Cris imprimés, Cris exprimés: *Signs* et *Self-Made* de Gillian Wearing

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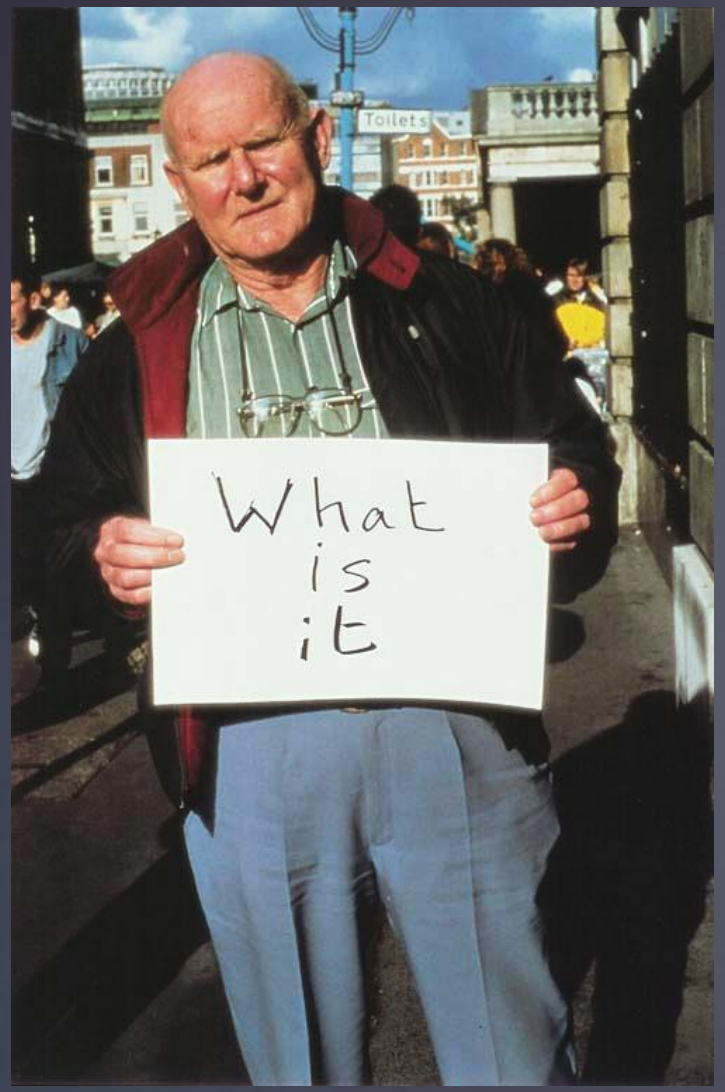
Signs (1992-1993)

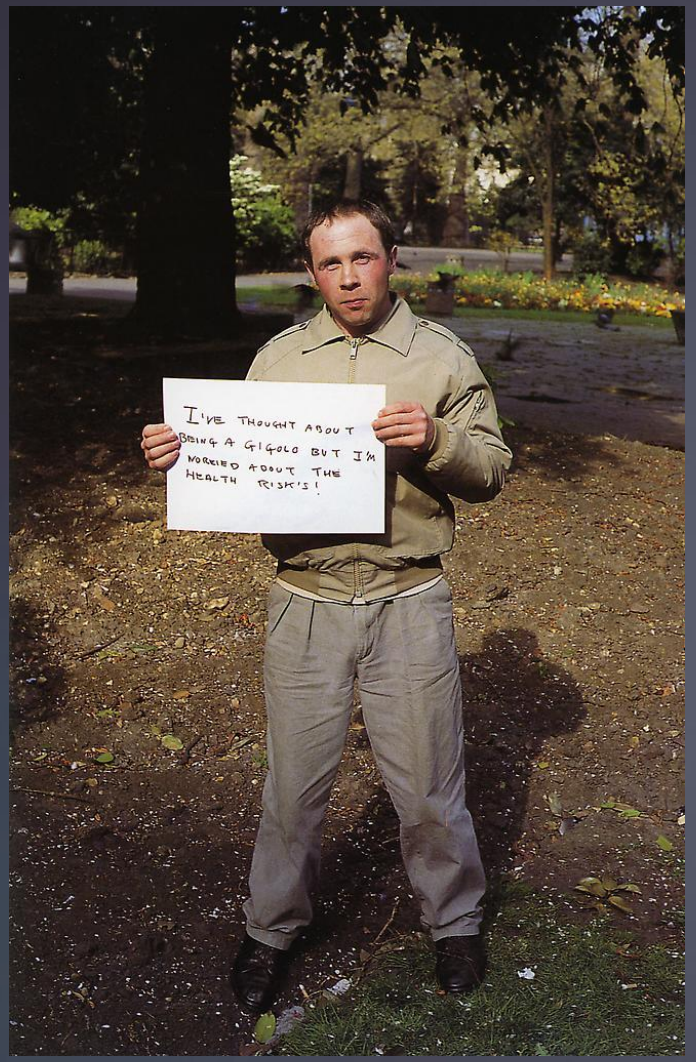
Gillian Wearing

Signs That Say What You Want Them to Say and Not Signs That Say What Someone Else Wants You To Say

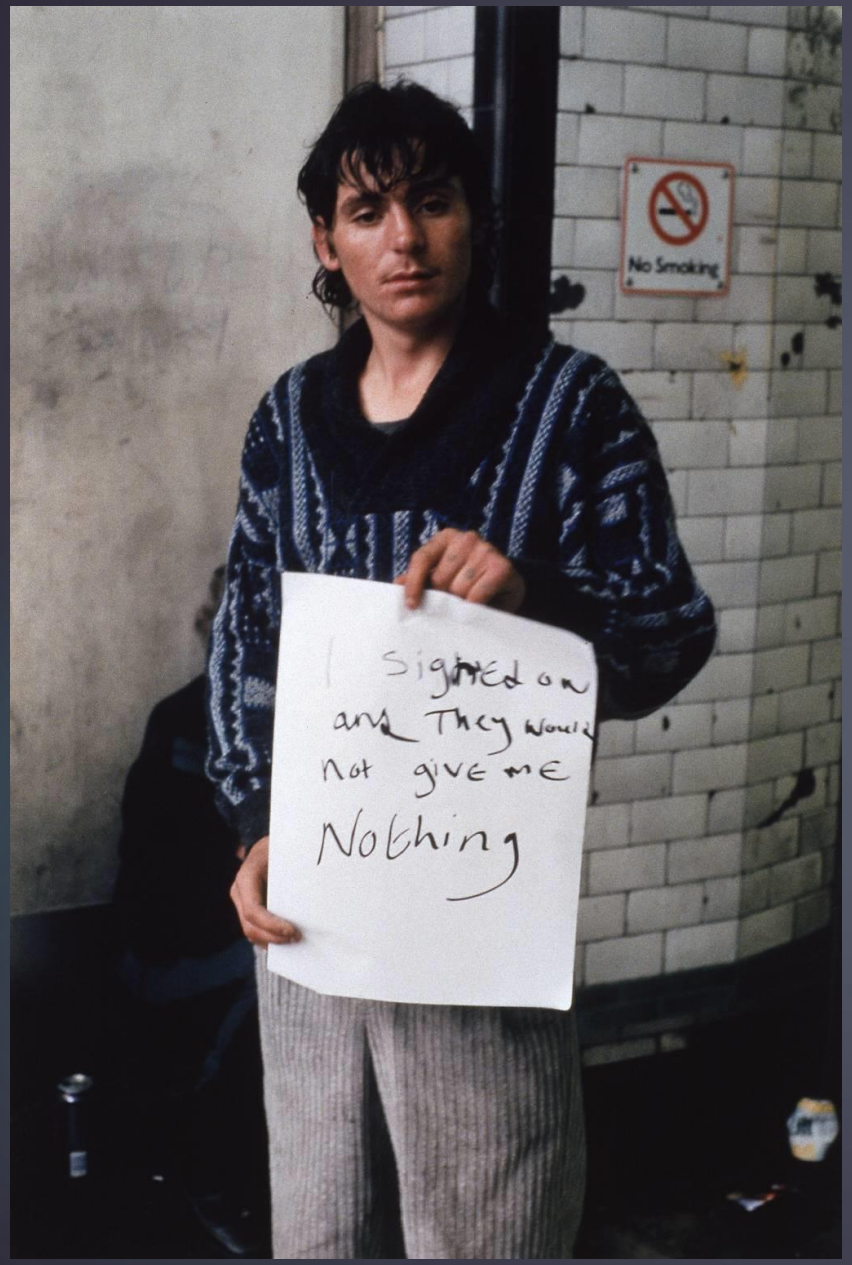
Exhibition at the Whitechapel Gallery, London, Mars-Juin 2012

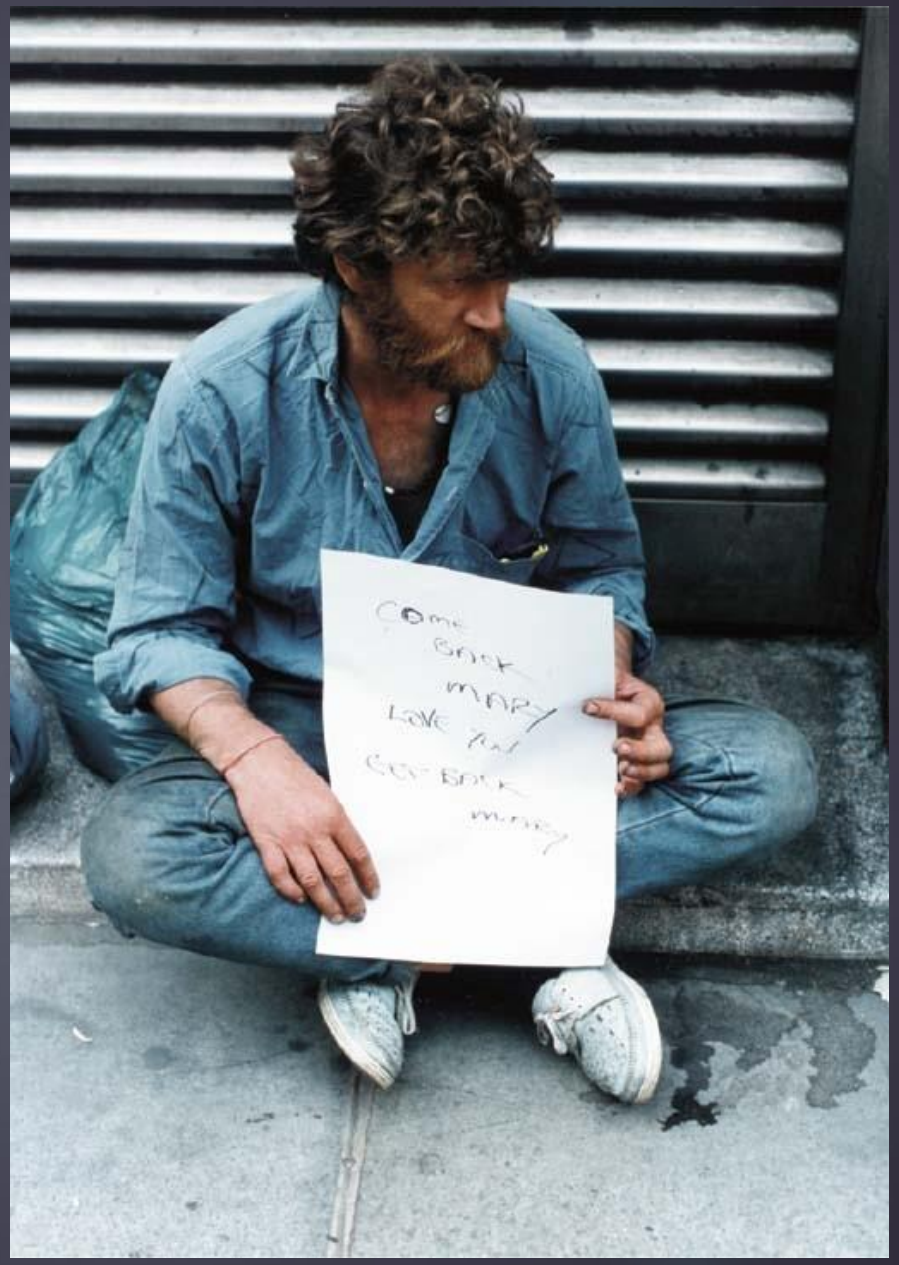

Toilets
What
is
it

I REALLY
LOVE
REGENTS
PARK

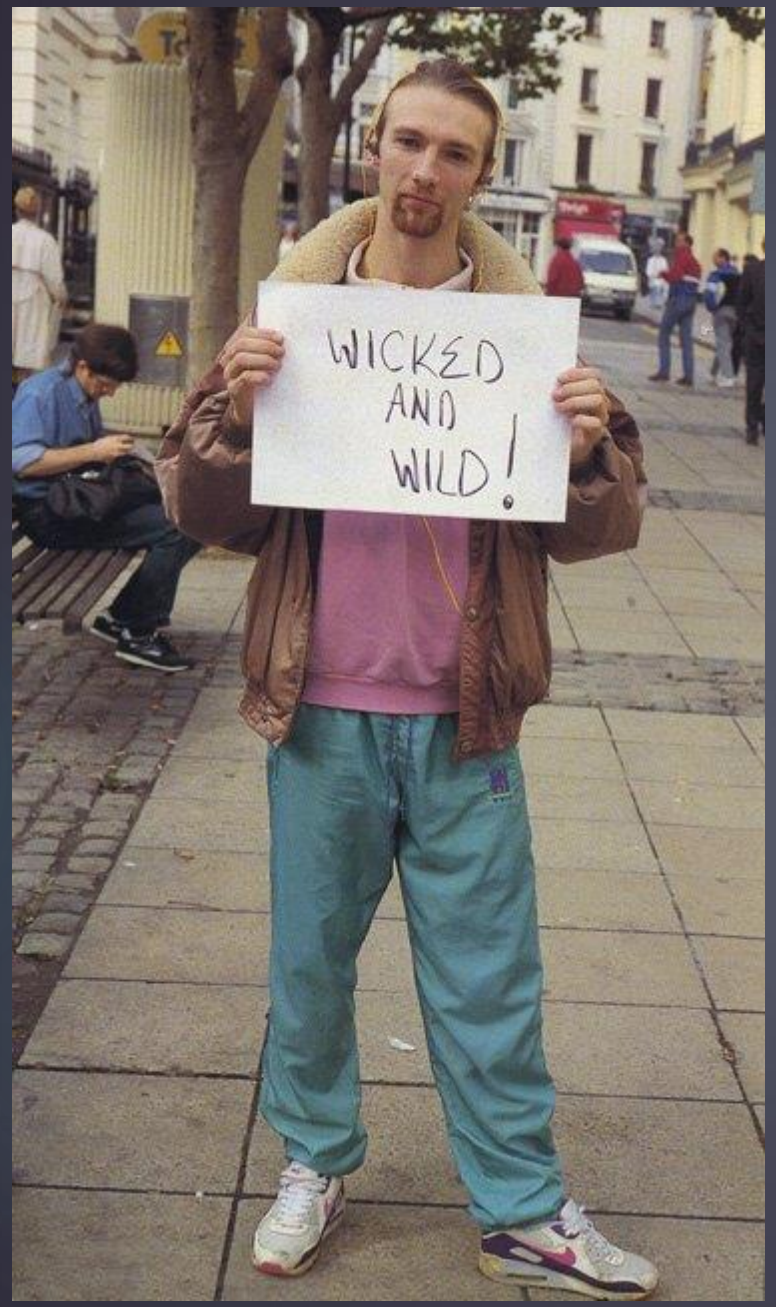

I'VE THOUGHT ABOUT
BEING A GIGOLO BUT I'M
WORRIED ABOUT THE
HEALTH RISK'S!

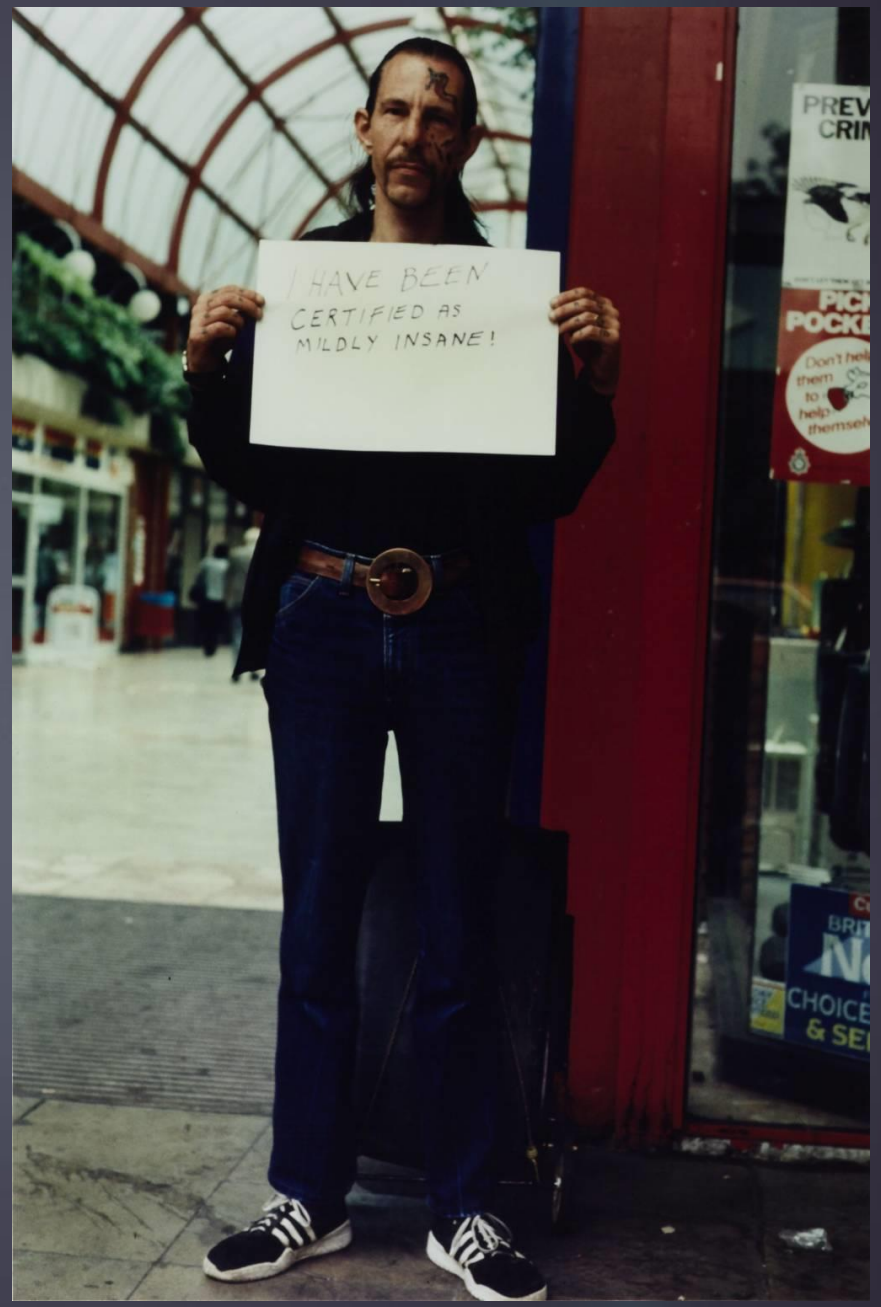
MY GRIP ON
LIFE IS RATHER
LOOSE!


No Smoking
Sighted on
and They would
not give me
Nothing


Come
Back
MARY
Love you
Get Back
Mary

I HATE
THIS
WORLD!!


WICKED
AND
WILD!


I HAVE BEEN
CERTIFIED AS
MILDLY INSANE!

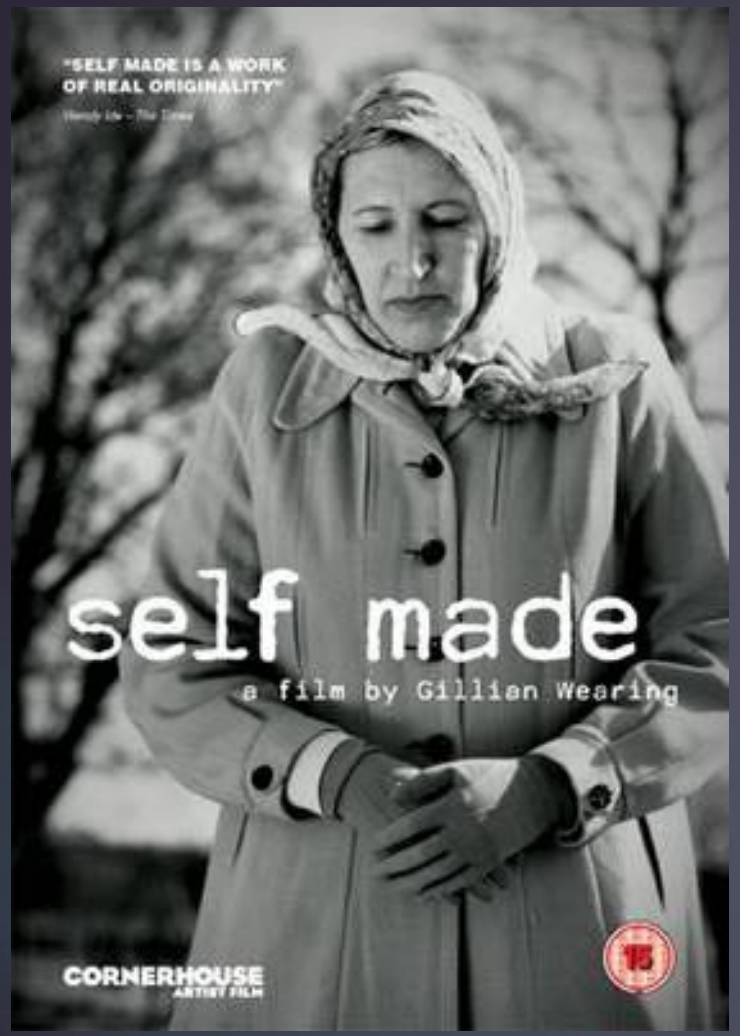
« Le cri : une brèche imprévue
à travers laquelle s’exprime l’inexprimable. »

I'M
DESPERATE

Toilets
HELP

« Le cri écrit : un interdit, à la fois indicible (ce que l'on ne peut pas dire) et inouï (ce que l'on ne peut pas entendre). Ils ne peuvent pas dire ce que nous ne pouvons pas entendre, alors ils le crient, l'é-*cri*-vent. »

« Ce cri écrit est proprement 'discordant', c'est-à-dire dissonant mais aussi non compatible avec son contexte. »



Asheq

Dave

Lesley

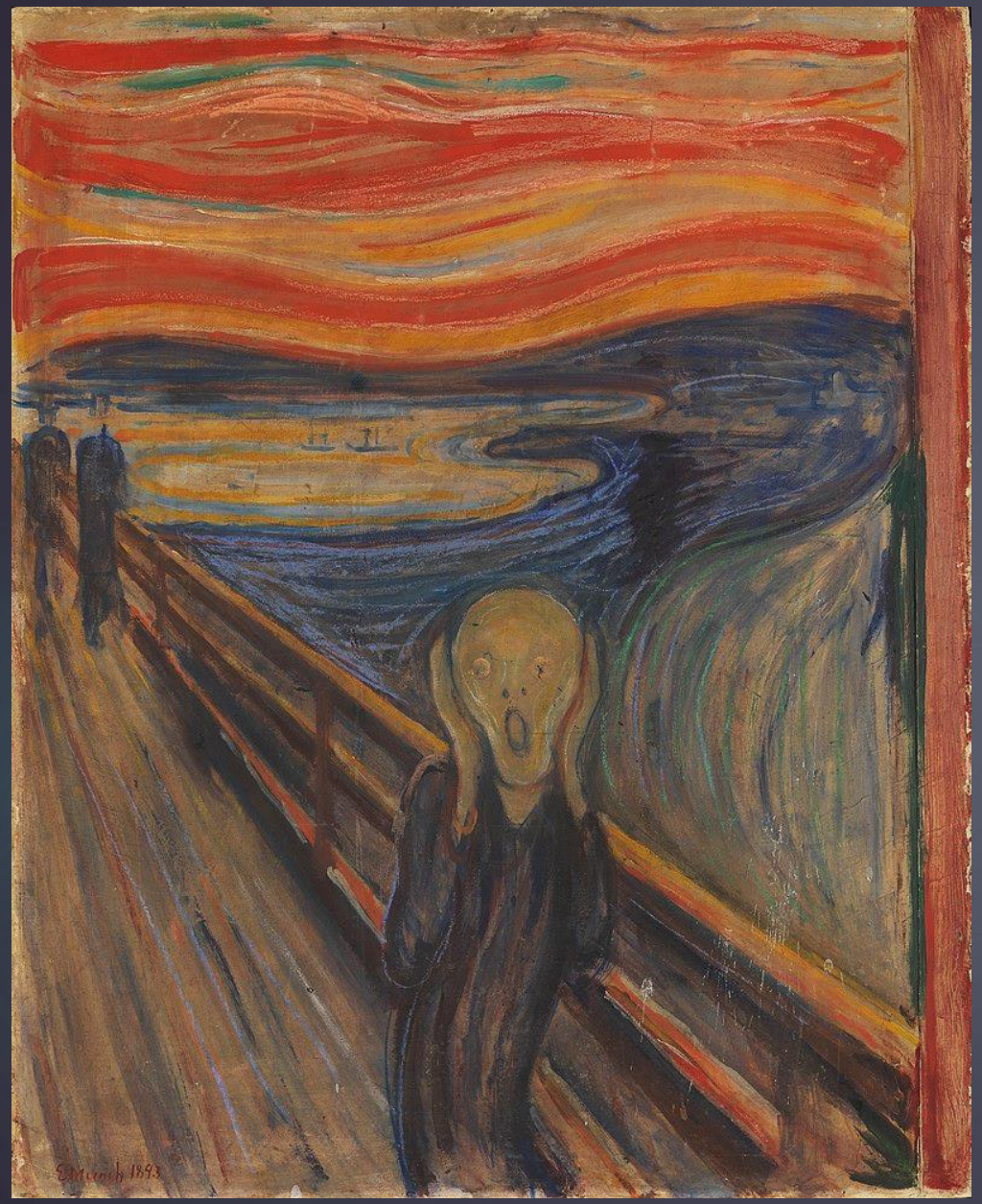
Lian

James

Gillian Wearing et Sam Rumbelow
sur le tournage

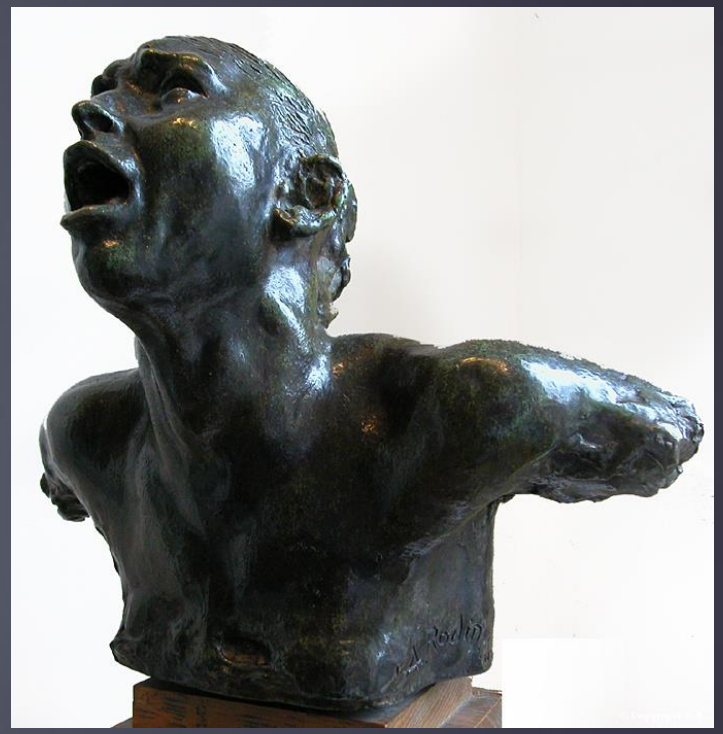
The Method (Constantin Stanislavski, Lee Strasberg): *a group of specific techniques actors use to create in themselves the thoughts and feelings of their characters, so as to develop lifelike performances; in particular, connecting to a character by drawing on personal emotions and memories, aided by a set of exercises and practices including sense memory and affective memory.*

- « Le cri a une valeur cathartique. »
- « Le cri est fortement lié au corps – ‘cri du *corps*’ pour ‘cri du cœur’. »
- « Le cri ne se résume pas au cri ; il est aussi ce qu’il produit sur autrui et ce qu’il produit sur celui qui crie. »

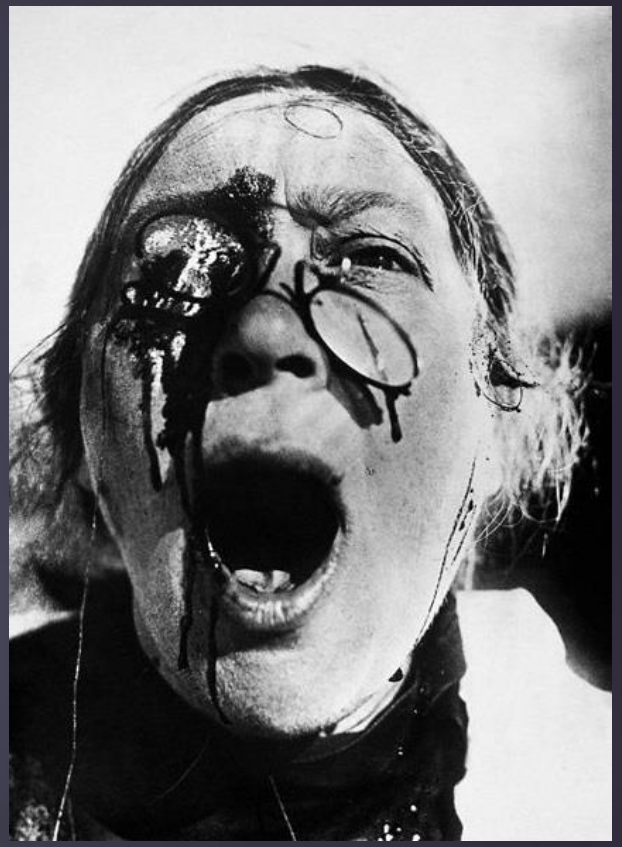


Edvard Munch, *Le Cri*, 1893

Milan, 29 avril 1945 (Mussolini et ses partisans)



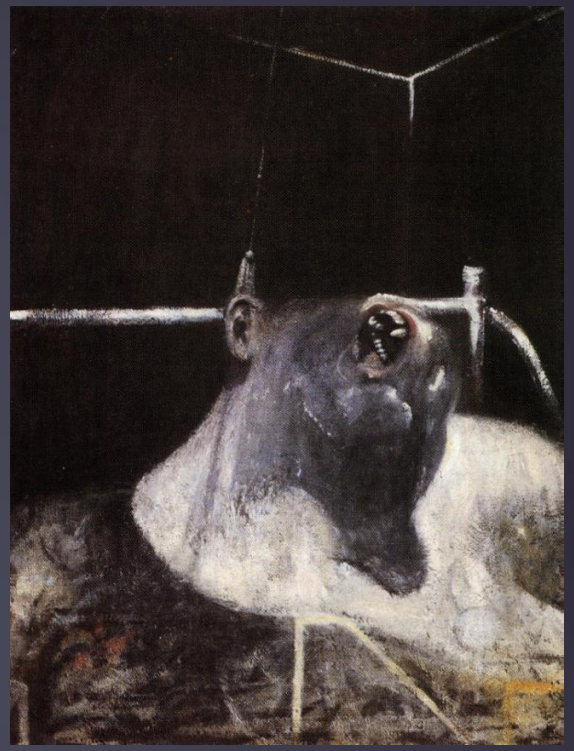
Auguste Rodin, *Le Cri*, 1886



Sergueï Eisenstein, Le Cuirassé Potemkine, 1925

Francis Bacon

Innocent X, 1953



Tête, 1949

Three Studies for Figures at the Base of a Crucifixion (detail), 1944

« L’obscénité du cri, c’est la nudité du criant, l’accès qu’il donne aux entrailles sonores de ce dernier et cela est proprement insoutenable.

Le cri n’est donc ni ‘montrable’ ni ‘regardable’ et encore moins ‘audible’. »

Merci pour votre attention