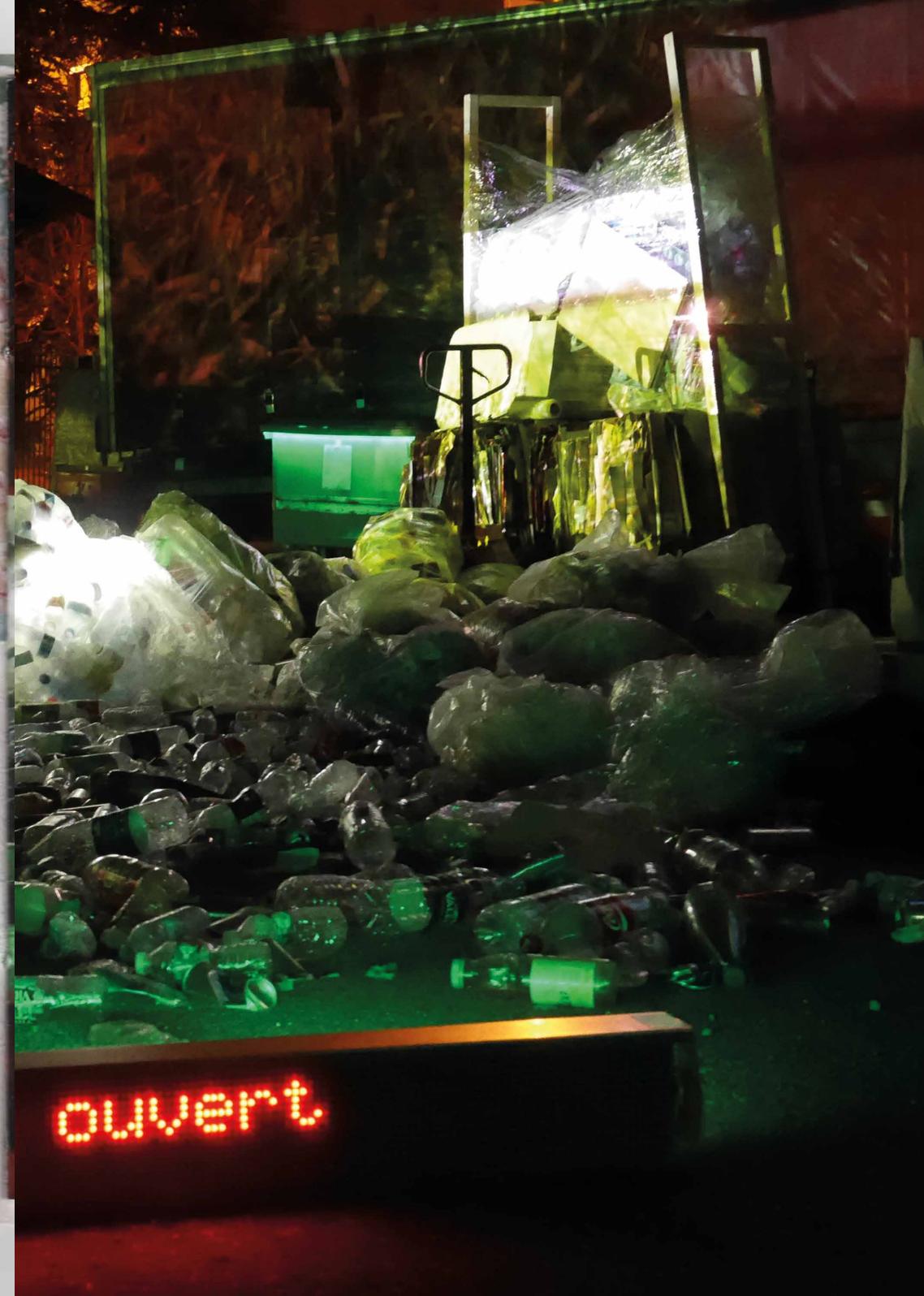




**DO
NOT
CLEAN**



Do Not Clean

KompleX Kapharnaüm
2015 production

Presentation and information pack,
May 2015

Do Not Clean is a multimedia show. Created as a walkabout, it is punctuated with testimonies and fragments of life from people on the margins of society. These portraits are presented to the audience through sounds and images broadcast by apparatuses integrated into everyday objects. Performers operate these broadcasting tools and deliver the words of those we seek to push away. In opposition to the concealment and interment stands a human and sensitive reality, made of alternative approaches which together create a united front where the castaways survive with dignity.

“Men keep with their waste a strange relation in which revulsion and appeal, guilt and passion are combined. For the majority of them, waste are embarrassing, disgusting, disturbing and unprofitable; they have to be banned and destroyed. On the other hand, the ones who are struck by exclusion on the part of modernists societies – unemployed and disabled people, prisoners, retired people and mental patients and also outcast populations from poor countries, have a specific connivance with disregarded and abandoned rubbish. They seize them, try hard to restore them by changing their initial purpose to put them back into the course of living story.”¹



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Theme: what fate for our leftovers and our abandoned people?

Just like our body, our society also produces waste in order to function. This waste can be pure garbage but also sometimes of a human nature, with people being left aside for either economic or social reasons. Under this general pressure, a lot of people become rejected by society, they are outcast. When recycling, upcycling or reuse are commonly accepted and even seen as indispensable for general waste, these notions don't seem to apply so much when it comes to human beings. Outcast people are hardly considered and very rarely manage to make it back into society. They are forced to develop new ways of living. Trying to survive through their own ways they create parallel systems, innovating and developing alternative solutions that could in turn become valuable resources to reenvision our society.

Faced with this strategy of making disappear or burying, whether it be waste treatment or our society's dysfunctions, we are keen to explore these places where refuse are re-born. With *Do Not Clean*, the company will share new ways of upcycling, recycling and waste upgrade that individuals and outcast groups explore in order to survive the dominant system. The Other becomes a source wealth and the Relationship a resource.

*"There is no such thing as absolute dirt: it exists in the eye of the beholder."*²

*"And what if we decided to look at waste as leftovers and not as abandoned objects? We could then formulate the hypothesis that these objects are left behind. They are only waiting for us to find a new use for them. We could also imagine that the act of discarding something could be transformed, and instead of seeing the object as something annoying it could be seen as something "superfluous" meaning "having too much". This leftover could then be exchanged, transformed or given and, in a way, could be recycled by the owner or a third party (a family member, a neighbour, a charity, a company, etc). It is a way of rethinking society through what is left over and not through what is wasted."*³

Documentary base: sensitive portraits, raw footage and audio-visual editing

We will meet those men and women who live or survive on our waste or are considered as such. We will collect their stories to shake our own deep convictions. As we develop the project, our paths will cross those of homeless people, ex-convicts, ragmen, illegal immigrants, prostitutes and foragers. Caretakers, integration agencies, sociologists and psychoanalysts will develop our ideas. Their words, the way they move and their entire body will make us reflect on our own words, movements and body. It will make us question our perception of waste and more precisely the moment when waste can either be discarded as rubbish or on the contrary be considered as a useful resource.

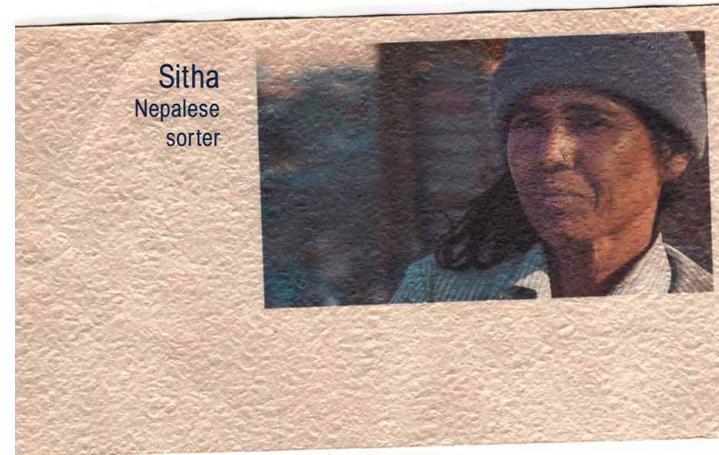
These encounters are the result of a total immersion within the deprived parts of society where we meet the abandoned, the castaway, those who disturb and each day increase the number of "personae non gratae". These meetings might be initiated by charities, provoked by social workers companies or happen directly on the ground. Whatever the way, they are all at a "human level", within everyday life and through experience sharing. With empathy and complicity we become the witnesses of authentic and spontaneous testimonies, far away from a journalistic and sensational approach.

The witnesses have been chosen in order to represent the various faces of exclusion and rejection, whether it is for economic, political or moral reasons. There is a particular emphasis on those who are physically involved with waste.

The documentary material and the video footage used in the making of the show are based in several French towns such as Lyon, Paris, Aurillac or Chalon-sur-Saône... We also observe how in other countries such as Burkina Faso or Nepal, people survive and live off, on and with our waste. This is a way of confronting the vision of overconsumption in the western world with the reality of a developing world buried in the waste of the latter.

Here are a few faces from our gallery of portraits gathered in France and abroad during a period of twenty months or so:

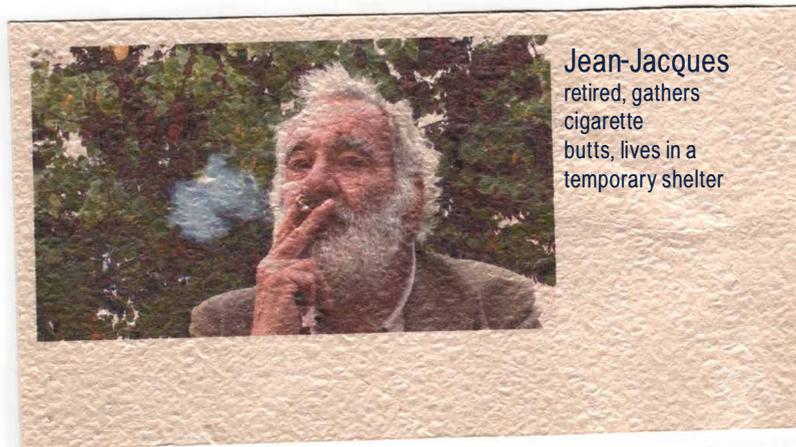
"Brother and sister, madly, do you understand that ? I think he meant beyond the bond of blood that unites families. He was thinking of another kind of brotherhood; the one that unites, between rage and desperation, the others left behind. The outcast." 4



Sitha
Nepalese
sorter

"They talk about waste because it is disgusting, that is why they throw it far away. It comes all the way to us and it disgusts them. But for us it is ok because with this refuse we earn money. This is how I can feed my children."

"I work on the basis that one must see [those who are] lower and more unhappy than he is in order to appreciate his fate, and not be in a spirit of protest or whinge, which I hate above all."



Jean-Jacques
retired, gathers
cigarette
butts, lives in a
temporary shelter



Souleymane
illegal immigrant

"- Sir, where are you from ? I am from planet Earth, that's it! I am a human, like you!"

"You should see what people throw, even things that are still good [...] It is disgusting because there are people in need and others who throw away."



Anne-Marie
pensioner who can't make ends meet, salvages and resells / ragpicker in Montreuil



Paul
compulsive collector, placed in a social care

"My nieces, they would call my house the cavern of Ali Baba [...] Everything is useful, everything has a use. Then you don't know by which end to start, so you let things drift. It is a bit like a vicious circle. And then you reach saturation, you sit down and you don't do anything anymore."

Gigi
one of the cornerstones of the punks and dropouts in Chalon



"There are some people who give us really bad looks, but that's because they don't know us [...] The bad looks, we feel them."

Audio/Video making

In its way of relating testimonies *Do Not Clean* brings a realistic and unadulterated documentary element. We wish to produce images that show the context (places, landscapes, natural light) and place the subjects within these spaces.

The broadcast sounds are a combination of video sound recording, sound effects that can reinforce the original sound, music and soundtracks, all here to create various atmospheres. The combination of these elements amplifies the cinematic feel. Postproduction and sound effects work on the original recording is used to bring focus to certain actions and lead the eye of the audience.

The place of music in the show evolves as the show progresses: at times discrete, it creates an atmosphere; at times more present, it reinforces the dramaturgy enhancing the connection to reality.

Technical apparatuses

Do Not Clean uses a variety of objects in order to broadcast sounds and images: elements from the public highway, urban signage (LED screens) and vehicles. Thanks to their work our team of technicians and developers have created miniaturized, self-sufficient and remote devices that can be hidden in these objects and broadcast video, sound and light. These devices can be operated automatically by synchronised triggers or manually by the performers on each media according to the pre-written scenarios. Our dramaturgy is based on an original spectacular language. It is made possible thanks to this technical development which applied to our project transforms everyday objects into broadcasting tools.

LED screens

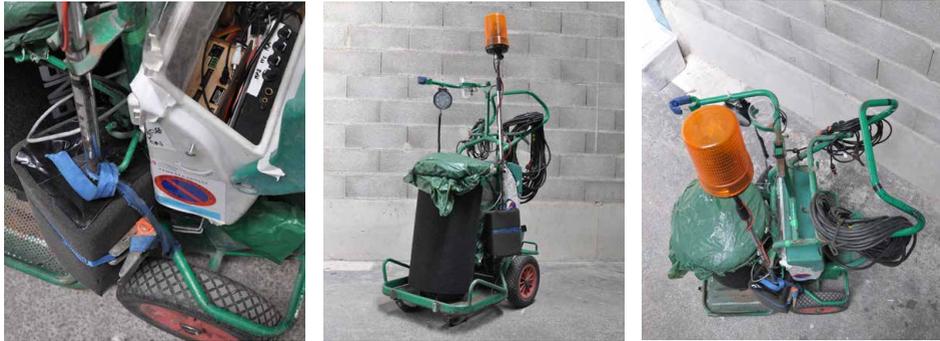
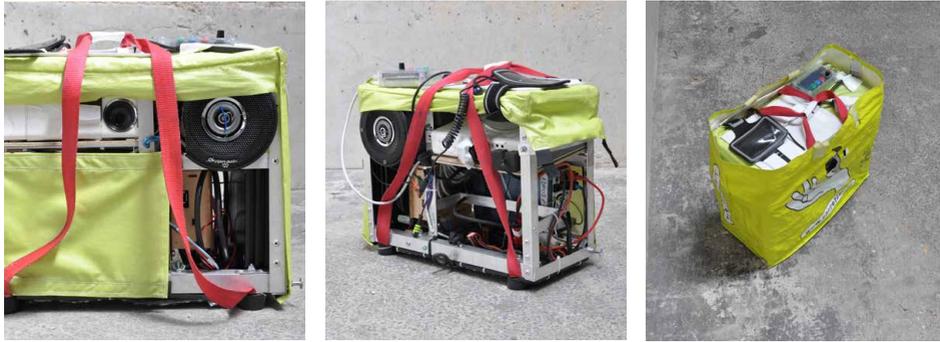
Some R&D work was carried out on LED screens that can broadcast live information (subtitles, meeting points) to the audience. Originally formal and informative tools, they become a more sensitive media, broadcasting and interacting with images and sounds. Their presence and the content they display evolve as the show goes.



Elements from the public highway:

Bin bags, refuse containers, brooms, dustpans, litter picker carts and shopping trolleys.





The vehicles as projection areas

Two unmarked vehicles (a van and a truck) drive through the performance area and in turn become technical platforms, performance space and projection/broadcast areas. The vehicles initial purpose remains, bringing an original context full of meaning for broadcasting images.



Collaboration with the public highway services

Throughout the creation process we have met and followed the public highway services teams of the various towns that welcomed us. We were then able to observe the work of the cleaners, binmen and litter pickers daily in charge of our waste and the cleanliness of our towns. We witnessed the difficulty of their task. They often fulfil it with a great sense of humanity, sometimes tarnished by a cruel lack of consideration from the residents

With *Do Not Clean* we invite the public highway services to come and join the team of performers and to participate with their tools, their knowledge and their words to conclude the show.

Through this decompartmentalizing, we aim to create encounters between professions and we invite the audience to view the refuse collectors and their work as accomplices rather than spectators.



Territory and the relationship to the audience

1. Local implantation: the town at the heart of the show

Do Not Clean infiltrates a small neighbourhood and reimagines the town's activities and the use of its urban furniture. Additional objects and material, part of the show, will accumulate with pre-existing bin containers and litter, creating a bridge between fiction and reality. The performers will then use these objects throughout the show to develop new actions. Our performance uses waste as a raw material to tell stories and play on its ambivalence. It encourages people to think by creating surprise, by bringing the odd and the different, all of that which is beyond reality and yet all happening within our own everyday space: the street and its amenities.

2. Relationship to the audience and traffic

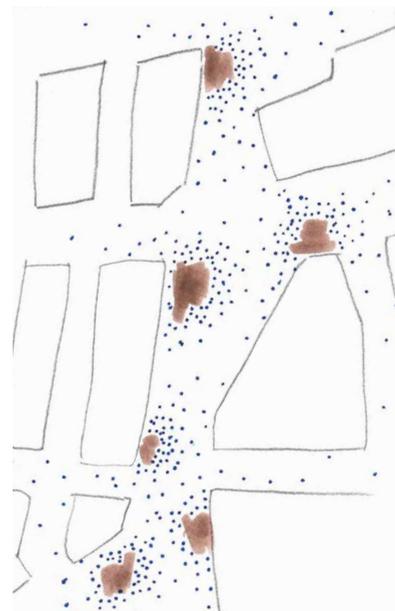
Our proposal being based on a "sensitive" subject (waste and exclusion) we wish to reimagine the use and the presence of everyday objects. The first element indicating the intervention of *Do Not Clean* is the signage: LED screens and posters are put up in the neighbourhood a few days prior to the show diffusing information. They announce the presence of collection points for waste that will be used to explore new and innovative ways of sorting refuse. The collected material will be used in the show. The posters are also used to spread a phone number "for more information, please call '0033 (0)6 58 38 80 35'" and collect contact details. Thanks to this data, information can be sent to locals ahead of the show to announce meeting points. LED screens and text messaging are used throughout the show to guide the audience (the course of the show, traffic, significant textual information).

Our performance is built in synergy with video and sound extracts. They are broadcast, mixed and included in the show by a team of nine performers impersonating road workers, ragmen, caretakers, foragers... The audience progresses through the show, watching performance at times and video extracts at others. We encourage the audience to be curious. Free to move as they wish, they can follow their own path and edit their own experience based on a scenario common to all and enlivened by the performers.

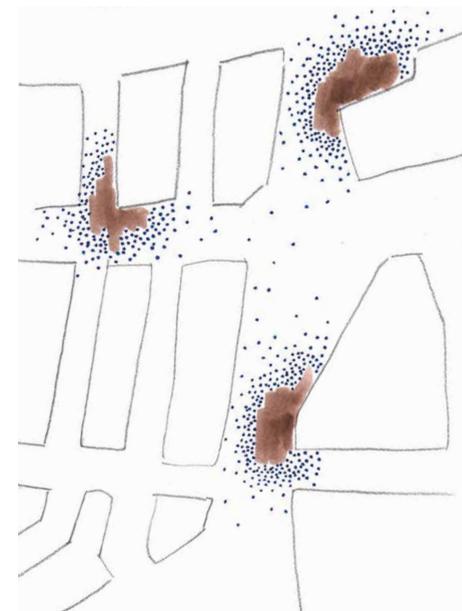
Intervention principle, description of 3 movements:



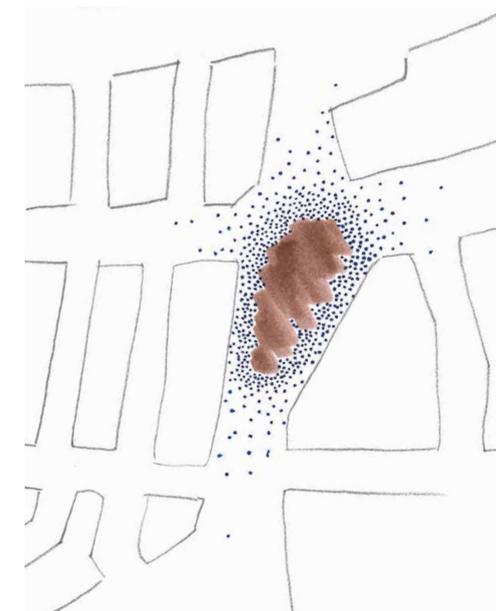
1. Initial sequence



2. Simultaneous broadcasts



3. Final sequence



3. Focus on a sequence



"I power through life in order to get by [...] It's difficult for me, it's true. I have just done 4 and half years. But like I say, I have paid my debt, cash on the nail.



It is bigger than a prison cell, for sure. Without this charity and the people here, I'd be in the street. It's like an illness, you can say what you want but unless you've had it, you can't know.



Those who have never been in prison, who've never had anything happening to them, they can only look at things differently, that's how it is.



They look at things from a distance, they don't wanna see, they don't wanna know. That's their mistake."

Saïd, ex convict



Creative process

Do Not Clean is being developed through a creative schedule including times for video shoots, set building, experimenting and implementing. These times are combined and will run concurrently for two years, leading to the first shows in Spring 2015.

► June 2013

First trials during Les invites de Villeurbanne festival

► April 2013 to January 2014

Writing, collection of the documentary material, connections and meetings with several networks and leading figures. Residency in pOlau

► February to April 2015

Video shooting, capturing sounds and images
Residencies in Ouagadougou, in Katmandou, video shootings in Aurillac, Lyon, Paris

► March 2014 to May 2015

Residencies, working on technical and visual research, assembling media, building the devices and experimenting within the urban space, script writing, posture workshop for the performers.

Residencies in Lieux publics, the Boulon, Furies, Eclat festival, Kathmandu (Nepal), in the Ateliers Frappaz, the Abattoir, the Atelier 231

► March to May 2015

The final project is put together. Run-through and dress rehearsals. Residency in Lieux publics from 4th to 15th May, dress rehearsal in Martigues on the 13th
Open run-through in Avatarium festival in Saint Etienne on 22nd and 23th May

2015 tour dates

5th JUNE

première of *Do Not Clean* at Furies festival, Châlons en Champagne (51)

10th JULY

Carbonne (31) with Pronomade(s)

23rd, 24th & 25th JULY

Chalon dans la rue (71)

24th & 25th SEPTEMBER

Paris 20th district, with Art'R in association with Le Moulin Fondu

Partners

Partners and coproductions :

French Council in Katmandou
Art'R, supports outdoor creation in outdoor spaces throughout Paris and Ile-de-France
Atelier 231, Street-Art National Centre (SANC), Sotheville-lès-Rouen
Ateliers Frappaz, SANC, Villeurbanne, Avataria, Saint-Etienne, The Parapluie, International Centre of Artistical Creation, Aurillac
Furies, Châlons-en-Champagne
L'Abattoir, SANC, Chalon-sur-Saône
Le Boulon, SANC, Vieux-Condé
Lieux publics, National Centre of Creation, Marseille
pOlau, Pole for urban arts, Saint-Pierre-des-Corps

With support from:

Ministry of Culture and Communication – DGCA
Rhone-Alps Region - FIACRE
(funding for innovation in the arts | international touring) and SCAN
(funding for creation in digital arts)



Crew

Creative team

Do Not Clean gathers the skills and talents of many artists and technicians:

Balyam Ballabéni

Balyam fell into mechanics from an early age and made it its first career. Son of a metalworker, he also aims to give a shape and a use to metal. He joins KompleX Kapharnaüm on the creation of *Figures Libres* in 2009, the starting point of their adventure. Since then he has collaborated on many projects such as *Memento*, *Fool*, and *Place Public*.

For *Do Not Clean*, Balyam brings his talents as locksmith and maker.

Gilles Gallet

Gilles is a sound engineer. He develops self-sufficient audiovisual devices for the performing arts, and more specifically outdoor mobile apparatuses. He has been part of KompleX Kapharnaüm since its beginning. He conceives and fabricates all the mobile devices for broadcasting sound, video and light. For instance, in the last few years he developed the "Memento chariots", the "video projection bags" and sound

bags as well as the monumental "bus & satellites" apparatus in *Figures Libres*. For *Do Not Clean*, he develops the various broadcasting devices in partnership with the other technicians on the project.

Katia Mozet

Production manager for Chalon dans la Rue and l'Abattoir of Chalon sur Saône for six years, Katia joined KompleX Kapharnaüm in 2010 as Technical Director. From that moment on, she has been part of every touring project (*Memento*), creations (*Fool*, *Figures Libres*) and community projects (*FPP*). Passionate, involved and hands-on, she manages, in collaboration with Gilles, the company's technical team and takes part in the creation of *Do Not Clean*.

Jérémie Forge et Thomas Bohl

One is an engineer and a multimedia and interactive developer, the other is a computer engineer also dabbling with analog and electronic technologies. Together they founded Hémisphère, a digital productions workshop in Lyon. They designed and developed the piloting system and the control panels for all the broadcastings devices in *Do Not Clean*.

Magalie Rastello

Magalie is a designer. She trained in interior design at the Ecole des Beaux-Arts in Lyon where she developed a strong interest in photography before moving on to renewable energies and their place in the public space. She leads projects on urban ecology

and recycling and is also involved with the Collectif 170cm with whom she develops a performative visual language using slide projectors and overhead projectors. She brings to *Do Not Clean* her sensitivity to visual arts and her graphic skills.

Marie-Charlotte Barriquand

Marie-Charlotte first met KompleX Kapharnaüm in 2012 to work on the production and logistics for *Figures Libres*. It is only in 2013 that she joined the team as a full time production manager. She takes part in the production of *Do Not Clean* and manages the team. Quickly she finds herself holding a video camera, filming and editing, adding to the video material for the project.

Mathieu Monnot

A musician and a sound engineer, Mathieu's career started in 1996 with techno music. He studied electroacoustics at the Conservatoire in Chalon sur Saône and is self-taught in scratching. The record player becomes his instrument of choice. He experienced live performance on stage touring with the band JMPZ. In 2006 he expanded his horizons by joining KompleX Kapharnaüm. With them he developed his artistic skills in relation to live image, town and performance in movement. In 2009 he set up his mastering studio in Villeurbanne: Eyemat Mastering. In *Do Not Clean*, Mathieu is a video maker and he creates the original soundtrack to the show.

Nicolas Thiry

Nicolas is a self-taught musician and video maker and is passionate about the complicity images and sound can have. In 2000 he joined the band High Tone with whom he produces incredible visual soundtracks that he “performs” live. He is the mind behind the scenography for the band’s concerts, always mid-way between basic projection and changing sceneries. Around the same time, he started working occasionally with Komplex Kapharnaüm editing videos and as a technical manager. This allowed him to further develop his research on video use and gave him a more global approach to scenography in the performing arts. He joins the team for *Do Not Clean* and takes part in the development of the video technical devices. During the show he is in charge of the video editing.

Olivier Radisson

Olivier joins the creative team of *Do Not Clean* as part of an internship. A fourth year student in the department of electrical engineering at the INSA Lyon, he imagines the basic concepts for a synchronised and decentralised scenography system. He returns after his internship to take part in the development and production of the protocols, the coding and the devices allowing the *Do Not Clean* technical apparatus to operate.

Pierre Duforeau

Pierre was attracted to documentary and society’s big issues and while studying at the Beaux-Arts in Lyon he developed his interest in images and

his sensitivity to outdoor scenography. Strongly attached to the notion of sharing his political ideas, creating interventions in the public realm became a necessity. In 1996 he co-created Komplex Kapharnaüm and ever since has been developing, with a team of accomplice companions, spectacular and meaningful performances using images and sound broadcast in outdoor spaces. His skills are serving an activism nourished from simple and direct encounters with anyone, witnesses or actors of our society. Pierre directs *Do Not Clean*, shoots documentaries and takes part as a performer.

Pierre Hozelle

After studying at the INSA Lyon while at the same being actively involved in many local cultural organisations, Pierre graduated as an engineer. Since 2010, he has been working with Komplex Kapharnaüm, creating technical devices in relation to images and sound broadcast in the public realm. He is also part of the 170cm collective that creates live performances with still and animated images, videos and sound, all in situ. Pierre successfully leads a personal artistic career in visual arts and technical support to this creation. He takes part in the preliminary visual research and development for *Do Not Clean* and conceives the operating electronics of the project’s apparatuses.

Richard Fontaine

Passionate about robotics, Richard has always had an interest in intelligent

lighting and the subjugate spotlight. Curious and open minded, since 1990 he has been lighting shows in various art fields including theatre, music or dance. He collaborates with music bands such as Le Peuple de l’Herbe and Moko and also works on events in Rhône-Alpes such as Les Nuits de Fourvière, Jazz à Vienne, Les Nuits Sonores and at the venue Le Transbordeur. He joined Komplex Kapharnaüm in 2013 when he took part in the monumental outdoor show *Figures Libres*. In *Do Not Clean*, he conceives and operates the lighting on the broadcast devices and other objects from the set.

Vincent Muteau

Vincent is a photographer and a video maker; he has been “capturing” performing arts and more precisely outdoor performances over the last 20 years. Supporting the shows rather than reporting about them, he works very closely with many companies. One after the other, he roamed the streets of Aurillac and its festival and in 2007 becoming one of their official photographers. He regularly collaborates with the festival Furies in Châlons-en-Champagne and with the non-profit organisation Clowns Sans Frontières for whom he produces accounts on his missions using video, photos and blogging. Inevitably he glances “through the looking glass” and explores video making for shows. As time goes by, he dedicates his time to personal exhibition projects. On *Do Not Clean*, Vincent is a photographer and video maker.

Original soundtrack

Mathieu Monnot

Photography

Vincent Muteau

Production / tour booking / communication

Aurélié Gagner

Performers

Balyam Ballabéni, Gilles Gallet, Katia Mozet, Marie-Charlotte Barriquand, Mathieu Monnot, Nicolas Thiry, Pierre Duforeau, Pierre Hozelle, Richard Fontaine

Christophe Chatelain from Pudding Théâtre brought his valuable advice and feedback throughout the creative process of *Do Not Clean*.

KompleX Kapharnaüm

Presentation and route

We explore humans and landscapes in search of their unique beauty. We travel through stories, we use places as our canvass, we believe in everyday poetry and aim to transcend it. The town is our playground, our source of inspiration and our performing stage. We are KompleX Kapharnaüm, a team formed of talented video makers, musicians, technicians, writers, performers, visual artists and makers... all of them bringing valuable skills to the creation of our performances.

Our productions are born from documentary material including videos, sounds, archives, words and atmospheres that we either collect or capture ourselves. Our work is at the intersection of many art forms, we combine them depending on the projects and the context in which they are used. All our performances take place outdoor in the public space. The streets, the squares and the buildings create a unique atmosphere for each and every performance. We develop innovative ways of performing. Our shows are often mobile and a team of

technicians and engineers work together to create specific tools to serve our artistic vision.

We create two types of projects :
- shows on tour that are reworked every time to fit within the context of the space they are performed in
- site specific shows that are commissioned to respond to an area, a neighbourhood or a place.

Shows on tour:

- **SquarE**, local street television (2000 – 2004)
Coproduction : Aurillac festival, Lieux publics, the Cargo (Grenoble), Bonlieu, and Vénissieux Theater.
With support from the Ministry of Culture.

- **PlayRec**, intervention that explores the social memory of a city seizing an emblematic site of its story (2006 – 2008)
Coproduction ZINC / ECM Belle de Mai, the Abattoir, the Parapluie.
PlayRec is an IN SITU show, European network for artistic creation in public space.

Support : Ministry of Culture and Communication, Dicream, Cultures France, the Rhône-Alps Region
Soutiens : Ministère de la culture et de la communication, Dicream, Cultures France, Région Rhône-Alpes.

- **Mémento**, voicing of opinions on the city walls (2009 creation)
Coproduction : Ateliers Frappaz, the Parapluie, the Abattoir, Lieux publics
Creation support : Ministry of Culture and Communication, Spedidam.

- **Figures Libres**, monumental procession going through a city and transforming it (2012 creation)
Coproduction : Art'R-Paris, the Abattoir, Atelier 231, Ateliers Frappaz, Furies Festival, the Hangar, Lieux publics, Nicéphore Cité, the Paperie, the Parapluie, the Tombées de la Nuit, the Usine
Support for production residency: Ministry of Culture and Communication - DGCA
Project support: the Rhône-Alps Region, SCAN funds / Spedidam

Local implantation

In response to our creations we have also been developing since 2002 the **EnCourS** (InProgress) project, based around two main axes:

- Support and guidance of companies

We provide space for R&D and we help companies that wish to create work within the urban environment, sharing our experience of creating shows in the public arena.

- Artistic adventures for pedestrians

We create unusual walks throughout the city allowing the audience to take full ownership of their public space, often in transition, while experiencing art in a new light.

Through **EnCourS**, we stand for work that is rooted both in terrain and time and we challenge ourselves to present new ways of making art meet audience.

Summary sheet

Do Not Clean is a multimedia project that uses waste and its management as a metaphor of our society to question our relationship to outcast people.

Do Not Clean:

- ▶ is a night time multimedia performance installation, using fixed set and movements of the audience
- ▶ can be performed 2 or 3 evenings in a row
- ▶ lasts between 60 to 80 minutes
- ▶ suits an audience of 500
- ▶ takes place on an area of maximum 1 hectare, around a square and various type of spaces: shopping streets, living areas, narrow streets, shopping malls, porches, alleyways...
- ▶ requires time for site visits in order to identify the performance space and start collaborations with public highway services
- ▶ relies on interaction with the audience via text messages and information displayed on LED screens

▶ gathers on tour a team of 10 people that includes artists, technicians and production crew. Team arrives 3 days prior to the show, rigging is done the 2 days prior to the show. Team leaves one or two days after the show depending on the distance of the journey back.

Technical rider

Please contact us for further details.

Quotations

1. *La saga des ordures, du Moyen-Âge à nos jours*, Catherine de Silguy
2. *De la souillure, Essai sur les notions de pollution et de tabou*, Mary Douglas
3. Stéphanie Messal, anthropologist
4. *Le soleil des Mourants*, Jean-Claude Izzo

Readings

Several books have enriched our proposition and fed our reflections, among which:
- *Basses Œuvres : une ethnologie du travail dans les égouts*. Agnès Jeanjean
- *Cache-cache misère à Toulouse - Prostitution*. Article from Causette 49 magazine
- *Des déchets et des hommes*. Dominique Lhuillier and Yann Cochin
- *Déchets d'œuvres : la littérature et le déchet*. Gérard Bertolini
- *L'architecte, la ville et la sécurité*.

La ville en débat. Paul Landauer
- *La saga des ordures, du Moyen-Age à nos jours*. Catherine de Silguy
- *Le déchet, c'est les autres*, même pas vrai. Gérard Bertolini
- *Le soleil des mourants*. Jean-Claude Izzo
- *Les naufragés*. Patrick Declerck
- *Tapecul, squat, soleil : vive la détresse sociale dans le centre-ville*. Isabelle Dumont
- *Le miasme et la jonquille*. Alain Corbin



Information and contacts

Do Not Clean

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