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Guillaume Paris

G I Y O W M P E H R I H S

In camera (No exit)

I N N K A E M E R A H N O W E H G Z I H T

MOCA London

M O W K A H L A H N D A H N

1 – 31 October 2017

A A K T O W B E R T U W T H A W Z A E N D A E N S E H V E H N T I Y N

Absence

Guillaume Paris' new piece *In Camera (No Exit)*, is based on the eponymous existential play by Jean-Paul Sartre with a similar title. *In Camera* is the literal translation of the French "huis clos" but is often titled as *No Exit*. When Paris visited MOCA London in 2016, the United Kingdom had just voted Brexit. As we discussed the project and his ideas, the title *No Exit* suddenly added a new layer of meanings; No (br)exit.

In Sartre's play, three characters are placed in hell, a room with no windows. Left to their own devices the essential existential paradigm is played out in being within oneself and trapped with others. Entering MOCA London, the space has become the stage set with three screens featuring the characters Joseph Garcin, Inez Serrano and Estelle Rigault. Stripped to their essence, voices embodied as lips in high-resolution CG and a black custom-made computer visible as the unified body/brain of the 3 dis-jointed lips. As in the play, the eternal existence is their predicament of hell. The computer will play 24h and generates in real time the 3 characters without any end, except periodically re-synching the original version. It is programmed to never repeat the same combination of speech twice and alter the original material as a remix of the text, sequence and changes in pacing, diction and silences.

The CG voices are lip-synched in real time to the text, endlessly playing, repeating and continuously changing but doomed to operate eternally. *In Camera (No exit)* reflects on our own present existence of endless repetition in the media and daily interactions. Exit/No Exit, Brexit/No Brexit, seems in itself to be a theatrical performance with no curtain fall. Day in and day out the voices of politicians, Brexit voters and No exit voters have themselves been reduced to synched lips rebooted once a day to start all over again in various patterns, but still the same with no solutions. We might experience repetition as being the same but as Gilles Deleuze points out "repetition" would be a transgression. *If repetition exists, it expresses at once a singularity opposed to the general, a universality opposed to the particular, a distinctive opposed to the ordinary, an instantaneity opposed to variation and an eternity opposed to permanence.* From *Difference and Repetition*.

The nature of CG is congruent to their living dead as a ghostly status. As in most of Paris' pieces, inhuman temporality is the core of the works. Many of his works are in

a permanent and endless state, but rather than just making us aware of the "machine" the temporality of the works challenge our understanding of time, as the same and yet constantly changing.

On the three screens, we see the lips moving and speaking the words. At times we see them floating in the digitized landscape or a void, the lips deconstructed into graphic forms as if we entered the internal body of these ghostly figures. They are detached from the head and body and yet rooted in the characters' presence. In the play, the word death is replaced with the word absence. Here the absence of the body/face draws our existential existence and death to the core of the screen presence.

Very few of us are able to read lips. Artists repeatedly use lips in their works to heighten our awareness. In the Samuel Beckett's play, *Not I*; an actress' lips are the only presence on a darkened stage, dissuading distraction in order to hear what is really being said. The Polish artist Natalia Lach-Lachowicz (Natalia LL) uses her lips to perform sexualized acts of provocation simply by eating, pouting and smiling, thereby addressing suppression and gender politics. Similar articulation of lips are used in the *Rocky Horror Show*, where blood red lips encapsulate the essence of a b-movie, sci-fi and gender ambiguity. Coloured, glossed, plumped and natural lips draw attention to our faces but they are a detachment, they become a drawn on caricature. Lips "detached" from the body are more poignant and articulate.

In the play, Estelle asks for a "looking glass" and Inez offers herself as a mirror. Mesmerised by the CG lips floating in an eternal space, they become our "looking glass" and offer themselves as our mirrors. By that, we realise *Hell* – might be our own choices and existence.

Roberto Ekholm 2017

154	.INEZ	ATrack-1 00:00:04:02 00:27:19:17	INEZ	todo
154	.INEZ cont.	ATrack-1 00:00:05:16 00:27:24:14	INEZ	check
155	.ESTELLE	ATrack-1 00:00:02:19 00:27:32:13	ESTELLE	todo
156	.INEZ	ATrack-1 00:00:04:04 00:27:37:06	INEZ	check
157	.ESTELLE	ATrack-1 00:00:06:17 00:27:43:17	ESTELLE	check
158	.INEZ	ATrack-1 00:00:18:02 00:27:50:23	INEZ	check
159	.GARCIN	ATrack-1 00:00:02:14 00:28:11:15	GARCIN	todo
160	.INEZ	ATrack-1 00:00:03:07 00:28:16:01	INEZ	check
161	.GARCIN	ATrack-1 00:00:01:23 00:28:20:01	GARCIN	check
161	.GARCIN cont.	ATrack-1 00:00:07:06 00:28:20:02	GARCIN	todo
162	.INEZ	ATrack-1 00:00:04:22 00:28:29:10	INEZ	todo
162	.INEZ cont.	ATrack-1 00:00:08:16 00:28:35:02	INEZ	check
162	.INEZ cont.	ATrack-1 00:00:08:12 00:28:44:16	INEZ	check
163	.GARCIN	ATrack-1 00:00:01:05 00:28:55:14	GARCIN	check
164	.INEZ	ATrack-1 00:00:10:20 00:28:58:21	INEZ	check
165	.ESTELLE	ATrack-1 00:00:01:13 00:29:12:03	ESTELLE	todo
166	.INEZ	ATrack-1 00:00:03:05 00:29:15:16	INEZ	todo
167	.GARCIN	ATrack-1 00:00:02:10 00:29:21:01	GARCIN	todo
167	.GARCIN cont.	ATrack-1 00:00:12:03 00:29:24:04	GARCIN	check
167	.GARCIN cont.	ATrack-1 00:00:01:23 00:29:37:04	GARCIN	check
167	.GARCIN cont.	ATrack-1 00:00:01:17 00:29:39:21	GARCIN	todo
167	.GARCIN cont.	ATrack-1 00:00:09:05 00:29:42:08	GARCIN	check
167	.GARCIN cont.	ATrack-1 00:00:03:22 00:29:52:05	GARCIN	todo
168	.ESTELLE	ATrack-1 00:00:02:05 00:29:58:09	ESTELLE	check
169	.GARCIN	ATrack-1 00:00:03:13 00:30:03:00	GARCIN	todo
169	.GARCIN cont.	ATrack-1 00:00:04:13 00:30:07:08	GARCIN	todo
170	.INEZ	ATrack-1 00:00:00:14 00:30:14:11	INEZ	todo
171	.ESTELLE	ATrack-1 00:00:00:21 00:30:17:13	ESTELLE	check
172	.GARCIN	ATrack-1 00:00:01:07 00:30:20:06	GARCIN	todo
173	.ESTELLE	ATrack-1 00:00:06:01 00:30:23:20	ESTELLE	check
173	.ESTELLE cont.	ATrack-1 00:00:03:20 00:30:30:14	ESTELLE	todo
174	.INEZ	ATrack-1 00:00:02:21 00:30:36:18	INEZ	todo
174	.INEZ cont.	ATrack-1 00:00:00:18 00:30:40:10	INEZ	todo
174	.INEZ cont.	ATrack-1 00:00:02:09 00:30:41:22	INEZ	check
175	.ESTELLE	ATrack-1 00:00:01:05 00:30:46:11	ESTELLE	todo
176	.INEZ	ATrack-1 00:00:00:19 00:30:49:19	INEZ	todo
177	.ESTELLE	ATrack-1 00:00:01:08 00:30:52:15	ESTELLE	todo
177	.ESTELLE cont.	ATrack-1 00:00:12:20 00:30:54:15	ESTELLE	check
178	.INEZ	ATrack-1 00:00:04:00 00:31:09:15	INEZ	todo
178	.INEZ cont.	ATrack-1 00:00:01:06 00:31:14:10	INEZ	todo
179	.ESTELLE	ATrack-1 00:00:06:10 00:31:18:06	ESTELLE	check

202. INEZ

I have your taste, my dear, because I like you so
 AY HHAEV YAOR TEYST MAY DIHR BIHKAOZ AY LAYK YUW SOW
 much. Look at me. No, straight. Now smile. I'm not
 MAHCH LUHK AET MIY NOW STREYT NAW SMAYL AYM NAAT
 so ugly, either. Am I not nicer than your glass?
 SOW AHGLIY IYDHER AEM AY NAAT NAYSER DHAEN YAOR GLAES

203. ESTELLE

Oh, I don't know. Your scare me rather. My
 OW AY DOWNT NOW YAOR SKEHR MIY RAE DHER MAY
 reflection in the glass never did that; of course, I
 RAHFLEHKSHAHN IHN DHAH GLAES NEHVER DIHD DHAET AHV KAORS AY
 knew it so well. Like something I had tamed...I'm
 NUW IHT SOW WEHL LAYK SAHMTHING AY HH AED TEYMD AYM
 going to smile, and my smile will sink down into
 GOWIHNG TUW SMAYL AEND MAY SMAYL WIHL SHINGK DAWN IHTUW
 your pupils, and heaven knows what it will become.
 YAOR PYUWPAHLZ AEND HHEHVAHN NOWZ WAHT IHT WIHL BIHKAHM

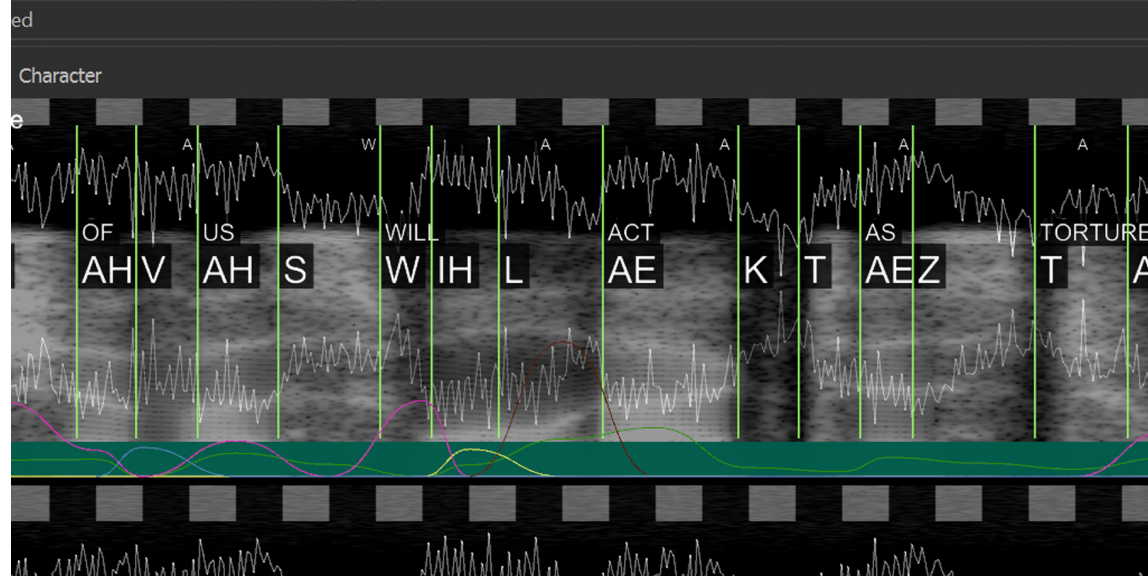
204. INEZ

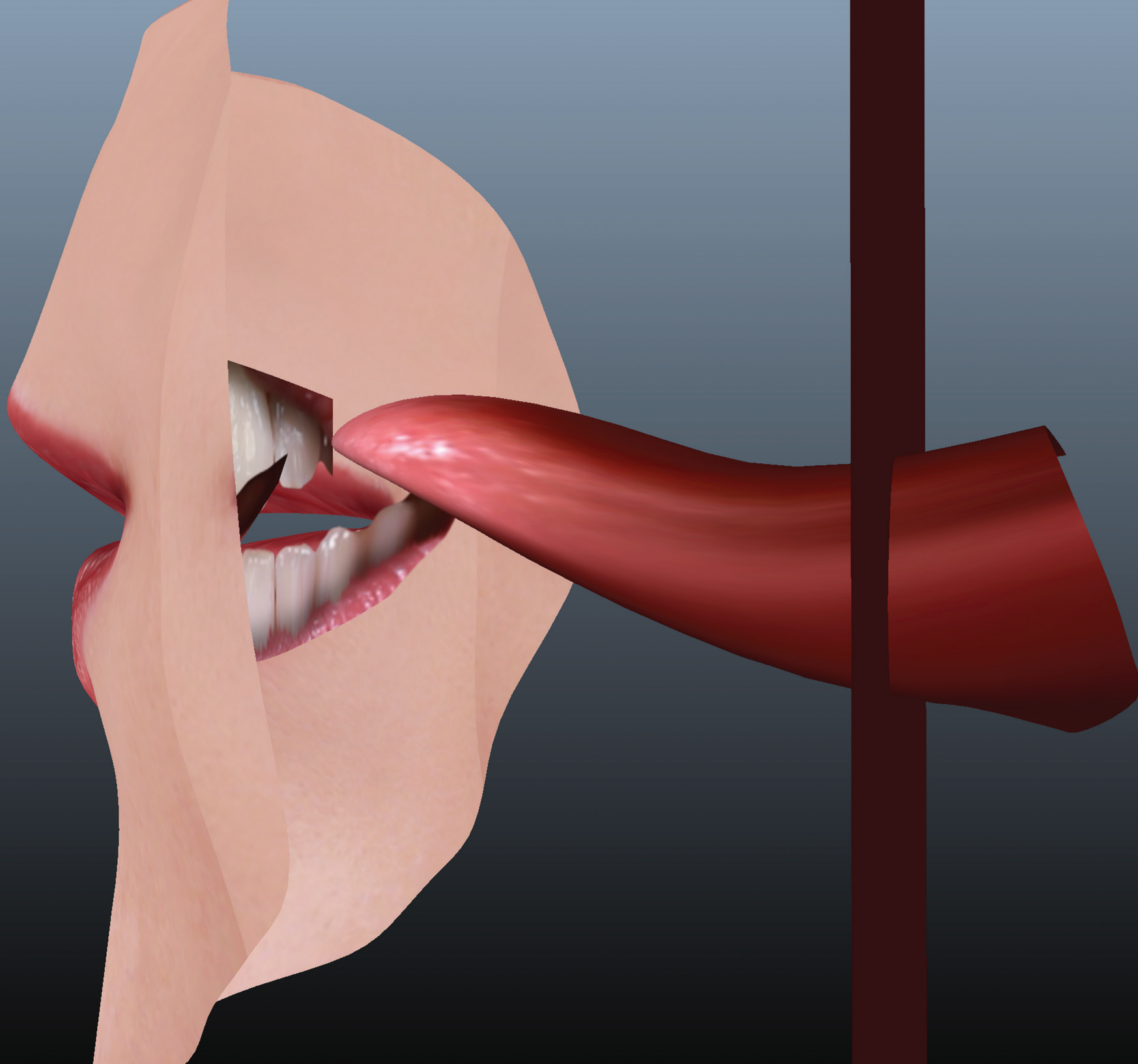
And why shouldn't you "tame" me? Listen! I want you
 AEND WAY SHUHDAHNT YUW TEYM MIY LIHSAHN AY WAANT YUW
 to call me Inez. We must be great friends.
 TUW KAOL MIY IHNEHZ WIY MAHST BIY GREYT FREHNDZ

205. ESTELLE

I don't make friends with women very easily.
 AY DOWNT MEYK FREHNDZ WJHD WIHMAHN VEHR IY ZAH LIY

206. TNEZ





177. ESTELLE

When I can't see myself I begin to wonder if I really and truly exist.
I pat myself just to make sure, but it doesn't help much.

The consciousness of existing just for a
conversation.

An eternal timing based on lines.
A paradoxical artifice.

A complete loss of meaning.

A word is
an object,
an action,
a feeling.

A phrase an encounter:

The alienation produced by the endless
repetition of that word.

What of
the object,
the action,
the encounter; then?

A word is nothing more than a combination of
phonemes,
sounds,
a balance.

A phrase nothing but an encounter:

A complete loss of meaning, still.

VALENTINA ULISSE



515. ESTELLE
Dead ?

516. INEZ
Dead ! Dead ! Dead !
Knives, poison, ropes, all useless.
It has happened already. Do you understand ?
So here we are forever.

517. ESTELLE
Forever.
My God, how funny !
Forever.

518. GARCIN
For ever, and ever, and ever

519.
Well, well, let's get on with it..



Spectral errancy of words. This revenance does not befall words by accident, following a death that would come to some or spare others.
All words, from their first emergence, partake of revenance.
They will always have been phantoms (...)

DERRIDA

Do you think they haven't foreknown every word you say?

INEZ



Guillaume Paris

In camera (No exit)

A conversation piece after Jean-Paul Satre

(JEAN-PAUL SATRE)

David is Garcin
Hazel is Estelle
Zira is Inez

Programming : Andreas Carlen
Production assistant : Valentina Ulisse
3D engine and lipsynch software by GAME FUSION SAS (Paris)
Voices synthesis by Microsoft Speech

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MOCA London
113 Bellenden Road
London SE15 4QY
www.mocalondon.co.uk

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