

AMÉLIE RAVALEC

www.amelie-ravalec.com

DOCUMENTARY DIRECTOR / PRODUCER

JAPAN VISIONS in production
90 minute documentary

A portrait of Japan's most striking contemporary artists and their preoccupations: the meaning of existence, the cycle of life and death, Eros and Thanatos, the shadow and the light, the weight of memories and the uncertain future of mankind, in a poetic and philosophical evocation of Japan.

PIONEERS OF THE JAPANESE AVANT-GARDE in production
90 minute documentary

The unsung pioneers of the avant-garde of 1960s Japan: underground theater, erotic and bondage photography, surreal and psychedelic illustrations, Butoh dance, misfits and provocateurs.

STÉPHANE BLANQUET & LA TRANCHÉE RACINE in production
90 minute documentary

The fantastical universe of French artist Stéphane Blanquet, and the artists of his magazine La Tranchée Racine, a journey into the most fascinating contemporary and underground visual artists.

ART & MIND 2019
70 minute documentary

A journey into art, madness and the unconscious, an exploration of visionary artists and the creative impulse over 500 years of art history.

Released April 2019 theatrically in 40 countries, TV broadcast on Sky Arts TV and ORF.

INDUSTRIAL SOUNDTRACK FOR THE URBAN DECAY 2015
52 minute documentary

The origins of Industrial music, a journey through the crumbling industrial cities of Europe to America's avant-garde.

Released May 2015 theatrically in 30 countries, TV broadcast on ARTE TV.

PARIS/BERLIN: 20 YEARS OF UNDERGROUND TECHNO 2012
52 minute documentary

From secret Parisian parties to Berlin's infamous Berghain club, Paris/Berlin documents the underground movement of techno through the lens of two cities.

Released May 2012 in 18 countries, won Festival Pick Award at Sydney Fringe Festival 2013.

PRODUCTION COMPANIES

CIRCLE TIME - 2020-2017
Co-founder

Virtual Reality / 360 film production for the Orsay Museum, the National Paris Opera, SNCF and FNSEA.

CORNERMAN FILMS 2020-2019
Co-Founder

Fighting arts and boxing production company for commercials and documentaries.

PHOTOGRAPHER / PHOTOBOOK DESIGNER

BUTŌ 2022

Collector's edition Photobook, 29,7 x 42 cm, 100 pages
Photobook, 19,5 x 11 cm, 270 pages

BUTŌ plays with the shadow and the light, capturing the intensity of the human body in motion through ghostly movements and eerie dance, delving into the feverish dreams of a tormented fighter.

YURIKAMOME 2020

Flipbook, 15x7 cm, 100 pages

A photographic flipbook journey through Tokyo's automated train line, capturing the beauty of the Japanese urban landscape.

WRAITHS OF NEW YORK CITY 2020

Photobook, 14.8 x 14.8 cm, 88 pages

An alternative look at NYC, capturing the wonders and oddities of the city, art, architecture and other strange discoveries across 88 vibrant colour plates.

FORGING FIRE 2020

Photobook, 21x15, 112 pages,

The ghost of industrial past, a colourful photobook documenting a now defunct metal forge and its factory workers in France's Hauts-de-France region.

A COMPENDIUM OF MARVELS 2020

Art book, 21 x 29.7 cm, 40 pages

A treasure trove of personal inspiration, a collection of 500 of the most wonderful artworks and photographs from hundreds of artists.

FRAGMENTS OF THE HUMAN CONDITION 2020

Art book, 14.8 x 21 cm, 66 pages

A collection of 150 literary quotes, exploring themes of artistic elevation, creative impulse, desire, human interactions, introspection, illustrated by 30 artworks of Flemish Medieval and Renaissance painters.

JAPAN VISIONS 2018

Photobook, 21 x 15 cm, 108 pages

An evocative and colourful journey through the streets of Japan, from Tokyo's neon lights and underground culture to the ancient beauty of Kyoto.

MUSIC

FONDATION SONORE 2015 - 2010

Co-founder

Underground techno record label with releases by Ancient Methods, Kareem, Adam X, Regis, Grovskopa, Terence Fixmer & Oyaarss. Belgium-based underground techno events with international artists.

DJ 2022 - 2010

Record collector and DJ playing industrial, experimental and electronic music, modern classical, post-punk and hard industrial techno. DJ mixes for NTS Radio, New Brvtalism, The Quietus, Unmasked, X8LR8.

THE INDUSTRIAL REVOLUTION

07.08.15 The Guardian



Captains of industry (from far left): Cabaret Voltaire; SPK; Genesis P-Orridge on stage and with Throbbing Gristle (below)



Noisy and provocative, industrial music has influenced everything from hard techno

to Marilyn Manson. Alexis Petridis recalls its birth with Throbbing Gristle

Three years ago, a young French film-maker called Amélie Ravalec was completing her first movie, a documentary with the self-explanatory title *Paris/Berlin: 20 Years of Underground Techno*. While making the film, she noticed that her own tastes in dance music were tending towards the harder end of techno: "More industrial stuff. I started buying records by Throbbing Gristle and reading up on industrial music. I couldn't find a good documentary on the subject, so I thought, why don't I shoot it myself?"

For Cabaret Voltaire, TG's first album was 'kind of like a revelation'

formed Throbbing Gristle. In a Sheffield attic, teenage Brian Eno fans Stephen Mallinder, Richard Kirk and Chris Watson were experimenting with a reel-to-reel tape machine and recording bleak electronic noise as Cabaret Voltaire.

Meanwhile, in Australia, a would-be philosopher student, working as a nurse in a mental hospital, had availed himself of a synthesiser – "the same one that made the Tardis sound for *Dr Who*", laughs Graeme Revell, who went on to form SPK, an acronym that variously stood for Sozialistisches Patienten Kollektiv, System Planning Korporation and Surgical Penis Klinik. "I'd been listening to guitars for nine or ten years and it felt like I'd pretty much heard everything a guitar could do."

rock: their oeuvre included warped covers of the Velvet Underground and the Seeds, their most celebrated early track, Nag Nag Nag, felt like two-chord garage rock recast to reflect both advances in technology and the bleak urban landscape of 70s Britain. SPK's early recordings, meanwhile, sound like punk rock gone horribly wrong: the lyrics stomach-churning, guitar solos replaced by the din of a jackhammer. All of them shared an explicitly confrontational approach to music: the murky, echo-drenched noise of early Throbbing Gristle was topped off with lyrics about serial killers and concentration camps; SPK were obsessed with gruesome medical imagery; Kirk's sleeve notes to the early Cabaret Voltaire compilation *Methodology* claimed that the band "was never about music, it was about confrontation... trying to be a thorn in the side of authority."

For Throbbing Gristle, this was an extension of the provocative and unsettling themes Couric's performances had explored. For others it was partly driven by the same dissatisfactions that fuelled punk. Revell calls the mid-70s "the most dire musical period in the history of Earth... 1973 to 1976, awful rubbish, you just wanted to kill yourself."

"It was deeply ingrained in us, this suspicion of hippy culture," says Mallinder. "We were Sheffielders and we were working class, we had been soul boys, we'd grown up with a deep suspicion of hippies."

They also shared the feeling that no one else was interested in what they were doing, perhaps understandably given the violent reactions when they performed in public. Cabaret Voltaire's first attempt to play live, at a Friends of the Earth benefit at Sheffield University, "ended up in a bit of a riot... God knows what we would have sounded like," Mallinder says. "The stage got invaded, they literally threw us off."

Graeme Revell of SPK has gone on to huge success as a film soundtrack composer



"I think it's just people get on a certain wavelength," says Cossey Fanni Tutti, "and there's something missing at some point in a collective mindset and I think that they all tune in to what's missing, and then they fill that gap – they can be on the other side of the world, but they're doing similar things. It used to happen with our art, when me and Gen were doing *Coat*. We turned up at an art event and started setting up a piece that involved a pyramid, and, lo and behold, there on the other side of the place was another couple of artists we knew, setting up a pyramid. And we're going: 'How come you arrived at this same kind of idea?' and they're looking at us saying: 'I don't know – how did you?'"

Cabaret Voltaire were audibly fans not just of Stockhausen, but 60s garage

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The result is *Industrial Soundtracks for the Urban Decay*, an hour-long low-budget, whistlestop tour of the genre's genesis. It succeeds in capturing the sheer oddness of the nascent industrial scene, not least in how it missed its initial protagonists were. Music scenes usually come about as a result of a pioneering artist influencing others by releasing records or touring. But in the mid-70s, you could have found industrial music's exponents making music with roughly the same set of deeply arcane influences – the wider



of Krautrock, the work of William Burroughs, the early 20th-century Dadaist art movement – completely unaware of each other's existence.

In London, three members of the transgressive performance art group *Coat Transmissions* – Genesis P-Orridge, Cosy Fanni Tutti and Peter "Sleazy" Christopherson – had met up with electronics buff Chris Carter and

attempted an assault on the charts with 1984's *Metal Decay*, before shifting towards a sophisticated orchestral ambience that presaged Revell's subsequent career as a hugely successful soundtrack composer.

But industrial music continued, with what the term signified shifted, virtually all the early industrial scene's ideas and shock tactics had been assimilated into mainstream, stadium-filling entertainment.

As *Industrial Soundtracks for the Urban Decay* makes clear, its influence spread far wider: "Everything from techno to dark ambient," as Ravalec puts it. "So many artists today have said that they've been influenced by Throbbing Gristle and Cabaret Voltaire."

"I think that's great if what people take from it is that they feel a sense of validity of their opinion, and for them to go out and act on things and be other than anyone else at the time," says Cossey. "But I do resent the fact that it got commercialised, if you like, and the ethos of TG was lost in that. What's a good metaphor for that?" She thinks and comes up with something unlikely. "It's like going glamping, really. You act like you're going camping, but you're not – you're doing something commercial and comfortable."



Stills from Amélie Ravalec's film, *Industrial Soundtrack for the Urban Decay*, and (right) Genesis Breyer P-Orridge today



TEN KILLER MUSIC DOCS TO WATCH OUT FOR IN 2015: **Pitchfork** NEWS REVIEWS BEST NEW MUSIC FEATURES THE PITCH VIDEO STAFF PICKS EV

Industrial Soundtrack For The Urban Decay

Throbbing Gristle, Cabaret Voltaire, NON, Test Dept, More Feature in New Industrial Music Documentary

ART & MIND
Director: Amélie Ravalec, 2019, 50 mins, www.art-mind.co.uk



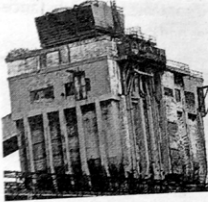
Amélie Ravalec's dazzling film – "documentary" is too dry a term – is a chronology of art, madness and the unconscious, an account of Western society's attempts to characterise and to depict states of mental affliction, altered consciousness and irrationality. The film presents us with a vivid cavalcade of artworks, each of which is worthy of analysis, speculation and appreciation; and, by way of expert commentary, locates the work in the philosophical and aesthetic concepts of its era. Early notions of sin, infirmity, possession and psychic transformation – all varieties of what was seen as "folly" – give way to the idea of melancholia as both a pathological condition and a source of wisdom and insight, and later still to the embracing of unreason and the unconscious by the avant-garde. More than 350 works of art are featured and expert commentaries are provided by art historians, psychiatrists and neuroscientists, and gallerists and curators. In addition, writer Siri Hustvedt and artist Laurie Lipton offer firsthand accounts of the creative processes operating between conscious and unconscious states.

"Industrial music is finally getting the credit it deserves": Director Amélie Ravalec introduces her new documentary

The film details the turn from the nineteenth century onward towards preserving, collecting and celebrating the artistic productions of creators who are themselves afflicted, and often confined and functioning (or not) outside the bounds of mainstream society. No longer the sacrificial victims of the Age of Reason, no longer merely marginal, eccentrics or deviants, they begin to inspire compassion and the realisation that they are gifted, to be 'rehumanised' and valued within the new traditions of *art brut* and outsider art. *Art & Mind* is an unparalleled chronicle, a journey into haunting, haunted places, which will fascinate and captivate both experts in the field and those for whom its themes are less familiar.

"Didn't Hawtin and Villalobos WANT to be featured?": Filmmaker Amélie Ravalec on total immersion in real-deal techno

Industrial Soundtrack For The Urban Decay Manchester, Belfast, Glasgow



After working in a factory all day, why would you go home and listen to really noisy music? This new documentary attempts

to find the answer. Industrial music fused low-budget creativity with the more anarchic currents of the European avant garde: dadaism, musique concrète, krautrock and Burroughs cut-ups. Film-makers Amélie Ravalec and Travis Collins tell the history through key figures such as Throbbing Gristle, SPK and Test

Department. They'll be talking to the audience in Manchester tonight, then the film tours nationwide. Cabaret Voltaire's Stephen Mallinder accompanies the Brighton screening on 16 May. **SR**
Band On The Wall, Manchester, Sat; Green Room, Belfast, Sun; Art School, Glasgow, Wed; industrialsoundtrack.com



'Art & Mind' Doc Explores Visual Art Ties to Madness
by Andy Smith. Posted on March 25, 2019



'Industrial Soundtrack for the Urban Decay': Film Review

Voyage ARTISTIQUE dans la FOLIE

Un documentaire retrace l'évolution de 368 œuvres artistiques représentant la folie au Moyen-Âge jusqu'au XX^e siècle, et commentées par 25 experts français et anglais.

Comment avez-vous eu l'idée de travailler sur cette thématique?
Je suis une passionnée d'art et j'ai par ailleurs toujours éprouvé un intérêt pour l'histoire de la psychologie et de la psychiatrie. Pour ce film, j'ai voulu documenter les connexions entre l'art et la folie. J'ai donc effectué des

« Ces artistes se représentent rarement comme des êtres torturés. »

fous? J'ai souhaité explorer ces questions à travers différentes disciplines: l'histoire de l'art, la psychiatrie, la psychanalyse, les neurosciences.

Qu'avez-vous découvert?
J'ai été particulièrement intéressée par la manière dont les représentations de la folie ont évolué au fil des siècles. On peut découvrir toute l'histoire de la folie à travers l'art. À la Renaissance par exemple, la folie est souvent représentée par une pierre, notamment chez les peintres flamands. *L'Extraction de la pierre de folie*, de Jérôme Bosch est une œuvre satirique qui montre les médecins charlatans de l'époque, mais elle traduit aussi l'idée d'une provenance physique de la folie. Au XIX^e siècle, avec les découvertes sur l'inconscient et les premiers traitements mis en place pour soigner la folie, on voit beaucoup de peintres romantiques s'inspirer de la folie, comme Henry Fuseli, William Bouguereau ou Géricault. C'est à la fin du XIX^e siècle qu'on commence à voir apparaître les premières collections asilaires qui débouchent ensuite sur le concept d'art brut défini par Jean Dubuffet en 1948. En France, c'est Auguste Marie qui commence à rassembler des œuvres dans son *Musée de la folie à Villejuif*. D'autres suivront son exemple, comme à l'asile de Crichton en Écosse ou dans le service de Prinzhorn en Allemagne.

Quelle est la particularité des œuvres peintes dans les institutions psychiatriques?
Elles ont été produites dans un milieu qui n'encourageait pas la production artistique. À l'époque, on ne parlait pas encore d'art-thérapie, ni d'ateliers de peinture. C'étaient