



**Les Immobiles** proposes a very simple and yet problematic posture as it is ill-considered on a social level : to remain still and unmoving in a public space : collectively allowing ourselves this suspended moment, tasting what surrounds us, through a progressive acuity of the senses, letting the city hit you full on.

**Les Immobiles** stops in the city, exiting the flow, recovering the power of wonderment for the human being as he is, asserting its presence in “public” space, where it is still seen as suspicious to remain still.

**Les Immobiles** summon themselves, conjuring imagination at the heart of the city. A singular, yet plural, imagination. Imagination: an elegant thing for shifting one's apprehension of the world and for initiating its transformation.

Trailer : <https://vimeo.com/303684794>

*To stand still  
in the city  
in Grenoble,  
in Villeurbanne  
in Paris,  
in London,  
in Berlin,  
in Valenciennes,  
in Aurillac  
in Bruxelles,  
in Lilas  
At the top of a metal staircase  
in a carpark,  
at a crossroads,  
at a bus stop,  
on the rails of a tramway  
in front of a skating rink  
in front of my house  
in front of your house  
in front of a line of supermarket trollies  
in front of the BNP  
in a café  
on a counter  
and let the movement come.  
The inner one  
of the body  
the cells  
the fluid which circulates inside us.  
And the outside one of urban ebb and flow.  
Welcome those waves,  
the sounds of the city and of the world.  
And finally that of words.  
And a rhythm emerges, a scansion,  
as if a dam had cracked and ceded  
as streams of water begin to escape here and there.  
Speech emerges.  
Marie Fortuit*

**The Immobilité of 17/10 /2016  
Avenue de Verdun  
Meylan – 3:17 p.m.**

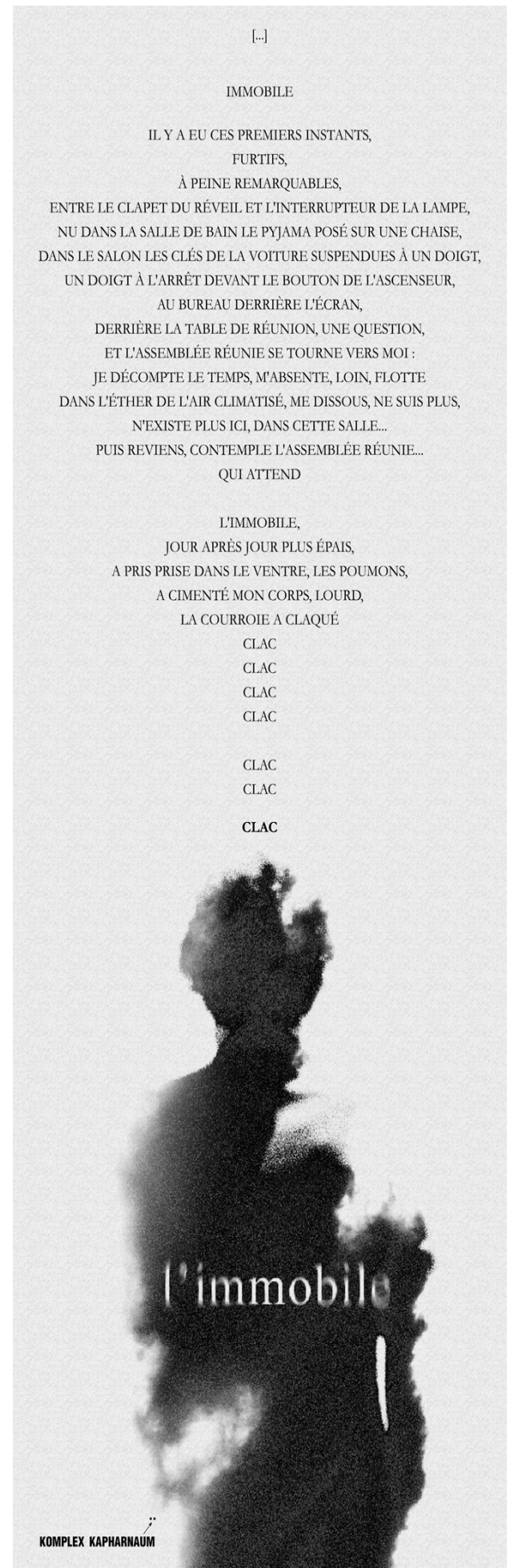
## PREAMBLE — THE ORIGIN OF THE PROJECT

In 2014, Stéphane Bonnard wrote the text **L'Immobile** after a happening he organized, involving a period of immobility of around ten hours or so, on the forecourt of la Défense in Paris.

**L'Immobile** tells the story of a man who, one day, upon leaving his office, located in a business district, has a moment of weakness, and stops for an instant... and never sets off again. The text recounts the thoughts of this man. Alternating between on the one hand, a description of what he sees: the daily bustle of a business district, the many characters who come close to him, awkwardly, not quite knowing what to do, a young woman appears, a colleague from work, who seems to be the only one who understands even a little about what is happening, as he is unmoving, taking root, unspeaking.

On the other hand, mixed in with these descriptions, one finds the more intimate thoughts which animate this man; his relationship with his job, his family, past anecdotes which come back to the surface, the transformation of his body. Because he stays there long enough to become physically transformed. Long enough also for others to join him after a while (first a young girl, then a second, and a third). The final image evokes a forest of bodies, so many of them that they become an obstacle to the flow of this business district, to the point of interrupting it and shifting it towards a form of urban poetry.

This last image is the starting point for: **LES ImmobileS**.



# AUDIENCE AND WORK CYCLE

**Les Immobiles** is addressed to three types of spectators.

## SPECTATORS 1: THE ASSOCIATES

Three sessions of work with approximately twenty people: associates, dealing with immobility in the city.

In each session, the group moves through the city, standing still in different places. Then they write. This system reuses exactly the same system as the writing in the piece **l'Immobile**.

And this mechanism generates the same effects for the associates: discovering unexpected sensations that can be found within immobility, alternating between very concrete description and intimate thoughts.

And ultimately, there is an outpouring of the multiple reactions of passers-by which nourishes the beginning of a rumor.

## SPECTATORS 2: THE GUESTS

(= the spectators who come to see the artistic proposition)

## SPECTATORS 3: THE PASSERS BY

At the end of this first time a period of immobility on a large scale is organized. The guests are gathered there, as if for a spectacle.

The idea is to multiply the effect of the **Immobiles** to 100, 150, 200 people.

A protocol is used to settle the guests into the area that has been chosen.

Graphic tools, staged by a team of visual artists (autonomous cash register printers piloted by wi-fi), unfurl a text (extracts from **l'Immobile** and descriptions of the surrounding space) and begin the transformation of the place.

The presence of the unmoving guests reinforces this transformation.

First the very discreet arrival of sound, of a sound environment, becoming gradually louder and louder, wholly unexpected as the speakers are camouflaged, invisible in the space, achieving a total disruption of the place, its progressive deceleration, its appeasement, with the third category of spectators, passers by, first questioning, then stopping and joining the **Immobiles**, the Unmoving.

In this, one could say that **LeS ImmobileS** is a monumental and unpredictable intervention. There is an urban space and its daily existence. And in less than 20 minutes this space becomes totally disrupted.









"I could tell you about this man who one day, upon leaving his office located in the business district of town, had a moment of weakness after his long hard day, feeling that, despite his best intentions, things were moving too fast for him to keep up. And he stopped.

Right in the center of the city. And he stood still. And he never left.

He stayed so long that he ended up disturbing the flow of people in this place of business.

So long that he became physically transformed.

So long that others came to join him, staying there beside him, until the area was contaminated, and the flow of people was brought to a standstill.

Until the functioning of this great financial center was slowed down to a halt as it was no longer possible for people to circulate, and we all know that free circulation is a very important thing.

All of this because this one man had preferred not to.

But I won't tell you that story, it would take too long.

But this is essentially the heart of the matter.

An invitation to remain still within the flow of the city.

It is not a freeze.

Nor a mannequin challenge.

It is just a question of being. Comfortable in one's own shoes.

And of letting everything that happens around you, pass through you.

If you have a cramp, you move, your feet to the left, to the right, remembering that there are 150,000 km of blood vessels running through your body.

Freeze nothing.

Let your eyes wander, play, enjoy.

And keep the other in the corner of your eye, connected by line of sight.

In the end, when this is all over, you might write, on the end of this roll.

Write down everything that you experienced. With precision.

And perhaps Anchor-Words will emerge from within this flow of words. Words which keep us from being swept away by the current.

It begins now,

It has already begun.

**Welcome."**

# LES IMMOBILES

An unpredictable intervention

KompleX Kapharnaüm

KEEP STILL.

ALLOW YOURSELF TO PAUSE, TASTE THE URBAN LANDSCAPE.

AND FEEL THE FULL FORCE OF THE CITY ACROSS YOUR FACE.

BECOMING ACTORS IN A TRANSFORMATION OF THE URBAN MOOD.

WE ARE A TEAM THAT TRAVELS FROM CITY TO CITY.

WE APPEAR, WE DISAPPEAR.

WE CROSS THROUGH THE FLOW.

WE STOP AT ITS HEART, UNMOVING. WE WRITE.

WE FOLLOW THE TRAIL OF THIS MAN WHO, ONE DAY, STOPPED.

WE TRY TO UNDERSTAND THE ORIGIN OF THE FLOW.

FINISHING ULTIMATELY, PERHAPS, BY NAMING IT.

## CONTACTS

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