

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 as a 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~~ <sup>build</sup> that collective  
attention/tension  
together?



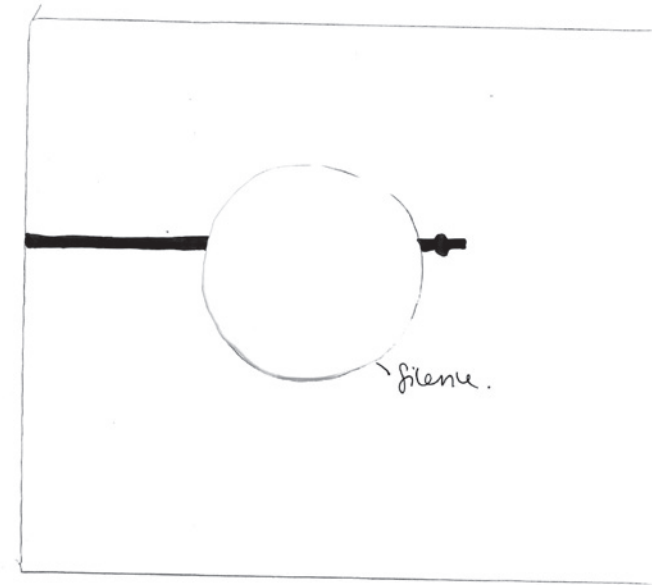
18T.  
de,

REAL SILENCE DOES NOT EX  
to take away some empty 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  
positive, 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.

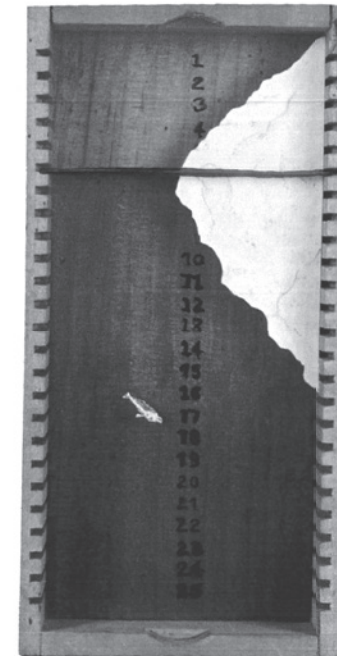
A straight line starts from  
nowhere and goes anywhere.

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, beings 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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