

Princeton University Lewis Center for the Arts
Department of French and Italian
& L'Avant-Scène present

Seuls en scène

PRINCETON FRENCH
THEATER FESTIVAL

SEPTEMBER 24 -
OCTOBER 24, 2015



Seuls en Scène

PRINCETON FRENCH THEATER FESTIVAL

THURSDAY, SEPTEMBER 24 & FRIDAY, SEPTEMBER 25, 2015 | 6:00 pm

Le 20 novembre by Lars Norén – directed by Lena Paugam, performed by Mathurin Voltz
McCosh Hall 02 (English subtitles)

THURSDAY, SEPTEMBER 24 & FRIDAY, SEPTEMBER 25, 2015 | 8:00 pm

Jaz by Koffi Kwahulé – directed by Ayouba Ali and Astrid Bayiha, performed by Astrid Bayiha
and Caroline Rabaliatti | Marie and Edward Matthews '53 Acting Studio (English subtitles)

SATURDAY, SEPTEMBER 26 | 8:00 pm & SUNDAY, SEPTEMBER 27, 2015 | 5:00 pm

Loin D' Eux by Laurent Mauvignier – directed by Rodolphe Dana and David Clavel,
performed by Rodolphe Dana | Marie and Edward Matthews '53 Acting Studio

MONDAY, SEPTEMBER 28, 2015 | 4:30 pm

Faire le Gilles / Gilles Deleuze – directed and performed by Robert Cantarella
East Pyne, Room 010

TUESDAY, SEPTEMBER 29, 2015 | 4:30 pm

Faire le Gilles / Gilles Deleuze – directed and performed by Robert Cantarella
McCormick Hall, Room 106

TUESDAY, SEPTEMBER 29 & WEDNESDAY, SEPTEMBER 30, 2015 | 7:00 pm

Comme la lune by Bertrand Usclat – directed by Bertrand Usclat, performed by Pauline Clément
Marie and Edward Matthews '53 Acting Studio

FRIDAY, OCTOBER 2 & SATURDAY, OCTOBER 3, 2015 | 8:00 PM

Ajax / Qu'on Me Donne Un Ennemi by Heiner Müller – directed by Mathieu Bauer,
performed by André Wilms | Marie and Edward Matthews '53 Acting Studio

SATURDAY, OCTOBER 10 | 8:00 PM & SUNDAY, OCTOBER 11, 2015 | 5:00 PM

De Mes Propres Mains by Pascal Rambert – directed by Pascal Rambert,
performed by Arthur Nauzyciel | Room 313, 185 Nassau Street (English subtitles)

THURSDAY, OCTOBER 15 & FRIDAY, OCTOBER 16, 2015 | 8:00 PM

Lac by Pascal Rambert – directed by Florent Masse, performed by L'Avant-Scène students
Class of 1970 Theater at Whitman College

SATURDAY, OCTOBER 24, 2015 | 5:00 PM & 8:00 PM

Interview – created by Nicolas Truong, with artistic collaboration by Judith Henry and Nicolas
Bouchaud, performed by Judith Henry and Nicolas Bouchaud
Class of 1970 Theater at Whitman College



elcome to the fourth Princeton French Theater Festival, *Seuls en Scène*! We are delighted that you could join us, and thanks for your continued support!

The Festival is being presented as a collaboration between the Lewis Center, the Department of French and Italian, and L'Avant-Scène through the Lewis Center's Arts Initiative Partners program. This year's Festival is also made possible by grants from Institut français and the Cultural Services of the French Embassy. Additional support is provided by Princeton University's Department of French and Italian, the Council of the Humanities, the Department of Music, the Princeton Institute for International and Regional Studies (PIIRS), the Department of Art and Archaeology, the Seeger Center for Hellenic Studies with support of the Stanley J. Seeger '52 Hellenic Fund, the Department of German, Rockefeller College and Department of African American Studies, as well as Jeune Théâtre National (JTN).

The Festival brings celebrated French actors and directors, as well as a new generation of artists, to the University and local community. This year's festival includes a play from the 2012 Avignon Theater Festival, a preview of a new production to premiere at the 2016 Avignon Festival, and works by some of the greatest contemporary playwrights in Europe and the Francophone world.

Kicking off the festival, **Lena Paugam** will direct **Mathurin Voltz** in *Le 20 novembre* by celebrated contemporary Swedish playwright **Lars Norén**. Based on the diary of 18-year-old Sebastian Bosse, who entered his former middle school with a firearm and explosives in the German city of Emsdetten on November 20, 2006, the play gives voice to social outcasts and invites audiences to reflect on the darkest aspects of contemporary societies. The site-specific performance was created last spring in Brittany and will be presented in a classroom on campus with limited seating.

Ayouba Ali will direct **Astrid Bayiha** and **Caroline Rabaliatti** in *Jaz*. Written by Ivorian writer **Koffi Kwahulé**, currently one of the most popular African playwrights, *Jaz* tells the story of the title character who lives in an abandoned housing project with a clogged communal bathroom that no one will repair. She seems to be responding to a cross-examination, but there is no interlocutor present. *Jaz* has lost her identity and her virginity following a rape in a public bathroom. Reflecting the jazz music that she personifies, *Jaz* tries to extricate herself from the resulting chaos. *Jaz* tackles the question of how to reconstruct the self, to voice wrongs, and to denounce them by fully exposing them.

A new play by **Bertrand Usclat** and **Pauline Clément**, *Comme la lune* is a fairy tale for teenagers as well as adults, and comes directly from Studio Hébertot in Paris, where it has been in development and performance this past summer. Clément takes on the performance of all characters in the play, starting with Princess Daisy, who will soon come of age but suffers from a quirky and "off the wall" personality. A constant target of mockery and blame from her guardian, she endures a life for which she is not prepared.

Rodolphe Dana, the artistic director of Collectif Les Possédés and the newly appointed head of Théâtre de Lorient – CDN, will perform in *Loin d'eux*, the story of a family coping with the grief of a child who has left home. Based on the first novel by celebrated contemporary writer Laurent Mauvignier, *Loin d'Eux* lies at the border between theater and literature. Dana and his director

David Clavel focus on the first part of the novel, which crystalizes the family's tensions, fears, and doubts.

Avant-garde director **Robert Cantarella** will perform *Faire le Gilles*, a show based on seminars given by French philosopher Gilles Deleuze about French philosopher Michel Foucault. The production was a hit of the 2012 Avignon Festival.

The musical *Ajax, qu'on me donne un ennemi*, based on German playwright **Heiner Müller's** 1995 play *Ajax for example*. Head of Nouveau théâtre de Montreuil **Mathieu Bauer**, directs, orchestrates and plays drums for this poetic sound performance by veteran actor **André Wilms**, backed by two other musicians, **Sylvain Cartigny** and **Lazare Boghossian**. This performance dissolves the barriers between theater, music, image and film – an approach developed by Nouveau théâtre de Montreuil.

Renowned playwright, director, and head of T2G-Théâtre de Gennevilliers **Pascal Rambert** will direct leading French actor/director **Arthur Nauzyciel**, head of Centre Dramatique National Orléans/Loiret/Centre, in *De mes propres mains*. Once every ten years, Rambert stages a new version of his play, most recently at a festival dedicated to his works at Théâtre des Bouffes du Nord, featuring some of the most prominent artists in French theater today. *De mes propres mains*, a classic Rambertian monologue, revolves around an obsession with the self.

Students in L'Avant-Scène will perform Rambert's *Lac*, a series of monologues directed by Florent Masse, on October 15 and 16 at 8 p.m. *Lac*, written for 15 aspiring actors, will enable students to directly experiment with Rambert's voice and aesthetics and will give them the chance to rehearse with him the week of his visit.

The team that brought *Projet Luciole* to Princeton last year will close the Festival with a weeklong residency. **Judith Henry**, **Nicolas Bouchaud**, and **Nicolas Truong**, will return to Princeton to start work on their next production, *Interview*, which will premiere in July 2016 at the Avignon Theater Festival. Their residency will culminate in a 50-minute staged reading of *Interview*. A popular journalistic genre, the interview is an inexhaustible form for dramatic situations, hence the team's desire to create a play centered on this particular material. Following in the footsteps of *Projet Luciole*, *Interview* will also be a way for Truong, a reporter at *Le Monde*, to tap into his own experience. Through a series of seemingly disparate sequences, *Interview* aims to dramatize two different perspectives of interviewing: the subject and the interviewer.

We're very grateful to the Lewis Center, and all our generous sponsors at Princeton for making the festival possible, and we are delighted to bring to our community exciting theater from Paris! The festival offers a great start to L'Avant-Scene's new season, and we are much looking forward to celebrating French theater through the festival!

Bon festival à tous!

– Florent Masse, *Department of French and Italian*

JAZ

Koffi Kwahulé

September 24 & 25, 8 p.m.

Created by **Astrid Bayiha**

Directed by **Ayouba Ali** and **Astrid Bayiha**

Performed by **Astrid Bayiha** and **Caroline**

Rabaliatti

Diptyque Théâtre Productions with the support of Jeune Théâtre National

Duration: 70 minutes

Translation by **Chantal Bilodeau**

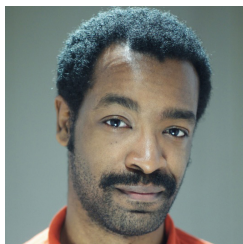
Jaz is the monologue of a woman who lives in an abandoned housing project with its clogged communal bathroom that no one will repair. At the core of this dilapidated setting, Jaz is an unbreakable pillar. She seems to be responding to a cross-examination, but there is no interlocutor present. Her words, marked by constantly changing rhythms, contradictions, repeated motifs, and circumlocutions; create a sense of dizziness and a latent tension accentuated by a powerful poetic dimension. Like in a jazz solo, Jaz speaks about herself. Her life has just been turned upside down. She has lost her identity and her virginity following a rape, in a public bathroom, at the Place Bleu de Chine. Reflecting the music that she personifies, she tries to extricate herself, through violence and in an unforeseen way, from the emptiness and chaos left by this loss. As with a number of Koffi Kwahulé's plays, Jaz questions the place of language in the middle of empty space and enclosure, in the middle of theater, and in the middle of danger. There is also an entire process of resilience that one experiences through the play of poetic movement. This play tackles the question of the reconstruction of the self: to voice the wrongs, and to denounce them by fully exposing them, like experiencing a catharsis.

Koffi Kwahulé is a prolific Ivorian writer whose plays have been performed at the Avignon Theater Festival, Comédie-Française and Lavoisier Moderne Parisien, which recently featured a retrospective of his works. Music plays a central role for this playwright and novelist; jazz in particular. His main topics are nevertheless not light-hearted as he deals with difficult subjects: war, death sentence, rape and exile, all of which allude to intimate and collective heartbreak. Koffi Kwahulé's theater brings to the stage words and songs woven together that make past tragedies resonate.



ASTRID BAYIHA trained at CNSAD where she worked with Andrzej Seweryn, Guillaume Gallienne, Mario Gonzalez, Michel Fau, Yves Boisset, Sandy Ouvrier. Prior to training at CNSAD, she received a Bachelor of Arts in English language and literature from the Sorbonne Nouvelle and she actively took part in acting and directing projects. After graduating from CNSAD in 2010, she worked with Eric Wallach (*Les Mamelles de Tirésias*), Catherine Riboli (*As You Like It*), Gerty Dambury (*Trames*), Irène Bonnaud (*Les Suppliantes*), Eva Doumbia (*Afropéennes*), and Paul Desveaux (*Pearl*). In 2014, she played the role of Maryse Condé in *La vie sans fard* based on Condé's

autobiography directed by Eva Doumbia, and featured at the 2014 Avignon Off Theater Festival. Last October, she created one of the title roles in *Les Nègres* by Jean Genet, directed by Bob Wilson at Théâtre National de l'Odéon. This summer, Astrid returned to Avignon to perform in *Haine des femmes* adapted and directed by Mounya Boudiaf. She is a member of the reading committee of Jeune Théâtre National where she regularly puts on her work (*Mamiwata*) and those of other playwrights, such as *Jaz* by Koffi Kwahulé.



AYOUBA ALI trained at Théâtre National de Chaillot where he worked with Isabelle Rattier, Monica Espina, and Yano Iatrides. Prior to training as a performer, he received Masters' degrees in European Law and European Public Policy from the University of Mainz and IEP Strasbourg. Following his drama training, he worked with Marc Zammit and Ophélie Teillaud (*L'île des esclaves*, *Phèdre*, *Hiroshima mon amour* & *Le Malade imaginaire*), Anne-Laure Lemaire (*Le Sauvage*), Maud Buquet (*Dialogues avec l'ange*), Christian Véricel (*Les Ogres*), Michel Deutsch (*L'Invention du monde*), Thomas Röss (*La Tour de la Défense*, *Les Mains d'Edwige au moment de la naissance*), and Caroline Rabaliatti (*Le Cri de la chenille*). In 2014, he co-directed *Jaz* with Astrid Bayiha at Jeune Théâtre National and became co-director of Diptyque Théâtre. In 2015, he directed *Inextinguible* by Mona El Yafi and collaborated on Diptyque Théâtre's project: *Poétique Ensemble*.



CAROLINE RABALIATTI trained at École Nationale des Grands Ballets Canadiens, Ballets Russes of Montréal, École du Cirque Vargas, École Nationale d'Art Dramatique of Montréal, and studied at the Actor's Studio and Lee Strasberg Institute in the US, and Actors Centre in London. She worked at Théâtre de la Grande Réplique, Cie.Carbonate14/ Usine C, National Theater of Sofia, and with many prominent artists including Samuel West, Jean-Claude Brialy, Thierry Frémont, Pierre Arditi, Denis Lavant, and Thierry Hancisse. In 2010, she co-founded the theater company Cie. Adlib444 in partnership with Diptyque Théâtre. With her company she created *Le Cri de la chenille* that she wrote, directed and performed in along with Ayoub Ali. As a singer, she often performs in the Paris region, and in the Canadian Embassy in Paris. She is a member of SACD, the French playwrights' Guild, and a private acting coach.

LE 20 NOVEMBRE

Lars Norén

SEPTEMBER 24 & 25, 6 P.M.

Directed by **Lena Paugam**

Performed by **Mathurin Voltz**

Video Design: **Laurent Fontaine Czaczkes**

Sound Design: **Clément Vercelletto**

Production Stage Manager:

Aurélie Lemaigen

Lyncéus-Théâtre Productions with the support of Itinéraires Bis, Lycée Freyssinet (St-Brieuc), and Jeune Théâtre National

Duration : 60 minutes

Translation by **Gordon Rand**

Special Thanks: **Sophie Orloff**



On November 20, 2006, in the German city of Emsdetten, 18-year-old Sebastian Bosse enters his former middle school with explosives strapped to him and armed with an automatic weapon. He is about to open fire on his old teachers and their current students. Four students and the school's groundskeeper are wounded by bullets, while dozens of police officers and students suffer severe respiratory problems because of the smoke from the bombs. Official reports account for 37 wounded. Ultimately, there are no deaths, except for Sebastian who will shoot himself in the mouth about an hour after he enters the school. Based on the diary of this young man, Lars Norén wrote "Förgänglighet," a monologue known in France through Katrin Ahlgren's translation under the title: "Le 20 novembre."

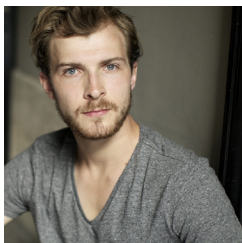
Lars Norén, born in 1944, is considered the greatest Swedish playwright since Strindberg. His plays have already been translated into several languages and performed on the stages of Europe's most important theaters. In 2010, "Details" played at the Piccolo Teatro in Milan, and Thomas Ostermeier directed "Demons" at the Schaubühne in Berlin. He has written more than thirty plays. Since 1997, he has been creating a sociopolitical theater that gives voice to social outcasts, in order to invite spectators to reflect on the darkest aspects of our contemporary societies.



LENA PAUGAM trained at CNSAD where she worked with Jean-Damien Barbin, Caroline Marcadé, Yvo Mentens, Sylvain Levitte and Denis Podalydès. She received a Bachelor of Arts in Philosophy and a Master's Degree in Performance Studies. She is currently completing her Ph.D. in Science, Art, Creation and Research at PSL (Paris Sciences et Lettres) on the role and meaning of dramatic texts in contemporary theater. Lena started learning acting early in her academic career, first in the Côtes d'Armor region with Jeanne François, and later with Philippe Duclos,

Yves Steinmetz and Liza Viet in Paris. In 2007, after serving as an assistant director to Julie Brochen at Théâtre de l'Aquarium, she started directing her own projects with Compagnie des Rêverbères, including *Shéhérazade* by Jules Supervielle, *A tous ceux qui* and *Une belle journée* by Noëlle Renaude, and *Un café pour deux* de Régis De Martin. As an actress, she

worked with Raphaëlle Dubois (*Neruda*) and Grégoire Stecker (*Intérieur*). In 2012 she co-founded Compagnie LYNCEUS – THEATRE based in the Côtes d'Armor. Since 2014, she has curated the annual LYNCEUS FESTIVAL dedicated to new writings and to creating series of site-specific performances in Binic, Côtes d'Armor. As a screen actress, Lena Paugam worked with Philippe Garrel (*L'ombre des femmes*), Christophe Honoré (*Les Malheurs de Sophie*), and Frédérick Laurent (*L'aveugle et la Cardinale*).



MATHURIN VOLTZ started his training at Cours Florent Classe Libre with Jean Pierre Garnier and later trained at CNSAD, where he worked with Jean Damien Barbin, Caroline Marcadé, Andrzej Seweryn, Hans Peter Cloos and Julien Oliveri. Upon graduating in 2011, he worked with Daniel Mesguich (*Hamlet*), Benjamin Porée (*Andromaque*), Claire Chastel (*Polyeucte Martyr*) and Lean Paugam (*Simon – Tête d'or, première partie*). In 2013, he played Robert Pinget in *Nouveau Roman*, directed by Christophe Honoré and featured at the official Avignon Theater Festival and Théâtre National de l'Odéon, among other theaters and festivals. For television, he recently acted in *Richelieu* by Henri Helmann and *Le Général du roi* by Nina Companeez. In 2014, he appeared in *Géromino* by Tony Gatlif. He is a regular collaborator of Editions Thélème for recordings of works of literature: *Les Misérables* (tome 5), *La Route de Varenne*, *Don Quichotte*, *Robinson Crusoé*, *Le Nez*, etc. Last year, he worked with Laurent Lafargue to play the title-role in Lafargue's staging of *Le Jeu de l'amour et du hasard* by Marivaux.

LOIN D'EUX

Laurent Mauvignier

SEPTEMBER 26, 8 P.M. & 27, 5 P.M.

Created by **Collectif Les Possédés**

Directed by **Rodolphe Dana** and **David Clavel**

Performed by **Rodolphe Dana**

Lighting Design: **Valérie Sigward**

With Artistic Collaboration by **Katja Hunsinger**

Collectif Les Possédés and **Théâtre Garonne**

Productions with the support of Direction

Régionale des Affaires Culturelles d'Île

de France, Ministère de la Culture et de

la Communication, La Ferme du Buisson,

Scène Nationale de Marne-la-Vallée, Scène

Nationale d'Aubusson, Théâtre Jean-Lurçat,

and Théâtre de Nîmes

Duration : 60 minutes



When Luc left home, his parents, Jean and Marthe, thought it would be best for all three of them. Gilbert and Geneviève, his uncle and aunt, thought so too. None of them was able to see what was going to happen and the impact it would have on them as one day, suicide

becomes the only possible path for Luc. Faced with this incomprehensible event, how does the family cope with their grief? The gaps between generations, backgrounds, and lives slowly become apparent. Words give meaning to the silence that has lasted far too long, and to a shared solitude. Based on the first novel by celebrated contemporary novelist Laurent Mauvignier, *Loin d'Eux* lies at the border between theater and literature. Rodolphe Dana and David Clavel gave their own interpretation of Mauvignier's text, focusing on the first part of the novel, which crystalizes the tensions and doubts of the family. Only one actor voices all of the characters' words and thoughts. The bare stage and subtle lighting create symbolic spaces of Luc's family home, illustrating the compelling aesthetic preferences of Collectif Les Possédés.



RODOLPHE DANA trained at Ecole Florent and later became one of the first collaborators of Eric Ruf and Compagnie d'Edvin(e). He participated in the creation of *Désavantage du Vent* (CDDDB). He worked with Eric Vignier (*Marion de Lorme*), Bérangère Jeannelle (*Decameron*), Annie Vignier and Franck Havre (*Cave Canem*), and Cyril Anrep (*Une Saison Paienne* adapted from *Une saison en enfer*). In 2001, he co-wrote and performed in *Egophorie*. In 2008, he directed the collective creation of Cheptel Aleïkoum, Les Octavio, and Les Possédés: *Hop La! Fascinus*. In 2002, he founded Collectif Les Possédés with Katja Hunsinger, and he directed its first project: *Uncle Vanya*, in which he played the role of Astrov. He went on to direct and act in the subsequent productions: *Le Pays Lointain* and *Derniers remords avant l'oubli* by Jean-Luc Lagarce, *Loin d'Eux* by Laurent Mauvignier; and co-directed by David Clavel, *Merlin ou la terre dévastée* by Tankred Dorst, *Bullet Park* by John Cheever, *Tout mon amour* by Laurent Mauvignier, *Voyage au Bout de La Nuit* by Céline, and *Platonov* by Chekhov. Since 2010, he has been a member of Commission du Centre National du Théâtre. Recently he was named head of Théâtre de Lorient-CDN.

FAIRE LE GILLES

**FOUCAULT – les formations historiques
(Cours de Paris VIII de octobre
à décembre 1985)**

Robert Cantarella

SEPTEMBER 28, 430P.M. & 29, 430 P.M.

Created and Performed by **Robert Cantarella**

Assisted by **Constance de Corbière**

With Artistic Collaboration by

Alexandre Meyer

**R & C / Me'nagerie de Verre Productions with
the support of Agnès B.**

Duration : 1h 50 minutes



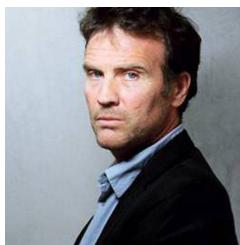
For three years, Robert Cantarella has been performing and recreating Gilles Deleuze's seminars at the University of Paris VIII. The actor's performance consists of following the

vocal direction of courses by Deleuze. Voice becomes an instrument for interpretation. Breath, sound mistakes, throat clearings, hesitations and all the modulations of the voice participate in this transmission. This work accounts for how spoken language can add to meaning. Students recorded the seminars of Deleuze for personal purposes only. With minimal theatricality and far from any imitations, Robert Cantarella ‘says’ Deleuze. In other words he ‘performs Deleuze’ and helps bring back a thought: the contemporaneity, sensuality, and truthfulness of a thought that shook up the traditional relationship between cinema and philosophy.

The actor’s body becomes the means of preserving and transferring the voice of the philosopher, who used to organize his seminar around courses that were both prepared and improvised. It is this ‘process’ that we witness, hear and learn about; its rhythms, hesitations, trials and errors and bursts of sound, up to the questions and interventions coming from students in the room at the time.

Robert Cantarella performs two seminars taken from the series of those on Foucault taught by Deleuze in the fall of 1985. Before publishing his book on Michel Foucault with Minuit (1985), Deleuze taught a seminar presenting Foucault’s work as among the greatest works in 20th-century philosophy.

“We come in and sit down. Robert Cantarella, you are so impressive in the way you ‘perform Gilles Deleuze’ that we take our notebooks and start writing notes. What’s most moving is the rhythm of your voice, and the musicality of Deleuze’s language that you’re transmitting to us. A thought in the process of being built in front of living people– that’s where there is a conjunction between theater and philosophy!” – Laure Adler in *Studio Théâtre*.



ROBERT CANTARELLA trained at École des Beaux-Arts of Marseille and at Théâtre National de Chaillot where he worked with Antoine Vitez. In 1983, he founded Théâtre du Quai de la Gare, and then created Compagnie des Ours with the desire to help promote playwrights of the 20th century. In 1987, he directed *Inventaires* by Philippe Minyana. The success of this production, which toured throughout France and Europe, led Cantarella to direct other works by Minyana: *Les Petits Aquariums*, *Les Guerriers*, *Drames Brefs 1*, *Anne-Laure et les fantômes*, and *Pièces*. He and

Minyana worked together to direct *Sang chaud de la terre* by Christophe Huysman. Between 1997 and 2007, Robert Cantarella directed *Le Voyage* by Henry Bernstein, *Divertissements touristiques* by Noelle Renaude, *Sourire des mondes souterrains* by Lars Nören, *Le Siège de Numance* by Cervantès at the Avignon Theater Festival, *J’étais dans ma maison et j’attendais que la pluie vienne* by Jean-Luc Lagarce, *Sa Maison d’été* by Jane Bowles, *Oncle Vanja* by Chekhov, *Hamlet* by William Shakespeare, *Samedi, dimanche et lundi* by Edouardo Filippo, *Les Apparences sont trompeuses* by Thomas Bernhard, *Werther* by Jules Massenet (his first staging of an opera), *Le Chemin de Damas* by August Strindberg, and *Hyppolite* by Robert Garnier for the 2007 Avignon Theater Festival. In 2000, Robert Cantarella was named Artistic Director of Centre Dramatique National de Dijon where he created the festival “Friction en mai” dedicated to new forms in dramatic writings. In 2004, he published his first work of fiction: *Le Chalet*, and in 2005, he directed his first documentary *Carrosserie*. In 2006, he directed the film *la route for the creation ça va* by Philippe Minyana. For five years, between 2005 and

2010, he was co-director of CENTQUATRE in Paris, a place for artists' residencies. In 2012, he created Noelle Renaude's new play *La petite maison*, performed *Faire le Gilles* at the the 2012 Avignon Theater Festival, and directed *Un jeune se tue* by Christophe Honoré. That same year, his production of *Inventaires* was reprised with the same original cast and toured again. In 2014 he directed a series of performances in 5 episodes on the figure of Faust, entitled *F.A.U.S.T – saison 1*. The series of performances enjoyed a successful run on the occasion of the reopening of Théâtre Ouvert. In 2015, he directed Christophe Honoré's latest play *Violentes femmes* at Nanterre Amandiers. Robert Cantarella regularly collaborates and writes with Liliane Giraudon, Stéphane Bouquet, Noëlle Renaude and Nicolas Doutez. Since 1993, Robert Cantarella has been teaching in France and abroad (Cannes, Avignon, Lausanne, Berlin, Los Angeles) and has actively argued for the creation of directing training programs in France.

COMME LA LUNE

Pauline Clément and Bertrand Usclat

SEPTEMBER 29 & 30, 7 P.M.

Directed by **Bertrand Usclat**

Performed by **Pauline Clément**

Assistant Director: **Yasmine Nadifi**

Embrasse-moi Polka Productions with the support of Jeune Théâtre National

Duration: 70 minutes

The Regent of the Kingdom of France organizes a big party to celebrate the visit of the King of Belgium and his heir apparent. Princess Daisy will soon come of age and become Queen of the Kingdom, but her

difficulty in carrying out the most common tasks of daily life makes the Regent doubt her capacity to rule the country. The encounter between the heir apparent of Belgium and Princess Daisy is a disaster, and yet the Princess is forced to publicly announce her wedding to him. Once on the balcony, facing her people, and intoxicated by the huge crowds that came to cheer her on, she makes a series of poor political decisions...

Daisy has a quirky personality, and is considered a bit 'off the wall.' Her ingenuity dictates all of her decisions. She is the constant target of mockery and blame from her guardian, and she endures a life for which she is not made. It's this very constant inadequacy for a way of life imposed on her that will force Daisy to build up a resilient character and enclose herself in a bubble that protects her from the demands of this life.

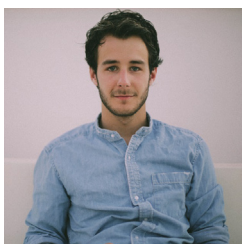
A lot of children face similar situations, when, from an early age at school, they suffer from troubles rarely or very recently diagnosed (dyspraxia, dysorthogaphy, dysphasia...). These difficulties are more often mistakenly considered to be laziness or a lack of attention, rather than a true disability. When language at school is not adapted to the child's problem, it can create a very difficult environment for the pupil and engender a trauma that can modify his or her relationship to the world by learning how to 'fall through the cracks,' to



avoid taking up too much space or to simply never assert oneself. Imagination becomes the only possible shelter; the imagination of a child convinced that he or she doesn't need codes learned in school to be happy in life, or the imagination of someone who would start playing all the characters in a show, or even the imagination of a princess who believes in magic.



PAULINE CLÉMENT started training as an actress at the VIIIth arrondissement Conservatory where she worked with Elisabeth Tamaris and Marc Ernotte before entering Studio d'Asnières in 2010. There she collaborated with Compagnie Vivre Dans le Feu on *Les Salamandres dansent*, *Urfaust*, and *Pantagruel*. In 2011, she began her studies at CNSAD where she worked with Gérard Desarthe, Laurent Natrella, Caroline Marcadé, Yvo Mentens and Vincent Goethals.



BERTRAND USCLAT received a Bachelor of Arts in Political Science before beginning his acting studies at École Vélo Volé and later VIIIth arrondissement Conservatory where he met Pauline. He later entered CNSAD where he worked with Dominique Valadié, Alain Françon, Caroline Marcadé, Sandy Ouvrier, Yvo Mentens and Denis Podalydès. During his studies he worked with François Ha Van (*Les 4 morts de Marie*), and Fanny Sidney (*Le Dindon*). Since graduation he has worked with Steve Suissa (*Le Journal d'Anne Frank*), and Sylvain Levitte (*Nothing, La tragédie du Roi Lear*). He writes, acts in and directs videos of "Yes," a group of comedians on the internet.

AJAX / QU'ON ME DONNE UN ENNEMI

Adapted from *Drei Time Ajax, Frag, Onasis und Blaubart* by Heiner Müller

OCTOBER 2 & 3, 8P.M.

Orchestrated by **Mathieu Bauer**

Performed by **André Wilms**

Drums: **Mathieu Bauer**

Electric Guitar: **Sylvain Cartigny**

Keyboard and Sampler: **Lazare Boghossian**

Sound Design: **Dominique Bataille**

Head of artistic productions and tours: **Pierre Gendronneau**

Executive production : Nouveau théâtre de Montreuil – centre dramatique national

Duration : 55 minutes



When you combine a rock trio, a text by Heiner Müller, and the actor André Wilms, the result is a compelling and dark poem. Mathieu Bauer, playing the drums, orchestrates this poetic

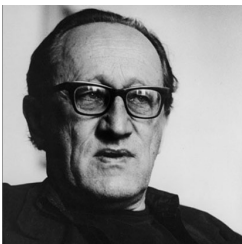
sound performance. The actor, sitting at a desk, backed by three musicians (including a guitar and a keyboard), expresses the words of the writer, in French and German, burning up the stage.

Initially published in a major German newspaper during late October 1994 (a month when Müller, who was suffering from cancer, underwent critical surgery), *Ajax*, for example, is a long poem (169 lines) or a long monologue – the two forms being virtually indistinguishable. The poem pursues a winding yet discontinuous path, and its content is both colloquial and erudite. The first common thread is that of occasional verse: the inner dialogue of a writer striving to write a tragedy in his hotel room, as he sits between a television set and a window overlooking the west side of New Berlin. He therefore reads and rereads Sophocles' *Ajax* for example. But this first thread is constantly undercut by perceptions, sensations, ideas, memories, projects and numerous quotations or allusions. As these elements pile up, they turn the poem into a huge mental puzzle.

Through this interplay, a portrait of the artist gradually takes shape, alternately humorous and serious: the artist overwhelmed by taxes, his quarrels with other directors (Peter Zadek) and the cost of medical care (the money he had earned from a literary award was all spent on dentists); the artist cut off from the general public that prefers bestsellers, television and action flicks to tragedies, and that confuses *Ajax* with detergent; and the artist mourning the political “innocence” of his youth and seeking for his place amid the new configurations where he now finds himself: reunified Germany and Europe. He revives the mythic name of Europa (the nymph who was transformed by Zeus into a heifer) at a time when it is ridden with mad cow disease and stacks of animal carcasses on pyres; evoking the smoke, ashes and stench of other massacres from other times. The poem does not merely run on discontinuously, along a horizontal line: it also unfolds vertically, like a musical score, by layering different eras.

The writing style of this poem is close to his last plays, which share a discontinuity of action combined with the foliation, condensation and compression of historical and mythical events. In his conviction that “literature is made to provide resistance to theater”, the writer has opted against simple progression in favor of enmeshing various lines, with disconcerting jumps (or shifts) from one to the other; he has opted against uniform diction in favor of vying tones (sarcastic, nostalgic, polemic, dreamy); he has opted against a homogeneous language in favor of swarming citations, allusions and references that reveal the potential heterogeneity of a literary text. Heiner Müller died a little over a year after the publication of this text.

–Jean-Pierre Morel translator and expert on Heiner Müller's works



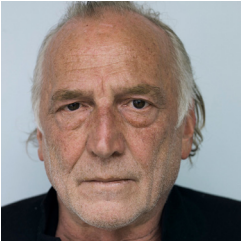
HEINER MÜLLER was born in Saxony in 1929 and died in 1995 in Berlin. He is one of the foremost German playwrights of the second half of the 20th century. In his autobiography, he says he lived his life “under two dictatorships”, that of Hitler, who in 1933 imprisoned his father in one of the first concentration camps, and that of Communist Germany, which, during most of his writing career, did not spare him from hardship: pressure, harassment, censored texts, banned plays, exclusion from the German Writer's Union (1961), and surveillance by the political police (1976). When the GDR dissolved in 1990, Müller was no longer merely the man of “two German

dictatorships”; his texts, as well as his experience, culture and legendary wit had turned him into an intellectual and artistic mediator between the Communist world and Western Europe, prompting him to take increasing interest in the Third World and developing countries – hotbeds for history-in-the-making that attracted his penchant for deciphering and his pursuit of the unexpected.



MATHIEU BAUER is a director, musician and head of Nouveau théâtre de Montreuil – centre dramatique national. He is chiefly concerned with the key challenges of our time. Propelled by an idea of theater that interweaves music, film and literature where montage is devised as a way of dissolving barriers between artforms, Mathieu Bauer draws on very diverse materials: newspaper articles, essays, novels, films, operas and, of course, plays. After completing his music studies, he founded the Compagnie Sentimental Bourreau together with other artists such as the

actress Judith Henry, the musician Sylvain Cartigny and the actor Martin Selze, all fueled by the desire to give expression to our world and our era. This joint venture gave rise to numerous shows that continue to enhance the company’s reputation, such as *Les Carabiniers* based on scripts by Jean-Luc Godard, Rossellini and Jean Gruau (1989); *Strip et Boniments* based on photos and interviews by Susan Meiselas (1990); *La Grande Charge Hystérique* based on *l’Invention de l’Hystérie* by G. Didi Huberman (1991); *Va-t’en chercher le bonheur et ne reviens pas les mains vides* based on Nathanael West, Brecht, Gagarin (1995); *Satan conduit le bal* based on Panizza, Pessoa, J.D. Vincent (1997), and *Tout ce qui vit s’oppose à quelque chose* based on Kant, Lucretia, G. Didi Huberman (1998-1999). In 1999, the company joined forces with new partners: Marc Berman, Georgia Stahl, Kate Strong and Matthias Girbig to work on *Les Chasses du comte Zaroff* based on *Masse und Macht* by Elias Canetti and the script for the film *The Most Dangerous Game* (2001), *Drei Time Ajax* based on a poem by Heiner Müller (2003), *L’Exercice a été profitable Monsieur* based on Serge Daney (2003); *Rien ne va plus* based on Stefan Zweig and *Georges Bataille* (2005); *Top Dogs* by Urs Widmer (2006); *Alta Villa* by Lancelot Hamelin (2007); *Tendre jeudi* based on John Steinbeck (2007); *Tristan et...*, by Lancelot Hamelin, based on a free adaptation of Richard Wagner’s libretto (2009). Sentimental Bourreau has performed in a range of international events, such as the Festival d’Avignon, the Facyl Arts Festival in Castilla y León (Salamanca), Culturgest in Lisbon, the Rhurspielefestival, the Festival VIA in Maubeuge, the Walls & Bridges Festival in New York, and La Bâtie Festival in Geneva. As an associate artist at the Centre Dramatique National d’Orléans, as well as an artist-in-residence at the Comédie de Béthune, Mathieu Bauer has maintained close collaboration with prominent venues such as Théâtre de la Bastille in Paris, Théâtre National de Bretagne, Les Subsistances in Lyon, the Maison de la Culture d’Amiens, the Centre Dramatique Dijon-Bourgogne and Théâtre Ouvert. In July 2011, Mathieu Bauer was appointed Head of Nouveau théâtre de Montreuil by the Ministry of Culture and Communication, with a multidisciplinary project. In line with his theatrical approach of dissolving barriers between theater, music, image and film, Nouveau Théâtre de Montreuil emphasizes musical theater, hybrid forms and branches out to dance, circus and concerts.



ANDRÉ WILMS is an actor and director. He has worked under the direction of Klaus Michael Grüber in *La Mort de Danton*, André Engel in *Baal*, *Week-end à Yaïck*, *Kafka*, *Hôtel moderne*, *En attendant Godot*, *La Nuit des chasseurs*, Jean-Pierre Vincent in *Vichy fictions*, *Le Dispensaire*, *Le Bureau de poste*, *La Peste*, *Le Palais de justice*, Michel Deutsch and Philippe Lacoue-Labarthe in *Les Phénicienne*, Christian Colin in *Othello*, Jacques Lasalle in *Tartuffe*, Bernard Sobel in *Le Cyclope*, *Walter le Moli*, *Marat-Sade*; Ann Bogart in *Assimil*; Jean Jourdheuil and

Jean-François Perret in *Paysage sous surveillance*, *La Route des chars*, *Les Sonnets et La Nature des choses*; Luigi Nono in *Prometeo*, Heiner Goebbels in *Ou bien le débarquement désastreux*, Max Black, *Eraritjaritjaka*, Deborah Warner in *Maison de poupée*, Matthias Langhoff in *Dieu comme patient*, and Georges Lavaudant in *La Mort d'Hercule*, *Les Cenci* and *Les Trachiniennes*. In film, his acting work since 1972 has included *Coup pour coup* (Marin Karmitz), *Il faut tuer Birgit Haas* (Laurent Heynemnn), *Tartuffe* (Gérard Depardieu), *La Vie est un long fleuve tranquille*, *Tatie Danielle and Tanguy* (Etienne Chatiliez), *Monsieur Hire* (Patrice Leconte), *La Lectrice* (Michel Deville), *Drôle d'endroit pour une rencontre* (François Dupeyron), *Europa Europa* (Agnieszka Holland), *La Vie de bohème*, *Léningrad Cow-boys meet Moses*, *Juha and Le Havre* (Aki Kaurismäki), *L'Enfer* (Claude Chabrol), *Bienvenue chez les Rozes* (Francis Palluau), *Le Temps d'un regard* (Ilan Flamme), *Ricky* (François Ozon), *Pauline et François* (Renaud Fély), *Sans laisser de traces* (GrégoireVigneron), *Robert Mitchum est mort* (Olivier Babine and Fred Kihn), *Americano* (Mathieu Demy), *Un château en Italie* (Valeria Bruni Tedeschi) and *Spiritismes* (Guy Maddin). Since the late 1980s, André Wilms has directed shows for both theater and opera. He has staged *La Conférence des oiseaux* by Michaël Lévinas, *Le Château de Barbe Bleu* by Béla Bartok, *Le Château des Carpathes* by Philippe Hersant, *Munich Toller Topographie* by Albert Ostermaier and *La Philosophie dans le boudoir* by the Marquis de Sade. He has also directed *Alfred*, *Alfred* by Franco Donatoni, and *Pulsion* by F.X. Kraetz. In 2000, he staged the premiere in Munich of *La Noce chez les petits-bourgeois* by Bertolt Brecht, as well as *Kill your ego* and *Médée Matériau* by Heiner Müller, set to music by Pascal Dusapin. He directed *Histoires de famille* by Biljana Srbljanovic. At the Schauspiel Frankfurt, he staged *La Vie de Bohème* based on Henri Murger and Aki Kaurismäki, *Macbeth and Songe d'une nuit d'été* by William Shakespeare, *Les Bonnes* by Jean Genet, *La Dernière* and *10 Pièces courtes* by Samuel Beckett, *L'Opéra de quatre sous* by Bertolt Brecht and *Barbe bleu espoir des femmes* by Dea Loher. In 2005, he directed *Les Bacchantes* by Euripides at the Comédie-Française. In 2010, he served as stage consultant for *Le Paradis et la Péri* by Robert Schuman at the Cité de la Musique in Paris. In 2010, he directed *Le Père* by Michael Jarell and Heiner Müller at the Théâtre de l'Athénée followed by *Agit Prop* with the Orchestre de l'Opéra de Rouen and the Accentus choir conducted by Laurence Equilbey. André Wilms is a recipient of the Villa Médicis Hors-les-Murs award. He has been involved in numerous music collaborations, in particular with the composers Heiner Goebbels and Georges Aperghis in the realm of musical theater. In 2011, he performed at the Théâtre des Bouffes du Nord in *Macbeth Horror Suite* (based on William Shakespeare and Carmelo Bene) set to voice by Georges Lavaudant, and in 2012 he performed in a rerun of *Max Black* by Heiner Goebbels.



SYLVAIN CARTIGNY, composer and musician, cofounded Compagnie Sentimental Bourreau with Mathieu Bauer. He has taken part in all of the company's shows: *Les Carabiniers*, *Strip et Boniments*, *La Grande Charge Hystérique*, *Va-t'en chercher le bonheur et ne reviens pas les mains vides*, *Satan conduit le bal*, *Tout ce qui vit s'oppose à quelque chose*, *Les Chasses du comte Zaroff*, *Drei Time*, *L'Exercice a été profitable Monsieur*, *Rien ne va plus*, *Top Dogs*, *Alta Villa*, *Tendre jeudi*, *Tristan et ...* Sylvain Cartigny has also applied his music skills in the realm

of theater, alongside Robert Cantarella, Christophe Huysmans, Michel Deutsch, André Wilms and Wanda Golonka. In film, he has collaborated with Charles Castella, Stéphane Guisti, Charles Berling and Stéphane Gatti. Other stints include his participation in the rock band France Cartigny. In addition, he has worked as an actor under the direction of Philippe Faucon. In 2011, Sylvain Cartigny adapted music from punk and rock to create the theme for the show *Please kill Me* directed by Mathieu Bauer. Sylvain Cartigny has composed the music for the first season of *A Rift*. He is actively involved in implementing the artistic goals of Nouveau Théâtre de Montreuil and has just composed the original score of Mathieu Bauer's latest creation, *The haunting melody*.



LAZARE BOGHOSSIAN has composed film scores for Philippe Aratingi, Charles Berling, Véronique Bourgoin, Charles Castella, Nils de Coster, Henry Fellner, Stéphane Gatti, Stéphane Guisti, Roberto Ohrt, Stéphane Kazandjian, Christophe Lamotte, Marion Larry, André Téchiné, Richard Copans, Denis Vanwaerbecke, Martin Wheeler and Hugues de Wurstemberger. He also composes for theater and radio, and has collaborated with Héléne Alexandridis, Laurent Augée, Mathieu Bauer, Laurence Courtois, Juliette Deschamps, Michel Deutsch, Philippe

Eustachon, Armand Gatti, Wanda Gollonka, Claude Guerre, Blandine Masson, Jean-Michel Rabeux, Olivier Rollin, Juli Susin, Yvett Rotscheid, André Wilms and Nathalie Schmitt. He has written and directed *La Parole errante* and *Du bon usage de son instrument*. Together with Aurélia Petit, he has co-written and directed *La cage aux blondes* and *Prologue*, which was performed in 2007 at the Théâtre National de Chaillot. He subsequently adapted and directed, again with Aurélia Petit, *Lettres de la guerre* by Antonio Lobo Antunes at the MC 93.

DE MES PROPRES MAINS

Pascal Rambert

OCTOBER 10, 8 P.M. & OCTOBER 11, 5 P.M.

Directed by **Pascal Rambert**

Performed by **Arthur Nauzyciel**

Lighting Design: **Yves Godin**

Subtitles and Line Coach: **Renaud Durville**

Special Thanks: **Naomi Lake '17**

**C.I.C.T. - Théâtre des Bouffes du Nord
Productions with the support of T2G –
Théâtre de Gennevilliers Centre dramatique
de création contemporaine and CDN Orléans
Loiret Centre**

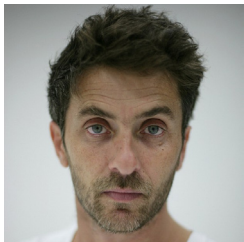
Duration : 50 minutes



In 1993, Pascal Rambert directed his text De mes propres mains written for Éric Doye whom the audience observed walking on the edge of abyss on the roofs of Dijon University building during the Theatre Festival in May. Then at the Théâtre Nanterre-Amandiers, Rambert created a second version for Charles Berling lost in an oversized costume, surrounded by dazzling colors. In 2007, he made a third version for Bonlieu Scène Nationale d'Annecy, for the American actress and performer Kate Moran who suddenly appeared from complete darkness. That version has toured the world, from New York to Tokyo. Once every ten years Pascal Rambert makes a new version of this text about the human condition. This time he staged it for his friend Arthur Nauzyciel, in the total simplicity of the Théâtre des Bouffes du Nord.

De mes propres mains, a monologue that is 100% Rambertian, revolves around one obsession: the self, or how to get rid of it. The actor Arthur Nauzyciel injects himself with Pascal Rambert's text, one drop at a time. It is a journey in which every uttered sentence brings him closer to the abyss.

"This play voices an introspection of a common man who is still young and who has decided to end his days in a way that is patient, fierce, and so sincere and honest that it becomes heartrending." Le Monde



PASCAL RAMBERT is an author, artistic director, film director and choreographer. He has been directing since 2007 the T2G-Théâtre de Gennevilliers, which he transformed into a "centre dramatique national de création contemporaine". Pascal Rambert's creations are performed internationally in Europe, North America, North Africa, Russia and Asia. Pascal Rambert's texts are published in France by Solitaires intempestifs and translated, published in other languages: English, Russian, Italian, German, Japanese, Dutch, Mandarin, Croatian, Slovenian, Polish,

Portuguese, Spanish, Catalan, Danish. Pascal Rambert's dance pieces, of which Memento Mori created in 2013 in collaboration with the light designer Yves Godin, are presented into the largest festivals or places dedicated to contemporary dance, including notably Montpellier, Avignon, Utrecht, Geneva, Ljubljana, Skopje, Moscow, Hamburg, Modena, Freiburg, Tokyo.

Since 2004, he has been directing several operas, in France and the USA, and films selected and awarded by Locarno, Pantin, Miami and Paris Festivals. His last play, *Clôture de l'amour* created in 2011 within the Festival d'Avignon written for and starring Audrey Bonnet and Stanislas Nordey is a worldwide success. In 2012, the play received the "best drama creation in french language" award given by the syndicat for drama critics, and the "dramatic literature" award by the National Center for Theater in France. In 2013, Pascal Rambert received the author award issued by the 1st Palmarès of Theatre. In September 2015, the play will have been shown more than 140 times. He has created nine versions of this play in nine different languages: in Russian at the Théâtre d'Art in Moscow, in English in New York, in Croatian in Zagreb, in Italian in Modena, Roma and at Piccolo Teatro in Milano, in Japanese in Shizuoka, Osaka, and Yokohama, in German in Berlin and at Thalia Theater in Hamburg, in Spanish in Barcelona within the Grec International Festival and in Madrid within the Otoño Festival, and in Danish in Copenhague, Aalborg, Aarhus and Odense. After touring in France, *Une (micro) histoire économique du monde, dansée*, created at T2G- Théâtre de Gennevilliers in 2010, is recreated by Pascal Rambert in Japan, Fujimi, Shizuoka and Miyazaki, in Germany, Hamburg and Karlsruhe, in the USA, New-York and Los Angeles, and soon in Pittsburgh, and in Egypt, in Cairo. His last published text *Avignon à vie* has been read by Denis Podalydès in the Cour d'Honneur du Palais des Papes within the Festival d'Avignon 2013. In December 12th 2014 within the scope of Festival d'Automne in Paris, Pascal Rambert created at the T2G-Théâtre de Gennevilliers his new play *Répétition*, written for Emmanuelle Béart, Audrey Bonnet, Stanislas Nordey and Denis Podalydès. It's being shown sixty times in 2015 in Lyon, Vidy Lausanne, Poitiers, Modène, Strasbourg, Grenoble, Clermont-Ferrand, Paris at Théâtre National de Chaillot, Orléans, Chateaufallon and Valenciennes. At the end of 2016, he will create the Italian version at the Teatro Arena del Sole in Bologna. In June 2015, Pascal Rambert is invited by the Théâtre des Bouffes du Nord in Paris to present five of his plays within the "Rambert à nu" program: *Memento Mori*, *Clôture de l'amour*, *Avignon à vie*, *De mes propres mains* and *Libido Sciendi*. Currently he is writing *Actrice* that will be created in 2016 with the actors from the Théâtre d'Art in Moscou and also *L'enlèvement d'Europe* for the actors from the National Theatre of Zagreb. In January 2017, he will create his play *Argument* written for Laurent Poitrenaux and Marie- Sophie Ferdane at the CDN Orléans/Loiret/Centre, and present it at La Comédie de Reims and T2G-Théâtre de Gennevilliers then.



ARTHUR NAUZYCIEL has been the artistic director of the Centre Dramatique National Orléans/Loiret/Centre since 2007. He studied visual arts, cinéma and was trained by the great director Antoine Vitez, at the Théâtre National de Chaillot in Paris. He then worked as an actor with major French directors, on the most important national French stages. He later became an actor and associate artist at the CDDB-Théâtre de Lorient, where he founded his company 41751/Arthur Nauzyciel. *Le Malade imaginaire ou le silence de Molière* after Molière and Giovanni

Macchia, marked his first production in 1999. The production toured widely in France and abroad. In 2003, Nauzyciel directed *Happy Days*, starring Argentinan actress Marilù Marini, which was performed in France, in Spain and Argentina, where the show was awarded best performance, best foreign production. He directed *Place des Héros (Heldenplatz)* by Thomas Bernhard at the Comédie-Française in 2004 (the entry of the Austrian author into the repertoire of France's national theater). For the Centenary Beckett Festival in 2006, he premiered Samuel Beckett's *The Image* in Dublin, reprised regularly since then. In 2008, he

premiered Kaj Munk's *Ordet* (The Word) at the Avignon Theatre Festival. In 2011, he created *Jan Karski* (My Name is a Fiction), based on Yannick Haenel's novel for the opening of the Avignon Theater Festival. This production, in which he also acts, was awarded best regional production by the Critics Prize. In 2012 he presented *The Seagull* by Anton Chekhov, in the prestigious Cour d'honneur of the Papal Palace at the Avignon Theatre Festival. He created many productions in various countries and languages. He premiered french writer Marie Darrieussecq's *Le musée de la mer* (The sea museum) at the National Theatre of Iceland in Reykjavik, *Abigail's Party* by Mike Leigh at the National Theatre in Oslo, adapted Kim Young Ha's novel *Your republic is calling you* for the National Theatre of South Korea in Seoul, and Fassbinder's *Bitter tears of Petra von Kant* at the MiniTeater in Ljubljana, Slovenia. He has frequently worked in the United States, where he directed Bernard-Marie Koltès' *Black Battles With Dogs* (2001 and on tour in France, Greece, Belgium) and *Roberto Zucco* (2004) in Atlanta and Chicago, Mike Leigh's *Abigail's Party* (2007) and Shakespeare's *Julius Caesar* (2008) in Boston for the American Repertory Theater (A.R.T.). This production, with the american cast, has been touring for 2 years in France, was presented by the Festival d'Automne in Paris in 2010, and has been invited in Bogota for the Ibericoamericano Festival in 2012. Last January, he directed an English version of *Splendid's* by Jean Genet, with a mixed cast of french and american actors and the participation of Mrs Jeanne Moreau, at the Centre Dramatique National Orléans/Loiret/Centre. The production is currently touring in France and worldwide (South Korea, Spain and Switzerland). He has been a regular at the FIAF (French Institute Alliance Française) Crossing the Line Festival in New York City, and has been invited in Princeton in 2014 to présent Knut Hansum's *Faim/Hunger* with the actor Xavier Gallais. He regularly works with other artists (musicians, choreographers, visual artists, designers) on his projects: Miroslaw Balka, Sidi Larbi Cherkaoui, Etienne Daho, Matt Elliott, Christian Fennesz, Damien Jalet, Lady and Bird (Keren Ann Zeidel and Bardi Johannsson) José Lévy, Erna Omarsdottir, Sjon, Winter Family, Gaspard Yurkievitch. He has been a Villa Medici scholar. He'll present a staged reading of *Splendid's* at the Cultural Services of the French Embassy on October 20th, 2015.

LAC

Pascal Rambert

OCTOBER 15 & 16, 8 P.M.

Directed by **Florent Masse**

Performed by **L'Avant-Scène students**

Duration : 1h 50 minutes

Writing for 15 aspiring actors, Pascal Rambert invents a world for them that intensely mirrors their own. In doing so he prevents silence from overtaking the scene. Lac, like so many of his other plays, is a blank page, written in collaboration with and in the heart-of-the spectator. The play is projected onto the blank page by a series of monologues brought to life in front us by 15 actors who want to act and write poems and plays. Here on a stage close to a lake that nearly resembles the one of Chekhov's The Seagull, their 'Treplev' is dead, and they're shaken and left bare, coping with this very death, each one telling his or her own story in succession, as in a relay. This body transcends death in order to help unleash the speech of this group of European youths who are wearing fitted tee-shirts with revolutionary slogans and effigies.



INTERVIEW

Nicolas Truong

OCTOBER 24, 5P.M. & 8P.M.

Created by **Nicolas Truong**

With Artistic Collaboration by

Judith Henry and **Nicolas Bouchaud**

Performed by **Judith Henry** and

Nicolas Bouchaud

Set Design **Élise Capdenat** and

Pia de Compiègne

Lighting Design **Philippe Berthomé**

Production and Tour Manager

Mathilde Priolet

Assistant Director: **Thomas Pondevie - Group 41 of the Théâtre National de Strasbourg drama school.**

Avignon Theater Festival Productions (2016) with the support of Le Monfort, Le Théâtre des Idées Festival d'Avignon, MC93 Bobigny, and Princeton French Theater Festival

Duration : 50 minutes



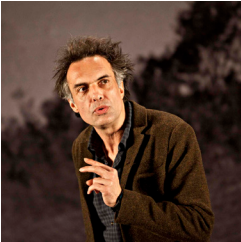
*As the most popular journalistic genre, the interview is an inexhaustible form for dramatic situations, leading to the desire to create a play centered on this particular material. Following in the footsteps of *Projet Luciole*, Interview is also a way for Nicolas Truong, reporter at Le Monde, to use his experience and to stage his own practice. Through a series of seemingly disparate sequences, Interview aims to dramatize the different aspects of interviewing : the subjects and the interviewer. Nicolas Truong, Judith Henry, and Nicolas Bouchaud return to Princeton to present their work-in-progress on this innovative topic before a full-scale production at the 2016 Avignon Theater Festival. We are delighted to offer them this opportunity and to support them as co-producers.*



NICOLAS TRUONG is an essayist and a journalist at *Le Monde*. For many years, Nicolas Truong has been interested in the relationship between theater and ideas. To this end, in 2002, he directed *La Vie sur terre*, a theatrical adaptation of texts taken from critical thought. Since 2004, he has been in charge of the Théâtre des Idées, the intellectual forum of the Avignon theater festival where he organizes and moderates debates with artists and thinkers. With Alain Badiou, he co-wrote *Éloge de l'amour* and *Éloge du théâtre*, published by Flammarion. He also published *A History of the Body in the Middle Ages* with Jacques Le Goff (Editions Liana Lévi); *Dialog on Politics, the left and crisis with President François Hollande and Edgar Morin*, and *Résistances intellectuelles: Les combats de la pensée critique* (Editions de l'Aube). Taking as a point of departure Georges Didi-Huberman's book *Survivance des lucioles (The Survival of the Fireflies)* with Éditions de Minuit in 2009, he continues his journey to develop a philosophical theater. This spring, with Patrick Weil, he co-wrote the essay *Le sens de la République*.



JUDITH HENRY was a student at the École des enfants du spectacle and the École nationale du cirque. She made her stage debut at the age of eleven, and notably worked under the direction of Jacques Nichet, Matthias Langhoff, and Bruno Boëglin. In 1990, she began collaborating with the newfound theater company Sentimental Bourreau, appearing in more than a dozen plays. Her role of Catherine in Christian Vincent's *La Discrète* garnered her public attention and earned her a César (French Academy Award) for Best Newcomer in the year 1990. In 2013, she appeared in Anna Novion's film *Rendez-vous à Kiruna*. Last season, Judith Henry performed in *L'avantage avec les animaux c'est qu'ils t'aiment sans poser de questions* by Rodrigo Garcia.



NICOLAS BOUCHAUD worked with Didier-Georges Gabilly from 1992 to 1996. Since 1998, he has an ongoing collaboration with Jean-François Sivadier, including his work in *Noli me tangere*, *Le Mariage de Figaro*, *La Dame de chez Maxim*, as well as *La Mort de Danton*, *La Vie de Galilée*, and *Le Roi Lear* presented at the Avignon Theater Festival in 2007. He took part in the collective creation of *Partage de midi* by Claudel at the 2008 Avignon Festival. He also acted for Rodrigo García and in *Mademoiselle Julie* for Frédéric Fisbach staged at the 2011 Avignon Theater Festival. With Éric Didry, he created *La loi du marcheur* (*The Exercise was Beneficial, Sir*) based on the work and life of renowned film critic Serge Daney. *La loi du marcheur* was shown at French Institute Alliance Française (FIAF) in New York. He has reprised his role of Galilée this past theatrical season and is creating *Le Méridien*, based on *Le Méridien* by Paul Ceylan, with Eric Didry for Festival d'Automne 2015. In addition to his theater work, he has appeared in several films and television shows. He is the 2013 recipient of the Critics' Guild Prize for his role as Alceste in *Le Misanthrope*, directed by J-F. Sivadier. In March, Nicolas Bouchaud was named Artiste Associé of Théâtre National de Strasbourg.

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LEWIS CENTER FOR THE ARTS

Chair Michael Cadden
Administrative Director Marion Young

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| Faculty Advisor | Jill Dolan |
| Faculty Advisor | Brian Herrera |
| Faculty Advisor | Robert N. Sandberg |
| Faculty Advisor | Stacy Wolf |
| Producer | Darryl Waskow |
| Production Stage Manager | Carmelita Becnel |
| Resident Musical Director/Composer | Vince di Mura |
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| Costume Shop Manager | Keating Helfrich |
| Costume Shop Assistant | Julia Kosanovich |
| Costume Technician | Caitlin Brown |
| Technical Director | Timothy Godin |
| Assistant Technical Director | Jesse Froncek |
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The Seagull

Anton Chekov's classic drama directed by Mark Nelson

October 23 & 24, 28-30 • 8 p.m.

Marie and Edward Matthews '53 Acting Studio

Le Dieu du carnage

Yasmina Reza's play presented by L'Avant-Scène, a unique student theater workshop in which Princeton students study linguistics and drama and perform works from the French theatrical canon in French. Directed by Florent Masse

December 4 & 5 • 8 p.m.

Princeton University Art Museum

Le Petit chaperon rouge by Joel Pommerat

J'étais dans ma maison et j'attendais que la pluie vienne by Jean-Luc Lagarce
presented by L'Avant-Scène. Directed by Florent Masse

December 9 & 10 • 8 p.m.

Rocky-Mathey Theater