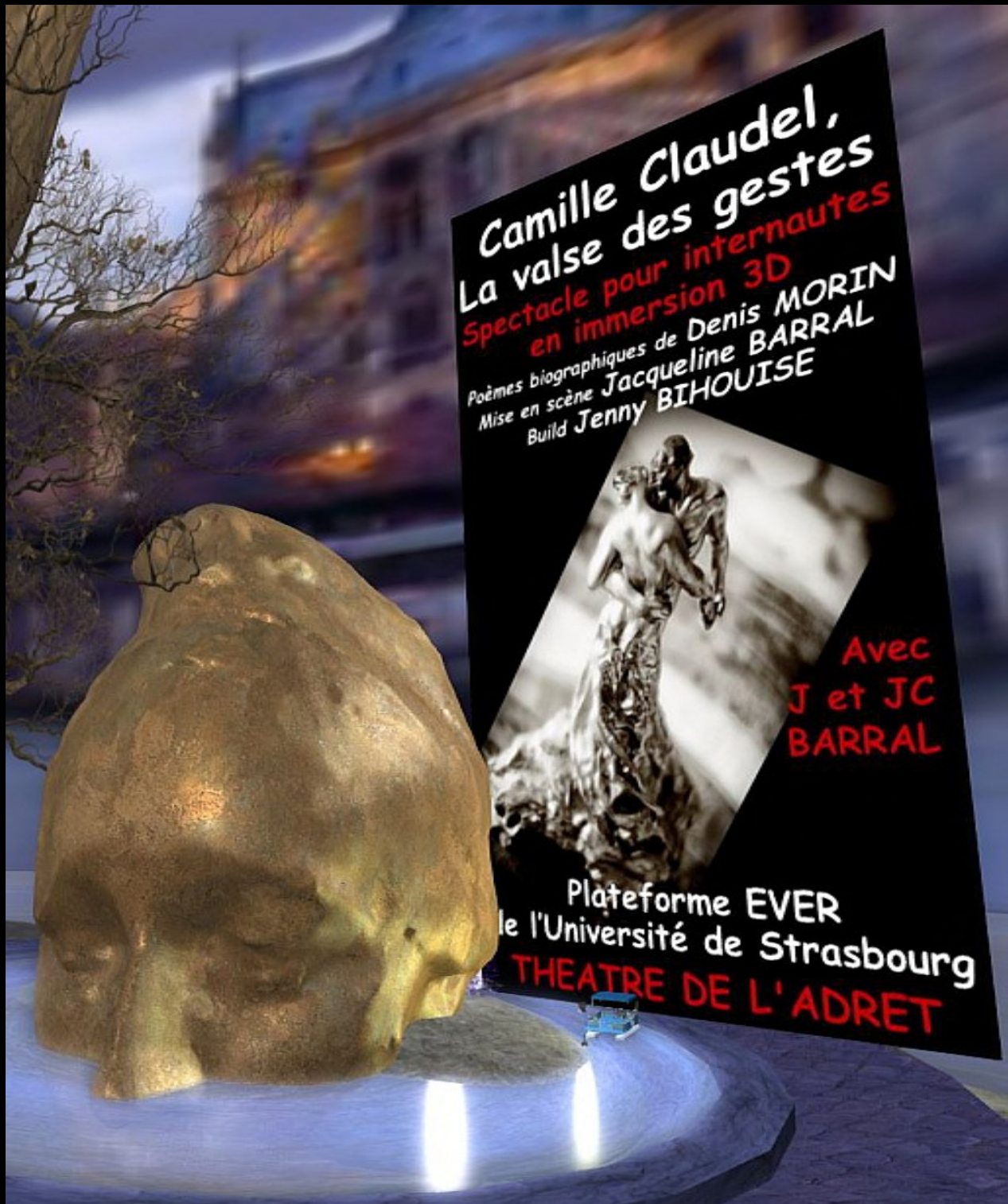


# An Unexpected Performance



**PRESS KIT**

# Camille CLAUDEL, La Valse des Gestes

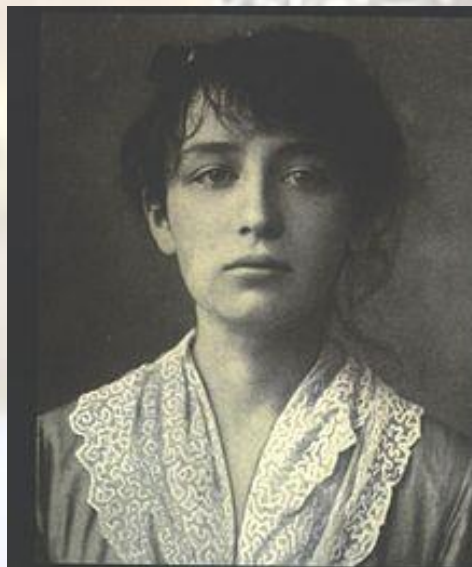
## THE PERFORMANCE

### #CamilleForEver

Camille CLAUDEL died on October 19, 1943 at two o'clock in the morning. She had been institutionalized against her will for the previous 30 years. Can her story at last be told, in this, the twenty-first century? A Québécois poet, a couple from the French stage, and a group of web-based 3D immersion aficionados believe so. They, in partnership with the University of Strasbourg, are launching the first web-based production open to the public: #CamilleForEver.

### In Memory of Camille

'Memory,' in the double sense of the word, forms the crux of the production presented by THÉÂTRE DE L'ADRET on the University of Strasbourg's platform EVER. In one sense of the word, the public is invited to enter into the physical environment of Camille CLAUDEL's memories, bringing to life and moving among the artist's recollections and remembered experiences. In the other sense of the word, every poem by Québécois author Denis MORIN is the embodiment of a 'souvenir' (French for 'memory') in this tribute to an exceptional woman and sculptor, and to her life of passion and pain.



[https://www.youtube.com/watch?v=\\_deUr5cD3J0](https://www.youtube.com/watch?v=_deUr5cD3J0)



# THE POEMS

## THE AUTHOR

**Denis MORIN**



Born in Quebec East in 1963, of French, English, and likely aboriginal heritage, Denis MORIN lives today on the outskirts of Montreal.

From early childhood he was fascinated by words, the resonance of words in the ear, the transcription of words by the hand, the decoding of words by the eye. Nowadays, commuting between his job as archivist by day, novelist and poet by night, Morin will often commit to his tablet or notebook the lines that come to him between two stations. He enjoys blending styles and genres, as here in the merging of biography with the minimalism of verse.

As for the choice of characters, they will often appear to him in a sort of flash. With Camille CLAUDEL, for instance, MORIN literally woke up one morning thinking about the artist. The following day, on the way to his office, the title for the collection came to him, 'La valse des gestes,' a waltz of gestures, with the allusion to the artist's hands as they moved about in the act of creating. That same week, he began to read CLAUDEL's correspondence, and he received in the mail a photographer friend's study of CLAUDEL's sculpture.

Now he began to pore over his subject, above all her letters, immersing himself in CLAUDEL's life and world. Out of concern for objectivity, he avoided viewing the cinematic interpretations of CLAUDEL by Isabelle Adjani or Juliette Binoche.

As a preliminary to writing the first verses, MORIN said, "Camille, I invite you to speak to us of your life; I give you my hands - create!" He was surprised that the first poem that took shape concerned the period of her being institutionalized. After that, MORIN asked his subject to take up the story of her life, beginning with her childhood. Within one week all the texts, as dictated by the muse in the first person, had been transcribed. All that remained was to assemble the chronology situating CLAUDEL in her time.

The collection "Camille Claudel: La Valse des gestes" was featured in the book boutique during the Montreal Musée des Beaux-Arts exhibit "Rodin - Métamorphoses" in 2015.

The volume won MORIN the 2016 Self-Published Author of the Year Award, Canada, sponsored by the publishing company ÉDILIVRE.

Denis MORIN sums up his poetic inspiration as love for his subject, whether that be a contemplative nun or a brilliant artist lost to history. Vive Camille CLAUDEL!





# THE TEAM

## THE PRODUCTION

### Jacqueline BARRAL

How to stage a production when the setting has disappeared, or more accurately, the setting has been transformed into a whole other universe? With her long experience in creating new theatrical forms and utilizing natural settings, Jacqueline BARRAL was undeterred by the innovative parameters that were to transform the Théâtre-Promenade from the physical to the virtual world. Her first piece just months ago acquainted her with the constraints and the creative potential of 3D immersion technology. That work also marked a 'pilot' collaboration with Jenny BIHOUISE, alias Cheops, the Builder.

BARRAL wanted to go further than mere transposition from one reality to the other. In 2015, author Denis MORIN had already given her carte blanche to do the online reading of his newly appeared collection of biographical poems on Camille CLAUDEL, "La valse des gestes" - a waltz of gestures. From there sprang the idea of allowing the spectator to enter into CLAUDEL's memory, to experience a tête-à-tête composed of these memory-poems. The concept could only be brought to life through a permanent production that permitted unlimited access in terms of time. The actors could therefore not perform live, as in BARRAL's first work; they would have to be voices rendering the memories tangible, interpreting with nuance each powerful text as the listener approaches the memory at his or her own rhythm.

The spectator now becomes the major focus, as the production suggests how to approach, how to move, when to sit, when to listen, where to look. Of course, any show concerns itself with the spectator, and actors are directed to move and behave in a certain way to elicit a certain effect in the viewer. But in the 3D universe, the actor being directed is ... the spectator, who controls the double, the avatar, just as an actor controls his character. The spectator is directed but not required to follow the directions in the production; he remains a free agent, to whom certain paths are suggested.

The hands-on collaboration of Jenny BIHOUISE, builder, is a new feature. It is not possible to compare the relationship to that with a scenery artist, who works alone, quite independently of the rest of the production, and delivers the finished product. In this work by contrast, a whole universe has been created to reflect the author's vision, to serve the text, and to entrust the whole, like a token of intimacy, to the spectator immersed in it.

Joy, doubt, wonder: so many emotions went into the creation of this magical, surrealist show.

# THE BUILD

## Jenny BIHOUISE

In English, the common language of those who work in information technology, the term for constructing a 3D environment is 'build.' For many French-speaking IT adepts, the translation becomes 'construire,' and the person 'constructeur -trice.' For Jenny BIHOUISE, however, this does not adequately reflect the culture shared by these pioneers in environment creation. She describes herself with the French neologism 'bildeuse' when referring to her contribution to the creative project "Camille CLAUDEL: La valse des gestes."

Her reasoning is that 'to build' is not merely 'to construct' according to an existing plan or some predetermined specifications; it means something more, as inventing worlds, recreating the settings of memory, building environments inspired by the hand of God, or Mother Nature, but without the constraints of the physical world, the weight of the materials, the dimensions of the equipment, the dirt and debris of a construction site. In a 3D build, the desired effect is produced as a direct result of the initial thought moving through the intermediary gesture. To build in 3D can at times give one the impression one is GOD!

A dream come true for the painter fumbling with paint tubes and palettes, or for any artist for whom the physicality of the tools inhibits the transcendence of the idea.

There is additionally a social aspect to the work of building in 3D. There is no such thing as the complete builder's manual, and consequently one must be prepared to use all the tools of communication one has at one's disposal. As such, a culture develops around the métier, a sort of return to the mentality of apprenticeship: knowledge passed on by word and by example; each person ready and willing to lend assistance to the other; a general sharing of skills and solutions; and a real experience of students rising to the level of their masters, and even surpassing them. The simultaneous presence of all participants in one space fosters collaborative effort and the development of relationships.

This was enough to persuade Jenny BIHOUISE that here, at the end of one career, she had found a medium that would involve her passionately in collaborative projects. This was enough to coax her energies away from what had been her old hobbies, her *violon d'Ingres*, of music and painting.

The creating, the playing with colours and the the wealth of the human being - to build is all these things!



## Freeze Frame

Inspired by the idea of real-world uses for OpenSimulator open source 3D technology, Jenny BIHOUISE has shepherded numerous concepts for professional clients into prototype stage,



such as her 3D virtual Town Hall 'Ma Mairie en 3D,' and, on the EVER platform of the University of Strasbourg, her digital metalibrary 'Méta Bibliothèque Numérique' developed in collaboration with Lorenzo SOCCAVO's research projects on the future of books and reading. BIHOUISE's focus is on projects involving the development of digitization and remote access to spaces for training, animation centres, points of touristic

interest, etc., building a coexistence of the real and the virtual environments around our social and collective life.

Her aim is not to build with an artistic vision before her. That would in effect lead her back to her piano, back to her paintbrushes. Instead, given the right combination, the chance encounter with the right person or group, who want to put together an articulate conversation around a shared collective project, then a rare but instantly recognizable alchemy takes place, in which sensibilities are mutually understood, a dynamic of joy and transcendence arises that enriches all the participants.

In her partnership with Jacqueline BARRAL, this transcendence means daring to imagine environments in order to reflect the inspiration that Jacqueline drew from each poem of Denis MORIN's collection. Sometimes this inspiration concealed other levels, so that the emerging expression was a surprise to both protagonists!

One imagination unencumbered with technical considerations (Jacqueline), the other interpreting and creating (Jenny), together enriched by the encounter, sometimes at the expense of a frantic quest across the internet, one in search of the right image or texture, the other hunting for the perfect text to translate the thoughts.

# THE ACTORS

## Jacqueline BARRAL

Marcelle COTTEAUX, the *grande dame* of the French stage of the 1930s, imparted the craft to Jacqueline BARRAL in the highly personalized manner of "Le Maître de musique" the film by Alain CORNEAU. Hours spent repeating three lines over and over until they attain the natural grace and breadth of Racine; learning to act no matter what the surroundings, in any situation, and always with utmost concentration; the unison of word and gesture in accordance with the precepts of André LEROI-GOURHAN, whose readings enriched our lectures. Later, exploring how to translate these skills to cinema, meeting another of Madame COTTEAUX's students, and, together as a couple, dedicated to theatrical creation. And, as in Corneau's film, learning of the great lady's death at the very moment of the Paris première of the play which she had encouraged from the writing and throughout production.

Recipient of three First Prizes from the Conservatory of Nice: Diction; Classical Comedy; and Modern Comedy; offers of roles in various productions; our first theatrical company, co-founded with Jean-Claude, Les Tréteaux de Nice; the infancy of open air theatre; then with the THÉÂTRE DE L'ADRET, writing, adapting, producing, acting, inventing new forms of theatre.

## Jean-Claude BARRAL

After studying gesture and silence under Marcel MARCEAU in the days of the École de Musique, BARRAL went to Marcelle COTTEAUX to study voice and theatre. Keeping time with one finger on the top note of the piano; singing Pagliacci while crawling at a time when producers still would not dare allow that interpretation; endlessly repeating parts until the 'artificial' disappeared, the same training in fact, the same discipline, as Jacqueline.

Also trained in Rogerian group dynamics under Michel LOBROT, BARRAL combines theatre and psychosociology. Founded the Expression and Communication Department in Nice. Hosted numerous workshops in France, in Switzerland.

Mime, comedian, musician in productions mounted by the two theatre companies they co-founded; theatrical producer and promoter, BARRAL is currently orienting THÉÂTRE DE L'ADRET in a new creative direction.

Camille CLAUDEL, Auguste, RODIN, Claude DEBUSSY, they speak to us in their own voices.



# MASTERING

## JPG

A years-long intimacy between JPG and the THÉÂTRE DE L'ADRET has included recording, editing, sound and lighting engineering, and filming video. In the mastering process of this sound recording for the production by Jean-Claude BARRAL, the most impeccable standards of quality have been observed.

## THE TECHNOLOGY

### Anne CORDONNIER

Since the 1990s, Anne CORDONNIER has been intrigued with the development of virtual worlds. At that time, the subject was just emerging. Bernard WEBER, in his book 'Les fourmis' (The ants), 1991, presents the concept of InfraWorld, an autonomous virtual simulation of the real world. Another decade would come and go before SecondLife® would be launched June 23, 2003, to be followed by OpenSimulator a few years later on January 26, 2007.

In March 2012, the University of Strasbourg's Direction des Usages du Numérique or DUN (Department of digital deployment) approached CORDONNIER with a request to produce a virtual representation of the Atrium, the building that houses the DUN. During that summer, with the assistance of three student interns, she built the digitized campus. After developing and maintaining this digital grid, during her Master 2 internship in managing IT projects, she took on the role of works management assistant in charge of technical and professional projects.

Since 2012, CORDONNIER has deployed a software integration package, mounted the virtual simulator EVER for the university, and configured and finalized software solutions and made them available to students, professors, and partners of the University of Strasbourg in accordance with the university's five-fold mandate.

With the possibilities available in OpenSimulator software, she has become involved in numerous projects in the OpenSim community, and subsequently in her role as professor - for example through the publication of her Openclassroom tutorial, as well as through the integration into her paedagogical work over the course of several years of information and communication technologies. Her students use the local computer network that she installed.

They have also, by means of 3D simulation, learn about virtual space in an architecture-themed project developed by her.

Creation of the EVER grid required the orchestration of many diverse skills:

- Administering dedicated servers
- Installing and administering a website; creating the theme for the orientation site of the EVER platform
- Installing, configuring, and running testing on the EVER grid and its OpenSimulator connections
- Developing BASH scripts and PHP pages to automate processes
- Developing LSL scripts to enable 3D object and avatar interaction in EVER
- Writing project documentation
- Organizing and heading workshops and encounter sessions
- Training virtual world users and builders

In the creation of "Camille Claudel: La valse des gestes," CORDONNIER was on hand and attentive in resolving technical difficulties and proposing ideas for the ongoing development of the new environment. She has remained present with the project, ensuring that the virtual space of the production continues to function properly.



A break during the 3D workshop: seated at the virtual table from left to right, the avatars of Anne Cordonnier, Jacqueline Barral and Jenny Bihouise; above, a photograph of Jessie Lipscomb, Camille et Louise Claudel



# THE EVER PLATFORM

## Introduction

EVER is the acronym of the University of Strasbourg project 'Environnement Virtuel pour l'Enseignement et la Recherche,' - a virtual environment for teaching and research - and is one component of Programme 2 in the Digital Blueprint of the university. The project was outlined and established within the Department of digital deployment by Assistant Director David Gauckler.

The aim of the project is to focus on the potential areas of digital deployment within a flexible and innovative framework, specifically:

Offering immersive 3D simulations of the Unistra (University of Strasbourg) campus

- Creating work spaces for innovative collaboration
- Welcoming participation on the part of University students, faculty, and partners
- Organizing and equipping research spaces
- Proposing innovative teaching platforms
- Initiating real world/virtual environment dialogue around key university events

The MÉTACAFÉ LITTÉRAIRE, a virtual literary coffeehouse and home to the THÉÂTRE DE L'ADRET, is one of the projects operating out of EVER as part of the university's cultural mission: <http://www.ever.unistra.fr/Missions>

## The Métacafé Littéraire

### Lorenzo SOCCAVALLO's Literary Coffeehouse

The Métacafé Littéraire, hosted on EVER, is a meeting-place for participants in the various EVER projects initiated by Lorenzo SOCCAVALLO, researcher specializing in the future evolution of the book. Since 2013 he has been instrumental in establishing numerous prototypes developed in collaboration with Jenny BIHOUISE, including a 3D library and a digitized university library, in addition to the Métacafé, where French-language readers and writers from around the globe come together and exchange ideas in real time. The Métacafé has since its establishment sponsored many soirées and events, bringing together web users from across the Francophone world, despite the many thousands of kilometres separating them, to share, discuss, and debate the books they are reading.

Alongside the Camille CLAUDEL show, the Métacafé will in the near future be launching a series of choral readings from the novel 'L'homme qui rit' by Victor Hugo, in addition to sponsoring conversations and exchanges based on SOCCAVO's 'Le voyage intérieur du lecteur,' - the inner journey of the fiction reader.



Lorenzo SOCCAVO, Festival VidéoFormes 2016 (Photo D.R. Gabriel V. Soucheyre)

Researcher Lorenzo SOCCAVO resides in Paris. His specialization is the future evolution of the book and reading. Associate of the Institut Charles Cros <http://www.institut-charles-cros.eu>, he has written numerous works: *Les mutations du livre et de la lecture* (mutations of the book and reading), 2014; *De la bibliothèque à la bibliosphère* (From the library to the bibliosphere), 2011; *Gutenberg 2.0, Le futur du livre* (Gutenberg 2.0, The future of books) 2007... He is a regular conference contributor and maintains the 'Prospective du livre' blog <http://prospectivedulivre.blogspot.fr/>. As a member of the i3D collective (3D immersive incubator), he has been a presence since 2006 in the 3D web, promoting creative collaboration in the digital reformatting of French-language books and the reading experience using avatars in virtual environments. In 2015 he began assisting the THÉÂTRE DE L'ADRET in mounting 3D productions on the web. He is currently developing the book-in-progress 'Le voyage intérieur du lecteur' (The readers's inner journey), 2016, on the Wattpad platform: <https://www.wattpad.com/user/Lorenzo-Soccavo>. His work on innovative forms of storytelling connects with his research in virtual reality and transhumanist theory.





Théâtre de l'Adret

## THE THÉÂTRE DE L'ADRET

The THÉÂTRE DE L'ADRET has brought numerous creative productions to Paris and the Paris region, as well as taking them abroad, to Switzerland and Italy. The works are remarkable for their blending of art forms, as seen in the pieces written by Jacqueline BARRAL.

Examples include Théâtre et Danse, in collaboration with the Opéra de Marseille; the Jeune Ballet Rosella Hightower in Cannes; Théâtre et Mime; Théâtre et Musique, with Jean-Paul Serra and Freddy Eichelberger, percussionists, harpsichordists, flautists, clarinetists; as well as Theatre and acrobatics; street art; and commedia dell'arte productions.

THÉÂTRE DE L'ADRET has also created collaborative shows for intimate groups of spectators, such as Théâtre et Gastronomie - Vin ou Chocolat; or as an imaginative illustration of a literary work viewed from the perspective of the author's life. One co-production with musical clowns Bidouille and Coquillette is currently on tour.

In January 2015, the company launched 'Lecture à haute voix en ligne,' a project featuring on-line readings in which the public is invited to participate as spectators and as actors. In October 2015, the project was brought on board the University of Strasbourg's 3D platform EVER as a unique experiment offered to the French-speaking public worldwide. A new kind of production was born, along with new orientations for research, in honour of the company's celebrating 35 years of innovative creative activity in May of this year, 2016.

**SAISON 2016**

Trois nouvelles formes  
de spectacle à distance en immersion 3D

**THEATRE - PROMENADE**

**LIRE EN CHOEUR**

**AUTEURS A HAUTE VOIX**



Dans le cadre du Meta Café Littéraire de  
Lorenzo SOCCA VO  
Décors de Jenny BIHOUISE  
Avec J. et JC. BARRAL

Plateforme **EVER** de l'Université de Strasbourg

INSCRIPTION ET PARTICIPATION GRATUITES

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en pays francophones



Allez au spectacle sans sortir de chez vous

<https://www.youtube.com/watch?v=H-Jk08pmPaA>

## CONTACTS

### The THÉÂTRE DE L'ADRET Company

Website: <http://www.theatre-adret.fr>

Email: [contact@theatre-adret.fr](mailto:contact@theatre-adret.fr)

## HOW TO ATTEND A PERFORMANCE?

This production takes approximately 40 minutes. It is accessible 24 hours a day, seven days a week. To participate, you must have access to a computer not more than five years old with at least an ADSL connection, not using firewalls. You can attend the show from your own home and enter through technology the virtual world that has been created for you.

Your passport to the show:

Go to the website of the University of Strasbourg's EVER platform:  
<http://www.ever.unistra.fr/user/register>

Create an account free of charge. Wait for a confirmation email before creating your password and, still on the same site, your avatar.

Then open the URL: <http://www2.ever.unistra.fr/faq> and click on the 6th point to download the viewer Firestorm, required to visit the EVER platform. Choose the appropriate version depending on what device you are using.

Install programme and click to accept any messages displayed.

On your desktop, find the Firestorm icon and click to open the viewer. An image of the university campus and the EVER icon will appear.

On the menu bar at the bottom of the screen, enter the user name you entered previously when setting up your account, along with your password, and then move your cursor to the right and click "Log in".

And voilà, ... almost!

Familiarize yourself with all the instructions available, in order to learn how to control your avatar. When you feel comfortable navigating, move your cursor to the poster of Camille and click on it.

Bon voyage in the memory of Camille CLAUDEL! We hope you enjoy this experience. Please come back any time, and don't forget to share the hashtag [#CamilleForEver](#)