FABRIQUE DE L'ART N°3 | 4
FABRICATE (FABRIC OF) ART

ANNÉES | YEARS | 2017 | 2018

PLATFORM

Thingy PLATFORM

FABRIQUE DE L'ART N°3|4
FABRICATE (FABRIC OF) ART

NUMÉRO DOUBLE ANNIVERSAIRE 10 ANS | 10 YEARS ANNIVERSARY DOUBLE ISSUE |

In 2018, **Trimukhi Platform** celebrates ten years. On this occasion, the present issue of **Fabricate (Fabric of) Art** (designated *double issue n°3/4* because to go to ten is to move to two digits) offers analyses, testimonies, conversations, reflections, images that give a lively account of this singular and joyous adventure which started in West Bengal with a few Santhal dance steps, one morning of August 2008, in the village of Borotalpada.

En 2018, **Trimukhi Platform** fête ses dix ans. À cette occasion, la revue **Fabrique de l'art** (dans un numéro baptisé *3/4* car, passer à la dizaine, c'est passer à deux chiffres) rassemble des analyses, des témoignages des conversations, des réflexions, des images rendant compte de cette aventure singulière et joyeuse qui débuta au Bengale Occidental par quelques pas de danse, un matin d'août 2008, dans le village tribal de Borotalpada.

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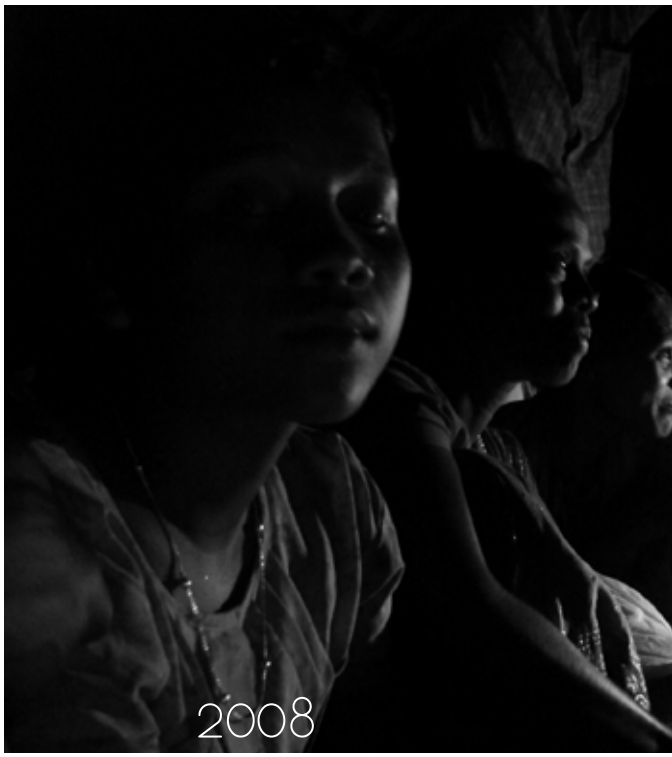

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what is art?

This text was broadcast in English and Bengali through a loudspeaker during Night of Theatre n°9 • La Nuit des idées, *in the village of Borotalpada, West Bengal, India, on January 28, 2017, while the audience – from both the rural and urban areas – was relaxing.*

When we fabricate art, what do we do? What do we do when we paint a painting, a wall in a house,[1] when we prepare a sound installation, compose a piece of music, write a poem, edit a video, rehearse a dance show or a theatre performance?

And once the painting, installation, video, show, track, poem is fabricated, when we look at, listen to, read it, what do we do?

Last year, I showed my grandmother the issue of *Fabricate (Fabric of) Art • Fabrique ∂e l'Art* we had published. (My grandmother lives alone in a village in southwest France. She is 95 years old.) As she leafed through the magazine, she suddenly cried: "Look, that's art!" My grandmother had just seen the visual work of an Indian and a French artist. There were other visual works in the magazine, but my grandmother said nothing about them. She only spoke about "art" for those two. Why?

One of these works showed a woman on the left, a rectangle with curved lines on the right. The woman was drawn in yellow ochre and the lines in black.[2] In another of these works, we saw a dead animal at the bottom and at the top, a shiny metallic surface.[3] There wasn't just a woman or just a sheep, but a woman *an∂* lines, a sheep *an∂* metal. There were *"an∂s"*.

In the show you've just seen this evening, *Essay on Seasonal Variation in Santhal Society*,[4] there are also *"an∂s"*. There are for example young people eating Chinese noodles *an∂* the video of a dancing woman. Or else: smoke *an∂* strange questions. There are *"an∂s"* between different people, different things.[5]

These *"an∂s"* are rather special. They are the same *"an∂s"* we try to produce when cooking, when we combine foods to offer guests: for example, when we offer an ant chutney *an∂* rice beer. These foods that we combine have been chosen, they have been prepared. They have taken us time.

In France, no one knows how to prepare ant chutney but there are cheeses made from milk that we leave to harden for months, which also have very strong tastes. And with grape juice that ferments, like rice, we make wine. There are hundreds of different cheeses and wines, each with a different taste. If we wish to combine them, we can't leave it to chance: they must be chosen.

My father and I have found a surprising combination. The cheese that we've chosen is called "époisses". It's famous because of its very strong smell and almost liquid

[1] Painting the walls with a mixture of coloured earth and ash is an activity that lots of women in Borotalpada love doing. Depending on the mixture, the gesture can be executed with a cloth or by hand. When, sometimes, there are motifs, they are non-figurative.

[2] Henri Barande, ''Nice to be dead – Extracts'', *Fabricate (Fabric of) Arts • Fabrique de l'art*, n°1, Calcutta, Trimukhi Platform, 2015, p. 106-107.

[3] Chittrovanu Mazumdar, ''One square kilometer – Extracts'', *Fabricate (Fabric of) Arts • Fabrique de l'art*, n°1, *op. cit.*, p. 134.

[4] Cf. in this issue: Samantak Das, ''Conversation after the Night 2016'', p. 92-99; Ariane Mnouchkine, Samantak Das, "Theatre Today", p. 154-171.

[5] Cf. in this issue: Jean-Frédéric Chevallier, "Theatre Relations", p. 148-153.

consistency. The wine we serve it with is called "nuits-saint-georges". It's dark red in colour and thick in consistency. Just as we pour water twelve hours before serving rice beer, the bottle of wine should be opened in the morning for the wine to air until evening.

When we taste a spoonful of époisses, then drink a mouthful of nuits-saint-georges, three things happen: we appreciate the bitter taste of the cheese, the dry aroma of the wine, and at that point we discover a third surprising flavour that rises in the middle of the palate, a mild nutty taste. This third flavour is produced by the meeting of the taste of the cheese *and* the aroma of the wine. It results from their blend.[6] It has nothing to do with the sourish bitterness of the cheese or the prolonged heat of the wine, and it cohabits with them. Here, the "and" between époisses *and* nuits-saint-georges is the taste of a nut.[7]

What has happened? There were only two flavours: the cheese, the wine. But when we bring them together, there's a third one: the cheese, the wine, the "and" between them: the nut taste. Here and now, there is more than what there is: three things instead of two.

It's unexpected. It's wonderful to discover this, to feel it in one's mouth. Because the "*and*" is felt, we experience it first of all in our flesh. It's a taste in the mouth, it's a sensation in the body.

Fabricating art is seeking to produce, through the combination of chosen differences, "*and*" sensations that cannot be foreseen. Tasting art is seeking to feel, in the combinations of differences, "*and*" sensations that we didn't expect, that we didn't know existed. Art is what invites us, what gives us a desire to feel differently, to feel that here and now there is always more than what there is.

6 | Cf. Jean-Frédéric Chevallier, "From Senses to Sens: the Arts of Presenting", *Fabricate (Fabric of) Arts • Fabrique de l'art*, n°2, Calcutta, Trimukhi Platform, 2016, p. 26-41.

7 | A third taste appears too, just as pregnant and sweet but different, with fresh coconut pulp and concentrated rice beer.

Born in 1973 in the Paris suburbs, **Jean-Frédéric Chevallier** is a good example of what globalisation, or, better said, *mondialisation* can do when it works happily, that is on the left side: philosopher, theatre director and video artist, Chevallier was briefly lecturer at Sorbonne Nouvelle University in France and, at a longer length, professor at National University of Mexico. He is living in India since 2008, where he co-heads the tribal organisation Trimukhi Platform and the Franco-Indian magazine that you are presently reading. With about 40 theatre performances to his credit so far (the most recent one, in the middle of a lake: জল ই জীবন । *La Vie dans l'Eau*, whose text is reproduced in this issue 143 pages later), he has published the essays *Essai d'approche et de définition d'un tragique du XXème siècle* (ANRT, 2002), *El Teatro hoy: una tipologia posible* (Paso de Gato, 2011) and *Deleuze et le théâtre: rompre avec la représentation* (Les Solitaires Intempestifs, 2015) as well as the movie *Drowning Princess* (DVD L'Harmattan, 2009).

TRIMUKHI PLATFORM | CHRONOLOGY | 2008 | 2018 | *extracts*

trimukhiplatform.org/10years/

fr.trimukhiplatform.org/10ans/

2008 | Borotalpada village
First assembly meeting
Monsoon Night Dream (theatre of presenting)

2009 | Ahmedabad DARPANA ACADEMY OF PERFORMING ARTS
Drowning Princess (film-essay)

| Calcutta EASTERN ZONAL CULTURAL CENTRE + JADAVPUR UNIVERSITY
Monsoon Night Dream (theatre of presenting)

| Mexico city MEXICAN NATIONAL UNIVERSITY (UNAM)
Drowning Princess (film-essay)

2010 | Bogota TEATRO OCCIDENTE + ADRA + COLOMBIAN NATIONAL UNIVERSITY
Drowning Princess (film-essay)

| Borotalpada village
An assembly takes the decision of building Trimukhi Cultural Centre (= TCC)

2011 | Calcutta MACE
International Internal Trimukhi Platform Seminar: the 3 Faces of Trimukhi

| Borotalpada village
Starting of the construction of Trimukhi Cultural Centre (= TCC)

| Calcutta MACE + ON THE FOOTPATHS
Light & Sight n°1 (creative photography workshop)

2012 | Borotalpada TCC
Light & Sight n°1 (creative photography workshop)
Night of Theatre n°5 (France, India, Mexico):
Guignol's দল *(theatre of presenting)*

| Paris STUDIO DUPLEIX
What Does To Build Mean? (film-essay)

| Calcutta INDIAN COUNCIL FOR CULTURAL RELATIONS
Lecture about Trimukhi Platform: Building Relations in a Space of Diversity

| Guayaquil NATIONAL PERFORMING ARTS INSTITUTE OF ECUADOR
What Does To Build Mean? (film-essay)
Lecture about Trimukhi Platform: Transdisciplinarity in Arts and Social Diversity

| Borotalpada GOVERNMENT PRIMARY SCHOOL
Creatures of Flesh & Paper n°1 (double workshop)

2013 | Borotalpada TCC
Light & Sight n°2 (creative photography workshop)
Night of Theatre n°6 (France, India, Mexico, Ecuador):
The Thing that Exists When We Aren't There (theatre of presenting)
What Does To Build Mean? (film-essay)

2014 | Borotalpada TCC
Night of Theatre n°7 (France, India, Mexico, Colombia):
Per Ruptam Silvam (theatre of presenting)
Crash Courses in Arts Production n°1

| La Habana CASA DE LAS AMÉRICAS + FRENCH EMBASSY IN CUBA
Lecture about Trimukhi Platform: Contemporary Arts and Community Dynamics

| Borotalpada TCC
Crash Courses in Arts Production n°2

2015 | Borotalpada TCC
Night of Theatre n°8 (France, India, Mexico, Colombia):
Bachchader Experimentum (theatre of presenting)
Pollir Shobdo Remix x 2 (sound installation)

| Calcutta JADAVPUR UNIVERSITY
Lecture about Trimukhi Platform: Contemporary Theatre... What It Is?

| Calcutta GOETHE INSTITUTE
Drowning Princess (film-essay)

| Borotalpada TCC
Crash Courses in Arts Production n°3

Worldwide Online
Visions of the land in India and elsewhere (online workshop)
Borotalpada TCC
Crash Courses in Arts Production n°4
Bachchader Experimentum (theatre of presenting)
Pollir Shobdo Remix (sound installation)

2016 Calcutta Jadavpur University + Modern High School for Girls + Minto Park + Bangur Park + MAgic Hour Garden
Bachchader Experimentum (theatre of presenting)
Borotalpada TCC
If Each Day I Love You More, One Day Will I Explode? (sound installation)
Essay on Seasonal Variation in Santhal Society (theatre of presenting)
Try Me Under Water (night wandering)
Calcutta Jadavpur University
Lecture about Trimukhi Platform: Fabricating Texts for Theatre from a Santhal Village
A Coruña Theatre Rosalía Castro + Spanish Ministry of Education and Culture
Lecture about Trimukhi Platform: Contemporary Theatre Practices and Tribal Community Practices
Paris La Maisons des Indes
Launch of Fabricate (Fabric of) Art • Fabrique de l'Art n°1
Calcutta Alliance Française du Bengale
Launch of Fabricate (Fabric of) Art • Fabrique de l'Art n°1
Chicoutimi Université du Québec
Lectures about Trimukhi Platform: : Fabricating Texts for Theatre from a Santhal Village
Try Me Under Water (video installation)
Montréal Librairie Le Port de tête
Launch of Fabricate (Fabric of) Art • Fabrique de l'Art n°1

2017 Borotalpada TCC
Night of Theatre n°9 • La Nuit des idées (France, India, Spain, Canada):
Essay on Seasonal Variation in Santhal Society (theatre of presenting)
Try Me Under Water (video installation + night wandering)
Birpara Government College
Lecture about Trimukhi Platform: Globalisation or Mondialisation?
Paris Université de Paris Nanterre
Lecture about Trimukhi Platform: Contemporary Theatre and Tribal Community
Calcutta Oxford Bookstore + Alliance Française du Bengale
Launch of Fabricate (Fabric of) Art • Fabrique de l'Art n°2
Try Me Under Water (video installation + night wandering)
Khorika + Borotalpada Government School Hostel for Girls
Creatures of Flesh & Paper n°2 (double workshop)

2018 Borotalpada TCC
Night of Theatre n°10 • La Nuit des idées (France, India, Canada, Japan):
জল ই জীবন । *La Vie dans l'Eau (theatre of presenting)*
Calcutta Jadavpur University
Conversation about Trimukhi Platform: Theatre Today with Ariane Mnouchkine
Essay on Seasonal Variation in Santhal Society (theatre of presenting)
Try Me Under Water (video installation + night wandering)
New Delhi Indian International Centre
Lecture about Trimukhi Platform: Combining Differences instead of Telling One Story
Medinipur Vidyasagar University
Essay on Seasonal Variation in Santhal Society (theatre of presenting)
Lecture about Trimukhi Platform: Contemporary Theatre and Tribal Community
Paris Université de la Sorbonne Nouvelle
Lecture about Trimukhi Platform: Theatre of Presenting as a Combination of Differences
Borotalpada TCC
Trimukhi Platform 10 years anniversary celebration:
জল ই জীবন । *La Vie dans l'Eau (theatre of presenting)*

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