

15 - 24
MARCH
2019

CINEMA DU RÉEL

Retrospective Kevin Jerome Everson

7 feature films, 2 short-film programs and an installation will be presented to illustrate the work of a prolific artist who combines scripted and documentary elements to examine certain conditions-- physical, natural, socio-economic--in the daily lives of African-Americans. His films offer a rich image book of people and communities often marginalized in the mainstream history of the United States and almost absent from cinema screens.

Kevin Jerome Everson (born 1965) is an artist from Mansfield, Ohio. He now lives in Charlottesville, where he is Professor of Art at the University of Virginia. His abundant output encompasses sculpture, painting and photography and includes over 140 shorts and 9 feature-length films, screened worldwide in festivals such as Sundance, Toronto, Venice, Berlin, Rotterdam and Oberhausen and in cinemas, biennials, galleries, and art institutions.

Everson has received recognition for his work in retrospectives at the Museum of Modern and Contemporary Art-Seoul, Viennale, London's Tate Modern, Whitney Museum in New York and the Harvard Film Archive.

With this first major French retrospective, Cinéma du réel pays tribute to his work as filmmaker.

→ Mostly grounded in the recording or mise-en-scène of the gestures, attitudes and postures of America's black working class and people of the African diaspora, Kevin Jerome Everson's œuvre reveals a different contemporary history of the United States – a testament to craft and labour as a form of art-making.

From one film to another, the form changes: we go from an almost real-time immersion (*Park Lanes*, an 8-hour film that follows the workers of a bowling equipment firm, presented at Cinéma du réel as an installation) to very short films (2 minutes to conjure up a boxing match in *A Good Fight*), conceptual expressions (the durational 16mm sequences of *Erie*) to a story that flirts with the dynamics of fiction (*Cinnamon*), from the simplest documentary viewpoint (camera placed at the exit of a factory in *Workers Leaving the Job Site*) to a highly meticulous re-enactment (Sly and the Family Stone arriving in Charlottesville in 1973 in *How Can I Ever Be Late*, a film made in collaboration with Claudrena N. Harold)... the common denominator in these films is Kevin Jerome Everson's gaze on familiar bodies that tell another (hi)story, bodies not represented – or so poorly represented – in cinema.

Kevin Jerome Everson will be in Paris to present his films from 15 to 18 March.

ENCOUNTER at the INHA (Institut National de l'Histoire de l'Art),
14 March, 6pm / 2 Rue Vivienne - 75002 Paris

ENCOUNTER at the Mona Bismarck American Center, 15 March, 7pm.
Discussion with the filmmaker Mati Diop / 34, Avenue de New-York, 75016 Paris

MASTER CLASS at the Centre Pompidou, 17 March at 5pm

→ THE FESTIVAL'S VENUES: Les Centre Pompidou Cinéma 1 / Cinéma 2 / Petite Salle // Forum des images // Luminor Hôtel de Ville



Photo : Sandy Williams III



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