

Le Nouvelliste

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ART AND TECHNOLOGY

# PI SYMPOSIUM

[www.symposium-pi.ch](http://www.symposium-pi.ch)

28-29-30  
NOVEMBER

THÉÂTRE DU  
CROCHETAN  
MONTHÉY

Entry: 20.-  
Price lowered: 10.-  
024 / 475 79 09  
[www.crochetan.ch](http://www.crochetan.ch)

[www.imaginary-landscapes.com](http://www.imaginary-landscapes.com)

Comics  
Game Art  
Animation  
école professionnelle des arts contemporains  
[www.epac.ch](http://www.epac.ch) - [www.facebook.com/epacswiss](https://www.facebook.com/epacswiss)

THEATRE  
CROCHETAN

idiap  
MOCAPIER  
le lieu unique

the ark  
ME

AUTODESK  
Hes-so VALAIS WALLIS  
UNIVERSITÉ INREV PARIS 8

monthey  
COMMUNE DE SAKON

Le Canton du Valais encourage la culture  
Der Kanton Valais fördert Kultur  
prshelvetia

FONDATION SEQUENCE  
Avec le soutien de la  
Loterie Romande  
Schweizerische Eidgenossenschaft  
Confédération suisse  
Confederazione Svizzera  
Confederaziun svizra  
Département fédéral de l'intérieur DFI  
Office fédéral de la culture OFC

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# Overview

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**The PI Symposium is a 3-day event on art and emerging technologies.**

The idea is to bring together scientists (from robotics, biomedical ethics, sociology of the media, ethnology), transmedia artists (augmented reality, design, 3D animation) and video game developers (for therapy and entertainment) with personalities from the fields of art, culture, and academic research, to debate the relationship between man and technology in a rapidly developing, culturally digital world.

The Symposium is open to the public, students and professionals. It follows on from the biennial "Imaginary Landscapes" competition which was launched by the EPAC (the Academy of Contemporary Arts at Saxon in Switzerland) and the MoCA (Museum of Contemporary Art) at Taipei on Taiwan (ROC), and encouraged from the start by the current Director of the Lieu Unique. The theme of the latest competition was "Immortal quest - new spaces and codes - the post human".

To incubate the convergence of ideas about what is possible and what might actually happen, there will be exhibitions and films, talks and round tables, a game jam, technical presentations, meetings and workshops. The idea is to highlight common interests and skills in order to build the networks that are essential for the arts, culture, science and education to develop in harmony with contemporary issues.

PI stands for "*Paysages Imaginaires*" ("Imaginary Landscapes") as well as for the symbol  $\pi$ , the mathematical constant with an infinite number of decimal places. At the interface between art and technology, the PI Symposium will attempt to unveil real and virtual perspectives in order to open our minds to these new spaces and codes, these new imaginary landscapes and territories that the digital age is opening up for us.



Gautier Rebetez

# Where we're coming from

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Since time immemorial, man has been trying to extend his reach, his life and, ultimately, himself, by applying techniques and technologies shaped by his artistic and scientific imaginings. Today he stands in a relationship between himself and new technologies that requires him to repeatedly re-think and re-define the fields of ethics, culture and art.

Scientific research now enables us to imagine, build and accept the intrusion of robotized prostheses in our concept of the living human being. They may be controlled by conscious thought, or automatic, like artificial hearts, and implants that restore the sense of hearing. The arts transcend the media to the point of throwing down cultural barriers. The internet, social networking and smartphones have changed the ways in which we think and interact. All this underlines the profound transformation that is taking place in our definition of what it is to be human in a transmedia universe where man and technology are constantly in immediate communication.

When the science fiction writer Isaac Azimov brought out his collection of short stories, *I Robot*, in 1967, he was putting a whole world of rapidly evolving technology into question and confronting it with our concepts of ethics and social interaction. Science fiction artists, writers and film-makers have often served and stimulated the development of scientific research and thus helped shape the realities of today.

Science, and thereby technology, has always been allied to art and served to realize the artist's vision. Art does not explain science but may give us a glimpse of it. Science does not explain art but may be inspired by its creative ideas that disregard the conceptual barriers between disciplines. So the idea behind this PI Symposium is to bring about a convergence between what is possible and what might actually happen at the meeting points of art and technology.



Katarzyna Szymkiewicz. (video)

# Background

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EPAC, the Academy of Contemporary Arts, the borough of Saxon, the Sequence Foundation, the Théâtre du Crochetan, and the town of Monthey have joined forces to organize and host this event. It follows on from the first biennial Imaginary Landscapes competition of international art, which was initiated by the Director of EPAC in collaboration with the MoCA (Museum of Contemporary Art) at Taipei on Taiwan (ROC), and was supported right from the start by the Director of the Lieu Unique, Patrick Gyger.

Selected entries from the first competition, on the theme of imaginary countries, were exhibited at the Kunstverein Oberwallis in the context of LABEL'ART, the Valais's Triennial of Contemporary Art. The second edition of the competition, on the theme of "Immortal quest - new spaces and codes - the post human", was judged by an international jury in October 2013 and the winning entries were shown at the MoCA from 9 to 22 November 2013.

The idea of a Symposium on art and technology grew out of the desire to mount this exhibition in the Valais. Attracted by the project, several prominent persons from the cultural fabric of the Valais supported the Sequence Foundation in organizing this Symposium on digital culture. As a result, various creative forces from the Valais and from elsewhere in Switzerland and abroad, have been invited to participate in this novel event. The Symposium has also come about through close contacts between the EPAC and professionals from the world of art and various fields of research. With its roots in the local community, the ambitious programme of the Symposium also has a national and international dimension, and thus makes a creative contribution to the renown of the Valais.



EPAC, Saxon

## PROGRAMME\*

# Talks: Video games, design, virtual and augmented reality

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### THE NATURE OF THINGS

Christian Etter (CH)

*On how to design games in order to make them perform well and be original, plus insights into the design process of "Drei", a game which has won a number of awards. (In English)*

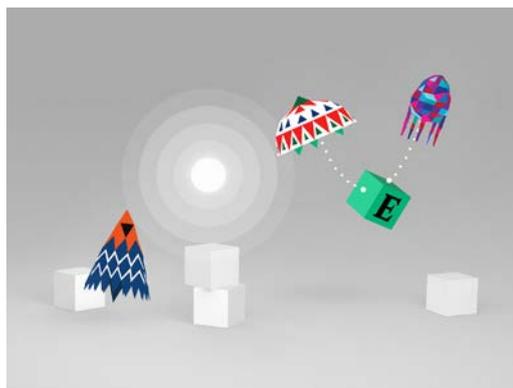
Christian Etter's work has won the Cannes Gold Lion, ADC Gold Cube, Webby Award, and the European Design Award. He is a member of the Advisory Board of UNESCO's Design21 Association, and of the International Academy of Digital Arts and Sciences, as well as chairman of the Digital Arts Association (Zurich). In 2008 he founded Etter Studio, a small interdisciplinary design and strategy company, based in Zurich.

### A WALK THROUGH THE SWISS MOUNTAINS

Camille Scherrer (CH)

*On the real and the unreal world, industrial design, augmented reality, and interactive installations.*

Camille Scherrer is a Swiss designer with a diploma in visual communication and interactive design from ECAL (a university of art and design in Lausanne). She is seeking new fields to explore at the intersection of art and technology.



"drei\_hero", Christian Etter



"Untitled" Camille Scherrer

# PROGRAMME\*

## Talks: Video games, design, virtual and augmented reality

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### DONTNOD ENTERTAINMENT

Jean-Maxime Moris (F)  
Aleksi Briclot (F)

*Presentation of the development of the game "Remember me": Neo-Paris 2084. It is now possible to digitize, buy, sell and exchange personal memories: these ultimate forms of our private life and intimacy have been swept away by what seems to be a logical evolution of the explosion of social networking since the beginning of the 21st century.*

*A speed-painting session (digital painting shown live on a large screen) with Aleksi Briclot.*

Co-founder of the DONTNOD ENTERTAINMENT studio, Jean-Maxime Moris is the studio's creative director. He created "Remember me" which came out in June 2013.

Co-founder and art director of the DONTNOD ENTERTAINMENT studio, Aleksi Briclot is also an illustrator in the fields of science fiction and the fantastic.



# PROGRAMME\*

## Talks:

### Video games, design, virtual and augmented reality

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#### FROM CLASSICAL TO DIGITAL ART

Chris Solarski (CH)

*Film Storytelling Techniques for Game Design. (In English)*

Chris Solarski is an artist game designer and author of *Drawing Basics* and *Video Game Art: Classic to Cutting Edge Art Techniques for Winning Video Game Design* (Watson Guptill, 2012). He is interested in the intersections between video games and classical art, animation, and film. Chris is currently developing his own video games through his Solarski Studio, with the aim of exploring new forms of player interaction and creating more expressive and varied emotional experiences in games.

#### CONFÉRENCE IMMERSIVE EN 3D TEMPS RÉEL

Yann Minh (F)

*The pre-history of transhumanism, from one singularity to another: various key moments in the history of our arts and sciences that led to the birth of cyberculture, transhumanism, and the singularity.*

Yann Minh is a French multimedia artist, film-maker, and lecturer specializing in cyber-culture.

#### OTHERWORLD

Kevin Péclet (CH)

*An international perspective on the stakes for Swiss developers of video-games, and a presentation of the OTHERWORLD project.*

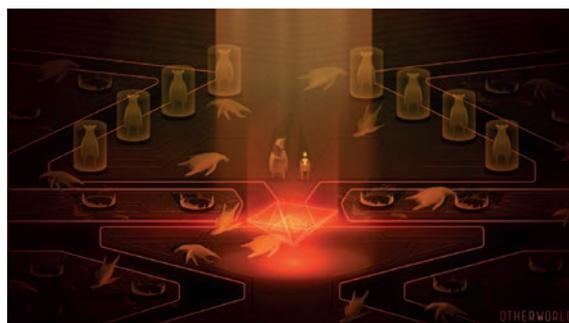
Kevin Péclet is an illustrator, designer, and developer of independent video games. A graduate of EPAC, he promotes and popularizes in French-speaking Switzerland the development of gaming videos and the art of video games.

#### EPAC - GAME ART

Thomas Crausaz (CH)

*A presentation of EPAC's Game Art section, which was created in 2012, under the responsibility of Thomas Crausaz.*

This department is run just like a real video game developer's production studio, and aims to market one or more games developed by students.



"Foreigner-Mockup", Kevin Péclet, Sean Cruz, Nils Ole Timm

## PROGRAMME

# Talks: Technology, image and social science

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### Cédric Plessiet (F)

*Interactive, virtual, intelligent actors: pre-viewing for the cinema; motion capture, modelling, 3D scanning, real-time rendering engines, and artificial intelligence for video games.*

Cédric Plessiet has been a maître de conférences at ATI since 2009; he carries out research at the INREV, at Paris 8.

### Daniel Gatica-Perez (CH)

*How mobile phones can help us understand cities. (In English)*

Daniel Gatica-Perez is a researcher at the IDIAP research institute, Director of its social computing group, and a maître d'enseignement et de recherche at the Federal School of Engineering at Lausanne (EPFL).

### Johann Roduit (CH)

*Will we be all X-Men tomorrow? The ethical implications of improving human beings.*

Johann Roduit is writing his doctorate at the Institute of Biomedical Ethics of the University of Zurich on the ethics of improving human beings. He is a co-founder of NeoHumanitas, a study group on the ethical implications of the use of emergent technologies.

### Marc-Olivier Gonseth (CH)

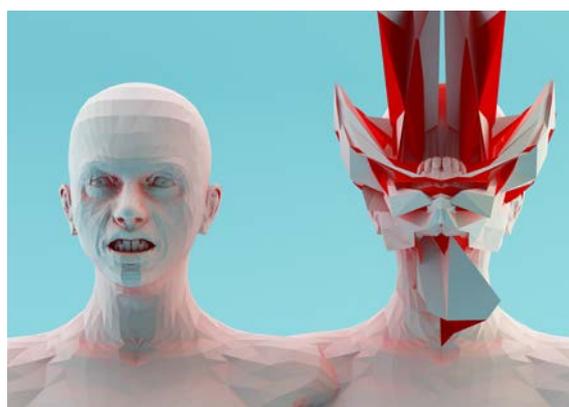
*In the labyrinth of myths: thoughts on the myths that, in works of fiction, try to express the complexity of the symbols and technologies that, in these early years of the 21st century, are (re-) drawing the boundaries of what we call our humanity.*

Trained as an ethnologist, Marc-Olivier Gonseth is the Director of the Ethnographic Museum of Neuchâtel.

### Mike Pelletier (NL)

*From the physical to the digital and back again. Exploring the theme of translation between the digital and physical worlds and how things change when they're being changed from one world to another. (In English)*

Mike Pelletier is an artist working in the fields of interactive installations, game art, and 3D animation. He will also be presenting a work called "Measured Response", specially created for this Symposium.



"Parametric Expression", Mike Pelletier

# PROGRAMME\*

## Talks: Technology, image and social science

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### Stéphanie Mader (CH)

*From games for entertainment to educational and therapeutic games: presentation of a prototype game for stimulating the attention of Alzheimer patients.*

Stéphanie Mader is a video game designer who is writing her doctorate at the Computer Research Laboratory (CEDRIC) of the National Conservatory of Arts and Crafts in Paris on methods for designing games for health.

### Sylvain Calinon (CH)

*Learning and collaborating with humanoid robots: presentation of recent research with Baxter, a programmable two-handed robot which is designed to learn to manipulate objects in collaboration with humans.*

Sylvain Calinon is a researcher at the IDIAP research institute at Martigny, and heads the "Robot Learning & Interaction" group, which aims to develop new interfaces for humanoid robots to learn and interact.

### Chu-Yin Chen (F)

*Thirty years of evolution: a history of the Fine Arts and Image Technology department at the University of Paris 8, and presentation of technological innovations and the emergence of new aesthetics.*

Chu-Yin Chen directs the INReV (digital image and virtual reality) laboratory and co-directs the ATI (Fine Arts and Image Technology department) at the University of Paris 8. She is also a digital artist whose works are situated at the convergence between art and science (3D animations, installations, and paintings).



Robot Baxter, IDIAP

## Talks and a round table

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### Talks:

*Forever creating, innovating and hybridizing*

### Round table:

*Widening the field of the possible, spaces to explore*

#### Patrick J. Gyger (CH)

Trained as a historian, Patrick Gyger directed the Maison d'Ailleurs (House of Elsewhere) up to 2011. There he mounted more than thirty exhibitions and doubled the museum's holdings. In 2008 he opened its Jules Verne space. He has produced or collaborated on numerous books, CDs, films, and other publications. He was also artistic director of the Utopiales at Nantes (2001 to 2005). Since January 2011 he has directed the Lieu Unique in Nantes (France's national centre for contemporary arts) with an approach that combines Utopianism and interdisciplinary practice.

#### Lorenzo Malaguerra (CH)

Lorenzo Malaguerra, director of Crochetan Theatre in Monthey, Switzerland, is also a geographer, an actor and a stage director. He directed around twenty theatrical projects in western Switzerland and France. He regularly collaborates with Jean Lambert-wild on shows on the boundaries between theatre and digital art. He is also active in the field of opera and musical theatre.

#### Chu-Yin Chen (F)

Chu-Yin Chen directs the INReV (digital image and virtual reality) laboratory and co-directs the ATI (Fine Arts and Image Technology department) at the University of Paris 8. She is also a digital artist whose works are situated at the point of convergence between art and science (3D animations, installations, and paintings).

#### Cédric Plessiet (F)

A maître de conférences at the ATI (Fine Arts and Image Technology department) of the INReV (digital image and virtual reality) laboratory at the University of Paris 8, Cédric Plessiet is currently researching preview techniques for film-making along with motion capture and modelling for video games.

#### Andrzej Bednarczyk (P)

A Polish author, Andrzej Bednarczyk is a professor at the Academy of Fine Arts at Cracow, where he directs the department of painting. He is active in numerous fields: painting, graphic arts, photography, drawings, installations, and art books. His work has been shown at more than 170 exhibitions in 27 countries, and he has had several dozen one-man shows.



Vitamorph II Chu-Yin Chen

# PROGRAMME\*

## Talks and round tables:

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### J.J. Shih (TW)

The Director of the MoCA (Museum of Contemporary Art) at Taipei on Taiwan (ROC), J.J. Shih is also an art critic, a member of the programme committee for public art of the Taiwanese Ministry of Culture, and a consultant for the National Culture and Arts Foundation.

### Camille Scherrer (CH)

Camille Scherrer has a diploma in design from the ECAL (a university of art and design in Lausanne). She is a Swiss designer in the field of visual communication and interaction. She is seeking new fields to explore at the intersection of art and technology.

### Marc-Olivier Gonseth (CH)

Trained as an ethnologist, Marc-Olivier Gonseth has been the Director of the Ethnographic Museum of Neuchâtel since 1 March 2006. After his arts degree in ethnology, linguistics and modern French, he worked as an assistant (1983-87), then as a chargé d'enseignement (1989-91), in the Institute of Ethnology of the University of Neuchâtel. He has conducted research in the Jura and the Pays d'Enhaut (Switzerland), in France, in the Philippines and on Réunion Island in the Indian Ocean.

### Eng-Hiong Low (CH)

The overseas Director of EPAC, Eng-Hiong Low is one of the latest artists, according to Frank Popper, the theoretician of art, to join the international kinetic art movement. He excels in monumental performances which, in common with kinetic art, place the body of both the artist and the spectator at the centre of the artwork. He is a co-founder of the biennial Imaginary Landscapes competition and the Sequence Foundation. He is also the architect of the collaboration between the EPAC and several universities on Taiwan.

### Patrizia Abderhalden (CH)

A Swiss artist, Patrizia Abderhalden is the founder and Director of EPAC (the academy of contemporary arts). The structure of the school is based on a pedagogic approach that favours the empirical, so that artistic experimentation forms an integral part of the student artists' education. She has also reached out to create collaborative ventures with other European universities. This collaboration extended to Asia in 2008. In 2007 she founded the Sequence Foundation, which she presides, to promote sequential art and narrative imagery in Switzerland.



"Figures de l'artifice" exhibition, MEN

## The Imaginary Landscapes II exhibition

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A selection from the student work (videos, animations, digital paintings, interactive installations, drawings, transmedia) entered for the "Imaginary Landscapes II" biennial international competition, initiated by Patrizia Abderhalden, who directs the EPAC, and Eng-Hiong Low, in collaboration with the MoCA (Museum of Contemporary Art) at Taipei on Taiwan (ROC), and the fruit of collaboration between arts academies and universities in Europe and Asia. The theme of this second edition was "Immortal quest - new spaces and codes - the post human".

With the new technologies and new artistic media, experimentation plays an essential role in both the teaching and the learning processes. New codes and new techniques have completely changed the access to the media of artistic expression and how they are used. The idea in itself has become more important than the original work. In a post-modern, global and interconnected world, we need a more open mind, to think beyond common sense if we are to apprehend the new ways of understanding the world, art and society - in short: new imaginary landscapes.

Julia Hountou, curator of the Crochetan Gallery.

Julia Hountou is a teacher with a doctorate in contemporary art history; the Curator of the Théâtre du Crochetan's Gallery, she commissioned this exhibition.

[www.imaginary-landscapes.com](http://www.imaginary-landscapes.com)

### Title, artist(s) and type of work on show:

Obfuscator, **Chen-Chun Chen**, an interactive installation  
 Circus, **Guo-Wei Chiou**, animation  
 Suspended Monsters, **Nicolas Degaudenzi**, digital painting  
 Landscape, **Chih-Ming Fan**, video  
 A Time and a Place, **Chuang Ho**, animated drawings  
 Floating Island, **Hsin-Wen Hsu**, wood and pencil  
 Live or leave, **Po-Yu Huang**, digital graphics  
 Bionic Orchid, **Li-Chin Lin/Yun-Jun Lin/Cipto Hartanto**, interactive installation  
 Eternity, **Julien Loutz**, pencil  
 Rouge Statue, **Dexter Maurer**, colour pencils  
 Le Signal, **Ramiz Morina**, digital painting  
 Emissary, **Kevin Péclet/Ramiz Morina**, video  
 Blue Vegas, **Aimé Salamin**, digital painting  
 Goodbye, Goodbye! **Ping-Yu Shen**, animation  
 Uluru 1, **Justyna Smolen**, photograph  
 Untitled, **Stanislawski**, photograph  
 Epreuve 1-4, **Alice Suret-Canale**, gelatin silver print  
 Posthuman, **Katarzyna Szymkiewicz**, video  
 Insect Swarm III, **Bing-Hua Tsai**, interactive sound installation  
 Post Human, **Gautier Rebetez**, photomontage  
 Le Titan, **Florent Roh**, digital painting  
 Cinis 13, **Adam Vogt**, digital painting  
 Stamp, **Lewis Wang**, artwork on paper  
 The Voyage, **Po-Yen Wang**, video installation  
 Murder, **Tzu-Ting Yang/Jui-Ting Fan/Li-Ping Wang**, animation  
 Ziggourat, **Loïc Zanfagna**, painting  
 Samara, **Xiao-Kang Zhang**, animation

### Partners of the biennial competition:

**MOCA** (Museum of Contemporary Art) at Taipei on Taiwan (ROC)  
**EPAC**, Academy of Contemporary Arts at Saxon, Switzerland  
**LU**, Lieu Unique, Nantes, France  
**ASP**, the Jan Matejko Academy of Fine Arts, Cracow, Poland  
**MCU**, Ming Chuan University, Taipei, Taiwan (ROC)  
**NTUA**, National Taiwan University of Arts, Digital Art Lab, Taipei, Taiwan (ROC)  
**Théâtre du Crochetan**, Monthey, Switzerland  
**MEN**, the Ethnographic Museum of Neuchâtel, Switzerland  
**Sequence Foundation**, Switzerland

### Formal opening:

**Friday 28 November at 8 p.m.**

Opening hours:

9-12 a.m. and 2-6 p.m. (except Saturdays and Sundays) plus the evenings when there is a performance at the Theatre. Until 1 March 2015.

## PROGRAMME\*

### Films being shown:

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*Fragment(s) d'une Chimère*  
(Fragment(s) of a Chimera)

**François Boetschi, documentary**  
**Switzerland, 26 minutes**

A study of man's relationship with technology.

*Paysages Imaginaires*  
(Imaginary landscapes)

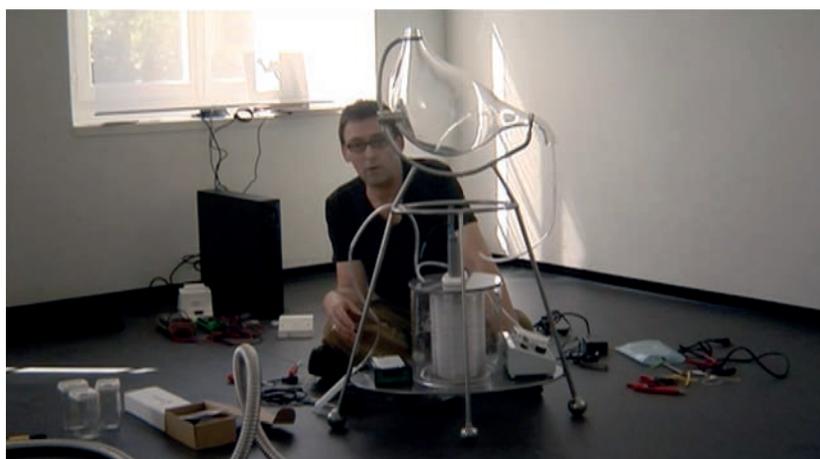
**Ka-Wang Hau, documentary**  
**Switzerland, 20 minutes**

An exploration of the universe of the artists whose work was recognized in the Imaginary Landscapes II competition.

*Measured Response*

**Mike Pelletier, video art**  
**Holland, 3 minutes**

Data streams from systems of measurement and motion capture technology are combined into a collage in which the natural, the irregular, the imperfect and the unpredictable all collide.



"Fragment(s) of a Chimera", François Boetschi

## Game jam

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There will be a game jam during the Symposium. A space has been set aside for developers of video games to plan, design, and produce one or more games during the Symposium.

Programmers, artists and other technicians in the various fields of video game development intend to take up this challenge on the theme of the post-human.

A panel of judges will reward the best games created during the weekend.

To sign up: [www.game-talents.com/pi](http://www.game-talents.com/pi)



## PROGRAMME\*

### Workshop

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#### A WORKSHOP RUN BY CHRIS SOLARSKI

Chris Solarski will be conducting a workshop from 1st to 3rd December 2014 at the EPAC, the Academy of Contemporary Arts at Saxon.



Chris Solarski is an artist game designer and author of *Drawing Basics and Video Game Art: Classic to Cutting Edge Art Techniques for Winning Video Game Design* (Watson Gupptill, 2012). He is interested in the intersections between video games and classical art, animation, and film.

### Display stands

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#### IDIAP

Research institute at Martigny. A research project in robotics.

#### ATI-INREV (invited artists)

Digital image and virtual reality laboratory of the Fine Arts and Image Technology Department at Paris 8.

#### EPAC (invited artists)

The Academy of Contemporary Arts at Saxon, Switzerland

#### HES-SO VALAIS

An institute of information management; applied research projects.

#### OTHERWORLD

A video game project involving Germany, Sweden, the United States, and Switzerland.

#### FONDATION SEQUENCE

Promoting story-telling through pictures and sequential art in all its forms in education and events. The Foundation encourages intercultural sharing through student exchanges and by inviting artists of international repute.

# Organisation

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## EPAC

The first school in Switzerland for designing and drawing comic strips and game art has become part of the country's landscape of the 9th art since 1993. It cooperates with Universities in Europe and Asia, having set up exchanges between students and artists to promote the 9th art, the making of 2 and 3D animated films, game art, illustration, and painting.

The school also enables students to put the subjects they are studying into artistic and professional perspective by carrying out projects within the institution. The school brings the latest developments into its classes by inviting experts in the field to give workshops and courses. Attentive to the latest artistic research, EPAC shows itself to be a forward-thinking school.

## LA FONDATION SÉQUENCE

Founded and incorporated in 2007, the Sequence Foundation aims to promote narrative image-making and sequential art in all its forms (comics, illustration, animation, new media, painting, theatre, dancing and all the arts that express movement, sequence, and narrative) in the area of higher education and events. By organizing exhibitions, workshops, conferences, festivals and cultural events, it encourages students to go on cultural exchanges and to dis-

cover artists of international repute. It also organizes competitions for young artists to create fresh springboards for research and reflection on the art of today and tomorrow.

## THE CROCHETAN THEATRE

The town theatre of Monthey, directed by Lorenzo Malaguerra, a stage director. Built in 1989, the theatre is the fruit of a very strong theatrical tradition that has animated the town for over forty years. The Crochetan is on the circuit of the quality national and international touring shows in all the scenic arts. It aims to provide Monthey with a major source of cultural entertainment through its collaboration with other places dedicated to culture. It also aims to lend its weight to making newly-created works by local artists available to the public and to foster cultural activity in the region. A major pre-occupation is to bring together a wide spectrum of the general public by generating and developing a quality-based and a richly eclectic programme.

## Organisation

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### EPAC

The Director of the EPAC and originators  
of the Imaginary Landscapes competition:  
Patrizia Abderhalden and Eng-Hiong Low

[mail@epac.ch](mailto:mail@epac.ch)

Administrator  
Stéphane Siviero

[siviero@epac.ch](mailto:siviero@epac.ch)

Coordinator  
Christian Avert

Project manager  
Angel Bannwart

Head of the Game Art department  
Thomas Crausaz

### The Sequence Foundation

Communications officer  
François Bötschi

[boetschi@fondation-sequence.org](mailto:boetschi@fondation-sequence.org)

Coordinator  
Gilles Francescano

[gilles.francescano@fondation-sequence.org](mailto:gilles.francescano@fondation-sequence.org)

### The Théâtre du Crochetan

Director  
Lorenzo Malaguerra,  
Responsible of the gallery  
Julia Hountou

Technical manager  
Joël Pochon

Communications officer  
Livia Berno

[livial.berno@monthey.ch](mailto:livial.berno@monthey.ch)

### Town of Monthey

Municipal counsellor for culture & tourism  
Fabien Girard

### Visual artist

Nikolaos T. Spanos

### Graphic artist

Guillaume Fivaz

### English translation

G. Peter Winnington

# The venue

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## PLACE

### The Théâtre du Crochetan,

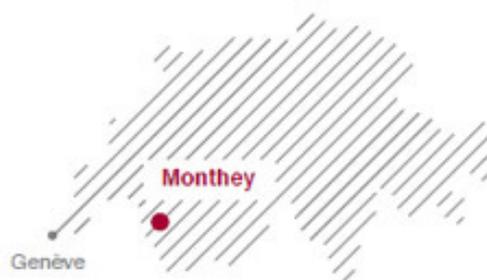
Avenue du Théâtre 9 / CH-1870 Monthey,

Valais / Switzerland

Tel. 024 / 475 79 09

### 1. THÉÂTRE DU CROCHETAN

2. Parking du Cotterg
3. Gare AOMC
4. Place Centrale
5. Place de l'Hôtel de Ville



## Entry

Adults: CHF 20.- / 2 days: CHF 30.- / 3 days: CHF 40.-

Students, OAPs: CHF 10.- / 2 days: CHF 15.- / 3 days: CHF 20.-

## Links

[www.symposium-pi.ch](http://www.symposium-pi.ch)

[www.epac.ch](http://www.epac.ch)

[www.fondation-sequence.org](http://www.fondation-sequence.org)

[www.crochetan.ch](http://www.crochetan.ch)

# Partners:

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## ORGANIZERS



The EPAC logo features the letters 'ep' and 'ac' in a stylized, overlapping font. To its right, the text 'Comics Game Art Animation' is stacked vertically, with 'école professionnelle des arts contemporains' and the website 'www.epac.ch - www.facebook.com/epacswiss' in smaller text below. The Fondation Sequence logo consists of a grid of white dots forming a circular shape, with the text 'FONDATION SEQUENCE' and a small red dot below it. The Theatre Crochetan logo has the word 'THEATRE' vertically on the left and 'CROCHETAN' in large, bold, black letters on the right.

## WITH THE SUPPORT OF



This section contains several logos. On the left is the Swiss Confederation logo with the text 'Schweizerische Eidgenossenschaft', 'Confédération suisse', 'Confederazione Svizzera', 'Confederaziun svizra', 'Département fédéral de l'intérieur DFI', and 'Office fédéral de la culture OFC'. In the center is the Loterie Romande logo with the text 'Avec le soutien de la Loterie Romande'. On the right is the logo for the Cantons of Valais, featuring three geometric shapes (a red square, a blue triangle, and a yellow circle) and the text 'Le Canton du Valais encourage la culture', 'Der Kanton Wallis fördert Kultur'. At the bottom are the logos for 'prohelvetia', 'AUTODESK', 'the ark', and 'Banque Cantonale du Valais'.

# Partners:

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