



*Water-Etching—Water-Running*  
*The Earth's Water Crest and Scum II*,  
 two movies by Hervé BERNARD awarded



5<sup>e</sup> DEAUVILLE GREEN AWARDS



*Water-Etching—Water-Running* (Silver, category: Housing, Buildings and Urbanism) and *The Earth's Water Crest and Scum II* (Gold, category: Eco-tourism and Responsible Travel), motion pictures directed by Hervé BERNARD and produced by RVB-Prod awarded in the *Deauville GreenAwards Film Festival 2016*. Both films concern the properties of water in relation to modern society and Earth's future survival.

*Water-Etching—Water-Running* considers waste water created and sewer cleaning. This type of water goes from the gutter to the sea even if it first is processed at a water treatment plant. This run-off water is contributing to the exhaustion of ground water.

*The Earth's Water Crest and Scum II* speaks of the links in between landscape, human being and water.

Both films do not use narration, but rather, use image, movement, montage, sound to convey important concepts. Without a language barrier, they are suitable for global audiences. Both are available as HD-stereo or DCP-stereo files. For purchase or rental thanks to contact Hervé BERNARD +33 616 13 58 98

***Water-Etching—Water-Running***

Water-Running is the nurturing water. Water-Etching is from the engraving, the one who

carries away everything on her path and marking for ever the soil and the human beings.

**Synopsis**

Water loves to spurt out, in rains and mountain streams...

She loves to be elusive, to trickle down our bodies, our hands.

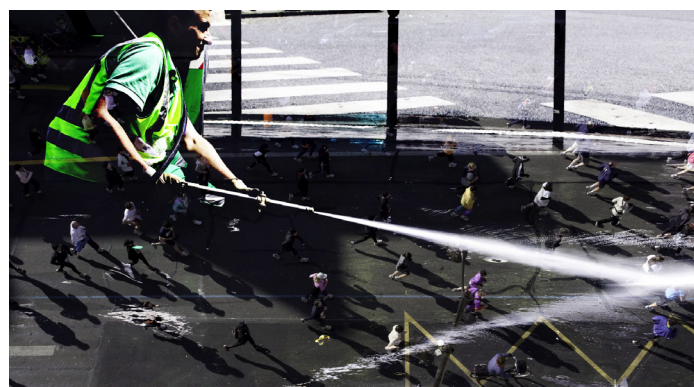
She runs and we trap her.

The sound of flowing water turns into a cry,

The cry from a prison that surrounds poison..

The small plastic shrouds dance for a last time.

The music is made of two pieces one is by Peter REINDERS and the other from Dan.digital and mixed by Hervé BERNARD.





# L'écume de la Terre II



## The Earth's Water Crest and Scum II

*"This planet is not terra firma. It is a delicate flower and it must be cared for. It's lonely. It's small. It's isolated, and there is no resupply. And we are mistreating it. Clearly, the highest loyalty we should have is not to our own country or our own religion or our hometown or even to ourselves. It should be to, number two, the family of man, and number one, the planet at large. This is our home, and this is all we've got."*

Scott CARPENTER, Mercury 7 astronaut, 15 October 1992.

The Water Crest and Scums need to be selected for sifting the wheat from the chaff to discriminate the soup Scum from the jam Crest; one unfit for human consumption while the other pleased the gourmets. In more than one way, the human being and his production are the Earth Crest and Scums. "But, there is a growing danger, there is a growing hope."  
HÖLDERLIN

*The Water Crest and Scum* is a two-pronged work started in 1993. *The Earth's Water Crest and Scum II* is a movie in echo to *The Earth's Water Crest and Scum I*, a photography exhibition partially exhibited during the 6<sup>th</sup> World Wide Water Forum in Marseille (2012). Put together the pieces form a whole about landscape and water. *The Earth's Water Crest and Scum II* was born out of the meeting of a place, a pond in *Le Loiret* (french area), border to the Sologne and the matter of one happens to a such mi-

raculous place if an ecological disaster occur. This two-pronged work show a whole of images which show our interaction with our home for waking up our consideration without activate a feeling of helplessness and frustration which would generated only inaction.

*The Earth's Water Crest and Scum I* is made with photo-reportage and with photographs build with Earth photos shot from spaces and others photo-montages. An extract of *he Earth's Water Crest and Scum I* was shown during the 6<sup>th</sup> WorldWide Water Forum 2012 in Marseille, France.

### Prelude music

*Birds* by Cinema du Lyon

### Opening scene music

*On dirait le Sud* by Dan.digital

### Second part music

*"Sorcerer's Saucer"* by Dean WHITBREAD: "This piece was constructed from elements of the DUKAS composition, which I have known since childhood. I found myself once more attracted to the supernatural, diabolical menace of the original, and I wanted to conjure the sense of being suspended in an etheric space, and yet also be abrupt and somewhat shocking, echoing the two musical extremes between which Dukas moves the orchestra."

## Image and environment

The theme of environment, the urbanism, the global warming and the water topics, all of them are in

the deep heart of the Anthropocene and are one of the main axes of my work.

Speaking about images and environment, it is in particular speaking about the relation in between image and real. That's mean explaining how and image is reporting to the real no matter if this image a literal or a pictorial one.

In the analysis, one will notice the fact that the observer point of vue about an environmental crisis will decide about his own interpretation of this relationship to the real. It is already possible to deduce that in the way we are looking to an image there are two positions statements: the one from the maker and the one from the watcher. They are building hand in hand even if the most part of us are unconscious or forget this teamwork.

Our position is to claim that image is a bird-call to real. As well as a duck-call will attract a part of the ducks which are flying up the pond; the image and more precisely the photographic or cinematographic image attract a part of the reality.

Just as well, the bird-call, visual or acoustic, artificial or natural, attract a part of reality. It is with an understanding how a photography, a movie or a painting are making that we will understand better which is the part of real which is content in an image.

## Hervé BERNARD, visual artist



“Writing with my eyes” is my profession, “Picture maker.” I do not attempt to make a reproduction of reality; I rebuild reality within my images, going deeply to its roots. I anticipate reality's future movements and changes to elaborate a world that is ours or could be ours. I try to abolish barriers between reportage and visual creation in order to raise a new perception of the world. And I try to give a new meaning to these traces of what we consider to be reality. What matters to me is not what we are looking at, but the way we are looking at it.

“Writing with my eyes”, it is also analyzing the image, speaking about the eye which is seeing and about the cultural brain which is interpreting. In *Regard sur l'image*, an illustrated essay foreword by Peter KNAPP and a website, I expose all the transformations that it received from the moment when it is taken to the one someone is looking at. My work is built on combining photography, video, movie, writing and theoretical practice about our image understanding. I consider that

choosing a media is also a point of vue on a subject. This is the reason why I choose to be a multi-disciplinary maker.

### Few key events

2016 *Regard sur l'image* get the “Prix de l'Académie de la Couleur”;

Image and ArtCenter of Chinese Culture University Taipei, exhibition of *Si c'était vrai... If it was true... / Perspectives* and *Excerpt of the preparatory speech for the 150<sup>th</sup> anniversary of the artificial brambles*;

2015 *Empreintes/Footprints* story Marco MARTELLA, director Hervé BERNARD, with the support of *Fondation des Parcs et Jardins de France* and *Dolby Europe*, shown at *Cannes Short Film-Corner 2015*, and become part of the *Forum des Images* (Paris) collections;

*Excerpt of the preparatory speech for the 150<sup>th</sup> anniversary of the artificial brambles*, exhibition at Taipei Art Photo Show, Taiwan ;

2014 Taipei Photo Art Fair - série *The Holly Family*;

2012 *The Earth's Water Crest and Scums I*, 6<sup>th</sup> WorldWide Water Forum 2012 in Marseille, France;

2011 *Regard sur l'image* released, artistic residency at *La Maison Descartes* (French Cultural Center, Amsterdam), following exhibition, *Leben met Wasser* (11/2011 to 01/2012);

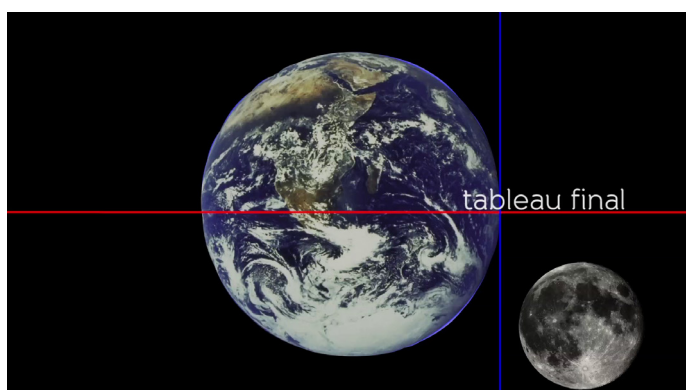
2009 *Prix Vulcain*, jury member, Cannes Film Festival Official Competition. Award give by one of the main french technicians movie association.

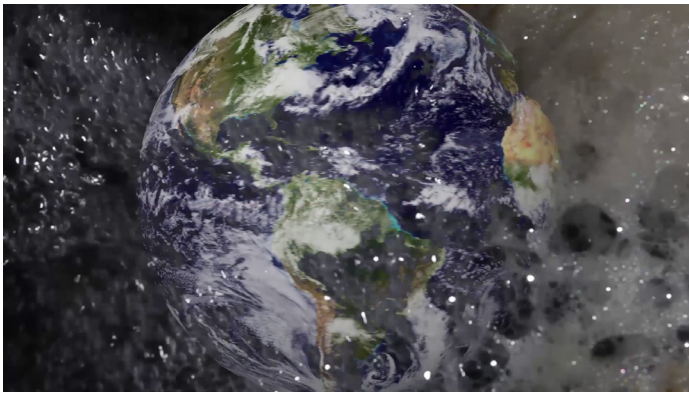
2008 [www.regard-sur-limage](http://www.regard-sur-limage), opening website about our image receipt;

2002 *L'Histoire de Pierre et le Fou* director Thomas NORYMBERG, color grading directed by Hervé BERNARD, production RVB-Prod is shown at Cannes Festiva;

2001 RVB-Prod ;

MEP (Maison Européenne de la Photo, Paris), establishment, during an Atelier set-up by Gens d'Images showing of my work.;





1999 released of *Digital photography dictionary*;  
1994 released of Photoshop 3.0 for Adobe and Sun Microsystems;  
1989 begun a long term collaboration as technical writer about digital imaging *Le Photographe et Vidéo-Broadcast* magazines;  
1987 solo exhibition at *L'Espace Canon* (Paris), acquisition by Musée Carnavalet, Paris;  
1985 first digital pictures;  
1983 Pagemaker and writer for the Minitel, french ancestor for Internet.  
Images belongs to 6 French museums collections.

## Musicians biographies

Hervé BERNARD and Ninsun have been collaborating several times.

### .Cinema du Lyon

Obsessed and petulant, brilliant, yet obscure, Cinema du Lyon are les flâneurs of the digital age; nothing satisfies, and yet everything delights. Effortlessly and without moral commitment, they invite nothing more than the total immersion of the soul into the flames of passion. Their dialogue leeches into our living narratives, taking it over at times. The found scraps of speech resemble toast crumbs upon a duvet, broken glass deep in a Persian rug, a sud-



den stab of pain at the zenith of sexual ecstasy - the harshness and the irritability, the sweetness and the sadism, the futility of purpose.

### Dean WHITBREAD

Dean WHITBREAD, from London, England, is a creative writer and producer, working in performance, music composition, video, digital art and activism.

Graduating from Hornsey College of Art, he first came to public notice in 1984 with his performance piece "Camouflaging Trees from Further Attack" when he wallpapered the trees on the south bank of the river Thames. Recent notable works include Frostfest (winter art and music festival, Fredrikstad, Norway, 2011) and Prix Mobile (Paris and Basel, 2011 and 2013). For more information: deanwhitbread.com

### Dan.digital

Dan.digital has been working as a freelance electroacoustic composer and sound artist. He has been developing a practice of composition and mixing from sound prerecorded, in various contexts.

### Peter REINDERS

Peter REINDERS has been describing himself as an independent sound artist. He has been working for his own company La Capsule specialized in sound design, and has been developed sound design projects and collaborated with movies, theater plays, digital art companies and many events.

### Ninsun

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[www.regard-sur-limage.com](http://www.regard-sur-limage.com)

Tél : + 33 6 16 13 58 98 — [rvbbernard@gmx.fr](mailto:rvbbernard@gmx.fr)