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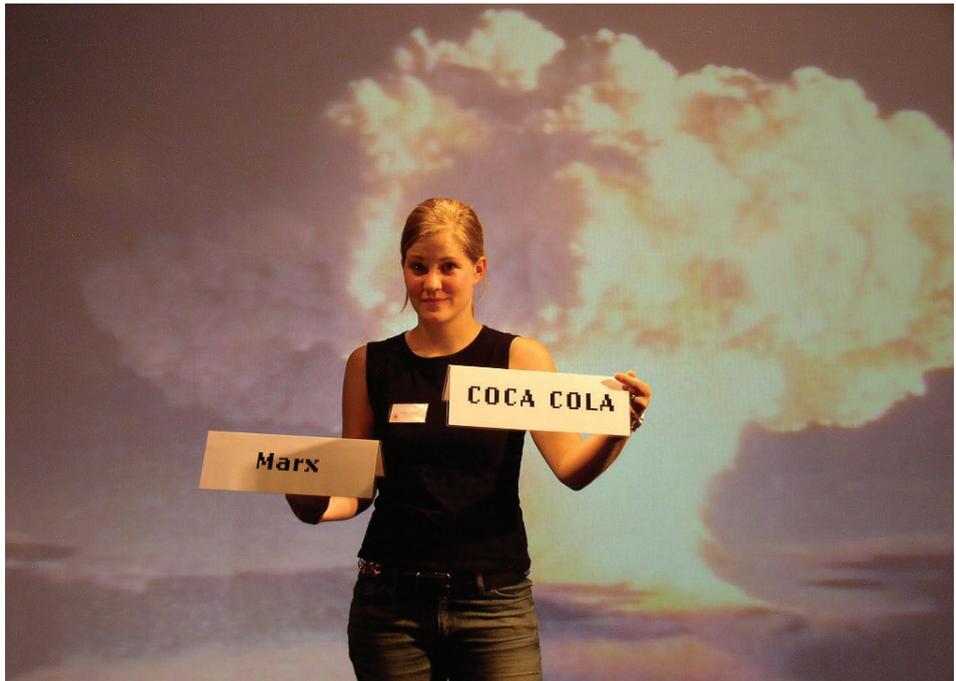
based on Heiner Müller's play
Hamlet-machine, a participative
installation created by Clyde Chabot
la communauté inavouable

LA COMMUNAUTÉ
INAVOUBLE





Life, hope, my drama
Paris, France, 2010



Marx COCA COLA
Freiburg, Germany, 2003

The princip

A MUSEUM (tTeater)

Conceived by French director Clyde Chabot, this project is inspired by Heiner Müller's play *Hamlet-Machine*. This text is about the History of the XXth century and especially about the history of the communist dream and its collapse. The project is an attempt to include, in the lapse of a snapshot, each person's individual story into the Great History.

In this theatrical and photographic installation, each visitor picks an historical photo from the 20th century up to today with one or several word(s) taken from Heiner Müller's play and translated into local language and english. The photo is projected behind them as they pose in front of the camera alone or with their family with the word(s).

Thus they create their self-portrait that is captured by a photographer.

The audience can see in the installation the pictures which were taken on the spot, as well as those of previous sessions of the installation. The pictures taken on the spot can also be seen on facebook and later on internet with their translation in english.

For each edition of the project, local historical, social and artistic pictures are added to our photo album, made in partnership with the Nicéphore Niépce Museum – City of Châlon-sur-Saône, the Agence France Presse and local photographers.

This participative installation offers the opportunity to stage oneself in a political and poetical self-portrait, to experiment a creative process, to create a micro-fiction. It invites the public to be in line with larger History from which they seem to be parted.

Performances and slide show

Local performers in various artistic disciplines (music, video, dance, theater, multimedia) are invited to invest in the installation space to create, together with Clyde Chabot, short performances displaying the resonances of this play in their country.

On the last day of the installation, the pictures taken in the city will be videoprojected and analysed by artists, thinkers, and by the audience.



I am not Hamlet. I don't take part any more.

Multimedia Performance, French Institute of Cambodia, Phnom Penh, may 2016
Choreographer and performer : Sovitou Noun (Amrita Performing Arts)

Hamlet-Machine by Heiner Müller

In *Hamlet* by Shakespeare, Prince Hamlet is being visited by his father's ghost, who asks him to avenge him as he was murdered by his brother, who married his wife, Hamlet's mother, soon after his death.

The prince hesitates to accomplish this request formulated by a ghost. By mistake, he kills his fiancée Ophelia's father, who becomes mad and kills himself.

In the end all die : Hamlet is poisoned by his uncle, the latter is killed by Hamlet before dying, his mother drinks by accident a poisoned drink.

Hamlet represents doubt, fragility, division between acting or dreaming one's life with succeeding in realizing it.

In *Hamlet-Machine*, Heiner Müller, East-German writer from the 20th century, was inspired by *Hamlet* by Shakespeare. In his play, written in 1977, the same characters are found : Hamlet, his father, his mother, Ophelia...

This *Hamlet-Machine* would be a representation of communism, divided between the appeal to more freedom and the violence of a system which, on the pretext of maintaining communism, inflicts more violence towards the populations.

This Hamlet dreams he can too take part in an uprising but it is not possible anymore. The previous generations invalidated this hope of improvement of the human condition by communism. He goes back home and watches television, offended...

The writing of this play is particularly dense, enigmatic, almost incomprehensible sometimes and very poetic. It mixes the history of Europe in the XXth century, the history of theater and the private life of Heiner Müller.

The whole text of *Hamlet-Machine* is read by local actors, recorded and broadcast in voice-over. People can listen with headphones to other languages versions: german, french, english, chinese, swedish, french from Quebec, korean, khmer.

A multifaceted research

La Communauté inavouable has been exploring this play with various artist languages for more than fifteen years. This research gave rise to three different stagings in France in 2001, 2002, 2004 and in Sweden in 2012.

“ We consider this text as a permanent tool for sounding out the collective being through ages and according to the political and cultural context. After developing research in time between 2000 and 2004, a new search in space has begun in 2009, on various continents.”



Traditional dance, French Institute of Cambodia, Phnom Penh, may 2016
Dancers : Lim Alice et Sory Chan (Cambodian Living Arts)

Relationships with the welcoming structures and with local artists

In each country, the project is organized in partnership with a structure (theater, art gallery, art center...) that works with us in building the project by researching means and funds, choosing and getting in touch with local artists and programming public events in the space of our installation.

We wish to favor strong implication on the partner structure's part, in order to allow an intense and fruitful exchange.



COMMUNISM hope
Paris, France, 2010



Your heart, my brain, hope
Fribourg, Germany, 2003

Words available by the audience

Heiner Müller
Hamlet
Ophelia
Elektra
Marx
Lenin
Mao
A museum (theater)
the ruins of
Europe
A MAN
empty
MY TRAGEDY
your heart
my tears
the river
SNOW
THE FRIEND
whore
Striptease
a visitor of
a woman
the sun
a wall
overdose
a clock
an actor
REVOLUTION
the victims
poison
the truth
happiness
birth
a hope
uprise
the worst
MUM
an angel
my drama
freedom
the government

my jail
on both sides of the front
police
computers
TV
Nausea
bank accounts
COCA COLA
a privileged
photograph
a child
BLA BLA/BLA BLA
an animal
my brain
a kiss
a monument
the crowd
flesh
death
ALL
a scar
a machine
my shit
my blood
metropolises
the world
submission
contempt
a murderer
Poverty
Ice age
dignity
generations
consumption
the fight
lies
nothingness
Yesterday
today
a sorrow
THE KING

MY PEOPLE
CLOWN
THE MOON
the ghost
life
wind
at home
our screams
my father
bodies
your wedding
millenniums
communist
alone
ROTTEN
national
virgin
I was
I play
I am
I stopped
I smash
I am not
I breathe
I don't want any more
I'm not playing anymore
I want
will not happen any more
did not happen
upset
to eat
to love
to die
to kill
to be
Exit
more of
in the name of
without
down with



REVOLUTION
Séoul, South Korea, 2014



I have stopped COMMUNISM
Phnom Penh, Cambodia, 2016

Past exhibitions

2003

Schauspielhaus, Freiburg (Germany)

2009

La Gare mondiale, Bergerac (France)

Mains d'œuvres, Saint-Ouen (France)

2010

Kashi Art Gallery, Kochi-Kerala (India)

Le Dansoir, Paris (France)

Espace Khiasma, Les Lilas (France)

Guling Street theater, Taipei (Taiwan)

2011

Town Hall of the City, Heritage Days, Saint-Ouen (France)

The University of Quebec, Chicoutimi (Canada)

2012

Teatermaskinen in Rhyddarhyttan (Sweden)

Museum of contemporary Art, Västerås (Sweden)

2014

Seoul Art Space_Mullae, Seoul (Korea)

Daegu Art Fair, Daegu (Korea)

2016

French Institute, Phnom Penh (Cambodia)

2017

Archives nationales - Heritage Days, Pierrefitte (France)

2018

Maison des Initiatives et de la Citoyenneté, International Women's Day, L'Île Saint-Denis (France)

Bucharest International Dance Film Festival, Bucarest (Roumanie)

Biographies

CLYDE CHABOT, artistic director

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. Since 2005, this theatre company is generously supported by local and regional public subsidies in an artistic durability. The company is currently situated in 6B Saint-Denis.

Her performances are works seen as an on going 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). They bring into play the relationships between performers, audience, author, technicians and director.

ANNABEL VERGNE, set designer

Graduate in Scenography/ Stage design from the ENSAD (Paris Academy of Decorative Arts), Annabel Vergne lives and works in Paris. Since 1995 she has been collaborating as stage designer in theatre and dance shows with directors such as Jean Boillot, Clyde Chabot, Romain Bonnin, Vincent Ecrepont, Patricia Allio & Éléonore Weber, Gilbert Désveaux, and with choreographers such as Julika Mayer, Françoise Tartinville, Benoît Lachambre and Su-feh Lee. In 2000, whilst a resident at the Cité Internationale des Arts in Paris, she develops an artistic practice using video, which brings speech and space into play. Through visual, luminous or sonorous devices, her work questions the conditions of perception and the variants between seeing and perceiving. Her personal projects have been presented at the Palais de Tokyo (Paris), the IFA (Hall of Architecture and Heritage in Paris), the Lieu Unique (Nantes Scène Nationale), the FRAC – Île de France / Le Plateau (Contemporary Art Regional Fund), the Théâtre de la Cité Internationale (Paris), and the Zadkine Museum in Paris. Since 2006 she has been teaching Stage design at the ENSAD in Paris.

Other scenographers have worked with us for the adaptation of the scenography of Museum (theatre) : Magalie Lochon, Anne-Sophie Turion and Gilone Brun.

Photographers : Annabel Vergne (Freiburg – Allemagne, Bergerac – France, Daegu – Corée du Sud), Ema Cima (Saint-Ouen - France, Cochin – Inde, Taïpei – Taïwan, Rhyddarrhytan et Västerås – Suède, Séoul – Corée), Alizée Tallaron (Chicoutimi - Québec), Anne-Sophie Turion (Phnom Penh – Cambodge)

Press clipping

“This is the Museum (theatre) - where the seemingly ordinary life of a spectator is juxtaposed with history. Anyone can become a part of his rare union of theatre and visual art. Director Clyde Chabot says the play aims at sending a subtle message. “Life is about learning to live with what you hate. It is also about dealing with the contradictions within yourselves,” she says.”

The Week (India), January 2010

To say that this installation is interactive would be an euphemism. Without the visitors' total implication, it would remain pointless. But there is nearly no risk. The principle is so clear and stimulating that one does not hesitate for a second to stroll between the pieces of text cast upon the floor. All are taken from Heiner Muller's *Hamlet-Machine*. One only needs to pick one or more with which to express their feeling with themselves. To be combined with a photo representing the present real world, in order to stage themselves in it with the body and the chosen quotes. It is the participation to the creation of a collective work (...) brilliantly set in a human, urban or fantastic landscape.”

Thomas Hahn, *Micro Cassandre*, February 13, 2010



Technical information

SPACE

Minimum floor surface:
100 m² + clearance zone or 125 m²
A room free of daylight

EQUIPMENT

FURNITURE

Bookshelves: 14 metallic bookshelves
3 chairs

VIDEO

1 white back videoprojection screen on foot : 3 x 2,25m : the videoprojection is realised from behind the photo shooting
1 videoprojector with integrated DVD player or USB port
2 laptops

LIGHTING

- Projectors to light the room and the people posing in front of the camera : 2 lightweight tripods with 2 bowls with clamps and 250 W NITRAPHOT-type lamps or 2 small progressive projectors
Extension cords (10 of 10 meters and 5 of 5 meters) and 25 multiple outlets

SOUND

6 headphones
1 mp3 player + 1 amplifier + 2 speakers
1 microphone amplified + tripod

VARIOUS

60 Glasses
Drinks for the visitors (bottles of Water and bottles of Coca Cola by opening day)

EQUIPMENT TO BE BROUGHT BY THE COMPANY

1 mini DV videocamera with tripod
1 camera with tripod
1 4000 lumens videoprojector
1 25meter S-video or BNC cable
Books of Hamlet-Machine
6 photo albums
100 plastified words
4 desk lamps
2 headphones

PROSPECTIVE TECHNICAL SCHEDULE

D-3 :

Morning : 2 people : 1 lighting technician, 1 sound and video technician : Staging installation ; Screen and shelf set-up, light concealment, Video set-up

Afternoon : 2 people : 1 lighting technician, 1 sound and video technician : Video, lighting, sound and computer adjustments and connections

D-2

Morning : 1 technical supervisor : finalisation video, lighting, sound and computer set up

Afternoon : rehearsals of performances

D-1 :

Morning : 1 technical supervisor : finalisation video, lighting, sound and computer set up

Afternoon : rehearsals of performances

Meeting with the four cultural mediator for 1 hour on the afternoon or evening

D1 : 3 cultural mediators D2 : 3 cultural mediators D3 : 3 cultural mediators,

Company staff on tour :

1 set designer, artistic director and 1 photographer.



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