

ANDRÉ GUEDES & MIGUEL LOUREIRO

COMO REBOLAR  
ALEGREMENTE  
SOBRE UM VAZIO  
EXTERIOR

HOW TO MERRILY  
ROLL OVER  
AN EXTERIOR  
EMPTINESS

Quanto mais denso e opressivo é  
o presente, tanto maior é a pressa  
de sairmos dele.

Louise Michel, revolucionária da Comuna  
de Paris de 1871

The more the present is dense and  
oppressive, the more we hasten to  
escape from it.

Louise Michel, revolutionary from the  
Paris Commune of 1871

how to merrily roll over  
an Exterior emptiness

21<sup>st</sup> of March of 2001

Vera Mantero and the Ballet Gulbenkian present *como rebolar alegremente sobre um vazio interior* [how to roll merrily over an interior emptiness] in the auditorium of the Gulbenkian foundation in Lisbon.

5<sup>th</sup> of July of 2005

By decision of the foundation, the Ballet Gulbenkian abruptly ceases to exist. In October of the same year visual artist André Guedes receives two cardboard boxes containing the costumes he had designed for Mantero's choreography.

January of 2008

Guedes and theater maker Miguel Loureiro decide to launch a project in which they re-use both the costumes and the title of the original performance, changing only one word: the *interior* emptiness becomes *Exterior*.

4<sup>th</sup> of February of 2010

At the Rumo do Fumo studio in Lisbon, the boxes are opened: the beginning of the work sessions for *como rebolar alegremente sobre um vazio Exterior*.

May of 2010

*como rebolar alegremente sobre um vazio Exterior* is premiered in Porto and Lisbon, respectively at the theatres Carlos Alberto and Comuna, in the frame of alkantara festival.

Teatro Carlos Alberto in Porto  
22<sup>th</sup> and 23<sup>rd</sup> of May of 2010

Teatro A Comuna in Lisbon  
29<sup>th</sup>, 30<sup>th</sup> and 31<sup>st</sup> of May of 2010

### On stage

Luz da Câmara, Regina Gaspar, Francisco Goulão,  
André Guedes, Vera Kalantrupmann,  
Miguel Loureiro and Margarida Mestre

Artistic direction, staging and space ..... André Guedes and Miguel Loureiro  
Interpretation ..... Luz da Câmara, Francisco Goulão and Margarida Mestre  
Translation of the texts *Océan* and *L'Ami de l'Ordre* ..... André Maranhã  
Costumes designed for *como rebolar alegremente sobre um vazio interior* by Vera Mantero  
..... André Guedes  
Light design ..... Daniel Worm d'Assumpção  
Music and sound design ..... Diogo Alvim  
Staging assistance ..... Vera Kalantrupmann  
Rehearsal assistance ..... Regina Gaspar  
Makeup ..... Marla Santos (Porto) and Alda Salavisa (Lisboa)  
Hair ..... Marla Santos (Porto) and Gonçalo Ferreira de Almeida (Lisboa)  
Leaflet design ..... Ana Baliza  
Video documentation ..... André Sousa (shot at Teatro Carlos Alberto, Porto)  
Photography ..... Pedro Tropa and Teresa Santos (shot at Teatro A Comuna, Lisboa)

Produced by O Rumo do Fumo.

Co-produced by *alkantara* festival (Lisboa, Portugal) and DeVIR/CAPA (Faro, Portugal).

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## List of some of the materials used in the performance

Costumes for the choreography *como rebolar alegremente sobre um vazio interior* by Vera Mantero for the Ballet Gulbenkian. The costumes are divided in two groups: one of them reproduces various uniforms of the workers of the mentioned foundation (cafeteria, garden, parking, surveillance services, stage technicians); the other group is of a fantasy nature. Not all the costumes of the original 2001 production are used show.

Various texts taken from *Histoire de la Commune de 1871* by Prosper-Olivier Lissagaray (1838-1901), originally published in 1896. Published in 1995 by Edições Dinossauro, translation by Ana Barradas.

Various texts taken from *La Commune—Histoire et Souvenirs* written by Louise Michel in 1898. The book was published by Editorial Presença in 1971 with a translation by the poet Armando Silva Carvalho.

Several citations from the Portuguese press published during the Paris Commune, taken from the book *Portugal e a Comuna de Paris* by Ana Maria Alves, published by Editorial Estampa in 1971.

Excerpt from the Scene III of the play *L'Ami de l'Ordre* by Georges Darrien (1862-1921), published in 1898 by Éditions Stock, Paris. Translation by André Maranhã.

Transcription of the dialogues from the documentary *La Comédie-Française ou L'amour Joué* directed in 1996 by Frederick Wiseman, produced by Zipporah Films

Excerpt from the novel *La Colonne* Lucien Descaves (1861-1949) published in 1901 by Éditions Stock, Paris.

Texts *Océan* and *Aux Amis d'Europe* by Louise Michel (1830-1905), taken from the book *Légendes et Chants de Gestes Canaques* published in 1885 by Keva et C° Éditeurs, Paris. Translation by André Maranhã.

Sound samples from the authors: batchku, Corsica \_ S, DJ Burnham, fogma, Hell's Sound Guy Heigh-hoo, Herbert Boland, jobro, man, mwmarcsh, spt3125 - licensed under Creative Commons Sampling Plus License (freesound.org).

*The stage is darkened.*

*While the audience comes in, images and pieces of news published in the Portuguese press, contemporary and related to the events that took place during Paris Commune of 1871, are projected.* 1

## Scene 1 Calendar and Cannons

FRANCISCO, LUZ and MARGARIDA come in and sit in chairs on the right hand edge of the stage. The projection of images is concluded. REGINA, ANDRÉ, VERA and MIGUEL are seated at a table placed by the proscenium. 2

*The light on the scene goes up slightly and several objects are perceived. At the back, on the left, a cannon and by it a metallic tube placed vertically; on the right, piled up blankets, some stones, a hammer.* 3

MIGUEL. *The more the present is dense and oppressive, the more we hasten to escape from it.* — Louise Michel, revolutionary from the Paris Commune of 1871.

[FRANCISCO walks towards the cannon, followed by LUZ and MARGARIDA.] 4

LUZ. Let's go! [Pause.] Regina!

[REGINA joins the group.]

LUZ. The others!

[ANDRÉ and VERA constitute a small group that follows behind the cannon.]

ANDRÉ and VERA. It's ours! It's ours! It's ours!

LUZ. Stop!

André. Calendar. 2<sup>nd</sup> September 1870, Napoleon III surrenders at Sedan.

VERA. 4<sup>th</sup> September. Proclamation of the III Republic and formation of the National Defence government, under the leadership of Monsieur Thiers.

MARGARIDA. 26<sup>th</sup> January 1871. The signing of the armistice between Bismarck's Prussia and the French national

government of Thiers.

FRANCISCO. 8<sup>th</sup> February. Elections for the National Assembly confirm Thiers as the head of the executive branch.

LUZ. 26<sup>th</sup> February. Signing of preliminary peace at Versailles to the discontentment of the Parisian population.

The National Guard brings cannons up to Montmartre.

REGINA. 1<sup>st</sup> March. The German march down the Champs Elysées.

MARGARIDA. 16<sup>th</sup> March. Thiers moves to Paris to appease the city. Meanwhile, the National Guard and the Central Committee, friendly to the Commune, are fully mobilised.

FRANCISCO. 18<sup>th</sup> March. Thiers tries to take the cannons stationed in Montmartre and Belleville. Paris rebels against Thiers' treason as he sides with the Prussians. Thiers moves to Versailles.

ALL. Arson and assassination.

5 [FRANCISCO *sings* *La Marseillaise in French.*]

ANDRÉ. Dawn of the 18<sup>th</sup> March 1871. Montmartre's plateau.  
[*Group movement, whirling around the cannon.*]

6 ANDRÉ. We have come for the cannon. It's ours!

FRANCISCO. It's ours!

ANDRÉ, VERA *and* REGINA. It's our... !

FRANCISCO, LUZ *and* MARGARIDA. It's ours!

ANDRÉ, VERA *and* REGINA. It's

ou... !

FRANCISCO, LUZ *and* MARGARIDA. It's ours!

ANDRÉ, VERA *and* REGINA. It's o... !

FRANCISCO, LUZ *and* MARGARIDA. It's ours!

ANDRÉ, VERA *and* REGINA. It's... !

FRANCISCO, LUZ *and* MARGARIDA. It's ours!

ANDRÉ, VERA *and* REGINA. It ... !

FRANCISCO, LUZ *and* MARGARIDA. It's ours!

ANDRÉ. That night the cannon was taken by the Parisians.

Thiers and his followers withdrew to Versailles.

The Paris Commune had begun.

[REGINA, ANDRÉ, VERA *and* MIGUEL *leave the scene.*]

## Scene 2 Paris Emancipation

FRANCISCO. Paris has no intention whatsoever of separating from France; far from it. For France, Paris submitted to the Empire, to the National Defence government, to all of its treason and cowardice. And all that wasn't for Paris to abandon France now, but only to tell her, as its eldest daughter: keep yourself as I kept myself, oppose oppression as I did. And the *Officiel*, in the first of those beautiful articles in which Moreau, Rogeard and Longuet commented on the new revolution, wrote:

*The capital's proletarians, amidst the weaknesses and treasons of the governing classes, understood that the time had arrived to save the situation, taking public matters in hands... As soon as they got to power, they quickly called the people of Paris to their rallies... In the history of Paris, no other provisional government has been so hasty to overthrow its mandate... Given such an uninterested behaviour, we ask ourselves how it is possible that the press is so unjust, to the point of printing slander, abuse and insult against these citizens. Should workers, those who produce everything and benefit from nothing, always be subject to outrage? Will they ever be allowed to work for their emancipation without raising a chorus of curses against themselves? Doesn't the bourgeoisie, older than them, who managed to achieve emancipation more than three quarters of a century ago, understand that it is now the turn of the proletariat to emancipate? Why does it continue to refuse the proletariat its legitimate share?*

André, continue...

ANDRÉ. [*Stands on the chair and addresses the audience.*]  
27<sup>th</sup> March 1871. Thiers said from the Tribune: *France will not allow the wretched ones, who want to cover her with blood, to triumph in her bosom.*





a. 1 de Setembro de 1870. Corpos de soldados franceses no campo de batalha de Bazeilles, perto de Sedan. "A capitulação de Sedan provocou em todo o país uma tal explosão de cólera e indignação, que apenas bastou a Paris soprar sobre o império, para o fazer desaparecer" (periódico *L'Illustration*).

a. 1<sup>st</sup> September 1870. Bodies of French soldiers in the Bazeilles battlefield, near Sedan. 'Sedan's capitulation caused a burst of anger and indignation through the whole country, in such a way that it was enough for Paris to blow over the empire to make it disappear.' (periodical *L'Illustration*).



**b.** Janeiro de 1871. *Épouvantée de l'héritage* (Medo da herança), litografia de Honoré Daumier. Paris assomada pela peste e pela fome durante a guerra e o cerco do exército prussiano.

**b.** January 1871. *Épouvantée de l'héritage* (Fear of the heritage), lithograph by Honoré Daumier. Plague and hunger loomed in Paris during the war and the Prussian army's siege.



c. A Guarda Nacional reúne-se no pátio do Louvre. Constituída em Paris no período revolucionário após 1789, a Guarda Nacional foi extinta por Bonaparte em 1827, mas reagrupada novamente em 1830, participando activamente contra a repressão às insurreições revolucionárias de 1832, 1834 e 1848. Quando em 1870 acontece a declaração de guerra à Prússia, a Guarda Nacional era constituída por milhares de cidadãos, uma armada popular em que participavam não só militares, como também uma heterogeneidade de civis, entre eles operários, artesãos e intelectuais. Será ela a grande força política e militar (através do Exército federado) que assumirá o controle dos acontecimentos a 18 de Março.

c. The National Guard gathers in the courtyard of the Louvre. Created in Paris in the revolutionary period after 1789, the National Guard was made extinct by Bonaparte in 1827, but regrouped again in 1830, actively participating against the repression of the revolutionary insurrections of 1832, 1834 and 1848. When, in 1870, the declaration of war on Prussia took place, the National Guard was composed of thousands of citizens, a popular armed force composed not only by military, but also by different types of civilians such as workers, artisans and intellectuals. It would be the great political and military force (through the federate Army) that took charge of events on 18<sup>th</sup> March.



d. 1 de Março de 1871. Quando o exército prussiano entra em Paris há bandeiras negras colocadas à janela. “As ruas estão desertas, as lojas encerradas, as fontes desactivadas, as estátuas da Concorde cobertas e o gás desactivado. Dir-se-ia que a cidade não foi tomada” (Lissagaray, *Histoire de la Commune de 1871*).

d. 1<sup>st</sup> March 1871. When the Prussian army enters Paris there are black flags hanging from the windows. ‘Streets are deserted, stores are closed, fountains deactivated, the Concorde statues covered and gas deactivated. One could say that the city hadn’t been taken’ (Lissagaray, *Histoire de la Commune de 1871*).



e. Alvorada de 18 de Março de 1871. Depósito de artilharia da Guarda Nacional na colina de Montmartre. O Comité Central decidira, face à eventual tentativa de usurpação por Thiers, levar para Montmartre, Belleville e La Villette, os canhões e as armas que eram propriedade da Guarda Nacional e que foram abandonados nas ruas pelo exército que capitulara perante a Prússia.

e. Dawn of 18<sup>th</sup> March 1871. Artillery depot of the National Guard at Montmartre hill. The Central Committee had decided, in view of a possible attempt at usurpation by Thiers, to take to Montmartre, Belleville and La Villette, the cannons and guns that were property of the National Guard and had been abandoned in the streets by the national army that capitulated under Prussia.