

# 66<sup>È</sup> FESTIVAL D'AVIGNON

DU 7 AU 28 JUILLET 2012



FONDATION  
CREDIT COOPERATIF  
FONDATION D'ENTREPRISE

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- ▲ VIDEO
- ✱ EXHIBITION
- ⚡ PERFORMANCE



# Editorial

The associate artist of this 66th Festival is the actor and director Simon McBurney. After studying with Jacques Lecoq in Paris, he returned to London where he founded his company Complicite, which knows no bounds, either geographic or artistic. Each of his creations is an opportunity to bring together collaborators using all the media possible: words, often adapted from literature, bodies, gestures, images and music. Together they find a common language by creating an iconoclastic and moving theatre. Simon McBurney's choice to adapt, for the Cour d'honneur of the Popes' Palace, *The Master and Margarita* by Mikhail Bulgakov shows his desire to stage rich and lively stories in which different times and imaginative worlds intertwine, and to consider the theatre above all as a place for invention and commitment.

He shares this approach with the English writer John Berger, whose presence will also mark this Festival. Through his writings, he uncompromisingly tells about man and his capacity to love, society and its injustice, or works of art and their mysterious power.

The spirit of "complicity" will cross this Festival, to which we have invited artists from different horizons who, by inventing their own theatre, question us about its foundations:

- a theatre that asks itself what a contemporary form is, with plays from the repertory revisited by Arthur Nauzyciel or Stéphane Braunschweig, current texts written by Guillaume Vincent and Christophe Honoré, including another play that will be staged by Éric Vigner, theatre performances like the one proposed by the Forced Entertainment group;
- a theatre in tune with reality to talk about the deviations of financial systems with Nicolas Stemann and Bruno Meysat, political violence in Colombia with the Mapa Teatro, in Lebanon with Lina Saneh and Rabih Mroué, at the borders of Europe with Fanny Bouyagui, environmental risks with Katie Mitchell, and Thomas Ostermeier, who will stage Henrik Ibsen;
- a theatre in which music enriches dramaturgy as much as words and images, as in Christoph Marthaler, William Kentridge, the 1927 company and Séverine Chavier's work;
- a theatre that draws its narrative strength from contemporary literature, whether it is that of J. M. Coetzee for Kornél Mundruczó, David Peace for Jean-François Matignon or Elfriede Jelinek, W. G. Sebald or the Nouveau roman;
- plays inspired by the visual and performance arts, offering moments of new sensitive experiences as in Markus Öhrn, Romeo Castellucci, Steven Cohen, Jérôme Bel and Romeu Runa, and Sophie Calle's exhibition;
- and plays that find, in the body and choreography, a way to reflect on what brings us together and what sets us apart as with Sidi Larbi Cherkaoui, Josef Nadj, Olivier Dubois, Régine Chopinot, Nacera Belaza and La Revue Éclair.

These artists are attempting to make performance a space for risks and sharing. Undoubtedly, this is also what led Jean Vilar to invent, in 1947, his own theatre in the Cour d'honneur of the Palais des papes, and then, after he decided to stop staging in the mid-1960s, to invite to the Festival other bold artists whose aesthetics were often very different from his. We will celebrate the 100th anniversary of his birth with a show by the KomplexKapharnaüm company, and with the Maison Jean Vilar.

The drawing on the cover of this pre-programme comes from the artist William Kentridge's rehearsal sketchbook. For us, it expresses the courage needed to freely build reflection and to give this reflection a voice. Once again, this summer, we would like the Festival to be a place where this freedom can be exercised, for artists as well as spectators.

We're expecting you.

**Hortense Archambault and Vincent Baudriller**

directors

Avignon, 5 March 2012

# SIMON MCBURNEY / COMPLICITE

## ASSOCIATE ARTIST

To the question, "Why did you choose the theatre?", **Simon McBurney** replies that it is the most effective means he has found for asking himself questions about what he doesn't understand – whether in life, in human behaviour, the functionings of the mind, the progress of history (or even sometimes of prehistory) in society and politics. His continuing passion for the theatre seems linked too, to its mystery and the energy that it demands. A master story teller, in the theatre of Simon McBurney nothing is 'off limits'. Whilst being a painter of extraordinary stage imagery, what is most powerful on his stage is a sense of intimate humanity. For Simon McBurney, theatre must be human, alive, in movement, never repetitive nor smelling of the museum. It has to be a meeting point between traditional stage means and sophisticated new technologies, giving rise to a polyphony, combining words, images, music, ideas and stories, at the same time leaving the actors a wonderfully wide freedom of action, and all, finally, in service of the text, the story and the creation of an emotional power that can only be released by theatre.

His productions with his company Complicite are sometimes based on texts which he writes himself, or adapted from other writers, such as Bruno Schulz (*The Street of Crocodiles*), John Berger (*The Three Lives of Lucie Cabrol*), Haruki Murakami (*The Elephant Vanishes*), Junichiro Tanizaki (*Shunkin* – which won the prize of best foreign production, Paris 2010), or on classical which he shakes up and revitalises (*The Winter's Tale* avec Complicite en 1992, *The Caucasian Chalk Circle* created at the National Theatre of London in 1997, and *The Chairs* by Ionesco presented in 1998 in the West End of London and on Broadway in New York, which won six Tony Award nominations). *The Resistible Rise of Arturo Ui*, produced in New York in 2002 with Al Pacino in the title role; *Measure For Measure*, created at The National Theatre of London in 2004, and in 2009, Arthur Miller's *All My Sons*, also on Broadway, *Endgame* by Samuel Beckett in 2010, and other plays.

Each project, a classic, an adaptation or a play written by him is delivered to us with particular clarity, as a result of his unique vision and iconoclastic exploration. Whilst often critically controversial, his work has always remained passionately faithful to the text, the writer and the underlying ideas. It's not enough, according to Simon McBurney, to have ideas or questions to put before the audience; you must have the skill and the imagination to bring stories to life on the stage in such a way as to awaken every sense. Whatever the story and whatever the theme, the important thing is always to find precision in the detail, accuracy of gesture and word, control in the articulation of the action so as not to lose the link with the audience amidst the tangle of narratives. A tangle woven, in *Mnemonic* (1999), to express all the complication of the workings of memory or to bring mathematics to vibrant and joyous life in *A Disappearing Number* (2007). Simon McBurney's openness and curiosity naturally lead him to travel and work in other countries, as for example, in Japan, where he has created two shows: *The Elephant Vanishes*, based on the short stories by Haruki Murakami (2003) and *Shun-Kin* (2008) from the writings of Junichirō Tanizaki.

The poet, novelist and art critic John Berger, who has been a friend and collaborator for some twenty years, has written, "Complicite ignore borders and cross them without official papers." Simon McBurney has directed three of Berger's texts: *The Three Lives of Lucy Cabrol*, a short-story from *La Cocadrille*, which was seen in 1995 at the Théâtre des Bouffes du Nord in Paris, *To the Wedding* in 1997 for the BBC Radio, nominated for the Italia Price in 1998, and then, in 1999, *The Vertical Line* – a work which investigated the human impulse to paint from its prehistoric origins to the present day – which they co-authored, in a disused underground station in London. The two share a certain vision of the world. A vision "which unites politics and art", but at the same time, reveals the multiple layers that co-exist in the sight of all that surrounds us at any moment in time. Perhaps, finally that is what is unique in this magnificent, free-ranging, open, inventive and seductively beautiful theatre of Simon McBurney and his company.

It is unique not only because it offers a particular voice and a singular vision, but more specifically because it operates on several levels simultaneously. Just as music does. So the text, light, space, drama, image, sound, rhythm and action work much as lines of harmony, counterpoint and dynamics do in music. And the actors, while remaining absolutely individual in character and performance, create an ensemble of coherence and power that is orchestral in its reach and discipline. It is, therefore, no surprise that Simon McBurney has also had a long association with music and musicians. He has worked with composers and musicians as diverse as Peter Maxwell Davies, Esa Pekka Salonen, Tom Waits, The Pet Shop Boys and The Emerson Quartet. Creating works such as *The Noise of Time* (an examination of the fifteen quartet of Dimitri Shostakovitch which was seen at the Opera de Paris in 2005). And having for many years resisted the approach from Opera, he finally gave way in 2010.

His first Opera, *A Dog's Heart*, was an instant success. Based on Mikhail Bulgakov's eponymous short-story, set to music by Alexander Raskatov and produced by De Nederlandse Opera of Amsterdam, and later seen at English National Opera of London, it will be performed once more in 2013 at La Scala in Milan, conducted by Valery Gergiev, and will later appear at the Metropolitan Opera in New York. Simon McBurney returns to De Nederlandse Opera this year 2012, to mount a production of *The Magic Flute*, and at the Metropolitan Opera in New York, he is engaged to direct a new piece composed by the Argentinian composer Osvaldo Golijov with a libretto by Guillermo Del Toro.

Alongside his directorial work at the theatre and his writing activities, Simon McBurney has pursued a successful career as a film actor in the UK and the United States. JFP

**Mikhail Bulgakov** (1891-1940) was aged thirty-seven when, in 1928, he began writing *The Master and Margarita*, which was to become one of the most important works of twentieth century Russian literature. At the time, he was banned from publication and his early works, *The White Guard* and *Heart of a Dog* had been confiscated. Under close surveillance from the Soviet political police, he was nonetheless left at liberty at the personal behest of Stalin, who allowed him to work as an assistant at the Moscow Arts Theatre although denying him a passport, which would have permitted him to leave the USSR. After burning the first manuscript of *The Master and Margarita*, Bulgakov returned to the novel in 1931 and completed a second draft in 1936, which contained more or less all the main elements of the final version. Anxious to bring his work to perfection, he undertook a third version and then a fourth, which his wife would complete in 1941, a year after her husband's death. The work remained unpublished in its entirety in the Soviet Union until 1973. Simon McBurney has always been fascinated by the book, which is at the same time a love story and a political critique, a burlesque comedy and a fantasy tale. As he puts it, "The world we live in is an elaborate fiction. An imaginative construction, which we take for reality. It has to be the function of art to break through that reality. Perhaps that was never truer than under the regime of the former Soviet Union..." And so it is this timelessly powerful work which he has chosen to adapt for the Cour d'honneur of the Popes' Palace.

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# THE MASTER AND MARGARITA

BY MIKHAÏL BOULGAKOV

## COUR D'HONNEUR OF THE POPES' PALACE

Estimated running time 2h50 - Show in English with French surtitles - National Première

7 8 10 11 12 13 15 16 JULY - 10P.M.

direction **Simon McBurney** set **Es Devlin** lighting **Paul Anderson** sound **Gareth Fry** costume **Christina Cunningham** video **Finn Ross**  
3D animation **Luke Halls** puppetry **Blind Summit Theatre**

with **David Annen, Thomas Arnold, Josie Daxter, Johannes Flaschberger, Tamzin Griffin, Amanda Hadingue, Richard Katz, Sinéad Matthews, Tim McMullan, Clive Mendus, Yasuyo Mochizuki, Ajay Naidu, Henry Pettigrew, Paul Rhys, Cesar Sarachu, Angus Wright**

production Complicite  
coproduction Festival d'Avignon, Barbican London, Les Théâtres de la Ville de Luxembourg, Wiener Festwochen (Vienna), Ruhrfestspiele (Recklinghausen)  
in association with the Royal Theatre (Plymouth)  
with the support of the British Council and PRG

Which elements of this enormous novel - speaking as it does of love, of art and of politics - which elements do you hang on to when adapting the work for the Palais de Pape? Simon McBurney has decided to be faithful to the decidedly deconstructed construction of *The Master and Margarita* and to its narrative, which hurtles from Moscow to Jerusalem and from Heaven to hell. From this vast profusion, he has found a theatrical form and cleared a path to follow three intermingled stories, stories whose ends and whose connections will not become clear until the end of this looking-glass tale. In all this, the director permits himself all the elements which go to make up Bulgakov's writing: the passion and compassion of The Master and of Margarita in their love and in their freedom; the bitter and delirious comedy of the social and political satire; the clear-eyed and tragic attitude of a writer to his work; even the poetic and dream-like images which whirl the characters off into a fantastic other world. The Master is that solitary and oppressed writer in the image of a Bulgakov crushed by the tyrannical madness of Stalinist power; Margarita, that amorous, whole and courageous woman. Simon McBurney's power lies in his ability to combine the traditional crafts and methods of the theatre with the most sophisticated modern technology; so he can bring a horse to life with a handful of chairs but equally have his actors fly across the Moscow sky without lifting a foot of the stage. He joyously mixes up Bulgakov's imagined universes: Moscow, where Stalin lurks and watches; Heaven and hell, where Satan utters unbearable truths; Jerusalem, where we find Pontius Pilate and a philosophical Jesus bound closely together; and a psychiatric hospital, a refuge for desperate and exhausted writers. Helped by the astonishingly assured work of his actors and creative team, McBurney daringly plunges us in seconds from one story to another, letting us navigate with ease this labyrinth of thought and emotion. A novel conceived during the recent past in a twentieth century full of horror; a novel which denounces the corruption of the mind and sets against it the motions of the heart; a timeless novel, shaking up the tendency to apathy which can sometimes take hold of the human race. *The Master and Margarita* gives Simon McBurney and Complicite the raw material for this generous, poignant and imaginative piece of theatre and demonstrates once again that literary and theatrical expression are amongst the most powerful means of communication invented by humankind. JFP

# JOHN BERGER

Novelist, poet, essayist, art critic, scriptwriter (for Alain Tanner), painter... Through this non-exhaustive list, it is an entire life dedicated to life and literature that appears, but one that cannot sum up **John Berger**, an unclassifiable artist. Born in London in 1926, holding a fine arts degree, he decided, 40 years ago, to live in Quincy, a small village in the Haute-Savoie. He could be imagined being intentionally withdrawn and secretive, whereas he has constantly travelled and taken the pulse of the world as well as man. His support for the Black Panthers – to whom he offered half the money he received in 1972 for his prestigious Booker Prize –, his meetings with Subcomandante Marco and the Palestinian militants fit in with his loyalty to the principles of solidarity and fraternity with those “without power”, the oppressed, the resistance fighters, all those who fight the new world order imposed by what he calls “economic fascism”. It is as a writer, a poet, that he takes responsibility for this engagement. It is through the intermediary of the fiction his imagination produces, that he tackles subjects that are of vital importance to him, persuaded that words are weapons and books “political acts” to notably talk about our urgent need for love and art. Love and art, that fertilize his life like all of his writings. Whether he evokes a painting by Picasso, exile, the decline of the peasants’ world or he recounts how love can survive behind prison walls, the quality of his prose, the simplicity with which he gives flesh to his ideas while not in the least renouncing the depth of his thinking, permits him to create a very direct link with his reader, as close as possible to his humanity. Over 40 works show a scholar who knows how to share the subtlety of his view that is both critical and generous, among which are *G, King, From Here There* and *From A to X*, published by Éditions de l’Olivier, *And Our Faces, My Heart, Brief as Photos*, the trilogy *In Their Work*, composed of *La Cocadrille*, *Play Me Something* and *Flame and Lilacs*, published by Champ Vallon and *See Him See*, a founding essay published by Alain Moreau and *The Seventh Man*, a book created with the photographer Jean Mohr about the immigrant workers in Europe, published by François Maspero.

**Simon McBurney** adapted one of the short stories in *La Cocadrille* for the theatre under the title *The Three Lives* of Lucie Cabrol. Ever since, he has worked very closely with John Berger.

Part of the latter’s work was translated from English into French by his daughter **Katya Berger**, who is also a journalist, with whom he shares his love of art and words. Together, they published a work on the Geneva photographer Jean Mohr, *Jean Mohr, Behind the Mirror*, an essay on painting. *Titian, the Nymph and the Shepherd* and a conversation on Mantegna’s painting *Lying Down to Sleep*, which serves as the basis of a reading-performance that they are presenting at the Festival d’Avignon.

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## DE A À X (FROM A TO X)

BY JOHN BERGER, READ BY JOHN BERGER, JULIETTE BINOCHE & SIMON McBURNEY

COUR D'HONNEUR OF THE POPES' PALACE - Estimated running time 1h30

9 JULY - 10P.M.

translation **Katya Berger**

with **John Berger, Juliette Binoche, Simon McBurney**

production Festival d’Avignon with France Culture  
with the support of the British Council

A for Aida, X for Xavier. He is in prison, serving a life sentence; she carries on her daily life as a pharmacist and writes to him. A one-way correspondence that is transformed into a diary, as Xavier has got into the habit of jotting down, on the back of Aida’s letters, his thoughts on his imprisonment, his earlier life, on what his engagement was. We guess that he has been locked up for political reasons, undoubtedly for terrorist acts. *From A to X* is all these letters “miraculously” discovered by John Berger, certain of which had never been sent. In this epistolary exchange, no country is clearly named, no revolutionary movement precisely identified. So the universality of the subject, of what is revealed to be a novel of a love that clears every obstacle, is established. Through Aida’s words, Xavier re-enters the outside world and escapes the walls that surround him. *From A to X* is a vibrant tribute to the strength of these words that, outside cell 73 in which the prisoner pays the price of his political convictions, an unalienable wind of freedom blows. For this reading in the Cour d’honneur of the Popes’ Palace, Juliette Binoche will be the voice of this woman in love and Simon McBurney that of the prisoner who does not disown his battles. The author himself, John Berger, will take charge of this text’s prologue, in which the ferocious criticism of a totalitarian system vies with inflamed statements, in which politics and love are entwined for eternity. JFP



# EST-CE QUE TU DORS ? (LYING DOWN TO SLEEP)

BY JOHN BERGER AND KATYA BERGER

## CHAPELLE DES PÉNITENTS BLANCS

Estimated running time 1h - Reading-Performance in French and English - National Première

22 23 24 25 JULY - 5PM.

with **John Berger**, **Katya Berger** and the complicity of **Simon McBurney**

production Festival d'Avignon / with the support of the Palazzo Ducale of Mantua, the Superintendence for the Historical Patrimony, Artistic and Ethnoantropologico heritage for the provinces of Mantua, Brescia and Cremona, of Festivaletteratura 2010 Teatro Bibiena (Mantua), of the Théâtre Vidy-Lausanne and of the British Council

It took nine years for Andrea Mantegna to decorate the walls and the ceiling of a small room in the ducal palace of Mantua. Incorrectly called “the wedding chamber”, whereas the scene is probably that of a private office with a bed, this marvellous place, for which the Italian Renaissance painter let his imagination run free, was visited several times by John and Katya Berger. Fascinated by this atypical work, they started a correspondence on its subject. These letters and text messages have now become dialogues, through re-composition, rewriting or redistribution of the subjects exchanged. Taken in charge by their authors on stage, they are material to recount the beauty of Mantegna’s paintings, but also the strength of an atypical human relationship and the grace of a questioning on one’s viewpoint. No scholarly lecture, no didacticism, to place within the public’s reach a work that each spectator must interpret individually. Just an open and generous conversation, enlivened by a curiosity that seems limitless and shows a deep desire for sharing. A reading-performance, as a proposal for a relationship: to art, to the world, to time, to oblivion but especially perhaps, of father to daughter, and of daughter to father. JFP

# SOPHIE CALLE

**Sophie Calle** turns her work into her life. A protean work, taking its inspiration from many artistic practices that come together to compose a sort of living and uninterrupted autobiography. Sophie Calle photographs, films, writes, notes, inventories men and events, objects and places that she randomly comes across in her encounters, fortuitous or intentional, to put together consistent material that is used to build installations, exhibitions, films and books tracing her often unusual experiences. She began this unique adventure in 1979 after seven years travelling throughout the world. Having returned to France, "idle" as she calls it, Sophie Calle decided one day to follow a stranger in the street. Captivated by this experience, she repeated it, accumulating photos and notes on her random itineraries that led her to Venice one day, in the footsteps of another stranger. This was how *Parisian Shadowing* came into being and, her first work, *Venetian Suite*. This chance, which made her follow strangers, became the theme of a large number of her works, even if for each new artistic adventure she set rules and constraints to be followed. By often using her experience as a basis, whether it is sad or joyful, by combining image and narration, Sophie Calle imposes a new uncompromising and therefore troubling, disturbing and deeply provocative vision of art, barring the slightest indifference in spectators invited to share a publicly exposed intimacy. Welcomed throughout the world, she has been invited to the Festival d'Avignon for the first time. JFP

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## RACHEL, MONIQUE

ÉGLISE DES CÉLESTINS

FROM 8 TO 28 JULY - 11 A.M. TO 6 P.M.

conception **Sophie Calle**

production ARTER/APC+AIA  
coproduction Festival d'Avignon, Palais de Tokyo  
with the support of the Galerie Perrotin, the Fondation Luma and of the Louis Roederer Foundation

On the tombstone of Sophie Calle's mother, at the Montparnasse cemetery in Paris, we can read this epitaph: "I'm already bored". It is undoubtedly the worst thing that could happen to this woman, whose life was filled with adventures and who is now "finally", to use her own exclamation, in the centre of a project created by her daughter. Sophie Calle has made, for years now, her daily life, her encounters and the random events of her life, the subjects of a multiform work. But in fact it is the first time that she is inviting the figure of her mother into an artistic proposal, mixing installation and performance. Composed of photos, videos, personal objects and short texts, *Rachel, Monique*, an allusion to her mother's numerous names - is the account of an affective link that can no longer be shown by anything other than this exhibition of intimacy. And it is by going to the most intimate part of this intimacy, by following these often discreet traces, that we are linked to our own deceased, our own separations, our own mourning. By presenting, without the slightest uncalled-for voyeurism, the film of her mother's last moments, Sophie Calle makes us feel the elusive instant of the passage to that mysterious beyond, and asserts, with strength and delicacy, that death must be neither hidden, nor disposed of. After a first presentation at the Palais de Tokyo in 2010, she has redesigned this exhibition for the Église des Célestins, where she has also chosen to read the diaries that her mother had entrusted to her: 16 notebooks for 16 discontinuous years, from 1981 to 2000. She will discover, alone, these texts that she does not know and will read them when she wants to, without any warning. Occasionally, with the public, she will therefore share these words that were kept secret for so long by this mother who was "not fooled", who had offered them to her clearly suspecting that, one day, they would take part in the work that her daughter was constructing. JFP

# ARTHUR NAUZYCIEL

It was his encounter with Antoine Vitez, at the École du Théâtre National de Chaillot, that resolutely brought **Arthur Nauzyciel** into the world of theatre, whereas his University education would have naturally led him to the plastic arts and cinema. He became an actor, then an associate artist at the CDDB -Théâtre de Lorient, where he founded his own company, Compagnie 41751/Arthur Nauzyciel. Right from his first show, *The Imaginary Invalid or the Silence* of Molière, he has been offering his strong and unquestionably disturbing vision of classic works that we all know today. This shifting of texts to territories where they are not expected, marks the entire body of Arthur Nauzyciel's work, who decides to anchor his theatre in other realms prohibiting the simple reproduction of style or technique. He regularly works in the United States, where he successively premiered, in Atlanta, *Black Battles with Dogs* and Roberto Zucco, giving these two works by Koltès translated into English new strength, dangerousness and violence. Then, he presented in Boston *Julius Caesar* by Shakespeare, immersed into the Kennedy years. In Dublin, he presented *The Image* by Beckett, showed *Heroes' Square* by Bernhard at the Comédie Française, before tackling the writing of Kaj Munk (*Ordet*), by Marie Darrieussecq, when he staged her first play, *The Sea Museum*, at the National Theatre of Iceland. Later, he presented *Jan Karski (My Name is a Lie)*, by Yannick Haenel. In 2011, in Rouen, he staged *Red Waters*, the first opera composed by the Lady & Bird duo (Keren Ann Zeidel and Bardi Johannsson). He was invited to create in 2012, *Abigail's Party* by Mike Leigh at the National Theatre of Oslo. Director of the Centre Dramatique National in Orléans since 2007, Arthur Nauzyciel continues to work for a theatre that speaks about today, without ever forgetting the shadows of the past. Apart from participating several times at the Festival as an actor, he presented his work at the Festival d'Avignon, with *Black Battles with Dogs* in 2006, *Ordet* in 2008 and *Jan Karski (My Name is a Lie)* in 2011.

"I am writing it, not without pleasure, even if I am going against all the laws of the theatre": this was how **Anton Chekhov** (1860-1904) described in 1895 to his friend Suvorin the play he was writing. *The Seagull* was the first of the great plays of Russian dramaturgy and sealed the beginning of his collaboration with Stanislavski and Nemirovich-Danchenko. After the fiasco at its premiere in Saint Petersburg, the play was enormously successful, especially when they staged it at the Moscow Art Theatre in 1899. Next came *Uncle Vanya*, *The Three Sisters* and *The Cherry Orchard*, which put the finishing touches on the aura of this doctor by training, who probed as no one else, the tragic aspect of our existences. Anton Chekhov is one of the most often staged playwrights in the world today.



## LA MOUETTE (THE SEAGULL) BY ANTON TCHEKHOV

COUR D'HONNEUR OF THE POPES' PALACE - Estimated running time 3h15 including intermissions

20 21 22 24 25 26 27 28 JULY - 10P.M.

direction **Arthur Nauzyciel** translation **André Markowicz, Françoise Morvan**  
scenography **Riccardo Hernandez** lighting **Scott Zielinski** choreography **Damien Jalet**  
music **Winter Family, Matt Elliott** sound **Xavier Jacquot** costumes **José Lévy** masks **Erhard Stiefel**

with **Marie-Sophie Ferdane** of the Comédie-Française, **Xavier Gallais, Vincent Garanger, Benoit Giros, Adèle Haenel, Mounir Margoum, Laurent Poitrenaux, Dominique Reymond, Emmanuel Salinger, Catherine Vuillez**  
and the musicians **Matt Elliott** together with **Ruth Rosenthal** and **Xavier Klaine (Winter Family)**

production Centre dramatique national Orléans/Loiret/Centre  
coproduction Festival d'Avignon, Région Centre, Theater of Lorient, National Drama Center of Brittany, Theater of Saint-Quentin-en-Yvelines National Stage, Maison des Arts de Créteil, Le Parvis National Stage Tarbes Pyrénées, Le Préau regional arts centre for theatre of Basse-Normandie Vire, Le phénix National stage of Valenciennes, the National Theater of Norway, Maison de la Culture of Bourges National stage and France Télévisions  
with the support of the Institut français and of the Town of Orléans  
Through its support, the Adami helps the Festival d'Avignon to get involved in coproductions.

How can a masterpiece be recognized? Unquestionably by the fact that it is played and replayed, year after year, because it always arouses the curiosity of the artists that seize on it and that of the spectators who come to hear it again, its questions still appearing topical. *The Seagull* remains in history; it is still active and undoubtedly necessary and unique. It is obviously so for Arthur Nauzyciel, who wanted to have it performed in the Cour d'honneur of the Popes' Palace, a venue that has become an emblem of the artistic practice of the theatre, but also the historic venue of a bi-millennial spiritual adventure. This play that speaks – using the director's words – about "art, love and the meaning of our existences", written at the end of that 21st century that was dying without clearly imagining what the 20th century, nonetheless so near, would be, is also haunted by memories, melancholy, ruins and hope. Faith in art, the expectation of reciprocal love: these feelings would not resist the reality of a world in which death stalks, the one of seagulls abandoned at the edge of lakes and of idealistic artists who, like Tréplev attempting to dream of another theatre, are brutally rejected. What might be nothing but a melodrama built around a sarabande of impossible loves – since no one loves the person who loves him or her –, becomes a funereal and metaphysical ball, a genuine parable on man's condition. Arthur Nauzyciel once again wished to "talk about resuscitating the dead", persuaded that the author Anton Chekhov "consoled souls" like the doctor Chekhov saved suffering bodies. By going through *The Seagull* again, he will cross ghosts in it, those of the Russian writer, but also Hamlet and the heroes of the *Oretea*, who witness the link with the past to build theatre that is done in the present, a theatre of urgent necessity. JFP

# STÉPHANE BRAUNSCHWEIG / LA COLLINE - THÉÂTRE NATIONAL

Georg Büchner and Bertolt Brecht are the first two authors that **Stéphane Braunschweig** staged after studying philosophy and training at the École du Théâtre National de Chaillot, directed by Antoine Vitez. This attraction for dramaturgical writings from Germany never deserted him since he subsequently took an interest on several occasions in Kleist and Wedekind. As time went on, Chekhov, Shakespeare, Molière and Ibsen also became his preferred authors: as different as they are, what they have in common and what is particularly important to him is their sceptical relationship to the world. From this viewpoint, Pirandello, already tackled in 2006 with *Clothing the Naked*, is fully ranked among them. Stéphane Braunschweig's interest in the great texts does not prevent him from turning towards contemporary writing: he has staged Olivier Py, Hanokh Levin and more recently Arne Lygre, for whom he premiered two plays last season at La Colline. Director and stage designer, he needs to fully enter into contact with a text, to imagine it in a space, most often abstract but whose transformations and developments are a path to the deep structures of the writing. He believes that performing a play again does not mean elucidating or explaining it but, by highlighting what is clear in it, permitting the spectator to access the dark areas of the text, the questions it conceals, its complexity. Very early on in his career, he worked for the opera, from Bartók to Mozart, from Debussy to Verdi, from Beethoven to Berg, by way of Wagner, the four parts of whose *Ring* cycle he presented at the Festival d'Aix-en-Provence from 2006 to 2009. He was the first director of the Centre dramatique d'Orléans, before being appointed the head of the Théâtre National de Strasbourg and its school, which he directed from 2000 to 2008. Since 2010, he has headed the national theatre La Colline, where he succeeded Alain Françon. He presented *Amphitryon* by Kleist at the Festival d'Avignon in 1994.

It was in 1921 that **Luigi Pirandello** (1867-1936) published the first version of his *Six Characters in Search of an Author*, a play that he reworked several times until 1933. It develops a recurring theme in the Sicilian playwright's work: the theatre in the theatre. It was a failure when it was premiered in Rome, before triumphing, a month later, in Milan, then New York. It subsequently became a major work in the career of the author who received, in 1934, the Nobel Prize for Literature "for his bold and ingenious renewal of the art of drama and the stage."

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## SIX PERSONNAGES EN QUÊTE D'AUTEUR

(SIX CHARACTERS IN SEARCH OF AN AUTHOR) AFTER LUIGI PIRANDELLO

CLOÎTRE DES CARMES - Estimated running time 2h - Creation 2012

9 10 11 12 13 15 16 17 18 19 JULY - 10P.M.

adaptation, direction and scenography **Stéphane Braunschweig** costumes **Thibault Vancaenenbroeck** lighting **Marion Hewlett**  
artistic collaboration **Anne-Françoise Benhamou** collaboration to the scenography **Alexandre de Dardel** sound **Xavier Jacquot** video **Sébastien Marrey**  
assistant to the direction **Pauline Ringeade, Catherine Umbdenstock**

with **Elsa Bouchain, Christophe Brault, Caroline Chaniolleau, Claude Duparfait, Philippe Girard, Anthony Jeanne, Maud Le Grévellec, Anne-Laure Tondou, Manuel Vallade, Emmanuel Vérité**

production La Colline - national theater Paris  
coproduction Festival d'Avignon  
Through its support, the Adami helps the Festival d'Avignon to get involved in coproductions.

Who are they, these six characters who enter a theatre disturbing a rehearsal underway? Six members of the same family, in search of an author who would like to finish the work started by a writer who had not "finished" them, and who therefore had not finished the narrative of their fictional adventures. This story, this unfinished story, has become the emblem of Pirandello's theatre, this theatre that constantly questions itself, this "theatre in the theatre" that is built like a system of Russian dolls that are ceaselessly uncovered one after the other. The spectator barely believes that he has managed to unravel the true from the false, fiction from reality, when he is repudiated by successive dramatic turns of events, because the real, in Pirandello's extremely humorous theatre, can "not be true but always be possible." Stéphane Braunschweig returns to the Sicilian author to install him, with all his characters, in a theatre of today, and has him meet the actors of today, who raise questions on the theatre that is possible and necessary to do in this period of crises and upheavals. Based on improvisational work with his actors, he imagined rewriting part of the play and also taking his inspiration from the adaptation for the cinema that Pirandello wrote a few years later. Whereas in the play the author shines by his absence, in the script, it is paradoxically this figure of the author that becomes central, an author grappling with the figures of his imagination. A way for Stéphane Braunschweig to once again question the enigmatic hub of the play: so why did the author "reject" these characters who were however persuaded that they brought with them "a powerful, new and complex drama"? Would they be less "interesting" or less universal than they said? Or would they be "disturbing" for the author himself because they reveal, despite him, a secret part of his intimacy? Mysterious modesty of the author, vital immodesty of the characters; Pirandello's "theatre questions" meet headlong our period of public overexposure of the intimate. JFP

# FORCED ENTERTAINMENT

**Forced Entertainment** is the name of this Sheffield collective that, since 1984, has been considered in the avant-garde of contemporary British theatre. Its six members, under the artistic impetus of the director and plastic artist Tim Etchells, ceaselessly question performance codes. Their trademark: a constant interest in the conventions of acting, which they readily explode, an ongoing questioning of the role of the public, which they never forget to solicit, and on our society of the spectacle. Rarely based on a pre-existing text but always built on improvisation, experimentation and group discussions, their creations mobilize other arts (performances, cinema, visual arts) with inventiveness and irreverence to open a breach to their audience, trying to both please them and catch them off-guard. Alternating minimalist staging (*Spectacular*, *Quizoola!*, *Tomorrow's Parties*) and a very strong visual setting (*The Thrill of It All*), injecting movement to turn the well-oiled machinery of the theatre upside-down, distorting the actors' voices, the six members of the team, enjoy frustrating the public's expectations with performances that are falsely naïve and have a real and exhilarating freedom. In 2011, in the framework of *Une école d'art pour le Festival d'Avignon*, Tim Etchells presented his project *Photomusée de la danse* (*Photomuseum of Dance*). MS

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## THE COMING STORM

SALLE BENOÎT-XII - Estimated running time 1h45 - Show in English with French surtitles - Creation 2012

19 10P.M. / 20 21 23 24 25 26 27 JULY - 6P.M.

conception **Forced Entertainment** direction **Tim Etchells** scenography **Richard Lowdon** lighting **Nigel Edwards** music **Phil Hayes** music consultant **John Avery**  
assistant to the direction **Hester Chillingworth**

with **Robin Arthur, Phil Hayes, Richard Lowdon, Claire Marshall, Cathy Naden, Terry O'Connor**

production **Forced Entertainment**

coproduction Festival Avignon, PACT Zollverein (Essen), Theaterhaus Gessneralle (Zürich), Tanzquartier (Vienna), Les Spectacles Vivants - Centre Pompidou (Paris), Festival d'Automne à Paris, LIFT (London), Battersea Arts Centre (London), Sheffield City Council  
with the support of the British Council

It is not one, but a whole entanglement of stories on which Forced Entertainment's new creation, *The Coming Storm*, is based. A way for the Sheffield collective to explode the narration, question the sources and the structure of our stories, but also to ponder the theatre form. Some of these stories presented by the actors are real, others invented. Some of them are presented as the script of an imaginary film, some echo the plots of classic novels; others twist fairy tales or are inspired by tales from folklore. Using procedures that come from amateur dramatics, song and naïve dance, the six actor-performers of Forced Entertainment stage a tangle of patched-up stories that, all together, form an epic tale, a saga that decidedly becomes too large for the dimensions of the stage. This unwieldy narrative is absurd, contradictory and threatens to fall apart at any moment as it is overwritten, and cannibalized. In a style as resolutely inventive as it is falsely clumsy, theatrical tricks give way to broken dances, pieces of *live* music and increasingly frantic attempt to give substance to this blackly but terribly comic haunting tale.

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25TH HOUR

## TOMORROW'S PARTIES de **FORCED ENTERTAINMENT**

ÉCOLE D'ART - Duration: 1h20 - Show in English with French surtitles

22 23 24 - HALF PAST MIDNIGHT

conception and interpretation **Forced Entertainment** (see page 50)

# KATIE MITCHELL / SCHAUSPIEL KÖLN

**Katie Mitchell** came young to the theatre. She directed her first play in 1980, at the age of sixteen. She came to early notice working on the classical repertoire, albeit in a stripped-down style, as the name of her company “Classics on a Shoestring” might suggest. She demonstrated her determination to sweep away the dust of the traditional way of presenting these works, even going so far as to get Martin Crimp to do a new version of Checkov's *Three Sisters*. Her desire to avoid the well-trodden path led her to Eastern Europe. She worked with artists from Germany, Scandinavia and Russia whom she considered far out ahead in their aesthetic and dramaturgical research. On returning to England, she took an interest in contemporary authors, though never neglecting her “beloved classics”, and became an Associate Artist at that temple of British new theatre writing, The Royal Court Theatre in London. Her collaboration with the video-maker Leo Warner has profoundly affected her sense of stage design, both in her work for theatre – notably her adaptation of Virginia Woolf's *The Waves* – and in the opera houses of Salzburg, Berlin, London and, this summer, the Festival of Aix-en-Provence. Her first visit to the Avignon Festival was in 2011 with *Christine*, a personal version of *Miss Julie*.

**W.G. Sebald** (1944-2001) was the son of an officer in the Wehrmacht who fled the oppressive silence of post-war West-Germany to settle in England in 1966. He embarked on a brilliant academic career as a professor of German literature before devoting himself to his own multifarious writings. Marked by melancholy and haunted by the idea of destruction, his books *Vertigo* (1990), *The Emigrants* (1992), *The Rings of Saturn* (1995) and *Austerlitz* (2001) achieved great success. He was considered one of the greatest German-language writers in Europe.

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## DIE RINGE DES SATURN (THE RINGS OF SATURN)

AFTER THE NOVEL BY W. G. SEBALD

GYMNASE AUBANEL - Estimated running time 1h45 - Show in German with French surtitles - Creation 2012

8 9 10 11 JULY - 6P.M.

adaptation and direction **Katie Mitchell** scenography and costumes **Lizzie Clachan** film **Grant Gee** video **Finn Ross** music **Paul Clark** lighting **Ulrik Gad**  
sound **Gareth Fry**, **Adrienne Quartly** dramaturgy **Jan Hein**

with **Nikolaus Benda**, **Ruth Marie Kröger**, **Julia Wieninger** and **Juro Mikus**

**Julia Klomfaß** (sound) **James Longford** (piano) **Ruth Sullivan** (folie artist) **Frederike Bohr**, **Lily McLeish**, **Stefan Nagel** (assistants to the folie artist and camera)

production Schauspiel Köln  
with the support of the British Council and the SNCF-Deutsche Bahn

Katie Mitchell makes no secret of her profound admiration for W.G. Sebald. For some years she has been thinking about taking this “lonely walker, explorer of melancholy, ghost-hunter” and putting his words on stage. More exactly, the text of *The Rings of Saturn*, in which the author chronicles his walking tours through Suffolk, on the East coast of England, a landscape marked by the ravages which man inflicts on himself and on the surrounding nature. Starting with this prose narrative of a journey, which is as much an autobiographical novel as it is a philosophical tale, Katie Mitchell sets out to follow in the footsteps of this insatiably curious Rambler. It's not a question of using sophisticated technological resources to illustrate this first-person journey but rather of wandering around inside the narrator's mind; showing us the thoughts provoked in Sebald by the landscape, the images it inspires and the memories it evokes. Alongside him, we're forced to plunge into history, to visit eighteenth century China, return to Germany in 1945, watch Anglo-Dutch naval battles and, above all, to listen to the sound of footsteps and the sometimes laboured breathing of someone following his path, crossing epochs and continents, no matter what. The path of a civilised being who worries for the future of a world in a state of galloping erosion. JFP

# KATIE MITCHELL & STEPHEN EMMOTT

After training in the field of digital neuroscience, **Stephen Emmott** became director of the External Research Office at Microsoft Research Cambridge where he brings together various teams of scientists all working on the modelling of the future of our planet up to the year 2300 and on the development of “a new kind of science”; a science that seeks to understand the interactions between biological processes and physical ones that together govern the capacity of the Earth to sustain human generated activity. A professor, and an advisor to several universities, committees and foundations, Stephen Emmott has been working to establish a diagnosis of the state of the planet and to suggest ways in which its future might be improved. He tries to alert his contemporaries to what is at stake by venturing out of the closed community of researchers, too often isolated within their own speciality or even sometimes in unhelpful competition with one other. And it's this which has brought him here today to speak, on stage and with the resources of the theatre, invited and guided by the director Katie Mitchell.

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with the Chartreuse de Villeneuve lez Avignon

## TEN BILLION

TINEL DE LA CHARTREUSE - Estimated running time 1h30 - Show in English translated in French - Creation 2012

23 25 6P.M. / 24 26 3P.M. AND 6P.M.

direction **Katie Mitchell** designer **Giles Cadle** video design **Leo Warner** and **Tim Reid** for 59 Productions music **Paul Clark** lighting **Jon Clark** sound **Gareth Fry**  
associate director **Lyndsey Turner**

with **Stephen Emmott** and **Kate Duchêne** (interpretation into French)

production Royal Court Theatre  
coproduction Festival d'Avignon  
with the support of the British Council

Today there are 7 billion of us on the planet. Very soon, we shall be 10 billion and more. What will be the consequences of this? Katie Mitchell wanted to let a scientists voice be heard, Stephen Emmott's voice, outside professional coteries and out on stage – where words are meant to be shared. An untypical scientist, come to share his reflections and his questionings but also to reveal something of himself as a human being; to speak of the changes shaking our environment and to try and imagine our complex and uncertain future. This is not some ex cathedra pronouncement but rather one man speaking in an imagined, dramaturgically constructed space which allows him to set forth the destructive mechanisms of our species – and to denounce approximations and half-truths. Visual and video imaging together with sound constructions combine in this examination and analysis of what is at stake for our future; a shared future in the face of which silence and fear and soporific procrastination are simply not enough. Katie Mitchell and Stephen Emmott present a theatrical event and a place where words are actions, at a point in history when to do nothing would constitute “an act of criminal negligence”. JFP

# THOMAS OSTERMEIER / SCHAUBÜHNE BERLIN

It was during his studies at the “Ernst Busch” Higher Institute of Theatre Studies in Berlin that **Thomas Ostermeier** came to the attention of Manfred Karge, who made him his assistant and actor in Weimar and in the Berliner Ensemble, and hired him as an actor for Einar Schleeff’s *Faust* project. The first play that he staged, which was also his graduation project, *Looking for Faust/Artaud*, signalled him as a young hope of the Germanic theatre. He very rapidly became the artistic director of the Baracke, a container theatre installed opposite the Deutsches Theater, which revolutionized the Berlin theatre scene by showcasing young authors and by renewing performance forms. In 1999, he presented his first shows at the Festival d’Avignon: *Man Equals Man* by Brecht, *Below the Belt* by Richard Dresser and *Shopping and Fucking* by Mark Ravenhill. That same year, he became a member of the artistic direction of the Berlin Schaubühne and alternating, with the troupe of loyal actors that he brought together, stagings from the repertory and work on new texts. Whether they are classic or contemporary, the texts Thomas Ostermeier chooses are selected for their capacity to question “the existential conflicts of the individual as well as the political, economic and social conflicts of our societies of today”. In 2001, he presented *Danton’s Death* at the Festival d’Avignon, before returning in 2004 as an associate artist with *Woyzeck* by Büchner, *A Doll’s House* by Ibsen, *Disco Pig* by Enda Walsh and *Request Concert* by Franz Xaver Kroetz. He also presented *Blasted* by Sarah Kane in 2005 and Shakespeare’s *Hamlet* in 2008.

It was in response to the failure of his preceding play, *Ghosts*, that fiercely challenged Scandinavian moral values, and the ferociousness of the criticisms that it set off (dealing with the stormy themes of incest and euthanasia, it would be described as an “open sewer”), that **Henrik Ibsen** (1828-1906) wrote and published in 1881 *An Enemy of the People*. Travelling through Europe in voluntary exile, staying far away from his native Norway, he constantly introduced in his texts a subtle observation of society and took a stance on the problems of his period, notably the situation of women. Successfully premiered in Christiania, now Oslo, in 1883, *An Enemy of the People* is one of this poet and playwright’s great works, along with *A Doll’s House*, *Peer Gynt* and *Hedda Gabler*.

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## EIN VOLKSFEIND (AN ENEMY OF THE PEOPLE)

BY HENRIK IBSEN

OPÉRA-THÉÂTRE D’AVIGNON - Estimated running time 2h - Show in German with French surtitles - Creation 2012

18 19 20 22 23 JULY - 10P.M. / 24 25 JULY - 5P.M.

direction **Thomas Ostermeier** adaptation **Florian Borchmeyer** scenography **Jan Pappelbaum** costumes **Nina Wetzel** music **Malte Beckenbach**  
dramaturgy **Florian Borchmeyer** lighting **Erich Schneider**

with **Thomas Bading, Christoph Gawenda, Moritz Gottwald, Ingo Hülsmann, Eva Meckbach, David Ruland, Stefan Stern**

production Schaubühne Berlin

“I am a little hesitant about the question of knowing whether I should call it a comedy or a drama”, Ibsen wrote in November 1881, after he finished writing his play *An Enemy of the People*. Thomas Ostermeier, who is staging it today, does not plan to favour either of these descriptions. On the contrary, he means to have this work heard in the fullness of its possibilities, this text that questions, without the least indulgence, the workings of capitalism and the crushing weight of money in our liberal societies. Through the combat of Dr Stockmann, who fights against a host of economic interests to make the truth spring forth on the pollution of which his thermal resort is the victim, it is the question of democracy that runs through the whole play. Alone against everyone – against the politicians, journalists, shopkeepers – he becomes this “enemy of the people”, hunted down and held in contempt. A great defender of individual freedom, Ibsen had a strong opinion on the power of the majority: a power to be fought since “the majority is never right”. An option that could lead people to think that he had a rather negative view of democracy. But for Thomas Ostermeier, it is an absolute necessity to distinguish true democracy from the false democracy that is practised in countries with a liberal economy. Today it seems urgent to him to attract the spectators’ attention to a possible and very dangerous drift from one to the other, a drift that could open wide the doors to a dictatorial political system similar to the economic system that is widespread on our planet. Through the story of Dr Stockmann, it is also a reflection on the radicalness of life choices that Ibsen proposes, signalling the ambiguity of a choice that considers itself absolute at the risk of total isolation and therefore a failure of the combat waged. Is heroism sublime or has it become absurd? Once again, it is a theatre of questioning that Thomas Ostermeier and his troupe propose. A theatre of engagement, a theatre of resistance. JFP

# WILLIAM KENTRIDGE

Presenting **William Kentridge** means starting a journey to the heart of the multiple artistic disciplines that make up the world of this protean artist, both illustrator, animation film author, sculptor, performer, video-maker and director for theatre and opera. But if we look at him more closely, through his different practices, William Kentridge pursues a single objective: "Practising a political art, that is, one that is ambiguous, contradictory and incomplete; an art of moderated optimism that rejects nihilism." Born in South Africa in 1955, he turned his work into a fight against apartheid and colonialism, an act that does not however forget to be poetic. With a degree in political science and African studies, it was only after his graduate studies that William Kentridge focused on fine arts in Johannesburg, before studying, between 1981 and 1982, theatre in Paris with Jacques Lecoq. Returning to Johannesburg, he founded his own company, Junction Avenue. He was first known by his animation films, little jewels created with charcoal and a single sheet of paper on which he drew, erased and redrew. Hailed throughout the world, his projects for the stage, whether that are opera or theatre, are enriched by this plastic dimension: with unequalled talent, he mixes animated frescos and archive projections, the installation of more or less utilitarian machines and giant puppets, amid which actors, singers and dancers circulate. Among his most well-known works, we can mention Mozart's opera *The Enchanted Flute* and Shostakovich's *The Nose*. In his collaboration with the South African Handspring Puppet Company, he presented at the Festival d'Avignon *Woyzeck on the Highveld* after Büchner, *Faustus in Africa* in 1996 and *Ubu and the Truth Commission* in 1997. The visual for the 66th Festival is a sketch that William Kentridge drew during a rehearsal of *Refuse the Hour*.

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## REFUSE THE HOUR

A PROPOSAL BY

WILLIAM KENTRIDGE, PHILIP MILLER, DADA MASILO, CATHERINE MEYBURGH, PETER GALISON

OPÉRA-THÉÂTRE D'AVIGNON - Estimated running time 1h20 - Show in English with French surtitles - Creation 2012

7 8 9 11 12 JULY - 5P.M. / 13 JULY - 3P.M.

direction **William Kentridge** music **Philip Miller** choreography **Dada Masilo** video **Catherine Meyburgh** dramaturgy **Peter Galison**  
scenography **Sabine Theunissen** movement **Luc de Wit** musical conductor **Adam Howard** costumes **Greta Goiris**  
machines **Christoff Wolmarans, Louis Olivier, Jonas Lundquist** lighting **Urs Schoenebaum**

with **Joanna Dudley, William Kentridge, Dada Masilo, Ann Masina, Donatienne Michel-Dansac, Thato Motlhaolwa, Bahm Ntabeni**  
and the musicians **Waldo Alexander, Adam Howard, Tlale Makhene, Philip Miller, Vincenzo Pasquariello, Dan Selsick, Thobeka Thukane**

executive production Tomorrowland

coproduction Festival d'Avignon, Holland Festival (Amsterdam), RomaEuropa Festival/Teatro Argentina (Roma), Onassis Cultural Center (Athens)

with the support of Marian Goodman Gallery (New York - Paris), Lia Rumma Gallery (Naples - Milano), The Goodman Gallery (South Africa), the Goethe-Institut (South Africa) and of the Institut français

Is it possible to materialize time on a stage? To answer this question, it is at the line between art and science that William Kentridge carries us along in the company of the physicist Peter Galison, a Harvard professor. Using this dialogue as a starting point, he designed an exhibition for the major contemporary art event, the Documenta of Kassel, in June 2012 and, at the same time, a show for the Festival d'Avignon. With the composer Philip Miller, the choreographer Dada Masilo and the video-maker Catherine Meyburgh, he brings together actors, dancers and singers in this show and plunges them into a world of objects drawn from his unbridled imagination or simply from our daily life, but also diverted from their primary function. Through this world of sounds, songs and images in all their forms – drawings, films, photos –, three times are questioned: Newton's absolute time, Einstein's relative time as well as the distortion of space-time, created by the "black hole" phenomenon, subjects as so many metaphors. Because *Refuse the Hour* is not an illustration of these questions through artistic means but the construction of stories, scripts, brilliantly combining scientific abstractions and very tangible spectacular phenomena. It is through this confrontation of elements composing his performance that William Kentridge moves his project forward and builds it: the men are confronted with the machines they handle, Berlioz's notes harmonize with those of African music, Méliès' films go back in time... In this way an overflow is produced that makes it possible to go very much beyond the single scientific notion of time to take an interest in that of the destiny as well as the pressure that time exerts on our contemporary societies, without forgetting to question colonial time, that time that separated the colonies from the "mother country". Decidedly poetic, William Kentridge's work then appears closely intertwined with politics. A white citizen of an African country, he constantly makes his art the place for a vision of a possible and real change in human behaviours. Without the least nihilism, he offers, through this new dreamscape, a possibility for abolishing the lines between art and science so that they interpret and re-imagine, together, the too often threatening world that surrounds us. JFP

# SUZANNE ANDRADE & PAUL BARRITT / 1927

The members of the team met by chance in the course of their various individual projects and decided in 2005 to form a company that would enable them to exploit and combine their different artistic gifts. **Suzanne Andrade** writes the scripts, acts and directs while **Paul Barritt** draws and directs the animated films that are projected onto gauzes to form the sets and décor for 1927's productions. Together with these two, and also appearing on the stage, Lillian Henley composes the music and Esme Appleton designs the costumes. Their shared aim is to create a performance style in which actors are integrated into a framework of animated movement, forming a dynamic and lively artwork and a precise theatrical mechanism, all of whose diverse elements combine harmoniously together. 1927 make their first visit to the Avignon Festival with their second production, which was eighteen months in the preparation and is now touring internationally.



## THE ANIMALS AND CHILDREN TOOK TO THE STREETS

AUDITORIUM DU GRAND AVIGNON-LE PONTET 

Estimated running time 1h10 - Show in English with French surtitles - Show for children from 9 years old

21 22 25 26 27 JULY - 4P.M. / 23 JULY - 12A.M. AND 4P.M.

conception 1927 text and direction **Suzanne Andrade** film, animation and scenography **Paul Barritt**

music **Lillian Henley** costumes **Sarah Munro, Esme Appleton**

with **Suzanne Andrade, Esme Appleton, Lillian Henley** voice of the caretaker **James Addie**

production 1927

coproduction BAC (London), Malthouse Theatre (Melbourne), The ShowRoom (University of Chichester)

with the support of Corn Exchange (Newbury), of The Arches Glasgow, of the Manipulate Visual Theatre Festival, of the Arts Council England and of the British Council

Once upon a time, little Agnès Eaves and her Mummy came upon a strange place called Bayou Mansion, a building lost in the middle of nowhere, desolate and abandoned in a run-down and neglected suburb. Once upon a time there was a fairy story you might flick through in a book with moving pictures projected onto screens in front of which strange figures loom up to confront our heroines: a wolf who must be kept from the door; neighbours eager to tell over all the old, local stories, and to add their own comments... A whole universe of drawing, music and song which combine to form a unique piece of work. It's a dark and dream-like world, playful and terrifying, which each audience member, according to age, will fill up with his or her own memories and references. For some, it will be Tim Burton or Méliès, for others Roald Dahl or Dickens, Fritz Lang or Kafka, *The Triplets of Belleville* or *The Threepenny Opera*... Like an Alice cast adrift in a world of poverty and harsh realities, Agnès Eaves takes us with her into a story part childish dream, part adult nightmare, where anything might happen, the worst as well as the best. With magical precision, poised between laughter and tears, the show finds a poetic and political way to ask the question of what hope is possible in a world which doesn't seem to offer any. A thing of beauty and of subversive originality for young and old alike. JFP

# CHRISTOPH MARTHALER / THEATER BASEL

**Christoph Marthaler** has been present on the greatest European stages of theatre and opera for over 30 years now. It was by joining the École Jacques Lecoq after the events of May 1968 that the Swiss oboist and flutist discovered theatre practice, first as an actor, then very rapidly as a director. He next invented universes of fiction in which words, music and song converge to recount stories peopled with characters from daily life: blue or white collar workers, the unemployed or office managers, they are all slightly out of sync, often little adapted to a civilization in constant motion. The tender and deeply human glance that he casts on his heroes makes them funny, touching, responsible as they are for offering us images of a world turned upside-down, which leaves them struggling with existential and relational difficulties. Working closely with the stage designer Anna Viebrock, who notably accompanied him in directing the Schauspiel of Zurich from 2000 to 2004, Christoph Marthaler places his troupe of actors in fake train stations, fake waiting rooms, fake offices. Sets truer than life in which they move, ramble and entertain us, while sending us back a certain image of ourselves. This is unquestionably the secret of the work of Christoph Marthaler, both as an observer of the world and a poet of the stage. He has already presented at the Festival d'Avignon *Groundings*, a *Variation of Hope* in 2004, *Riesenbutzbach*. A *Permanent Colony* in 2009, before becoming, in the company of the writer Olivier Cadiot, associate artist of the 2010 Festival for which he premiered *Papperlapapp* in the Cour d'honneur and revived *Protecting Yourself from the Future*.

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## MEINE FAIRE DAME. EIN SPRACHLABOR

(MY FAIR LADY. A LANGUAGE LAB)

SALLE DE SPECTACLE DE VEDÈNE - Estimated running time 2h - Show in German with French surtitles 🚗

8 9 10 JULY - 10P.M.

direction **Christoph Marthaler** scenography **Anna Viebrock** dramaturgy **Malte Ubenauf, Julie Paucker** musical direction **Bendix Dethleffsen**  
costumes **Sarah Schittek** video **Raphael Zehnder** lighting **Heid Voegelin** Lights sound **Beat Frei, David Huggel**  
assistant to the direction **Sophie Zeuschner, Christine Steinhoff** assistant to the scenography **Blanka Rádoczy**  
with **Tora Augestad, Karl-Heinz Brandt, Carina Braunschmidt, Mihai Grigoriu, Graham F. Valentine, Michael von der Heide, Nikola Weisse**  
and the musicians **Bendix Dethleffsen, Mihai Grigoriu**

production Theater Basel  
with the support of Pro Helvetia - Swiss Arts Council for culture

It was in 1956, on the stage of the Mark Ellinger Theater on Broadway, that the little flower-seller Eliza Doolittle whom her mentor, the distinguished Professor Higgins, who wanted to transform her into a lady, by teaching her to speak the beautiful English of the aristocracy, appeared. Today, Christoph Marthaler has taken hold, in twisting it of course, of this moving story to turn it into a moment of musical madness, imagined for the fantastic troupe of actors that he has brought together. If syntax, semantics and grammar are still on the programme, it is in a language laboratory composed of small extremely realistic cubicles that Marthaler's heroes once again present their anxiety about time passing, their antiquated melancholy and their very touching solitude. They are all there to do, between two silences, their number: to sing, alone or in a chorus, a moment from *The Enchanted Flute*, *Silent Night*, *Holy Night*, Schumann's Scenes from *Childhood* or the Wham! hit *Last Christmas*. Because everything is possible in Christoph Marthaler's world: Karajan can meet Frankenstein in it, the group tasting of an apple is transformed into a genuine vocal concert, diction exercises are changed into an irresistibly comic rehearsal. Through the grace of the singers, actors and clowns that inhabit it, this laboratory then becomes an exhilarating space of freedom, a hilarious dreaming on language. JFP

# HEIDI & ROLF ABDERHALDEN / MAPA TEATRO

The dual Swiss and Colombian origin of **Heidi** and **Rolf Abderhalden** is undoubtedly not foreign to the fact that they consider the theatre as a living territory, with porous borders, in which cultures and communities as well as artistic disciplines cross each other. During their years of training in Europe, each of them developed his or her personal approach, through corporeal techniques (Rolf was notably a student of Jacques Lecoq), as well as through dramaturgy and the plastic arts. Two views that combine today in the Mapa Teatro, a company that they founded in 1984 in Paris. Since *Casa Tomada*, their first show imagined after Cortázar's short story, the brother and sister have been working in symbiosis. Using their ongoing dialogue and the influence they have on each other, they have created a common language, open to otherness. After having staged many classic and contemporary texts, in 2002, they opened, with *Testigo de las Ruinas*, a project conducted over several years with the residents of a Bogotá neighbourhood doomed to destruction, a new work cycle that explores the complex weavings between reality and fiction, between the intimate and the political. Decidedly transdisciplinary, their creations take various forms – urban interventions, visual installations – whose echo we perceive in their shows. The first part of their trilogy *Anatomía de la violencia en Colombia*, *Los Santos Inocentes* fits in with what they call their “laboratory of the social imagination”. They are presenting their work at the Festival d'Avignon for the first time.



## LOS SANTOS INOCENTES (DAY OF INNOCENT SAINTS)

AUDITORIUM DU GRAND AVIGNON-LE PONTET

Estimated running time 1h - Show in Spanish with French surtitles - National Première

11 12 14 15 16 17 18 JULY - 4P.M.

conception, dramaturgy and direction **Heidi Abderhalden, Rolf Abderhalden** scenography **Rolf Abderhalden, Santiago Sepúlveda, Pierre H. Pagnin**  
lighting **Arno Truschinski** live music **Juan Ernesto Díaz** video **Lucas Maldonado, Heidi Abderhalden, Luis A. Delgado** live video **Ximena Vargas**  
costumes **Elizabeth Abderhalden** assistant to the direction **Claudia Torres** assistant to the dramaturgy **Mathias Pees, Martha Ruiz**

with **Heidi Abderhalden, Agnes Brekke, Julián Díaz, Andrés Castañeda, Santiago Sepúlveda, Claudia Torres**  
marimbas and voices **Genaro Torres**

production Mapa Teatro  
coproduction Hebbel Theater (Berlin), Fonds culturel suisse in Colombia  
with the support of the Ministry of Culture of the Republic of Colombia

On 28 December 2009, Heidi Abderhalden went, along with her crew from the Mapa Teatro, to Guapi. That same day, in this small town in the southern region of Pacific Colombia, the inhabitants, mostly descendents of slaves brought from Africa, celebrated *Los Santos Inocentes*. Disguised and masked, they plunged headlong into a singular carnival in which the evocation of the Biblical massacre of the innocents of Bethlehem, ordered by King Herod, blended with the commemoration of their ancestors. History and the myths reactivated in this unbridled ritual echo, in a striking way, the looting and massacres of the paramilitary militias with which the present is still riddled. The Mapa Teatro brought back, from this dizzying experience, accounts, images and sounds. On the stage, in the midst of rubber balls and streamers, illusion and reality intertwine. The enemy quickly arrives and enters the festival to make it explode into pieces. Fragments of reality, recent and old memories, dreams and fantasies are reflected to infinity. Through this hallucinated kaleidoscope, the real from time to time takes on the look of alarming fiction whereas the theatre takes charge of returning to a disturbing reality. The actors' subjective narratives open up a world of unresolved questions to us, in which a multi-faceted violence lurks, all the more threatening as it can never be clearly identified. Only the marimba music of the master Genaro Torres seems to escape from the agitation. Beyond its beauty, it rings out as an act of resistance, an unshakeable assertion of existence. SC

# LINA SANEH & RABIH MROUÉ

It was on a documentary theatre directly linked to their country's situation that **Lina Saneh** and **Rabih Mroué** began a collaboration after their theatre art studies in Beirut, where both of them were born in 1966. Ceaselessly questioning theatre practice as it can further develop in today's world, they cross different forms to imagine a new way of writing a narrative on the stage. Plays, performances, video installations, everything is possible to query the social and political realities of a Lebanon that has trouble looking directly at its history and its contradictions. But the way that Lina Saneh and Rabih Mroué have of being truly close to Lebanese issues by favouring a permanent dialogue between art and reality permits them to be clearly heard above and beyond their country's borders. Pooling their personal research, which they can also develop separately, they propose genuine documentary investigations and build fictions that communicate in an intentionally political fashion, often risky and with total freedom. Their work could be discovered at the Festival d'Avignon in 2009 with the premiere of *Photo-Romance* and the presentation of *Looking for a Missing Employee*.

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## 33 TOURS ET QUELQUES SECONDES

(33 ROUNDS AND FEW SECONDS)

GYMNASE DU LYCÉE SAINT-JOSEPH

Estimated running time 1h - Show in Arabic, English and French with French surtitles - Creation 2012

8 9 10 12 13 14 JULY - 3P.M. AND 8P.M.

conception and direction **Lina Saneh** and **Rabih Mroué** scenography, graphism and animation **Samar Maakaroun** direction of photography **Sarmad Louis**

coproduction Festival d'Avignon, KunstenFestivaldesArts (Brussels), Scène nationale de Petit-Quevilly-Mont-Saint-Aignan (Rouen), Festival delle Colline Torinesi (Torino), La Bâtie Festival de Genève, Kampnagel (Hamburg), Steirischer Herbst (Graz), Tampere Theatre Festival (Helsinki), Malta Festival Poznan 2012, Association libanaise pour les Arts plastiques Ashkal Alwan (Beyrouth)

How can we penetrate the mystery of a suicide? When the person who commits it is a public figure, a militant for human rights, assuring in a posthumous letter that he has no affective, family or social problems, the act of course triggers many questions. Diyaa Yamout's irrevocable decision therefore electrified Lebanese society. Political or religious personalities, friends, acquaintances and anonymous individuals, the young and the not so young, on the left as well as the right, reacted to this personal act that became a genuine societal debate, magnified by social networks. It is based on objects that took part in this young man's daily life - telephone, answering machine, TV set and computer - that continue to live, to function and to communicate, that not only this terrible gesture, but especially what happened in Lebanon, after it was made, that will be told. Many attempts at hijacking various expressions of despair, of the desire to optimize this tragedy with the keen consciousness of an impossible future, every sort of opinions were expressed in the days after this suicide. They must therefore be heard to question the impasses in which a fragmented, divided, almost paralyzed society finds itself: this Lebanese society that remains at the core of Lina Saneh and Rabih Mroué's theatre proposals. JFP

# FANNY BOUYAGUI / ART POINT M

**Fanny Bouyagui** describes herself as someone who “knocks around” the world. With curiosity and fear of boredom as fuel, she has been criss-crossing the planet and artistic territories for over 30 years. When she was a teenager in Lille, she wanted to work in fashion. She was oriented to a two-year degree in sewing, which slated her to join industrial textile lines: she then decided that she would no longer let others run her life. She left “to go on the road” and took odd jobs in Greece and Egypt. When she returned at the age of 27, she entered the fine arts school in Tourcoing, then quickly created the structure Art Point M, which was installed in a former fabric warehouse in Roubaix. Whatever her means of expression – fashion shows, exhibitions, multimedia performances, electronic music concerts, V-jaying, theatre –, Fanny Bouyagui shares her taste for elsewhere and for others. Others who are often dropouts, pensioners on the fringes: the homeless, the elderly, immigrants... If she gives them this visibility, it is not to move or shock us, but because they have something to tell us. As in her play *A Few People More or Less*, in which the spectators entered boxes in which a moving cabaret singer, a disillusioned strip-teaser or a young drug addict awaited them. She is returning to the Festival d'Avignon after having presented, in 2005 in the context of the 25th Hour, a performance titled *Commercial Violence*.

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## SOYEZ LES BIENVENUS (WELCOME)

GYMNASE PAUL GIÉRA

FROM 8 TO 28 JULY - FROM 2P.M. TO 7P.M.

conception **Fanny Bouyagui**

production Art Point M  
coproduction Festival d'Avignon, Les Champs Libres Rennes Metropolis, Lille 3000  
with the support of the General Council of the North, the Région Nord-Pas de Calais Réseau LEAD, the Town of Lille and the Town of Roubaix

Immigration stories have interested Fanny Bouyagui for a long time. A few years ago, the Roubaix artist met Afghan, Kurdish and Iraqi immigrants whom she decided to photograph. The images of these men, stuck between the city and the harbour, are presented in the framework of the mobility of the artists she welcomed during the Festival Name, dedicated to electronic music. But her own history invited her to also turn towards Africa. Fifty years earlier, her father travelled from Senegal to France, as do so many young people today. Why are they all ready to come to Europe where no one is expecting them, even though prospects there are clearly harder now than before? The artist went to Agadez in Niger, where future immigrants were preparing their journey. She conducted the investigation there, took photographs, interviewed people and collected everything that seems important to her. These documents constitute the first part of the exhibition *Welcome*. A year later, wondering what these men and women had become, Fanny Bouyagui went to look for them. With photos in hand, she went to Italy, to the seaside resort of Castel Volturno. It was in this town that the classic immigration itinerary of the period ended up: departure from Agadez, truck, desert, Libya, boat, southern Italy and finally Castel Volturno, a durable transit city after the camps in Lampedusa. During several stays, she observed and attempted to understand how this Mafia-controlled city functioned, where Africans could certainly stay without difficulty, but where they were also exploited and broken. An enclave where laws are no longer worth anything, for the better – tranquillity – and for the worse – prostitution, violence and generalized corruption. In the continuity of her work, Fanny Bouyagui brought back with her stories of these shackled destinies, images of this city both dump and prison, from which immigrants could no longer escape. Because they have to keep sending money and that a return to their home country, often desired, would amount to abandonment. Without pathos or mawkishness, Fanny Bouyagui immerses us in a reality that, although nearly on our doorstep, we are often totally unaware of. A precise and empathetic documentary project whose power is amplified by monumental plastic work that transforms the exhibition visit itself into a crossing. RB

# BRUNO MEYSSAT

**Bruno Meyssat** likes to travel. Through the texts he stages, the forms he proposes, the subjects he tackles, the countries he crosses for his shows and the teaching he offers: Kenya, Egypt, Mali, Peru, Japan. Taking inspiration from the most concrete facts and events, but digging a theatrical furrow far from the figurative, playing with images as well as enigmas in the company that he founded in 1981, Théâtres du Shaman, he now deals with themes involving history and current events. With an insatiable curiosity for everything that can create theatre, he goes through varied worlds, unfailingly peopled with objects, photos, sounds and materials, even if it is clearly the actors who reveal the buried potential and possible fictions in them. The text is only one of the elements in the construction of his projects with their always surprising titles: *Detention, Night Rounds, Is It True that I'm Leaving?, From the Sky, Session, Observer, The Outer World...* If Bruno Meyssat has travel companions like Sophocles, Strindberg, Beckett and August Stramm, he has always wanted to break with narration to write a theatre "outside texts", which is never deprived of words but which modifies traditional performance codes. His theatre thinks and is thought out, preferring to uncover rather than to hold forth. It requires that the spectator take a curious look at it, calls on his intelligence and sensitivity, leaving him free to interpret what is offered to him. Bruno Meyssat presented *Ajax, Son of Telamon* in 1990 and *Passacaille* in 1992 at the Festival d'Avignon.

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## 15 %

SALLE DE MONTFAVET - Estimated running time 1h30 - Creation 2012 

19 20 21 23 24 25 26 JULY - 6P.M.

conception and direction **Bruno Meyssat** scenography **Bruno Meyssat, Pierre-Yves Boutrand** lighting **Franck Besson** sound **Patrick Portella, David Moccelin**  
costumes **Robin Chemin** assistant to the direction **Véronique Mailliard**

with **Gaël Baron, Charles Chemin, Elisabeth Doll, Frédéric Leidgens, Jean-Jacques Simonian, Jean-Christophe Vermot-Gauchy**

production Théâtres du Shaman

coproduction Festival d'Avignon, Espace Malraux National Stage of Chambéry and Savoie, Théâtre Nanterre-Amandiers National Dramatic Centre, Comédie de Saint-Étienne National Dramatic Centre, National Stage of Sète and of the Bassin de Thau

with the support of Substances (Lyon)

and of the Théâtre des Quartiers d'Ivry National Dramatic Centre of the Val-de-Marne, of the GMEM National Centre of musical creation in Marseille, of the Institut français, the Région Rhône-Alpes / Fiacre international and of the French Embassy in the United States of America

Through its support, the Adami helps the Festival d'Avignon to get involved in coproductions.

There are figures that become symbols. 15%, which Bruno Meyssat chose as the title of his show, is indispensable for all those who, near or far, are interested in the games of finance, investments and profits. It is THE figure par excellence: the one that indicates the minimum percentage of a return on equity that pension funds investing in a company's capital expect. Below it, it is the open door to economic lay-offs; above it, the satisfaction of managers of an economy that has become almost virtual. This financial capitalism goes beyond its reserved domain and sets its heart on the relationships we have with others, value and uncertainty. Intrigued by this mechanism and always wanting to create theatre out of his questioning, Bruno Meyssat, along with his actors, queried economists, traders and witnesses to the *subprime* crisis. They are transported to a few places of financial power (Wall Street, banks and rating agencies), but also to the places of the victims of this crisis (neighbourhoods in Cleveland, Ohio, devastated by foreclosures) to create a show that is neither an anti-establishment and vengeful tract, nor a documentary, still less a lecture for specialists. The idea here is to offer to the public sequences that allow it, through the presence of bodies, words, images and objects, to plunge into the financial mechanisms and to read the reverse side of our period in them. Without ever forgetting to call up the imagination of those who are exposed on the stage, as well as those who look and listen. It is therefore in a certain way a dialogue, an exchange, a correspondence that is put in place around what the director calls "the fable of all fables". Because beyond finance, it is our beliefs, our fears, the relationship that man has with the future and therefore with death that will be present on stage. To the CEO of Goldman Sachs, Lloyd Blankfein, who put forward one day: "I do God's work", Bruno Meyssat and his companions reply that finance is not a divine business but the business of men, and therefore of the theatre. JFP

# NICOLAS STEMANN / THALIA THEATER

Regularly invited by major Germanic-speaking theatre groups (Thalia Theater in Hamburg, Deutsches Theater in Berlin, Burgtheater in Vienna, Schauspiel Köln), the director **Nicolas Stemann** succeeds in presenting the great texts of the repertory as well as bringing contemporary authors to the stage. In 2002, he attracted attention through a particularly free staging of *Hamlet* in Hanover. With his complete version of Goethe's *Faust* produced by the Thalia Theater of Hamburg, he created a sensation at the 2011 Salzburg Festival. He has been working on a regular basis with Elfriede Jelinek since *The Works* in 2004 and *Ulrike Maria Stuart* in 2007. When he conceives his shows, it is always a search for a dynamic balance between the text, the dramaturgy and the theatre machinery, requiring a strong engagement from his actors, even going as far as sharing the stage with them. A pianist at his beginnings, also working for the opera, Nicolas Stemann builds his plays using a musical construction in which words, bodies, music, the stage and videos are mobilized for a theatre of urgency, politically engaged and in perpetual reinvention. With *The Merchant's Contracts. An Economic Comedy*, he continues his thinking on the financial crisis that had begun in his staging of *Saint Joan of the Stockyards* by Brecht in 2009. Nicolas Stemann is coming to the Festival d'Avignon for the first time. MS

The winner of the 2004 Nobel Prize in Literature, **Elfriede Jelinek** was born in 1946 in Austria. Slated by her mother for a career as a musician, she finally turned to literature and wrote novels, the most famous and the most autobiographical of which, *The Pianist*, was made into a film in 2001 by Michael Haneke. But Elfriede Jelinek is also the author of many plays and scripts, all marked by a strong political engagement. Her corrosive lush writing, studded with quotations and at first glance inappropriate for the stage, challenges the theatre to renew itself. Constantly going back to her writings, drawing from the vast manna of the Internet, she produces a flow of words from various sources, as in *The Merchant's Contracts*, a text that she has been continuously working on since 2008, following the evolution of the economic crisis. "Do whatever you want!" is Elfriede Jelinek's order to the directors who take hold of her texts, such as Karin Beier, Johan Simons and Nicolas Stemann.



## DIE KONTRAKTE DES KAUFMANNS EINE WIRTSCHAFTSKOMÖDIE (THE MERCHANT'S CONTRACTS. AN ECONOMIC COMEDY)

BY ELFRIEDE JELINEK

COUR DU LYCÉE SAINT-JOSEPH - Estimated running time 3h45 - Show in German with French surtitles - National Première

21 22 23 25 26 JULY - 9:30PM.

direction **Nicolas Stemann** dramaturgy **Benjamin von Blomberg** scenography **Katrin Nottrodt** video **Claudia Lehmann**  
music **Sebastian Vogel, Thomas Kürstner** costumes **Marysol del Castillo** translation and surtitles **Ruth Orthmann**

with **Therese Dürrenberger, Franziska Hartmann, Ralf Harster, Daniel Lommatzsch, Sebastian Rudolph, Maria Schrader, Patrycia Ziolkowska**  
together with **Benjamin von Blomberg, Thomas Kürstner, Claudia Lehmann, Nicolas Stemann, Sebastian Vogel**

production Thalia Theater  
in collaboration with the Schauspiel Köln  
with the support of Goethe-Institut and of CMA CGM

Written a few months before the *subprime* contract burst onto the landscape, *The Merchant's Contracts* appears more than ever today as the premonition of all those that preceded it. Elfriede Jelinek's scathing pen attacks large and small speculators in the financial markets and likewise the language they use. With an implacable lucidity and fierce humour, she tirelessly plays with their supposedly rational discourses to communicate the jargon that is as unreal as it is farcical. Their effects only appear all the more tragic. As she says, Elfriede Jelinek does not write plays as much as "talking texts", a living language bearing the urgency to speak, which needs bodies and the energy of the stage to be realized. The communicative vitality with which Nicolas Stemann and his partners seize it and address it to us, is as outsized as this lush material. Actors, musicians, technicians, video-makers, playwright, director, all present on the stage, fabricate together, in view and in real time, an exuberant ever-evolving theatre machine, that is as much a reading, a concert, a performance, an ancient chorus, a TV show as a general shareholders meeting. In the literal as well as the figurative sense, the doors of this theatre that resembles a cabaret are wide open to the unpredictable reality that nourishes it and that it transforms in return. If these craftsmen, just like the types of performances and artistic languages, move about in it, cross each other in it, freely proliferate up to the point of spilling off the stage, the spectators themselves are invited to go in and out of the theatre as they like. In this performance, as spectacular as it is, it is first and foremost the present that prevails. The obviousness of being together *de facto* contrasts with the opacity of a system in which fear, greed and cynicism seem to reign as masters. A satire with salutary irony, all the more corrosive as it is borne by an almost Dionysian vigor. SC

# CHRISTOPHE HONORÉ

**Christophe Honoré** was writing when he was a teenager, even if he already knew that he wanted, above all, to be a filmmaker. He became one after his university studies in Rennes, juggling several activities at the same time: film critic, in particular for *Les Cahiers de cinéma*, scriptwriter, novelist, among others in his youth, and of course feature film director starting in 2002. His first film, *17 Times Cécile Cassard*, instantly made him a rising star of young French cinema. *With My Mother* (2004), *In Paris* (2006), then *Love Songs* (2007), *The Beautiful Person* (2008), *No My Daughter You Won't Go Dancing* (2009), *The Man in the Bath* (2010) and *The Loved Ones* (2011), he has asserted his desire for a contemporary novelistic approach, without denying himself the right to be inspired by classic works like *The Princess of Clèves*, which strongly influenced *The Beautiful Person*. In the theatre, he is first an author with *The Debutants* (1998), *The Worst of the Flock* (2001), *Beautiful Guys* (2004) and *Impotent Dionysus*, presented in 2005 in the framework of the 25th Hour at the Festival d'Avignon. He returned to the Festival in 2009 to stage Victor Hugo's romantic drama: *Angelo, Tyrant of Padua*. This year, he is coming back with his new work, *Nouveau Roman*, but also with two other plays: *The Faculty*, written at the request of Éric Vigner for the actors of the Académie internationale de theatre of the CDDB-Théâtre de Lorient, the national drama centre where Christophe Honoré is associate artist, and *A Young Man is Killed*, which will be played by the most recent graduating class of the École de la Comédie in Saint-Étienne, staged by Robert Cantarella.

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## NOUVEAU ROMAN

BY CHRISTOPHE HONORÉ

COUR DU LYCÉE SAINT-JOSEPH - Estimated running time 1h45 - Creation 2012

8 9 11 12 13 15 16 17 JULY - 10P.M.

direction **Christophe Honoré** scenography **Alban Ho Van** lighting **Rémy Chevrin** video **Rémy Chevrin, Christophe Honoré, Baptiste Klein**  
costumes **Coralie Gauthier** pour **Yohji Yamamoto, Y's, Limi Feu** assistant to the direction **Sébastien Levy**

with **Brigitte Catillon, Jean-Charles Clichet, Anaïs Demoustier, Julien Honoré, Annie Mercier, Sébastien Pouderoux, Mélodie Richard, Ludivine Sagnier, Mathurin Voltz, Benjamin Wangermee**

production CDDB-Theater of Lorient, National Drama Center of Brittany  
coproduction Festival d'Avignon, La Colline - National Theater Paris, National Theater of Toulouse-Midi Pyrénées, Theater Liberté Toulon, Theater of Nîmes, Maison des arts de Créteil, Theater of the Archipel Perpignan, La Comédie de Saint-Étienne National Dramatic Centre  
with the support of Yohji Yamamoto, Y's and Limi Feu  
with the artistic participation of the Jeune Théâtre national  
and with La Chartreuse Centre national des Écritures du spectacle, the CENTQUATRE-Paris and the Université d'Avignon et des Pays de Vaucluse  
Through its support, the Adami helps the Festival d'Avignon to get involved in coproductions.

A group photo. One woman, seven men, a little embarrassed because they are not used to posing before the camera. They are all novelists except one: Jérôme Lindon, head of the publishing company Éditions du Minuit, who brought them together on the sidewalk of the Rue Bernard-Palissy. And so one morning in the autumn of 1959 in Paris, the adventure of the Nouveau Roman takes shape, that true but false literary school that challenged the convention of novel writing, favouring experimentation to the detriment of the primacy of the plot and the psychology of the characters. It was through this photo that Christophe Honoré wanted to bring to life again, in his own way, these men and women with diverse destinies. In his way, that is without any biopics, any historical reconstitution, but as close to the life and work as possible of these novelists, using the largest number of documents – their books of course, but also their interviews, memoirs and diaries – to sketch portraits, encounters, clashes. By entrusting the interpretation of these writers mostly to young actors, including Anaïs Demoustier and Ludivine Sagnier, and by having certain male roles played by women, and vice-versa, he means to create a distance that allows him to go the furthest from theatrical fiction. In a present in which the search for new artistic forms remains difficult, Christophe Honoré wishes to give a voice back to those who dared, 53 years ago, to assert loud and clear the desire to “produce something that doesn't exist yet”. Famous and always in the eye of the media like Marguerite Duras, Samuel Beckett and Nathalie Sarraute, not as well known but recognized like Claude Simon, Alain Robbe-Grillet, Michel Butor and Robert Pinget, discreet and self-effacing like Claude Mauriac and Claude Ollier, they will be joined on stage by Françoise Sagan, the best-selling novelist, and Catherine Robbe-Grillet, and will together constitute the figures of the play that Christophe Honoré imagined as a tribute to these tireless inventors. JFP

# ÉRIC VIGNER / L'ACADÉMIE DU CDDDB - THÉÂTRE DE LORIENT

Since 1990, **Éric Vigner** has been developing a theatre practice that relies heavily on the choice of authors, classic or contemporary, whom he wants to have heard, and on the search for aesthetic forms capable of bringing forth a stage design of today, linked to the venues he invests and the general movement of the arts. It is unquestionably to his double training – plastic arts studies and the Conservatoire national supérieur d'Art dramatique – that he owes the specific orientation of his approach. If Dubillard and Duras were his travel companions for years, he also was interested in Hugo, Corneille and Shakespeare, without counting Molière whom he presented in Seoul in 2004, Beaumarchais in Tirana in 2007 and Koltès whom he staged in Atlanta in 2008, demonstrating his interest in international projects that allowed him to encounter other languages, other practices, other publics and other interpreters. These encounters aroused his desire to imagine, in Lorient, whose Centre dramatique national he has been running since 1996, an “Académie”, a transmission, research and production space, in which he has the actors from many different horizons work together. An experimental project and theatre laboratory, this adventure brought together actors from Morocco, South Korea, Romania, Germany, Belgium, Mali and Israel, bringing with them their history and their culture. This three-year project made it possible to compare singularly different writings: *La Place royale* by Corneille, *Guantanamo* by Frank Smith and today *The Faculty*, a play written for them by Christophe Honoré, which will mark Éric Vigner's third participation in the Festival d'Avignon, after *Brancusi against the United States* in 1996 and *Summer Rain in Hiroshima* in 2006.

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## LA FACULTÉ (THE FACULTY)

BY CHRISTOPHE HONORÉ

COUR DU LYCÉE MISTRAL - Estimated running time 1h45 - Creation 2012

13 15 17 18 19 20 21 22 JULY - 10P.M. / 14 JULY - 11P.M.

direction, scenography and costumes **Éric Vigner** artistic collaboration **Jutta Johanna Weiss** lighting **Kelig Le Bars** dramaturgy **Sabine Quiriconi**  
make up and hair **Soizic Sidoit** assistant to the direction **Morgan Dowsett** assistant to the scenography **Nicolas Guéniau**

with the actors of the Académie **Vlad Chirita, Lahcen Elmazouzi, Eye Haidara, Hyunjoo Lee, Tommy Milliot, Nico Rogner, Isaïe Sultan**  
and **Scott Turner Schofield, Jutta Johanna Weiss**

production CDDDB-Theater of Lorient, National Drama Center of Brittany

coproduction National Dramatic Center Orléans/Loiret/Centre, La Comédie de Reims National Dramatic Centre / with the artistic participation of the Jeune Théâtre national

They are between 17 and 20 years old, they run into each other, talk to each other, lie to each other, ignore each other, defy each other, take drugs and make love. They have their territories: the housing projects or the subdivisions, the football field, the faculty. Codes function, prohibitions are contained in the unspoken, until the day when deadly tragedy disturbs the state of things, making conflicts explode, turning upside-down the fragile balance of their micro-society. A racist murder? A sex crime? A tragedy, in any case, like one that is heard in ancient Greece, that crosses siblings, that sets common law against family law. Under Christophe Honoré's pen, these characters from daily life become the heroes of a clash that goes beyond them and forces them to admit what cannot be admitted. It is this theatre of today, always linked to that of origins, that Éric Vigner stages with the actors of the Académie, these young actors who have come from near and far, worthy representatives of the “world's youth”. A laboratory theatre in which Christophe Honoré's “mixed words”, both poetic and concrete, never drawing back before crudeness, give an account of the complexity of amorous desires, the fear of differences, the violence of a troubled society threatening to fall to pieces. It is with these extremely alive bodies haunted by strong words that Éric Vigner occupies the theatre's stage. For a striking portrait stripped of all artifice that is as much drama as pamphlet. JFP

# ROBERT CANTARELLA

After studying fine arts in Marseille, **Robert Cantarella** trained at the École du Théâtre National de Chaillot run by Antoine Vitez. Very rapidly, in 1983, he founded his first venue, the Théâtre du Quai de la Gare in Paris, then the Compagnie des Ours with the desire to have 20th century authors discovered or rediscovered. He met the writer Philippe Minyana in 1987 and staged his play *Inventories*; it was the beginning of a long collaboration. Alternating contemporary plays and classics from the repertory, Robert Cantarella has staged Lars Norén, Michel Vinaver and Noëlle Renaude as well as Shakespeare, Chekhov and Strindberg. Appointed director of the Théâtre Dijon Bourgogne, a national drama centre, in 2000, he notably created the festival Friction en mai there, a meeting place for new forms of theatre writing, before joining, in 2005, the Centquatre adventure, whose conception he was involved in and that he directed with Frédéric Fisbach until March 2010. He has also written many critical articles and novels, published by Éditions Lignes, and since 2004, has produced documentaries and fictional films. At the Festival d'Avignon, Robert Cantarella presented *The Siege of Numantia* in 1992, *The Naked Man* and *Murder* in 1993, *Public Domain* in 1996 and *Hippolyte* in 2007. This year he is proposing a new text by Christophe Honoré, *A Young Man is Killed*, with the students of the École de Saint-Étienne and Gilles Deleuze's courses.



with the University of Avignon and of the Pays de Vaucluse

## FAIRE LE GILLES (BEING GILLES)

UNIVERSITÉ SAINTE-MARTHE - Estimated running time 2h10 - Free admission

16 17 18 19 20 JULY - 11:30 A.M.

texts **Gilles Deleuze**

with **Robert Cantarella, Alexandre Meyer**

production R&C / Ménagerie de Verre (Paris)  
with the support of the DRAC Haute-Normandie

For several years, Robert Cantarella has been “being Gilles”, that is bringing back to life the courses that Gilles Deleuze gave in the 1980's at the University of Vincennes and the University of Paris-VIII. Using ear-buds, the actor transmits the philosopher's courses word for word, with his intonation, rhythm, hesitations, suspensions and all the unavoidable errors inherent in the oral mode. All the same, Robert Cantarella does not do a pastiche of Gilles Deleuze. He turns himself into the faithful sound copy, the faithful transmitter, communicating his ideas by incarnating them in an ephemeral way as close as possible to his voice, that so particular voice that made his intellectual reasoning easier to understand. In another body, the thinking, in a certain fashion “deterritorialized”, of Gilles Deleuze – to borrow from philosophical concepts – comes out livelier, more exhilarating and more necessary than ever. For the Festival d'Avignon, Robert Cantarella has decided to propose two seminars made up of five courses each: the first on the anti-Oedipus, the famous notion developed with the psychoanalyst Félix Guattari, and the second on cinema and thinking. Between theatre and philosophy, a new experience: the passion of thinking presented out loud. LP

# GUILLAUME VINCENT

Theatre and film studies combined with a stint at the Marseille conservatory led **Guillaume Vincent** to the École du Théâtre National of Strasbourg, where he entered the directing department in 2001. He was taught by Stéphane Braunschweig, Krystian Lupa and Daniel Jeannetteau, and co-adapted with Marion Stoufflet, a student in the drama department, Virginia Woolf's novel, *The Waves*, which he staged in 2002. In this work, what he made his trademark could already be discerned, namely a dominant place given to the actors. After founding the company MidiMinuit, he took a particular interest in Lagarce with *We, the Heroes* and *Love Story (Last Chapters)*, in Wedekind and *Spring Awakening*, an expurgated and wild version of which he created, then Fassbinder whose *Katzelmacher* and *Preparadise Sorry Now* he staged at the Comédie de Reims. After a show for youngsters, *Big Claus and Little Claus*, after a tale by Hans Christian Andersen, and the staging of an opera by Frédéric Verrière, *The Second Woman*, freely inspired by Cassavetes' film *Opening Night*, Guillaume Vincent is now focusing on the writing of a play created for the Festival d'Avignon which invites him for the first time. Time that passes, death that lurks and faced with this, the need for humour are three ingredients that make up his theatre. A theatre in which the intimate is revealed in a strangely macabre celebration.

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## LA NUIT TOMBE... (NIGHT IS FALLING...)

BY GUILLAUME VINCENT

CHAPELLE DES PÉNITENTS BLANCS - Estimated running time 2h - Creation 2012

10 JULY - 10P.M. / 11 12 14 15 16 17 18 JULY - 5P.M. AND 10P.M.

direction **Guillaume Vincent** dramaturgy **Marion Stoufflet** scenography **James Brandily** assistant to the scenography **Émilie Marc, Alice Roux**  
lighting **Nicolas Joubert** sound **Olivier Pasquet, Géraldine Foucault** video **Thomas Cottereau** costumes **Lucie Durand** puppetry **Bérangère Vantusso**  
with **Émilie Incerti Formentini, Florence Janas, Pauline Lorillard, Nicolas Maury, Piero Usberti, Susann Vogel**  
and the voice of **Nikita Gouzovsky**

production Cie MidiMinuit  
coproduction Festival d'Avignon, La Colline - National Theater Paris, CICT Théâtre des Bouffes du Nord, La Comédie de Reims, National Dramatic Centre of Orléans/Loiret/Centre, Théâtre du Beauvaisis / Espace Jean Legendre Théâtre de Compiègne National Stage of Oise, Ircam-Centre Pompidou (Paris), Théâtre des 13 Vents National Dramatic Centre of Montpellier, Festival Delle Colline Torinesi (Turin), Le Parvis National Stage Tarbes Pyrénées, Le Mail Scène culturelle de Soissons  
with the support of the Région Île-de-France, DRAC Île-de-France and the Institut français, and with the help for creation of dramatical texts of the National Center of Theater  
with the artistic participation of the Jeune Théâtre national  
Through its support, the Adami helps the Festival d'Avignon to get involved in coproductions.

A single place - a hotel room - for three stories that cross and intertwine: that of two sisters, Wolfgang's and Susann's. The play imagined by Guillaume Vincent seems like a script that would be used to do theatre. "A stage machine" as he calls it, which undoubtedly found its inspiration in the film-makers he particularly likes (Bergman, Bresson, Buñuel and Fassbinder) and plunges us into a universe where fantasy and reality are closely entangled, where the past and the present sometimes merge, where the living and the dead talk to us without worrying about their status. A fantastic evasion that plays with the reversal of situations, while relying on a dramatic framework peopled with small pebbles that permit the spectators to follow this twisting path, like children entering the world of fairy-tales. Guillaume Vincent chose to develop his story, the setting of a hotel room, a place that we pass through without really stopping, a place bearing the memory of those who were there before us and who, perhaps, like ghosts, may reappear. So, in this imaginary hotel somewhere in old Havana or Shanghai in the 1930's, in South America or today's Russia, strangeness is acceptable. We hear stories about family, sisters and father, marriage and separation, love and disaffection, hopes and failures that carry us along in a fascinating rondo, that of the suspense of life. JFP

# SÉVERINE CHAVRIER

From her education in literature and philosophy to her piano and musical analysis studies by way of many practical training periods on the stage, **Séverine Chavier** has kept a decided taste for the mixture of genres. As an actress or musician, she has continued to form collaborations with Rodolphe Burger, François Verret and Jean-Louis Martinelli, while running her own company, *La Sérénade interrompue*, with which she has developed a singular approach to stage direction, in which the theatre dialogues with the music, but also with the image and literature. Séverine Chavier has built her expression from all sorts of materials: her actors' bodies, the sound of her prepared piano, the videos she often shoots herself, without forgetting words. Erratic words that she shapes by plunging into the universe of authors she especially likes. First with Hanokh Levin for *Nuptials* and *Reprisals*, then today with J. G. Ballard. In 2011, she was at the Festival d'Avignon in François Verret's show, *Short Circuits*, and in an improvised concert with Jean-Pierre Drouet.

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## PLAGE ULTIME (ULTIMATE TRACK)

GYMNASE DU LYCÉE MISTRAL - Estimated running time 2h30 - Creation 2012

9 10 13 15 JULY - 6P.M. / 14 JULY - 2P.M. AND 6P.M.

écriture et mise en scène **Séverine Chavier** scénographie **Vincent Gadras** lumière **Christian Dubet** son **Philippe Perrin** vidéo **Benoît Simon** images **Jules Zingg**  
costumes **Laure Maheo**

avec **Bénédicte Cerutti, Séverine Chavier, Marta Izquierdo Muñoz, Mika Kaski, Natacha Kouznetsova, Laurent Papot** et la participation de **Hugo Cardinali**

production Festival d'Avignon  
coproduction Théâtre Nanterre-Amandiers, MC2: Grenoble, Espace Malraux National Stage of Chambéry and Savoie  
with the support of the Région Île-de-France, DRAC Île-de-France, Dicréam  
in residence at the Centquatre-Paris  
Through its support, the Adami helps the Festival d'Avignon to get involved in coproductions.

For Séverine Chavier, a literary work is a universe she enters and whose richness she tries to render on stage. By choosing J. G. Ballard as a source of inspiration for her show, she favours a science fiction writer who shifted this genre towards an introspective analysis of our consumer society, through a reflection on the image and new technologies. Displaying absolute confidence in the stage, a place of the imagination and sharing, she builds a theatrical and musical proposal that brings in other authors who resonate with J. G. Ballard and three of his major works: *Crash*, *Running Wild* and *Millennium People*. The idea is in no way to illustrate these novels' worlds but to make them spring out in an environment of images and sounds occupying the space on the same footing as the actors. Images created on stage, images of daily life filmed by omnipresent smartphones and webcams, video-surveillance images, or archive images mixing sounds of all kinds: the actors' voices, recordings and *live* music. Everything converges to question our technological world and its violence, its pitfalls, its anxiety-provoking potential, its more or less accepted and digested brutality, but also our capacity to resist, our ambivalence, our responsibility or our immaturity. With *Ultimate Track*, Séverine Chavier invites us to a free and energetic critique. JFP

# JEAN-FRANÇOIS MATIGNON

After studying philosophy, very early on fascinated by theatre, **Jean-François** Matignon staged his first play in 1987 with Fassbinder's *Katzelmacher*, followed in 1988 by Raymond Guérin's *The Hard Skin*. In 1990, he founded the Compagnie Fraction with which he proposed over 20 shows, mostly inspired by contemporary authors, Genet, Williams, Müller, Brecht and more secondarily the classics, Shakespeare, James and Büchner, whose *Woyzeck* he staged in 2001. To support an engaged theatre, which had to talk to the world and give the floor to those who were deprived of it, he has been focusing since 2008 on the British author David Peace and his four-part work *The Red Riding Quartet*, which he adapted under the title *Swan*, before working on *GB 84*. He presented *Lalla (or The Terror)* by Didier-Georges Gabily at the Festival in 1998 and participated in the staging of *Hotel Europa* by Goran Stefanovski in 2000.

With his tetralogy, *1974, 1977, 1980* and *1983*, **David Peace** made his mark on the contemporary crime novel. Four works that plunge the reader into the dark daily life of his region of Yorkshire made sadly famous by the crimes of "the Ripper". Police officers, politicians or businessmen, gangsters, through a host of characters, he sketches, in an incantatory language, the palpating, tormented and violent picture of a place, a period, confronted by chaos. With *GB 84*, he attacks the Thatcher years, tracing the terrible strike that pitted the Iron Lady in 1984 against all her country's miners.



with the Chartreuse de Villeneuve lez Avignon

## W / GB84

ADAPTED FROM THE NOVEL BY DAVID PEACE AND FROM THE PLAY *WOYZECK* BY GEORG BÜCHNER

TINEL DE LA CHARTREUSE - Estimated running time 2h40 - Creation 2012

10 11 12 13 15 16 17 18 JULY - 6P.M.

direction and adaptation **Jean-François Matignon** scenography **Jean-Baptiste Manessier** lighting **Laurent Matignon** sound **Stéphane Morisse**  
images **Michèle Milivojevic**

with **Valère Bertrand, Stéphane Czopeck, Michèle Dorlhac, Sophie Mangin, Julie Palmier, Valérie Paüs, Roland Pichaud, Thomas Rousselot, Sophie Vaude**

production Compagnie Fraction  
coproduction Festival d'Avignon, TJP de Strasbourg National Dramatic Centre of Alsace, Le Tricycle (Grenoble)  
with the Town of Grenoble / with the support of the CCAS / with the artistic participation of the Jeune Théâtre national  
Through its support, the Adami helps the Festival d'Avignon to get involved in coproductions.

What do those who have been deeply wounded in their existence have left, those who were refused a place in the community, those who no longer have work and therefore no longer have social recognition, those who have nothing left but affective destitution to keep them company? Büchner in 1837 and David Peace in 2004 had a single answer, the same one: violence. A violence that overflows and sweeps away everything in its path, blind, impetuous but vital violence to not sink into self-disgust and that of others. By intertwining the drama *Woyzeck* and the politically engaged crime novel *GB 84*, Jean-François Matignon lets the voices be heard of those that history forgot, those who survive more than they thrive, those "common people" whose words are rare and precious. Between the soldier *Woyzeck* and the striking miner Martin Daly, two fictional characters with very real emotions, there is the same fear, the same revolt, the same feeling of being caught in a trap. The plot that Margaret Thatcher hatched to muzzle the miners' union in 1984 and the schemes of the captain and the doctor to manipulate their subordinate for their own purposes come together in the end to deny their victims their position as human beings. But beyond class conflicts, Büchner and David Peace clearly knew that behind the social archetypes were hidden individuals riddled with doubts, personal pain and dissatisfaction. This is also what goes into Jean-François Matignon's work, without any Manichaeism. JFP

# KORNÉL MUNDRUCZÓ

It was in the post-socialist period that **Kornél Mundruczó** studied at the University of Budapest, in the film department. An actor at his beginnings, in 2000 he produced *This Is Wish and Nothing More*. Immediately recognized, this first film marked the start of a dazzling career including a dozen or so works (*Pleasant Day, Johanna, Delta...*) all demonstrating a rigor and anti-conformism distinguished by the most important festivals, including Cannes. Alongside this film work, Kornél Mundruczó became interested in theatre directing. Like his films, his shows focus on the rejected, those living on the fringes of society, "the only ones who can still hold a mirror out to us". Both lyrical and hyper-realistic, they bring to light the dark and brutal side of humanity and plunge the spectator into troubled waters. His theatre does not pull any punches when it tackles disturbing subjects: the totalitarian sect and a disillusioned society in *La Glace (The Mirror)*; violence and incest in *The Frankenstein Project*; human trafficking and prostitution in *Hard to Be a God*. Working with actors some of whom come from the Krétakör troupe trained by Árpád Schilling, Kornél Mundruczó is coming to the Festival d'Avignon for the first time.

The most prestigious distinctions have underlined the importance and rigor of the work of the writer **J.M. Coetzee**: the Booker Prize, twice – a rare feat –, in 1983 for *Life & Times of Michael K*, then in 1999 for *Disgrace*, as well as the Nobel Prize in Literature in 2003. *Disgrace* takes an uncompromising look at the situation of his country, post-apartheid South Africa. It presents a sick country, split into two irreconcilable communities: one in the grip of vengeance that decades of humiliation and despoilation call out for, the other overwhelmed by an inexpiable guilt and by an unexplainable shame.

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## DISGRÂCE (DISGRACE)

AFTER THE NOVEL BY J.M. COETZEE

GYMNASE DU LYCÉE MISTRAL - Estimated running time 2h30 - Show in Hungarian with French surtitles - Creation 2012

19 20 21 22 24 25 JULY - 6P.M.

direction **Kornél Mundruczó** dramaturgy **Viktória Petrányi** scenography and costumes **Márton Ágh** music **János Szemenyei**  
lighting **András Éltet** sound **Zoltán Belényesi**

with **Gergely Bánki, János Derzsi, László Katona, Annamária Láng, Lili Monori, Roland Rába, B. Miklós Székely, János Szemenyei, Kata Weber, Sándor Zsótér**

production Proton Cinema + Theater

coproduction Festival d'Avignon, Wiener Festwochen (Vienna), KunstenFestivaldesArts (Brussels), Trafó House of Contemporary Arts (Budapest), Malta Festival Poznan, Hebbel am Ufer (Berlin), RomaEuropa Festival 2012

For Kornél Mundruczó, adapting *Disgrace* for the theatre meant taking the novel out of its context – post-apartheid South African society – and keeping the heart of J.M. Coetzee's reflection, namely the fear that suddenly appears in a community when upheavals deeply modify its lifestyle and the ancestral scale of its values. Through the fall of David Lurie, a totally integrated university professor whose life radically changes after one of his students accuses him, it is an X-ray of the collapse of a world that is staged here. Behind South Africa, there is of course Hungary, but also the European countries that have been subjected to crises of all types that mentally destabilize the populations and heighten anxieties: that of losing one's job, that of opening one's door to unknown callers, that of experiencing affective solitude... In a *reality show* that is both dramatic and musical, Kornél Mundruczó proposes a gallery of characters who questions the certainties, habits and conventions of the former European world. The politically incorrect and destabilization are weapons that the director does not reject, weapons all the more efficient as he puts them into the hands of incredibly engaged actors, aware of the stakes in the words they speak. A collective work based on a deep knowledge of the novel to better detach itself from it, *Disgrace* does not try to offer ready-made solutions but to give back a glimmer of hope to be shared. JFP

# STEVEN COHEN

For **Steven Cohen**, the intimate is radically political. The performer, who describes himself as “South African, white, Jewish and homosexual”, meticulously digs through attics, as he does with his past, looking for objects, forms and materials that compose, on the stage or in his films, a world that is both poetic and militant. Far from being narcissistic, his stagings of his body and his own history constitute the support for an exploration of the shortcomings and graces of humanity. With his ultra-sophisticated make-up and eccentric costumes that reveal more than they conceal, Steven Cohen disguises himself, or rather metamorphoses himself into a creature as disturbing as it is colourful. Appearing is a fundamental gesture of his art: as a chandelier in a Johannesburg township, perched on heels made of skulls in the heart of Wall Street in *Golgotha*, naked and tattooed with stars of David for a performance in the courtyard of the Musée de la résistance in Lyon. Erupting on the stage or in the public space, he creates a breach in our daily life and our spirit, not to make us stumble but to force us to stop. To face, together, the indifference that is making headway in our societies. The Festival d'Avignon is inviting him for the first time.

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## TITLE WITHHELD. FOR LEGAL AND ETHICAL REASONS

POPES' PALACE - ENTRANCE: PLACE DE L'AMIRANDE - Estimated running time 55 mn - Creation 2012

11 12 13 15 16 JULY - 10 A.M. AND 5 P.M.

conception, costumes and accessories **Steven Cohen** dramaturgy **Agathe Berman** lighting **Erik Houllier** sound and video **Armando Menicacci**  
animals trainer **Guy Demazure**  
with **Steven Cohen**

production Latitudes Prod (Lille)  
coproduction Festival d'Avignon, BIT Teatergarasjen (Bergen), Latitudes Contemporaines (Lille), NEXT Festival Eurometropolis (Lille-Kortrijk-Tourmai-Valenciennes-FR/B), La Bâtie Festival de Genève  
with the support of the Town of Lille and the programme Lille Ville d'Arts du futur, DRAC Nord-Pas de Calais, Région Nord-Pas de Calais, Institut français, Transdigital project (FEDER/Interreg IV France-Wallonie-Vlaanderen) and of Lille 3000 Fantastic

It is below the stage of the Cour d'honneur du Palais des papes that Steven Cohen invites us. A secret place, usually hidden from the spectators' view, steeped in memory and fiction. A space, at the threshold of the theatre and of the traditional setting for performance. Because what is played through Steven Cohen's installation- performance is at the crossroads of testimony, investigation and poetic rambling. Costumes, videos, phosphorescent lights and rats are the beacons of a place intentionally not situated in terms of periods and continents, on the edge of history and imagination. A major theme however: the discovery by the artist of a diary, made up of writings and sketched, kept between 1939 and 1942 by a young French Jew. How did this personal narrative become historical material, likely to be appropriated and transmitted? How does a document that dates back 70 years circulate until the 21st century, crystallizing our questions on the failures of humanity? How, as well, can these notebooks be made into subject matter for an artistic work? The story of this young man, whose traces were suddenly lost in 1942, resonate with Steven Cohen's own experience, that of a South African, Jew, white and homosexual, “oppressor and oppressed”, as he himself says. By multiplying the comings and goings between found objects and his own subjectivity, between the Shoah and apartheid, the artist contrasts facts and concepts: inside/outside, intimacy/history, public/private, trust/betrayal. Connected to major documentary work, *Title Withheld (For Legal and Ethical Reasons)* goes however largely beyond a work of memory. The diary, whose discovery was at the genesis of the project, cannot be reduced to the status of an archive: it transpires and crosses the century down to us, moving all those who become aware of it today, through the intervention and delicacy of Steven Cohen's work. RB



# THE CRADLE OF HUMANKIND

SALLE DE SPECTACLE DE VEDÈNE - Estimated running time 1h

22 23 24 25 JULY - 10P.M.

conception, choreography, scenography and costumes **Steven Cohen** lighting **Erik Houllier** costumes **Léa Drouault** assistant to the creation **Elu Kieser**  
films **Steven Cohen**, **John Hodgkiss** photography **John Hodgkiss** video **Baptiste Evrard**  
with **Steven Cohen**, **Nomsa Dhlamini**

production Latitudes Prod (Lille)  
coproductions Le Quartz National Stage of Brest, Les Spectacles Vivants-Centre Pompidou (Paris), Festival d'Automne in Paris, Le phénix National Stage of Valenciennes, La Bâtie Festival of Geneva, Théâtre Garonne (Toulouse), Le Manège.mons/CECN (Transdigital), Technocité (Mons), Réseau Open Latitudes with the support of the Cultural programme of the European Union  
with the support of the Town of Lille, DRAC Nord-Pas de Calais, Région Nord-Pas de Calais, Lille Métropole-Communauté urbaine, Institut français, DICREAM, CRRAV (Regional Resources Center for Audiovisual) of Tourcoing and Fresnoy, Studio national des arts contemporains of Tourcoing, within the scope of Transdigital (FEDER/Interreg IV France-Wallonie-Vlaanderen)

Is it a play on the first humans, the discovery of fire, the evolution of the species, slavery, apartheid, our vestiges of animality? This could be quite a handful if Steven Cohen tried to treat these subjects. But he prefers to bring them up, through plastic allusions and situations, to make them slide like beads on a string to form a black and white piece of jewellery, marked with a sumptuous and striking beauty. Black like the depths of the Sterkfontein caves in South Africa, where hominid fossils four million years old were found: an original place that UNESCO calls the “cradle of humankind”. Black, too, like Nomsa Dhlamini, a 90-year-old woman from Swaziland who was the maid of Steven Cohen’s parents and who partially raised him. This old lady, with her mild and troubling presence, enters the stage naked, wearing only a G-string and carrying a bow and a quiver. She accompanies the performer in his search for origins, sketches with him the contours of a future in which curves replace straight lines. Nomsa’s body and postures crystallize the history of the African continent, sometimes suggesting the Hottentot Venus and the experiments conducted on her in the early 19th century, sometimes the enslavement of black people by chains, but also, and always, its capacity to remain dignified and upright despite all the assaults. Steven Cohen and his former nanny, whose relationship is as affective as it is political – both of them were involved against apartheid – engage in an uncomfortable but fascinating ceremony during which materials and times merge in a single and living continuum: humankind. RB

# ROMEO CASTELLUCCI / SOCIETAS RAFFAELLO SANZIO

Before founding in 1981 the Societas Raffaello Sanzio with Chiara Guidi and Claudia Castellucci, **Romeo Castellucci** studied fine arts in Bologna. It was therefore not by chance if the theatre that he invented is made up just as much by actors and dancers as by music, light, pictorial references, images and complex machines. Extremely sophisticated work that calls on traditional theatre crafts as well as the newest technologies. Stage art whose intention is to produce meaning in the eyes of the spectator, who is asked to be a privileged partner, indispensable for the development of a genuine sharing of this experience of a visual and intense auditory perception. Persuaded that words have "a heavier specific weight than objects and images", Romeo Castellucci pays great attention to their use. Which in no way prevents the company from focusing on major dramatic and literary texts, always as a basis of research rather than as a hegemonic element of the performance. After *Hamlet*, *Hansel and Gretel* and *Oresteia*, it turned its attention in 1996 to Shakespeare's *Julius Caesar* for its first show at the Festival d'Avignon. Afterwards came *Journey to the End of Night* in 1999, *Genesi* in 2000, four episodes of the *Tragedia Endogonidia* given in 2001 and 2005, as well as *Hey Girl!* in 2007. Without forgetting the three parts of *The Divine Comedy* inspired by Dante and premiered in 2008 when Romeo Castellucci was one of the Festival's two associate artists, and *On the Concept of the Face of the Son of God*, performed in 2011.

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## THE FOUR SEASONS RESTAURANT

DANS LE CYCLE « LE VOILE NOIR DU PASTEUR »

GYMNASSE AUBANEL - Estimated running time 1h - Show in Italian with French surtitles - Creation 2012

17 18 20 21 22 23 24 25 JULY - 6P.M.

conception, scenography and costumes **Romeo Castellucci** music **Scott Gibbons**

casting in process

production Societas Raffaello Sanzio

coproduction Festival d'Avignon, National Theater of Brittany (Rennes), Theater der Welt 2010 (Essen), deSingel international arts campus (Antwerpen), The National Theatre (Oslo), Barbican London and SPILL Festival of Performance (London), Chekhov International Theatre Festival (Moscow), Holland Festival (Amsterdam), Athens Festival, GREC 2011 Festival of Barcelone, International Theatre Festival DIALOG Wroclaw (Poland), Belgrade International Theatre Festival, Spielzeit'europa 2011 | Berliner Festspiele, Théâtre de la Ville-Paris, RomaEuropa Festival 2011, Theatre festival SPIELART München, Le Maillon Théâtre de Strasbourg Scène européenne, Théâtre Auditorium de Poitiers Scène nationale, Peak Performances @ Montclair State (United States)

To question the strength and danger of the image, this image that fascinates and torments, that lights up and conceals, a manipulated image, composed and recomposed, Romeo Castellucci built a multi-episode theatre cycle, each episode nourished by the crossing of a pictorial or literary work permitting the director to broaden the field of his questioning. After the face of Christ (Salvator Mundi) painted by Antonello de Messina, which questioned the look-image that called out, pursued and watched in the show *On the Concept of the Face of the Son of God*, after the story of the Reverend Mr Hooper who, in Nathaniel Hawthorne's short story, *The Minister's Black Veil*, questions the violence of the disappearance of a face, Romeo Castellucci looks at the story of the painter Mark Rothko taking his paintings down from the walls of the New York restaurant that had commissioned them from him. Behind this true story that happened in 1958, he ponders the torment of man faced with images and their use, but also the social rejection which the artist made himself the promoter of. In alluding to the effacing of the image desired by the painter, who found it impossible to exhibit his works in a place like the Four Seasons Restaurant considering its wealthy but also terribly superficial clientele, Rome Castellucci wishes to probe "the relationship between representation and negation of the appearance that, since Greek tragedy, has sustained the entire relationship of Western man and the image". Mark Rothko moreover always considered Greek tragedy as the foundation of his painting. Once again, without any naturalism, without any explicit reference, the images that come from Romeo Castellucci's imagination will make form emerge in the midst of chaos, to permit us to no longer only see but to enter "Rothko's human picture" and to become aware that the painter's decision "traces the orbit of absence", this curved trajectory that never returns that can push us to the edge of the abyss. JFP

# MARKUS ÖHRN / INSTITUTET / NYA RAMPEN

**Markus Öhrn** does not come directly from the world of theatre but that of plastic arts. Elective affinities with members of the companies **Institutet** (Sweden) and **Nya Rampen** (Finland), today settled, like Markus Öhrn, in Berlin, led him to break into the stage. It was at their request that the Swedish plastic artist examined the orchestration of shows at the limits of dramatic art and performance. A video-maker by training, Markus Öhrn uses a singular language whose evocative power comes from words and reinvents the theatre space by multiplying viewpoints. Together, Markus Öhrn and the all-male actors of Institutet and Nya Rampen create disturbing and iconoclastic works that reveal the dark subconscious of our patriarchal societies and whose ambition is to make themselves "an incarnated critique". Whether they invest the field of popular culture (TV series, pop songs) or that of news items, these plays turn the relationship between the public and the performers upside-down, as in *Love Story*, the third work of their collaboration, after *Ladainha* (2006) and *Best of Dallas* (2007). They are appearing for the first time at the Festival d'Avignon. MF

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## CONTE D'AMOUR (TALE OF LOVE)

SALLE DE SPECTACLE DE VEDÈNE - Estimated running time 2h50 - Show in German and English with French surtitles 🚗

14 JULY - 6P.M. / 15 17 18 19 JULY - 10P.M.

direction, scenography, video and photography **Markus Öhrn** text **Anders Carlsson** music **Andreas Catjar** costumes and accessories **Pia Aleborg**  
lighting **Daniel Goody**  
with **Elmer Bäck, Anders Carlsson, Jakob Öhrman, Rasmus Slätis**

production Markus Öhrn, Nya Rampen, Institutet  
coproduction Studiobühne Köln (Cologne), Ballhaus Ost (Berlin), Baltic Circle International Festival (Helsinki), Inkonst (Malmö)  
avec le soutien du Swedish Arts Council (Kulturrådet), de la Swedish Cultural Foundation en Finlande, de la Swedish-Finnish Cultural Foundation, du Kultur Skåne, du Malmö Culture Committee, du Nordic Culture Point (Kulturkontakt Nord), du Goethe-Institut et de l'Institut finlandais

In 2008, the world discovered the Fritzl affair: for 24 years, unknown to everyone, this Austrian sequestered, in the basement of his house, his daughter Elisabeth and three of the seven children born from his incestuous rapes. For Markus Öhrn and his companions, if Josef Fritzl is indubitably a monster, he is nevertheless this father, this ordinary pensioner, totally integrated into the social life of his city of Amstetten. This scandalous and terrifying combination is neither fortuitous nor innocent. Markus Öhrn asserts it straight out: the Fritzl case is a symptom as monstrous and grotesque as "the romantic love" on which the family model is founded. He reveals the dark side of it that underlies it, that impulsion for the exclusive and absolute possession of the other, which can go as far as denying him or her as a subject. This *Love Story* does not try to edify us as to resolve this macabre ambivalence. On stage, the news item is emptied of its narrative, freed from any sensationalism, to better allow the disturbing familiarity ooze out. Markus Öhrn's theatrical tools are intentionally elementary, but his way of arranging them is formidably subtle. For him, it is in the ordinary that familiar demons manifest themselves most directly. With two cameras, a few rostrums and a plastic tarpaulin, he leads us to the threshold of the underground part of the family home, an experimental dump in which four actors, both hidden by the tarpaulin and overexposed by the video are enclosed. Stuck in this ante-purgatory, rather than incarnating the characters, they engage in intentionally regressive role-playing, pushing the archetypal figures to their buffoonish paroxysm. The delirium of "total power" of the Western patriarch definitively appears in all its puerile inanity when "Papa Fritzl" starts to play the humanitarian doctor in a fantasized Africa. Cleverly intertwined, a masquerade, a diffraction of presences and dilation of time plunge us into a floating space where dread and hilarity dangerously mingle. The disturbing emotion that wells up from it is not its least trap. sc

# JÉRÔME BEL & THEATER HORA

The theatre is at the heart of the artistic project of **Jérôme Bel**. He believes it is the best way for him to reveal reality: a place and a time that elude the laws of society and that permit the unspoken to be revealed. His radical critique of performance is paired with a celebration of the theatre: a minimal and demanding theatre, far from illusionism and the spectacular. The notion of alienation runs through all his work. The one that produces capitalism on the body itself (*Jérôme Bel* in 1995, *Shirtology* in 1997), on culture through copyright (*The Last Show* in 1998, *Xavier Le Roy* in 1999) and the culture industry (*The Show Must Go On* in 2001). He more recently staged "theatre documentaries" with dancers (*Véronique Doisneau* in 2004, *Pichet Klunchun and Myself* in 2005, *Cédric Andrieux* in 2009) in which he succeeds in linking his interpreters' subjective experience and the political issues that underlie their respective practices. In 2010, he created, with and for Anne Teresa De Keersmaeker, *3Abschied* based on Mahler's *The Song of the Earth*. In 2011, the Boris Charmatz Musée de la danse devoted an exhibition to him, *Jérôme Bel in 3 sec. 30 sec. 3 min. 30 min. 3h.*, presented at the Festival d'Avignon.

The **Theater HORA** adventure began in 1993 in Zurich when the director Michael Elber arranged theatre rehearsals with mentally handicapped people. The idea was to create a space in which handicapped actors and actresses could develop their artistic talents on a professional level. There are now eleven actors who crisscross Europe to present their creations and anchor public awareness with their own viewpoints, as edifying as they are different.



## DISABLED THEATER

SALLE BENOÎT-XII - Estimated running time 1h30 - Show in Swiss German translated in French - Creation 2012

9 10 12 13 14 15 JULY - 6PM.

conception **Jérôme Bel** dramaturgy **Marcel Bugiel** assistant and translation **Simone Truong, Chris Weinheimer**

with **Remo Beuggert, Gianni Blumer, Damian Bright, Matthias Brücker, Matthias Grandjean, Julia Häusermann, Sara Hess, Miranda Hossle, Peter Keller, Lorraine Meier, Tiziana Pagliaro**

production Theater HORA

coproduction Festival d'Avignon, R.B. Jérôme Bel, Festival AUAWIRLEBEN (Bern), KunstenFestivaldesArts (Brussels), Ruhrtriennale, Festival d'Automne in Paris, Centre Pompidou (Paris), La Bâtie Festival of Geneva, Hebbel am Ufer (Berlin)

with the support of Stadt Zürich Kultur, Kanton Zürich Fachstelle Kultur and of the Pro Helvetia - Swiss Arts Council for culture

Most of the actors of the Theater HORA, 18 to 51 years old, have Down's Syndrome, usually called trisomy 21. Established actors, they present, throughout Europe, plays based on Shakespeare, Conrad and Fellini. It is because they are professionals that Jérôme Bel agreed to work with them. However, there is no question of making them take on roles: on the bare stage, they don't interpret anything other than themselves. In the same way as was done before them, under the direction of the same director, Véronique Doisneau and Cédric Andrieux, respectively former dancers of the Opéra de Paris and the Merce Cunningham company. *Disabled Theater* highlights their handicap as much as it makes it commonplace, querying the lines that we draw between normality and abnormality. The show recounts the meeting and the working relationship between Jérôme Bel and the actors of the Theater HORA. These actors react, freely and subjectively, to a series of proposals formulated in German Swiss by an interpreter present on the stage who then translates their answers. Their presence is as intense as it is disturbing: incapable of dissimulation, they challenge our understanding of others and our theatrical points of reference. Their bodies and singular gestures, their out-of-sync relationship to time, their weaknesses and sensitivity reveal to us, through a mirror effect, our own shortcomings and fragilities. *Disabled Theater* creates a visibility space for a minority deprived of consideration in a society above all governed by competitiveness. Bringing on stage these representatives of an often demeaned otherness to enrich contemporary theatre and in this way rejoin the community: this is Jérôme Bel's wager. RB

# SANDRINE BURING & STÉPHANE OLYR / LA REVUE ÉCLAIR

**Sandrine Buring** and **Stéphane Olry** could have met in Palestine. The former worked there with the El-Hakawati company, the latter, accompanied by Corine Miret who co-directs *La Revue Éclair* with him, brought back video postcards of it. They could just as well have met a lot closer, on one of the paths through the fields that they both like to take. Because these two artists have one point in common: looking for the extraordinary at the next door neighbour's. With different means - the body and dance for one of them, the theatre, writing and video for the other - they each conduct their investigations on the human being, without worrying about compartments or borders. An independence that they doubtless asserted during their zigzagging itineraries and their often singular projects. Sandrine Buring started dancing at the age of 30 after training as a speech therapist. She had previously worked as a barmaid, florist and veterinary assistant. She deepened her knowledge and practice of the body with Mark Tompkins, Vera Montero, then worked with the SiPouCirque, Filles d'Aplomb, Felix Rückert and Mandrake-Tomeo Vergès companies. At 18 years old, Stéphane Olry launched himself in the theatre, taking part in the adventure of the Usine Pali-Kao, an alternative and experimental venue in Paris, while writing for the cultural pages of *Le Monde*. In 1987, he founded *La Revue Éclair*, a melting pot of artistic encounters and experiences of all kinds, where he has multiplied collaborations.

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with the Chartreuse de Villeneuve lez Avignon

## CH(OSE) / HIC SUNT LEONES

BOULANGERIE DE LA CHARTREUSE DE VILLENEUVE LEZ AVIGNON - Estimated running time 1h40 including intermissions

15 16 18 19 20 21 22 24 25 JULY - 3P.M. AND 5P.M.

CH(OSE)

choreography and interpretation **Sandrine Buring** artistic collaboration **Laurent Goldring** lighting **Sylvie Garot**  
followed by

HIC SUNT LEONES

text and direction **Stéphane Olry** interpretation **Corine Miret** (narration), **Isabelle Duthoit** (singing)  
artistic collaboration **Laurent Goldring** lighting **Sylvie Garot**

coproduction La Revue Éclair, Château de La Roche-Guyon

with the support for creation of the National Centre of Theater and of the Spedidam

in writing residence at the Chartreuse de Villeneuve lez Avignon / with the support of the Hospital of La Roche-Guyon, the National Centre of Dance, Nicolas Cesbron, Jean-Matthieu Fourt and Café culturel

For two years, Sandrine Buring and Stéphane Olry sporadically shared the daily life of the patients and caregivers at the hospital for multi-handicapped children in La Roche-Guyon. Children aided by complicated apparatuses, children without access to language whose inner life stays unknown for us. The dancer contacted them during workshops; the author and director attended these sessions. How can this troubling and nevertheless joyous journey at their side be related? Given their practices of the body and language, and their respective sensitivities, the two artists experienced their crossing differently. So they created two shows that function as a diptych and mutually enrich each other. For *Ch(ose)*, Sandrine Buring glides into a suspended test tube. Her naked flesh rubs against the walls of the glass prison, her eyes, as through a ship's porthole, look for a horizon or simply our glance. The slightest twisting of her back, the slightest breath takes on an outsized amplitude in this tight and transparent space. Stéphane Olry plunges us into a thick fog. Deprived of vision, the spectators are surrounded by voices, intonations that are sometimes documentary, sometimes mysterious and shapeless. They weave a landscape in relief in which the concrete environment of the work and relationships at the hospital is turned upside-down by the sensitive experiences of the dancers and "child-bodies". Two phases, two mediums - movement and writing - to probe, from different angles, a world deemed inaccessible, to attempt to fill a blank space. Like the Latin cartographers who wrote in the spaces of the yet unexplored deserts: *hic sunt leones*, here are the lions. RB

# CHRISTIAN RIZZO / L'ASSOCIATION FRAGILE

**Christian Rizzo** likes doors slightly ajar through which rays of light and a few visions come to us. He believes that a simple object, the start of a gesture, the meeting of two silhouettes suggest many possible fictions. Each of his plays is an enigma on the body, its disappearance and its unveiling. The body, moreover, has sometimes been absent, as in *100% Polyester* in which two dresses on suspended hangers danced a strange ghostly ballet. Or most often totally covered, masked, as in *Neither Flowers, Nor Ford Mustang*, created for the Ballet de l'Opéra de Lyon. In very geometric spaces cleverly sculpted by light and sound, signs spring out like reservoirs of stories, memories or promises from elsewhere. Reservoirs from which the public draws to complete the pictures sketched by Christian Rizzo, a plastic artist as much as a choreographer. Parallel to his group plays, he has created a series of solos for dancers like Rachid Ouramdane, Jean-Baptiste André, Julie Guibert and I-Fang Lin. Three of them have already been presented in Sujets à Vif at the Festival d'Avignon, where he also premiered in 2005 *Either the Well Was Deep or They Fell Very Slowly, Because They Had the Time to Look Around*.

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## SAKINAN GÖZE ÇÖP BATAR (AN OVER-PROTECTED EYE ALWAYS GETS SAND IN IT)

GYMNASE DU LYCÉE SAINT-JOSEPH - Estimated running time 50mn - Creation 2012

17 18 20 21 JULY - 8P.M. / 19 JULY - 3P.M. AND 8P.M.

conception, choreography and scenography **Christian Rizzo** lighting **Caty Olive**  
with **Kerem Gelebek**

production L'association fragile

coproduction Centre of choreographic development of Toulouse-Midi Pyrénées, Réseau Open Latitudes with the support of the Cultural programme of the European Union, Fondation Serralves (Porto)

artist in residence: Opera of Lille, Fondation Serralves in Porto, Centre of choreographic development of Toulouse Midi-Pyrénées, Theater of Vanves Scène conventionnée pour la danse, Manège Mons/Maison Folie

A man is sitting on a wooden container. A blue cap and a rucksack give him the look of a traveller. At the end of the path, he takes his shoes off and dances. *Sakinan Göze Çöp Batar* is a poem on exile, on the solitude of the surveyor. His interpreter, Kerem Gelebek, comes from Turkey. He came to France to train at the CNCD of Angers and now lives in Berlin. He has taken part in four shows by Christian Rizzo who, today, is creating a solo for him, in which their itineraries and their respective experiences of being far from home cross and echo each other: a solo in which the choreography says that he is "projecting himself by proxy". Of course, Kerem Gelebek wears Christian Rizzo's shirt, handles some of his pet objects – a table, a plant, a few books – and appropriates his choreographic vocabulary. But he also develops a personal language, crossed with traditional dance, undulations and dizzying whirls. From caresses to cracks, he inserts himself into the melancholic world of the choreographer as much as he enriches it, diverts it and sometimes subverts it. On stage, Kerem Gelebek moves like a mountain climber. With precision, suppleness and calm, until he lets go, secured by the choreographer who holds the rope and in this way permits him to express himself. In Turkish *Sakinan Göze Çöp Batar* literally means: "An over-protected eye always gets sand in it". Or, in other words: it is by protecting yourself that you most risk hurting yourself. A title in the form of an invitation to daring, trust, for a solo in which the other is never far. RB

# SIDI LARBI CHERKAOUI / EASTMAN

Don't talk about mixing to **Sidi Larbi Cherkaoui**. If the word is regularly used to describe his work, he will object that this concept indirectly implies the existence of pure things. For the Belgian and Moroccan choreographer however, everything is already mixed by nature. This is unquestionably why he compares and includes, without any taboos and with an exhilarating contagion, bodies, cultures, myths and origins. In *Les ballets C de la B*, then at the Toneelhuis of Antwerp where he was an associate artiste, and now with his own company, Sidi Larbi Cherkaoui has always shown an assumed freedom. Popular music and sacred songs, contemporary dance and traditional arts from the world over intersect in his plays, composing a baroque, generous universe always marked by questions that trouble our society. He is the artisan of a physical and theatrical dance that he uses for research on the spiritual and otherness. In order to constantly enrich his imagination, he invites artists on the stage from every discipline and horizon: the flamenco and Indian dancers Maria Pagés and Shantala Shivalingappa, Shaolin monks, the choreographers Akram Khan and Damien Jalet, the sculptor Antony Gormley as well as many musicians. A new company, Eastman, has allowed him since 2010 to expand his collaboration and produce his creations. Why this name, "man of the East"? It is simply the translation in English of his surname. At the Festival d'Avignon, he danced in a solo choreographed with Wim Vandekeybus, *It*, in 2002, and presented *Tempus Fugit* in 2004 and *Sutra* in 2008.

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## PUZ/ZLE

### CARRIÈRE DE BOULBON

Estimated running time 1h30 - Creation 2012 

10 11 12 13 14 16 17 18 19 20 JULY - 10P.M.

choreography **Sidi Larbi Cherkaoui** scenography **Filip Peeters, Sidi Larbi Cherkaoui** assistant to the choreography and rehearsal director **Nienke Reehorst**  
assistants to the choreography **Jon Filip Fahlstrøm, Helder Seabra** music **Olga Wojciechowska** lighting **Adam Carrée** costumes **Miharu Toriyama**  
video **Paul Van Caudenberg** artistic collaboration **Damien Jalet**

with **Mohamed Benaji (Ben Fury), Navala Chaudhari (Niku), Leif Federico Firnhaber, Damien Fournier, Kazutomi Kozuki (Tsuki), Sang-Hun Lee, Louise Michel Jackson, Valgerdur Rúnarsdóttir, Helder Seabra, Elie Tass, Michael Watts**  
and the musicians **Kazunari Abe, Fadia Tomb El-Hage** and the band **A Filetta**

production Eastman

coproduction Festival d'Avignon, deSingel International Arts Campus (Antwerpen), Sadler's Wells (London), Opera of Lille, Theaterfestival Boulevard ('s Hertogenbosch), les Théâtres de la Ville de Luxembourg, La Filature National Stage (Mulhouse), Festspielhaus (Sankt-Pölten), Festival Equilibrio (Roma), Düsseldorf Festival  
with the support of De Warande-Turnhout, Flemish authorities and the Fondation BNP Paribas

How can you find your place in a group? What relationships and organization can exist between the many parts of a whole? How can you be sure you're in the right spot? These questions run through Sidi Larbi Cherkaoui's work and are today at the heart of his new creation *Puz/zle*. The choreography spins the metaphor of the game, giving it new seriousness. In fact, if certain connections succeed in forming an organic whole, other attempts at combinations fail. Human relationships are rolled out or run up against each other in this large emotional, intellectual and carnal puzzle. Sidi Larbi Cherkaoui and his dancers observed different arrangement and assembling mechanisms at different scales: cellular, family and urban. From them, they selected a process that seems invariable: DNA, bodies as ideas divide, clone and propagate in a movement of perpetual reproduction. It is this movement that gives the play its choreographic principle, between abstraction and concrete reference to the biological and social functioning of the human being. Projection and interweaving games shape a fascinating ritual, heightened by the musical encounter of the Corsican polyphonic group A Filetta, the Lebanese singer Fadia Tomb El-Hage and the Japanese percussionist Kazunari Abe. Music is, as always, central in Sidi Larbi Cherkaoui's work: through it, it reminds us here that a composition can have several sources, religious and secular, Christian and Islamic. More broadly, it suggests that traditions are the products of interweaving, crossings. Each of the artists on the stage brings his culture, his voice and his landscapes, inhabiting in community the natural fortress of the Carrière de Boulbon for which the play was designed. RB

# OLIVIER DUBOIS

If **Olivier Dubois** prefers to define himself as an author rather than a choreographer, it is because he does not consider himself a researcher in movements. However, the intensity of the gesture and power of engagement on stage are striking elements in his creations. As an interpreter, he has already shown his astonishing endurance and daring in plays by Angelin Preljocaj and Jan Fabre. With the humour that characterizes him, he admits that he is not afraid "of pain or ridicule". Olivier is fearless and has the resources equal to his ambitions. Since the creation of *For All the Gold in the World* in 2006, he has been inventing forms with extremely meticulous scores whose almost mechanical precision makes it possible to reach a state of abandonment, on the stage as well as in the theatre. Coming to dance late, he enthusiastically integrates the history of this art, which he readily calls on when it seems that it can serve his projects: Nijnsky's *Afternoon of a Faun* in *Faun(s)*, premiered at the Festival d'Avignon in 2008, *Swan Lake* in *For All the Gold in the World* or Ravel's *Bolero* in *Revolution*. He considers bodies and heritage the tools of shaking up and questions what he thinks makes up man's humanity: the capacity to rise up, shout, resist. Insurrection and resistance are at the heart of his project *Critical Study for a Trompe-l'oeil*, a cycle in which his two preceding plays *Revolution* and *Red*, as well as his new creation, *Tragedy*, are included.

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## TRAGÉDIE (TRAGEDY)

CLOÎTRE DES CARMES - Estimated running time 1h30 - Creation 2012

23 24 26 27 28 JULY - 10PM.

creation **Olivier Dubois** assistant to the creation **Cyril Accorsi** music **François Caffenne** lighting **Patrick Riou**

with **Benjamin Bertrand, Arnaud Boursain, Marie-Laure Caradec, Sylvain Decloître, Marianne Descamps, Virginie Garcia, Karine Girard, Carole Gomes, Inès Hernandez, Isabelle Kürzi, Sébastien Ledig, Filipe Lourenço, Thierry Micouin, Jorge More Calderón, Loren Palmer, Rafael Pardillo, Sébastien Perrault, Sandra Savin**

production COD

coproduction Festival d'Avignon, L'apostrophe National Stage of Cergy-Pontoise and Val d'Oise, La Rose des Vents National Stage of Lille Metropolis (Villeneuve d'Ascq), Mâcon National Stage, Malandain Ballet Biarritz, Association of metropolitan areas of Saint-Quentin-en-Yveline Le Prisme

with the support of the DRAC Île-de-France, the Région Île-de-France, the General Council of Val d'Oise and Spedidam

artist in residence: Centquatre-Paris

Through its support, the Adami helps the Festival d'Avignon to get involved in coproductions.

Experiencing a blinding, dazzling, deafening humanity. No longer distinguishing bodies so that these masses in motion, archaic flights, rise to the surface. With *Tragedy*, Olivier Dubois propels us into a "sensation of the world" more than a choreographic piece. The simple fact of being a man does not make humanity: therein lies the tragedy of our existence. Because it is only between the bodies, between the telluric pressures that arise from each of us, and through our conscious and deliberate engagements that this humanity will well up. Overexposed in their nakedness to better incarnate this obvious anatomical variation, nine women and nine men propose a state of the original body, a solicitation of their human gender rid of historical, sociological and psychological turmoil, to form in the end a chorus like a glorious song/body. Walking, staying upright, facing, first by incessant comings and goings, then by hammering the ground and in this way making the step the fundamental gesture of their will. Olivier Dubois has created a play as manifesto, obsessional, even hypnotic, in which, in an ebbing and flowing movement, these men and women merge, disappear; the rubbing of their engaging creates the crash. A slit opens and lets the precious transcendence of a human community be glimpsed in this commotion. RB

# JOSEF NADJ

A painter paired with Miquel Barceló in *Paso Doble*, a man-brush in *The Crows*, a transmitter of cultures and literature in *Asobu*, *The Philosophers*, *Cherry Brandy* and many other plays: **Josef Nadj** is an artist fertilized by a host of sources. With his body and intuition as his principal tools, in the same way as an artisan, he transforms this moving material into singular choreographic objects. An illustrator since he was 15 years old, the director of the Centre choréographique national d'Orléans approaches the stage as a blank page on which he traces precise signs, smooths away or accentuates the blacks and makes dazzling touches of colour burst forth. Josef Nadj's imagination is also marked by Vojvodina, a region in the former Yugoslavia (now in Serbia) where he grew up, whose landscapes and mythologies run through all his shows. His training in mime, music, acting and contemporary dance has allowed him to create a style that is recognizable among all others, between lyricism, purity and theatricality. A familiar fact at the Festival d'Avignon since 1992 and *The Scales of Orpheus*, he has presented 10 shows at the Festival and was its associate artist in 2006.

✖ ⚡

## ATEM THE BREATH

Estimated running time 1h15 - Creation 2012

SALLE DES FÊTES DE SAZE 🚗

12 13 14 15 17 18 JULY - 5P.M. AND 9P.M.

SALLE DES FÊTES LA PASTOURELLE - SAINT-SATURNIN-LÈS-AVIGNON 🚗

21 22 24 25 26 27 JULY - 5P.M. AND 9P.M.

direction, choreography and scenography **Josef Nadj** music **Alain Mahé** costumes **Aleksandra Peši** accessories **Dobó László**  
with **Anne-Sophie Lancelin, Josef Nadj**

production National choreographic Centre of Orléans and Jel-Színház (Budapest)  
coproduction Festival d'Avignon, Théâtre de la Ville - Le Centquatre (Paris), Government of Portugal State Secretariat for Culture, Teatro Nacional de São João (Porto)  
with the support of: DRAC Centre, Région Centre, Town of Orléans

Transforming the cramped area of a three-by-four-meter box into an infinite space, abolishing time with a simple baton, which restricts as much as it makes possible the relationship of two beings: this is the theatrical and alchemical experience that Josef Nadj and Anne-Sophie Lancelin engage in. Together, they inhabit this device and dance for about 60 spectators. The crowding is metamorphosed into intimacy, the public is attentive to the innumerable details of a stage lit only by candles. The picture vacillates and changes attacked by each person's breath. Breath is *Atem* in German. It is a word that Josef Nadj encountered in a poem by Paul Celan, whose writings gravitate around this new creation. The picture also vacillates and changes attacked by Albrecht Dürer (1471-1528) whose engraving *Melencolia* has subjugated and pursued Albert Nadj since his adolescence. He sees a woman and a small man in it, both sporting wings, who seem to be waiting in front of a house, surrounded by a host of signs and objects that lend themselves to infinite interpretations. The choreography takes hold of this engraving and the other two that form with it a trilogy - *Saint Jerome in His Study and Knight, Death and the Devil* -, like a field of rebuses, of suggestions. To unfold all the possibilities in these works, Anne-Sophie Lancelin and Josef Nadj circulate in a sound space composed by Alain Mahé, using the sound of nature and the elements. For a small theatre of light and shadow, emotions and sensations. RB

# NACERA BELAZA

Throughout her career, **Nacera Belaza** has created a singular path that led her to the so-called existential questions of the body in the world. After 20 years of uninterrupted work, the choreographer says that she still does not know what her body can do, and is determined that this continue to be the case. It is through this "non-knowing" that she attempts to keep herself in a state of extreme vigilance, indispensable to her relationship to the unknown. A personal way of envisaging creation, in which the artist would not have to invent, but to make herself porous and to develop an ever sharper sense of observation of living phenomena. Alongside her sister Dalila, who has accompanied her since her beginnings, she is one of those sentinels who compose the title of her recent creations. Each of her plays seems like the echo of an intimate experience, the result of a vital necessity bearing the trace of the preceding one, as so many stops on a path that she is tracing as much as the one she is building. Her work could be discovered at the Festival d'Avignon in 2009 with *The Scream*, interpreted in a duet with her sister, as well as with *Sealed Time*, a commission for Sujets à Vif.

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## LE TRAIT (THE LINE)

SALLE DE MONTFAVET - Estimated running time 1h30 - Creation 2012 

8 9 10 12 13 14 JULY - 6PM.

conception **Nacera Belaza** lighting **Éric Soyer** sound **Christophe Renaud, Benoît Rapidel**

LE CERCLE / choreography **Nacera Belaza** interpretation **Lotfi Mohand Arab, Mohamed Ali Djermane**

LA NUIT / choreography and interpretation **Nacera Belaza**

LE CŒUR ET L'OUBLI / choreography and interpretation **Dalila Belaza**

production Cie Nacera Belaza

coproduction Festival d'Avignon, Le Parc de la Villette, Bonlieu National Stage in Annecy, Moussem (.eu), Fabbrica Europa (Florence)

with the support of: DRAC Île-de-France Ministry of Culture and Communication, Région Île-de-France, Institut français, European Union, Embassy of France in Algeria, Fondation Nuovi Mecenati,

Institut français Deutschland-Bureau of the Theater of Dance/Ministry of Culture and Communication/DGCA

artist in residence: Prisme, in PACT Zollverein (Essen), at the Theater of Cavaillon National Stage, in La Faïencerie (Creil), at the Forum Scène conventionnée de Blanc-Mesnil, at the Teatro Era (Pontedera)

For Nacera Belaza, the stage is that empty and infinite space, that field open to every possibility, crossed by light and sound. She believes that the unalienable solitude – as a fundamental state of the human condition – is the most favourable state for perceiving the timeless gestures with which this void is peopled and letting them come to us. Whether in the form of the solo, in which she has chosen, like her sister Dalila, to include today her dance, or in that of the duet she has written for two Algerian dancers, each interpreter in this new creation is irreducibly alone in it and, likewise, infinitely linked to the space that welcomes him. The dancers do not enter it, they emerge from it and melt into it, to better incorporate this changing landscape and to embrace its slightest modulations. Their bodies above all become sound boxes, projection surfaces, literally activated by this paradoxical matter, as dense as it is intangible. Minute or impetuous, the movements that emerge from this encounter with space shape it, as much as they propagate it until it reaches us, like a host of waves that include us. Dance does not try to show, it comes between us. It makes us feel the enormous delicacy, the sovereign tranquility, but also the fleetingness of this line that crosses the bodies, animates them and reveals the multitude of intensities across which they have travelled. From the most tenuous to the most explosive, *The Line* is that interlacing of dynamics that inexorably clears a path, oscillating between light and shadow, murmurs and clamours, appearance and disappearance. It guides us towards an experience of the sensitive, an incarnated poetry that will make a thousand and one images spring up without ever representing any of them.<sup>SC</sup>

# RÉGINE CHOPINOT / CORNUCOPIAE & LE WETR

In a career spanning 30 years, **Régine Chopinot** has lived through the emergence and development of contemporary dance. From her base in France, she actively participated in the writing of these first chapters of the still brief history of a new art. Directing, from 1986 to 2008, one of the major national choreographic centres of France, the CCN in La Rochelle, she opened it to artists from around the world and steadfastly refused to push her creative energies down too well-trodden paths. Since 2008, a new structure, Cornucopiae – the Independent Dance, has provided a home for all the work, creations as well as repertory, of Régine Chopinot, who chose the Toulon port in 2011 to live and work in. Since 2009, the choreographer has been venturing into, questioning and deepening her research on the body in motion directly linked to the strength of words with cultures organized by and on oral transmission, in New Caledonia, New Zealand and Japan. In 2012, the privileged relationship she has had with Le Wetr of Drehu/Lifou since 2009 has given birth to the premiere of *Very Wetr!* at the Festival d'Avignon, where she already presented *Délices* in 1983 and *Via* in 1984.

Since 1992, **Le Wetr** (pronounced "Wetch") has been bringing together men and women of all ages from the Wetr district on Lifou island in New Caledonia. Twenty years ago, their intention was to rediscover and make the dances, songs and music, lost since the French colonization, once more their own. Based on custom, the founding act of Kanak culture and society, everything is transmitted orally from generation to generation. Today, the "ancients" cherish the idea of passing on to young people a tradition that is open and not rigidly fixed. Their art is vast, sophisticated and powerful. Regularly invited to tour with new works in the Pacific, Asia, the United States and Europe, Le Wetr is actively participating in a renewal of the imaginative life of the South Pacific, consciously avoiding cliché.

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## VERY WETR!

CLOÎTRE DES CÉLESTINS - Estimated running time 1h12 - Creation 2012

9 10 11 12 13 15 16 JULY - 8PM.

choreography **Régine Chopinot** and **Umuissi Hnamano** texts **Walles Kotra, Régine Chopinot**  
lighting **Maryse Gautier** sound **Nicolas Barillot** costumes **Jean-Paul Gaultier** scenography **Gilles Seclin**  
with **Le Wetr** (11 interpreters) and **Régine Chopinot**

production Cornucopiae - the independent dance  
coproduction Festival d'Avignon, National Centre of Dance (Pantin), Cultural Centre of Tjibabou (Nouméa)  
with the support of: Institut français, Ministry of Outre-Mer, Government of New Caledonia and Loyalty Islands Province

There are 12 of them on the stage: 11 artists from the Le Wetr group and Régine Chopinot. Since childhood, every member of Le Wetr has learned how to dance, sing and accompany themselves with modest percussions made from vegetable matter and bamboos with deep, muffled sonorities. Traditionally, it is the oldest who sing and the youngest who dance. For the creation *Very Wetr!*, Régine Chopinot suggested that they modify their customary approach. They are ready to adopt these changes and approach them calmly and open-mindedly. Their dances are always accompanied by a stamping of feet on the ground which enhances the sense of force and precision. Their physical engagement is both shrewd and generous, freely and dynamically exploiting the fields of movement open to the body. Their eyes focus in orientations that are both complex and complementary to their movements... Their songs are polyphonic and vivid for the public, their interwoven voices alternating between major and minor modes, using assonance and head-voice to repeat in unison a simple melody in which all the voices harmonize. Their words juggle between Drehu and French. Régine Chopinot moreover has asked Walles Kotra, a long-standing friend of Le Wetr and director, author and professional journalist, to help her write a text that she will speak during the performance of *Very Wetr!* Jean-Paul Gaultier is once again designing the costumes, looking to find the right balance between palm tutus and town clothes, and working with body paints to underline the architecture of the bones and muscles of the dancers' bodies with a sort of graphic landscaping. Régine Chopinot's loyal collaborators for many years, Maryse Gautier (lighting) and Nicolas Barillot (sound), will work alongside her in a constant search for innovation. During all these experiences so far from here, Régine Chopinot has been in the process of clarifying and developing the outlines of a piece that will see one of its fruitions in July. With Le Wetr at her side, it is very likely that the result will be joyful and *Very Wetr!* <sup>RB</sup>

# ROMEU RUNA & MIGUEL MOREIRA / LES BALLETS C DE LA B

**Romeu Runa** and **Miguel Moreira** are emblematic artists of the contemporary Portuguese stage. Faced with the penury of the resources allocated to live performance, they show a stubbornness and an energy that permeates their works, not hesitating to rehearse outdoors, in nature, if they cannot find a studio. Born in 1973, Miguel Moreira is above all a director, but he has also developed his very physical approach to the stage in the fields of dance, cinema and music. An approach that lays claim to a strong engagement from his interpreters, as well as all his collaborators, with whom he composes a total show in which acting, choreography, sound and light converge to express an idea or a sensation. In 1997, he founded the Utero company and a few years later, met a dancer from the Ballet Gulbenkian, Romeu Runa, with whom he began a long complicit collaboration. Romeu Runa, whose gentle and animal presence perfectly resonates with Miguel Moreira's aesthetics, concurrently works with many Portuguese choreographers. **Alain Platel** spotted this singular dancer some time ago and asked him to join Les ballets C de la B for *Pity!*, then *Out of Context - for Pina*, presented at the 2010 Festival d'Avignon. A producer as well as a creator, he was invited to give the two Portuguese artists the means to deepen their work on *The Old King*, and is accompanying them today at the Festival d'Avignon, to provide an exterior view on this creation.

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## THE OLD KING

CLOÎTRE DES CÉLESTINS - Estimated running time 1h05 - National Première

18 19 20 21 23 24 25 26 JULY - 10 P.M.

conception **Miguel Moreira, Romeu Runa** music **Pedro Carneiro** lighting **João Garcia Miguel** costumes **Dino Alves** assistant to the direction **Catarina Felix**  
artistic collaboration **Alain Platel, Sandra Rosado, Jorge Rosado**

with **Romeu Runa**

production les ballets C de la B

coproduction CNB/Teatro Camões (Lisboa), Teatro Cine em Torres Vedras, Centro Cultural Município do Cartaxo, Centro Cultural Vila Flor (Guimarães), Teatro Municipal de Faro et Útero Associação Cultural, La Rose des Vents National Stage of Lille Metropolis (Villeneuve d'Ascq), TorinoDanza

with the support of: Town of Gand, Province of the East Flanders and the Flemish authorities

and with: State Secretariat of Culture DGArtes (Portugal), Municipal Chamber of Almada and Espaço do Tempo (Montemor-o-Novo)

artist in residence: Uferstudios (Berlin), S3 les ballets C de la B (Gand)

A man is smoking, alone, a book on his knees. This image by the Portuguese photographer Daniel Blaufucks fertilizes Romeu Runa's and Miguel Moreira's play, to which it also gives its title, *The Old King*. The interiority of this depressed person, wandering in his thoughts, is unfurled in a set that evokes the chaos of the beginning or even the end of the world. Reptilian in appearance, the dancer Romeu Runa attempts to extract himself from this nightmare: he twists, then unfolds to recover his human posture. He surveys, crawling, an enormous and desolate space in which only a few wooden pallets and a plant remain. Assaulted by the elements, he rises and, in adversity, ends up standing upright. Because *The Old King* traces the path of a man who hangs on to his lost humanity, or in any event, one damaged by solitude. The role of a man shut up in his animality, from which he distances himself by rediscovering his memories and reformulating a vision, a future from them. Under his impetus, the landscape changes colour and consistency, like a magma that its only inhabitant sustains and shapes. In a sensual and defiant body-to-body confrontation with the earth an abstract picture is drawn in which Romeu Runa develops an expressionistic dance, incarnating and projects the torments like the hopes of this mad king who reconquers an empire. To write this poem in choreographic prose, in which the syntax is as important as the rhymes, Miguel Moreira encourages him to push his language as far as possible, to not hold back the dislocations and contortions that characterize his styles. Alain Platel plays the role of the exterior view, critical and welcoming, contributing his sense of rhythm and composition to the two Portuguese artists. Together, they offer us a powerful play in which matter and the king's body sketch an abstract tableau in perpetual motion. RB

# KOMPLEXKAPHARNAÛM

In Villeurbanne, the visitor pushes a shaky door that is never closed, and comes across a strange laboratory made up of inter-connected hangars. Machines can be tinkered with there, new ones made out of recuperated bits, images can be shot there, archives can be reworked there, sound or computer programmes can be developed there. These former municipal workshops unquestionably offer the most accurate portrait of **KompleXKapharnaÛM**, this artists' collective, this team of video-makers, plastic artists, writers and musicians founded nearly 17 years ago. All this material created inside the city is then deployed *in situ* on the walls of cities invaded by images, sounds and words to locally recreate and very often with the inhabitants' memory, documentary frescoes involving everyone, the artists as well as the public. These urban interventions bring art into the city, in places where it generally does not have the right to go. But in clearing a path to the individuals concerned, it deploys effects that are as spectacular as they are civic. In 2004, KompleXKapharnaÛM opened the Festival d'Avignon with *SquarE*, *Local Street Television*, a poetic and political stroll that developed its dramaturgy on the walls of the city through videos filmed in Avignon.



## PLACE PUBLIC

FOR THE 100TH ANNIVERSARY OF THE BIRTH OF JEAN VILAR

PLACE DU PALAIS DES PAPES - Estimated running time 1h10 - Creation 2012 - Free admission

14 JULY - 11 P.M.

conception **KompleXKapharnaÛM**

casting in process

commissioned by the Festival d'Avignon  
with the support of the Spedidam  
and with: the Town of Avignon, Avignon Tourisme, Citadis and the Maison Jean Vilar

The idea may seem surprising: entrusting the urban intervention collective KompleXKapharnaÛM with a tribute to Jean Vilar. To celebrate the centennial of his birth, no reading of texts in the Cour d'honneur, no historical recreation in the centre of the Palais des papes, but a spectacular form that evokes the artiste, the Festival director and the man, calling up the past and the present, mixing the words of great figures of his period with those of totally unknown individuals to discern what remains of his thinking today. An artists' view cast on another artist through a show comprised of projections, wall frescoes, voices and *live* music, given in a symbolic and open space: the square in front of the Palais des papes and more especially the enormous façade of the palace, cut out, reframed, chiselled by the images, documents and faces of witnesses that will be projected on it. We know the date of this single outdoor performance: the evening of the 14th of July, after the fireworks ritual. The occasion for a large gathering mixing the residents of Avignon and its neighbouring areas with festival-goers from all over France and elsewhere, brought together for a free show, offered to everyone. A creation by artists who, for years, have been boldly inventing a language blending images, music and theatre, and who share it with the public, popular by definition, of the urban space. The Palais des papes, artists, the public, the fête: could not we call it a Vilar equation? It is in this spirit that KompleXKapharnaÛM worked for *Public Square*, as though the idea were to create a forum where the artists and the broadest public possible could ponder together Vilar's dream, facing the walls of history that suddenly is peopled, comes to life and takes the floor. ADB

# CAMILLE

Alongside her studies at the Institut d'études politiques in Paris, **Camille** created her first album in 2002: *Le Sac des filles*. In 2004, she took part in the group album *Nouvelle Vague* that featured covers of rock hits in a bossa nova version. Her interpretation of four songs, notably *Guns of Brixton* by the Clash, revealed her to the public. But it was really her album *Le Fil* that imposed her, in 2005 as the inquiring, demanding and popular head of the new wave of French chanson. She expressed it in the poetry of her texts, which she writes herself, in her singular vocal texture and the singing, sound effects and composition techniques that she continuously developed and pushed to their limits in her next albums: *Music Hole* (2008) and *Ilo Veyou* (2011). Her voice, her whisperings, her animal cries, like her arrhythmias disconcert and captivate. Between breath and percussion, Camille's body is a musical instrument, and her voice, at the heart of her work, the material of an unexpected and generous sharing. Moreover, Camille accumulates experiences and artistic collaborations, with the choreographer Robyn Orlin, the director Claude Baqué and the plastic artist Sophie Calle who invited her, in 2007, to take part in her work *Take Care of Yourself*.

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## ILO VEYOU

CARRIÈRE DE BOULBON - Estimated running time 1h30 

15 JULY - 11 P.M.

song **Camille** double bass **Martin Gamet** violin **Christelle Lassort** guitar and piano **Clément Ducol**  
staging **Robyn Orlin** lighting **Damien Dufaitre** sound **Malik Malki**

production Uni-T  
with the support of the Spedidam and with the Passagers du Zinc

Camille never felt as free as when she produced *Ilo Veyou*, through her music, balanced between stripped-down songs, vocal experimentation and mocking and playful pop music. At this concert, where pieces of traditional folk music, nursery rhymes, ballads and R'n'B can be heard, Camille re-appropriates various influences, borrowing in particular from certain vocal techniques of Bobby McFerrin, that New York jazzman who plays with his body as though it were percussion, plucked string or woodwind instruments. She also has us rediscover the singular sound of the prepared piano, invented by John Cage. Camille and her companions believe that music is an immense playing and experimental field, like the phonetic game on the name of their new concert, *Ilo Veyou*, an anagram of *I love you*, for a universal love song. Its titles come from specific spaces, like those that can be discovered in Avignon: dance halls, an abbey, chapels and churches... Spaces with very particular acoustics that resonate with the vibrant and living bodies of the musicians and spectators. By investing the Boulbon stone quarry, Camille takes up the challenge of sharing her music in an even more atypical venue. For a unique concert, celebrating life and inviting the spectators to a poetic transhumance, in music and in their own body. 

# RODOLPHE BURGER & OLIVIER CADIOT

Although one of them is a musician and the other a writer, their paths have often crossed, on albums, in concerts or theatre proposals. **Olivier Cadiot** notably wrote the lyrics to *Cheval Mouvement*, the title song of the 1993 album by Rodolphe Burger. The latter, for example, is the composer of the music for the play by his collaborator and friend, *A Nest For What*, staged by Ludovic Lagarde. Together, they have imagined many projects, the most recent of which, *Psychopharmaka*, carried them into renewed adventures. Their collaboration seems obvious given that their attention to words and tempo is identical. So the feverish rock and electric music of the leader of the Kat Onoma group happily hooks up with the words of the poet, novelist and literary inventor Olivier Cadiot. Together or separately, they have come to the Festival d'Avignon on many occasions. In 2004, two of Olivier Cadiot's texts, *Fairy Queen* and *The Colonel of the Zouaves* were staged by Ludovic Lagarde, as well as his translation of Gertrude Stein's play *Yes Is for a Very Young Man*. An associate artist, with Christoph Marthaler, of the 2010 Festival, he presented two shows that he wrote, *A Nest For What* and *A Magus in Summer*, and conceived for the Cour d'honneur a reading as a crossing through his work, *The Robinson Affair*. That same year, in that same venue, Rodolphe Burger performed a pictorial *Illustrated Concert* with Dupuy & Berberian and gave a large-scale ball on 14 July, on the square of the Palais des papes.

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## PSYCHOPHARMAKA

GYMNASE DU LYCÉE SAINT-JOSEPH - Estimated running time 1h30

27 JULY - 9PM.

conception **Rodolphe Burger, Olivier Cadiot**

sample **Olivier Cadiot** guitar and song **Rodolphe Burger** bass, piano **Julien Perraud** drums **Alberto Malo**

coproduction Compagnie Rodolphe Burger, La Comédie de Reims National Dramatic Centre

Recounting the shared adventures of a friendship marked by many collaborations, Rodolphe Burger and Olivier Cadiot left together in 2011 to travel through Switzerland and Germany. They ventured into the meanders of a language whose gentleness they wanted to have heard: that of Paul Celan, Heiner Müller, Werner Herzog, Schubert, Kraftwerk but also of all the people they randomly met during their journey, with such very marked timbres. A trip like a self-portrait, studded with quotations, things heard and liked, revivals of their own works, *Psychopharmaka* is a concert that blends in a new way Olivier Cadiot's writing and Rodolphe Burger's music, between a linguistic stroll and musical wanderings, the randomness of sound and the necessities of the intention. Accompanied on stage by the bassist Julien Perraud and the drummer Alberto Malo, the two strollers write this *love letter* to the German language, letting themselves be guided by an absolute subjectivity whose dispersive logic is scattered in a constellation of rhythmic vibrations. The starting point of *Psychopharmaka* (psychotropic drugs in German) is the figure of Kaspar Hauser, that orphan of Europe whose language remained to be built. It is a romantic project that, in the same artistic momentum, combines an aesthetic utopia and a life project to create a dancing language spoken by Rodolphe Burger's playful guitar, which is used as a counterpoint to the voices recorded and mixed on stage by Olivier Cadiot. LP

# LUNDAHL & SEITL

Founded in 2003 and composed of the visual artist and curator **Christer Lundahl** and the artist and choreographer **Martina Seidl**, the Swedish duo Lundahl & Seidl, now based in London and Stockholm, came to the public's attention with their installations in venues identifiable through their symbolic density, such as museums and theatres. Their works explore history, time, space and human perception, organizing the spectators' immersion and their participation in a universe removed from reality in which dance, philosophy, technology and plastic arts merge into a total artistic experience. Turning darkness into the best medium of the imagination, they build a negative space, choreograph absences and always put the spectator at the heart of their projects. So in *Rotating in a Room of Images*, they disturb the visitor's spatial and temporal orientation by a meticulously choreographed and controlled fifteen minute performance in the dark. In *Symphony of a Missing Room*, they search for a dialogue, based on a light and reassuring contact between the spectator and his guide, whereas in *The Memory of W.T. Stead*, their collaboration with the experimental pianist Cassie Yukawa opens new auditory horizons. *The Infinite Conversation* is a radicalization of their research. Their work is being presented at the Festival d'Avignon for the first time.

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## THE INFINITE CONVERSATION

ÉCOLE D'ART

13 14 15 17 18 19 20 21 22 JULY - FROM 3P.M. TO 7P.M. - Free admission

production Lundahl & Seidl commissioned by Magasin 3  
coproduction Festival d'Avignon  
with the support of: the British Council and with the École supérieure d'Art d'Avignon  
Swedish tour: Weld, in association with Riksställningar

The installation of the Lundahl & Seidl duo, *The Infinite Conversation*, created for Magasin 3 in Stockholm, asks the question of autonomy – that is, the condition of existence – of a work of art and builds a space that takes on substance only if its visitors take part in the experiment proposed. Led by the hand into a room plunged into total darkness, they hear unknown and sometimes strange voices holding several live conversations in which they can blend their own voices, projected in their turn in this gallery that is “as dark as the Lascaux cave”. So it is the perceptions of the participants that give substance to this disembodied exhibition space whose main function is to absorb then record the passages of different visitors. *The Infinite Conversation* is also a story in which conversation becomes a journey through possible places and times, cadenced by the free string of questions, comments and remarks. Creating the “zero degree” in the participants, by making this agitation and murmur of bodies vanish is also, for Lundahl & Seidl, conducting a political experiment that queries the relationship between taking the floor and taking power. By making any identification of the source of statements impossible, their “black room” inverts the usual hierarchies and invites the visitor to ponder the necessity that drives him to express an opinion. MS

## 25TH HOUR

The 25th Hour is the meeting place for the Festival's atypical or performance forms.

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### JÉRUSALEM PLOMB DURCI (JERUSALEM CAST LEAD) by **WINTER FAMILY**

ÉCOLE D'ART - Duration: 55 mn

15 JULY - HALF PAST MIDNIGHT / 16 JULY - 7P.M. AND HALF PAST MIDNIGHT

conception, recordings, direction and scenography **Winter Family** sound and video **Xavier Klaine** lighting **Julienne Rochereau**  
artistic collaboration **Yaël Perlman** additional voices (French version) **Yael Karavan, Jean-Baptiste Duchenne**  
with **Ruth Rosenthal**

coproduction Winter Family, l'Espal Scène conventionnée Théâtre du Mans  
artist in residence Ferme du Buisson, scène nationale de Marne-la-Vallée et à la Fonderie du Mans  
with the support of the Charter of diffusion signed by Onda, Arcadi, OARA, ODIA Normandie and Réseau en scène Languedoc-Roussillon  
Winter Family are associat artists to the CENTQUATRE.

In 2004, **Ruth Rosenthal** and **Xavier Klaine** met in Jaffa and decided to pool their talents to form **Winter Family**, a Franco-Israeli experimental music duo. She sings with her dark and captivating voice, in Hebrew and English, while he develops folk drones on the piano, harmonium and large organs. From Jerusalem to Paris by way of New York, the most diverse clubs, theatres, crypts and churches have welcomed their mystical universe, marked with political sadness and dark uncompromising romanticism. *Jerusalem Cast Lead* is their first theatre performance. The couple is also taking part in the premiere of Arthur Nauzyciel's *The Seagull* and will present a concert in the framework of the sacred music cycle, *Brothers!*

In 2009 and 2010, in Jerusalem, Ruth Rosenthal and Xavier Laine gathered images and sounds by attending memorial and national celebrations, in order to offer their vision of Israeli society and give an account of its "headlong rush". An "emotional dictatorship" whose mechanisms are demonstrated by *Jerusalem Cast Lead*, a documentary theatre performance. The Winter Family's work embraces the symbols, codes and self-celebrations of the Hebrew state. Alone on a stage on which an uninterrupted flow of images is projected, and where the litany of UN resolutions is heard, Ruth Rosenthal takes us along on this sound, textual and visual journey. In turn witness and spokesperson, she becomes our guide, the illuminating presence of a complex history, that of her country.

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### JE SUIS VENUE by **YALDA YOUNES** and **GASPARO DELANOË**

ÉCOLE D'ART - Duration: 50 mn

18 JULY - HALF PAST MIDNIGHT / 19 JULY - 7P.M. AND HALF PAST MIDNIGHT

conception **Yalda Younes, Gaspard Delanoë** writing and original idea **Gaspard Delanoë** choreography **Israel Galván**  
with **Yalda Younes** and **Gaspard Delanoë**

production compagnie Humus / Yalda Younes & Gaspard Delanoë  
with the support of: Théâtre d'Arles, CND and Quartz Scène nationale de Brest

**Yalda Younes** dedicated herself to dance and film studies somewhat by chance. She was trained as a flamenco dancer with Israel Galván and created, with Zad Moultaqa, *No*, presented at the 2009 Festival D'Avignon, a violent indictment against war, subsequently performed in many countries. Her artistic collaboration with the performer **Gaspard Delanoë** gave birth to the Humus company. Gaspard Delanoë, founder of several artists' collectives in the plastic arts, is also the author of three collections and a performance: *I Have a Dream*.

What would happen if, after their press conferences, politicians had to dance their speeches? Using a pastiche of an international conference rapidly turning into the zaniest proposals, the performer Gaspard Delanoë, accompanied by the powerful rhythm of the zapateo of the Lebanese dancer Yalda Younes, orchestrates a peace plan for the Middle East, "between utopia and cold realism". And when the words and their spoken translations are no longer sufficient, you must then "throw your body into the battle". The martial cutting edge of the flamenco of Yalda Younes, trained in the characteristic grammar of the great master Israel Galván, who is the piece's choreographer, speaks clearly. *Je suis venue* proposes a fully fledged language to us that is freed from the triviality of our everyday language, to attempt to tell us something essential.



## TOMORROW'S PARTIES de **FORCED ENTERTAINMENT**

ÉCOLE D'ART - Duration: 1h20 - Show in English with French surtitles

22 23 24 - HALF PAST MIDNIGHT

conception and interpretation **Forced Entertainment** (see page 13)

direction **Tim Etchells** scenography **Richard Lowdon** lighting **Francis Stevenson**

production Forced Entertainment and Belluard Bollwerk International with the contribution of Canton de Fribourg à la Culture

coproduction BIT Teatergarasjen (Bergen), Internationale Sommerfestival (Hambourg), Kaaitheater (Brussels), Künstlerhaus Mousonturm (Frankfort), Theaterhaus Gessnerallee (Zürich), Sheffield City Council with the support of Stanley Thomas Johnson Foundation

Under a string of Chinese lanterns, in what looks like a fairground stall, a man and a woman try to outdo each other in inventiveness to give the public visions of the future. *Tomorrow's Parties* uses the minimalist means characteristic of Forced Entertainment whose work is partially based on the acting and improvisation capacity of its actors, to present a swarm of fragmented – but nevertheless tangible and gripping – visions of what the future might be. With the virtuosity of storytellers, the two performers recycle predictions that we can hear in the media – on subjects as varied as global warming or religious conflicts – as well as in science fiction stories written for cinema and literature. Utopias, disaster scenarios or realistic developments, collective fantasies or individual desires, paradisiacal and fantastical visions or expressions of our deepest fears: *Tomorrow's Parties* plays with clichés, breaks taboos and humorously questions the speculative nature of anticipation. Sometimes optimistic, sometimes pessimistic, these unending variations on hope present the spectator with a particularly shrewd and critical map of the present. MS



# Festival d'Avignon

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