

SWARMING presents

COLLECTION **SUPRANATURELLE**

CONTREFAÇONS

Marc Baron + Eric La Casa



Wallet (12,5x12,5 cm)

with audio CD [3 tracks | 41:20]

Recording / Editing : 2023-25

Pour notre première collaboration, nous avons décidé d'interroger la représentation sous l'angle de la « contrefaçon », afin de penser notre relation à l'enregistrement et à l'archive. Il s'agit de contrer la façon de fixer le réel, comme pour se défaire de tout réalisme.

For our first collaboration, we decided to examine representation from the angle of "counterfeiting", in order to think about our relationship to recording and the archive. It's a question of countering the way we fix reality, as if to get rid of all realism.

First limited edition to 150 copies !

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Contrefaçons

En septembre 2023, dans les laboratoires Hiventy à Joinville-le-pont – anciennement Pathé – nous avons enregistré les processus de restauration (images et son) et de développement de films. En suivant les procédés mécaniques et numériques, nous avons écouté et interrogé les techniciens de façon à comprendre ce qui se joue avec la restauration d'un film. Comment retrouver l'état original ? Pour cela il est nécessaire de s'approcher de ce que les spectateurs du film à restaurer pouvaient percevoir en salle. Notre regard et notre écoute d'un film ont bien évolué, depuis la naissance du cinéma. Aujourd'hui, ne seraient-ils pas en demande d'une copie 8K dolby atmos ? Nous sommes désormais habitués à une image et un son numériques de plus en plus précis. Ainsi, la version première d'un film sur support analogique qui semblait cette archive et ce point fixes dans notre mémoire, n'est en fait qu'un fragile souvenir dans un réel en constante évolution.

A partir de nos enregistrements de terrain, dans les petites pièces des laboratoires, nous avons procédé à des sessions de réécoutes destructives. Marc, avec ses bandes magnétiques, ses traitements analogiques voire mécaniques (la démagnétisation), et ses multiples haut-parleurs, les met en abîme dans l'espace de son studio. Simultanément, Eric enregistre tout autant ce moment où l'original réécouté commence à se transformer voire à disparaître que sa réapparition dans l'espace du studio de Marc. Notre écoute dynamique produit un jeu permanent avec les gestes et les espaces du laboratoire et notre propre studio. A chaque instant, nous explorons les multiples représentations possibles du monde contenu dans l'écoute d'un seul enregistrement.

Comment les outils de l'enregistrement et de la restauration sonores tentent de représenter le monde, alors même que la matérialité de ce monde ne cesse de se transformer ?

(english)

In September 2023, at the Hiventy laboratories in Joinville-le-pont - formerly Pathé - we recorded the film restoration (image and sound) and development processes. Following the mechanical and digital processes, we listened to and interviewed the technicians to understand what goes into restoring a film. How do you restore a film to its original state? To do this, we need to get close to what viewers of the film could perceive in the cinema. The way we look at and listen to a film has evolved since the birth of cinema. Today, wouldn't they want an 8K dolby atmos print ? We are now used to increasingly accurate digital sound and images. So the first version of a film on an analogue medium, which seemed like an archive and a fixed point in our memory, is in fact just a fragile memory in an ever-changing world.

Based on our field recordings, in the small rooms of the laboratories, we carried out destructive re-listening sessions. Marc, with his magnetic tapes, his analogue and even mechanical treatments (demagnetisation), and his multiple loudspeakers, puts them in abîme in the space of his studio. At the same time, Eric records both the moment when the replayed original begins to transform or even disappear, and its reappearance in Marc's studio space. Our dynamic listening produces a permanent interplay with the gestures and spaces of the laboratory and our own studio. At every moment, we explore the multiple possible representations of the world contained in listening to a single recording.

How do the tools of sound recording and restoration attempt to represent the world, even as the materiality of that world is constantly changing ?



« There is no absolute truth in film restoration anyway. There are questions at every level. Sometimes we find exploitation copies. And we say to ourselves that the film looked like this in the cinema. But sometimes you can have three different prints that look different. And we don't know which one is the right one. You have no idea, and no proof. The simplest configuration is when we restore relatively recent films. Then we have directors who come to our laboratory and we can really work faithfully with the work. When you're working on films where everyone is dead... You're making a film by Jean Renoir, it's more complicated. So we sometimes work with historians, film specialists and so on. We do literary research into the intentions of cinematographers or directors, but we are much more on our own here. Above all, we don't want to do just anything. That's why we do all this research, to find reference material. After that, what did the work look like? There is no absolute truth. What's more, today's broadcasting methods are no longer the same as they were back then, with coal-fired projections. That has nothing to do with laser projection in 4K. On the other hand, we need to keep our sights on being as close as possible to what the film was. Even if you know it's impossible, you have to want it and try to get as close to it as possible. We don't want to distort the work and make a film that has nothing to do with what it was. »

Benjamin Allimi interview June 2023

PART 1 (19:12) **PART 2** (11:20) **PART 3** (10:49)

Recording Hiventy photochemical laboratory, Joinville-le-pont, 2023

Re-listening / Re-recording Montreuil, 2024 - 2025

Mixing July 2024 - February 2025

Special Thanks to

Benjamin Allimi, and all the Hiventy team, Julia Dorigny, Nicolas Rey (Labominable)