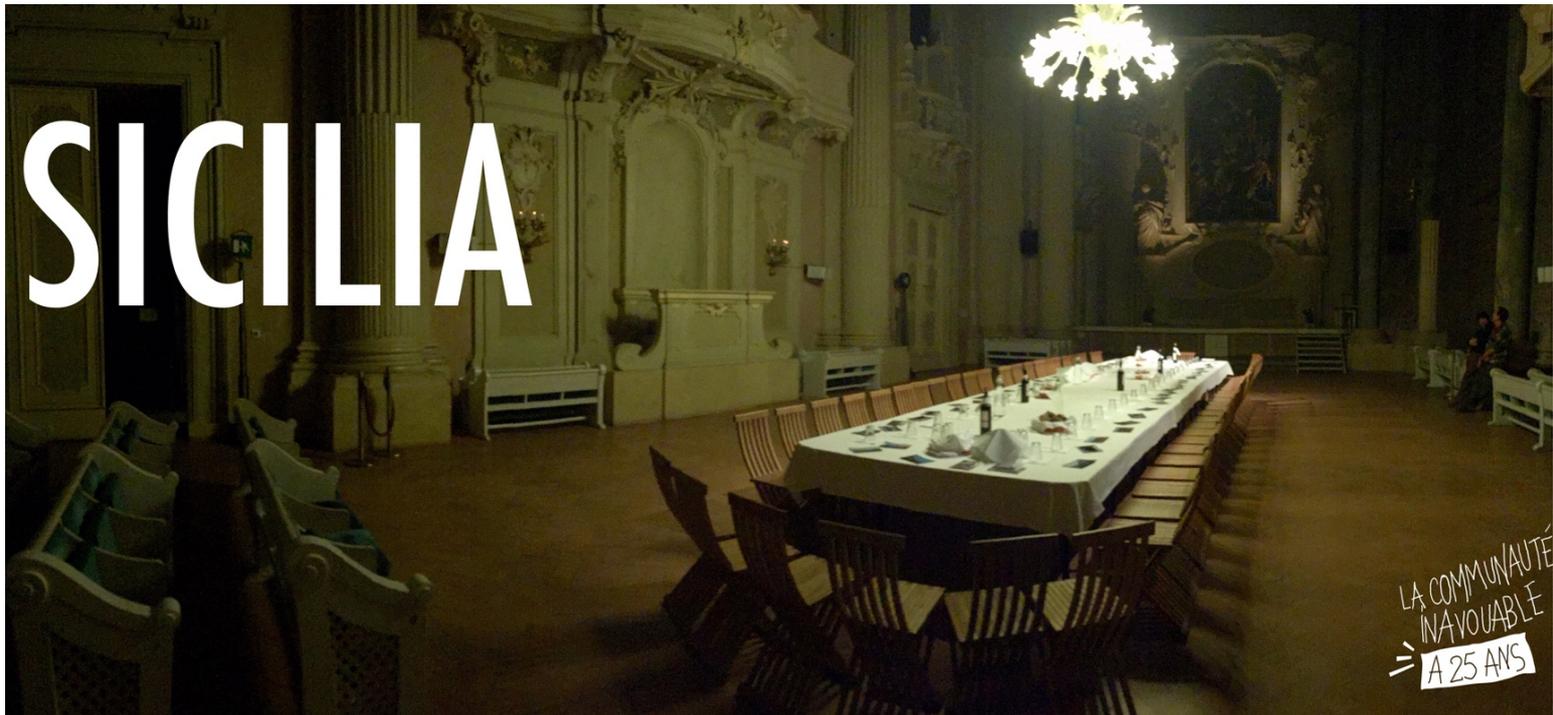


LA COMMUNAUTÉ INAVOUABLE



DISTRIBUTION

Text and stage direction: *Clyde Chabot*
Outside eye and scenography: *Stéphane Orly*
Produced by La Communauté inavouable

SOLO AROUND A TABLE

For 26 or 50 people

On the stage or outside

Timing: 45 min



THE PLAY



SICILIA, 2012 © Le Générateur

SICILIA is an autobiographical text, a monologue voice which strives to put together the broken pieces of an almost bygone family puzzle by using as a starting point almost forgotten names of family members, cities, villages: Palermo, Messina, Agrigente... It is the logbook of a trip I have undertaken, following the path of my mother's family, that of my grand-parents, of my great-grand-parents, who, one day, decided to leave behind their ancestral land, "Sicily", and sail to, first, Tunisia and then to France. Seeking for a better future or what pictured as such. Going back in time from origins until now, as an attempt to reconstruct my own identity through these interrogations: Who were these people? What trace is there left of them? What archaic traditions am I now unknowingly the bearer of?

Few things are left of them, of these events blotted out from the family memory. This project is an attempt to assemble the scattered pieces of this story, of some memories and trivialities passed on to me, recollections gathered during my journey, fuelled by imagination, which also fills in the missing gaps. At times, fiction would take over reality, wherever the trip would take me. With this project, I would like to question migration and its consequences. What does it mean to leave everything behind? To forever quit the land of one's origins, the very same land we cultivate? To abandon one's culture and language in order to blend in with the others in a host country? While there is strong controversy and new severe laws everywhere on national identity, we try to explore identity by using the intimate angle of a personal and family story.

The spectators are gathered around a big raised table, as if they were the members of her family.

Clyde Chabot

INTENTIONS – LA COMMUNAUTÉ INAVOUABLE

(The Unavowable Community)



L'Échangeur, Bagnolet, 2014, 50 spectateurs, © René Mayer Cohen

I chose the name "La Communauté inavouable" (The Unavowable Community) after reading French philosopher Maurice Blanchot's text of the same name in 1992. This text analyses the relationship with the other: the bond of love and social ties. For Blanchot, "the basis of communication is not necessarily speech, or even the silence that is its foundation and punctuation, but the exposure to death, no longer my own exposure, but someone else's, whose living presence is closest and which is already eternal and unbearable absence."

Theatre thus seems to me to be a place for gathering, for the collective mourning of one's disillusion, one's dead. A place also for life in itself, its implementation in representation and in shared experience; life in all its facets, constantly renewed in its writings and projects.

The choice of name for the company matches its theatrical basis : silhouettes that gather in theatres are an inavowable community that needs to look at itself, to visualize itself and question itself communally without knowing exactly what it seeks, and without being able to admit this. Insisting on the inavowable nature of the motivation to go to the theatre allows us, therefore, to constantly take it up anew. The inavowable community - the community of those who seek and cannot resolve the lack, or the need to know, or more basically, the need to query individually and collectively what it is to be human, both individually and collectively.

From 1998 to 2008, I invited the public to take part in my shows, thus creating a sort of tangible, interactive artistic community. In the first place, I proposed that the audience direct an actor - after attending a basic course in stage directing - in the presence of the playwright, writing "live", as it were, and accompanied too by a videographer and a musician (*A little bit of flesh dust at night* 1997-98). The public were also invited to interact by making images for projection, by playing pieces of music, and by writing on a projected video screen (*Heiner Müller's Hamlet Machine*, 2001-2012), or else by moving around in the space, which was a means of influencing and modifying the actors' actions (*Masked Advances* 2007-2008). Finally, the public were invited into a participatory installation to make self-portraits through a combination of historical photography and one or more words extracted from *Hamlet Machine (A (Theatre) Museum)*, 2003 to 2019). This project was presented in various continents.



SICILIA brings spectators together around a table as though they were members of my family. Secretly, cellularly, I attempt to forge an intimate link with everyone present, paying attention to their singularity and the uniqueness of their personal history. I feel very strongly not only links with every spectator present but the links created between the spectators themselves, in the way they served wine and passed photographs and bread to each other...

Thus I have the feeling to create the inavowable community as the company's name

Subsequently, a spectator told me that he felt the text take shape through me and through the particular manner of inviting each spectator to explore his or her own history and sensitivity, during this shared moment around a table. In this project, I try to bring together small communities in which every member is welcomed in his or her fragility and invited to be present in body, in memory, in the present.

Clyde Chabot

CLYDE CHABOT



Festival en plein air Parcours tout court, 2013 © Roland Raymond

Clyde Chabot is graduated from the Institut d'Etudes Politiques – Paris Political Studies Institute – and Paris 3 University with a PHD on “Extremely contemporary theatre in our society”. She became François-Michel Pesenti’s stage assistant in Marseille and on international tour from 1990 to 1996. She also attended the Nomad Unity classes on stage direction with Matthias Langhoff in Burkina Faso, Piotr Fomenko in Moscow, Anatoli Vassiliev in Paris. In 1992, she begins to realise performances with the french theatre company La Communauté inavouable.

Her performances are works seen as an ongoing process, pursuing one another from one step to the other, from one project to the other. The national and international company’s work is multi-disciplinary (theatre, dance, video, music, digital arts). The performances often bring into play the relationships between performers, audience, author, technicians and director.

Clyde Chabot has staged Hubert Colas’ *Stranger than kindness*, adapted from *Temporairement épuisé* (1995), Robert Pinget’s *L’Hypothèse* (1997), Yan Allegret’s *Un peu de poussière de chair, la nuit* (1998-1999), *Face à face : la nuit des corps* in Burkina Faso (2001), *Ils tracèrent des chemins sans direction vers la nuit de leur corps* (2003), *Le Corps des rivières* (2005) ; Heiner Muller’s *Hamlet-machine* (2000-2012) and her own texts : *Comment le corps est atteint* (2005-2006), *2007-2013 Another Medea, Le Temps des garçons* (2011-2012), *SICILIA* (2011-2014), *Christopher S.* (2012-2015), *TUNISIA* (2015-2016), *Des Aveugles* inspired by Maurice Maeterlinck (2015-2017), *Ses Singularités* (2016-2018).

Since 2003, she has been working on an interactive theatre and photo international installation: *A museum (theatre)*.

Her latest works have been presented in France and Cambodia, Tunisia, Korea, Great Britain, Sweden, Canada, Taiwan, India in places such as Le Merlan-Scène nationale in Marseille, La Filature-Scène nationale in Mulhouse, MuCEM (Marseille - France), French Institutes (Phnom Penh – Cambodia, Tunis - Tunisia), Chapter Arts Center (Cardiff - Great Britain), Guling Street Theater (Taipei - Taiwan), L’Echangeur (Bagnolet-France), Kashi Art Gallery in Kochi (Kerala, Inde), Teatermaskinen (Rhyddarytthan – Sweden).

Since 2005, La Communauté inavouable is generously supported by local and regional public subsidies in an artistic durability. The company is currently situated in Le 6b in Saint-Denis. Clyde Chabot has directed and compiled the issue #184 of the magazine Théâtre/Public, “*Contemporary Theatre: text composition, stage composition*”. In 2007 and 2008, she had launched OFF Limits/ Experimental Theatre Curating Programme in Ile-de-France (Paris area), a partnership with 6 other venues in Île-de-France. From 1998 until 2011, she has taught as a professor in the Marseille, Paris and Bordeaux Universities.

SICILIA ON TOUR 2011 – 2020

more than 130 performances

January, 24th 2020: Maison Saint-Charles, Verrières-Le-Buisson (France)

November, 25th 2020: La Maison de la Solidarité, Saint-Denis (France)

March, 29th and 30th 2019: *Festival Solo*, Théâtre de Chelles, Hors-les-murs, Les Églises – Centre d'art contemporain (France)

Novembre and December 2018: Italian tour Drama Teatro à Modena, Teatro San Filippo Neri à Bologna, Festival Ogni casa e un teatro à Castrignano dei Greci, Teatro Era à Pontedera et Teatro Metastasio à Prato (Italie)

October 2018: Archives Nationales de Pierrefitte and Maison de quartier Pierre Sémard, Saint-Denis (France)

June 2018: Festival Sous les pêcheurs, la plage, Murs à pêches, Montreuil (France)

November 2017: Le Merlan, Scène Nationale, Marseille (France)

October 2017: Foyer Adef, Epinay and Résidence Dionysia Saint-Denis (France)

July 2017: Festival d'Avignon OFF, Espace Roseau (France)

April 2017: Musée National de l'Histoire de l'Immigration, Paris (France)

January 2017: La Filature, scène nationale de Mulhouse, Festival *Vagamondes* (France)

November 2016: INALCO, Paris and Théâtre de Grasse, Festival *Ouvert La Nuit* (France)

August 2016: CCAS tour in holiday centers, Auvergne (France)

April, 6th 2016: Maison de quartier Pierre Sémard, Saint-Denis (France)

July 2015: CCAS tour in holiday centers, Savoie (France)

May 2015: Festival *Petites formes décousues*, Le Point Éphémère, Paris (France)

June 2014: International performance festival in Cardiff, English version (Great Britain)

May 2014: Le 6b, Saint-Denis (France)

January 2014: Théâtre L'Echangeur, Bagnolet (France)

June 2013: Festival *Résistance* in Ryddarhyttan, English version (Sweden)

June 2013: Abbaye de Bon Repos, Festival *Parcours Tout Court*, St-Gelven (France)

May 2013: L'Atelier du Plateau, Paris (France)

January 2013: Festival 30'' 30', Bordeaux (France)

October 2012: Festival *frsq*, Générateur, Gentilly (France)

August 2012: *Festival des grâces*, La Ferme du Bonheur, Nanterre (France)

February 2012: Le 6b, Saint-Denis (France)

December 2011: Le Vent se lève, Paris (France)

November 2011: Festival Théâtre du réel – Gare au Théâtre, Vitry-sur-seine (France)

November 2011: Les rencontres à l'échelle – Les Bancs Publics, Marseille (France)

Octobre 2011: Fabrique MC11, Montreuil (France)

Juillet 2011: Le 6b, Saint-Denis, *Fabrique à rêves* (France)

CONTACTS

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