

THE HANDMAKING OF THE WORLD

(LA CONSTRUCTION DU MONDE)

GEORGES APERGHIS - Solo for percussion table



THE PROJECT

«It is a story of solitude, a man sitting at a table.

He speaks to it, words bring words, words bring sounds, the table tries to answer him, actions are born, semblance of characters, furtive sounds.

The table begins to swarm with small rhythmic actions, the music is there like a child's game - very simple situations, often comical, like when a person lives his own dream without knowing that he is being watched.

He creates his world step by step.

Sometimes an experimenter, sometimes a sorcerer's apprentice, he lives in the bubble of his own futile magic.»

— Georges Aperghis —

The Handmaking of the world is an attempt to do almost everything with almost nothing. A return to his roots for Georges Aperghis, who in the mid-1970s developed an approach to musical writing and theatricality based on the basics: bodies, gestures, sounds that are at first sight anodyne, the slightest syllable... The percussionist and actor Richard Dubelski, a long-time companion of the composer, sees his field of action limited to a single object, a table, which we quickly realise is anything but ordinary. A story of loneliness and idleness, where world-building is a matter of gradually filling a void by focusing on every detail.

Georges Aperghis
composer

Richard Dubelski
percussionist

Nina Bonardi
scenographer

Olga Karpinsky
costumes

Hervé Friche ou Nina Bonardi
General management

Estimated duration
40 minutes

Audience
From 7 years old

Frequency
Two performances per day
for 30 spectators

THE SOUND TABLE

The percussive table can be placed **in public spaces, everyday places, quiet places** such as nursing homes, media libraries, etc. Close to the spectator, in small groups, it breaks down the traditional places of performance.

Designed by **Nina Bonardi**, the table, made of wood and music, is manipulated by the percussionist **Richard Dubelski**.

It contains various mechanisms that allow for the production of sounds and the play of materials.

The percussionist manipulates them on sight, but by encouraging a shift between gesture and sound.

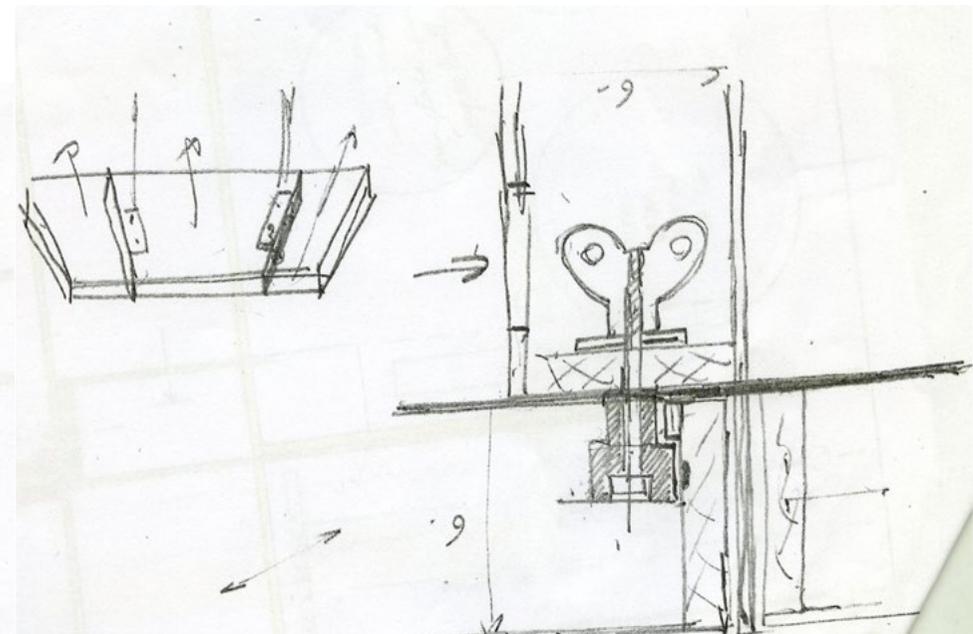
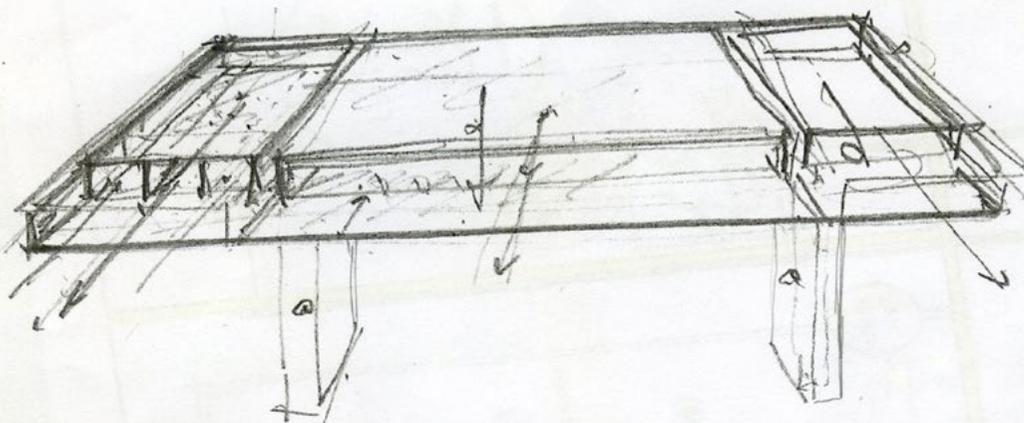
One no longer knows whether it is the gesture that triggers the sound or the other way round.

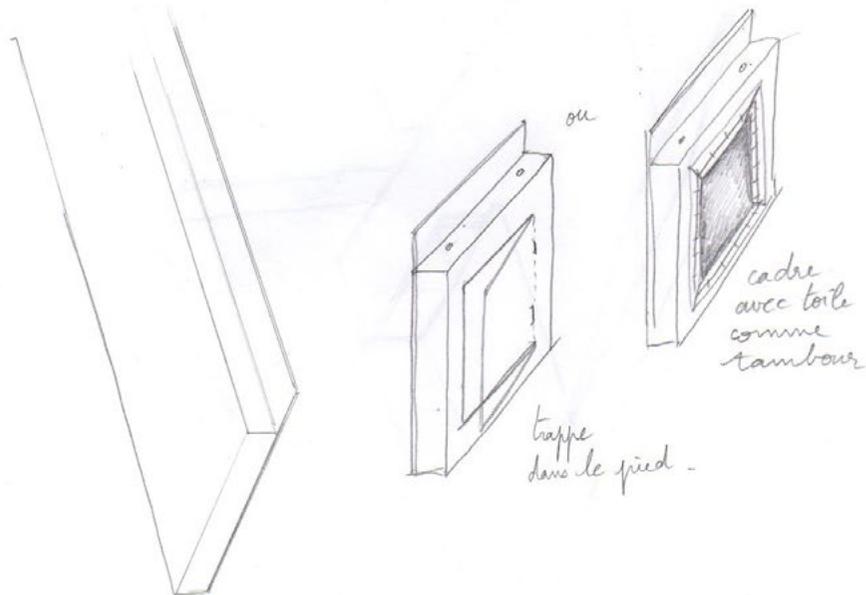
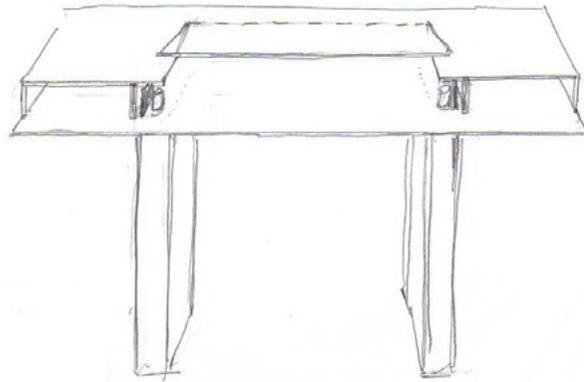
He operates accessories that sometimes have unpredictable reactions.

A poetry is born from simplicity, and - why not - from a little magic, while having a comic dimension.

The feet are boxes, the stage a box of surprises (or wonders) in this creation by Georges Aperghis, combining **burlesque and melancholy**.

In this **intimate and light theatre**, the artists put the big dishes in the small ones so that the daily gesture becomes an artistic expression and reveals the salt of the ordinary, all in simplicity.





◀ I wanted to return to childhood. I'd like to convey to the audience the freedom to play with everything, from technology to handicrafts - and even cartoons, which I'm starting with my granddaughter.

La Construction du monde is a rigged table that percussionist, puppeteer and actor Richard Dubelski shakes up in all directions. His field of action is limited to this single table, which contains a host of objects - such as spinning tops - with which he can play and, if need be, fight. ▶

Artpress - 29/09/2022: Emmanuel Daydé's interview with Georges Aperghis.

BIOGRAPHIES



GEORGES APERGHIS

Georges Aperghis was born in Athens in 1945. He has lived and written in Paris since 1963. His work is characterised by a questioning of language and meaning. **His compositions, whether instrumental, vocal or theatrical explore the boundaries of the intelligible.** He likes to create «false trails» that allow him to captivate the listener; stories are born but are contradicted or stopped short.

Aperghis's work cannot be formally linked to any of the dominant musical aesthetics of contemporary music creation. It is part of its century through a dialogue with other art forms and through a radical openness to the other. This otherness is combined with innovation when he integrates machines, automata or robots into his performances.

Aperghis works closely with a group of performers who participate fully in the creative process of his shows. These are actors such as **Édith Scob, Michael Lonsdale, Valérie Dréville, Jos Houben**; instrumentalists such as **Jean-Pierre Drouet, Richard Dubelski, Geneviève Strosser, Nicolas Hodges, Uli Fussenegger**; or vocalists such as **Martine Viard, Donatienne Michel-Dansac and Lionel Peintre**.

From the 1990s onwards, new modes of collaboration with dance (Johanne Saunier, Anne Teresa De Keersmaecker) and the visual arts (Daniel Lévy, Kurt D'Haeseleer, Hans Op de Beeck) were added.

The main European contemporary music ensembles have developed a working relationship with Aperghis through regular commissions, all of which are integrated into their repertoire (the ensembles Ictus, Klangforum Wien, Remix, Musikfabrik, Ensemble Modern, Intercontemporain, or the Vocalsolisten and the SWR Choir).

He has received numerous awards and distinctions throughout Europe, such as the **Mauricio Kagel Prize** in 2011, the **Golden Lion at the Venice Biennale** in 2015, the **Frontiers of Knowledge Prize** in 2016, etc.

His project *The Handmaking of the world* is scheduled by the Festival Musica de Strasbourg for September 2022.

« Aperghis has certainly acquired the freedom to stand on the acrobat's wire, to risk falling. But unlike some others, he knows that when the acrobat falls, he does not fall into the void, he falls on other wires, in which case he can jump, all the more so! Danger can be negotiated, it can be played with, it can be put on the horizon, it can be used as a point of escape.

In his work, it is always there, it reappears unceasingly, on every occasion, each time that irruption elements are introduced, not to create points of rupture with the chain of formal complexity, but to bring in other materials of expression. »

Extract from *L'Hétérogénèse*, an interview between Felix Guattari and Georges Aperghis transcribed by Antoine Gindt.



RICHARD DUBELSKI

Born in the backstage of the Alcazar in Marseille - temple of music-hall and operetta - to a father who was a composer and conductor for the theatre, and a mother who was an actress and singer, Richard Dubelski studied music (1st prize in percussion at the C.N.R. in Rueil-Malmaison) and theatre with Betty Raffaelli. **He embraced a career as an actor-musician, director and composer.**

In 1987, he met Georges Aperghis and became his interpreter for his shows and a close collaborator. He has acted in shows by **Thierry Bédard, Lucas Thiéry, Édith Scob, Georges Appaix, André Wilms, Jean-Pierre Larroche, Thierry Roisin, Marcel Bozonnet, Sedef Ecer**, etc. He works regularly with Le Hall de la Chanson - Paris, and the Orchestre National de Bretagne.

In 1993, he decided to stage his first musical show with his **company Corps à Sons Théâtre**, and continued this research by creating about twenty shows in places such as the Théâtre des Amandiers in Nanterre, the Théâtre du Campagnol (C.D.N. in Corbeil-Essonnes), the Cargo in Grenoble, the Athénor in Saint-Nazaire, the Musica festival in Strasbourg, etc.

He also **directs documentary films** (*Mon histoire à l'Alcazar, L'Avenir du progrès*, etc.), short and medium-length films (*Qui tu es?, Mon Île - Chronique de l'Ouest*), and runs musical workshops and courses in national theatre schools (E.R.A.C, École de la Comédie de Saint-Étienne).



NINA BONARDI

Born in 1997, she lives and works between Paris and Bavaria (or Paris and Munich).

A visual artist and set designer, she will graduate from the École des Arts Décoratifs de Paris in 2021 with a project for a traveling castelet. At the heart of her proposal: **a particular attention to technicality, to the matter of things, gestures and sounds.** His artistic act is the choice of a place, a situation; the creation of rhymes in space, a tinkering with the world, with places as they are, for a time, to hold attention.

Studying at the School of Visual Theater in Jerusalem and taking part in numerous workshops at the CDN de Pantin introduced her to different approaches to choreography. This path was extended by **her encounter with choreographer Martine Pisani and artist Theodoor Koijman.**

The writing of her memoir '**Voir, marcher, faire**' (**Seeing, walking, doing**) **appears to be the manifesto of a daily, accessible artistic practice.** It enabled her to theorize her interest in manual skills, time in the garden, basketry, dance, music and live performance.

After **La Construction du monde**, she began a second collaboration with Georges Aperghis for his new project **Die Erdfabrik** (2023).

AGENDA

25 & 26.11.2023 | 'Happy Days Tous à l'Opéra',
Opéra de Lille

06.05.2023 | 'Happy Days Tous à l'Opéra',
Opéra de Lille

30.01.2023 | professionnel presentation, La Muse
en Circuit, Alfortville

28.11.2022 | [Muselnsitu], La Muse en Circuit,
Alfortville

24 & 25.09.2022 | Mini Musica Festival, school
performances, Strasbourg

19 > 22.09.2022 | Festival Mini Musica, school
performances, Strasbourg.

17 & 18.09.2022 | Festival Musica, Strasbourg.

29.08 > 02.09.2022 | research residency, La Muse
en Circuit, Alfortville.

04 > 08.07.2022 | research residency, La Muse en
Circuit, Alfortville.

DISTRIBUTION & LEGAL INFORMATION

Georges Aperghis, composition
Richard Dubelski, percussionnist
Nina Bonardi, set design
Olga Karpinsky, costumes
Hervé Fricchet, stage manager

Production: La Muse en Circuit

Commission: La Muse en Circuit, Musica

Coproduction: La Muse en Circuit,
Musica

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VISUAL BOOKLET













