

# 65<sup>th</sup> Festival d'Avignon

7-29 July 2009

## Complement in English to the programme

*This document does not replace the full programme but complements it by offering an English translation of all the texts presenting the artists and shows of the festival. The page numbers refer to the programme in French where further details and full credits are also available.*

The Festival d'Avignon has long been an international platform for the performing arts, gathering artists and audiences from all around the world. This year, the programme welcomes artists and performances from many countries and many languages will be heard on the festival stages: French from three different continents as well as English, Spanish, Italian, Arabic, Polish, German and Hebrew. It is important to allow the artists to express themselves in their own languages, but it is also important to facilitate access to their work for as wide an audience as possible. For many years we have provided French surtitles for the international productions. Since 2007, and with the support of the European Commission, the Festival d'Avignon has made a significant effort to enable a growing number of non-French speaking audiences to fully enjoy the artistic programme.

The present document is part of that effort. It does not only offer a full translation of all the texts of the programme but also provides useful information to help find your way through the festival city.

The English version of the Festival website [www.festival-avignon.com](http://www.festival-avignon.com) has also been updated with improved access and more practical information, accommodation tips, useful addresses, travel information...

You can also sign up on our website to our English newsletter to receive regular update on the activities and the programme of the Festival.

Finally, a special programme has been prepared this summer:

- Some shows will benefit from English surtitles or simultaneous translation into English. This service will only be available for a limited number of performances:

*Le Livre d'or de Jan*, Saturday 11th July at 10 p.m.

*Les Inepties volantes*, Friday 12 July at 10 p.m.

*Des témoins ordinaires*, Wednesday 21 July at 2.30 p.m. & Sunday 26 July at 6 p.m.

*Les Cauchemars du gecko*, Friday 24 July at 6 p.m.

*La Menzogna*, Saturday 25 July at 10 p.m.

*Loin...*, Monday 27 July at 2.30 p.m.

- Four shows - *La Maison des cerfs* and the trilogy *Sad Face | Happy Face, Radio Muezzin, Orgie de la tolérance* - will be presented in French and English for all performances.

- Many of the shows presented in the programme have strong visual, musical or dance components and will be easily accessible to non French speakers: *El final de este estado de cosas, redux, Le Préau d'un seul, Un peu de tendresse bordel de merde !, Le Cri, L'Autre Rive, Non, Sylphides, Cycle de musiques sacrées*, as well as the new piece by Maguy Marin and the exhibition ... "*Tels des oasis dans le désert*".

- Multilingual synopsis will also be available for some shows. Please ask at the box-office or at the venues for details.

- Finally, Les Rencontres européennes des festivals d'Aix-en-Provence et d'Avignon - a three-day programme of debates on artistic creation and creativity in a European context - are fully available with French and English simultaneous translation.

**We hope you enjoy your Festival and your stay in Avignon.**



shows accessible to non French speakers



some performances accessible to English speakers (surtitles or simultaneous translation)



Festival shuttle buses

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# Editorial

The festival programme has been conceived together with this year's associate artist: playwright and director Wajdi Mouawad. During our dialogue over the last two years we talked about the importance of telling stories and about memory, about theatre, painting and literature, we explored our respective relationship with a world in turmoil. We also travelled together to significant places of his own story, from Beyrouth to Montreal, he told us about his Lebanese childhood during the war, his exile to France then Quebec, about the anger burning inside him when confronted to the incoherence of the world.

Enriched by this dialogue, we invited artists to come and create new pieces of work for the 63<sup>rd</sup> edition of the festival. Now, as each one of these projects is coming to life, strong resonances emerge with the issues raised by recent events; the upheaval in Madagascar, the youth protests in Greece, the deaths in Gaza, the financial crisis and its serious social consequences, the election of Barack Obama.

Telling stories makes Man more human and helps him comprehend the world and fight the temptation of amnesia. Stories have inhabited theatre stages since the origins, they've bound us together but we've also learnt to be wary of them, particularly when they carry nothing but certainties, or when the emotions they generate are instrumentalised by economic, political or religious powers.

Your experiences as an audience, this summer, will be fed by multiple stories, fictions and documentaries. Artists from different geographical - Canada and the Mediterranean - as well as artistic territories, will come to share with us their questionings on the state of the world. We'll hear many languages: Polish, Arabic, Spanish... and French spreading several continents. We'll see texts - from Greek tragedy to contemporary drama - cross with choreography, visual arts and also, this year, with cinema. We will indeed confront the various ways stories and memories are dealt with both in the theatre and in cinema with film-makers whose movies talk of the territories visited this year by the Festival.

In the difficult times our societies are going through, we want this festival to be creative and impertinent, angry and enthusiastic and, in all cases, alive.

**Hortense Archambault, Vincent Baudriller**, directors  
Avignon, 20 April 2009

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# Voyage

## pour le Festival d'Avignon 2009

### Journey for the Festival d'Avignon 2009

The journey made for the preparation of this 63<sup>rd</sup> edition with Wajdi Mouawad through artistic and geographic territories gave rise to many conversations with the Festival directors, in Avignon, Montreal and Beirut, and also letters from Wajdi Mouawad. You will find most of them in the book *Voyage pour le Festival d'Avignon 2009*, published in collaboration with P.O.L. editions.

*This publication will be available for free at the beginning of July on request at the Cloître Saint-Louis, the École d'Art, the Festival shop, or may be downloaded from our Internet site.*

*Extract from a letter from Wajdi Mouawad*

**Saturday, 30 June 2007**  
**TGV Avignon/Paris**

Dear Hortense and Vincent,

How can I word the question?

Reading the issue of *Alternatives théâtrales* devoted to Avignon 2005, Georges Banu raises the question of risk. He asks himself, as well as the artists and various thinkers, about this idea. "What is risk for you?" From one answer to the other, we notice how indefinable, at bottom, this idea is. But beyond that, and although we can say that it was insightful on Georges' part given what this edition was and what it was going to trigger, it seems to me that it wasn't necessarily this question that you asked yourselves, clearly at least when you announced the 2005 programme and the name of its associate artist. You didn't say: "With Jan Fabre, we are going to raise the question of risk." This interrogation was brought in by an outside observer. He could have formulated another question given the programme, but he himself chose to examine this aspect of creation. You can say that it was one of the possible public answers to the public gesture of your programme.

From this viewpoint, it sometimes happens that you think you're asking a question without realising that you're asking another one that is different. So, asking ourselves the question of narration, of subject and everything we talked

about yesterday, would it be possible that we are raising another question in believing that we're raising the one of narration?

Isn't saying: "The 2009 edition will bring up the question of narration" removing all the mystery from the question? In other words: if one wants to raise the question of the mode of the narration, the identification with the subject and catharsis, shouldn't things be envisaged in different terms? Isn't saying: "The 2009 edition of the Festival d'Avignon will be devoted to narration and will have Wajdi Mouawad as the associate artist" falling into a sort of justification that would divert the mysterious *raison d'être* of the theatre?

But...

Aren't we, on the contrary, by avoiding asking the question clearly, missing an occasion to bring together the public and artists around a complex and provocative question?

Am I asking too many questions?

**Friday, 6 July 2007**  
**Plane Moscow/Paris**

For people of our age (all three of us were born around 1968), we can say, like a litany: we were born at the end of the Vietnam war and we became self-aware with the war in Lebanon, then that of Iran against Iraq. The Falklands war passed us by and we felt the need to speak out with the war in ex-Yugoslavia. The slaughters of Rwanda followed the Gulf war and were preceded by the ravages of Kosovo. We still haven't understood anything about the massacres in Algeria and no one talked to us about Tibet, and very little about Somalia.

We became adults with the beginning of the Intifada of September 2000 and our daily life burst apart against the reef of September 11, 2001.

As for me, I had to wait until I was 25 to become aware that my childhood was spent right in the heart of a civil war. For a long time I said: "I only lived through four years of war," a sort of guiltiness for having been exiled unlike other Lebanese, those who stayed, who didn't "flee" and who lived through nineteen years of war.

Counting the years creates a disturbance, a malaise in me, simultaneously repressing my memories and my fears.

All of that, of course, is inseparable from the desire to recount it. Narration as a place of survival. "How do we get to death?" is a question that saves us.

So...

Wouldn't the real question of the 2009 Festival be more that of the mass grave?

How do you recount the mass grave?

What is to be done with the mass grave that the 20<sup>th</sup> century was? What will they do, the others, those that will come later, when they wonder: "What happened?"; when the witnesses will no longer be there to tell them: "We can't say"?

To find a right place, shouldn't we start by putting the facts and events back into a relationship with time? Time that goes by from fact to fact, in this way creating the narration?

And if, looking at the theatre as an endless field, we created, after painstaking observation, a strange unevenness that does not seem to be due to nature, but to an artifice, that we decided to dig to uncover a mass grave, an indication of a slaughter? The need to solve the enigma: "What happened?" is built on this mass grave.

The enigma actually becoming a mirror in front of which a theatre festival rises. (...)

Warmest regards,  
**Wajdi**

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**Wajdi Mouawad**  
associate artist

**Wajdi Mouawad** was 20 years old when he wrote his first play, *Willy Protogoras, Shut up in the Lavatory*. 20 years old, but a life already crossed by tragedies, displacements and successive exiles. The Lebanese civil war that made him leave his homeland for France at the age of 10; the repeated exile, then France refusing to give him his residence papers after his having spent five years in Paris, forcing him to leave again, this time for Canada. It was therefore in Quebec that he continued his studies and obtained his diploma from the École nationale de Théâtre de Montréal. Out of this fragmented and, as he says, "unconsoled" childhood, this adolescence marked by the death of a mother who was still young, the loss of an abandoned native language and the acquisition of a necessarily foreign one, out of all that and many other things besides, he created the material for his writings. Sensitive to everything that surrounds him, always on the alert, influenced by the cinema, literature as well as painting, he has created a body of work composed of highly emotional stories. Stories that attempt to make the invisible visible,

that inextricably blend the intimate, the private, the social and the psychic to talk about this pain that unites all men, this suffering that lies at the very heart of the theatre, the one the Greeks invented and that Wajdi Mouawad seems to perpetuate. At the junction of an East where tales and stories are part and parcel of the daily life of the collective culture and a Mediterranean West where legends have become living and effective myths, he devours and reinvents these influences. He imagines synopses that he offers to his actors, writing the dialogues during rehearsals, taking into account proposals from everyone who works with him. His burning narrations are therefore borne by engaged actors who are able to free all the poetry in these painstakingly chosen words, bearers of a heady madness, cleverly constructed to create a blended tongue.

But it is also by confronting himself, as a director, to his masterly elders that Wajdi Mouawad makes his way as a man of the theatre. Shakespeare (*Macbeth*), Cervantes (*Don Quixote*), Sophocles (*The Trojans*), Frank Wedekind (*Lulu*), Pirandello (*Six Characters in Search of an Author*), Chekhov (*Three Sisters*), but also a few of his contemporaries, Louise Bombardier (*My Mother Dog*), Ahmed Ghazali (*The Sheep and the Whale*), Irvine Welsh (*Trainspotting*) and Edna Mazia (*You Will Not Rape*), have been performed under his direction, by the companies he ran in Quebec (Théâtre Ô Parleur then Théâtre de Quat'sous), before he set up an original collaboration between his new Quebec company, Abé Carré Cé Carré, and his French company, Au Carré de l'Hypoténuse. Preferring the idea of a "mind director" to that of a stage director, he carries out with all his collaborators a work whose proclaimed aim is to "contaminate the spectator." In 2008, he took over from Denis Marleau at the head of the Théâtre français du Centre national des Arts d'Ottawa and titled his first editorial as director "We are in a war" and the one for the next season "We are in need".

After having presented *Littoral* at the Festival in 1999, then *Alone* in 2008, he has come back to the Festival d'Avignon as associate artist to present the quartet *The Blood of Promises*, whose first three parts (*Littoral*, *Scorched* and *Forests*) will be performed on the same night in the Cour d'honneur of the Popes' Palace, and the fourth, *Skies*, his new show, at the Châteaublanc-Parc des expositions during the second part of the Festival.

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## Littoral, Incendies, Forêts

(Littoral, Scorched, Forests)

first three parts of the quartet

### Le Sang des promesses

(The Blood of Promises)

texts and direction Wajdi Mouawad

COUR D'HONNEUR OF THE POPES' PALACE

estimated running time 11 hours • exceptional performance time 8 p.m. • the evening will include two long intermissions • light meals and beverages available on the premises • warm clothing recommended  
2009 premiere

8 10 11 12 8 p.m.

The Cour d'honneur will ring out with words of the epic, with sounds and images of a great odyssey which, from dusk to emerging dawn, will carry the spectators into the mazes of Wajdi Mouawad's world. In *Littoral*, when Wilfrid decides to go and bury, in his native land, the father that he did not know, but the organisation of whose funeral is incumbent on him, he goes without knowing it in search of the very foundation of his existence. In *Scorched*, it is on the tracks of a father they think is dead but whom they discover is alive, that Jeanne and Simon leave for the country of their deceased mother whose painful past is revealed in snatches as their trip unfolds. It is also by going back along the trail of his origins that Loup, the young heroine of *Forests*, haunted by an indescribable anguish, will be faced with the past of her ancestors. Three odysseys that take us to where the dead frequent the living in search of their identity, where the dead speak to their descendents, without fear or shame. Inserting the story into legend, it is through a dialogue with the gods, with the forces that go beyond us, that the author and director weaves the thread that forever links us with the promises we have kept and betrayed. In this way he establishes a kind of transmission. "The most wonderful stories," he repeats, "are those that come from the shadows to burst out in the light of the stage, where victims, torturers and judges can talk, without any Manichaeism, about the eternal conflicts and dramas of humanity." With this saga, it is war, exile, the search for identity, the quest for the father, the frustrations due to absence or death, the torments of a fragmented, betrayed, inconsolable childhood - in short, everything that constitutes the world's pain and the search for relief -, that is presented to us here in a burning and devouring manner. *Littoral*, *Scorched*, *Forests*: three adventures that, to the rhythm of the carnal, generous and vigorous writing of their author, take us into the meanderings of these modern tales that are so obviously incarnated in the actors' bodies that we, the spectators, are disturbed in the depths of

our being. Without rejecting the references to the contemporary dramas that we experience every day, Wajdi Mouawad broadens his vision and ours, digging the groove of memory. The one that recalls and the one that imagines, to know how to stay alive in the midst of disaster. An eternal question asked to art in general and to theatre in particular.

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### **Ciels** (Skies)

fourth part of the quartet **Le Sang des promesses** (The Blood of Promises)

text and direction **Wajdi Mouawad**

CHÂTEAUBLANC-PARC DES EXPOSITIONS 

estimated running time 2 hours 30 min • light meals and beverages available at the site • the seats, incorporated into the décor, are not very comfortable • 2009 premiere

**18 19 21 22 23 24 26** 10 p.m.  
**27 28 29** 5 p.m.

Talking about the world, unwinding it, unfolding it still and always, like a fresco. Anchoring yourself once again in history and in stories, in the collective and the personal, to create a theatre of here and now. If the final movement of Wajdi Mouawad's Avignon quartet is part of this continuity, it rings nonetheless like a counterpoint to the three preceding works, to really make people hear that the world can also get lost in looking for too much meaning, in wanting at any cost to recover memory, in constantly running after the infinite. Whether it concerns content or form, it is a new search that the author and director begins, shutting up his characters in a unique, closed, stifling setting where the world's noises only enter through an ultra-sophisticated wiretapping system that a major power has made available to them to attempt to prevent a gigantic terrorist attack. A genuine Tower of Babel where all languages mix, this high-security place becomes the prison of these "listeners" who can only communicate with their families through a video-conference system. In a new scenography that will involve the audience, it is an equally new writing that Wajdi Mouawad will propose. A polyphonic writing that will be as much heard as seen since the texts, images and sounds blend into each other to create a poetry of daily life, unlike *Littoral*, *Scorched* and *Forests*, which made the relationship between the writing and the actor the essential foundation of the performance. We are therefore invited to undergo a theatrical experience at the very heart of a terrifying enigma, at the very heart of this ultra-contemporary world that can cause us distress and that the bracing theatre of Wajdi Mouawad, located as close as possible to reality and as far as possible from realism, makes fascinating.

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LA VINGT-CINQUIÈME HEURE (THE 25<sup>TH</sup> HOUR)

### **L'Expérience préhistorique**

(The Prehistoric Experience)

by **Christelle Lheureux**

**27 JUILLET** - ÉCOLE D'ART - midnight

Christelle Lheureux has invited Wajdi Mouawad to imprint "live" his own dialogues on the images of her silent film based on a story about geishas by the film-maker Kenji Mizoguchi. (see page 28)

READINGS AT THE MUSÉE CALVET

### **Silence d'usines : paroles d'ouvriers**

(Silence from Factories: Workers' Words)

**22 JULY** - MUSÉE CALVET - 11 a.m. - free admission with **Patrick Le Mauff, Wajdi Mouawad, Nathalie Bécuc**

Based on interviews with former workers at the Philips factory conducted by Wajdi Mouawad in Aubusson in 2004. (see page 33)

### **Communistes et compagnons de route malakoffiots** (Malakoff

Communists and Travel Companions)

**23 JULY** - MUSÉE CALVET - 11 a.m. - free admission with **Pierre Ascaride, François Marthouret, Ève-Chems de Brouwer**

Based on interviews with militant communists conducted by Wajdi Mouawad in Malakoff in 2007. (see page 33)

READINGS WITH FRANCE CULTURE

### **Discours guerriers-Parole guerrière**

(War Discourses-War Words)

**14-15 JULY** - MUSÉE CALVET - 8 p.m. - free admission

New text by Wajdi Mouawad for Jane Birkin, followed by extracts from *States of War*.

THÉÂTRE DES IDÉES

### **Quels retours du récit ?**

(Which comeback for narration?)

**20 JULY** - GYMNASÉ DULYCÉE SAINT-JOSEPH - 3 p.m.

with **Wajdi Mouawad, Christian Salmon** writer,

**Vincenzo Susca** sociologist of the imaginary

How can the theatre tell stories and invent liberating counter-narrations faced with the new "weapons of massive distraction"? (see page 35)

CINEMATOGRAPHIC TERRITORIES OF THE FESTIVAL D'AVIGNON

### **Rodrigue Jean**

UTOPIA - MANUTENTION

Screening of three films by Rodrigue Jean including *Lost Song*, whose writing Wajdi Mouawad took part in. (see page 31)

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## Krzysztof Warlikowski

**Krzysztof Warlikowski** belongs to the first post-socialist generation of Polish directors. After studying philosophy and history, he moved to Krakow where he became the assistant of one of the country's great men of theatre, Krystian Lupa. In this society under reconstruction, he decided to get involved in the performing arts. Noting young people's relative lack of interest in theatre, he thinks about forms that are more in tune with the reality and desires of these generations that no longer want to contest a power that had become democratic and no longer feel oppressed by foreign occupation. Interested in subjects that had been taboo up to that point – spirituality, sexual identity, the role of the intimate –, he presented the works of Koltès, Shakespeare, Kafka, Gombrowicz, Sarah Kane, Hanoch Levin, Tony Kushner, inventing new performance forms to question the place of man in a world in total mutation. The deep changes that occurred, not only in Poland but all over Europe, have created an obvious disturbance that Krzysztof Warlikowski places at the centre of his theatre, thanks to a troupe of actors who never refuse to put themselves in danger to transmit the violence of social and family relations as much as the emotion of an amorous desire. It is this journey into the shadowy zones and the intimate contradictions of every human being that is continued this year. Krzysztof Warlikowski presented *Hamlet* in 2001, *Cleansed* in 2002, *Kroum* in 2005 and *Angels in America* in 2007 at the Festival d'Avignon.

### (A)pollonia

after **Euripides, Aeschylus, Hanna Krall, Jonathan Littell, J.M. Coetzee...**

direction **Krzysztof Warlikowski**

COUR D'HONNEUR OF THE POPES' PALACE

estimated running time 4 hours including intermission • show in Polish with French surtitles • 2009 premiere

16 17 18 19 10 p.m.

It is a journey to the heart of the most disturbing mysteries of the human condition that Krzysztof Warlikowski offers us by turning to a murderous history that, at least since we have had accounts of it, sees torturers and victims clash, from ancient Greece to the Nazi tragedy of the 20<sup>th</sup> century. He summons tragic authors, mainly Euripides (*Alcestis*) and Aeschylus (*The Oresteia*), as well as contemporary writers, Hanna Krall (*Apollonia*), Jonathan Littell (*The Kindly Ones*), J. M. Coetzee (*Elizabeth Costello*) and others. He takes us along

the road of collective introspection, questioning the oldest to understand the most recent. Forced sacrifices (Iphigenia offered to the gods by Agamemnon, Apollonia denounced to the Germans for having hidden Jews) or voluntary sacrifices of victims (*Alcestis* thus saving Admetus) are here compared with the "justifying" theories of the torturers in a movement that escapes Manichaeism. There is no provocation in this questioning that presents the desire for vengeance as well as the search for pardon, two ideas that are perpetuated from generation to generation, destroying those who are prisoners of such a haunting past. Krzysztof Warlikowski places at the centre of the stage the ongoing battle between good and evil, without any possible ways out. A theatre in which the voices of the victims and those of the torturers are carried, without the least sentimentality, by actors whose intensity and rigour is well-known, accompanied by live music. With force and accuracy, they make the spirits of the past speak as though they were alive, as though they were our contemporaries, making possible a re-appropriation of our collective history and our individual stories. In never fearing to put itself in danger, in renouncing simplistic categorizations, in accepting the darkest as well as the most luminous part of human behaviours, Krzysztof Warlikowski's theatre forces us to deal with the contradictions that run through us. With the presentation of specific destinies, he once again touches the universal.

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## Johan Simons & Paul Koek

Two friends join forces once again here: the stage director **Johan Simons** and the musical director **Paul Koek**. Both Dutch, they worked together for the first time in the mid-1980s in Rotterdam, in a theatre adventure that made a strong impression: the Theatergroep Hollandia, which later became the ZT Hollandia. Still little known in France where their works were rarely performed, but renowned in all of Northern Europe, Johan Simons and Paul Koek were the instigators of an abrasive way to invest non-theatre spaces, carrying the performance to another field of operation, "in the field", occupying factories, garages, streets, stadiums, houses, in a commando style that places the acting, the text, the direction and the music in direct contact with reality. And the result were "show-performances", caustic and disturbing, often Greek tragedies compared with the contemporary world of liberalism, exploitation, consumption, families ripped apart. Their company's work focused on a thunderous and joyous representation of the class

struggle. Adapted from Visconti's film *The Damned*, *The Fall of the Gods*, their most recent joint opus, which takes a sharp look at Fascism, was presented at the Festival d'Avignon in 2004. In 2005, Johan Simons took over the NTGent, the Ghent theatre, and Paul Koek the De Veenfabriek, a sound laboratory in Leiden. Thus they often work separately, while remaining close. They have gotten together once again to propose another experience of musical theatre, of total theatre, in the Cour d'honneur of the Popes' Palace. An adventure in which music plays a uniting role: *Kasimir and Karoline* by Ödön von Horváth whose action takes place during a great beer festival in Munich. It is moreover in Munich, at the head of the prestigious Kammer-spiele, that Johan Simons will continue his work starting in 2010.

**Ödön von Horváth** had a brilliant but fleeting destiny. A German-Hungarian author born in 1901, he died in Paris 37 years later, crushed by the branch of a tree on the Champs-Élysées as he was getting ready to leave for the United States. A "chronicler" of his time, using his own words, he lived under the Weimar Republic, experienced the rise of Nazism and went into exile, while viewing his period with a stinging and ironic look. From which came a captivating body of work, including tales and novels as well as dramatic opuses (*Tales from the Vienna Wood*, *Faith*, *Love*, *Hope*, *The Last Judgement* and of course *Kasimir and Karoline*). He was adept in particular at reviving the tradition of the popular German theatre, developing a critical vein that has lost nothing of its topicality.

## Kasimir et Karoline

(Kasimir and Karoline)

by **Ödön von Horváth**

direction **Johan Simons**

musical direction **Paul Koek**

COUR D'HONNEUR OF THE POPE'S PALACE

estimated running time 2 hours 20 min • 2009 premiere

**23 24 25 27 28 29** 10 p.m.

the show will be broadcast live on ARTE on 29 July

Casimir goes with Caroline to the great beer fest in Munich. However, he does not enjoy the fair: he has just lost his job as a chauffeur and is afraid that his fiancée, if she finds out about it, will leave him for a better match. But Caroline is not worried about it and believes that their love is stronger than money, she really does... And so begins *Kasimir and Karoline*, one of Ödön von Horváth's masterpieces, performed in French by the NTGent troupe. The atmosphere is uproarious, heads turn like the carousels, conventions are shaken up, reality drifts away in the vapours of alcohol. But social hierarchies and the reign of money cannot be denied

very long and will be imposed in the end, to put everything back "in order". Because if the festival is a farcical and joyous celebration of the people's equality, pride and identity, it is also that, alienating, commercial and pitiless, of the general marketing of the world. Johan Simons and Paul Koek know how to party and their "musical theatre" shows it in the most brilliant way. The Cour d'honneur will welcome songs, laughter, dances, quarrels and anger, as well as a music that is genuinely present, composed of a dozen suites, punctuated with wild or melancholic tempos with rock'n roll as well as contemporary accents. It is in this setting that the pair will develop their theatre of intervention, history and politics, in which the social pamphlet coincides with the cruellest observation: where the economic structure is the most oppressive, class struggles lay hold even of love, and the law of the strongest always ends up governing human relations. Imagined by Bert Neumann, the impressive sets, built with tubular structures rising high along the walls of the Popes' Palace, will be like the fairground monster who devours men's dreams while welcoming their dances and games. It will be a setting for love, joy, sensuality and, at the same time, the factory where they are made on the assembly line, the garage where they end up locked in. Because through their vision of *Kasimir and Karoline*, it is the implacable topicality of a social-amorous drama on a backdrop of an economic crisis that Johan Simons and Paul Koek restore.

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## Joël Jouanneau

Nothing could be more singular than the itinerary of **Joël Jouanneau** who, since 1965, has been alternating directing, writing, teaching and management responsibilities, first with the Eldorado company, then with Claude Sévenier at the Centre dramatique national pour la jeunesse, connected to the Théâtre de Sartrouville (from 1999 to 2003). Author of some 20 plays, he addresses sometimes adults, sometimes children "big and small". Rural comedy, pirate comedy, island comedy, nocturnal comedy follow each other in his repertory. He stages them, without forgetting to deal with contemporary playwrights such as Thomas Bernhard, Martin Crimp, Jean-Luc Lagarce, Elfriede Jelinek, Jacques Serena, Yves Ravey, Imre Kertész or Robert Walser whom he has revealed to the public. He has also adapted Dostoyevsky (*The Idiot*) and Shakespeare (*Richard III*), impassioned with the radicalness of the great poets. Those who, like him, make language "the land of all adventures"; those who do not embellish realities, who do not conceal them but confront them, each in his own way, claiming total freedom of style and words. A fine

balance between seriousness and lightness, his language, fluid and musical, also allows him to invent a theatre that evokes the magnificent and terrifying world of childhood when it is confronted with the apprenticeship of life and the loss of innocence, as well as to encompass more traditional subjects. He returns to the Festival d'Avignon after having presented *The Hypothesis* by Robert Pinget in 1987, his play *The Noggin* in 1989, *Jamaican Poker/The Beggars' Meeting* by Evelyne Pieiller in 1991, *Endgame* by Beckett and *Rise Up and Walk* after Dostoyevsky in 1995.

## Sous l'œil d'Œdipe

(Under the Eye of Oedipus)

after **Sophocles, Euripides, Ritsos...**

text and direction **Joël Jouanneau**

GYMNASÉ DU LYCÉE MISTRAL

estimated running time 3 hours including intermission

2009 premiere

12 13 14 15 17 18 19 20 21 23 24  
25 26 10 p.m.

The heroes of ancient Greece have always been a subject of questioning for playwrights. Their history, at the very origin of the theatre, has constantly been treated in plays, through all periods and styles. It is in recounting the events and gestures of the large family of the Atridae that Aeschylus, when he composed *The Oresteia*, crossed the centuries and unintentionally put the history of another family in the background, that of the Labdacid. These were the descendents of Cadmus, founder of Thebes and the father of Labdakos, himself father of Laius who, with Jocasta, gave birth to Oedipus. Wishing to have heard what he himself defines as a "modern Jocasta", Joël Jouanneau took off on the tracks laid out by Sophocles and Euripides, in search of the children of the house of Labdakos. Twenty-five centuries after their first appearance on a stage, they will be there, with us, reinvented in the light of encounters that the author and director made in contemporary literature: Pierre Michon, Henri Michaux, Paul Celan, Yeats, T. S. Eliot, Emily Dickinson, Jean-Louis Sagot-Duvaurox, Claude Louis-Combet and especially Ritsos, spokesman of the clan's last survivor - Ismene. In a world in upheaval, which deeply doubts and worries, Joël Jouanneau asks an eternal question: must you write your destiny to love it? He answers in the affirmative, doing it elegantly like Sophocles. Interested in penetrating the mystery of the curse, he rewrites this saga in a 21<sup>st</sup> century language enriched with that of the Greeks to better liberate itself from it. Between mandatory faithfulness and necessary impertinence, his trilogy revisits the bloody destiny of this Theban dynasty,

brings back to life the known heroes (Oedipus, Antigone, Tiresias...) and those who have vanished from our memories (Cadmus, Ismene, Polynices, Eteocles...). Like a link between our founding mythology and the world that surrounds us, they will be here and there, taking us behind the walls of the Greek palaces, where the history of our civilisation started.

## and

READINGS AT THE MUSÉE CALVET

### Ad Vitam

by **Joël Jouanneau**

24 JULY - 11 a.m. - free admission

Text read by the author (see page 34)

page 18

## Amos Gitai

The son of an architect, and an architecture student himself for a time, **Amos Gitai** has become one of the great contemporary film-makers of spaces. What is a territory? Where are its boundaries? Are the image, the imaginative world and history part of it? Why do the exiled form an extension, almost an emblem of it? For 35 years, he has made these questions his own as a free, critical and artistic conscience of Israel. Honoured for his work many times, his films are half fiction, half documentaries, to the point that both forms are interwoven. Reference films, *House, A House in Jerusalem* and the trilogy *Wadi* explore a space and its contradictions, but are nonetheless stories. On the other hand, if *Kippur* is an intimate masterly narrative, anyone can sense the war in it as a reality. Amos Gitai sometimes leaves the screen to attempt other adventures. A film-maker, he likes to visit exhibitions and regularly invests venues with his images, videos and sounds. A writer, his remarkable personality dwells in his books of interviews, scripts, stories and correspondences. With *The War of the Sons of Light against the Sons of Darkness*, a title taken from one of the Dead Sea scrolls, Amos Gitai tackles the stage, between theatre and oratorio, words and singing and, as a decor, sets of moving images and the natural fortress carved out of the rock. He already staged this adaptation of *The Jewish War* - called at the time *Metamorphosis of a Melody* -, 15 years ago in Gibellina in Sicily then at the Venice Biennial. If he has returned to it, in the mythic Carrière de Boulbon, that is because he feels it is urgent: never have the words of Flavius Josephus so strongly resonated in the Middle East. History, space, war, the empire, Israel, Palestine take, thanks to him, the form of echoes.

## La Guerre des fils de lumière contre les fils des ténèbres

(The War of the Sons of Light against the Sons of Darkness)

after *The Jewish War* by **Flavius Josephus**

direction **Amos Gitai**

CARRIÈRE DE BOULBON 

estimated running time 2 hours 15 min • light meals and beverages available from 8 p.m. • 2009 premiere

7 8 9 11 12 13 10 p.m.

*The Jewish War* is a narrative documented by the historian Flavius Josephus on the capture of Jerusalem by the Roman Empire and on the end of Jewish sovereignty, in 70 A.D. Amos Gitai appreciates his meticulous reporting work, likes its tone which blends narrative and history, the style, between an epic and an intimate description. For Flavius Josephus belonged to the two sides. Through his birth, education and fights, he was from a large Jewish family and made war against Rome in Galilee. Out of necessity, he became Roman. Made a prisoner, his life spared provided that he reported the Roman triumphs, he adopted a Latin surname and plunged straight into the imperial culture. The Romans knew that to establish their supremacy, they had to glorify the people they had conquered. Amos Gitai has found contemporary resonances in this text, making, in his interpretation, tradition and modernity hold a dialogue. The film-maker therefore went to film, south of Jerusalem, the natural fortress of Massada, the last refuge of the Jewish patriots who preferred dying over becoming slaves. In another mineral universe, the Carrière de Boulbon, like two spaces mirroring each other, the words are reverberated from echo to echo: they become songs, sounds, music, noise. They go from one language to another – French, Hebrew, Yiddish, Arabic, English. They incarnate one power or another, provoking questions: who are the occupant and the occupier, the empire and its rebel, the legitimate and the outlaw, in a world where each individual henceforth fights unexpectedly switching positions on every front? Outdoors and exposed to risks, *The War of the Sons of Light against the Sons of Darkness* is an acoustic adventure, a spatial manifesto, an acting challenge. It is the rock, as much as the voices, that sings in Boulbon; it is the movements and images that occupy the space in this territorial war; it is Jeanne Moreau who interprets this song of stones and embodies, alongside other actor-singers from different countries, the narrator of this historical account.

## and

CINEMATOGRAPHIC TERRITORIES OF THE FESTIVAL D'AVIGNON

**Kedma** and **Kippur**, films by Amos Gitai

UTOPIA – MANUTENTION (see page 31)

READINGS WITH FRANCE CULTURE

**Texts by Amos and Efratia Gitai**

13 JULY – MUSÉE CALVET – 8 p.m. – free admission

Selection of texts from *Mount Carmel* and *Genesis* by Amos Gitai, and from the correspondence of Efratia Gitai.

page 20

## Christophe Honoré

Writer, playwright and film-maker, **Christophe Honoré** leaves no one indifferent. Having moved from Brittany to Paris, he first wrote children's books and ironic, sometimes polemic, chronicles for the *Cahiers du cinéma*. His films – *17 Times Cécile Cassard*, *My Mother*, *In Paris*, *The Love Songs*, *The Beautiful Person* – have made him one of the important personalities of young French cinema. Serious, heavily written love films, exploring the bursts and fragilities of youth a prey to doubt. Curious, Christophe Honoré has no compunction about tackling genres (the musical film), the impossible (Georges Bataille), the classics (*The Princess of Clèves*) and illustrious actors. He has that taste for risk and he likes to challenge certainties. Now, here he is facing the theatre. It is not quite the first time, as he often frequented the Centre de séjour des jeunes des Ceméa in Avignon, he wrote and staged two plays (*The Debutantes*, *The Worst of the Flock*) and he has already taken part in the Festival d'Avignon with the staging of his text *Impotent Dionysis* for The 25<sup>th</sup> Hour. This “go to the theatre square” now appears as a necessity: laying claim to staging, eluding that naturalism that the French cinema imposes on its young authors. In this adventure, Christophe Honoré relies on a small troupe of actors and actresses, some moving from the screen to the stage and vice versa. It is thus equipped that he wishes to measure himself against a vision, that of Victor Hugo, against a theatre of manifesto and epic ambition. “The equivalent of the cinemascope on stage?” Christophe Honoré asks himself.

A romantic drama in prose, *Angelo, the Tyrant of Padua* is a little-known play from the repertory of **Victor Hugo** (1802-1885). He was 30 years old but had already acquired maturity when he wrote this story of tyranny and feelings for the stage of the Théâtre-Français. A tragedy infused with power and fragility in which the destiny of four passionate beings is played out in the space of three days.

## Angelo, tyran de Padoue

(Angelo, the Tyrant of Padua)

by **Victor Hugo**

direction **Christophe Honoré**

OPÉRA-THÉÂTRE

estimated running time 2 hours 15 min • 2009 premiere

12 13 14 16 17 18 19 20 21 23 24  
25 26 27 6 p.m.

In choosing Victor Hugo for his first major theatre direction project, Christophe Honoré amazes, intrigues. *Angelo, the Tyrant of Padua* is even more surprising: rarely staged, this play is almost incongruous. For him, it is a text whose clarity obviously hides secret doors and obscure and ambiguous underground passages. In it he looked for, and found, two female roles for Clotilde Hesme (Tisbe) and Emmanuelle Devos (Catarina). The first is Angelo's mistress, the second his wife, but both of them secretly love the same man, Rodolfo. Powerless to make himself loved, jealous, suspicious, authoritarian and violent, the tyrant does not succeed in changing the course of his inclinations. Hugo thus wrote a drama of hearts in which the harshest power plays with the purest feelings. This domestic tyranny, which turns into a romantic melodrama, allows Christophe Honoré and his actors to explore the territory of the intimate. For the issue of tyranny is not so much power as desire. It is its forms, as they manifest themselves and break out that the show tries to capture, if only for a moment. On the stage, here is then the amorous language, the bodies of desires, the eternal vows, a proof or two of love, but above all the strategies, hopes and nightmares that they engender. Why, in this cold universe, must desire infiltrate despite everything and turn things upside-down, throw everything to the ground, revolt? This question is at the core of Christophe Honoré's work. Here, he tackles the text with the freedom of the cinema, a formal freedom that permits him to "reframe" the bodies, to go closer, to have the seething of hearts be seen and felt on the women's skin. But he nonetheless resorts to the theatre, to actors and actresses, unfolding a lyricism that comes from the acting, that is not afraid to be visible, to impose bursts and flights of feeling as well as despondencies and agonies.

and

CINEMATOGRAPHIC TERRITORIES OF THE FESTIVAL D'AVIGNON

### Ma Mère, Les Chansons d'amour

(My Mother, The Love Songs) and a third film

by **Christophe Honoré**

UTOPIA - MANUTENTION (see page 31)

ENCOUNTERS WITH FRANCE CULTURE

**Author-studio** with **Christophe Honoré**

19 JULY - MUSÉE CALVET - 11 a.m. - free admission

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## Federico León

At the age of 34, the Argentine **Federico León**, who began his career as an actor, writes, directs shows and makes films. His itinerary clearly conveys the effervescence of the cultural life of Buenos Aires, from which France has regularly received news for the last few years, as much on the stage (especially thanks to Ricardo Bartís, who was invited to Avignon several times) as on the screen, with the new Argentine cinema. Federico León fruitfully goes back and forth between the theatre and cinema. His four shows, *Cachetazo de campo*, *Museo Miguel Angel Boezio*, *1,500 Metres above Jack's Level* and *The Adolescent* after Dostoyevsky, aim at creating and communicating a stage atmosphere that he himself describes as "an ultra-controlled chaos". His first two films, *All Together* and especially *Stars*, which brought attention to him in Europe, sought to blend fiction and documentary, theatrical and cinematographic mechanisms, while directly but ironically asking the social question of survival in the working-class milieu. For this artist, the force of the subject lies in its intensity. His aim? Stripping individuals bare, breaking the distance that separates the actors from the public and men from their emotions. Federico León has come to the Festival d'Avignon for the first time with a show in the spirit of Borges in which the meticulously crafted choreography of the actions, on stage and in the image, triggers reminiscences through a free association of ideas.

### Yo en el Futuro (Me in the Future)

conception and direction **Federico León**

SALLE BENOÎT-XII

estimated running time 1 hour • show in Spanish with French surtitles • 2009 premiere

20 21 22 23 6 p.m.

The setting is given straight away: three people in their seventies – two women and a man – have hired three 10-year-old children and three 30-year-old adults, on the explicit criterion of their physical resemblance to themselves so that they can replay, all of them together, the different ages of their life. A life that they took care to record on short super-8 films, 60 and 40 years ago. At the back of the stage, a large movie screen on which images of the past go by; on stage, nine actors who take on gestures, poses, who put on costumes, manners, who make music, readings, dreams come to life

again. Here we are brought into a large mirrored box where the reflections, sometimes multiplied to infinity, help transmit the life of one generation to another, in which the stories of yesterday and today, like in a time machine, are used to mix past, present and future. A Proustian theatre of sensitive remembrance, a Borgesian labyrinth of what remains and what changes, of what is transmitted and what is forgotten, Federico León's research aims at sharing the experience of times. Where are we in the history and memory of these three characters? What do we learn about their life, their secrets, their relationships? How can we enter their mental universe through the daily life of their gestures and habits? All these questions jointly asked by the images and the acting, which unfold simultaneously, gradually recompose, through a hypnotic phenomenon and collective work, a sort of sculpture of time in which everyone is both included and distinct. These coincidences, these correspondences and these differences offer the supreme and mysterious theatrical feeling of attending a unique performance in which nothing can ever be reproduced exactly as it was on this occasion. What Federico León wants to grasp fully in *Me in the Future* is not only the image, the acting or time, but the very essence of theatre.

**and**

CINEMATOGRAPHIC TERRITORIES OF THE FESTIVAL D'AVIGNON

### **Estrellas (Stars)**

film by **Federico León** and **Marcos Martínez**

UTOPIA - MANUTENTION (see page 31)

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## **Denis Marleau**

**Denis Marleau** founded the Ubu company in 1982. With it, he created some 40 shows that, very quickly, reverberated beyond Canada's borders. His innate curiosity led him to the discovery of everything that can constitute "theatre material": from the most contemporary avant-gardes to the most performed classics, from Jarry to Chekhov, from the Oulipian Queneau to Büchner, from Tabucchi to Goethe. Without neglecting any of the great poets of the stage or novels, he does not flinch before scholarly montages and transpositions or before comparison with the theatre's sister arts. Music, visual arts, puppetry, new technologies: everything is grist for the mill to create innovative and audacious, comic or tragic forms, always atypical and stylised, relying on skilled and engaged actors. Vowing a limitless admiration for those who before him upset our traditions and conceptions of art, he is also interested in Tzara, Picasso, Kagel and Koltès whose *Robert Zucco* he would be the first to

present in North America. We have already seen his shows in Avignon: *Old Masters* by Bernhard and *The Crossing of the Indiana* by Normand Charette in 1996, *Nathan the Wise* by G. E. Lessing in 1997, *The Concise Köchel* by Normand Charette in 2000, *The Blind* by Maeterlinck in 2002. He was artistic director of the Théâtre français du Centre national des Arts d'Ottawa before Wajdi Mouawad.

It was in 1970 that **Thomas Bernhard's** (1931-1989) first play was performed in a theatre: *A Party for Boris*, which was originally supposed to be called *The Snack*. It marks the new interest that the novelist showed in dramaturgy. Starting in 1962, he published a number of novels, poems and various articles that earned him both a scandalous reputation and an unconditional support from his Austrian fellow-citizens. A caustic and obsessed critic of his country's history, in particular its Nazi period, an adversary of the hypocrisy of family and religious conventions that stifled him and of the political world, which he found unbearable, he leaves no one indifferent. His theatre resembles him as to the themes he develops in it, in a unique, unclassifiable and immediately recognisable style, made up of repetitive speeches and admirably composed dialogues that border on a disordered and joyous burlesque. He remains the one who has so often said no to generally accepted ideas, who has always looked for "the part of truth in the lie" with an incredible lucidity.

## **Une fête pour Boris**

(**A Party for Boris**)

by **Thomas Bernhard**

WITH THE CHARTREUSE DE VILLENEUVE LEZ AVIGNON

direction **Denis Marleau**

translation **Claude Porcell**

TINEL DE LA CHARTREUSE

estimated running time 1 h 30 min • *premiere in France*

**8 9 10 11 13 14** 6 p.m.

**11 13 15** 2.30 p.m.

It is around a one-legged crone, martyring her lady companion, and her new one-legged husband, who has just left the hospice, that this first play by Thomas Bernhard is constructed. A work of his youth, *A Party for Boris* already contains all the themes dear to its author. Madness, scathing humour, various curses, obsessive prattle, fascination with sadistic games of power and domination, lost childhood, the ostensible charity of the wealthy: nothing is missing from this opus with its ironically festive title. It is precisely this multiplicity of possibilities that interested Denis Marleau, who returns, after his brilliant theatre adaptation of *Old Masters*, to one of the greatest playwrights of the 20<sup>th</sup> century. Sensitive to the influences of

Kafka, Beckett and Genet, which clearly appear in this text, the Quebec director wished to communicate this enraged and explosive language. A language that is developed by successive repetitions, that progresses in a spiral. Speech whose musicality creates a genuine complicity with the spectator, constantly surprised by the comic and ironic devices that allow him, for a moment here and there, to escape from the world-prison in which the heroine lives. In great proximity with Thomas Bernhard, fascinated in his time by the world of puppets with a human face, Denis Marleau has invented for this play and its final banquet that brings together a dozen legless cripples, human-sized dolls with faces animated by video projections alongside flesh-and-blood actors. A technological illusion that makes it possible to give a perfect account of this funereal, grotesque and poetic ritual, invented by the one who asserted far and wide, loud and clear that "everything is ridiculous when you think of death".

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## Claude Régy

**Claude Régy's** desire to "constantly renew his feeling of the world" made him a discoverer with an insatiable curiosity. Over 70 works staged show the coherence of his artistic itinerary as well as the breadth of his reading. From Harold Pinter to Edward Bond by way of Marguerite Duras and Nathalie Sarraute, Peter Handke and Botho Strauss, Gregory Motton and Jon Fosse, he has brought to public attention the greatest European playwrights of the 20<sup>th</sup> century. The name of his company – Les Ateliers contemporains – is emblematic of his dual search: new texts and new forms. Far from conformities, Claude Régy proposes a theatre that calls on reflection, thought, in which the silences are as rich and meaningful as the words. With him, we are not faced with the spectacular but with the theatrical, with the stripped-down ceremonial that leaves all its space to the actor possessed by the dramatic text. A great questioner of the real, a great magician of lights in chiaroscuro, he knows how to create a uniquely recognisable performance space. Never having given up his activities as a teacher and trainer, he wants to widely share his research, making the spectator the indispensable partner of his creations.

The mysterious **Fernando Pessoa** (1888-1935) who only won fame after his death, at the age of forty-seven, when thousands of unpublished pages were discovered, piled up in boxes. The strange Pessoa who rarely left his city of Lisbon and who, however, wrote some of the most beautiful travel narratives. The disconcerting Pessoa who invented ghost

writers for himself with detailed biographies, like so many facets of himself and who could, following the whims of his doubles, be a pagan poet, an epicurean poet and that lyric and modernist poet who, under the name of Alvaro de Campos, composed the masterly work *Maritime Ode*.

### Ode maritime (Maritime Ode)

by **Fernando Pessoa**

direction **Claude Régy**

translation **Dominique Touati**

SALLE DE MONTFAVET 

estimated running time 1 hour 30 min • 2009 premiere

9 10 11 12 14 15 16 17 18 19 21 22  
23 24 25 10 p.m

With Claude Régy, the imaginary saves us from the often distressing reality by opening spaces of dreams and mysteries that touch the deepest part of our human nature. His encounter with Fernando Pessoa, an author who lived only through dreams, successive digressions and the multiplication of self, was if not inevitable, at least natural. In a modern world in which reality is strongly questioned by the virtual, presenting the Portuguese poet in his most violent and delirious amounts to plunging into what is most necessary in artistic creation. In this *Maritime Ode*, we are burnt at the limits of a universe of violence and cruelty, magnified by an overflowing, irate, extreme lyricism. Pessoa is the only one who can evoke the world's chaos by arranging words in such a precise and structured way. And Claude Régy is the only one who can turn upside-down, once again, the certainties of a theatre that could make us more consumers than active spectators. Together, for those who want to go as far as possible in the freedom of desires, they propose an exhilarating imaginary journey. Here, the sea is a great deal more than an immense expanse of water: it is a call to travel, in the tradition of those launched in their time by Samuel Taylor Coleridge or Walt Whitman. But in listening to the thousand verses that compose *Maritime Ode*, we perceive that it is not only the sea, present without being clearly described, that interests Pessoa, but also and especially the world of ships, the world of machines, the modern world. By denouncing in passing his nation's imperialistic campaigns and the violence against the colonised populations that resulted from them, he creates here an iconoclastic work in a country that lived and survived for a very long time by means of its distant territorial possessions. It is through the unique voice of Jean-Quentin Chatelain that all the nuances of this text will be suggested, this text that does not reject heady lyricism, or the terrifying scream or even the gentleness of a whispered murmur.

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**Hubert Colas**

At the heart of **Hubert Colas'** theatre, there are words. His words when he is an author, those of the great poets of the theatre when he seeks to confront other writings. Gombrowicz, Sarah Kane, Martin Crimp, Shakespeare have been some of the working companions of this director who seeks to make the actors' bodies move through the power of words. The force of the language is the vital energy of his interpreters who speak the truth by acting what is false, inextricably blending fiction and reality to disturb the spectator. There is therefore flesh in Hubert Colas' writing, nervousness, tension, action. Everything that is needed to create expectation and make what is buried, what is imperfect, what threatens, spring out. But there is also what liberates, what blossoms, what can bring peace. This dual movement takes up the entire stage in the works of Hubert Colas, who never turns down the help provided by other artistic forms, in a proclaimed and assumed multidisciplinary approach, in the image of Montévidéo, the contemporary creation centre based in Marseilles of which he is co-director, and the actOral festival that he initiated in 2002. After *The Birds' Cross* in 1996 and *Hamlet* and *Facing the Wall* in 2005, Hubert Colas returns to Avignon with a premiere, which he wrote and directs, and two texts by Sonia Chiambretto.

**Le Livre d'or de Jan ▲****(Jan's Guestbook)**text, direction and scenography **Hubert Colas**

CLÔÎTRE DES CARMES

estimated running time 2 hours • 2009 premiere

**9 10 11 12 13 15 16 17** 10 p.m.

Jan is no longer here. Absent, vanished, deceased? Erased from daily life, but still alive for his friends who, through fragments, snatches and pieces, recount who he was. In this guestbook that they fill out for him, the words have a double meaning as they retrace the figure of the missing man and relate, at the same time, who he was to them. Jan's personality is also revealed in the relations he had with his companions in life. It is Jan's presence in the world that becomes the question, his strolls, his amorous or amicable encounters, his desires, his needs, his frustrations, his enthusiasms, the sum of experiences that comprised him. Each one therefore has his or her Jan, a part of a diffracted and totally nuanced portrait that Hubert Colas creates in the moment in which it is shown, in this immediacy that makes it possible to form a fragile relationship with the spectator. The writing here is intrinsically linked to the actor's body: it only comes alive through this incar-

nation, it is only emotion because it is uttered by flesh-and-blood beings. A polymorphic writing, sometimes free and unbridled, sometimes confined by a restrictive punctuation that makes each short sentence a small bomb aiming at the one who listens and looks. Jan no longer exists, but this absence must not prevent his friends from keeping themselves vigilant, in a state of alert facing the incredibly strong temptation of the void. Hubert Colas' theatre is in fact a theatre that constantly calls itself into question, with all the risks that this brings with it, without any safety net whatsoever. Jan is no longer here, but he continues to live before us and when we get close to him, he holds out a mirror to us... Wouldn't the other above all be another us?

**Mon Képi blanc (My White Kepi)**by **Sonia Chiambretto**direction and scenography **Hubert Colas**

CHAPELLE DES PÉNITENTS BLANCS

estimated running time 45 min

**24 25 26** 7 p.m. / **25** 3 p.m.

The Foreign Legion. A reality and a myth that fascinates and questions, creates shivers and fantasies. Sonia Chiambretto is interested in it as she lived near the barracks in Aubagne for a few years. She questioned these men, who come from everywhere and nowhere, these unknowns who are reborn in another life when they penetrate this closed universe. From these interviews, she has drawn a text made of sparse fragments that Hubert Colas has chosen to present like a monologue, giving it to an exceptional actor, Manuel Vallade. He alone incarnates all these soldiers, these murmured confidences, these whispered confessions that disturb the Épinal images made up of honour and solidarity. It is the solitude, the exile, the violence, the wandering that are evoked in an idiom built from many European and other languages. This language, which uses only French words, becomes "mixed", the bearer of a very great musicality. It is this mixture that makes up the material allowing the actor to play on many different registers. Before our eyes, he makes this language, very written, very intricate, very organised on the blank page, come alive, respecting, even to its punctuation, the work on paper. Filmed live, the actor is doubly on the stage. Nothing is lost of his words, his silences, his expression, everything that can express the universe of the Foreign Legion and its so particular language. We laugh, sometimes, at these cut-and-dried formulas that have been injected into these men's skulls and that they repeat like robots. But very quickly, emotion returns to the story of a daily life totally dedicated to war and combats, a daily life without a past and whose future is uncertain. The rigour of the text's composition, of the staging and of the acting combine to create a moment of real theatre, both fascinating and powerful.

**and**

WITH THE CCAS, IN THE FRAMEWORK OF CONTRE-COURANT

**Chto, interdit aux moins de 15 ans****(Chto, No One under 15 Admitted)**by **Sonia Chiambretto****16 JULY** - ROND-POINT DE LA BARTHELASSE

10 p.m. - free admission

directed by **Hubert Colas**

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**Israel Galván**

The “dancer of solitudes” is how Georges Didi-Huberman defines **Israel Galván** in the book he devotes to him. The plural here is important because if the *bailor* dances alone, he dances for a great many people. First for his mother, Eugenia de Los Reyes, a gypsy whose very personal technique he admires. Then for his father, José Galván, a legendary dancer, whose teachings gathered a strong following in Seville and beyond. As a child, their son grew out of these foundations, a mixed-blood expressiveness and a concern for technical perfection. But Israel Galván also dances for all the flamenco publics worldwide. Flamenco: the word is launched. Israel Galván does not dance the flamenco, he reinvents it. In his own way, between tradition and modernity, in profile, his thumb raised, in a fascinating combination of strange curves and formidable bursts. At the age of 35, the violence of his dance impresses, his sudden silences and his untimely pauses confuse, his musical rhythm enflames hearts. The audiences are consumed, become taut, suspended, wait, freeze, hold their breaths. For him, flamenco is the language of the body that must be used to take risks. Away with the trap of folklore. He can dance Kafka and his *Metamorphosis*, Stanley Kubrick and his *Space Odyssey*, John the Evangelist and his *Apocalypse*, drawing from all registers, from classical dance to Japanese butoh, from contemporary music to rock'n roll. An Andalusian artist, poet and philosopher, Pedro G. Romero, who co-signs Israel Galván's shows, wrote about him: “No one has any doubt that he is the dancer of dancers, the dancer of singers and that, without him, flamenco would be different.”

**El final de este estado de cosas, redux** ✨**(The End of this State of Things, Redux)**choreography and interpretation **Israel Galván**CARRIÈRE DE BOULBON 

estimated running time 1 hour 40 min • light meals and beverages available at the venue from 8 p.m.

**18 19 20 22 23 24 25 26** 10 p.m.

Galván goes up on a simple platform of black wood. At one end it opens in half under his weight. He dances and his steps set off a genuine earthquake, with incredibly powerful bursts. In just a few movements, seemingly the simplest, he transports and dumbfounds us at the same time. Knight of the Apocalypse, perched on a raft with a screaming maw, he immediately imposes his dark, extreme, terrible presence. In *The End of this State of Things, Redux*, surrounded by a dozen musicians and dancers going from the purest flamenco to the most feverish rock'n roll, he interprets the inverted mass of the Apocalypse, a black mass with its liturgy shaped by the world's violence. His body reads John's text, each step of his liberated flamenco corresponding to an interpretation of a verse, a phrase, of this great text ill from the destruction to come. “Babylon the great is fallen, it has become the place of devils, the hold of every foul spirit and a cage for every unclean and hateful bird.” On the borders of tradition and innovation, both carried and held up by the music and the songs, Israel Galván takes up the fight, gradually exhausts himself in this ritual of death, to be better reborn, pushed by the energy of the last breath, going as far as, in the end, dancing on and inside coffins in a stupendous finale. The other intuition and grandeur of this show consists, for this Seville native, in having constantly crossed the incarnated reading of this ancient text with his own life, in having plunged into today's world, where John's narrative resonates with a strange topicality. In Beirut, under the bombs of the war in 2006, the starting point for this choreographed vision; at the junction of his meetings with his family, friends and students; following the various inspirations of a man curious about everything, from the tarentella to the butoh. To a final nod in the direction of Coppola's cinema, apocalyptic as well.

**and****Non (No)**by **Zad Moultaqa****20-21 JULY** - CHAPELLE DES PÉNITENTS BLANCS

11.30 p.m. and midnight

Electro-acoustic piece danced by **Yalda Younes**

(see page 28)

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**Dieudonné Niangouna & Pascal Contet**

Nothing better describes **Dieudonné Niangouna's** writing than the name of the theatre company he founded in 1997 with his brother Criss: Les Bruits de la Rue (The Sounds of the Street). His literary work is nourished by the street, based on an explosive and

devastating language, in the image of Congolese reality. To his fellow-citizens, as to all the spectators he meets far beyond the borders of Congo-Brazzaville, he offers a theatre of urgency, inspired by a country ravaged by years of civil wars and the aftermath of French colonisation. A theatre of immediacy, in a society in which you must resist to survive when you are an author and actor. A protean theatre that calls on the most classical French language as well as a popular and poetic language, enriched by that of the great Congolese writer Sony Labou Tansi. Aware of the three-fold necessity for theatre language to be simultaneously written, spoken and heard, Dieudonné Niangouna uses images and formulas taken from his maternal and oral tongue, Lari, to invent an enriched and generous French, a "living language for the living" which was already heard in Avignon in 2007 when Dieudonné Niangouna made his incredible monologue, *Attitude Clando*, resonate in the night at the Jardin de la rue de Mons.

**Pascal Contet** got his first accordion when he was 10 years old from his parents who met his obsessive desire to play this instrument. Then began a rather unconventional itinerary that led him from international competitions to conservatories in Switzerland, Austria, Germany and Denmark where he encountered contemporary music and its most prestigious representatives. He notably worked under the direction of Pierre Boulez and is a member of the Ars Nova and 2<sup>e</sup>2M ensembles. From Japan to New York, from Georgia to Poland, from Berlin to Coimbra, from Rome to Hanover, from Shanghai to Lisbon, he carries his accordion to the four corners of the world for premieres but also improvisations that he often shares with other instrumentalists, such as the bassist Joëlle Léandre and the percussionist Jean-Pierre Drouet. Very quickly recognised for the creation of a new repertory for accordion, he has worked with many composers including Luciano Berio, Bernard Cavanna and Bruno Mantovani. Fascinated by unbeaten tracks, he has worked with choreographers and is interested in the works of the novelist Marie Nimier, before meeting the Congolese author Dieudonné Niangouna with whom he will share the stage to bring *Flying Inanities* to life.

## Les Inepties volantes ▲

(Flying Inanities)

text, direction and interpretation **Dieudonné Niangouna** music and interpretation **Pascal Contet**

CLOÎTRE DES CÉLESTINS

estimated running time 1 hour 30 min • 2009 premiere

10 11 12 13 15 16 17 10 p.m.

Once upon a time there was a civil war, among so many others, as terrifying and destructive as all the others. It was in 1997 in Congo-Brazzaville. It lasted

a few years, almost three. Dieudonné Niangouna experienced it in his flesh and spirit. Today, he can finally deliver a text on this subject, a text that he has long held hidden, convinced that all the survivors could only be cowards as they did not die as heroes. A "pile of inanities" one of which – The Baricades – is at the origin of this duet of words and music that presents a journey into tragedy, a journey into unreality, a journey into an elsewhere that you would rather not know. A journey into reconstruction as well, as the author-story teller Niangouna resuscitates in writing, in acting, comes back to life in shouting out those moments of violence and fear. To the "living reader" whom he addresses, he transmits a transfigured experience that could be believed fictional if it did not have the effect of a bomb on those who were lucky enough to escape this shattering and often irrational adventure of war. A journey into hell that Dieudonné Niangouna shares with Pascal Contet, an outstanding figure in contemporary music, capable of turning his accordion into a full-fledged character who accompanies the screams and the murmurs and becomes a partner in suffering. It is a genuine dialogue that emerges between the two interpreters and their instruments: the voice of one, the music of the other. We are thus in the theatre and not in a documentary narrative, thus the required distance is established to present what is at the heart of a reconstruction work through the survival of memory. Written in a unique style made up of accumulations of images and verbal interventions full of humour and irony, this show confirms, if it were necessary, the obvious presence of one of the greatest Congolese writers, who is also a powerful and generous actor.

and

CYCLE OF SACRED MUSIC

## Éphémère pour orgue et accordéon

(Ephemera for Organ and Accordion)

12 JULY - TEMPLE ST-MARTIAL D'AVIGNON - 5 p.m.

accordion **Pascal Contet** organ **Jean-Pierre Leguay**

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## Thierry Bedard & Jean-Luc Raharimanana

A ceramicist by training, a set designer and stage manager, **Thierry Bedard** took part in several theatre collectives before founding the Association Notoire in 1989, which became "notorious" in 1994. Working on contemporary literary texts, he proceeded by show cycles that dealt with a single theme: "Verbal Pathologies", on the origin of

languages then on the order of the discourse for which he drew from and adapted, among others, Michel Leiris, Michel Foucault, Jean Paulhan and René Daumal; *Minima Moralia*, on societal violence; *The Liar's Argument*, on political violence; *The Censored Library*, as a tribute to and in support of the International Parliament of Writers. Then followed *In Praise of Illiteracy* and lastly *The Stranger(s)* cycle of which *The Gecko's Nightmares* is a part. Thierry Bedard's engaged theatre is politically incorrect. Disrespectful but salutary, it "brings to knowledge" and tries to share a vast reflection on the lies and pretences that too often prevent us from understanding the balances of power that govern our world. Thierry Bedard presented, in 2004, *In Hell* and three poetic lessons *QesKes 1/2/3*, after the work of the Iranian author Reza Baraheni, at the Festival d'Avignon.

After studying literature at the University of Antananarivo, **Raharimanana**, at the age of 20, premiered his first play, *The Prophet and the President*, which was immediately censored by the Madagascan government. With an RFI prize and a scholarship under his belt, he then went to France where he studied ethno-linguistics and became a teacher, while continuing his literary activities through poems, novels, short stories and plays, all connected to his native country. His violent, lyrical and image-laden writing is inspired by the landscapes of his island, its oral traditions of tales and narratives, as well as its rich mythology. A reflection on Madagascar's tragic history, grappling with the terrible and murderous French colonisation - he is the author of *47 -*, then with poverty, violence and corruption, his work is nevertheless marked with a sensual and passionate gentleness as well as devastating humour. Going far beyond the borders, this work of memory and testimony makes Raharimanana an indispensable author of contemporary Africa.

## Les Cauchemars du gecko

(The Gecko's Nightmares) ▲

by **Raharimanana**

direction **Thierry Bedard**

GYMNASÉ AUBANEL

estimated duration 1 hour 45 min • 2009 premiere

20 21 22 24 25 6 p.m.

How do you see the world when you live in a poor, very poor country like Madagascar and when you look, from there, at the West, which remains wealthy despite the crisis? Thierry Bedard asked Raharimanana to answer this question. The Madagascan author did so by bringing together a gallery of "figures" that recount, by fragments, what remains of the domain of the unnameable, what had been so deeply buried that an entire continent today is still

"ill from its memory". The West, often moulded from common places, remarkably sure of its fundamentals, is questioned when the world's disorder appears, the disorder of dominant thinking, the disorder of destitution which are at the heart of Raharimanana's writing. A writing that handles irony like a saving weapon, that likes strong images and scathing sentences. It is impossible to escape those voices that, against the protective immobility of the privileged and the powerful, disturb destructive and ineffectual conformity. The revolt of the active word is set against chaos, all those "people of little" who inhabit immense territories, more or less exploited, more or less ridiculed, more or less despised, against the figures of power. Figures of reality or fiction, humans or animals, heroes of novels or innocent victims, they all have their place to recount the state of the world. The gods, the dictators, the corrupters, the outcast, the abandoned and even the little Madagascar gecko, a supple and clever reptile, which goes everywhere and never closes its eyes. All of them take part in this "desperate but not despairing" nightmare, jointly orchestrated by an engaged director and author, served by a group of atypical interpreters who come from the theatre, stand-up comedy or music, from France and of course from Africa.

## and

LA VINGT-CINQUIÈME HEURE (THE 25<sup>TH</sup> HOUR)

### Excuses et dires liminaires de Za

(Za's Preliminary Excuses and Assertions)

after Za by **Raharimanana**

24-25 JULY - ÉCOLE D'ART - midnight

stage adaptation **Thierry Bedard**

His mouth full of words, Za brandishes language like a final rampart against barbarism. His words tumble out in a jumble to describe the ravages of the money-King, the Kalashnikov justice, the brainless ideology and cruelty in a world that has lost lucidity and humanity. There is urgency to speak and, for us, urgency to hear. (see page 30)

WITH THE CCAS, IN THE FRAMEWORK OF CONTRE-COURANT

**47** by **Raharimanana**

17 JULY - ROND-POINT DE LA BARTHELASSE

10 p.m. - free admission

director **Thierry Bedard**

**Reading** by **Raharimanana**

18 JULY - ROND-POINT DE LA BARTHELASSE

6.30 p.m. - free admission

AT THE CHAPELLE DU MIRACLE

(VENUE OF THE ÎLE-DE-FRANCE REGION)

**Photographs** by **Pierrot Men** on the insurgents of 1947 (details in the *Spectator's Guide*)

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## Jean Michel Bruyère/ LFKs

Why draw the portrait of a single person when eighteen people prepare, discuss, build, create together *One Man's Prison Yard*, presented at the Miroiterie during the Festival d'Avignon? There is of course **Jean Michel Bruyère**, the founder and leader for the last ten years or so, of the international artists' collective LFKs, but also the philosopher and writer Jean-Paul Curnier, who shapes the texts, the composer Thierry Arredondo, Issa Samb, a Senegalese poet and the main actor of this performance, Pierre Bongiovanni, a specialist in multimedia arts, the actress Fiorenza Menni, the anthropologist Vincent Giovannoni, the graphic designer Laurent Garbit and many others. Like certain artists' groups in the 1920s (The Eccentric Actor Works in Russia, for example) and the 1960s-1970s, LFKs designs multidisciplinary creations spaces that aim at questioning the contemporary world and its dominant ideology. These are "living rooms of strangeness", "thinking rooms", "chapels without devotion nor effort", in which visitors experience singular body and conscience states, as though enveloped, immersed in a universe that penetrates them. The principle could be described as follows: you move through, you look, you listen, you attend a performance of this political theatre in action and you come out again different, transformed by a question that is henceforth asked. Jean Michel Bruyère/LFKs presented *Night Children* in 2002, *Jékk (sui in res)*, an open workshop, in 2004 and *The Insult to the Landscape* in 2005 at the Festival d'Avignon.

### Le Préau d'un seul ✨

(One Man's Prison Yard)

LA MIROITERIE

one ticket allows for multiple admissions to the venue  
2009 premiere

11 12 13 14 15 17 18 19 20 21

2 p.m. to midnight

*One Man's Prison Yard* is food for thinking about, hearing, feeling, listening to and reading the reality of an administrative internment camp, and seeks to create a state of disquiet in every visitor. Is it an exhibition, an installation, a theatre experience, a visit? No matter. It is that and not really that, a little and everything at the same time. It is an occasion for curious encounters; you see what you rarely see in a museum or on a stage. You must stop there, go back there and simply take your time to look. You read slogans, written on the walls, on the banners, on the flags, in large and

small letters. You consult a newspaper that is different every day, written, illustrated and laid out during the night. You listen to "quick rounds of the question", some 30 opinions of experts weighing pro and con based on a fact, an anecdote, an event. Words that only aim at blocking all the outlets of thinking in a game of opposed parties, a reassuring but alienating system that mimics debates, broadcasts and discussions. One question occupies the core of the system: how can the internment camp, that you go through and you smell, that you look at and that looks at you, how can this camp created in the colonial conquest of Algeria still be present and even more present than ever, in the heart of 21<sup>st</sup> century Europe, reactivated by the ideology of the control and retention of foreigners? This camp, still presented as "exceptional", has become the norm of an arbitrariness that concerns over 30,000 foreigners, held in 240 administrative internment sites spread over the entire European continent. The brutality developed against the immigrants continues that which the colonialist European powers used against the so-called indigenous populations. As if the administrative internment camp represented today the colonial hold on the present. Issa Samb, living there, in a Miroiterie that has become *One Man's Prison yard*, gives body and conscience to this wound.

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## Jan Lauwers/ Needcompany

It is impossible to put **Jan Lauwers** into a predetermined category of artists. A director, writer, visual artist and film-maker, he willingly defines himself as a "narrator by necessity". His work remarkably overflows with words in each of his fields. The man casts his blue, melancholic and beautiful glance at the world, but his phlegmatic appearance conceals a tireless worker. Events, large and small, find a place in his universe, everlasting springboards for his many experiments. Jan Lauwers' ability to turn the world that surrounds him to his advantage seems infinite. That is why he likes to live in a troupe, in the midst of the Needcompany, founded in 1986 with Grace Ellen Barkey. Located in Brussels, the first function of this group of dancers, performers, musicians and technicians of all nationalities is to obey Jan Lauwers' command: "I need company." With two trilogies, *Snakesong*, created in the mid-1990s, and *Sad Face | Happy Face*, whose creation began ten years later, the Needcompany has spread his original way of practicing the art of the stage by connecting theatre, dance and music to

better serve the narrative. But Jan Lauwers also likes the creative solitude of the workshop, where he can focus on his plastic works and on writing texts that are often the basis of his shows. It is in this incessant coming and going between the individual and the collective that one of the most singular and prolific artists of our time works.

## La Maison des cerfs ✨

(The Deer House)

third part of **Sad Face | Happy Face**

text, direction and scenography **Jan Lauwers**

CHÂTEAUBLANC-PARC DES EXPOSITIONS 🚐

running time 2 hours • multilingual show with French and English surtitles • light meals and beverages available at the site • *premiere in France*

**13 16 17** 5 p.m.

For the last ten years, the deer has been the emblem of Jan Lauwers' troupe. *The Deer House* is therefore first of all and literally, the Needcompany who take us on tour with them. A daily life made up of rehearsals, performances, but also everything that a group goes through: tensions, love affairs, arguments, reconciliations, complicities, discussions... The deer is also that tracked animal, game appreciated for its meat and its antlers. Deer are killed throughout the world and in Lauwers' show as well: one day, the dancer Tijen Lawton learns that her brother, a journalist, has just been killed in Kosovo. This is the starting point for the performance: with this tragic news, the world's brutality, the madness of conflicts in Europe springs onto the stage. This violence, at such near range, and the questions that accompany it on the circulation and staging of information greatly distress the troupe, which itself is presenting a play on history and its fits of rage. The deer is lastly a creature of the woods and *The Deer House* can be understood as a kind of refuge. A deep forest in which the mythic animal gradually takes possession of bodies and minds, in which the members of the Needcompany are transformed into legendary beings, in which strange ceremonials of a return to primitive nature are imposed. *The Deer House* is therefore simultaneously a troupe on tour, the violence of a world in performance and a universe of tales, but also and especially the sum of what Jan Lauwers and the Needcompany know how to present best to us: a theatre of the collective, of brief moments of existence, of shared feelings, which is turned upside-down by the events, and visited by the fantastic.

## Sad Face | Happy Face ✨ La Chambre d'Isabella, Le Bazar du homard, La Maison des cerfs

(Isabella's Room, The Lobster Shop,

The Deer House)

text, direction and scenography **Jan Lauwers**

CHÂTEAUBLANC-PARC DES EXPOSITIONS 🚐

running time 6 hours 30 min including intermissions • multilingual show with French and English surtitles • light meals and beverages available at the site • *premiere in France*

**12 14 18** 4 p.m.

*Sad Face | Happy Face* brings together in a single narrative and spectacular continuum, three works premiered in five years: *Isabella's Room*, *The Lobster Shop* and *The Deer House*. The first revisits a century in the past tense, through Isabella Morandi's narrative (played by Viviane De Muynck), making use of the collection of 4,000 ethnological objects bequeathed to Jan Lauwers by his late father which gradually reveals the secrets of the adventurous existence of its owner. The second part takes place in the future, projecting the sadness of Axel and Teresa who have just lost their young son in a 21<sup>st</sup> century that continues as it began: a world of chaos, of abusive power, of displaced authority, of precariousness, of useless speed, put to fire and sword by often derisory conflicts. A genetics professor, Axel then creates Salman, the first cloned human being, to ward off this desperate vision. But Salman is too perfect: he sits enthroned at the summit of blandness, without any personality, even worse than the defeated world he is supposed to exorcise. The last episode, *The Deer House*, is written in the present. The present of a world at war(s) that is suddenly introduced via the death of a dancer's brother, in the daily life of the troupe, but also the present of the performance, that of the Needcompany itself, in the midst of rehearsing, creating a new show, when the news reach them. The trilogy *Sad Face | Happy Face* is connected to the Festival d'Avignon: it is part of its recent history. In 2004, *Isabella's Room* had its premiere and undeniably marked the public of the Cloître des Carmes; in 2006, Jan Lauwers returned with *The Lobster Shop*, whose premiere took place at the Église des Célestins. So it seemed natural that the Needcompany presented the third part of this trilogy, *The Deer House*, this year, as well as the totality of what has already compelled recognition as a saga of our times spoken in our time.

**and**

CINEMATOGRAPHIC TERRITORIES OF THE FESTIVAL D'AVIGNON

**Goldfish Game** film by **Jan Lauwers**

UTOPIA - MANUTENTION (see page 31)

page 40

## Rachid Ouramdane

When **Rachid Ouramdane** dances alone in *Far...*, he wears a strange black hood. It can be folded back on his shoulders or cover his face. Thanks to this hood, he can be an elegant young man as well as a monk, a prisoner, a thug as well as a shadow: he is himself and someone else. This multiple personality is at the heart of the work of Rachid Ouramdane, who likes to hide behind masks to better reveal himself. A son of immigration, a dancer who has worked with Hervé Robbe, Odile Duboc and Meg Stuart before turning to choreography, he has regularly focused on the mechanisms of contemporary identity and on various exiles: those of his family, which led him from North Africa to France by way of Vietnam, those of the communities with which he worked in the cities - Reims, Paris, Annecy, Gennevilliers - and countries that welcomed him, like Brazil. Each time, the aim is to give a choreographic and video form to the memories of these stories, of this violence that the bodies of "others" have experienced and that have marked them in their spirit and their flesh. In this way, Rachid Ouramdane practices the encounter, films the faces, collects the words then transforms them into gestures, steps, images, sounds that he presents together in an impressive and fragile fashion. Because it is often painful, buried, almost mute, this memory does not come to the surface easily: it is in this work of revelation, in the photographic meaning of the word, that this choreographer, dancer and video-maker excels. Rachid Ouramdane premiered the solo *Skull\*cult* with Christian Rizzo for Vif du sujet at the Festival d'Avignon in 2002.

### Des témoins ordinaires ▲

(Ordinary Witnesses)

WITH THE CHARTREUSE DE VILLENEUVE LEZ AVIGNON

conception **Rachid Ouramdane**

TINEL DE LA CHARTREUSE

estimated running time 1 hour 15 min • 2009 premiere

19 20 21 22 24 26 27 28 6 p.m.

20 21 22 2.30 p.m.

Rachid Ouramdane's new piece takes us to the gates of barbarism: there, where people have been handed over to torture. Faced with this violence and the negation of their humanity, how did these people react and how do they construct, even today, their own memory of what happened? Forgetting, denying, remembering, reliving, of course, but by what means, with what tools, through what remembrance channels? To answer these questions, Rachid Ouramdane met a dozen people all of

whom had been confronted with this violence that pushed them to go into exile, to take refuge, elsewhere, far away. Natives of Brazil, Chechnya, Rwanda, Palestine or Chile, they chose to go beyond their victim status to bear witness. Working with the video-maker and documentary film-maker Jenny Teng, Rachid Ouramdane filmed them, listened to them, aware that he was plunging them back into their trials. The narratives and images of these "ordinary witnesses" compose the raw material of the piece, that the bodies of the five dancers take possession of onto the stage. To create the portrait of individuals subjected to torture means to set off in quest of an impossible form. Which gestures, which sounds, which images, which postures should be found to relate and embody what, since the experience and then the memory of violence, has gradually solidified? Necessarily delicate, shattered, fleeting forms, as if the movements and images had trouble becoming concrete under the impact of the violence that comes back from the past. Effects of fog, disappearance and reappearance, metamorphosis, strangeness invade the stage to present personal accounts and to transmit their atrocious banality.

### Loin... (Far...) ▲

conception, interpretation **Rachid Ouramdane**

SALLE BENOÎT-XII

running time 55 min

26 27 28 29 2.30 p.m.

Rachid Ouramdane is alone on the stage, but his solo is very populated. There is first of all the presence of his father, that father both colonised (as an Algerian, he was badly treated by the French) and colonizer (a soldier, he fought in Indonesia under the French flag). This father whose life the show evokes, with its ellipses, its secrets, its taboos, but also the filial link reconstructed thanks to the memories confided. Next come several filmed interviews that Rachid Ouramdane conducted in Vietnam, following in his father's footsteps and in the United States, where the young choreographer met witnesses from another war of colonisation, the one carried out by America in that same country, a few years later. If Rachid Ouramdane is not alone, surrounded by sounds, images and voices, his dance never mimics others, it is not a scowl of the war waged far away, nor a reconstitution of the violence those colonised were subjected to. It is something else, masked, moving and surprising. Its minimalism says, better than grand effects, the feeling of being a stranger everywhere, even at home. As if dance wanted to dig into that feeling, infiltrate it using measured and simple gestures. To better show its violence. Through impulses suddenly invading a badly treated body, through

bursts of voices and big steps striding across the four corners of the stage, through the smothering of a face behind a veil, that seeks air and help. This help will not come: Rachid Ouramdane is alone and far away, with the sounds, images and voices that possess him, with the text he has written on the malaise he felt in Vietnam, where he was taken for a coloniser whereas he is the son of the colonised. He is alone and far away, but his show brings this strangeness and the stranger strangely close to us.

## and

AT THE CHAPELLE DU MIRACLE  
(VENUE OF THE ÎLE-DE-FRANCE REGION)

### Video portraits by Rachid Ouramdane

People interviewed for the play *Ordinary Witnesses* (details in the *Spectator's Guide*)

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## Lina Saneh & Rabih Mroué

Lina Saneh and Rabih Mroué were born in Beirut in 1966. They started studying theatre and became actors and directors. If each of them carries out personal projects, Lina Saneh and Rabih Mroué generally work together. Lina Saneh focuses on reflecting on the specificities of the Lebanese experience: she questions the signs of social and political reality there, their contradictions and conflicts, their integration into the human, urban and citizen body and the relationship with the latter with urban spaces. She has thus made it, first and foremost, the subject of a political speech uttered here and there. In *Appendix*, she makes her body a reflection space for everyone, both political and artistic, in asserting that she has decided to remove her organs one by one and have them burnt to get around the prohibition against incineration imposed by religions. The minimal plays, performances and videos of Rabih Mroué question the idea of theatre, the role of performance, the place of the spectator, the usefulness of the actor, the relationship between the last two as well as between the space and form of the performance. His documentary works confront the spectator with the contemporary Lebanese reality and with all those questions knowingly unasked in Lebanon's current political climate. In *Who's Afraid of Performance?*, in which they both acted, one the master, the other the pupil, they had the history of body and performance art file past, to "stage" it, to "glue" it to that of a massacre perpetuated by a former member of the Amal militia. Here lies the strength of their work: entering into a revelatory dialogue between art and reality.

## Photo-Romance

conception, direction **Lina Saneh** and **Rabih Mroué**

SALLE BENOÎT-XII

estimated running time 1 hour 30 min • 2009 premiere

9 10 11 13 14 15 6 p.m. / 16 3 p.m.

Beirut, 2006, shortly after the Israeli attack on Lebanon. All the Lebanese are asked to take part in two large-scale demonstrations on one side or the other. The neighbourhoods and buildings are empty, their inhabitants having gone to demonstrate. In a small alley in the Beirut suburbs, only two of them remain: Lina, a mother, and Rabih, a depressed left-wing homosexual. They meet during this special day. The title of one of the most famous Italian films is recognisable here. The directors Lina Saneh and Rabih Mroué decided to revisit the text and images of *A Special Day* by Ettore Scola (with Sophia Loren and Marcello Mastroianni). The basic premise is therefore the same: two isolated beings who run into each other but here, it is about a former left-wing militant who has trouble adapting to the social and political reality of the time of a Lebanon polarised between fundamentalist and ultra-capitalist extremes, and a housewife completely absorbed by family, social and religious concerns. In this show, Lina Saneh and Rabih Mroué continue their research and questioning on the ideas of performance, acting, fiction and reality, on the relationships (quantitative and qualitative) of the last two in art. This time, they no longer use a local news story or documents, but another medium, from a spatial and temporal distance, a classic story with its fictional characters and its realistic acting to better compare it to Lebanese reality and its complexities as well as to the theatre itself.

## and

LA VINGT-CINQUIÈME HEURE (THE 25<sup>TH</sup> HOUR)

### À la recherche d'un employé disparu (Looking for a Missing Employee)

by **Rabih Mroué**

21-22 JULY - ÉCOLE D'ART - midnight

Chronicle of a disappearance, *Looking for a Missing Employee* relates a disturbing police case with political-economic consequences, whose truth Rabih Mroué tracks through newspaper cuttings. A surrealist saga in which reality reveals itself as more spectacular than fiction. (see page 29)

WITH THE CCAS, IN THE FRAMEWORK OF CONTRE-COURANT

### Appendice (Appendix)

by and with **Lina Saneh**

12 JULY - ROND-POINT DE LA BARTHELASSE

10 p.m. - free admission

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## Stefan Kaegi/ Rimini Protokoll

**Stefan Kaegi** has the slim build of an adolescent and looking at him you would say he is still lost in his dreams. But very quickly, it emerges that he has known for a long time how to make them come true. He has an iron will that allows him to meet the slightly mad challenges he sets out for himself. Last year, at the Festival d'Avignon, he put on the stage, working with Lola Arias, a dozen children of different nationalities they had met in international schools in Lausanne, for a show based on their ideas of the future. With each opus, Stefan Kaegi comes as close as possible to life to transpose it onto the stage of this "documentary theatre". Of Swiss origin, living in Berlin, he founded, with Helgard Haug and Daniel Wetzel, Rimini Protokoll, a theatre collective practicing "life trafficking", mixing real people, documents and representations of society. He thus chooses people to play their own role, in a visual and sound system that reconstitutes their crossed experiences. In *Kreuzworträtsel Boxenstopp*, four ladies in their eighties become improvised Formula One experts and researchers in high speed; with *Shooting Bourbaki*, five teenagers from Lucerne share their ballistic knowledge and pleasure in pistol shooting; in *Deadline*, five doctors recount their approaches to death; in *Mnemopark*, which revealed him in France at the 2006 Festival d'Avignon, five pensioners who are model-making enthusiasts revisit the eternal Switzerland in miniature trains, while *Cargo Sofia* takes us onboard a tractor-trailer alongside two (real-life) Bulgarian truck drivers, long-distance haulers and human smugglers. This year, Stefan Kaegi is interested in the muezzins of Cairo. On stage, four of them tell us how the call to prayer is reinvented between tradition and modernity, between control and freedom.

### Radio Muezzin ✨

directed by **Stefan Kaegi**

CLOÎTRE DES CARMES

running time 1 hour 20 min • show in Arabic with French and English surtitles • 2009 premiere

22 23 25 26 27 28 10 p.m.

It was while listening, on the heights of a Middle Eastern capital, to the call to prayer reverberating from mosque to mosque, that Stefan Kaegi had "the most impressive acoustic experience of [his] life". Back in Berlin, he read in a newspaper that the calls to prayer in Cairo were going to be systematically broadcast on the radio: a muezzin, chosen after a competition for this task, works behind a

microphone in a station, while his voice is broadcast to all of the city's mosques. A rite perpetuated in its singleness is replaced by a massive dissemination process, taken in charge by the Ministry of Religion. "What does the aura of this ceremony become?" Stefan Kaegi asks. By inviting, after patient fieldwork, four muezzins from Cairo to go up on stage to recount their existence and experience, Stefan Kaegi tracks back the original value of the call. Each of the muezzins gives it his tempo, his voice, his interpretation, a specific vibration, while describing the mechanisation and professionalisation process underway. But rejecting exoticism as well as simplification, it is above all the lives of these individuals with their singular destiny that the show presents to be heard and seen. Inserted into an extremely dense social fabric, they assume very different roles, from the upkeep of the mosque to the reading of the Koran abroad in other Muslim countries. These men also offer us theatre: the ways in which they meet, in which their gestures reconstruct their universe, in which they talk, and talk to each other, in which they sing and repeat themselves; these ways of being together, in a performance, form the living frame of *Radio Muezzin*. As a counterpoint, sounds circulate, the radio being integrated into the very heart of the mechanism, the images enclose their existences, offering a visual, affective and memorial, in short, a sentimental context, to each one's presence on stage. Like the voice, the grace and the emotion of a blind muezzin, calling and vibrating on a backdrop of the colourful streets of Cairo.

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## Joana Hadjithomas & Khalil Joreige

**Joana Hadjithomas** and **Khalil Joreige** live between Paris and Beirut, where they were born at the very end of the 1960s. For the last 15 years, they have focused on the images, memory and history of their country, the Lebanon, its wars, its conflicts, its political battles. Photographers, video and film-makers, they present exhibitions (*We Could Be Heroes Just for One Day* was recently welcomed at the Musée d'Art moderne de la Ville de Paris), collections of images (like *Wonder Beyrouth*, a series of seaside postcards reworked to reflect the bombing of Beirut during the civil wars) and make films (the beautiful *A Perfect Day* and, this year, the unexpected *I Want to See*, for which they guided Catherine Deneuve across Southern Lebanon). Their way of using political documents, archives, landscapes, symbolic sites to make critical images of them by adapting them, by making their deterioration felt and by stressing the effects

of time and memory is both very personal and collective. Because Joana Hadjithomas and Khalil Joreige fit into the context of a country where many young artists, who know and support each other, raise questions on the presence, absence, manipulation and the very meaning of images, comparing a mythic and idealised past with another past of destruction and war, and a present made up of complexities and uncertainties. If they work as a team, it is in fact to attempt to better look at these images and better make them speak: "When you're alone," they reply, "you can always lie to yourself; when there are two of you, it's more complicated."

### ... "Tels des oasis dans le désert" ✨ (... "Like Oases in the Desert")

conception and realisation **Joana Hadjithomas** and **Khalil Joreige**

EXHIBITION - ÉGLISE DES CÉLESTINS

9-29 July 12 a.m.-7 p.m.

It is in the Église des Célestins, a primal space in which the sacred is made up of bareness and simplicity, that Joana Hadjithomas and Khalil Joreige install their images and sounds in the form of projections, light boxes and suspended photos, between obsessive presence, mute absence and the bursting of lost bullets. Images that are part of Lebanon's life. In them, we read the problematic memory of this country and the complexity of its identity. To only mention a few of the works that will compose this exhibition: the double film *Khiam 2000-2007*, the name of a detention camp in Southern Lebanon, which was occupied at the time by Israel. In 1999, when there was no image of this prison, six former inmates who had just been freed testified facing the camera about their detention conditions, their way of surviving through tiny artistic projects carried out quite clandestinely. Liberated in 2000, transformed into a museum, the Khiam camp was completely destroyed by the war in July 2006: today, the question has been raised of rebuilding it true to the original. Eight years after their release, the same six former prisoners evoke the liberation, then the destruction of the camp, memory, reconstitution and the power of the image. The Église des Célestins thus seems to fully resonate with what has driven Joana Hadjithomas and Khalil Joreige for years: retaining the traces, questioning what is seen, what is not seen, making the invisible speak, rendering it faithfully, but also calling up the ghosts to question Lebanon's present. The work they carry out there, based on their heavily laden past, their current latencies, their present, their little stories kept secret, their "heroes", is made up of sensations that challenge

the spectator's acquired knowledge, shift and displace his viewpoint. In the extraordinary atmosphere of this Avignon church, they will compare their work in quest of history to a memory-laden site, their reflection on ruins and traces to an edifice itself in ruins that has the authority of vestiges. An exhibition like a dialogue, a correspondence, a meeting between this place and certain works that have already been produced, or will be on this occasion, to see what this engenders, in the hope of giving birth to what Hannah Arendt calls "instants of truths (...) like oases in the desert".

and

CINEMATOGRAPHIC TERRITORIES OF THE FESTIVAL D'AVIGNON

### Je veux voir (I Want to See), A Perfect Day and Khiam 2000-2007

films by **Joana Hadjithomas** and **Khalil Joreige**

UTOPIA - MANUTENTION (see page 31)

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## Christoph Marthaler


The work of **Christoph Marthaler** relies both on musical and dramaturgical cultures and one of his essential qualities is the meticulous precision of his stagings, as tightly controlled as musical scores. With obvious pleasure, he blends popular and classical songs with polyphonic texts to reveal the deep humanity of a world made up of shared solitudes in public places, where odd individuals grappling with a thousand and one existential and relational problems meet. It is in Switzerland that he premiered his first shows (*Indeed*, then two projects based on Erik Satie's *White and Immobile* and *Vexations*), before meeting, in 1991, two collaborators with whom he is still working today: his set designer **Anna Viebrock** and his dramaturg **Stefanie Carp**. His recognition beyond Germany and Switzerland's borders arrived in 1993 with the remarkable *Murx den Europäer! Murx ihn! Murx ihn! Murx ihn ab!* (Mess up the European! Mess Him Up! Mess Him Up! Really Mess Him Up!), which he produced just after the fall of the Berlin Wall. His poetic and musical way of approaching political and social problems without seeming to be concerned about them, his heteroclitic collages, the slowing down and repetition of actions on the stage and above all the incredible choral work that he initiates with his actors, singers and musicians, make him one of the most important creators of our times. His universe, instantly recognisable, full of burlesque humour and delicacy, is unique, inventive and very often quirky, regardless of the author he is interested in: from Pessoa (*Faust*) to Chekhov (*Three Sisters*), from Horváth (*Kasimir and Karoline*) to Shakespeare (*The Tempest* and *Twelfth*

*Night*), to Canetti (*The Marriage*), Labiche (*The Affair of the Rue de Lourcine*), Offenbach (*La Vie Parisienne*), Büchner (*Danton's Death*) or Melville (*Bartelby*). As for opera, he has notably staged Debussy, Verdi, Beethoven, Schönberg, Mozart and Jánáček. He presented *Groundings, a Variation of Hope* at the Festival d'Avignon in 2004. Along with the writer Olivier Cadiot, he will be associate artist of the Festival's 2010 edition.

## Riesenbutzbach. Eine Dauerkolonie

(Riesenbutzbach. A Permanent Colony)

conception **Christoph Marthaler** and **Anna Viebrock** direction **Christoph Marthaler**

CHÂTEAUBLANC-PARC DES EXPOSITIONS   
estimated running time 2 hours • show in German with French surtitles • light meals and beverages available on the site • 2009 premiere

23 24 25 26 5 p.m.

It is a whole gallery of inimitable characters, lost and often awkward grown-up children, which is summoned here in a unique universe whose secret is only known by the director, Christoph Marthaler, and his set designer, Anna Viebrock. In a Europe where East and West have become so similar, prey to the dual desire to possess and protect their goods, these contemporary heroes will occupy a set with multiple spaces – a family house, a bank, a shopping mall, a dormitory, garages –, to recount and sing their obsessions, fears and desires. As often with Christoph Marthaler, humour blends in with melancholy: the music and singing create suspended moments of poetry, on a rhythm that alternates slowness and speed, sudden twists and repetitions. On stage, anything can happen since strangeness is claimed as the very driving force of this show, built around small events, little stories that are interwoven, sometimes leaning towards the absurd. The actors' freedom, their incredible lightness, their peerless talent for going from a popular song to a Schubert lied or a Beethoven opera, all this contributes to keeping us in a state of permanent expectation. For we grow fond of these characters, so close to us, lost in an aggressive world, traumatised by a stifling universe, but who, nevertheless, know how to recall the beauty of life and the joy of being together. Staging a society in which everyone succeeds in monitoring the whole world, without even knowing why, in a law-and-order spiral that risks making people lose the idea of the most essential values, Christoph Marthaler knows how to home in on our contradictions, to be attentive to our excesses, both as a tireless observer of society and a poet of the stage.

## page 52 Pippo Delbono

**Pippo Delbono** founded his company in 1986 with the actor Pepe Robledo. His aim was to put the world as it is on centre stage, in order to propose a transfigured vision of it that makes it possible to better understand it. Personal experiences, news items, narratives of life have enriched the Italian director's work. Influenced as much by Oriental theatre – which he practiced for a number of years – as by the choreographer Pina Bausch, he creates a theatre "of necessity", a theatre of truth, a theatre of body poetry that sometimes can take the form of a cabaret in which Pasolini and Beckett mingle with Tadeusz Kantor. His shows slip into all the cracks, in between all the contradictions of our society to break apart the imposed frames. There is rage, crudeness, provocation, but also an immense generosity in this imagined and invented work acted by a troupe that mixes professional actors and singular personalities who bring their poetic universe on stage. Simultaneously in the theatre and on its margins, Pippo Delbono throws light, in his way, on the world's complexities. *Il Silenzio*, *Guerra* and *La Rabbia* (2002), *Enrico V* and *Urlo* (2004), the *Narratives of June* (2006), were presented at the Festival d'Avignon.

## La Menzogna (The Lie) ▲

conception and direction **Pippo Delbono**

COUR DU LYCÉE SAINT-JOSEPH  
running time 1 hour 30 min • show in Italian with French surtitles • premiere in France

18 19 20 22 23 24 25 26 27 10 p.m.

Entering the ThyssenKrupp factory in Turin, burnt to the ground in a fire that killed seven of the workers, Pippo Delbono did not know that he would have to communicate the deafening silence that enveloped him. He did not know that he would ask his actors to make what is not reasonable, what is not audible, resonate. He did not know that he would combine the images of reality with those of fiction, in particular those of the painter Francis Bacon. He did not know that he would question himself about his own lies, his own omissions and would put himself on stage in a show that runs through every form of theatre. As always with Pippo Delbono, the bodies are at the centre: bodies with a massive presence taking up all the space or silhouettes in chiaroscuro, crossing shadowy areas on a stage where death lurks and becomes agitated; bodies that speak of disquiet, imbalance, the violence of relations, inside and outside the factory. Semblances, travesties, mask games and musical accompaniments mixing Wagner and Stravinsky

are put to use in a modern fable that plays with cracks and breaks, prohibiting any peaceful complicity between actors and spectators. It is a theatre linked to life that is expressed here, a theatre that is both civic and fantastical. A theatre in which Pippo Delbono lays himself bare in the middle of his loyal and astonishing actors, whose radiant presence occasionally recalls that of Pina Bausch or Tadeusz Kantor's interpreters. A theatre of risk and discomfort that also gives an important place to tenderness and emotion, to the softness of an exposed body. Creating disturbance, offering unforgettable images, it develops like a long cry with multiple intensities, a cry of love and of rage.

**and**

CINEMATOGRAPHIC TERRITORIES OF THE FESTIVAL D'AVIGNON

**La Paura (Fear)** and **Grido (Scream)**

films by **Pippo Delbono**

UTOPIA - MANUTENTION (see page 30)

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## Maguy Marin

**Maguy Marin** has never rested on her laurels, which, however, have been plentiful. With Jean-Claude Gallotta, Dominique Bagouet, Régine Chopinot, François Verret and Daniel Larrieu, she is one of the pioneers of new French dance, which came to the fore at the beginning of the 1980s. Inspired by Beckett's work, her play *May B.* was performed over 600 times in 40 countries, and continues to tour a quarter of a century after its premiere. A choice morsel of the contemporary choreographic repertory, it has kept, when it is seen again today, all its vigour and subtleness. Having started in classical dance, trained by Béjart at the Mudra school then at the Ballet du XX<sup>e</sup> siècle in Brussels, Maguy Marin founded her first company in 1978 with Daniel Ambasch: the Ballet Théâtre de l'Arche. The team moved to Créteil, then produced a succession of shows that renewed dance at the Festival d'Avignon, notably *May B.* in 1982, *Jaleo* in 1983, *Hymen* at the Cloître des Carmes in 1984, *So What Does That Do for Me?* in 1989 at the Cour d'honneur, then *Ram Dam*, once again at the Carmes in 1995, the year when the choreographer joined the Festival's artists to protest against the massacres in Srebrenica in ex-Yugoslavia. For if Maguy Marin is brimming with energy, it is because she is constantly seeking to "dance in the City", open to all the arts, tuned into the world that surrounds her, a society that is changing, a public that moves. First in Créteil, then in Rillieux-la-Pape, a new town in the Lyon suburbs where she runs the Centre chorégraphique national, provided with a beautiful wooden building open to everyone, Maguy Marin obstinately con-

tinues her crossing through dance. Her most recent shows have proved her capacity to create strong impressions in the spectator: shock, introspection, malaise, seduction, rejection, fusion. *Umwelt* and its strident rigour, *Ha! Ha!* and its worried laughter, *Turba* and the heady profusion of Lucretius' writing, a host of evidence that shows that Maguy Marin hasn't lost any of her audacity and vitality.

## 2009 première ✨

conception and realisation **Maguy Marin**  
in close collaboration with the company

GYMNASSE AUBANEL

running time to come • 2009 premiere

8 9 10 11 12 14 15 16 6 p.m.

It is difficult to describe a show that still does not have, in this month of April, at the moment the Festival programme is being written, a name or a definitive intention. This "2009 premiere" takes this risk: it is about a month and a half before the first performance that "it starts to appear", asserts Maguy Marin, who likes and looks for that fever when "everything ignites very quickly in the final weeks". It is undoubtedly this energy, that of the last moment, that drives her, an ardour that she then attempts to share with her company, then with the spectators. Before, the choreographer "refuses to name things" and it seems fitting here to respect what is for her a creative process, a dance manufactured through gradual infusion then rapid combustion. All that we know is that there will be nine artists on stage, old-timers from the Centre chorégraphique national of Rillieux-la-Pape or more recent arrivals who have come from dance, the circus arts or have simply taught themselves about bodies in movement. They have already read all the texts on the performance, they have worked on them at the table. They have also watched burlesque films and have questioned themselves on the mechanical play of bodies that, sometimes, elude the human, on laughter as an uncontrolled expression of the shadowy depth that slumbers in us. There is also, at the heart of this constantly evolving work, a lyrical ambition, the will to create a narrative, a desire for an epic. This construction through strata, through layers gradually deposited, will give birth to a show, when everything will accelerate, shortly. Then, there will be a title and this show will become ours.

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## Jan Fabre

It is said he never sleeps. A workaholic, **Jan Fabre** gets involved on all fronts. A visual artist, he is the author of a protean body of work composed of drawings, sculptures, photos and performances

that have invested a host of venues, even the Louvres, which devoted a major exhibition to him in 2008, and the Venice Biennial, to which he is invited this summer. As for the stage, his shows, danced and acted with music and texts, have been one of the most radical sources of the renewal of contemporary theatre for the last 30 years. Jan Fabre works on the text, the body and its excesses, appearances and their disturbances, moods and their palpitations, proposing a plastic of saturation that shocks and fascinates. The Festival d'Avignon has welcomed the Flemish artist several times. In 1988, for *Das Glas im Kopf wird vom Glas*. In 2000, for *My Movements Are Alone Like Street Dogs*, then in 2001 with *I Am Blood*, a medieval fairy-tale premiered at the Cour d'honneur and *The Angel of Death* in 2004, danced and acted by his muse, Ivana Jozic. We remember, in 2005, the Festival for which he was the associate artist with, among others, *History of Tears* and his two monologues *The King of Plagiarism* and *The Emperor of Perdition*. After the much-noticed performance of the solo *Another Sleepy Dusty Delta Day*, he returns with *Orgy of Tolerance*, which will be adapted for an outdoor performance in a new version for the festivals of Avignon and Dubrovnik.

## Orgie de la tolérance ✨

(Orgy of Tolerance)

conception, direction, choreography and scenography **Jan Fabre**

COUR DU LYCÉE SAINT-JOSEPH

estimated running time 1 hour 45 min • show in English with French surtitles • 2009 premiere / new version

9 10 11 12 13 15 10 p.m.

Since we have too much of everything, too much comfort, too many images, sounds, too much food, sex, as well as too much misery, too many emotions or good feelings, Jan Fabre wanted to be situated exactly where this spills over, gathering the excesses to turn them into forms that are themselves excessive. And since everything is recycled faster and faster, including pleasure, ideas, revolution or subversion, his new piece is at the heart of everything that moves, that communicates, to make the signs circulate even faster, with a phenomenal destructive energy that goes as far as farce, as far as nonsense. The orgy of the title is the ecstasy, the orgasm of consumption: giving yourself pleasure, sometimes literally, by keeping your place in licentiousness, excess and spending, preferably with a lot of zeroes. Tolerance? It means wondering if something, today, can still shock: are we ready to accept anything? Our society is both extremely pre-cautious in certain fields but in the end, enormously tolerant about most others. This allows Jan Fabre and his nine performers, to roll out on stage violent

laughter which contaminates everything and respects nothing. *Orgy of Tolerance* proposes a series of rituals that run down our freshly hatched century. There, the bodies are regularly seized by animal reflexes, but animals that are buyers, put in competition before the products they need, as though subject to an uncontrollable addiction. And when, on the contrary, they languish and rest, it is to better sink into the ceremony of the sofas, those comfortable tokens of intimate well-being, on which we delicately set ourselves down to watch television – and let violence and barbarism enter –, on which we endlessly talk among friends in a weary and sententious tone, often to escape boredom, sometimes to speak about horrors in all good conscience. There is absurdity in this show that oscillates between farce and Monty Pythonesque humour, between the Brechtian cabaret and the devastating happening. As if an absurd, but nonetheless rigorous plot could make it possible to press even harder on the accelerator and joyously crash the world into the wall.

## and

READING AND PROJECTION

13 JULY – GYMNASE DU LYCÉE ST-JOSEPH

5 p.m. – free admission

**Je suis une erreur (I Am a Mistake)**

reading of a text by **Jan Fabre**

followed by

**Le Pouvoir des folies théâtrales**

(The Power of Theatre Follies)

film of Jan Fabre's show (1984)

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## Dave St-Pierre

**Dave St-Pierre** dances the way he lives, with the ardent desire to burn down the bridges that link him to too well-known territories, to the beaten tracks of a contemporary dance that he considers somewhat timid. He has always gone fast: in a few years, he has become one of the most endearing figures of North American choreography. Grant holder from the Ateliers de danse moderne de Montréal, he worked with the Brouhaha Danse company, then with Daniel Léveillé, thanks to whom he became renowned as an interpreter. He created his first works in the beginning of the 2000s. *The Pornography of Souls* in 2004 made a strong impression and led to a notable European tour. *A Little Tenderness, for Crying out Loud!* is the second part of a trilogy called *Sociology and Other Contemporary Utopias*. The whole, awaiting the last chapter, will form an exploration of the rites of contemporary love whose ethnologist Dave St-Pierre is, observing his strange

tribe of men and women in need and in quest of desires, pleasures and encounters, as well as the choreographer who launches bodies against each other, with each other. He likes to strip these bodies bare and give them an energy that is sometimes primitive, often collective, without being afraid of placing them in an epic, violent, desperate but also burlesque or sentimental universe. There is a taste for the stage, the show, provocation here that allows him to transgress social and artistic codes. But there is also a great deal of attention, concern for the other, dispensed to each individual (interpreters and spectators), as though everything were finally linked in a great narrative of initiation: that of our curiosity about loving whereas it is sometimes so complicated.

## Un peu de tendresse bordel de merde ! ✨

(A Little Tenderness, for Crying out Loud!)

artistic direction, choreography **Dave St-Pierre**

CLOÎTRE DES CÉLESTINS

running time 1 hour 45 min

21 22 24 25 26 10 p.m.

If it is not easy to feel love, it seems easier to dance it: that is what is immediately striking in *A Little Tenderness, for Crying out Loud!* This exultation in moving on stage, together, separately; this desire to call on every spectator as a witness to the simple "joy of being", to the pleasure of having a body and making it function. Here, the desire to share goes so far that part of the show takes place off the stage, in the church's rows with, and even on, the audience. That a group of boys and girls, naked as the truth, are invited to start dancing with the spectators is not only a provocative element, even a cause for concern, it is also the sign of an irrepressible thirst for communicating, entering into contact, touching the other. Here is Dave St-Pierre's subject: the quest for love, both desperate and full of hope. Since its premiere, *A Little Bit of Tenderness, for Crying out Loud!* has caused many reactions, mostly enthusiastic, sometimes indignant. The former bear witness to a shared experience with these 20 generous dancers who offer on (and off) stage their communicative energy; the latter always take up the same refrain: "But it isn't dance!" Yes, it is really dance, with certain highly technical passages and many dazzling moments. A raw, daring choreographic language without any inhibition. Stage work that is all the more impressive as it is very collective and in the end highly narrative, the company and its "single" machines being led by a mistress of ceremony who talks, comments, attracts, repels, leads her world with a baton, even if she has trouble containing the big fellows with blond wigs.

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## Christian Lapointe

At the age of 30, **Christian Lapointe** seems to be in permanent uproar, in constant reflection on his theatre practice. Trained at the Conservatoire de Québec then at the École nationale de théâtre, the young artistic director of the Théâtre Péril started by staging texts by Yeats, Villiers de l'Isle-Adam, Claude Gauvreau and Mark Ravenhill, between conventional theatre and installation, traditional acting and performance art. With *S.H.C.*, presented as a reading at the Festival d'Avignon 2006, he used his own words and made his mark. But his vocation, he points out, is "to be a director and bring together the right individuals". That is why he founded the collective of creators CINAPS, to find the means of genuine theatre writing. He considers the text a material, "like gel for the lighting designer." "Together, we try to bring out what is there underneath, like a narrative frame, like pictorial space, like mental space." Rather than telling a story, Christian Lapointe seeks to create foundations so that the spectator can weave his own narrative threads. A victim, when he was 19, of an accident that brought him to the burn unit of a hospital, he has a singular relationship with fire. It is based on his fascination with this element that he invites us into *S.H.C.* to develop a whole societal and philosophical reflection.

### C.H.S. (S.H.C.)

text and direction **Christian Lapointe**

CHAPELLE DES PÉNITENTS BLANCS

running time 1 hour 10 min • *première in France*

9 10 11 3 p.m. / 10 11 7 p.m.

C.H.S. [S.H.C.] for Spontaneous Human Combustion. But the play could have been called *Fire*, for everything that is consumed by it: the stake, cigarettes, solitude, the interior flame... *S.H.C.* presents a man who plans to immolate himself. It is his inner voice that speaks, almost calmly, while he is being devoured by the flames, while his skin melts, his muscles blaze, his bones crack. Behind him, at her window, a service station cashier listens; nearby, a scientist comments, rectifies, specifies, using diagrams. Christian Lapointe's writing, simultaneously simple, narrative and fragmented, imposes itself, encompassing different universes, playing on the polysemy of fire, from antiquity to the death camps, from creation to combustion, from the phoenix that burns but is reborn from its ashes to the everlasting condemnation of Prometheus. A collective question infiltrates the existential questioning, that of the trauma of history: that image of a man who is consumed functions as an emblem. Without being a total analogy, it is a way of naming

the inexpressible. It is also a metaphor for the act of loving, creating, simply living. All this is expressed through the device of the acting, minimal, far from any realism: a tableau vivant that is almost motionless, lighting and sound with an evocative power, a television screen, a jerry can of petrol, three actors occupying a space that is as straight as a die. And a text that shifts from one body to another and sharpens our perceptions, in a stripped down and sensitive ceremony.

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## Oskar Gómez Mata

Located in Geneva, the Alakran company has imposed, in some 10 years, its playful and political, delirious and socially aware style. A few opuses with pre-existing texts (*The Spanish Butcher* after Rodrigo Garcia's first plays, *Ubu!* after Jarry and *Build Your Jeep* by Marielle Pinsard), but above all devised texts that have spread the fame of the company and its director: the Basque **Oskar Gómez Mata** who, behind his thin-framed and prim glasses, hides a great deal of extravagance. Anyone who has already seen an Alakran show knows that he can expect anything with these actors, who became masters in the salutary art of transgressing performance codes. A team of "buffoons of the Enlightenment" who are not afraid to play with the ridiculous and the absurd to open us to reflection and criticism. Their most recent creation, *Kairos, Sisyphus and Zombies*, combines, as usual, commotion and brain-teasing to stride across our era and its contradictions with scathing vitality.

### Kairos, sisyphes et zombies (Kairos, Sisyphus and Zombies)

conception and direction **Oskar Gómez Mata**  
in collaboration with **Esperanza López**

CHAPELLE DES PÉNITENTS BLANCS  
running time 1 hour 50 min

14 15 16 7 p.m. / 15 16 3 p.m.

Here is a show where you have a lot of fun, but that can suddenly lead to forced laughter and gnashing of teeth. Because here, people dance "right before the disaster", that is, with the anxious jubilation of the last time. For the Greeks, Kairos represented the idea of the moment favourable for action, the timely but fleeting moment for doing things. Portrayed as an ephebus with winged feet, wearing a small tuft of feathers on his head, who has to be caught in flight at the right moment, Kairos remains our contemporary. Between happening and performance art, a small philosophical manifesto and a thesis on self-derision, Oskar Gómez

Mata and the Alakran poke a hole in the downy reality in which we nestle, proposing this questioning on time: how do we stop the insignificant course of things to find the force of the moment again? We enter this theatre ritual like a life-sized board game, attracted by these actors on the razor's edge of madness and bad taste. We leave with our conscience awakened and perceptions bared. Like Charlie Chaplin of *Modern Times*, prey to the mechanised clock, the idea here is to conquer the essential: the time of another possible life.

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## Nacera Belaza

A Muslim, **Nacera Belaza** looks for ways to reconcile her faith and her love of movement. Bringing her sister in her wake, she patiently digs her own path in the contemporary choreographic universe, with the most simple gestures, blurring the contours of her body to avoid exposing it like an object, reducing her dance to the essential. A long-term search begun over 15 year ago with a first show titled *To Each his Own Chimera*. Nearly a dozen pieces later, through her conviction and tenacity, her chimera has become a reality. At the end of a painstaking work, her faith has given birth to a beautiful and austere dance that has now reached its full maturity with *The Scream*, which she will present in Avignon in the setting of the Chapelle des Pénitents blancs.

### Le Cri (The Scream) ✨

choreography **Nacera Belaza**

CHAPELLE DES PÉNITENTS BLANCS

running time 50 min

19 20 21 3 p.m.

The scream that Nacera Belaza and her sister emit is interior. At the centre of a bare stage, bathed in darkness, it is with their feet almost riveted to the floor that the two young women dance their freedom. Slowly, gently, their upper bodies begin to sway, their arms to sketch increasingly rhythmic arcs of circles, depicting the awakening of a body that has slumbered too long. Barely perceptible, their swaying is gradually amplified until it infuses them with life. We might think it could be an arid duet but it is nothing of the kind. While the air fills with the intoned psalms of Larbi Bestam and the splendid voices of Maria Callas and Amy Winehouse, the atmosphere verges on magic. Repetitive and hypnotic, Nacera and Dalila Belaza's dance takes us out of time, stuns us to better carry us away, to better lift us up. Minimalist but expansive, it touches ascesis as well as pleasure, spirituality as well as a discreet form of sensuality.

## and

SUJETS À VIF - PROGRAMME B

### Quatre semaines et demie...

(Four and a Half Weeks...)

premiere by **Nacera Belaza** and **Serge Ricci**

(see page 32)

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## Zad Moultaqa

It is at the junction of two worlds that the music of Zad Moultaqa, a French-Lebanese composer, is to be found. Trained in the rigour of Western writing (he notably graduated from the Conservatoire national supérieur de Paris), but intrinsically linked to his roots and traditional Arabic music, for the last several years he has been pursuing research on language, integrating the specific features of these two cultures. This research questions history, memory, the contemporary world, explores limits, tensions, and touches on several fields of experimentation. The slow maturation of a unique form of expression gave birth, in 2003, to a series of works whose production has gradually been amplified and in many areas. From choral music to ensemble music, from chamber music to solo vocal music, from electro-acoustics to sound installations and choreography. Two facets of his work will be presented in Avignon: his writing for instrument and voice, with the premiere of *The Other Bank*, and his foray into dance with the deeply moving *No*.

### L'Autre Rive (The Other Bank) ✨

WITH THE CHARTREUSE DE VILLENEUVE LEZ AVIGNON

conception **Zad Moultaqa** performed by **Musicatreize** and the **Ensemble Mezwej**  
direction **Roland Hayrabedian**

ÉGLISE DE LA CHARTREUSE

running time 1 hour 15 min including intermission  
2009 premiere

8 10 9.30 p.m.

A vocal ensemble, Musicatreize, four instrumentalists of the Ensemble Mezwej. A singular form. During the bombings, the child wonders: "And if I were born on the other side?" Two twin universes, closed to each other, drunk with hate and violence. *The Other Bank* experiments with the marks of separation and older fractures. The play simultaneously unfolds in two spaces of La Chartreuse. Creating a kind of ritual, the singers leave the first space, one after the other, to go to the second. They move in this way to "the other bank" where the same play unfolds in reverse. As a mirror effect, a false mirror, since the instruments and languages are different. Inspired by a poem by Ivan Silinski,

the music follows the form of the text: from the group's bellicose energy to extreme solitude. A catharsis. From the exhortation to war, to sacrifice and its excesses, as far as the feeling of loss of self and effacement... or the contrary. During intermission, the public changes rooms and relives the experience in reverse. The same? In any case, strangely close and disturbing.

### Non (No) ✨

conception, music and staging **Zad Moultaqa**

CHAPELLE DES PÉNITENTS BLANCS

running time 9 min • free admission, booking compulsory, tickets to be picked up from 7 July at the Cloître St-Louis ticket office

20 21 11.30 p.m. and midnight

Nine minutes. That is all Zad Moultaqa needs to evoke the war and exhort the world to reject it. Yalda Younes stomps her heels and suddenly machine guns roar and explosions rumble. Nine minutes for what is almost a bullfight duel between the flamenco dancer and the composer's terrifying soundtrack, between the display of force and an absolute fragility. A fight to the death, to prevent us from forgetting all the dead that the ineptitude of combats causes every day.

## and

CYCLE OF SACRED MUSIC

16 JULY - COLLECTION LAMBERT IN AVIGNON - 7 p.m.

Five musical pieces by **Zad Moultaqa**

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## La Vingt-cinquième heure (The 25<sup>th</sup> Hour)

Artists invited to disturb Avignon nights: five shows at midnight in the basement of the École d'Art.

### L'Expérience préhistorique

(The Prehistoric Experiment)

conception, images, editing **Christelle Lheureux**

ÉCOLE D'ART • 2009 premiere

text and performance **Marie Darrieussecq** (12 July),

**Christophe Fiat** (13 July) and **Wajdi Mouawad** (27 July)

12 13 27 midnight • running time 1 hour 20 min

At the heart of the experiment proposed by Christelle Lheureux, a film: *The Sisters of Gion*, shot in 1936 by Kenji Mizoguchi. The artist was inspired by this story about geishas and made a silent film of the same length, following the same storyboard and with the same characters. The

only difference is that these dozen men and women, projected into today's Japan, appear frozen in space: the dialogues have been replaced by looks, the actions by poses. Inanimate figures, they seem to be waiting for a voice and a narrative. This version, faithful but wordless, serves as a matrix open to many stories and interpretations. Christelle Lheureux asked several writers to invent new dialogues and interpret them live during narrative performances, like the "barkers" who accompanied the "prehistoric" beginnings of the cinematography. Each writer thus stamps his own story, his own language, his own subjectivity on the images of this film, which turns to be a tremendous support for the narrative and the imagination. Christelle Lheureux commissioned a new version of this multi-track remake from Marie Darrieussecq; Christophe Fiat and Wajdi Mouawad will also present theirs. To be discovered on stage on the occasion of The 25<sup>th</sup> Hour and in the framework of a video installation running throughout the Festival.

and

## L'Expérience préhistorique - installation

(The Prehistoric Experiment - installation)

8-29 JULY - ÉCOLE D'ART - 11 a.m. - 8 p.m. - free admission

Installation using the images of the film by Christelle Lheureux and several performances commissioned from authors.

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## Projet McQueen

(McQueen Project)

text and performance **Renée Gagnon**

ÉCOLE D'ART

14 15 midnight • running time 1 hour

McQueen, as in Steve, the American actor who was Renée Gagnon's inspiration for a text that deals with the passion a woman can have for a screen icon, as the possible intrusion of fiction into the reality of a life. A woman's poem, a poem made up of men, that reinvents McQueen in an existence accelerated by words, in which a single love creates a thousand images and as many adventures. Very interested in stage extensions of the poetic word, the young author from Quebec imagined *McQueen Project*: a multimedia venture between a Western and a film noir, that brings the book that she published in 2007, *Steve McQueen (My Sweetheart)*, to life. A project that relies on the use of other texts, video (notably the extracts

from McQueen's films) and sound, to create a dialogue with the text and make it come alive in a different way. To bring out other meanings, underline certain passages, have the humour spring out and feel the presence of the lover as much as that of Renée Gagnon who, as a possessed reader, brings her text on stage with great skill.

## Sylphides (Sylphs) ✨

conception **Cecilia Bengolea**  
and **François Chaignaud**

ÉCOLE D'ART • running time 1 hour

18 19 midnight

Cecilia Bengolea and François Chaignaud revisit the romantic figure of the sylph, that immaterial being, the object of a genuine literary infatuation in the 18<sup>th</sup> century and a choreographic one in the 19<sup>th</sup> century. The fruit of human imagination, the sylph was conceived as a medium between two worlds, that of the dead and the living, that of fantasies and reality, of the possible and the impossible. Using a mechanism that allows them to undergo the experience of reducing vital functions to their absolute minimum, Cecilia Bengolea and François Chaignaud offer us disturbing images on our possible annihilation and rebirth.

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## À la recherche d'un employé disparu

(Looking for a Missing Employee)

text and direction **Rabih Mroué**

ÉCOLE D'ART

running time 1 hour 40 min

21 22 midnight

Like a detective's investigation, this performance explores the story of a Lebanese state employee who has disappeared. Using press clippings from local newspapers, Rabih Mroué narrates the unbelievable but true disappearance of the civil servant R.S., first accused of embezzlement of public money, then exonerated. From hypotheses to conclusions, from intuitions to speculations, we are plunged into a reality that uses its own fictions. Official speeches from members of the government and representatives of various political and religious groups, the interpretation of the facts by the media more or less linked to those in power, the opinion of family members: the more the inquest advances, the harder it seems to sort things out in this script full of uncertainties and unexpected twists, where reality turns out to be stranger than fiction.

## Excuses et dires liminaires de Za

(Za's Preliminary Excuses and Assertions)

after *Za* by **Raharimanana**

ÉCOLE D'ART

running time 45 min

direction **Thierry Bedard** music **Tao Ravao**

**24 25** midnight

Somewhere in the middle of the ocean, an island, streets, dumping grounds, immense and forgotten plains where tragedies take place. Somewhere on a land where the powerful dominate, between memory and the present day, a fuzzy period in which nothing distinguishes past from present events. Facing them: Za, a father looking for the body of his son carried off by a torrent of rubbish, the "cellophane river". His wife is mad, he himself seems a prey to irrationality after having been tortured and imprisoned. He rails, asks for forgiveness, humiliates himself, bursts out laughing, sings, recites poems. Surrounded by barbarism, Za is reduced to the only freedom left to him, an immense freedom that he brandishes in his despair: that of language, that of laughter. Between text and music, mental wandering, nonsense and puns, Thierry Bedard and Raharimanana bring us once again to the sources of humanity.

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## Cinematographic territories of the Festival d'Avignon

with Utopia cinemas

in collaboration with **Antoine de Baecque**

**10-25 July** - films at 11.30 a.m., 14.30 p.m. and sometimes 6 p.m.

UTOPIA - MANUTENTION

admission 6 €, 10 tickets 45 €, before noon 4 €

no reservations: tickets purchased at the Utopia cinema  
*subject to modification - definitive programme in the Utopia Gazette and the Spectator's Guide available at the beginning of July or on [www.cine-mas-utopia.org](http://www.cine-mas-utopia.org) and [www.festival-avignon.com](http://www.festival-avignon.com)*

Cinema at the Festival d'Avignon... It is not an entirely new thing as in 1967, Jean-Luc Godard, at Jean Vilar's request, screened *The Chinese Woman* in the Cour d'honneur. The strong cinematographic presence at the Festival this year fulfils our desire to have the stage and screen hold a dialogue on questions relating to narrative and

memory, fiction and non-fiction, which runs through this edition. Apart from the film directors already invited with shows or visual installations, and the directors or actors in the programme who also express themselves through cinema, we have asked film-makers, known or to be discovered, who through their films recount in their own way the territories visited by this Festival, from Quebec to the Near East. Many screenings will be followed by a meeting with the film director. We also hope to propose several new films to you by the film-makers present.

**Danielle Arbid** (Beirut/Paris)

**11 July** - 11.30 a.m. - **Conversations de salon**

(Living Room Conversations) (2003-2009, 56 min)

**12 July** - 2.30 p.m. - **Un homme perdu** (A Lost Man)

(2007, 1 hour 37 min)

Born in Beirut in 1970, Danielle Arbid left Lebanon to study journalism in France, before becoming a film director. Her documentaries, notably *Alone with the War* and *At the Borders*, as well as her first feature-length film, *In the Battlefield*, have been very well-received at festivals. The documentary *Living Room Conversations* captures the real-life discussions of middle-class Lebanese women, detailing what they like and dislike: the country, the family, husbands... *A Lost Man* recounts the trip to the Near East of a French photographer and his encounter with a man from Beirut with a failing memory.

**Pippo Delbono** (Modena)

**24 July** - 2.30 p.m. - **La Paura** (Fear) (2009, 1h06)

**25 July** - 11.30 a.m. - **Grido** (Scream) (2007, 1h15)

An Italian artist and director, well-known at the Festival where he is presenting *The Lie* this year, Pippo Delbono also makes films. His second feature-length work, *Grido* (Scream), is an autobiographical film in which he looks back on the important encounters and moments in his life, in the company of characters that he met along the way. A poetic narrative, a portrait of his itinerary between theatre and reality. He has just finished *La Paura* (Fear), shot with his mobile phone, in which he films in an "unauthorised" way violence, racism and television in Italy.

**Ronit Elkabetz** (Tel Aviv-Jaffa/Paris)

**11 July** - 2.30 p.m. - **Prendre femme** (Taking a Wife)

(2005, 1 hour 37 min) / **12 July** - 11.30 a.m. - **Les Sept Jours** (The Seven Days) (2008, 1 hour 55 min)

A celebrated actress in Israel, Ronit Elkabetz notably acted with Amos Gitai in *Alila* and with Keren Yedaya in *My Treasure* and *Jaffa*. With her brother Schlomi Elkabetz, she has made two films whose recurring element is the character of Viviane whom she plays herself: a woman from an Israeli family of Moroccan origin in quest of emancipation. In *Taking a Wife*, oppressed by her tyrannical husband, she dreams of freedom with a

man she once loved; in *The Seven Days*, after a death in the family, she finds herself in camera with her brothers and sisters for the prescribed seven days of mourning.

#### **Ari Folman** (Tel Aviv)

**18 July** - 2.30 p.m. - **Valse avec Bachir** (*Waltz with Bachir*) (2008, 1 hour 28 min)

A Haifa native, the Israeli Ari Folman has made two feature-length fictional films, *Saint Clara* and *Made in Israel*, as well as several documentaries that have been awarded many prizes. He met with a worldwide success with *Waltz with Bachir*, an amazing animated film on a young soldier's experience during the war in Lebanon.

#### **Amos Gitai** (Haifa/Paris)

**10 July** - 2.30 p.m. - **Kedma** (2002, 1 hour 40 min)

**13 July** - 2.30 p.m. - **Kippur** (2000, 2 hours)

Invited to the Festival with the show *The War of the Sons of Light against the Sons of Darkness*, Amos Gitai, a major figure of the Israel cinema for the last 25 years, presents *Kippur*, a stunning film on the absurdity of war, that of the 1973 Yom Kippur war, and *Kedma*, which gives an account of the 1948 battles between the Jews, the Arabs and the British, at the time of Israel's difficult birth.

#### **Joana Hadjithomas - Khalil Joreige** (Beirut/Paris)

**10 July** - 11.30 a.m. - **Je veux voir** (I Want to See)

(2008, 1 hour 15 min) / **20 July** - 2.30 p.m. - **A Perfect Day** (2006, 1 hour 28 min) / **21 July** - 11.30 a.m. - **Khiyam 2000-2007** (2007, 1 hour 44 min)

These Lebanese film-makers and visual artists have been invited to the Festival with a visual installation. ... "*Like Oases in the Desert*", created for the Église des Célestins. The documentary *Khiyam 2000-2007* is also present in another form in their exhibition. In the fictional documentary *I Want to See*, the actor Rabih Mroué takes Catherine Deneuve into Southern Lebanon after the July 2006 war. Their fiction, *A Perfect Day*, retraces, in today's Beirut, 24 hours in the life of Malek, who suffers from sleep apnea.

#### **Christophe Honoré** (Paris)

**14 July** - 11.30 a.m. - **Ma Mère** (My Mother) (2004, 1 hour 50 min) / **15 July** - 6 p.m. - film to come /

**22 July** - 2.30 p.m. - **Les Chansons d'amour** (The Love Songs) (2007, 1 hour 35 min)

Invited to the Festival to stage *Angelo, the Tyrant of Padua* by Victor Hugo, the film-maker Christophe Honoré, one of the strong personalities of young French cinema, has already written and directed several feature-length films (*17 Times Cécile Cassard*, *My Mother*, *In Paris*, *The Love Songs*, *The Beautiful Person...*) and has just finished his new fiction film *No, My Daughter you Will not Go out Dancing*. He presents *My Mother*, after the novel by Georges

Bataille, a film with Isabelle Huppert and Louis Garrel on a son's blind love for his mother, a woman for whom immortality has become an addiction, as well as *The Love Songs*, a musical and romantic comedy in today's Paris.

#### **Rodrigue Jean** (Montreal)

**15 July** - 2.30 p.m. - **Lost Song** (2008, 1 hour 42 min)

**16 July** - 11.30 a.m. - **Hommes à louer** (Men for Rent) (2008, 2 hours 20 min)

**17 July** - 2.30 p.m. - **Yellowknife** (2002, 1 hour 50 min)

The Acadian Rodrigue Jean came to the cinema after studying biology and sociology and after a detour by choreography and theatre. His cinema, which alternates fiction and documentaries, composes a body of work of great rigour that demonstrates our trouble in communicating, loving, by taking an interest in the margins of Canadian society, as far as madness and violent desires. *Lost Song*, inspired by the myth of Medea, is the story of a woman who became depressed after moving to the countryside, near a lake, with her baby and husband. Wajdi Mouawad took part in this film's writing. *Yellowknife* is a road movie set in Northern Canada portraying a young couple that is drifting, devastated by life and in search of human warmth. The documentary *Men for Rent* presents the words of male prostitutes in Montreal. These films have not been shown before in France.

#### **Michel Khleifi** (Nazareth) - **Eyal Sivan** (Jerusalem)

**23 July** - time to come - **Route 181, fragments d'un voyage en Palestine-Israël** (2004) - film in three parts: **Sud** (South) (1 hour 25 min) **Centre** (1 hour 43 min), **Nord** (North) (1 hour 25 min)

Michel Khleifi, a Palestinian film-maker, notably produced *Wedding in Galilee*, *Song of the Stones*, *Tale of Three Diamonds*. Eyal Sivan, an Israeli film-maker, has made many documentaries including *A Specialist*. Together, they filmed *Route 181, Fragments of a Voyage in Palestine-Israel*, a real trip on a virtual road that follows from north to south the borders of Resolution 181 that stipulated, in 1947, the partition of Palestine into two states. The film gives the floor to the Palestinians and Israelis they met.

#### **Jan Lauwers** (Brussels)

**13 July** - 11.30 a.m. - **Goldfish Game** (2002, 1 hour 34 min)

With the Needcompany, Jan Lauwers is regularly invited to the Festival d'Avignon where he presents, this year, his trilogy *Sad Face | Happy Face*. Also a film-maker, he will show *Goldfish Game*, his feature-length film made in 2002 with his troupe, about a community confronted with its violent disintegration.

#### **Federico León - Marco Martínez** (Buenos Aires)

**22 July** - 11.30 a.m. - **Estrellas** (Stars) (2007, 1 hour 4 min)

At the age of 34, the Argentine Federico León, who started as an actor, writes, is a stage director and makes films. He presents his second film, made with Marco Martínez, a documentary-fiction that plunges us into the slums of Buenos Aires where an actor's agent is looking for poor and marginal people to play their own parts.

**Avi Mograbi** (Tel Aviv)

**20 July** - 11.30 a.m. - **Pour un seul de mes deux yeux**

(For only One of my Two Eyes) (2005, 1 hour 40 min)

**21 July** - 2.30 p.m. - **Z32** (2009, 1 hour 24 min)

At the age of 53, Avi Mograbi has become the turbulent rebel of the Israeli cinema, a sort of trouble-maker constantly in activity. Humorous, caustic, sly, polemic, his documentaries in the first person put Israel to the question. He has made *The Reconstruction*, *Happy Birthday Mr Mograbi!*, *August before the Explosion*. For only *One of my Two Eyes*, he did not hesitate to bring up the myths of Samson and Masada, which teach young Israeli generations that death is preferable to domination, to evoke the Israeli-Palestinian conflict while the second Intifada was raging. In *Z32*, a young Israeli ex-soldier, with a masked face, questions himself on his responsibility in a war crime committed in the West Bank.

**Ghassan Salhab** (Beirut)

**18 July** - 11.30 a.m. - film to come / **19 July** - 2.30 p.m.

**Le Dernier Homme** (The Last Man) (2006, 1 hour 40 min)

A nomad spirit, this Lebanese born in Dakar, exiled in Paris for many years, is also a man from Beirut. He has made three feature-length films that were in fact portraits of his city: *Beirut the Ghost*, *Terra Incognita*, and *The Last Man*. He has just written "1958", an essay on that year's events, the year of his birth, in Senegal and in Lebanon. He presents *The Last Man*, the wanderings of a doctor possessed by an unknown evil in Beirut where a mysterious serial killer is on the run. A gloomy and premonitory metaphor of a Lebanon doomed to devastation.

**Elia Suleiman** (Nazareth/New York/Paris)

**14 July** - 6 p.m. - film to come / **15 July** - 11.30 a.m. -

**Chronique d'une disparition** (Chronicle of

a Disappearance) (1996, 1 hour 24 min) / **16 July** -

2.30 p.m. - **Intervention divine** (Divine Intervention)

(2002, 1 hour 32 min)

Born in Nazareth in 1960, Elia Suleiman, after having lived for a while in New York, became an emblematic figure of the Palestinian cinema. With a scathing irony paired with a brilliant sense of staging and self-derision, he has made a trilogy with *Chronicle of a Disappearance*, *Divine Intervention* (jury prize at the Cannes Film Festival) and *The Time that Remains*, which he is currently completing. In *Chronicle of a Disappearance*, he plays the role of a film-maker who shoots a film on the loss of identity of Israeli Arabs. In *Divine Intervention*, he embodies

a Palestinian from Jerusalem grappling with his sick father and his love for a Palestinian woman from Ramallah whom he can only meet on a parking lot at the border crossing, between the two cities.

**Agnès Varda** (Paris)

**25 July** - 2.30 p.m. - **Les Plages d'Agnès** (Agnès'

Beaches) (2008, 1 hour 50 min)

Where she celebrated, a year ago, her "80 brooms" [slang for 80 years] as she herself puts it, the little grande dame of French cinema proposes a new film bursting with vitality and invention: *Agnès' Beaches*. For Agnès Varda, showing this film in Avignon means making a stop without any nostalgia at one of her beaches, that of Jean Vilar and the TNP, where she worked as a photographer, before making *The Short Point*, *Cleo from 5 to 7*, *Happiness*, *Without a Roof or Laws* and so many others.

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## Sujets à Vif

with the Sacd

**9-16 and 21-28 July**

11 a.m. and 6 p.m.

JARDIN DE LA VIERGE DU LYCÉE SAINT-JOSEPH

### Programme A

**9 10 11 13 14 15 16** - 11 a.m.

**Narcisses-O** / commissioned from **Kate Strong**

From echo to ego, from Freudian abysses to jolts of humour, Kate Strong opens up, loses herself, juggles with performance codes and reveals the ironic and provocative image of an interpreter grappling with her own narcissistic mechanisms.

author and director **Coraline Lamaison**

interpreters **Kate Strong, Julien Andujar**, composer

**Pierre Jodlowski**, scenographer **Marie Szersnovicz**

and

**Culture & administration**

/ commissioned from **Antonija Livingstone**

Here is a performance by two North American artists who adopt Gertrude Stein as a godmother. Their joie de vivre and their happiness in being together on a stage will give us a clue to help us understand everything that can make people feel about life on stage.

performer **Antonija Livingstone**

choreographer and dancer **Jennifer Lacey**

### Programme B

**9 10 11 13 14 15 16** - 6 p.m.

**Quatre semaines et demie...** (Four and a Half

Weeks) / commissioned from **Nacera Belaza**

First of all time, four and a half weeks, as a first

constraint, a framework that it will be impossible to transgress, that implies a dynamic, a rhythm, urgency. A time that organises the way to and the place of the meeting, a time that is limited. And then the desire meet desire to compare two personalities. Face to face, with a bit of emptiness around and between them to reveal what binds them...

choreographer **Nacera Belaza**

interpreters **Nacera Belaza, Serge Ricci**

and

### **Ana Fintizarak**

/ commissioned from **Yalda Younes**

"I am waiting for you." It is based on the pulsing refrain from an old Egyptian song that the threads of an impossible meeting are woven and unwoven. Bursts of this song come back to haunt Yalda Younes's gestures and Yasmine Hamdam's voice.

dancer and choreographer **Yalda Younes**

adaptation, composition and singing **Yasmine Hamdan**

## **Programme C**

21 22 23 25 26 27 28 - 11 a.m.

### **Miroir, miroir** (Mirror, Mirror)

/ commissioned from **Mélissa von Vépy**

As a starting point for this visual and sound reverie, a mirror. An object that immediately induces a host of references to the cinema, stories, tales and mythologies, while generating formidable questions vis-à-vis oneself. The ordinary situation of being in front of the mirror becomes a voyage to the abyss that pushes our apprehension of the real to its limits. We can always try to save appearances: objectively, our reflection lies!

conception and interpretation **Mélissa von Vépy**, writer

**Angélique Willkie**, composer and pianist **Stephan Oliva** and

### **Trois quartiers** (Three Quarters)

/ commissioned from **Dominique Reymond**

An actress (interpreter) is asked to take part in an artistic project that she would initiate. Used to interpreting works that are proposed to her, she doesn't really know how to react. She then turns to a director (conductor) so that he can reflect with her and an author (composer).

actress **Dominique Reymond**, director **Gian Manuel Rau**,

writer **Valérie Mréjen**

## **Programme D**

21 22 23 25 26 27 28 - 6 p.m.

### **Out: of passion**

/ commissioned from **Lynda Gaudreau**

A choreography created for a musician and a piano. Musical pieces written for instruments, the body and objects onstage: a choreographic concert.

choreographer **Lynda Gaudreau** writer, composer and

interpreter **Clara Furey**, additional arrangements **Tomas**

**Furey**, scenographer **Anick La Bissonnière**

and

### **Dis-moi quelque chose** (Tell Me Something)

/ commissioned from **Nicolas Bouchaud**

Stage actors, familiar with major texts, Nicolas Bouchaud and Catherine Vuillez share a private passion: the clown. Really looking at them, you should have suspected it, something in their eyes crinkles. At the heart of the encounter, in the drunkenness of the clown, they sketch out a singular speech, invoking at the Jardin de la Vierge the most tragic and comical figure that we all know: love.

actor **Nicolas Bouchaud**, actress **Catherine Vuillez**

under the direction of **Anne Cornu** and **Vincent Rouche** directors

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## **Readings at the Musée Calvet**

22-26 July

MUSÉE CALVET - 11 a.m. - free admission

22 July

### **Silence d'usines : paroles d'ouvriers**

(Silence from Factories: Workers' Words)

based on interviews with former workers

of the Philips factory conducted by **Wajdi Mouawad**

in Aubusson in 2004

with **Patrick Le Mauff, Wajdi Mouawad, Nathalie Bécue**

In 1987, the Philips factory in Aubusson shut its doors, to the stupefaction of the 300 employees who worked there. Behind this premonitory sign of the tragic consequences of an exacerbated globalisation, there were individuals, ground down by the machine. Fifteen years later, a few of them agreed to look back to this painful episode. Extracts of those sharp memories will be read, Patrick Le Mauff and Nathalie Bécue lending their voices to those that bore witness to the event, Wajdi Mouawad taking on his own role, that through which words are liberated.

23 July

### **Communistes et compagnons de route malakoffiots**

(Malakoff Communists and Travel Companions)

based on interviews with militant communists

conducted by **Wajdi Mouawad** in Malakoff in 2007

with **Pierre Ascaride, François Marthouret, Ève-Chems**

**de Brouwer**

It was while listening to Pierre Ascaride telling him the history of Malakoff that Wajdi Mouawad noticed that he didn't know what being a communist meant. Curious to find out the answer, he went to meet eighteen members and travel companions of the party, whom he interviewed at their homes, between the two rounds of the 2007 presidential

elections. This reading carries us to the heart of moving and precious personal accounts, of political and intellectual itineraries, lives totally devoted to defending an idea of society.

**24 July**

**Ad Vitam**

text by **Joël Jouanneau**, read by the author

A 7-year-old child, looking at rock paintings in the cave of Font-de-Gaume, suddenly bursts into tears in front of two interlaced vowels. Sixty years later, having become a successful author, he questions the reason for these tears, which leads him to revisit his intimate geology.

**25 July**

**Reading by Olivier Cadiot**

new texts by **Olivier Cadiot**, read by the author

A poet and novelist, an inventor of literature, Olivier Cadiot also presents his words on opera or rock concert stages. With the director Ludovic Lagarde, he transforms into theatre his books such as *The Colonel of the Zouaves*, *Definitive and Durable*, *Return of the Loved One*, *Fairy Queen* and soon to come, *A Nest to Do What with*. This reading, composed of new texts, will be the occasion to plunge into the singular universe that he builds like a modern-day Robinson with his inventive and jubilant language. He will be, with Christoph Marthaler, associate artist of the 64<sup>th</sup> edition of the Festival d'Avignon.

**26 July**

**Voix off (Voice Off)**

extracts from *Voice Off* by **Denis Podalydès**

read by the author

In *Voice Off*, a modest and fragmented self-portrait, the actor and writer bares himself by summoning the voices of those who shaped him. The voices of his family in the broad sense, those of his parents, friends, those of his masters as well, his models among whom are Jean Vilar, Michel Bouquet and Pierre Bourdieu. Each voice calling forth a memory, it is a part of the book of his life that Denis Podalydès proposes us to leaf through, letting us hear, aloud, a little of what he is.

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**Théâtre des idées**

(Theatre of Ideas)

**10 12 14 18 19 20 26**

GYMNASÉ DU LYCÉE SAINT-JOSEPH - 3 p.m.

estimated running time 2 hours - free entrance

definitive programme in the *Spectator's Guide* available at the beginning of July

Based on dialogues between intellectuals, the Théâtre des idées - which grows out of discus-

sions with the associate artist - helps clarify certain questions raised by the programme and build a critical space related to the themes taken up by the Festival's artistic proposals.

conception and moderation **Nicolas Truong**

**10 July**

**La guerre est-elle finie ? (Is the war finished?)**

We are no longer dealing with wars between states but explosions of violence, that we can never predict, that strike innocent populations. The field of war has widened: it is no longer a battlefield where dying is acceptable, but a permanent state of terror. What is war, without a face-to-face, without a victory or a defeat, without a beginning or an end? In what sense is war a metaphor for the human condition?

with **Frédéric Gros** philosopher

**12 July**

**Quelle politique de l'art ? (What politics for the arts?)**

Flattered by the culture industry, the spectator is very much held in contempt by aesthetic criticism and political radicalness. Because, unlike creative people, the spectator seems passive; unlike actors, he seems to remain a consumer. A philosopher attached to the equality of intelligence, Jacques Rancière dismantles this cliché that makes of theatre, images and performance stages of illusion. Based on a reflection about the emancipated spectator, he explores the theoretical and practical possibilities of a political art.

with **Jacques Rancière** philosopher

**14 July**

**Les mythologies, lumières de notre temps ?**

(Mythologies, enlightenment of our time?)

Has the myth always been, as Nietzsche said, a summary of the universe? From the conflict in the Middle East to the America of Barack Obama, and to the question of national identity, is it relevant to turn to mythologies and ancient Greek tragedies to understand our present? What is a myth? Is there mythical thought? What are the new mythologies, particularly those connected to the cinema?

with **Marcel Detienne** comparative anthropologist,

**Sylvie Laurent** specialist on the United States

**18 July**

**Quelle poétique et politique de la frontière ?**

(What poetry and politics of the border?)

What is a border, at a moment when the world is oscillating between the disappearance of territorial limits through the global media network and the construction of barbed wire fences to be better protected against migratory influxes? How can borders, not only national, political or social, but also psychological, cultural and religious, be crossed? What is the thinking of the exiled? How

can the history and current state of migrations be represented?

with **Michel Feher** philosopher, **G rard Noiriel** historian

**19 July**

**Comment devient-on un h ros ? Comment devient-on un bourreau ?** (How does one become a hero? How does one become a torturer?)

What are the psychological, political and social motives that lead men to become exemplary heroes or white-collar criminals, resistance fighters or murderers? How can the swing to barbarism be understood? Based on investigative work, observation and fictions that explore the part of darkness in societies, the idea is to ask oneself how individual can lean towards barbarism or be able to resist it.

with **Nancy Huston** novelist and essayist,

**Michel Terestchenko** philosopher

**20 July**

**Quels retours du r cit ?**

(Which comebacks for narration?)

Faced with the hold-up on the imaginary carried out by story-fabrication machines set up by the culture industry or the dens of political communication, how can the art of performance resist the new narrative order, at a time when the borders between reality and fiction are being erased? How can the theatre tell stories and invent liberating counter-narrations faced with this new "weapon of mass distraction"?

with **Wajdi Mouawad** director and actor, **Christian Salmon** writer, **Vincenzo Susca** sociologist of the imaginary

**26 July**

**Les traces de l'histoire** (The traces of history)

A history professor at Princeton University, Natalie Zemon-Davis is a specialist in the social and cultural history of France in the 16<sup>th</sup> and 17<sup>th</sup> centuries. Her work, which deals as much with the return of Martin Guerre as the history of women, is based on the particular art of questioning the past of individuals that she endeavours to draw out of forgetfulness. A meeting with a historian whose work has inspired one of Wajdi Mouawad's upcoming works.

with **Natalie Zemon-Davis** historian

**and also**

**Qu'est-ce que la pens e m diterran enne ?**

(What is Mediterranean thinking?)

A matrix of cultures of openness, a sea of communication of ideas and a place where knowledge mingles, a centre of gravity and tension of our modernity, the Mediterranean is a singular region of crossed thinking. At the time when an economic union is being created for the Mediterranean, the idea is to question the meeting points between East and West, within this living crossroad of civilisations.

date and participants to be announced at the beginning of July in the *Spectator's Guide*

*The meetings of the first four years (2004-2007) have been brought together in a work titled Le Th atre des id es, 50 thinkers to understand the 21<sup>st</sup> century, published by Flammarion  ditions (2008).*

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## The European Meeting

OF AIX AND AVIGNON FESTIVALS

Artistic creation and creativity: tools to do what with?

**10 11 12 July** – free admission

detailed programme in the *Spectator's Guide* available at the beginning of July

Initiated in 2007 by the Festival d'Avignon and extended to the Aix-en-Provence Opera Festival in 2008, to explore together the theme of Intercultural Dialogue, the Rencontres Europ ennes offer a space to reflect and debate on the European project from the angle of art and culture. They represent a unique forum for exchange between public, artists, cultural operators and representatives from the political, economic and scientific spheres.

2009 has been declared "European Year of Creativity and Innovation". Even though these two words are branded as fundamental values for the future of Europe in order to tackle the challenges of globalisation and the upheavals of the international crisis, they remain complex and fragile notions. Such a political and media exposure could leave them empty of substance.

At the same time, and it would be naive to only see this as a coincidence, the European Union is for the first time attempting to define the principles and the framework of a common cultural policy, as debates are underway in our societies around the intrinsic value and the role of the arts. Both question the place of the artist: explorer, creator of meaning, cultural go-between, peace soldier, anaesthetist for the pains of the world?

In this context, the Rencontres Europ ennes endeavour to study the connections and interactions between artistic creation and creativity.

Starting from the experience of the performing arts, they will scrutinise the dynamics at play in the ongoing dialogue between tradition and modernity as well as in the constantly evolving relationship between the work of art, the artist and the audience,

and in particular the fundamental changes carried over by new information technologies.

Using concrete examples, they will testify of ongoing and prospective connections between the performing arts and the agents of economic, social and scientific innovation. They will explore the creative mechanisms at play in the performing arts and their potential transfer to other fields of society.

Finally, drawing from these reflections and examples, they will aim at identifying learning points, challenges, perspectives and lines of action regarding regional and European public policies, modes of interaction between the various actors of society, and the place and role of the artists.

### Public meetings

**10 July** - CENTRE DE CONGRÈS - AIX-EN-PROVENCE  
3 p.m. to 6 p.m.

**Artistic creation and creativity:  
tradition and modernity**

**11 July** - GYMNASSE DU LYCÉE ST-JOSEPH - AVIGNON  
3 p.m. to 6 p.m.

**Artistic creation and creativity:  
conditions for a dialogue with society**

**12 July** - GYMNASSE DU LYCÉE ST-JOSEPH - AVIGNON  
10.30 a.m. to 1.30 p.m.

**Artistic creation and creativity:  
great tools but what for?**

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## Drama School goes to the Festival

co-production Festival d'Avignon - ISTS

Apart from their proximity, the Festival d'Avignon and the Institut Supérieur des Techniques du Spectacle (ISTS) envisage their respective missions with the desire to be conveyors. Culture conveyors, conveyors in the pedagogical meaning of the word, the two institutions have therefore decided to repeat the experiment launched in 2008 of presenting the end-of-the-year project of the major performing arts training institutions, to have these students undergo the experience of meeting with the audience. After the ENSATT illuminated by the presence of Anatoli Vassiliev and the ERAC, supervised by Ludovic Lagarde and Laurent Poitrenaux, the Atelier-Théâtre of the ISTS this year welcomes the ESNAM (école Nationale Supérieure des Arts de la Marionnette), the puppet school from Charleville-Mézières.

### 8-12 July

ISTS, CLOÎTRE SAINT-LOUIS - 4.30 p.m. and 7.30 p.m.  
estimated running time 1 hour • free admission with reservation • tickets to be collected from 7 July at the ticket office of the Cloître Saint-Louis

#### Le Théâtre ambulant Chopalovitch

by **Lioubomir Simovitch** (extracts)  
by the 8<sup>th</sup> class (2008-2011) of the ESNAM  
Work supervised by the pedagogical team of the ESNAM, led by **Jean-Louis Heckel**  
interpretation, scenography and construction **Luce Amoros-Augustin, Samuel Beck, Manuel Congreta, Simon Delattre, Erika Faria de Oliveira, Marie Godefroy, Carine Gualdaroni, Cristina Iosif, Romain Landat, Irène Lentini, Justine Macadoux, Simon Moers, Chloé Ratte, Aitor Sanz Juanes, Naomi Van Niekerk**

There are 15 of them, French and foreign. They are finishing their first year of studies at the École Nationale Supérieure des Arts de la Marionnette (ENSAM) of Charleville-Mézières, whose aim is to acquire of the basics: acting, voice, body, playwriting, visual arts. To introduce the spectator to this training, the student actor-puppeteers will present three variations of *Le Théâtre ambulant Chopalovitch* by Lioubomir Simovitch, a text that treats occupation and its consequences. This Serbian author, born in 1935 in Oujitse, recounts the resistance to Nazi oppression through the story of a theatre company, or the shock of the encounter between reality and utopia. Echoing current events, the text questions the place of the artist and theatre performance in a country at war, in a crisis, in mutation. Through three scenographic projects produced by the students, the question of the actor-puppeteer in a text whose manipulated figure is a priori absent, is asked. With all the participants of the pedagogic council, we seek to develop the dual identity of the actor and the puppeteer in his relationship with the manipulated object and to deepen the place of the puppet in any classic or traditional theatre work.

**Lucile Bodson**, director

In addition, during the same period, the students of the ESNAM will create a stage adaptation of extracts of texts by E. G. Craig, in the framework of the exhibition devoted to him at the Maison Jean Vilar.

and

EXHIBITION AND PROJECTIONS

**8-12 July** - ISTS - 1<sup>st</sup> floor - 10 a.m. to 1 p.m.  
Puppets on stage

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### Spectators information

#### The École d'Art foyer des spectateurs (the spectator's green room)

A venue of conviviality, fitted out by the students of the École d'Art of Avignon, the Foyer des spectateurs invites you to a genuine stopping place in the heart of the city.

Le Foyer des spectateurs is also a **resource centre**. In it, you'll find additional and detailed information on all the shows and guest artists, a selection of works to consult at the Foyer as well as daily press reviews of the Festival. Without forgetting the space invested by Arte, which will propose, apart from Internet access and a broad multimedia collection, having you discover the Festival through an interactive map of Avignon and becoming its active witnesses.

A place where the public and the works intersect, the École d'Art has naturally become a **privileged meeting place between the spectators and the artists**. It is notably here that the Dialogues with the Public (see next page) take place as well as the discussions whose programme you'll find in the Spectator's Guide.

The École d'Art is also a venue for artistic proposals. Besides the shows that will be presented here at midnight in the framework of The 25<sup>th</sup> Hour (see page 28), you can discover them here, free of charge, from 11 a.m. to 8 p.m.:

**- L'Expérience préhistorique**  
(The Prehistoric Experiment)  
an installation by **Christelle Lheureux** (see page 28)

**- Les Interprètes, Festival d'Avignon 2008**  
(The Performers, Festival d'Avignon 2008)  
an exhibition by **Martine Locatelli**

During the Festival d'Avignon 2008, the photographer Martine Locatelli created a series of images with the help of several performers such as Valérie Dréville, Olivier Dubois and Laurent Poitrenaux. A reflection on acting and the idea of the actor that she now delivers through a dozen colour photographs. In a presentation that mixes fiction and reality, Martine Locatelli shows us those uncertain moments of transition during which the actor becomes his character and vice versa.

#### Press conferences, dialogues with the Public meeting the artists

Because the experience of a show is not limited to the duration of the performance, because there is one before and one after, the Festival d'Avignon has prepared spaces for meeting the artists so that you can talk with them and better understand their approach.

Moderated by Antoine de Baecque and Jean-François Perrier, **press conferences** welcome, in public, the words of the artists before their show is premiered. A dynamic way to enter the works, in the morning, at 11.30, in the Cloître Saint-Louis courtyard.

Moderated by the Ceméa team, **Dialogues with the Public** offers you, every morning at 11.30 in the École d'Art courtyard, to discuss your impressions with the artistic teams of the shows you'll have discovered.

free admission - detailed programme in the Spectator's Guide available at the beginning of July

#### The Spectator's Guide the Festival from day to day

A travel companion for the spectator-voyager, the *Spectator's Guide* lists, day by day, all the readings, public broadcasts, exhibitions, film projections, meetings and debates organised to enrich the shows. Events that are mostly free of charge, proposed by the Festival or its partners, related to the questions raised by the artists.

Available at the beginning of July at the reception area of the Cloître Saint-Louis but also at all the performance venues, it is an indispensable tool for your journey through the Festival..

#### [www.festival-avignon.com](http://www.festival-avignon.com) information resource, space to express yourself

Apart from meetings with the artists, the Festival invites you to enter another space of words: that of its Internet site. You'll find all the information on the Festival and its programme (schedule, presentation of the shows, press releases, images, video recordings of the press conferences, sound recordings of Dialogues with the Public and the Théâtre des idées...). You'll also discover a section inviting you to share your feelings, your thoughts, in short, giving your opinion on the shows and proposals you'll have seen. Because the theatre only comes alive through its relationship with the spectator, don't hesitate to take the floor. Computers are at your disposal in the École d'art, in the ARTE space.

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**Practical information****Useful phone numbers****Festival d'Avignon**

information: + 33 (0)4 90 14 14 60  
 ticket office (from 15 June): + 33 (0)4 90 14 14 14  
 administration: + 33 (0)4 90 27 66 50

**Tourist offices**

Avignon: + 33 (0)4 32 74 32 74  
 Villeneuve lez Avignon: + 33 (0)4 90 25 61 33

**Avignon, City Hall:** + 33 (0)810 084 184

**SNCF (train) information:** + 33 (0) 36 35

**Taxis-24/24:** + 33 (0)4 90 82 20 20

**Vélo-cité, bicycle-taxi service:**

+ 33 (0)6 37 36 48 89 or [www.velo-cite.fr](http://www.velo-cite.fr)

**Transport for people with reduced mobility or in wheelchairs, L'Âge d'Or Service:**

+ 33 (0)4 90 02 01 00

**TCRA bus:** + 33 (0)4 32 74 18 32

**Centre de jeunes et de séjour du Festival**

This organisation, set up by the Ceméas, the Festival and the city of Avignon, proposes cultural trips from 5 to 15 days for teenagers from 13 to 17 years old and for adults. Reception is organised in schools. All the trips offer artistic initiation activities, meetings with artists and performing arts professional as well as special admission conditions for the shows.

**Information and registration until 6 July**

Ceméa - Centre de jeunes  
 20 rue du Portail Boquier 84000 Avignon  
 + 33 (0)4 90 27 66 87  
[www.cemea.asso.fr/culture](http://www.cemea.asso.fr/culture)

**Information and registration from 7 July**

Ceméa - Centre de jeunes  
 Lycée Saint-Joseph  
 62 rue des Licés 84000 Avignon  
 + 33 (0)1 53 26 24 28  
[www.cemea.asso.fr/culture](http://www.cemea.asso.fr/culture)

**The Festival library**

**7-29 July** - CLOÎTRE SAINT-LOUIS - 10 a.m. to 7 p.m.

Run by the Avignon bookshop, Les Genêts d'Or, the Festival library offers a very broad choice of books related to the programme. You'll find all the new "performing arts" publications of the year, a collection of indispensable titles, collections and publications not found elsewhere, as well as a selection of CDs and DVDs. Over 2,000 works await you in this enormous cool space, located in the Cloître Saint-Louis courtyard, without forgetting the knowledgeable recommendations of a specialised team. Regular events (programme

posted every day in the courtyard) moreover favour friendly encounters. A bookshop point is also open at the École d'Art during the meetings with the artists and at the Festival's venues during the performances. Another bookshop is located in the courtyard of the Maison Jean Vilar.

**The Festival shop**

**7-29 July** - PLACE DE L'HORLOGE - 11 a.m. to 11 p.m.

In the heart of the city, the shop is an information and sales point that offers you a variety of classic and original objects. Souvenirs of the 2009 Festival d'Avignon that you can take home or offer as a gift.

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**Itineraries for venues outside the city****All the itineraries are marked with red panels at the Porte Saint-Charles****Carrière de Boulbon**

ZAC du Colombier, Boulbon  
 (15 km/30-35 min from the Saint-Charles gate)

- turn right outside the city walls, follow the sign "autres directions"
- take the Pont de l'Europe, follow the sign "Nîmes"
- at the end of the bridge, turn right, follow the sign "Villeneuve/Font d'Irac"
- at the stop sign, turn right, follow the sign "Aramon"
- continue for 9.3 km and at the roundabout, take the bridge following "Vallabrègues/Boulbon"
- at the end of the bridge, go straight then follow the sign "La Carrière" (itinerary signposted)

**Châteaublanc-Parc des expositions**

chemin des Férons, Avignon  
 (10 km/30-40 min from the Saint-Charles gate)

- turn left outside the city walls, follow the sign "Aix-en-Provence", keeping to the city walls
- turn right, follow the sign "Marseille (A7)/Cavaillon/Aix-en-Provence (N7)" for 8 km until the airport roundabout (3<sup>rd</sup> roundabout, be careful not to turn before)
- at the roundabout, take the exit "Parc des expositions" (itinerary signposted)

**Chartreuse de Villeneuve lez Avignon**

58 rue de la République, Villeneuve lez Avignon  
 (4 km/20 min from the Saint-Charles gate)

- turn right outside the city walls, follow the sign "Autres directions"
- keep to the ramparts, follow the sign "Barthelette" until the Daladier bridge
- go under the bridge and follow "Villeneuve"
- take the bridge and cross both arms of the Rhone
- at the end of the bridge, turn right and follow the sign "Villeneuve centre"

- continue for about 1 km until the roundabout, turn left and follow "Centre historique/Hôtel de Ville"
- continue to the Chartreuse monastery (itinerary signposted)
- the car park is on the right about 20 m after the entrance (limited number of spaces)

### La Miroiterie

3 route de Lyon, Avignon

(200 m on foot from the Saint-Lazare gate)

- turn right outside the city walls, then left following the sign "Orange/Valence"
- the venue is 20 m from this point

### Salle de Montfavet

rue Félicien-Florent,


Agroparc technological centre, Avignon

(8 km/25 min from the Saint-Charles gate)

- turn left outside the city walls, follow the sign "Aix-en-Provence", keeping to the city walls
- turn right, follow the sign "Marseille (A7)/Cavailon/Aix-en-Provence (N7)"
- continue straight for 6.5 km, turn left following the sign "Agroparc/Chambre d'Agriculture"
- continue for 800 m, the Salle de Montfavet is on the left

### Shuttle buses

Prices and detailed schedule in the Spectator's Guide available at the beginning of June, for the various venues:

- shuttle buses from the Festival to Châteaublanc-Parc des expositions, the Salle de Montfavet and the Carrière de Boulbon 
- Bustival line to the Chartreuse de Villeneuve lez Avignon
- Bustival TCRA buses also run in the evening

*Please note that on 14 July, the national holiday, because of the fireworks, you will encounter delays crossing the Rhone river and reaching the city of Avignon starting from the end of the afternoon.*

*Recommendation: Think about carpooling.*

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## Booking

Open from 15 June

### By telephone

+ 33 (0)4 90 14 14 14

- from 15 June 6 July from Monday to Friday
  - from 7 July every day from 9 a.m. to 1 p.m. and 2 p.m. to 5 p.m.
- (booking fee: €1.60 per ticket, €25 flat rate for 25 seats or more)

### Payment

#### • by credit card:

immediate confirmation at time of reservation

#### • by cheque: until 30 June only

- confirmation on receipt of the cheque (bank or postal for French accounts or eurocheque from abroad) made out to the Festival d'Avignon (please write your customer code on the back of the cheque) and sent to the following address:

Festival d'Avignon, Service billetterie

20 rue du portail Boquier 84000 Avignon, France

- Your cheque must arrive within five days of your phone reservation. The order becomes valid on receipt of payment. If no payment arrives after these five days, your reservation will be cancelled
- From July 1, only phone reservations immediately paid by credit card will be accepted

### By Internet

[www.festival-avignon.com](http://www.festival-avignon.com)

- booking fees: €1.60 per ticket
- open from 15 June at 9 a.m.
- payment only by credit card
- ticket sales open until midnight of the night before the performance

### Collecting tickets reserved by telephone and the Internet

To make sure you get your tickets before the shows, tickets reserved by phone or the Internet are not mailed but are to be picked up at the ticket office

- from 15 June to 6 July from Monday to Friday from 11 a.m. to 6 p.m.
- from 7 July, every day from 11 a.m. to 7.30 p.m.
- on the day of the show:
  - at the Cloître Saint-Louis until three hours before the start of the first show you have chosen
  - at the ticket booth at the venue of the first show chosen, 45 minutes before the performance begins.

### At the ticket office, Cloître Saint-Louis

20 rue du portail Boquier, Avignon

- from 15 June to 6 July, from Monday to Friday from 11 a.m. to 6 p.m., except Monday 15 June from 9 a.m.
- from 7 July every day from 11 a.m. to 7.30 p.m.
- for shows on the same day, reservations close three hours before the start of each performance. Any remaining tickets go on sale at the entrance to the show venue, 45 min. before the start of the performance

### At the Fnac

reservation fee: €1.80 per ticket

- discount tickets for Fnac members only
  - **In the stores:** in all Fnac stores in France, Switzerland and Belgium
  - or on [www.fnac.com](http://www.fnac.com)
- Monday 15 June from 10 a.m.

**Payment****• by credit card:**

immediate confirmation when order is placed

**• by cheque:** at least 10 days before the date of the first performance

- the reservation is confirmed on receipt of the cheque (please write your customer code on the back of the cheque)

- Tickets must be picked up during Fnac opening hours

*Please note that Fnac stores are closed on Sundays and bank holidays*

**Ticket prices****• Cour d'honneur at the Popes' palace**

	normal	reduced	under-25	folding seat
category I:	€38	€31	€15	€25
category II:	€30	€25	€13	€13

numbered seats

**• special price** for *Littoral, Incendies, Forêts* performed on the same night

	normal	reduced	under-25	folding seat
category I:	€50	€40	€20	€25
category II:	€40	€32	€16	€13

numbered seats

**• Opéra-théâtre**

	normal	reduced	under-25
category I:	€27	€21	€13
category II:	€16	€13	€13

Cat. I numbered seats in the pit, stalls and dress circle  
Cat. II seats not numbered in the circle and upper circle

**• All other venues:** see ticket prices, show by show, in the schedule on the next page

**Concessions****For everyone**

• for the purchase of more than 25 tickets (reduced price)

• individual multi-ticket for five or more shows for the same person in the same order (reduced price)

*Concessions available on the Internet, by telephone and at the ticket office at the Cloître Saint-Louis*

**On presentation of documentary proof for**

• unemployed (reduced price)

• people working in the performing arts (reduced price)

• young people and students under 25

• anyone receiving the minimum insertion revenue (RMI)

*Concessions available*

- *by phone only until 30 June with payment by cheque and a photocopy of documentary proof (you must show the original when you collect your tickets)*

- *at the ticket office at the Cloître Saint-Louis*

- *at the entrance to the show venue*

*Please note that these concessions are not available at the Fnac*

*You may be asked for the documentary proof entitling you to a concession at the entrance to the show venues*

**Other information****Accessibility**

Seats are reserved for spectators in wheelchairs or with reduced mobility.

Reservations by phone only: + 33 (0) 4 90 14 14 14, until the day before each performance

*Unfortunately, because of their layout, certain venues are not accessible*

In addition, certain shows are more easily accessible for the hearing and vision impaired

For more information: + 33 (0)4 90 14 14 60

**Please read carefully**

• The doors open 15 to 30 min before each show begins unless, for artistic or technical reasons, the audience may be seated later (example: if the artists are on stage when the spectators take their seats)

• The performances begin on time. If you arrive late, you will not be admitted and your ticket will not be refunded

• 5 min before the show starts, unpaid seats will be put on sale and numbered seats are no longer guaranteed in the venues concerned,

• Children must have a ticket to be admitted to the venues

• Tickets are non-refundable and non-exchangeable

• Venues with numbered seats: Cour d'honneur at the Popes's palace, Cour du lycée Saint-Joseph, Opéra-théâtre (cat. I), Carrière de Boulbon

• All other venues: no numbered seats

• Light meals, snacks and beverages may be purchased at venues outside the city: the Carrière de Boulbon, the Chartreuse de Villeneuve lez Avignon, Châteaublanc-Parc des expositions and the Salle de Montfavet.

*Please note on 14 July, the national holiday, because of the fireworks, you will encounter delays crossing the Rhone river and reaching the city of Avignon starting at the end of the afternoon.*

**Avignon Pass: to discover the city**

By presenting your ticket to the Festival d'Avignon at the entrance to the main monuments and museums in Avignon and Villeneuve lez Avignon, you'll receive the PASS price (20 to 50% discount according to the venues visited)

For more information, please contact the Tourist Office:

+ 33 (0)4 32 74 32 74 or on [www.ot-avignon.fr](http://www.ot-avignon.fr)

**For any other information: + 33 (0)4 90 14 14 60**

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*Translation Eileen Powis*