

TJP ÉDITIONS

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REVUE BISANNUELLE
NUMÉRO 04 MARS 2020

THÉÂTRES

DE

L'ATTENTION

**CORPS
OBJET
IMAGE**

CORPS-OBJET-IMAGE NUMÉRO 04 / MARS 2020 / THÉÂTRES DE L'ATTENTION

dear Unknown,
I use sound dead voice as an arrow, shot into
the spectator's psyche

I like to Speak to him/her to create a
direct tension → with speakers
and recordings

How could we ~~xxxx~~ ^{build} that collective
attention/tension
together?



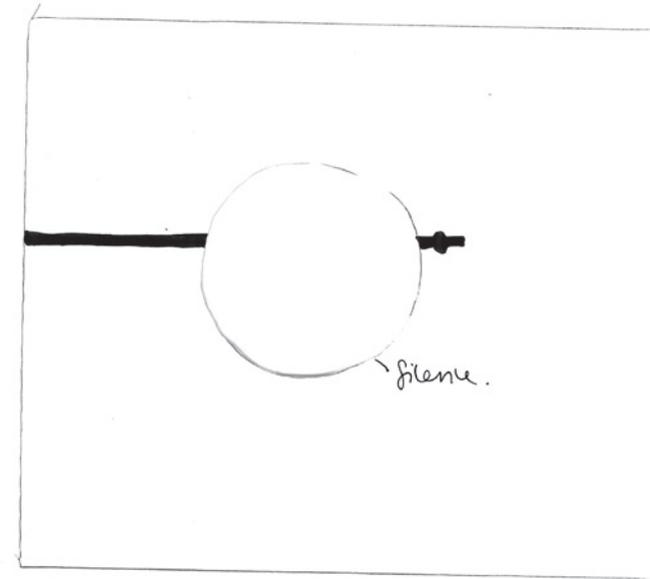
18T.
de,

REAL SILENCE DOES NOT EX
to take away some noisy environment but
create for a moment the illusion of
silence.

~~perception~~
Taking away something
to make space for some
thing to make happen.
Creating rules and spaces. Framing.

Think it's all about framing.
Frame our time, frame our
attention. How do I filter the
noise, concentration, practice, take decisions, with
them don't come to the point of taking attention, of
what is the best and make space. At what time can we
hear more? How does this connect to...

World?
out frames without filtering, without taking away
being interesting.



Sometimes there is a tension,
when you enter a room. A tension of attention.
You can feel it like voltage. There is nothing
special in the room. Just people sitting around and waiting
for something. And they are all asking themselves the
same question. What is missing? Why it is so strange
to be in this room full of people?
And then there it is.
The unexpected.



A young man sits alone.
Short, square and large, the Frankenstein monster comes
to mind.
What a paradox, I think to myself, to see this human
being so manly and tough be dressed in such delicate
fashion.
But suddenly he moves, and oh so gracefully places his
hand just below his chin to gaze at the sky.
He crosses a leg and points his toes, as though his body were
a puppet controlled by a sensitive being within.
My perception suddenly altered, I see it taking over and him melting
into a new being.



This man is building rails for a coming train
in an abandoned train station in the site of summoning.



When I was 8, my teacher
Mme Legrand, taught us
there are 2 kinds of
lines in life: segments and
straight lines.

A segment goes from a
point A to a point B.

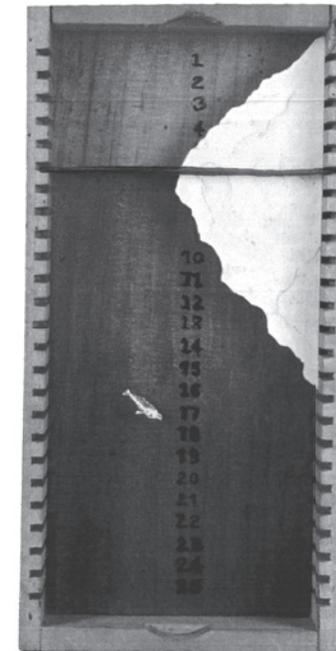
A straight line starts from
nowhere and goes anywhere.

No point of beginning, no
point of ending. It's INFINITY.

Now that I am a grown up,
I can't still have any idea
of what this means.



~~What was the last sound you heard before you fell asleep? And with what sound did you wake up in the morning?~~
~~Which sounds surround you? What do they tell about you? What kind of story was told?~~
Everything will tell a story.
A persistent hum in the background - a sudden end - an instant of silence.



My first person might be obscure human beings precisely.
I make lists of people who inspire me.
Drawing from memory is the best way to truly capture someone's
essence.
It is a spontaneous form of expression.
What transpires through each line, is a feeling, a strong memory,
an aura that makes the person instantly recognizable.
Your individual and very personal perception of your muse is
laid out on paper completely, and more truthfully than you would've
been able to express it in words.



⌘ homeopathic dose of living material
has the power to awaken all the manifestations
of our social and individual behavior as well as
our creativity. [...] This material suffers and
likes herself, hates and loves, builds and destroys
lives, cathedrals, cities and civilizations. ⌘

Rudolf Laban



I like your idea about being "invisible and present, hence visible and absent".
I made a list of all the possible reasons
I can think about explaining how things,
things and events may be invisible
and present:

~~They are extremely big.~~

~~They are extremely small.~~

~~They last for a very long time.~~

~~They last for a very short moment.~~

~~They are blending into the environment.~~

~~They are out of our sight.~~

~~They are hidden in / behind / above
something.~~

~~They are what I keep missing.~~

Can you think of more reasons?



CARTES

Les cartes postales qui ponctuent la revue sont issues d'un travail de rebonds successifs opéré en avril 2019 pour la quatrième édition des Rencontres internationales Corps-Objet-Image (RICOI) par une quarantaine d'étudiant-e-s d'écoles et formations d'art basées en Allemagne, France, Israël, République Tchèque et Royaume-Uni.

Six *artistes-correspondants* invité-e-s pour ce dispositif de recherche et d'expérimentation — Yngvild Aspeli, Gaëlle Bourges, Eric Deniaud, Renaud Herbin, Patrick Sims, Élise Vigneron — ont écrit des rebonds à l'article d'ouverture de Jérémy Damian. Chaque étudiant-e était invité-e à y réagir en proposant trois « cartes postales » (un texte, une image).

Parmi les cent vingt collectées, nous en avons retenues dix.

Dix scènes, dix paysages ou échos à arpenter comme des digressions ou des dérives attentionnelles.

POSTALES

01

MATTHIEU FUENTES

Chaufferie, V Radiantes, 2019

Photographie : Thibaud Desmergers

02

ADELINE RÜSS

There is no silence, 2019

03

ANNE-SOPHIE DAUTZ

Architecture of Lights, 2019

04

JEANNE L'HOMER

Rebond B, 2019

05

JUI-PEI YU

This man is building rails for a coming train

in an abandoned train station in the rite of summoning, 2019

Photographie : Anqi Zhao

06

JEANNE MARQUIS

Sans titre, 2019

07

ANNIEK VETTER

La ricerca del silenzio, 2019

Image : Allison May Kiphuth, Iceberg, 2014

Encre, aquarelle, papier découpé à la main et épingle

dans une boîte ancienne allisonmaykiphuth.com

08

JEANNE L'HOMER

Rebond E, 2019

Photographie : Eric L'Homer

09

MARION FOUQUET

Rebond B, 2019

10

ZUZANA SCERANKOVÁ

Rebond C, 2019

Photographie : Auteur inconnu

Source : <<http://www.mozkocovicna.cz/images/kockab2.jpg>>

La revue Corps-Objet-Image du TJP Centre Dramatique National Strasbourg - Grand Est est une publication périodique réunissant artistes et chercheur-euse-s pour explorer les territoires et les pensées plurielles des arts de la scène contemporaine.

Le quatrième numéro de la revue met à l'honneur des praticien-ne-s de l'attention dont les pratiques dérangent et dépayser nos régimes attentionnels et cultivent de nouveaux domaines d'attention. Faire exister la possibilité de nouvelles attentions, c'est faire exister, fragilement, d'autres mondes possibles.

Ses articles sont publiés sur le site Corps-Objet-Image au rythme des « Week-ends » des saisons 2018/2019 et 2019/2020 du Centre Dramatique National. Ils font l'objet d'une publication papier qui paraît en mars 2020 à l'occasion de la Biennale Internationale Corps-Objet-Image du Centre Dramatique National, Les Giboulées (ISSN 2426-5756 / ISBN 978-2-9520815-8-0).

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