



## **OPERATIONINFINITY.ORG**

A FUGUE STATE OF THEATRE HOSTED ON THE INTERNET

### **PRESS RELEASE**

*opreatininfinity.org* is the live web portal through which the work of OPERATION INFINITY can now be viewed.

The self-promoting meta fiction of OPERATION INFINITY (part terrorist cell/part theatre producer) was first known to present **THE INFINITE PLEASURES OF THE GREAT UNKNOWN**: a live re-creation of Fritz Lang's 1933 film *The Testament of Dr Mabuse*. **The Infinite Pleasures** was advertised as "a mesmerising show of terror for our time" and thought to be first reviewed as far back as 1922\*. It continues to be presented as a mesmeric looping that is endlessly caught in the act of both advertising and reproducing itself.

From this work OPERATION INFINITY then went on to present three new live shows that were conceptual wormholes from this extended fiction.

**CLUB EXTINCTION** is a viral reconstruction of Claude Chabrol's film *Dr. M.* in which Dr Mabuse, through a projected form of social media, leads society towards a cultural suicide pact.

**LUXURIANT: *Within The Reign of Anticipation*** presents a failed reconstruction of *Gold Diggers of 1933* – the back-stage musical show that bankrupts itself during its rehearsals. This work is held between the desperate expectation of escapist entertainment and abject pornography.

**KING REAL AGAINST THE GUIDELINES** presents a re-enactment of the storm scenes of Shakespeare's greatest tragedy *King Lear* – having been continuously re-interpreted through on-line translation software. The work is declaimed from a rolling auto cue in an empty theatre as a perpetual attempt to find meaning.

As a subsidiary to OPERATION INFINITY, **THE OUROBOROS RECORDINGS** are covert digital recordings made at live events set up only to capture the image of the audience present. These include: **THE CRIMES OF REPRESENTATION, AN INSTALMENT BETWEEN ACTS, NAKED SINGULARITY** and the financially lucrative installations of **FILTHY LUCRA**.

All the live works within OPERATION INFINITY are performed by members of the every expanding **TROUPE MABUSE**: an out of work theatre company who, beyond their will are now captured within the control of the invisible force of the organization. Their bodies are bursting and empty skin, inhabiting extreme physicality's of abandoned possession. They are there to be viewed and projected upon. Their bodies resonators of the perfect storm.

OPERATION INFINITY presents a state of emergency and forgetting. Through the ultimate control of the fictional Dr Mabuse\* the different works become acts of translation. The constructs of film, theatre, dance and visual arts are used to re-examine an idea of degraded expressionism. Against the expectation of entertainment, Dr Mabuse creates a theatre of war that celebrates the death of reality.

All works made through OPERATION INFINITY are in collaboration with Simon Vincenzi\* and produced through Artsadmin.

Dr Mabuse's quest for GLOBAL DOMINATION now continues through the space of the internet.

Seen here for the first time against each other these different works become an elaborate choreography of chaos, possibility and prophecy. An investigation into the act of looking and the crimes of representation.

This is the modern dance.

**For further information contact: 0@operationinfinity.org**

Gideon Mobrois writes

06.06.1922

## No Pleasures, No Greatness in this Unknown

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Would it be wise to recommend the immoral "entertainment" witnessed last night as part of Troupe Mabuse's venture "Unknown Pleasures, Great Infinity"? Can it be proper that numbered amongst the audience were excitable and unaccompanied young women, doubtless attracted by the publicity of "an unforgettable provocation". On entering the dank vault the acrid smell of gunpowder assaults the nostrils. From deep within the boundless space comes an incessant booming. A terrible chaos of unacceptably poor theatre management resulted in the audience being forced to change seats continuously during the first twenty minutes, whilst the unfortunate performers wandered, lost, in the auditorium. Would that they had not crossed the proscenium. A programme in the form of a pamphlet was dipped into my hand by masked figure: be warned this is nothing less than an incitement to break the law, a manifesto riddled with inflammatory language, the stench of anarchist propaganda hangs over this seedy production.

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This is a play of illusion and there is some clever work with light from the new machinery, at one point a still figure appears as a cloud of moths, later she shimmers and then dissolves leaving behind a shadow which hovers seemingly unsure of its existence, lying inbetween the spaces between our world and another.

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In this interminable production one solo compels, more for its shocking content than its artistry, Mme Abusé, a rangy masculine figure, adopts a series of plastiques then begins to cut, back and finally shaves off her hair accompanied only by the sound of soft weeping. What happens next cannot be described in relation to the theatre as we understand it, dancers are humiliated, they cower, crawl, stagger, frequently falling off their pointes. The classical line is not so much distorted as mangled. They appear impelled forward by some inner force to deliver a terrible warning, perhaps of what the moderns would do not just to the noble art of ballet, to the world order but in fact to our very souls. The Endless Time Enterprise that sponsored this, the Troupe's first visit should be called to account.

\* In Fritz Lang's three films; *Dr Mabuse, the Gambler* (1922), *The Testament of Dr Mabuse* (1933) and *The Thousand Eyes of Dr Mabuse* (1961) Dr Mabuse is a highly respected psychiatrist who leads a secret double life as a master criminal, psychic shape-shifter and brilliant master of disguise who's only desire is to see the obliteration of civilization. He uses his powers of mind-reading, hypnotism, and possession to instil a reign of terror throughout society in an attempt to bring its demise through economic ruin.

\* Simon Vincenzi is a theatre director, designer, choreographer and artist. He has been working with Operation Infinity since 2007.

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