

# AMÉLIE RAVALEC

## PORTFOLIO

Filmmaker / Photographer



[www.amelie-ravalec.com](http://www.amelie-ravalec.com)

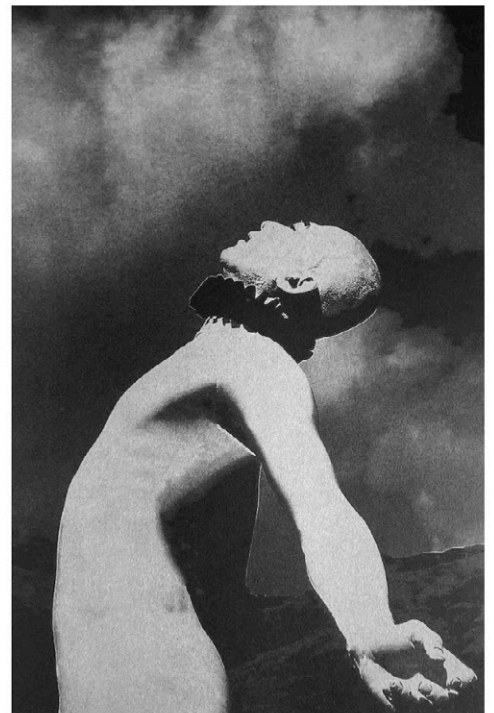
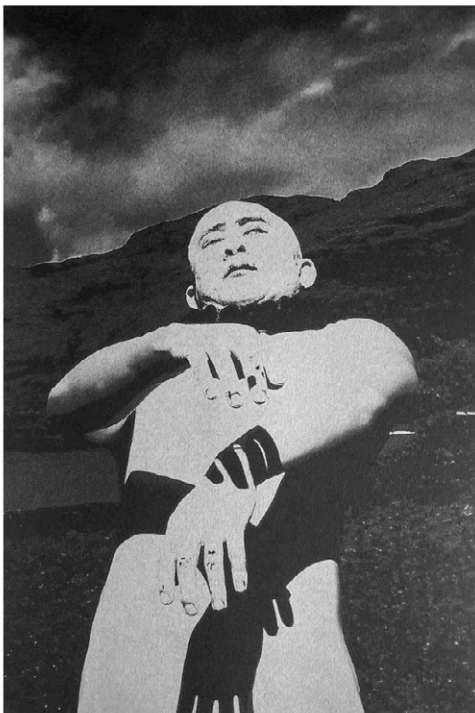
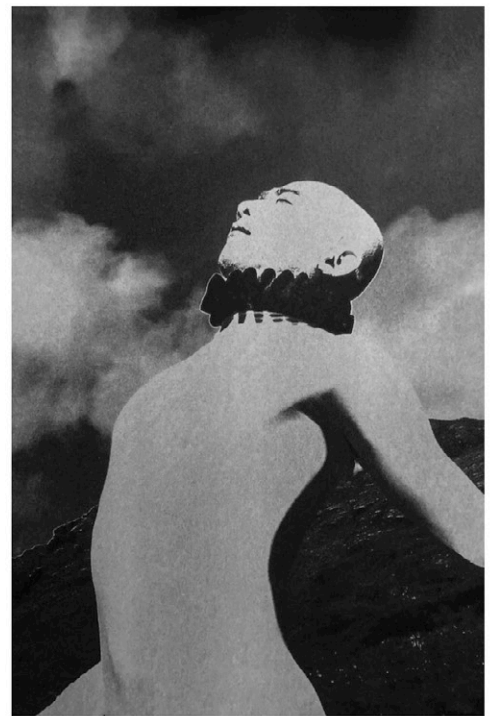
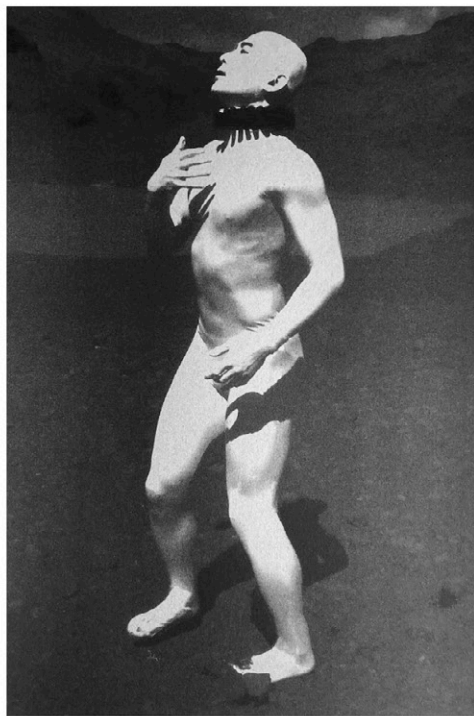
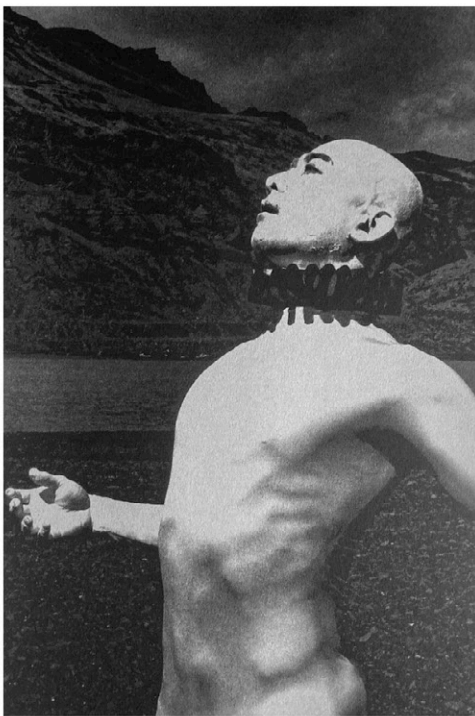
# IKIRYŌ

## 2023 - Photographic Prints

A mythical being, otherworldly and evanescent, emerges from the core of the earth. This phantom apparition awakens on the volcanic landscape of an Icelandic glacier, haunting the minds of everyone he encounters. Surrender is the only outcome.

Limited edition Risographs Print Boxset, hand-numbered and signed.  
handmade Metallic Silver Riso ink on UltraBlack Paper

[www.amelie-ravalec.com/books/#ikiryo](http://www.amelie-ravalec.com/books/#ikiryo)





# POSTHUMAN CODEX

2023 - Artist Book

The world is burning, and the last humans go down fighting. Alchemical symbols and shifting red moons announce the inevitable demise of the world. An inferno awaits the faceless masses, ignorant to their fate. Strange fantastical creatures of bountiful colours thrive in the posthuman landscape. An allegory of our world on fire.

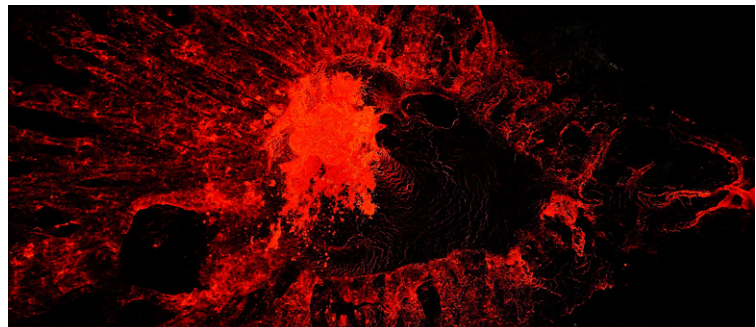
[www.amelie-ravalec.com/books/#codex](http://www.amelie-ravalec.com/books/#codex)





# SUMARSÓLSTÖÐUR

Feature Film - In Production





# BUTŌ

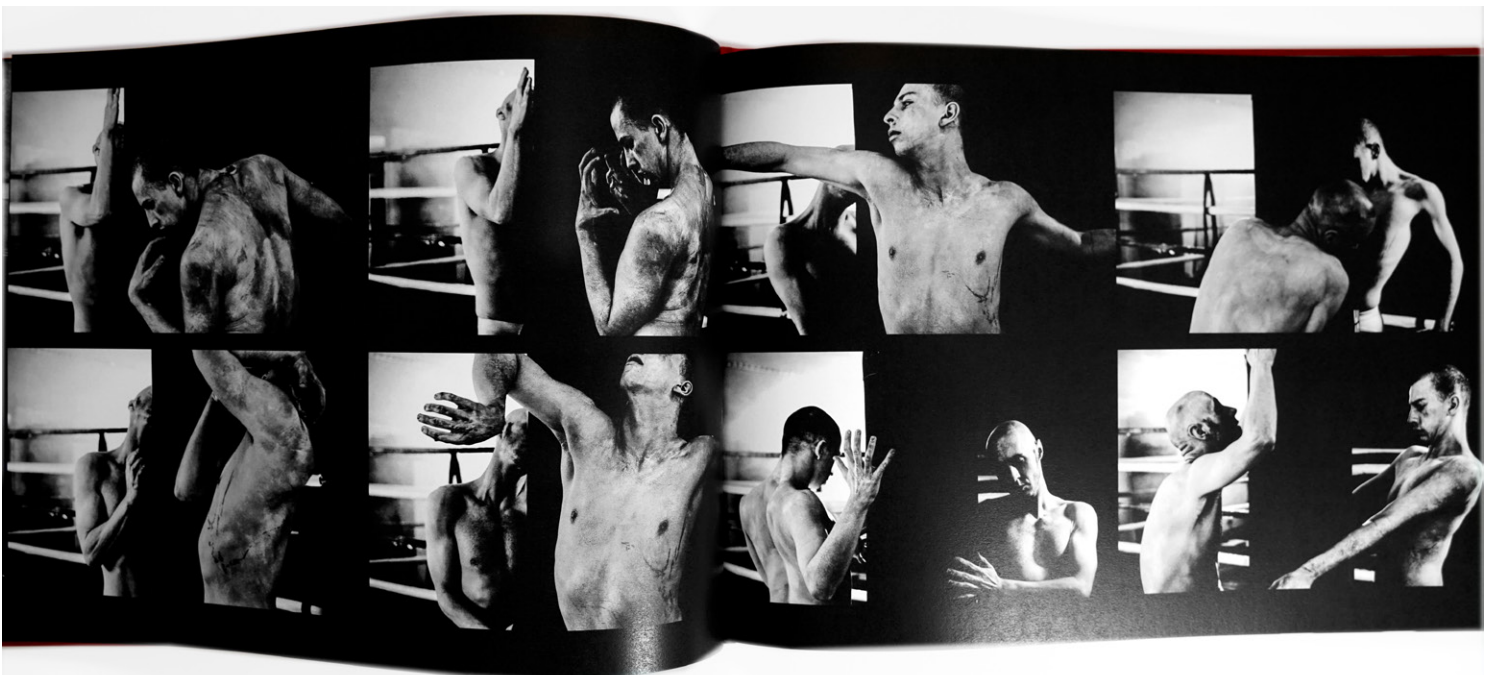
## 2022 - Experimental Film & Photography

BUTŌ is a 15-minute experimental dance performance film, an A3 collector's edition photobook and a series of platinum / palladium photographic prints.

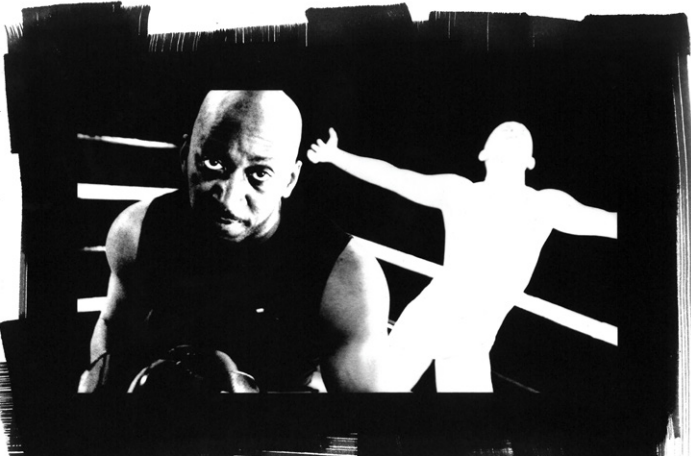
BUTŌ captures the intensity of the human body in motion, the lithe bodies of dancers Max Cookward and Paul Scott-Bullen colliding against the dense and forceful power of boxer Andrew Downer. Playing with the shadow and the light, ghostly movements and eerie dance, BUTŌ delves into the feverish dreams of a tormented fighter.

Inspired by the traditional Butoh of Tatsumi Hijikata and Kazuo Ohno, Eikoh Hosoe's iconic portraits of Mishima in Barakei, William Klein's Tokyo 1961 Butoh photographs and Shūji Terayama's Boxer, BUTŌ is a homage to the Japanese avant-garde.

[www.amelie-ravalec.com/butoh](http://www.amelie-ravalec.com/butoh)







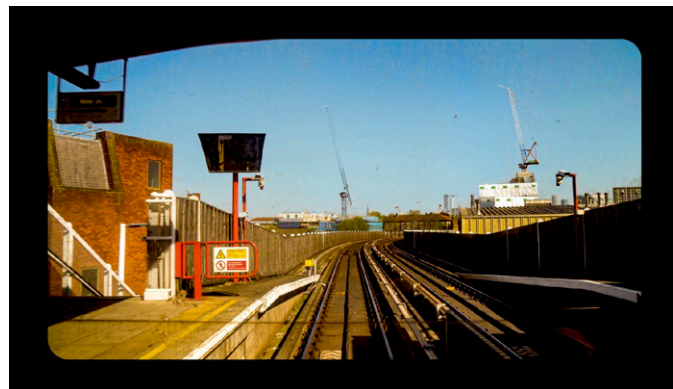
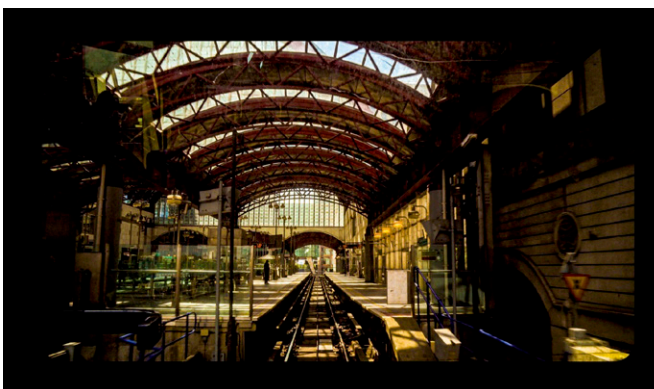
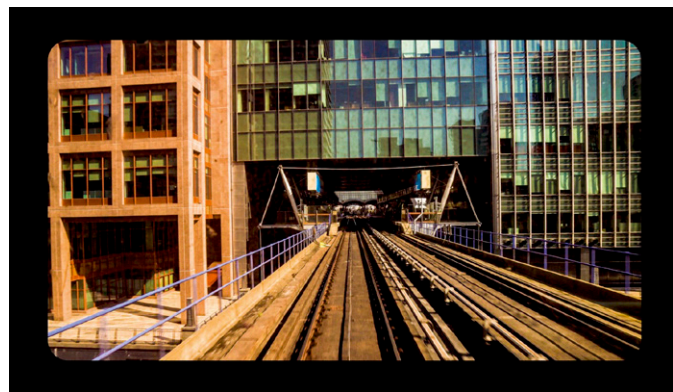
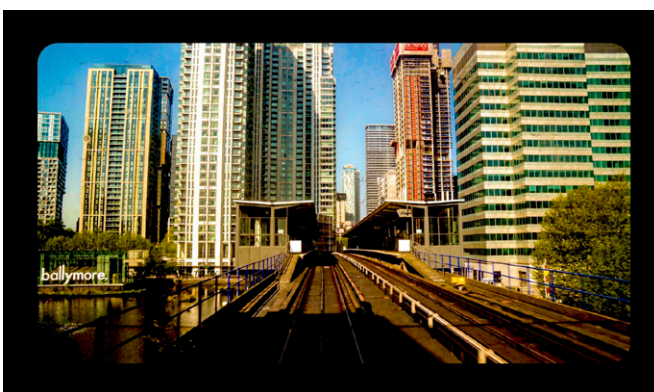
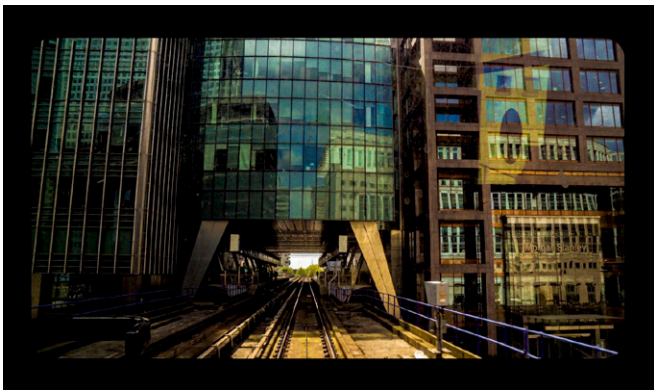
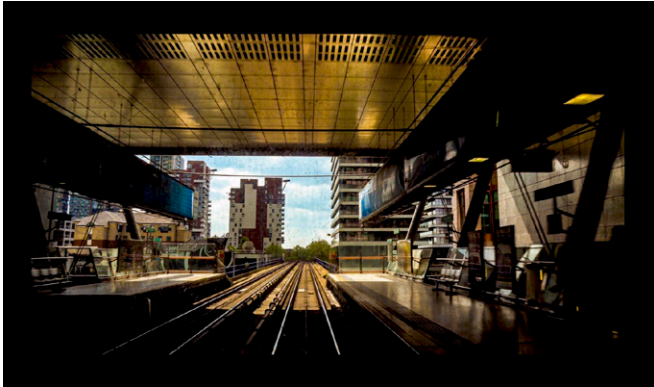


# LONDON DLR

## 2022 - Flipbook

Second instalment in the photographic flipbook series, a journey connecting London's financial centers, The City and Canary Wharf, via the urban docks of South London.

[www.amelie-ravalec.com/books/#londondlr](http://www.amelie-ravalec.com/books/#londondlr)



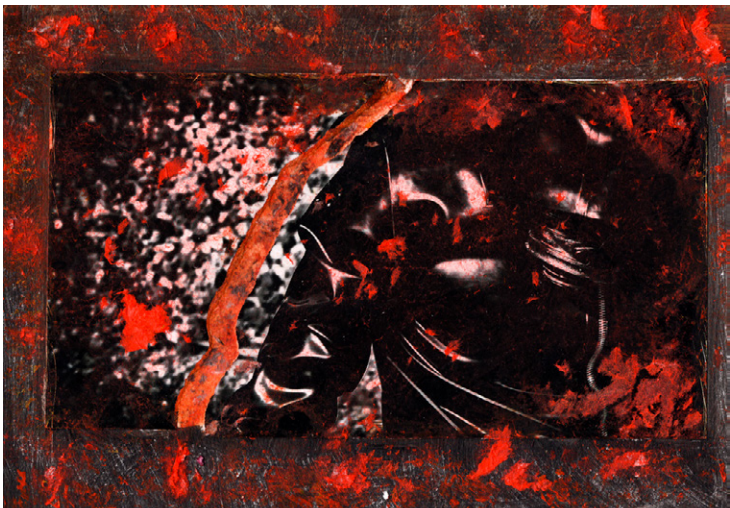


# NO ESCAPE

2021 - Photography & Painting

Mixed-media experiment with film, photography, paint and cut-ups.

Video: <https://vimeo.com/160542859/02ef918816>



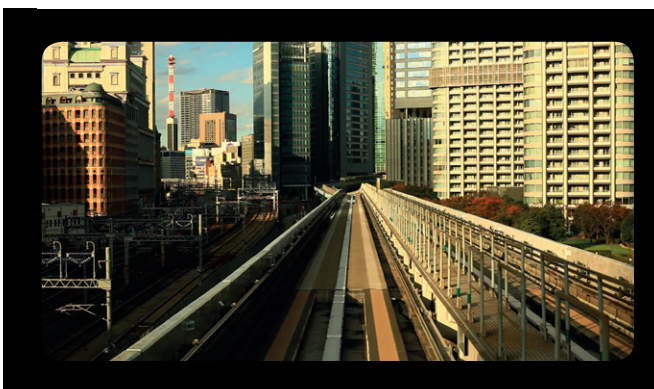
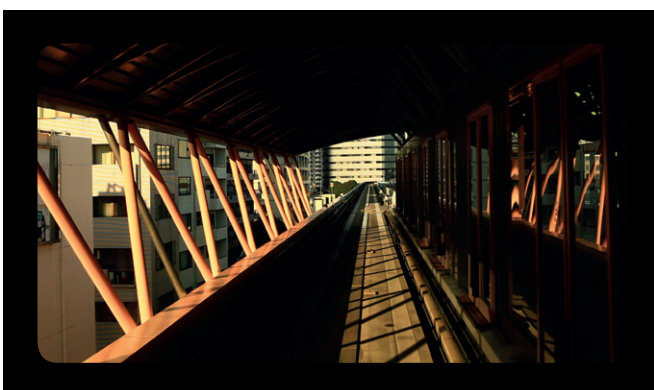
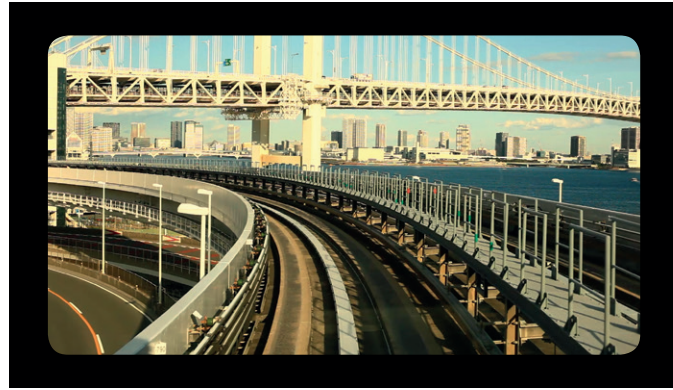


# YURIKAMOME

## 2020 - Flipbook

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

[www.amelie-ravalec.com/books/#flipbook](http://www.amelie-ravalec.com/books/#flipbook)



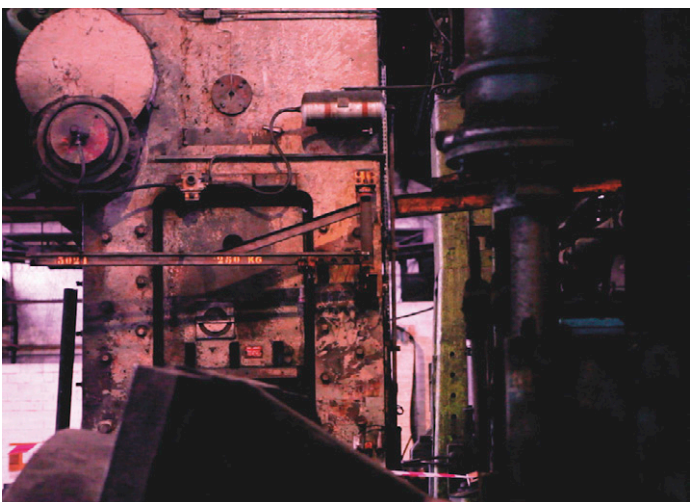
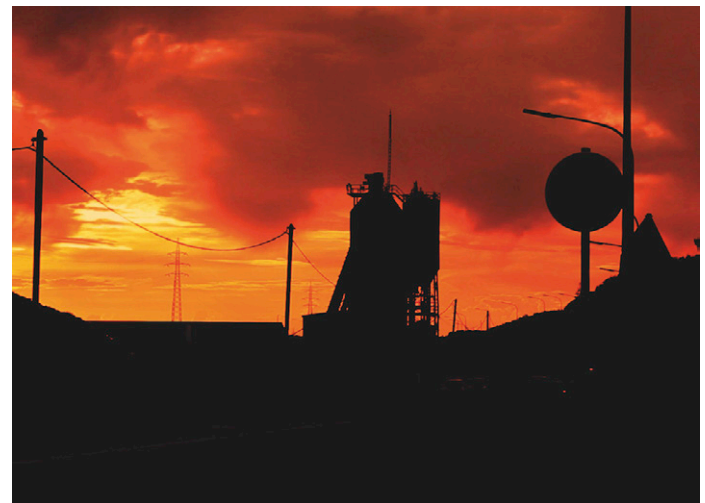
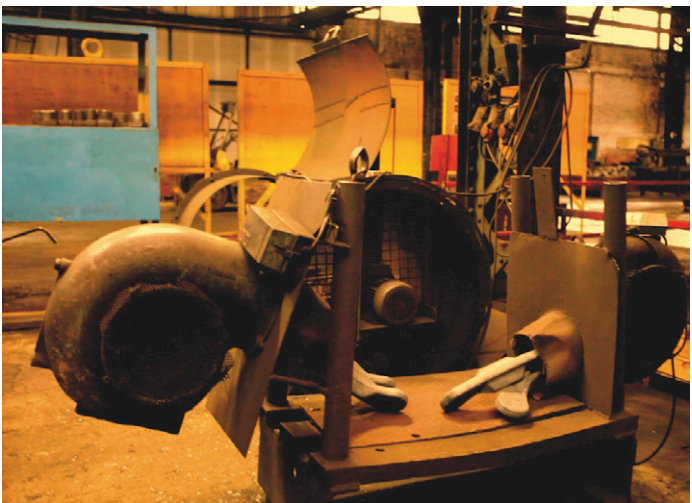


# FORGING FIRE

2020 - Photobook

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.

[www.amelie-ravalec.com/books/#fire](http://www.amelie-ravalec.com/books/#fire)



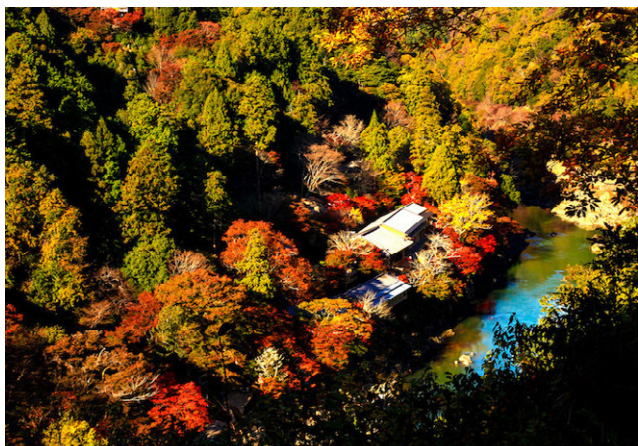
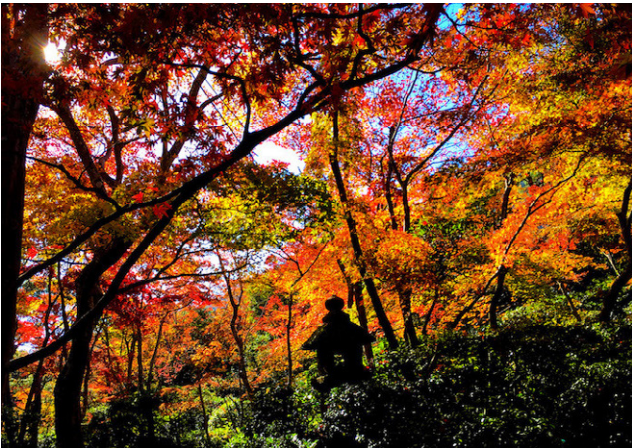


# BENEATH THE AUTUMN LEAVES

2020 - Photobook

“The blossoms, the autumn leaves, the changing skies.”  
The beautiful sights of Japanese gardens during the autumn season,  
in Kyoto, Tokyo and Hakone.

[www.amelie-ravalec.com/books/#gardens](http://www.amelie-ravalec.com/books/#gardens)





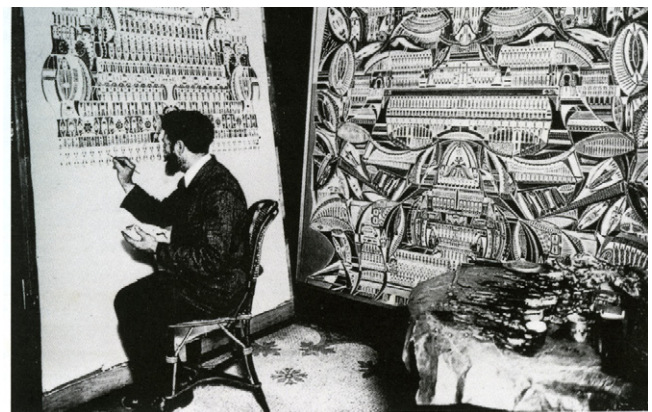
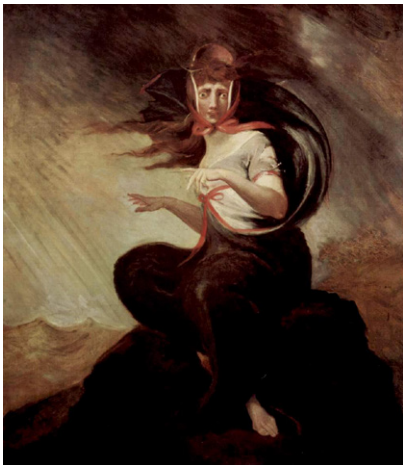
# ART & MIND

2019 - Documentary

Art & Mind is a 70-minute documentary film, a journey into art, madness and the unconscious, an exploration of visionary artists and the creative impulse, from the Flemish Masters of the Renaissance to the avant-garde movement of Surrealism and the unsung geniuses of Art Brut and Outsider Art.

Featuring interviews with art historians, artists, museum curators, psychiatrists, neuroscientists; and over 350 artworks from prestigious museums and collections worldwide, and artists Hieronymus Bosch, Francisco Goya, Vincent Van Gogh, William Blake, Edvard Munch, Salvador Dali and many more.

[www.art-mind.co.uk](http://www.art-mind.co.uk)



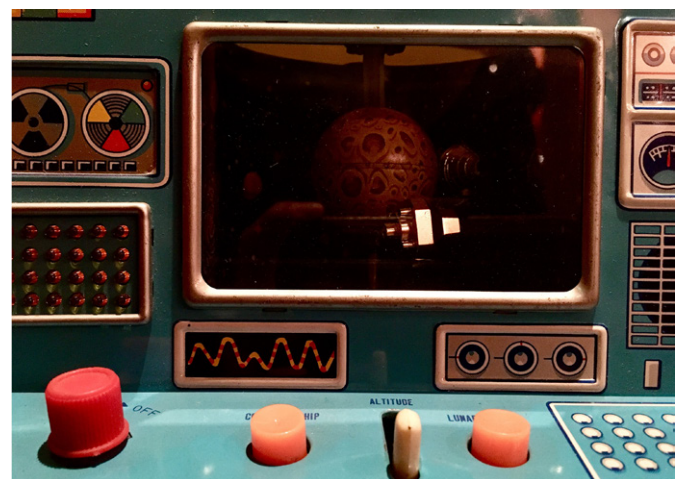
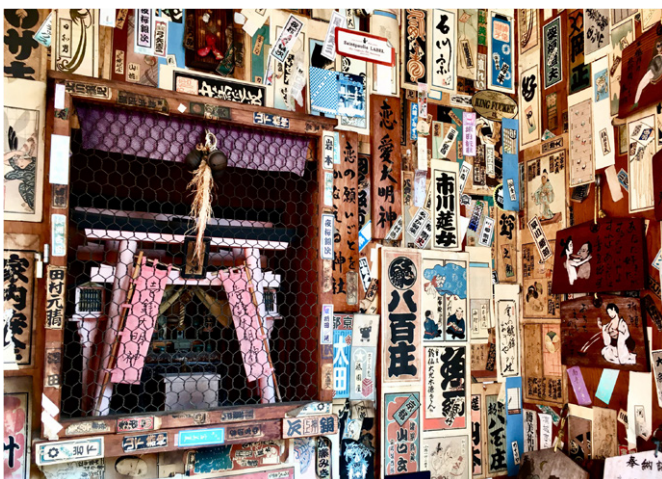


# JAPAN VISIONS

2018 - Photobook

Japan Visions photobook is an evocative and colourful journey through the streets of Japan, from Tokyo's neon lights and underground culture to the ancient beauty of Kyoto's temples and gardens. Amélie Ravalec's debut photographic publication captures the country's odd beauty: android robots, erotic wooden plaques, guillotined dolls and cyberpunk warehouses.

[www.amelie-ravalec.com/books/#japan](http://www.amelie-ravalec.com/books/#japan)



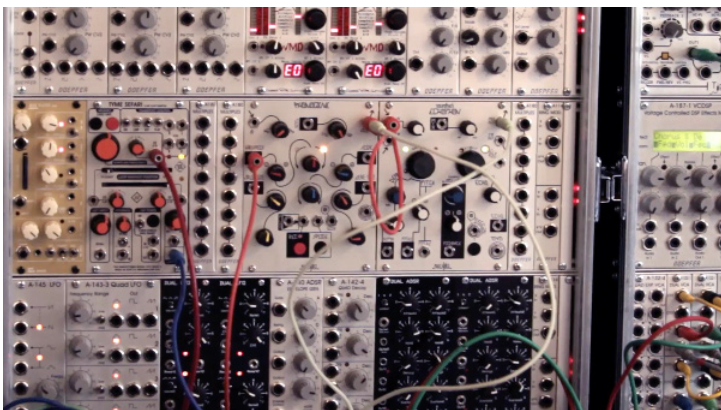
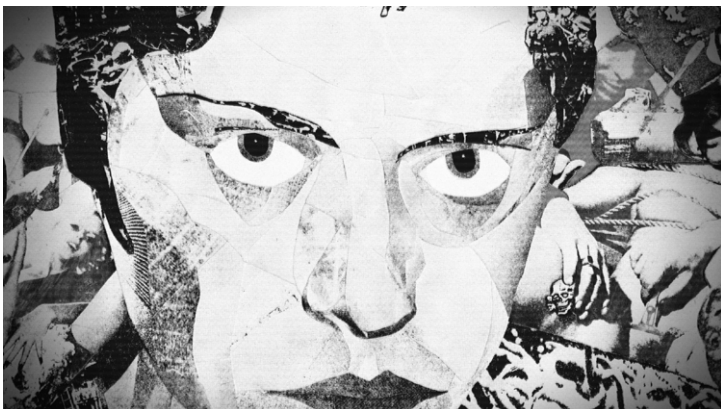
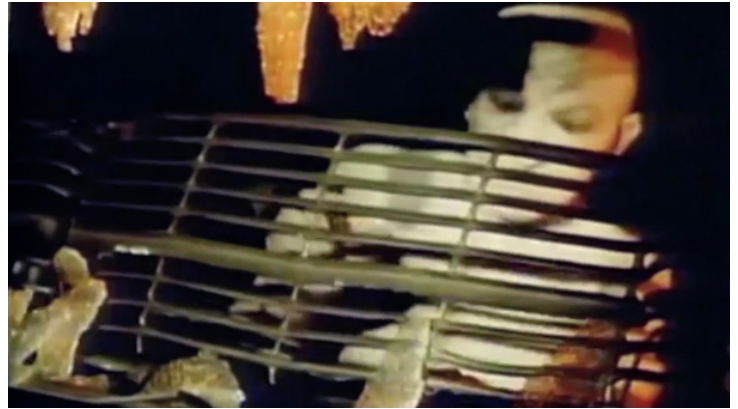


# INDUSTRIAL SOUNDTRACK FOR THE URBAN DECAY

2018 - Documentary

Industrial Soundtrack traces the origins of Industrial music in a 52-minute documentary, taking you on a journey through the crumbling industrial cities of Europe to America's avant-garde. Featuring Throbbing Gristle, Cabaret Voltaire, NON, Clock DVA, SPK, Test Dept, In The Nursery, Prima Linea, Vale Re/Search, Z'EV, Sordide Sentimental, Hula, The Klinik, Orphx, Ant-Zen, Click Click.

[www.industrialsoundtrack.com](http://www.industrialsoundtrack.com)





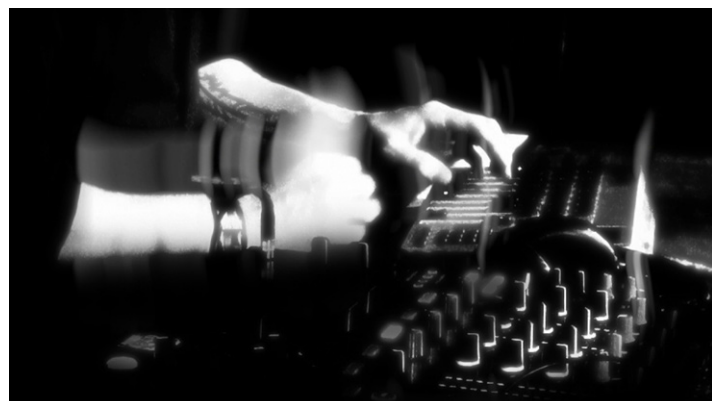
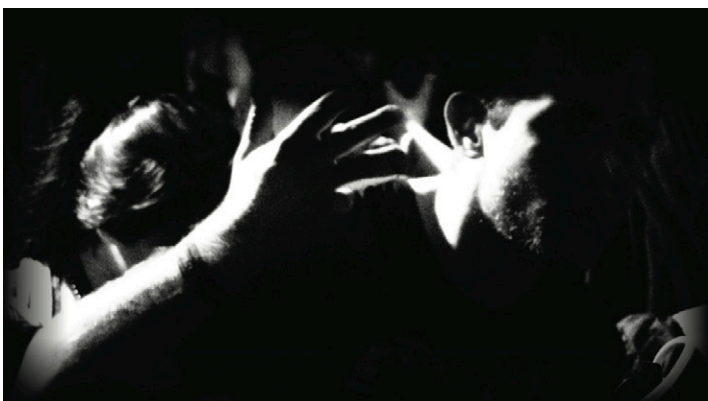
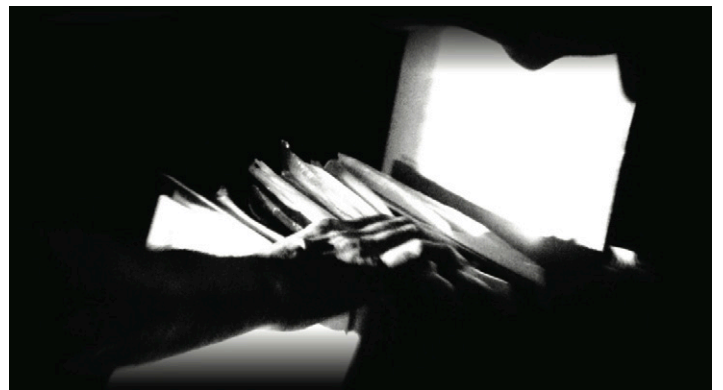
# PARIS/BERLIN: 20 YEARS OF UNDERGROUND TECHNO

2012 - Documentary

Paris/Berlin documents the underground movement of techno in a 52 minute documentary through the lens of two different cities, from secret Parisian parties to Berlin's infamous Berghain club. The documentary traces the evolution of techno telling the stories of the dj's, producers, label managers, promoters, record shops and distributors that have stayed true to its original spirit.

With Laurent Garnier, Regis, Adam X, Function, Lucy, Ancient Methods, Nick Höppner, Terence Fixmer, Tama Sumo, Dasha Rush, Milton Bradley, Lupo, Tobias Rapp...

[www.paris-berlin-20years.com](http://www.paris-berlin-20years.com)





# DJ MIXES

2023 - 2011

Record collector and DJ, playing industrial music, experimental music, heavy electronics, modern classical and postpunk.

[www.amelie-ravalec.com/djmixes](http://www.amelie-ravalec.com/djmixes)

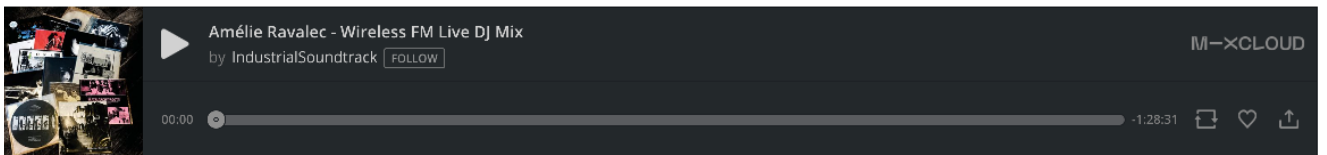


Amélie Ravalec  
Brutal Forms - Podcast 111

Brutal Forms  
Podcast 111 - Amélie Ravalec x Brutal Forms

SOUNDCLOUD  
Share


1:03:23



Amélie Ravalec - Wireless FM Live DJ Mix  
by IndustrialSoundtrack FOLLOW

00:00 -1:28:31

MI-XCLOUD



XLR8R Podcast 735: Amélie Ravalec  
by XLR8R SUBSCRIBE

00:00 -1:00:14

MI-XCLOUD



The Forgotten  
The Forgotten CCL: Amélie Ravalec

SOUNDCLOUD  
Share

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Strange Therapy consults w/ Amélie Ravalec & Techno Thriller (Threads\*DE BAARSJES) - 16-Oct-20

Threads  
Strange Therapy consults w/ Amélie Ravalec & Techno Thriller (Threads\*DE BAARSJES) - 16-Oct-20

SOUNDCLOUD  
Share

2:00:22



UNMASKED  
UNMASKED DISCUSSION 103 | AMÉLIE RAVALEC

SOUNDCLOUD  
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 **THE BRVTALIST**  
New Brvtalism No. 205 - Amélie Ravalec

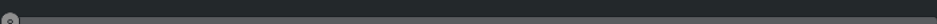



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

 **Amélie Ravalec - The Allure Of A Forbidden Mantra**  
by IndustrialSoundtrack [FOLLOW](#)


M-XCLOUD

00:00  -57:46   

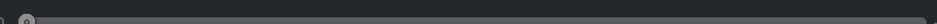



 **Amélie Ravalec - A Ritualistic Form Of Psychological Warfare**  
by IndustrialSoundtrack [FOLLOW](#)


M-XCLOUD

00:00  -1:00:00   


 **Industrial Soundtrack For The Urban Decay - 8th May 2015**  
by NTS Radio [FOLLOW](#)

M-XCLOUD

00:00  -2:00:34   

 **Amélie Ravalec - The Spectacle Of Depravity**  
by The Quietus [FOLLOW](#)

M-XCLOUD

00:00  -1:01:01   

 **FACE DOWN**  
Amélie Ravalec - The opiate of the masses

SOUNDCLOUD 



1:17:06

 **Fondation Sonore**  
Mixtape - Amélie Ravalec

SOUNDCLOUD 

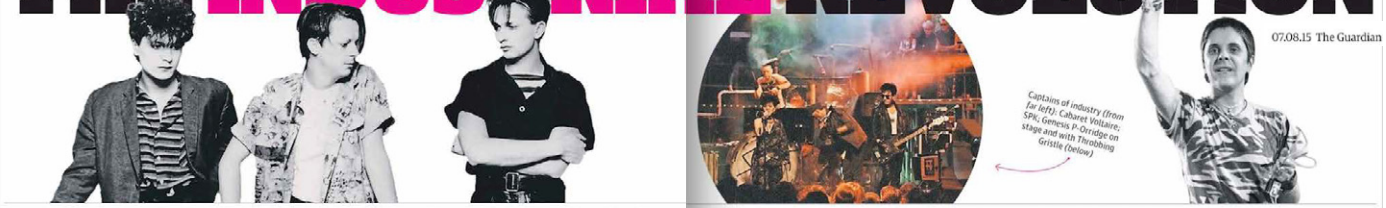


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# SELECTED PRESS

## THE INDUSTRIAL REVOLUTION



07.08.15 The Guardian

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'**

Genesi, P-Orridge and Cabaret Voltaire were among the first to use a film soundtrack as a film soundtrack.



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 philosophy 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 Socialistic, Patient, Kollectiv, System Planning Korporation and Surgical System Klinik. "I'd been listening to guitars for nine or 10 years and it felt like I'd pretty much heard everything a guitar could do."

"I think it's just people get on a certain wavelength," says Cozey Fanni Tutti, "and there's something missing at some point in a collective mind 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 Coum. We turned up at one 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 do it?'"

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

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 slouch-churning, guitar solos replaced by the din of a jackhammer. All of them shared an explicitly confrontational approach to music: the lyrics, echo-droned 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 Coum's performances had explored. For others it was partly driven by the same dissatisfactions that fuelled punk. Revell calls the mid-'70s "the most die 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." Chris Carter's memories of early TG shows involve "a lot of trouble, people throwing things, shouting at us to get off": when they recorded and pressed up 700 copies of their debut album, "we stepped out on the stage, looked at the audience and thought, 'Oh fuck.'" Cozey says, "They were all wearing military uniforms because we'd worn military uniforms. They'd come there to look like Throbbing Gristle, and that's exactly what we'd never intended, to get a following like that." They broke up shortly after wards.

The other industrial pioneers moved on. Cabaret Voltaire were increasingly entranced by the possibilities of the 12in single, and the electronic dance music emerging from the US. SPK eventually tired of trying to shock their audience - an approach that reached a pinnacle with 1983's video *Two Autopsy Films: Human Postmortem* - and, a little improbably, signed to a major label and

industrial prior to that, but I thought, "It's the most marketing handoff." The members of TG were less impressed. "I'm permanently disappointed that there's even a genre called industrial," sighs Carter. "People who call themselves that take it far too literally. Really, we should have called it industrial, because it was meant to be about doing it yourself, that whole ethos."

The contents of *Second Annual Report* went on to define the tone and preoccupations of subsequent industrial music, but TG themselves constantly changed their approach. If the idea was to wrongfoot their audience, it failed. By early 1981, they were headlining London's Lyceum theatre, with Cabaret Voltaire as support. "We stepped out on the stage, looked at the audience and thought, 'Oh fuck,'" Cozey says. "They were all wearing military uniforms because we'd worn military uniforms. They'd come there to look like Throbbing Gristle, and that's exactly what we'd never intended, to get a following like that." They broke up shortly after wards.



Captains of industry (from left) Cabaret Voltaire, Genesi, P-Orridge on stage, up with Throbbing Gristle (below)

attempted an assault on the charts with 1984's *Metal Dance*, 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 shifting and mutating over the years: from Test Dept's departmental banging metal to multi-million-selling albums by Nine Inch Nails and Marilyn Manson that effectively offered straightforward hard rock over mechanised beats. By the mid-90s, 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 Cozey. "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 camping, really. You act like you're going camping, but you're not - you're doing something commercial and comfortable."



### noisy TEN KILLER MUSIC DOCS TO WATCH OUT FOR IN 2015: Pitchfork

### 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.



**FILM COMMENT**

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

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

**Voyage ARTISTIQUE dans la FOLIE**

Un documentaire retrace l'évolution de 368 œuvres artistiques représentant la folie au Moyen-Âge jusqu'au XX<sup>e</sup> 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 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<sup>e</sup> 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 Gérard. C'est à la fin du XIX<sup>e</sup> 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 Cllichy en Ecosse 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'était

### Industrial Soundtrack For The Urban Decay

Manchester, Belfast, Glasgow

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