

[SG³- Кфльская сверхглубокая]



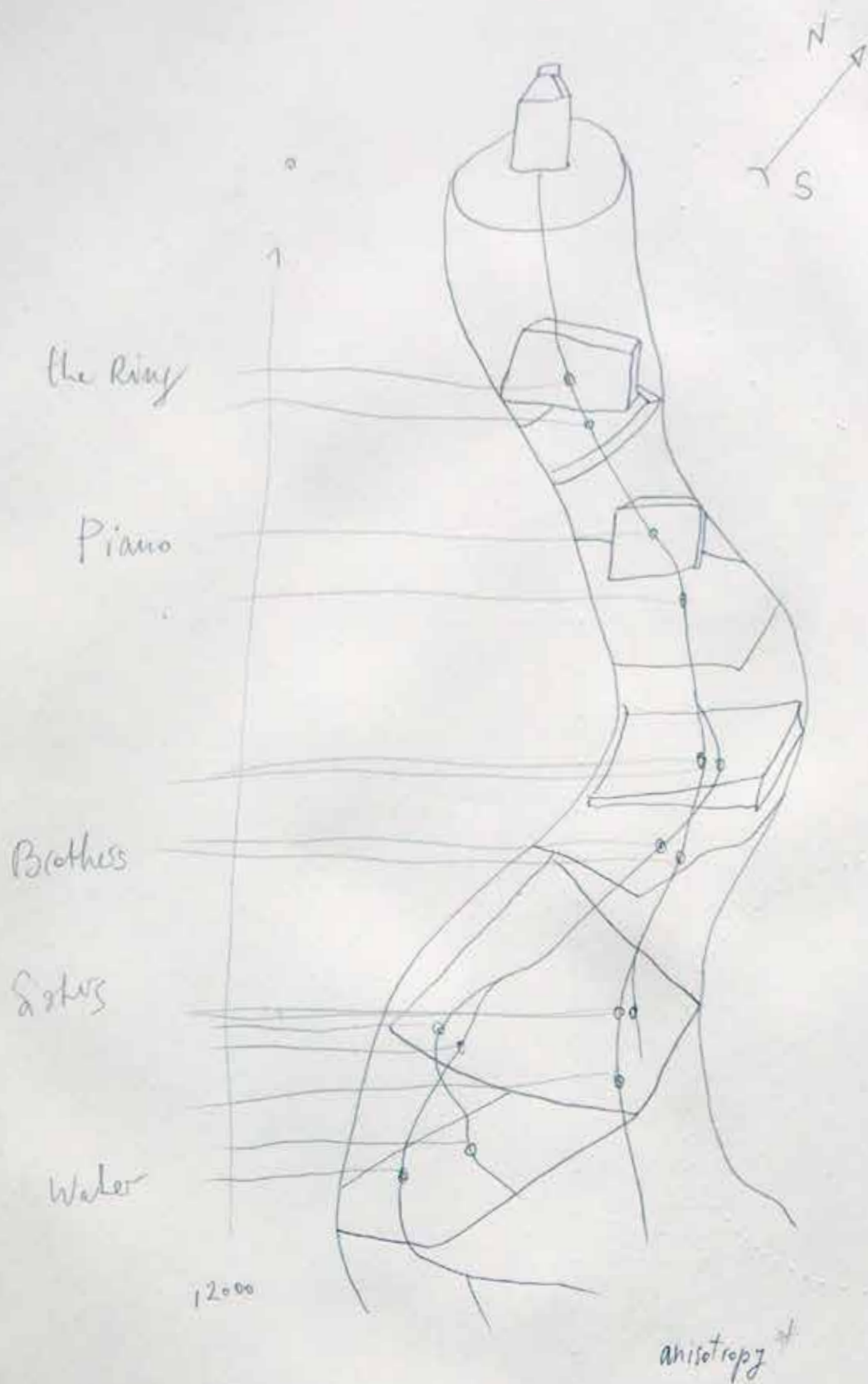
GeoloΩ.gia

DARAGAN
F I L M
GROUP

under direction of
Nicolas Gerber

objet direct - Sha Kka Lag 0y!





In case of loss, please return to:

01020

nicolas
gerber

Any reward: \$

DARAGAN
SHA KKA LAG OY!

FILM

GROUP

CT-3

exploration

11-28.07.2016

СОРРЕНТИНО Д. ЕН
ГЕРБЕР НИКОЛА
ГЕРБЕР ЭНРИСТАИ

Une prospection (non-digiale)!



Geologist Nikita Vassiliev with a block of Charoite,
Institut of Geology of Moscow, July 2016

PRESENTATION

« We pass completely out of
being. Stones. Unless stones have being. Unless
there's some profoundly mystical shift that
places being in a stone.»

Point Omega, Don De Lillo

I am pleased to present GEOLΩ.GIA of the Daragan Film Group with support by Objet Direct association.

We are now in a research phase where we have to understand the material already acquired during our first expedition to Russia and consider a real process of film work for the next 2 years. We are working the memory of a place: the geological super deep hole SG-3 (1963-1989) in the Kola peninsula (Russia).

Does this memory take us back to ours or to the old Soviet geologists who worked on the site? Is it still the quest for what would be buried in our own past or how we can transmit it? It is a quest, an expedition - yes - formally - of the unspeakable - of incommensurability, the impossibility of behaving before what is unfolding before our eyes and yet we listen to stories to tell. On the other hand, we knew almost, from the beginning, that we would never want to play the 12km deep «hole» (SG-3) game but to get closer to this ordinary madness, a few days from home, in a «great» country. More precisely, the Daragan Film Group was created in July 2016 in self-production, after weeks spent with Evgeny Daragan, the geologist uncle of our translator friend Stanislav Dorochenkov in Moscow, Petrazavodsk and Kirovsk, and then in Murmansk and Zapoliarny (SG-3). It has become a research group around one principal interest : sound ; and all other the possible drifts of friendships ...

We have to go back there in 2017-2018, take the time for interviews, film, work the sound, scan the places that inspire us in 3D, bring back a obvious script to deal with music and translation ; but above all, try to understand why some geologists and non-geologists say that the stone is non-alive (alive, undead, dead) - that it would be our asset and balance of non-alive beings among us, organics - and others, that it has a heart, a breath, veins. We propose an invisible re-reading of the stones through time - consequences of the Revolution from 1917 to today. This stone, like this earth, is a minimal approach in some way to the world of non-representations.

Objet Direct association located in Marseilles France, presents a catalogue of artists in the interrelated fields of sound and cinema. The influences are complicated, complex and various, each proposal has its specificity. O.D. has a function of producer : help in the development of a work by the means of financial support, loan of material, technical and critical facilities. O.D. elaborates an archive of each work. The medias presented in the catalogue: audio, video, film, performance, installation, process (artistic project in progress including several medias), Internet and lacuna (no-piece). Objet Direct was created in 1998 in Paris and settled in Marseilles in 2003.

GEOLΩ.GIA is primarily a film but it has also been agreed to develop a video «game» retracing our historical and scientific researches in order to compute either a virtual editing application of documents - it goes without saying that we are led to invent our new tools for classifying sound archives, videos, films, images and others in order to recreate a sensible acquisition gesture - also an off-the-shelf library of documentation on unspeakable subjects.

So here is the current research with the hope of attracting your full attention.

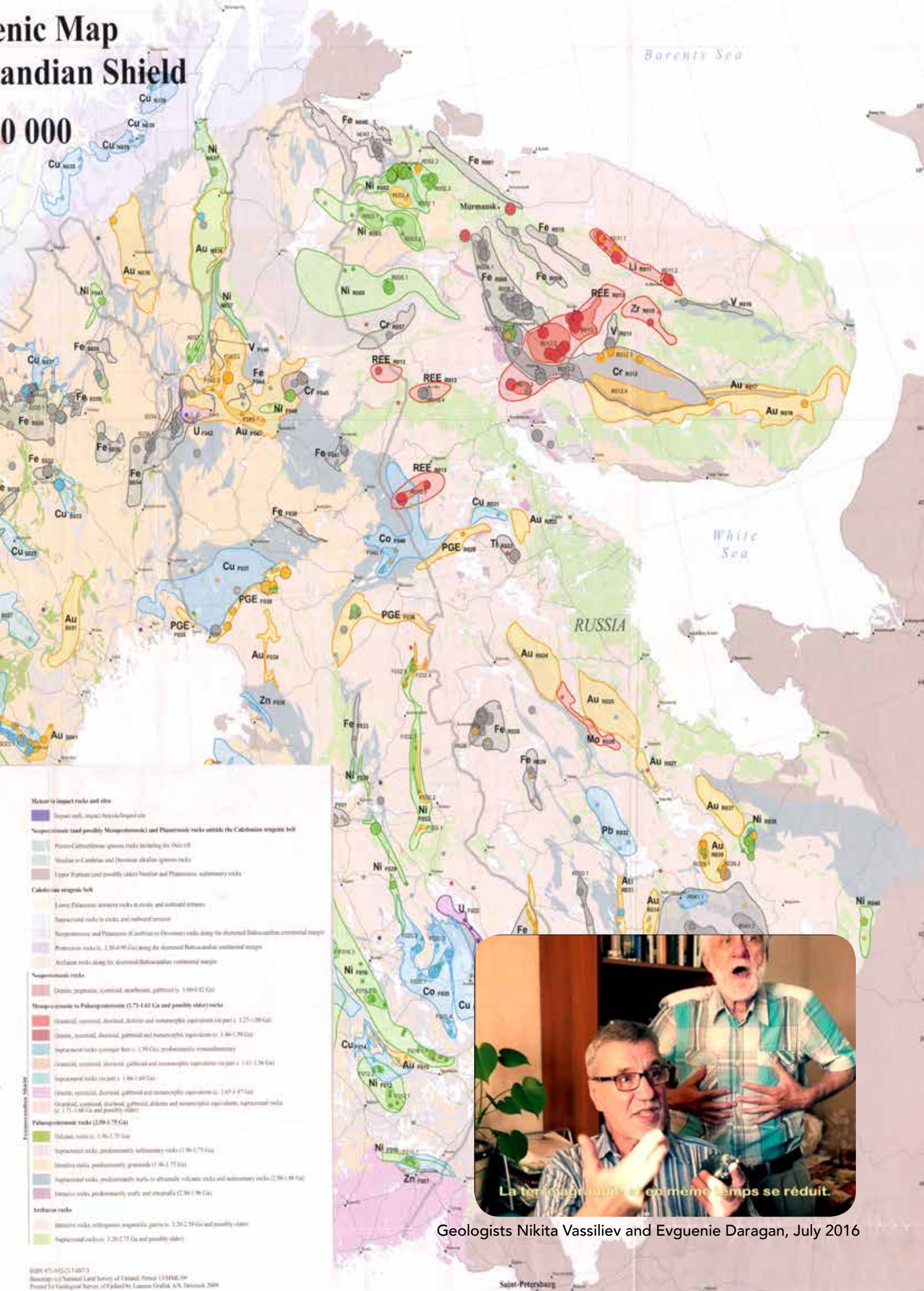
Best Regards,

Nicolas Gerber



Geologic Map Canadian Shield

0 000



Geologists Nikita Vassiliev and Evguenie Daragan, July 2016

Réviser de tous les géologues du monde

Noom eht ot
la lune fait craquer la terre

Suivre les paliers de dé-
compression - laissez-faire



SEX
panoraphique
gratte de tran
333

à 11km
à 2km à pied
fa voir les paliers

ЗАПОЛЯРНЫЙ
chambre de décompression
SPUTNIK

X2 HAM YUM

STAL-KER

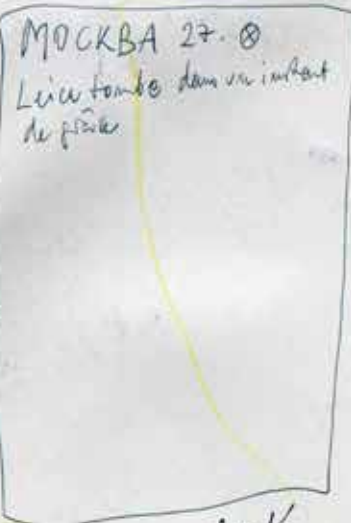
monastère?

Basent sea
ZATO

Дзеченра
hotel

chambre de décompression
Kien (embour) (cable (moring))

le prochain film
sur la lune.



МОСКВА 27.0
Lune tombe dans un instant
de pluie

oleg

CASCADE

NICKEL

Vlad
Nikita
Vitali
Mural

ballé de GOLF

le poudre de
nouveau

patrouille
des frontières

le corps

D
Y
N
E
M
A



- images d'extractions?
- chambre de décompression
- le forage en lui-même
représentation des forages?
hypothèse?
- la buse.
- recouper la carotte

UN FILM
sur la lune

NRX
KRAN
(air fort)

Echantillon
sample
carotte

UN FILM
sans trou

Kinozavodok

Skype with Stas
hypertension
Repos.

Rushki trop rapides

What are they looking at?

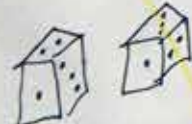
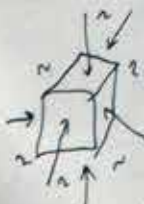


CORONA

KESKOZERO

PF

Une prise à partir du rocher
chasse - spot - syroite
(Nickel) REE - PGE



balastre (déjà exist?)
sa revient souvent

Connaissances de fonds des Océans
proche de notre feuille un peu tonitruante
Champignon - pierre

cal-de-sac (Pole Auski)

minestone redstone

12 km fond-vent
troussure
vaut de passer
7 km en extrême
charge magnétique
Décolle
Atterrissage de la cession
se déplace verticalement
dans les ruelles.
ne pas oublier la pose de l'ours
avant de manger les bouillottes
Beaucoup de neige pas de brique
le géologue est comme le loup, manger à à pieds
mange blanc-père (chaud) travailleur (froid)

Presque

Bordeaux

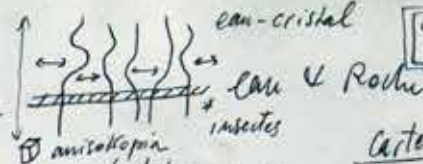
20 NE

Films/mon Spasman 97 et autres

JOCEM -

PIERRE

le murtean



Thermik

MÉMOIRE

la faucille
le fossile

Feu

URSS

Carte des gravitations

la fabrication de pierre

PETRAZAVODSK

APATITY KIROVSK RAMSAY

Moscou de suite attention

9014VOX

STELIA VOX
VOZTOX

MOCKBA

STAS
EUGENIA
NIKI TA

TRAIN

PAVEL

Musée d'histoire

le son des vagues
dans la terre
MER INTERIEUR

KIRBI?

rocher
pierre

Observation
Européolisation
Anthropomorphisme

VAKUOLE

Toit Theory

HARMONIE

PALEOMAGNETISM

POLAR SWIFT

KIJIL

pilote finlandais

les 3 lacs

musée virtuel
OLGA

SG3

vivant

non-vivant

ANISOTROPIE

Vivent dans le monde
des non-représentations

ou l'empêcha
l'eau par la
pièce, l'alcool
par la marche

basement

Lithopneum

Every lost moment
is the life

NORMA

le loup

ours

meja

diapnigmon

Connaissance des fols
de l'élan

Boulton

Colonialisisme

profond nuifraga
sude/suis

Appareil de voir

Recepteur - Emission

Séroporation

(transport par fève)

→ TORTA MEMOIRE

forage ET-3

fil de plume
parcours

Vue compression

KOMPAS

boussole

DIRJAVINE

NA KOMARIKI

d'homme raconte
la pierre explique

CASCADE

FSB

la pute

FERSMAN

→ divagation de Julia

CARLIE

chercher la pierre

KIVI
KARVALA
KIJ

Pierre Le Grand toi-même

MARE UNO

Saïlle Carbal

Caspren - noire

qu'est ce que

ZERO

Ouro (lac)

CENTRE DE
DECRYPTAGE

Appareil de voir

SCANNER

gare de Kirov

Opération polytechnique

Felix Rostropoff

montrer la chose
avant de la rencontrer

Suter

Géologuesuisse

les di's

3

2

1

HYPNAGOGIE

NUIT - JOUR

le pendule

les di's

3 2 1

LA PUTE *

Comment distinguer

un charlatan d'un

scientifique

→ curiosité

→ comment qst fait

→ et la flèche

diplôme

ATTENTION
AU 30%!

l'art tude
= fermeture
de l'esprit

nombreux récit

départ de Pléistocène

point Omega

récente glaciations

→ Paléolithique

- 2.6 mio

Monte San Nicola (Gola Sirole)

chassons-cueilleurs
fonte des glaces

Institut de Géologie Apatity

Fersman Street

Yuri L Voytekhovshy dir.

auge gardien

Lydia

réception

hotel Svermoya

Bureau

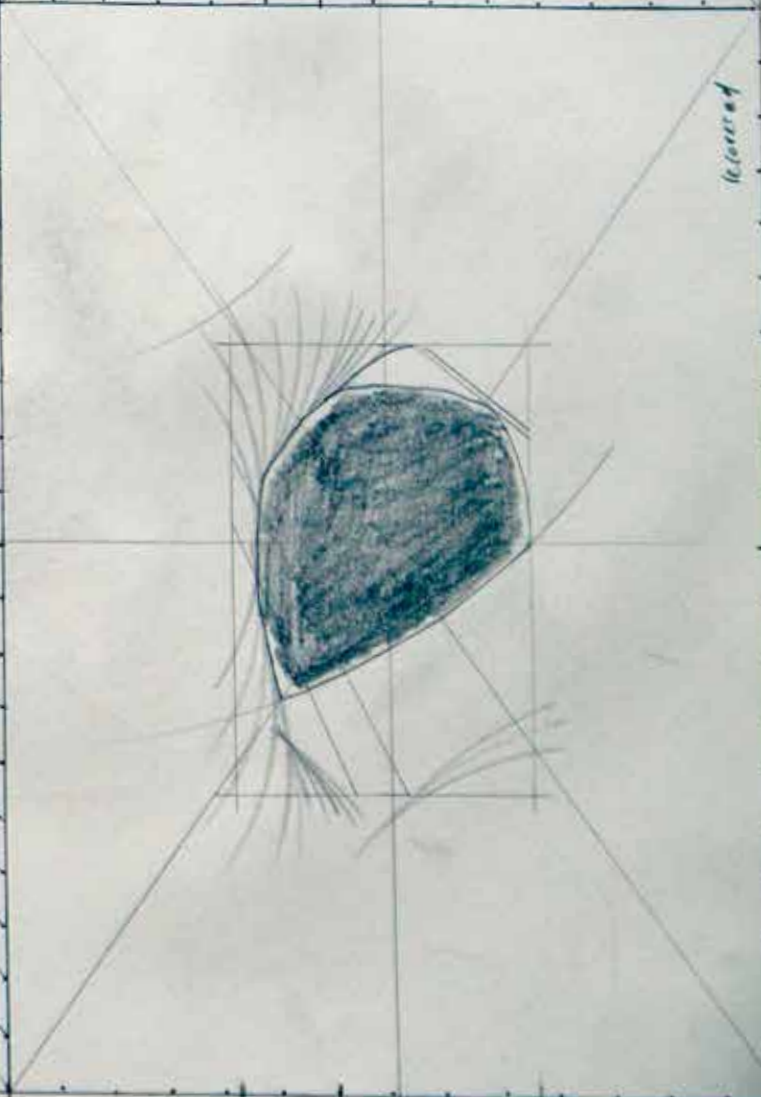
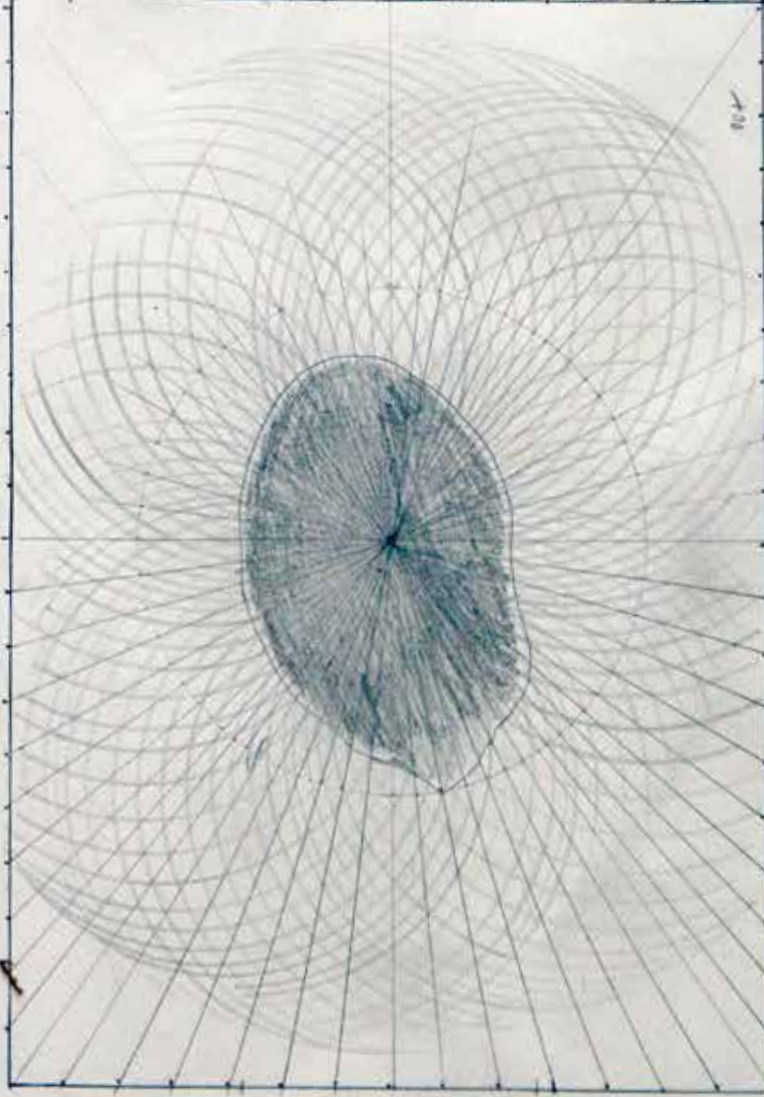
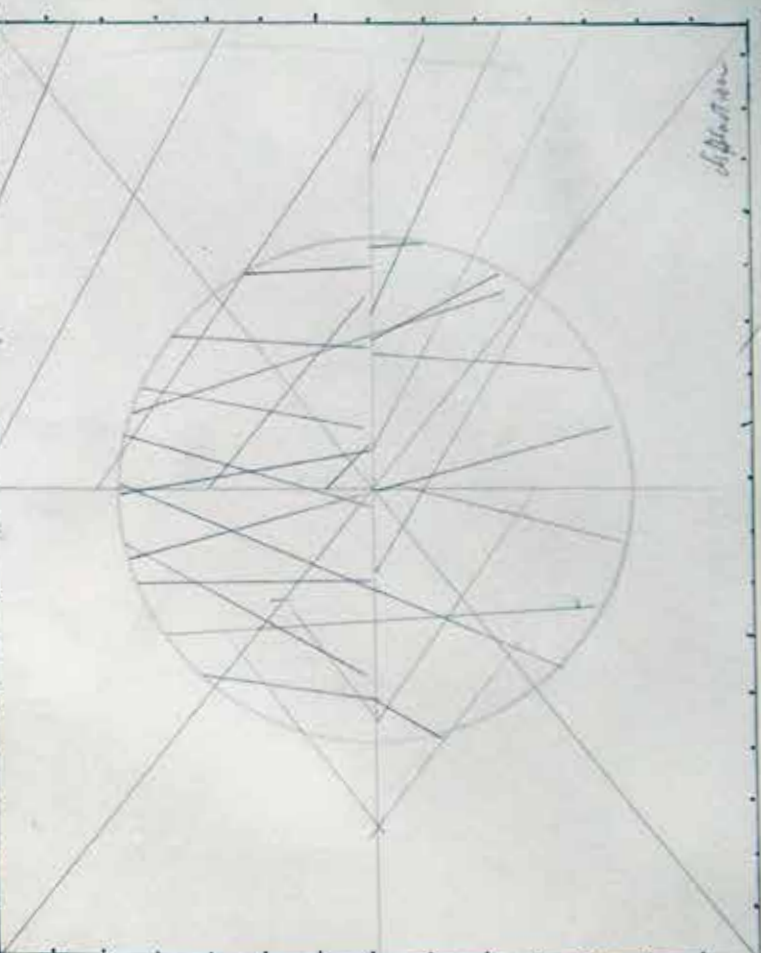
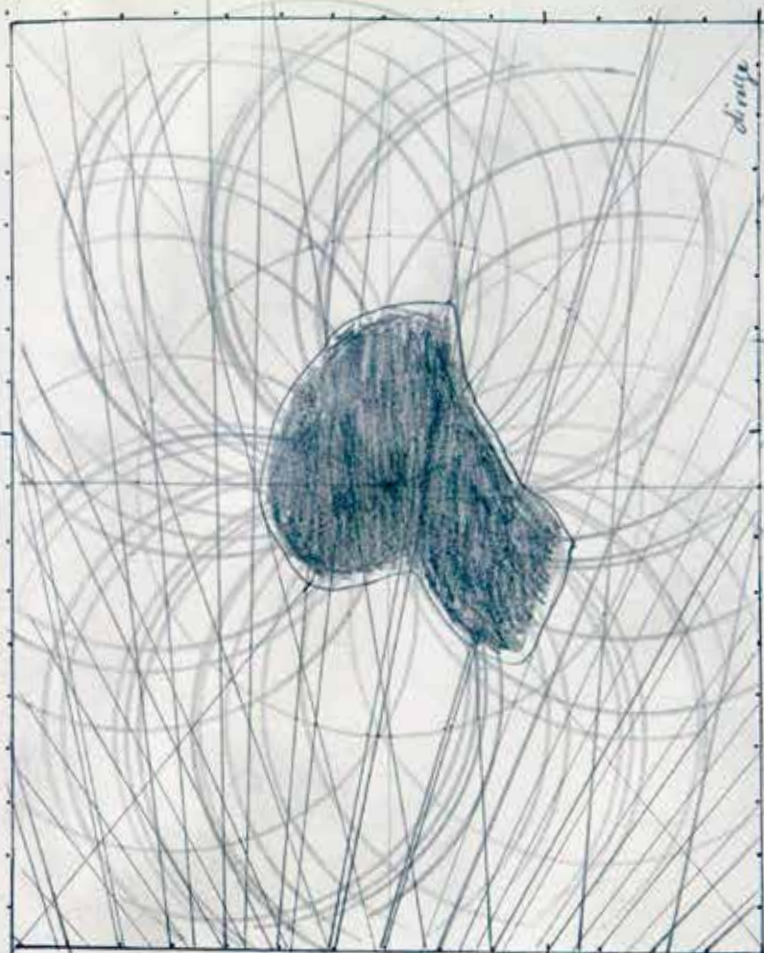
Exploitation

EVGENIA

de l'obus



Comment le dialecte est plus direct que la langue
dans la langue ce qui conduit de l'interprétation
On vit dans des mondes de dialectes.



MANIFESTO

Our connection to Nature is very strong but there is a paradox between this Nature and what we actually do to it, it is not just curiosity. There is something profoundly political, even geopolitical. Here, it is the stone that sees you and not you who see the stone: we test this temporal space hole', a backward anisotropic writing.

EAST-WIND² Incommensurability, memory and harmonics.

It is in 2013 that this project of cinematic adventure begins, around a common interest for the SG-3³. In July 2016, we organize a first expedition to the Kola Peninsula with the aim of reaching the deepest geological monument ever dug: the SG-3 located a few kilometers from Zapolyarny beyond the Arctic Circle in the Oblast Of Murmansk, Russia - bordering the Barents Sea, a border area with Norway, in the heart of the Scandinavian shield, north of the sedimentary and volcanic complex of Pechenga⁴. We track down, witness of SG-3 drill veterans, dive into Russian and Karelian culture and history and meet various structures that can support us in this project⁵. But before that - our personal questions, in order to find ourselves and invent a common ground of research: the incommensurability⁶ or the impossibility of measuring the earth, the harmonics of the rocks and their resonance, the re-reading of the recorded memory of the rocks after being extracted from Earth. And even before that, even before we went on the other side of the Arctic Circle, our common tool : sound. We then decide - back home - to combine our research with the writing of a film followed by a video game and therefore, two expeditions are projected in the near future to film in Super 16 in summer as in winter And to deepen our research on subjects that are essential for the successful completion of the project. Looking at the bottom of the hole is literally looking into the past! Between the troposphere (+ 12km) and the SG3 (-12km) a sort of limit imposes itself on man, beyond it is the beginning of incommensurability.

SG-3⁷

The Kola Superdeep Borehole is the result of a scientific drilling project of the Soviet Union in the Pechengsky District, on the Kola Peninsula. The project attempted to drill as deep as possible into the Earth's crust. Drilling began on 24 May 1970 using the Uralmash-4E, and later the Uralmash-15000 series drilling rig. Boreholes were drilled by branching from a central hole. The deepest, SG-3, reached 12,262 metres (40,230 ft) in 1989 and still is the deepest artificial point on Earth. In terms of true depth, it is the deepest borehole in the world. For two decades it was also the world's longest borehole, in terms of measured depth along the well bore, until surpassed in 2008 by the 12,289-metre-long (40,318 ft) Al Shaheen oil well in Qatar, and in 2011 by 12,345-metre-long (40,502 ft) Sakhalin-I Odoptu OP-11 Well (offshore the Russian island Sakhalin). The borehole is 9 inches (23 cm) in diameter.

1 Yes it is, they will do it! It's good, it's given! They do it: 12,000 meters, December 27, 1983. They will do it: 15,000 meters! Kola super deep drilling (SG-3)

2 восточный ветер (vostochnyy veter)

3 (69 ° 25 N, 30 ° 44 ° E) Project initiated in 1963 by the Minister of Geology of the USSR, Alexander Siderenko and Nikolai Timofeev, Doctor of Science; Launched on 24 May 1970. Head of the expedition: Dr. D.M. Guberman. Drilling platform realized by PJSC «Uralmash» (UZTM). Uralmash-4E up to 7263m then Uralmash 15000 to enter 12262m (December 27, 1983).

4 Approximate size: 70km X 30km. Nicknamed «The Hat of Napoleon» by geologists.

5 Institutes of Geology of Moscow and Apatity. National Arts Center in Moscow

6 «Is there a measure on earth?» There's none »Man lives as a poet, Martin Heidegger

7 Wikipedia : https://en.wikipedia.org/wiki/Kola_Superdeep_Borehole

EXPEDITIONS Identification and serendipity

July 2016 Russia / Moscow: Meetings with geologists, Evguenie Daragan and Nikita Vassiliev, preparations. **St-Petersburg:** Overnight train. **Petrozavodsk:** In the footsteps of Peter the Great, the poem of Gavrila Derjavine, Cascade, the regional museum, presentations of the Saami Culture, foundries, the beginning of the gulag, the lake. **Kizhi Island:** Parochial Enclosure - UNESCO World Heritage, Lake. **Karelia:** Karekzero Karelian Cultural Museum, language, Kalevala Karelian epic, bear eating. **Arctic Circle:** Night Train. **Apatity:** Institute of Geology of Apatite, meeting with the director, meeting with SG3 veterans, Yuri Neradovski, Petr Skuf'ina and Felix Gorbatsevich, visit of the geological museum with the director of the Institute, Yuri Voïtekhovski. **Kirovsk:** Walk in the Khibiny massif at the Ramsay Pass, Interactive museum of the sg3, apatite mine, the railway station and the ruined cultural palace, in the footsteps of Alexander Fersman, myths saamis, shakkalags, smoked fish in the forest, The character of Sergei Kirov or the lover of Stalin, the lake. **Zapoliarny:** Pechenga Complex; SG3. **Nickel:** Norilsk Mines Nickel, waterfall. **Moscow:** Moscow Institute of Geology with Evguenie Daragan and Nikita Vassiliev, Nikita's office.

2017-2019 Germany: **Nürnberg:** KTB (Germany), drilling of groom. Bochum University: meeting with geologist Aline Saintot. **Switzerland:** **Graubünden,** Source of the 3 seas, Black, North and Adriatic. Swiss geologist. **Morocco:** **Dorsal Limestone of the Rif** (Northern Morocco). **Algeria:** **Tizi Ouzou Central of France:** **Massif Central,** Mont Dore: search for phonolith and basalt. **Russia:** **Moscow:** Meetings with geologists, Evguenie Daragan and Nikita Vassiliev. **Karelia Petrazavodsk:** on the shore of Lake Onega, Kosalma, Kostomoukcha, Zone Furman Taloveis, Kivatch Falls, Kotkzero. **Lovozero:** In the footsteps of the Hyperboreans at lakes Lovozero and Seydozero. Myths Saami, Kuiva. **Kirovsk & Apatity:** Walk to the Fersman Pass / path, in search of Kolskaya (Cabin of Geologists). Apatite Mine, Tietta Memorial. Apatity Institute of Geology & SG3 veterans. **Zapoliarny:** Return on the SG-3 and around. **Nickel** Norilsk Mine Nickel, waterfall. **Yaroslavl:** Collection of SG-3 minerals. **Murmansk.**

TEAM DARAGAN FILM GROUP

Director Nicolas Gerber **Project Managers** Christian Gerber, Damien Sorrentino **Translators** Stanislas Dorochenkov, Anastasia Shmahaunets **Narrator** Christophe Chevalier **Geological Consultants** Evguenie Daragan, Nikita Vassiliev **Deep Acoustics Consultant** Felix Gorbatsevitch **Petrology Consultant** Petr Skuf'ina **Mineralogy Consultant** Yuri Neradovski **Additional Photography** Mafalda Da Camara **Film Operator** 16mm Boris Belay **Editing** Keja Ho Kramer **International Relations** Tamara Mirochnichenko **Administration** Alisa Aleshchenko **Curator** Constance Meffre.

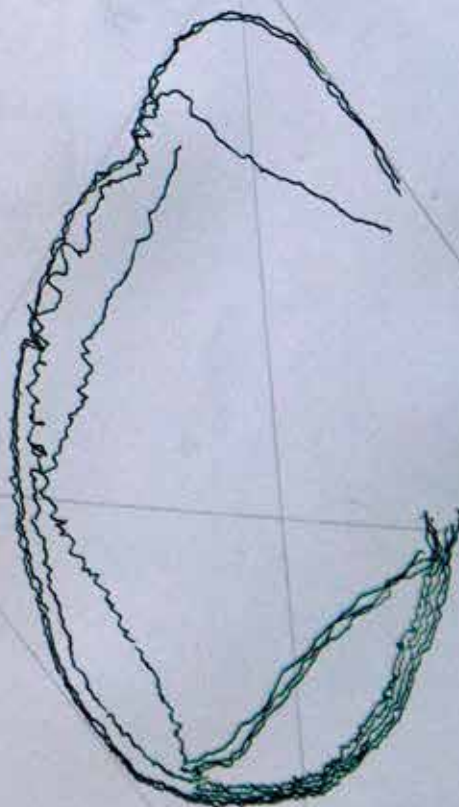
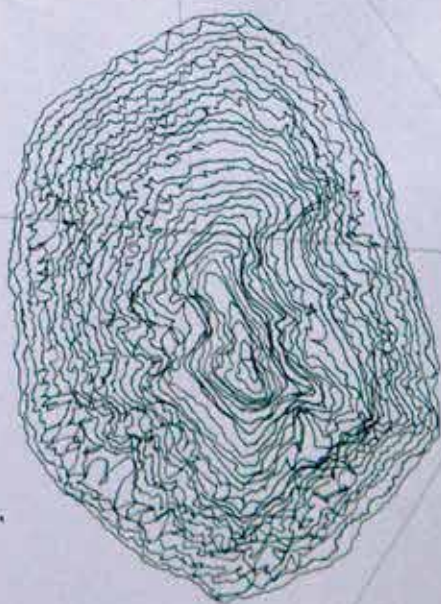
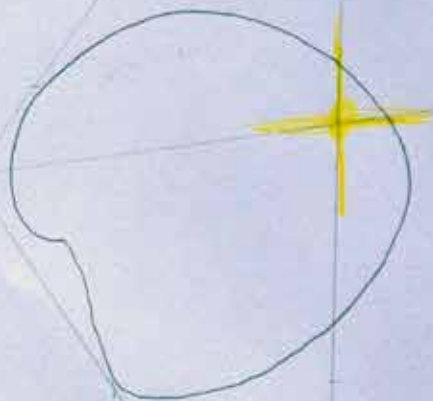


SG-3, November 3rd 1981, 11000 meters



Video capture, Geological Institute of Apatity, July 2016.

Мирный - Петрозаводск 12.01.95 14.02.16. Фигур



stone 3 (train Moscou - Petrazavodsk) - ng 2016

ADVENTURES

There are stories of friendships, family stories, stories of sounds and images, geological maps and far-out adventures. Between musical writing, editing of sound and image, the work is done in reverse. It is a return in history, space and time. The conquest of - man over man - and man over the Earth. The conquests of Peter the Great and the Karelian mining, the first cannons - the first bullets - the first shells. It is the land of Alexander Fersman, a renowned Russian geologist and chemist, pupil of Vladimir Vernadsky, the Master, scientist of genius, inventor of the Noosphere concept. But it is also the land of Alexander Barchenko and Bolshevik expeditions looking for the Hyperboreans and the Saamis shamans. It is the monument of the influence of technology and industry on our contemporary world, but also that of the ecological disaster announced. It is also the crazy dream of men in search of the myth of origins. **The non-living of the stone or the non-belonging of the stones in the world of the representations.** Speak to the rock to learn what the earth is made of. We meet geologists of the Soviet era to listen to their approaches without being moved by their truth. Only the empiricism of Russian scientists and their processes raises questions in a techno-scientific world. Here, we do not use computers or digital interactive maps, "A stone remains a stone and nothing more" says the octogenarian geologist Yevgeny Daragan. **Concepts** Our road takes shape with concepts both scientific and poetic: **paleomagnetism**⁸ or the virtue of rocks to tell us their history through geological times; The **vacuole** - a biological term that we reappropriate to define the gaseous vacuities contained in the rock and which would suggest their memory, so we could read them in order to hear them; The **anisotropy**⁹ or the pregnancy of the infra- and extra-terrestrial rhizomes, the diversity of rock densities such as the faces of a dice, the rambling of tree trunks (birch) buried under the salted snow in winter, and their faculty to draw magnetic lines in space. **Chants & Translations** Ancestral or pre-colonial songs from the Uralic languages. The Shakkalags, inventors of underground geological stones, are particularly respected by the Saamis¹⁰: "The Shakkalags live under the land of the Kola Peninsula. They possess all its wealth - live a humble and naked existence, small, speak and giggle in a strange way by reversing the words. "The Kalevala Karelian epic and other Finno - Ugrian songs tell us the birth of the earth by a spit of black earth. After many recorded interviews with Russian geologists we go through the transcriptions in search of a possible translation, capable of extricating itself from the original in order to find its own language, music and sound. **Prospecting** What was the motivation of Russian geologists to explore these confines, where did it come from? Is it Stalin? Is it more prudent to leave Moscow? What are they really looking for, coal, gold, nickel? The hyperboreans"? Some Russian geologists today have remained in their attic, hidden. They did not realize that the world had indeed changed around them and they were persuaded to hold crucial information. "We were attracted by the desire not only to study this magnificent nature but to acquire its wealth, to subordinate it to the will of the Soviet Man and with this knowledge, to revive this abandoned and uninhabited world." Fersman. He also wrote: "Picking up the stones had become the goal of my youth; I was busy with it all during my free time and especially during the summer holidays ... Over time my

8 All effects of the terrestrial magnetic field in the past.

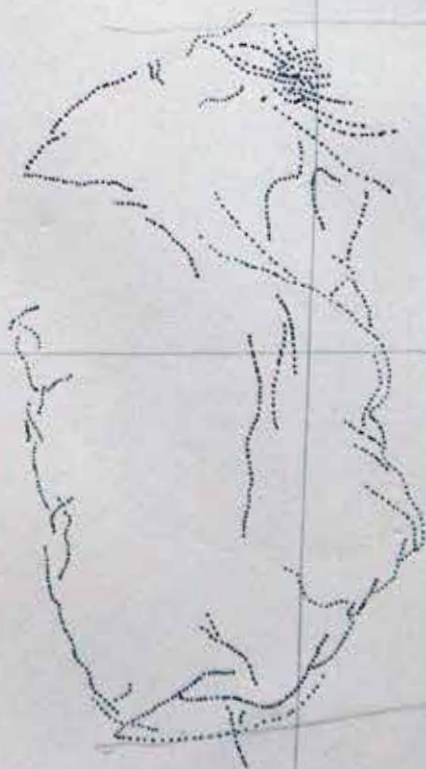
9 [From gr. Anisos, unequal and tropos, tower, trepein, turn] Quality of an environment whose properties vary according to its orientation.

10 More commonly known as Lapps, a pejorative term, see racist designating the rags. The Saamis, the last indigenous people of Europe, reindeer herders, once nomadic. From shamanic tradition to metaphorical cosmogony.

11 «Let us look each other in the face. We are Hyperboreans--we know well enough how remote our place is. «Neither by land nor by water will you find the road to the Hyperboreans»: even Pindar, in his day, knew _that_ much about us. Beyond the North, beyond the ice, beyond _death_--_our_ life, _our_ happiness.... We have discovered that happiness; we know the way; we got our knowledge of it from thousands of years in the labyrinth. Who _else_ has found it?--The man of today? The Antichrist, Friedrich Nietzsche, 1896.

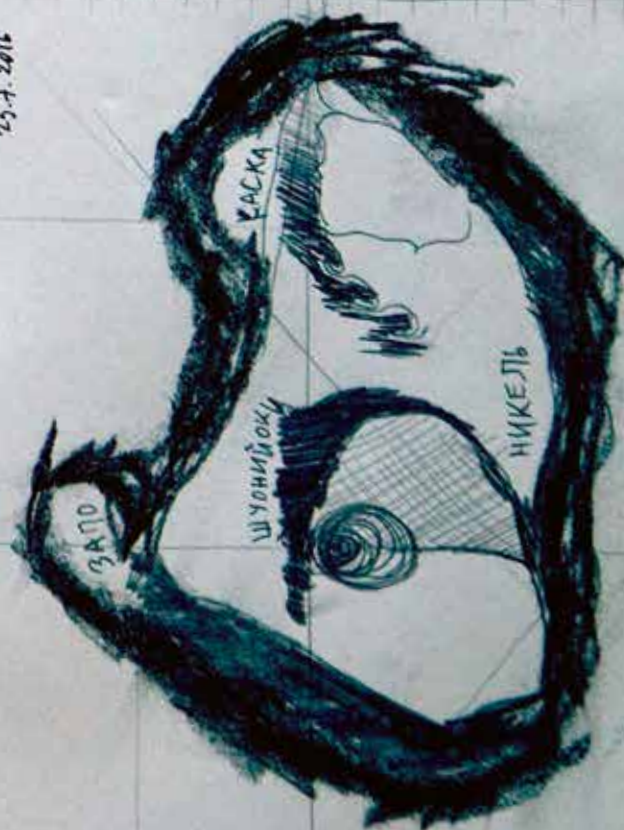
15.7.2016

ЗАП



23.7.2016

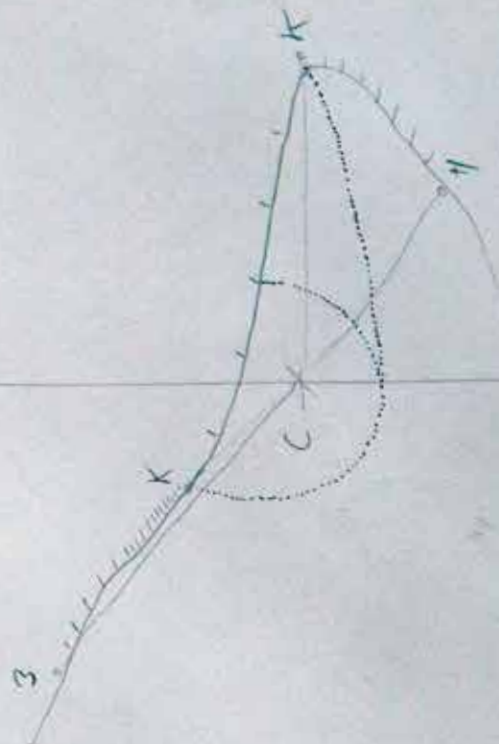
ОСГ-3



l'analyse de bronze nickel

C 863
3 Zepodieny
F-1 Carrière
K-2 Casade
H Nickel

Autor du 863



king

pierre 2 (kiji-zapo-cr-3) - ng 2016

friends started to do other things and I became the sole owner of this collection.“ The collection of minerals, which began when he was 6 years old, included a thousand pieces and became interesting from a scientific point of view. Part of this was later given to the University of Moscow. The name Fersman is not only known as a geologist but also as someone who has changed the vision of geology. With his master Vernadski, they worked on a new vision of Geology. *Nature* “We empty ourselves completely of our being. Rocks. Unless the stones are endowed with being.”¹² But in the end the real question is whether the stone rests on the absence of life, on the visible immobility of death¹³. And if this nature were non-living, what part of life would it contain? *Stryge* not dead? The answer always remains in front of it, outside of itself, in a world of non-representation.

FILM

3 parallel dimensions: dinema (sound), trinema (image) and sinema (writing). Each dimension varies according to its shaping - setting in motion, it is incorporated into the mixture of the black space of a film. *DINEMA*¹⁴ An exploration of the whole sound dimension for the production of the soundtrack. The multitrack recordings made during our expeditions share the space and the time of the musical writing. This soundtrack becomes the foundation of the play, or a translation without resemblance to the original, while trying to express the most intimate relationship between two languages. It does not reveal this mysterious relationship but represents it in its mineral survival¹⁵. “The noise of men”¹⁶, music and other noises, accompanied by a translation alongside machines to transmit images,” is what we could say at this stage, dinema is a kinetic device where sound would take the place of the image and the image the place of the sound. A soundtrack is played-sung-improvised in a resonant space. The acoustic and / or electric sound of instruments, recordings and voices is played and processed by sound transmission machines (direct versatility). To some extent, the recorded voices are interpreted by singers (creation of phases). The instrumental kernel *Wind Stone and Synth* guides the orchestra. A great part to improvisation from a mapped partition. Movements in space and time manipulation - sound. Translation as intransferable data, an echo (over-titration). Spatialization and magnetic data processing. *TRINEMA* Tridactyl Cinema: photography, video and 3d system. Like a Hipparion fossil, images from our expeditions: analog photography, digital video notes, drawings, maps and 3D scans update the soundtrack in inchoate mode. They are also a possible translation of a translation - a long drilling into the interior of the Earth. New sequences of 16mm images made with a chief operator-accomplice as well as 3D scans of interior spaces, objects, stones and people encountered in our future expeditions. This trinema simulates unexplored myths and places, endeavors to show in another way the proof of an external reality - in front of the forest - that plays the documentary tool in order to introduce the viewer into a telepathic game, A table-top where the past-present-future co-exist. *SINEMA* Writing: Dialogues based on transcriptions and translations of interviews, songs, poems, songs and other historical documents relieve musical abstraction by their geopolitical aspect. It is reinterpreted by human voices in amalgamating it into the score. These voices speak, sing the story of fictional and real characters. Subtitles come to retrace sound and image. The chapters are created from mineral names: apatite, charoite, fersmanite. Uncle Jenia, a Russian man who lost the north, remembers his travels out of the cold war, his ambitious friendships with those who stayed behind, his dream of traveling out of the ground after exploring it in detail - Kazakhstan, Africa, Maghreb, South America, etc. It is a good man who loved women - drink, eat warm, walk alongside the bear and the wolf. But the scissors of time and the return to his childhood keep him away from his path, he tells ...

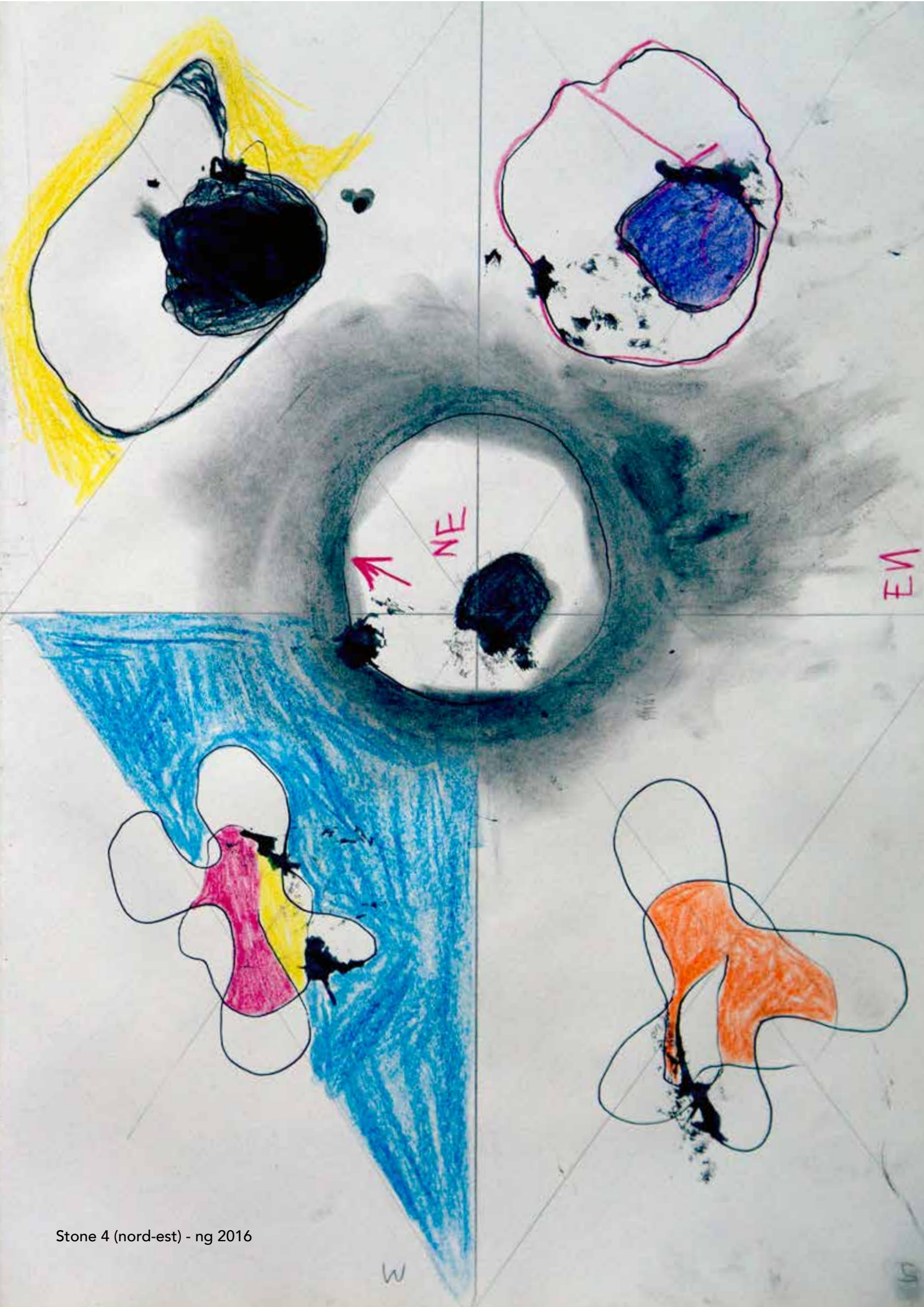
12 Point Omega, Don De Lillo

13 L'écriture des pierres - Roger Caillois, 1970 - Ed. d'Art Albert Skira

14 Dynéma from Pierre Schaeffer

15 La tâche du traducteur, Walter Benjamin translated by Maurice Blanchot

16 La voix, P. Schaeffer



The flat and impetuous waterfall¹⁷ breaks in ... At the end of this expedition in the far north, after the horror of the rails from Moscow to the Goulags and the progressive extermination of the last natives of Europe, the Saamis, a treeless tundra with that terrible odor of suffering, a long history of Peter the Great up to Norilsk Nickel¹⁸. The SG-3¹⁹ (or drill K.) has long since disappeared, it is to this day a laboratory model, nostalgic capsule of post-Soviet experimentation occupied by an orchestra. We laugh about drilling during the day, new drilling routes that the granite rock offers us but we also cry not to meet the long-awaited basalt. In hollow times one looks in the face, the forest of birches by inventing extravagant theories on the extraterrestrial anisotropy, walks around Lake Vilgi-skodde-o-ay-vin-yarvi²⁰, we play at 10,000²¹. Thus the film drawn from this experience invites itself towards poetry and science and perhaps more.



Compas of Alexander Fersman, July 2016

17 Fall of Kivatch on the Souna River in the Republic of Karelia (Russia). Gavril Derjavine was inspired by his «tumultuous flow» to write Cascade (1794).

18 Russian company specializing in the processing and processing of nickel and palladium located in Nickel, Kola peninsula.

19 CR-3 in russian

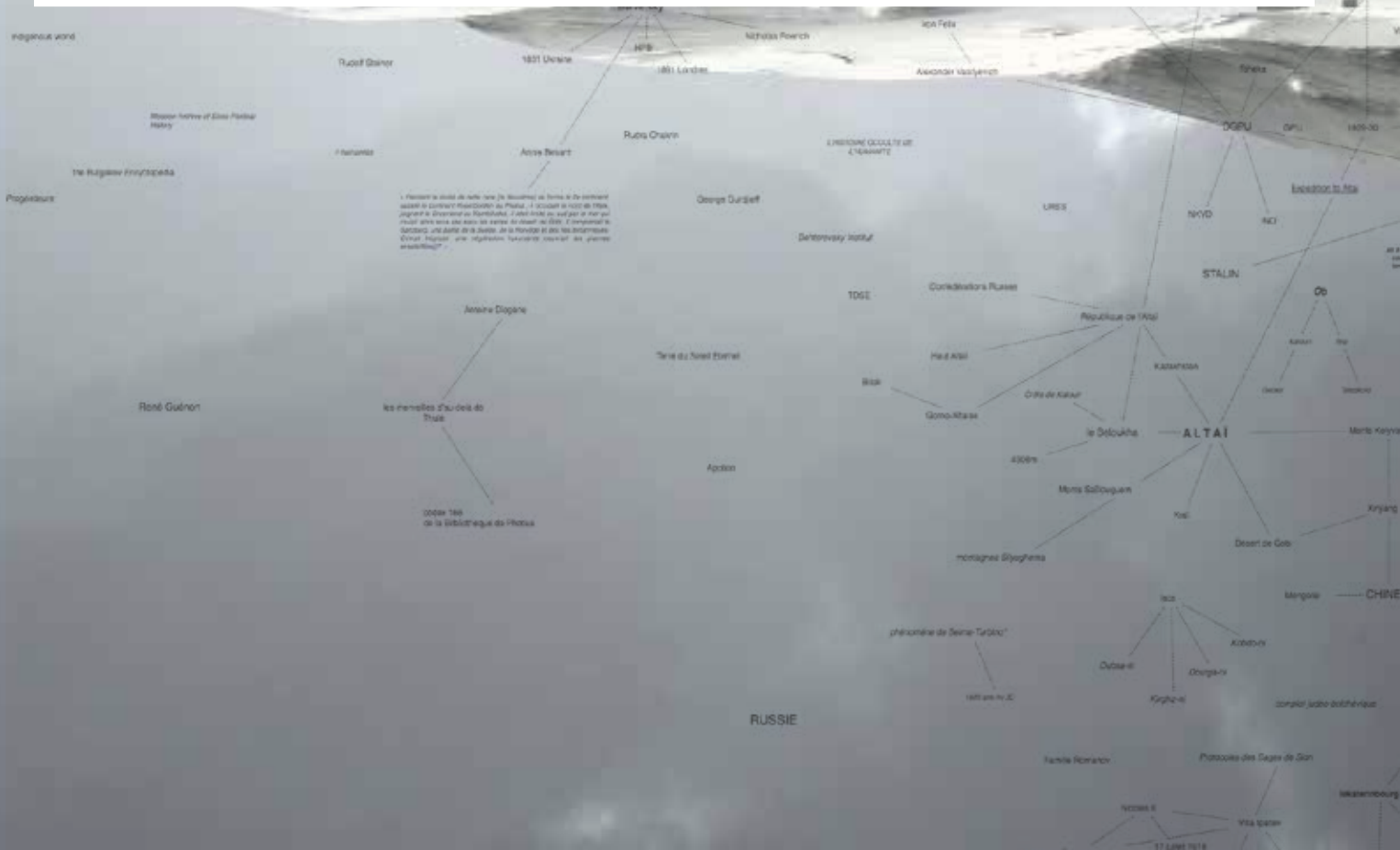
20 In Saami language, the lake of wolves on the mountains located on the site of the drilling of Kola.

21 Game of dice.

Game Topophony & Trinema*

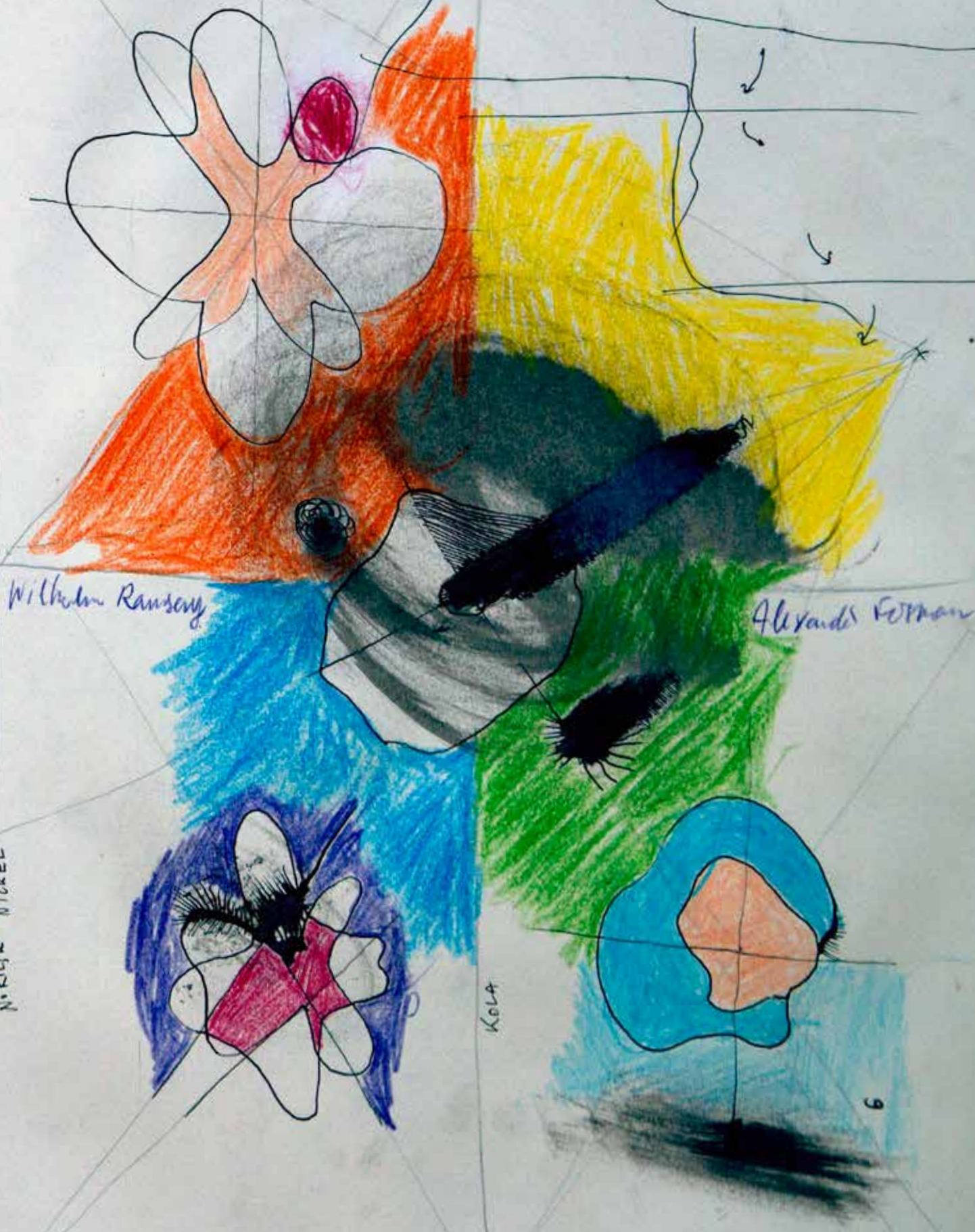
Elaborated as one of the project's rhizomes, both autonomous and participative in the film, this first draft represents an extension of our mental and terrestrial map. One of the domain, *Umwelt* of the film. A logical extension of the work carried out with the 3D scanner during the filming of our first Russian expedition. An emancipation of the world. One way is to explore and extend the experience of this work backwards, to the origins of the path we have taken. The video game has established itself as an evidence that could enable us to link our different mediums. A field of experimentation and generation of new realities. It allows us to create new plans and new ways to approach and organize image and sound. Landscapes derived from real topographies, from the modeled worlds that welcome our stories. The spaces of the game or plates are derived from our research, historical and geological, topographical, sometimes fictional related to the SG3 (collections of maps, readings, satellite images ...). These maps combine one or more territories we have traveled or approached, often unknown and remote. Between geonormal modelizations, procedural erosions we enter into the creation of a numerical mental

space. The game allows us to experiment with the implementation of our sounds, to make audible their singularities, to browse the mix on foot! **Combinatory correlations of spaces, objects and sounds.** From the map as a cinematographic engine. The video game engine would have replaced the motor of the camera, but it is always about motor. The space of the video game - a laboratory out of time and the world in which contemporary science is realized. A programmatic space in the form of a procedural universe. A space where the language (C ##) here literally generates the image and the sound. Here, programming, is to conscientize every detail, it is to write, to describe, to script, to design, to model and to compose. These first experiments with these engines and the fabrication of procedural worlds allow us to explore new territories hitherto unknown to us, while welcoming this unexpected, playful dimension of art. This extension can become an autonomous part of the project and as a game, be played / toy. Presented in a video installation and / or integrated in cinematographic form within the film, playing specific symbolic functions. A game of serendipity, a space to be traveled and to listen ... The game to be present at the game. A game without rules or rewards.



Vladimir Vernatsky

Evgenia Davajeva



CHARACTERS

BEFORE Vladimir Vernadsky (1863-1945) says Noospheratu. Mineralogist and Russian chemist. Wilhelm Ramsay (1865-1928). Finnish geologist of Scottish descent specializing in mineralogy and petrography. Alexandre Fersman (1883-1945). Mineralogist and geochemist. Expedition to the mountain massif of Khibiny years 20-30, pupil of V. Vernadsky. Aleksander Labuntsov (1884-1963). Mineralogist, discoverer of uranium in the USSR and apatite in 1921 as exploration leader of the expedition Fersman. Ekaterina Eutikhieva Labuntsov-Kostyleva, said the beautiful Olga. Labuntsov's wife and Apatite discoverer with her husband. Alexander Barchenko, the Red Merlin and Alexander Kondiain, controversial characters from the 1922 expedition to Lovozero and Seydozero. Kondiain's wife, Eleonora, accompanied her husband and Barchenko on the expedition of 1922. Gavril Derjavine (1743-1816). First Governor of Petrozavodsk (1784) and author of the poem Cascade (1794), inspired by the Kivatch cascade in Karelia. From the Saamis tribe: Shakkalags, inhabitants of the earth and Kuiva the old man, giant transformed by thunder in the mountains.

AFTER Our guide, Evguenie Venediktovich Daragan says Uncle Jenia. Geologist and Professor of Geodynamics at the University of Moscow. Our translator, Stas, the Idiot. Poet and nephew of Jenia. The critic and biographer Dmitrij Dmitrievič Blagoj¹ could say of him «He is a devil for the truth». Nikita Vassiliev. Retired Russian geologist and professor of geology at the Moscow Geological Institute. Mineral deposits and foundations, geological and mineralogical sciences. SG-3 veteran geologists Yuri Neradovski, Mineralogy specialist, Petr Skuf'ina, Petrology² and Felix Gorbatsevich, a deep-seated accoustic. The director of the Apatity geological institute³, Yuri Voïtekhovski, the director of foreign affairs, Tamara Mirochnichenko and the historian, Elena Makarova. The Ivan slamer next to the apatite mine. Olga Kubareva, Curator of the Clock Museum (Polar Big Ben) in Kirovsk, Murmansk singers, Armenian and / or Georgian driver, teachers of the Kotkozerskoy school in Kotkozero, Perestroika singer In Murmansk, the GPU⁴, First Group or FSB, and finally, the amateur geologists.



Labuntsov & Fersman



Felix Gorbatsevitch



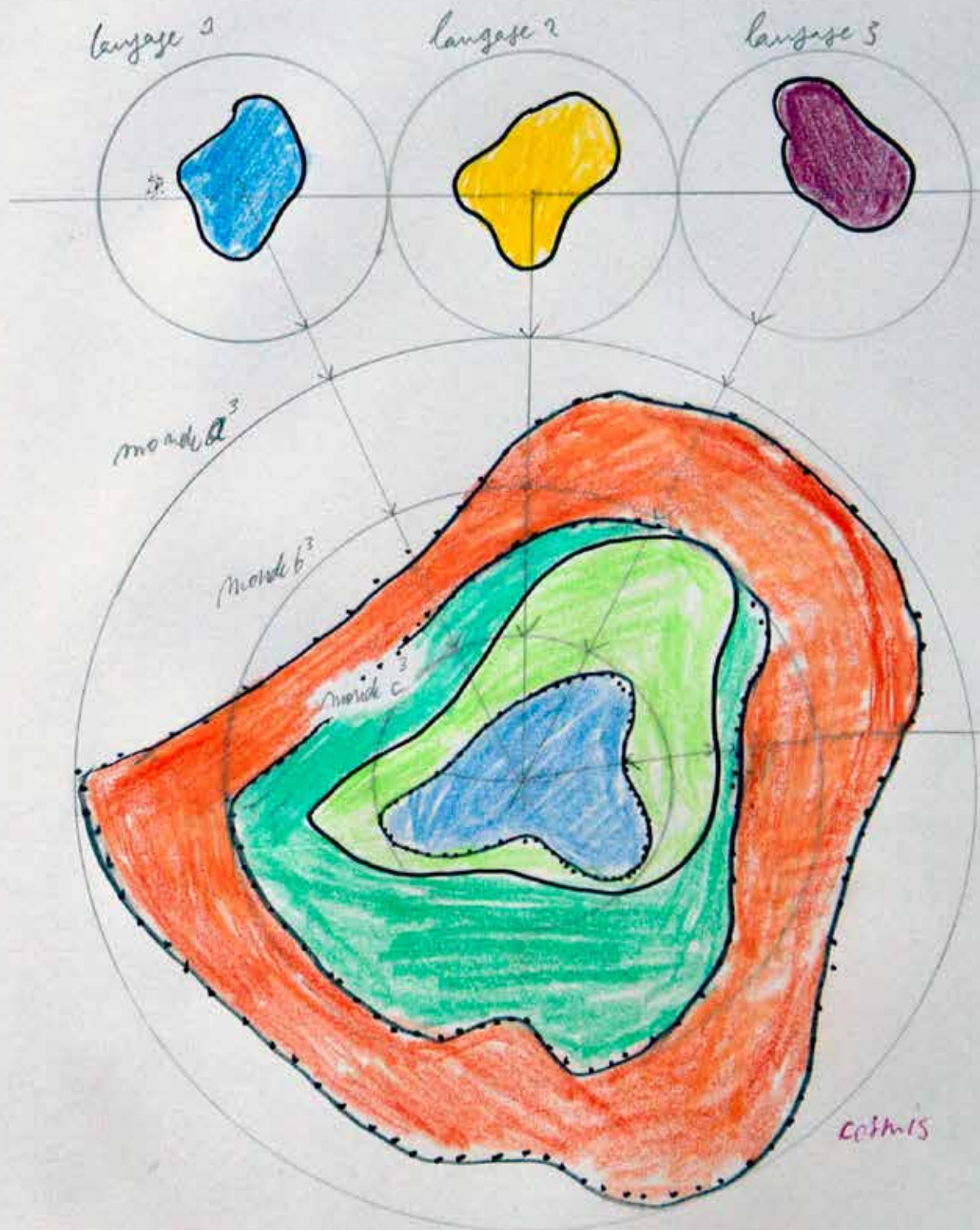
Stanislav Dorochenkov

1 Biograph of Alexandre Pouchkine and Gavril Derjavine.

2 Volcanology, paleo-volcanology and geochemistry of volcanic rocks.

3 Federal Institution of Science. Geological Institute of the Kola Science Center. Russian Academy of Sciences.

4 Administration of State Security of the USSR (1922-1934).



Christian Gerber. Born April 27, 1966, Swiss / French. Painter, musician, photographer, inventor and music producer at the Feedback Laboratory in Normandy. The work of Christian Gerber is the result of a reflection inherent in his travels, his experiences as a painter, sculptor, musician. Pluridisciplinarity that brings unlimited expressions in his works.

Damien Sorrentino Florentz was born in Paris in 1974. He is based in Marseille since 2010 and has been teaching the sound and scenography since 2006 at the Ecole Supérieure d'Art in Monaco. A versatile artist, he likes to cross genres and disciplines. Sculptor, draftsman and photographer of formation he will turn very early towards the vibratory part of the material. His experimental approach to music and sound led him to develop different systems of programming, listening and synthesis sound that solicit the senses of the public and question his status as a spectator. His works also testify to a sensitivity for territories, landscapes, limits and variations as well visual as topographical. Attentive to the abstraction that can assume a sensible medium to represent the reality, the maps and the photographs are for him as much a way to locate oneself in the space that to lose oneself. Against the backdrop of a humanitarian and ecological crisis, since 2010, he has been engaged in a critical examination of the world, through workshops and collective projects in France and abroad (China, India).

Nicolas Gerber. Composer, maxfield recorder, performer, archive encoder and finally un-cinematographer Nicolas Gerber places in the center of his work, a reflexion of the retassure (shrinking crack) and the delay of art, sciences (technology) and society. Exploring numerous medias in interrelated fields of cinema, music, food, performing and visual arts. Artistic director of objet direct, art organization & network that support contemporary creations between 1998 and 2014. The main researches remain though in the correlations of his primary media, analog sound with other esthetical or conceptual elements of art processing. Nicolas Gerber is working at the moment on vast ecosophical structural projects in Camargue, France and Kola, Russia that conceals artistic and scientific researches. He also initiates food projects called « be quiet, it's recording » that works with various types of food fermentation. His attempt to talk about his ambivalent experiences are transposed into documentary fiction films that are considered for him as transportable suitcases of transmission : French Kiss (2009), Gin Sekai, a silver World (2010), Under the ground (2012).



Ramsay Pass, Khibiny Mountain, July 2016



Филлит с
сульфидной
минерализацией
Жбонинская серия



Песчаник
метаморфизованный
гематитизированный
Тучахольская серия



Амфибазовый
магнетит-плагноклаз-
амфиболовый сланец
Пиритширванская серия



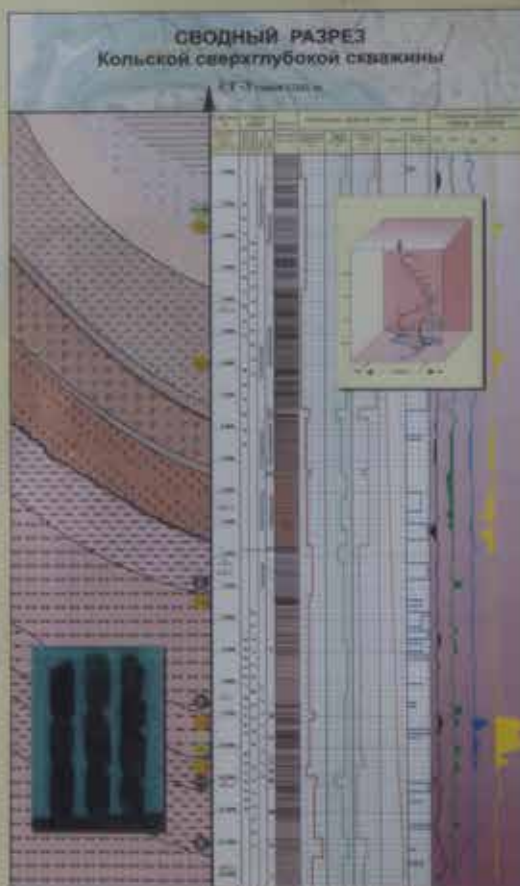
Габбро-норит,
метаморфизованный
Кольская серия



Плагитогнейс
гранитизированный
биотитовый
Кольская серия



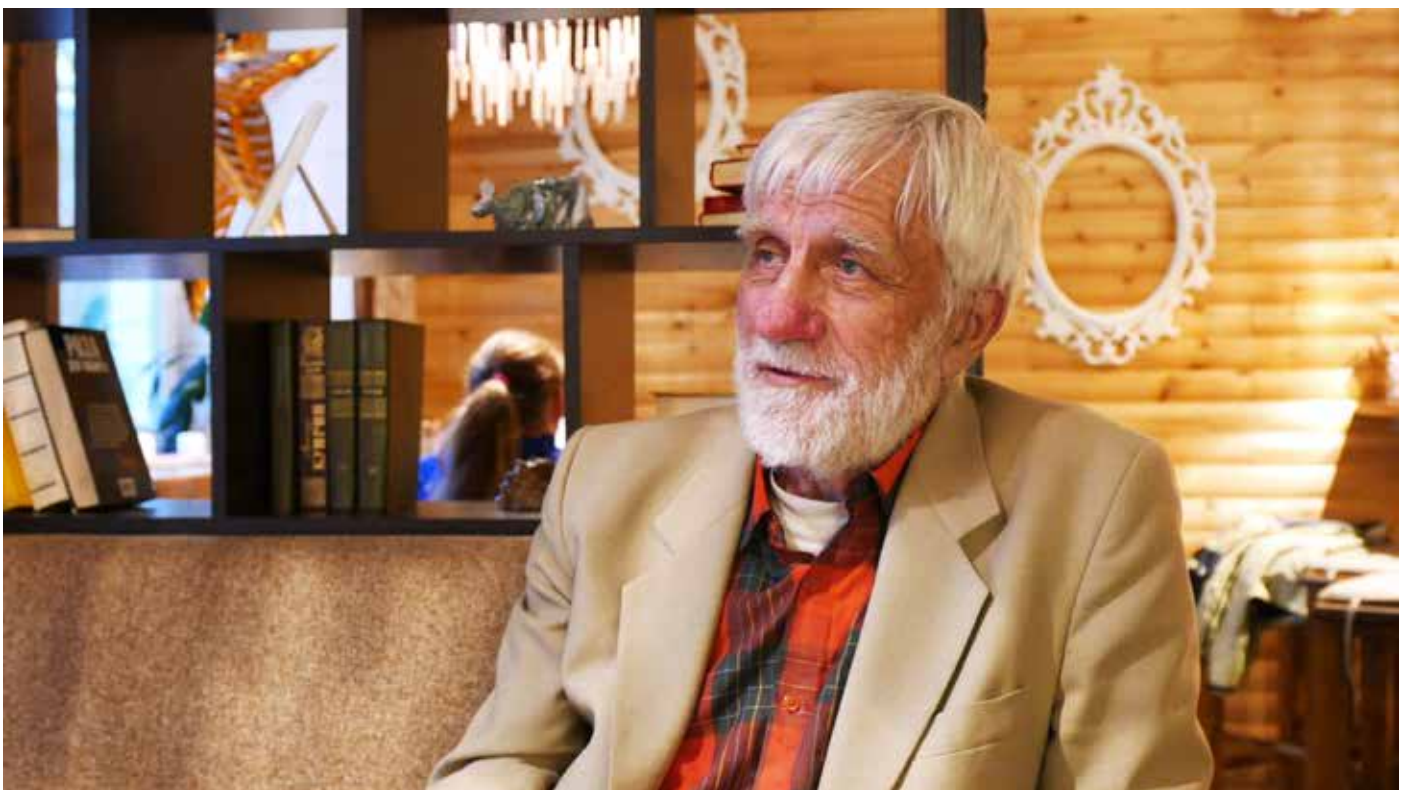
Гнейс
плагноклазовый
биотитовый
гранитизированный
Кольская серия



Образцы «жерна» предоставил профессор А.Г. Калинин
(кафедра бурения скважин)
Разрез Кольской СГС предоставила Р.А. Ромушневич
(Лаборатория «Проблем геотермии»)
2008 г.



Musée régional de Petrazavodsk, juillet 2016



Evguénie Daragan, Café de Kirovsk, juillet 2016



rue de Petrazavodsk, juillet 2016



Place Lenin,



Petr, Skufina, Institut de Géologie de Apatity, juillet 2016



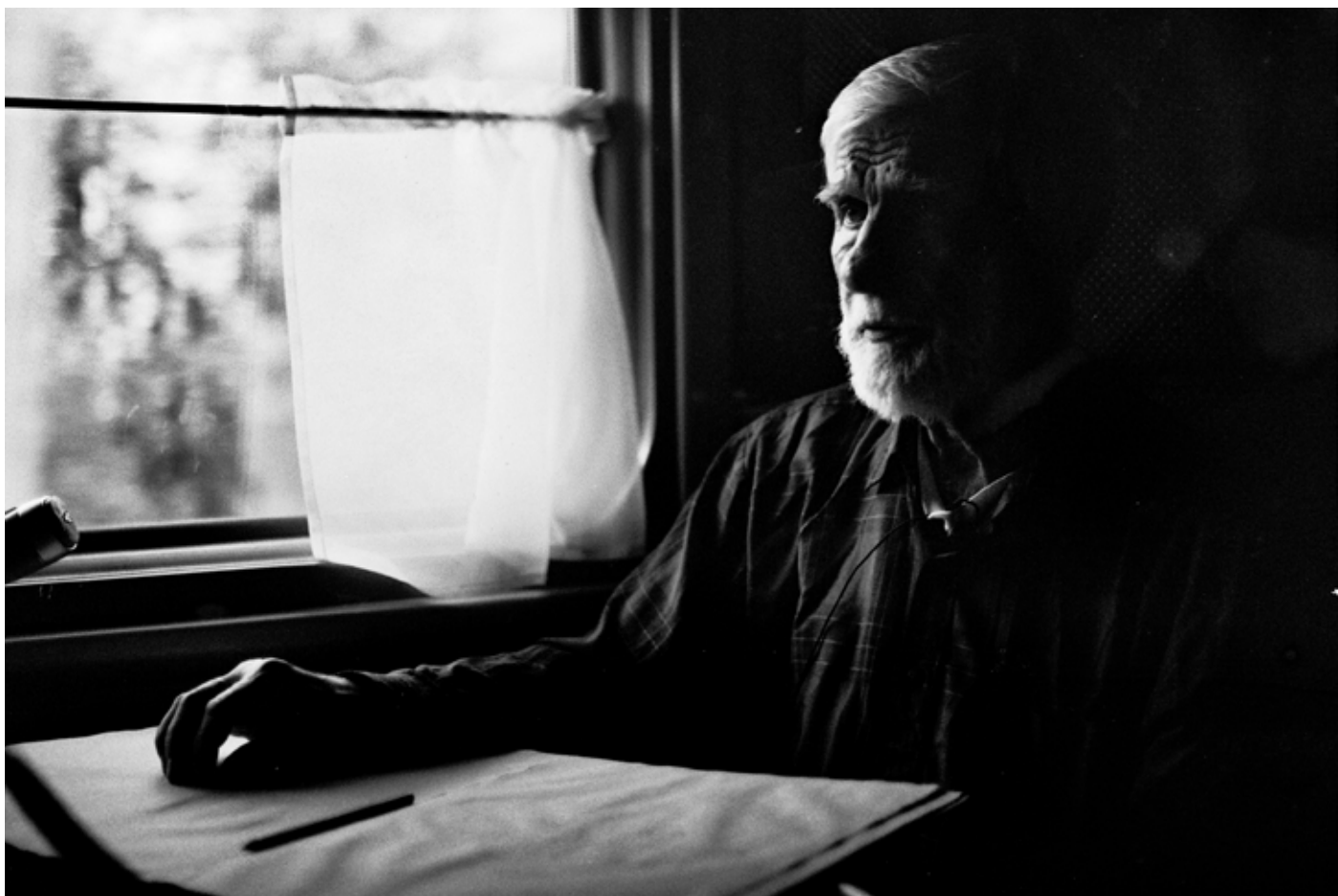
détail roche, Musée de l'Institut de Géologie de Apatity, juillet 2016



Institut de Géo



Musée de l'Institut de Géologie de Apatity, juillet 2016



Evguenie Daragan / train Petrazavodsk-Kirovsk, juillet 2016



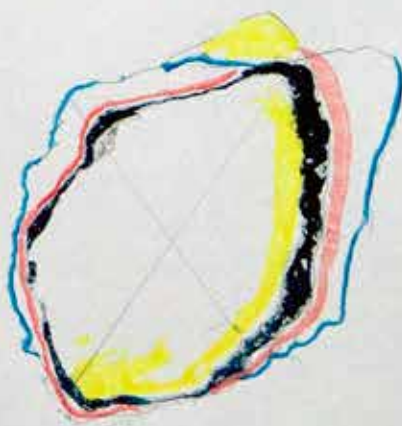
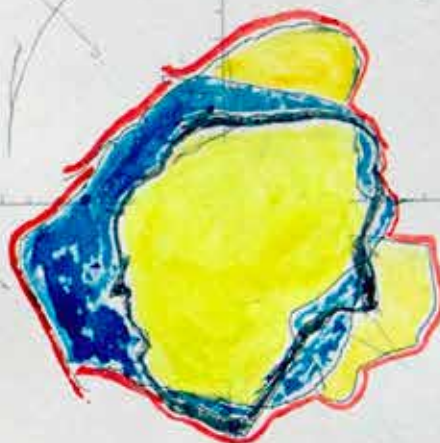
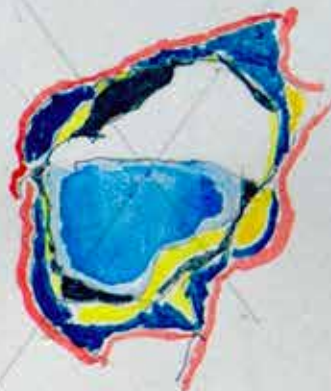
Les frères Gerber/ train Petrazavodsk-Kirovsk, juillet 2016



Nikita Vassiliev, Moscou, juillet 2016



Nikita Vassiliev, Moscou, juillet 2016





Гнейс
кern Кольской
сверхглубокой,
скв. №3, глубина 10660 м
Дар: Л.Г. Грабчак . №1752



Stas l'Idiot, juillet 2016

Diamond Mountain pours
From the heights of its four rocks,
Pearls abyss and silver¹
Boils bottom, beats up the bumps;
Splash Blue Hill stands
Far away roar of thunder in the forest.

Noise, and in the thick of boron
Is lost in the wilderness then;
Ray shines through the flow quickly:
Under unsteady vault the tree, like a dream
Covered, wave quietly poured out
A river of the Milky entails.

Gray foam of shore
Lies mounds in a jungle dark,
Knock comrade heard the wind
Screech of saws and moan bellows lifting:
On a waterfall! In your crater
All immersed in the abyss, in the dark!

Winds pine defeat -
Breaking into pieces in you;
Thunder stones rejection -
Erased you in sand,
Water was ice dare Forge -
As cascade down the glass dust...

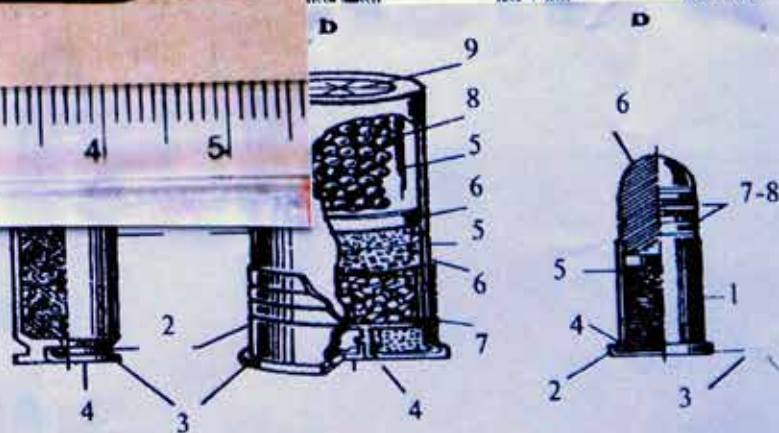
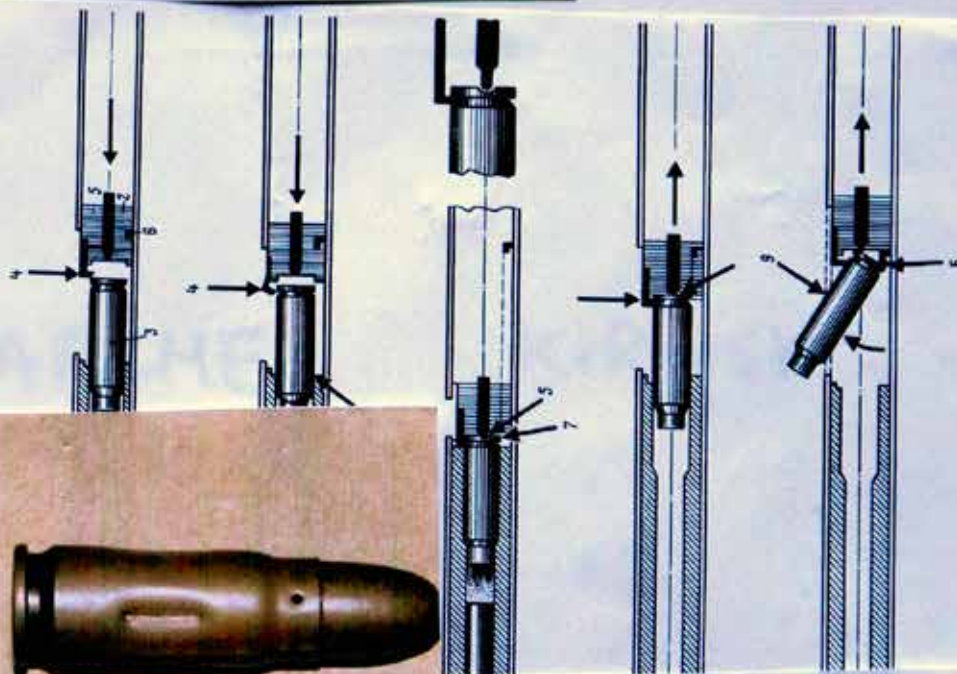
«Time falling away. That's what I feel here,»
he said. «Time becoming slowly older. Enor-
mously old. Not day by day. This is deep time,
epochal time. Our lives receding into the long
past. That's what's out there. The Pleistocene
desert, the rule of extinction.»

«Consciousness accumulates. It begins
to reflect upon itself. Something about this feels
almost mathematical to me. There's almost
some law of mathematics or physics that we
haven't quite hit upon, where the mind tran-
scends all direction inward. The omega point,»

«Whatever the intended meaning of
this term, if it has a meaning, if it's not a case
of language that's struggling toward some idea
outside our experience.»

«What idea?»
«What idea. Paroxysm. Either a sublime
transformation of mind and soul or some
worldly convulsion. We want it to happen.»

«You think we want it to happen.»
«We want it to happen. Some paroxysm.»
«Think of it. We pass completely out of
being. Stones. Unless stones have being. Unless
there's some profoundly mystical shift that
places being in a stone.»



Патрон для нарезного оружия центрального боя (А): 1 – корпус гильзы; 2 – кольцевая проточка; 3 – фланец; 4 – капсюль; 5 – дульце; 6 – скат; 7 – метательный заряд; 8 – сердечник пули; 9 – оболочка пули; 10 – канавка.

Патрон для гладкоствольного оружия центрального боя (Б): 1 – корпус гильзы; 2 – кольцевая проточка; 3 – фланец; 4 – капсюль; 5 – пыжи (войлочный и полимерный с концентратором); 6 – прокладки; 7 – метательный заряд; 8 – дробовой заряд; 9 – закатка «звездочка».

Патрон кольцевого воспламенения (В): 1 – корпус гильзы; 2 – кармашек; 3 – фланец; 4 – прессованный порох; 5 – метательный снаряд; 6 – пуля;

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Nertchinsk mine sibérie
Bruno Schulz
Iakov Grigorievitch Bloumkine
Nikolaï Nikolaïevitch Mikloukho-Maklaï
St Martin De Valgualgues
La fonte des glaciers posent une menace radioactive
Conrad Kilian - Géologue Algérie
Voyage vers Agarthā
Edge of untold wealth

EXPLOITATIONS

le fer (fe) et ses alliages, aciers, aciers inoxydables ;
le plomb (pb) pour les batteries d'accumulateurs (en particulier pour les automobiles), les implants dentaires, les tuyauteries, les soudures, les peintures anti-corrosion (minium) et les munitions. les grenailles de plomb des munitions de chasse et de ball-trap, perdues dans l'environnement, représentaient environ 8 000 tonnes de plomb par an rien que pour la France vers l'an 2000 ; ces munitions toxiques sont source de saturnisme aviaire chez l'homme... ;
le mercure (hg) pour de très nombreux usages dont les amalgames dentaires et les piles électriques ;
l'uranium (u) pour les quilles de certains bateaux, les munitions anti-blindage (uranium appauvri) ;
le chrome (cr), comme pigment rouge et pour le chromage de pièces ;
le cuivre (cu), dans le domaine de l'électronique ainsi que comme fongicide (sulfate de cuivre, notamment utilisé lors du traitement des vignes) ;
le cadmium (cd) utilisé entre autres pour les accumulateurs électriques (« piles » rechargeables) ni-cd ainsi qu'en tant que cadmiage anti corrosion dans l'aéronautique ;
l'argent (ag) pour la bijouterie et l'argenterie, la photographie argentique, les miroirs, de nombreux usages industriels (en particulier électriques et électroniques), les monnaies et médailles ;
l'or (au) pour la bijouterie, les objets précieux, les contacts électriques, en dentisterie ;
le zinc (zn) pour la galvanisation de l'acier, et pour des pièces moulées utilisées dans l'automobile ;
le titane (ti) en raison de son inertie chimique pour la construction de réacteurs chimiques, ou pour la confection de prothèses (prothèse de hanche par exemple) ;
le nickel (ni) pour les aciers inoxydables.

MINÉRALOGY

Aegirine agrellite Albite Anatase ancyllite- (Ce) anilite banalsite barytine Barytocalcite Barytolamprophyllite Batisite Benstonite Brookite Brucite canasite Chalcocite chalcopyrite Charoïte Clinohumite Copper Covellite Dalyite Davanite Denisovite digénite Diopside djerfisherite elpidite épididymite Eudialyte Fedorite Ferri-Clinoferroholmquistite Frankamenite froodite Galena geikielite idaïte Ilménite kalsilite K-Batisite Kilchoanite labuntsovite -Mn Lamprophyllite Lemleinite-K leucite Leucosphenite loparite- (Ce) Lorenzenite Magnesio-Arfvedsonite magnétite microcline misérilite monticellite mosandrite Murunskite moscovite narsarsukite Neotocite Nepheline Odintsovite Paralstonite Pectolite périclase Perillalite phlogopite pyrite richterite rosenbuschite Rutile Sérandite Argent sobolevskite sperryite Sphalerite spinelle steacyite Steenstrupine- (Ce) Strontianite Taeniolite Tausonite Thalcusite Tinaksite Titanite Tokkoite Vishnevite Wadeite Witherite Wollastonite Xonotlite Yuksporite Zircon