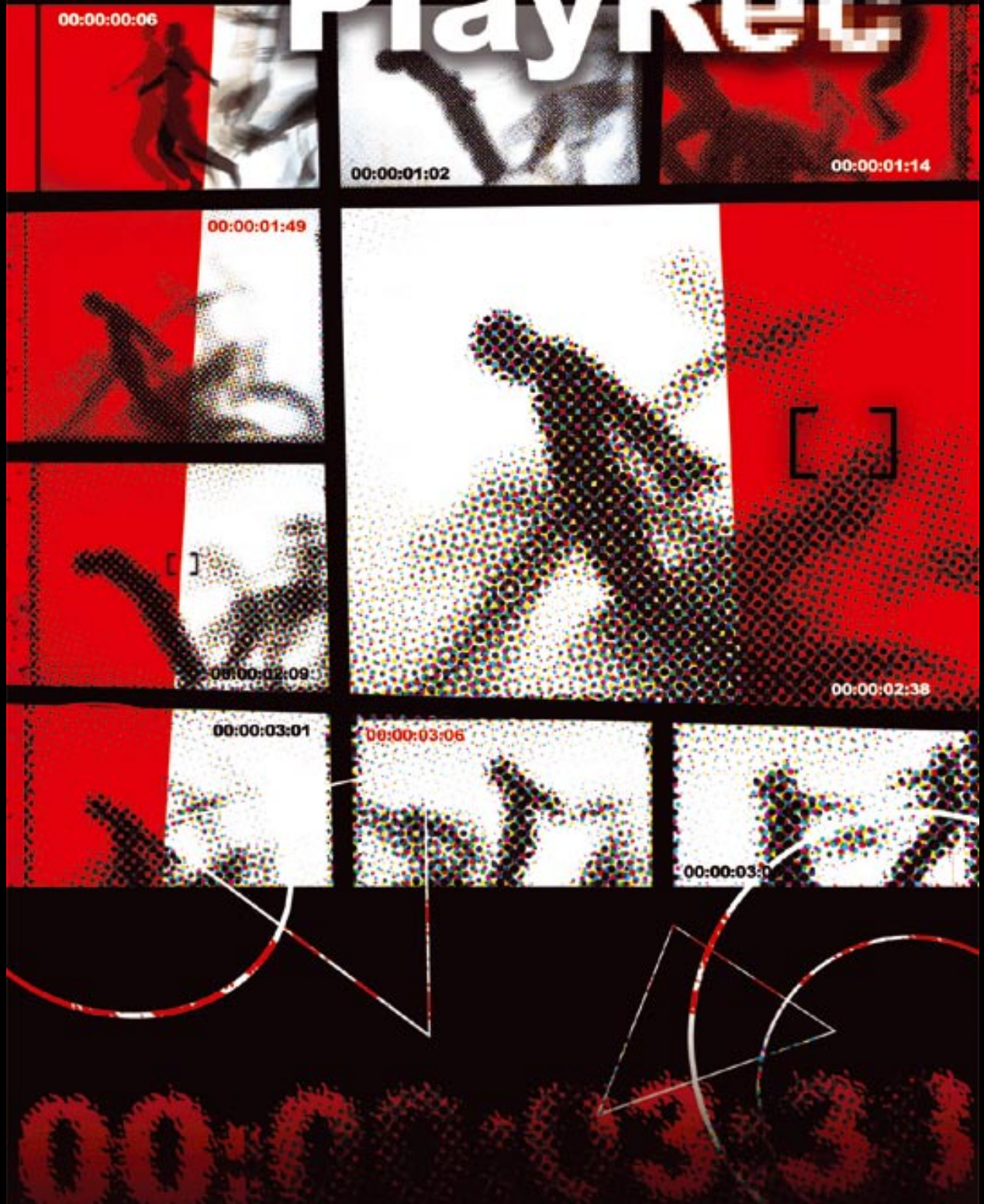


# PlayRec



KompleXKapharnaüm

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## Production notes

It all started with a documentary about this place. About the people who used to work here. We had the feeling that their history was going to vanish with the first swing of the pickaxe.

We went in search of what had been left behind : files, invoices, photographs, old boxes, an institutional film...

We started looking for people who might have worked here, wandering around the town, knocking on doors, ...it's such a long time ago...

And then we met him. We got talking, we started shooting.

During shooting things began to get confused.

The old man and his memories conjured up another epoch, a time of pride and belonging, of belief in the revolution and a bright tomorrow...

In the meantime, a cold wind's started to blow.

When we were kids nobody told us about the emancipation narrative, so what was the point in making this film if it was only to go up the dead end of the good old days?

We began to ask "is there a legacy?"

What are we throwing out?

What can we keep from those times to help us believe?

We watched the video tapes again, twice or three times. We took them apart; we studied them from all angles. We realised that your vision of history depends on your viewpoint and that your viewpoint depends on what medium you use. So we let the documentary go and started on a fresco, a kind of cave-drawing.

A giant mural manifesto, like an illegal poster stuck to the main pillar of the Museum of the 21st Century, which is definitely going to rise up one of these days.







## PlayRec

PlayRec appropriates places that have to do with work and industry, focussing on their history and the way we remember them. In each city involved, an urban multimedia intervention created by KompleXKapharnaüm explores and commemorates such a place.

KompleXKapharnaüm operate like 21st century archaeologists, gleaning traces, collecting fragments related to the memory of a city and its inhabitants. There is usually no lack of information available, but we give preference to living testimony and to the signs of human activity. The results of our investigations are woven into a tale of the place's history, related in dreamlike fashion on its walls by acrobats, musicians, readers, graphic and video artists.

Pictures, sounds and words collide, immersing the audience in a special kind of universe. With their makeshift machines and multimedia tools, the interpretive artists cut and hone the matter of memory into a site specific audio and visual performance.

The high point of the performance is the creation of a huge wall painting on the site itself. Scraps of memory are pasted together using grafts and collages. A version of history which disregards the "grand narrative" to focus on the wealth of individual recollections.

The mural is a manifesto, written into the living walls of the city by players who grew up at a time when the grave of collective utopia was being dug. Emancipation narratives are fading, modes of production and forms of labour are being transformed, voluntary or forced individualism is becoming the norm. What is to be the legacy of the past? The Mural-Manifesto, while relating the story of a particular place, also turns to the question of our ability to conceive of collective thinking today.





## **Artistic intention**

### **Industrial sites**

KompleXKapharpharnaüM creates artistic interventions in urban environments. Streets, squares, courtyards, derelict buildings, symbolic edifices and the gaps between are used as material for the text and as elements for the set. Our ephemeral works take a close look at everyday life in the city. PlayRec uses exploration of derelict and functioning factories, abandoned spaces and areas undergoing redevelopment to focus on the social and urban memory of the city.

### **Social and urban memory**

Massive deindustrialisation has severely disrupted our social system. New forms of labour are emerging, as are new forms of social and urban organisation. But the history of a place is also the history of its workers and their collective struggles. It is a form of a social history which is threatened by oblivion as factories cease to operate. PlayRec, expresses the point of view of a generation without illusions, confronting its own experiences with those of its predecessors.

### **From documentary to fiction**

The relationship between documentary and fiction is at the heart of the PlayRec approach. Memories, archives and images are reinterpreted in a subjective manner, becoming part of a fictional narrative and visual elements in a dreamlike world.

### **A special kind of orchestra.**

There are nineteen interpretive artists from various disciplines involved in PlayRec – acrobats, video artists, writers and painters, acoustic and electronic musicians. They practice their art in the manner of a musician, intervening as players in a special kind of orchestra which combines these different artistic and technical worlds.

### **A process**

PlayRec is first and foremost an ongoing work process which has developed in the course of residencies and performances in different cities; with its investigations on the past of specific locations, PlayRec addresses our collective memory. On a formal level, PlayRec is a platform where interpretative artists meet and work to create a common language.



## **Exploring the memory of a place, An artistic intervention process**

### **A site specific artistic proposition**

PlayRec is structured around a script, a procedure for making contact with the surrounding territory, a relationship with witnesses and a performance. The same method is applied in each city and site to create an urban intervention specific to the city in question. The development of the site-specific intervention involves periods devoted to preliminary investigation and a residency.

### **An urban intervention constructed over time**

#### **> Preliminary investigations**

This is when we get to know the city. The initial objective is to find the place which will be used as a base for the project. It should be symbolic of the local economy and generally speaking carry the reminders of industrial activity. It can be a building which has been renovated, transformed or even demolished and re-constructed.

The site must in any case fulfil the technical requirements for a public performance.

#### **> Residency**

During residency the team collects all of the material which will be used to create the show, with the assistance of a local team acting as guide and interpreter on the chosen territory. The material includes archives, witness accounts, pictures of the location and objects. A log book records the progress of the team's investigations. One witness account in particular is used to provide the main thread of the intervention. Additional interviews, readings and meetings with this witness take place throughout the residency.



At the same time, KompleXXKapharnaüm makes contact with a number of different local organisations (associations, community centres, squats...) to collect stories on questions of a social nature, which will be used in the final performance.

This approach differs from a sociological or historical approach based on a particular methodology. It is more of a sensitive approach whereby the artists attempt to remain open and responsive to their environment.

Part of the team deals with the practical aspects, checking out the location, conceiving the performance and its visual environment in relation to the site.

### **>Rehearsals**

During rehearsals, the sounds, pictures and words which have been collected are analysed in relation to the PlayRec script; a narrative thread is then developed and given form by the interpretive artists. It is a period during which the documentary material is exchanged, shared, acted out, interpreted and finally transposed into the fictional world of the intervention.

Parallel to work on the interpretive aspects, the artists work on the composition of the mural, an essential element in this urban intervention. It is prepared using the material collected and created in situ during the performance. Its form and content are adapted to the location and to the facade of the building where it is to unfold.

### **> Rendition**

This is the final stage of the intervention. In the course of three evenings an audio and visual performance is played for an audience of approximately 500 people.

The performance begins with a prologue in the form of a reading interspersed with the projection of films made during the residency. The prologue explains the history of the site and how KompleXXKapharnaüm collected the archive images, contacted witnesses and kept the log book. It gives the audience an idea of the artists' approach and of how they relate to the memory of the site.

Then the mural starts to appear on the façade, to the rhythm of the audiovisual mix. The players activate their multimedia instruments. They craft a universe where pictures, sounds and words collide and leave their imprint on the building's architecture. At the end of the visual concert, the audience can examine the Mural Manifesto in detail.



## **PlayRec venues**

### **In 2007**

#### **Trafalgar Street Arches, in Brighton (Great Britain) “Streets of Brighton”, Brighton Festival, 10th, 11th and 12th of May 2007**

Over the years, various industries were established in the Trafalgar street area, one of which was the ISETTA factory, where almost 30,000 Bubble Cars were assembled between 1957 and 1964. In the seventies, after they closed down, the area became the home of a network of alternative organisations. It is now a construction site. A brand new district is being built, with a supermarket right in the middle.

#### **The hydroelectric plant in Cusset, Villeurbanne (France) “Les Invites” Festival, 20th, 21st and 22nd of June 2007.**

At the end of the 19th century, industrial modernisation led to increased demand for cheap and plentiful energy. The Cusset works, a large hydroelectric plant, were built at this time. Over a century later, the plant, which has since been modernised and automated, continues to supply current.

The premises occupied by KompleXKapharnaüm are close to the plant, in an area currently under redevelopment. This intervention will be an opportunity for KompleXKapharnaüm to address the history of the surrounding neighbourhood and of the city at large.

#### **MPK Tram repair shed in Poznan (Poland) «Malta» Festival» 28th, 29th, 30th of June 2007**

In the city of Poznan, KompleXKapharnaüm will take over a tram repair workshop, which is still in operation, and tell its story.

### **In 2006...**

- > **A derelict railway station in Valladolid,**  
Festival International de teatro e artes de calle (Spain)
- > **A disused textile factory (Cossierat) in Amiens,** Fête de la Ville (France)
- > **The old sugar mill in Chalon-sur-Saône,** Festival Chalon dans la rue (France)
- > **A former brewery in Graz,** Festival La Strada, (Austria)





## Practical information

### PlayRec

Duration : 2h

Capacity: 500 persons

Site-specific intervention / Urban multimedia intervention

### Timetable

10th, 11th and 12th of May 2007 “Streets of Brighton”, Brighton Festival (GB)

20th, 21st and 22nd of June 2007 “Les Invites” Festival (France)

28th, 29th, 30th of June 2007 «Malta» Festival», Poznan (Poland)

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## KompleXKapharnaüm

KompleXKapharnaüm have been intervening in urban environments since 1995, devising theatrical creations at the border between fiction and reality. Their work plays with the dividing lines between actor and spectator, between representational and public space, between the physical body and the video image. KompleXKapharnaüm use a variety of media and their visual environments are composed of recorded, processed and projected moving images.

The resulting open artistic forms evolve with each project, city or place involved. This approach is seen as the mainstay of their creative method. The artists involved in KompleXKapharnaüm are essentially in search of a language to express felt experience in an intelligible way.

During their founding period (1996-1998), they ran experimental workshops which gave rise to a large number of public performances. These were followed by the emblematic **SquarE, local street television**, which was a decisive stage in the life of the collective. Based on the appropriation of public space, SquarE is a promenade performance during which monumental video images shot and edited in situ are projected onto the streets and house fronts. SquarE was performed in 25 towns and cities over three years, following at least one month's residency in each.

The odyssey continued in web form with the **SquarE Net project**.

In 2006, KompleXKapharnaüm first produced **PlayRec**. As with previous productions, PlayRec is first and foremost an ongoing work process. Following its first year on tour PlayRec continues to develop, nurtured by experiences during residencies and in the various cities and places where it has been performed. KompleXKapharnaüm is currently working on new explorations. We are pursuing our investigations...



### **Les Rendez-Vous Cavaliers - 2004**

Event co-written and co-produced by the HVDZ-company , Guy Alloucherie, in partnership with Culture Commune (National Stage of the mining basin in Pas de Calais).

### **SquarENet - L'Arbre à Palabres - 2004**

Broadcast in Aurillac (Festival Eclat), Marseille (Lieux Publics/ECM Friche Belle de Mai), in the Pays de Morlaix (Le Fourneau de Brest) and in Saint Laurent de Neste (La Maison du Savoir).

### **Cité Rêvée (Dream City) - 2003**

Event for the Montbéliard biennial, co-written and co-produced by the Oposito, Carabosse and Décor Sonore companies in partnership with L'Allan (Montbéliard's National Stage).

### **SquarE télévision locale de rue - 2000**

Broadcasting since 2000 in Avignon (opening the 2004 Festival), Béthune (Z'Arts Up – Culture Commune), Champ sur Marne (la Ferme du Buisson), Calais (Jours de Fête - Le Channel), Grenoble (le Cargo), Aurillac (Festival Eclat), Sotteville les Rouen (Vivacité), Mantes la Jolie (collectif 12), Bagnolet (théâtre de l'Echangeur), Belfort (Interférences/CICV), Lyon (Fête des lumières), Vénissieux (Maison du Peuple), Villeurbanne (Les Invits), Graz (Autriche/la Strada), Gent (Belgique/Gent Festeen), Santa Maria da Feira (Portugal/Imaginarius), Encausse-les-Thermes (Les Pronomades), Saint Pierre des Corps, Aubagne/Aix en Provence/Marseille (L'Année des 13 lunes), Cognac (Coup de Chauffe).



## **Specific Creations - 2007**

### **Veduta**

#### **Contemporary Art Biennial, Lyon 2007**

As a participant in the Veduta events associated with the Biennial, KompleXKapharnaüm is presenting a triptych on the nocturnal city. From dusk till dawn three public spaces will catch the rhythms of the city, in celebration of the night, its “invisible” inhabitants, its life forms and its nightscapes.

### **White Nights 2007**

#### **Les Olympiades Esplanade Paris 13**

Les Olympiades is a complex where 15,000 people live the “high life” on a raised concrete deck. Below the deck there’s a busy shopping mall. Underneath that again, on basement level, there’s a strange sort of market terminal in activity. The installation conceived by KompleXKapharnaüm is built around the idea of these levels and on the contrast between the colossal architecture and the intimacy of personal space. Using video projections, posters and wall graphics, the installation will evolve throughout the night.





## **EnCourS**

### **UrbaN Crossroads for StrangE Encounters**

Parallel to their artistic activity, KompleXKapharnaüM has developed EnCourS, an artists' residency situated in Villeurbanne, a city which belongs to the Lyon metropolitan area where they are based.

Practically speaking, EnCourS accommodates artistes WITHIN the city, giving them the opportunity to conduct experiments in an urban environment (LaboratoireS) and to produce projects related to the urban redevelopment scheme in the area (les Chantiers de la Soie)

#### **LaboratoireS**

The LaboratoireS are open to teams working on artistic forms connected to life in the city. These forms may be related to a particular space (sports grounds, public transport, derelict buildings), group of people (the inhabitants of a building, the residents in a retirement home...) or any other type of experiment in public space (happening, performance, impromptu or planned urban rehearsals...)

#### **La Soie workshops**

The Greater Lyon Council has launched a redevelopment programme for the "La Soie" area where KompleXKapharnaüM is based. It is a long term project which covers a surface of 500 hectares. In this context, EnCourS invites artists to propose a sensitive approach to this part of the city by devising and producing specific projects.



## Partners

### Coproducers

**ZINC / ECM Belle de Mai** (Marseille – France).

**L'Abattoir** (National production center for street arts – Chalon-sur-Saône – France).

**Le Parapluie** (National production center for street arts - Festival d'Aurillac – France).

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### Partners

**Ministry for Culture and Communication, DICREAM, Cultures France, Regional Council Rhône-Alpes.**

### With the support of

**Festival Furies** (Châlons-en-Champagne – France), **Quelques p'Arts ... Le SOAR Scène Rhône-Alpes** (Boulieu-lès-Annonay – France), **SACD** and **Spedidam.**

**KompleXKapharnaüm** is officially agreed by **DRAC Rhône-Alpes, Régional Council Rhône-Alpes** and town of **Villeurbanne.**



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