

## Deriva

Camera movements are generally used in cinema to encourage the viewer to identify with the shot and, in a way, cross the threshold of the image. Céleste Rogosin's film, *The Paths*, breaks away from this rule, while seeking to achieve the same goal. The object of the film is indeed this displacement, this drift through near-desert cities, but immersion is not technically part of the film and the director has therefore invented a projection device and a specific treatment of the image to overcome this rule. By disassociating herself from the narrative in the image, Rogosin uses the projection space as an element of the film. *The Paths* is projected into the re-entrant corner of an orthogonal room, and consequently uses each side of the corner as a projection surface. The viewer is literally immersed by the framing of two very large moving images. By becoming spatialised, the viewer's experience of the film is no longer merely intellectual but physical. The body becomes another channel for appreciating the image. The projection system alone predisposes us to the subject of the film.

*The Paths* recreates the sensations of a city. Not the city in full swing, but the slow palpitation of a peripheral city. The image, impregnated with a blue that is as impersonal as it is melancholic, reveals the physical properties of the city head-on. The combination of the sunset, the electric lights, the light of the city and the light of the city itself are all very different.

But the film is not just a close look at urban plasticity. Nature, just as present and just as marginalised, gradually permeates the film's atmosphere. There seems to be no struggle: the crackle of electrical networks subtly mingles with the crackle of foliage, and in all this confusion of phenomena, the immaterial pulse of the city seems to find a harmonious correspondence with this abandoned nature. The film evokes a kind of osmosis and sensory communication in the crystalline air of this city. Beneath the foliage lit by red neon lights, a few teenagers appear in a quiet, mute state that they seem to have drawn from the landscape. Disembodied and indifferent, all that remains are their sensitive bodies, sometimes embracing but above all receptive to the empty horizon that surrounds them. Their faces are sometimes illuminated by a mobile phone, highlighting the immaterial nature, not of their modes of communication, but of all the forms of communication shown on screen. As a result, the film speaks profoundly of the energetic exchanges that take place in urban space.

Finally, it should be noted that *The Paths*'s projection device adds a second, spatial montage to the original. The projection in the corner allows two images arranged perpendicularly to be confronted. The spatial montage reinforces the phenomenology of the film and the immaterial nature of the communications. The projection device and the film itself clearly tend towards this enigma of non-thinking and immersion in the landscape-image. Strangely enough, at the end of the film operates a reversal: immersion in the landscape-image becomes total. From far away, the teenagers reappear in the thick vegetation that floods the screen. The landscape becomes monochrome and almost seems to devour the individuals.