitrinaite, Hélène Rocheteau, Francesca Ziviani

A performance produced by EPILEPTIC / With the support of: Phare, CCN du Havre Haute-Normandie

PROGRAMMING

2013 Whitney Museum of American Art, New York

2014 Pharenheit Dance Festival, at CCN du Havre Haute-Normandie, France

2015 / MEURTRIÈRE / FILM VERSION DCP / 60'

With the dancers: Émilía Giudicelli, Vilma Pitrinaite, Hélène Rocheteau, Francesca Ziviani

A film produced by EPILEPTIC / With the support of:

- Centre National des Arts Plastiques (Image/Mouvement)

Ministère de la Culture et de la Communication

- Phare, CCN du Havre Haute-Normandie

- Centre National de la Cinématographie Phare, CCN du Havre Haute-Normandie

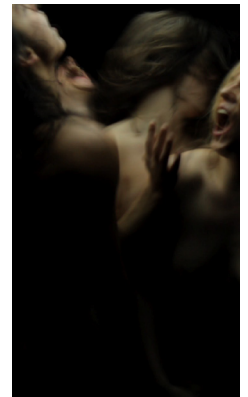
PROGRAMMING (in progress)

2015: FID Marseille, international competition / FNC Montréal / FCE Seville / ZINEDI Bilbao

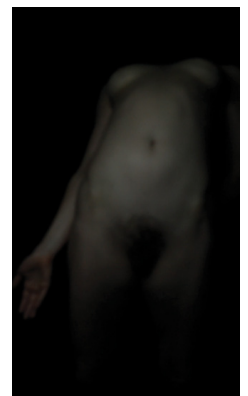
2016: RENCONTRES INTERNATIONALES Paris et Berlin / FESTIVAL OF THE MOVING IMAGE New York

FICUNAM Mexico, section Contemporary Manifest / IFI Istanbul / FilmMadrid / 17th Jeonju IFF / Istanbul IKS

...



*Meurtrièr*e / Performance version



*Meurtrièr*e / Film version

SCRIPTS

1998 SOMBRE / Written by Philippe Grandrieux in collaboration with Pierre Hodgson and Sophie Fillière

1999 KARAIN / Adaptation of Karain, The Tales of Unrest of Joseph Conrad, written by Philippe Grandrieux

2002 A NEW LIFE / Written by Philippe Grandrieux and Éric Vuillard

2008 A LAKE / Written by Philippe Grandrieux

2010 THE KILLING ROOM / Written by Philippe Grandrieux and Geoff Cox

2012 MALGRÉ LA NUIT / Written by Philippe Grandrieux in collaboration with Bertrand Schefer, Rebeca Zlotowski and John-Henry Butterworth

SOLO RETROSPECTIVES

2005 _ « États généraux du film documentaire » Lussas, FRANCE

Screenings: Dans la série «La Roue» : *Brian Holm*, Dans la série «Azimut» : *La Taille de l'Homme*, Dans la série «Live» : *Robert Frank*
Le Monde est tout ce qui arrive, Retour à Sarajevo, Sombre, La Vie nouvelle

2007 _ Australian Cinémathèque, Gallery of Modern Art / Brisbane, AUSTRALIE

In the framework of the festival « Breathless, French New New Wave ».

Screenings: *Sombre, La Vie nouvelle, Retour à Sarajevo*

2008 _ « Extreme Love, around Philippe Grandrieux » Uplink, TOKYO

Screenings: *Sombre, La Vie nouvelle, Met, Putting Holes in Happiness* (clip Marilyn Manson)

2008 _ In the framework of the festival «Paradise Now ! Essential French Avant-Garde...» TATE MODERN, LONDRES

Screenings: : *La Vie nouvelle, Un lac*, (extract), *L'Arrière-saison, Putting Holes in Happiness*

2009 _ « Philippe Grandrieux » International Film Festival of Guadalajara / MEXIQUE

Screenings: *Sombre, La Vie nouvelle, Un lac*

2009 _ « Ciclo Philippe Grandrieux » Cineteca Nacional, Mexico D.F.

Screenings: *Sombre, La Vie nouvelle, Un lac, Grenoble, L'Arrière-saison*

2009 _ Belo Horizonte et Sao Paulo / BRESIL

Screenings: *Sombre, La Vie nouvelle, Un lac*

2009 _ International Film Festival of Cali / COLOMBIE

Screenings: *Sombre, La Vie nouvelle, Un lac*

2009 _ « All about Philippe Grandrieux » CPH :DOX International Film Festival of Copenhagen / DANEMARK

Screenings: *Sombre, Un lac, Grenoble, L'Arrière-saison, Met, Retour à Sarajevo*

2010 _ Film Comment Selects Lincoln Center, New-York / USA

Screenings: *Sombre, La Vie nouvelle, Un lac*,

2010 _ Harvard Film Archive / Cambridge, Massachuset / USA

Screenings: *Sombre, La Vie nouvelle, Un lac, Retour à Sarajevo, Putting Holes in Happiness*

2010 _ International Film Festival of Las Palmas / ESPAGNE

Screenings: *Sombre, La Vie nouvelle, Un lac*

2011_ Monach University / Melbourne, AUSTRALIE

Dans le cadre d'un séminaire organisé par Adrian Martin « World Cinema Now »

Special Guest Filmmaker : Philippe Grandrieux / Screenings: : *Sombre, Un lac, Il se peut que la beauté... - Masao Adachi*

Speakers : Elena Gorfinkel (U of Madison-Wisconsin USA) / Vinzenz Hediger (Ruhr University, Germany) / Meaghan Morris (U of Sydney and Lingnan, HK) / Granaz Moussavi (Monash) / R. Barton Palmer (Clemson University, USA) / Song Hwee Lim (U of Exeter) / Nicole Brenez (Sorbonne, France)

2012_ 21 > 25 March - Courtisane / Gent / BELGIQUE « Philippe Grandrieux Artist in Focus »

Screenings: *Sombre, La Vie nouvelle, Un lac, Retour à Sarajevo, Il se peut que la beauté... - Masao Adachi*

2012 _ 10 > 21 Oct. – CANADA La revue Hors Champ et la Cinémathèque Québécoise, dans le cadre du Festival du nouveau cinéma Montréal (FNC).

Screenings: *Sombre, La Vie nouvelle, Un lac, Retour à Sarajevo, Met, Il se peut que la beauté... - Masao Adachi, White Epilepsy*

2013 _ 18 Oct. Whitney Museum of American Art / USA

Screening: *White Epilepsy*, film version, with 4 dancers

and for the first time *Meurtrière*, performance version, with 4 dancers

2016 _ Avril - 17th Jeonju IFF / CORÉE DU SUD

Screenings: *Sombre, Un lac, La Vie nouvelle, Retour à Sarajevo, Il se peut que la beauté... - Masao Adachi, White Epilepsy, Meurtrière, Malgré la nuit...*

PUBLICATIONS by Philippe Grandrieux (selection)

Texts

Philippe Grandrieux about Ariane Labeled
Possession Immédiate, # 3, p 62. 2015

La Première image, Cahiers du cinéma, mai 2014
Un texte écrit à l'occasion de la parution du n° 700 des Cahiers du cinéma.

Congo, Trafic n° 83, P.O.L. automne 2012

Les Morts, Trafic n° 84, P.O.L. hiver 2012

À quoi bon une image, Le cinéma critique, de l'argentique au numérique, voies et formes de l'objection visuelle :
Publication de la Sorbonne, 2010

Sous le ciel de Dwoskin, Trafic n° 76, P.O.L. hiver 2010

Bad Lieutenant d'Abel Ferrara, 2005
Un texte de Philippe Grandrieux écrit à la demande de Nicole Brenez pour le livret de l'édition DVD de Bad Lieutenant.

Correspondance sur La Vie nouvelle, Philippe Grandrieux et Éric Vuillard, Trafic n° 44, P.O.L., hiver 2002

L'Emprise, Trafic n° 38, P.O.L., été 2001

Sur l'horizon insensé du cinéma, Cahiers du cinéma, hors-série, novembre 2000

Incendie, Trafic n° 16, P.O.L., automne 1995

One Summer, Livraison n°4 Open Landscapes – Closed rooms, p. 174, 175, 186. 2009-2010

Texts and photographies

- Sept photographies et un texte pour « Jean-Luc Godard-Documents » ouvrage publié en 2005 à l'occasion de la présentation au Centre Pompidou de l'exposition « Voyage en utopie. Jean-Luc Godard, 1946-2006 » et de la rétrospective intégrale des films de Jean-Luc Godard. Collectif de direction : Nicole Brenez, David Faroult, Michael Temple, James Williams, Michael Witt.

- Trois photographies et un texte, pour Mettray n°9, 2005. Édité par Didier Morin.

- Dix photographies et un texte, pour « Le Teaser » n° 9.
Édité par Clémentine Deliss et Thomas Boutoux pour Metronome Press, 2005

- Six photographies et un entretien « Philippe Grandrieux's Films Go Direct To Your Darkest Desire »
Par Anja Cronberg pour Tank Magazine, volume 5, issue 2, 2007

Photographies

- Dix photographies pour la revue Edwarda, n°1, 2009

- Exposition organisée par la Serial///Galerie : « VANISHING TWIN » Galerie Bertrand Baraudou - Paris du 22 mai au 7 juin 2014
Avec des tirages signés et numérotés de :

White Epilepsy 2/20 : monotypes en lithographie (120 x 60 cm) réalisés à partir d'un fichier numérique issu de la vidéo White Epilepsy
L'Arrière-saison 1/7 : photographie couleur (diasec 120 x 70cm) réalisée à partir d'un fichier numérique issu de la vidéo L'Arrière-saison
Vanish (triptyque) 1/7 : triptyque : 3 photographies couleur (tirage 120 x 216cm)
Midnight Blue : 1/7 : photographie couleur (tirage 100 x 70cm)

+

2 vidéos : *White Epilepsy* (durée 59') et *L'Arrière-saison* (durée 10')

INTERVIEWS (selection)

With Frédéric Bonnaud / Les Inrockuptibles / Janvier-Février 1999 n°183
With Stéphane Goudet et Claire Vassé / Positif / Février 1999 n°456
With Antoine de Baecque et Thierry Jousse / Cahiers du Cinéma / Février 1999 n°532
With Cyril Béghin, Stéphane Delorme et Mathias Lavin / Balthazar / Septembre 2000 n°4
With Serge Kaganski et Bertrand Loutte / Les Inrockuptibles / Nov-Déc 2002 n°366
With Elisabeth François et Frédéric Bas / Chronic'Art / 2002
With Nicole Brenez « The bodies night » / Rouge / 2003 n°1
With Jérôme Momcilovic / Chronic'Art / 2008 n°53
With Didier Morin / Metray / Hiver 2009 n°1
With Tatiana Lipkes « 13 entrevistas a cineastas contemporaneos » ed. Mangos de Hacha, 2010
With Chloé Masotta / « La plastica del deseo » / Mars 2010 / <http://cinentransit.com>
With Lorenzo Baldassari « Le Cinéma, des sensations et des idées » Septembre 2015 / <http://specchioscuro.it>

PUBLICATIONS about Philippe Grandrieux (selection)

Philippe Grandrieux, by Greg Hainge
300 p / ed. Bloomsbury Publishing, 2016 (in progress)

Grandrieux dans le flou des corps by Guillaume de Sardes
Ed. Prussian Blue, # 4, p 52...57. Spring 2013

Philippe Grandrieux de la pulsion à la grâce by John Jefferson Selve
Possession Immédiate, # 2, p 62... 83. 2015

Cinema and Agamben
Ethics, Biopolitics and the Moving Image, Henrik Gustafsson and Asbjørn Gronstad
- Engaging Hand to Hand with the Moving Image : Serra, Viola and Grandrieux's Radical Gestures
Ed. Bloomsbury Publishing, 2014

Phenomenology and the Future of Film
Rethinking Subjectivity beyond French Cinema, Jenny Chamarette
- Threatened Corporealities : Thinking the Films of Philippe Grandrieux
Ed. Palgrave Macmillan © Jenny Chamarette, 2012

Le Futur antérieur, Raymond Bellour
Trafic, n° 70, été 2009, ed. P.O.L.

Le Corps concret, Greg Hainge : «Of Bodily and Filmic Material Excess in Philippe Grandrieux's Cinema.»
Ed. Monash University, Melbourne, 2008

Cinema and Sensation: French Film and the Art of Transgression, Martine Beugnet
Ed. Edinburgh University © Martine Beugnet, 2007

L'Au-delà des images, Christa Blümlinger
Revue Parachute n° 123, 2006

La Vie nouvelle/nouvelle Vision, à propos d'un film de Philippe Grandrieux, sous la direction de Nicole Brenez
Avec des textes de : Jonathan Rosenbaum, Raymond Bellour, Nicole Brenez, Sothean Nhieim, Fabien Gaffez, Serge Kaganski Augustin Gimel, Lionel Soukaz, Adrian Martin, Vincent Amiel, Peter Tscherkassky...
Ce recueil inclut un DVD du film La Vie nouvelle.
Éd. Léo Scheer, Paris, 2005

Holly Terror : Philippe Grandrieux « Sombre », Adrian Martin
Ed. SENSES OF CINEMA, 1999

Pour Sombre, Raymond Bellour
Trafic, n° 28, hiver 1998, ed. P.O.L.

CONFERENCES (selection)

- NCCA, National Center for Contemporary Arts, Moscow, The Immanent Sensuality, Saint-Petersburg ...
- Whitney Museum of American Art : Philippe Grandrieux interviewed by Avital Ronell (philosopher)
- Université Paris 1, Panthéon Sorbonne
- Tisch School of the Arts, NYU
- Harvard Film Archive, Cambridge, USA
- Université de Buenos-Aires, Argentine
- Université de Cordoba, Argentine
- Monach University, Melbourne, Australie
- Wellesley University, USA
- Chicago University, USA

ALAKE / PRESS (international)

MODERN TATE / London

Philippe Grandrieux is the director of features constituting the most advanced point of contemporary cinematic research...

> About *A New Life*: this feature explores all the ways in which we fail to understand the world: sleep, dream, fantasy, transe, delirium, and the general confusion of bodies and perceptions.

TANK / London

In Grandrieux's hands even the most horrifying scenarios emanate beauty...

TIME OUT / London

Raw, uncompromising cinema as a snowbound family deal with a stranger.

VARIETY / USA

Un lac confirms Grandrieux as a true original, up there somewhere with filmmakers like Bela Tarr.

INDIEWIRE / USA

Philippe Grandrieux premiered his third feature, *Un lac* in the Orizzonti section,

and proved yet again why he's one of the most fascinating and singular filmmakers working today.

AFI FEST / Los Angeles

Cinema is currently being redefined, and Philippe Grandrieux (*Sombre*, *La Vie nouvelle*, *Un Lac*) is an artist fully engaged with its reinvention.

CAHIERS DU CINÉMA / Spain

Un lac is the essence of truly contemporary cinema...

DOWN TOWN / Copenhagen - Denmark

Philippe Grandrieux, "l'enfant terrible" of the French cinema, is like David Lynch, under acid ...

...

ALAKE / PRESS (french)

CHRONIC'ART

Un lac is both Grandrieux's most modest and literally his most dazzling work.

LES INROCKS

Un lac, une eau forte d'une splendeur exténuante.

Un film doux, puissant, tellurique, charnel, cosmique.

Parti pris de lumière audacieux. Noir éblouissant.

L'HUMANITÉ

Le plus expérimental des auteurs de fiction ou le plus romanesque des cinéastes expérimentaux revient avec une œuvre d'une sobriété et d'une beauté imparable.

LE MONDE

Un lac, une fantasmagorie sensuelle qui puise ses repères chez Murnau, Tourneur...

LES CAHIERS DU CINÉMA

Un lac, une histoire d'amour... comme un mélodrame d'avant tous les mélodrames.

FLUCTUAT

Le feu sous la glace. L'impression, en tout cas, qu'un grand cinéaste a ici atteint la grande forme de son art.

HORS CHAMPS

Grandrieux seeks light where it truly is, in all its fragility, its coverts and its folds: the contour of a face, the powdery brilliance of snow, mineral and vegetal reflections, mirroring surfaces...

PREMIÈRE

Un lac met les sens du spectateur à vif... il va à l'essentiel, au plus profond des êtres.

ÉLÉGY

This true genius of cinema, the creator of work as disturbing as it is spellbinding...

Un lac... haunting images whose beauty will knock you sideways...

MOUVEMENT

Un lac est un film-poème qui donne envie de croire à la fonction épiphanique du cinéma, jusqu'à l'aveuglement.

...