

## AND...

## PRESS CONFERENCE

with Roland Auzet, July 6 at 11:00, Cloître Saint-Louis

ELECTRONIC GLASSES  

Personalised service of French and English surtitles from July 7 to 14

Other shows with personalised surtitles on electronic glasses :

*Architecture* (French and English), *Love Triumphant* (French and English),

*Points of no return [Quais de Seine]* (English), *Teahouse* (English)

## READING of his own texts by Laurent Gaudé,

Chartreuse-CNES de Villeneuve lez Avignon :

*The City of the Malli, last city in the world*, July 10 at 11:30

*Between those two countries where I have brothers*, July 10 at 14:30

*Colonel Barbaque*, July 10 at 16:00

## THOUGHT WORKSHOPS

*Encounter Research and creation - Civilisations and imagination* with

Roland Auzet and Laurent Gaudé, July 9 from 9:30 to 12:30, Cloître Saint-Louis

*Discussions artists-spectators* with Roland Auzet, July 11 at 16:30

and *Week-end for a Republic of Hospitality*,

July 14 at 11:00 with Laurent Gaudé and July 14 at 14:00 with Roland Auzet,

site Louis Pasteur Supramuros - Avignon Université

## CINEMATIC TERRITORIES

Encounter with Roland Auzet after the movie *Ulysses' Glaze* by Theo

Angelopoulos, July 8 at 14:00, cinéma Utopia-Manutention

## TOUR DATES AFTER THE FESTIVAL

- July 18, 2019, Châteaувallon Scène nationale, Ollioules
- October 7 and 8, Maison de la Culture d'Amiens
- January 9 and 10, 2020, L'Archipel Scène nationale de Perpignan
- January 14 to 16, MC2: Grenoble
- January 23 and 24, Théâtre du Passage, Neuchâtel (Suisse)
- January 28 and 29, Odyssud, Blagnac
- February 3, MA Scène nationale Pays de Montbéliard
- February 6, Théâtre-Cinéma Paul Éluard, Choisy-le-Roi
- February 11 to 14, Théâtre Olympia Centre dramatique national, Tours
- March 3 and 4, Le Théâtre Scène nationale de Saint-Nazaire
- March 10, Le Parvis scène nationale Tarbes Pyrénées, Ibos
- March 13, Théâtre Molière - Sète Scène nationale archipel de Thau
- March 17 and 18, Théâtre-Sénart Scène nationale, Lieusaint
- March 21, Teatr Polski de Bydgoszcz (Pologne)
- March 25 to April 2, Théâtre Gérard Philippe TGP  
Centre dramatique national de Saint-Denis

73<sup>rd</sup>

EDITION

In order to bring you this edition, over 1,700 people, artists, technicians, and organisational staff, have worked tirelessly and enthusiastically for months. More than half of them are state-subsidised freelance workers.

FESTIVAL-AVIGNON.COM



#FDA19

FESTIVAL D'AVIGNON 73<sup>RD</sup>

## WE, EUROPE, FEAST OF THE PEOPLE

What Europe do we want? And *what do we want to be* within Europe? A Europe where everyone would have their place? A Europe which no longer weighs on us with decisions we can't control? Laurent Gaudé answers those questions with a powerful poem. More an outlook than an answer, actually. Orchestrating live, composer and director Roland Auzet has actors from different nationalities meet with a choir made up of people of all ages to create a "We." *We, Europe*. They embody the poem, which becomes faces and words. As we listen, it carries us off in its currents. Tragedy and hope can both be heard in it; the singing turns into a scansion of desires and images, which all together redefines the possibility of a collective history. *We, Europe, Feast of the Peoples* is a polyphonic show, which turns the audience into an assembly of poet-citizens, the actors of an impending change. A mosaic of languages for a diverse Europe where art strengthens the political, in the hope that the latter will finally start taking everyone's existence into account.

## ROLAND AUZET

**Roland Auzet** is a composer and director for the theatre and opera. He likes to turn the space of the stage into a place of perceptions where sound and words explore a shared emotion. In addition to bringing his multidisciplinary approach to many cultural institutions throughout the world (Europe, Asia, North America), he also spends a lot of time teaching, as well as directing, programming, and producing musical and dramatic projects.

## LAURENT GAUDÉ

In plays like *Onyos le furieux* (1997) [*Furious Onyos*] and novels like *The Scortas' Sun* (Prix Goncourt 2004) and *Salina* (2018), **Laurent Gaudé** explores a world in which the legacy of myths and the weight of fate often cross paths. The title of his latest poetry collection, *De sang et de lumière* (2017) [*Of Blood and Light*], reminds us of what is at the heart of his generous body of work.

*Nous, l'Europe* by Laurent Gaudé, published by Actes Sud, is on sale at the bookshop in the Maison Jean Vilar.

JULY 6 7 | 9 10 11 12 13 14  
COUR DU LYCÉE SAINT-JOSEPH

## INTERVIEW WITH ROLAND AUZET

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**Wouldn't you say that *We, Europe* invites us first and foremost to become aware of our collective history?**

**Roland Auzet** : This show first and foremost wants to talk about *what we want to be*. This choice guided the whole artistic team: the author, Laurent Gaudé, but also the actors and myself. The point isn't to look at the European question from the vantage of France but from that of Europe as a whole, broadening the polarities and calling on this idea of "being together." And thus give voice to the poem. Give voice to the poem against what is forced upon us, against what economic and administrative mechanisms decide or have decided for us. To see our project through, we went to meet actors from all over Europe through a number of residences. Whether from Poland, Greece, or elsewhere, they all face the same questions about populism, democracy, and representation. Everything's been thought of except the place of people. Laurent Gaudé's poem rubs against this reality, and does so in a historical perspective. It also "strikes" in the places of colonization: Africa was like a giant cake for Europe. France, Italy, Spain, all helped themselves to whatever they wanted, all the while thinking that everything black was up for the taking. We're not trying to put History on trial, but rather to find in it what brings us together. Success would allow us to define a utopia which can carry us in years to come... otherwise we won't be able to avoid catastrophe.

**What's at stake is therefore political, a sense of emergency...**

The media are saturated with this idea of emergency. We have to call on another vision of Europe, at a time when the question of referendums is everywhere. In a way, we're having one here, within our job as artists. There is in our show the idea of a gathering, a referendum. But also the idea that it's time to be a little crazy, to be daring. Let's be daring, yes, because we're faced with a wholly different form of madness. And we have to fight it. Let's be crazy, but in a different way, in order to bring about a new lucidity. We were crazy enough to bring in European actors to create a mosaic of languages, like a kaleidoscope, to zoom in on certain situations. For instance with the Ofpra (French Office for the Protection of Refugees and Stateless Persons), to see how people who arrive on our territory are questioned, how we deal with the question of how to welcome people, both in form and substance. Laurent Gaudé's poem explores all those aspects in an insolent but well-researched way; he knows how to back up his critique with historical and political facts, even if there remains this healthy madness that's required to even explore such themes.

**Today's Europe sees more and more movements of rejections and insidious forms of authoritarianism. Everything seems more ambiguous and complicated than it used to be...**

There is indeed something discouraging about it. For this show, Laurent Gaudé and I decided to travel throughout Europe. We met a number of politicians and artists, as well as intellectuals, to tell them: we're working on the question of Europe, what can we do? If their first reaction was often akin to "good luck with that," they all seemed to be waiting for an explosion. We talked to former ministers and heads of state, and managed to get a few answers. Some of them think we need to return to a strong French-German alliance, with the feeling that something can break at any moment. The other feeling, which was more implied, is that the rest already broke a while ago. With this show, we might be saying something that has to do with politics, but we don't position ourselves within the sphere of politics, where answers have to be given—or alongside a specific party! We're here to give our own point of view.

**How did the casting process go?**

I've spent the past several years discovering cultural structures and troupes in Italy, Ireland, France, Greece, Spain, and Poland. I turned to them, and said: "I don't have a text, or any details about the direction or scenography; I don't even know the trajectory of the project. I just know it's about Europe. Are you interested?" Those who came are fighter-poets. There is also a chorus onstage, a crowd. They sometimes sing, but their primary function is theatrical. Even though there are no references to Antiquity, the chorus remains the entity that can talk to both the actors and the audience. Its biggest strength is to be there, listening. We're working on architecture, on frontal confrontation, on internment, absence, and presence, with people of all ages. It's interesting to make use of a "theatre and music" machine, with a diverse potential, and a crowd of people.

**Laurent Gaudé's poem explores different moments of European history. And often pits art against politics...**

History is the result of both. That's what Laurent Gaudé says: a song can change the world. Authors, playwrights, directors all have to tackle the question of the meaning of our future. And be wary of the question of political or administrative representation. In Greece, they stood against the colonels with a song. Elsewhere, it was a flower or a colour. Social, humanistic movements started with a drawing, a sound. The world today may be very diverse, but it's listening. And listening to the world will let you predict a lot of things. I speak as a musician, but I do believe we can listen to revolutions, to the rumblings; listen to the meaning of the words, not only to what is said but to how it is said. Confrontations between artists and politics were source of change. We want to create something akin to that flower, that colour, that song, that music. We have to make seductive fictions give in to the truth of the poem.

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Interview conducted by Marc Blanchet and translated by Gaél Schmidt-Cléach