

# **C&H** ***KONSPIRATION***



for well-aware audience



# Konspiration

*Konspiration is an attempt to use plotting as means to hijack perspectives of observation.*

The piece is made of two distinct parts. The first part takes place in the theatre and prepares its audience to become the spectators of the second part, a performance which takes place the following day in a café/restaurant.

Only the first part is officially announced. The audience itself only gets to know about the second part's performance while assisting to the lecture of the first part. The café in which the second part takes place is not at all in any manner informed about anything happening.

Konspiration thus literally involves its audience a conspiracy who's admitted goal will be to realize a performance in a café without anybody outside of the informed circle of spectators being able to notice it at all.

The lecture of the first part is held by two of the three members of C&H while the third member mingles among the audience, pretending to be a spectator and asking planned questions as well as making cue-giving remarks to the lecturers.

The lecture itself consists of a slide show presenting very thoroughly the café in which the performance is to take place, featuring detailed illustrations, maps, ground plans, schemes, pictures, historical abstract, satellite views, etc. Furtheron, the audience is lectured about what will exactly be expected from them in order to become the secret spectators of the events to take place in the café.

At the end of the presentation, a printout featuring the rules making out the conspiracy are distributed to the audience who is advised to read and memorize them carefully. Once the rules are read and all questions are answered, the audience is asked to eat the compromising document (printed on eatable paper with eatable ink) in order to destroy all evidences of the now existing conspiracy. To finish up the lecture, all clocks are being synchronized and appointment is definitely taken for the second part.

## **Rules of the conspiracy, as handed out to the audience during the lecture** (Sophiensäle, Berlin, October 2006):

- I.**  
Proceed between 21:30 and 22:00 to the café/restaurant Hackescher Hof , Hackesche Höfe, entrance on the Rosenthalerstr, Berlin-Mitte, Germany.
- II.**  
Enter the café on your own or in a small group (max. 2 persons).
- III.**  
Take place before 22:00 in one of the agreed zones. (The front bench, the left (bigger) window and the kitchen doors should be in your field of view!)
- IV.**  
Ask to sit at any occupied but well placed table if you should not find one yourself.
- V.**  
No relationship to any other member of the conspiracy should be shown.
- VI.**  
Always keep the three to-be-observed individuals in sight.
- VII.**  
Deny any membership to an organized group.
- VIII.**  
Do not eat or drink during the performance. You can do so before the beginning (22:01), during the pause (22:30), or after the end (22:50).

**MEMORIZE THIS INFORMATION NOW. IT IS ABSOLUTELY VITAL. THIS DOCUMENT WILL AUTODESTRUCT WITH OUR HELP ONCE ALL YOUR QUESTIONS ARE ANSWERED.**

ingredients: potato starch, water, vegetable oil, eatable ink

The performance takes place the following day in a café, as announced during the lecture.

During the half hour preceding the beginning of the performance (this half hour corresponds to the time at which the audience is due to enter the café), one of the two lecturers of the first part hands out a leaflet to anybody entering the café, independently from their knowledge of the conspiracy. The leaflet is designed as an advertisement for a „theatre piece called Konspiracy, by the group C&H“. On the backside of the leaflet, the text allegedly presenting the theatre piece lists a succession of singular events, each associated to a specific time.

### Backside of the flyer, as handed out in front of the café:

- 22:01:00** A phone rings.
- 22:02:00** Someone reads a newspaper.
- 22:03:00** A man enters the room.
- 22:05:00** M hangs up the phone.
- 22:05:10** H seaches for the love-contacts pages of the newspaper.
- 22:06:27** C scratches the right nostril with the left thumb.
- 22:10:00** *Excuse-me, is this the dating weekly news?*
- 22:10:04** C moves the head up and down.
- 22:10:09** *Would you mind telling me when you are done? I would love to read it as well!*
- 22:10:13** *Okay...*
- 22:11:00** *Excuse-me again, but what are you doing tonight?*
- 22:11:20** *Do i look like someone who would date anybody like this? You are mistaken, sir! I'll put the paper back on the rack when i'm done. You'll be able to get it from there!*
- 22:13:00** H puts the newspaper aside.
- 22:13:15** C pours some sugar into her coffee.
- 22:14:30** M looks to the right and thinks about how nice it would be to be able to read in people's thoughts. How nice it would be to know what people think when you look at them. How you would never again be so shamefully rejected by women you approach, such as by that newspaper-reading-arrogant-witch just three minutes and ten seconds ago. On the contrary, it would be possible to exactly know in advance what could be done to attract the attention of a woman. The barmaid, for instance. She probably would admire a man not afraid of sticking out of the anonymous banality of daily life. She would for instance most certainly look up to someone daring to do crazy things in public. Yes, if one only could be sure that she would be impressed, crazy ideas would surely come blasting in one's mind, exactly matching her specific taste! One could know in advance what she likes...
- 22:18:00** H goes to the newspaper rack to look for a newspaper that actually does have love-contacts ads.
- 22:19:00** H and C fall in love.
- 22:20:30** C feels indeed already very attached to H.
- 22:21:10** The reverse seems to be true as well.
- 22:24:00** H goes to the bathroom.
- 22:24:50** M gets up on the table and takes his pants down.
- 22:24:55** Please look outside through the window, on the sidewalk, next to the bus stop.
- 22:29:00** The waitress falls in love with M.
- 22:29:10** M realizes he has forgotten to do something he was supposed to do.
- 22:30:00** H takes off his jacket.
- 22:35:00** I raisemy right arm.
- I press the pause button when the waiter comes and I realise that I am already getting very late for all my rendez-vous, so I get money out of my jacket, count it and put it on the table / I put on some lipstick / I wipe my nose off three times / I get my notebook / I desperately look for a pen in my bag / I open the notebook on the table and I go through the checklist / I make the ultimate phone call / I take out the mp3-player / I take out the earplug, roll the cable around the player and put it on the table / I put the bag on my knees and pack in the mp3-player, then the phone, then the notebook and the pen, then the package of tissues and the lipstick / I close the bag and put it down / I put my jacket on / I tidy up the things on the table / I groom my hair and wait for the signal.
- 22:50:00** The wineglasses crash down to the floor.



During the performance, the three performers sit at three different tables, relatively spread out in the room, just as agreed during the lecture.

All three act as normal customers of a café who would not know each other. Nevertheless, all their movements and actions are, for the whole duration of the performance, strictly choreographed and include all the actions listed on the distributed leaflet occurring at the exact given times.

(The choreography is executed following a recorded score which the performers hear through small headphones connected to mp3 players. All three recordings are started at the same time (before entering the café) and run synchronously throughout the piece. This allows the performers to each follow a different strain of actions, yet following the exact same timing as the other two, without having to look or even see each other.)

Besides responding to and playing with the expectations provoked by the distributed leaflet, the performed choreography includes layers of un-announced elements:

- 1) Selected movements — the attitudes and positions making out the choreographed banality of the action — are performed perfectly synchronously by two or all three actors at the same time (all three performers drink from their glasses at the same time, two of the performers read newspapers, turning the pages at the same time, in the same exact manner,...).
- 2) The action is at certain moments suddenly interrupted, producing specific short and discreet „still images“ (a performer for instance „freezes“ during several minutes in the same position while the other two continue performing their respective scores)
- 3) Whole sequences are being exactly repeated (a performer cleans his glasses in the exact same way twice during the performance, another one performs a „solo“, smoking two cigarettes in a row, repeating the same choreography, ...).

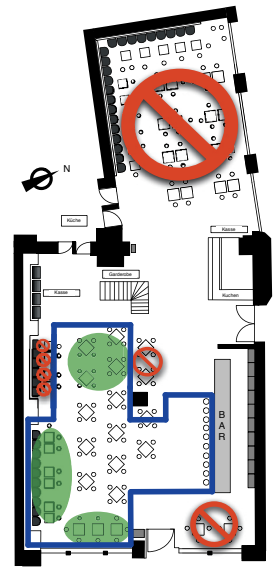
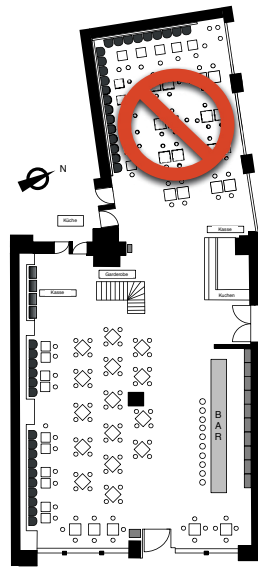
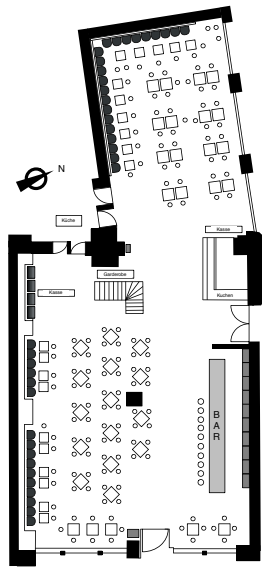
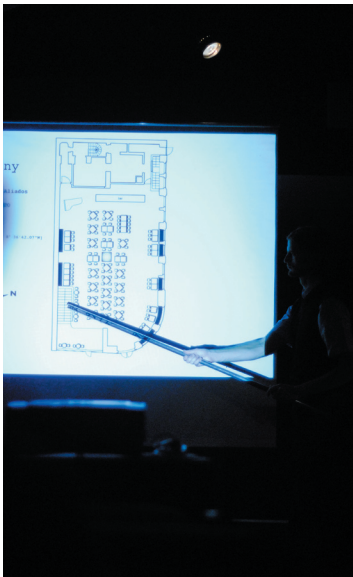
The pause (announced during the lecture as taking place at a given time) starts with one of performers standing up to take off his jacket and revealing a t-shirt with the inscription: „PAUSE (5min.)“. The performers do not receive any instruction through their headphones during the whole duration of the pause. They take, so to say, granted a genuine break.

The pause ends up with all three performers suddenly raising their right hand at the same time, calling a waiter for the bill. At this point, the mp3 players are set on pause. Once a waiter has come to the table, the player is started again and the instructions are being followed further on. That way, the last part of the performance becomes a canon: the three performers are executing the exact same sequence of actions, but shifted in time, since the waiters do not (or rather, are most likely not to) come to all three tables simultaneously.

The canon (and herewith, the performance) ends up with the performers holding a glass of wine over the edge of the table in one hand while looking at their clocks (the last announced action on the leaflet is the simultaneous drop of three glasses filled with red wine). At the time at which the wine glasses are supposed to crash on the floor, the three performers put them back on the tables and leave the café, each of them dropping something on the floor and picking it up three times, which results in something that could mistakenly be taken as actors taking a bow before leaving stage...

All actions making out the performance are conceived as to not interfere with the normal functioning of the café. After the performance is over and all members of the conspiracy have left, the café is left untouched, as if nothing had happened there at all.





## Slides from the presentation

