



FAKE

Experience the electrified tale

After Peer Gynt by Henrik Ibsen

The project

FAKE is a performance where the audience stroll around freely, wearing headphones that transmit a live musical backdrop. A loosely narrated version of Henrik Ibsen's *Peer Gynt* constitutes the framework of this piece. Each participant can choose their own path, rhythm, and focal point within the set-up, as they drift constantly between reality and fiction. The audience embark upon an astounding aural voyage, and electronic sounds lead them to liberate the limits of physical space.

FAKE is a **completely adaptable performance** which changes according to where it is staged. Whether **outside and/or inside**, during the day or at night, the audience may be seated at the beginning but will no doubt at some point stand up and start to follow the storyteller Abbi Patrix - who draws inspiration from his surroundings and those listening to him in order to tell a different tale for each show. **He interacts with both "real" and "fake" members** of the audience: indeed, some accomplices have infiltrated the crowd and are in for the ride. Musicians, singers and performers might also crop up to further animate the headphone wearer's experience.

FAKE often takes place **in public spaces** and is first and foremost a participatory event, allowing those who are not yet members of the audience — feeling intrigued by the installation and the people already involved — to join the show midway. These factors create a fertile ground for **each performance to be wildly different from the next**, yet the story remains the same. Abbi Patrix embodies renowned monologues taken from *Peer Gynt*, and is joined by **Anne Alvaro's recorded voice**.



DIRECTOR'S NOTE

« FAKE is a performance designed for **one storyteller, at least two musicians, and an infinite amount of either professional or "amateur" participants**. The musical score interacts with the audience, their current reality, and their surroundings in order to create a unique and ever-shifting microcosm in the middle of a public place.

Ibsen's *Peer Gynt* is loosely narrated by Abbi Patrix and thus constitutes the framework for this multifaceted project. The score is flexible, allowing the performance to vary with each new place in which it is staged. No two iterations of FAKE are the same, and the piece can be played by **different artists invited to take part in each performance** be they musicians, actors, circus artists, and dancers. The storyteller and performers are driven by a tale of travels and uprooting, of abandonment and sacrifice, of imagination and lies. **The audience walk their own path**, choose their own rhythm and focal point within the ever-changing set-up. Percussion and electronics constitute the broadest form of musical practice possible. Two boundless musical worlds that allow the imagination to wander ad infinitum.

The score also includes instruments and ghostly voices: invisible participants. These **instrumental and vocal arrangements** can be played live and therefore lead to artists being invited to partake in the performance. All the while, some characters and participants only appear as recorded voices. Indeed, all of the female characters in the performance are played by Anne Alvaro, her recorded voice embodying the spectral tones of the mother, the fiancée, the wife or the troll witch.

Lastly, the farcical story — which questions a traveler's identity within the sheer vastness of the world — is constantly interrupted by **the sound of a radio broadcasting news** in a continuous stream. The audience therefore intermittently hears reports on current events that are set to music and their facts embellished. An ongoing confusion is therefore created between presence and absence, between true and false, and between the tragic and comic aspects of our lives. »

– Wilfried Wendling –



Who?

Wilfried Wendling

creation & electronic music live

Abbi Patrix storyteller

Linda Edsjö percussionnist

Anne Alvaro unreal voices

+ an infinite number of artistic participants be they professional or amateur (jugglers, acrobats, singers, musiciens, cheer-leaders, historians, etc.)

Some possible other participants:

Julien Desprez / Louis Laurain / musicians of the ON-DIF (Orchestre national d'île-de-France) / Cyprien Bussolini / Carola Shaal / Maguelone Vidal / Julia Robert

Wilfried Wendling

He studied writing at the Rueil-Malmaison Conservatory, and later at the Paris Conservatory before dedicating himself to composition with the support of Georges Aperghis and then Philippe Leroux.

From 2000 to 2006, he worked with the Diffraction ensemble, creating many "sound theatre performances" which were shown during the Paris Nuits Blanches, at the Opéra-Comique (Paris), at the Théâtre de la Cité internationale (Paris), at La Gaieté Lyrique (Paris), in many festivals in France and abroad, and in a number of alternative venues.

He began composing and directing multidisciplinary performances in 1995, which have been shown at the Théâtre des Amandiers, l'Odéon-Théâtre de l'Europe (with François Sarhan), 104 (Paris) and the Maison de la poésie (Paris). He has worked with authors such as Jacques Jouet, Luc Boltanski, and Olivier Cohen....

He was an associate artist at the Maison de la poésie (Paris) from 2010 to 2012 as part of the DGCA/SACEM program.

In 2013, he was appointed director of La Muse en Circuit, Centre National de Création Musicale.

Abbi Patrix

Abbi Patrix's double French and Norwegian heritage — as well as his multidisciplinary experience in theatre, music and mime — greatly informs the quest he began in the 1980s to revive the art of storytelling in France and abroad.

Both a musician and storyteller, he trained at the Jacques Lecoq drama school in Paris. Abbi Patrix works with idiosyncratic and contemporary spoken word, built upon traditional tales and myths from the world over, as well as biographies, travel diaries, personal memories, and literary texts.

His aim is to put music back at the centre of telling traditional tales, as well as to challenge the figure of the contemporary minstrel. He performed his most renowned work, *The Companion*, both in France and Europe: at the Barbican Centre (London), in Scandinavian festivals and even in Tennessee as well as in Côte d'Ivoire.

Abbi Patrix is a founding member of the European storytelling network FEST. His texts are published by Editions Paradox.

Linda Edsjö

Percussionist, composer, and singer, she trained in classical percussion at the Royal Danish Academy of Music, and in singing with Martina Catella in Paris. Her passion for improvisation and sound compositions has led her to take to the stage accompanied by actors, storytellers, dancers, circus artists, and film directors.

Based in France since 2009 and a member of the Compagnie du Cercle alongside Abbi Patrix, Linda Edsjö contributed to the production of *Pas de deux*, *L'Os à vœux* and *Loki*; all of which have been performed across Europe. She founded the Franco-Swedish duo *Söta Sälta* with Elsa Birgé, and in 2018 they staged their first performance *J'ai tué l'amour* — a vocal duet with vibraphone and toy instruments.



How?

DURATION. From 50 min to 1:30

LOCATION SCOUTING A technical crew delineates an area within which the headphones will function optimally: this depends on the site chosen and its architecture (inner and outer walls, buildings in outdoor space etc. could block the signal). The audio console can either be stationary or mobile depending on the specific requirements of each performance.

TEAM OF 3 ARTISTS

Wilfried Wendling, Abbi Patrix, Linda Edsjö - percussions

+ an infinite number of artistic participants be they professional or amateur (jugglers, acrobats, singers, musiciens, cheer-leaders, historians, etc.)

ARTISTIC DIRECTION The team chooses the path it wishes to guide the audience along; their choice often depends on which spaces are publicly accessible.

AUDIENCE CAPACITY AND ALLOCATION OF HEADPHONES

- * 200 wireless headsets
- * The participants will receive a headset in exchange for their ID card. A minimum of four staff members needed to distribute and to collect the headsets.

TECHNICAL ASPECTS

Transport

- * A 6m3 vehicle;
- * A car parking spot is required at the performance site.

Sound control

- * The sound audio console can be either stationary or mobile;
- * Access to a mains electricity point is required;
- * Access to a secure room for the equipment (flight case) and for the artists is required.

Where to play Fake?

FAKE is compatible with all types of potential sites.

Private places Public places

Stadium -	- Marketplace
Theatre -	- Parks
(entrance, backstage, auditorium)	- Shopping centre
Museum -	- Festival
Cinema -	- etc.
etc. -	

3 language versions!

Fake can also be played in:

French

English

Norwegian

Calendar

2023

24 & 29.06 | version on boats with Julien Desprez and Flora Duverger as guest artists, **Lac Daumesnil, Paris**.

18.11 | **Media Library**, Créteil.

2022

26.03 | **Césaré, CNCM, Reims**. 'l'Avant-Garde', festival of musical curiosities.

NORWEGIAN TOUR

02.04 - **Riksscenen, Oslo [NO]**. As part of the Fortellerfestivalen, an international storytelling festival. With the support of the French Institute.

03.04 - **Riksscenen, Oslo [NO]**. Meeting around the performance as part of the Fortellerfestivalen, an international storytelling festival. With the support of the French Institute.

05.04 - **Inno Camp, Steinkjer [NO]**. As part of the Hilmar Festival, festival of folk music. With the support of the French Institute.

06.04 - **Kulturhuset, Namsos [NO]**. As part of the Hilmar Festival, festival of folk music. With the support of the French Institute.

07.04 - **Litteraturhuset i Trondheim, Trondheim [NO]**. As part of the Hilmar Festival, festival of folk music. With the support of the French Institute.

13.06 | version on boats with Julien Desprez as guest artist, **Lac Daumesnil, Paris**.

10.07 | **Has'ART !, fLe Bruit des mots" Festival, media library of Créteil – GPSEA**.

11.09 | version on boats with Julien Desprez as guest artist, **Lac Daumesnil, Paris**.

16.10 | **"Le Bruit des mots" Festival, media library of Créteil – GPSEA**

2021

06.03 | **MAC VAL, Vitry-sur-Seine**, Les Échappées Festival, Val-de-Marne department and Festival Mix Up.

26.05 | **Nouveau Théâtre de Montreuil**.

04.07 | **Parc de la Poudrerie, Servran Livry**, Festival 'Jardins ouverts en Île-de-France'.

12, 13 & 14.11 | Aujourd'hui Musiques Festival, **L'Archipel Theatre, national scene of Perpignan**.

2020

28.03 – Commercial Center of La Vache noire, Arcueil
Les Échappées #1 festival, Department of the
Val-de-Marne / MixUp festival. *(Postponed in 2021)*

29.04 – **MJC Social Center of Bollwiller, Bollwiller.**
Libraries festival of the Department Haut-Rhin. *(Postponed in 2021)*

30.04 – **Media library of Val d'Argent, Sainte-Croix-aux-Mines.**
Libraries festival of the Department Haut-Rhin. *(Postponed in 2021)*

06.05 – **Jean Vilar Theater, Vitry-sur-Seine.** *(Postponed)*

18.07 – **Parc départemental du Sausset, Aulnay-sous-Bois /
Villepinte.** 'Jardins ouverts en Île-de-France' festival.

20.07 – **Alfortville.**

05.09 – **MAC de Créteil, Créteil |** Julien Desprez as guest artist.
Forum de la Culture de la Ville.

13.09 – **Domain of Chamarande.** Summer festival.

18, 19, 20.09 – **Festival Musica, Strasbourg.**

26 & 27.09 – **La Filature, Mulhouse.**

03.10 – **MAC de Créteil, Créteil.** Forum de la Culture de la Ville.

13, 14, 15.11 – **L'Archipel Theater, National Scene of Perpignan,
Perpignan.** 'Aujourd'hui Musiques' festival.

21.11 – **New Theater of Montreuil, Montreuil.**
'Mesure pour mesure' festival.

2017-19

07.12.2019 – **Commercial center Boissy 2, Boissy-Saint-Léger.**

10, 17, 24, 31.10.2019 – **Gare de l'Est, Paris.**

18/10/2019 – **Media library, Sucy-en-Brie.**

15.06.2019 – **CAC La Traverse (Contemporary Art Center),
Alfortville.**

11.06.2019 – School performance, **Castle of Fontainebleau,
Fontainebleau.**

06, 13, 20, 27.06.2019 – **Gare de L'Est, Paris.**

09, 16, 23.05.2019 – **Gare de L'Est, Paris.**

06.04.2019 – **La Canopée, Commercial Center Les Halles, Paris.**

29 et 30.03.2019 – **Les Terrasses du Port, Commercial Center,
Marseille.** In collaboration with Lieux Publics.

08.09.2018 – **Espace périphérique La Villette, Paris.**
'Scénoscope' festival.

03.06.2018 – **Park of Peuple de l'Herbe, Carrières-sous-Poissy.**

01.06.2018 – **La Nacelle Theater, Aubergenville.**

18.05.2017 – **! POC !, Alfortville.**
'Focus Effervescence' festival.



Press review

"He already amazed us in 2017 with his dark take on Hamlet that mixed moving image and electronic music, played by the impressive Serge Merlin. The director and composer Wilfried Wendling has once again embarked upon an atypical project: Ibsen's Peer Gynt staged in the open air. We say yes!" **M. P. - *Le Canard enchaîné***

"The radio frequency scrambles... and the journalist's continuous drawl makes way for Anne Alvaro's voice which seems to come from unimaginable depths. She calls out to Abbi Patrix. His suave, deep voice replies, promising us that we are about to experience something 'fantastic where eye and ear are no longer combined'. Little by little, the surrounding world becomes an odd vantage point. What a strange world of trolls." ***L'Humanité***

"The sheer magic of this piece resides in the fact that the listener/viewer experiences the performance via a headset: they are secluded within their own perceptions, their own hearing, all the while amidst a dense and mobile crowd. It's a surprising encounter and the concentration required to listen in such a densely populated space leads to a kind of meditation, a state of reassuring relaxation and introspection." **Audrey Jean - *Théâtres.com***

"Snippets of radio shows, percussive and climatic patterns, interactions with passers-by and members of the audience, direct quotation of monologues taken from Henrik Ibsen's Peer Gynt...here everything criss-crosses, comes together, and overlaps..." **Manuel Piolat Soleymat - *Journal La Terrasse***

"It was a fascinating experience bringing together many artistic disciplines alongside a genuine idea and real questions. There was no lack of either form nor content. It's an unusual set-up; I couldn't imagine anything more surprising and interesting." **Yves Poey - *De la cour au jardin***

Contact & Mentions

Executive production
La Muse en Circuit – CNCM

Coproduction
La Compagnie du Cercle
Direction : Abbi Patrix
Lieux publics – National Center of
creation in public space.

With the support of **Maison de la Mu-
sique Contemporaine**

*The mission of the Maison de la Musique
Contemporaine (MMC) is to develop and
promote contemporary music, to support
professionals, and to mediate and raise
awareness among audiences. Favouing
a networking dynamic, the MMC is com-
mitted to working alongside all the players
in musical creation to support, promote and
encourage its influence.*

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VISUAL BOOKLET



Gare de l'Est – Paris, Mai/June/October 2019



Espace périphérique de La Villette – Paris, September 2018



OUVERT JUSQU'À 20H30 DU LUNDI
OPEN UNTIL 08:30 PM FROM MONDAY

Forum des Halles – Paris, April 2019



Gare de l'Est – Paris, Mai/June/October 2019





Terrasses du port - Marseille, March 2019











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