
ENCYCLOPÉDIE DE LA PAROLE



Suite N°1

Piece for 11 performers, 11 guests and a conductor, 2013

administration / production

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CREDITS

Encyclopédie de la parole / Joris Lacoste

Suite N°1 'ABC'

Conception Encyclopédie de la parole

Composition and direction Joris Lacoste

Cast : Ese Brume, Hans Bryssinck, Geoffrey Carey ou Théodoor Kooijman, Frédéric Danos, Delphine Hecquet, Vladimir Kudryavtsev, Emmanuelle Lafon, Nuno Lucas, Barbara Matijevic, Olivier Normand, Marine Sylf, et 11 invités.

Assistance and collaboration : Elise Simonet

Light design : Koen De Saeger et Florian Leduc

Technical management : Florian Leduc

Costumes : Nathalie Lermytte

Invited archive collectors : Constantin Alexandrakis, Grégory Castéra, Annie Dorsen, Myriam Van Imschoot, Anneke Lacoste, Loreto Troncoso Martinez, Sabine Macher, Barbara Matijevic, Olivier Normand, Berno Odo Polzer.

Languages coaches : Anneke Lacoste, Sabine Macher, Chiara Gallerani.

Production : Frédérique Payn et Marc Pérennès

Administration : Marc Pérennès

Project development : Judith Martin

Production : Échelle 1:1 (compagnie conventionnée par le ministère de la Culture et de la Communication / DRAC Ile-de-France).

Co-production : Kunstenfestivaldesarts (Bruxelles), Parc de la Villette- résidence d'artistes (Paris), Théâtre Universitaire (Nantes), Centre Georges Pompidou (Paris), Festival d'Automne à Paris, Théâtre National Bordeaux Aquitaine, Nouveau Théâtre de Montreuil-centre dramatique national, Studio-Théâtre de Vitry (Vitry-sur-Seine), Macval (Vitry-sur-Seine).

Avec l'aide de l'Institut français dans le cadre du dispositif Théâtre Export, du Centre National du Théâtre, et la participation artistique du Jeune Théâtre National. Suite n°1 est co-produite par NXTSTP avec le soutien du Programme Culture de l'Union Européenne.



Première Kunstenfestivaldesarts, Brussels, May 2013.

Duration 1h15

Languages English, French, Dutch, German, Portuguese, Spanish, Russian, Italian, Hebrew

Site internet www.encyclopedielaparole.org

PRESENTATION

In 2013, L'Encyclopédie de la parole initiated a cycle of four "Choral Suites" all based on the same principle: the live reproduction of documents taken from the Encyclopédie de la parole's audio collection.

These documents, engaging in various situations and language forms, are articulated in such a way that the rich, strange dimension of the most common spoken words can be heard.

Reproducing each recorded spoken word as closely as possible doesn't mean replaying situations or imitating individuals, nor does it mean playing roles or characters. Instead it can mean treating each verbal unit musically, in the richness and complexity of its actual intonations, rhythm, and various levels of skill, its movements and hesitations. Situations and contexts are left to emerge themselves from the interplay of voices and nothing else.

One of the most troubling results of reproducing speaking is that it creates a dissociation effect between the context and the contents: suddenly we pay attention to the way we talk, listen, seduce, explain...the way we say things, the tonalities that have always been occulted by the need for meaning. Until now. The most ordinary and trivial words and sounds produced by the human voice, because they are treated as precise musical scores, suddenly become cloaked in a foreignness that makes us hear them in a different way.

The scores of the Suites chorales can be heard on three overlapping and parallel planes: as a succession of clearly recognizable and contrasting situations; in the meaning of the words in and of themselves, the sequence and articulation of which compose a patchwork text understood differently according to linguistic context; and finally, for the purely acoustic or musical quality of the language, which is usually inseparable from affect and intensity of feeling.

The first of the Suites chorales presents a selection of extracts from the Encyclopédie de la parole's collection of sound documents, performed by a chorus in unison.

The choral form of the performance permits different distributions and divisions in the spoken score – unissons, polyphonies, canons, superimpositions, harmonizations. The chorus orchestrates the dissolution of individuals into the form that the words themselves take on, making them the piece's veritable main characters. By putting the rumors, expressions, phrasing and inflections from our actual daily life on stage, by multiplying styles, registers, interpretations, languages, fictions and compositional ploys, the Encyclopédie de la parole's Suites chorales offers us the opportunity to revive one of theater's most ancient functions: putting a human community face-to-face with its own mirror speech.

«ABC», the composition's title, refers as much to the method as to "first steps." The score is devoted to putting a few distinguishing features of human speech on display: the abc's, the babbling, the blabla, the hubbub, the basic vocabulary, the joy of talking for talking's sake, the game of translation and the pleasure of languages that we don't understand.

Traversing situations that have nothing to do with one another, jostling together both unique and ordinary ways of talking, the piece puts forward, like an empirical grammar of our common orality, an ABC of ordinary speech in nine languages and four parts, with twenty-two actors (including 11 guests).

ENCYCLOPÉDIE DE LA PAROLE

L'Encyclopédie de la parole is an artistic project exploring the spoken word in all its forms. Since 2007, this group of musicians, poets, directors, visual artists, actors, sociolinguists, and curators have been collecting all sorts of recordings of words and then indexing them on its website according to their particular properties or phenomena such as cadence, chorality, emphasis, saturation or melody.

What do the following have in common : the poetry of Marinetti or Allen Ginsberg, a sport commentary, a lecture by Jacques Lacan, an excerpt from South Park, the flow of Eminem and Lil Wayne, a message left on an answering machine, a TV game show, an Adventist sermon, an excerpt from *The Young and the Restless*, a speech by Léon Blum or Bill Clinton, an auctioneer selling horses, a shamanic incantation, a lawyer's closing arguments, a commercial for shampoo and casual conversations recorded in the local café ?

From this collection, which now includes about 800 sound documents, L'Encyclopédie de la parole produces sound pieces, performance and shows, lectures, games and exhibitions.

Currently in 2016, the Encyclopédie de la parole is : Frédéric Danos, Emmanuelle Lafon, Nicolas Rollet, Joris Lacoste, David Christoffel, Valérie Louys et Elise Simonet.

www.encyclopedielaparole.org

JORIS LACOSTE

Born in 1973, Joris Lacoste lives and works in Paris. He has been writing for theater and radio since 1996 and has been performing his own shows since 2003. He created *9 lyriques pour actrice et caisse claire* in 2005. with Stéphanie Béghain and *Purgatoire* at the Théâtre National de la Colline in 2007, and was also associate author. From 2007 to 2009, he was co-director of Les Laboratoires d'Aubervilliers. Taking his inspiration from literature, theater, dance, visual arts, music, sound poetry, his work is always deeply researched. He initiated two group projects, the W project in 2004 and the Encyclopédie de la parole in 2007, resulting notably in 2009 in a solowork *Parlement*, starring Emmanuelle Lafon. In 2009 he launched the project "Hypnographie" to explore artistic uses of hypnosis: he produced the radio play *Au Musée du sommeil* (2009), the exhibition-performance *Le Cabinet d'hypnose* (2010), the exhibition *12 prepared dreams* (GB Agency Paris 2012), the play *Le vrai spectacle* (2011) and the performance art pieces *Restitution* (2010), *La maison vide* (2012), and *4 prepared dreams (for April March, Jonathan Caouette, Tony Conrad and Annie Dorsen)* in New York in October 2012. He starts two collective projects, le projet W in 2004 and L'Encyclopédie de la Parole in 2007 with which he has created the shows *Parlement* (2009) and *Suite N°1* (2013).

www.jorislacoste.net

PRODUCTIONS 2007-2015

SUITE N°2 (show, 2015)



The second Suite of Encyclopédie de la parole orchestrates speeches that all do something, speeches that are actions. All of these words are real. Each and every one of them has been pronounced some day, somewhere in the world, then collected by the Encyclopédie de la parole. They meet for the first time in this piece, carried by a quintet of outstanding performers, composed by Joris Lacoste and harmonized by Pierre-Yves Macé.

PARLEMENT (show, 2009)



Directed by Joris Lacoste, *Parlement* is a solo performance that stems from the corpus of the sound archive of L'Encyclopédie de la parole. Recordings from the archive provide the material for an original style of theatrical writing, through the editing and composition of sounds, rather than texts. By having a hundred or so voices emerge in a flow from one single body – actress Emmanuelle Lafon's – *Parlement* creates a mutating, poetical discourse, flooded by the diversity of human speech acts.

CHORALE (performance, 2009)



Chorale is a twenty-minute performance made up of 7 or 8 documents from Encyclopédie de la parole's collection performed in a chorus by a group of actors or performing artists. *Chorale* is played in different languages in different countries; its repertory and interpreters change according to latitude, custom and season. *Chorale* is directed by Nicolas Rollet and staged by Joris Lacoste.

CONFÉRENCE-MARABOUT (performance, 2011)



Part lecture-performance part conference, *Marabout* enables visitors to discover the collection of L'Encyclopédie de la parole. Indexed to the map that presents the Encyclopédie's website, *Marabout* functions as a series of displacements from one document to the other.

SOUND PIECES (concerts, 2007)



L'Encyclopédie de la parole has been commissioning pieces from composers, sound artists or radio writers on a regular basis since 2007. Each time, the latter are to create a piece from the archive of recordings included in one entry of the encyclopédie, i.e., a specific speech phenomenon.

COLLECTION (exhibition, 2011)



The art center of La Villa Arson in Nice offered L'Encyclopédie de la parole the opportunity to exhibit its sound collection as a whole. The installation designed to this end took the form of a 300 square-meter floor-map, on which the approximately 500 documents making up the collection at the time were outlined. Each visitor was able to listen to each document with a specific device, as he/she walked from one entry to another.