

New work 2024 / 2025



Memory of Mankind

by **Marcus Lindeen**

in collaboration with **Marianne Ségol**

Wild Minds

Wild Minds, founded in 2021 by Swedish theater director and filmmaker Marcus Lindeen and Franco-Swedish translator and dramaturg Marianne Ségol, is an international performance company based in Paris that blends elements of stage arts, documentary, and cinema. Their work is deeply rooted in documentary practices, drawing from extensive research and interviews to transform real-life stories into sensitive, complex, and poetic narratives for the stage.

The Trilogy of Identities, consisting of three pieces — *Orlando and Mikael* (2022), *Wild Minds* (2017), and *The Invisible Adventure* (2020), was presented at Festival d'Automne in Paris in 2022. These pieces have also been performed at venues such as the Schaubühne in Berlin, Wiener Festwochen in Vienna, and the Piccolo Teatro in Milan.

Marcus Lindeen and Marianne Ségol are associated artists at Quai, CDN d'Angers Pays de Loire and CDN de Besançon. Marcus Lindeen holds an associate artist position at the Piccolo Teatro in Milan, while Marianne Ségol is an associate artist at the Méta-CDN de Poitou-Charentes.

Their new project, *Memory of Mankind*, will premiere at Kunstenfestivaldesarts in Brussels in May 2024.



A time capsule of ceramic plates

Deep inside a salt mine in the Austrian mountains lies “The Memory of Mankind”, an archive of ceramic plates containing text and images created by the ceramist Martin Kunze. Since ten years he is on a mission to 'back up' human civilization in an attempt to preserve all the existing knowledge about our modern times. The ceramic plates he makes are engraved with text and images, most of it coming from books and scientific studies but he has also opened up the archive to include personal recollections from people who contribute with their private life stories. From Hollywood actor David Hasselhoff who has sent in a resumé of his career to a woman in St Petersburg telling the story of how she overcame the sadness of heartbreak. Martin Kunze describes the archive as a 'preservation project' meant to protect knowledge and memories about our civilization from not only threats of physical destruction and nature catastrophes, but also 'oblivion and collective amnesia'. The ultimate aim is to create a time capsule that could last millions of years in the hopes that the people of the future one day will be able to find the archive and learn about our story.

But what do you want people a million years from now to know about us, and how do you even begin telling the stories? What is worth remembering and what should be forgotten? And what is it that gives him - Martin Kunze, of all people - the right to tell our common story? The project has turned out to be more complicated than Martin Kunze could have ever imagined.

After spending years speaking at academic conferences and giving interviews about “The Memory of Mankind”, he starts to question the meaning and potential of his own project. Why is it better to remember than to forget? And if you are going to share something with the future, why does it need to be fact and not fiction? In the end, maybe the future will learn more about us from reading how we wish we could have lived our lives, rather than how we really lived them.

When I first read about Martin Kunze and his archive, I immediately felt drawn to the impossibility of his project. It reveals how our obsession with archives and memory is really an existential mission of trying to conquer death by gathering traces of our existence in order to make sure we are remembered. Both as a species and as individual human beings.

In the performance, the character of “The Archivist”, based on the interviews with Kunze, will have a conversation with three other people. One of them is based on Jeff Ingram, a man who suffers from a rare form of amnesia called “dissociative fugue”. In this condition, people suddenly lose their memories and start wandering away from their lives, sometimes traveling far distances, not knowing who they are, where they came from, or where they are going. Another character will be a young archeologist searching for traces in the past of a lost queer civilisation.

I would like to create a performance that dives deep into these themes, by telling a central story of Martin and his quest to save the memories of the world. The archive will work as a sort of prism that can shine light on a multitude of other stories and ideas dealing with the themes of memory, time and storytelling.

Marcus Lindeen



*Someone will remember us
I say
Even in another time*

– Sappho, c. 600 BC



To make sure the archive will be found in the future, **Martin Kunze** has created a ceramic token with a sort of treasure map. He has carefully chosen how to give the information of the location of the archive and trying to take into account that future civilisations might not share the same language or map techniques as us. The backside shows the exact location and the shape of the lake next to Hallstatt in Austria. Kunze hopes that when a modern society comes along, that they will be able to follow the cryptic but precise treasure map all the way into the salt mine and discover the archive.



Two examples of private contributions to the Memory of Mankind archive. Above, Martin Kunze is holding ceramic plate made by a French family in Nantes consisting of a text, two photos of themselves and their house, a map of the stars and some notes to a song the father had composed. Below is a series of images of an American man getting a haircut. It was sent in by the man's husband to save a glimpse of everyday life for eternity.



CREDITS

Writing and directing: Marcus Lindeen
Concept: Marcus Lindeen and Marianne Ségol
Translation and dramaturgy: Marianne Ségol
Music and sound : Hans Appelqvist
Set design : Mathieu Lorry-Dupuy
Light design : Diane Guérin
Costumes : Charlotte Legal
Casting: Naelle Dariya
Stage manager : David Marin
Sound technician : Nicolas Brusq
Video technician : Dimitri Blin
Production manager : Emmanuelle Ossena, Charlotte Pesle Beal

Language: French
Subtitles available in: English, Dutch, Italian, German
Estimated duration : 90 min

With : Jean-Philippe Uzan, Axel Ravier,
Sofia Aouine et Driver
Voices : Gabriel Dufay, Julien Lewkowicz,
Olga Mouak et Nathan Jousni

Estimated duration 1h30/1h45

Première

23 - 26 May 2024 at Kunstenfestivaldesarts in Brussels.

Production

Company Wild Minds

Coproduction

T2G Théâtre de Gennevilliers, CDN
Festival d'Automne Paris
Piccolo Teatro di Milano - Teatro d'Europa Milan
Kunstenfestivaldesarts Brussels
La Comédie de Caen CDN de Normandie
Le META-CDN Poitiers
Nouveau Théâtre de Besançon CDN
Le Quai - CDN Angers Pays de Loire
Le Grand T Nantes
Le Lieu Unique Nantes
PEP Pays-de-Loire
Wiener Festwochen Vienne

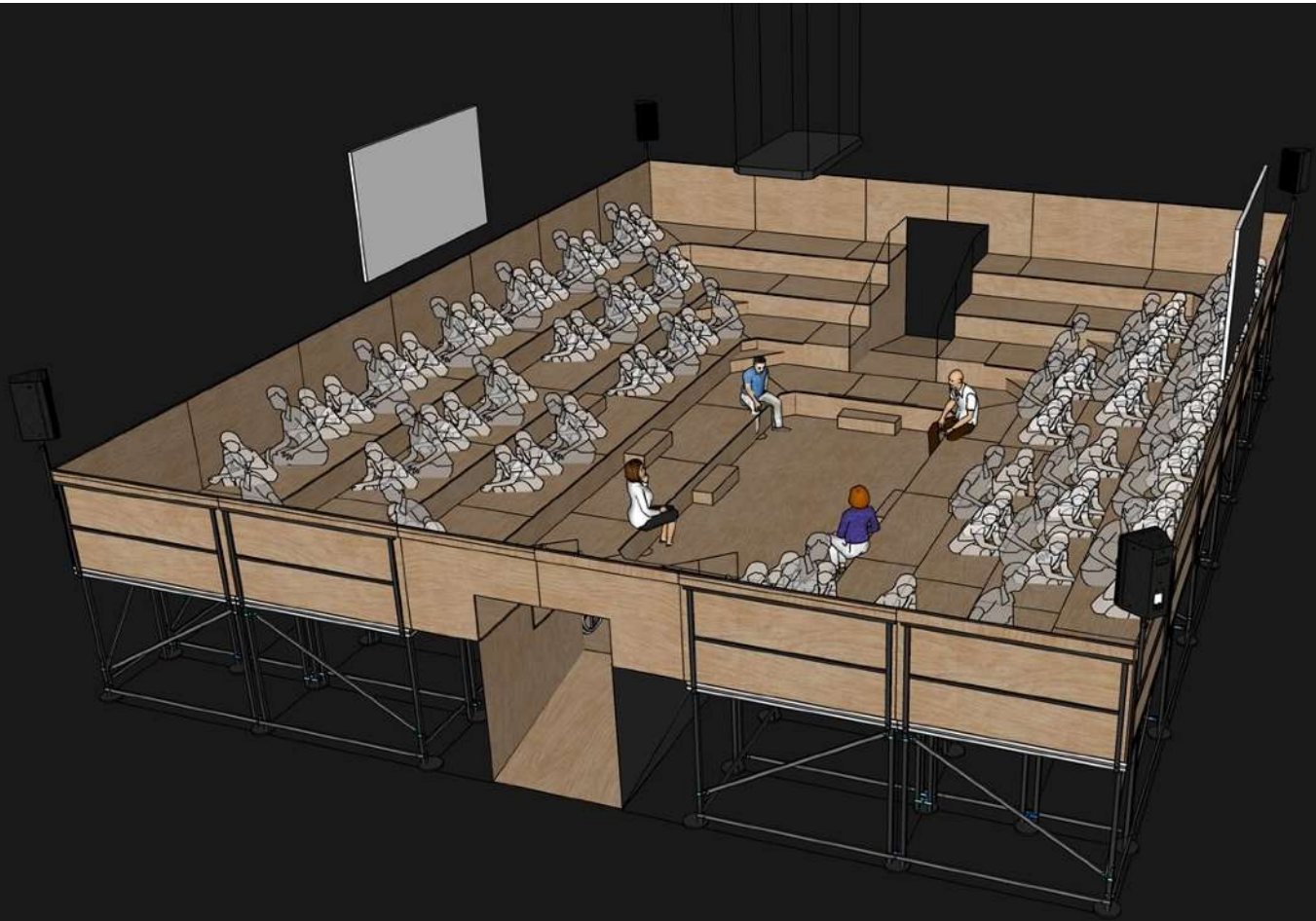
With support from **Fondation d'entreprise Hermès**



Project supported by the Ministère de la Culture _ Direction régionale des affaires culturelles



set built by the Piccolo Teatro construction workshop in Milan and the CDN Besançon construction workshop



Set design

A theater without stage

Wild Minds continues to explore the concept of a theater without a stage. Following the intimate circular setup of *The Trilogy of Identities*, scenographer and artist Mathieu Lorry-Dupuy has designed a space where the audience and performers sit together, sharing the same experience. This proximity fosters active listening and focused attention. The scenography will be available in two different dimensions, allowing adaptation to various venues.

SMALL VERSION

Audience capacity: 132 (or 124 + 2 wheelchairs)

Dimensions: 11 x 12 m

Height: 8 m

LARGE VERSION

Audience capacity: 164 (or 156 + 2 wheelchairs)

Dimensions: 11 x 14 m

Hauteur: 8 m



Sound script Guided by voices

From archival documents and collected testimonies, Marcus Lindeen, whose initial profession was that of a radio journalist, and dramaturg Marianne Ségol collaborate on a montage-style writing. Each interview is recorded, transcribed, and then reworked in writing before being re-recorded with voice actors. During the performance, non professional actors are listening to the sound script and repeating what they hear. The process involves meticulous editing to create a delicate sound composition that artificially recreates the nuances of speech, silences, and the ebb and flow of thought.



The Trilogy of Identities

by Marcus Lindeen

Orlando and Mikael, 2006/2022

Wild Minds, 2017

The Invisible Adventure, 2020

The trilogy of Identities (La Trilogie des identités) is a collection of three plays that explore the theme of identity and transformation. Developed over a period of almost fifteen years, these three documentary theater pieces take us on a vertiginous quest into our inner worlds and challenges the very foundation of our identities. The three plays are all presented in performance situations without a traditional stage. Instead, the audience sits in a circle together with the performers, listening to their conversations.

In *Wild Minds*, the situation is a group therapy session for compulsive daydreamers, a rare but real psychological disorder where people become obsessed by their secret imaginary worlds. *Orlando and Mikael* is based on

the recordings of two Swedish men who both regret going through sexual reassignment surgery and becoming women. And in *The Invisible Adventure*, the spectators listen to a conversation between three characters who share spectacular stories about their identity transformations. One of them is based on interviews with a French man who was the first in the world to receive a facial transplantation and who talks about the challenge of adapting to a new life living with the face of someone else.

Orlando and Mikael premiered with the title *Regretters (Ångrarna)* at Stockholm Stadsteater in 2006 and has since been translated into several languages and performed in countries such as Mexico,

Argentina, Norway, South Korea, and Chile. *Wild Minds* was originally made for Moderna Museet in Stockholm in collaboration with Dramaten - The Royal Dramatic Theatre and The Schaubühne in Berlin. The Schaubühne has staged all the three plays of the trilogy during their festival for international new drama, FIND (2008, 2016, 2022). *The Invisible Adventure (L'Aventure invisible)* premiered at Festival d'Automne in 2020. The festival presented all three works together at Théâtre de Gennevilliers in Paris 2022, including a new French production of *Orlando and Mikael*.

In 2022, the three plays were published as a book by the Italian publishing house il Saggiatore.





Marcus Lindeen

Writer and director

Marcus Lindeen is a Swedish writer and director working with film and performance. His latest theater play *L'Aventure invisible* premiered at Festival d'Automne in Paris in 2020. It has also played at Kunstenfestivaldesarts in Brussels and will in 2022 be presented at Schaubühne in Berlin, Piccolo Teatro in Milan and Wiener Festwochen in Vienna. The play is the last instalment of a trilogy of plays on the theme of identity that premiered together for the first time at Festival d'Automne in Paris in October 2022. The three plays were released as a book in Italy with the publishing house il Saggiatore.

Marcus Lindeen's feature documentary film *The Raft* premiered at CPH:DOX in Copenhagen in 2018 where it won the main award. *The Raft* has since been shown in over fifty festivals (IDFA, BFI London, Zürich, Melbourne, Sao Paolo, Moscow) and was theatrically released in eleven countries, among them France, Mexico, the UK and the US. The film became a New York Times Critic's Pick and was broadcasted on BBC Storyville. The scenography for the film was exhibited as an art installation at Centre Pompidou. In 2019 the film won the Prix Europa for Best European Television Documentary.

The same prize was awarded to Marcus Lindeen's debut film *Regretters* in 2011. *Regretters* is both a theater play and a documentary film about two Swedish men who talk about their individual journeys through gender reassignment and back again. The play has been translated into several languages and the film went on to win numerous awards, among them both the Swedish Academy Award (Guldbagge) and Kristallen (Swedish Emmy) for best documentary film in 2011. The same year his second film *Accidentes Gloriosos* premiered at The Venice Film Festival where it picked up the prize for best medium-length film.

Marcus Lindeen lives between Paris and Stockholm, where he is pursuing a Ph.D. candidate at Stockholm University of the Arts, exploring the subject of "The Staged Documentary" through an artistic research project consisting of both film and theater works.

Since December 2021, Marcus is an associated artist at Piccolo Teatro in Milan and with Marianne Ségol he is an associated artist at Le Quai, CDN d'Angers Pays de Loire. Together with Marianne he runs the Paris based theater company Wild Minds.



Marianne Ségol

Translator, dramaturg

Dramaturg and translator (Swedish/Norwegian to French), she works regularly in Sweden and France as a dramaturg with playwrights and directors. She also travels regularly to Scandinavia to discover new creations, meet authors, directors and agents. In France, she discovers and promotes the new names of Nordic theater. Besides the work of Marcus Lindeen, she has translated about forty plays and thirty novels from playwrights like Jonas Hassen Khemiri, Sara Stridsberg, Jon Fosse, Arne Lygre, Suzanne Osten, Rasmus Lindberg, Monica Isakstuen and Malin Axelsson, also from film directors like Lars Von Trier, and writers such as Henning Mankell, Sami Saïd, Per Olov Enquist, Katarina Mazetti, and Jakob Wegelius (*Le Seuil*, Thierry Magnier, Actes sud, Albin Michel, Denoël). Many of her translations are published, and regularly edited in France and in French-speaking countries (Switzerland, Belgium, Quebec). Her unpublished translations are listed in the repertoire of Maison Antoine Vitez. She is a founding member of LABO / 07 (contemporary international theatrical writing network).

Since 2016, she coordinates the Nordic committee of Maison Antoine Vitez, Centre International de la Traduction Théâtrale. She also creates French surtitles for live performances.

In 2022, she was the artistic collaborator of Gloucester time/ Materiau Shakespeare - Richard III, directed by Marcial di Fonzo Bo, a new version of the play created in 1995 by Matthias Langhoff. Since 2017 she has been working as a dramaturg and artistic collaborator together with Marcus Lindeen.

Her translation of Jonas Hassen Khemiri's *Pappaklausulen* was awarded the 2021 Prix Médicis for best foreign novel in a French translation. In 2022 the Swedish Academy awarded her the translation prize. Marianne Ségol is an associate artist at Le Méta-Centre Dramatique National of Poitiers Nouvelles Aquitaine since April 2021 and at the Quai, CDN d'Angers Pays de Loire.

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