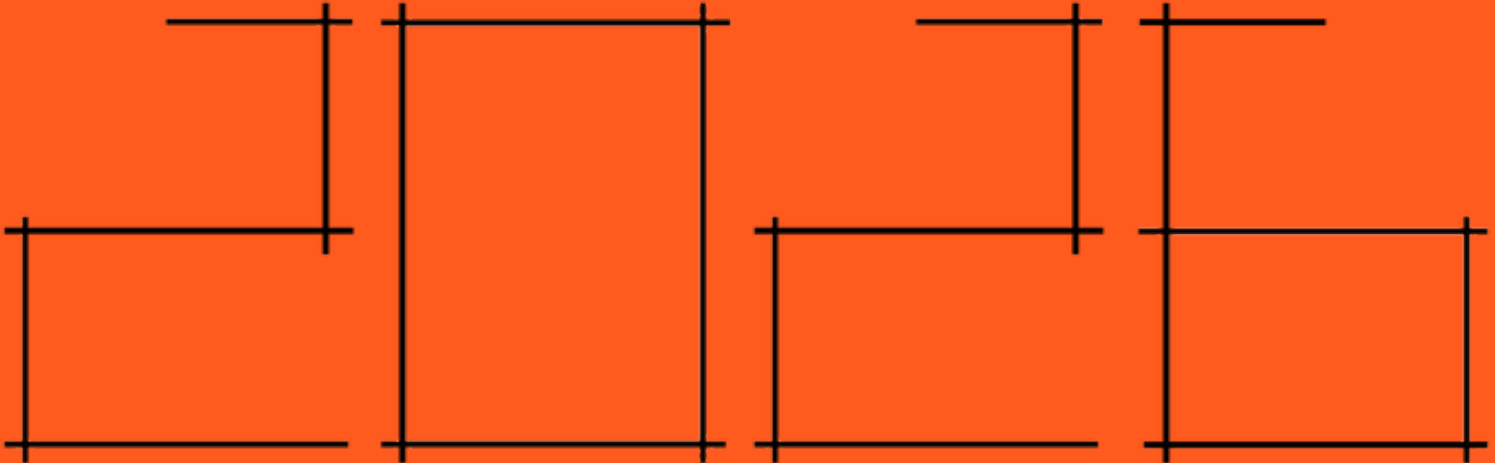
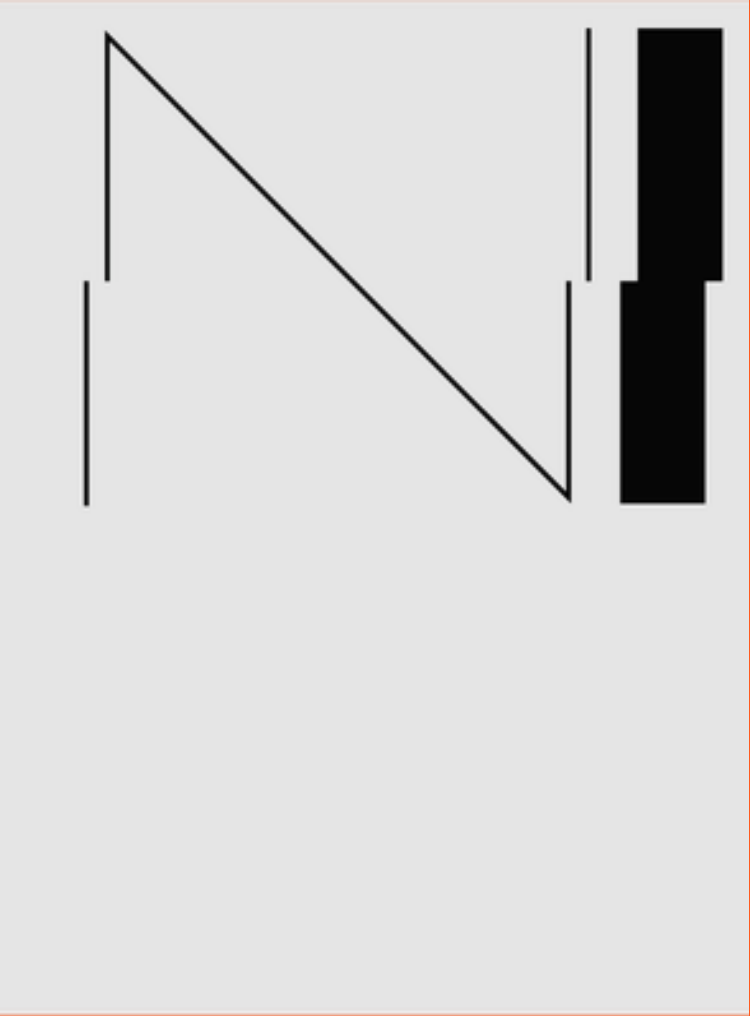
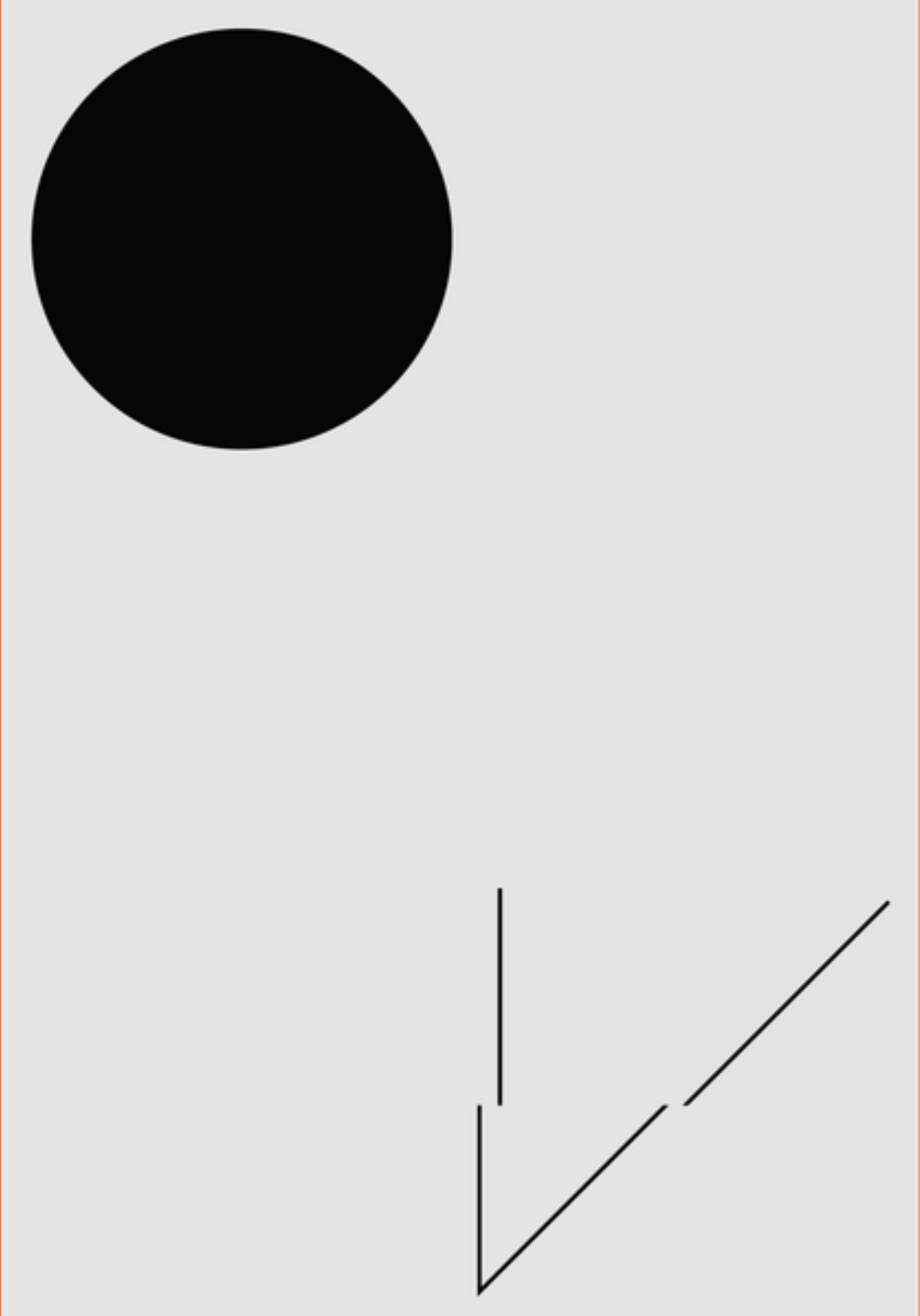


Objectif Video Nice,
Biennale de l'Image en Mouvement



Performancia

Description du projet artistique



The Rise of 'Regional' Bienniales

The rise of so-called 'regional' biennales represents a true paradigm shift; far from being mere satellites, they endure as autonomous centers of gravity, fully conscious of forming a constellation. This constellation privileges an approach to the artwork as a process, and to collaborations as acts of resistance and creation, allowing room for contradiction and complexity—the complexity of movements, memories, and the entanglements of History. Resistance is also that of an artwork to being entirely understood or assimilated.

The OVNi Biennale is a constellation that embraces the fusion of disciplines and the *longue durée*, bridging public space with the exhibition space—the exhibition viewed as translation (and one never truly finishes translating) and as a passage.

The polymorphous network of the OVNi Biennale's exhibitions offers far more than a mere itinerary: it is a genuine experience of spatial and temporal navigation. The exhibitions function through networks, etymologies, and visual imaginaries. The visitor is invited to become an active interpreter of the distances and dialogues (tractatus, philosophical discourses) they traverse—guided not by an imposed theme, but by a subject to be invested in. It is, therefore, a matter of multiplying and expanding the world, of world-making together.

OVNi The Biennale is also staked on the energy of hospitality and the ecology of Relation; it resonates as an Agora, harboring the pluriversality of narratives (from fictions to frictions), of dreams, and of desires

Après une décennie en format annuel le Festival OVNi est devenu une Biennale. Cet événement s'articule sur les expériences de prospectives artistiques et technologiques de l'image en mouvement. Sa programmation couvre divers champs d'expérimentation depuis l'image cathodique à l'intelligence artificielle, en passant par le cinéma, l'animation, la VR ou la réalité augmentée.

La Biennale OVNi prolonge avec force la vivacité des fondamentaux qui l'animent. A commencer par la promotion des artistes émergents, qui aujourd'hui s'étend à la méditerranée. Un développement significatif est consacré à l'éducation à l'image. Pour se faire, des Résidences, des Ateliers, des Masterclasses, des médiations publiques font l'objet d'une attention particulière et d'un accompagnement méthodologique spécifique (concernant l'expérience de visite et l'accessibilité pour les personnes déficientes visuelles et auditives).

Un autre fil conducteur est la volonté de retracer de manière sous-jacente une histoire des médias au gré des expositions, des projections et des Rencontres Art & Science et des différents partenariats.

Un nouvel axe nous permet d'accompagner la création par la production d'œuvres et l'aide à l'écriture de projets, reliées à des Résidences, pour moitié consacrées aux artistes émergents. Par ailleurs, deux Prix complètent et précèdent cet élan : le PRIX international Cosmopolis (soutenu par l'Académie des beaux-Arts) et le Prix OVNi SUD Emergences (soutenus par des mécènes et le Cercle des Amis d'OVNi)

OVNi est un événement significatif du paysage culturel de la Côte d'Azur, doté d'une aura internationale qui lui confère un positionnement méditerranéen et européen de premier plan. La Biennale s'inscrit dans un cadre de réflexion sur les enjeux contemporains et ne se résume pas à une simple programmation, mais à une réflexion profonde qui relie sociologie de l'art et politiques culturelles privilégiant notamment l'accessibilité du public.

Ovni est une agora qui fonctionne comme un catalyseur célébrant la diversité dans le choix des œuvres, des artistes, des media et par son public.

Odile Redolfi, Fondatrice et directrice
Nathalie Amae, directrice artistique

OVNi, biennale 2026

Performancia Projet artistique

How does performance art—a practice spanning diverse disciplines—encompass the individual and collective historical field, the social sphere, and the cultural and political dimensions that appear to structure our very being? The centrality of the body within performance dazzlingly upends the ways in which we narrate ourselves. Through its multimodal capacity, performance seizes upon video, photography, choreography, sound and scent, installation, and the live act. Thus, performance composes the perceptible, combines the imperceptible, and generates events.

The OVNî Biennale 2026 project extends this exploration of performance and performativity, where the intimate body becomes political. The exhibition and dissemination spaces function as zones of collaboration and relation—linking artists, moving images, and the public—through which creative agency is redistributed.

What's Happening

To perform is to transmute an energy, allowing it to manifest into something singular that might be termed an event. An event in the sense that it opens horizons, produces ripples, and invites interactions with the public. The primal experience of energy is that of the body. Indeed, the body has been at the very core of video art's stakes since the inception of this visual practice in the 1960s—born in the lineage of Body Art and under the aegis of the Black Mountain College, which crystallized diverse practices such as happenings, performance, photography, video, body modification, and multimedia.

Video thus becomes an experimental arena, beginning with the mastery of digitally capturing physical presence, and expanding into a dynamic exploration of both the artist's and the spectator's bodies. If performance is inextricably intertwined with the genesis of video art, it is because both conflate thought, action, and speech within frameworks of enunciation and prediction.

The Power to Act / To Speak

The act of performing is a potency. It is a force that allows for the reappraisal of our mediated presence, of the individual and collective way of being-in-the-world, giving a body to the voice. It is in this manner that the body's freedoms and constraints position themselves within the image as vital forces of resistance. This 'resistance of integrity,' which leads to the uprising of and through bodies, finds expression in the artistic gestus. In the era we now inhabit, the resurgence of the body in times of crisis and fracture stands as the standard-bearer re-enunciating the power to exist. The performed body is the will to mean, the action, and the agnostic transmission of our voices. Since the twentieth century, artistic collaborations have birthed a diversity of striking works, catalyzed by the exchanges between visual arts, music, dance, and language. Through these diverse processes, a constant reinvention of multiple identities, norms, borders, and becomings continually redefines the notion of presence, absence, or the in-between.

Performativity reveals the substance—and indeed, the absurdities—of our worlds, wherein we are bound to Transformation, Mutation, and Hybridization. The lexicon of gestures is vast: disassemble, reassemble; deconstruct, reconstruct; concur, become; enunciate, renounce; deplore, explore; deterritorialize, land; dismember, remember; show, demonstrate (...); see, perceive; explain, implicate; form, perform; and so forth. The potentialities of performative action are never unequivocal; above all, they harbor the capacity to be interactive and participatory.

What the Body Can Achieve

Performative action is never unequivocal; above all, it harbors the capacity to be interactive and participatory. From the video art of the 1960s to contemporary social media, the core stake remains the representation of the performance of the self. How does the production of the image shape who we are, and what, in turn, does the body do to the image? How is the invention of the self and of others constituted amidst the utter confusion of powers and the contesting of dominant authorities, in the midst of the decline of the 'grand narratives' of both an hyper- and a post-modernity? What is at stake, therefore, is the construction of gazes and of new narrations. The video image of the performance serves as this very point of mediation between the artist, the spectator, and the world.

Exploration within performance is an investment in what the body can achieve. This body, suspended between tension and intensity, is our becoming within the fragmentation of history. The deployment of gesture, presence, and sound carries us into a precious relationship with knowledge (as well as its antithesis) and its transmission. The power of performance operates as a nervous system of making-seen or making-spoken, of thought and of action. The register of performance is a repertoire of relations between beings, designed to bypass the *modus vivendi* of atomization, domination, and stupefaction, in order to cultivate and mobilize our bonds. The body is thus this link, if not the very vehicle, toward the world.

Performed Bodies

Thus, for this inaugural edition under the Biennale format, OVN*i*'s intention is to bring bodies forth as events, tracing back to the very dawn of video art. Conceived as an atmospheric refracter, the OVN*i* Biennale offers the possibility to embody unity—to 'make body'—and to ensure that, within our co-existences, we breathe as one. Everything in this world seems to hang by a breath. A breath at times raw and exposed, at times held in silence. Yet, the body is motion itself—that vital force which, wherever it is not coerced to be, possesses the grace of being vibrant. This force is the art of steering one's own body (as the choreographer Pina Bausch loved to say); it is the art of leading one's life, of being fully within life.

Nathalie Amae,
directrice artistique
OVN*i*, biennale 2026

1_ A concept developed by anthropologist and filmmaker Chowra Makaremi (Research Fellow at the CNRS, member of IRIS), notably in *Résistances affectives. Les politiques de l'attachement face aux politiques de la cruauté* [Affective Resistances: The Politics of Attachment in the Face of the Politics of Cruelty], Éditions de la Découverte, 2025.

2_ Gilles Deleuze, lecture series on cinema: the thought-image, audio recording from November 13, 1984, University of Vincennes, on the essential functions of modern cinema: 'under what condition (to borrow from Brecht) is The Gestus a real sequence of postures, a sequence of bodily attitudes through which belief in the world is restored to us (...), how do we find reasons to believe in the world again? give me back a body, then.' This references Antonin Artaud, *Position de la chair* [Position of the Flesh], published in *La Nouvelle Revue Française*, No. 147, December 1, 1925.

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