

DESCRIPTIVE TRANSCRIPTS

CHRISTINE REBET:
SOUND OF TIME



Christine Rebet

In the Soldier's Head, 2015

Descriptive Transcript (English)

Onscreen: After a few seconds of silence and a black screen, a hand-drawn, arched tunnel comes into view as if from behind us. The opening is shaded dark brown but quickly turns moss green as static and popping sounds begin. The sounds continue for the whole video.

The tunnel disappears, and a few drops of watery, pale blue paint swirl against a white background, presumably a sheet of paper. Next are four blue forms. Three have stem-like arms and end in bulbous forms, like unfamiliar plant specimens. The

fourth shape, which is second from the left, is a tall rectangle and has a scalloped texture like snakeskin. A vivid red oval is near the top. All four forms wave back and forth a couple times before being replaced with a collection of eight individual or interconnected dark yellow shapes. Some are leafy or resemble plant roots, while others could reference bodily organs. The pigment within the shapes surges out of the outlines, as if the sheet had been flooded with water. The shapes become pink, and the sheet is flooded again before a touch of red is dropped in the top left corner. Next, a structure made up of three rows of six columns each unfolds upward from the bottom of the screen. Each level holds up a horizontal entablature, and the structure is aqua blue. Lines of dripped paint pock the paper. After the structure unfolds, the top level cartwheels off into space as the bottom two levels drop down. This unfolding and cartwheeling repeats four times. The static and popping become more intense, and a gong-like sound bongs once in the

middle of the process. As the structure unfolds a fifth time, it is overlaid with firework-like shapes of cobalt-blue watercolor. It unfolds and then immediately collapses and disappears.

A clanging sound joins the popping and prominent static as four light blue objects appear. At the top left are what might be a lidded jar and a utensil with a bulb-shape at the end of a long handle. Below this, an object is made up of what could be two teacups on saucers glued bottom to bottom, so the cups create an hourglass shape. Red liquid fountains out of the top cup and drips out of the bottom. The tallest implement, to the right, has a long handle that ends at the top with a ring. A U-shape hangs like a droopy propeller down over the ring. The propeller-like top spins slowly several times, the arms still hanging by the sides of the handle. Then the pace picks up and the blades reach out, slicing through the other objects before breaking away from the tall handle.

Next is a red object that has a four-petaled flower that spins slowly. The spotted petals face us in front of a vertical handle. As the petals spin, a crescent-shaped blade with a serrated leading edge circles in time with the petals but in the opposite direction. The blade and flower spin 18 times before a sac appears. On its next rotation, the blade snags the top of the sac, which has a dozen seed or petal-shaped objects inside. The blade rips the sac open and continues, and the contents of the sac spill out and off the bottom of the screen. The device spins eight times and the process with the sac repeats.

This is replaced by a red object that has a wheel at the bottom, which holds up a long, thin triangle that comes to a point about halfway up the screen. A long arm sticking up from the point angles back to our left. It holds this position for about eight seconds as the static pops loudly. The arm then drops to horizontal, and the wheel begins to roll, as if moving to our right. It continues this way for almost 12 seconds when a

flood of material gushes down from the end of the arm. After a few moments, it resolves into a palm tree and some flowers.

Next up is a red snail-shell-like object with two fin-like protrusions. An arm reaches off to our left and connects to a vertical handle. A short bar spinning horizontally around its top holds three objects, two of which are trees with raspberry-like canopies. The third object is just the raspberry-like form. These are all red, and they swing slightly outward as the bar spins a dozen times before stopping. The handle, arm, and shell surge and shake a bit before the trees burst into flame. As jarring, jittering sounds play, the whole mechanism is diluted as water washes over the surface.

The mechanism reappears only to be blotted by red, violet-purple, and flame-orange waves of watercolor for several moments.

Now a human form leans forward on a sofa-like structure made up of blobs and organic shapes in

shades of mauve and strawberry red. The torso leans to our left, and a short curved line suggests the crack of of a bare bottom to the right. The head is drawn as a magenta-pink cloud made up of disks. Each cell is drawn and painted by hand, and the shapes slowly become darker purple as the head cloud roils. After several seconds, the disks making up the head expand and the whole form dissolves under a wash of hot-pink watercolor paint. Drops of red, dark pink, or yellow fall and burst over the drawing over and over. After almost ten seconds of this, the drops turn dark green and brown as well as pink and red. The drawing hazes over in red and disappears.

The four blue forms, three appearing somewhat botanical and the fourth covered in scales like a snake, reappear. For about eight seconds, vivid red paint explodes from the scaly form's red eye and blue drops onto the other shapes.

Next are the folding rows of columns, which are also bombarded with yellow and blue watercolor for several

seconds before folding down. The lidded pot, double-sided cup form, and the tall handle with a propeller reappear and are similarly blitzed with blue and red washes of color. Now it's the red petal-like fan and blade, which is blasted with red, green, and yellow, and then the snail-like form with the turning arm, which is showered with red and green.

The wheeled arm atop a long triangle comes back to be nearly obliterated by red, purple, orange, green, and black. This goes on for the longest, for almost 20 seconds, as a charged, quick pulse plays against the static.

Scraps of paper float saturated in baths of yellow watercolor paint for a few moments. The arched cave from the very beginning reappears and we disappear into it before the screen goes to black. Scalloped shapes, like elongated scales, are drawn or incised onto the black surface. They accumulate, then disappear a few at a time, and then the screen goes to black.

Christine Rebet

Thunderbird, 2018



Descriptive Transcript (English)

Onscreen: Gently pulsing hush sounds play over a soft, sustained tone. On a yellow-streaked background, brown, all-capital letters spelling “Thunderbird” appear one after another. The following words appear as they are spoken.

Man: In ancient Sumer and Mesopotamia, it was believed that the gods sent divine visions to their leaders to inspire the commission of their city temples. Here, Gudea, king of Lagash, seeks the assistance of Nanshe, goddess of Prophecy, to translate the visions that came to him in a dream.

Onscreen: Rumbling thunder mixes with the tones, and the screen turns white. The animation through the rest of the video is hand-drawn and inked. A dark pink line with upward curving ends, like a parenthesis on its back, appears at the bottom center of the screen. It ripples along its length, and as it does so, it emits paler pink droplets. The droplets coalesce into a second line over the first, and the process repeats again. Storm sounds end. Now the three layers join in a three-story structure, and a cloud forms at the top center. Pink raindrops fall as the rippling continues.

Man: According to commemorative texts and inscriptions on his statues, the god Ningirsu ordered Gudea, prince of Lagash, to build a temple for him.

Onscreen: A tree-like form has three sets of downward-facing branches, like spouts, one pair over another. The tree is topped with red circles and bright green leaves, and laurel-green leaves and red forms hang from the undersides of most of the branches. The tree sits in a little patch of grass amid three flowers.

Leaves sprout from the ends of the branches and then fall like raindrops. This cycle happens five times.

Man: Ningirsu came to Gudea in a dream and spoke to him.

Onscreen: Harmonic vocalization begins as a blue creature replaces the tree. The creature has an oval body, wide, stocky wings, and a blocky tail between two spindly legs. This is an Imdugud, a lion-headed creature with an eagle's body. The head represents a female lion with rounded ears and long lines down the nose leading to a mustache or whiskers. The Thunderbird's body and wings are filled with rows of ovals. The legs and wings pulse a few times.

Man: Gudea, ruler of Lagash, his vision in a dream.

Onscreen: A tall, thin, blue trunk spouts a few leaves from its top. Leaves grow first out from both sides before angling down. Next, each of two blue, tree-like forms are drawn with a blue triangle as the body and three diagonal dashes suggesting foliage like an

evergreen. Each has a pair of human legs splayed out at the bottom. The legs and forms turn, and the sides become leafy.

Man: "Mother. There was someone in my dream. He was enormous, like the sky or the earth. His head was like a god, and his wings like the Thunderbird."

Onscreen: Now there are three plants with green leaves in golden-tan colored pots. These are replaced with green vines that climb up from red circles to create a leafy, vegetal design around more red rings and two red lines up the center. The leaves swell and connect.

Man: "His lower body was like a flood storm, but I didn't understand what, exactly, he intended."

Onscreen: The leaf-dropping tree with spout-like branches reappears and is followed quickly by the blue Thunderbird, which flaps its wings a few times. The blue, leafy, thin trunk lined densely with leaves now shrinks back to its rod shape, and then collapses and disappears. Next are the leafy trees with human legs.

Man: "Nanshe," Gudea's mother replied.

Woman: The person who you said was enormous as the skies, enormous as the earth, and whose lower body was like a flood storm. He was, in fact, my brother, Ningirsu. He talked to you about building his temple E-ninnu.

Onscreen: The green leaves, presumably representing plants, in tan-colored pots reappear. The leaves thin out, pull into themselves, and then disappear into the pots. Next, the green vegetal design around the red circles and lines shrinks into itself, and the dripping tree turns into a palm tree.

Green leaves atop the palm surge and then turn into thinner blue and brown branches, some lined with teal-blue or red balls, which sprout into leafy clusters. The trunk pulls up, and vanishes as the branches become two pairs of arcs. In each pair, a blue inner arch has a serrated top edge, and a light green band curving over it is lined with vivid green leaves. The leaves turn red, and the blue arches turn frosty green. Then they flash

between those colors and raspberry pink and tawny brown.

Three rows of three volcanoes each are connected by a wide arch. Smoke billows up from the bottom center crater, and then from two more in the rows above. Clouds puff up for several moments as the arch structure disappears.

Next are two open craters flanking a mound. A white puffy cloud is over the leftmost opening, and a dark yellow orb is over the rightmost. Much smaller U-shapes could be rain over the central mound. The cloud turns charcoal gray as the yellow orb turns blood red and disappears into the crater.

We travel to the right, where a gray cloud and red orb bounce up and down in the dips between light brown hills. They still turn red, and meld into the landscape, which seems to melt.

The land turns yellow and then grows outward in concentric rings. An acoustic guitar is plucked to create

a siren-like rift rising and falling. The forms morph into rising red and yellow tongue-like mounds.

Still with the frantic music, red liquid is poured into a brown, barrel-like vessel. The liquid overflows the sides and then lifts to become the red interior of a yellow crater under a red orb.

Here the siren ends, and an acoustic guitar is rapidly strummed as a second crater appears. The red turns to yellow in both, and yellow liquid pours upward like a lava lamp for a couple moments.

Next, honey-brown liquid is poured into four light brown pots shown in a grid of two by two. The honey-like material overtakes the bottom two vessels. Then all four disappear and are replaced by a pot with a wide rim, rounded belly, and downward-facing spout. Now a second pot appears and the material within swirls like lengths of ribbon being rolled up. In quick, surreal succession are four pots, now filled with coral red; a single object with a tube and bulb coming off the top left; two shallow-sided vessels holding

mounded, parchment-white material; and a grid of two by two vessels also filled with white and one, in the lower left corner, with a bulb. The material lifts out of the pots, which are quickly replaced by the red and yellow, tongue-like mounds, which pulse up and down. White and gold-colored material pour down into two craters.

Quick scenes follow. A pair of disembodied hands with brown-toned skin hold two balls of material, one light brown and one ochre yellow. The hands press the balls together and mix the material. Next, a hand drops seeds from an open palm into a small pile. Yellow and red material drips into what might be dishes before another pair of hands cupping water appears. The hands tip the water onto the pile of seeds.

Next, two pairs of hands with dark skin tones together make a rectangle shape with the thumbs of each pair of hands touching. The space between the hands is outlined in red and then shaded yellow to create a

boxy form. Yellow material is poured into the brick-shaped form.

Shown one pair at a time, three sets of hands smooth the material into bricks. Next a hand holding a quill draws a black line across the bottom of the screen.

Another hand appears and finishes the final corner of an architectural drawing showing the footprint of a complex building.

Now a hand rubs brown material onto a white surface and the Thunderbird, now golden brown, appears. As female voices sing, the bird flaps its wings a few times.

The voices stop, and an acoustic guitar is plucked. Cut to footage showing a hand wiping a wide, shallow building stone free of dirt. The stone is about twice the width of a palm and twice as long as the full hand. To the sound of the stone being brushed, we eventually can make out a shallow relief of a Thunderbird at the center of the stone.

Closing credits in white text against a black background read as follows: Director: Christine Rebet; Animation Assistants: Romane Granger, Julie de Halleux, Shih-Yen Huang, Nikolai Meltchikov, Louise Pignier Leroul, Lise Rémon; Film Editing: Fabrice Gerardi; Editing Assistant: Joseph Elbaz; Processing, Scanning and Color grading: Silverway Paris; Camera: Gustavo Jahn, Shot on 16 mm, Berlin. Soundtrack: Mirwais; Extrait: «L'Abri d'Al Amiriyya», «Le Luth de Bagdad», Naseer Shamma, Copyright Institut du Monde Arabe; Sound mixing: Benoit Héry-YAP, Paris; Voice over: Lisa Denem, Grayson Millwood, Simon Will, recorded by Patrick Petzold at Studio 206, Berlin; Footage: Organized by Sébastien Rey shot on site at Tello, ancient Girsu, Iraq Scheme, The British Museum, London. Special Thanks to: François Darrasse, Lillian Davies, Vincent Dupuis, Fatima Yassir Husain, LaborBerlin, Jean-Marie Leau, François Prodromides, Frédéric Rebet, Lucie Régent,

Sébastien Rey. «According to commemorative texts and inscriptions on his statues, the god Ningirsu ordered Gudea, prince of Lagash, to build a temple for him. Ningirsu came to Gudea in a dream and spoke to him». Zainab Barhani, *The Infinite Image*, p. 110. Thunderbird, copyright 2018, Christine Rebet; Produced by Christine Rebet and Gabrielle Giattino.



Christine Rebet

Breathe In, Breathe Out, 2019

Descriptive Transcript (English)

Onscreen: Red text on a white screen appears one letter at a time. It reads, "Here we follow the spiritual journey of a monk descending from the Mountains. His path is transformed by many metamorphoses as he becomes animal, plant and architecture, each evolution evoking nature and its devastation."

In all caps, red words reading "Breathe In" become larger to the sound of a deep inhale. On the sound of an exhale, the words "Breathe Out" gently shrink.

A flute plays an echoing, meandering tune as a red flower is drawn against the center of the white background. A second ring of triangles is added and

then each one colored in as a voice begins speaking. This and the rest of the video are animated in a hand-drawn style.

Narrator: I have often dreamt of it - to possess the power of caterpillars. See wings loom up from the worm's body, fly instead of creeping on the ground.

Onscreen: A sitar joins the music against a background of sustained chords. A wider red circle is drawn around the ring of triangles. Shallow scallops appear around the circle and are then colored in red. Ruffles are added between the scallops, and then a larger ring of triangles. Lines creating diamond shapes between the triangles appear, each with a teardrop hanging from the top center. All together, the piece is becoming a mandala.

Narrator: To lean against the air and not on the stone. To pass from one existence to another without having to die. To be born anew and thereby rock the world without touching it. The most dangerous form of magic, the life that is closest to death.

Onscreen: The larger ring of triangles are shaded with sky blue and the outer diamonds with red. The drops are pale green, and some of the colors bleed together. Inward-facing red triangles fill in the largest white space before the mandala disappears. A beat later, red watercolor begins to outline a moth.

Narrator: The metamorphosis.

Onscreen: Over the sound of a deep inhale, the moth is filled in with shades of burnt and pumpkin orange before being outlined with black, which runs into the red and orange. The insect disappears.

Over the sound of a long exhale, five moths painted in shades of red and orange appear. The next few moments are a time lapse of water being added to all five until they are blurs that meld and then run down the page.

On a blank white screen, pairs of disembodied feet walk to the sound of a rhythmic beat (tabla). The first pair are human feet wearing purple flip flops. The feet change with the tick-tocking beat to include scaly legs

with long, feather-like toes, the paws of a large cat, perhaps a lion, blue elephant feet, human feet now in pink flip flops, and then in purple flip flops as the toenails turn blue. Next are empty red, high-heeled Mary Jane-style shoes, purple flip flops, bird's feet, black loafers, horse's hooves, primate feet, and the purple flip flops.

These disappear as the tabla drums and sitar pick up a faster melody. Black outlines create two loose columns of connected ovals like shallow puddles on a worn cobblestone pavement. The shapes pulse light yellow before the lowest opens like a book. First are leafy forms. The page turns and becomes a wide volcano, and the oval forms above turn tawny brown. The ovals and then the book appear to dry up.

Now near the top of the screen, another book opens up to reveal topography. First is a landscape with a volcano among mountains, all beyond a strip of green trees. Lava or another material spurts shallowly from the volcano and down its side. The brown-

shaded material runs under the book to a vignette of a waterfall with rocks to one side and trees to the other. Another brown line connects to a second book, which shows a building and a tower inside a rocky wall, and down to the third that opens onto verdant greenery. The books close one by one, and the brown lines recede to the topmost scene with the volcano. That book also closes and then disappears.

The walking feet wearing purple flip flops return and take eight steps. The feet are replaced by three island-like land masses drawn with shades of mellow purple, slate blue, and fuchsia pink. At the top left is a ring of mountains or a volcano. To the right are an island of trees, and in the lower left is a rocky outcropping supporting spindly trees. Two light blue clouds float across the top of the screen. The colors flash quickly between the cool blues and purples to saturated brown, orange, and green before all the forms are swept off the right side of the screen.

A magenta-pink waterfall appears between rocks painted in tones of tan and light purple and trees painted in periwinkle blue. Most of these forms are swept off to the left and right, leaving only a blue circle in the middle.

Next, as the melody builds, the blue circle expands and becomes an island with a volcano surrounded by greenery. Around that is water like a moat, and a ridge of peaks at the outermost edge. Lines leading off the left lead to another grove of trees and a single, thick-trunked tree with a flat-topped green canopy. On its own spit of land to the right is a tree with blue leaves and yellow blossoms or fruit on a tall, conical rock.

In the next sequence, pink and red forms reminiscent of marine structures like coral and then one akin to a cocoon build and then drain of color. Next, one by one, three tall ovals open like shells to show insides lined with seed-like forms or something densely spotted. They each close and become narrow as the outsides are striped red and very pale pink. They then turn into

folded, embryonic forms, which curl up into red-and-black striped caterpillars hanging down like backward letter Js.

Cut to two rounded, brown forms and two caterpillars and then three C-shaped, ice-blue insectoid forms, each with three pairs of eyes along the top curves. The insects to either side vanish as the central form darkens and then curls in tightly on itself. It lengthens back out and transforms into a moth slowly beating its wings for a few moments before flying away.

The flute picks up the melody as red lines form a web reminiscent of a vascular system or ecosystem before collapsing and regrowing into a form of what might be organs inside a living being. This repeats again before the shapes coalesce into a red circle, which splits open. A hot pink line shoots up from its open center and blossoms first into a red and pink leafy form. It quickly morphs into a blue-shaded organic form with lung-like branches atop what might be a spine. This spins three times before the walking feet return.

First up are the purple flip flops, and then a red-legged primate, bird's talons, reptile feet, and orange webbed feet, perhaps of a duck.

Now seven red lines wriggle down the screen to create a red spout- or lamp-like device. A red speech bubble rises from an opening at the top and inside is a red blooming cactus. The spout turns blue and consolidates into a cylinder as the image in the speech bubble is replaced with a six-story, round building made of layers of round arches that decrease in diameter as they rise up.

These forms expand outward until three are left behind. From top to bottom, these are a stack of red objects on a red plate, a red blossom surrounded by blue rings, perhaps water, and leafy forms in red and blue in another blue ring. These then shift into a pagoda-style building at the top, a lotus flower in the center, and a frog on a lily pad at the bottom. At the top, the building collapses inward and becomes a fan,

which opens and then closes as all three shapes disappear while a fly buzzes away from the frog. The fly turns and touches down three times across the screen, where it leaves blue dots behind. These dots change into blue squares or rectangles with geometric designs at their centers. The leftmost object crinkles like a sheet of intricately folded paper, the center object grows larger, and the rightmost object transforms into interlocking hexagonal rings. The central object dissolves into a kimono, a square with a geometric plan, and a book that flips open to show what might be a garden plan. The leftmost object turns into a blue crab, and the rings to the right expand until they disappear out of view. Four faceted gems, two tan, one purple, and one red, are left behind. All four shimmer before the topmost turns into a blue and brown-striped oval and then the globe. The other three change shapes and shade to blue before all four evaporate.

Next are the purple flip flopped feet, and then brown claws, lion's paws, blue elephant feet, purple flip flops, the empty red Mary Jane-style heels, and back to the flip flops.

Cut to a fan which opens. Red spikes grow from the top edge and a face appears on the fan. This pulses a few times before the fan closes. The closing edge continues down and around to make a ring of concentric circles, which morphs into a boat before being replaced with blue-topped red waves. Turquoise-blue swirls sweep across the waves a few times.

This disappears and the boat reappears, quickly morphing into the back of a person's head. The person has brown-toned skin and long blond hair tied back in a bun at the nape of the neck. This becomes a blue organic form, like the insides of a living being, before it dissolves in a spray that turns into a landscape with three yellow islands with red trees. A cross sits on the central island, and a fourth landmass at the back suggests icy mountains or glaciers on a pale blue

ocean. These forms swirl and reconfigure into a spit of land with a palm tree, an island with the cross, and a short mountain range. Red flames take over the top two as we zoom into the palm tree, which becomes a paddle-shaped fan.

On the face of the fan, red lines connect roundels illustrated with a purple plant, a green parrot, a large cat, and a crab or similar animal. The fan falls toward us and when it lifts again, the animals are replaced with yellow and red flames leaping up from crossed logs.

Next is a blue mechanical device with turning gears heated with blue flame. This gives way to a blue, red, and yellow leafy plant hooked up to a system of tubes burping steam. Back to the blue device, the flame turns red and takes over the mechanism. Wisps of red flame weave off the top of the screen to be replaced by the blue-topped red waves.

Purple flip-flopped feet walk and then blue robot-style feet alternate with purple, two-toed, mechanical feet.

Red waves rustling along the bottom of the screen become dark green. A red bird-like or spirit form rises from one of the two red spots at the center of the waves.

Cut to a rectangular mask with a wide-open mouth, green, red lips, visible teeth, finger-like green hair across the top, and a frosty-blue beard and more finger-like hair down the sides. A second appears and the hair undulates. Each turns light blue and vaporous, as if turned to steam. These are replaced by another mask with a widely grinning mouth lined with jagged teeth. A long nose hangs down almost to the full beard, and a tall cap sits atop the head. The mouth pulses open a few times, and a second mask appears, mimicking the movement.

Next a spit of blue waves at the top of the screen breaks toward a red rowboat just below, and a red stand with red chains stands below the boat.

Narrator: I have often dreamt of it. To awaken and live in a world that has nothing to do with what we

know. Such a dream is the life of our planet. Such a dream is the history of life.

Onscreen: For the closing credits, red text on white screens read as follows: Director: Christine Rebet; Animation: Amandine Boyer, Julie de Halleux, Martin Graf, Juliette Laboria, Louise Pignier, Lise Rémon, Léo Suchel, Claire Vallès; Coordinator: Naiké Ravi; Inking: Amandine Boyer, Léa Guerchounow, Lucy Potiquet, Perrine Trebal; Editing: Fabrice Gerardi; Compositing: Martin Graf, Jules Scoubart; Color grading: Frederico Ricci. Soundtrack: Mirwais; Music extract from "Instrumental Fusion Raag Madhuvanti-Ateetam"; Sound Mixing: Benoit Héry-Yap, Paris; Recorded text: Emanuele Coccia, Excerpt from "Métamorphoses: La vie commune", Rivages; Voice over: Jason Glasser, Simon Will; French version: Emanuele Coccia; Breathing: Simphiwe Ndzube. Special Thanks to: Mélanie Alves de Sousa, Elsa Brunel-Masson, Dorothée Charles, Emanuele Coccia, François Darrasse, Lillian Davies, Vincent Dupuis,

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for the exhibition *Trees*, 2019.

Christine Rebet

Otolithe, 2021



Descriptive Transcript (English)

Onscreen:

As haunting, harmonized vocalization begins, amethyst-purple flames with carnation-pink cores stretch from left to right across the white screen twice. This and the rest of the video are animated in a hand-drawn style with variations in color from cell to cell that give the piece a pulsing, flickering look.

Next is a baby-pink screen, and hand-written black letters appear one at a time to spell "Otolithe."

As the music swells and becomes more intense, fuchsia-pink flames reach across the screen. The lines and coloring become blurred with the wet colors bleeding into each other.

A cluster of pink and purple lines slowly swirl into the form of a conch shell, which quickly inverts itself. As it does so, two things happen: the form morphs into a turquoise-colored diagram of an ear, including the tiny bones of an inner ear, as a snapping sound and human voice cry out. The form bursts into a tan-colored ring as more voices call out.

Next, three rings burst outward as two brown lengths curve onto the screen opposite each other to make a loose circle. The shapes are knobby, like a cord, intestine, or rope. They meet in the middle and disappear as a voice, sounding close to us, begins vocalizing long “ah” sounds. The echoing voices in the background also continue.

One after the other, two puffs of mustard-yellow smoke rise from a wide brown oval drawn with concentric lines. The oval swells, contracts, and then transforms into a muted purple oval with layers of ruffled edges. A bean-shaped black hole, like an open

mouth, appears at the center and grows outward until it almost reaches the edges of the purple shape.

An icy-pale purple orb decorated with dark swirling lines appears to the left inside the black void. It falls through the bottom of the shape, which then becomes a device that at first resembles a compass. The form shifts and becomes mechanized. It turns dark gold and has a pale blue dial on its top like a pressure gauge. Two vertical wings spin around the top for a moment. With the sound of a clap, the object changes into a brown oval with an eight-pointed, teal-blue star, which then is the center of a sundial's blade. More voices call out before the sounds become an echoing hush. Now the shape is like the exposed face of a watch with gears and hands.

The humming background singing picks back up, and one of the hands falls off. The shape is now muted pink and has widely spaced concentric rings at its center. The edges are lined like the edges of a sheaf of papers that have been fanned out. Two human forms

with brown-colored skin and cloth wrapped around the waists and legs drop down through the circles. As more voices call out, a haze of purple sweeps across the shape, which consolidates to resemble a cartoon eye looking to our left. With another clap, the whole surface of the shape is wiped to the right like a cloth, leaving a pale pink egg-like form behind.

Hollow echoing sounds are layered with the vocalization and calls. The shape shrinks and is held between the fingers of a person who inspects the object, now the size of a quarter, with a lens held up to one brown eye.

Next, the oval cracks and one narrow end falls off with a gong-like sound. The loose end turns into a black puddle next to the open egg. With the cacophony of voices, about a dozen bodies shaded in lighter or dark brown walk backward out of the egg and climb down into the pit, as if shown in reverse.

As the voices come together with a hefty "yay," the shape disappears, and pale pink, flame-like forms fill

the screen. A gong sounds and the harmonizing and calling resumes. The pink shapes swell and surge, resembling zebra stripes or Rorschach designs. The voices swell and there are a few clapping sounds. Next, a pair of disembodied hands with brown skin clap twice.

Five designs are shaded with pale and cobalt blue, scarlet red, green, and gray, and they are outlined in black. Four resemble jewelry or headdresses, and the fifth is a cluster of branching marine tubes. Pieces of the objects sway or pulse for a few moments, and several blue bubbles rise from the tubes.

Now a brown rope-like form, which could also be a string of beads or piece of an organ, drops down from the top edge of the screen. The words "Oh God Oh God" appear one letter at a time before two brown-toned hands grip the rope. Cut to brown-toned hands clapping twice, then to hands pulling the rope as the words "Thanks to you we depart" appear letter by letter in all caps. Next are three pairs of clapping

hands. As the singing swells and chanting begins, the next set of hands pull on the rope as words appear:

“The anchor tears the flesh of the sea.”

Hands tap a hand drum as instruments join the chanting and singing. Words appear over slicing purple and pink flames: “Lead us to the shores where fortune sleeps.” Three sets of hands strike hand drums, then three pairs of hands strike finger cymbals. Then hands with a drum, and hands pulling the rope. The singing flattens out into tonal chords against a drumbeat as words appear: “Where the tears of the emirs lie in mother of pearl.” The rope coils down from the top and lies in a tangle. We move to the other end of the rope, which is being pulled on by a pair of hands.

The rope disappears and is replaced by a rope with a tapering, conical- basket hanging from the end. Three more drop down from the top edge as words appear:

“We are descending into no man’s land.”

Next the screen is lined along the bottom with the jewel-like designs and the marine tubes. One

resembling a brooch strung with nested loops of beads drifts to the top as words appear: "Where the devil blows deep into our ears." The singing and music surge as the other forms gracefully flap or pulse up among a few blue bubbles.

Voices are added to the rhythmic singing as the largest form appears. Blue fringe encircles a row of red dashes that curl around a clutch of red circles and flat, organic blue forms. This shifts to a bunch of crimson-red grapes under a curling green leafy form, and then a crescent shape with gray cords at the bottom edges. The shape transforms rapidly into a C-shape in red, light blue, pink, and gray that could be jewelry, an ornament, or an organ. The forms float off the top as words appear: "Fortune! Fortune!"

Three hands with light brown-toned skin each hold a short rod, which they use to probe a pink area at the center of a brown-toned human ear. One rod turns into a flat-headed tool as the inner ear turns into a pearl sitting in an open oyster. The tool pries the pearl out.

The pearl hops in the air before becoming a brown-toned human eye surrounded by an oyster-shaped outline, which is rimmed with pink pearls. As the music holds a tone, the eye looks left, right, then forward before collapsing back into a pearl.

The singing and chanting resume as a grid of 16 eyes appear. The eye colors range from jade to pine green, and the eyebrows and circles of skin around them are shades of brown. Everything disappears as each iris becomes a green pearl, which then drops down into a pair of brown-toned hands cradling several pearls.

The singing intensifies and the music is punctuated with hollow, gong-like sounds. The white screen is filled with flame-shaped forms drawn in black. They surge across the screen twice as a closing note echoes and fades.

The closing credits are in white text against a pink background. They read as follows: Director: Christine Rebet; Animation: Louise Rémon, Claire Vallè; Inking: Léa Guerchounow, Loubna Manssouri, Lucy Potiquet,

Constance Prost, Perrine Trebal; Editing: Fabrice Gerardi; Color grading: Antoine Moreaux, Studio Sombrero & Co. Soundtrack: Zad Moulaka from Olsen Rysing's archives. Special thanks to: Amandine Boyer, François Darrasse, Vincent Dupuis, Hugo Bravo et Marion Lacourt/Les Frigos, Naïké Ravi, Studio Florence Mialhe and also Isabelle Bertolotti and Marilou Laneuville from Musée d'art contemporain de Lyon and the Jeu de Paume, Paris. A film produced thanks to the Musée d'art contemporain de Lyon for the exhibition: *Escapologie*, 2021. Logo for Mac Lyon. With the Support of the Jeu de Paume, Paris and the kind contribution of its benefactors.

Christine Rebet

The Fall, 2025



Descriptive Transcript (English)

Onscreen: As gentle music begins, the title, “The Fall,” in all capital, red letters, drops to the center of the black screen. After faint, indistinguishable murmuring, blue text reads, “In the early 18th century, in the blue mountains of Jamaica, enslaved Africans who had escaped from plantations founded autonomous communities of Maroons. Queen Nanny, their supreme leader, led their struggle for freedom. She is one of the most celebrated figures from Jamaica, and embodies the victorious fight against slavery and colonialism, as well as the emancipation of the island’s women.”

Next slide: “Her spirit remains very much alive. The Windward Maroons, from the community of Moore

Town, celebrate their Queen every year in dance ceremonies. Simone Harris, one of her descendants, revisits the history of this legendary figure.”

The rest of the video is animated with a flickering, hand-drawn style. Most of the objects, shapes, and animals that appear are created with vivid primary colors in red, blue, and yellow along with pink, purple, and green.

Against a black background, a red circle appears above a second red circle, which opens up from a thin crescent shape and then closes back to the crescent, now facing the other way.

Simone Harris: I am indigenous.

Onscreen: The crescent arcs down under the upper circle and then enters it. Where it slices through, the circle becomes black until only a red ring is left.

Simone Harris: I am black.

Onscreen: The circle folds down, leaving behind a dark pink disk within three red bands. The second circle is blue.

Simone Harris: I am woman.

Onscreen: The blue circle becomes edged with red, and then a red line slices diagonally across the center to create a symbol for “forbidden.” The second circle folds down to a third, leaving a blue circle with a black line across its middle behind. The lowest circle is violet purple.

Simone Harris: And I am queer.

Onscreen: Next, two hummingbirds with black heads, emerald-green bodies, and tan-colored wings are in front of neon green and vivid red, leafy forms.

Simone Harris: I am Simone Harris.

Onscreen: One hummingbird has a gray beak and perches on a branch. The other has a red beak and flaps its wings as a red, black, and yellow-striped orb approaches.

Ethereal voice: I am 7 Blue Yan KunKun Pickibo.

Simone Harris: That is Kromanti for: Maroon Child.

Onscreen: The first bird touches its gray beak to the orb, and as it drinks, the beak turns red. The birds flit

away as the orb expands and crosses the screen. An upbeat, tropical rhythm plays. As the narration continues, cobalt-blue, amethyst-purple, and canary-yellow leaves wave across a black background.

Simone Harris: I am a seventh generation Maroon descendant of Nanny of the Maroons, Chief Warrior of the Windward Maroons of Jamaica.

Onscreen: A blue circle edged with red drops into view against the black background. Brown-toned feet and legs from below the knee appear in the circle and walk backward, toward us, and then disappear.

Ethereal Voice: I know that Nanny fight.

Simone Harris: I know that Nanny fight.

Ethereal Voice: by himself Nanny fight.

Both: Because him was a fighter. But Nanny is the head to fight. To fight.

Onscreen: The first pair of legs disappear and leave brown spots representing footprints behind against a background that turns green. A second pair of

legs walks backward across the circle, also leaving footprints. The background shifts to yellow and more brown footprints appear and expand. The circle becomes white as the spots turn into long, writhing, black and brown lines that gather up the middle and then zoom up and to the right.

Voice in a Jamaican accent over the ethereal

voice: But Nanny had the head to fight. To fight.

Onscreen: First, the hilts of four daggers drawn in red or purple are stacked one over the other. Blades extending to our right appear in blue, purple, or red. The daggers disappear, and four rifles in bright yellow and red, also in a column but now facing our left, appear and shoot.

A pair of brown hands with yellow fingernails holds a round red object, presumably fruit, with one hand. The other hand holds a knife and cuts the fruit open to show red and hot pink swirls inside.

Simone Harris: And so, as a descendant of Maroons, a true blue, a true born descendant of Maroons...

Onscreen: The two halves of the fruit separate so the pink and red sections are ovals, and the red skins become separate crescent shapes, all of which float apart until only the red slivers remain. The slivers join to make a red circle.

Simone Harris: ... This accessing of embodied memory becomes the thing that guides me.

Onscreen: The circle disappears, and red and hot-pink tendrils wind and swirl down the screen, intertwining near the bottom edge. More strands encircle the shapes and create intricate patterns of curves and figure eights.

Simone Harris: And so I go back, I keep going back to Maroon country.

Onscreen: Simone's voice echoes as blue, rounded, wave-like forms surge onto the screen. As they form a mound with a bulbous tip, lighter blue lines streak

through the darker form, like veins or vines. The shapes mix to create swirls like churning water before flowing away and revealing the lighter lines.

Simone Harris: I keep going back to activate, to remember.

Onscreen: The blue drains off the screen to be replaced again with the blue, purple, and yellow leafy forms that scissor back and forth for a few moments. Then, a sky-blue vine drops into view from near the top right corner. Shallow scallops along its length swell into long leaves as four fuchsia-pink, streamer-like lines drop down from the left. More blue and pink vegetal forms appear.

Simone Harris: Down in the woods.

Ethereal Voice: Him cannot find them.

Simone Harris: Him cannot find them!

Because they're not wash clothes. They no wear clothes. Them gone.

Onscreen: Now a brilliant blue, roughly oval form with sections like a pine cone and red speckles. A blue leaf or feather swipes right to left, and red veins appear.

Simone Harris: Them hot more. Them gone into fighting.

Onscreen: The feather swipes again, and the blue deepens and then disappears. Only the red streaks remain, and they come together first like a firework and then into a skeletal form like a spine and ribcage.

Simone Harris: So them couldn't manage them. Them couldn't manage them!

Onscreen: Pink petals form from the tips of the branches, rise up, and enter a funnel at the top of the spine. Then as the narration continues, the pink leaves emerge, expand down, and cover the spine like a cloak.

Ethereal

voice: Because they not wash clothes. They aren't wearing clothes. They use the bush.

Onscreen: Three pairs of brown-skinned arms arranged in a diagonal line from bottom left to top right each hack into a red object, presumably fruit, with a long-bladed knife. Each slice reveals the bright pink insides.

Ethereal voice: And they not cook.

Onscreen: As the chopping sound fades away to be replaced with running water, blue mounds fill the screen. Then a bubblegum-pink and red stream trickles down from the top right corner, through the mounds.

Simone Harris: Grandy Nanny have a pot.

Onscreen: The stream is replaced with a thick, roughly T-shaped black silhouette against a blue background. Dark pink and red, striated forms like organs or flowers reach around the black form before settling into a bowl shape.

Simone Harris: It boil up,
it boil up, boil up, boil up. As she sit down
there she not pay them no mind.

Onscreen: The shapes form into a circle and then an oval made up of concentric purple rings. The center of the rings moves around the oval.

Simone Harris: And everyone that come and see the pot is a stone dead man. [echoing sound] You get that?

Onscreen: The head and coiled tail of a pink and red snake hang down from the top of the screen. The snake's mouth is open, and its long red tongue slowly extends.

Ethereal voice: They couldn't manage them.
They couldn't manage them. They would have killed the whole nation of them.

Onscreen: The snake's tongue drops down and widens as the rest of the animal disappears, leaving only a red streak. This is replaced with a pair of brown-skinned hands separating a piece of blue, pink, and turquoise-colored fruit in half as a third hand holds up another cut fruit, pink side facing us. The pink centers

then pour down and meet, creating a stream as the sound of running water begins.

Simone Harris: Drink this. Drink this. Taste this island on your tongue, cool and wet. Eat this. It is the texture of dawn.

Onscreen: The stream is replaced with blue, dripping, swirling forms. Then pink pours down and collects before turning into a red snake.

Simone Harris: What you sense, spirits here. Angry spirits and playful ones.

Onscreen: The snake rears and hisses. Then it splits into two snake heads with jaws dropped wide open and fangs hanging low.

Simone Harris: Restless spirits to whom no spirit or pundit bid farewell.

Onscreen: The hissing snakes morph into roaring blue feline heads with red eyes and long, pointed teeth. The cats then transform into geometric shapes that zoom up and off the top corners of the screen.

Simone Harris: Silent ones, who appear to you in dreams.

Onscreen: Purple, blue, and pink vines hang down against the black background.

Simone Harris: You do not know their names. They demand recognition. You have forgotten them. Like the names of your ancestors.

Onscreen: The vines fade into shapes like tattered fabric and rope woven ropes before regenerating with careening growth. Next, two red lines dance down the center in coiling patterns before retreating.

Simone Harris: Sometimes, when the moon is full and the Poui is bright, you can see him dancing in the places where electric lights have no power.

Onscreen: Now red chains filled in with blue hang from the top of the screen before dropping down and creating splashes that morph into blue flames with red tips. After a few moments, the red tips dissipate up and out of view, leaving a blue and purple floral shape behind.

Over soft music, closing credits read: Direction: Christine Rebet. Production: Emmanuel-Alain Raynal, Pierre Baussaron, Pascal Neveux, Christine Rebet. Animation: Julie de Halleux, animation assistant Emma Bourne. Inking and tracing: Lucy Potiquet, Léa Guerchounow, Jeanne Billy Philibert, Judith Poillot. Compositing: Florent Morin, Ksenia Mosvitina. Editing: Fabrice Gerardi, Charles Lacour. Color grading: Antoine Moreaux. Movie credits: Vincent Dupuis.

Soundtrack and sound design: Michael Sean Harris. Music extracts (Paroles et musique de Buddy Collete) copyright EMI U Catalog Inc. With the kind permission of EMI Music Publishing FranceQuartet. Narrator: Simone Harris, arrière-petite-fille de Ruth Lindsay, Moore Town Maroon elder. Recording: Tara Johnson and KaleX, Harry J Studio, Kingston, Jamaica. Sound recording: Tavia Benjamin, Portland, Jamaica. Musicians: Captain Delano "Ras Padam" Douglas Moustafa Reds, The Charles Town Maroon Drummers.

The Abeng: Captain Rodney Rose. Thanks to Colonel Marcia "Kim" Douglas and to Charles Town Maroons, Portland, Jamaica. Recording: Ruth Lindsay, Moore Town Maroon elder, interview with Kenneth Bilby, Moore Town, Jamaica (1991). Mixing: Benoit Héry, GUMP, Post-Production, Paris.

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