

Portfolio Victorine Van Alphen



ROBOT o ROBOT

A compassionate Robo-film
with soundtrack by robot-choir.

Directed by Victorine van Alphen

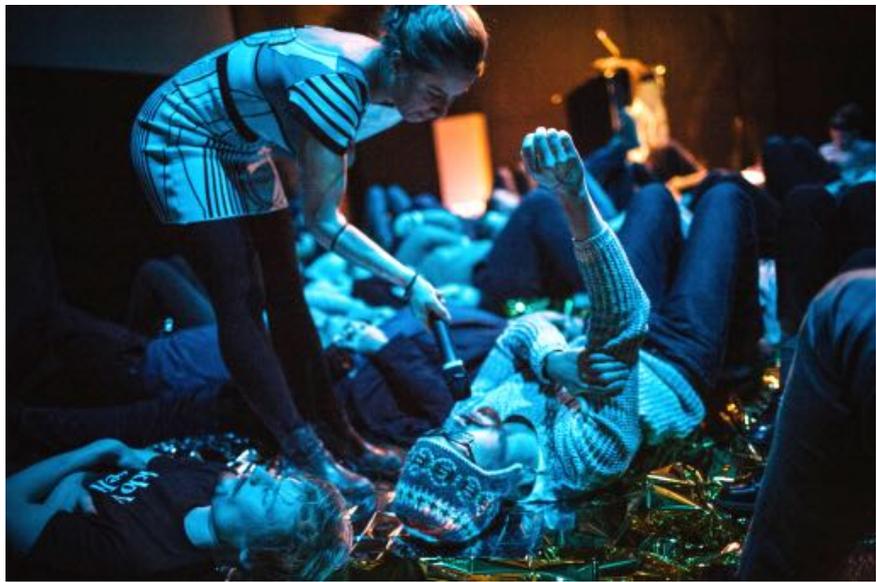
click above or [here](#) for teaser 'Robot o Robot'

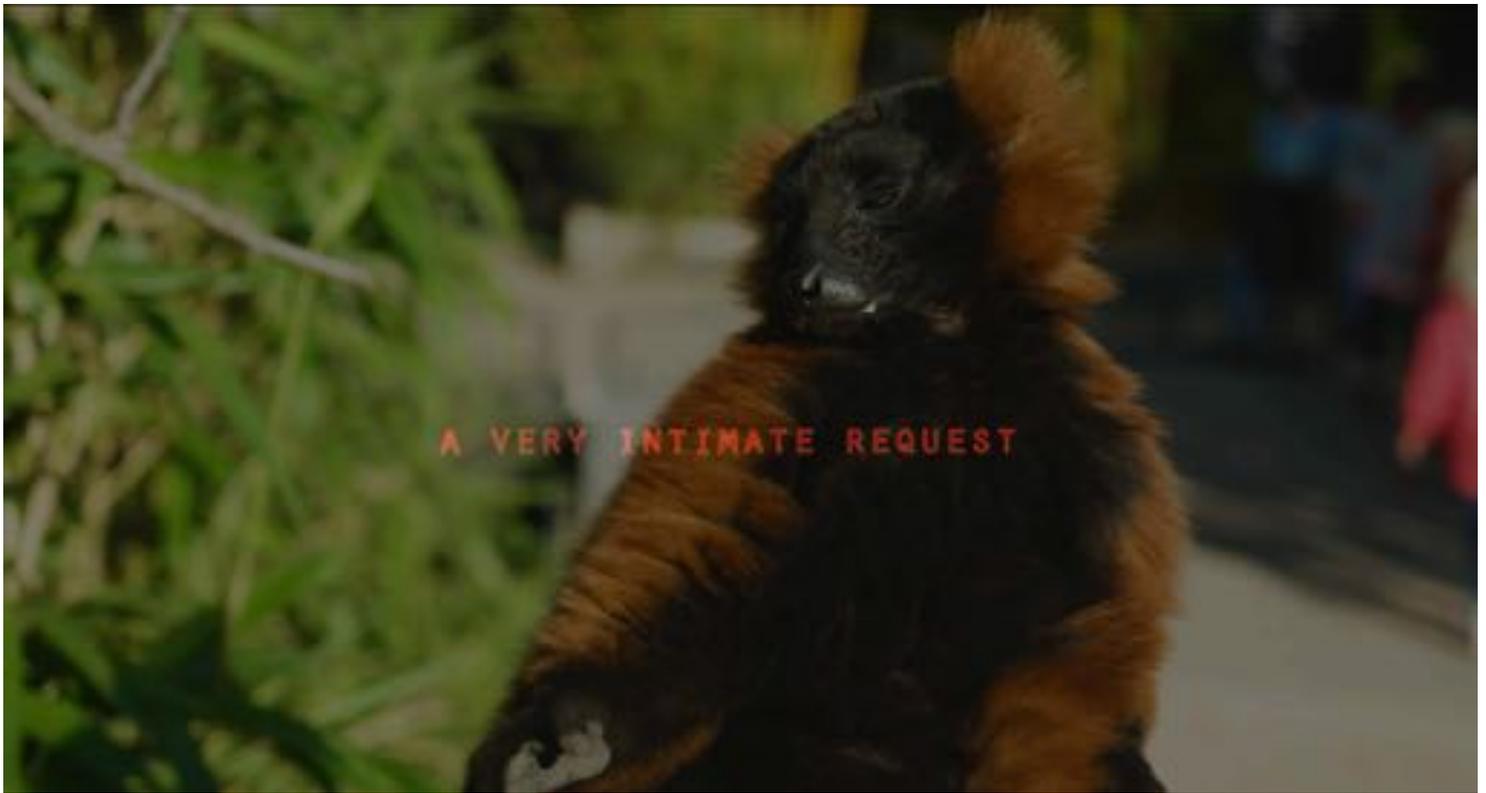
Portfolio

Victorine Van Alphen

Dear human,

I am an Audiovisual Artist and Multi-Media Director based in Amsterdam, making 'hypothetical films' and experiments with audiences in *audiovisual experiences*. An example: on the right you see photos of an audience lying on the floor in Frascati at *The Second Earth Assembly*. The audience is 'audio-visually under influence'. They are interviewing each other on the question: *what does it mean to be a physical (non-digital) human in a digital age*, while they are watching a *digital womb* (algorithmic space) that sensually evolves while hovering over them. Next to audiovisual performances, I make experimental films, multimedia-art & guide trans-disciplinary artistic research. Encounter a selection in this document:)





Current Research: Works In Progress & Research Method.

As a transdisciplinary artist I use various modes of making, or (sub)disciplines. Not because I cannot choose, but because each of these modes of making comes with a different worldview and sensuous logic. With a background as philosopher-phenomenologist I am very conscious of the way each medium or technological device brings other ways of seeing, ways of doing, ways of thinking, ways of perceiving. My method is to deepen these modes through intense/long collaborations and conscious switching back and forth between the modes of making I 'specialize' in: I step into different artists roles, from tech nerd, to choreographer, to youtube-obsessive. Doing so I explore one theme from different angles, through multiple experiments. Lately, as part of my research at the Master of Film, I started combining these modes into films: [see the film in progress: TWO IS GAME OVER.](#) (13 minutes: please watch entire film for buildup) A researchfilm exploring the theme of 21st century Motherhood 3.0. However: the 2d-screen has many limitations when it comes to choreographing the audience between their own 'modes of being'. To do this I made the well-received trans-disciplinary performance *De achtste Dag*, see next page, followed by review - Serrata Futurista. 2.0 - by dramaturgist Luc de Groen.



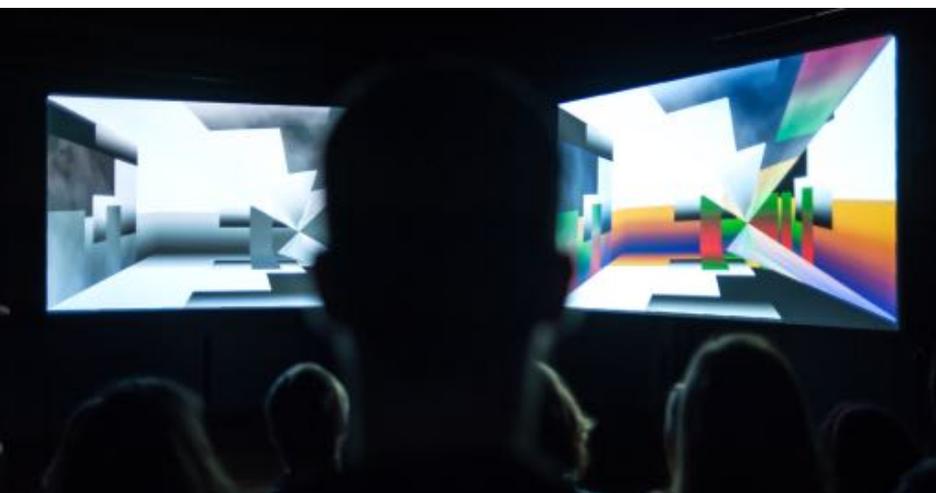
click above or [here](#) for modes of making video-map



De Achtste Dag

[Frascati Theater 29+30 April 2016]

Within a populated screen-landscape that divides the audience into 'utopists' and 'dystopists', a theatrical laboratory setting is created for a new kind of conversation between audience & stage, present & future: complicated, playful, imaginative, poetic, impossible, virtual, collective, idiosyncratic, visual.



A night where the future is put on hold: (how) can we imagine the future?

Video & Director: Victorine van Alphen. Text/
Performance: Dilan Yurdakul, Tina Cake Line,
Sieger Baljon, Lotte Landman, Victorine van Alphen





Review: 'Serata Futurista 2.0'

*Review written by Luc de Groen
Theatre Maker | Dramaturgist
On 'De Achtste dag'
Multimedia Performance Directed
by Victorine van Alphen.*

What is the future? Starting from this question, theatre- and filmmaker Victorine van Alphen started her project 'De Achtste dag'. A performance that brings to mind the Serata Futurista; an eclectic evening that, with performances, artists and manifesto's, gives a glimpse of what the future might look like. But where the futurists dreamed of a future with machines, van Alphen images the future to be in the realm of the digital.

In the heart of a beamer-landscape that is produced by an algorithm, van Alphen is sitting behind a macbook. It is a fitting image, because it shows something frightening about the future; the future will be controlled by proceedings that we won't understand. We can't see whether she is implementing the algorithm or is controlling the human performances, all we know that she is in charge. Because the mechanics of the beamer-landscape and the soundscape are inconceivable for the layman, van Alphen gets an almost mythical power from behind her macbook. Apparently, she does understand the future.

Van Alphen seems to have borrowed several aspects from the futurists. In 'De Achtste dag', the relation between the audience is put into question. When we enter the room, we are asked a few questions regarding the future. Are we optimistic? Do we believe it will be all right? Depending on our answers we are divided over two small tribunes. During the night several audience members are asked to come on stage to answer new questions about the future. It

shows another aspect of the future: even though we can have an image of it, we lack all substantial knowledge.

Another element that van Alphen took from the futurists is that the evening is a loving celebration of the future. Starting with the beamer-landscape, during the night a few video-artworks are being shown that visualize the future in a very loving and daring way. In the live-acts, the questions explore subtly, invitingly, what the future might hold: what will we do when we are going to be out of language? What is an actor without a body?

But on a crucial point van Alphen takes distance from the futurists: she opposes it with sensuality. In 'De Achtste Dag', van Alphen **clashes the idea of the future with the human quality of sensuality**. Right when you as an audience member are being drawn into the beamer-landscape, there is a live actor that engages with you on a very intimate, sensitive level. Every time you are lured into an intellectual, and rather radical, vision of the future, you are being reminded of the power of the theatre: that it is a live-experience where the audience and the makers alike have the possibility to touch each other.

This confrontation reaches its climax in a beautiful monologue in which Sieger Baljon begs us not to forget the body. In ever widening circles he slowly removes his body from the room, until only his voice is left. Only to return naked, with VR-glasses over his eyes, to walk the room one last time. It is at the same time a warning and an ode to the fragility of our sensuality. A plea for a loving, futurist future.

Goldcoast 2016
Goudkustje 2015

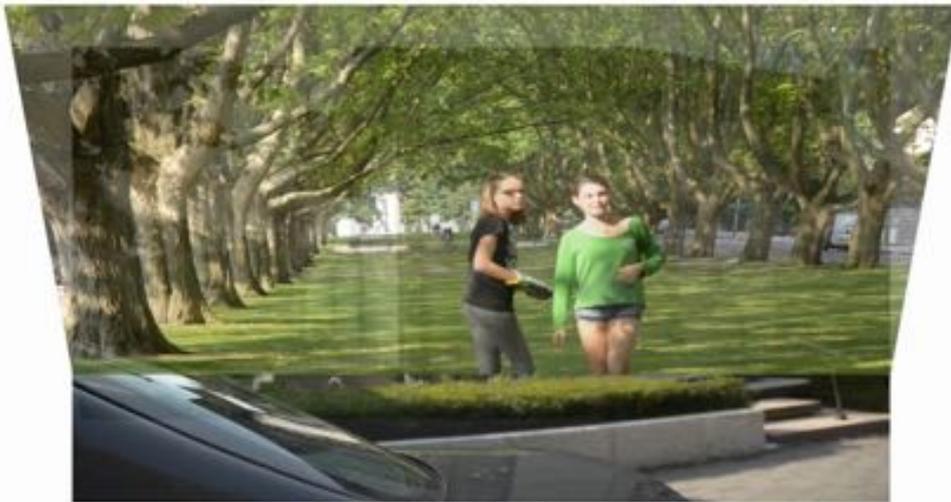
7.30min HD-filminstallation:

Foregrounding text and sound as main narrative guides, and film as visual presence. The Silent ver-sion of Goldcoast was projected on a big screen between trees in the Tolhuis-

tuinen in Amsterdam during Vitamine Z festival 2015; Here it's silence slowly pulled people in. At Mux Asheville Video Art Festival it was shown with a soundtrack produced by the filmmaker herself using a system generating a pattern combined with her personal remixes of Composers Messiaen and Alva Noto.



not just wealth,
but a certain 'compromiselessness'



Toto plans to swap the villa back
for his hut in the Vietnamese greenery

“Some of my friends have been looking at this film three times, I think I like the film for its subtleties, the cheeky changes in tone of the text, sound and the sort of slowly changing constructed image. It gives me time and space. I think what I really like about this thing is that it depends a lot on the viewer, it kept me looking. It has a lot of details to offer for who is open to them.” Festival Feedback from audience.

click [here](#) or below for fragment



real | imagined | poetic : where else to leave your audience then in hyperspace?

Ebenbild 2016

10.42 min.

HD-film

A dialogue for
Man, Men and
Space.

*A man drives a
car, a man stands in a
landscape,
a man puts on
his shoes, man poses in
space,
space poses for
man.*



For Zebra's International poetry film festival, experimental filmmaker Victorine van Alphen interpreted Frouke Arns' poem 'Ebenbild' as a collection of spaces and men, in which the 'reader' has to continuously redefine his/her distance and relationship towards the presented men, memories, places and 'partners'.

Coproduction with Filmwerkstatt Munster and Dziga Nijmegen. Sponsored By European Union, Kingdom of the Netherlands, Fonds SozioKultur, NRW Kultur International, Flanders state of the Art and others.



Fatherfigures

Cooper Union, New York, may 2014

Les Croisee des Arts, Saugues, France, July 2014

Mux Video Art Festival Asheville, USA, August 2016

This film has evolved from a desire and a frustration. The frustration concerned the many films filmmakers make about their dementing parents, depicting the tragical evaporation of the minds and bodies of these suddenly so vulnerable loved ones. As a reaction: I tried to diffuse and protect the 'figure' of my father, showing a father figure beyond reach. Many people viewed this film in a gallery-setting and saw it a multiple times: it aroused discussions amongst the audience about their own different projections of meaning filled with their own fatherstories. The film itself was based on friends and family well intendedly projecting there own fatherfigures in the story of my dementing father, each of their assumptions dwell like ghosts throughout the film. The film therefore stimulates the indefinite projection of our own father-assumptions by reassessing the relationship between the fatherfigures, the viewer, the 'facts', the projections and my indefinite opinion in this definite story. My real father died 15th of July 2015.



Digital Womb | Screen As Space

(Starring Flatness With Depth)

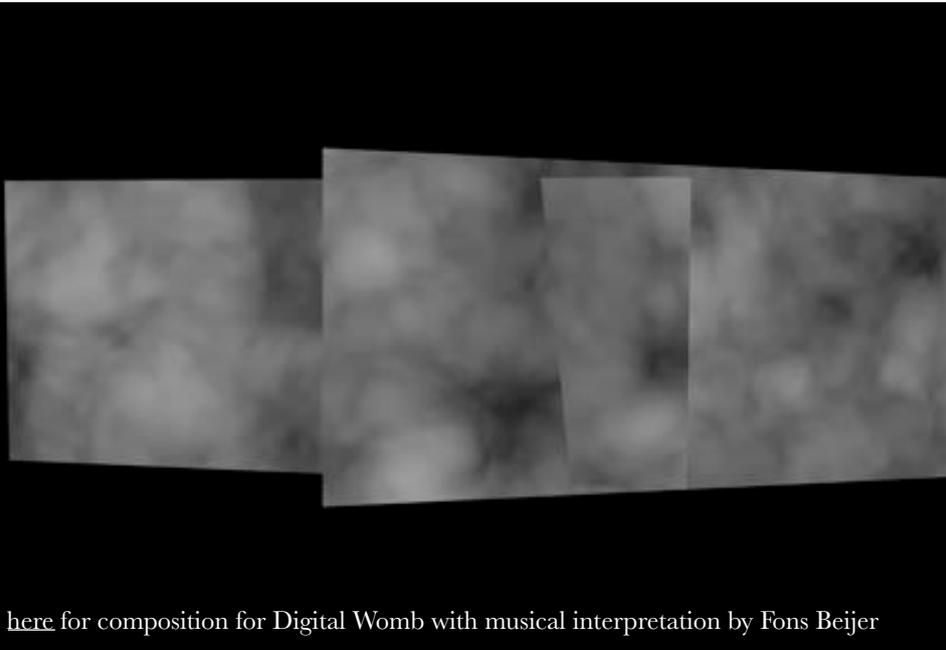
Algorithm; Intercontextual Installation accompanied by a Lecture, Workshop and/or Philosophical Dialogues with audience and artists. This 'Universal Habitat' behaves according to the following universal laws of growth:

evolution + fractalization + randomization

Audiences look at it extensively, almost in trance, while it seems to become a living paradox: behaving like a natural phenomenon whilst looking hyper-artificial in black-white pixels. This installation is installed location-specifically addressing different contexts in different manners, functioning as a digi-intimate Womb for Thought.

Light as Texture,
Shadow as Space.

Seeing texture means seeing the interplay of light and shadow. A surface that has texture casts a composition of shadows, 'revealing' that this surface is like a landscape, a space with depth on which we have perspective, the interplay of light and shadow shows to the perceiver what we can and cannot see of that surface-space; we are not there in the space, we look onto it's surface and can peek into its inner space and texture.



click above or [here](#) for composition for Digital Womb with musical interpretation by Fons Beijer

Summer 2015+2016
Beamerlab [workshop] &
Conceptual Surplus,
Experimenting from the
metaphorical exponent of
technological innovation
[Lecture]: Screen as space |
Screen as surface.
Interactively held at:
Mux Video art festival,
Asheville, North Carolina
W139, Amsterdam
Corridor Project Space,
Amsterdam
Beamerlab:



A Hypothetical Film Is A Fictional Documentary That Stretches An Assumable Idea Of Reality Into Fiction, Stylizes Reality Or... Becomes An Un-Identifiable Combination Of Realities.

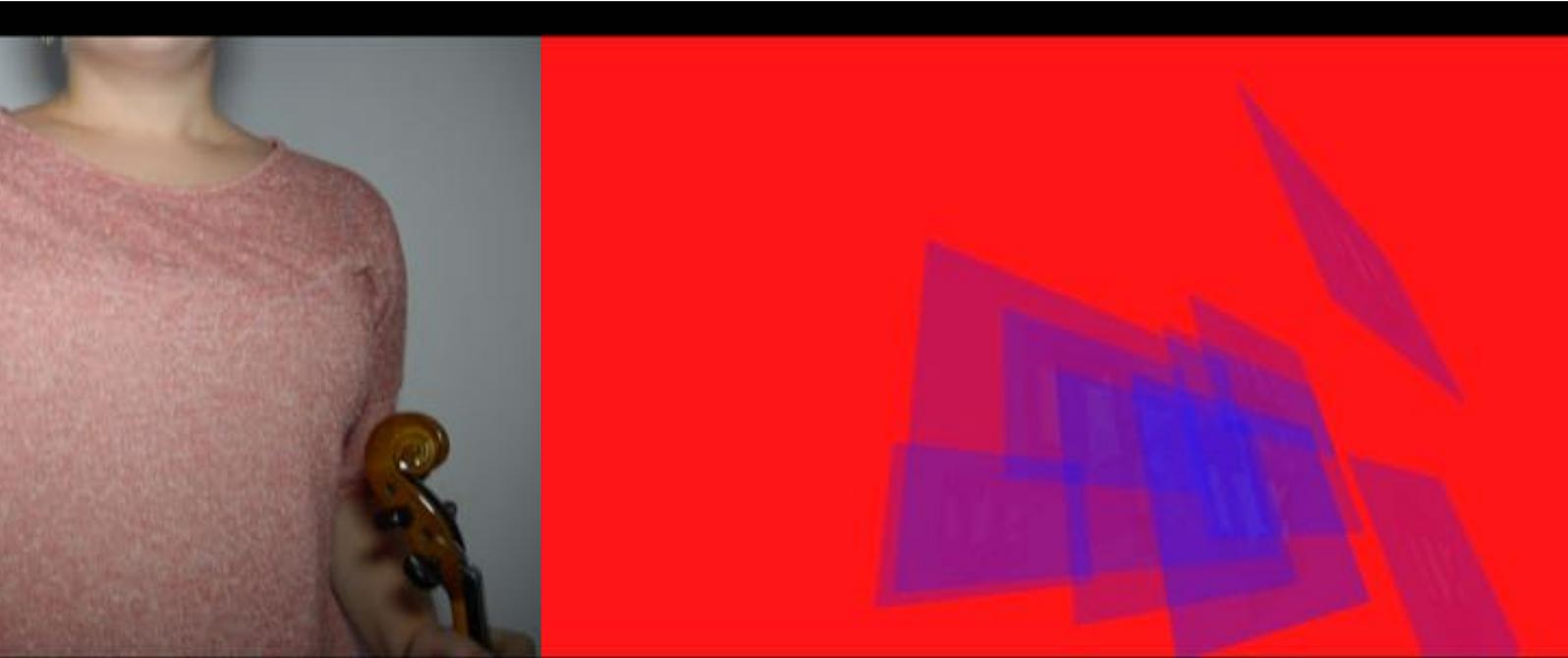


Stills from *wanna do good*, one of my first *hypothetical films*, a genre I invented during Art & Context, Honoursprogram 2013. This film is about the Paradox of Charity: how to help without getting involved as helper. Curated by Gerrit Rietveld Academy, 2013



still from the recent film *two is game over*, where I still play with hypothetical thoughts, possibilities and feelings. Combining real and fictive elements, to explore a topic.

Ssssoundtracks, Instruments, Scapes, Musiciansssssssssssss



MACHINE FOR ORCHESTRA
AND OTHER PIECES,
BY VICTORINE VAN ALPHEN



AN AUDIOVISUAL CONCERT
EXPLORING NEW COMPOSITION METHODS
17TH OF MAY, 7PM SHARP
THE GREAT HALL, NYC

Making my own instruments, designing sounds, collaborating intensely with musicians and producing my own soundtracks has led me to create hyper-audiovisual or hyper-sensual films.

It allowed things to happen according to the logic of composition;

of
time,
space
and
sensual
matter

The most extreme hyper-sensual example was the Concert-Film *Machine for orchestra* that I composed & Screened after my scholarship at Cooper Union, University For the Advancement of Science and Art, New York, 2014