



433 little objects from every day life

Pierre Jodlowski
Les Percussions de Strasbourg

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**Project for 6 percussionists,
1 cameraman and 1 sound engineer**

**This project for Les Percussions de
Strasbourg is dedicated to the world
of objects.**

**The nature of objects, their
characteristics, their materials, their
colours, their shapes... But also the
nature of our relationship with objects:
our attachment to them, our
compulsive need to possess them,
the secrets and stories they tell, and
our tactile and organic relationship
with them.**

*There is no empty space
and no empty time.*

*There is always something to see,
something to hear.*

*In fact, whatever we do to create silence,
we cannot achieve it.*

John Cage, *Experimental Music*, 1957



Collection

For this project, we want to collect 433 objects: some from our personal environments, others from the storage facilities of Les Percussions de Strasbourg (instrument-objects), and finally, others that we would like to collect from the audience for each performance.

It is therefore proposed that the venues hosting the performance organise an “object collection campaign” involving their audiences.

This constitutes a first level of exchange: contributing not only an object – which will become an instrument – but also, should the person wish to do so, a micro-story about that object (in the form of a text, an audio or video clip).

It is this uncertain and ever-changing material that forms our sonic, visual and narrative substance: a collection of micro-worlds that the performance seeks to assemble and orchestrate.

Organisation of the Objects, Classification

The stage is organised as a network, with a configuration of platforms arranged in a grid across the entire stage. These platforms are set at slightly different heights and separated by narrow gaps that allow for movement between them.

On each platform, the objects are arranged and grouped into families according to their material, size, shape, and other characteristics. We thus discover a highly complex visual environment, filled with all kinds of objects, suggesting a profusion of possible sounds and stories.



Playing

Six percussionists take possession of this environment; they play these objects, extracting from them sonic atoms, textures, masses, or almost imperceptible points. The stage configuration imposes movements along longitudinal and latitudinal axes, creating a distinctive perception of movement and space.

With them, a cameraman reveal and capture another reality of this world: tracking shots moving in close to clusters of objects, real-time recording of microscopic sonic phenomena—like dynamic magnifying glasses revealing a hidden nature of matter.

The music, or rather the sonic world that emerges from it, is both structured and unpredictable. Rhythmic and textural structures are written in advance, but their concrete realisation depends on a thousand factors that are new with each performance. Since the precise nature of the objects is not known beforehand, the resulting sound and its visual reality (the video images) are constantly renewed.

Story(ies)

But it is not only the visible and sonic nature of objects that interests us. It is also what objects tell us, evoke, and symbolise.

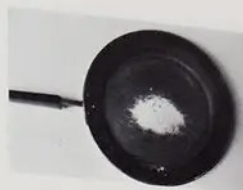
Who has not been deeply shaken by the piles of combs, wallets, and silverware that can still be seen today in the museum at Auschwitz? Or been strangely intrigued by Christian Boltanski's "inventories of objects"? Or, again, by the extraordinary imaginary world concealed behind Sophie Calle's photographs, taken in hotel rooms—images of objects belonging to unknown guests, captured without their knowledge?



couvercle



poêle



poêle



plat



casserole



casserole



casserole



passoire



panier à salade



plat



plat



moulinette



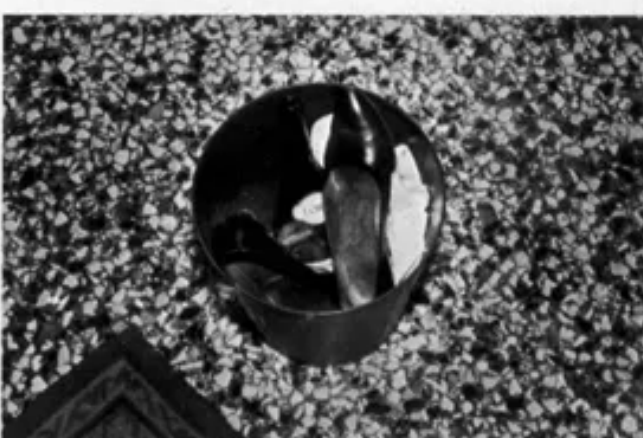
couverts à salade



râpe



moulinette à persil



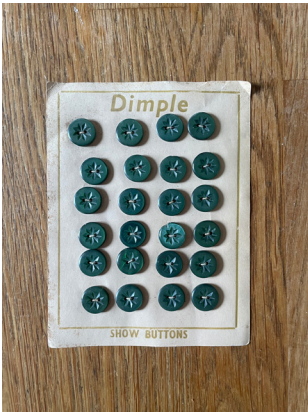
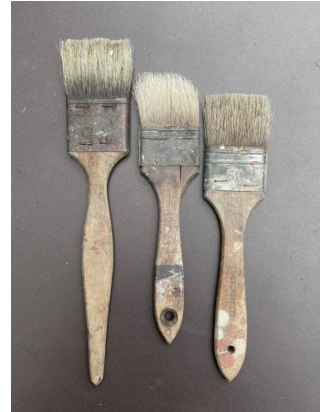
Dramaturgy

The dramaturgy unfolds as a cartographic adventure, within a flexible sense of time. A journey from one archipelago to another, where we stop, move on, or lose our way.

Here, we want to incorporate into the performance the testimonies and micro-stories associated with the collected objects. To reveal what a particular object conceals, represents, or symbolises; what it carries within itself as a narrative structure, as a nostalgic, fetishistic, or symbolic testimony. These are the stories that we also want to bring to the stage, arranging them in time and integrating these external voices into the journey.

The narrative takes the form of a constellation of stories: at first, each micro-story seems independent, but little by little, something more universal emerges – the idea of our attachment to objects as vectors of communication and as a means of connecting us to the world.

Thus, these “silent” objects open the doors to a collective imaginary where multiple voices intersect. They weave an active network between the artists and the audience, creating countless points of encounter, countless micro-worlds to share.



Intimacy, Time, Silence

Today, our civilisation
is attempting to impose
a single object that would
replace all others. At once
a watch, a compass, a
communication device,
a bank card, a flashlight...
our mobile phone
centralises a multitude
of functions, condenses
different forms of materiality,
and supplants a vast number
of objects that were once
specific to a single purpose.



And yet, at every flea market, garage sale, or
antique fair, crowds of people are still moved
by small wooden and metal objects, scraps
of paper, cards, and rusted tools whose
value probably lies in the passage of time –
the mark it leaves on matter as a witness to
human activity.

It is not necessarily a matter of possessing
these things, but rather of appropriating
what they contain: what they have seen,
heard, and experienced through the person
to whom they once belonged.

We want to end the performance by inviting the audience onto the stage, so that those who have entrusted us with their “memory object” can come and reclaim it; but also so that everyone can touch these worlds, and sense what is at stake behind the matter that has passed – and continues to pass – from hand to hand.



Perhaps that is what it ultimately is: a passage.

In the sense of a journey, a passage through the musical, sonic, and visual unfolding of time within the performance; but also a passage from one person to another, through the thousand stories that these objects contain, embody, and transmit.

Team

- Concept, composition, lighting and video: Pierre Jodlowski
- 6 musicians from Les Percussions de Strasbourg
- 1 on-stage cameraman
- 1 technical director/lighting technician
- 1 sound engineer

Touring Requirements

- Set-up: D-1
- Black box stage, approximately 12 x 8 m
- 11 people on tour

Delegated Production

Les Percussions de Strasbourg

Co-production

Studio éOle



Pierre Jodlowski

Pierre Jodlowski develops his work in France and internationally within the field of contemporary music. His music, often characterised by a high degree of density, lies at the intersection of acoustic and electronic sound and is distinguished by its dramaturgical and engaged nature. His activities have led him to perform in most of the venues dedicated to contemporary music, as well as in parallel circuits encompassing dance, theatre, visual arts, and electronic music. He is also the founder and artistic co-director of Studio éOle, as well as of the Novelum and Bypass festivals in Toulouse and the surrounding region. Since 2019, he has been the artistic director of the Musica Electronica Nova festival, produced by the National Forum of Music in Wrocław, Poland. From 2021 to 2025, he was an associate composer with IRCAM's Composition Cursus.

His work extends across many fields and, alongside his musical practice, he works with image, interactive programming for installations, and stage direction, with a particular focus on exploring the dynamic relationships between stage mediums.

He advocates the practice of “active” music: active in its physical dimension [gestures, energies, spaces] as well as in its psychological dimension [evocation, memory, cinema].

Alongside his compositional work, he also performs in solo projects and in collaborations with other artists on the experimental scene.

His musical research focuses primarily on sound as a potentially meaningful object. He gives sound phenomena an importance that extends beyond the strictly musical realm, encompassing narrative, psychological, spatial, and therefore architectural dimensions.

He acknowledges a strong affinity with the writer and poet Antonin Artaud, and his artistic trajectory was particularly shaped by one of his first major projects: composing an original score for Eisenstein's first film, *Strike* (*La Grève*, 1924).

He frequently draws on the cinematic medium as a starting point for his compositions. Deeply concerned with the relationship between sound and image, he often seeks to conceive what he calls “syncretic objects” – the result of complex interactions between visual, lighting, and sonic environments.

Les Percussions de Strasbourg

Founded in 1962, Les Percussions de Strasbourg is a world-renowned ambassador for musical creation. With an exceptional repertoire, the ensemble alternates between landmark works of the 20th century and commissions of new works, driven by the same concerns: to keep a contemporary heritage alive by continually revisiting it, while continuing to innovate and embracing the ever-expanding range of practices and forms of stage expression.

Since its foundation, the ensemble has remained at the heart of musical creation, thanks to its close collaborations with today's composers and the diversity of its formats and artistic tools: from duos to octets, from acoustic to electronic, from recitals to music theatre and dance.

The dedicatee of nearly 400 works, the ensemble continues to maintain and develop its unique collection of percussion instruments, one of the most extensive of its kind in the world.

Its achievements include numerous recordings and around thirty international awards, including a Victoire de la Musique Classique in 2017 for *Burning Bright* by Hugues Dufourt, the first release on the Percussions de Strasbourg label.

The ensemble's ongoing commitment to artistic transmission is reflected in a wide range of educational initiatives, particularly for audiences in the Haute-pierre neighbourhood, where the ensemble is based in residence.

Vassilena Serafimova is the new Artistic Director of Les Percussions de Strasbourg from September 2026.

éOle – Music Création Studio

Since 1995, the éOle studio has been developing its activities in the field of contemporary music and multimedia, structured around three main areas: creation, dissemination, and education.

Based at the Odyssud cultural centre until 2023, éOle now focuses on the productions of its two artistic directors, Pierre Jodlowski and Bertrand Dubedout, while also producing works by young composers from the Toulouse region.

After organising the Novelum festival for 17 editions between 1998 and 2015, éOle launched the ByPass project, a forum dedicated to international musical creation.

Since 2011, éOle has had its own record and video publishing label: éOle Records.

Contacts

Les Percussions de Strasbourg

→ Vassilena SERAFIMOVA
Artistic Director
serafimovassilena@gmail.com

→ Maud REPIQUET
General Manager
admin@percussionsdestrasbourg.com
+33 6 21 84 58 80



Studio éOle

→ Pierre JODLOWSKI
Artistic Director
p.jodlowski@orange.fr

→ Quentin VERMEERSCH
administration
eole@studio-eole.com

