

NO WORLD / FPLL

No World / FPLL is a documentary theatre performance based on texts, gestures, images, postures, sounds, and archetypes taken from the raw reality. The duo Winter Family describe the picture of this democratic, connected, multicultural and white world that surrounds us, and in which we take part. A world in which the saturation of information, food, images, and sounds can lead to an embarrassing and exhausting feeling of numbness. Winter Family zoom in on our daily banalities with an optimistic irony that highlights our discomfort when faced with this never-ending and blinding flow, and the void it creates. Using TED Talks format, Ruth Rosenthal and her accomplices—English performer Johanna Allitt, French b-boy Mahamadou Gassama, and Lotharingian lecturer Guy-Marc Hinant—take us on a poetic-documentary journey, with numerous pauses to reflect on those anecdotal images we can't zap from. No heavy-handed message, no indoctrination, but a desire to share this world by diving deep into the circles of a new purgatory, acknowledging our responsibilities and our powers.

Show premiered on 13 March, 2015 at Théâtre Vidy-Lausanne (Switzerland).

WINTER FAMILY

Israeli artist Ruth Rosenthal and French musician Xavier Klaine met in Jaffa in 2004. Since then, they've been wandering the world, from New York to Paris, from Jerusalem to Lotharingia, and composing music. They have recorded three albums since 2008, but they also like to work with other artists, performers, composers, choreographers, videographers, or photographers. Their first documentary play, *Jerusalem Cast Lead*, won the Festival Impatience award in Paris in 2011, before being shown at the Festival d'Avignon in 2012 and elsewhere. In 2010, they were awarded a grant by the Villa Médicis-Hors les murs, and left for New York to begin their research inspired by Jean Gottmann's "Iconography and Circulation". They decided to settle there and ended up spending two years in Brooklyn's Caribbean neighbourhood. Active in the life of the local community, they collected images, texts, and sounds. At the Festival d'Avignon in 2012, they composed the music for Anton Chekhov's *The Seagull*, directed by Arthur Nauzyciel, and came up with the idea for a concert they called *Brothers*, with texts in Hebrew and in English read over an organ in the temple Saint-Martial. They now live in Tel-Aviv.

INTERVIEW WITH WINTER FAMILY

In France, your work is often labeled as documentary theatre. Is that accurate?

Ruth Rosenthal: Our theatre is based on tools. Those tools are things that are there, around us, and we gather them up, we combine them to make something else out of them. So yes, in that sense, what we do is documentary theatre.

Xavier Klaine: Among those things is everything we can find on the internet when it comes to images, everything we can find or record when it comes to sounds. Ruth gathers texts. She was the one who looked for the documents for this show, with her very subjective point of view, of course.

R.R.: In *Jerusalem Cast Lead*, our previous show, we used a lot of sounds we recorded outside. For *No World / FPLL*, we are using mostly sounds we found on the internet.

How did you come up with the idea for *No World / FPLL*?

X.K.: When we were staying in Brooklyn, we worked a lot on the sounds of the city. We went there for three months after receiving a grant from the Villa Médicis-Hors les murs. We ended up staying much longer, almost two years, in the Haitian neighbourhood. Of course, when we came back to Europe, the difference with what we had just been through was obvious. We had this strong feeling that there really were two ways of life, and it's from this observation that we tried to recreate those two systems onstage.

R.R.: When we came back, we wanted to talk about "saturation," about a saturated world, that of the European West, Anglo-Saxon, white, and relatively well-off. But after a few months, we realised we had already moved beyond saturation... We had moved on to the "great nothing." To top it off, we had the feeling that the two worlds we had experienced, two worlds we had fit in, in spite of their differences, were still part of a "global" world.

What do you think are the characteristics of the world in which we live?

X.K.: It's a multicultural world made by white people. Inarguably. This multicultural world ends at the gates of power, even in the field of culture. It's a world that is smooth, democratic, saturated, sweet, and outraged... And I'm afraid that the subjects of outrage end up cancelling each other out. It would be more productive to analyse the mechanisms that lead to a situation than to express outrage at their consequences. We are in a world of outrage, which is very reassuring, and above all very connected; the democracy of internet, of Facebook and YouTube. We worry that this outrage would prevent us from trying to find a new model which would really alter the way we live together.

With *No World / FPLL*, you call on Dante and his *Divine Comedy*. Would you say you belong to hell, heaven, or purgatory?

R.R.: We have divided our show into nine circles, like the nine circles of the *Divine Comedy*, each with its own name: beauty, social-democracy, love, women, food, youth, capitalism, multiculturalism, joy. We feel we are still in purgatory, but there is a definite and worrying slide towards hell. But to be honest, the idea for the nine circles came to us after visiting a famous furniture store. There, you first visit heaven, with its children's rooms and large furniture

items, the stuff of dreams; then you move down one floor and you encounter all those small objects, still desirable because inexpensive, a sort of purgatory for consumers; and then you reach the last floor, where you collect your purchases, which come in large cardboard boxes, and pay for them... That, to us, was hell! Circulation in this store is Dantesque.

Ruth Rosenthal, in *Jerusalem Cast Lead*, you were alone on the stage. In *No World / FPLL*, there are two more performers with you. Who are they?

X.K.: They are dancers. Mahamadou Gassama is a breaker who battles throughout the world, whom we met randomly at the Centquatre, in Paris.

R.R.: And Johanna Allitt is an English performer who combines cabaret and improv theatre. It was also a chance encounter, in the castle of an English lord who had invited us to play music. Those two artists belong to two different artistic worlds, because we want to show things that I cannot embody on my own.

X.K.: There is another protagonist, Guy-Marc Hinant, the ideologist for the Popular Front for the Liberation of Lotharingia. He gives a talk at some point in the show. He is a Walloon intellectual and documentary director who gives talks throughout the world about surrealism and Dadaism, and who founded the musical label with which we work. He'll offer an exit from the *No World* into a freed territory that would be Lotharingia.

About the form your work takes, you seem to have been influenced by the TED talks (Technology, Entertainment and Design) organised by the Sapling Foundation.

X.K.: Ruth's character could be giving a TED talk; she uses the language and tone of the speakers developing those "ideas worth spreading." I think that when it comes to sharing ideas, those disappear instead of growing, because of how rigid the format of those talks are. Every new idea erases the one before, there is no hierarchy of subjects. It's a very modern form of debate.

R.R.: Their topics are often very interesting, but they suffer from a negative form of standardisation, which brings us back to our work about post-saturation and the "great nothing" it leads to. We are not denouncing people who play a part in that, because we do, too. We don't feel superior to anyone. We are like everyone else, we are part of the system. We are all addicted to the same things—even if they vary a little from individual to individual—the internet, Facebook, reality TV, pop hits that play endlessly on the radio and on TV...

Interview conducted by Jean-François Perrier / Translation Gaël Schmidt-Cléach

AND...

CINEMATOGRAPHIC TERRITORIES

L'Harmonie by Blaise Harrison

Screening followed by an encounter with Winter Family and Guy-Marc Hinant
8 July at 11:00 am, Utopia-Manutention

THE WORKSHOPS OF THOUGHT

Encounters Research and Creation, organised with the Agence nationale de la recherche

- 10 July at 02:00 pm, *Verbal, non-verbal: one text, one world and stories*, with, among others, Ruth Rosenthal and Xavier Klaine / Winter Family
Cloître Saint-Louis, free admittance, please sign up on recherche-creation-avignon.fr

- 11 July at 03:00 pm, *Fictions, interpretations and politics*, with, among others, Ruth Rosenthal et Xavier Klaine / Winter Family
Site Louis Pasteur de l'Université, free admittance

TOUR DATES OF *NO WORLD* / *FPLL* AFTER THE FESTIVAL D'AVIGNON

- 16 July 2015: Teatro Sociale de Bellinzona (Switzerland)

- 4 December: Théâtre Paul Éluard, Choisy-le-Roi

- from 8 to 12 December: CENTQUATRE-Paris, within the Festival Temps d'Images

- 28 and 29 April 2016: Théâtre de la Joliette, Marseille

- from 21 to 23 May: Festival Théâtre en Mai, Centre dramatique national, Dijon

- 26 May: Centre dramatique national Orléans/Loiret/Centre

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#XAVIERKLAINE #RUTHROSENTHAL

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