

# CELESTIAL ATTRACTION

A 3-CHANNEL DOCUMENTARY BY AGATHE SIMON

2026



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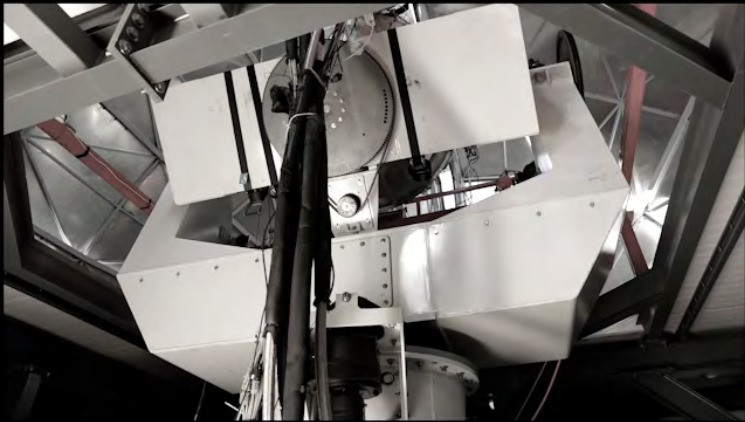
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## FILM FACT SHEET

- *Celestial Attraction*
- 3-channel documentary
- 2026
- 14'59
- DCP or 4K
- Work conceived as a synchronized three-screen installation, also available in a single-channel version
- Stereo version and 5.1 version
- Language: spanish subtitled in English
- Director: Agathe Simon
- Producer: Le Groupe
- Screening status: world premiere
- ISAN 0000-0007-180D-0000-8-0000-0000-D

## VIEWING LINK

To receive a viewing link, please [contact us](#) to request accreditation.  
The link is available to programmers and partners upon request.



# PARTNERS

## SUPPORT & FUNDING

This project received support from the French National Centre for Cinema and the Moving Image (CNC), ADAGP, and the Île-de-France Regional Directorate for Cultural Affairs (DRAC) – Ministry of Culture. It was developed as part of the 2022 Documentary Workshop at La Fémis (National School of Image and Sound Professions).

## SCIENTIFIC PARTNERS

*Celestial Attraction* was developed in partnership with the Astroparticle & Cosmology Laboratory (APC) led by the University of Paris, the CNRS, the DIM-Origines of the Île-de-France region, and the ANR. It was also developed in partnership with the INFN in Italy and the Institute of Detection and Astroparticle Technology (ITeDA) in Argentina, led by the National Atomic Energy Commission (CNEA), the National Scientific and Technical Research Council (CONICET), the University of San Martín (UNSAM) and the UTN Mendoza.



# SYNOPSIS

## LOGLINE

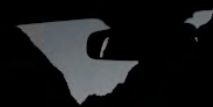
At an altitude of 5,000 meters (16,400 feet), in an Argentine desert where a new telescope rises, a cosmologist and a llama herder embody two contrasting visions of the creation of the universe.

## SYNOPSIS

In northwestern Argentina, a revolutionary telescope called QUBIC has just been inaugurated. Its mission: to probe the very first moments of the universe. These high plateaus are also home to the Kollas, an Amerindian people with an ancestral cosmogony.

Yolanda, a llama herder, lives with her family on these lands. Beatriz, a cosmologist, leads the Argentine scientific team operating the telescope. Each woman is responsible for a small community and develops a singular vision of the origin of the world.

*Celestial Attraction* brings these two narratives — scientific and ritual — into dialogue, revealing the irreducible tension between them, until the two women meet at the foot of the telescope during a Pachamama ceremony.



## INTENTION STATEMENT

The grandmother hands me a plate: tripe and three boiled potatoes. The grandfather has just slaughtered a goat in tribute to my stay with them. In the small kitchen with its packed-earth floor, the six of us are pressed together—Yolanda, her parents, her two sons, and myself. Plastic bags hang from nails. The doorway cuts out a blinding rectangle: outside, a high-altitude desert, swept by icy winds. We eat in silence.

At the end of the meal, the grandmother tells me she likes me: I honored their food, I did not act like a «*delicada*». One must pass through the goat's tripe to reach the stars.

I arrived in this remote corner of the world, at 5,000 meters above sea level and 11,000 kilometers from France, driven by a long-standing desire. After experiences in Antarctica, the Amazon, and Central Africa, this territory imposed itself as a new site of exploration — both geographical and metaphysical. A love of the unknown runs through all of my life and artistic projects; I have named it «philagnosty».

*Celestial Attraction* is part of this ongoing research. The film questions the ways in which humans conceive of and narrate the creation of the universe—an origin of which we have no direct experience and which may, perhaps, not even exist.

In the high-altitude desert of Argentina's Salta province, this abstract question takes on a concrete form: the coexistence, within a single territory, of narratives and rituals carried by two Argentine women who appear to have everything separating them.

Since 2019, I had been developing this project in close collaboration with Jean-Christophe Hamilton, cosmologist and principal investigator (PI) of the QUBIC telescope since 2008. This long-term collaboration has allowed me to grasp the scientific stakes of the project while also questioning the symbolic and imaginary dimensions of a research endeavor aimed at observing the very first moments of the universe.

At the same time, I lived with Yolanda and her family, sharing their daily life: sleeping six to a room where temperatures drop below freezing at night, preparing meals on a small wood-burning stove, fetching water from the river. This sustained presence was essential for the film to emerge from a relationship of trust and a situated gaze, rather than from distant observation.

*Celestial Attraction* does not seek to resolve the tension between these two worldviews. On the contrary, the film allows the irreducible gap they produce to appear, making this coexistence—complex, conflictual, and at times poetic—the very substance of the work.

# ARTIST'S STATEMENT

## SUBJECT

During my philosophy studies, I was deeply struck by Leibniz's question: "Why is there something rather than nothing?" This simple and abstract question is profoundly unsettling, as it calls all experience into question and lies at the root of everything. Today, it takes concrete form on the Argentine high plateaus, at 5,000 meters above sea level, in a recent and fascinating situation: the coexistence of two Argentine women—a cosmologist and a llama herder—following the installation of the QUBIC telescope in 2022.

With *Celestial Attraction*, I address this unknown that is both hypothetical and obsessive. How can we make perceptible that of which we will never have direct experience? How can we render intelligible what exceeds understanding and may not even exist? How do these vertiginous questions take shape in the narratives and rituals of two women who appear to have everything separating them?

## IMAGE

The documentary is conceived as a triptych, employing desaturated images, fragmented sequences, and the encroachment of black, revealing both the austerity of the landscape and the partial nature of human knowledge. Images drawn from the scientific research of the QUBIC telescope punctuate the film — not as illustrations, but as fragments of knowledge in the process of being constructed.

By focusing on the daily lives and rituals of a cosmologist and a llama herder, *Celestial Attraction* reveals a dialogue between science, tradition, and the quest for the unknown. The three screens are designed to present, within a single fragment, multiple viewpoints on the same situation—a question at the very heart of the project.

They also aim to create a fully immersive dimension, mirroring both the subject matter (the infinite expanse of the cosmos) and the high-altitude desert that frames the film. Echoes unfold simultaneously, sometimes resonating, sometimes dissonant.

Finally, the film's narrative follows the path traveled by these two women who appear to be opposites—as evidenced by the first two sequences—toward their shared presence at the foot of the telescope during a Pachamama ceremony.

## **SOUND**

A former student of the Paris Conservatory, I have extensive experience as a musician, composer, organist, and conductor. I composed the entire original score for *Celestial Attraction* using sounds recorded in the high-altitude desert. In the puna of Salta, the soundscape is minimal, punctuated only by rare noises: wind, dogs, a radio.

During location scouting, I manipulated natural elements—water, ice, sand, dried bushes—to create micro-sonic events, which I then transformed, edited,

and mixed. The film was mixed in both stereo and 5.1 to create true immersion and continuity between sound and the multi-screen dispositif. Language is staged through sparse voice-overs, leaving space for silence, desert sounds, and the telescope itself.

### **AUDIENCE'S RELATIONSHIP TO THE WORK**

With a duration of 14'59, Celestial Attraction consists of eleven short fragments. Presented in a loop, it is well suited to open-duration viewing. Seating is recommended for viewers who wish to watch the work in its entirety.

### **METHOD**

This film was produced in close collaboration with Jean-Christophe Hamilton, cosmologist and principal investigator (PI) of the QUBIC telescope since 2008.



# TECHNICAL SPECIFICATIONS

This documentary is a modular work that can be presented in four formats:

1. single-channel & stereo
2. single-channel & 5.1
3. synchronized three-channel & stereo
4. synchronized three-channel & 5.1

## TECHNICAL SPECIFICATIONS – SINGLE-CHANNEL VERSION

- Single projection (video projection or large screen)
- Stereo or 5.1 sound
- Seating available, ideally
- Loop duration: 14'59

These technical requirements can be adapted to the specificities of the exhibition space.

## TECHNICAL SPECIFICATIONS – SYNCHRONIZED THREE-CHANNEL VERSION

- Three synchronized projections
- Displayed on three walls of a black box or white box
- Stereo or 5.1 sound
- Seating available
- Recommended surface area: from 25 m<sup>2</sup> / 270 ft<sup>2</sup>
- Loop duration: 14'59

These technical requirements can be adapted to the specificities of the exhibition space.

# ARTIST'S BIOGRAPHY



## ARTIST'S STATEMENT

I am a transdisciplinary artist exploring the human condition through the staging of language. Inspired by my journeys in extreme environments, I developed the concept of Philagnosty — the love of the unknown —, which stands at the heart of my practice.

I create thematic cycles where video, performance, installation, sound, and text enter into dialogue. Through these hybrid narratives and immersive experiences, I invite audiences to encounter art as a space of memory, transformation, and freedom.

## BIOGRAPHY

Agathe Simon is a French artist, researcher, and mentor, born in 1977. An explorer of extreme environments (Antarctica, Andes, Ayahuasca) and inventor of the concept of Philagnosty — the love of the unknown —, she develops a transdisciplinary practice in which the staging of language questions the creative act and the human experience.

Supported by key cultural organizations (CNC, DRAC, Swedish Arts Grants Committee), her projects have been presented in notable institutions and international events, including the Venice Architecture Biennale, Esch2022 European Capital of Culture (Luxembourg), Galerie Michel Journiac (Paris), Night of Ideas at Villa Albertine (United States), and the Maison de la Poésie (Paris). She has notably been an artist-in-residence at the Bogliasco Foundation (Italy), the Cité internationale des arts (Paris), and the Carlini Base (Antarctica).

Trained at the Documentary Workshop of La Fémis (France's national film school), she holds doctorates in French literature (Sorbonne University) and in music (Paris Conservatory, CNSMDP). She lives and creates between Normandy and Paris.

[Online CV](#)

## PREVIOUS EXHIBITIONS

The 3-channel documentary *Celestial Attraction* has just been completed (2026).

It currently holds the status of world premiere.

# CREDITS

- Direction: Agathe Simon
- Production: Anne Rannou-Gillot & Étienne Roussel | The Group
- In association with: Arielle Gillot-Rannou, Sébastien Lemaire, Viviane Monel-Villa
- Cinematography & sound, original score, postproduction: Agathe Simon
- Additional Sound (Pachamama): Mauricio Maori
- 5.1 Surround Mix: Mireille Faure
- Subtitles: Denise Cobello
- Scientific advisors: Jean-Christophe Hamilton & Beatriz Garcia
- Support: French National Centre for Cinema and the Moving Image (CNC), Île-de-France Regional Directorate for Cultural Affairs (DRAC) – Ministry of Culture, ADAGP, Fémis Documentary Workshop



# CONTACTS

Agathe Simon | Artist

[contact@agathesimon.art](mailto:contact@agathesimon.art)

[www.agathesimon.art](http://www.agathesimon.art)

+33 (0)6 03 63 19 11

France