



STÉPHANE PRIVAT

Portfolio

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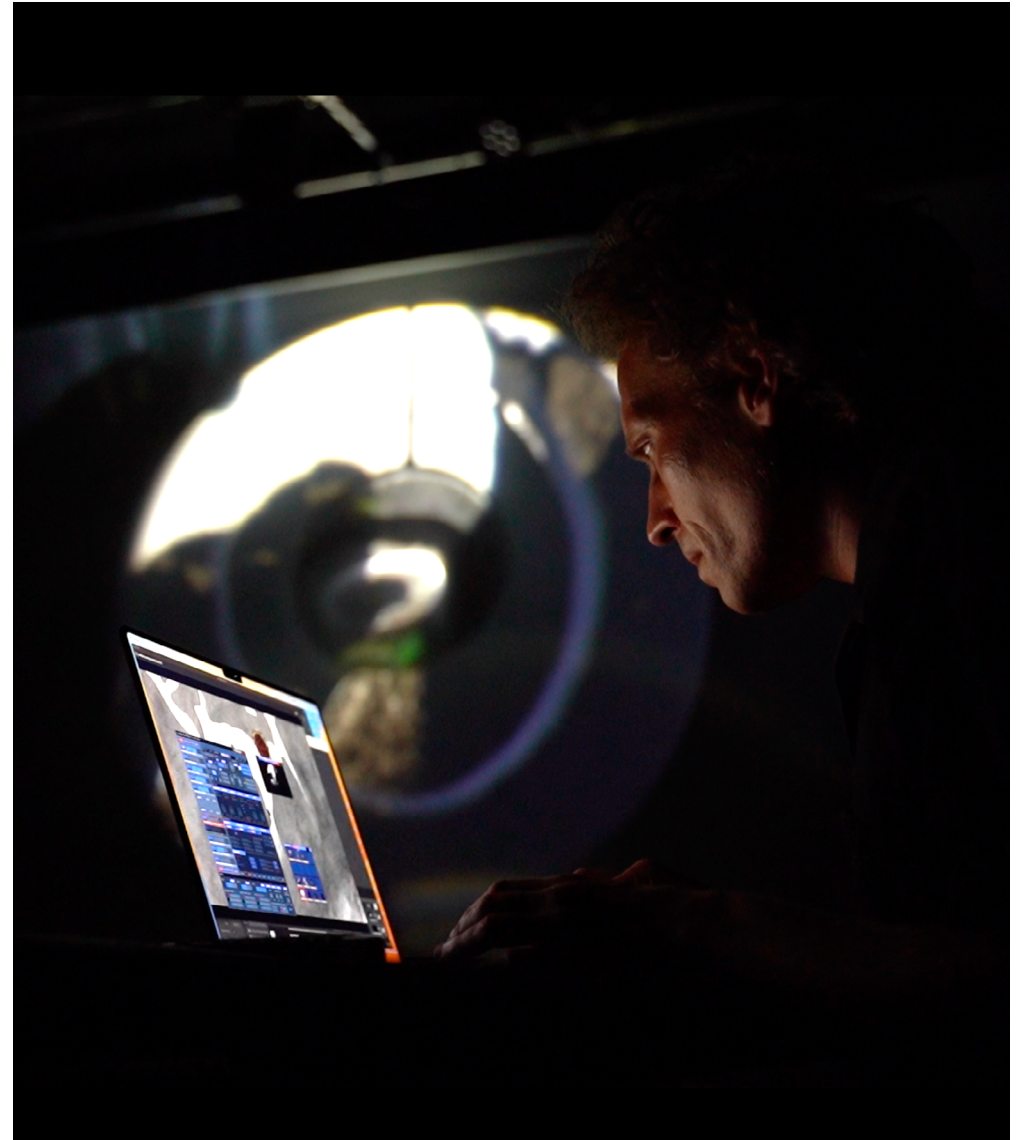
Stéphane Privat made his debut in 2006 with Groupe Composit, creating video for several shows and multimedia installations: *Le cri de l'humanité*, a choreographic piece for four dancers and a video; *RVB en Alpha* and *You scared me*, multimedia shows; *Cathodique-moi*, multimedia installation.

Stéphane then moved into the field of audiovisual performance (*Les veilleurs d'images*, *À l'ordre de sa propre nuit*, *Comment survivre en milieu hostile tempéré?*) and video creation for theater (*Cube Antigone*, *B.P. Unabomber*, *Attrape-moi*). He favors an everyday approach to shooting and collecting visual archives, as well as constantly reworking the images he gleans (mixing, reassembling, changing media). He directs his thinking about image toward a "doing" that is inseparable from the circumstances and materialities that inform it and that it in turn transforms.

Stéphane Privat is deeply attached to the idea of popular education, and combines his artistic practice with a pedagogical one. He runs workshops dedicated to audiovisual performances (with the association *Les Réseaux de la création*, Paris) He is also developing a video game club inspired by the «ciné-club» movements (with the association *La Sierra Prod* and the *Jacqueline de Romilly* library, Paris). Founded in 2024, this video game club is the first of its kind in terms of organization and stakes.

In early 2025, Stéphane Privat defended a thesis in Film Studies on the educator Fernand Deligny (1913-1996). More specifically, the thesis analyzes the moment of emergence of Deligny's praxis, and argues that this praxis is a thought to which cinema contributes, in theory and practice. The thesis also informs the "impersonal of enunciation" in cinema, by matching the theory of semiologist Christian Metz to the sphere of praxis.

Today, Stéphane Privat pursues research through a triple scientific, artistic and pedagogical activity. He notably participates in a research group proposing to conduct an archaeology of the immersive condition in cinema (laboratory of history of arts and performances, Universities Paris Nanterre and Paris 8 Vincennes-Saint-Denis). He is also preparing a performance articulating the theme of the impersonal to the representations of subterranean worlds (*I breathe in the depths*). Finally, he continues the organization and animation of popular education workshops in the field of audiovisual performance and video games.



AUDIOVISUAL PERFORMANCES (selection)

I BREATHE IN THE DEPTHS

2022 - 2026

Audiovisual Performance audiovisuelle & Video Game

Video projection, magnifying mirror, optical lenses

Video creation, game design and sound creation: Stéphane Privat

Music composition: Ilia Osokin, Jimmy Boury

With the support of: Les Réseaux de la création

First stage of work: 2022.11.4, Vision'R Festival (Paris)

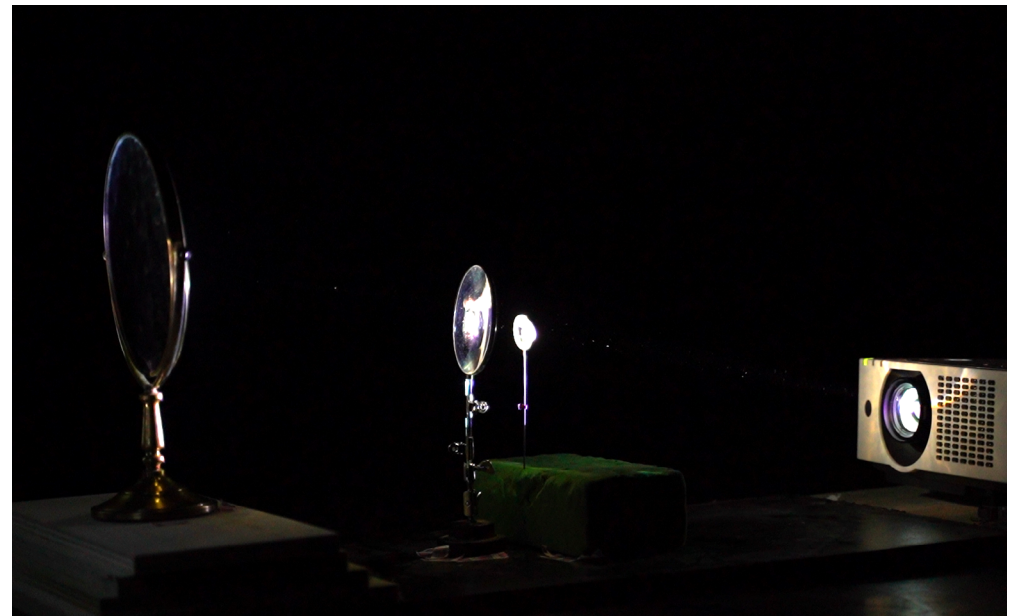
Second stage of work: 2025.08.29, le 100 ECS (Paris)

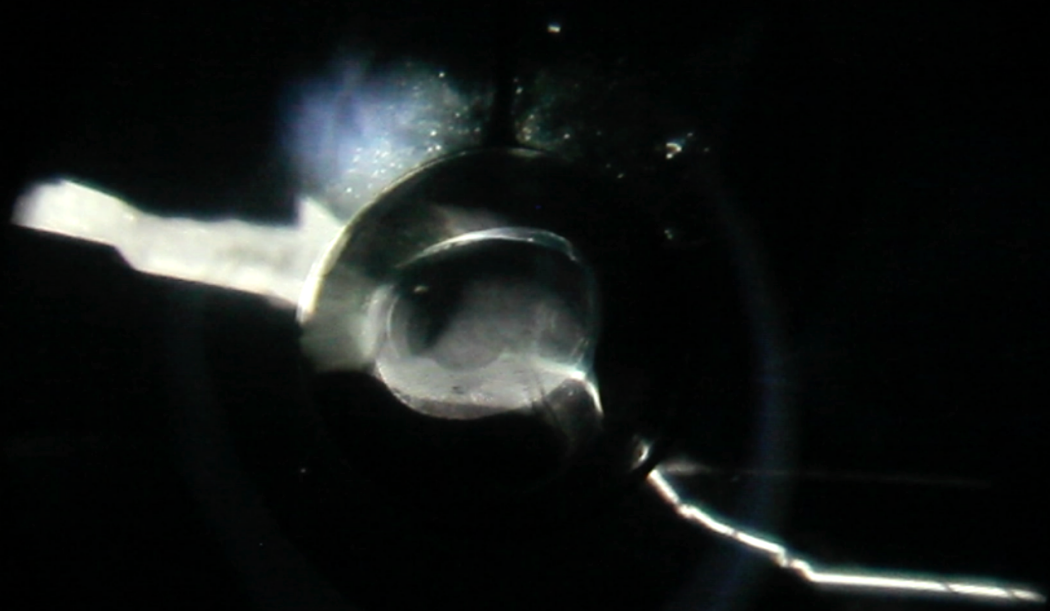
Third stage of work: 2026.04.17, La Générale (Paris)

I Breathe in the Depths is an audiovisual and video game performance that approaches the underground worlds as a kind of projection of anonymous collective magma, but also as the memory of a forgotten world. The performance dialectically articulates the act of physically going underground with the exploration of more invisible, impersonal, and non-subjective subterranean realms, as they manifest and communicate through forgotten things. Using visual and sound archives collected over time, the performance weaves underground paths in which dreams and history, surfaces and depths, historical present and archaic movements are intertwined.

The performance uses a unique device consisting of lenses positioned in front of a video projector that projects towards the audience, and a mirror placed in between to reflect the projection onto the screen at the back of the stage. This dismantling of the projection system, active in its fragility and exposed to the view of the spectators, initially causes the gaze to give up any attempt to grasp the image. But this relinquishment also provokes, when it continues to act, the emergence of a subjectless gaze, which imposes itself on us as an obligation to withdraw in order to see things differently.

The performance also includes a video game component. With a controller in hand, participants are invited to explore the depths as if they were in a maze. The underground galleries are represented in the form of a pen-and-ink cartographic sketch. Whether players prefer to linger there, searching for secret passages and forgotten things, or are looking for a way out to the surface, their wanderings determine the pace of the performance – just as their successive journeys made inscribe their duration and motion into the mix of images. Exploration here is a matter of thresholds – areas of mutation and transition, passages from one state to another – conducive to the emergence and transformation of images.





À L'ORDRE DE SA PROPRE NUIT

2017 - 2018

Audiovisual Performance

Video projection: 16/9, 1080i

Video creation and sound creation: Stéphane Privat

With the voice of: Marta Rossi

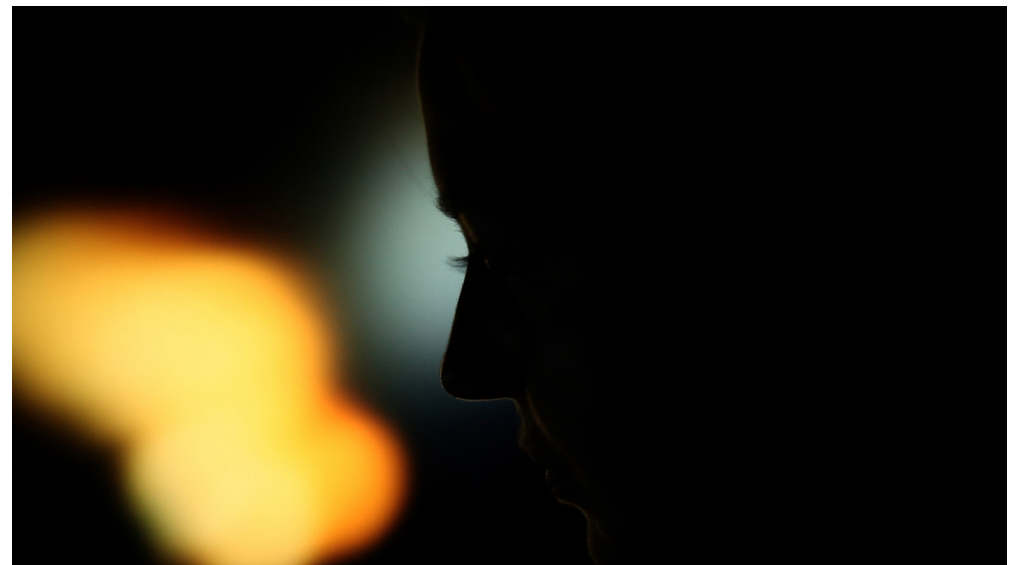
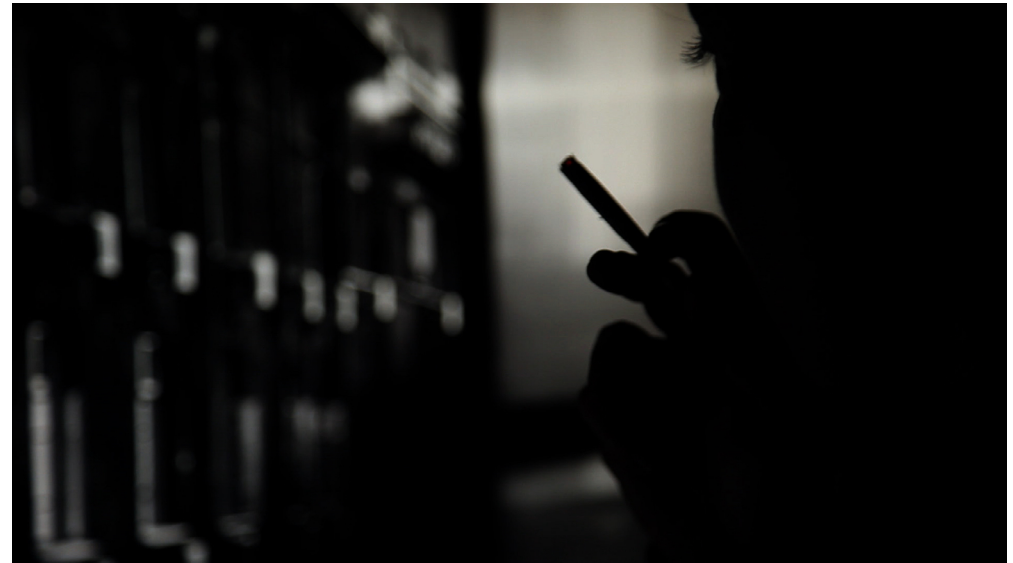
First presentation: 2017.11.18, Dream Factory Festival (Metz, France)

On one hand, the story of an editor haunted by a face she believes she sees in every image she manipulates. On the other, a figure who steals the performer's gestures in the representation. Between the two: the same attraction to the image, which lies in the unveiling of the impersonal.

À l'ordre de sa propre nuit can be viewed as both an audiovisual performance and a cinematic representation that build upon each other. Through the narrative of an editor, we follow the journey of a voice-over between the performance space and its appearance on screen. Between the wanderings of the voice and the gestures of the performer—both claiming to convey the narrative in which they are embedded—the question of enunciation is at stake: what negotiations take place between the performance *in situ* and the place of film? To what off-screen space does this voice belong? What can cinematic writing achieve when delivered to the exteriority of its own device?

The creative process resumes and extends the dialogue between image and medium initiated with the performance *Les veilleurs d'images* (*The Image Watchers*).

The performance was presented at the Traverses Vidéo international meetings (Toulouse, France), Vision'R Festival (Paris, France) and Dream Factory Festival (Metz, France).





LES VEILLEURS D'IMAGES (The Image Watchers)

2015 - 2016

Audiovisual Performance

Video projection: 16/9, 720p

Video Création: Stéphane Privat

Music composition: Jacques Chevrel

With the support of: Les Réseaux de la création

First presentation: 2015.10.10, LUX Festival, Besançon

Les Veilleurs d'images (The Image Watchers) is an audiovisual performance following on from the show *You Scared Me* (groupe Composit, 2014)

The idea behind *Les Veilleurs d'images* is to create a narrative detached from the first show and focusing on the character of the man with the movie camera. Combining images created for the show with others gleaned over time, this audiovisual performance concentrates on the person behind the camera and on his bank of images.

The performance is also inspired by the character of the "image taker" imagined by Fernand Deligny. Based on personal archives gathered over time and a few images from films (taken from *Le Miroir*, *Stalker*, *Le Tempestaire*, and *Les Yeux sans visage*), *Les Veilleurs d'images* unfolds a series of seven visual poems dedicated to the infinitive "camérer" (camera-ing):

Camera-ing, what's it about? Taking advantage of this milling chamber to get a little squint at that something else, beyond the actual flow of events which are what they are, being lived out by people. 'Lived' is saying a lot, whatever anyone says, when we're talking about a fictional film. 'Something else'? Things which touch you, move you, we don't know why. They aren't included in the story, or History with a capital H, but without them the story wouldn't be what it is. 'Squint', what a pretty word, as if there were two eyes, double eyepieces, not for seeing in relief but two eyes like there are two memories, so that the one filming would have as it were a trailing eye looking out for anything there, even just a snippet, which is simply human, beyond and above the scripted scene. We ought to invent the squinting camera. (Fernand Deligny, « Camérer » in *Caméra/Stylo*, n°4, septembre 1983)

The creative process also involves a dialogue between image and medium: shooting, printing photographs on paper, video projection onto printed surfaces, refilming and live mixing of images.

Presented for the first time in Besançon's former Rodhiacéta factory (France), the performance was also an opportunity to explore the CCPO archives (films, photographs, articles) devoted to Besançon's Medvedkine group.

The performance continued to evolve with each new presentation: Bandits-Mages Festival (Bourges, France), Photophore festival (Tremblay-en-France, France), Dream Factory Festival (Metz, France), IRL evening at Jardin d'Alice (Montreuil, France).





HOW TO SURVIVE IN A HOSTILE TEMPERATE ENVIRONMENT? #13

2015

Audiovisual Performance

Video projection: 16/9, 1080i

Conception: Delphine Jonas

Video: Stéphane Privat

Music: Jacques Chevrel

May 31, 2015, in Paris, at the invitation of Delphine Jonas

As part of the Vision'R Festival

How to Survive in a Hostile Temperate Environment is a series of 13 performative pieces shown in 13 different venues between 2005 and 2015 (in France, Belgium, Greece, and NYC).

These pieces are orchestrated by a computer program designed on MAX/MSP by François Weber. The program acts as a generator of constraints instilled to compose in real time. Each digital injunction is an invitation to produce according to a dramaturgical axis specific to the program, which the artist interprets freely.

The rooms and associated laboratories are designed as training grounds for staying alive. The man/artist, placed in a situation where he must respond to demands, is confronted with himself, the group, and the machine. The willingness to accept or resist is at the heart of the experience, as are the notions of metamorphosis and transcendence.

New artists from different disciplines are invited to participate in each piece.

The program generates constraints in terms of actions and duration. The title of each action (verb + direct object + indirect object) is itself randomly composed from different word repertoires. These repertoires are constantly evolving and are rethought at each stage of development (depending on the space and discipline of the artists). They differ according to the levels of training. There are three training levels based on the three stages of metamorphosis defined by Nietzsche in *Thus Spoke Zarathustra* (the camel, the lion, and the child).

Certain functions of the program allow these directories to be linked or unlinked depending on whether you want to control the consistency of the commands and generate a particular meaning or, on the contrary, disrupt it.

Delphine Jonas



00:02:24



LEVEL 1 - ACTION N° 1 :
COURIR DE A VERS B EN PENSANT C
SANS GOSCHLARD
TO RUN FROM A TO B THINKING C
WITHOUT TURNING A HAIR
PRÉPARATION
00' 13" 00
- 01' 40" 00

ROSA PARKS VJ LAB

2015

Audiovisual Performances & Exhibition

Artistic and cultural residency in a school setting

Concept: Stéphane Privat, Laurent Carlier

Presentation on June 2, 2016 at Le Générateur (Gentilly)

A project developed by: Rosa Parks Middle School (Gentilly); Les Réseaux de la Création; Gentilly Cultural Center; Grand-Orly Val-de-Bièvre Seine-Amont Public Territorial Institution.

Financial support: Drac Ile-de-France, Department of Development and Territorial Action.

The Rosa Parks VJ Lab residency is a precursor to Le Lavoir - Center for Moving Images and Digital Writing.

The Rosa Parks VJ Lab is an artist residency at Rosa Parks Middle School in Gentilly. It ran throughout the 2015–2016 school year and enabled the development of numerous artistic and educational initiatives in the field of live video manipulation.

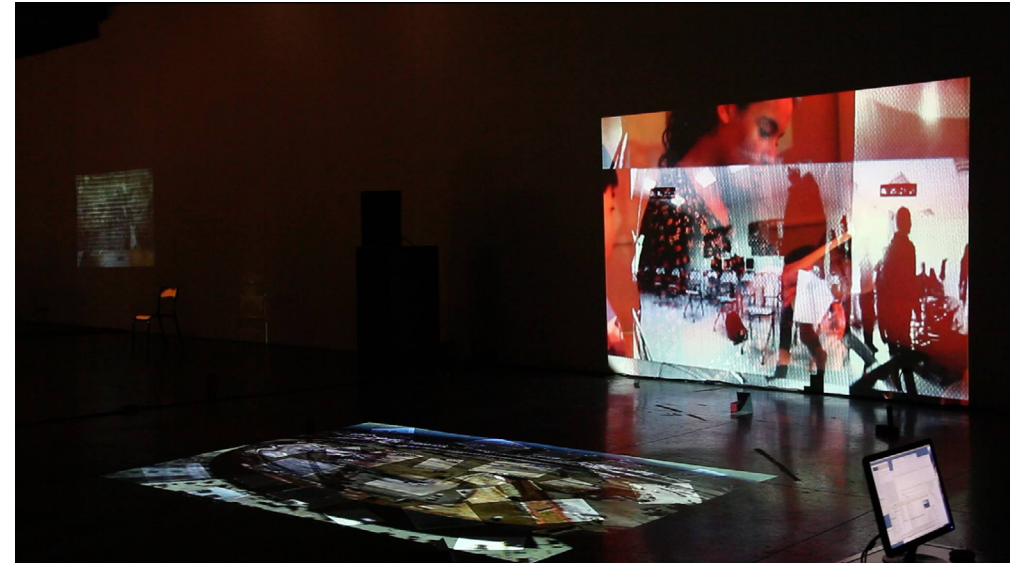
Stéphane Privat and Laurent Carlier developed performances and workshop cycles based on their video practices, with the aim of passing on knowledge and a critical approach to images, breaking down barriers between roles and representations in the artistic and extra-artistic process, and developing young people's imaginations and creative horizons.

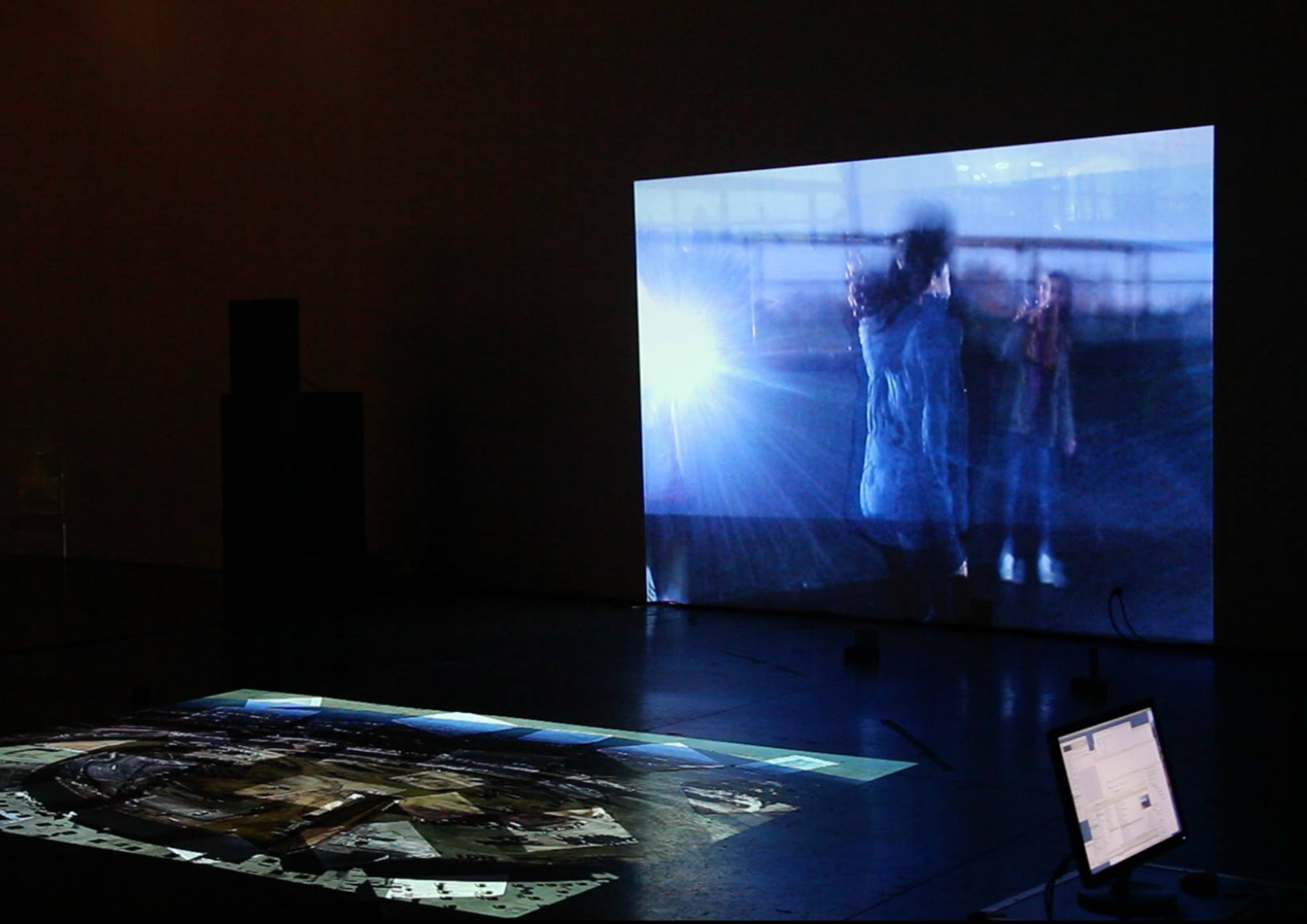
The residency enabled them to reach all middle school students through performances within the walls of Rosa Parks. More than 80 hours of workshops were provided to volunteer students in grades 6 through 9.

Numerous practices involving moving images were explored (stop motion, bullet time effect, datamoshing, video mapping, etc.), with a constant desire to go beyond the technical aspects alone, providing students with food for thought on their own relationship with images and their image, and giving them avenues for developing personal and artistic expression.

The residency concluded with an exhibition and an a/v performance at Le Générateur (Gentilly).

[Website](#)





VIDEO CREATIONS FOR LIVE PERFORMANCES (selection)

CUBE ANTIGONE

2024 - 2026

Compagnie F.

Concept and design of the cube and the project, acting, performance: Laura Fedida

Dramaturgy, adaptation, writing: Erwan Amor-Gueret and Laura Fedida

Set design, costumes, and stage management: Alice Carpentier

Game programming: Jonathan Fedida

Video creation: Stéphane Privat

Sound design: Pidou

Outside perspective at the beginning and end of the project: Chloée Sanchez

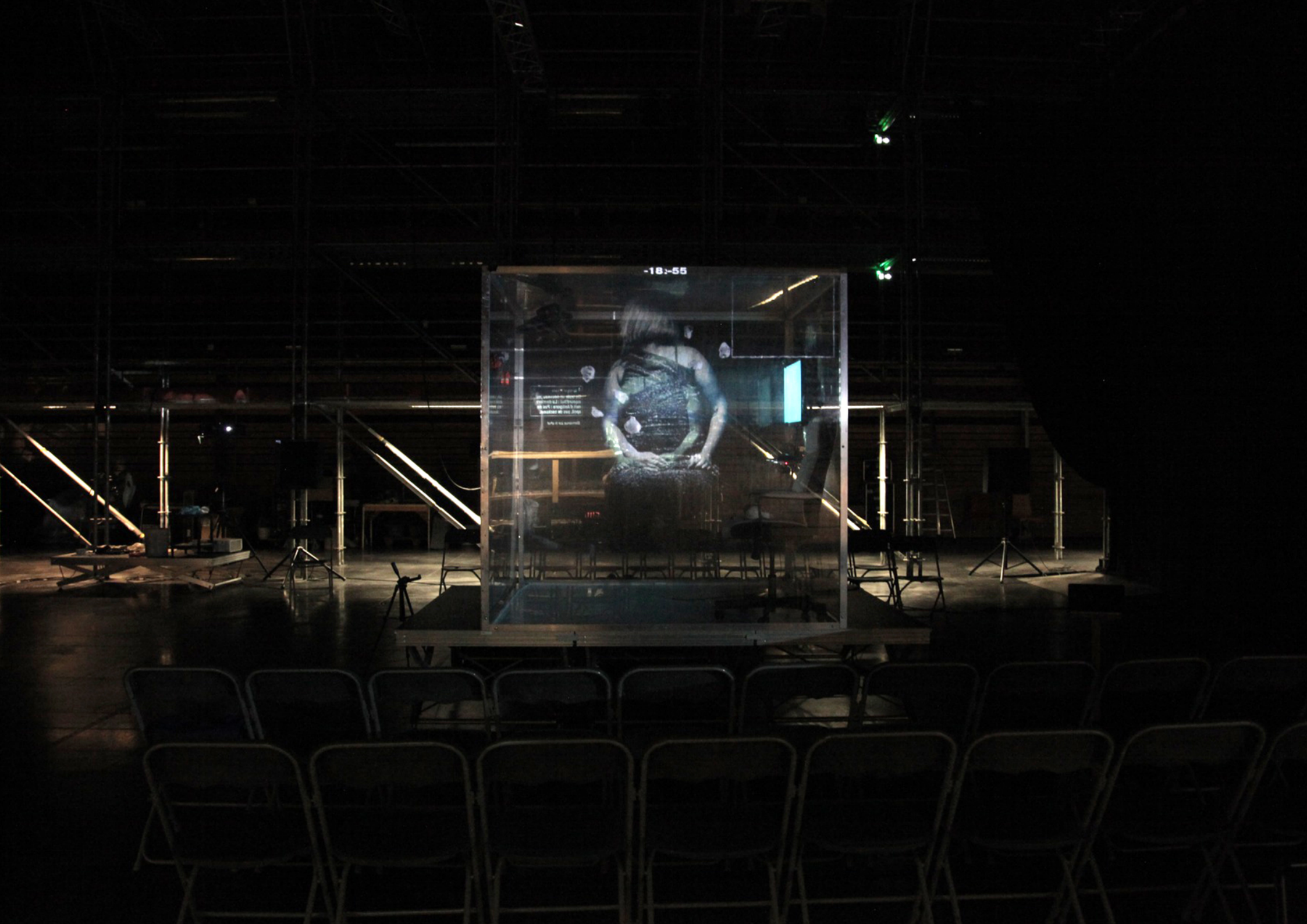
Production: La Chartreuse sur Mars

Radically transforming and adapting Bertolt Brecht's *Antigone*, *Cube Antigone* is an immersive and participatory performance combining theater, puppets, tablet games, video, and sacred clay. The tragedy is a game whose dice are loaded in advance by the Creon System. Antigone must die, and you will not be able to help her.

Video design

The question of image support and placement is an integral part of the video creation process. This process is divided into two parts that interact and transform each other: on the one hand, video projections on clay surfaces applied by Laura Fedida on the walls of the cube (mapping); on the other hand, tablets distributed to the audience, running the Créon application and the various games that will be offered to them. Between the clay surfaces and the digital tablets, a long history of media for recording, fixing and circulating information emerges. The video creation draws on this history to bring out the tragedy of Antigone: starting from the world of streaming (inspired by the Twitch platform), the aim is to capture the image in its contemporary relationship to information (the image as a medium or vehicle for information) and to bring out, in fits and starts, a silent figure who thwarts the order of discourse and arouses emotion. By alternating between images projected onto the walls of the cube and games on tablets, the aim is ultimately to manifest this figure of revolt (and this revolt of the figure) in the regulated space of communication and representation.





SEULES, LES ÉRINYES

2019 - 2020

Compagnie Iphigénie

Direction: Estel Baudou

Text: Estel Baudou

Lighting design/set design: Clémentine Pradier

Video creation: Stéphane Privat

With: Fanny Bloc

In 2014, Estel Baudou and Fanny Bloc founded Hors de nous, a theatre laboratory dedicated to exploring the representation of community in live performance.

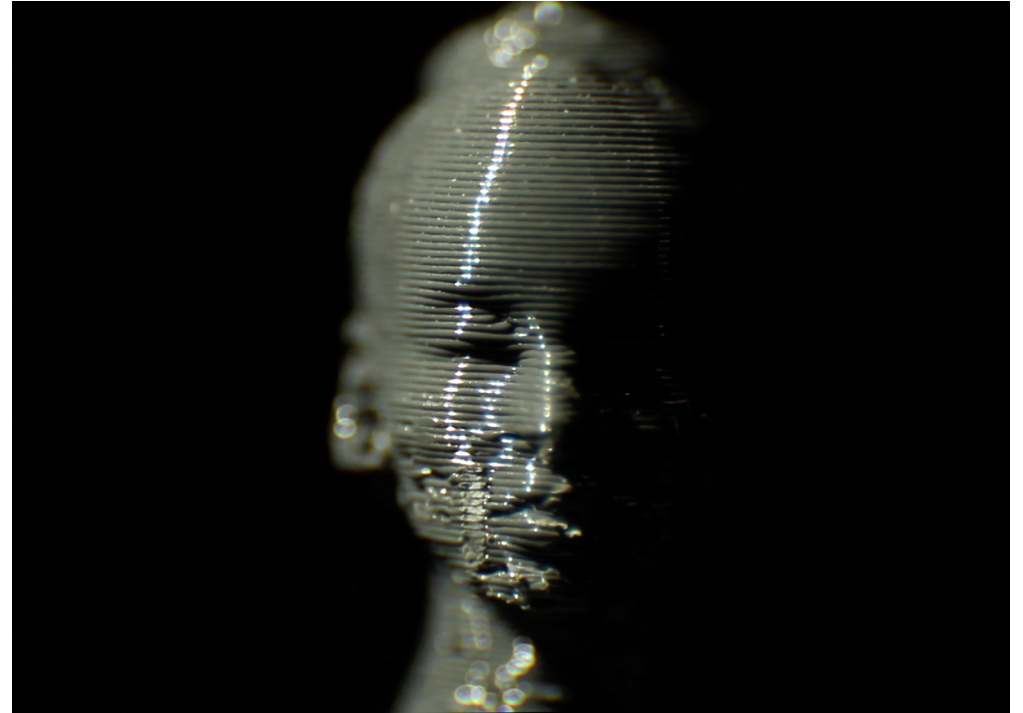
Seules les Érinyes is a continuation of this artistic collaboration, approaching the problem from the opposite angle: how can the individual say 'we'? How can we meet the challenge of solo performances when it is more necessary than ever to create a sense of community?

It was by drawing on social struggles, and more specifically emancipation through arms, that the desire to imagine a mythology of female violence was born.

Very quickly, it became a question of revenge, epic wars and solitary dances. Ballerinas exploded, chthonic goddesses awoke and the Calamity Jane syndrome spread: a model of a strong woman who seeks to sell you 'sexy violence'.

The dialogue between the stage and the writing brought out the theme of confinement, the feeling, ultimately, of never being able to escape from a cyclical history, punctuated by the law of retaliation and the inevitable failure of violence when it comes to escaping from a society that values the attributes of masculinity.

The text highlights the mechanics of this impasse and proposes an attempt to break free through pure artistic expression, the liberation of bodies through dance.





ATTRAPE-MOI

2019 - 2025

La Waide Cie.

Concept and interpretation / Artistic Direction: Frédéric Obry

Direction: Florence Goguel & Hervé Germain

Set design: Jean Luc Priano

Choreography and movement: Miguel Ortega

Video creation: Stéphane Privat

Lighting design and tour manager: Gilles Robert

Costumes: Marlène Rocher

Sound: Tania Volke

Drawings: Jean-Luc Priano, Elouan Imbeaud

In a dreamlike and timeless universe, a musician-poet encounters his reflection. The reflection then leads him into a game of hide-and-seek. Together, playing with each other, they discover themselves, interact and gradually build a unified identity.

For this third creation, Frédéric Obry takes as his starting point the mirror stage in the construction of self-awareness in children. Could the path to individuality also be the path that leads to others?

The "I" and the "game," the excitement of discovering the self, narcissism in its noblest sense, and otherness as a source of enrichment and openness are at the heart of *Attrape-Moi*.

The visual and auditory games of reflections, echoes, and reverberations are presented as facets of self-understanding. The questioning of the process of representation and the power of the image thus takes on its full meaning in a poetic work where music dialogues with the visual arts and experimental instrument making.

[Télérama TT](#)





TRANSVERBERARE

2018

Show and audiovisual performance

Concept and direction: Samy El Moudni

Direction: Julien Moreau

Music: Vito Lucente

Costume design: Nawelle Aïnèche

Lighting design/set design: Jimmy Boury

Set design: Charlotte Gautier Van Tour

Video design: Stéphane Privat

Reflection on deep movement and acting: Jacques André Dupont

With: Hugo Klein/Marine Garcia/Liza Machover/Morgane Vallée/

Benjamin Bécasse/Marion Déjardin/Julien Moreau/Alex Mesnil/

Jacques-André Dupont

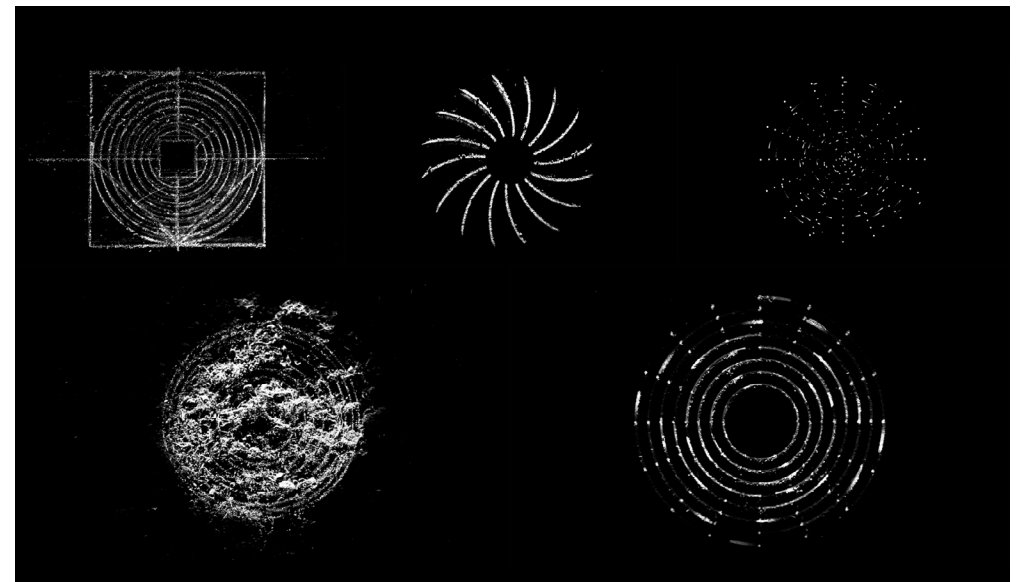
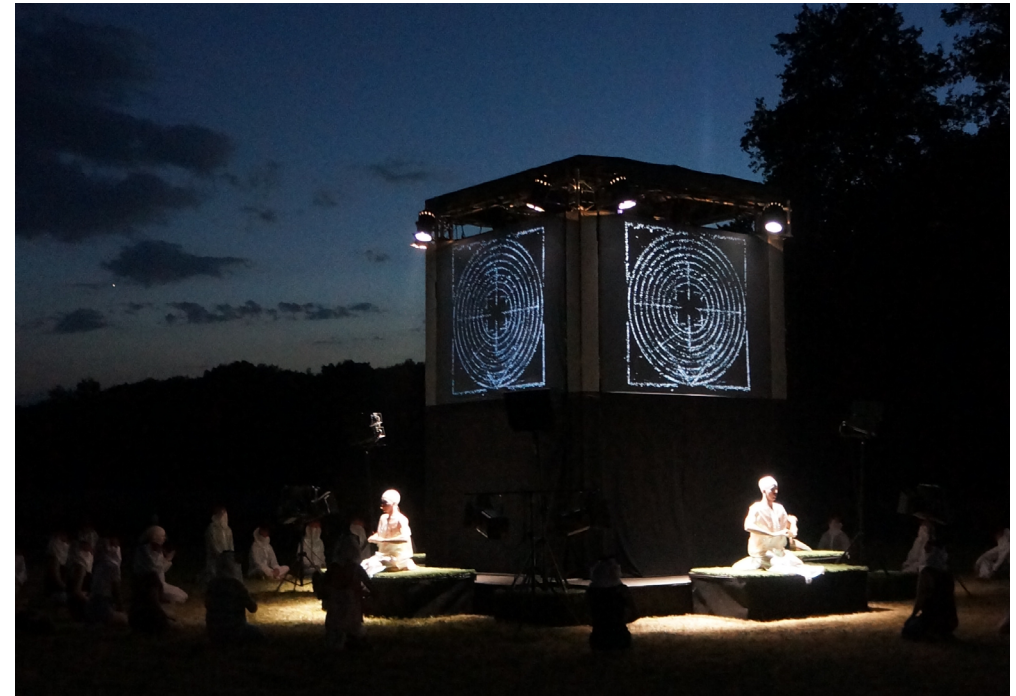
Texts: Oriane Cunha

Makeup/hair: Coraline Dugnat

Production: Perchópolis

Transverberare is an 8-hour ceremony in which electronic music, mainly ambient and tribal, as well as the performances of actors and artists, attempt to guide the audience toward ecstasy, encouraging them to let go through movement and dance...

Transverberare is a reflection on the universal elements that inhabit us. Through its intensity and rhythm, the ceremony seeks to bring out the child and the primitive ancestor that lie dormant in each of us, giving them a moment of expression and poetry through ecstatic dance.





YOU SCARED ME

2013 - 2014

Multimedia show. Groupe Composit

Design/production: Stéphane Privat

Photography/lighting: Sarah Gouze

Music composition/programming: Jacques Chevrel

Choreography: Laure d'Abbadie

Original text by Pierre Mellet

With: Raluca Bunescu and Laure d'Abbadie

Production: Groupe Composit, Dicréam (CNC, CNL)

Ada constantly revisits the films left behind by the man she loved and surrenders herself to the ghosts of the past. Wandering among the reflections of their history, she feels the gaze of a stranger upon her. Unless it is her own gaze, coming from somewhere outside her memory.

You Scared Me takes the form of a video installation in which a choreographed performer evolves and interacts. The show depicts different aspects of Ada's personality.

Ada is first represented by a mannequin onto which a video recording of an actress is projected. The character's inner conflict plays out between the volume of the mannequin and the video projection: that of a person alienated by representations of the past, who has become a stranger to her own body. Video mapping is also used to address intimacy.

The mannequin represents language. It is presented as the narrator of the show. Standing in front of stacks of cardboard boxes, it summons the films stored inside and recounts their stories to the audience. Each film summoned is projected onto the stacks of cardboard boxes. Through the use of lighting, the space is transformed into a movie theater. Amateur films shot by B, Ada's deceased lover, these images are her only memories of their life together. They form a matrix in which a frozen image of herself has crystallized, pinned to the wall by a lover-taxidermist.

A dancer alternates between playing Ada and the mannequin. Her body captures Ada's stifled emotions and feelings. Appearing as a form of animalistic and threatening otherness—beyond language—she frees herself from her isolation and gradually reclaims her own existence by stripping the mannequin of its authority and discovering a new way of being.



