

La Bâtie
Festival de Genève
03 - 19.09.2021

Forced Entertainment
"Complete Works"

Dossier de presse



Forced Entertainment (GB)

” Complete Works ”

« Il y a quelque chose d'émouvant à voir une orange avoir peur, une boîte de maquereaux tomber amoureuse, une bonbonne de laque être humiliée, un bâton de colle mourir », témoigne un spectateur de *Complete Works*. Depuis 1984, la compagnie Forced Entertainment basée à Sheffield explore et explose les codes du théâtre afin de produire de nouveaux objets d'émotion. Pour l'intégrale des œuvres de Shakespeare, les six comédien·ne·s se répartissent les trente-six pièces du Barde, opèrent un casting dans leurs placards, en retirent rose en porcelaine ou pot de moutarde, et se mettent à table.

Sur le fond rouge de velours, chacune de leurs histoires donne vie à ces drôles de marionnettes devenues Jules César, Hamlet, Coriolan, Roméo ou Juliette. C'est le pari gagné de cette compagnie : traduire la puissance du théâtre en récit dans une provocante, étrange et émouvante mise en scène domestique.

Théâtre

Un accueil en coréalisation avec Le Grütli – Centre de production et de diffusion des Arts vivants

Forced Entertainment

Interprètes

Robin Arthur, Jerry Killick, Richard Lowdon, Claire Marshall, Cathy Naden, Terry O'Connor

Mise en scène

Tim Etchells

Textes

Robin Arthur, Tim Etchells, Terry Killick, Richard Lowdon, Claire Marshall, Cathy Naden, Terry O'Connor

Décor

Richard Lowdon

Création son et lumières

Jim Harrison

Production

Jim Harrison

Direction artistique

Eileen Evans

Production artistique : participation & engagement

Hester Chillingworth

Direction administrative

Natalie Simpson

Marketing et communication

Julia White

Production

Forced Entertainment

Coproduction

Foreign Affairs Festival – Berliner Festspiele, Theaterfestival Basel

Remerciements

RSC My Shakespeare initiative

Notes

Forced Entertainment fait partie du Council England National Portfolio Organisation.

forcedentertainment.com

Informations pratiques

Jeu 09 sept 15:00

Timon of Athens Robin Arthur
The Taming of the Shrew Claire Marshall

Jeu 09 sept 18:00

The Comedy of Errors Terry O'Connor
Macbeth Richard Lowdon

Jeu 09 sept 21:00

King John Cathy Naden
A Midsummer Night's Dream Jerry Killick

Ven 10 sept 21:00

Cymbeline Terry O'Connor
Twelfth Night Jerry Killick

Sam 11 sept 15:00

Coriolanus Jerry Killick
All's Well That Ends Well Claire Marshall

Sam 11 sept 18:00

Richard II Terry O'Connor
Much Ado About Nothing Richard Lowdon

Sam 11 sept 21:00

Pericles Cathy Naden
King Lear Robin Arthur

Dim 12 sept 15:00

Love's Labour's Lost Robin Arthur
The Merchant of Venice Claire Marshall

Dim 12 sept 18:00

Henry IV, Part 1 Jerry Killick
Henry IV, Part 2 Jerry Killick

Dim 12 sept 21:00

The Merry Wives of Windsor Terry O'Connor
Othello Cathy Naden

Lun 13 sep 18:00

Henry V Claire Marshall
Julius Caesar Robin Arthur

Mar 14 sept 18:00

Henry VI, Part 1 Richard Lowdon
Antony and Cleopatra Cathy Naden

Mer 15 sept 18:00

Henry VI, Part 2 Richard Lowdon
Hamlet Terry O'Connor

Jeu 16 sept 18:00

Henry VI, Part 3 Richard Lowdon
As You Like It Robin Arthur

Ven 17 sept 21:00

Richard III Claire Marshall
The Winter's tale Cathy Naden

Sam 18 sept 15:00

Titus Andronicus Robin Arthur
Two Gentlemen of Verona Claire Marshall

Sam 18 sept 18:00

Troilus and Cressida Jerry Killick
Romeo and Juliet Terry O'Connor

Sam 18 sept 21:00

Measure for Measure Cathy Naden
The Tempest Richard Lowdon

Le Grütli – Centre de production et de diffusion des Arts vivants
Rue du Général-Dufour 16 / 1204 Genève

Durée : 45' et 60'

PT CHF 15.- / TR CHF 15.- / TS CHF 15.- / TF CHF 7.-

Présentation

” Complete Works ”

(ENGLISH)

A salt and pepper pot for the king and queen. A vase for the prince. A matchbox for the servant. A toilet roll tube for the Innkeeper. A water bottle for the messenger. A kitchen table for a stage.

In this ‘At Home’ edition of *Complete Works* the dramatis personae of household objects return to a domestic setting in a unique staging directly from the performers’ homes to yours.

Originally conceived in 2015, in *Complete Works* six performers create condensed versions of all of the Shakespeare plays, comically and intimately retelling them, using a collection of everyday objects as stand-ins for the characters on the one metre stage of a table top.

Complete Works has been performed in theatre spaces across the world as well as being webcast to thousands of international viewers, however, while a global pandemic has shut down stages everywhere, the piece finds an intimate new life by ‘coming home’. Rather than a table set against the red drapes of a theatre, the objects find their starting positions on Terry’s kitchen table or Jerry’s desk as if they’d just been taken down from the surrounding shelves and cupboards of each performers’ home.

Forced Entertainment have long had an obsession with virtual or described performance, exploring in different ways over the years the possibilities of conjuring extraordinary scenes, images and stories using language alone. *Complete Works: Table Top Shakespeare* explores the dynamic force of narrative in relation to Shakespeare’s comedies, tragedies, histories and late plays. What follows is simple and idiosyncratic, absurd and strangely compelling as, through a kind of lo-fi, home-made puppetry, the stories of the plays really do come to life in vivid miniature.

Forced Entertainment’s *Complete Works* is the group’s first venture into Shakespearean territory and this ‘at home’ edition, presented over nine weeks, is a kind of quietly ambitious levelling and opening out of the plays. The project’s gently comic re-casting and re-telling of each play is also both a celebration of the stories’ power and a tribute to the durability of theatre itself.

Interview avec Tim Etchells of Forced Entertainment

Extraits

(ENGLISH)

At Forced Entertainment, you refer to yourselves as “six artists” do you think there is a difference between what you do and what a group of, say, “six directors” would do for instance?

Tim Etchells : That’s a funny question! I guess the main thing is that as a group of six artists we share responsibility for what happens. So there’s a strong aspect of group ownership – it’s not the same as having six directors though, I’m glad to say. Mostly people function in the role of artists who are also performing. The great thing about that combined role is that people address what they do practically – I mean they have an understanding of space and time on stage from the inside; they know what it is to do things, to move, to be in relation to each other, space, time and task. Mostly directors don’t know those things so well – they spend their time watching, looking, thinking about structures, imagining rather than doing, working with the embodied presence of others.

So I think what we’re doing is really different than what “six directors” might make – because it’s plugged in to space and time in a very different way. Often when we’re talking, in breaks from improvis or rehearsals, you find me wandering about on the stage, picking things up, trying things out, fooling around... I think that’s my small way of trying to contact that other kind of understanding that comes from being inside.

The idea of a show with 6 directors is making me laugh though. I would love to see that, though I might take an aisle seat near the back somewhere!

Forced Entertainment is an interesting name, is it a reflection on the sort of entertainment you aim to produce?

Tim Etchells: We liked the name and its combination of something positive and friendly – entertainment – and this word “forced” which points to something problematic and uneasy. I don’t think we knew it at the time, but in many ways this duality has been at the heart of our work since the beginning... so the name became a kind of manifesto.

I suppose this question of the relation to the audience. How to think about or work with that is very central to us. In some ways each show we make re-invents that relationship – not by installing a new staging situation, but through the way that specific pieces address the spectator, how the works make different demands or different invitations to the audience.

Présentation

Forced Entertainment

(ENGLISH)

At the heart of Forced Entertainment is a group of six artists (Tim Etchells (Artistic Director), Robin Arthur, Richard Lowdon (Designer), Claire Marshall, Cathy Naden, Terry O'Connor) collaborating to make original theatre and performances together since 1984.

« In the many projects we've created we've tried to explore what theatre and performance can mean in contemporary life. In doing so we've played games, made a mess, dressed up, stripped down, performed magic tricks, told jokes, clowned around, played dead, told stories and performed for 6, 12 and even 24 hours at a stretch.

The work we make is always a kind of conversation or negotiation. We're interested in making performances that excite, frustrate, challenge, question and entertain. We're interested in confusion as well as laughter. It's seriously playful work and we're still trying to answer our questions about theatre and performance – about what those things might be for us and what kinds of dialogue they can open with contemporary audiences.

As well as performance works, we've made gallery installations, site-specific pieces, books, photographic collaborations, videos and even a mischievous guided bus tour. In 2016 we were awarded the International Ibsen Award for our contribution to the development of theatre as an art form.

We're based in Sheffield, UK but we present the work we make all over the world.

As six people who have worked together more or less continually for over 30 years, we share a big history and a lot of skills, conversations and ideas. We also share input into and responsibility for the work we produce.

With a few exceptions we don't work with a ready-made text so making a show starts with us in a rehearsal room - discussing ideas, raiding the dressing-up box, trying a line of dialogue, playing a soundtrack, improvising a scene until something starts to stick. Then we keep developing the material – we experiment with it, debate it, video it, watch it, adapt and edit it before trying it on an audience which can open up a whole new set of questions. Since we also like new approaches and ideas we often invite other creative people to work with us. »

Presse Extraits

(ENGLISH)

« If you told me a few days ago I would feel genuine empathy for a bottle of Tabasco, I'd have probably laughed in your face and called you crazy. But that's how I found myself during an afternoon of *Table Top Shakespeare*. »

Susannah Sheperd, *A Younger theatre*, 9 mars 2016

« Of course there's not much of Shakespeare's text left in the Forced Entertainment approach. What we mostly get is a retelling of the story, and if there was one thing that Shakespeare sometimes had a bit of bother with it was the story. Mostly he pinched the plots, and in the process he remade meaning, making old stories seem newly minted and lending them an intriguingly provisional quality. Shakespeare was a theatre-maker who understood the difference between reverence and respect. He, Icke and Tim Etchells from Forced Ents would get on like a house on fire.

On paper, *Table Top Shakespeare* sounds like a complete bore. Like a crib sheet version of Shakespeare, the bones without the flesh, devoid of the poetry that we are always being told is what makes Shakespeare Shakespeare. In fact, the performances do serve the crib sheet purpose. I'm not sure I've ever grasped the plot of King John and the shifting alliances quite so clearly as I did in Cathy Naden's version. King John, by the way, is played by a potato masher.»

Lyn Gardner, *the Guardian*, 3 mars 2016

« It's the objects that draw you in, just as the actors on a stage might. As they enter the scene, there is a moment, a question raised: 'Ha, Macbeth is linseed oil, Banquo wood oil. Why?' There is no time to try to answer. As the story moves on, the objects take on their character. Without a live audience the storyteller relates to the objects, imbuing the inanimate items with feelings and sharing their story in a gentle and protective manner. »

Abi Golland, *Now then magazine*, 6 novembre 2020

Billetterie

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> Dès le 30 août à la billetterie centrale
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