

TJP ÉDITIONS

.

REVUE BISANNUELLE  
NUMERO 03 MARS 2018



# CORPS OBJET IMAGE

RÉ-  
ANIMATION

The peridisciplinary publication "Corps-Objet-Image" of the TJP, National Drama Centre Alsace - Strasbourg brings together artists and researchers to explore the plural territories and thoughts of the contemporary performing arts.

After *Infra, en deçà du visible* and *Alter, l'autre de la matière*, the third issue unfolds the theme of Re-animation by echoing the reinvestments of animism and its weird resurgences, in the artistic, political, scientific and anthropological fields.

The articles were published online all along the "Week-ends" of the TJP, highlight moments within the 2016/2017 and 2017/2018 seasons and printed in March 2018 during the Body-Object-Image International Biennial of the TJP - Les Giboulées (ISBN 978-2-952815-7-3).

[www.corps-objet-image.com](http://www.corps-objet-image.com)

## WHAT MOVES (IN) THE MOVIES

PITAGORIC CINEMA AND NEIGHBOURING ANIMISMS

*Jacopo Rasmi*

In this article, Jacopo Rasmi devotes his attention to two films by Michelangelo Frammartino, *Il dono* (2003) and *Le quattro volte* (2010), and to what they draw from their inscription into Calabrian landscapes and culture. He delves into the potential and the possible forms of a cinematic (and homespun!) animism, one that acts as a force capable of distancing the self-centred figure of the human. Frammartino films in order to put cinematic anthropocentrism in a state of crisis. He seeks out the motifs and the shots suited to a cinema which is attentive to the world, that is to say as attentive to a "more-than-human world" (Abram). His films inquire into the specific repercussions related to an impersonal consideration of the world, into the possibility of an act of gazing having emancipated itself from the master figure: Mankind. Thus it is the shores of humanity that we leave behind to reach a state of disorientation, a place where something within our relationship to nature can be respun, far away from its static representations, detached from humankind and seen as a set of passive and inexhaustible resources.

From this cinema, Jacopo Rasmi retains the "gravité" of things (which is the contrary of their inertia). A gravity which dares us to wake from this odd forgetfulness: animated forces are roaming, reanimation is watching us. In this way, cinema becomes a space for the "counter-animation" of the world, the privileged place for a struggle against corporations which sovereignly, and with great authority and certainty, play a part in disanimating the world by establishing a certain given distribution of the sensible (Rancière).

## THE PRESENCE OF THINGS IN CINEMA

*Benjamin Thomas*

The first great theorists of cinema, namely Béla Balász, Louis Delluc and Jean Mitry, which Benjamin Thomas rereads and revisits here, originally believed that in cinema they were witnessing a hope, a promise: that cinema could be perceived and defended as a novel art form which would endow us with an entirely new sensory organ. Whereas cinema has always appeared to be the site of the projection and representation of our human stories, these first theorists insisted on the potential of a silent cinema which would set aside the human privilege of speech to extend the possibility of language and expression to each and every thing. When Bruno Dumont gives a Norman hay bale the privilege of embodying one of the two protagonists in a face-off (shot/reverse shot), cinema is genuinely applying itself to the somewhat monstrous collection of the practices of *weird animism*, and reveals its formidable power to awaken us and make us hospitable to the unspoken sollicitations of the world.

## THE LABOR OF SENSE-MAKING

ON SPECTATORSHIP AND THE ORACULAR POTENTIAL OF ART

*Julien Bruneau*

By revisiting *Say*, a performance of his which reinvented and deployed an oracular apparatus, Julien Bruneau investigates our ability to repopulate the devastated place of our practices of "sense making" in the face of

what is happening (to us), namely: 1) an obsessive focus on self-control and 2) the delegation of any source of trouble to expert bodies which monopolise the skills involved in elaborating meaning and devising fields of possibility.

An oracle does not tell us of the future, it neither adjudicates nor legislates on the course of time. Through its presence, its demands, its addresses, he or she helps important problems to *formulate* themselves. This occurs without it being clear whether the aim is to create the conditions so that I may formulate my problems to *myself* (reflexive form), or that the problems may formulate each other *amongst themselves*, or formulate from themselves to myself (distributive form). Rather than imitating or reappropriating the oracular apparatus, Julien Bruneau's move is to reinvent it within (and along with) the fields of contemporary art and performance art, to reanimate the dense network of things and entities which participate in any elaboration of meaning.

## **THE EARTH AND THE ACROBAT, STORY OF A COLLISION**

*Martin Givors*

To dance is to compose with Earth obstinacy of not yielding to human actions. Such could be the first lesson of Martin Givors's article.

At a crossroads between ethnography and applied metaphysics, he contemplates his experiences of falling to the floor and struggling with it over the course of a workshop led by dancer Dimitri Jourde. The lesson that follows on from this? That the feat we are faced with when we launch ourselves into movement is an ecological experience, on account of the stubbornness, the relentlessness and the pervasive tendencies of the forces that are at play. This experience does not proceed by cancelling out, scattering or overcoming of these forces, nor does it pass through a coincidence with them. It hinges rather on the capacity to forge subtle ties together that engage us in composition with each other. Martin Givors asks himself why it is that we would do away with the urgent precariousness of this relationship to the floor. A relationship which is formative and staggering, cruel because it is infallible, and nonetheless liberating once we learn to negotiate and let ourselves live in close proximity with the

floor (Paxton).

In this way, falling becomes a practical experience of reanimation, such as when we fall on our heads, rattled, stars are spinning overhead, and upon rising to ourself, we say to ourselves: "We are not alone in this world!".

## **WHAT'S HAPPENING TO HER ?**

ANIMIST INTRUSION OF FICTIONAL CHARACTERS

*Thierry Drumm*

Hans Castorp, Lauren Olamina, Mrs Ramsay, Benjy Comson, the city of Baltimore, Molly Bloom, Balou, Moby Dick... the utterance of any one of these names of characters encountered in fiction does more than to waken the memory of a name. It gives us the feeling they are living in us.

Try for yourself, summon your own characters, the ones that the things you have read and watched led you to encounter. If they exist, and you perceive them as having a certain texture to them, one could then say that they did not simply occupy your imagination for the length of a book or a film. They participated in the cultivation of your capacity to detect and host animate forces that are *other*, agencies that overflow the narrow frame of a stifling and obsolete realism. Thierry Drumm attempts a full-blown ecological conversion with regard to his characters. He investigates our relationships to fictional characters through a concrete empirical practice which is immediately involved in the making of animate potential. He takes less of an interest in what causes their imagination (their coming to the world), than in what makes this imagination possible under the seal of a broad and distributed ecology.

Fictional characters are not limited to the considerations of an imagination, accepted as an essentially inner faculty detached from the world. They are inseparable from a form of hypersensitivity which puts them in contact with certain factors, textures, entities and world events which we would not know to feel or register without them... as if they were precious new sensory organs.

## **CARTOGRAPHY OF ANIMATION**

*Emma Merabet*

Contemplating Body-Object-Image through the prism of animation, and mapping the mysterious phenomenon that bestows beings with a soul dimension (Bergson), a will, or that sets them into motion, implies hybridizing perspectives and disciplinary fields. The atlas we have here echoes those aesthetic, philosophical, historical and anthropological resonances which help to grasp the singularity of the animation of puppets. Structured around three islets - manifestation, interaction and projection - the map bears light respectively on the presence inherent to the puppet, the part that is fleshed out of its relationship to the artist, and the part which resides in the participation of the audience. The map seeks to resituate the phenomenon of animation in the broader consideration of humanness and non-humanness. The grounds held by animation abolish boundaries in order to redefine the contours of the world stage and the place of the actants that populate it. They are presented here in their heterogeneity, in their ability to answer to, to collide with, or to distinguish themselves from each other. These animate territories shatter the dichotomies at the foundations of classical ontology in order to approach being and the existence thereof (subject-object, spiritual-material, living-inert).

By no means intended to be exhaustive, this map is based on the principle of thought association, referring to the works, the thoughts and the career paths of the artists of the Body-Object-Image platform. It opens paths, draws conceptual distinctions, raises questions, to shed light on the host of potentialities opened up by thinking on the subject of animation. A multifaceted and incomplete tool, this atlas is receptive to being completed, commented on, enriched and questioned by whoever wishes to enter their own perspective into conversation with it, according to the resonances that the atlas will have produced.

## **OF MARINE CREATURES**

*Emily Johnson*

Even though mankind may want to define itself against the backdrop of animality it emerged from, humans and animals have always stayed

closely entangled. Amongst many other forms of evidence, prehistoric cave paintings bear witness to this powerful ancestral bond. Animals would often constitute the privileged subject of these paintings, far more even than human figures. Are these commemorations of past hunts, the expression of a fascination for animals, an act of celebration in the hope of attracting animals' goodwill or of appropriating their power? Such intertwined, ambivalent perspectives could be met also when listening to the voice of Emily Johnson, an American contemporary choreographer of Yup'ik descent (Alaska). Through an essay, a poem, and a fable spun from everyday life, a variety of marine animals appear simultaneously as a source of food, a catalyst of community ties, as instances of wisdom, and, as a world emissary of sorts. As if spoken, in a light tone and with subtle flavor, these texts foreground important questions that are as simple as they are immemorial.

## **THE LIGHT HOUSE PROJECT**

HULLABALOO OF THE INFRAWORLD

*Duncan Evennou*

"And you, did you dream last night?". It was through this question that Lancelot Hamelin, Duncan Evennou and their Light House Project team came into contact with the inhabitants of Nanterre in Spring 2017, seeking to compose and explore the dreamlike landscapes of a city on the eve of a presidential election.

What is a dream? What does the sum of all our dreams together draw, the dreams of those who share the same living conditions? What place should be given to this corpus?

It is only very recently that the dream has been deciphered and, in fact, practiced as an intimate theatre that is often unrecognizable, entrenched in an unattainable inner and private psyche. Freud is not for nothing in this case, he would finish promoting a possible version of dreamlike activity by imposing it as the only valid one. Not only would he confiscate the legitimacy to tell the truth of the dream, but also to prescribe the possible forms of its practices.

Some anthropologists teach us the opposite. For many cultures, "dreaming" is a collective and prospective activity, it is the entire community and its

immediate future that is engaged in the very fact of dreaming (Kohn, Descola).

Reminding us of this sharing should not serve us to divide the world between supposedly “pure” and “impure” ways of dreaming, rather to nourish a trouble by which other ways of dreaming and being put into adventure by dreams come to exist. A re-animation, here, in the sense that, as Gisèle Besson pointed out about the dreamlike activity of the monks of the Middle Ages, that was once the way we dreamt under our latitudes. In any case, that it was permissible to do so...

Articles available on [www.corps-objet-image.com](http://www.corps-objet-image.com) / all rights reserved

The content of this site falls under the French legislation on intellectual property. The articles may be consulted and reproduced in paper or digital format provided that they are strictly reserved for personal, scientific or educational use excluding any commercial exploitation.

The reproduction must mention, «TJP Éditions», «Revue Corps-Objet-Image», the author and the title of the article.

**TJP EDITIONS / 1 RUE DU PONT SAINT-MARTIN / 67000 STRASBOURG**  
**[www.tjp-strasbourg.com](http://www.tjp-strasbourg.com) / [www.corps-objet-image.com](http://www.corps-objet-image.com)**

TJP - CDN D'ALSACE STRASBOURG  
EUROPEAN CENTRE FOR ARTISTIC CREATION IN PUPPETRY ARTS  
DIRECTION RENAUD HERBIN