

E X M E M O R I A M

"Ex memoriam" cannot really be called a film; even less can it be called a story. Rather, it is a painting, or a monument, before the camera focused on it, and will still be operating when the camera is switched off.

"Ex memoriam" is a memory. Not a metaphor for, nor an illustration of a memory. It is a working memory, its paths carved out in flesh, its searing moments, multiple layers of meaning and multitudinous sounds accumulating to a point where they become no more than the moan of the wind.

As a source for this film, Bériou used his family album and those faces familiar to him, combining them with the natural positions into which fall his own hands. For memory is, perhaps, no more than the relationship between the hand seeking blindly for the touch of reality and beloved faces, which are from time to time evoked.

After "Digitaline" a one and a half minute video widely distributed on a international basis, Bériou and the Agave team are concentrating on maze-like structures of real images.