



OH! SECOURS

AND

CAP AU CIMETIÈRE



« At the theatre,
there is nothing to understand,
but everything to feel »

Louis Jouvet

« From this place where things happen
that neither the air understands.
Look! The dead aren't dead.
Look! The livings aren't alive.»

Juan Radrigán
26-01-2006

OH! SECOURS and CAP AU CIMETIÈRE
are dedicated to Juan Radrigán,
who inspired and will continue to illuminate this creation

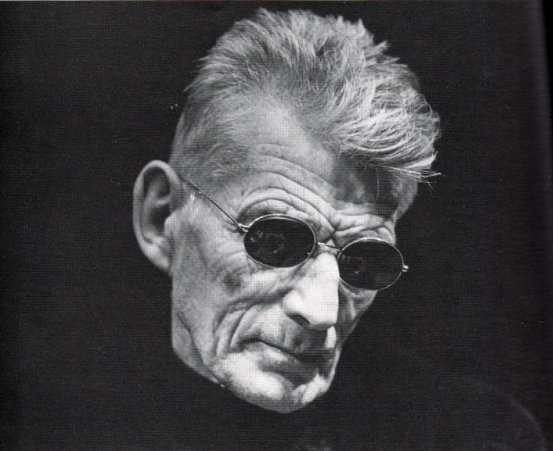


This existential enigma reappears in me
as if I sat down front a river.
On one of the banks, our dear great Chilean poet,
Juan Radrigán.
On the other bank, this splendid man,
Samuel Beckett.

Two ways
in the length of the same river
which open new horizons
to our theatricality

Today, it is with a great emotion
that I begin this creation
which will link three continents.

Teatro del Silencio always had
and will always keep this necessity
To start from the non-existent
and make theatre exists



Letter of intent

The sky faces the plain.

It is this continuous gravitation that brings us to meet the others;
other thoughts which trouble my soul.

Ending to start again and realize, that is our job.

Wondering about our presence in the world, on what we are going to say.
And why would it be exactly the moment or not?

OH! SECOURS and **CAP AU CIMETIÈRE**, the last creations of the Teatro del Silencio came to me as something very unexpected.

Unexpected as a contemporary poetry, in the street, about Beckett's universe.

Its silence, so heavy, reminds me truculent texts of Rabelais and its immobility brings me back to the perfection of the dramatic corporal mime of Etienne Decroux.

This impasse of nonsense makes me dream.

As a time of remote stars that Beckett would have sent to our own abyss, and which takes me in a deep attention comparable to what I want to say at this moment.

There is a fascination for this man from Dublin, which was able to skim what one called at the time " the existentialism "; and whom, however, remains so often badly known.

I have an enormous interest to give a taste for discovering this author.

Meticulously, in various scenes, that evoke his philosophy, and that street theatre is able to transform.

Because for me, street theatre is a real searching tool that allows to dream about a collective theatrical existence.

I don't know if my choice was deliberate, or if my anxiety was so strong, viewing our own existence, but while I followed my research on this Nobel prize, I fortunately met a great Chilean playwright, Juan Radrigán, who, by his works, allowed me to find the key of my next show.

My meeting with this Chilean author, National Price of Performing arts, and his text "Beckett and Godot" (Price Altazor in 2005), made resurface the impact that Beckett, by the intensity of his reflection on existence, had had on me.

Juan Radrigán wrote a marvelous poem: a strong dramatic conversation in which Godot comes to meet Beckett, at the time of his death, questioning him about his work and his life, in a dialogue sometimes very cruel and moving, and with the humor which Beckett liked so much.

This meeting disrupted the path of thought that accompanied me for this creation.

I began then to structure from the work of Radrigán a series of imaginary images on Beckett's work, inspiring me in his best-known texts, those which led to questioning the humanity, but in physical and circus universe, existential and acute.

As if somebody needed to pinch himself buttocks.

In those days when the sky is black and in which death is so present, we will work on these authors and we will impregnate ourselves of their poetry, to awake in our public, which is associated with this research, the questioning of our fragile existence, undoubtedly for affirming it better.

I am persuaded that in this historical moment it is necessary to reanimate the conscience of our acts.

I am there and I keep being there, with all my conviction that Teatro del Silencio exists.

It reproduces and recovers and it does not need to be one another than itself.

Mauricio Celedón - April 2016

“GODOT: I thought of your vision of death. In your work “Endgame”, there are two characters who live each one in a bin; in “Happy days”, the protagonist appears buried to the belt, and even to the neck in the second act; and in your novel “The Unnamable”, you speak to us lengthily about a certain Mahood, who has neither arm, nor legs, and who lives snuggled up in one jar of mud.

Of course the place where your characters live is often atrocious. Nostalgia for the safe, tepid and sacred place from where we come. But there is something to seek in the uprooting of your characters: All were present in the afternoon when love was absurdly crucified.

They didn’t emit the judgment, being common people, but they didn’t either raise the voice to defend what the Galilean embodied... (Looking at the costumes.) Children of a homicidal twilight, more unfortunate than guilty, seeking peace, only peace, but you...

BECKETT: Basta, Basta! ... Will you shut up once and for all, and stop driving me mad with your cursed verbiage? Harassing, questions, questions. What a mania! If you want to see symbols, mysteries or messages in each paragraph, get yourself the answers, but don’t piss me off. By the Saint Christ, I thought that nobody would come to importune me here. » By the Holy Christ, I thought that no one would come to trouble me here. "



Samuel Beckett's work is multiple: from his most symbolic plays, *Waiting for Godot*, *Happy Days*, *Endgame*, classified "theatre of the absurd" by the criticism, to his trilogy of novels *Molloy*, *Malone dies*, *The Unnamable*; from his "texts-installations" so close to pantomime and choreography, up to radio programs and cinema ...

A work in which the image becomes a leading element over time.

But how to make this immense work accessible? Which texts or plays to choose, how to transpose them, to share them, with our own language, without forgetting this humor so dear to Beckett and Radrigán?

In this vast Beckettian landscape, Juan Radrigán's play "*Beckett and Godot*" guided us, to travel through universes, works, to summon the various characters and their stories, while evoking these questionings on solitude of the human being, about the tragic of the existence, the impossibility to communicate, on the wandering and the expectation, the violence, the anxiety of the human being in front of the death.

Thanks to the infinite tools of the street theatre, mixing mime, dance, circus, at the beat of the music interpreted live, Teatro del Silencio dashed into this research to give life to two shows:

CAP AU CIMETIÈRE, a surrealist tale in the city, an itinerant show where intertwine "theatrographies" in movement -interpreted by volunteers or by arts students, and circus scenes.

And **OH ! SECOURS**, a journey in the Irish author's universe, a poetic-silent conversation between Beckett and his characters, between mime and circus.

Two complementary outdoor performances which can be presented together, on different days; or proposed alone, in an independent way.

When! When! One day, is that not enough for you, one day he went dumb, one day I went blind, one day we'll go deaf, one day we were born, one day we shall die, the same day, the same second, is that not enough for you? They give birth astride of a grave, the light gleams an instant, then it's night once more. (...)

Extract of Waiting for Godot - Samuel Beckett

CAP



AU CIMETIÈRE



CAP AU CIMETIÈRE

During my research about Beckett, on the cover of *Worstward Ho*, I drew graves, one next to others.

That's how **CAP AU CIMETIÈRE** began. It was a real headache at that moment in my head; I was with a man who affected the fibre of life, in so few words, with this language of the absurd.

CAP AU CIMETIÈRE is an existentialist journey, from the birth to the death and from the death to the birth, with these characters, full of energy, life, and void...

But it was necessary to find the movements, the gestures, and the order of the scenes capable of a total nonsense in itself, a tangible incomprehension, to incarnate this dizziness of the miscommunication, madness of the humanity.

It is from this mixture that this theatre in movement was born, that we are ourselves discovering.

But who can speak about the absurd if not the nonsense itself.

It's the generation of Beckett, Ionesco, which really created a theatre of the absurd that we want to awake today, in this contemporary darkness, to touch a popular public, thanks to our practice of the mixed arts, with this imagination.

From the cradle to the grave, **CAP AU CIMETIÈRE** is a succession of apparitions, like paintings, a parade of Beckettian characters in the street.

Theatre and circus scenes in movement cross path with “theatrographies” inspired on dramatic corporal mime, created and played in each city with volunteers or theatre’s students, accompanied by live music and record music.

On her way to the ultimate day, a woman “give birth on a grave”, a group of men and women advances in spite of the bullets that shot them through. Locked up in her coat, a woman struggles in top of an aerial structure. Becket, as a young man, confront with himself as an old man. Winnies on fire cross with Vladimir and Estragon in an unrestrained race towards the cemetery. In the middle of the graves, an ultimate dance, and in the sky, death flies over in a trapeze...





THE PARTICIPATION OF THE POPULATION

The participative experience of the population in **DOCTOR DAPERTUTTO**'s parade lefts its mark in Teatro del Silencio's history, generating another form of popular theatre. More than 1000 theatre enthusiasts, worldwide, have taken part in this human and theatrical adventure, thus keeping it permanently in the heart of their own city. And at the same time, allowing the writing of a history of a show in a permanent movement.

This "epic" has left its marks and we have decided to pursue this research of participative forms, with these "theatrographies" inspired by the dramatic corporal mime.

A first stage took place in Béjaia, in Algeria; the others took place in France, in Sotteville-lès-Rouen, Aurillac, Villeurbanne and Paris.

These meetings build themselves as an exchange.

Mauricio Celedon and his team introduce the participants to the dramatic corporal mime. And then, together, we dive into the universe of Beckett and Radrigán, to become actors of this collective performance.

We invite inhabitants of the cities where we play, to participate in this parade, to embody these Beckettians characters alongside Teatro del Silencio's actors.

Upstream to the representations, the participants are invited to join the troupe, to repeat these "Theatrographies", compositions, simple, inspired by the dramatic physical mime.

These meetings are a special time of sharing for both participants and Teatro del Silencio team

IN PRACTICE :

- Around forty participants, dance, theatre, and sport enthusiasts - adults or accompanied minors.
- The inscription of volunteers is made before the arrival of the Company with the support of the organizers.
- A preliminary meeting is organized during the technical visit.
- 3 workshops-rehearsals of 3 or 4 hours
- The day of the show: convocation 4 hours before the beginning of the parade

If **CAP AU CIMETIERE** is programmed alone, workshops can be organized in less days, with more intensive schedules.



« During a party in England (-tells Beckett-) one of these so-called intellectuals asked me why I always wrote on pain and misery. As if it was something perverse! He wanted to know if my father had struck me or if my mother had run away from home, if my childhood had been unfortunate. I answered him: " No; I had a very happy childhood ". What seemed even more perverse to him. I left the party as quickly as possible and took a taxi. On the window which separated me from the driver were stuck three posters: one proposed assistance for blind persons, another one for the old men in hospices, and the third for the war refugees. Pain and misery, there's no need to search them. They blow up in your face even in London taxis. »

Extract of BECKETT by the Madeleine - Tom F. DRIVER

OH!



SECOURS

OH! SECOURS

Paris, December 1999.

The day of Samuel Beckett's death.

In a sand desert, a formless and slippery substance, stand vestiges of a theatre fallen into disuse.

Godot, emblematic character for whom we stopped waiting, comes to question his creator, Samuel Beckett

A private meeting where characters of his work and life are crossing each other's way



This graphic dialogue between Beckett and Godot, nightmarish and comic, poetic and absurd, immerses the spectator in the work and life of the Nobel Prize writer.





“Mouths” tracking their creator in a wild wrestling match...
 Anonymity of “Acts without Words”, caught up with by their
 “didascalies”, Winnies on the brink of suicide, Vladimir and Estragon
 in search of shoes to their foot, Lucky and Pozzo in a duel with an
 aerial cord, Clov and Hamm, servant and general in a wheel chair...





From this desert of sand also appear beings who were dear to him, or evoking fragments of his life.

His relation with the young Lucia Joyce, James Joyce's daughter, who, desperately in love, will sink into the madness.

His confrontation with Nazism during a journey in Germany and then his engagement in French resistance.

His meeting with Suzanne Dechevaux-Dumesnil, her wife, who will accompany him until he dies.







MUSIC

A live original musical composition
Directed by Jorge Martínez Flores
Created in complicity with La Reine Mab

« (...) Is there something paralyingly sacred contained within the unnature of the word that does not belong to the elements of the other arts? Is there any reason why that terrifyingly arbitrary materiality of the word surface should not be dissolved, as, for example, the sound surface of Beethoven's Seventh Symphony is devoured by huge black pauses ? (...) »

Extract of Letter from S.BECKETT to A.KAUN - 1937

Music is the soulmate of movement and theatre, and as usual in Teatro del Silencio, it will take an important place in this creation. It will be essential, created in accord, it will be the emotion connected to the action.

With **OH ! SECOURS** and **CAP AU CIMETIÈRE**, our explorations led us towards Irish, English and Latin American folk songs as well as towards creations of contemporary composers like Philippe Glass, Morton Feldman, Pascal Dusapin who were all inspired by Beckett, to create two original partitions mixed with the electro tones of the group La Reine Mab.

Beyond music in itself, it is the musicality of the words, the rhythm of writing and its silences that were in the center of our study.

The word and the human voice, divided into halves, deformed, accompanied or not with sound effects, live and off the record, amplified, whispered... are also at the heart of this partition among which the composition and the musical direction will be entrusted to Jorge Martínez Flores, composer of the Teatro del Silencio for several years, in complicity with the group La Reine Mab.



THE COMPANY

Artistic direction : Mauricio Celedon / **Musical direction:** Jorge Martínez Flores
Musical composition: Jorge Martinez Flores et La Reine Mab / **Costume creation:** Claudia Verdejo / **Costume student:** Viollaine Sala, Marie-Lou Monnot
Scenography: Mauricio Celedon, Panxo Jimenez, Marcelo Pizarro / **Chief constructor:** Panxo Jimenez / **Constructors:** Clément Dreyfus, Panxo Jimenez Stéphane Najma / **Set assistant :** Christopher Lange / **Performers - actors and circassians :** Belen Celedon Moraga, Guillermina Celedon, Luigi de Maglie, Francesca Domenichini, Luis Hormazabal, Panxo Jimenez, Claire Joinet, Julie Jourdes, Yasminee Lepe González, Karelle Prugnaud, Dmitri Rekatchevski, Laure Sinic, Antonia Vasilakou, Claudia Verdejo / **Musicians:** Jean-Paul Beirieu, Julie Biereye, Mathieu Duchier, Samuel Monce / **Technical direction:** Stéphane Najma / **Aerials:** Michel Arias
Sound: Francisco Araya / **Technicians:** Michel Arias, Clément Dreyfus / **Coordination and administration :** Fanny Enjalbert / **Administration student :** Mathilde Daviot / **Gestion :** Marie Graindorge - Art Rythm Ethic / **Diffusion:** Cécile Morel-Trinquet

Our sincere thanks to all those who, from near or far, supported us during this creation, in Algeria, France and Chile. To all the lovers and lovers of the theater with whom we share the adventure theatrical and human CAP TO THE CEMETERY.

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**ON TOUR
22 ARTISTS
AND TECHNICIANS**





TECHNICAL INFORMATION

CAP AU CIMETIÈRE-ITINERANT PARTICIPATORY

Duration of the show: 45 minutes if programmed with OH! SECOURS
50 to 55 minutes. if programmed alone

Length of the path: between 600 m and 800 m

Gauge of public: from 300 to 400 pers.

Description path: A large street, Min 6/8 meters width (without dimensions of sidewalk), in the city, without any vehicles nor traffic. No parking. With possibility of installing in the public space 4 fixed scenes (Aerial structure, scenography of graves). Also allowing installation of mobile dressing-rooms, either directly in the street or in the courts (halls giving straight from the street). The final scene requires a big space 20 m x 20 m (Wide Street, square...).

OH! SECOURS – FIXED SHOW

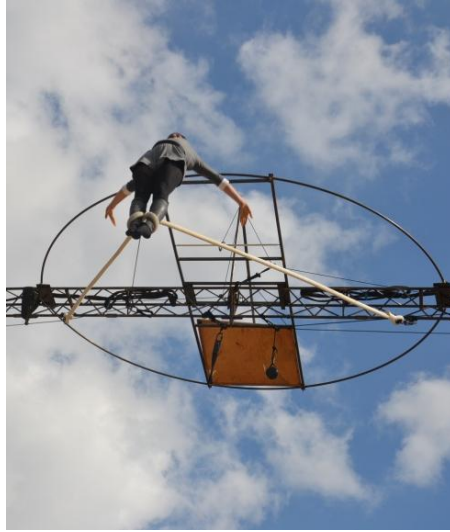
Duration of the show: 1h05

Gauge of audience: Unlimited. To be determined according to the characteristics of the place – Plan, according to the configurations, the installation of carpets, benches, chairs or terraces for the public.

Scenic space: OPENING 24m, DEPTH 33m, HEIGHT 12m. These dimensions do not take into account the necessary space for the installation of the audience

Ground: Flat ground, without obstacles with a maximum of slope of 1/100; for installation of a portico aerial structure (footing on the ground 8 m X 8 m), near water connexion and electricity.

Access public road and car park: allowing the unloading and the load of a truck of 50 m2.



PARTENERS

IN FRANCE

RESIDENCES, COPRODUCTIONS, HELPS FOR CREATION

L'Atelier 231 – CNAREP de Sotteville-lès-Rouen, Le Parapluie – Centre International de Création Artistique d'Aurillac, Les Ateliers Frappaz – CNAREP de Villeurbanne, Le Moulin Fondu- CNAREP de Noisy-le-Sec.

RESIDENCES AND COLLABORATIONS

La Parole Errante in Montreuil, Temporaries artistic venues SNCF – Paris 18e.

SUBSIDIES

Aides à la création : Régional Council Ile-de-France – Subside From Fund for Street theatre– 2016, French Ministry of Culture and Communication - General Direction of Artistic Creation (DGCA)- “Aide à la Résidence de Production Art de la Rue -2017”, The company is subsidized by the DRAC Ile-de-France ADAMI, SPEDIDAM

IN ALGERIA

RESIDENCE: International Festival Theatre of Bejaïa.

SUBSIDIES: French Institute in Algeria, Chilean Embassy in Algeria

IN CHILE

SUBSIDIES: , Chilean National Council for Culture and Arts.

ON TOUR 2017-2018-2019

18th June 2017: Festival Les Nocturbaines - Paris 20 eme - FR

23rd, 24th June 2017 : Les Invites - Villeurbanne - FR

25th June 2017 : ET20L'ETE - Paris 20 eme - FR

1st, 2nd July 2017 : Viva Cité - Sotteville lès Rouen - FR

24th, 25th, 26th August 2017 : Festival International de Théâtre de Rue d'Aurillac - FR

03rd at 07th January 2018 : Festival International de Teatro Santiago a Mil – Santiago du Chili – CL

12th January 2018 - Parque Cultural de Valparaiso - CL

25th, 26th May 2018: Festival Internacional Teatro y Arte de la Calle - TAC- Valladolid - ES

20th and 21th July 2018: Chalon dans la Rue – Chalon sur Saône - FR

Optional 2018-2019 // Spain, Netherlands, England, Canada



A MEETING BETWEEN TWO AUTHORS RADRIGÁN AND BECKETT

Since "Transfusion" created in 1989 - street pantomime, which evoked, in an itinerant hospital of fortune, the various migrations which populated Americas and dictatorship of which Chile went out hardly - the major part of our creations were inspired by major figures and European authors: Rimbaud, Voltaire, Artaud, Lewis Carroll, Dante, Brecht, Darwin, Meyerhold.

Today, I feel the need to return towards South American authors, and if I chose to work with Juan Radrigán, it is, on one hand, because he dedicated one of his work to this meeting between Beckett and Godot, but also because the theatre of Radrigán establishes a break in the Latin American dramaturgic landscape, as Samuel Beckett's, in another time, on another continent.

The exchanges that I had the immense luck to live with Juan Radrigán at the very beginning of this creation, him who left us so brutally, on October 16th, 2016, continue to live in me.

His humor and his humanity, as those of Beckett, will continue to move me and to guide my steps for this creation.



A MEETING BETWEEN THREE COUNTRIES FRANCE, ALGERIA, CHILE

One of the first stages of research of OH! SECOURS and of CAP AU CIMETIERE took place in October, 2016, in Algeria, within the framework of the International Theatre Festival of Bejaïa. After a first internship of dramatic physical mime in 2015, Mauricio Celedon, accompanied by 6 artists of the Teatro del Silencio, proposed in October 2016, a formation-research in which participated 70 Algerian comedians, around the works of Beckett and Radrigán. This research led to a final workshop's presentation, in the public place, which doubtless carries the beginnings of the participative aspect of this creation.

Throughout his history, since its first years of existence in Chile (1989/1995) and during all its years of residence in France (1995/2016), Teatro del Silencio maintained links and close relations between France and Chile, by developing projects of exchanges between artists and institutions of both countries.

The recent cooperation, introduced within the framework of the Plateforme Région Ile-de-France / Région Métropolitaine de Santiago - which led to an intense tour of 18 representations in disadvantaged municipalities in the region of Santiago, for more than 11.000 spectators and 450 participants in itinerant workshops, supported by Metropolitan Area of CNCA (Chilean Ministry of Culture) and the Santiago Metropolitan Area Council, revived these links.

Today the CNCA clearly expressed its will to support these researches by associating the Cultural Center Ex-Carcel of Valparaíso, with the organization of a laboratory for young students and for inhabitants which will take place in 2018.

Increasing these reflections on the existence on 3 continents, in Europe, in North Africa and in South America will give a particular poetry to this creation.



Juan RADRIGÁN ROJAS

Juan Radrigán Rojas, born in Antofagasta, Chile, on January 23rd, 1937, is a self-taught Chilean playwright. He said to have learned to read and many other things too, in his mother's very sad eyes, and through the wonderful and rainy regions of South, lands dried out of North and through hundreds of faces and of bodies damaged by the merciless poverty.

He wrote 42 plays.

He said he had no idea where came from to him this imperative necessity to put together word which tell stories, which protest, or question about the period which was given to him to live ...

Radrigán distinguished himself in Chile to be the first author to introduce the social outcasts, the non-conformist, as the main characters in theatre, into directions with few scenographies, going up his works in popular places, reflecting their origins.

He burst into the Chilean scene in 1979, with his first room, Testimony of the deaths of Sabina, who was performed in numerous cities in Chile, by professionals and amateurs. In 1980, he created the trilogy funeral Drum roll for wolves and lambs. In 1981, the play which brought him gratitude and consecration of the criticism: Consummate Facts, recently directed in London by the English director Robert Shaw.

From this time, literary criticism characterized is work as social theatre! The bull by horns (1982), has been particularly recognized and rewarded then comes Brutes (1983) and Made in Chile (1984), The voices of the hatred (1984), Drunk of moon (1986) and The people of bad love (1986).

On the scene of the post Chilean dictatorship, he reinvents his theatre by proposing dramatic conflicts, exposing on stage unfinished love; love without addressees, ghostly characters who pass in transit between life and death.

Of this period, we shall hold mainly Island of persisted love (1994), The re-encontrement (1996), Drunk Ghosts (1997), Celestial Dog (1999) and Loves of Canteen (2000).

His third period of theatrical writing abounds in metaphysical and existentialist contents, we shall hold in particular Sorry Prince (1998), Beckett and Godot (2004), Ceremonial of male goat (2012) and Report for person (2012).

If he explored various kinds of the writing, dramatic art was always his most prolific and most recognized domain.

He also gave classes in diverse universities through Chile and received numerous distinctions in his domain.

Juan Radrigán died on October 16th, 2016, in Santiago de Chile.

His received lots of prize and award for his work

1981 - Consumed facts - Best Work Award by the circle of the art critics of Chile.

1982 - The bull by horns – Best Work Award by the circle of the art critics of Chile.

1983 - The bull by horns - Literature Award of the city of Santiago.

2005 - Beckett and Godot - Prize Altazor of Dramaturgy.

2010 - National Award “Bicentenary of Chile” in dramatic art for his whole work awarded by the circle of the art critics of Chile.

2011 - National Excellence Award of Performing arts for his whole work by the National Council for the culture and the Arts (Chilean Ministry of Culture).

2014 - Dance of the died eyes - Altazor Award of Dramaturgy.





Samuel BECKETT

Samuel Beckett was born in April 13th, 1906, in the family house of Cooldrinagh to Foxrock, well-to-do suburb in the South of Dublin. Stemming from a Protestant family, he studies French, literature and philosophy in Trinity College of Dublin from 1923 till 1927. It's at that time that he is getting passionate about theatre. He obtains his Bachelor of Arts in 1927 and, the following year, is named reader of English to the superior teachers' training college of Paris where he gets acquainted with James Joyce. It is an essential meeting for Samuel Beckett, it leads him to draft his first text, a critical essay, "Dante ... Bruno. Vico ... Joyce ", inspired by the readings of Giambattista Vico and Giordano Bruno, recommended by James Joyce. The reference to Dante is a constant in James Joyce's writing but also in Samuel Beckett's. It's in Paris that he is published for the first time, in 1930, by Nancy Cunard, with the poem Whoroscope.

From 1931 till 1937, he makes various stays in England, in Germany, and becomes established finally in Paris in 1938.

Up to the World War II, Samuel Beckett writes in English. During the Occupation, he enters the resistance. Looked for by the Gestapo, he takes refuge in Vaucluse, where he lives on agricultural works till the end of the war.

After 1945, he undertakes the translation of his previous works in French, in particular Murphy. He chooses French as language of writing for his poems, news and novels. Writing in French allows him to avoid the automatisms of a too much mastered mother tongue. He will begin again to write in English in the 1960s.

From 1946 till 1953, Samuel Beckett enters for a period of fertile creation. He writes his romantic trilogy constituted by Molloy (1947-1948), Malone dies, (1948) and The Unspeakeable, (1949).

Samuel Beckett's work, whatever the used shape, is urged by the will to achieve a purity of language, what gives to his papers a universal and timeless reach. The main themes of his works are the human time, the wait, the everyday nature, the solitude, the alienation, the death, the wandering and the forfeiture. Samuel Beckett is interested by the words in a obsessional way.

The relation to the painting also occupies an important place in his work. He writes, at the beginning of 1950s, about Tal Coat, Masson and especially Bram Van Velde. Certain paintings are at the origin of his work. In this way, a visual detail strikes his imagination and is bound to other elements to establish the first draft of a work to come.

Waiting for Godot, play written in 1948, published in 1952 and played in 1953 in Paris at the Theatre of Babylon in Roger Blin's direction, offers to Samuel Beckett a celebrity which he does not expect and which he denies. This work indicates the beginning of his theatrical career and opens the way to the literary success which will lead him, in 1969, to the Nobel prize for his whole work. In the 50s, suffering of the Parisian worldly life, Samuel Beckett decides to rent a house in the countryside, in Seine et Marne. He recognizes in it the Irish landscapes.

He continues to write plays: Endgame (Fin de partie) (1957) written in French, Krapp's last tape (1958) written in English, Happy days, in English (1961) and in French (Oh les beaux jours) (1963). The theatre of Samuel Beckett, indicated as "theatre of the absurd", mixing grotesque situations and unstructured language, breaks with the traditional theatre; his characters are the opposite of the tragic hero, they are embodiments of the human condition. Samuel Beckett turns in mockery the object of the dramatic action, and works on the time and the space. While Waiting for Godot, play of the non-event, destroyed the sacred aura of the dramatic time appropriate to the action; in The Lost ones, (1970), it is the space of the action that is questioned.

The theatrical experience of Samuel Beckett allows him to acquire a control of all the technical means provided for him. Indeed, he gets acquainted with the devices of direction, lighting, and layout of the space which allow him to pursue his work outside of the theatre stage.

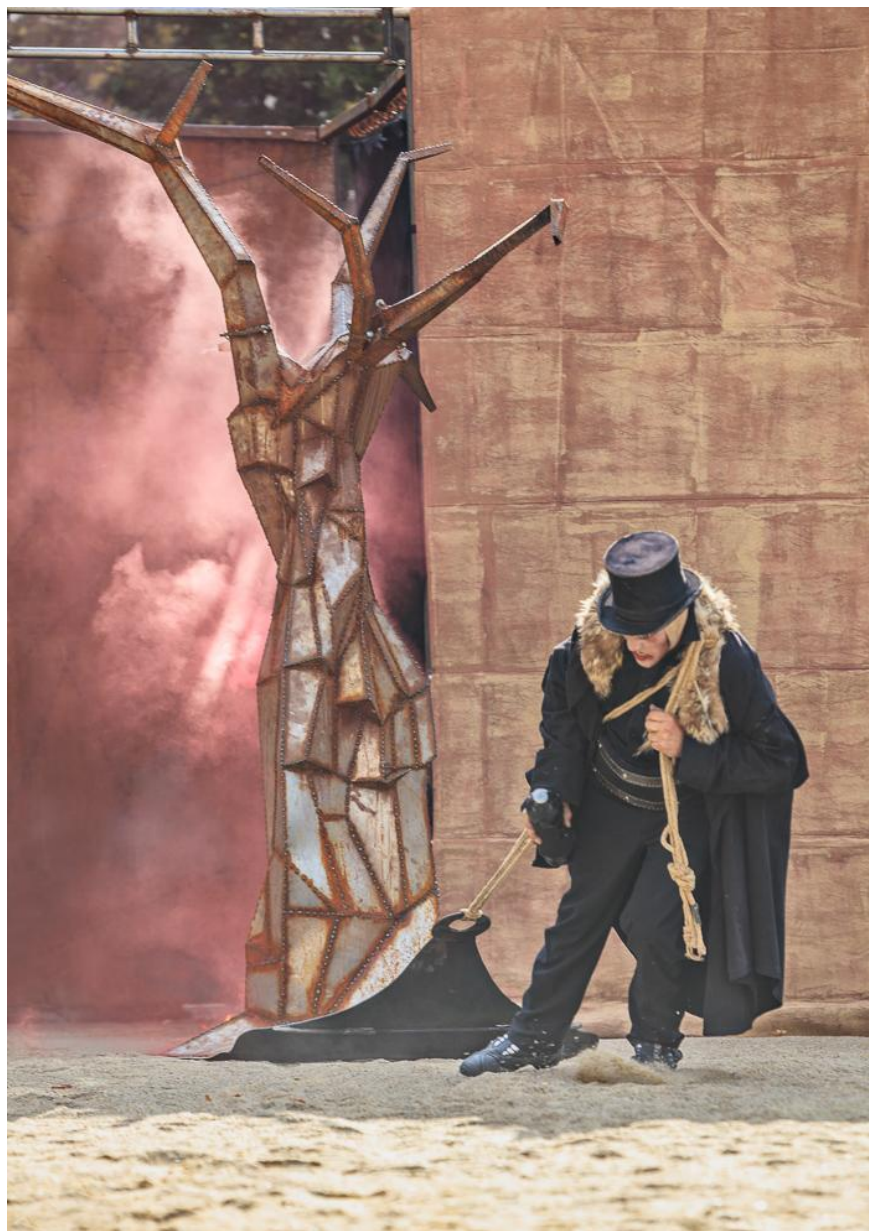
In 1956, the BBC orders him his first radio play, All That Fall. He writes then for the cinema and the television a lot.

Film, short movie of 22 minutes, written in 1963, was realized in 1964 by Alain Schneider. The protagonist: O, interpreted by Buster Keaton, is divided into halves as often in Samuel Beckett's plays. O runs away throughout the movie, he is pursued by Oe, the eye, which will turn out to be his. Film is a direction of the necessary conditions to escape from the objective, in other words from the eye and from the perception.

Gilles Deleuze sees in Samuel Beckett's work a new proposal of to answer to the inexhaustible question touching the creation of an image. Indeed, build an image do not suppose to be held outside the language. Through texts for the television papers between 1966 and 1983, Samuel Beckett works the joint of the visible and the audible. The television, the games of camera which it engenders and the moved closer centrings contribute to make arise other senses. Hey Joe, in 1965 is the first text for the television. The camera becomes a way of full expression. Other television plays will follow, Ghost trio (1976) ... drank tea clouds ... (1976) Arena Quad I+II (1981), Nach und traume (1983).

His television plays are dominated by a deep melancholy. They aim, more and more, towards a very uncluttered form, reduced to the essential ideas. The last images staged by Samuel Beckett limit themselves to essential forms of pictorial representation: geometrical forms (mainly the circle and the square), use of the black and the white, and the dramatic twilight.

Samuel Beckett dies on December 22nd 1989, in Paris.



PRESS EXTRACTS AND VIDEOS

[La Voix du Cantal 24/08/2017 // Click here to open the on-line article](#)

[The Teatro del Silencio pays tribute to Godot.](#)

["Oh ! Secours !" proves to be a fascinating revisit of the universe of Samuel Beckett.](#)

"Mr. Beckett! Mr. Beckett! it's not enough to wash your clothes ... Mr. Beckett! You must also wash your mind ... " Everything starts from the text: "Beckett and Godot". The company Teatro del Silencio decided to take inspiration from the work of the Chilean playwright Juan Radrigan, himself inspired by the absurd universe of Samuel Beckett, to create "Oh! Secours". The aridity of the decor, made of sand and almost dead wood (central element of the work Waiting for Godot) contrasts with the softness of the actors' gestures. The fatalistic atmosphere is accentuated by the costumes, stripped but carefully studied. The live music comes furiously to support the text, this "Oh! Secours" whose the play derives its title. Each syllable is weighed: «It is a day where there is no more day. » Words that remain unresolved, as if to invite the spectator to reflect on the meaning of his own existence. The actors take the time to play, to move, to convey their emotions. It's a shame that this atmosphere both powerful and intimate is not better highlighted by night sessions! Indeed, everyone is waiting for death by not knowing what to expect, precisely. And that's what makes the image all the more beautiful. This interminable waiting is sometimes punctuated with moments of grace. Thus, the femininity of a trapeze artist, balancing to the rhythm of a Spanish song, gives a renewal of hope, before the last funeral procession.

[La Montagne - 26/08/2017 // Click here to open the on-line article](#)

[Street theater - Aurillac Festival: the Teatro del silencio takes the spectators to the grave.](#)

The show wasn't announced at IN Aurillac street theatre festival. The agreement between Teatro del Silencio Company and Aurillac's artistic director, Jean-Mary Songy, intervened only after the closing and printing of the programs. But the amateurs knew it. The show was announced on the company's website, and word of mouth did the rest... Not really in the "in", nor quite in the "off", the parade proposed Saturday afternoon by Mauricio Celedon, the director of the company Teatro del Silencio, was expected by several hundred spectators who, with the actors, will end a day by a course to the cemetery ... A parade created last June at the Nocturbaines, in Paris, and that comedians now master on the fingertips. Far from being happy, this walk proposed a dark, even oppressive, but addictive vision of a destiny yet known and shared by all of humanity. From the cradle to the grave, under a blazing sun, Teatro del silencio has simply engraved a moment of eternity in the memories of the presents, like an epitaph. Beyond the grave ...

[Artistikrezo Aurillac 2017 Festival de rue\(s\) débridé\(es\) // Click here to open the on-line article](#)

[Unbridled Street Festival](#)

Teatro del Silencio was founded by Mauricio Celedon in Chile in 1989. Theater Titanick was created the same year in Germany. And Philippe Freslon launched Compagnie Off in 1986. The three ensembles are among those who have marked the arts of street theatre. Teatro del Silencio ? The name is right, since they renounce the text and emphasize the body of their actors and circus, committed to the end. It is deceptive, since their musicians raise the decibels. " Oh! Secours" is inspired by Beckett's work. But this universe is made of silences, as much as words. Also Teatro del Silencio can only bring us to a screaming Beckett, even if it will scream beyond words, as in Edvard Munch's painting. Mauricio Celedon likes group movements, even crowds. He therefore strengthens his troupe, already strong of fourteen mimes and Circassians, by a group of amateurs, each time made up of local citizens. Because even in his meeting with Beckett around our philosophical mysteries, Celedon embarked on a living fresco, and in no way renounces the dazzling signature of Teatro del Silencio.

[Video extract OH! SECOURS - In Festival d'Aurillac 2017](#)

[Video extract CAP AU CIMETIÈRE - In Festival d'Aurillac 2017](#)

[Workshop CAP AU CIMETIÈRE in Parque Cultural de Valparaíso - Chile](#)



Mauricio CELEDON and TEATRO DEL SILENCIO

Artistic Director and Stage Director :

Mime student and disciple of Noisvander, Etienne Decroux and Marcel Marceau.

Actor in the Companies « Mimos Noisvander », «Teatro Lejania », « Théâtre de la Sphère » and « Théâtre du Soleil ».

Mauricio Celedon founded in 1989 in Santiago, Chile, the Company Teatro del Silencio, which brings together actors, mimes, dancers, acrobats, musicians and plastic artists

With the Teatro del Silencio, it seeks a form of universal expression: a theatre of emotion, gesture and music, with the determination to create a theatrical language accessible to all, allied to a reflection on our times.

Based in France, in Aurillac from 1999 to 2010 and from 2011 in residence at the Théâtre Jacques Prévert of Aulnay-sous-Bois, he continues its researches on a theatre which realize the merge of the performing arts. An expression that combines circus, street theatre, mime, dance, music and text for "impact" the spectator. This theatrical approach allowed him to reach a wide public. Men, women and children of various cultures, of different histories, of diverse languages appreciated the originality of this theatrical expression which allowed them to travel in the time and the space, without barriers or borders.

With the Teatro del Silencio ; he creates : "Gargantua" (1989), "Transfusión" (1990), "Ocho Horas" (1991), "Malasangre o las mil y unas noches del poëta" (1991), "Taca Taca, mon amour" (1992), "Nanaqui - dossier N°262 602 - L'homme qui se dit poète" (1995), "Alice Underground" (1999), "Le cas Büchner" (2004), "O Divina la Commedia - Inferno" (2003) "O Divina la Commedia - Une Mère et ses enfants au Purgatoire" (2005) et "O Divina la Commedia- Paraíso" (2007), Malasangre (2009), Emma Darwin (2010), Musée du Bout du Monde (2011, 2012 and 2013) Ferrat (2012), Doctor Dapertutto (2014), OH! SECOURS and CAP AU CIMETIÈRE en 2017

The creations of the Cie were presented outdoor, in theaters and in circus tent, through major theatre festivals in North America, Europe, North Africa, Latin America and Asia where he obtained recognition from the public and critics.

He also works as Director or artistic advisor for other European companies: Cirque Baroque, Athra, MetalloVoice, Générík Vapeur, Karlik Danza, Teatro, Aran Dramática and Samarkanda Teatro. In 2003 and 2004 is the artistic director of the European project Dante or The Divine Comedy of the Street, in Spain, France, Italy and Poland. At the same time, he developed more than 20 years of intense activity as a teacher, in Europe and Latin America.



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