

AKADEMIE MÚZICKÝCH UMĚNÍ V PRAZE DIVADELNÍ
FAKULTA

PERFORMANCE STROJE A DIVADLO BEZ HERCŮ

Praha, 2017

Elie Dumas

ACADEMY OF PERFORMING ARTS IN PRAGUE

THEATRE FACULTY

Department of Alternative and Puppetry Theatre

Directing Mga

MASTER'S THESIS

Performing the machine and theatre without actor

Elie Dumas

Thesis advisor: Dr. Lotker Sodja

Examiner:

Date of thesis defense: 27/01/2017

Academic title granted: MgA.

Prague, 2017

AKADEMIE MÚZICKÝCH UMĚNÍ V PRAZE

DIVADELNÍ FAKULTA

Katedra Alternativního a Loutkového Divadla

Režie MgA.

DIPLOMOVÁ PRÁCE

Performance stroje a divadlo bez herců

Elie Dumas

Vedoucí práce: Dr. Lotker Sodja

Oponent práce:

Datum obhajoby: 27/01/2017

Přidělovaný akademický titul: MgA.

Praha, 2017

D e c l a r a t i o n

I declare that I have prepared my Bachelor's Thesis/Master's Thesis, Dissertation independently on the following topic:

under the expert guidance of my thesis advisor and with the use of the cited literature and sources.

Prague, date:

.....

Signature of the candidate

Warning

The use and public application of the findings of this thesis or any other treatment thereof are permissible only on the basis of a licensing contract, i.e. the consent of the author and of the Academy of Performing Arts in Prague.

Thesis Summary :

When I started to be interested in art in general, I was immediately fascinated by the emotions and the experimental nature that one is confronted within a piece of art. That expression of art has inspired me since before I can remember. I have practiced various conceptions and had a variety of experiences in the world while trying to change our vision and state of mind. These experiences of form and the space are making a new world in our minds, it is an ideal way to feel the emotion of the Art Piece.

Today we need to awaken imagery in people's mind because they have been selfish and frustrated. Since the beginning of the century the concept of the life in art is false, without the sensibility; therefore we have to prove that the world can be saved.

Today we need to be frustrated, tired, afraid, sick, happy and feel love. In this new age of modern machines and high technology we want to get new experiences. We are addicted to see the imaginations in the reality. It is a new way to feel emotion for me as well.

Abstrakt

Když jsem se začínal zajímat o umění, ihned jsem byl fascinován emocemi a zkušenostmi, které vám Umění může přinést. Vliv umění mne inspiroval odjakživa. Prozkoumával jsem mnohé zkušenosti a koncepty světa ve snaze změnit naše vize a stav mysli. Zkušenosti s formou a prostorem v umění vytvářejí nový svět v naší mysli, což je ideální způsob k procítění emoce Uměleckého Díla.

V dnešní době je zapotřebí probudit představivost v myslích lidí, kteří jsou často sobečtí a frustrovaní. Od začátku století je koncepce světa v umění falešná, postrádající citlivost, a proto musíme dokázat, že svět může být zachráněn.

V dnešní době je zapotřebí býti frustrovaný, unavený, ustrašený, nemocný, šťastný a v lásce. V tomto novém věku moderních strojů a vyspělých technologií chceme zažívat nové zkušenosti. Jsme závislí na sledování představ v realitě. Což je i pro mne způsob, jak cítit emoce.

Table of Contents

Introduction.....	10
Performing the machine.....	12
Tinguely	12
General culture.....	12
Tinguely's metaphysical sculptures or metaphysical sides.	13
Tinguely : his performances and his creations for the theatre.	18
The Royal De Luxe company : the colossal mechanic puppet.....	23
History.	23
The performances of the giant mechanical puppets	26
The other shows in which the machine is performed. The importance of objects in the Royal De Luxe company.	31
Conclusion and connection.	35
Performance and theatre without any actor.	37
Yves Klein.....	37
- Presentation.	37
- Performances.	41
Conclusion	55
Tadeusz Kantor.	57
Description.	57
Performance.....	62
Conclusion.	71
General conclusion.....	73
Performing the machine.....	73
The theatre without an actor.	74
Presentation of the fantastic of the impossible.	75
Connection.	75
The viewpoint of an attractive and hypnotic sensitive space.	77
Bibliography :.....	78
Vocabulary :.....	81
Appendix I :.....	83
Appendix II :.....	86

Appendix III :.....	91
Appendix IV :.....	94

Introduction

Performing the machine and theatre without actor.

When I started being interested in art I was fascinated by artists like Jean Tinguely and Yves Klein who inspired me as far as their practical experience and their conception of the world which change our vision and our state of mind.

Later I realized that the movement was very important in art and I got interested in the Royal De Luxe Company and in Cricot 2 Theatre created by Tadeusz Kantor.

Then I was persuaded that the theatre was more fitting my own vision of art.

To write this report I have finally chosen to classify those artists in two separate categories which explain their way of working and the result of their work.

I have thus chosen to study Tinguely and the Royal De Luxe Company in a first part entitled « performing the machine » which deals with the burlesque and the enigmatic nature taken by the machine but which allows above all to Tinguely to develop the gesture, the chance and the exploration of a new genre of characters in art.

Nowadays it is magnified and developed with new technologies such as the Royal De Luxe Company does in altering the nature of the urban scape.

In this part I am going to explore how by the performance of the machine we manage to give the impression of a gesture without any action of an actor and how to immerse us in a new world which is stuck to reality.

I am going to explore on the one hand the metaphysical side of some art works which show us new artistic techniques which innovate nowadays street theatre and on the other hand the philosophical impact generated by a performed machine with the idea of an intense picture.

In the second part I am going to study the theatre without any actors and I am going to get interested in Yves Klein 's performances and innovating ideas and in Tadeusz Kantor's strange theatre of the death.

Describing several works of these artists I am going to bring to light little by little the ideas and the processes which allow these artists not to use any actors . I am going to try to define what an area of sensibility is and the impacts it lets in memories.

I will also study the « Happening method » in art and which inspirations we can find in their work.

I am going to analyse the different methods employed by these artists to show us psychical landscapes considered as impossible , like the idea of death or the total immersion in a pictural and non existent space.

I am going to show you that such shows are performed very differently with a conductor or a master who imposes his thought on the stage.

These implements and processes are very precious for me because they allow the construction of a pure idea of the artist and show us an hypnotic landscape.

The aim of these two parts is to describe the different states of creation of these artists to explore the idea of an actor as an object and of an object as an actor.

They are also going to show that the sensitive spaces or the metaphysical aspect of a creation are implements which allow to open an hypnotic and emotional vision of art in a space situated halfway between contemporary art and alternative theatre.

In this work I have focused upon the implements which allow me to experiment a spiritual and sensitive theatre in a rough and pure way without any temporal limit nor spatial constraint. Is it possible for the space called « sensitive space » to come out only from the performance of the machine or from the theatre without actors ?

I am going to end these introductory words by asking :

« Are the theatre without actors and performing the machine the devices of the feeling of the sensitive and of the experience of oneself which allow us to see the unreal and the impossible ? »

Performing the machine

Tinguely

General culture

Jean Tinguely was born in Fribourg Switzerland on May 22nd 1925. He died in Berne on August 30th 1991.

He was an artist, painter, sculptor and drawer. He was fascinated by the movement as an artistic means of expression. He was more particularly interested in the hazardous , total and autonomous movement (the mechanical hazardous movement, the metaphysics of movement) and in the anti conventional ideas of the artistic movement of new realism.

He also was a great fan of music, sound and experimental language which inspired him in many of his art works.

Today I can name that artist as a producer or creator of an atmosphere who in my point of view classify the artists between the field of arts and that of alternative theatre. His works are the perfect reflection of a world, a person, a group, an idea or something difficult to catch which can upset,

astonish or send the spectator in a deep meditation. In each of Tinguely's works of art we can find that feeling. He influenced many nowadays artists who are interested in movement as a means of expression or in the idea of playing without any actor.

All his lifelong he met artists , dancers, decorators, musicians , performers and producers such as :

-Daniel Spoerri, former dancer in the ballet of Berner Staatsoper who was fascinated by anticonventional ideas in art ;

Eva Aeppli, puppet creator and his own wife ;

Niki de Saint - Phalle his second wife and new realist artist , she created with her husband animated pieces and astinishing performances ;

François Dufrène , poet and new realist artist who created phonetic poetry to break the language structure : the ultra lettrisme .

Bernhart Luginbuhl also creator of mechanical sculptures and

Nicolas Schoffer one of the major actors of cinetic art and mainly of cybernetic art now called « interactive art » making his first pieces in real time of the history of art.

Nowadays Jean Tinguely is worldwide wellknown for his production of animated sculptures and his various performances he produced his lifelongs¹.

¹ <http://art-deco.france.pagesperso-orange.fr/Tinguely.htm>

Tinguely's metaphysical sculptures or metaphysical sides.

The word « metaphysics » means in philosophy a questioning about human behaviour. It is a science of human being as human being but it is also a concept suitable for a man in his own sphere. For example for Tinguely the word « metaphysics » means a very clear philosophy which allows to link art and life. His sculptures have a proper life between burlesque and provocation . They are specific forms , they don't describe any precise code or metaphor and like unexplainable abnormalities they transcend space and question the indignant audience. The « meta sculptures » completely show Tinguely's nonconformist ideas, his passion for the chancy movements and his liking for bringing life to his senseless creations. His sculptures are like humans with their proper language and their proper gait.

Tinguely is very attached to the idea of contrasting human being and machines. It's for him an eternal existentialist question. Are we those who control or those who are controlled ? Do we depend on the machine and on the well being which it brings us ?

Is it the utopian perfection searched by humans ? Where do the faulty human beings go ?

All these questions are set by Tinguely thanks to the burlesque show of his lively sculptures which play the part of an actor presenting the producer 's ideas and questions.

Some of his sculptures make us excited and happy as others make us in a state of deep and slow agony.

Jean Tinguely discovered art as a movement in France in the fifties when he made mural relief with soldering wire and little metal sheets. He was fascinated by the idea of giving birth to his creations and he also made his first wheel and thus discovered the mechanics of the hazard which will be the basis of his art.

From 1954 he made little iron sculptures named « Prayer Wheels » which were his first mechanized creations.

During an avant garde exhibition in Paris he showed his first lively sculptures entitled « Métamécaniques » which were moving scenes with white geometry. These scenes gave themselves a meaning , a life or an emotion whose colour and drawing were the major actors of this effect.

Tinguely made his scenes lively and he gave a new idea of the painting as a geometric living shape. <We could see for the first time the show of geometric white shapes which turned round , jumped, wriggled and became intermingled in chancy movements.

Tinguely used the science of automatons in his sculptures and thus gave them new special effects and turned the sculptures into an exhibition. These automatons called by the artist « Métamécaniques » introduced a new form of art situated between contemporary art and alternative theatre. In my opinion this intimate fusion of these two worlds described a sort of art named today alternative art in which the artist has tried to sublimate his art in moving his body and freeing his feelings. It can express itself only during exhibitions and allows us to catch the philosophy understood or not in a new atmosphere.

In my point of view new shows of « Méta-Mécaniques » corresponded to the beginnings of the performance and of the alternative theatre. That couldn't have existed without the creation of Ready Made by Marcel Duchamp who made objects works of art².

Metamatics³ was his first work about the movement and the anti academicism . They were electrically animated and thus produced chancy movements . Brushes or pencils reproduced on his mechanical paintings the movements or chancy vibrations of the mechanized painting itself.

Tinguely produced series of paintings thanks to an automated sculpture. He didn't create these paintings . He was just the producer who created a new concept and presented it to the audience like an actor who would perform the director's vision. This work on the series broke all the academic codes of the period in which a lively sculpture not a machine did the man's work. In fact a machine didn't create a work of art alone and never will because only a human being could do it in all conscience and with a little extravagance.

But if a human being creates a work of art which creates art we can thus say that this « machine » creates a work of art , because it is the result of a fusion which breaks the codes. It's pointless and functions only in order to show a philosophy , a frame or a common thought.

In the very case of ***Metamatics*** Tinguely presented the effect of a chancy series. For him this obsession to create « the hazardous » was recurrent but he couldn't create it directly because a man is too conscious and coordinated to produce this gesture so he used special effects to reproduce it and then he put it in a precise and ineluctable concept : here

² Video you tube, Jean Tinguely –Machine spectacle : <https://www.youtube.com/watch?v=WaSGVAO-Ki8#t=15.428021>

³ See Appendix I for photographie

a chancy series of paintings where the only decision taken by the artist was when the series started and where it stopped. And most certainly this longevity was changeable according to the presentation of that creation in real time⁴.

« Meta Malevitch » and « Meta Kandinsky » were lively paintings activated by an electric small engine inspired by Malevitch and Kandinsky's works, (they were two famous artists of abstract art.)

While abstract art was drying up in Europe Tinguely adopted Kandinsky, Malevitch and Mandrian's formal vocabulary , without entirely supporting the metaphysical aspect of their work for he had himself his own philosophy.

Looking down at constructive abstraction , too rigid , he thought like many others such as Daniel Spoerri for example that time had come to reconsider the connection of art to the world and to introduce movement in it. As with sculptures driven by a handle or an engine Tinguely imagined moving paintings representing geometric shapes driven by a hidden engine : these shapes , by their very slow rotation could only find their initial position after some months only or after some centuries. It was relativity in action without any beginning nor ending, without any past nor future and set under the sign of eternal changing.

His metapaintings were tributes , an interpretation of unchanging and uncontrollable abstract art.

They don't grow old nor degenerate, on the contrary they follow their long, slow and languorous way through the centuries.

They can sublimate humans' utopia on the matter , they are the interpretation and not the presentation. Tinguely by his philosophy of movement created the cycle of this very art always expanding and this expansion moved forward slowly but surely through the centuries⁵.

Why a tribute ?

In the fifties abstract art was declining . There wasn't any improvement nor new conception or philosophy in this movement. It was degenerating.

Tinguely found his inspiration both on a philosophical level and a plastic level because abstract art had broken all the concepts and all the real interpretations (with a shape which could be described, seized and touched).

⁴Museum of Basel vidéo of Métamatics

<https://www.youtube.com/watch?v=GOo5uq2fH6g>

⁵ Méta-Kandinsky vidéo :

<https://www.youtube.com/watch?v=ZqEuQq2XKeo>

Abstract art has changed the world and has remained today a very important subject of inspiration, a philosophy and a therapeutics too.

Introducing Kandinsky's and Malevitch's paintings in his works was a tribute to this famous movement of art which tried to drop all taboos. This movement was sublimated in Tinguely's mechanical paintings, it was presented in all its splendor and it couldn't be improved or altered.

The « Meta Kandinsky » and the « Meta Malevitch⁶ » showed very well this idea because moving abstract art created abstract or an abstract picture.

To conclude I would say that Jean Tinguely belonged to the Dadaist movement and enjoyed provoking and breaking the processes of the time. I could see his « tribute » paintings as farces in a theatrical meaning . For instance Molière wrote a lot of plays in which he used the farce to show the burlesque of some situations but also to criticize the society. Jean Tinguely used the same process to provoke , for example in his works : **le Cyclope**⁷ at the Universal Exhibition of Venezia⁸.

In his 1958 exhibition in Paris entitled **Mes Etoiles , concert pour sept peintures** Jean Tinguely exhibited two sound machines which are Metamechanics reliefs. The sounds of these machines were produced by saucepans, bottles, tins, funnels, glasses regularly hit by little hammers, the whole activated by motorized wheel gearing and belts. The tune made by these metamechanics was continuously renewed and was changing its tune in a

state of disturbance in which the hazard was the only boss. Only the life of the sculpture counted and could put an end to that symphony of the understandable.

The tune and rhythms were characteristic enough to give these sound chancy machines a unique symphony to each of them .

This mechanical set imposed itself as a monolith which would produce a clinking and very simple music. The sounds produced by simple clinking objects were like a new symphony which would break all the music rules (soft moving and coordinated). There Tinguely was offering a very new concept of a language, that of chance ,mechanics and malfunctioning .

⁶ Meta Malevitch :

<https://www.youtube.com/watch?v=Spo4OBKyfRI>

⁷ See Appendix I for photographie

⁸Vidéo of the Cyclope : https://www.youtube.com/watch?v=DHF_bXfoThw

The audience diversely appreciated the exhibition either they were enthusiastic or indignant⁹.

The artist fully enthralled the crowd with his « machine like sculpture » which was reproducing the true and pure sounds heard in a kitchen , sounds people used to listen to everyday since men have been cooking.

It there became a subject of admiration or indignation for the audience.

Once again the artist broke all the academic concept of the time and set himself as a revolutionary artist who was showing us a world made of rattling noises, chaos in a comical and light atmosphere of automatons.

Tinguely created many of those sound machines , for instance, the two « Sound metamechanics » exhibited in Paris in 1958. I am particularly interested in the one set on a tractor and entitled **Klamauk** that he created in 1975 for his exhibition « Tinguely

Luginbuhl ». It is the best representation of his art. It participated to many races and it was the first of a series , the last of which was made ten years later and was called **Safari** by the way it has become the emblem of the artist. Let 's describe it : the elements of the sound sculpture were put on an old tractor and bells , cymbals, pots and barrels were banged moreover a constant roaring and smell of firecrackers and rockets fired by the

risky artist who gave to that moving musical set a festive atmosphere.

That mechanical sound machine, like a tank made of geerwheels and altered instruments produced a minimal sound added to the slow gait and the roaring of the old tractor lost among that din.

The artist who was driving the machine himself was seen as a simple object amidst that iron construction. In a way he had faded from the reality to give way to that huge sculpture on four wheels which was moving forward to the rhythm of the noises made by itself. I also got interested in the german word 'Klamauk' which means in that case « din », « joke » or

⁹ *Mes Etoiles , concert pour sept peintures :*

<http://partage-du-sensible.blogspot.cz/2011/06/jean-tinguely-meta-harmonie-i-1978.html>
<https://vine.co/v/OJXXwgxBrad>

« schoolkid » words which insist on the artist's will to give a funny and out of the ordinary aspect.

In this case I consider the artist as an actor dressed in a costume or a puppet going on stage to provoke or puzzle the audience with his own creations.

For me **Klamauk**¹⁰ is like a merry-go-round which attracts the children with its music and brings them happiness when they can have a ride on it.

This « metaharmony » is like a puppet which struts about and plays with the devices to appear in a show in front of an heedless crowd.

That beautiful machine was seen for the last time in 1991 for the funeral of the artist Jean Tinguely. It paraded amidst a funeral procession letting out a thick and bitter smoke mingled with fireworks and giving to the ceremony an apocalyptic dimension¹¹.

Tinguely : his performances and his creations for the theatre.

Since 1956 Tinguely had developed a friendship with Yves Klein, nicknamed « Yves le Monochrome », two artists who have talked about metaphysics, unreality and the lack of understanding. They have discussed about dematerialization of art, the means to create art and make it exist without any material, any bronze, any oil painting, any marble, any canvas, any tempera painting, or wood, and even more drastically they have discussed about the constructivist artists who love the fact to get apart from the objects. They long for pure shapes of the art which shirk any obligation of the society.

To the question of dematerialization they answered by chancy movements and radical monochromy. To do so they exhibited an installation in the common artworks space at the 'Iris Clert' gallery in Paris for their exhibition titled **Vitesse pure et stabilité monochrome**, (**Pure Speed and Monochrome Stability**)¹². Yves Klein set monochromatic discs driven by an electrical engine on Tinguely's constructions. Their rotation created clouds and zones of colours, blue, red or white for the **Excavatrice de l'Espace** giving the impression of purity without any materiality. It was a unique experience that the audience could only

¹⁰ Vidéo of Klamauk : <https://www.youtube.com/watch?v=fUorN5HmEhM>

¹¹ <http://www.rts.ch/info/culture/arts-visuels/7989670-cortege-a-fribourg-en-hommage-a-jean-tinguely-mort-il-y-a-25-ans.html>

¹² *Vitesse pure et stabilité monochrome (Pure Speed and Monochrome Stability)* : <http://partage-du-sensible.blogspot.cz/2011/06/jean-tinguely-meta-harmonie-i-1978.html> And see Appendix I for photographie

feel in the atmosphere during that exhibition. It made people lose any rationality and any real materialistic concept in presenting a play with the void and the dematerialization of a definite space. Tinguely's and Klein's artworks spread their ideas in a frantic race of immaterial coloured circles. Such a play with monochromatic colours was a pure truth in which the light acted to show us the colours mingled to the texture of a place. It was a first device to produce the atmosphere and the tonality of a place that even the darkness could not change.

That exhibition proposed by these two artists completely different in their way of exploring the topic went beyond a certain number of basic dichotomies. Some photos were taken during the exhibition and they showed the inside of the gallery looking like a rough laboratory. The objects were an incongruous combination of paint and machines feeling the floor and the walls of the space. It was a great moment for the artists who were combining their science of languages. They created a new conception out of immateriality. It essentially was a moment to cancel the old notions of space and the limits of artistic trends. It brought to light a new concept of space created by the clash between paint and sculpture. Each creation was made of a monochromatic disc of a different size, a different colour (blue, red or white) which was rotating at a different speed (from 450 to 10,000 revs per minute). The artist Heinz Mack who witnessed the scenery in Tinguely's studio, just before the work was displayed at the gallery described : « The visual sensation born from the transformation of the rotating disc in a volume. An immaterialistic virtual volume which seemed to be gliding above a rotten iron machine as a little colourful cloud. I exclaimed : ' it is beating, it is breathing, it is moving, it is expanding, it is converting itself in thin air' »

In the movement, the paint had maintained its quality of contemplative halt, recalling Klein's void proposed a few months earlier. It then became transcendental, associated with the world of everyday effort and D.I.Y (do it yourself) represented by Tinguely's mechanized sculptures. Some massive iron pieces were consolidating the discs and absorbing their vibrations. Tinguely had called that system the 'chassis'. That combination could explain the apparition vaguely anthropomorphical of those objects, with the disc representing the dreamy artist Klein and Tinguely's mechanics representing the body.

It was a real iceberg of intensive and virtual pictures which were out of the imaginary and the hard work of these two artists. Actually in a civilization of the image which certainly conveyed in art a taste for sublimation, the quest for the beautiful and the aesthetics and in

the theatre the near-dictatorship of the scenery. The production has become the nerve center where the quest of any form of art emerges.

By the specific nature of the manipulated object which both belongs to the inanimate world of the matter (the world of the invisible, of death and of the statics) and to the world of the subject (the world of life and of the perceptible), the puppet theatre (I mean that an animated installation produced in a particular context can be considered as an alternative puppet theatre nowadays) is clearly the ideal and irreplaceable support of that authentic quest lately ie the capture of a new thought of the sign and of the meaning.

Thus beyond the ideal classifications, beyond the aesthetic dogmas and scales of values, the artists representing forms of arts such as dance, theatre, music, architecture, painting and sculpture nowadays mainly center their research on the animated object in order to confront it with their own technics and codifications and to situate their artworks in another sketch of relation. In that particular case, Tinguely and Klein animated the immaterial light or colour thanks to precise philosophical and plastic codes which gathered pure speed and monochromatic stability to make a scene of pulsating movements which breathed and moved in a hazardous metaphysical expansion. Then some scenic varieties showing new organisations or cooperations, a new language and meaning could occur.

From the search of a process of semantisation to reach an « intense image » which could give criterias of reality, what would that « intense image » be when the machine would have transferred the reality of the actual to the virtual ? What would that image be in a period when the reality didn't manifest itself in the very moment but in which is memorized by its rotation as an object with its volume, mass and shape ?

Klein's monochromatic discs did not have any memory, they were dead and meaningless. In that process, the virtualization of the object in real time supplanted the presentation of the object. In a way time overcame the real space of the object. That would allow us to believe that the « intense image » of the new immaterial reality wouldn't be metaphorical but metonymical and that we would more radically go from a transfer of meaning to a condensation of meaning. That transfer would upset our perception and open new unknown perspectives. In the exhibition ***Pure Speed and Monochrome Stability***, the monochromatic meta-sculptures, out of their context, possess their own life, a history, a whole world full with meaning and condensed, infinite and superhuman memory. The artist developed a temporal progress of the director's show and at the same time the individual and collective memory that our century has been hoaxing, they were filled with time.

On the 25th of October 1960 in Paris, some artists founded the group of neorealists. Among them were Arman, François Dufrène, Raymond Hains, Yves Klein, Pierre Restany,

Jacques Villeglé, Gerard Deschamps, Martial Raysse, Daniel Spoerri and Nikki de Saint-Phalle. Jean Tinguely absorbed and was inspired by neorealist ideas¹³.

Later in 1966, Tinguely, Nikki de Saint-Phalle and Martial Raysse were asked by the choreographer Roland Petit to make the scenery for *Eloge de la folie*¹⁴ a new ballet which was produced in Paris Theatre des Champs Elysées.

Nikki and Martial drew the different parts of the scenery while Jean Tinguely invented a system of gearwheel which served as a curtain. As he had formerly done with his meta-mechanics (with their thin wheels and bits of gaily-coloured metal sheets dancing on the rhythm of the rotation of the wheels), he shaped big flat wheels in wood, he painted them in black and made them turn in front of the white curtain lighted from behind. A dancer on a gear mechanism as on a bicycle was setting the system in motion with a driving belt. Tinguely reproduced former themes and designs but also found a new form of expression with that tremendous theatrical performance.

The lightning from behind evoked shadow shows and gave an impression of weightlessness. The artist had got interested in the shadows let by his sculptures before. A letter to Pontus Hulten proved that : « I am going to make the shadows of my machines work with three or four cinema projectors », so it wasn't surprising he would carry on those sorts of experiments. Nowadays the movement is generated by an electric engine. Tinguely soon replaced the dancer by a human silhouette. That experiment contradicted the utility of the scenery and referred to a reality in which the dancer was physically and spiritually united with the scenery in a perfect symbiosis. That symbiosis between the machine and the human being, between light and shadow, represented the occurrence of madness symbolized by the gear mechanism and the clinking mingled with the vain race of the dancer activating it.

During the same year at the Modern museum of Stockholm, directed by Nikki de Saint-Phalle with the cooperation of Per Olof Ultvedt, Tinguely produced the *Giant Nana* or the *Hon*¹⁵ which means 'her' in Swedish. It measured six meters large, twenty six meters long

¹³ See Appendix I for photographie Nikki de Saint Phalle et Jean Tinguely – Les Bonnie and Clyde de l'Art 55... Video pour Tinguely Bonnie and Clyde 55.40. <https://www.youtube.com/watch?v=3y-l-KpxiG8>

¹⁴ *Eloge de la folie* : <http://www.tinguely.ch/PDFGeneratorServlet?pageuuid=3ba2ab24-3d45-475a-861d-be1d2600acac&period=1960-1969&detail=21581662-c0cd-4c83-a9ad-69b020fb87e5>
And see Appendix I for photographie

¹⁵ Vidéo of « La Hon » <https://www.youtube.com/watch?v=jNfQt2FsUD4> And see appendix I for photographie

and nine meters high. It could be visited, inhabited and created from a model created by Nikki de Saint-Phalle. That huge woman was made of a metallic framework covered with strips of cloth coated with many layers of hot glue and finally painted. People got in through her sex wide-opening on play spaces, there was a planetarium in her left breast, a milk bar in her right breast. One of her arms accommodated a twelve seats cinema which a short film of Greta Garbo was projected. There was in one of her legs a gallery with fake paintings of Klee, Pollock and other artists who had arisen his quest of the aesthetics. Jean Tinguely, a revolted artist, then took charge of her neurons and conceived her mobile brain and a radio sculpture.

There was no pornography in that work of art even if it was entered through her sex. It was above all a goddess fat with her art. The visitors themselves gave birth to it when they were climbing her belly by outside stairs to admire the panorama, it let them watch the world. It was nicknamed 'the biggest whore in the world'. One hundred thousand people visited it in three months.

Was it destroyed after the exhibition for that reason ? Maybe it was taking too much space in people's imaginary. Births in Stockholm the next year were said to have increased sensibly...

She embodied all of Niki de Saint-Phalle's dreams : dreams of colossal sculptures to equal men's and to be recognized as an artist but mainly the collective dream of the return to the image of the mother.

The destruction of the sculpture lasted three days and was a great show in itself. It left in the spectators ' minds memories and incandescent dreams.

Nothing like it has been seen ever after. It was an intense image par excellence because it embodied 'her', the woman with a heart and a soul, lying in the position of delivery.

She showed us her womb without any perverted idea. The visitors entered her sublime body happy-go-lucky as children discovering the world, the essence of life. Here the visitors play the rôle of actors rediscovering everyday life in the different rooms composing the **Giant Nana**. Those rooms were a mirror of lambda flat but also a sanctuary able to contain the whole life of its inhabitants who confessed their intimacy and secret life.

The **Giant Nana** offered a vision of modern humans' life and opened the doors of a sanctuary whose innocent public was the game for those who considered it as an idol.

Jean Tinguely created many other artwork-shows such as the **Vittoria**¹⁶ in 1968, a sculpture representing a huge phallus in erection which destroyed itself. It was exhibited in Milan on the square in front of the cathedral for the tenth anniversary of neorealists. I can also mention **Study for the end of the world number 2**¹⁷ near Las Vegas in the desert of Nevada in the United States of America. One of his last creations **Klamauk** accompanied the artist towards his burial place, symbolizing a last shout of rebellion and indignation or a last shout of applause just before the curtain closes.

Tinguely's artworks still can be seen nowadays. However when I stand in front of them, admiring I can't stop thinking at lifeless puppets desperately looking for a new master who would bring them to life.

The Royal De Luxe company : the colossal mechanic puppet.

History.

The Royal De Luxe is a company of inventors, stuntmen, scrap-men and poets at the same time. Their director and producer is Jean Luc Courcoult. It is today considered as the equivalent of the 'Cirque du Soleil' (a company and artists of indoors alternative theatre residence in Paris). It is one of the most emblematic, mythical indeed of the French companies of indoors theatre which rejects street theater and proposes an open minded and surprising world.

Everything started in 1979 in Aix en Provence when Jean Luc Courcoult, Veronique Loève and Didier Gallot-Lavallée produced with some comedians and musicians, friends of them, their first creation **The Cap Horn**. They were convinced that it was easier to attract the audience outside than in an auditorium. The show was played in the street and open air spaces. They played in the stations of France, on the square of 'le Palais des Papes' in Avignon (which is nowadays the most important international festival of contemporary

¹⁶ See Appendix I for photographie

¹⁷ Vidéo « Jean Tinguely Study for the End of the World No2 »

https://www.youtube.com/watch?v=FxbC7kYJ_c

living spectacle), for the universal exhibition of Lisbon in 1998 or in harbours in South America.

The three artists didn't stop there, they carried on with numerous performances of their new creation in 1980, **Les Mystères du Grand Congélateur**¹⁸. And the company adopted then its name of Royal De Luxe in reference to the multitracks cassette player they used for the creation of their shows. The company then moved to Saint Jean Du Gard in the Cévennes, where it created **La malette infernale** and **Croquenitule et Crolenote** shows dedicated to children. During the following years they proposed new performances such as **La Bénédiction du Cours Mirabeau par le Pape, Terreur dans l'ascenseur, Le Parking à Chaussures** in 1981 and 1982, then **Publicité Urbaine**¹⁹, **La Demi-finale du Waterclash** and **Le Bidet Cardiaque** in 1983.

In reading the titles we can glimpse the importance for the company of urban culture, of objects of everyday life and a taste for craziness.

Those performances were produced in France and abroad, in Germany, Italy for instance. They drew more and more the attention of the audience and of turners.

In 1984 the company enlarged itself and moved to Lavour, next to Toulouse. There it developed an image of a collective brand and worked to propose more varied forms of performances. The projects were very audacious and they appealed to the audience and were exported around the world with **Roman Photo** in 1987. It allowed the company to confirm its national but also international fame. That creation will be performed by a Chilean company 'La Gran Reynet' and coproduced by The Royal De Luxe in 1987.

The company's exuberant imaginary world, its genius of the gargantuan and of the colossal allowed it to expand. In 1989 they sent in the newspapers an invitation to tender and the only one to reply was the mayor of Nantes who proposed the company a huge warehouse of 10,000 square meters. They had now the possibility to build the **Giants of Nantes Les Géants de Nantes** in 1993 (most of them were colossal ten meters high puppets, actioned by processes of blocks and held by cranes). It implied a turning point in the company's history. The robotics and new technologies were used. Actors climbed those giants like Lilliputians being magicians, acrobats and technicians at the same time²⁰.

They made those new creatures in the streets of Nantes and around the world. Such creations which combine emotion and poetry were dedicated to travel around the world and many cities have already welcomed these creatures telling urban tales in a universal language. Millions of spectators have already gathered to see them.

¹⁸ See Appendix II for photographie

¹⁹ See Appendix II for photographie

²⁰ <https://www.royal-de-luxe.com/fr/la-compagnie/>

For example the performance of the **Long Mât**²¹, a big dragon-horse spitting fire was created in Nantes in order to become an astonishing show for the Olympic games of Pekin in China.

It came back to France in 2015 but didn't stay long and went back to China for a tour.

« When I was on holidays in Bretagne I went in Nantes with friends . We were walking on the river side when suddendly we saw a crowd of people rush towards an immense square opened on the old warehouses of Nantes.

« What was happening ? » my girl friend shouted.

We followed the people for a minute when a gigantic dragon spitting fire appeared. .

Astounded we wondered if all this show was real . Yes it was ! And really it was alive. The show of this giant puppet which was moving gracefully was amazing people of all ages .

The **Long mât** was here , in front of me. This legendary animal taken from a fairy tale and legends was becoming real in front of us. We looked at it move for a while with wonder. It let children stroke its big horned head but we were amazed too when it was rearing up and spitting yellow flames...

During a long time I thought I was dreaming awoken. . I had never thought I would meet a dragon one day. »

The Royal De Luxe Company had managed to do a glorious feat and to win a difficult bet creating those giant, crazy, imposing and poetic puppets . They revolutionized the art of show where the stage , the street and the audience were an alive scenery where the actors served the giant puppets. The fantastic universe was really coming in our world : it was concrete and real with true sizes (like in the series **The Giants' saga, La Saga des Géants**).

Going all over the world , from Nantes to Morocco, from Cameroon to China , from New Zealand to Mexico... Jean Luc Courcoult has metamorphosed towns and villages into huge stages of theatre.

²¹ <http://www.20minutes.fr/nantes/1640047-20150625-nantes-cheval-dragon-long-officiellement-retour-ile-nantes-vendredi> And Vidéo you tube, Les premiers pas en public du cheval-dragon Long Ma : <https://www.youtube.com/watch?v=kmsJ6yrOquo>

With ***The Giants' saga*** actually on tour , Jean Luc Courcoult continues to present all over the world his magical universe thanks to monumental realizations produced in the town centers. Jean Luc Courcoult still challenges the theatrical traditions and will always offer to the audience the chance of dreaming about a universe where everything is possible.

Thanks to today new robot technologies we can see disappear the puppets strings little by little. They are replaced by seats put on the puppets from which the technicians took place to pilot the giants made from wood and metal. The very aim is to get closer to reality but in staying in a universe of legends and poetry.

Jean Luc Courcoult amazed us and he will continue to do so thanks to his vision of a limitless universe where the art borders are always pushed away. The ephemeral and stupid conventions will disappear tired to slow down the creative outbursts of the imaginary which can be explored from every angle.

Indeed the imagination can't eternally stay in a box among many others, it keeps expanding and it can't be sorted out and it forces the humans to look further. It is that universe that the Royal De Luxe company has chosen to offer us every day all around the world. That company symbolises a new form of art which used to play with the populations and the settings in our world.

The performances of the giant mechanical puppets .

The first mechanized puppet appeared in Le Havre, France in 1993. It measured 9 meters high and was made of wood and metal. A group of actors, acrobats, technicians, sculptors and dancers from everywhere called Lilliputians made it lively. They got their name as a tribute to Jonathan Swift's character in ***Gulliver's travels***. They were wearing red uniforms of footmen. They made the wooden and iron puppets lively when they actionned ropes and blocks connected to a crane which allowed such an exploit. We don't know their exact number but for sure they had to be at least around thirty Lilliputians to manipulate the giant.

The first giant's story started after a terrible accident. It occurred in the city of Le Havre when the giant fell down from the sky, in the middle of a boulevard(Giants are supposed to live in the clouds). The scared men tied him and locked him up in a cage. The sad giant used to amuse the passers by and every night he was only dreaming he could escape one day. On a particular night, he dreamt so intensively that he managed to break his cage and he disappeared in the light. Since that day he has kept on travelling through towns and mountains. He was a good, loyal, honest and serious young man. He was the first giant on earth. Yet he didn't belong to the same planet and it became difficult for him to get used to the world which was surrounding him then.

In 1998 **Le Géant**²² met **Le Petit Géant Noir**²³ : he was coming straight away from Africa, his eyes and his skin had the colour of ebony. He was a smily young man, he loved travelling and doing discoveries. He became the adoptive son of Le Géant. They met in four big cities : Le Havre, Nantes, Calais and Anvers. That little giant had a friend, a giraffe, twelve meters high and they used to walk together. At the four corners of the world, their favorite occupation was to nibble at the leaves of the trees. They were followed by a baby giraffe and they were moving at a speed of ten kilometers per hour.

La Petite Géante was conceived after **Le Petit Géant Noir**. She was the heroin of the Royal De Luxe company. She was a little girl made of wood and iron , she weighed 800 kilos and measured 5,5 meters high. She has used to walk through the whole world since the tragic accident of 1912. That year, her mother **La Géante** was drowned during the wreck of the Titanic. After long researches, her uncle **Le Scaphandrier** managed to find her. In 2005 he came to Nantes with his friend **L'éléphant**²⁴ which weighed 48 tons(the equivalent of 48 whales), measured 12 meters high, 8 meters large and 21 meters long. He was clearly noticed when he entered the world of the humans in Nantes. His imposing frame only allowed him to move between one and three kilometers per hour (a little less low than a snail but as fast as a human being). His mission was to make the parades of **La Petite Géante** more lively when she was meeting the inhabitants and the tourists. His particularity was his hair and eyebrows essentially made of real horsehair.

Le Scaphandrier²⁵ is the twin brother of the giant **El Campesino** who is the lattest of them, for it measures 9,5 meters high. He wears a heavy diving suit which can explain his weight : two tons. For many years he has been covering the bottoms of the oceans to look for his sister after the wreck of the Titanic. Once he had found her, he buried her and went to meet his niece, **La Petite Géante**.

El Campesino is also called 'le grand géant'. His name means the farmer, and he represents a new version of the giant, conceived when the company went to Mexico. Yet he is a full character both for his physical characteristics and his Mexican soul that he vehicles.

²² See Appendix II for photographie

²³ See Appendix II for photographie

²⁴ See Appendix II for photographie

²⁵ See Appendix II for photographie

He has a moustache (made of horse hair as his hair), wears a straw hat, leather sandals (size 237) and a poncho made by Mexican craftsmen on the Mexican lands. Lilliputians are needed to animate his frame of 2,5 tons made of iron, poplar and lime wood.

Another giant comes from Mexico : **El Xolo**. It is a sort of dog, without any hair. It has a gentle temper. It is considered as a sacred animal for the Azteques in reference to the dog-god Xolotl. Its master is **The Little Girl Giant, La Petite Géante**. It arrived with her in France in 2011 in the beautiful areas of Nantes. It has the size of a horse (1,8 meters high, 2,80 meters to the end of its ears). It acts like a real dog. It scratches itself with its back paw, it hangs its tongue out and it moves its ears and its tail. **El Xolo** is vivacious, muscular and it runs with lightness. Thanks to the twenty Lilliputians who are working for it, it walks at a speed of 4 kilometers per hour and it runs at a speed of six kilometers per hour.

Its particularity is its light frame made of alloy and steel, covered by strips as in the process of mummification.

The grand mother is 85 years old ! She has lively eyes and prominent cheekbones. She lives in many realities : yesterday , today and tomorrow. Her Britton and Irish origins have given her a strong, intrepid, mischievous but also tender nature. Her wrinkles have let on her face many smooth almost transparent furrows like a geographical map crossed by streams in low hills. Don't be surprised : she smokes a pipe, spits occasionally and her farts smelling vanilla sometimes raise her dress . She knows the world of Giants and is really fond of describing it. She represents the universal memory and tells its stories. She is a new character of the Royal De Luxe Company and makes this great family of giants more attractive. They visit the whole world with curiosity, helped by their faithful servants, the Lilliputians²⁶.

All these characters with their look and their own imaginary come from the whole world : Africa, France, Mexico ... They compose a polyvalent and poetical universe which has often been performed with stories, different each time. The Royal De Luxe Company

²⁶<http://www.nantes.fr/home/ville-de-nantes/culture/les-evenements-culturels-de-la-v/royal-de-luxe-les-geants-de-nant/portraits-des-geants.html#content>

really wants to present real characters who live their proper and unconventional life in the whole world. This company has entirely created a new mythology with its new heroes who live fantastic stories in our world.

The audience follows the adventures of these characters and are integrated in this great tale composed of many true stories. For example : « A day in Le Havre , Humans meet Giants , it is the beginning of a great adventure between Humans and Giants. »

This way to produce these Giants was entirely new . It gave a new idea of the way to produce a play. It was very innovative to include the audience in the show and to hurl it in a well known space and atmosphere (for example the city of Nantes) which was discovered again through unreal character's eyes, those of the giant. Here instead of setting the audience in a new universe with imaginary characters , these characters come in our real world and become concrete and real. This incredible paradox has been made possible thanks to machines which constitute the heart, the skeleton and give life to these colossal puppets.

Indeed the machine acts a very important part to perform these great giants, it is even impossible to make them live without the machines. Moreover if we describe these giants in details, we can see that the machine is like the puppet's body. The wood covering it represents the clothes and it brings a face and its own personality to the giant.

The cranes which clearly belong to the machine are as the actor's hands activating its character. The machine allows to make the puppet alive and dynamic.

For a long time, the machine has been considered as an usual object which makes our numerous everyday chores easier .

When it serves art, the machine becomes the body and the soul of the creation . It assumes and supports the weight of the creation and the artist is only the technician who serves the creation with its norms, its whims and its ambitions. The actor doesn't need the special talent of a technician. In the case of the Giants, his part, for example, consists in pulling a rope to action a system which permits the puppet to lift the leg or in pressing a computer key to make it speak. The actor then has a minor part to play, that of a supervisor of the puppet's movements. That part is yet surprising because the supervisor has to check if everything goes well in order to make the performance a success. Those numerous persons thus serve the giants ; I mean that these persons are the ones who action the gears of the machine which brings the puppets to life.

So we can see that the machines or the machinery play a key role for the colossal puppets of the Royal De Luxe company for without their contribution there wouldn't be any life in these creatures. The technicians play the role of the director who directs his mechanized puppets, robotized for some of them such as the giraffes or the elephants. When the Lilliputians activate the machine in order to make an animal sit, move, jump, speak or even spit water (for the elephant), they carry out a technical feat to perform the show of the giants in the city. They are then gigantic shapes, hybrids between the machine and the puppet the most real as possible.

Those huge hybrids have been built as the humans and the dog **El Xolo** had been. Firstly there is the puppet with its mechanical and even cybernetical for the most recent. The puppet is maintained thanks to a system of ropes and blocks hanged by a crane which represents the extension of the puppet's body. At the feet of the crane are usually put the different equipments to activate the puppet but also other equipments like loud speakers to make the characters' voices or for the scenery atmosphere and all the other very useful technical materials (even if the audience cannot imagine their usefulness). There is an identical system for the animals: the body is mechanical or cybernetical. The frame is a chassis connected from the back to a handle of the crane maintaining the whole structure. Between their legs there is another jib to counterbalance the weight of the structure and drive the vehicle which makes the puppet move. They look like a machine or a robot because there is no system of ropes and blocks to manipulate them. Their gestures only depend on a complex hydraulic system run by taps on several consoles.

That choice can be explained by the wish to reproduce the animals' gait as faithfully as possible. It can also be explained by the fact that the elephant for instance with its 48 tons cannot be actioned by strings. It would have been grotesque and technically hazardous. These huge animals can also allow the creator to put on their back little houses (on the elephant), temples (for the **Long mât**) or nacelles. It permits the actors, spectators to travel on the animals in a disconcerting reality and flexibility.

In this case there was a wish to keep the idea of a puppet « as an extension of your own body which can reach summits that the humans cannot reach ». The crane which is the extension of the puppet's body plays that role. Such hybrid puppets are in my opinion composed as a painting : the canvas (the element which draws our attention for its pictorial value) is fixed on a stretcher which supports it. In any circumstance, the artist is the person who presents his work to the public. We can find that image in the giants of the Royal De Luxe company.

The colossal aspect of the puppets is reinforced by the choice to show the technical components to handle them, to give them their mobility and a nearly infinite possibility of

movement. The chassis handled by men is an integral part of the structure and gives it its power. In this case the actors really perform the machine, it is the core of the puppet which depends on its chassis to be moved.

Those machines remind me the carts used for the parades in important festivals or events.

They are the basis of the machines of the Royal De Luxe company. They favor the street arts, so they represent the basic elements to build the show and more precisely the street parade. They then become the canvas of a new artwork that would perform the urban scapes thanks to their colossal aspect and their easiness of use (they are like tractors proudly and slowly driven). The usefulness of such a process is clear : taking out a character from its static aspect : that means performing the puppets. (Cf ***Planck's wall, Le Mur de Planck*** and ***La Voiture Imaginaire du Petit Géant Noir***)²⁷.

The technical implements are an extension of the actors' hand in order to activate the characters . The actors cooperate with the machines in order to give the audience original and extraordinary images looking real according to the nature and the shape of the characters.

« I was admirative in front of these giant puppets which were wandering about with courtesy in the cities, but what mainly draws my attention was the way how these giants were moving with a disconcerting realism. »

The other shows in which the machine is performed. The importance of objects in the Royal De Luxe company.

In the Royal De Luxe's work the use of the stage is a key element. The place of the objects in the scenery is very important. It is in the foreground the vision given to the audience and a way to sublimate the imaginary. Moreover these objects are the actors of the play. They are not only useful objects but they are also what is at stake, the key element of the scenery and the strong point of the play.

They build the starting points of a universe, the world of the giants in such a case. All the elements are superposed or they fit into each other to give a full vision of a pschychical universe and atmosphere proper to the objects surrounding them. That vision is that of a

²⁷<https://www.royal-de-luxe.com/fr/les-creations/saga-des-geants/>
Video you tube, Royal de Luxe : Le mur de Planck (Documentaire) :
<https://www.youtube.com/watch?v=cKIWFwGkjfw>

shape with its proper route and gesturals. The objects can lead to the dream and the audience's imagination for they are able to catch a glimpse of the imaginary, the psychological in the reality. It is the context of the show. They can be everything or nothing (a useful object, a light, a place, a human, an idea or the void...) They are the actors which produce the artists' vision. They define the size, the aim and the scopes of the different elements of the play. Their role is to tell the story and show the proposed universe. They are the actors of the play whereas the real actors are destituted from their allotted role and are now only used to get the mechanism move. In this case the actors keep in the background and belong to a whole overwhelmed by the production of the objects in a particular scenery.

— For example a town of Lilliputians in the performances of the giants,

— Or a bygone period as in the play called ***La maison dans la Loire***²⁸ : ephemeral, here is the dream of a stone house. One of its windows has been kept open as if its occupants were still living here. It is subjected to the slow swinging of the tide, that silent and lonely house, dozing, skew-whiff on the sludgy water which is looking after the banks of Lavau, a district in the estuary of the river Loire. Now, as a deserted inn which had welcomed so many travellers it is making a sign to the passer by. It is on the traveller's route a milestone, an indicator, a sign and at the same time a testimony of a past glory. But that house lets its door open on everyone's imaginary. Who will think about its former guests, the seagulls, and other birds which had perhaps nested here ; who will think about the house of childhood with shutters definitely closed or who will think about all these persons who were forced to pack hurriedly. In that play, the house is the main object set in a scenery and it tells us its story describing itself. (It is the imitation of a real house in the port of the district of Lavau in France) That house is rocked by the waves. We can see a lit fireplace and light in the frame of a window. It looks inhabited, lively but out of reach. The plot of that play is very simple, it wants to provoke the imagination and show a psychological landscape playing with the imaginary. The acting consists in creating ghosts in the spectators' imagination ; thus the myth of the haunted house is recreated thanks to the drama and the land art the process of which being the spectators' psychology. That example illustrates well an imaginary situation.

— Another example is that of ***l'autobus à la broche***²⁹, an archetype for the company. The mechanism of the play is a sort of giant barbecue in which the technicians are putting on the grill a bus. The process is simple, efficient and funny. There is no need for actors, the picture of the bus grilled on the spit is self-sufficient and lets the audience find its meaning (for example a bus stuffed with Lilliputians as a giant snack).

²⁸ See Appendix II for photographie

²⁹ See Appendix II for photographie

– I am going to give a last example, *La Révolte Des Mannequins*³⁰. It is an installation of models in many of the shop windows of Nantes. It looks like comics and tells the story of the models, giving birth to lively humanlike creatures through a urban history. « A witness asserted he had seen some models get out of the shop windows without breaking them and go from one to another during the night. From that point everything speeded up : the stores stifled the rumours of the plastic creatures' existentialism and colonized them. Then the inhuman adventure of the exploitation of the models by men started. » That urban story is incredible because once produced it gives the audience an important role, that of becoming the process of the play and in altering the models in living creatures and then carrying on telling their story. It is easier and easier nowadays with new means of communication. Once the process activated, the story will create itself thanks to a massive mechanism of movement. That play takes liveless objects for their performances. That play is like comics open on the streets and the squares are represented by the shop windows. The spectators can then go from one square to another in order to know the story.

Space , produced or controlled by the objects is the second level of this boundless stage.

It is here that the technicians with the help of the space where the show is acting allow the actors to act. They are the driving force of the play. They create the atmosphere. They swarm behind the stage, they take care of everything in order to have a successful show .

In most of the classical theatres we can't see them , they are hiding like ghosts. On the other hand in the Royal De Luxe Company they are named the Lilliputians (giant's servants) and these technicians play a key role because they drive the machines which make the show alive.

They are more than simply technicians , they are servants who submit to all the whims of the main element.They prepare the elements before the show, they look after the audience and the characters.

These are gearwheels which merge with the acting of the objects. Each element is important and play an equivalent part as the living technicians , the light and the sound . The space is an actor. They aren't just ordinary decorations. All these things are superposed like transparent stratum of psychical landscapes and different atmospheres.

All together, this creates the show. Here anything can become an object even the living people because they are a line and a shape which, once the scenery completed, create a dance with its proper rhythm and its proper form which shows a new entertainment . The

³⁰ See Appendix II for photographie

humans' part disappears, the scenery is shown from the back. The foreground and the background are shamelessly shown to the audience.

The technical feat is an engine which replaces the actor or his actions in the audience's minds. So in the Royal De Luxe company the machines and the giant puppets are essential. They are equipped of such a technology that they are looked like real humans by the audience and erase all the other features of the reality.

It is this fusion which allows to create this effect. I would say that we can find two styles in the Royal De Luxe Company :

The first is the extraordinary because a new reality is shown through the objects. They incite the imaginary of the audience showing amazing situations and revealing a psychical landscape like in **The Giants' saga La Saga des Geants**. These giants are ufos which come from nowhere and start telling stories to the audience.

The second is to create a ready made theatrical situation in the audience's mind disrupting their daily life and their perception of normal things.

For example with **La révolte des mannequins** or with **Embouteillage**, a performance in which this company interferes in the traffic jam of Anvers to surprise and make the people dream.

« Generally not very exciting the traffic jams can sometimes reveal themselves surrealistic and frenetic. Especially when The Royal De Luxe decides to interfere. So, for a few days, curious machines have been interfering into the traffic of Anvers in order to instil dream in the traffic jams. [...] The whole city has already been talking about that car pierced by a tree, of that truck-beach in which a beautiful tourist is sun tanning and ... of that statement that the police had put on one of those eccentric vehicles of Royal De Luxe ! »

« Généralement peu passionnants les embouteillages peuvent parfois se révéler surréalistes et délirants. Surtout lorsque la compagnie Royal De Luxe décide de s'en mêler. Ainsi, depuis quelques jours, de curieux engins se sont immiscés dans la circulation anversoise afin d'injecter du rêve dans les bouchons. [...] Déjà toute la ville ne parle plus que de cette auto transpercée par un arbre, de ce camion -plage où se dore une ravissante vacancière et de ce procès – verbal que la police d'Anvers a collé à l'un des véhicules farfelus de Royal De Luxe. ! » (Evening in 27 of August 1993 in the streets of Anvers.)

The frenzy of this company hasn't got any limits. It isn't slowed down by the constraint of actors limited in their gestures and movements. The objects and the machines are used like actors like a means of performing and creating a show without any space limits. This

space is used like a background and creates a new imaginary world directly situated in the real world³¹.

Conclusion and connection.

In this first part we have taken into account a new movement situated between the contemporary art and the alternative puppets theatre . We have studied two different styles. With Jean Tinguely we have encountered a form of art defined by strict philosophical and psychical rules beside his creations .

With him we are in a search and in a not yet defined process.

We are in the rebellion and the aggressiveness but also in the burlesque and the comical.

These mechanical , personified, aggressive or comical artworks have their proper language and gesture. They play the part of the actors who try to speak with the audience and to describe their philosophical goal.

The producer wants to deliver a clear message, an indignation beside the arrogant and conventional values of the technology and his great fascination with the machines considered as humans or humans considered as machines.

Tinguely said about his machines : « And when it was moving, I liked it much when it had been reaching a speed which made everything ridiculous, and that it was burlesque. »
« *Et quand elle bougeait , je l'aimais bien arrivée à un degré de vitesse où tout devenait ridicule , et que c'était du burlesque* »³²

So the ironical and syncopated **Baluba's**³³ dance makes everybody laugh without knowing if it is due to hazard or because there is a physical side in his artworks.

In his analysis of laughter Bergson wrote : « *The behaviours, gestures and movements of a human body are only laughable when that body made us think about a mechanics* ».

³¹ <https://www.royal-de-luxe.com/fr/le-mur-d-images/>

³² (référence.Doc PDF :Guide of Récupération et détournement d'objet Centre Pompidou pp19 http://mediation.centrepompidou.fr/documentation/DossierDaideAlaVisite_RecuperationEtDetournementDobjets.pdf).

³³ See Appendix II for photographie

« Les attitudes , gestes et mouvements du corps humain sont risibles dans l'exacte mesure où ce corps nous fait penser à une mécanique. »³⁴

Tinguely wanted to create a living character with a personality which is sufficient to make the show. He didn't merge nor with the scenery nor with humans and this was for that reason that his place was more in the galleries because they were neutral spaces. Tinguely changed the former rules and created new ones which define this new reality. It was the beginning of the performance of the machine and of the metaphysical show in which every element was important and played a part consisting in merging in a single individual and living entity.

With Royal De Luxe we change of times with the latest technologies and a lot of money.

The company's mentality hasn't really changed because they still think that every element is important and plays his proper part. All the mechanisms and machines have their proper identity and language and are real individuals.

The difference is that every character has already a fictitious or real representation in the true world like a giant, a giraffe , a car or a house. The figures aren't abstract and don't necessarily have a metaphysical meaning like in Tinguely's work.

Here the figures are created to be acted and produced in a particular place with a definite aim : telling stories .

The Royal De Luxe Company exposes two ideas. On the one hand they create a situation with inanimate objects in a place which tell the audience a story like Tinguely did with his **Giant Nana** and De Luxe in **La maison dans les arbres** .This style reminds contemporary art.

We can speak here about plastic lively artworks . The other idea was born in the parades and the street art (alternative art) where the company drives giants puppets or extraordinary machines which merge with the decor of the town and overwhelm the spectators' world. In this case, the imaginary enters easily in the real world . This world is real because it is superposed to the real and gives the audience a psychological, real and new landscape.

³⁴ **Œuvres sonores et plastiques** ,Production de sons mécaniques : Jean Tinguely, *Baluba*, 1961-62 : <http://mediation.centrepompidou.fr/education/ressources/ENS-oeuvres-sonores/ENS-oeuvres-sonores.html#tinguely>)

This kind of work tends to alternative puppets theatre but it has its source in the machine , the destruction and the burlesque which provoke and make the show comical.

To conclude we can say that Tinguely's approach and philosophy have inspired today this innovating process of creation which incites the crowds ' curiosity.

Performance and theatre without any actor.

Yves Klein

- Presentation.

He was born in Nice in 1928. His parents were artists, yet he didn't first thought about an artistic career. Indeed he studied in the national school of merchant Navy and then in the national school of Oriental languages in Nice from 1944 to 1946. From 1947, he particularly got interested in judo, considered at that time as a moral and educative method of education, the goal of which being self control. It wasn't then really considered as a sport.. During his studies he met Claude Pascal (who will become his best friend) and Armand Fernandez, the future sculptor Arman.

They had in common an appeal for physical exercises and longed for adventure, travelling, creation and spirituality. Judo was for Yves his first experience of a spiritual space.

So on the beach of Nice the three friends shared the world in three parts : the earth and its wealths for Armand, the air for Claude Pascal and the sky and its infinite for Yves.

« Once in 1946 while still an adolescent I was to sign my name on the other side of the sky during a fantastic « realistico_imaginary » journey . That day as I lay strched upon the beach of Nice , I began to feel hatred for birds which flew back and forth across my blue

sky , cloudless sky, because they tried to bore holes in my greatest and most beautiful work. »³⁵

In 1949, Yves Klein started to paint little punched monochromes on cardboard. He had previously studied ***La cosmogonie de Rose Marie*** from Max Heindel and Bachelard's written works (he had joined for about three years, the society of Rose-Croix of Oceanside in California, a society studying cosmogony) at a period when Lucio Fontana was making his first punched monochromes entitled ***Concetto Spaziale*** (spatial concept in Italian), a source of inspiration for him. He first had private exhibitions during a stay in London where he improve his English and learnt the gilding techniques with a craftman. He took his inspiration in the sky he had signed on the beach of Nice in 1946. He wanted to paint an infinite colour-space, « the world of pure colour ». It's an evident trademark he had chosen to represent till the end of his life.

In 1952 Klein decided to go to Japan. In Tokyo he enrolled in the Kodokan institute, the most prestigious center of judo in order to improve his practice of judo but also to get accustomed to the Japanese culture.

During that stay he worked on a book on judo to bring back to Europe the spirit and the technique of Japanese Katas.

In 1953 Yves left the society of Rose-Croix of Oceanside. Just before coming back he was rewarded the degree of black belt and thus reached the best European level. He was the first in France to reach that level. Indeed judo will remain one of the rules which he will follow all his life long. It will bring him a great experience of the spiritual space and his relationship to a spiritual body.

In 1954 Klein failed to become the president of the French federation of judo in spite of the essay he had written on the topic and published at the Grasset Editions. He then decided to leave France and go to Madrid in Spain where he had been asked by Fernando Franco de Sarabia. Together they published from his studio situated in Jean next to Madrid the anthologies ***Yves Peintures*** and ***Haguenaault Peintures***. The preface was signed by Pascal Claude and it was a series of black lines instead of a text.

³⁵ Ref : Yves Klein, Manifeste de l'hotel Chelsea, New York, 1961

The ten colourful plates were composed of monochromatic rectangles cut in paper and sizes given in millimeters were added. Each plate was indication a different place for the creation : Madrid, Nice, Yokyo, Paris and so on.

Hagenault Peintures mentioned collections. **Yves Peintures** and **Haguenaault Peintures** were the first public participation and they are works of art which allow Klein to question himself on the illusion in art.

He wrote : « Yesterday night, I went to a bar of abstract artists (...) abstract artists were there. They are easily recognized because they give the impression of abstract paintings and those paintings can even be seen in their eyes. I am maybe deceived, but I have the impression to see all that. Anyway we sat with them (...) then we talked about **Yves Peintures**. Later I went back to my car and threw the book on the table. Once they had read the first pages their eyes were changing. They were lighting and we could see in them beautiful and pure plain colours. » Parisian newspaper dated 13th January 1955.

That quotation gives us a portrait of the artist Yves Klein who can see and interpret the physical bodies as shells sheltering a 'world of colours', a precise 'psychical pictorial space' which can change according to what it is exposed to for instance to the purity, to the void, to the silence and to the infinite with Yves Klein. Yves Klein really wanted to change the spirits.

In 1955, he came back to Paris and proposed an orange monochrome entitled **Expression de l'Univers de la Couleur mine Orange**³⁶ at the Salon des Réalités Nouvelles dedicated to abstract artists. It was a rectangular board made of wood evenly covered with mat orange paint. It was signed by the monogram YK and dated from May 1955.

However it was refused by the jury who judged the painting insufficient explaining that a painting composed of a unique colour was 'impossible'. Here is their explanation to Marie Raymond : « You must understand it is not enough. So if Yves would accept to add a little line at least, a point or even only a spot of another colour, we could hang it up but a single plain colour no, no it isn't enough, it's impossible. »

³⁶ See Appendix III for photographie

He finally had his first public exhibition on October 15th 1955 at Le Club des Solitaires. In the private lounges of the Lacoste Editions. He exposed monochromes of various colours and precised his intentions in a text proposed to the visitors of the exhibition.

« After several periods of search, I have been led to paint plain monochromatics paintings. My canvases are covered by one or several layers of a unique colour after preparing the support and with many techniques. No drawing nor colour variation appears : there is only one plain colour. In a way the predominant colour invades the whole painting.

I thus try to individualize the colour, because I have been thinking that there is a living world in each colour and I express those worlds. My paintings represent an idea of absolute unity in a perfect serenity. : an abstract idea represented in an abstract way.. For that reason I have classified myself as an abstract painter.

Yet abstract painters do not agree. They reproach me for refusing to provoke colours connections. I think that the colour 'yellow' for instance is sufficient itself to convey an atmosphere and a climate beyond the 'thinkable'. Moreover the yellow shades are infinite and that gives the possibility to interpret it in different ways.

For me each shade of a colour is in a way an individual, a person of a different colour from the base but which possesses its own characteristics and a different personal mind. There are sweet, malicious, violent, majestic, vulgar, calm and so on.

In a few words, each shade of a colour is a real 'presence', a living person, an active strength which arises and dies after having lived a sort of drama of the life of colours. »³⁷

Yves Klein's theoretical thought was first and foremost obvious and philosophical for that first exhibition. He met Pierre Restany at the Club des Solitaires and it was a key event for both of them in their artistic career. Yves Klein carried on philosophizing in art and kept on his existentialist creations.

Soon after, in 1957 and after the exhibition in Milan called **Proposte Monochrome Epoca Blu³⁸** at the Apollinaire Gallery. It only contained ultramarine blue monochromes, 78 X 56 cm..

³⁷www.yveskleinarchives.org/bio_fr.html

From then he began his blue period which was the starting point of his real artistic career. Indeed he will devote all his time and all his life to it.

- Performances.

We can't understand Klein's processes without knowing his past marked by self - discipline, intuitive communication and self- control taught by his practical experience of Judo.

There was a constant contact between Klein 's private life and artistic work .

This link was situated on several degrees :

- the presence of the female human body,

the action in which most of his artworks fit,

the print or stencil mark (physical or psychical about the action of the color blue which is a safeguard of his artistic accomplishment),

the elements used by Klein in his paintings for example his fountains of fire in which he used the raw element : the fire or the 'Cosmogonies', taken from the water (the rain) and the wind , and finally,

the colour : his IKB (International Klein Blue) which has controlled his artistic world.

During his trip to Japan Yves Klein absorbed the Japanese culture and was certainly inspired by the artists of Gutai Group founded in August 1954. These artists covered themselves in paint and covered a canvas with their pigmented bodies on a rhythm of staccato and quite violent music . That rhythm was very close to Kaboukie dance which is based on feelings, the surpassing of oneself and finally trance.

Yves Klein also was one of the forerunners of the post- dadaist performance in Europe, also called 'Happening' by Allan Kaprow in USA . 'Happening' means 'taking place in the moment'. It is the demonstration of a precise moment situated in the action. It can't be

³⁸ See Appendix III for photographie

depicted , we can only live it in the present moment. Before or after it doesn't exist any more or only as a sign which shows its result.

- Areostatic sculptures

In 1957 after coming back from his exhibition in Milan, Yves Klein did two exhibitions with his **Propositions monochromes**. He exhibited in the small Iris Clert 's gallery the same artworks as in Milan and in Colette Allendy 's gallery propositions of « pure pigments » . He celebrated the beginning of his blue period by 1001 blue balloons released in the sky of Paris. He named this action 'Aerostatic Sculptures'.

Yves Klein explained :

« A release of balloons ! A children's game you would say. ! Indeed, those are only balloons in the air, yet my attention and the context of the creation undoubtedly made a sculpture : a sculpture spreading in the space in three dimensions ! A sculpture which would suggest any perspective effect ! A sculpture physically deep ! The third dimension without any meditation in this case !

Moreover the impossible prehension of that sculpture doesn't live any possibility of 'touching'. It let only an escape to disappear in the space and only live in memory! The sculpture annihilates the dimension of eternity which is normally associated to it. »

« Un lâcher de ballons ! Un jeu d'enfants me direz vous ! Certes , ce ne sont que des ballons dans l'air, mais mon attention et le contexte de la création en font indubitablement une sculpture !

Une sculpture se déployant dans l'espace en trois dimensions ! Une sculpture ne suggérant aucun effet de perspective ! Une sculpture physiquement profonde ! La troisième dimension ici, se passant de toute médiation !

Qui plus est , la préhension impossible de cette sculpture ne laisse aucune possibilité de « touché » ! Juste une fuite pour disparaître dans l'espace et ne plus vivre que dans la mémoire ! La sculpture annihilant la dimension d'éternité qui lui est classiquement associée ! »³⁹

³⁹ <http://fdrouin.free.fr/wordpress/?p=276> And <https://www.youtube.com/watch?v=yhExMLKZkoE>

Thus doing, Yves Klein clearly showed his intention to create a new physical space experience in comparison with the « spiritual blue body » without any tricks, constraints or limits. Yves Klein transcended all the limits which were subjecting art in those days. He gave to the audience a new physical experience of the colour . We were in a psychical landscape where the pure pigment and the paint appeared like a lively body who embraced and transcended the vision of the world.

That clearly gave a definition of Yves Klein's artwork at that time and explained how the colour expressed itself as a spiritual body destroying all the dimensions of space and eternity. We can only live this action in the present moment or in memory. It was the play of the experience of the colour.

Fifty years later on the square of Centre Beaubourg a retrospective was proposed on the occasion of the closing of the exhibition made by the Musée National d'Art moderne in 2006 / 2007.

I think that this artwork explained Klein's way of thinking in relation to art and philosophy but today most people have considered that aerostatic sculpture just as a release of balloons even if the intention of the museum was to pay tribute to Yves Klein showing for the last time his aerostatic sculptures which were flying before escaping in the space and which would only remain in memories.

That first action, which can be qualified as performed sculpture shows well Yves Klein's intentions which do not limit to the pictorial aspect. He took into account movements, shapes, gestures and his particular and individual temper to produce his exhibition. Indeed it was not a mere hanging but more than that, a real scenery because Klein, himself, took care of all the details in order to make the spectators feel the experience of the world of the colour. Everything is planned to be perfect and all these objects compose a unique psychical landscape. In that case the artist is completely out of the classical boundaries and his artwork is both an installation and a theatrical production in a contemporary art process. As a conductor Yves Klein has incredibly directed the colour.

For that exhibition on the side of Colette Allendy's gallery, we can only notice Klein's masterpieces in a perfectly immaculate empty room. He qualified that exhibition as 'immaterial'. The room had been emptied to testify of the pictorial sensibility as a raw material. In that situation the emptied senseless space was only used to draw the

spectators to meditate about that installation. The spectators were proposed something to think about a pictural experience in the space. The curious artlovers came in that room to try that experience of the void for there was only a pure and implacable void in which the colour was simply manifesting itself as immaterial. The spectator had to feel it and merge with that element in order to perceive that presence of pictorial sensibility as a raw material.

The spectator and the actor were the same person listening to the producer , ie that emptied space which was expressing the pure essence of the colour. Indeed, we had a production to give the spectators an impression of a peculiar psychical landscape as if they were living a concrete experience. It was a performance based on the search and the experience of your self and the ritual (a meditation on the pictural body).

The production of the opera of Gelsenkirchen.

In January 1958, Yves Klein was ordered the decorating of the Opera of Gelsenkirchen. It took forty months to build it. He collaborated with Norbert Kricke, Paul Dierkes, Robert Adams and Jean Tinguely under the direction of the architect Werner Ruhnau.

Yves Klein started working, with Rotraut in October. At that time he realized how sensitive the sponges pigmented in blue.

In 1957, for an exhibition at Colette Allendy's gallery he had already presented some sponges impregnated and commented upon the goal of the process he had entitled : ***Sculptures Eponges.***

Moreover, the Opera of Gelsenkirchen was conceived and decorated by a group of international artists and architects. Klein for his part, created six very important monumental artworks : four blue ***Reliefs Eponges***⁴⁰ ten meters long (two for the long wall of the main room and two for the cloakroom of the lower floor) and two blue monochromes seven meters X twenty meters for the lateral walls of the main room. They are plaster reliefs tipped with wire and covered by natural sponges and spray painted in the famous IKB.

⁴⁰ See Appendix III for photographie

« It was at that time that I discovered the sponge techniques. While I was working in my studio, I sometimes used sponges. They soon used to turn blue, of course. One day I realized the blue of the sponge was beautiful. That implement straightaway became a raw material for me. The capacity of soaking with anything fluid seduced me. Thanks to the natural sponges, I would be able to make the portraits of the readers of my monochromes. After seeing them, after having travelled in the blue of my paintings, they were totally printed with sensibility as sponges »

« C'est à cette occasion là aussi que j'ai découvert l'éponge. En travaillant à mes tableaux dans mon atelier , j'utilisais parfois des éponges. Elles devenaient bleues très vite, évidemment ! Un jour je me suis aperçu de la beauté du bleu dans l'éponge ; cet instrument de travail est devenu matière première d'un seul coup pour moi. C'est cette extraordinaire faculté de l'éponge de s'imprégner de quoi que ce soit fluide qui m'a séduit . Grâce aux éponges matière sauvage vivante , j'allais pouvoir faire les portraits des lecteurs de mes monochromes qui ; après avoir vu, après avoir voyagé dans le bleu de mes tableaux en reviennent totalement imprégnés en sensibilité comme des éponges. »⁴¹

Klein created a sort of giant, screen of pictorial blue sensibility which the spectators absorbed before coming to the exhibition room . The paint was staring at the spectators in an expressive and precise way preparing them to see the show as an experience and a sensibility and not as a blurred vision deprived of sensibility. It was a call to quietness and to peace which was preparing them to sensibility.

On the 15th of December 1959 the Opera of Gelsenkirchen was inaugurated . In that occasion Yves Klein played his monotonous symphony **Silence** without an orchestra nor spectators where he became imbued with the sensitive space **Silence**.

The 'Anthropométries' and Klein's lively brushes : a pure performance without any actors.

First of all 'Anthropométrie' is a word created by Pierre Restany (anthropo, from the Greek anthropos : man and métrie : tempo) to name that Klein called « the technique of the lively brushes ». The **Anthropométries**⁴² were the result of the performances performed in front of an audience with models covered in paint who came to apply it on the canvas.

⁴¹www.yveskleinarchives.org/bio_fr.html

⁴² See Appendix III for photographie

With that technique Klein suggested a return to the figure but in a pictorial space where the illusion of the third dimension disappeared for a paint called «première» in which the subject, the object and the medium merged and which was the real tracks of the models on the painting.

The artist wanted to communicate a measure of the living which he improved in 1960.

But before, on the 5th June 1958 the artist tested for the first time the technique of the lively brushes in Robert Godet 's flat situated in l'île Saint Louis in Paris . Robert Godet was Klein 's close friend . He was sharing with him a true intellectual complicity . He was one of Gurdjieff's followers who a teacher of judo and an occultist philosopher.

During that evening Yves Klein covered a young woman 's nude body with blue paint . Thanks to many rotations she applied her body's tracks on a paper put on the ground until its saturation. The result of that was a blue monochrome. Yves Klein was in a process of creation which was the basis of his work and to which he dedicated for the creation of the true **Anthropométries**.

So on the 23rd of February 1960 Yves Klein, at home, performed Rotraut's and Jacqueline 's tracks. They covered a big sheet of paper fixed on the wall with the blue tracks of their bodies in front of Pierre Restany. The artwork was called **Célébration d'une nouvelle Ere anthropométrique**. With those tracks inscribed on a medium Klein wanted to fix the tracks of the « Etats moments de la chair »⁴³.

That celebration was the beginning of a new style for him which consisted in creating a space where he could find a primary pictorial state (linked with the first primary art). In that performal and ritual action the painting is made in a precise moment which was presenting the pictorial sensibility of the body in a precise state and moment. That technique was close to the techniques used in the **Cosmogonies** , in the **Castings** (made on the vegetation or on the bodies) and in the photos taken by Klein between 1960 and 1962 :

⁴³ <https://www.youtube.com/watch?v=gGLv2GIR9sQ>

« The painting only is a testimony, the sensitive plate which had seen what has happened. The colour in a chemical state used by all the painters is the best medium able to be impressed by the event »

« Le tableau n'est que le témoin , la plaque sensible qui a vu ce qui s'est passé. La couleur à l'état chimique, que tous les peintres emploient, est le meilleur médium capable d'être impressionné par l'événement. »⁴⁴

Finally his first performance about the **Anthropométries** took place on March the 9th 1960 and was called **Anthropométries de l'époque bleue** at the Galerie Internationale d'Art Contemporain , 253 rue St Honoré in Paris.

Yves Klein produced the show and during the **Symphonie monotone** (This symphony had been created in 1949. It was made with a single unbroken note for twenty minutes followed by a silence for twenty minutes.), three nude models covered their bodies with blue paint and applied themselves on white papers set on the walls and the ground of the gallery. Yves Klein became the choreographer of a strange ballet of complexe gestures in which the models were rolling or were drawing themselves on the ground in front of the audience's eyes.

That numerous audience and the artist himself, were wearing evening dresses ; they were artists, collectors or art critics(he used to invite erudite people).

And after the performance , a debate used to take place with the contribution of Georges Mathieu and Pierre Restany. The audience was captivated by the performance and considered Klein as an avant gardist artist. And he was a while later introduced in the movement of 'Nouveaux Réalistes'.

Yves Klein appeared wearing an evening dress and performed the show of his living brushes acting the rôle of material bodies, a confusion of flesh and paint in a primary atmosphere directed by the artist in the distance. The canvas or the painting only is an

⁴⁴ <http://www.cineclubdecaen.com/peinture/peintres/klein/anthropometrie.htm>

And

http://www.yveskleinarchives.org/documents/bio_fr.html#

existential trace of the physical experience of the colour, so it is the receptacle, the testimony of that pictorial sensibility. Klein showed his intention to show emotions, lively experiences in order to draw from the movement, the surprise and the provocation a new sensibility on the contrary of wooly theories deprived of sensibility.

That experience was a performance without living actors, there was only a conductor directing his objects, living brushes. The definition was simple : the artist wanted to show a new approach consisting in using humans as mere objects to achieve his ends. The canvas was a central element of the performance for it gave boundaries to the space for the objects manipulated by the artist. The only boundless body was that of the pictorial blue body introduced by the ***Symphonie Monoton***. That metaphysical body only existed through the atmosphere the artist was completely controlling as a chaman during a sacred ritual.

He wanted to make us discover an unknown and new psychical landscape. The tonality was given by the artist conductor who used to start his opera using the music and more precisely the tone as a driving line as a general atmosphere to establish his pictorial field and his pictorial blue.

The living brushes produced by the conductor can merge the blue pictorial body. That blue body was then taking the state of flesh and print the moment on the canvas and then leave a trace of the pictorial blue as a 'state-moment of the flesh'. The final step ,when the bodies were printed on the canvas was very important because it marked the creative moment. It allowed to keep a pure trace of the experience and nothing else. The blue brushes were the base for a myth of the creation. Klein asserted that « art was to be found in the event itself » « L'art se trouve dans l'évènement lui même » so he used to propose a ritual in which he produced his own psychology and his proper vision of art. He defined himself as a blue monochrome body⁴⁵.

That colour represented his life and the space of his sensibility. He set a distance from the blue material and himself when he used the living brushes to unveil his thought. The performance is a process for art which must place itself in the event. And all these implements put together allow the spectators to catch a glimpse of the artist's psychical and sensitive landscape in an extreme purity.

⁴⁵ Video you tube, Yves Klein. Anthropométrie de l'époque bleue (1960) black & white : <https://www.youtube.com/watch?v=kj0BQD1oOG0>

Why didn't Yves Klein use actors instead of models for his performances ?

The actor is already in a psychology in which he interprets what the producer wants to. He isn't a good receptacle which can represent Klein's pure body. The actor has his own ideas and his own points of view. His body is already full of nonsense and contradictions whereas a model must be devoid of all meaning and must be only a tool at the service of art. Models only want to be used like inking pads which print the artist's pure and clear vision.

These models are metaphysical and real at the same time. They represent the artist's psychological body, the space of pictorial blue experiences that the models applied on their own body.

They are brushes which receive the artist's primary thought. The tracks left by the models on the canvas are true and define a new, real and visible pictorial zone : « l'état - moment de la chair ». In fact it is a performance without an actor. The result is an exact copy of the world that the artist shows us with a great purity and without a taboo.

This performance is a ritual used by Klein, it is an implement which allows to pass on his ideas, which must be a real experience and the only possible form of art.

« Art is to be found in the event itself [...] Art is first and foremost health ».

« L'art se trouve dans l'événement lui même [...] l'art c'est avant tout la santé ». Art is an experience offered by the artist to the audience and which fills this audience with purity and peace⁴⁶.

Ritual or sensitive approach to obtain a Zone of Immaterial Pictorial Sensibility.

Yves Klein created a model of cheque for Iris Clert. It was for a cheque book of printed receipts that the artist would give the purchaser of a « volume » or of a **zone of pictorial and immaterial sensibility**⁴⁷. They didn't pay with money but they paid with some grammes of gold. Klein, totally invested, employed gilded paint to draw the receipts and pink ink which reminded the artist's blood.

⁴⁶ Yves Klein. Anthropométrie de l'époque bleue (1960) black & white

<https://www.youtube.com/watch?v=kj0BQD1oOG0>

⁴⁷ See Appendix III for photographie

Klein sold several ***Zone of immaterial pictorial sensibility*** which were immaterial as it was indicated by their name.

Their prices represented a certain amount of true gold (24 carats), 325 grammes exactly (but that weight changed with the years). The purchaser gave Klein 325 grammes of gold and that one gave him a receipt pulled out of the cheque book. On the stub of the receipt Klein wrote the buyer 's name.

Then a precise and codified ritual was beginning : Klein threw half of the gold in the Seine where nobody could get it back. He brought back to the nature what he had taken to create. Klein tried to set an alchemic procession of exchange. That concept of alchemy is called 'le grand œuvre' and consists in changing metals in gold. Thus doing Yves Klein claimed the renewal of the 'zone of immaterial sensibility' bought by the purchaser.

The painting didn't belong to the artist any more and set in a new space. The zone of sensibility changed to become that of the purchaser.

The buyer burnt his receipt. Why doing that ? There were two reasons : the first is that in a process of alchemy, the fire permits an ideal and utopic form as the 'zones of immaterial sensibility'. The second one is explained by the fact that the purchasers considered the receipt as an artwork so they framed it and exhibited it.

Klein considered the fact as a transgression of his concept for the buyer was in possession of something tangible and thus the rules were infringed.

If we want to understand that process, so far from any artistic preoccupation, for it first consisted in a transgression ; it seems necessary to consider the meaning of 'immaterial pictorial sensibility'. Klein thought that the artist's rôle was to reveal a new sensibility extracted from the primary sensibility ie the void. He conjured up in his mind, the power of the imaginary and the pure creation out of the void⁴⁸.

⁴⁸ « Le sang de la sensibilité spatiale » dans L'Architecture de l'air, conférence de la Sorbonne, 1959. And Yves Klein, *Vers l'immatériel* ; Le dépassement de la problématique de l'art ; La conférence à la Sorbonne / Yves Klein, éditions Dilecta, 2006. - 1 vol. (142 p.), 1 cd audio

I would like to mention the exact quotation given at the manifestation in spring 1958 **The Void, Le vide** : The art's goal is the « spécialisation de la sensibilité à l'état matière première en sensibilité picturale stabilisée », « specialization of the sensibility to the state of primary material turned into pictorial stabilized sensibility ».

The receipt testified to the artwork and placed itself at the very moment when the artist showed the creativity filling the void. It was a process of alchemy which explained why Klein used to refuse money and preferred gold instead. « The price of blood can't be money, it must be gold ». That demand was perfecting the mystical symbolics of the process. It was very important for Yves Klein and allowed him to achieve his 'grand œuvre', that meant getting rid of his creations to let them carry on their way in any other space.

The accomplishment of any artwork should be to get out of the museum judged on a pedestal to follow the stream of the crowds and to put forward its own sensibility to the whole world. Moreover Yves Klein thought very important to look after any detail concerning his artwork from the creation to the sale.

The artist has performed the experience of the blue, his avant gardist process was the experience of the blue presented in a dreamlike way in which the blue is overwhelming. That was considered as his manifest.

That form of art has its origins in the ritual, such as the theatre (which used to be a religious ritual at the origin of our culture). And Klein exposed that new utopia inspired by the theatre and which included a ritual or psychological phase being both attractive and experimental. He also took that for granted to do his portrait of an artist performing an experience of the colour. He was one of the first artists to use the artistic performance to propagate his ideas and to gather around them more and more followers fascinated by those performances not produced by an actor but by a chaman of the colour blue also said to be 'Klein the monochrome'.

We could even suppose that if Yves Klein was a time boundary, his entire life could be considered as a 'happening' about 'the specialization of the sensibility at a primary material state turning itself into a pictorial stabilized sensibility' Indeed the 'happening' represents a gesture or a form in a precise 'state-moment'. Yves The Monochrome considered himself as an experience of the painting and of the space and thus defined itself as a 'zone of immaterial pictorial sensibility'.

Saut dans le vide. Jump in the void.

On the 12th of June 1960 in Paris, Yves Klein executed his first ***Saut dans le vide***, a performance dedicated to the experience of the void. On Sunday November 27th, he published in the kiosks a newspaper entirely dedicated to him entitled '***Le Dimanche***⁴⁹, '***The Sunday***' which was a parody of 'France Soir' a well spread newspaper at that time. He exposed in it a photography of himself jumping in the void. He had chosen to show an ostentatious, beautiful and elegant moment in which his body was in sympathy with the void. That photo was showing him experimenting the total void. That moment lasted less than a second but he merged with the void, took it up and went right through it.

Firstly, Klein presented the void as an absolute state without any boundaries in time and space. It embraced and transcended any other material maintaining it in a stabilized equilibrium. Yves Klein's utopia was clearly shown by the idea of introducing a 'zone of immaterial sensibility', in that case, the void. Diving in a void space was sufficient to experience the happening of the void. (experiencing a zone of void and immaterial sensibility). Diving is a characteristic jump which allows the performer to jump in a material easily, with grace and dynamism.

Creating a work of art does not only mean a jump in which the phlegmatic artist elaborates a nonsense theory to complete his catalogue. The pictorial qualities are fully required, the pose is chosen and the gesture is planned. All these elements are necessary in order to qualify that work of performance of the void. Otherwise it would be considered as a delirium of a frenzy artist taking photos of his jumps in the streets of Paris.

Why did he publish a photography in a newspaper ?

The photography was an essential implement for the artist because it was concrete and its trace could be kept as a 'state-moment of the void'. The performance only lasted one or two seconds, so that implement was a key one to print the exact moment when the body was in that state-moment of the void. Moreover a photography is an implement of absolute truth for the spectator for it prints a clear copy of the reality. It supports and materializes the real fact.. Taking a newspaper as a medium reinforced the concept because its goal was to give real news whatever the readers, to present the news in a short way concentrated on the facts. So, Klein had neglected any details, he informed people about his last artwork and precised his intention : creating a state-moment of void.

⁴⁹ See Appendix III for photographie

But the photography also has a perverted side Yves Klein used to clarify his performance of the void. He altered the photo with the technique of photomontage, a technique which allows to obliterate the elements showing Yves Klein received by firemen. The fact the photography was altered in order to show the body of the diving artist only was justified because it was supposed to focus the readers'attention on the body in the void and not on Klein trying to commit suicide maybe.

That modification desired by the artist allowed him to show his concept of pure and raw material without any elements to contradict that extremely precise and formal idea in time and space. He created his 'state-moment of void' like he created a monochrome or more precisely a 'zone of immaterial pictorial sensibility.' or even more precisely an 'antropometry'. He was the architect of the construction of that new reality and consciousness.

Why did he choose the void ? Yves Klein was fascinated by the immaterial, so it was logical for him to be interested in the void.

He had already had a certain experience with ***the Symphony Monoton, Silence*** in 1959. He had played that symphony in an empty space (without any audience nor orchestra). Klein wished to represent immaterial spaces without temporal or spatial boundaries nor constraints. Klein clearly showed people his utopia and his new, immaterial absolute state : the void. That state is absolute because it rules the universe and the cosmos. It is an immaterial frame which supports a material frame.

In such a performance, Klein has used his own body to qualify himself as the architect of the void. Doing that he transcended and controlled the void to create new architectures of the void, an immaterial 'state-moment'. Klein clearly dominated the void, the immaterial and the silence that is to say the immaterial sensitive space with no boundaries of any sort.

Outbursts of the scenery based on the elements.

Klein was fascinated by the elements and like with his anthropometries of the blue period, he also created his anthropometries of the fire. He conceived them in his studio following the same principles as for the anthropometries of the blue period. Thus the tracks of the

women's bodies were revealed by the fire as if they were stencils. The anthropometries were passages from the visible to the invisible, from the material to the immaterial, from the fleshy to the divine and vice versa.

What changed was the fact that the artist used the three colours of monochromes. The fire represented the absolute element which included the three raw and pure primary colours. Klein precised that those three pure primary colours were the blue, the colour of the immaterial and the infinite ; the gold symbole of purity, absolute and eternity and finally the pink, symbol of the blood and the flesh. These three colours composed the fire. And Yves Klein has carried on experimenting the basic elements ie fire, water, earth, air along his artistic carreer. For instance *the Cosmogonies* were the tracks of the elements earth, water and air. In his new anthropometries the flesh, the blue body and the gold were needed to let the artist decide to put them on the canvas if necessary. It was a way to assert the concrete power of that alchemic fusion. That work made the artist be aware of the strength of the immaterial body or of the immaterial sensitive zone, state-moment of the flesh, state-moment of the void (monoblue, monopink and finally monogold added in an absolute value).

In those outbursts of plays with the elements, he created sculptures of fires of Bengale. They were hearty, aggressive and absolute. They attacked the common landscapes thanks to the monochrome purity presented by the blue, pink or gold flammes flowing and pouring in the space. The radical goal was to purify and alter the real landscapes in zones of immaterial sensibility through the fire. The fire was a basic implement to sterilize the space, to renew it. The artist abandonned that concept for another more simple. : changing the look to change the pictorial balance. The space composed of millions of pictorial aspects became a space with a single pictorial aspect. : the monochrome. That pictorial process composed of a single absolute element led the public to a full immersion in a zone of immaterial pictorial sensibility which changed the reality in an infinite, indelible and absolute space out of the time of the body and of the space.

Klein also immagined constructions with walls maintained in levitation by compressed air injected in his 'architectures of the air'.. Klein imagined then futuristic constructions maintained by walls and columns of air. The ceilings made of water would be maintained by a system of currents in the walls and columns of air.

They would be enlightened by the sculptures of fire emptying themselves in the spaces. Those kinds of houses would be the most sound of the housing for the human bodies for they would gather the required alchemy in order to provide the humans all along their lives the conditions for a body and a soul safe and sound. However those projects based

on the four fundamental elements were impossible to make at that time and unfortunately remained an utopia for the artist Yves Klein. But their value was extraordinary and was defying all the imaginations of the time and reinforced the idea that the artist was well ahead in his time. And in a way he is still today post-mortem. Those projects were mingling pure essence, landscape and housing. They were an utopia as it was supposed to be, out of the boundaries of time and space , sensitive and immaterial. Klein proposed us his vision of the future world and asserted the possibility of the infinite.

In my opinion, the conclusion of Yves Klein's artistic career was found in his artwork ex-voto he created for the sanctuary of Sainte Rita La Sainte de l'Impossible, The Sainte of the Impossible. In Cascia in Italy., a place he had many times visited before. That ex-voto artwork gathered all his ideas in a single masterpiece. It was composed of the three colours blue, pink and gold and a list of all his artworks. It presented his vision and mentioned his pictorial experiences that the artist has transmitted in his artworks as a testimony, a conclusion of his spiritual and physical quest which has changed of significance in the artistic field.

Conclusion

I would end that chapter with Yves Klein's words about his art. I quote his **Chelsea hotel Manifesto** in 1961 :

« Due to the fact that I have painted monochromes to fifteen tears

Due to the fact that I have created pictorial immaterial states

Due to the fact that I have manipulated the forces of the void

Due to the fact that I have sculpted with fire and with water and have painted with fire and water

Due to the fact that I have painted with living brushes _in others words the nude body of live models covered with paint : these living brushes were under the constant direction of my commands such as « a little to the right ; over the left now ; to the right again ; etc. « By maintaining myself at a specific and obligatory distance from the surface to be painted, I am able to resolve the problem of detachment.

Due to the fact I have invented the architecture and the urbanism of air_ of course , this new conception transcends the traditional meaning of the terms « architecture and urbanism » _ my goal from the beginning was to reunite with the legend of Paradise Lost.

This project was directed towards the habitable surface of the Earth by the climatization of the great geographical expanses through an absolute control over the thermal and atmospheric situations in their relation to our morphological and psychical conditions.

Due to the fact I have proposed a new conception of music with my monotone_ silence_symphony. »

Due to the fact I have presented a theater of the void , among countless other adventures....

I would never have believed fifteen years ago at the time of my earliest efforts , that I would suddenly feel the need to explain myself _ to satisfy the desire to know the reason of all that has occurred and the even still more dangerous effect , in other words _ the influence my art has had on the young generation of artists throughout the world today.

It dismays me to hear that a certain number of them think that I represent a danger to the future of art _ that I am one of those disastrous and noxious results of our time that must be crushed and destroyed before the propagation of my evil completely takes over.

I regret to reveal that this was not my intention and to happily proclaim to those who evince faith in the multiplicity of new possibilities in the path that I prescribe _ take care ! Nothing has crystallized as yet ; nor can I say what will happen after this. I can only say that today I am not longer as afraid as I was yesterday in the face of the souvenir of the future.

An artist always feels uneasy when called upon to speak of this own work. It should speak for itself particularly when it is valid.

What can I do ? Stop now ?

No , what I call « the indefinable pictorial sensibility » absolutely escapes this very personal solution.

So... I think of these words I was once inspired to write. « Would not the future artist be he who expressed through an eternal silence an immense painting possessing no dimension ?

Gallery-goers like any other public would carry this immense painting in their memory

(a remembrance which does not derive at all from the past, but is solely cognizant of the indefinable sensibility of the void.) »⁵⁰

⁵⁰ Klein Yves The Chelsea Hotel Manifesto. Hotel Chelsea, New York, 1961

Tadeusz Kantor.

Description.

Tadeusz Kantor is famous in the whole world for his plays which he produced himself from A to Z : text, production , actor (he was the main actor in his creations) . He was born in a little village in Galicia, Wielopole in 1915. He studied paint art and stage production in the Cracow Art Academy . He started his career with experimental theatre in the Grupa Krakoska which he co founded . During the Nazi occupation of Poland he founded The Independent Theatre In Krakow. In 1947 he went to Paris and that then became a link between Poland and the cultural French life. His artistical way was inspired by constructivism and dadaism., by the informal painting and by surrealism . He died On December the 8th 1990.

During the Occupation he created in Krakow the underground experimental theatre which connected a community of artists and which was situated in the continuation of Cricot theatre founded by Joseph Jarema, painter and member of the Comitee of Paris. In 1955 he founded the Cricot Theatre 2 , referring to the pre war artists' tradition of the avant garde Cricot Theatre. His plans for the theatre have remained today Kantor's most important productions. These first attempts inspired by Stanislaw Wyspianski 's texts and by Stanislaw Ignacy Witkiewicz' s texts ***The Madman and the Nun, Le Fou et la Nonne*** in 1963 and ***Dainty Shapes and Hairy Apes*** in 1972. These plans highly contributed to popularize drama which was difficult to set up at that time⁵¹.

Dead Class⁵² was the most famous triumph of his theatre plays in 1975. It was a play about the fugitive and the permanent. This play was influenced a lot by Poland and its political context. The main subjects were childhood (during the second world war II from 1940 to 1945), his native village of Wielopole and death.

He told about power and its abuses, violence and permanency of memories. He was highly influenced by that very violent time.

The idea of childhood helped him to escape from that violence. In that work the artist exhibited his proper life and his proper experiences about those two themes : childhood

⁵¹ <http://culture.pl/en/artist/tadeusz-kantor>

<http://www.cricoteka.pl/fr/main.php?d=tkantor&kat=33&id=13>

⁵² Movie of the Dead Class : <http://ninateka.pl/kolekcja-teatralna/material/umarla-klasa-tadeusz-kantor>

And see Appendix IV for photographie

and death which were shown or merged in accordance with his personal experiences. He was an artist who exalted his topics with faith, loneliness and suffering. Kantor confirmed that :

« *The liberty of art isn't a gift, nor from politics, nor from the power. Art doesn't obtain its liberty from powerful hands. Liberty is in ourselves, we must fight for liberty alone, in our very personal being in loneliness and suffering. It is the most delicate matter of the soul.* »

« *La liberté de l'art n'est un don ni politique ni du pouvoir. Ce n'est pas des mains du pouvoir que l'art obtient sa liberté. La liberté existe en nous, nous devons lutter pour la liberté, seuls avec nous mêmes, dans notre plus intime intérieur, dans la solitude et la souffrance. C'est la matière la plus délicate de l'esprit.* »⁵³

The artist's creations in other fields than the theatre, in painting or any other forms of creations were very respected. His vision of art came essentially from his search of means of artistical expression which could answer to those challenges.

Early in 1945 he wrote in collaboration with Mieczyslaw Porebski a manifesto entitled ***Increased Realism, Réalisme accru***. He exhorted the risks in behalf of the liberty of creation and thus underlined the importance of the experience. He insisted on the necessity to keep the artists freed from the ideological and political pressures (during the period of socialist realism and his withdrawal of cultural public life). As he was trying to set in principles in the material, he absorbed all that was new and cleverly assimilated that he could use himself ie the transformation and the modification. His 'secretions of the inside' were original enough to draw the attention of foreigner critics, and particularly the French ones. By the way Kantor successfully exhibited his paintings in the late 1950s in Paris.

From the 1970s till his death he created numerous shows. From 1965 to 1970 he obtained a Ford grant and left to New York. There he discovered minimalism, pop art and Happening. He wrote ***The theatre Happening : the theatre of events*** and made a series of wrappings : ***The great Wrapping, Le Grand Emballage*** and Happenings ***An anatomy lesson according to Rembrandt, La leçon d'anatomie d'après Rembrandt***⁵⁴. He produced ***The Water Hen, La Poule d'eau*** of Witkiewicz. He showed his inspiration for the practical Happening exposing the real values of emotion and sensibility and of the moment as a work of art : that was the act of pure expression and creation.

⁵³ Reference du texte de Kantor, « Le Théâtre de la mort », <http://www.espritsnomades.com/sitelitterature/kantor/kantor.html>

⁵⁴ See Appendix IV for photographie

In 1970, he wrote **The 1970 manifesto**, in which he defended the idea of an artwork nearly impossible., without a value, only founded on the creative act.

From 1971 to 1988 he produced and created the scenery and the costumes of **The Shoemakers , Les Cordonniers** of Witkiewicz in French at the Theatre 71 in Malakoff in 1972. He also produced several shows such as **Les mignons et les guenons**

The Minions and the Female Monkeys in 1973 a show produced in Paris and Nancy, **The Dead Class** in 1975, particularly successful at the international festival of theatre of Nancy where it was presented to the French audience **Where are the Snows of Yesterday, Où sont les neiges d'antan, « cricotage »** (a Happening of the Cricot theatre) produced in Roma in 1979.

Wielopole, Wielopole⁵⁵ in 1980 in Florence, **Niech zdechna artysci , Let the artists die ! Que crèvent les artistes !** In 1985 and **I shall never return ,Je ne reviendrai jamais** in 1988.

In 1990 he created the show **O douce nuit** with French actors for the festival of Avignon and with the experimental Academie of theatres of Michelle Kokosowski . He died during the rehearsals of **Today is my birthday, Aujourd'hui c'est mon anniversaire.**

Tadeusz Kantor, a Polish painter, assemblage artist, set designer and theatre director didn't come from the artistic world of mime and gesture yet he deeply impressed the artists of that genre who had the chance to attend some of his shows. They used to direct characters half way between souvenirs and reality, between lively beings and spectres. They used to be built around non realistic gestures, a way of stylization which was a distinctive characteristic of the artist and probably of the actors who were composing his company. The repetitive and rythmed stage actions, the stiff robot like characters were exacerbating the mechanical process of deconstructing the living. Tadeusz Kantor was also considered as a director of theatre of objects (using a stage scenery with second hand objects) or of the puppet theatre (with puppet-like characters often appearing). Yet in a way, Tandeusz Kantor was considered as an artist inspired by the art of the circus. Indeed the comings on stage of the characters always occured through a back door of the

⁵⁵See Appendix IV for photographie

stage (as in the traditional circus) and the action used to proceed with a linking of appearances and disappearances, of entrances and exits. The actors enter the lion's den and threw themselves wholeheartedly into a world directed by the conductor Kantor.

Kantor with his revolutionary theatrical performances also organized several para theatrical activities and explored new phenomenoms touching the polyphonic art of the sixties and seventies including atmospheres said to be 'anti-exposure' such as **Exposition populaire, Popular Exhibition**⁵⁶ in Krakow Krzysztofory 's gallery in 1963. We can also mention other events such as **La ligne de démarcation, The dividing line** in the same gallery in 1966 or **Panoramic seaside Happening, Mer panoramique passe** outside in Osieki in 1967⁵⁷ ; **Lettre , Letter** in Warsaw Foksal Gallery in 1968 ; **An anatomy lesson according to Rembrandt** at the same gallery in 1969 and at the Kunsthalle of Nuremberg in 1968. He was also fascinated by conceptualism. (cf **Big Chair** conceived for the Symposium Wroclaw'70).

Many books were written about the artist among them we can quote Wieslaw Borowski **Tadeusz Kantor** (1982), Mieczyslaw Porebski's **Board** in 1997 an essay written by many authors entitled **Dans l'ombre de la chaise** (1997) and the documentary collaboration of painters with the gallery Foksal of Varsow in 1999.

For the French audience, Kantor's shows in which the theatrical art both supported by the text in Polish and by the characters and their acting were an artistic and visual shock out of the common. As Klein producing his living brushes, Kantor was directing strange and spectral figures with actions touching the most sensitive zones of the soul. He demanded the actor's body to submit it to a process of dispossession. A sort of referential disanchorage, which made the speech act as many urges and in fact forced the actors to give up the last traces of the character's materiality. Only the gestures of proferating, of testifying, of demanding to talk could organize the flood of the speech between the manipulator and his objects (actors, puppets and stage design).

Either they were men or women, children or elderlies, individuals or groups each could be identified and gathered under the conductor's fingers. Kantor reversed the theatrical process. The theatre then became a place where the audience didn't have to discover a text any more but had to find the incarnation or sensitive zone of characters whose souls

⁵⁶ See Appendix IV for photographie

⁵⁷ See Appendix IV for photographie

were described in a pure moment of expression of the present. Tadeuzs Kantor showed us the sensitive zones inscribed in the reality but without any time or space boundaries. He situated himself in a perspective of the sensitive, of the factual experience and played with his psychical landscapes based on the memory, the factual with a disconcerting easiness.

I'm going to end that introductory part with a quotation of Jaroslaw Suchan curator of Kantor's exhibits I did my best to translate :

« To say of Kantor that he is among Poland's most outstanding artists of the second half of the twentieth century is to say very little. (...) Kantor is to Polish art what Andy Warhol was to American art. He created a unique strain of theatre and was an active participant in the revolution of the neo avant garde. He was a highly original theoretician, an innovator strongly grounded in tradition, an anti painterly painter, a happenner heretic and an ironic conceptualist. There are only a few of his many incarnations. Apart from that, Kantor was a tireless animator of artistic life in post war Poland one could even say he was one of his chief motivating forces. His greatness derives not so much from his oeuvre as from Kantor's himself in his entirety as a kind of Gesamtkunstwerk that consists of his art, his theory and his life. »

« Dire de Kantor qu'il fait partie des artistes polonais les plus remarquables de la seconde moitié du Xxe siècle, c'est peu dire. Il est pour l'art polonais ce que Joseph Beuys est pour l'art allemand et ce qu'Andy Warhol est pour l'art américain. C'est le créateur d'une vision complètement séparée du théâtre, actif participant à la révolution avant gardiste, théoricien original et innovateur profondément ancré dans la tradition. Ce peintre anti-malarski, happenner hérétique et conceptualiste ironique sont quelques unes des nombreuses images qui le définissent. Outre cela, il était animateur infatigable de la vie artistique de l'après guerre en Pologne, on pourrait dire que c'est « l'une de ses principales forces motrices ». Sa taille détermine non seulement son travail, comment il est compris dans son ensemble, comme une sorte de Gesamtkunstwerk, qui compose son art, sa théorie de la vie »⁵⁸

⁵⁸ Jaroslav Suchan, commissaire de l'exposition «Tadeusz Kantor : Impossible'. In Tadeusz Kantor en Rhones-Alpes, pp. 6.

<http://www.creararc.fr/pages-new/doc/Revue-2006.pdf> pp 6

Performance.

Introduction on the acting.

In his practise, Kantor has modified the theatrical codes and those of the stage direction, filled with death. He used to stamper his feet, to make his fingers a complete turn and to stare at his toys living or animated with a macabre smile. As a painter he used to draw his painting of the soul in a surrealistic atmosphere. « *OPPOSITE to those who had stayed on this side, a MAN stood up EXACTLY looking like each of them and however infinitely FAR (through some mysterious and admirable process), terribly STRANGER as invested by death and separated by a BARRIER at the same time invisible but scary and inconceivable, in a way that only the true meaning and HONOUR can only be revealed in a DREAM.* »

37

.This corresponds to the definition of the living show, frequently used for all the arts of the staging, the role of which being essentially to underline (even awkwardly) the importance of the moment and the expectation it crystallizes, that of the work's tension between body and image, flesh and models, testing the reality and cutting of the imaginary.

Kantor has drawn us a landscape in which the actor wasn't acting, he was living on the stage according to a new accuracy, a new system of reality. The actor is described as the object, the scenery and the stage which operate a dialogue between Kantor and the audience as he was setting in place his metaphoric world. He was trying to define theatre production taking advantage of the poetic and expressive practice of renewing, insisting on the event-like characteristics of the performance, the springing up of feelings connected to the production itself. It was the seizing of the moment when the audience was merging with the stage scenery to be better involved in the artist's way of thinking. Kantor invited the viewers to go beyond the mirror and to live a moment out of time and space in which the codes would have been erased to give way to the purity of the experience. He invited us to enter in his soul to give an account of his own experience freed from any code and interpretation living room only to the transfer or exchange of emotions from a body to another.

Performance *The Dead Class*

In the cellar of the Krysztofory gallery of Krakow, he carried on a theatrical search getting its sources from philosophical and pictorial influences (those of Duchamp and the

surrealism, Fluxus and 'the art povera' without forgetting the writer Bruno Schulz and others...).

He wanted to create « in a disrupted theatre a fundamental dispute ». Through a manipulation of the reality, he wanted to express a use of the object diverted from any practical function and of the actor diverted from any living identity. It is in « the reality of the lowest rank [...] between reality and rubbish » that the freedom of living can spring, that it can obliterate the frontiers between being and object, between art and life. That leading idea of merging between the object, the dead actor, the experience of the soul and the direction was also developed in happenings and plastic activities had already inspired the first shows of the Cricot 2 Theatre . They were taken from S.I. Witkiewicz's texts and found their peak with the creation of ***The Dead Class*** in Krakow on November the 15th 1975.

He inspired himself from Witkiewicz's play ***Tumor Mozgowicz, Tumor Brainiowicz, Tumeur cervicale***, Kantor directed a dramatic performance. He was on stage himself and directed that fantasmagory, an upsetting vision which has deeply marked the contemporary stage giving form to the theatre of Death claimed by its creator.

«OPPOSITE to those who had stayed on this side, a MAN stood up EXACTLY looking like each of them and however infinitely FAR (through some mysterious and admirable process), terribly STRANGER as invested by death and separated by a BARRIER at the same time invisible but scary and inconceivable, in a way that only the true meaning and HONOUR can only be revealed in a DREAM. They suddenly saw, as in the dazzling flash of lightning, the tragically clownesque image of man, as if they had seen it for the first time, as if they had seen themselves.»⁵⁹

⁵⁹ Reference of Tadeusz Kantor's text :Puck Magazine, La marionnette et les arts, édition Institut international de la marionnette, « Kantor, Gabily, Novarina, Fragiles territoires de l'Humain » Texte of Didier Plassard pp11.

The Dead Class was the last show of Cricot 2 or more precisely a dramatic performance as a spiritism performance. ***Tumor Brainiowicz, Tumeur cervicale*** only was a starting point, an inspiration, it only left traces in ***The Dead Class***, a universe in which horror, grotesque, tenderness, anguish and humour mixed or opposed themselves in a permanent tension.

In that play we could see a classroom with old school benches, piles of old books crumbling into dust, a toilet... On the benches, old people proving they were still alive with their look and their automat-like gestures, and soon their copies, the models of the children they used to be. A waltz of memories, a dialogue between death and life, a macabre dance were seen. Watch them all : the woman with a mechanical cradle, a sleepwalker prostitute, a woman behind a window, an old man in the toilets, the repeater-sticker of announcement of death, the beadle in past simple and the cleaning lady who cleans everything with her brooms and small brushes, feather dusters, dustpan and bucket. The objects and the actors intermingled and merged in an ordered chaos. Here are the elderlies of ***the Dead Class***, maybe they are us, maybe we are them.

Which sort of theatrical form can ***The Dead Class*** belong to ? Only to that of Tadeusz Kantor. The absence of living is the only means which allows to show life, the mannequins become the models for the live actors. Everything is mastered by the artist's expressive gestures controlling that macabre dance in which the actor has become a mere puppet representing memory, death, spiritism closed in the artist's soul which he displays with a disconcerting frenzy. The actors don't play any longer, they simply are fleshy wrappings deprived of consciousness and free will. They are mere objects among the others and as automatons dancing in a ring, reproducing the same gestures and mechanisms, they truly reflect the artistic spirit of the master of ceremony, Kantor. Death or more exactly the non living, the living dead is the key element of that play and determines the message Kantor wants to deliver in his play : his childhood during Hitler's period from 1940 to 1945.

In a way he made a political portrait of his country devastated by the war he himself had lived through when he was a child. It left an irreversible pain and aftermaths. He showed the cruelty of the war seen by the soul of a child tortured by such events which had turned the country and its inhabitants into something dead and sterile. In such an atmosphere only living-dead characters could be seen. They were struggling in a supernatural chaos.

Very few pictures from the theatre have been marked in the memory of the viewers of that mythical performance in a so intimate and ineffable way as those of ***The Dead Class*** of Tadeusz Kantor. It was « a shock » as Sophie Calle, a plastic artist said in mid October 1977. She had attended the performance when it came in Paris at the theatre of Chaillot for the autumn festival. It had been performed earlier for the festival of Nancy. This was also the reaction of the stage directors such as the famous Peter Brook or Claude Régy.

Michelle Kokosowski, then a programme planner for the festival of Nancy directed at that time by Jack Lang (who had discovered the Polish artist), told that it would have been

difficult to imagine how the play would be perceived for its first French performances. Some spectators were crying while some were crying and laughing at the same time. People were not leaving the theatre after the end of the show. They weren't able to talk, they were living a sort of daydreaming. As far as the professionals were concerned they straight away felt they had seen a ,revolutionary performance.

Why was it considered as a revolutionary performance ?

Kantor confirmed his positions,through performances which materialized his universe on stage. Kantor's masterpiece was a sort of dialogue with his Polish fellow citizens : Witkiewicz, Gombrowicz and Schulz, beyond their death, and also with Marcel Duchamp, a great figure of Dadaism, for whom he had a great admiration. Yet Kantor set himself far beyond his partners, he was the greatest 'grotesque' of the time, playing with the quest, the randomness, the decision, from the reality of the lowest rank to the most material metaphysics.

He did not deliver any message, he left the spectators autonomous in their artistic experience. He let a testimony with unique resonances matching the anguishes of our times, rise and penetrate the spectators.

In that case the revolution was obvious, Kantor was leaving behind a classical style to invent a new genre which could be said alternative. It was expressing itself by the death, so it was called the 'Theatre of Death'. The actor was in a way deconstructed and held the mere status as an object whereas the basic object was reconstructed and held the status of a controller of human beings to create a dynamic living show based on the experience of a single life. Those were 'clichés', prints superposing each other in a repetitive way, they were drawing an anamorphic and transient reality, reflecting the artist's mental space.

In order to occur it must be desired. On stage, Kantor revealed himself, fascinated and dived in a fantasy beyond the illusion, in the past which was for him the only reality. However, death could only appear through the living. That artistic conviction, a real belief borrowed to the Yiddish culture led Kantor to show an unprecedented conception of the actor's status. Haunted by death, he is induced to act as a lively puppet, as a ghost haunted by a 'dibbouk's wandering soul (spirit or devil haunted a person to which it gets attached). He used a grotesque tonality as in the circus, as a disenchanting clown he showed his style which has still remained either ununderstandable or impossible. Rejecting all the traditional theatrical principles of the time, he obviously took an avant garde position.

The second revolutionary aspect of Kantor's theatre was his status of manipulator in his artwork. He could be considered as a conductor, a puppet master which used to manipulate the implements of his thought (actors, objects...) It was unprecedented, he completely turned the theatrical space into a metaphysical space truly reflecting his own expression. Moreover he entirely created his artworks from the conception to the performance. Nothing went beyond his plans, no freedom nor interpretation in the actor's acting were permitted. It had to be the copy of his soul without any sort of constraint possible. He had to be the supreme master of his 'œuvre', and its vision had to be as he had conceived it, as he had decided, no confusion was permitted.

Creating and manipulating by himself was entirely revolutionary, he didn't delegate his artwork because he was the artist and the only one. Others were nothing but mere pawns that he moved according to his desires and his thoughts and nothing came to contradict his vision. I think that he set theatre at the same level as painting or sculpture. Theatre was only a frame on which the artist applied his creative thought, his expression, his vision of the world and his way to communicate with the audience. Kantor was very interested in Happenings which were materializing a thought, a movement in the moment. That way of expression was used by Yves Klein in his **Anthropometries** as well.

That process was employed to express his clear thought which couldn't be printed in time or space but which could only be shown by the expression of the experience. The artist didn't show, he didn't copy, he took the objects only to be filled with them at the very moment.

Kantor used that technique which well represented his way of creative thought.

« J'aimerais me concentrer sur le courant qui mène du théâtre zéro, à travers le happening et le théâtre impossible, vers le théâtre de la mort. Chacune de ces étapes est importante. Et si je revendique les valeurs que j'ai découvertes, je me garde de traiter ce fait en mégalomane et de considérer que je suis seul à avoir montré la voie car c'est quelque chose qui dans l'art, ne se produit pas. Découvrir ! Cela se passe comme dans la science. »

« I would like to be concentrated on the trend which goes from the Zero Theatre (through Happening and the impossible theatre) to the Theatre of Death. Each step was important. And if I did claim the values I found, I didn't treat that fact as a megalomaniac

and I didn't consider that I have been the only one to show the way because it has never happened in art. Discovering ! It has been like with science. »⁶⁰

Happening.

An Anatomy lesson according to Rembrandt.

It was a Happening which was inspired by the famous Rembrandt's painting « **Doctor Tulip's anatomy lesson** » Kantor presented the anatomy of the clothes with the same imposing presence as the painting. The implements, the producing showed a lively painting. He didn't explore human's anatomy but the clothes which characterized him. Clothes made the humans beings particular, it was a different anatomy according to each one's choice.

In a scientific way, Kantor explored that anomaly of our time picking every detail, showing it to an attentive audience and reporting it in a notebook.

Like a strange animal he tried to resolve the mystery of the clothes, the whys and wherfores as a scientific who had come back from beyond the grave.

In that play Kantor clearly presented a painting as it was explicitly suggested in the title ***An Anatomy lesson according to Rembrandt*** which consolidated and clearly characterized the idea of Happening which was the obvious vision of a gesture or of a shape described in the moment as a factual experience. The artist exhibited a spiritual painting in a precise moment.

Why didn't paint like Rembrandt in that case?

Because the painting is eternal, it doesn't change nor in appearance nor in form. The painting doesn't bring experience of the factual and simply suggests an idea which had already been written. The painting is not an implement to provoke spontaneity, it is an image the artist had worked previously, made mature, the conception of which had been a long-lasting work; it is supposed to show us a symbolics of a theoretical fact. It is a practical historical documentary without any text nor words, it is a print of the past which doesn't belong to the present any longer.

⁶⁰ Original text translated by M. T Vido-Rzewuska

Kantor's thought didn't fit at all to that means of expression. He wanted to show the pure reality, the pure emotional experience which only imprints the memory of the person who has lived it. He wanted to display a gesture, a concrete action present while the experience happens really. He was in a perspective of 'unwrapping' which can only happen in the instant and can only be an experience.

The water Hen

The performance of ***The Water Hen*** was an example of Happening that Kantor has directed. It dealt with the theme of 'emballage' inscribing itself in a series of Happenings on the topic. The artist displayed an incredible burlesque performance that the artist alone can describe with accuracy and discernment.

« In my exhibition The Water Hen I have avoided to build too much. I have introduced « ready objects » and then the « ready » characters and « ready » events (previously formed without my intervention.) I have wanted people to seize the object and not to show it and not to reproduce it. What a formidable difference ! What has created the essence of reality have been the events and facts, either small or important, , neutral and daily, conventional or boring. I have pushed them away from the daily routine, I have alloted them some sort of autonomy (in real life it is called uselessness) but deprived them of motives and consequences, I have turned them over and over, and thus doing I have pushed them to live an independent life.

I do not consider theatre as an isolated professional ground. The processes of ideas and facts which occur in contemporary art, the radical revaluation explode, destroy, draw hatred, anathemas and indignation. They seem preposterous, they are humiliated, forbidden and ridiculed. Yet they form a group of ideas and facts which keep on renewing the consciousness of human condition. These processes must be experimented and their complex mechanism must be perceived.

Moreover you have to create, participate and take risks. Without it nothing essential can be made except conventional and uncommitted things. Today's theatre has been tinged with conformity and has ignored those processes for unknown reasons , under the mask of the academic theatrical science. It has become more and more narrow minded, scholastic, provincial and ridiculous. That 's only to deceive the opinion that such a theatre authorizes from time to time failed escapes to no entries and changes living shapes into pretentious

accessories. In spite of opportunists' opinions of all sorts, of established characters, the theatre of avant garde is possible and will exist.

The Cricot 2 theatre hasn't been a ground for pictorial experiences transferable on stage but more an attempt to create a space of freed artistic sphere. All the conventional boundaries have disappeared. The artist doesn't only alter the daily reality but rather takes it for granted. He changes himself in that process and changes his status and function becoming in turn and at the same time the winner and the victim. »⁶¹

In this text the artist showed the suggestion of a new theatrical reform which played with the forms and the gestures in order to show simple and clear ideas which gave us a particular emotion. We must interpret **The water Hen** according to our primary emotions . **The Water Hen** couldn't be described because that artwork was only a fusion of object, body and space that the artist produced. It was a total immersion into Kantor's metaphysical universe : chaotic, burlesque, shocking, disconcerting and sensitive in which many dead people wrapped symbolizing mummies or eternity of the life so wrapped. This was an assumed utopia, a macabre and burlesque danse of a body that Kantor could decide whether to make it live or not.

Performance : **Let the artists die**⁶² !

It was a play qualified of a variety show created in June 1980 in Nuremberg after four years of conception and preparation. A number of its themes and historical and cultural references intermingled according to Kantor's vision, through motifs and variations.

We could recognize the motif of the family of **Wielopole Wielopole** a play of 1985 about Kantor's childhood, and the same direction and composition of **The Dead Class**. There was the figure of the old mother, the theme of the war with living and dead warriors. The difference lied in the fact that the mere soldiers of **Wielopole Wielopole**, in fact Polish soldiers of the Austrian army (in which Kantor's father had been enrolled as a conscript) had been replaced by the marechal Pilsudski and his generals. The glorious commander-in-chief of the Polish army from 1919 to 1922 and the master of the nation from 1926 to 1935 wasn't even mentioned in the cast. Kantor called him « We know who » for the

⁶¹ Tadeusz Kantor, *Le théâtre de la mort*, rédaction : Denis Bablet, l'Age d'Homme, Lausanne 1977, pp 166-167).

⁶² <http://fresques.ina.fr/en-scenes/fiche-media/Scenes00812/tadeusz-kantor-qu-ils-crevent-les-artistes.html>

And see Appendix IV for photographie

reference was too obvious for the Polish audience. Kantor told Denis Bablet that he had attended Pilsudski's funerals in 1936 in Krakow and that he had been struck to see the marechal's horse walking ahead alone in the procession. That mare was a character of the play and became the skeleton-horseridden by Maria Stangret Kantor. The first motive was that of prosecuted artists with the character of the Polish sculptor of the late Middle Ages : Veit Stoss. He had made the retable of the church Saint Mary of Krakow and was imprisoned in Nuremberg for debts and condemned for forgery by being branded on both cheeks

In its first part, that play displayed three portraits of the artist Tadeusz Kantor : that of his childhood (I at the age of six) symbolizing his memory, that of the artist dying (I dying) and that of the author being also that of Kantor who was firmly directing the show. Thus doing he made different stages of his own life interact. Three characters coexisted : the observer who could see death in his world : I at the age of six ; Kantor as a beast neither living nor going from the world of the war and death and the artistic world ; and finally the conductor Kantor himself linking those two borders, that of the real and of the factual experience. (the metaphysical world, Kantor's inner thoughts) and that of the present (that of the artist exhausted by the events). Thanks to those characters, the artist displayed the presence of a border between his past and his future represented by two great groups : the acrobats (characters cultivating violence, debauchery, manipulation, indoctrination and chaos) on the one hand and the soldiers and their general (macabre skeleton and walking dead) on the other hand. The characters got around from one world to another suggesting the everlasting presence of death. One of those worlds , the theatre of death tried to refuse death and to repel the chaos on the stage represented by the actors who themselves were trying to fill in the space with their silly tricks, in vain because they were always caught up by death.

It was a process of repetition in which the two groups were trying to survive in a situation in which death dominated : the first was trying to protect itself and carry on fighting (soldiers) whereas the other tried to resist to the invaders attempting to kill the artistic creation.

Kantor focussed upon his inner thoughts which at the same time were evoking his past harsh and dominated by death and his struggle against humans' censorship which was attacking and confining his freedom in a way. Nobody won or lost at the end of the play, yet the character of Veit Stoss embodying the artist concluded with the making of a barrier, a famous border splitting Kantor's metaphysical world into two parts : the world of war and desolation on the one hand and a world in which the artist was trying to contest a system which was barricading the artists and leading to their death on the other hand.

In that fascinating play I have tried to decipher without insisting on the iconographic measures of the author, we have attended the artists' death barricaded by the war system, by omnipresent death preventing any freedom of expression.

« An artist deprived of his creative freedom is a man half dead and an artist whose soul is locked up is no more than a puppet in the service of the barriers'creator » (my own situation).

« Il s'agit d'un lieu assez louche, d'un commerce illégal, [...] presque sur l'autre rive de la vie terrestre. Dans l'entrepôt du cimetière habitent ou plutôt sont déposés des personnages humains. Ils n'appartiennent pas à la vie quotidienne, ils sont 'à la frontière', à différents niveaux d'absence et d'oubli. »

« This is a quite fishy place of an illegal trade [...] nearly on the other bank of the terrestrial life. In the warehouse of the cemetery live or rather are dropped human characters. They do not belong to daily life, they are on the brink, at different levels of absence and oblivion »⁶³

Conclusion.

Tadeusz Kantor was a revolutionary artist, a painter, a sculptor, a theatre director, a set designer and so on. He used to create everything from the conception to the performance. He managed to go beyond the too closed limits of art in order to use his different medias (alternative theatre, acting, painting, performances...) as implements in the service of the designer. Kantor, as Yves Klein, set himself as an avant garde artist, whose processes of work have completely changed the codes in art. There was nothing more academic but a new vision of art in which the codes were exceeded to favor a new total art.

⁶³ Excerpt from Let the artists die ! Act 1, 1

That conductor who handled these static or lively objects has excelled in showing the invisible to the audience, all that couldn't be represented by real. Kantor succeeded in bringing life to death thanks to the choreography of macabre, of the walking dead (lively dead) conducted by himself with care and passion. He displayed life or rather his factual life. Kantor presented a psychical landscape which was his mind in different times (his youth, his factual life, the war and the suffering Poland.)

The most important thing was that Kantor created himself the whole show or his performance and that gave it a finish freed of all possible interpretation or generally accepted ideas. The artist's style can't be mistaken with another style, his creation was the plain copy of his mind and of his metaphysical vision of his mind. The audience was in front of the artist's real psychical landscape. That audience could merge in unreal but in a perceptible space where the artist revealed his real mind. Kantor revealed his past in a country wounded by the war and the political system.

In my opinion the theatre without actor is a theatre where we can create everything by ourselves. We must find our spiritual self to take out of it a message of power and primary purity: for example, Klein's power of the colour or Kantor's power of the factual life. They exhibited glorified ideas thanks to the concept of selfcreation. What was built was our mind's landscape and could only be understood when it occurred, in the precise moment when it must appear in front of his creator's attentive glances. It was a power of expansion of our thought which became a real creative urge or metaphysical expansion of the thought. Like when I drive a puppet I bring out an extension-object of my mind to play with, like a conductor, in front of an audience involved in my unreal and unlimited landscape and above all out of time and space.

General conclusion.

Performing the machine.

The machine was a sculptural element which had its proper language , gesture and independant mind. In the case of Tinguely's Metamechanics the sculpture was seen as a machine. That machine animated by an engine was supplied with chancy movements and sounds which gave it a unique curious nature. It was an automaton character who communicated his own vision of the space. For Tinguely the machine was a sculpture which performed a gesture, a sound, an idea which has grounded in people's mind . His sculptures were independent, autonomous and showed minor or important , burlesque or violent performances. They moved thanks to electricity and Tinguely freed his creations which could live of their own. The machines looked independent on stage yet those objects were performed by an ordinary man who had pressed on a switch.

The machine performed the gigantism. The giant puppet was an element which has modified the reality. In the Royal De Luxe Company the machines are like giant puppets which had the power to change the vision of space in the audience's minds.

Those giant puppets had their proper stories settled in reality, those giant puppets suggested us a story fixed in our world in which we were the secondary characters who helped those giants to survive and carry on their fantastic story in our restricted urban space. We shared a new vision of the urbanscape which had become unreal and fantastic by the action of these supernatural and giant puppets.

The machines were used to impress the audience, to give it a new and fantastic vision of the real world and thus to modify its vision of the real.

The machine could be a character which performed the hazard. The machine has never been an exact science, it has required attention and precision in its conception because the most little mistake would create a failure in its technical performance. The machine worked

if its mechanism worked. The machines were very strange objects and we didn't know really what attitude , what sound , what smell, what precise gesture and so on they would adopt. It was a matter of chance and we could only know at the end if the machine worked or not like we wanted it to work. There was some sort of risk which could give a different final result. The machine was an implement which was physically the master of the hazard because when it was on the stage it didn't control anything, it was thrown in space like a train which couldn't stop. In the Royal De Luxe Company as in Tinguely's work we could turn around the machine and that allowed us to improvise and to take care of the details.

If we didn't take enough care of those details the machine would carry on and the technicians would be forced to take control of the action which had been improvised by the machine.

If we firmly kept the machine with our two hands it would be more or less controlled but if we relaxed our hold it would fly away totally free. It jumped and twirled around a dance of hazard.

The theatre without an actor.

The conductor was often the creator who conducted with his gestures or with a simple glance his show or his performance. He wasn't an actor because he wasn't part of the show , he was only the one who introduced the artwork (often his own work like Beethoven, Kantor, Houdini or Tinguely ...) He welcomed the audience and encouraged it to come in a new universe based on the experience, the sensation, the sensitivity, the factual life which could be seen.

That conductor was physically and psychically present in the artwork , he conducted his implements in the space in order to make the artwork emerge. He was thus a director when he used his implements in the space but he was also the creator of the space because he used his implements to plunge us into a particular psychical landscape.

When I talk about a conductor I can see an absolute master who totally creates his artwork

from the beginning to the end. The practical is a pure and rough idea without any possible interpretation. This practical erases the actors' role and let appear a theatre with its conductor and its orchestra of lively or dead implements.

The conductor's goal is to show this phenomenon considered as impossible by the critics during the avant-garde period of the New Realists.

Presentation of the fantastic of the impossible.

All the artists presented in my work belonged to the New Realists ' period or were their contemporaries : Klein and Tinguely belonged to it , Kantor was inspired by it and the Royal De Luxe Company was in keeping with that trend. Jean Luc Courcoult was a contemporary so it has justified his place in that group of artists. They all wanted a return to the reality in opposition to the lyricism of the abstract painting but without falling into the trap of the so said middle class or Stalinist figurative painting. They recommended to use some objects taken from the reality of their epoch. They changed the codes and the forms of the reality to show the true face of an idea which was impossible to display in concrete terms.

Those artists glorified the spaces where their creations were the result of a sensible and fantastic experience. They used to present a creation, a play, an artwork which was changing the codes and modifying the spaces of the real into spaces of ultra-sensitive experience and thus transformed the reality seen by the audience. The reality became fantastic and unreal whereas the audience was perceiving it in concrete and visible terms in our present world.

They created unreal without limits of space and time. It was a complete immersion in the artist's mind which changed our way of looking, feeling and understanding the perception and the description of our world through the artist's eyes.

Connection.

Using objects as human beings or the human beings as objects .

As a lot of artists have said , art isn't here to serve the implements, the implements must serve art. When we consider ourselves as the creators of an artwork , all the contents of the artwork is only an implement which serves the artist.

All the elements of the scenery or of the stage including the machine and the actor or also the lights merely are objects which serve the artist, like Yves Klein with his « living brushes » or Tinguely with his curtain created for ***The ballet of the madness*** by Roland Petit. These bodies as a material to create a show always seemed revolutionary. The show was very rich in its artistic thought and brought the contemporary art and the theatre on a more important and freer level. The artist created without any constraint a sensitive experience, pure product from his conscience and the implements he used were tidily manipulated in order to throw the audience in a sensitive world during the performance.

The actor or the object didn't mean anything any longer, he was freed of all concepts and played only the shape of his physical body. He had a meaning on stage by his physical body used to glorify the concept of the artist like Kantor who used his actors to tell his macabre childhood, traumatized by war. The actor was there to help the artist, the performance's master, to immerse the audience in his mind, in a space of sensibility.

That technique allowed to create sensible spaces where was displayed to the audience a real truth, a vision of the artist's life or a simple trick which attracted the audience's curiosity (the ***Revolt of the Mannequins*** with Royal De Luxe or ***The giant Nana*** by Tinguely and Niki de Saint Phalle.)

We can see that the theatre without actors and performing the machine were practices which took us away in psychical, sensitive and hypnotic landscapes. That very exotic and underground practice is for me very important today because it allows the artist not to fall in the situation in which the emotion and the imagination are stopped by a trend in which we try to justify our creation.

No ! We do not justify ourselves, we show a new world which hypnotizes the audience in such a way that the sensitive space is going to develop its imagination or to revolt it by the violence of the performance. The artwork isn't opened to criticism because we can't criticize a sensitive space, it has been created and so its vision is really concrete, it is a space of sensibility.

How the audience can perceive and receive this idea changes. From that point the spectator can enrich this space if he wants to, explaining what he has been feeling and seeing in this sensitive space. He is speaking about his own perception of the artist's sensitive space.

The viewpoint of an attractive and hypnotic sensitive space.

I have understood in my study that performing the machine and the theatre without actors hypnotize the crowds. It is glorious or gigantic (like Royal De Luxe), grotesque or comical (like Tinguely), mad or impossible (like Klein) I don't understand but I can see the suffering (Kantor and his **Dead Class**). All these artists displayed metaphysics in the present action and immersed the audience in a situation which pushed it in the imaginary and the fantastic. The artist conductor carried along the audience towards his state of mind and pushed it to see and to believe in impossible things.

The world of the impossible had been entirely explored in this work. I have studied artists who have thrown out the academic concepts by revolting themselves in order to show the means of expression stemming from the experience of the sensibility and from the experience of the impossible and not through language.

Those artists have hypnotized the audience by communicating a simple idea (blue is matched with purity, interior peace, war brought suffering and stupidity , a giant is very tall and a machine is funny.)

This experience of the sensitive space is visible only if we create it and keep a single meaning as I have proved but it is important to keep the control of this space when it is shown to the audience at the present moment. The audience completely hypnotized returns home, the eyes and the head full of sensibility, dreams and incredible and impossible pictures.

Today we harshly need to awaken imaginary in people's mind because they have been selfish, frustrated and have had a false concept of life and art since the beginning of the century and to prove them that the world can be saved. We can give thousands of sensitive spaces rather than reproducing artworks. We must find a pure and sensitive thing which can attract the audience just through its shape and which can give it health.

Does art have to become again pure and rough , without any crutches to explain its processes so it could become again the ordinary people's medicine and not that of the rich opportunists ?

Bibliography :

référence.Doc PDF :Guide of Récupération et détournement d'objet Centre Pompidou pp19
http://mediation.centrepompidou.fr/documentation/DossierDaideAlaVisite_RecuperationEtDetournementDobjets.pdf). 15/10/2016

« Le sang de la sensibilité spatiale » dans L'Architecture de l'air, conférence de la Sorbonne, 1959.
Yves Klein, *Vers l'immatériel* ; Le dépassement de la problématique de l'art ; La conférence à la Sorbonne / Yves Klein, éditions Dilecta, 2006. - 1 vol. (142 p.), 1 cd audio

Eloge de la folie : <http://www.tinguely.ch/PDFGeneratorServlet?pageuuid=3ba2ab24-3d45-475a-861d-be1d2600acac&period=1960-1969&detail=21581662-c0cd-4c83-a9ad-69b020fb87e5>
15/10/2016

<http://art-deco.france.pagesperso-orange.fr/Tinguely.htm> 15/10/2016

<http://fdrouin.free.fr/wordpress/?p=276> 15/10/2016

<http://fresques.ina.fr/en-scenes/fiche-media/Scenes00812/tadeusz-kantor-qu-ils-crevent-les-artistes.html> 15/10/2016

<http://www.20minutes.fr/nantes/1640047-20150625-nantes-cheval-dragon-long-officiellement-retour-ile-nantes-vendredi> 15/10/2016

<http://www.cineclubdecaen.com/peinture/peintres/klein/anthropometrie.htm> 15/10/2016

<http://www.crearc.fr/pages-new/doc/Revue-2006.pdf> pp 6 15/10/2016

<http://www.cricoteka.pl/fr/main.php?d=tkantor&kat=33&id=13> 15/10/2016

<http://www.nantes.fr/home/ville-de-nantes/culture/les-evenements-culturels-de-la-v/royal-de-luxe-les-geants-de-nant/portraits-des-geants.html#content> 15/10/2016

<http://www.rts.ch/info/culture/arts-visuels/7989670-cortege-a-fribourg-en-hommage-a-jean-tinguely-mort-il-y-a-25-ans.html> 15/10/2016

http://www.yveskleinarchives.org/documents/bio_fr.html# 15/10/2016

<https://vine.co/v/OJXXwgxBrad> 15/10/2016

<https://www.royal-de-luxe.com/fr/la-compagnie/> 15/10/2016

<https://www.royal-de-luxe.com/fr/le-mur-d-images/> 15/10/2016

<https://www.royal-de-luxe.com/fr/les-creations/saga-des-geants/> 15/10/2016

<https://www.youtube.com/watch?v=gGLv2GIR9sQ> 15/10/2016

<https://www.youtube.com/watch?v=kj0BQD1oOG0> 15/10/2016

<https://www.youtube.com/watch?v=yhExMLKZkoE> 15/10/2016

Jaroslav Suchan, commissaire de l'exposition «Tadeusz Kantor : Impossible'. In Tadeusz Kantor en Rhones-Alpes, pp. 6.

Klein Yves The Chelsea Hotel Manifesto. Hotel Chelsea, New York, 1961 <http://culture.pl/en/artist/tadeusz-kantor> 15/10/2016

Mes Etoiles , concert pour sept peintures : <http://partage-du-sensible.blogspot.cz/2011/06/jean-tinguely-meta-harmonie-i-1978.html> 15/10/2016

Meta Malevitch : <https://www.youtube.com/watch?v=Spo4OBKyfRI> 15/10/2016

Méta-Kandinsky vidéo : <https://www.youtube.com/watch?v=ZqEuQq2XKeo> 15/10/2016

Movie of the Dead Class : <http://ninateka.pl/kolekcja-teatralna/material/umarla-klasa-tadeusz-kantor> 15/10/2016

Museum of Basel vidéo of Métamatics <https://www.youtube.com/watch?v=GOo5ug2fH6g> 15/10/2016

Nikki de Saint Phalle et Jean Tinguely – Les Bonnie and Clyde de l'Art 55...

Œuvres sonores et plastiques ,Production de sons mécaniques : Jean Tinguely, Baluba, 1961-62 : <http://mediation.centrepompidou.fr/education/ressources/ENS-oeuvres-sonores/ENS-oeuvres-sonores.html#tinguely>) 15/10/2016

Original text translated by M. T Vido-Rzewuska

Ref : Yves Klein, Manifeste de l'hotel Chelsea, New York, 1961 www.yveskleinarchives.org/bio_fr.html 15/10/2016

Reference du texte de Kantor, « Le Théâtre de la mort », <http://www.espritsnomades.com/sitelitterature/kantor/kantor.html> 15/10/2016

Reference of Tadeusz Kantor's text :Puck Magazine, La marionnette et les arts, édition Institut international de la marionnette, « Kantor, Gabily, Novarina, Fragiles territoires de l'Humain » Texte of Didier Plassard pp11.

Tadeusz Kantor, Le théâtre de la mort, rédaction : Denis Bablet, l'Age d'Homme, Lausanne 1977, pp 166-167).

Vidéo « Jean Tinguely Study for the End of the World No2 » https://www.youtube.com/watch?v=FxbC7kYJ_c 15/10/2016

Vidéo of Klamauk : <https://www.youtube.com/watch?v=fUorN5HmEhM> 15/10/2016

Vidéo of the Cyclope : https://www.youtube.com/watch?v=DHF_bXfoThw 15/10/2016

Vidéo of « La Hon » <https://www.youtube.com/watch?v=jNfQt2FsUD4> 15/10/2016

Video pour Tinguely Bonnie and Clyde 55.40. <https://www.youtube.com/watch?v=3y-l-KpxiG8>¹

Video you tube, Jean Tinguely –Machine spectacle : <https://www.youtube.com/watch?v=WaSGVAO-Ki8#t=15.428021> 15/10/2016

Vidéo you tube, Les premiers pas en public du cheval-dragon Long Ma :

<https://www.youtube.com/watch?v=kmsJ6yrOquo> 15/10/2016

Video you tube, Royal de Luxe : Le mur de Planck (Documentaire) :

<https://www.youtube.com/watch?v=cKIWFWgkifw> 15/10/2016

Video you tube, Yves Klein. Anthropométrie de l'époque bleue (1960) black & white :

<https://www.youtube.com/watch?v=kj0BQD1oOG0> 15/10/2016

Vitesse pure et stabilité monochrome (Pure Speed and Monochrome Stability) : <http://partage-du-sensible.blogspot.cz/2011/06/jean-tinguely-meta-harmonie-i-1978.html> 15/10/2016

www.yveskleinarchives.org/bio_fr.html 15/10/2016

Yves Klein. Anthropométrie de l'époque bleue (1960) black & white

Vocabulary :

Performers : The word 'performance' had already existed in old French. It was taken from the English during the nineteenth century and applied to the sport field. It then was used in various language fields. It is now used to talk about a technique, linguistics and even art.

Ultra lettrism : a mode of phonetical poetry breaking the codes of language.

Interactive art, also called cybernetic art : an artwork in real time.

Meta mechanical sculptures : Life sculpture-machine of Jean Tinguely.

Meta mechanics : Life sculpture-machine of Jean Tinguely.

Meta matics : Life sculpture-machine of Jean Tinguely.

Meta harmony : Life sculpture-machine of Jean Tinguely.

Ready made : commonplace objects promoted artworks.

Monochromical : which has a unique colour.

Monochromatics : From mono and chromatic : Painting or photography which only contains luminescence and no difference, no shades in colour, such as white or black for instance.

Antropometries : word invented by Pierre Restany from the Greek 'antropos' = man and 'metries' = measures in order to call what Klein used to name 'the technique of living brushes'.

Gesamtkunstwerk : aesthetical concept from the German romanticism appeared in the nineteenth century in Europe. It qualifies an artwork as a total artwork.

Total Artwork : it is characterized by the simultaneous use of different mediums and artistic disciplines and by the symbolical, philosophical or metaphysical significance it conveys.

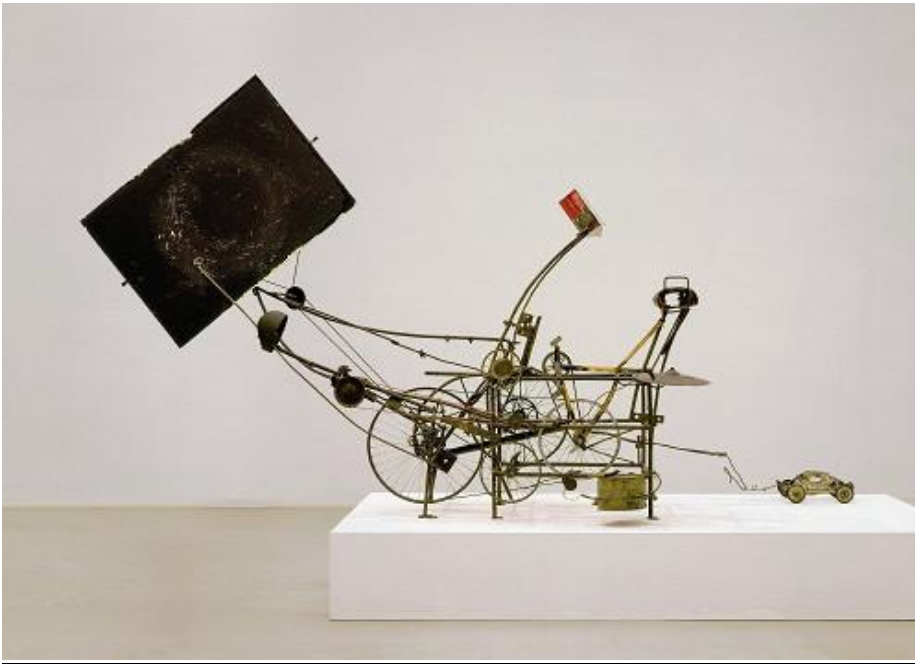
That use comes from a desire to reflect the unity of life.

New Realism : It has been inscribed since the late 1950s in a general trend of renewing the plastic languages and the topics (Neo Dada, Pop Art, Fluxus, Zero group...) in front of the emergence of an industrial and consumerism society disrupting with the immediate after war period.

Yves Klein, Raymond Hains, Jacques Villeglé, Jean Tinguely, César, Arman, Daniel Spoerri, Martial Raysse, François Dufrêne, Mimmo Rotella, Nikki de Saint Phalle, Gérard Deschamps and Christo named Neo Realists by the critic Pierre Restany in a voluntarist way have multiplied collective manifestations and action-shows.

They have integrated in their artworks elements from everyday life, from urban and industrial universe : fences, barrels, plastic objects, garbage, cars or traffic signs... Cesar's 'compressions', Arman's «'accumulations', Hains's and Villeglé's ' unsticking and tearing up of public notices', Raysse's 'assembling of commonplace plastic objects', Spoerri's 'trap-paintings', Tinguely's 'auto-destructive sculptures', Nikki de Saint Phalle's 'shootings'... contain a true radicality forgotten nowadays.

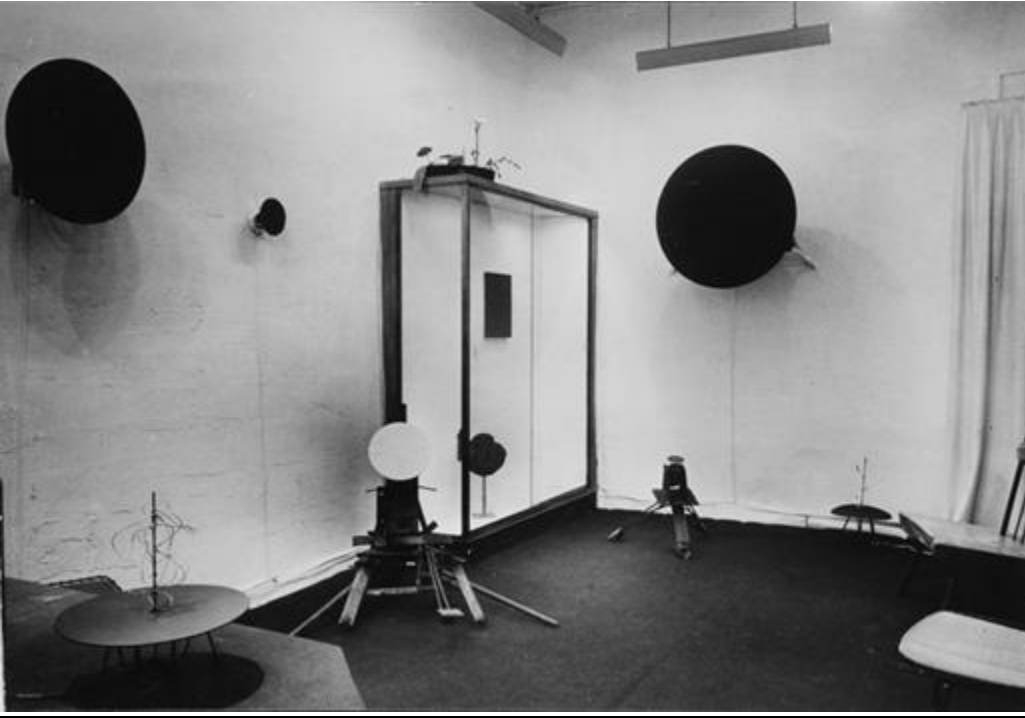
Appendix I :



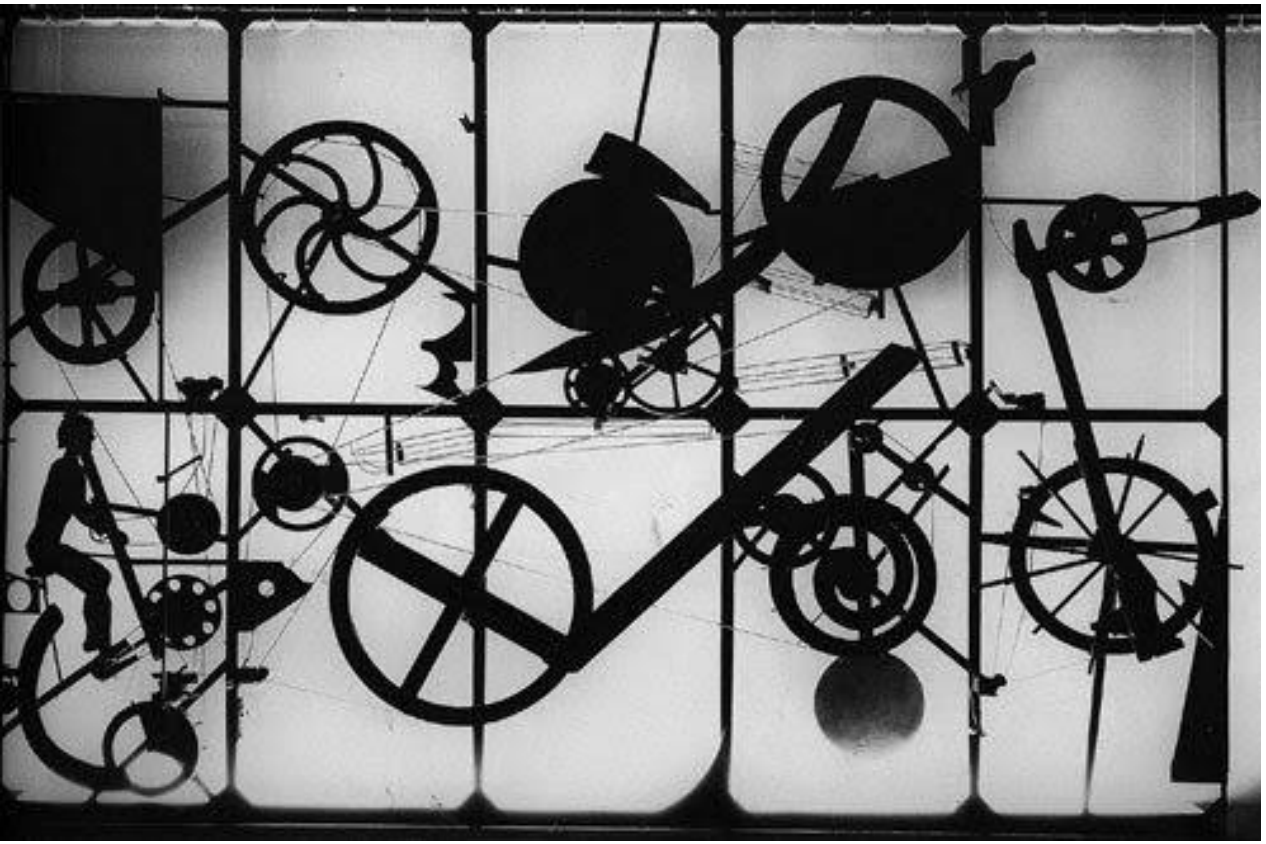
Métamatics



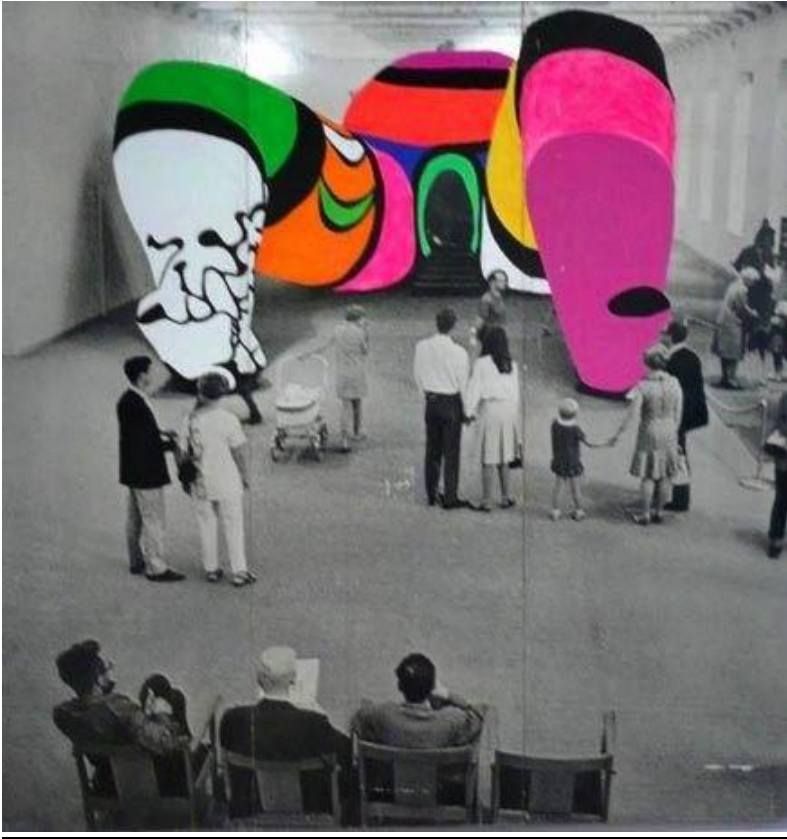
Le Cyclope



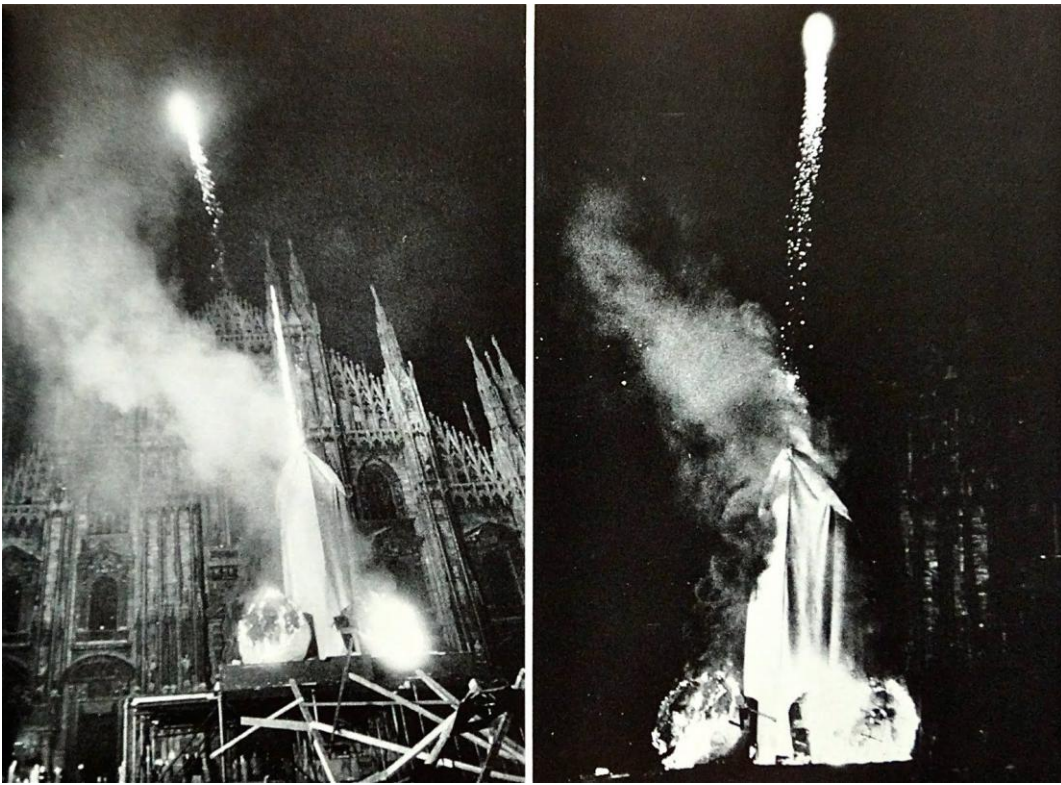
Exhibition : *Vitesse pure et stabilité monochrome*



Rideaux pour *Léloge de la folie* de Roland Petit.



La Hon



La Vittoria

Appendix II :



Le Mistère du grand congélateur



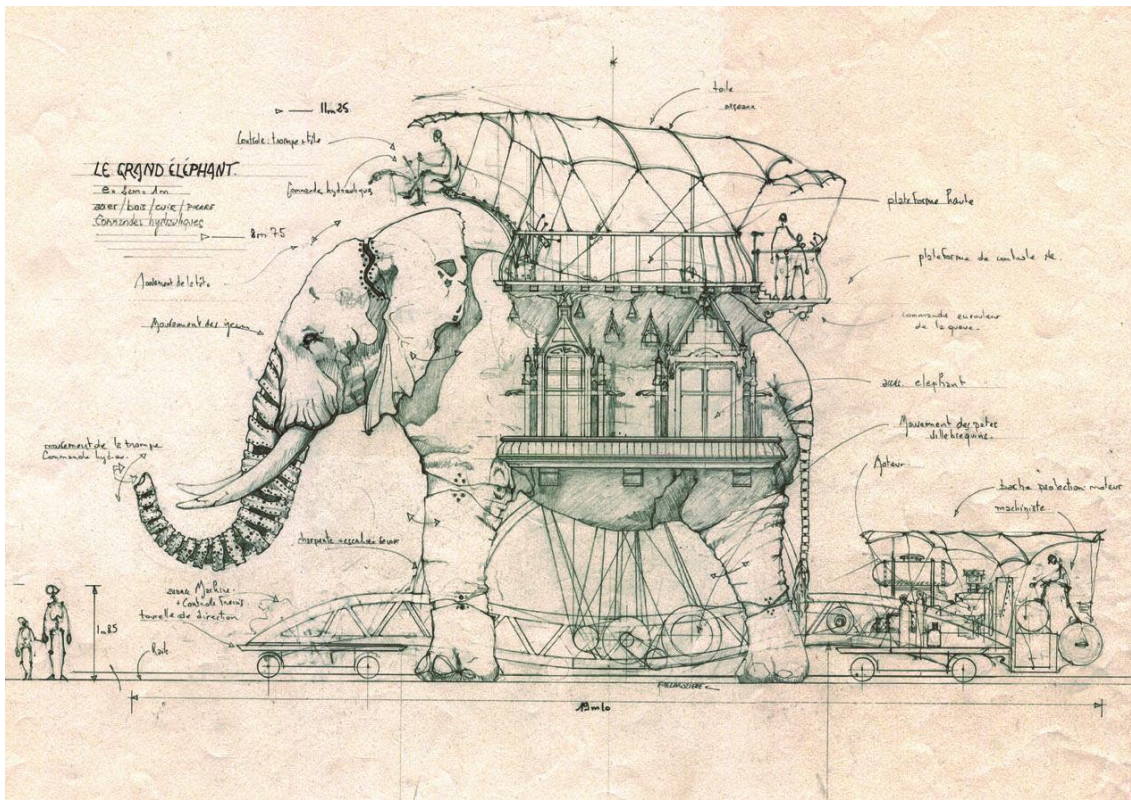
Publicité Hurbaine



Le Géant



Le petit géant noire



Shémat de L'éléphant



Le scaphandrier et la petite géant



La maison dans la Loire



Autobus a la broche



La révolte des manequains

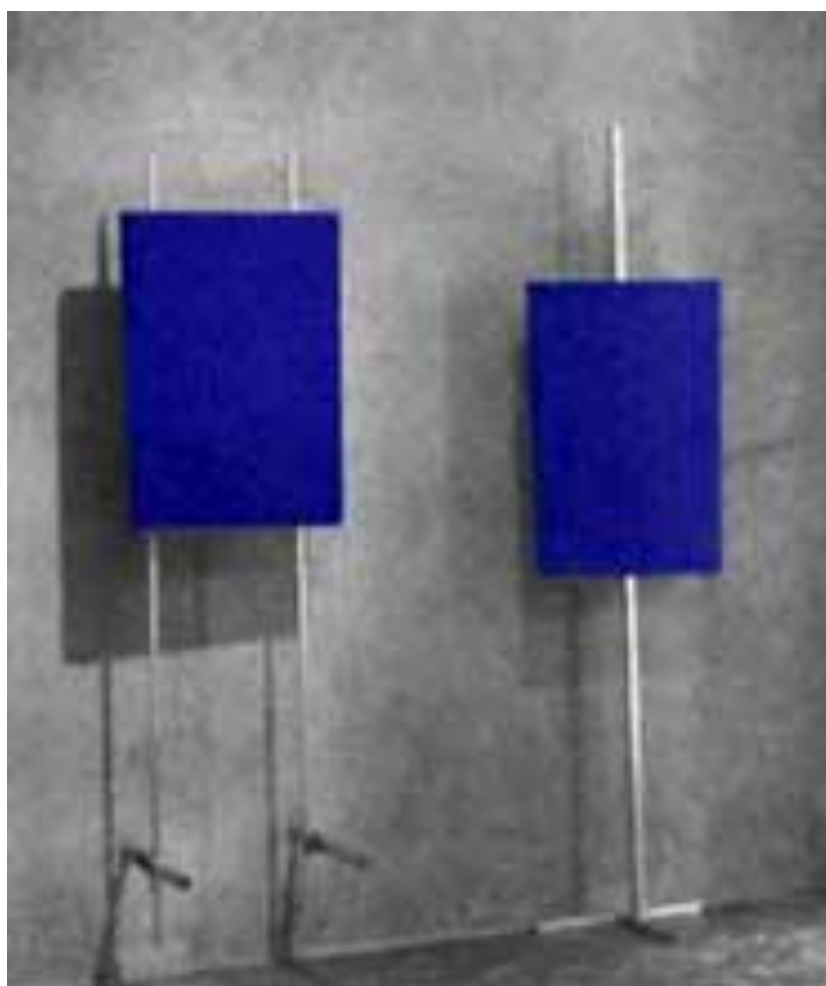


Baluba

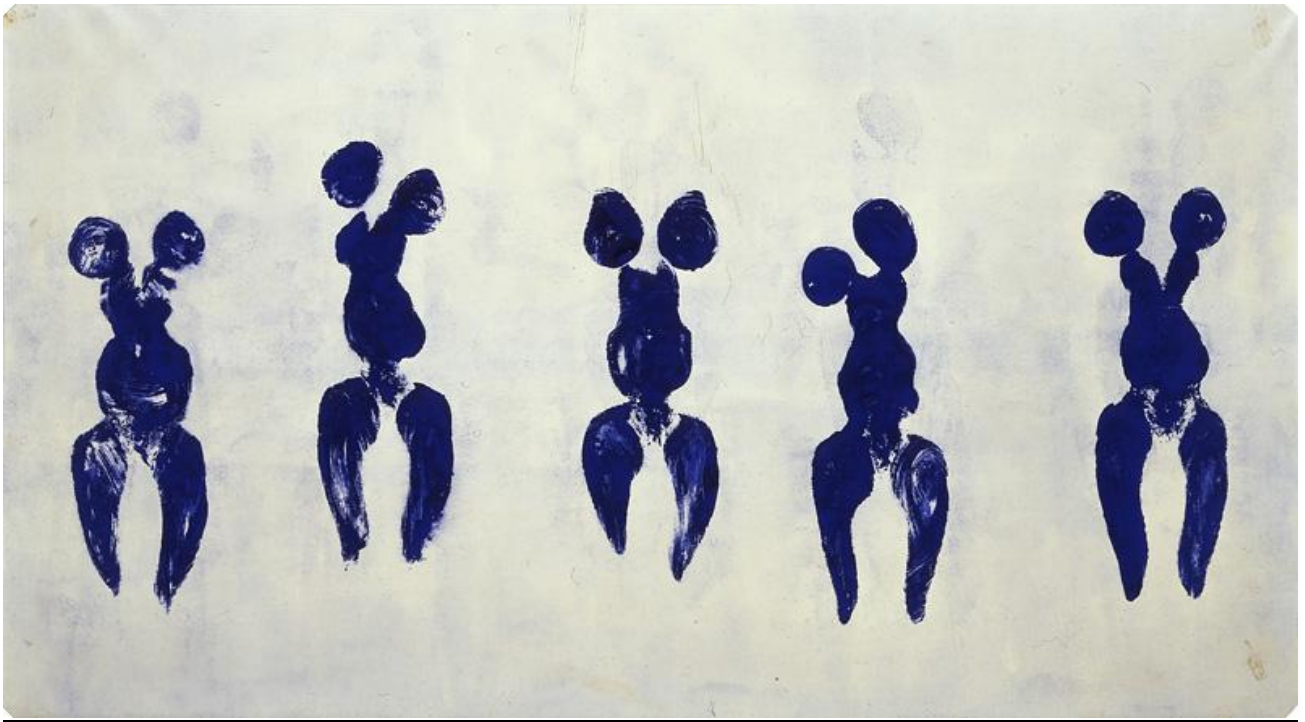
Appendix III :



Expretion de la couleur mine orange.



Proposte Monocrom Epoca Blu



Anthropométries de l'époque bleu(Ant82) 1960



Relief éponge



Zone de sensibilit  pictural imateriel (IKB190)

Appendix IV :



The Dead Classe



La leçon d'anatomie selon Rembrandt



Wielopole wielopole



Panoramic sea



Exposition populaire



Qu'ils créent, des artistes