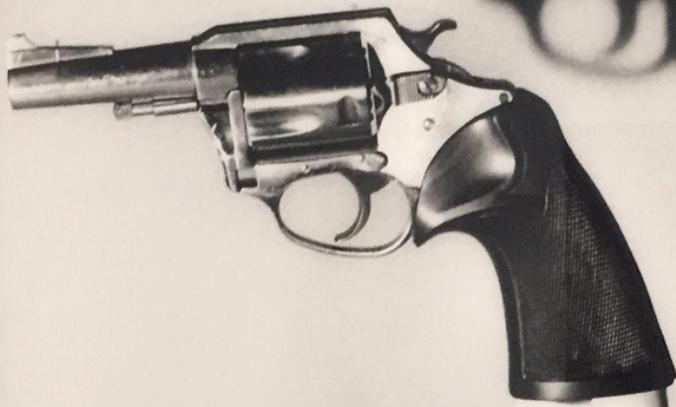


LA COMMUNAUTÉ  
INAVOUABLE.  
FÊTE SES 30 ANS



## A Soldier's Daughter

A Rhizomatic Creation  
*scenic editions & creation*

# A Soldier's Daughter - the text

In 2019, Clyde Chabot wrote two texts as part of the writer's residence in Verrières-le-Buisson (91), supported by the Île-de-France Region : A Soldier's Daughter & CHICAGO-reconstitution. They can be presented separately or as a dyptic.

In A Soldier's Daughter, Clyde Chabot humorously probes the consequences of her father's profession, as a non-commissioned soldier, on her social and intimate life. It is as if the influence of the military hierarchy, once perceptible even in the family home, had left its mark on her and shaped her personality.

She questions the impact of this filiation in terms of submission or insubordination to the established order and of dull anger. She becomes a warrior leader ready to reduce the other, suddenly considered as an enemy, to nothing. And the latter, in a Kafkaesque vision, multiplies to form millions of legions. She will then have to use a secret weapon.

## Extract

*Even the one closest to you  
He has rallied her.  
And she has joined the adversary  
She let herself be convinced  
Be contaminated by the environment  
And then be cornered.  
She has concealed the harmful actions  
Incited against you...  
She has thus validated them.  
She has become, in spite of herself, witness  
- And thus accomplice -  
To the low blows  
Deliberately struck against you in front of her.  
And She  
did not say a word  
could not say  
Did not know how to say  
Did not know how to tell you.*

## Scenic editions

Clyde Chabot works according to a methodical process with experiments in Permutations and then successive stage editions of the same text in which the cast, dramaturgy, scenography and language evolve.

A Soldier's Daughter proposes a confrontation between a text carried by its author and a musical composer who varies or returns.

The first scenic edition brought together actress Laetitia Spigarelli and musicians Nathalie Jacquet (cello) and Grace Milandou (flute).

The next two stage editions were created at the invitation of Bruits Blancs #9 festival, directed by Michel Simonot and Franck Vigroux. Each one featured Clyde Chabot, reading his text, and a musician, Eryck Abecassis and Thierry Madiot. These scenic forms borrow the codes of the author's reading to propose a theatrical and musical performance in the form of a duet of text and instruments, voice and musical compositions.

The fourth scenic edition is a duet with eRikm, a French improviser, composer and visual artist living in Marseille. A first draft was presented at the Silo in Méréville (91) in September 2020. The work will continue in April 2021 during a residency at La Distillerie (Aubagne, 13). During this residency, Clyde Chabot will also invite Duduk player Lamine Diagne to create a fifth scenic edition.

The music is not submitting to the theatre. The guest musician develops his own writing in a sensitive listening to the text and the presence of Clyde Chabot. She herself listens to the musical compositions in her playing and extends them in a sometimes almost singing voice.

The sounds give rise to imaginary spaces, unexpected extensions of the writing, counterpoints to the word.

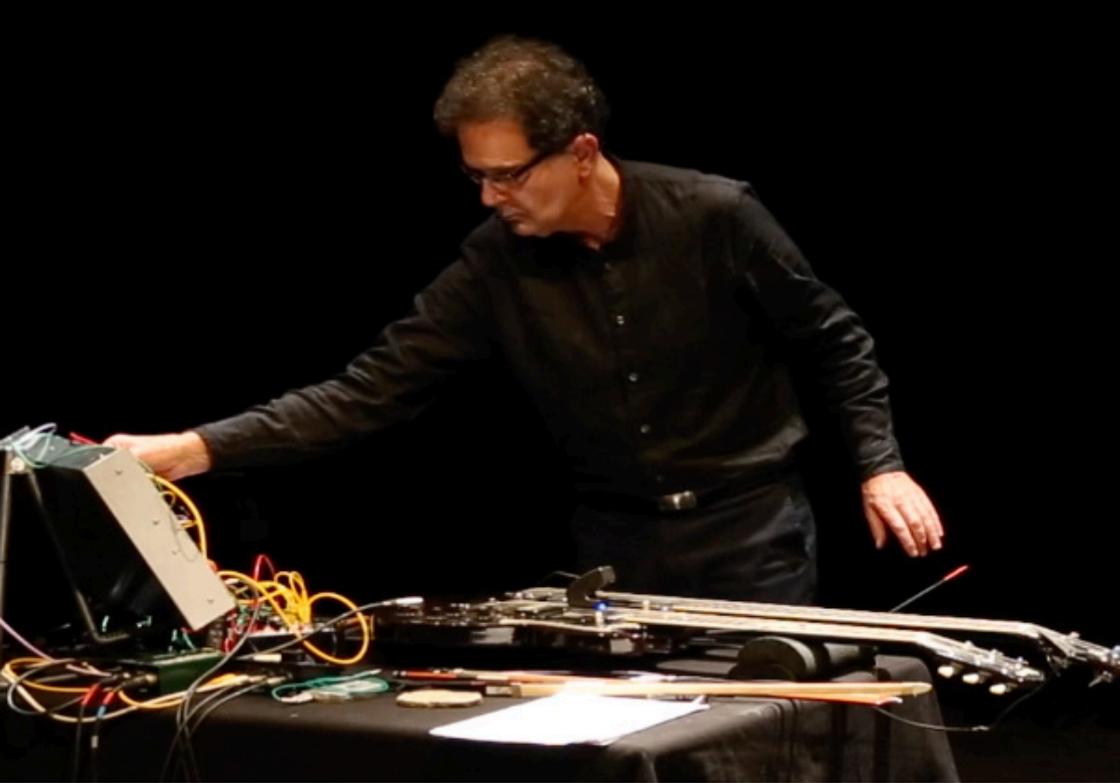
## Distribution

**Text, conception and acting :** Clyde Chabot

**External viewpoint :** Stéphane Olry

**Musiciens guests :** Eryck Abecassis, Thierry Madiot, eRikm, Lamine Diagne ou Thierry Robert

**Video & Lights :** Patrick Laffont De Lojo



A Soldier's Daughter, scenic edition #2 at Anis Gras - Le Lieu de l'Autre, 30 novembre 2019 © Marc Plançon

## Scenic edition #2

### Duo Clyde Chabot & Eryck Abecassis

In this duet, the text by Clyde Chabot and the music composed by Eryck Abecassis, the latter's sounds and the former's voice can join or oppose each other to propose a relationship of complete duality. The sensitive complexity of Eryck Abecassis' sound creations and his listening to the words creates an inspiring environment, conducive to speaking. His sounds can also endanger the voice, invade it, transform it.

Eryck Abecassis explores the potential of a double-necked electric guitar connected to a modular synthesizer.

Sounding objects have been chosen in common with Clyde Chabot to percussion the instrument or to make it vibrate more secretly: jets of shrapnel, vibrations of gold leaf, percussion of metal sticks, a bow... these objects give birth to a particular musicality from the strings, at the same time dense and light, disquieting and beautiful, conducive to the text and to the emission of the voice. A held note, which comes and goes, becomes more complex, insistent, almost makes itself forgotten... before reappearing transformed. His compositions are sufficiently open for words and their resonances to emerge; the silences contained in the writing can also be heard.

Eryck Abecassis' sounds create imaginary spaces, unexpected extensions of the writing, counterpoints to the spoken word. The treatment of the voice, which the reader is free to use, allows the sounds and the voice to come together in different ways in certain fragments of the text. And sometimes, almost, the song can prolong the spoken voice.



*The unfolding is what seems to result from our duo, Clyde and myself.*

*A massive deployment of meaning and musical sound thanks to the impromptu force of their encounter. The strategies we use are sometimes radical when it comes to describing the fantastical world of soldiers: bursts of voices, projectiles on the instrument, sonic obesity, etc. But also sometimes more hidden, such as the use of a "soldier" in the music. But they are also sometimes more hidden, such as the emergence of spoken and sung words, or the very treatment of the voice, which can reveal a kind of weary slowness.*

*A drift of the psychology of A Soldier's Daughter towards pleasure, indiscipline and disobedience. Three states that are, to say the least, anti-military, though not necessarily peaceful, as if to better probe the martial mystery of the Father Commander. To attempt with our performance the deployment of a funny and disturbing battlefield.*

**Eryck Abecassis**





A Soldier's Daughter, scenic edition #3 at the Scènes Croisées de Lozère, 7th of december 2019 © Roland Raymond

## Scenic edition #3

### Duo Clyde Chabot & Thierry Madiot

First a breath. A trickle of air on the face, which becomes wind in the hair, the mountain, the clouds. Then the breath, immense, that of anger. Perhaps. It distorts the face. Shifts the flesh, sculpts it. An industrial air gun as a weapon in the hand. Turned against itself. Unknown sounds, from rubber (a balloon becomes a string that can be played) and an air horn. Notes that sound like the beginnings of a ritual, a duel, a killing, an immense battle.

Ringling squeaks. A dull threat, a disturbing provocation, like a prolonged muffled scream, almost a resonance of matter, a vibration that bursts and amplifies, on the verge of breaking.

The text *A Soldier's Daughter* is conducive to these sounds. It is one with them. It gives birth to them, unless it is the opposite. Like a destructive impulse, a dangerous electrical charge, a weapon pointed at the brain and the calm in the landscape after the detonation.

Two large standing sirens and a small portable one, mason's knives, metal plates, a toy helicopter... Thierry Madiot's instruments are unusual. From these objects are born unclassified sounds, an unidentified sound reality, both disturbing and smiling. He plays with words from a distance that gives them all their acuity.

His sounds produce effractions, provocations, a pressure that could explode or give rise to a form of osmosis, an unexpected epiphany. Thus words emerge as a concrete reality thanks to sounds, extracted from reality, which recall reality but transpose it, redraw it, give it free form, move away from it to reinvent its contours at the exact junction of theatre and music.

# Scenic edition #4

## Duo Clyde Chabot & eRikm



A Soldier's Daughter, scenic edition #4 at the Silo, Méréville (91), september 2020  
© Lola Guiton & Roland Raymond

# Scenic edition #5

## Duo Clyde Chabot & Thierry Robert



A Soldier's Daughter, scenic edition #5 at the 6b (Saint-Denis, 93), march 2021  
© Mélodie Lapostolle

## Scenic edition #6

Duo Clyde Chabot & Lamine Diagne



A Soldier's Daughter, scenic edition #6 at La Distillerie (Aubagne, 13), april 2021  
© Raphael Arnaud

## Scenic edition #7

### Duo Clyde Chabot & Kenneth Cosimo

The creation of *A Soldier's daughter* in English with Kenneth Cosimo is a new collaboration for Clyde Chabot, who has already worked with him several times since 2012, including a re-creation of Heiner Müller's *Hamlet-machine* at Teatermaskinen and in the Museum of Contemporary Art in Västerås.

According to the projects, Kenneth Cosimo uses various instruments: traditional percussion, guitar, piano and computer creation... For theatre, he draws inspiration from poetic texts, voices and his instruments with a particular freedom and attention, with humour never far away. For *A Soldier's daughter* he has used the unique instrument *Klang*, which he received as a gift from the Swiss artist Martin Spuhler following a collaboration with him over several years. He has deconstructed and reconstructed this instrument and has manipulated it live with sticks and other tools he has created. The sounds produced are processed via a computer.

The premiere has taken place on 8 October 2021 at Teatermaskinen, with supports from Konstnärsnämnden, EKFA, EKFA and the French Institute of Sweden.



*A Soldier's Daughter*, scenic edition #7 at Teatermaskinen (Riddarhyttan, Sweden), october 2021 © Berit Engman

## Presentation of the company

The Communauté inavouable, created in 1992, is a theatre company. The company is generously supported by local and regional public subsidies. The company was part of a long-term residence scheme in Mains d'Œuvres from 2006 to 2010 and is currently situated in 6b Saint Denis and in the department of Essonne.

Clyde Chabot relies on contemporary French authors' texts: Robert Pinget, Heiner Müller, Sarah Kane, Maurice Maeterlinck... and since 2005, her own's on matters as origins, love's dysfunctions, political involvement, human singularities.

They are works seen as an ongoing process, pursuing one another from one step to the other, from one project to the other. Clyde's work is multi-disciplinary (theatre, dance, video, music, opera). She directs actors close to their sensitivity. In her performances, the spectators are often involved as partners, witnesses or dinner guests.

Her pieces are regularly presented in « national scenes » such as La Filature à Mulhouse, Le Merlan à Marseille, le théâtre de Brétigny but also in more experimental venues (Théâtre de Chelles, Lilas en Scène, L'Atelier du Plateau) or atypical (Musée national de l'histoire de l'immigration, MuCEM...)

The Communauté inavouable regularly performs abroad, especially with the participative installation A Museum (theatre) and the solos by Clyde Chabot SICILIA and TUNISIA.

The company regularly leads creation workshops in schools, universities, hospitals, jail...

## BIOGRAPHIES OF TEAMS

### CLYDE CHABOT TEXT AND DIRECTION



After studying at the Paris' Institut d'Etudes Politiques (public service section), a doctorate at the Institut d'Etudes Théâtrales de Paris III on Le théâtre de l'extrême contemporain dans la société (The theatre of the extreme contemporary in society) and following the curriculum of the Nomadic Training Unit for Stage Direction (with Matthias Langhoff

in Burkina Faso and Piotr Fomenko in Moscow), Clyde Chabot was the assistant director to François-Michel Pesenti.

She has been creating her shows with La Communauté inavouable, a creative theatre company since 1992. Her national and international creations are interdisciplinary (theatre, dance, video, music, digital arts). They are based on texts by contemporary authors or on her own texts since 2005: Christophe S (2012-15), SICILIA, an autofictional project, TUNISIA, the second part after SICILIA. She has been developing a participatory theatrical and photographic installation in France and abroad since 2003, inspired by Heiner Müller's Hamlet-machine: Un Musée (de théâtre). His latest creations (2017) were a multidisciplinary adaptation of Maurice Maeterlinck's play Les Aveugles and the staging of his texts Ses Singularités and Amie D'Enfance.

His shows have been presented at the Laboratoires d'Aubervilliers, the Atelier du Plateau in Paris, the MuCEM, the Merlan - Scène nationale in Marseille, La Filature, scène nationale de Mulhouse, the Théâtre L'Echangeur in Bagnolet, the Guling Street Theatre in Taipei (Taiwan), the Museum of Contemporary Art in Västerås (Sweden), La Nef in Pantin. ... but also in local places: Maison de la solidarité or residences for the elderly, Fleury prison.

**STÉPHANE OLRY**  
**EXTERNAL VIEWPOINT**



Stéphane Olry wrote and directed his first shows at the age of 16. Under the influence of the artists performing at the Usine Pali-Kao (an alternative venue where his company, then called Extincteur, stayed for two years), his shows integrated a rock, performance and dance dimension.

Director with Corine Miret of La Magazine Eclair, he writes, directs and performs with her shows based on investigations or testifying to life experiences. He has published numerous texts with Editions de l'Amandier, Oberon and Les Editions de l'Œil.

Clyde Chabot is familiar with his approach, having invited him to take part in Théâtre Public's No. 184, Théâtre contemporain: textual writing, stage writing, and then as an external and scenographic viewpoint on SICILIA and TUNISIA. Clyde Chabot's approach to family archaeology echoes that of Stéphane Olry.

**PATRICK LAFFONT DE LOJO**  
**PLASTIC VIDEO ARTIST**



Patrick Laffont De Lojo was first accepted at the Ecole des Beaux-Arts in Marseille for his qualities as a painter and draughtsman. Very sensitive to performance art, contemporary dance and theatre, he finds in photography, then in video art, a grasp of the moment that resonates with the immediacy and vulnerability of the body on stage.

If his video is never a set, it is not even a supplement; it truly multiplies the possibilities of the stage, displacing movement into another dimension. Developing a work on physicality that can only be done with a camera, and recognised for his work "on the stage" - this is his territory - as close as possible to the performers and the impetus of the dramaturgy, the visual artist has been collaborating since 2004 with Cyril Teste within the MxM collective and has collaborated with a number of great names in the performing arts, creating for each of his pieces scenographic, lighting and video devices in close connivance with the intention of the staging.

At the end of 2017 he had his first solo exhibition - Bleu - at the Lux, scène nationale de Valence. Since 2018, he has been teaching scenography at the Ecole Nationale Supérieure des Arts Décoratifs in Paris.

## A Soldier's Daughter, Scenic edition #2

### ERYCK ABECASSIS SOUND DESIGN



Born in Algiers, he moved to Paris in 1975. His work, from the stage to the public space, aims to explore a style on the fringe of established trends, by energising listening. A look nourished by other practices and modes of representation. His current research is focused on a growing interest in elaborate noise music, both compositionally and instrumentally.

As a solo electronic musician he performs in many countries; he currently performs his electronic compositions on Chrysalis, a modular synthesizer he assembled himself.

Eryck Abecassis has also been commissioned by Radio-France, the Collège International de Philosophie, Ina-Grm, the French State, the EMS Stockholm... His pieces have been performed by ensembles such as Accroche-note, 2e2m, the Aller-Retour trio, Insieme, the Équinoxe trio, the Fa ensemble, EOC, Kernel, Ars Nova, Sleaze Art...

## A Soldier's Daughter, Scenic edition #3

### THIERRY MADIOT SOUND DESIGN



Thierry Madiot has been playing air and sound objects for 40 years. He is a lover of playing processes and sometimes a bass trombonist, questioning contemporary sound practices, collaborating with musicians and artists on projects that are always special, and is the initiator of Sound Massages, Thierry Madiot always centres his work on a Listener Being.

In 1999, he created the technique of telescopic plastic horns. Artistic director of the Lutherie Urbaine from 2014 to 2017 in Bagnolet, he works particularly on acoustic sound objects, installations of sound devices and on instrument inventions. He designs and builds numerous sound devices or experimental sound and musical interfaces, mainly acoustic.

The structures that regularly host his experimental spaces are Les Instants Chavirés (Montreuil), the CCAM (Vandoeuvre) and Muzzix (Lille). He also gives numerous workshops for all audiences.

## A Soldier's Daughter, Scenic edition #4

### eRikm SOUND DESIGN



eRikm is a French sound artist, improviser and composer.

From his early experience in the visual and plastic arts, he takes the risk of escaping any attempt at hasty categorisation. Quickly considered as a virtuoso of electronic devices and sound arts (1994), eRikm crosses the so-called "independent" and "institutional" system-worlds and territories (France - International). He develops an openly prospective approach to the technological medium. He designs acousmatic works or composes mixed music for instrumental ensembles.

He collaborates with Luc Ferrari, Christian Marclay, Thurston Moore, Les percussions de Strasbourg, FM Einheit, ... and proposes transversal works which constitute a singular kaleidoscopic vision and put in tension the intimate and the political, the popular and the learned.

## A Soldier's Daughter, Scenic edition #5

### THIERRY ROBERT SOUND DESIGN

Thierry Robert studied saxophone at the conservatory and then performed in classical ensembles and jazz and big band formations where he rubbed shoulders with musicians such as Marcel Zanini or Al Singer, ... He also wrote themes or arrangements for various performances.

Here he has gathered a variety of melodies for a score that he plays on the saxophone. His position on the stage, set back behind the actress, supports the text and the performer.

From a famous military march as an introduction to melodies that amplify the emotion of the text, the musician alternates smiling winks towards the audience and convocation of pieces of the repertoire that he breaks down and recomposes towards slowing down and deviating notes. His composition allows a harmony between music and text and to hear the humour of the piece.

## A Soldier's Daughter, Scenic edition #6

### LAMINE DIAGNE SOUND DESIGN



Founder of the Cie de L'Enelle, Lamine Diagne began by training in the plastic arts. But storytelling and music became his preferred means of expression. Saxophonist, flute and doudouk player, he regularly performs in jazz and world music bands. He has played in Genoa, Berlin, South Africa, at the Montreal Jazz Festival, "Chalon dans la rue"...

Since 2003 his creations are regularly programmed on the network of storytelling festivals: Le Nombriil du Monde, Paroles de Conteurs (Vassivière)... and "young audience" venues: Petit Kursaal (Besançon), Théâtre J.Villar (Suresnes)... His latest creation co-produced by La Criée-Théâtre National de Marseille was on the programme for the 2015/2016 season. Co-produced and hosted by the Performing Arts Center de La Friche Belle de Mai in 2017 and hosted at the Avignon Festival in July. With the duduk, the musician Lamine Diagne evokes distant landscapes, of desert and of the East, echoing the colonial past of the military father and of France mentioned in the text. The volutes of sound open up escapes to other continents.

In the second part, the amplification of the instrument allows the audience to be included in the sound system and to perceive all the subtleties of this rare Armenian instrument.

## A Soldier's Daughter, Scenic edition #7

### KENNETH COSIMO SOUND DESIGN



Kenneth Cosimo is a Swedish composer who makes music for film, theatre and dance. He composes for performance art, and even for opera.

He also works with sound art in the fields of electro-acoustic and instrumental music and experimental electronic music, often produced under the name "The institute of highspeedart".

He plays guitar and piano are main instruments and write and produce music for bands. Cosimo is also a record producer.

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*Created by Clyde Chabot in 1992, La Communauté inavouable / The inavouable community is an interdisciplinary theatre company based at 6b in Saint-Denis since 2010 and in Marseille since 2022. It has been subsidised by the Île-de-France region as part of the Permanence artistique et culturelle programme since 2005, the Conseil départemental de l'Essonne since 2017, the City of Saint-Denis since 2016, the City of Evry-Courcouronnes for 2023-2026 and the Ministry of Foreign Affairs as part of its tours abroad (USA, Sri Lanka, Europe).*

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