

Jean-Baptiste Veyret-Logerias

documentation

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## p e r s o n a l   w o r k s

Looking back, I usually consider choir conducting was my first practice of movement. A movement that generates sound and that is in constant interaction with it, which becomes a relationship I have always enjoyed. Dancing thus became a continuation of this movement. As a maker I then needed to make the space and time of movement and the space and time of sound come together and match to enrich the materials I was confronted with in each practice.

## ACCLIMATATION (2006)

*acclimatation* is a solo adaptation of the group piece *My Country Music* by the American choreographer Deborah Hay. She is used to inviting the interpreters of her group pieces to adapt the piece as solos. And then to reinvent and appropriate her choreography. The constrain she asked us to keep in mind was to respect the order of the choreography. We thus had to play with time and space, could take materials out of the choreography and also bring objects into it. Deborah Hay coached us along this work.

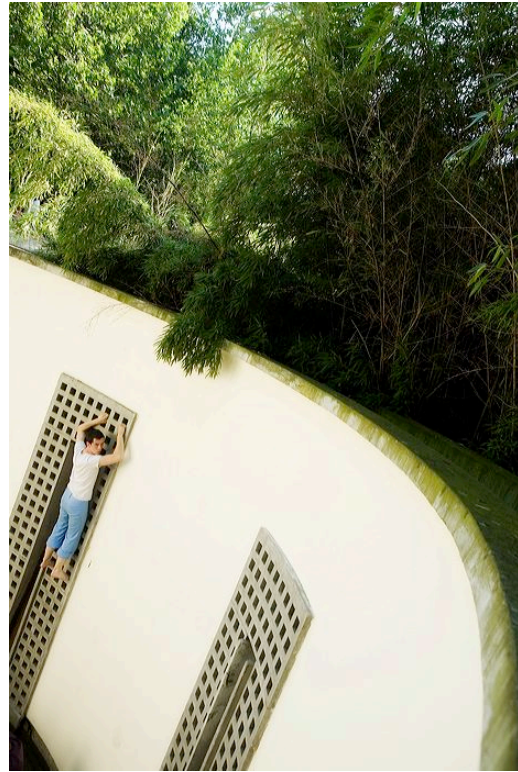
My purpose in this adaptation was to start from the word "adaptation" itself and play with the specific space I would be performing in. A kind of *in situ* adaptation.

At first I practiced in a living-room at CNDC in Angers, because I felt the need to transfer the choreography in an empty and intimate daily space : I could then play more easily with the concrete surrounding itself.

Afterwards, and since this solo was shown in a round sonorous installation space, I chose to focus specifically on what the vocal score of the group piece was, while playing with the sounds of this space. I also chose to pick up from the choreography the movements that allowed me to travel in this circular space and to play with the presence of the audience.

choreography Deborah Hay (from the group piece *My Country Music*)  
adaptation and interpretation Jean-Baptiste Veyret-Logerias  
production Centre national de danse contemporaine Angers, direction Emmanuelle Huynh

*acclimatation* was made at Centre national de danse contemporaine in Angers and was presented at Parc de la Villette in Paris on June 2006, in the spot of festival "Pelouses autorisées".



## CHAMBRE SON (2006)

My practice of conducting choirs has often led me to feel a certain density in the sound, the "weight" of a sonorous material for the conductor to bear to then allow the singers to project their voice into the space in a peculiar way.

Dance causes me to constantly deal with my own weight, my own density.

*chambre son* tries to make a link between these two sensations of weight in the same time and space. The vocal material feeds the dance, the movement feeds the production of sounds ; it's a game of mutual invitations between the vibratory and the kinetic.

I wanted to work with a choir alone on stage, without making him a narrator, or commentator. I wanted the choir not to be in a "place beside", but to have the only and unique part of the piece. Its dance and singing are the action of *chambre son*. From a common vocal and choreographic score each interpreter is autonomous in his movement and voice, but is also part of an ensemble with the others. Each one of them transforms, adapts his sound and dance score to the constantly actualized one of the others.

conception Jean-Baptiste Veyret-Logerias

interpretation Lorenzo de Angelis, Steven Champs, Gaëlle Curto, Madeleine Fournier, Pep Garrigues, Elie Hay, Aline Landreau, Anne Lenglet, Margot Videcoq

support and good care Laure Bonicel

song extracted from *hanac pachap* (anonymous, cuzco 1631)

acknowledgement Danya Hammoud, Pascal Queneau, all the members of collège pédagogique and all the staff at cndc

production Centre national de danse contemporaine Angers, direction Emmanuelle Huynh

*chambre son* was presented at studio Les Abattoirs / Centre national de danse contemporaine Angers, direction Emmanuelle Huynh on March 2006.



## INSPIRATOIRE/ASPIRATOIRE (2007)

"After being conquered by Futurist eyes our multiplied sensibilities will at last hear with Futurist ears. In this way the motors and machines of our industrial cities will one day be consciously attuned, so that every factory will be transformed into an intoxicating orchestra of noises."

Luigi Russolo, *The art of noises*, 1913

The first idea that made this project appear was to sing on industrial sounds : sounds of motors, steam engines, office ventilators... I wanted to mix my voice with those everyday noises. I then chose to research with vacuum cleaners, but vacuum cleaners which could also blow, as a mechanical double to my own breathing. That's where I started working more specifically on a relation between my breathing in / out and the sucking up / blowing of the vacuum cleaners. This movement of breathing became the raw material that I needed to transform, to manipulate, to make derive, to color by relating it to voice, text, dance.

That's the point of *inspiratoire/aspiratoire* : crossing my inspiration / expiration with the artificial breathing of machines, until we reach - maybe - to a musical dimension.

conception and interpretation Jean-Baptiste Veyret-Logerias

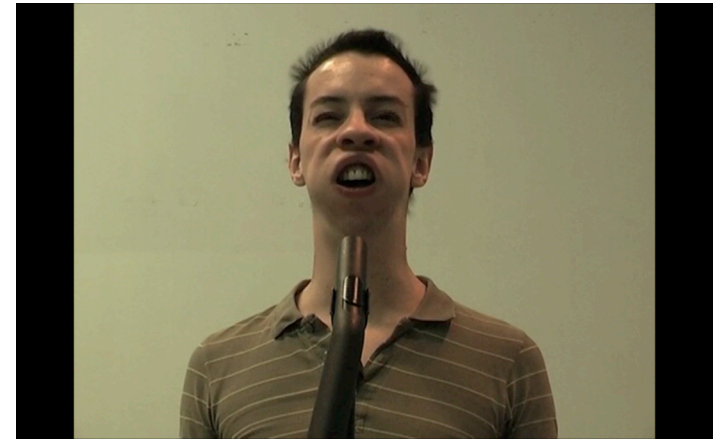
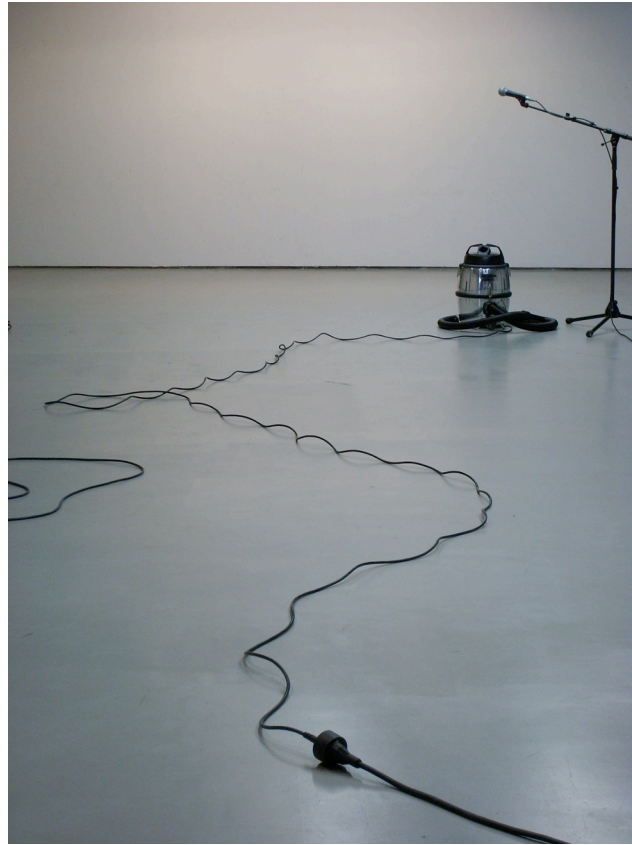
sound Cristián Sotomayor

eyes on the work Anne Lenglet and Margot Videcoq

with the support of micadanses - Paris, la malterie - Lille and Nilfisk® manufacturer of professional cleaning equipment

acknowledgements Pascal Letellier and Alexandro Carneiro, les laboratoires d'aubervilliers, Le Plateau / FRAC Ile-de-France, Centre national de la danse - Pantin, Centre national de danse contemporaine Angers, direction Emmanuelle Huynh

*inspiratoire/aspiratoire* was presented in April 2007 at la malterie – Lille (FR), in September 2007 at festival Le Volapük / Théâtre à cru – Tours (FR), in February 2008 at Hôtel Meurice for the festival "Il faut brûler pour briller" in the spot of the Vendôme Luxury Trade Show (FR), at point éphémère in April 2010 in the spot of the festival "Petites Formes Couses" (FR), and at maus hábitos in Porto (PT) in May 2008.





## BREATHING CHOIR (2008)

*breathing choir* is an experience that happened in Porto in August 2008 and is a first step in the research for breathing as a basic sonorous and choreographic material to an exploration and a group experience. The purpose was to write a vocal and choreographic score for dancers-breathers, and to seek for combinations between physical actions, spatial and sonorous relationships within the choir.

In Porto, the score happened to be very much oriented toward the link between breathing and voice on one hand and movement on the other hand. According to the little time we had to research, the presentation at maus hábitos was more of an improvisation with the support of the score we had been experimenting with.

Link to an extract from the presentation of the work at maus hábitos in Porto, sept 08 :

[ <http://jbveyretlogerias.free.fr/sons/breathingporto.mov> ]

conception and interpretation Jean-Baptiste Veyret-Logerias  
with the collaboration of Mariella Greil  
and the participation of Pieter Ampe, Lucie Eidenbenz, Mariella Greil, Laura Lamas, Catarina Miranda, Rita Natálio

*breathing choir* was created in the frame of SKITe / Sweet & Tender collaborations Porto 2008 in August 2008 and was presented at maus hábitos and at Teatro São João as part of the "Fragments of experience" in September 2008.

## SINGING WITH NICAOAX (2009)

*Singing with Nicaoax* is a creation and transmission project that I led for a choir of children in Oaxaca (MX).

The aim was to start from the children's practice of singing to displace them and add a simultaneous practice of movement over that first practice. I wanted them to confront the two practices through the different consciousnesses they require, and through their complementarity ; and then start from the voice to generate movement, but also to give another level of relationship in between the group of singers. Feel one's voice in an other way, in its vibration and in its resonance with the others, and arouse the consciousness of one's movement in relation to the others and to the sound one produces. This provides a larger interaction and brings the group closer together.

conception Jean-Baptiste Veyret-Logerias

interpretation Choir Nicaoax

with the help and support of the choir conductor Enrique Chávez

*Singing with Nicaoax* was created in the frame of "Prisma", international encounter of artists in Mexico in June-July 2009, and was presented at Teatro Macedonio Alcalá in Oaxaca, Oax. (MX)

invited artists among others : Jérôme Bel, Alain Buffard, Bojana Cvejic, DD Dorvillier, Keith Hennessy, Xavier Le Roy, Mårten Spångberg, Robert Steijn, David Zambrano...



## ANIMAL ANIMAL (2011)

"Spelman [...] constructs a thought experiment in which people are sorted by walking through a series of doors that sort them by gender first, then by race or class; or that sort them by race first, then by gender, etc. What Spelman points out is that how the sorting is arranged really does affect where people end up. But what is really instructive about Spelman's illustration is that the terms for the discussion, the shape of the thought-experiment, the existence of the sorting doors, is what really determines the outcome. Suppose that instead of acceding to the door-sorting procedure, people asked, "excuse us, but why do we need to be sorted by doors at all ? Why can't we enter randomly, or all at once ? Who says that it is so important that we go through the 'right' door anyway ? It is this process of sorting itself that creates the problem." On a metatheoretical as well as a concretely political level, I have thus suggested that the problem [...] is the rejection of the terms for the discussion set by the logic of the *outsider's* situation. But we have to see the world differently, so that the activities which legitimate the accumulation of power in the hands of the powerful are less promoted and the ones which could legitimate a sharing of power with the *outsiders* are more valued. A first step in this process consists in acknowledging that the current boundaries of moral and political life are made so that the concerns and activities of the least powerful are excluded from the main concerns of society.  
[...] the moral boundaries exist and function, as I suggest, to sustain the position of the powerful."

Joan Tronto, *Moral boundaries: a political argument for an ethic of care*

The "Fil continu" (*lit.* "*continuous thread*") is a French association in Pierrefitte-sur-Seine which receives students sent down from junior high school to get them to think about their situation of exclusion : what is a rule, what is it made for, what sense does it take, how do they take a stand on it, how do they take a stand on the schools' standards, on the society's standards, what kind of (social) roles do they play, how do they want to be perceived...

Placed inside of the junior high school Gustave Courbet, the structure has its own timetables which almost prevent the youngsters from meeting the other pupils.

Under invitation from Frédéric Moser & Philippe Schwinger to make a performance out of a day spent with them at the Fil continu, I focused on the situation of the outsider, and on the function of this place : space of freedom and space of constraints for these youngsters, who always choose anyways to come or not ; as far as I know, nobody causes them to come.

conception, sound recording and interpretation Jean-Baptiste Veyret-Logerias  
song Vous serez les témoins, tune and text from Sébastien Le Camus  
production la dépose  
with the support of La Ménagerie de Verre, dans le cadre des StudioLabs  
acknowledgements Frédéric Moser & Philippe Schwinger

This performance was presented in the spot of the exhibition *Ce dont on sera dans l'avenir capable* by Frédéric Moser & Philippe Schwinger at Bétonsalon – Paris (FR) on 24 February 2011.



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## c o l l a b o r a t i v e   w o r k s

Considering my practices of singing in choir and conducting, I have always been keen on building up work through and with different voices. That is part of the reason why I am fascinated by groups on stage. I have always been amazed by how different colors come together in a sonorous mass, and create a space that is even beyond the addition of every single voice this mass is made of / by. That is also why I have taken part in some of the Sweet & Tender collaborations events and in collaborative processes, within a group or in a two-person dialogue.

## TOUT COURT (2008)

*Tout Court* is a meditation on consensus, collectivity and the fragile balance between success and failure. In 2008, nine artists from six countries gathered together, without any thematic or dramaturgical starting point other than the collective creation of an original performance. Each artist was asked to arrive with a proposal for, and with the beginnings of, his or her own vision of a work. The group found its way forward from this point.

As a research, *Tout Court* was concerned first and foremost with the above working structure. The project took structure itself as the content of a research on collectivity, and sought to build a line of dramaturgy in the process of realizing each individual line of work in relation to the other.

As a performance, *Tout Court* is the tragicomic result of that process.

I was invited to take part in this process by Tommy Noonan, at that time all-year resident at pvc / Stadttheater Freiburg.

conception and direction Tommy Noonan (US)

creation and performance António Pedro Lopes (PT), Jean-Baptiste Veyret-Logerias (FR), Mia Habib (NO), Gui Garrido (PT), Begüm Erciyas (TR / BE), Monica Gillette (US), Murielle Elizéon (FR)

stage and costume Franziska Jacobsen

produced with the support of pvc-Tanz Freiburg-Heidelberg (DE)

*Tout Court* was created and premiered at pvc / Stadttheater Freiburg (DE) in November and December 2008 and was presented in November 2008 et Zwinger Heidelberg (DE), in July 2009 at Teatro de la Danza in Mexico D.F., Teatro de ciudad in Morelia and Teatro de ciudad in Zamora (MX), at Théâtre de la Cité Internationale in Paris (FR) on March 2009 in the frame of of the event SKITe / Sweet & Tender collaborations, and on February 2010 as part of the selection "Hors Saison le rendez-vous danse d'Arcadi" by Arcadi.





## FIVE PEOPLE (2009)

I was invited by Dirk Pauwels [artistic director of Campo in Ghent (BE)] to take part in a collective process consisting in an accumulation of people during the whole process : one person has 15 days to make a solo, then a second person joins her for another 15 days of work to make a duet (from the solo or not), and so on until five people are gathered.

The fifth part, the one I was part of and which I initiated, was based on the idea of a five-headed monster that would speak in one single voice but from five different brains. This brings us to a place of constant negotiation when we are performing it, since nothing that we say is set.

Programme text :

In Five People we observe how a group changes with the arrival of a new person, and how each new voice with its own artistic interest has to find its place within the group, from a solo to a duet, a duet to a trio, and so on to a quintet.

with (in order of apparition in the process) María Jerez (SP), Min Kyoung Lee (KR), Phil Hayes (GB / CH), Hanneke de Jong (NL) and Jean-Baptiste Veyret-Logerias (FR)  
concept & mentor Dirk Pauwels  
production Campo, Gent (BE)  
coproduction CONNECTIONS

CONNECTIONS is an initiative of the theatre festival SPIELART Munich in Cooperation with Campo - Gent, Republique – Copenhagen, Forum Freies Theater - Düsseldorf, Theaterhaus Gessnerallee - Zürich, Huis en Festival a/d Werf - Utrecht, Choreographisches Zentrum NRW/PACT Zollverein – Essen, Theater im Pumpenhaus - Münster, Kanuti Gildi SAAL – Tallinn, The Student Center – Zagreb, SPIELART Factory and Cultural Department of the City of Munich.  
with the support of Kulturstiftung des Bundes (German Federal Cultural Foundation) and the European Commission

*Five People* was premiered at Campo in Gent (BE) in November 2009, and then presented in Munich (DE) at festival Spielart in November 2009, in Zürich (CH) at Gessnerallee in February 2010, in Münster (DE) at Theater im Pumpenhaus in May 2010, in Düsseldorf (DE) at FFT in May 2010.  
It will be presented at The Student Center in Zagreb in Croatia (HR) in December 2010, and at Republique in Copenhagen (DK) in February 2011.



## FLOATING ISLAND (2010)

I was invited to intervene on a styrene wrapped in fabric sculpture by Lizzie Scott in the spot of her exhibition at the John Tevis Gallery in Paris. From what she had already set as a series of movements for her to interpret, I worked with her to develop a choreography focusing on the relationship between my own weight and the weight of this very light but still imposing rubbish-like object.

excerpt of the press release from the John Tevis Gallery :

"A multi-media exhibition, *Floating Island* features a hanging sculpture, and recent works on paper by Lizzie Scott. Stuffed to bursting with Styrofoam peanuts, the bulk of Scott's sculpture hovers at torso height from the gallery ceiling, confronting visitors upon their entry into the gallery. Indeed, the visitor is encouraged to interact with this bulbous but buoyant work, pushing it out of his or her way as s/he moves around the space. Accompanying the sculpture is a series of framed, flasche on paper works depicting urban obstacles and infrastructure. Painted loosely in bold, saturated colors, these works bring to mind the constant negotiation between objects and people in the urban landscape.

On Saturday, November 6, the opening reception for the artist will include a short dance performance exploring the implied relationship between the hanging sculpture and the dancer's body, the choreography of which is determined by the art object and its essential frivolity."

choreography Lizzie Scott (US)  
in collaboration with Jean-Baptiste Veyret-Logerias (FR)

*Floating Island* was presented at the John Tevis Gallery in Paris (FR) in November 2010, and at art paris just art ! (FR) in April 2011.



## SCHEMA 2 (2011)

I was invited to take part in Frédéric Moser & Philippe Schwinger's video *Schéma 2* as part of their first exhibition *Ce dont on sera dans l'avenir capable* at Bétonsalon in Paris. The video reaches a point of abstraction through movement and use of voice by revealing relationships built on power, submission, respect or authority.

Statement note for the exhibition :

*Ce dont on sera dans l'avenir capable* proposes to define “this intermediary moment of hesitation, desire, where an intimidating feeling arises, before taking shape. This time from which we left traces in our past achievements through a working diary, that we sometimes defined as scenario, or that we materialized in a diagram, is foremost a time where the multiple sources are confronted, where the focus on a material asks to operate a first selection, a time where thought braces itself. This time of preliminary gestation, research, concentration and concertation will be translated into space and image at Bétonsalon (the filmed performance). It is under this title that, in the same time we start a working process, we will open a formulation stage, a metaphorical tribune addressed to people engaging significant artistic, scientific and social practices, but also to the ones who describe and project themselves in our contemporaneity and are aware of the part they play in a communal world”.

Frédéric Moser et Philippe Schwinger, October 27th 2010, translated by Bétonsalon

concept and direction Frédéric Moser & Philippe Schwinger (CH)

with João Fernando Amorim Cabral Filho (BR), Madeleine Fournier (FR), Lenio Kaklea (GR), Agnieszka Ryszkiewicz (PL), Jean-Baptiste Veyret-Logerias (FR)

production Bétonsalon - Paris

*Schéma 2* was presented at Bétonsalon in Paris (FR) from February 8<sup>th</sup> until March 26<sup>th</sup> 2011.



rehearsal photo



view of the exhibition



view of the exhibition



rehearsal photo

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b i o g r a p h y

## BIOGRAPHY

I am a performer and performance maker. After a long practice of singing and a first experience in movement through chorus conducting, I started dancing when studying linguistics at the university. In 2003 I was part of the vocal ensemble that won the silver medal at the national competition of Florilège Vocal de Tours International Choral Competition (FR). In 2005 I became one of the first students of the 'Essais' program at CNDC in Angers (FR), directed by Emmanuelle Huynh. I was invited there to develop my own ideas on movement and staging. In that frame I was an interpreter in many projects, such as *My Country Music* by Deborah Hay, of which I made a solo adaptation : *acclimatation*. I also started developing my own research and made *chambre son*, a choreographic and vocal piece for an a capella chorus. During this course, I was also invited to give singing workshops to the students of the two-year training programme for professional dancers.

After ending my formation in Angers in 2006, I kept developing my work and founded association la dépose which I am the artistic director of. I made a performance on breathing with vacuum cleaners, *inspiratoire/aspiratoire*. I kept researching on choruses in movement : with *breathing choir*, still considering breath as musical material (Porto, PT, 2008) ; with *Singing with Nicaox*, working with a choir of children in Oaxaca in the framework of the international event "Prisma Forum" (Oax, MX, 2009) ; and with *I've got you under my skin*, project made in the frame of Guimarães 2012 European Capital of Culture (Guimarães, PT, 2012). I also took part in collective works, such as *Tout Court*, on invitation by Tommy Noonan at Stadttheater in Freiburg (DE, 2008), and *Five people* at Campo in Ghent (BE, 2009) on invitation by Dirk Pauwels.

As a performer I worked with Laure Bonicel (FR), Roser Montlló Guberna and Brigitte Seth (FR / ES), Daniel Larrieu (FR), Begüm Erciyas (TR), Tim Darbyshire (AU), Gui Garrido (PT), Dennis Deter (DE)... I also collaborated with film makers such as Alain Escalle and Jonathan Desoindre (FR), and with visual artists like Lizzie Scott (US) and Frédéric Moser & Philippe Schwinger (CH / DE) for their first exhibition in Paris.

Since 2007 I have been an active member of the network Sweet & Tender collaborations, and was part of the two editions of SKITe for youngs makers co-organized with Jean-Marc Adolphe from French review mouvement in 2007 at PAF in St-Erme-Outre-et-Ramecourt (FR), and in 2008 in Porto (PT). In 2010 I was awarded the danceWEB scholarship to attend the ImPulsTanz festival in Vienna (AT). In 2011 I began a course in fasciathrapy / somatic-psychoeducation method MDB (FR).



## SELECTED PLACES OF RESIDENCY AND WORK PRESENTATION

For the works listed above and the projects I have been an interpreter in, I walked different spaces, among which :

### Residencies

Centre national de danse contemporaine Angers, direction Emmanuelle Hynh (FR), Centre national de la danse – Pantin (FR), Le Volapük – Tours (FR), micadanses – Paris (FR), la malterie – Lille (FR), point éphémère – Paris (FR), PAF / Performing arts forum – Saint-Erme (FR), Le Manège – Reims (FR), Centre chorégraphique national de Tours (FR), Stadttheater – Freiburg (DE), Tanzfabrik – Potsdam (DE), Teatro Nacional São João – Porto (PT), Campo – Ghent (BE), Festival de Terrassa (SP), Prisma Forum 2009 (MX), L'L – Brussels (BE), Guimarães 2012 European Capital of Culture (PT)...

I also took part in residencies with large groups of artists such as SKITe 2007 in France, SKITe 2008 in Porto (PT), organized by French association SKITe, and "Prisma", a forum of international artists happening throughout Mexico in June-July 2009.

### Touring spaces

Théâtre de la Cité Internationale – Paris (FR), Théâtre des Abbesses / Théâtre de la Ville – Paris (FR), Festival Il faut brûler pour briller – Paris (FR), Mexican Cultural Centre – Paris (FR), Centre national de danse contemporaine Angers, direction Emmanuelle Hynh (FR), Théâtre Pôle Sud – Strasbourg (FR), Parc de la Villette – Paris (FR), Le Volapük – Tours (FR), Stadttheater – Freiburg (DE), Theater im Pumpenhaus – Münster (DE), Forum Freies Theater – Düsseldorf (DE), Teatro Nacional São João – Porto (PT), Campo – Ghent (BE), Festival aan de Werf – Utrecht (NL), Festival Spielart – München (DE), Festival de Terrassa (SP), LABoral – Gijón (SP), Festival de otoño – Madrid (SP), Mercat de les Flors – Barcelona (SP), Dampfzentrale – Bern (CH), Teatro de la Danza – Mexico D.F. (MX), Teatro de ciudad – Morelia (MX), Teatro de ciudad – Zamora (MX), maus hábitos – Porto (PT), Republique – Copenhagen (DK)...

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p r e s s

## PRESS

"(...) The only thing that the new ones [young artists of the "new" generation] have on their side is, somehow, beginner's luck, the fresh regard of those who start, especially if that new regard doesn't come formatted by fear, afraid, prejudice and judgmental opinions. Most of the times it comes. Also in this case. The fear of classification is what most frightens them. But it's an unstained fright since some of the work present already a dramaturgical strength that, I must confess, sometimes got me emotional.

Such cases as, for instances, the French Jean-Baptiste Veyret-Logerias, 30 years old that were done during this month, whose experience as a lead conductor of a choir, attached with the work developed, also in Angers, with Deborah Hay, gave him a landscape of possibilities for researching the body's sonorities. It seems as like an evident thing but in his most recent work, still in the process of conclusion, inspiratoire/aspiratoire, the use of vacuum cleaners that start consuming the air that he breathes has a rare and hypnotic force that radicalizes the usual manipulation of the machines by the human body, in a metamorphic process, very much animal and visceral. (...)"

**Tiago Bartolomeu Costa, French magazine "mouvement" and Portuguese magazine "Revista Obscena", August 2007**

"From the right, a line of youngsters entered the stage, reaching across to the other side before stopping. From the left, another line, just as long. And so the pattern grew until 46 students stood in front of the audience, ready. From somewhere behind them a piano introduced La Canción Mixteca, and the feeling of longing sounded through the children's high, ethereal voices, like wind blowing through the memories of one's homeland. Their still bodies stood as one lost in contemplation : "Oh, how far I am from the land where I was born... Oh, land of the sun ! I sigh at the thought of seeing you..." After this Mixtec song, the choir sang in Zapotec and continued, breaking out of their stance to treat everyone to movements that filled the stage gently, fluidly. At the end, my neighbor and I applauded with tears in our eyes. Beautiful."

**Angela C. Villa, My Concerts Reviews, Mexico 2009**

"The multi-talented soloist (singer, actor, clown, dancer) Jean-Baptiste Veyret-Logerias revived a piece that he has made, that he has been performing and probably that made him grow rather quickly in the French contemporary dance field, *Inspiratoire/aspiratoire*, from 2007.

Seeing at first the stage without any trace of humanity, bare space occupied with three vacuum cleaners, one music stand with a score, one microphone at the tip of a telescopic tripod and one or two "HP", you think you will attend an old good concerto of noise music. Or an animist, machinistic, mechanistic ballet, like the one entirely programmed that Geisha and Cottreau made, *Une Pièce mécanique* (2009), that I wrote about on time on your favorite website.

The process turns out to be more open than this. Indeed, soon enters and blends in with this home appliance the maker of a performance close to John Cage and Co in the beginning of the Cunningham Company (cf. the series of the 60's called *Variations* for example).

You attend a sort of domestic rows, a threesome home of electrical appliances looking like an elephant that is soon moving its trunk and reposing — you cannot help thinking of the zoomorphic collage by Max Ernst, the famous *Celebes* (1921) that he produced in his dada period —, and then a foursome with the entrance of the young man, or even a fivesome : the performer and his double. (...)

The lung, such as the heart, is a two-way organ : sucker and propeller at the same time. The metaphor is extended through the various interferences that Jean-Baptiste Veyret-Logerias does. He plays the hose like a yomingu maestro. His dance solo, full of flexions, is accompanied with contractions and releases, more and more powerful gasps, until voice comes out, from scraps of a Lettrist poem to sentences more clearly articulated that combine in all possibilities the words of *plein* (full) and *vide* (empty).

According to the method Kärcher, the blast of compressed air hits straight the face of the performer. It is rather terrifying since he becomes an avatar of the young [French actor] Fernandel beginning his acting in the 30's Braunberger's short films. This sequence is a bloom since it concretely shows that a wave can at the same time be sonorous and visual. (...)"

Nicolas Villodre, [www.paris-art.com](http://www.paris-art.com), April 2010  
(translation by Jean-Baptiste Veyret-Logerias)

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dossier up to date on September 2012

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