

64th Festival d'Avignon

7-27 JULY 2010

Complement in English to the programme

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

The Festival d'Avignon has long been an international platform for the performing arts, gathering artists and audiences from all around the world. This year, the programme welcomes artists and performances from many countries and many languages will be heard on the Festival stages: French from three different continents as well as German, Spanish and Dutch.

It is important to allow the artists to express themselves in their own languages, but it is also important to facilitate access to their work for as wide an audience as possible. For many years we have provided French surtitles for the international productions. Since 2007, and with the support of the European Commission, the Festival d'Avignon has made a significant effort to enable a growing number of non French speaking audiences to fully enjoy the artistic programme.

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

The Festival website has been totally revamped and the English content updated. You can also sign up to our English newsletter to receive regular update on the activities of the Festival d'Avignon and help you plan your visit.

Finally, a special programme has been prepared this summer:

- Several shows will be presented with English surtitles or simultaneous translation into English on specific dates. This service will be available for the following shows:

1973, A Nest What For, How Could I Fit in There?, Ordinary Singularities, The Death of Adam, To Put an End to Berenice.

The dates will be indicated on our website soon. You can also ask for details when booking your tickets.

- Many of the shows presented in the programme have strong visual, musical or dance components and will be easily accessible to non French speakers :

Chouf Ouchouf, Les Corbeaux, Flip Book, Lanx/Obvie, Micro, Obtus/Nixe, Out of Context, Rouge as well as the new piece by Anne Teresa De Keersmaecker, the concerts by Pascal Dusapin and Rodolphe Burger, and the Sacred Music Cycle.

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

- Finally, some of the debates, and notably the Rencontres européennes - a four-day programme of debates on major European issues - are fully available with French and English simultaneous translation.

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

www.festival-avignon.com



shows accessible to non French speakers



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



Festival shuttle buses

We have conceived this 64th Festival together with director Christoph Marthaler and writer Olivier Cadiot, our two associate artists. In the course of our many conversations, we have encountered two creative minds fully immersed in today's reality, two "anthropologist artists" of our daily lives. Their literary and theatrical writings, imbued with musicality, closely scrutinise the man of today. They live in the present and it's the present they give us to see, mixing high brow and popular culture with unexpected traces of the past unearthed from their imaginary archaeological digs.

Both have entered the world of theatre through a dialogue with other artists. The stage designer Anna Viebrock creates spaces for Christoph Marthaler to inhabit with his troupe of actors and singers. Olivier Cadiot's writings are brought to life on stage by director Ludovic Lagarde and his actors, including Laurent Poitrenaux.

Built in the 14th century as a symbol of religious and political power, the Popes palace, its architecture and its History will be the starting point for *Papperlapapp*, Christoph Marthaler's new musical and theatrical piece. It will also be the setting for the tragic fate of Richard II who, at the end of this same 14th century, surrendered to his human fragility when confronted to the demands of exercising power. This Shakespeare tragedy was the first ever presented at the Festival d'Avignon in 1947; this year it will be given in a new translation, starring Denis Podalydès in the title role. Olivier Cadiot's novel, *A Nest What For*, which will be adapted for the stage, also questions the figure of the king, experiencing this time a very contemporary exile.

We have travelled, from Basel to Vienna, through *Mitteleuropa* whose literature, upset by the madness of war at the turn of the 20th century, will also be present on our stages with *The Man without qualities* by Musil, Kafka's *The Trial*, Brecht's *Baal* and, as a more recent reminder, Ionesco's *Frenzy for Two or More*.

With the presence of Angélica Liddell, Julie Andréé T., Jean Lambert-wild, Christophe Huysman, Faustin Linyekula, Massimo Furlan and Falk Richter, we will prominently feature contemporary authors writing for the stage today. Words, bodies, sometimes music, shape the languages these artists use, exploring forms of expression between theatre and performance. They recount our times through their pain, their anger or their tenderness.

Our behaviours, our stories, luminous or dark, will be examined in the shows of Philippe Quesne, Gisèle Vienne, Stanislas Nordey, Zimmermann & de Perrot and the GdRA, all of them questioning on stage the fragility of our human condition. As will, in a more abstract way, the choreographed performances of Alain Platel, Cindy Van Acker, Anouk van Dijk, Josef Nadj, Boris Charmatz, Pierre Rigal, and Anne Teresa De Keersmaeker, the latter drawing inspiration from the *ars subtilior* music, invented in Avignon at the court of the Popes. Music will be present throughout the Festival, notably with concerts by Pascal Dusapin and Rodolphe Burger, who will moreover orchestrate a large-scale ball for the 14th of July by the Pont d'Avignon. Contemporary literature will also be heard on many stages as well as in a series of readings.

The Festival will be cadenced by ten rendez-vous of The 25th Hour, offbeat lecture-shows and surprising projects brought about by actors otherwise present at the Festival, and by the eight pieces created for the Sujets à Vif, all of them from commissions based on an artistic encounter.

To share or deepen your experience as an audience, we invite you to the École d'Art for daily encounters with the artists and to the Gymnase Saint-Joseph to hear philosophers debate at the The Theatre of Ideas.

These collective experiences give us tools to better comprehend our present times of social and economic crisis. This "being together" uniting artists and audiences, essential for the theatre to happen, helps us resist closing ourselves to the world and yielding to the temptation of letting the very notion of public value dissolve before our eyes.

Many of these shows are being created and rehearsed specially for the Festival d'Avignon, many artists will come to the Festival d'Avignon for the first time. We trust you will be curious again this summer and we invite you to immerse yourself in this new Festival.

Hortense Archambault and **Vincent Baudriller**
Directors • Avignon, 3rd May 2010

Music and writing are two words that permeate this year's programme, as they have infused the programmes proposed by Alain Crombecque who ran the Festival d'Avignon between 1985 and 1992. This 64th Festival is dedicated to his memory.

page 5

Christoph Marthaler

associate artist

Since 1980, the Swiss director **Christoph Marthaler** has made a stop at most of the major European stages of theatre and opera, bringing to them his fictional universes recognisable by everyone. The particularity of his work lies in his capacity to successfully blend verbal scores and musical scores, words and notes, speech and song, the result of an original artistic background. An oboist and flutist, Christoph Marthaler's first interest was music. He then satisfied his curiosity about the theatre and went, after the events in France in May 1968, to the École Jacques Lecoq in Paris. He was an actor for a time, then for about 10 years he devoted himself to musical composition for shows. Bringing together musicians and actors, his first personal project, *Indeed*, was presented in 1980 in his adopted city: Zurich, the economic capital of a Switzerland that he would constantly leave to better go back to. A Switzerland where he was born, that he lays claim to and on which he has always cast a critical look. In 1988, at the request of the theatre manager Frank Bambauer, he moved to Basel to create "evenings" where he exercised his talent as a hinderer of circular thinking. Performance on the 50th anniversary of the sadly celebrated *Kristallnacht*, the first took place in the city's train station. The second brought together in 1989 real Swiss soldiers who, after a quarter of an hour of immobility and total silence, began to sing *The Night Is Endless*.

The year 1991 was a turning point in Christoph Marthaler's career: it was the year when he met the set designer **Anna Viebrock** (see page 4) and the dramaturg Stefanie Carp with whom he began a close collaboration that continues today. With them, he joined Frank Bambauer in Hamburg and created a series of anthology shows that made him known outside the Swiss and German borders. One after the other came Pessoa's *Faust*, with the title *Faust Square Root of 1+2*, *The Zero Hour or the Art of Serving* and especially *Kasimir and Karoline* by Horváth for which he was named director of the year in 1997. A few months earlier, he had imagined for the Volksbühne of Berlin a show linked to the fall of the wall: *Mess Up the European! Mess Him Up! Mess Him Up! Really Mess Him Up!*, a rethinking of German history with enormous repercussions. In a few shows, the public discovered a director who turned performance upside-down, shifted the real, invented a new aesthetic and staged, with unequalled humanity, men and women in a state of imbalance. Characters from daily life, figures of the ordinary, big children somewhat lost to whom he gave the time to move us, by favouring those moments of suspension that the theatre alone can offer us in a world that is accelerating without

reason. Stations, waiting rooms, cafés are the preferred places in which Christoph Marthaler observes in minute detail this working-class milieu to which he is attached, before transforming it into a gallery of stage heroes who, with a great deal of humour, tenderness and melancholy, but without any cynicism or moralism, recounts the eternal nature of the human condition to us.

Having returned to Zurich in 2000 to run the Schauspielhaus from which he would unfortunately be ousted in 2004, he pursued his personal creations, alternating them with works from the theatre (Shakespeare, Jelinek, Büchner), but also the musical repertoire. Which naturally led him to deploy his talent on opera stages. He notably staged Debussy, Verdi, Beethoven, Schönberg, Mozart, Janáček and more recently Alban Berg with *Wozzeck* at the Opéra Bastille in Paris and Offenbach and his *La Grande-Duchesse de Gérolstein* at the Basel Theatre. Whatever the work presented, he remains driven by a desire to create a dialogue with his contemporaries, while always being "here and now". This is undoubtedly the secret of the work of Christoph Marthaler, both an observer of the world and a poet of the stage. He presented *Groundings, a variation of hope* in 2004, and *Riesenbutzbach. A Sustainable Colony* in 2009 at the Festival d'Avignon.

PAPPERLAPAPP

directed by **Christoph Marthaler**

scenography **Anna Viebrock**

COUR D'HONNEUR DU PALAIS DES PAPES

estimated running time 2 hours 30 min • 2010, premiere

7 8 9 11 12 13 15 16 17 AT 10 P.M.

It was a political-religious conflict between the king of France Philippe le Bel and the pope Boniface VIII that gave rise to the history of the Avignon papacy and therefore the history of the Palais des papes and its celebrated Cour d'honneur that Christoph Marthaler, Anna Viebrock and their companions will invest 700 years after the installation of the popes in France. This show created for the Cour will only be presented at the Festival. Curious about this place, curious about its architecture and its past, the director looked for what his musical theatre could express by taking an interest in this labyrinthine palace and those who went through it. Isn't this monument the majestic expression of political power and religious power that, down through the centuries, had in common using at their convenience truth and lies to protect themselves from the obstacles that constantly threatened them and establish over the long term the pre-eminence of one vis-à-vis the other? Questioning the parcelled-out history that books recount to us, adding a few missing, even invented elements, crossing literature, music and

philosophy, Christoph Marthaler will cast his poet's eyes on the illusory nature of truth, in this new creation with the enigmatic title, an outmoded German expression, that could be translated as "blah blah blah" or "what next?". From small concrete events in sublime moments of individual or collective imagination, he will compose as usual a score that is as much acted as sung that will genuinely be inscribed in this Courtyard and will perhaps make appear what is hidden behind its monumental and fantastic wall. What was hidden there yesterday, what is still hidden there in 2010, behind its many transparent and stained-glass windows, doors, barred basement openings, in the tombs, true or false, real or theatrical. It is on a voyage between an "elsewhere" and "long ago", a "here and now" that Christoph Marthaler and Anna Viebrock invite us. A voyage between dreams and reality, archaeological research and a police investigation. An artistic voyage meticulously articulated, elegant and full of humour, at the limits of history and the theatre: and if the history of the Palais des papes was only now beginning?

SCHUTZ VOR DER ZUKUNFT (PROTECTING YOURSELF FROM THE FUTURE)

directed by **Christoph Marthaler**

COLLÈGE CHAMPFLEURY

running time 3 hours 45 min • promenade show in three parts, in German, with French surtitles • *premiere in France*

21 22 23 24 AT 10 P.M.

There is a hospital in Vienna, the Otto Wagner hospital, with beautiful marble and gold architecture, part of which was transformed into a theatre. Discovering it in 2005, just when he was looking for a venue to create a new show, Christoph Marthaler became interested in its history and discovered the hidden and far from brilliant face of this building that was, between 1940 and 1945, and perhaps a little while longer, an experimentation and extermination centre for children and adults who had psychic illnesses. Ever inspired by the places and atmospheres of the cities in which he works with his artistic partners, he wanted, with *Schutz vor der Zukunft*, to draw attention, not only to the euthanasia practices in force during the Nazi period, but also to all the attempts at selection that tried to create an almost ideal world rid of its "stains" and its "abnormal people". To ring this alarm bell in their inimitable manner, Christoph Marthaler and his dramaturg Stefanie Carp composed a score-text comprised of political and theoretical writings, biographies of past and present patients, as well as a musical score bringing together Schubert, Mahler, Schumann and Shostakovich, a musician who spent most of his life composing under the threat of deportation to the gulag. A memory of the past and a vision of

the future clash, blending to the rhythm of those that speak out, the vocal performances of the actors-singers' speeches, choreographies sketched by the silhouettes so well drawn by Marthaler's characters, whimsical beings, impoverished and often awkward in whom we recognise ourselves. The universe that they create, made up of accelerations and slowdowns, permits us to take the time to open our eyes and ears to the diffuse threats that surround them, that surround us, to attempt, if possible to "protect yourself from the future".



The 25th Hour with *Sasha Rau*

DORS TOI / SCHLAF DICH (SLEEP YOU)

11 July - GYMNASE DU LYCÉE SAINT-JOSEPH - 3 p.m.

text and staging by **Sasha Rau** (see page 31)

page 8

Anna Viebrock

Anna Viebrock knew very early on that she would work in theatres. After philosophy and art history studies and six years of set design at the Arts Academy of Düsseldorf, she joined the Frankfurt theatre as costume and set assistant. It was the beginning of a career that took her to Heidelberg, Bonn, Stuttgart and Basel, working in particular for the director Jossi Wieler. Thanks to the manager of the Schauspielhaus of Hamburg, Frank Bambauer, she met Christoph Marthaler in 1991 and invented her first "place to act" for him for the play *The Lourcine Street Affair* by Labiche. Thus began a very close collaboration with this director who discovered in her an artist indispensable to his creation. Together, they proposed anthology shows, *Faust Square Root of 1+2*, *Stunde Null*, *Kasimir and Karoline* by Horváth, before joining the Volksbühne in Berlin to create *Mess Up the European! Mess Him Up! Mess Him Up! Really Mess Him Up!*, which led to the European recognition of this pair's work. Between 2000 and 2004, Anna Viebrock took part in the Schauspielhaus adventure in Zurich, which she left with her friends, when the Zurich noteworthies put an end to Christoph Marthaler's position as director, a year before his contract ended. Also working for the opera, Anna Viebrock is equally a director and regularly signs shows that are halfway between theatre and music, including the latest, *Wozuwozuwozu*, that she premiered this year at the Schauspielhaus of Cologne. She has not failed to continue her collaboration with Christoph Marthaler, with whom she will invest the Cour d'honneur of the Palais des papes. She presented with him *Groundings, a variation in hope* in 2004 and *Riesenbutzbach. A Sustainable Colony* in 2009 at the Festival d'Avignon.

MIROIRS DU RÉEL MAQUETTES DE DÉCORS (MIRRORS OF THE REAL / MODEL SETS)

design **Anna Viebrock**

LA MIROITERIE • free admission

7 TO 27 JULY FROM 2 P.M. TO 7 P.M.

Anna Viebrock is an artist who invents “spaces to act”. She creates them by taking her inspiration from what she perceives of the real, the architecture of cities she travels through, objects that she notices, various atmospheres that permeate her in her never-ending strolls. She first builds models with absolute precision in setting up the proportions, in the choice of materials and colours, in the incorporation of accessories. By presenting them, accompanied by her notebooks and working notes, especially those that preceded the creation of *Papperlapapp*, Anna Viebrock proposes that we totally follow her artistic approach. We understand how she shifts the real off-centre, how she blends elements of our daily life that would ordinarily never meet. These miniatures are also the expression of the humour that permeates the work of this visual artist of the theatre space. By mixing the concrete and the abstract, by being inside and outside the framework of the traditional stage, she makes the places denser, makes them poetic and marvellous, allowing herself to create doors that are four meters high and putting street lamps in the middle of living rooms and offices. Her enclosed places – community centres, restaurants, interiors of homes, aircraft cabins – are for the directors with whom she works, and in particular Christoph Marthaler, fascinating spaces that give them all the freedom to invent. In discovering nearly 30 models, 30 “working models”, but also life-size set elements, we understand how the performance space is created and we swing, with Anna Viebrock to the other side of the mirror. There, where dreams take shape before enormously enlarging and becoming fascinating theatre places.

page 10

Olivier Cadiot

associate artist

Short sentences, a burgeoning of images, graphic compositions, new paragraphs, cuts, pauses, rapid returns: in **Olivier Cadiot**, the text's tempo is above all musical. Music that does not treat his reader gently and urges him to explore further. In his writer's studio, words pass and pass again. For a long time, sentences look for their place, commas change lines. The texts are enriched and then stripped down, so that what remains in the end, after a process of several years, what must be had of words, for books and novels carved out as

closely as possible to their end result. By choosing a writer as an associate for the 2010 Festival, the question was first one of adopting a writing, one of the most innovative of the last two decades. A writing that comes from poetry (*Poetic Art*, 1988), sound-poetry that resonates, is said, is breathed, carves into the quick and turns conventions upside-down. A writing laid bare, unravelled and sewn, nourished by sounds, notes, cybernetic points, notably during the adventure of the *Revue générale de littérature*, the last literary laboratory of the end of the 20th century that Olivier Cadiot founded with Pierre Alferi in 1995. At P.O.L. next appeared a series of works that are at the limit of the novel: *Future, Former, Fugitive* (1993), *The Colonel of the Zouaves* (1997), *Definitive and Durable Return of the Loved One* (2002), *Fairy Queen* (2002) and *A Nest What For* (2007). All of them combine feelings and images, sensations and reminiscences, triviality and metaphysics, autobiography and recordings of the real, past and present, in a language that has an original texture.

The man Cadiot is also a style: funny, passionate, responsive, generous. He knows how to play collectively but, a meticulous worker, he also needs moments of solitude, that he turns to advantage during long voluntary isolations between the Buttes Chaumont in Paris and the Charente region. Curious about everything, his collaborations are as heterogeneous as they are multiple. He has worked with musicians (Georges Aperghis, Rodolphe Burger, Benoît Delbecq), poets (Pierre Alferi, Bernard Heidsieck, Emmanuel Hocquard), exegetes (under the direction of Frédéric Boyer for a new translation of the Bible), but also philosophers, men of science, theatre and cinema. All this without ever dispersing himself: he knows that he has to tightly build the loophole through which he views the world. In 1993, Olivier Cadiot encountered the theatre. At the request of the director Ludovic Lagarde, he wrote a play *Sisters and Brothers*, which questioned him on theatrical writing. He came back to it in another way: the obstinacy of Ludovic Lagarde permitting an inching of the pair towards the stage. Adaptations of already published books, editing-cutting incarnated through the recurrent character of Robinson and the actor who played him Laurent Poitrenaux, the tandem is illustrated in four shows, from the soliloquy-laden monologue to the choral comedy: *The Colonel of the Zouaves* (1998), *Definitive and Durable Return of the Loved One* (2003), *Fairy Queen* (2004) and *A Nest What For*, begun in 2009. Different, his theatre in words-voices, in movements-lights, as a macro-microscope proposes a rare jubilatory experience to spectators. After two principal experiences at the Festival d'Avignon – the premiere in 1989 of the opera *Romeo & Juliet* whose libretto he signed for Pascal Dusapin, and a residence at La Chartreuse in 2004 at the end of which he presented, with Ludovic Lagarde, *Fairy*

Queen, The Colonel of the Zouaves and Gertrude Stein's *Yes Is for a Very Young Man*, which he translated into French -, this year Olivier Cadiot is one of the Festival's two associate artists. Apart from readings, one of which will be given in the Cour d'honneur of the Palais des papes, he will present a choral work there, *A Nest What For* and a monologue written for the occasion, for Laurent Poitrenaux and Ludovic Lagarde, *A Magus in Summer*. His interest in music will fertilise the Festival notably with Rodolphe Burger and Pascal Dusapin. His meeting with Christoph Marthaler, the other associate artist of this year's Festival d'Avignon, will drive him to new collaborations.

READINGS BY OLIVIER CADIoT

L'AFFAIRE ROBINSON (THE ROBINSON AFFAIR)

read by **Olivier Cadiot**

COUR D'HONNEUR DU PALAIS DES PAPES
estimated running time 1 hour 15 min

10 JULY AT 10 P.M.

"It is perhaps only at the Festival that I'll be able to deploy my work in all its facets, beginning with a reading that will allow my texts to be heard in complete complicity", Olivier Cadiot said in a perfectly natural way, reflecting on his new role as associate artist (of words) at the Festival d'Avignon. "And why not imagine it in the Cour d'honneur of the Palais des papes?" Olivier Cadiot already had to measure up to this legendary venue in 2004, during a performance preceding the concert by Rodolphe Burger. This time, he will work alone, at the table, for an hour, reading in the set of Christoph Marthaler's show, a book made of all his books. An accelerated crossing of his body of work, this *Robinson Affair* follows the alter ego character that he invented over nearly 15 years and five novels, *The Colonel of the Zouaves*, *Definitive and Durable Return of the Loved One*, *Fairy Queen*, *A Nest What For* and *A Magus in Summer*. A literary myth, Robinson has become the reflection of daily life in our time, which he reinterprets by blending memories, feelings and hallucinations of the mind in it. Words that come to his imagination attempt to channel his sensations and impressions. Olivier Cadiot loves this Robinson character who grows old with him, who opens a common track in his various texts. A paper being who is neither a master nor a manifesto, but a proposal. A proposal that would create a big brother who was not at all well intentioned. In short, a condensation of Olivier Cadiot.

THE 25th HOUR

DÉCHIFFRAGE (DECIPHERING)

read by **Olivier Cadiot**

artistic collaboration **Cédric Scandella**

ÉCOLE D'ART

estimated running time 1 hour

18 JULY AT 11 P.M.

Olivier Cadiot has chosen to plunge himself into one of his first texts: *Future, Former, Fugitive*. A book that presents itself as an anthology of genres, bringing together poems, plastic installations, fake scores, reduced correspondences, songs, lists, indexes, litanies, telegrams, theatre dialogues and many other things. A teeming material in which he guides us, alternating reading time, interpretations and free improvisations on the most graphic chapters, without forgetting a few decipherings tossed in from handwritten pages. In the middle of captioned files of his work, Olivier Cadiot chooses, transmits, comments on the images and carries us along, as his thoughts progress, in the twists and turns of the fabrication of his texts. (see page 31)

THE 25th HOUR

UN MAGE EN ÉTÉ, LECTURE (A MAGUS IN SUMMER / READING)

read by **Olivier Cadiot**

ÉCOLE D'ART

estimated running time 1 hour • free admission

25 JULY AT 11 P.M.

In the courtyard of the École d'Art with night as the sole scenery that will envelop him, Olivier Cadiot will read his new novel, *A Magus in Summer*, written for the 2010 Festival d'Avignon. The occasion to be heard and heard again, for those who attended the staging by Ludovic Lagarde, this monologue in the very mouth of its author. In the depth of darkness, an intimate voice will rise. That of an interior novel, that of a magus, one evening, in summer. (see page 32)



with the CCAS, in the framework of Contre-Courant

READING BY OLIVIER CADIoT

16 July - ROND-POINT DE LA BARTHELASSE - 7 p.m.
free admission

page 12

*Olivier Cadiot
& Ludovic Lagarde*

Fleeing the middle ground, **Ludovic Lagarde** is an artist of contrasts: his theatre shimmers, his voices burst, like colours, laughter or violence. To moderation or the half-tint, he prefers excesses, even if it means being familiar with the baroque and confronting artifice. He started with Beckett (*Three Little Dramas*), Brecht (*The Caucasian Chalk Circle*) Bond (*Ollly's Prison*), then met Olivier

Cadiot, from whom he commissioned *Sisters and Brothers* in 1993. The modus operandi of their collaboration was established with *The Colonel of the Zouaves*, in 1998, when the writer's novels became genuine plays in the director's hands: the latter adapted, staged, plunged in his own way into the text material, to offer his favourite actor, Laurent Poitrenaux, registers of voices, visions, reminiscences and ceremonies, as brilliant as they are profound and joyous. Next followed *Definitive and Durable Return of the Loved One*, then *Fairy Queen*, premiered in 2004 at the Festival d'Avignon, at the same time as *Yes Is for a Very Young Man*, a play by Gertrude Stein that Olivier Cadiot translated into French. Concurrently, Ludovic Lagarde, trainer and discoverer of actors, kept up his pedagogical activity. Director of the Comédie de Reims since January 2009, he has also worked with the musical director Christophe Rousset to stage French baroque operas, with Pascal Dusapin for the revival of his *Romeo & Juliet* at the Opéra Comique, with Wolfgang Mitterer for the creation of his *Massacre* and he just premiered *Doctor Faustus Lights the Lights* in March 2010, a rock opera after Gertrude Stein. At Avignon, Ludovic Lagarde also directed in 2005 readings with young actors of Belgian texts, staged *Richard III* by the Flemish Peter Verhelst at the Cloître des Carmes in 2007 and staged the final-year show of the ERAC (Regional Actors School of Cannes) in 2008 in the framework of Drama Schools at the Festival.

UN MAGE EN ÉTÉ (A MAGUS IN SUMMER)

by **Olivier Cadiot**
directed by **Ludovic Lagarde**

OPÉRA-THÉÂTRE
estimated running time 1 hour 30 min • *premiere 2010*


21 22 23 24 26 27 AT 6 P.M.

This text is a loop. It gives rise to memories and imposes itself as a return to origins, those of a trio that formed at the end of the 1990s. The writer Olivier Cadiot, the director Ludovic Lagarde and the actor Laurent Poitrenaux invented at the time *The Colonel of the Zouaves*. An incredible stage project in which the voice, the words, the gestures and the postures of a single immobile man are worth more than a thousand different characters and all the mad races throughout the world. With *A Magus in Summer*, after three shows broadened to the group, the Cadiot-Lagarde-Poitrenaux trio return to the form, solitary but peopled, of the monologue. "In this text," the author explains, "our hero Robinson no longer moves. He shuts himself up, he no longer builds huts in the trees. His island is interior, he becomes the archaeologist of his daily life." A life of a magus whose crystal ball is transformed into a tool of visions and sensations that are instantly effective: what he see, he expe-

riences. Water flows onto his body, nature surrounds him, knowledge is within easy reach; he grasps the world, visualises it, understands it. What emerges from this is precious: a form of minimal survival through free evocations, a Proustian trip with a crumbled *madeleine*, a freeze-dried infusion of extreme lucidity. A show that is built on flashes of daily life, on tales of true facts. The modulated voice and the gestures that Laurent Poitrenaux deploys, the contrasting luminosity of Ludovic Lagarde's expression the writing in relief of Olivier Cadiot: the accumulation of data makes this magus one of the most dynamic and efficient tools of reflection ever. Like a machine that might have a body, a technology that might have a mind.

UN NID POUR QUOI FAIRE ▲ (A NEST WHAT FOR)

by **Olivier Cadiot**
adaptation **Olivier Cadiot** and **Ludovic Lagarde**
directed by **Ludovic Lagarde**

GYMNASE GÉRARD PHILIPPE 
running time 2 hours 15 min • *2010 premiere*

8 9 10 11 13 AT 10 P.M.
14 15 16 17 18 AT 5 P.M.

"Royal court in exile in the mountains seeks image consultant, fully equipped room in atypical chalet, artists please abstain." This was the ad to which Robinson replied, Robinson, the hero of Olivier Cadiot's novel that Ludovic Lagarde and his troupe of the Comédie de Reims have brought to the stage today. And here is Robinson, projected into an improbable kingdom, governed by a nutty Majesty, impeccably incarnated by Laurent Poitrenaux, utterly funny and cynical. In this monarch of divine right, in his winter sport chalet-chateau, everything is imperilled by the inherent pressures of contemporary life. The court is in marching order, led by a mistress with an iron fist in a velvet glove, ruling the minor staff while dreaming about American TV series. But all the subjects are stretched, or rather twisted, between the traditional service of His Majesty and their place – if not their fantasies – as today's men and women: the chamberlain sledges and takes himself for a salesman, the great squire straddles bobsleighs and draws logos, the royal doctor practices alternative medicine, the royal princesses wear pink dresses while inventing destinies of executive women for themselves. In the midst of this court as outmoded as it is filled with techno music, Robinson, the character-common thread of Olivier Cadiot's novels, trails his extra-lucid thoughts and his surprising comparisons. He looks for a nest there, but above all finds a principality of comedy, seized by delirium when it isn't debauchery, where tyranny is measured centimetre by centimetre at the level of the armchairs, where power makes eyes at communication and

the court system hesitates between the ludicrous farce and the doors that slam in a boulevard theatre play. However, we must pay attention: the bursts of laughter are deadly. This king, these courtiers, this language of flattery and of satire, these desires between leisure and mass culture, this court ogling at corporate governance is here and now!



The 25th Hour with *Pierre Baux*

ROCK WRITINGS

16-17 July - ÉCOLE D'ART - 11 p.m.

directed by **Mathieu Malgrange, Laetitia Zaepffel** with **Pierre Baux, Vincent Courtois** (cello)
(see page 31)

page 14

Rodolphe Burger

The territories that **Rodolphe Burger** and his insatiable musical appetite have gradually conquered are vast. For the last 15 years, he has multiplied his collaborations with his alter egos: author-composers like Alain Bashung for *The Song of Songs* and Jacques Higelin for the albums *Amor Doloroso* and *Coup de foudre*; exceptional instrumentalists like the guitarist James Blood Ulmer, the trumpet player Erik Truffaz and his tour companions, Julien Perraudeau and Alberto Malo; without forgetting those singers with a strong personality Françoise Hardy and Jeanne Balibar. But Rodolphe Burger also explores extra-musical territories, whose words, images and gestures are in resonance with his own universe. With the poet Pierre Alferi, he composed cinema-poems and offered a subtle sound track with silent movie sequences; with the choreographer Mathilde Monnier, he reinvented the links between music and dance; with Charles Berberian and Philippe Dupuy he forged a spectacular illustrated concert. Rodolphe Burger's personality cannot however be reduced to these assorted works. We recognise, out of a thousand others, a guitar chord signed Burger, a phrase sung by the former leader of the Kat Onoma group. In 2004, the Cour d'honneur of the Palais des papes already resonated with his rock and electric music. At the time, his concert opened with a few texts read by a long-time pal: Olivier Cadiot.

SACRED MUSIC CYCLE

LE CANTIQUÉ DES CANTIQUES ✨

(THE SONG OF SONGS)

translated by **Olivier Cadiot** and **Michel Berder**
music **Rodolphe Burger**

TEMPLE SAINT-MARTIAL
estimated running time 35 min

16 JULY AT 12 NOON AND 9 P.M.

In 2001, Alain Bashung and Chloé Mons asked Rodolphe Burger to put their wedding ceremony to music. The religious ceremony turned into a recording session: on an electronic rock loop, the singer's voice blends with that of his muse to let the spectators hear *The Song of Songs*. As Alain Bashung died last year, the duet can no longer be reformed, but this love song with Biblical origins only asks to be perpetuated. Armed with new arrangements, Rodolphe Burger proposes a version of it to which Valérie Dashwood and Laurent Poitrenaux, Ludovic Lagarde's loyal actors, will lend their voices.

CONCERT DESSINÉ ✨ (ILLUSTRATED CONCERT)

music **Rodolphe Burger**
drawings **Charles Berberian, Philippe Dupuy**

COUR D'HONNEUR DU PALAIS DES PAPES
running time 1 hour 30 min

24 JULY AT 11 P.M.

Going deeper into the experience that originated in 2009 at the International Comic Book Festival of Angoulême, Charles Berberian and Philippe Dupuy invest the Cour d'honneur to outline Rodolphe Burger's music. Major authors of the contemporary comic book with atypical backgrounds, illustrators for the press and the publishing world, poster artists, they have taken up the wager of directly drawing what the compositions being played on stage inspire in them. Accompanied by his loyal collaborators, the bassist Julien Perraudeau and the drummer Alberto Malo, as well as Erik Truffaz on the trumpet, Rodolphe Burger deploys within the walls of the Palais des papes his elegant and haunted rock, which naturally calls forth images. Projected on a large screen, the drawing is done in real time, during the piece, and is renewed with each song. The music carries along everyone's hands, those of the musicians as well as those of the illustrators. We are present at a dual improvisation. That of the stage, where the concert is woven, replies to that of the drawing board, at which Dupuy and Berberian work with four hands, armed with a friendship of over 25 years. Each of them enters the music, no one leaves the drawing: the two artforms communicate, question each other, comment on each other, illustrate each other, relaunch each other. Sometimes, everything even seems to dance, as if the music were crossing the stage to look for a body or a particular pencil line. And therein lies all the magic of this spectacular concert.

THE 25th HOUR

LIVE CINEMA-POEMS

video, text and voice **Pierre Alferi**
sampler, guitar and singing **Rodolphe Burger**

ÉCOLE D'ART
running time 1 hour

19 20 AT 11 P.M.

Pierre Alferi is a novelist, poet and essayist. His writing borrows from music and the visual arts and the cinema. It is notably enriched by certain films with which the author constantly lives. A book, *Le Cinéma des familles*, bore witness to this in 1999. The writer wished to show this progression and to put it in words and music, for which he turned to his friend Rodolphe Burger. These live cinema-poems emerged from this association. In them, the musician improvises on the writing spoken by Pierre Alferi, while on the screen at the back of the stage, like an omnipresent glimmer with a rediscovered aura, stretch the slowed-down and re-edited images of Charles Laughton's *The Night of the Hunter*, Tod Browning's *The Unknown* and a few unsuspected cinematographic nuggets. The fascinating memory of the cinema meets, here, in real time, voice and music, text and song, for a show in fusion. (see page 32)

14 JULY BALL ✨

art director **Rodolphe Burger**

ON THE BANKS OF THE RHÔNE,
IN FRONT OF THE SAINT-BÉNEZET BRIDGE

14 JULY ABOUT 11 P.M.
AFTER THE FIREWORKS
running time 3 hours • free admission

As the conversations between Olivier Cadiot, Rodolphe Burger and the Festival d'Avignon progressed, a strange, joyous, unpredictable idea sprang up that only asked to become concrete: a large-scale ball on 14 July, Independence Day, the only evening when the Festival takes a pause because of the fireworks. Jean Vilar had already dreamt of it a long time ago: artists mixing with people to give free rein to a fête open to everyone. Rodolphe Burger was more than willing, a question of desire and philosophy: a concert that turns into a popular fête. This reincarnation in situ and in vivo of the spirit of the popular theatre takes place, with the indispensable support of the city of Avignon, on a large stage set up on the banks of the Rhône, at the foot of the Pont d'Avignon bridge. What is a popular ball today? How do you combine the quality of a high musical level and entertainment? In the tradition of ball orchestras, Rodolphe Burger presents hit tunes, invites "surprise guests" and makes Avignon dance, in front of the bridge.



The Theatre of Ideas

HOW CAN WE BE MUSICAL?

22 July - GYMNASE DU LYCÉE SAINT-JOSEPH - 3 p.m.
with **Rodolphe Burger** and **Pascal Dusapin**
free admission (see page 38)

page 17

Pascal Dusapin

In 2006, when the Collège de France chose **Pascal Dusapin** for the artistic creation chair, the oldest French institution of knowledge honoured a personality from the French music world. The density, regularity and richness of his activity as a composer astonishes, surprises, impresses, in France and worldwide. Since the end of the 1970s, the former student of Iannis Xenakis has been exploring all the domains of composition - solo instrument, chamber music, the quartet, the chorus, orchestra, opera, oratorio... No form leaves him indifferent, no instrument, even the piano, for many years neglected. Another heavily visited field of affinity: voices, soloists or choruses. The Dusapin style encompasses the most expressive techniques and vocabulary. It is deployed in energy, in flow, with a definite lyricism and a beautiful plastic and sound quality, but it also can welcome pauses and gentle respiration. Pascal Dusapin very much likes literary, pictorial and philosophical references and he does not hesitate to include them in his compositions, using montages of early texts, work using the writers of modernity (Samuel Beckett, Gertrude Stein, Heiner Müller) or collaborations with contemporary authors, like his friend Olivier Cadiot, who wrote the libretto for the first of his six operas, *Romeo & Juliet*. Not abandoning either the achievements of a certain classicism or the advances of the avant-garde, Pascal Dusapin has built an independent body of work outside of the cliques. Besides *Romeo & Juliet* presented in 1989, he gave a concert at the Festival d'Avignon in 1994 in collaboration with the Centre Acanthes.

CONCERT ✨

composition **Pascal Dusapin**
interpretation **Accroche Note**

CLOÎTRE DES CARMES
running time 1 hour 15 min

19 JULY AT 11 P.M.

Trio Rombach for clarinet, cello and piano
Echo's Bones for soprano, clarinet and piano
Ictus creation for bass clarinet
Romeo & Juliet, by Olivier Cadiot: *Now the Fields...*
extract from the opera, version for soprano, clarinet, cello

Commissioned or revived by the ensemble Accroche Note directed by Armand Angster, these compositions favour the physics of the musical phrase, its rhythms, its cuts, its attenuations then its returns. It is music that goes quickly, conjuring energy networks, then exhausts itself into a subtle and tender digression, before starting again, like the phoenix rising from its ashes. Fairly close, in the end, to Samuel Beckett's *Echo's Bones*, the very young poet with his rapid but substantial language, whose five chiselled works are spoken in the second movement of the concert, echoing the texts written by Olivier Cadiot, recited by Pascal Dusapin himself.

SACRED MUSIC CYCLE
DUSAPIN/BACH ✨

interpretation **Accroche Note**
and **Bernard Focroulle** (organ)

TEMPLE SAINT-MARTIAL
running time 1 hour 10 min

23 JULY AT 6 P.M.

Interpreted by a trio from the Accroche Note ensemble and Bernard Focroulle at the organ, these pieces by Pascal Dusapin are more minimalist and all three inspired by the sounds, songs and expressions of the daily universe. *Ohé* refers to the soldiers' cry, a joyous, light interjection and onomatopoeia that has come down through the centuries and civilisations. *Ipsò* is a variation on the infra-ordinary, a jovial, natural, dynamic held line whose musical material is simple but whose deployment is singular and subtle. *Canto* is a tribute to the Italian poet Giacomo Leopardi, naturally dedicated to singing, a woman's voice accompanied by supple, sinuous, plaintive harmonies with a gentle melancholy. Three contemporary pieces that dialogue with an older repertoire, that for organ by Johann Sebastian Bach.

page 18

Jean-Baptiste Sastre

After his studies at the Conservatoire national supérieur d'Art dramatique in Paris, **Jean-Baptiste Sastre** signed his first staging in 1995, *History Experienced by King Toto*, after the work by Antonin Artaud. He next staged texts by Genet, Duras, Marlowe, Büchner, Marivaux, Labiche and Coleridge. His work as a director does not solely consist in directing actors, but also in creating with those who accompany him, and more particularly the poets and plastic artists he surrounds himself with, aesthetics specific to each show. In 2005, Jean-Baptiste Sastre, the winner of the "Villa Médicis hors les murs" in London, started work on the Elizabethan theatre

and in particular on *Richard II*, which he will present this year in the Cour d'honneur for his first participation in the Festival d'Avignon.

For his staging of *The Tragedy of King Richard II*, Jean-Baptiste Sastre will use a new translation of the play by **Frédéric Boyer**. Interested first of all in literature, philosophy and exegesis, Frédéric Boyer published his first story, *The Consolation* at the age of 30. He then resolutely turned to writing novels, essays and poetry, without neglecting translation. It was in this latter role that he was the "general manager" of the project that led, in 2001, to the publication of a new version of the Bible by contemporary writers including Olivier Cadiot, Jean Echenoz and Valère Novarina. His translation of *The Tragedy of King Richard II*, along with the *Sonnets*, will appear in May published by P.O.L.

A plastic artist invited throughout the world, who has lived and worked in France since 1962, **Sarkis** is accompanying Jean-Baptiste Sastre in the creation of *The Tragedy of King Richard II*, after a first collaboration on a sound, visual and olfactory installation at the Grande Mosquée de Paris, for the 2009 session of the Nuit blanche ("Sleepless Night"). A genuine sculptor of spaces, he notably works on light, sound and history-laden objects, encountered by chance, that he stages to establish a bridge between past and present.

With the exception of *The Life and Death of King John*, **William Shakespeare's** tragedies have all as a backdrop the War(s) of the Roses, which spilled rivers of blood in Great Britain and Ireland between 1399 and 1485, from the deposing of Richard II to the coronation of Henry VIII. For the playwright, the idea was not to recount history, but to ask, starting from that of the kings who succeeded each other on the throne, questions on the power and passions that it can give rise to. Written and performed in 1595, revived and censored in 1597, when the position of Queen Elizabeth I was threatened, *The Tragedy of King Richard II* was not staged in France until 1947, when it was presented by Jean Vilar, at the first Semaine d'Art d'Avignon.

LA TRAGÉDIE DU ROI RICHARD II (THE TRAGEDY OF KING RICHARD II)

by **William Shakespeare**
directed by **Jean-Baptiste Sastre**

COUR D'HONNEUR DU PALAIS DES PAPES
estimated running time 2 hours 45 min • 2010 premiere

20 21 22 23 25 26 27 AT 10 P.M.

What an odd history is that of Richard Plantagenet, crowned eighth king of England when he was 10, really assuming the prerogatives of his responsi-

bility at 15, renouncing the throne at 32, before dying in prison, the following year, in 1400. What a fascinating tragedy, what an astonishing fiction is that written by Shakespeare in 1595, based on the life of this monarch with his many contradictions, loved and hated, strong and weak, who asserted himself as both man and king, and not only as a sovereign of divine right. A martyr king for some, a weak, capricious, indecisive, unjust king for others: every adjective was used to characterise this royal body who brought his kingdom with him in his fall. Shakespeare's play bears witness to the end of a world on whose rubble anarchy and barbarism reigned. In this is the whole contradiction of the concept of power incarnated by Richard II, which was based on the fear of disorder and anarchy and which lead however to more chaos and violence. At the invitation of the director Jean-Baptiste Sastre, Denis Podalydès will take on, in the Cour d'honneur of the Palais des papes, a venue contemporary with Richard II's reign, the role of this "non-king king" as he called himself, this king whose sovereignty was sickened by an exercise of power peopled by illusions. *The Tragedy of King Richard II* relates his trajectory, but also that, symmetrical but despite everything opposite, of Henry Bolingbroke, the future Henry IV interpreted by Pascal Bongard. Both of them faced death in a combat whose principal stakes were the quest for power, a combat that led each of them to a common pain. The writer Frédéric Boyer has chosen a direct, edgy language that gives an account of the richness of Shakespearean speech excluding any romanticism. A choice that echoes Jean-Baptiste's passion for words and literature as the presence on the stage of the authors Jean Echenoz and Pierre Michon attests. This project will offer us their common vision of this Shakespearean poem that still haunts our hearts today.



Readings with France Culture

THE SONNETS of William Shakespeare

17 July - MUSÉE CALVET - 8 p.m. • free admission

The new translation by **Frédéric Boyer** read by the actors from *The Tragedy of King Richard II*.

Readings at the Musée Calvet

READING by Frédéric Boyer

22 July - MUSÉE CALVET - 11 a.m. • free admission
text read by the author (see page 36)

READING by Pierre Michon

24 July - MUSÉE CALVET - 11 a.m. • free admission
text read by the author (see page 36)

at the Chapelle du Miracle
(venue in the Île-de-France region)

COMICS exhibition by Sarkis

(details in the *Spectator's Guide*)

page 20

Anne Teresa De Keersmaeker Rosas

At the head of a company, Rosas, and a school, P.A.R.T.S., **Anne Teresa De Keersmaeker** has displayed for the last 25 years, the enormous vitality of the contemporary dance landscape. Shows like *Fase*, *Rosas danst Rosas* (both presented at the Festival d'Avignon in 1983), *Rain*, *Drumming* or more recently *Zeitung* and *The Song* have marked and continue to mark the history of dance, Anne Teresa De Keersmaeker giving as much importance to creation as to the dissemination of her repertory. Since her beginnings in the 1980s, music, from Mozart to Steve Reich, from Bartók to Coltrane, has imposed itself as the driving force of her work. In a style that is both energetic and rigorous, her dance knows like no other how to combine with notes as well as with silences, always questioning further the art of movement. It is always at the crossing of the relationship between music and dance that she plans to place herself, but to better take off again towards stripped-down movements, pure gestures, in a show where she herself will dance. The presence of Anne Teresa De Keersmaeker this summer in Avignon for a new creation is an event: in fact, with the exception of a brief and wonderful appearance in *God & the Living Spirits* by Jan Decorte in 2005, the dancer with her inexhaustible fervour has not been to the city of the popes since 1992 and her *Mozart/Concert Arias* performed in the Cour d'honneur.

2010 PREMIERE ✨

choreography **Anne Teresa De Keersmaeker**

CLOÎTRE DES CÉLESTINS

estimated running time 2 hours • 2010 premiere

9 10 11 12 13 15 16 AT 8.30 P.M.

Looking at a body dance on Anne Teresa De Keersmaeker's stage is necessarily seeing music being incarnated since, like a virtuoso instrument, the dancer is the best possible interpreter of a score in which the notes are steps and the tempo a movement. In her constant search for the alliance between dance and music, the choreographer explores a new world. After Bach and Webern in *Zeitung*, the Beatles and their *White Album* in *The Song*, she has chosen *ars subtilior* as the inspiration and starting point of her new piece. A polyphonic, sophisticated musical form dating from the late 14th century, which was notably invented at the popes' courtyard in Avignon at the period of the Western Schism, that is, when other popes sat at the same time in Rome. This music, with all its contrasts, ruptures, superimpositions,

intersections and sometimes dissonances, is a constant source of surprise. In this sense, it rather accurately bears witness to a period of crises during which the pillars of society, whether political or religious, were strongly shaken. Based on what could seem a score of disarray, played directly on stage, Anne Teresa De Keersmaeker composes movements as if a breath had seized her dance. Then every freezes, for a time, and only the vibration of a voice, the timid resonance of a light flute, succeed in reanimating bodies that might have been said to be won by death, omnipresent in the minds of this period. The incarnation here takes place through an interiorization of the music, which transforms the movements and gestures into pure act, as though the dance became a heartbeat, the passage of the wind on the bare stage, the language of a sovereign incorporation. But the fragile balance can be broken and the harmony implode into chaos when the storm returns from the past and history imposes its macabre cortege on men, like a pastoral of fear. At a distance of more than 600 years, in a Celestine cloister dating from the same period without any pretensions or artifices, Anne Teresa De Keersmaeker confronts us in this way with ourselves, through the sole power of the dancing bodies and the music interpreted on stage.



Sacred Music Cycle

COUR ET CŒUR ENSEMBLE ✨

15 July – MÉTROPOLE NOTRE-DAME DES DOMS
12 noon

An *Ars subtilior* music concert.

page 22

Guy Cassiers
Toneelhuis

For over 20 years, **Guy Cassiers** has been involved in an original theatre adventure incessantly questioning the past and present of a Europe prey to permanent upheavals, especially since the start of the 20th century. Drawing material from his shows as well as from literary (Proust, Duras, Pushkin, Tolstoy, Salman Rushdie, Jeroen Brouwers, Klaus Mann and others), theatre (Shakespeare) and cinematographic (Alexander Sokurov) works, he has developed a unique itinerary using the most modern technologies to serve a purely theatrical dramaturgy. From his training in the visual arts, and most especially the graphic arts, he has kept his taste for strong images within which his actors can move to recount histories, fables, epics, tragedies or farces. Avoiding linearity and simplification, he seeks to deconstruct the real and multiply the number of possible interpretations, leaving the listener and viewer to freely choose, freely build his own history,

his own relationship with history and the society that surrounds him. Guy Cassiers likes to say that he is here to make available to the spectators “the brushes and the colours”, but that it is up to them “to paint the picture”. In this sense, his theatre is eminently political, totally engaged, genuinely of its time. Coming to the Festival for the first time in 2006 to present *Sunken Red*, he was once again invited in 2007 for *Mefisto for ever*, the first part of a trilogy the second and third parts of which, *Wolfskers* and *Atropa*, *The Vengeance of Peace*, he presented in 2008.

In 1906, the Austrian writer **Robert Musil** (1880-1942) published his first novel, *The Confusions of Young Torless*, a fictionalised autobiography of his youth. Starting in 1900, he became interested in literature and assiduously frequented the Viennese salons, bubbling centres of Austrian culture. Mobilised in 1914, he continued writing articles, short stories and poems, before starting, in 1928, on his great work: *The Man without Qualities*. A work that would remain forever unfinished: after fleeing Nazism in 1938, he died in Zurich in April 1942.

Before writing his first plays, **Filip Vanluchene** was an actor and translator, in particular of Dario Fo's work. It was in the 1990s that he gave himself over completely to writing. He notably published *Roller-coasters*, *Let's Risk It All* and, in 2008, *Citytrip*, marked by the force of satire and the author's capacity to write a work with a universal scope based on the situation in western Flanders. He was the one whom Guy Cassiers asked to work on the adaptation of *The Man without Qualities*, adding “a personal note” to it.

DE MAN ZONDER EIGENSCHAPPEN I (THE MAN WITHOUT QUALITIES I)

after **Robert Musil**
directed by **Guy Cassiers**

OPÉRA-THÉÂTRE
estimated running time 3 hours 30 min including
intermission • show in Dutch, with French surtitles
2010 premiere

8 9 10 AT 9.30 P.M.
11 12 AT 3 P.M.

“Musil is the attempt of everything. Of everything in the world,” Marguerite Duras wrote. It isn't *The Man without Qualities*, a tableau of the world in decomposition, a mythic text equal to *Remembrance of Things Past*, that would prove her wrong. Even if we had never laid eyes on the pages of this novel without narration, this philosophical political satire, this gigantic diary, we generally know that Robert Musil spent most of his life attempting to finish this work for which

he planned 123 chapters although only 58 were completed. To envisage the work in its totality, its plenitude and its diversity, Guy Cassiers asked the Flemish author Filip Vanluchene to write a three-part theatre cycle, faithful to Musil's texts while permitting himself personal additions. It is the first part of this work that will be presented at the Festival d'Avignon: the one that deals the most with the political aspect of this work, the one that accurately depicts a society that has outlived itself, that of the end of an empire that is going to collapse in the torments of World War I. A period perceived as grandiose is in its death throes, without the slightest hint of a new era appearing. Politician, manufacturer, artist, soldier, psychiatrist, outlaw, femme fatale, icon compose this out-of-kilter world that surrounds Ulrich, the man without qualities, the saga's hero, who, if he had the power, would have wanted above all to "abolish reality". The characters of the Austro-Hungarian intelligentsia who bustle about him to prepare the festivities for the 70th anniversary of the emperor Franz Joseph's reign are treated with distinct irony, sometime even great coldness, which in no way prevents moments of tenderness for these beings in perdition, who "dance on the edge of a volcano". Constantly wanting to combine the theatre's sister art forms with his practice as a director, Guy Cassiers "frames" his staging with two pictorial works, *The Last Supper* by Leonardo da Vinci and *Christ's Entry into Brussels* by James Ensor, a strong image of the switch from the harmony of a system to the destructive chaos that is heralded.

page 24

Andreas Kriegenburg *Kammerspiele of Munich*

Originally from the former German Democratic Republic, **Andreas Kriegenburg**, after studying carpentry, decided to join the theatre of his native city, Magdeburg, believing that it was a place of possible freedom for him. He was a technician there, before becoming, at 21, assistant to the director in 1984 in Zittau then in Frankfurt an der Oder. It was there that he staged his first play in 1988. After the fall of the wall, he went to Berlin and the Volksbühne from 1991 to 1996. His path led him to the Schauspiel in Hanover then to the illustrious Burgtheater of Vienna, which he left in 2001 to become the principal director of the Thalia Theater of Hamburg. Today, he is the *Hausregisseur*, the associate artist, of the Deutsches Theater of Berlin. During all these years, he crossed Greek tragedy, the theatre of Shakespeare and Chekhov, as well as the contemporary German and European theatre. His collaboration with Dea Loher permitted him to present about 10 plays by this author, which have been very successful, especially so for the

most recent production *Diebe (Thieves)* in January 2010. His work expresses an aesthetic search of great quality, but also his curiosity for texts from other forms that he adapts for the theatre. This is the case for *Der Prozess (The Trial)* by Kafka that he staged at the invitation of the Kammerspiele of Munich, one of the major acting ensembles of the German theatre, invited this year for the first time to the Festival d'Avignon, like Andreas Kriegenburg.

The Trial is one of the posthumous works that **Franz Kafka** (1893-1924) did not complete, written between 1914 and 1917 but only published in 1925, a year after his death, by his friend Max Brod who went against Franz Kafka's wishes in his last will and testament. Made up of parts and pieces, *The Trial* is a kind of literary puzzle that, with *The Castle*, *Metamorphosis* (the only text published during the author's lifetime) and *Amerika*, are part of the major texts of a writer who invented a unique style that was not lacking in humour to recount the anxieties and incomprehension of man in the daily life of a world that isolates and worries him, a cold and oppressive world.

DER PROZESS (THE TRIAL)

by **Franz Kafka**

director and set designer **Andreas Kriegenburg**

OPÉRA-THÉÂTRE

running time 3 hours including intermission

show in German, with French surtitles • *premiere in France*

16 17 AT 9.30 P.M.

18 AT 3 P.M.

"So when he read the first chapter of *The Trial* to his friends - I was one of them - all of us started to laugh hysterically and he himself laughed so hard that at one point, he couldn't continue his reading." That is how Max Brod related the first reading by Kafka of his text *The Trial*. For the theatre adaptation of this mythic text, Andreas Kriegenburg recalled this story and also remembered the interest Kafka had in the silent cinema, which was just appearing at the time. Built around eight characters each representing one aspect of the diffracted personality of the hero Joseph K., his show is a dive into the brain of this man faced with an inextricable situation, "accused" but left "free" in his movements. This initial paradox carries him to all the possible hypotheses, all the suppositions, all the attempts at an explanation. Unsuccessfully as each possible answer, each imaginable solution, leads him to a new questioning. By making all the protagonists clones of K., themselves also taken into a universe that swings between state oppression and neurotic depression, the director preserves the ambiguity itself of the novel, which brings us closer to the humanity of K., our brother, and at the same time holds us at a distance and leaves us as spectators of his

adventures. Faced with a moving and particularly effective stage device, permitting us to very strongly feel the permanent imbalance of the characters who inhabit Kafka's universe, we laugh at their fall, we laugh at their oddness, we enjoy this comic repetition in the style of Buster Keaton. Very finely drawn, like the sketches done by Kafka himself, the silhouettes inhabited by the actors move in an elegant choreography, creating a genuine language of space and of the body. A poetic language made up of humour and anxiety-provoking craziness, the language of a Kafka beyond any caricature. Here, there is no doubt possible, K. resembles us and we resemble K.

page 26

François Orsoni

After he returned from a professional stay in California, **François Orsoni**, a specialist in financial macro-economics, decided to enrol in a theatre school. He was 27 at the time and started as an actor, before becoming interested in directing to successively present *The Imbecile* and *Cap and Bells* by Luigi Pirandello. His encounter with the actors Alban Guyon, Clotilde Hesme and Thomas Landbo, who very quickly became his travel companions, encouraged him, in 1999, to found his own company: the Théâtre de NéNéKa. Putting words at the centre of his artistic approach, François Orsoni and his troupe of actors successively question Pirandello, Pasolini, Bulgakov, Büchner, Olivier Py, Dea Loher, Maupassant and Brecht. The choice of these texts is often linked to the venues, inside or outside, where they will be presented, but also to the actors who will perform them. François Orsoni likes to work with long periods of improvisation allowing the actors to create in greater freedom. Concerned about having them move in extremely simple sets, he expects that they will become bodies that talk serving a text that speaks. After *Lucky Hans*, it is another youthful work by Brecht, *Baal*, that the company will present for its first participation in the Festival d'Avignon.

Bertolt Brecht (1898-1956) was 20 years old in 1918. At the time he was a nurse in the German army and read *Der Einsame* (*The Lonely*), a biography of the great German poet Christian David Grabbe, written by a future eulogist of Nazism, Hanns Johst. Disappointed by this work, he made a wager to write a better text in four days on this asocial and provocative figure of a poet. A first version of *Baal* was finished at the end of the year, then a second in 1919. Brecht subsequently reworked this play at regular intervals, proposing a final version in 1955, a year before his death. During his entire life, the anti-authoritarian author of *The Three-penny Opera* and *Mother Courage* was haunted by this text that he never staged.

BAAL

by **Bertolt Brecht**
directed by **François Orsoni**

CLOÎTRE DES CÉLESTINS
estimated running time 2 hours • 2010 premiere
19 20 22 23 24 25 AT 10 P.M.

"Everything interests me from the moment when I can gobble it", says Baal, the hero with the same name as the Phoenician god who gave the night back its colours. This universal devouring is also that of the young Brecht at the end of World War I, when human slaughter had come to an end and everything had to be rebuilt on the ruins of a European civilisation that people had wrongly believed was pacified and carried humanistic and progressive values. At the time, he wrote 58 pages of raw poetry. Fifty-eight pages that had the odour of the nihilism of a young man that nothing could stop in his mad race toward pleasures, in his quest for freedom, in his need to passionately live each moment of an existence whose tragic end he perceived ahead of time. An unfinished play, *Baal* is built by successive fragments: 28 scenes organised like a theatre puzzle that François Orsoni seizes with his troupe of actors-singers. Not attempting to make coherent a dramaturgy that isn't, they explore scene by scene the possibilities offered by this text, unique in Brecht's work, and by music, imagined by Tomas Heuer, a former member of the band Bérurier Noir. It is at the heart of intimacy that this chaotic voyage takes place. An intimacy that has become a show, collectively sharable, disturbing because it is immodest, fascinating because it is generous, moving because it is sincere and tragic. This announced, and assumed, suicide, through a practice of every possible pleasure at each second of a life that one does not try to protect, is essentially a poet's gesture, a formidable sneer at those who are reassured by respecting God and the law, a fable driven by a vital force immoderately consumed. François Orsoni has given the role of Baal to an actress, Clotilde Hesme. A faithful companion in his theatre adventures, who assumes her force and fragility on stage, equal to a Baal who, even while playing, never cheats. An actress to "distance", to go beyond the conventional imaged of the cursed poet and to question masculinity and femininity in another way.



with the CCAS, in the framework of Contre-Courant

JEAN LA CHANCE (LUCKY HANS)

15 July - ROND-POINT DE LA BARTHELASSE - 10 p.m.
free admission

by **Bertolt Brecht**
directed by **François Orsoni**

page 28

Christophe Feutrier

In 1983, at the age of 19, **Christophe Feutrier** directed his first play, *The Bald Soprano* by Eugene Ionesco, in Saint-Étienne. It was the beginning of an amazing professional itinerary, that unfolded, after his studies at the Geneva Conservatory, mostly outside France. First in Germany, where he was the dramaturgy assistant at the Kammerspiele in Munich for shows by Bob Wilson, Dieter Dorn and Thomas Langhoff, before going to Berlin and joining the Transformtheater of Henryk Baranowski. There he met artists who had come from Poland, Russia and the former Soviet Socialist Republics where he very quickly started to work. So he criss-crossed Tajikistan, Kazakhstan, Kyrgyzstan, Uzbekistan and many Russian cities including Moscow. Over 20 years of theatre and travel, including a stay at the Central Institute of the Theatre of China, he has produced over 30 shows and staged, in more than 10 languages, texts by Molière, Rûmi and Musset but also contemporary authors like Daniil Harms, Rémi De Vos, James Joyce, Bernard-Marie Koltès, Valère Novarina and more recently Oleg and Vladimir Presniakov. Director of the company Trajectoire-ADM (Amour du Monde), this director, author and translator is familiar with the work of Eugene Ionesco, based on which he has presented several stagings of texts, and directed *Killing Game... With Frenzy for Two or More* that he is present at the Festival d'Avignon for the first time alongside two great actors, Valérie Dréville, associate artist in 2008, and Didier Galas.

Eugene Ionesco (1909-1994) definitively moved to France in 1942, his mother's homeland, after many trips back and forth to Romania, his father's homeland and the cradle of his childhood. Making French his adopted language, he started his writing career in 1947 with *The Bald Soprano*. But he was not a success with the public until the 1960s, notably with *Exit the King*, published in 1962. That same year *Frenzy for Two or More* appeared, a play that, since its premiere, has had over 70 different stagings.

DÉLIRE À DEUX (FRENZY FOR TWO OR MORE)

by **Eugène Ionesco**
directed by **Christophe Feutrier**

SALLE DE MONTFAVET 
estimated running time 1 hour 15 min • 2010 premiere

21 23 26 27 AT 6 P.M.

22 24 AT 3 P.M. AND 6 P.M.

There aren't any wrong reasons to have a domestic row. Especially when for the last 27 years, it has become the daily life of an improbable couple

that fights a personal battle while the sounds of civil war ring around it. There aren't any wrong reasons either for Eugene Ionesco to make this little drama into a superb comedy. An unusual comedy, of course, but attesting at the same time to the diversity of the facets of an author too quickly limited to the theatre of the absurd. With *Frenzy for Two or More*, we discover everything that makes Ionesco one of the great playwrights of the 20th century: this author who is a past master in the art of dialogue and in the handling of this French language that he venerated, coupled with an ingenious craftsman who subverted theatre conventions by durably shaking them up. With him, language is decomposed and derailed for our great pleasure, rolling out a poetic world that ends up swallowing us up. Like many comedies, *Frenzy for Two or More* cleverly conceals the tragic dimension of life. It is both a scorching lesson in sarcastic humour and a questioning on the indispensable hope that the strength of the human relationship represents in a world that is a prey to ever more threatening violence. Him and Her protect each other from outside attacks by whole-heartedly aggressing each other, maintaining a close bond between them, a protective bond that permits survival. Valérie Dréville and Didier Galas, who have wanted to work together for a long time, will form this inseparable couple, who nevertheless constantly talk about separation. Brought together by Christophe Feutrier, they will incarnate these two human beings who seem to live their lives in a dream to better avoid confronting death. Death inscribed in their body, like death that has come from the outside world and that knocks on their door.

page 30

Jean Lambert-wild

If **Jean Lambert-wild** does not neglect authors like Pasolini, Kafka and, today, Alphonse Daudet, most of his work is part of an enormous project that he launched in 1999 and that he likes to call his "hypogeum": his "tomb". A work that the author, a director and performer, sculpts year after year. In total, three confessions, three threnodies, two exclusions, a dithyramb and 326 calentures were to emerge and unroll the thread of a fantasized biography. An private adventure that he has always carried out in a group, first with the Coopérative 326, founded in 1998 with the composer Jean-Luc Therminarias, then at the Centre dramatique national de Caen, which he has directed since 2007. For Jean Lambert-wild, the theatre is by essence a "multi-medium" art, the place where all the signs of all the disciplines can be expressed and make sense. For each of his projects he therefore puts together a team, made up of loyalties – Jean-Luc Therminarias is involved in all his

shows – and renewed collaborations. An ardent defender of the opening of theatre practice to other fields, from new technologies to philosophy by way of magic, Jean Lambert-wild puts the pooling of artistic, technical and scientific competences at the heart of his work in order to explore new theatre, musical, scenographic or poetic perspectives. What results are plays that radically change narration codes as well as those of performance and carry off the spectator to lands where illusion has all its place to question the real. In 2005, Jean Lambert-wild presented *Mue*, *Aegria Somnna* and *My Story is not a Loft* at the Festival d'Avignon.

WITH THE CHARTREUSE OF VILLENEUVE LEZ AVIGNON

LA MORT D'ADAM ▲ DEUXIÈME MÉLOPÉE DE L'HYPOGÉE (THE DEATH OF ADAM / SECOND THRENODY OF THE HYPOGEUM)

by **J. Lambert-wild**, **J.-L. Therminarias**,
F. Royet and **T. Collet**

TINEL DE LA CHARTREUSE
estimated running time 1 hour 15 min • 2010 premiere

8 9 10 11 13 14 AT 6.30 P.M.
15 AT 3 P.M.

Part of the major project started in 1999 by Jean Lambert-wild, this new Threnody takes place in the heart of a kingdom that each individual possesses, mysterious and always troubling, sometimes shared, often secret: that of childhood. For the author-director, this kingdom is located in the middle of the Indian Ocean, on The Réunion island where he was born. A place of every type of magic, a place of every blend, this volcanic and dark earth became an inseparable part of the man who today goes back to these lands, in search of the child he once was. Through the life and death of the bull Adam, it is a whole adventure that will be told to us not only through words but also through images, cinematographic ones, music, specially composed for the show, and magic, which has fascinated Jean Lambert-wild for many years. Accompanied by the conjurer Thierry Collet, he will transform our view on this practice, halfway between the concrete and the marvellous, by having it serve a stage writing, by including it as a full-fledged and not an illustrative element of this quest for an early but always present experience. It is not the truth that interests the author here – because no “true truth” is contained in childhood memories – but the fable, made in almost equal parts of the imagination and the real, that can be composed then offered to be shared. Crossed by the voice of a father, the caress of a breath of air, the scents of a flower or fruit, this enigmatic itinerary, this blind progression, this inquiry in the country of identity, if ever it can be defined, will make us see the theatre as a place for every mystery, every daydream, like the world of childhood.

COMMENT AI-JE PU TENIR LÀ-DEDANS? ▲ (HOW COULD I FIT IN THERE?)

a fable by **J. Lambert-wild** and **S. Blanquet**
after *Mr. Seguin's Goat* by **Alphonse Daudet**

GYMNASÉ DU LYCÉE MISTRAL
running time 55 min • show for audiences age 7 and up
2010 premiere

22 23 24 25 AT 12 NOON AND 7 P.M.

It is based on one of the most amazing stories in the collection *Letters from My Mill* that Jean Lambert-wild has built a show for all publics to present the tragic story of a little goat, that of Mr. Seguin, madly in love with freedom and wide-open spaces. Alphonse Daudet takes his readers along on an itinerary of initiation, from childhood to adulthood, more mysterious and sinuous than it first appears. In his desire for freedom and adventure, the heroine transgresses prohibitions of every kind. This little goat, who by perching on a small hill believes that she is all powerful as she looks at the world she has discovered at her feet, is similar to children who when they grow up want to make the world that surrounds them the land of every experience, without any fears or obstacles, so thirsty are they for discoveries, encounters, wonderful and exciting adventures. If Alphonse Daudet, as a good disciple of Aesop and La Fontaine, used the animal world to talk about the human, Jean Lambert-wild in his theatre reverie, also uses the human to talk about animality. He gives the goat's “role” to an artist who, through amazing gestural and corporeal work knows how to move and trouble us. Alongside her, we cross the marvellous landscapes invented by the plastic artist Stéphane Blanquet for this fairy tale-like and surprising journey that is in no way a realistic illustration of a tale, but a genuine fantasy that addresses the imagination of each spectator, big or little. While being aware right from the beginning of the inexorable end that awaits the heroine, we are mysteriously fascinated by the little goat's desire for life, by her will to go beyond the restrictive laws that people wish to impose on her, through the incredible strength that she shows in avoiding a predetermined path and enjoying the world's pleasure that Mr. Seguin wanted to deprive her of for her own good.



The 25th Hour with *Silke Mansholt*

WOLFSTUNDE (WOLFLESSION)

12-13 July – ÉCOLE D'ART – 11 p.m.

directed and choreographed by **Silke Mansholt**
(see page 31)

with the CCAS, in the framework of Contre-Courant

RO OUA OU LE PEUPLE DES ROIS (RO OUA OR THE KINGS' PEOPLE)

16 July – ROND-POINT DE LA BARTHELASSE – 10 p.m.
free admission

after *Josephine the Singer or the Mouse Folk*

by **Franz Kafka**

adaptation **Jean Lambert-wild**

page 32

Angélica Liddell

In 1993, **Angélica Liddell** founded the company *Atra Bilis* in Madrid. A Latin expression that medicine in antiquity used to describe the thick black humour that it thought was the cause of melancholy. A name like a programme that covers about 20 plays written by this artist, author, director and performer of her own work. Her words, like raw and violent poetry, are those of private and collective suffering, the two being inseparable in Angélica Liddell. but don't talk to her about commitment: she prefers to define herself as a "civil resistance fighter", guided by compassion, the art of sharing suffering. By writing about personal pain, she writes about that of others. In *And the Fish Left to Fight Men*, it is the clandestine immigrants, crossing the Strait of Gibraltar, shipwrecked dead or alive on the beaches of southern Spain; in *Belgrade*, it is the inhabitants of a city in which humiliation competes with anger, in which the torturers intermingle with the victims, in which each individual desperately attempts to justify himself or save his skin. And because she asserts that she does not consider herself a writer, or because words are not always adequate to describe horror, the stage is the ideal place to give it body. A body sometimes subjected to a harsh trial, roughly handled, assaulted, tormented into its very flesh. "The body engenders truth. Wounds engender truth." In her shows, Angélica Liddell observes the blackness of the world, assumes the pain of the other and transforms horror to make the theatrical act a gesture of survival. She is coming to the Festival d'Avignon for the first time.

LA CASA DE LA FUERZA (THE HOUSE OF THE STRENGTH)

text and direction **Angélica Liddell**

CLOÎTRE DES CARMES

running time 5 hours 30 min including intermissions
show in Spanish with French surtitles • *premiere in France*

10 11 12 13 AT 9.30 P.M.

The House of the Strength is the place of every contrast. The little girl who, at the beginning, crosses the stage onboard her little pink airplane sets the tone when she reads these few words: "No mountain, no forest, no desert can deliver us from the

evil that the others hatch for us." The latest piece of Angélica Liddell is a show in pink and black, in which pink is also the colour of mourning. Six women (three first, then three others) inhabit the stage to recount the difficulty of being a woman when the relationship with the other becomes a power play, daily humiliation, cruelty. The three women – or the three sisters – dream of leaving for Mexico. But there, the violence is horror on a large scale. A word has even been adopted there to designate the murders of women who, since the beginning of the 1990s, have been counted by the hundreds in the city of Ciudad Juárez in the state of Chihuahua, on the US border: "femicide". While they drink, smoke, sing and dance, we guess at their internal suffering. The mariachis give way to a cellist striking up Vivaldi's *Cum dederit*. Dance gives way to other physical practices that exhaust the body, convulse it, mark it, make it bleed, both literally and figuratively. The women talk about themselves, they tell their own stories without any masks. And the private confessions alternate with cries of pain or anger. "In *The House of the Strength*, the challenge is to outlive myself," Angélica Liddell explains. "No meditation, no character. Nothing but the pornography of the soul." And the solitude, still and ever, regardless of the speaker.

EL AÑO DE RICARDO (RICHARD'S YEAR)

text, direction, set design, costumes **Angélica Liddell**

CHAPELLE DES PÉNITENTS BLANCS

running time 2 hours • show in Spanish with French surtitles
premiere in France

17 18 19 AT 10 P.M.

It is a monster that we see and hear in this show. A monster in every meaning of the term. It is first of all a man who takes shape in a woman: inspired by Shakespeare's *Richard III*, Ricardo is incarnated by Angélica Liddell herself, accompanied by an almost mute Catesby on a stage that is gradually peopled with ghosts. In Ricardo/Richard are concentrated the excesses of power, the abuses of tyranny, the servility of the individual and the baseness of society. And his hunchbacked body is as monstrous as his speech: "I have the teeth of a horse and hoofs as feet!", he tosses out at the beginning of the play. It is a sick body, and moreover, because the pills of all sorts that he clamours for from his faithful Catesby have disaster effects on him: vomiting, vertigo, thirst, bleeding... So he imposes his suffering on the others, spreads the reign of fear around him. He must have a party, regardless of whom, since "the world is no longer divided into ideologies. It is divided into rich and poor." The monster is also the one who questions normality. This insolent despot digs into the wounds and contradictions of democracy. By giving the floor to the representation of power,

Angélica Liddell questions us. She inhabits a cynical character who clamours at anyone who will listen that his authority is based on the fear and egoism of everyone. To this ambiguous monster, she lends a body that is sometimes feverish, sometimes helpless, and an exaggerated, deformed, changing voice. And when the frenzy gives way to exhaustion, the horror reappears ever greater, the monster regains strength.

page 34

Julie Andrée T.

Driven by an insatiable vitality, **Julie Andrée T.** likes to travel, melt into worlds that she doesn't know, near or far, to draw her inspiration from them. "It is these impressions that nourish me when I go back to my studio", acknowledges the artist from Quebec, who lives five hours by car from Montreal, in a retreat in the middle of the forest. Her life is made up of contrasts. Like in the performances she practices, she radically transforms herself. She is a visual artist increasingly recognised on the international landscape, who goes from a performance festival in Buenos Aires to the Open Art Festival of Beijing, which she curated. Since her beginnings in the mid-1990s, she has worked with Martin Bélanger, Dominique Porte, Jacob Wren and PONI, as well as with the choreographer Benoît Lachambre. Both a visual artist and a performer, she works in a trio with the lighting technician Jean Jauvin and the sound artist Laurent Maslé, with the idea of upsetting the frontiers of genres, transforming her body in contact with often very simple stage elements. Since 1996, she has presented different works in the iconoclastic performance group Black Market International and has compelled recognition as a soloist with three shows: *Provisional Issue*, *Not Waterproof* and *Red*. Julie Andrée T. is coming to the Festival d'Avignon for the first time.

ROUGE (RED) ✨

conception and interpretation **Julie Andrée T.**

CHAPELLE DES PÉNITENTS BLANCS
running time 1 hour • *première in France*

10 11 12 13 AT 3 P.M.

In *Red*, everything moves, except the colour, explored in all its nuances. Things ferment and teem. On the stage, the accumulation of what wears the colour of blood, of shame, of emotion and of revolution, becomes hallucination, incessant crisis, engendering the multiplication of objects, clothing, foods, bric-a-brac, glasses, cadenced by the artist's actions and sudden questions. "What colour is this?" she asks before a red pepper. When the stage seems to give way under the vermillion, it is

then the body that incorporates the possibilities of the colour in it and turns into organic matter: blood, of course, but also scratches, smothering, cries, an ever broader extension, always reinvented, of the world seen again under the sign of red. For the spectator, this isn't simple entertainment or an exercise in style, but rather a variation on his own inner screen, where his fears, fantasies and desires are projected. Because red remains that diabolical colour in which everything is revealed...

NOT WATERPROOF **L'ÉROSION D'UN CORPS ERRONÉ** **(THE EROSION OF AN ERRONEOUS BODY)**

conception and interpretation **Julie Andrée T.**

CHAPELLE DES PÉNITENTS BLANCS
running time 1 hour • *première in France*

11 13 AT 11 P.M.

There is assuredly a set, a sky blue rectangle in the Chapelle des Pénitents blancs and a few transparent jars that have escaped from an anatomical cabinet, waiting for who knows what monsters. There are assuredly sounds, an atmosphere, a stage, all distilling an anxiety-provoking strangeness. But the essential element of this proposal lies in the sole body that moves, transforms itself, is forgotten, in front of us, at the centre of our view. As though it were undergoing rites, trials, experiences, it moults in contact with matter, through concrete but indefinable actions, incorporating the sound, light and visual ambiances. It crumbles, erodes, evoking the fragility of every being in the world. Each spectator sees what he wants in it, reinvents the play as the poetic incarnations of the artist, who literally installs an erroneous body before the public, unfold. "The abstraction of *Not Waterproof* is an invitation to the public to be creative." And this is what Julie Andrée T. jotted down on her working notebook.

page 36

Christophe Huysman

Actor, director and author, **Christophe Huysman** places writing at the centre of his work. Each new play is the occasion for him to let the voice of the poet be heard, the poet who enables reality, by transposing it, to be even more perceptible. To do so, he surrounds himself with a host of collaborators with whom he makes his way to renew the forms of a theatre that is "always in gestation". Circus artists, video-makers, dancers and musicians are thus invited to share the research of the company, Les Hommes penchés, and the Laboratoire mobile that he created. From the multimedia performance to circus shows, from the song recital to sound plays, they invent, together, works on the borders of

traditional frameworks, all the better to turn them upside-down. Through bits and pieces, they compose surprising itineraries, all suspension and sensitivity, that asserting loud and clear that theatre space is above all a space of bodies. Bodies that are present or in images, tense, passionate, crossing the stage, gliding, leaping, assert that one has to “join forces”, certain that in order to exist, to be present in the world, we must continue to imagine and dream. Because the very optimistic pessimism that envelops Christophe Huysman’s writing and shows has only one aim: to invite readers and spectators to resist the desperation that our times of crisis tend to impose. His work could be discovered at the Festival in 2001 with *The Toppled Men*, in 2002 with *This Man Whose Name is HYC* and in 2006 with *Human* and *The Race to Disaster*.

L'ORCHESTRE PERDU (THE LOST ORCHESTRA)

written and directed by **Christophe Huysman**

SALLE DE SPECTACLE DE VEDÈNE 
estimated running time 2 hours • 2010 premiere

16 17 18 19 AT 5 P.M.

The orchestra is the ideal place in which the breath of the group and individual talent blend so that, beyond the score of each instrumentalist, the collective work can be heard. In *The Lost Orchestra*, Christophe Huysman’s idea is to bring together interpreters who, using the most diverse forms imaginable, crossing decomposed and recomposed universes, recount the difficulty of living in a world “where everyone has a hard time getting together”, as he says. From tragedy to vaudeville, from musical melodrama to burlesque, everything is grist for the mill to multiply the accesses to a show universe, which recalls how urgent it is to talk about humanity in a society in which it has increasingly less of a legitimate place. A theatre of excess, a theatre of freedom but also a theatre of reflection, Christophe Huysman’s work orders disorder, separates speech and the body, looks for all the possible ways to name and to express. It is this searching theatre that the author-director proposes to us, to go beyond the trompe-l’œil and assert the original paradox of the theatre, which must lie to reach the greatest truth. Present on the stage, he imagines, with the other interpreters, the how-to-do and the how-to-say, encourages them to take risks, to go beyond themselves, to accept imbalance, following the example of his texts made up of fragments, alternating dialogues and monologues. He is a poet who speaks about the world, who attempts to describe the indescribable without wanting to simplify it or make it acceptable, who invites us on a journey with, for guides, the characters of this “lost orchestra” with its many bodies and interchangeable roles. Mother, daughter, friend,

banker, politician, soldier, survivor, assassin and victims: they are all brought together to be the thousand faces of “unlikely” humanity in which “the hope of the collective nevertheless subsists”.

page 38

Falk Richter & *Stanislas Nordey*

Author and director associated with the Schaubühne of Berlin, **Falk Richter** pursues an original approach on the European theatre landscape. Without neglecting the classic repertory, he favours contemporary authors who cast a scathing look at our society like Sarah Kane, Martin Crimp, Jon Fosse and Lars Nórén. A critical vein he also mines by himself, as Falk Richter is one of the rare German directors today to stage his own dramatic works. Plays in which he engages in an uncompromising analysis of the liberal system, carrying us into the deepest part of our contradictions, our desires and our fears. Presented at the 2008 Festival d’Avignon with *The System* directed by Stanislas Nordey, his political theatre very directly questions the spectator to speak to him about today’s world with fearsome lucidity, efficiency and humour.

Theatre and opera director, actor and pedagogical director of the École du Théâtre national de Bretagne, **Stanislas Nordey** is a man of the stage. Each of his facets allows him to find artistic balance: the director has the public discover texts, the actor physically gives himself to the play, the pedagogue handles the duty of transmission. Readily recognising himself in the expression: “director of actors”, his stagings show the essential place that the actor has for him: stripped bare, they concentrate on gesture and speech in order not to impose a single reading on the spectator, but to leave him all his freedom to build his own vision of the play. Apart from *The System*, premiered in 2008, Stanislas Nordey was at the Festival d’Avignon with Hervé Guibert’s *Fly My Dragon* in 1994, *Contention-the Dispute and Other Trifles* by Didier-Georges Gabily and Marivaux in 1997, and he acted in *Skies* by Wajdi Mouawad in 2009.

MY SECRET GARDEN

by **Falk Richter**

conception **Stanislas Nordey** and **Falk Richter**

SALLE DE MONTFAVET 
estimated running time 2 hours • 2010 premiere

9 10 11 13 14 15 16 17 AT 6 P.M.

When he discovered Falk Richter’s writing, Stanislas Nordey immediately wanted to stage it. He read all the author’s work before choosing the texts that would constitute the first part of an

enormous project: *The System*, presented at the Festival d'Avignon in 2008. Today, this exploration is continuing through a genuine two-man collaboration as Falk Richter has agreed to write a play that he will direct with Stanislas Nordey, moreover an actor in this project. This new opus is organised around the diary that Falk Richter has kept for many years while writing his plays. A "self-fiction" in the first person that will be enriched, as rehearsals continue, from contact with the actors in an interlacing of various materials. In addition to questioning how society functions, there is a very personal part of reflection on himself and the relationship with others. Without hiding behind a fictional character, the author takes the floor and says "I". The subject of his own play, he relates his private adventures, presents his view on the political world, analyses its relationship to the theatre. The questions he raises fully resonate with those that fertilise Stanislas Nordey's work: the devouring of the theatre that reduces social and private life, the desire to invest politics in artistic work, the solitude of the writer in his approach. From this joint perturbation emerges the desire for a close and urgent collaboration to imagine together, shift each one's role and move towards the unknown of a theatre to be build. On stage, three actors, Nordey, Tismer and Sauvage, will take the floor and recount a contemporary fable, inhabited by the truth of this fraternal, and rare, encounter between two artists.

page 39

Falk Richter Schaubühne Berlin & *Anouk van Dijk*

At the age of 15, giving up her dream of being an astronomer, **Anouk van Dijk** decided to become a dancer and entered the Dans Academie of Rotterdam. At the end of her studies, she worked with the Rotterdam Dance Group ballet and the Pretty Ugly Dance company. Very quickly, she created her first choreographies, but concurrently continued her career as a performer. It was not until 1998 that she decided to devote herself to her own shows and to teaching her own personal technique, the "counter-technique". Based on the dancer's freedom, his velocity, rapidity and virtuosity, she asks the performer to execute for each movement he makes on the stage, an opposite movement. A rule generating an "irregular", intriguing and generous choreography, which gives all its singularity to this international artist's work. In 2000, she co-signed with Falk Richter the staging of *Nothing Hurts*. She is coming to the Festival d'Avignon for the first time to present *Trust*, the second opus of her collaboration with Falk Richter, performed with dancers from her company, anoukvandijk dc, and actors from the Schaubühne of Berlin.

TRUST

directed and choreographed
by **Falk Richter** and **Anouk van Dijk**

COUR DU LYCÉE SAINT-JOSEPH
running time 1 hour 45 min • show in German,
with French surtitles • premiere in France

17 18 19 AT 10 P.M.

Falk Richter and Anouk van Dijk are both used to casting a curious and incisive look at the society that surround them. Their new piece, *Trust*, therefore very naturally questions the way human behaviours, in particular, relational behaviours, are affected by the economic crisis that has hit us. If we can no longer trust money's value, or the financial institutions that run the world but that no longer ensure the preservation of a fair and reassuring system, why wouldn't our trust in our love life and our relationships with others be shaken? There is no choice but to observe that our relationships come into being and disintegrate in an increasingly short lapse of time, stoking a frenzied race towards feelings. All the more so as the image of the human being conveyed over the last few years has radically stressed individualism and celebrated the ideal of freedom. On stage, mixing monologues and dialogues composed of rapid exchanges, short sentences, repetitions and crossings, Falk Richter's writing directly connects with the choreography of Anouk van Dijk, who invents an incessant ballet of falls, slides, escapes and coming-togethers. The same humour, the same distancing, the same virtuosity to reveal the questioning that we all face, in an environment turned upside-down; the same desire to push, sometimes as far as the absurd, break-up and coupling situations. We are surprised at the fact that we laugh at these being who want to buy and sell everything, who no longer even know who they are, who no longer recognise each other whereas they have obviously had a long history together and seem doomed to a puppet's fate. Theatre madness, both amusing and terrifying, *Trust* considers itself the chronicle of an off-kilter world, told by two artists who are both critical and generous.

page 40

Gisèle Vienne

After studying philosophy, **Gisèle Vienne** went to the École supérieure nationale des Arts de la Marionnette in Charleville-Mézières. She had two decisive encounters there: Étienne Bideau-Rey, with whom she co-signed, in the framework of the D.A.C.M. group, her first shows (*Splendid's* by Jean Genet in 2000, *ShowRoomDummies* in 2001, *Stereotypy* in 2003 and *TranenVeinzen* in 2004), and the actor Jonathan Capdevielle who has been in all her shows ever since. Starting in 2004, she

signed her stagings and choreographies alone. Disturbing plastic and stage objects, playing with fantasy as well as reality, deepening their furrow in our most shameful contradictions. Impulses of life, death and sex cross, in a very personal ritual, the universe of this artist who cleverly joins bodies, images, music and words. For a disconcerting but saving experience that, through the artistic transfiguration process, updates a certain truth of self and our civilisation. Gisèle Vienne presented *I Apologize* and *A Beautiful Blonde Little Girl* in 2005 and *Jerk* in 2008 at the Festival d'Avignon.

An American poet, writer and art critic, published in France at P.O.L. (*God Jr., Wrong, The Sluts*), **Dennis Cooper** is the author of texts that play on the muddling between fiction and reality and somewhat destabilise the reader. Faced with the difference between what is possible in a fantasy life and what is possible in a clearly real life, he found himself questioning his own perturbation. An approach that meets the one that Gisèle Vienne proposes to the spectator. Their collaboration has already given rise to the shows *I Apologize*, *A Beautiful Blonde Little Girl*, *Kindertotenlieder* and *Jerk*.

An American composer, guitarist and record producer, **Stephen O'Malley** has come out with over 50 albums and given hundreds of concerts around the world. He is a sound worker who constantly experiments, coming from metal, influenced by jazz, electronic music and various types of experimental music. He does not hesitate to go far, as much towards minimalism as towards sound explosion, but always with enormous sensitivity. *This is how you will disappear* is his third work with Gisèle Vienne, after *Kindertotenlieder*, created with Peter Rehberg, and *Eternal Idol*.

Composer and co-director of the Austrian label Editions Mego, which revolutionised, in the 1990s, electronic music composed by computer, **Peter Rehberg** is an old hand at collaborations of all kinds. A friend of other sound buffs (notably Christian Fennesz, Kevin Drumm, Jim O'Rourke, Mika Vainio and Stephen O'Malley with whom he founded the group KTL), he also works for artists officiating in the world of dance like Meg Stuart and Chris Haring. For the last decade, he has been working regularly with Gisèle Vienne with whom he co-signed music for six shows, including the first, *ShowRoomDummies*.

THIS IS HOW YOU WILL DISAPPEAR

conception, staging, choreography and set design
Gisèle Vienne

GYMNASÉ AUBANEL

estimated running time 1 hour 30 min • 2010 premiere

8 9 10 12 13 14 AT 6 P.M.
15 AT 3 P.M.

Everything starts in a forest. Extremely natural, inhabited by a buzzard in feathers and bones, this wooded landscape is staged like the reflection of the interior experiences of the characters who cross it. Depending on the light, mist and sound atmosphere, the metamorphosis capacity of the place is astonishing, following the example of the feelings driving the spectators, which go from harmony to danger, from the experience of beauty to anxiety in front of nature. It is through the spectacle of the forest that each individual dialogues with his private impressions, sometimes the most secret, like an entry into oneself, both individual and collective. But the forest is alive, full of tales, images, fantasies, forest myths as familiar as they are disturbing. Three figures soon spring up, including two archetypal beauties of today, post-adolescent idols: the young athlete, the perfection of appearances, and the rock star, the suicidal aura of ruin. Between the two of them: the trainer, the value of authority, of the taming of the body, suddenly confronted by primitive impulses and chaos. Every thing here is contained in contradiction, in the disturbing virtue of opposites and works on this tension that the show makes the spectators feel emotionally, physically and aesthetically. Changing visions of nature, passing in a breath, in a ray of light or a trace of smoke, from well-being to fear. Situations varying from one extreme to the other, from serenity to the most brutal murder. As an expert in perturbation, Gisèle Vienne composes images of a world in constant motion, from the imperceptible evolution to the most destructive chaos. It is over the forest that we see this, in the wood that we hear everything. Rarely has tree foliage been so revelatory as in this nature-driven theatre.



The 25th Hour with *Jonathan Capdevielle*

ADISHATZ / ADIEU (FAREWELL)

23-24 July - ÉCOLE D'ART - 11 p.m.

by and with **Jonathan Capdevielle**

(see page 32)

page 42

Philippe Quesne
Vivarium Studio

After visual art studies and 10 years as a set designer for the theatre, opera and contemporary art exhibitions, **Philippe Quesne** founded, in 2003, the Vivarium Studio, in order to design his own shows and "question the theatre as an art of assemblage, a heterogeneous art". Comprised of

actors, musicians and visual artists, the group was put together for a first show, *The Itching of Wings*, about the desire for flight and fall. Next came plays on stupor faced with the risks of the future (the *Experiences* series), on the incapacity to remedy environmental threats (*After Nature*) and on man's poetic freedom to become an artist and to invent (*Serge's Effect*, *The Melancholy of Dragons*). Each time, Philippe Quesne's fertile imagination uses the ordinary rituals of contemporary life to transform them on stage into little ceremonies, both derisory and playful, full of funniness and bitterness. For him, the stage is a workshop, a laboratory, a "vivarium space": extreme situations of the ordinary take place there and tiny experiences, specific to urban melancholy, are brought there. Everything is fomented there according to an absurd and musical comedy, developed in a temperate milieu. We saw Philippe Quesne and the Vivarium Studio at the Avignon Festival in 2004 with *Experiences*, in the framework of The 25th Hour, then in 2008, with *Serge's Effect* and *The Melancholy of Dragons*.

BIG BANG

conception **Philippe Quesne**

GYMNASE AUBANEL

estimated running time 1 hour 20 min • 2010 premiere

19 20 21 23 24 25 26 AT 6 P.M.

After seven years of shared life, the members of the Vivarium Studio have slightly changed their eco-system. Some of them have left or taken a pause, others have arrived. The desire for renewal, encounters and formal experiments has relaunched the group toward a new show. "For each creation," Philippe Quesne explains, "the writing begins during rehearsals, with the show's title, a pretext for experimentation - from the creation process to performance - that nourishes a form of ambiguity between the true and the false, the real and the artificial." *Big Bang* evokes as much a gigantic explosion as a founding theory or a simple comic book onomatopoeia. The play could take place on a small island, on which a shipwrecked group would remake the world, would go back to the origins to replay history in an accelerated fashion. A place that would serve as a frame for a succession of tableaux, like short plays, perhaps musicals, that would be used for the almost anatomical study of a human microcosm put into an unexpected geography. *Big Bang* will thus unfold a type of evolutionary theory, marking ruptures, inventions, decompositions, disappearances, like the strangest mutations. Undoubtedly men and animals, silence and languages, nothing and everything will exist: the floatation of the living. From plankton to post-modern, the Gymnase Aubanel will welcome the large and small history of mankind.

page 44

the GdRA

Christophe Rulhes, Julien Cassier, Sébastien Barrier

It was in 2005, on a show in which all three of them were interpreters, that the paths of **Christophe Rulhes, Julien Cassier** and **Sébastien Barrier** crossed. The first had come as a musician; the second as a circus artist, seen in shows by Anomalie and Aurélien Bory; the third was a barker and juggler, better known in street theatre under the name of Ronan Tablantec. Very quickly, their three universes drew together, or rather four, as Christophe Rulhes was also a graduate of the École des hautes études en sciences sociales, in communication, sociology and anthropology. It was the desire to have stories taken from reality and restored to the fictional narrative, that durably brought them together and gave birth to their own company, but also the desire to create together, to compare each other's practices and to form links between disciplines that are too often not familiar to each other. They consider that the theatre stage remains the only place where this encounter can be effective and can give rise to a performance, an installation, a play, regardless of what it is called, in any case an artistic object sharable with the public. Literary or coming from reality, individual or collective, the story is at the heart of their work and is the object of a narration that is burst apart in time and space. A space inhabited by words, images and sounds, music and songs, dance and acrobatics, just as by anything that can be used to make the elements of "everyday life" be seen and heard. Slices of daily life, "core samples" of our experience that they transpose into a very thoroughly studied aesthetic to shift the spectator's view and to rehabilitate, through the strength of their documentary theatre, the incredible wealth of the ordinary.

THE 25th HOUR

ETHNOGRAPHIQUES

LE SYNDROME DE MALINOWSKI

(ETHNOGRAPHICS / MALINOWSKI'S SYNDROME)

conception and interpretation **the GdRA**

GYMNASE DU LYCÉE SAINT-JOSEPH

running time 1 hour

18 19 AT 9 P.M.

How can the encounter with the other be told? In 2008, six authors received a commission to immerse themselves in the Usine, a street arts creation workshop near Toulouse. From their dive into the universe of the urban show, their contacts with the venue's artists, technicians, users and public, six texts, six curious, amused, sometimes

cynical, often dumbfounded viewpoints emerged. Six experiences that the members of the GdRA grasped, mixing them with the texts of the ethnographer Bronislaw Malinowski, who left Europe to observe the Trobriand Islanders of New Guinea in 1911. The result is a lecture-show led by an actor-storyteller and a dancer-acrobat. Imagining new Fridays and new Robinsons, they ask the question of how those that we come across are viewed, a view that changes depending on where the encounter takes place and the inner state of the protagonists. What body posture do we have? What feelings are awakened in us? Are we ready to share? What desire for knowledge and discovery do we really show? With images, projected words, danced acrobatics and moments of the story, the members of the GdRA cast their artists' viewpoint on our difficult but always possible encounters.

SINGULARITÉS ORDINAIRES (ORDINARY SINGULARITIES) ▲

conception and interpretation **the GdRA**

SALLE DE SPECTACLE DE VEDÈNE 

running time 1 hour 15 min

22 23 24 25 AT 5 P.M.

Three life stories delivered to the screen by three individuals that everything seems to oppose. Three strong tales, carried on stage by three artists with different but complementary languages. Using the theatre, circus and music as sociology, the members of the GdRA transmit their voices that have come from the real. Here, the documentary, the installation and the graphic arts are mixed to serve a tale of "theatre anthropology" that puts genuine singularities on stage: Arthur Genibre, an 80-year-old from the Quercy, who had become a musician-healer despite orders from his family to the contrary; Wilfride Piolet, a retired lead dancer from the Opéra de Paris, who says that she was "marginalized" because she defended the post-modern repertory of the 1970s; and Michèle Eclou-Natey, an Algerian-Togoese waitress who comes in daily contact with obvious racism in Marseille, where she continues advancing regardless. Beyond the differences in origins, milieus and backgrounds, we discover them united by the ferocious desire they have shown to escape a destiny whose conformism they reject. Sometimes narrators, sometimes inhabiting the biographies, Christophe Rulhes, Julien Cassier and Sébastien Barrier, in a clever back-and-forth between commitment and distancing, between stage and screen, make these individuals who have paid dearly for their desire for freedom, sensitively exist. Like the acrobat who moves on the stage, these figures have often fallen, but they have always picked themselves up. The pain of the moments of rejection, uncertainty and solitude, which have forever marked their existences, is

therefore not concealed, in genuine liveliness. Its manifestation, on the contrary, gives an amazing vital force to these three individuals who have become actors of their own lives. By shifting the story with an irony-free humour, the GdRA reminds us, with emotion, that the ordinary can still serve as an epic.

page 46

Massimo Furlan

"When I was little, I knotted a handkerchief around my neck and, in pyjamas, I jumped on my bed thinking that I was Superman. And when I played football, it was in my room, where I scored the most wonderful goals in the world in front of my radio." **Massimo Furlan** has created shows from his childhood memories in which kitsch and the sacred, humour, philosophy and poetry are blended with wittiness and facetiousness. Whether he is replaying, with or without a ball, the France-Germany semi-final of the 1982 Football World Cup on the real grass of the Parc des Princes stadium (*Number 10*), or dons the panoply of a super hero in (*love story*) *Superman*, it is biography that is at the centre of his work. All his shows draw their source from his personal history: that of a child of Italian parents, born in Switzerland, that of an adolescent like any other. An intimate memory that crosses that of a generation and touches the collective emotion, that Massimo Furlan causes to be reborn by lending it his body, by prolonging images that come out of each individual's imagination. Daring impossible wagers and drawing from them moments of truth that are both confusing and shattering: herein lies the force of this artist and his universe in which the humorous is always weighed down with seriousness. Massimo Furlan premiered in the framework of *Sujets à vif* at the 2008 Festival d'Avignon with *Singer rather than Actor*: a short form in which he confused the issue by mixing false associate artists, a real singer and real philosophers for a series of booby-trapped but seriously enriched discussions on family ties.

1973 ▲

directed by **Massimo Furlan**

SALLE BENOÎT-XII

estimated running time 1 hour 30 min • 2010 premiere

10 11 12 13 14 AT 6 P.M.

1973 is a stage experiment on the "re-enactment", which recomposes the literal framework of an event, brings closer the necessarily deforming memory that the artist as a child preserved of it, and questions it with the objectivity of an essayist and social sciences researcher. Massimo Furlan's idea is to recreate a TV programme as accurately

as possible, as if he were reconstructing an archive. One hour and 30 minutes of a programme aired in April 1973: the Eurovision song contest. The Finnish, Monaco, Spanish, Belgian, Portuguese and Italian contestants performed one after the other, giving the best of themselves – Eurovision, at the time, proposed what Europe did the best of in variety – until Patrick Juvet, from Switzerland, came on stage. “That performance stunned me,” Massimo Furlan recounts. “A smiling, tall blond young man with long hair, he sang and seemed so much at ease and so happy. However, he was Swiss.” On stage, Massimo Furlan redoes everything: he interprets the songs, he puts on the contestants’ costumes of the period, he recreates the hairdos, he repeats the comments and shows the performance of the Luxembourg presenter, Helga Guitton, magnificent that evening in a azure blue gown. But Massimo Furlan, or rather the creature that he conjures up for the occasion, Pino Tozzi, is in a certain way incompetent: he doesn’t speak Portuguese or Finnish, doesn’t sing very well, even if he tries his best, after many rehearsals. Rigorous and extremely funny, his inaptitude is rapidly touching. Because Massimo Furlan doesn’t make fun of it but reincarnates, 37 years later, a contest that became a collective myth but that remained a personal event for him. His private memory thus crosses the popular memory, and gives rise to learned comments from scholars. The destiny of this child who has grown up blends with the history of music, that of television, clothing, technology, entertainment and with the history of a good number of spectators. Everything, of course, is contained here in the space between the archive and the acting, between memory and reality, between what has been forgotten and what has been remembered, between the true and the false.

page 48

Pierre Rigal

Pierre Rigal is a precise man: his gestures, his words and his life are governed by the same rigour, which makes them all accurate. Undoubtedly the training required to run 400 meters, the most demanding race for athletes, disciplined this former track-and-field specialist for many years. His double intellectual training – mathematical methods in economics, then the cinema is unquestionably no stranger either to that subtleness, that rigour down to the slightest details. Through an assortment of encounters, it was finally the dancing body that attracted all Pierre Rigal’s attention: he crossed paths with choreographers like Heddy Maalem, Bernardo Montet and Wim Vandekeybus and joined Gilles Jobin’s company in 2002 for the premiere of *Under Construction* and the revival of *The Moebius Strip*. In 2003, he founded his own company, the compagnie dernière minute, then created and interpreted his first play, the solo

erection, co-signed with Aurélien Bory. Next came *Stop the Game* (still with Aurélien Bory) and *Press*, premiered at the Gate Theatre in London, which has been an international success ever since. Alone in his tiny black box, Pierre Rigal plays all the contemporary moods in it with a single instrument that he handles with virtuosity: his own body. Going beyond appearances, with movements and gestures, sometimes the strangest, sometimes the simplest, for brushes, the choreography depicts the depths of a melancholy and anxious interiority. After *Asphalt*, a play for five hip-hop dancers, he is coming to the Festival d’Avignon for the first time with *Micro*.

MICRO ✨

conception, set design and staging **Pierre Rigal**

CHAPELLE DES PÉNITENTS BLANCS

estimated running time 1 hour 40 min • 2010 premiere

23 24 25 26 AT 3 P.M.

When he met three of the musicians from the rock group Moon Pallas, Pierre Rigal could finally realise a fantasy that had haunted him for a long time: creating and choreographing a concert, a sort of microscopic opera. In other words, giving rock music visible, almost palpable shape by deconstructing it. Showing music as movement consists in metamorphosing how musicians usually play in performances. Playing the drums while the instrument scatters and goes farther and farther away from the drummer; discovering a guitar and its sounds as though it were the first day; being forced to play an instrument that isn’t the musician’s or in a strictly non-academic position, head down, legs up; being confronted with instruments and objects – keyboards, speakers, amplifiers, distortion pedals, cables – that constantly change places... All these obstacles and challenges impose a deep and revelatory upheaval on the traditional and unshakable ritual of the rock concert. The musicians invent new ways of moving, other gestures; they offer themselves a new body and abandon themselves to unusual rhythms. The concert stage then becomes a dance stage. There, the rockers appear to us differently, going from one musical register to another, multiplying personalities: they are born for the stage, huge stars, of course, but also men who have gone back to the origins of sound, warriors attempting to tame the violence of their machines, as if they had become the instruments of their instruments. Going through this concert from one end to the other, breathing his tempo into it, Pierre Rigal gives tangible shape to the movement of the music, which is also that of electricity: “that passionate energy of the rock installation”, and that of the collective, that deep and ambiguous friendship that welds groups but often makes them implode. In *Micro*, the encounter of the arts is not just discourse: the music is heard, but above all it is seen.

page 50

Zimmermann & de Perrot

After studying interior decorating in Switzerland and studies at the Centre national des Arts du cirque in Châlons-en-Champagne that attracted a great deal of attention (his class performed in *The Cry of the Chameleon* by Josef Nadj), **Martin Zimmermann** moved to Zurich. There he met a young self-taught DJ, a graduate of the École des Beaux-Arts, who became involved in musical composition, **Dimitri de Perrot**. The two young men immediately became friends and collaborators. Curious about everything, they decided to join forces to invent shows in which they could “merge music, the circus, dance and visual arts”. For a decade, from the turntable stage of *Gaff Aff* to the rocking stage of *Ôper Ôpis*, these craftsmen of genius have been sculpting a facetious and singular body of work. The very heart of their universe lies in the moving sets that they create and people with characters, often alone, who run into each other, have an exchange and separate without saying a word, expressing their feeling through their bodies alone. A language without words, meticulously organised, painstakingly put into images, a terribly inventive system, of a hair-raising speed that, from time to time, gives way to suspensions and periods of contemplation. This alternation of tones creates a poetic world, tinged with humour and sound discovery, a unique universe, which has emerged from the constant dialogue that Martin Zimmermann and Dimitri de Perrot maintain to move, understand the world that surrounds them and to offer a profoundly humanistic vision of it. For their first participation in the Festival d'Avignon, they are presenting a new work for them in which their characters speak and in which they are, themselves, absent from the stage. For *Chouf Ouchouf* they have agreed to direct the **Groupe acrobatique de Tanger**, 10 boys and two girls who decided to envisage, in a contemporary approach, the secular art they have inherited: traditional Moroccan acrobatics.

CHOUF OUCHOUF ✨

(LOOK AND LOOK AGAIN)

conception, staging and set
Zimmermann & de Perrot

COUR DU LYCÉE SAINT-JOSEPH
running time 1 hour 10 min

8 9 10 12 13 AT 10 P.M.

Can we magnify daily life to turn it into a work for the theatre? The answer is yes if we believe the acrobats of Tangiers, directed by the Zimmermann & de Perrot team: everything that is shown us is realistic, but everything is also poetry. A poetry expressed by song, dance, music, balancing numbers, physical compositions that the acrobats-

actors practice with a stunning commitment, in the midst of a set that moves in a choreography composed of fluidity and elegance. An entire city, Tangiers, is suddenly put into motion, with its alleys, squares, terraces, an authentic labyrinth inhabited by a population that goes from the most frenzied bustle to the immobility of those who know how to wait and take the time to savour the gentleness of a night under the Moroccan sky. Whether they run into each other, come near each other or call out to each other, all these silhouettes are eminently recognisable because they are meticulously drawn: the show-off with his sunglasses, the believer who plays with his prayer beads, the veiled woman, the guy acting tough, the timid who doesn't dare, the civil servant a prey to a paper storm. Individuals shown in fleeting slices of life, moments stolen and enriched by the uncompromising but tender view that Martin Zimmermann and Dimitri de Perrot cast on them, on their city, their existences, their joys and their wounds. A highly choreographed collective stroll or a sober highlighting of a solo number, everything here converges to create a universe of profound humanity, never naïve or complacent, always full of humour and truth. Far from folkloric images and moralising speeches, *Chouf Ouchouf* is an in-depth journey alongside men and women who have agreed to talk about themselves, to unveil themselves so that we can look at them, look at them again, and ask ourselves about the possible encounter with the other, with the stranger, in a theatre where the acrobatic tradition blends with the most contemporary creation. A theatre of today, enriched by forms that have come from elsewhere.

page 52

Faustin Linyekula

Faustin Linyekula's artistic itinerary is directly connected to his origins. Born in Kisangani, in the north-east of the Democratic Republic of the Congo (former Belgian Congo, former Zaire), he had to flee his civil war-ridden country. He moved to Kenya to continue his training, which started with theatre workshops organised by the Local French cultural centre. After a decisive encounter with the dancer Opiyo Okach, in 1997, he created the Gàara company, the first contemporary dance company in Nairobi. A performer and choreographer, he worked in Africa, but also in Europe, proposing shows and training sessions. When he returned to his native country, in 2001, he imagined combining his theatre practices and his choreographic adventures. In Kinshasa, he created a new company, Studios Kabako, to propose very diverse artistic projects, between installations, performances and visual theatre, bringing together musicians, writers, singers, actors and video-makers. All these forms seemed necessary to Faustin

Linyekula to question the present of the world, his life, the daily lives of his fellow citizens and the history of their country, which is constantly being rewritten. He constantly renews his approach to the theatre and dance, continuously seeking a different language so that he can be heard. In 2006, he moved Studios Kabako to Kisangani where he works at creating a network of three cultural centres based on the performance arts, music and the image. He was invited to the Festival d'Avignon in 2007 with *Dinozord: The Dialogue Series III* and *The Festival of Lies*.

POUR EN FINIR AVEC BÉRÉNICE ▲ (TO PUT AN END TO BERENICE)

artistic direction **Faustin Linyekula**

CLOÎTRE DES CARMES

estimated running time 1 hour 45 min • 2010 premiere

17 18 20 21 22 23 24 AT 10 P.M.

Berenice, queen of Palestine, loved Titus, the emperor of Rome. She, the stranger, the colonised person, decided to link herself with her coloniser and abandoned her homeland. She paid the price for it through a new exile, discarded by the man whom she joined in enemy territory. Faustin Linyekula based a work on this tragedy for the first time with the Comédie-Française troupe in 2009, questioning what the ideas of stranger and otherness could hide. He then took a doubly new look (that of an African and that of a choreographer) at one of the masterpieces of the French theatre, somewhat upsetting the wonderful organisation, traditions and habits attached to the performance of the classics. Today, in a second movement, he transports this heroine and the Racine-like language that accompanies her, to his own land. That of a country in troubled times whose borders are frequently stained with blood. That of an officially French-speaking Congo, where mastery of the French language is however only the preserve of a minority. Berenice will surge up in the middle of the daily Congolese reality, creating friction between a language and the bodies that are foreign to it and that nonetheless will seize on it. Beyond this issue, Faustin Linyekula wishes to bring to the surface a large section of the dark relationship between colonisers and the colonised. Because it isn't always possible to forget the repercussions of a policy that, for nearly a century, imposed, more or less intentionally and with a quite relative success, cultural references on peoples considered, wrongly, as no longer having a culture. Repercussions often denied by the former coloniser that, after having used them as workers or cannon fodder, no longer acknowledges its African sons and considers them strangers because they no longer share the same homeland, whereas they shared the same history.

page 54

Alain Platel *& Frank Van Laecke* *les ballets C de la B*

In Belgian, the press nicknamed him "the magician" for his skill in going from one art to another. A writer and musician, **Frank Van Laecke** likes to direct for theatre and opera stages, but he doesn't look down on musical comedies, which made his international reputation (*Hollywood by Night*, *Jesus Christ Superstar* and *Jekyll & Hyde*), or large-scale shows. Because he isn't afraid of entertainment and knows how to play with it, pushing volume and farce as far as they will go. And with that in mind, he staged, these last few years, *Tintin and the Temple of the Sun*, *The Prince of Africa*, *Dracula*, *Rembrandt*, *De Musical*, *Pirates Pirates!*, *Daens or Booh!*, a series run for the VTM television channel. But he can easily go back to a purer aesthetic and rigorously direct Checkov or young Flemish playwrights. Using an idea by the transsexual actress from Ghent, Vanessa Van Durme, whom he staged in 2006 in the moving *Look Mummy, I'm Dancing*, he has now focused, with Alain Platel, on "the stormy destiny of nine remarkable people".

GARDENIA

directed by **Alain Platel** and **Frank Van Laecke**
based on an idea by **Vanessa Van Durme**

SALLE DE SPECTACLE DE VEDÈNE 

estimated running time 1 hour 45 min • 2010 premiere

9 10 11 12 AT 5 P.M.

There are nine of them, nine surprising performers, most of them over 60 years old. On stage, these bodies that move, alone or together, create real emotions, joyful or melancholic. "The subject is hope," explains Vanessa Van Durme, the great Flemish actress whose involvement is at the show's origin. "We continue to hope when we're old and we hope better and better, stronger and stronger..." Hope, lost and maintained illusions, the individuals who compose the atypical cast of *Gardenia* know very well. They are all, or almost all, former transvestites. They were artists, civil servants, clerks, farmers and are now young retirees, full of energy but slightly rusty. They remember their existences, family ties, loves stories, others' views of them, explosions caused by their choice of changing their gender and identity. They recall the fight to lead their own lives and the incredibly high price they had to pay. They dance all of this, they sing it, in detail or as an overview, with a conviction that borders on passion. They share the stage, swinging between the

know-how of professionals and the awkwardness of amateurs, but with a sincerity, a courage, a valour, occasionally a lightness that give this show profound authenticity. Alain Platel gives *Gardenia* a finished collective form, while Frank Van Laecke contributes his musical and festive touch. And when the old bodies come and go, between masculine and feminine, between laughter and anxiety, between past and present, we begin to believe that skin has a memory.

page 55

Alain Platel

les ballets C de la B

A special education teacher by training, **Alain Platel** founded, in 1984 in Ghent, a dance collective that shortly after took the name of les ballets C de la B. A self-taught artist, he learned the choreographer's profession on the job and opted, right from the beginning, for the mix of genres. Bringing together performers from different countries and artistic worlds, his show brilliantly blend dance, theatre and music to give a voice to the most afflicted. An engagé style that is marked by humanity, which rapidly won him international fame. In 2003, *Wolf*, a show on Mozart that is of an astonishing vitality, toured the world and created a great deal of enthusiasm through its rather exceptional dose of exuberance and extravagance. At the height of his recognition, Alain Platel chose to focus his work and that of his company on a more introspective, simple, edgy, even ascetic dance. Hence, a few pieces of new inspiration, like *vsprs* based on the work of Monteverdi, *Nine Finger* and *Pity!*, on the music of Johann Sebastian Bach. Alain Platel and les ballets C de la B have been to Avignon several times, presenting *Bonjour Madame* in 1996, *Bernadetje* in 1997, *All Indians* in 2000, *vsprs* in 2006 and *Nine Finger* in 2007.

OUT OF CONTEXT FOR PINA ✨

conception and staging **Alain Platel**

COUR DU LYCÉE SAINT-JOSEPH
running time 1 hour 25 min • 2010 premiere

22 23 24 25 26 AT 10 P.M.

They enter the stage dressed for town, anonymous urban young people. When they take off their clothing, folded in small piles, they don another garment, that of the near-nudity of their bodies wrapped in a simple blanket. They have become other young men, other young women, while remaining the same. But they are no longer protected, they are not longer beautiful, they are no longer anything. Nothing but gestures, cries, but also chattering of teeth, sticking out of tongues,

blinking of eyes, knitting of brows, asymmetric rocking of heads, appearances of lopsidedness, crooked walks, falls and more falls. All the body's tics recompose a language, that of the most deprived: the language of idiots, the grammar of the handicapped, the fidgeting of the simple-minded. It is by passing through this return to the first stage of the body that the dancers reach a supreme form of virtuosity in which agitation creates a system and nervousness is transformed into emotion. In this play, marked by purification, Alain Platel, who is never acknowledged as choreographer, recovers, nevertheless, here the literal meaning of the word "chorea", a medical term describing a disease of the nervous system, whose symptoms are uncontrolled movements and poor coordination of gestures or words. He also recovers one of the masters of comprehension of the autistic world, Fernand Deligny, and transposes, on the stage, the interior wealth of these behaviours that to us seem dictated by madness. This view is extraordinarily subtle and precious: aren't the beings we are shown affected by an evil that eats away at us all? Wouldn't they be the fragments of a humanity that is dismembered, that drifts and that only puts itself back together during a karaoke of golden oldies? When they finally abandon their blankets, the garment of the shipwrecked or the cape of new pilgrims, and put their own clothing back on, the dancers of les ballets C de la B once again become "normal". They seem more beautiful to us, however, more exact, because they now carry the mark of the essential on them.

page 56

Josef Nadj & Akosh S.

Of Hungarian culture, born in Kanjiza, in Vojvodina, now in Serbia, **Josef Nadj** arrived in Paris at the start of the 1980s. There, he discovered dance and founded his own company in 1986, the Théâtre Jel. Inspired by memories of the village he was born in, his first show, *Peking Duck*, prefigured a body of work that is internationally recognised today. The work of an alchemist of the stage who mixes, like no other, gesture, music and the visual arts, while letting the power of literary evocation infuse in the dancers' bodies. Concurrently with his choreographies, Josef Nadj draws, paints, photographs and sculpts. His plastic work is as rich as that that he intends for the stage. In it we find what constitutes the powerful originality of his stage universe, between dance and theatre, those visions in constant metamorphosis in which objects, bodies and gestures seem both very old and brand-new, tragic and burlesque, put in motion by the breath of poetry and irony. The director of the Centre chorégraphique national d'Orléans has often been invited to the Festival d'Avignon: he presented

The Ladders of Orpheus in 1992, *The Cry of the Chameleon* and *Habacuc's Comments* in 1996, *Woyzeck or the Outline of Vertigo* after Büchner in 1997, *Little Morning Psalm* in the framework of Vif du sujet in 1999, *The Time of Withdrawal* in 2001, *The Philosophers* in 2002 and *Last Landscape* with the percussionist Vladimir Tarasov in 2005. As associate artist in 2006, he presented *Asobu* in the Cour d'Honneur and *Paso Doble*, the unforgettable clay duet with Miquel Barceló, in the Église des Célestins.

Born in Hungary, the musician **Akosh Szelevényi** moved to France in the mid-1980s, after classical and traditional training in Budapest. A composer and saxophonist, he has been a jazz, free jazz and improvisation buff since he was 17. His arrival in Paris marked his encounter with decisive masters: Archie Shepp, Steve Lacy and Dewey Redman. Eager for diverse and varied collaborations, he worked with the director François Cervantes, the Centre national des Arts du cirque and took part in recording the album *Des visages, des figures* by the group Noir Désir, before founding his own group, Akosh S. Unit. He met Josef Nadj in 2003, during the preparation of *Eden*. They have worked together since for *Asobu*, *Landscape after the Storm*, *Intermission* and *Sho-Bo-Gen-Zo* and in this year's Festival for *The Crows*.

LES CORBEAUX (THE CROWS) ✨

choreography **Josef Nadj**
musical composition **Akosh Szelevényi**

SALLE BENOÎT-XII
running time 1 hour • 2010 premiere

18 19 20 21 23 24 25 26 AT 6 P.M.

Everything came out of a fortuitous encounter with a Japanese crow. A few years ago, when Josef Nadj was rehearsing a solo on the roof of a theatre in Kyoto, a crow perched not far from him. Out of the glance that the dancer, in full movement, cast on the dark bird, suddenly emerged the idea of a show. The choreographer started to work on this vision. Sketches and drawings allowed him to relive the scene, a graphic step that encouraged him to go further. It was the excuse for a return to a childhood in Vojvodina, in ex-Yugoslavia where the crow holds an important place. The animal of wisdom, a disturbing link with mystery, the symbol of the world's unity, the crow holds the key to the cycle of life and death, the real and the dream, the divine and the diabolical. It was also the pretext for a physiological and behavioural study, involving the imitation of a movement, a gait, a flight, a landing, almost a *savoir-faire*. How do you become a crow on stage? Josef Nadj proposed this challenge to the musician Akosh Szelevényi, who shares his vision of the world and also knows the black birds of Central Europe's great plain. Together, they imagined a show based on a series

of dual presences on the stage: that of man and the animal, that of the body and sounds, that of painting and music, that of a dancer and a saxophonist. The croaking, the colour, the appearance, the movements of the crow invade the space of this theatrical and amicable understanding. Until a third partner imposes itself on the stage, at the invitation of the first two: a black, shiny gouache that, in the thread of the choreographic and musical gesture, deposits its trace with brilliance and covers the body with an opaque veil, as if it were drawing, itself alone, the dazzling speed of the movements and devouring the man whole to metamorphose him into an animal. Before our stunned eyes, the man has become a bird, the body a brush, the saxophone a scream.



LES CORBEAUX (THE CROWS) DRAWINGS BY JOSEF NADJ

8-27 July (every day except the 14)
MAISON DES VINS - 11 a.m. - 6 p.m.
(details in the *Spectator's Guide*)

page 58

Cindy Van Acker

The body is **Cindy Van Acker's** favoured tool. She has been unstintingly working with it with a concern for precision down to the very millimetre: it is state-of-the-art technology that shapes all her shows. Trained in classical dance, a dancer at the Royal Ballet of Flanders, then at the Grand Théâtre of Geneva, Cindy Van Acker acquired, in the mid-1990s, the feeling of having reached the end of knowledge. She then decided to consider her body differently. With it, she invents another language, choreographing it according to a minimalist writing. "My body is the strength of my proposal," she explains. Several pieces, in which she dances herself (*Body 00: 00* in 2002) or has others dance (*Fractie* in 2003, *Pneuma 02: 05* in 2005, *Kernel* in 2007), underline this formal work that explores the interactions between the body, space, time and sound. Cindy Van Acker is also motivated by encounters: with musical creation, with technology that stimulates or captures movements, but also with other stage artists like Romeo Castellucci. "His work touched me," she acknowledges, "opened me up to other perspectives. It is not just a simple influence, but the basis of a new thought process." In 2005, the Italian director invited her to the Venice Biennale whose theatre arts section he directed; in 2008, when he was the associate artist at the 62nd Festival d'Avignon, he asked her to work with him on the premiere of *Inferno*, presented at the Cour d'honneur of the Palais des papes.

The results of extensive experimental research, the four solos *Lanx*, *Obvie*, *Obtus* and *Nixe* are occasions to discover the work of this choreographic author, at the outermost bounds of dance, performance and visual arts. Interpreted by four distinct dancers, they will be the object of two programmes at the Festival d'Avignon, linked by a common element: the organic precision of the combination of movements that, often very close to the floor, in the mystery of horizontality, make the body begin to potently exist.

LANX / OBVIE ✨

choreography **Cindy Van Acker**

GYMNASSE DU LYCÉE MISTRAL

running time 1 hour 10 min including intermission

14 15 16 17 18 AT 5 P.M.

LANX

Lines divide the stage. The body, like a continuous current of gestures and movements, collides with the caustic geometry that tightly encircles it or responds to it, in a play of echoes and extensions. The subtle variations in sound, light and choreography succeed in transforming the space, redefining it as illusion until it releases the body from its hold. Embracing the floor, Cindy Van Acker interprets a virtuoso piece horizontally.

OBVIE

In a simple grammar, alternating extremely slow movements and rapid almost sliding sequences, Tamara Bacci explores a constant movement, the object of tiny and infinite variations. A free fall choreographed on the floor, on which the body executes or clearly is subject to a cycle of contractions and releases, of control and abandon.

OBTUS / NIXE ✨

choreography **Cindy Van Acker**

GYMNASSE DU LYCÉE MISTRAL

running time 1 hour 20 min including intermission

14 15 16 17 18 AT 7 P.M.

OBTUS

A row of neon lights, a line of light on which the body places itself in an unstable equilibrium until it floats in space, between meditation, obstinacy, flight and swings towards another universe of perception. From appearances to disappearances, Marthe Krummenacher, William Forsythe's former dancer, shows astonishing expressiveness.

NIXE

Carried away in a hypnotic ballet of arms, Perrine Valli swirls in front of a carpet of light. A tension is established until she plunges her hands into it and is completely taken up in it. Moving between the

neon lights like a nymph in water, offering herself up to space, to light, to the electronic score by Mika Vainio, her body melts into the elements until she is removed from all reality.



Sujets à Vif – Programme A

ROSA, SEULEMENT (ROSA, ONLY)

8 9 10 12 13 14 July – JARDIN DE LA VIERGE

DU LYCÉE SAINT-JOSEPH – at 11 a.m.

by **Cindy Van Acker** and **Mathieu Bertholet**

(see page 32)

page 60

Boris Charmatz

Trained at the École de Danse de l'Opéra of Paris and at the Conservatoire national supérieur de Musique et de Danse de Lyon, **Boris Charmatz** however, never dreamt of the repertoire. From his earliest childhood, his attention was drawn to the inventive shows of Dominique Bagouet and Jean-Claude Gallota. Very early on, his intention was to "do dance differently". It was when he worked as a performer for Régine Chopinot and Odile Duboc, whose experimental approach he liked, that he found his way. He took his first steps in choreography in 1992 with *À-bras-le-corps*, co-signed with Dimitri Chamblas, with whom he founded the association edna. Since then, his pieces have marked contemporary dance, from *horses* to *régi* by way of *Con forts fleuve*. All of them stem from a particularly strong credo, from a broadened vision of dance. Dance that constantly questions itself going as far as deploying itself under conditions designed to make it impossible, inside a TV set (*héâtre-télévision*) or on a platform spinning at the rhythm of a washing machine (*Programme court avec essorage*). Today, Boris Charmatz is continuing his creation and reflection activities at the head of the Musée de la danse / Centre chorégraphique national de Rennes et de Bretagne, which he aims to make into "a public space for an art grappling with contemporary questions, an open and experimental public space, resolutely in motion." He will be the associate artist of the 2011 Festival d'Avignon.

FLIP BOOK ✨

conception **Boris Charmatz**

GYMNASSE DU LYCÉE MISTRAL

estimated running time 50 min

9 10 AT 6 P.M.

11 AT 3 P.M. AND 6 P.M.

A series of choreographic tableaux vivants, *Flip Book* revisits David Vaughan's book, *Merce Cunningham, Fifty Years*. All of Cunningham is

included in it, especially thanks to the photographs of each of his pieces. Imagining the path that led from one shot to another, Boris Charmatz proposes a singular reading of it, like an itinerary in a museum, whose works would be as much postures as the actions that lead to these postures. He thus composes a choreography that explores the creation process, a form of event in Cunningham's fashion, an archive in motion. The result is bright, fresh, amusing, in a word: alive. After having developed this project with amateur dancers and former interpreters of the American master, he brings together on the stage of *Flip Book* several figures from the French contemporary choreography scene who are close to him.

LA DANSEUSE MALADE (THE AILING DANCER)

after **Tatsumi Hijikata**
choreography **Boris Charmatz**

GYMNASÉ GÉRARD PHILIPPE 
running time 1 hour 10 min

21 22 23 24 AT 10 P.M.

On the stage, the truck turns around and around, crazily. Jeanne Balibar, pale, in a bad state, drives the machine, or rather submits to it. She narrates a blunt and melancholy text while Boris Charmatz, hanging onto the carcass in motion, tries to climb into it. Between strange choreography, performance at the limits of the possible, exegetic reading, mechanical art installation, *The Ailing Dancer* proposes on stage an unprecedented experience. Jeanne Balibar, the actress, Boris Charmatz, the dancer: each will go far, the furthest possible, right to the end of this illness that they have made the subject of their joint work. Everything is broken down, jammed, hindered. The voice hesitates between a cry, a groan, droning, a recitative, like a substance to be expelled. The light is ferociously harsh, white or black, a halo in which it seems impossible to hide anything. The machine gradually acquires a terrifying power and rigidity, goes from working condition to a condition of insanity. The bodies are stuck in this diabolical mechanism. Each gesture goes towards the worst and constitutes a part of the path towards death. The movements are done in a loop, at the edge of an abyss whose threat constantly weighs on the two actors and makes it possible to further explore the territory of difficulties. Jeanne Balibar and Boris Charmatz have taken off to those innermost depths of matter accompanied by the writings of Tatsumi Hijikata, the founder of Butoh, that dance of the shadows born in post-war Japan in reaction to the inherited forms of the past. The idea here is to convey its spirit, notably using the text *Inner Building Material*, which presents the body as a wreck of the period and dance as a radical experience of illness. Going to the end of this despair: that is

what *The Ailing Dancer* proposes. A strong and troubling trial, the crossing of a dark tumult, via an impossible artistic gesture of absolute sincerity.



Cinematographic territories of the Festival d'Avignon

DON'T CHANGE ANYTHING

UTOPIA-MANUTENTION

film by **Pedro Costa**

with **Jeanne Balibar** and **Rodolphe Burger**

(details in the *Spectator's Guide*)

page 62

The 25th Hour

The 25th Hour is the rendezvous of the Festival's atypical or performative forms. This year, they will take place not only at the School Art at 11 p.m. but also at the Gymnase of the lycée Saint-Joseph at 3 p.m. or 9 p.m. The occasion to discover readings-performances, personal and amazing projects of actors performing elsewhere in other Festival shows, as well as three lectures-shows by artists who know how to mix, in an offbeat or playful way, art and the social sciences.

SMATCH ^[1]

**IF YOU DRIVE A MONKEY TO DESPAIR,
YOU WILL MAKE A DESPERATE MONKEY EXIST**
by *Dominique Roodthoof*

ÉCOLE D'ART

running time 1 hour 30 min

9 10 AT 11 P.M.

We are immediately in a laboratory in which stories about pigs, animal masks, a map of Belgium on which Wallonia is a desert, a face sculpted in slices of ham that is devouring itself co-inhabit... Through these sometimes incongruous, often comical experiments, linked by the words of a philosopher whose discourse on our relationship to animals structures the performance, the director and actress from Liège, Dominique Roodthoof, proposes a response to the ambient negativism expressed by the discourses that permeate our society. By asking the question of our relationship to animals, she casts a renewed look at our relationship with the other, rid of the prejudices that maintain our feeling of impotence and desperation, and makes this laboratory a place for the live invention of "other possibilities". *Smatch* ^[1], a contraction of smash and match, is both a light and deep experience, spectacular and reflective, that blends the anecdotal and the philosophical, the poetic and the political.

DORS TOI / SCHLAF DICH (SLEEP YOU)

by *Sasha Rau*

GYMNASSE DU LYCÉE SAINT-JOSEPH

running time 1 hour 10 min

11 JULY AT 3 P.M.

The characters in *Sleep You* move about, or rather, don't move about, in a dormitory that we could be tempted to think was in a psychiatric hospital. But it could just as well be a children's bedroom in which brothers and sisters replay their traumas over and over again. "They said no family", one of them confides to us. What link can therefore really unite these five bodies gone astray, apart from their monologues all evoking doctors, dolls and medications? All of them take turns at the lectern, to recount their dreams, among which are the usual ones: dreams about falls, snakes and breast milk. Confessions? Reminiscences? Testimonies? Only one woman seems to record these tales and consequently incarnate a little authority. But she will also go to the lectern, leaving us the sole interpreters and witnesses of this polyphony of wounded solitudes. After *Unknown Brother*, the actress Sasha Rau, involved in *Papperlapapp* by Christoph Marthaler, delivers a second text in the setting of a stage reading.

WOLFSTUNDE (WOLFLESSON)

by *Silke Mansholt*

ÉCOLE D'ART

estimated running time 50 min

12 13 AT 11 P.M.

Already present at the Festival d'Avignon to act in *Mr. Seguin's Goat* revisited by Jean Lambert-wild, the performer Silke Mansholt raises questions, in *Wolfstunde (Wolflesson)*, on the wolf that is inside each of us, on the dark part of each individual and the battle between it and his lighter, human part. Based on her personal experience, she questions, on the way, the power and impotence of art. Is art free? Are we free? If there are, in our contemporary world, wolves and scapegoats, are we wolves or scapegoats? If we are trying to be what we don't want to be, is the wolf transformed into a scapegoat or is the scapegoat transformed into a wolf? *Wolflesson* by Silke Mansholt is enriched by her three most recent lives, as well as by the wolf, the moon and her personal experience, as a German artist, of World War II and the Holocaust.

CHEVAL (HORSE)

by *Antoine Defoort* and *Julien Fournet*

GYMNASSE DU LYCÉE SAINT-JOSEPH

running time 1 hour

14 15 16 AT 9 P.M.

There are round shapes (balls of all sizes) and

squares (screens, tables, in all sorts of materials) and, in the middle, two idiots who make the former bounce on the latter. They don't look like much but they are gifted in the art of the ricochet. Very concentrated, they know how to play the flute with their nose or play squash with guitars used as rackets. And when they hold the instruments the right way, that works as well. Their work aims at establishing original, unexpected connections of forms, directions and materials. So well that the way these forms, directions and materials are used can be questioned. We could talk about the poetry of instructions for use, digressions on "how that works - or doesn't work", leaps from one subject to the other as untimely as they are treacherous, but this series of experiments, between video, sounds, installations, sport and concert only aims at raising larger questions on contemporary life while having fun. What Antoine Defoort and Julien Fournet define as "heterogeneous cross-disciplinary performances in which the jackass co-exists with the hunk and the tragic mixes with the incongruous".

ÉCRITS ROCK (ROCK WRITINGS)

by *Pierre Baux, Vincent Courtois, Matthieu Malgrange, Laetitia Zaepffel*

ÉCOLE D'ART

running time 1 hour 15 min

16 17 AT 11 P.M.

For more than three years, the actor Pierre Baux and the cellist Vincent Courtois have gotten together to tell, on two crossed registers, tales and stories. This time, they have chosen to let the spectators hear New York rock from the 1970s, making it come alive again through dialogues, memories, dreams and digressions recounted by Legs McNeil and Gillian McCain in their book *Please Kill Me, The Uncensored Oral History of Punk*. Jim Morrison, Patti Smith, Allen Ginsberg, Iggy Pop, Lou Reed, Sid Vicious, Billy Murcia, David Bowie and the groupie Sable Star, by order of appearance, haunt the stage filled with speakers and loudspeakers, an oral memory of a legendary moment that is poetically incarnated by the evocative acting of Pierre Baux and the surprising chords of Vincent Courtois.

DÉCHIFFRAGE (DECIPHERING)

by *Olivier Cadiot*

ÉCOLE D'ART

estimated running time 1 hour

18 JULY AT 11 P.M.

Olivier Cadiot plunges back into one of his first texts: *Future, Former, Fugitive*. Teeming matter in which he guides us, alternating reading time, interpretations and free improvisations on the most graphic chapters, without forgetting a little deciphering of hand-written pages, at random. (see page 6)

ETHNOGRAPHIQUES

LE SYNDROME DE MALINOWSKI

(ETHNOGRAPHICS / MALINOWSKI'S SYNDROME)

by *the GdRA*

GYMNASÉ DU LYCÉE SAINT-JOSEPH

running time 1 hour

18 19 AT 9 P.M.

A lecture-show by an actor-storyteller and a dancer-acrobat. With images, songs, projected words, danced acrobatics and storytelling moments, the member of the GdRA contribute their artists' viewpoint on our difficult but always possible encounters. (see page 22)

CINÉPOÈMES LIVE (LIVE CINEMA-POEMS)

by *Pierre Alferi* and *Rodolphe Burger*

ÉCOLE D'ART

running time 1 hour

19 20 AT 11 P.M.

On known or unknown film sequences, Pierre Alferi affixes his cinema-poems in which text, sometimes poetic, sometimes narrative, dialogues with the images and notes that emerge from Rodolphe Burger's guitar. (see page 9)

ADISHATZ / ADIEU (FAREWELL)

by *Jonathan Capdevielle*

ÉCOLE D'ART

running time 55 min

23 24 AT 11 P.M.

We know Jonathan Capdevielle's secret and tragic characters, tormented adolescents or schizophrenic murderers that he has been composing for Gisèle Vienne since their encounter at the École supérieure nationale des Arts de la Marionnette of Charleville-Mézières. *Adishatz / Adieu (Farewell)* presents an opposite image. In an unexpected montage of songs and family conversations, the actor evokes that curious mix that results from the relationship between international and local culture (*adishatz* means farewell in the Pyrenees dialect). These a capella interpretations form the main theme of a private confession, revealing the vulnerability, solitude and fragility of a child from the provinces who dreams that he is an artist and becomes one through dint of a strange will. If he uses the spangled costume and postures from disco clips, it is to tell a truth that could not be revealed otherwise: that of an individual who is both a man and a woman, past and present, child and adult, a person from Tarbes in the Pyrenees and an incarnation of a dream life. It is this confusion that makes Jonathan Capdevielle an amazing figure of ambivalence.

UN MAGE EN ÉTÉ, LECTURE

(A MAGUS IN SUMMER, READING)

by *Olivier Cadiot*

ÉCOLE D'ART

estimated running time 1 hour • free admission

25 JULY AT 11 P.M.

The monologue of *A Magus in Summer* spoken by the author himself: in the courtyard of the École d'Art, with as a set only the night that will envelop him, Olivier Cadiot will read the text he wrote for the 2010 Festival d'Avignon. (see page 6)

page 65

Sujets à Vif

with the Saccd

8-14 AND **19-25 JULY** AT 11 A.M. AND 6 P.M.

JARDIN DE LA VIERGE DU LYCÉE SAINT-JOSEPH

This is already the third session of *Sujets à Vif*, those incongruous encounters at the Jardin de la Vierge between interpretations and writings, those moments of diversity, experimentation and hybridization, jubilantly concocted jointly by the Festival d'Avignon and the Saccd. It is now a permanent rendezvous. I would like to recount the joy of this amicable collaboration that is composed purely of shared desires and that mad pleasure of being on the lookout for the unexpected. We propose to artists to choose and to create, together, a new itinerary for them. Causing, preparing and dreaming of bringing together performers and authors from other horizons, other fields than the ones they know or usually practice. Eight creations, eight short shows, eight questionings, eight explorations: there is choreography, theatre, musical creation, the circus, directing and performance here, disciplines in which the Saccd's function is to represent the authors and to whom, once again, the occasion is provided for holding exchanges and intermingling.

Jacques Fansten president of the Saccd

Programme A

8 9 10 12 13 14 AT 11 A.M.

ROSA, SEULEMENT (ROSA, ONLY)

commissioned from *Mathieu Bertholet*

A Swiss playwright trained in theatre writing at the Academy of Fine Arts of Berlin, **Mathieu Bertholet** is the author of many plays that show his taste for history and the arts. Clara Immerwahr, Klaus Mann, California architects of the 1950s and today Rosa Luxembourg: Mathieu Bertholet is a great enthusiast of the destinies of the 20th century. To have

these extraordinary lives heard, he constantly looks for the most appropriate form: biography, historical work or documentary. In his theatre, text, gestures, words and movements have an equal place. In 2007, he launched into dance by commissioning a solo from the choreographer **Cindy Van Acker**, *CSH#1*. They meet again here.

“Putting on a stage, on a dance mat, the history, political battles and ideas for which Rosa Luxembourg fought, for which she was imprisoned and for which she died. Ideas, stoned by monuments, that seem today, more than ever, to warrant our renewed attention. Rosa Luxembourg was a woman combatant. Not a feminist. A fascinated, passionate, amorous, spell-binding woman. A small woman who limped, but who harangued, intrigued, convinced.”

text **Mathieu Bertholet** choreography **Cindy Van Acker**
interpretation **Mathieu Bertholet**, **Perrine Valli**



LA RELÈVE DES DIEUX PAR LES PITRES (FOOLS RELIEVE THE GODS)

commissioned from *Agnès Sourdillon*

Agnès Sourdillon knows her authors well: from Sophocles to Bernard Noël, by way of François Bon and Valère Novarina, the actress, trained at the École du Théâtre national de Chaillot, has played every register. So when Lucien Attoun, director of the Théâtre Ouvert, spoke to her about a young author, **Arno Bertina**, she hurried to read him and, won over, contacted him. Today, she is sharing her invitation to Sujets à Vif with him.

“You’ll call him ‘Christ at a discount’, ‘Martyr on sale’. You’ll say that he tires you and like the tightwad who is sent to the brothel so that he can burn up his savings, you’ll tell him to go to the clown. Under the auspices of the Holy virgin and of Grock, a woman manages to strangle the anxieties that paralyse her. With three clever fleas and an admiration merchant, she invents a body open to the four winds, to love, a comic and monstrous body that will be a thorn in the side of a totally rigid period.”

text **Arno Bertina**
interpretation **Marcus Brisson**, **Agnès Sourdillon**

Programme B

8 9 10 12 13 14 AT 6 P.M.

BLACK MONODIE (BLACK MONODY)

commissioned from *Philippe Ménard*

Coming from the world of juggling, a performer for Jérôme Thomas for many years, since 1998, **Philippe Ménard** has been developing, in her Compagnie Non Nova, an unusual universe that talks about today’s world. In 2008, she started on

her 10th creation, a work of research on the subject called I.C.E. for “Injonglabilité Complémentaire des Éléments” (“Complementary Unjugglability of Elements”). She explores limits by manipulating ice in all its forms, water, steam and air. A transgender artist, her artistic research is closely linked with her personal reflection on identity, on which she is working with the poet **Anne-James Chaton**.

“*Black Monody* is a performance for two artists, a single voice, a series of movements and a subject. A ceremonial usher, a Beauty...: the poet Anne-James Chaton puts a predetermined, fixed daily life into prose; Philippe Ménard directs the duality of gender in soothing gestures. Together they deal with rhythm, in the trance form, to invite the imagination to enter it. The voice pushed to breathlessness and the gestures to the limit of equilibrium conjure the utopia of the surpassing of the being.”

text **Anne-James Chaton**
interpretation **Anne-James Chaton**, **Philippe Ménard**



PARFOIS, LE CORPS N'A PAS DE CŒUR (SOMETIMES, THE BODY HAS NO HEART)

commissioned from *Thomas Lebrun*

Thomas Lebrun likes to play with identities, diversity and frontiers. Whether he signs a play with sensitive and rigorous writing (*The Dismayed Constellation*) or improvises on pop hits of the 1980s on the public’s request (*The What You Want Evenings*), the dancer-choreographer from Lille shows as much imagination as virtuosity. For this Sujets à Vif, he is inviting the Brazilian circus artist **Alexandre Bado** on stage.

“France/Brazil. A dart of lucidity pierces an old poster with palm trees. A young carioca explodes with dreams. A set to partners brushes against youth that throws itself into it. Blue suede shoes. Dazzling physical flashes cadence the calm. Six hours and 10 years of difference, and so many others.”

choreography **Thomas Lebrun**
interpretation **Alexandre Bado**

Programme C

19 20 21 23 24 25 AT 11 A.M.

UNE SEMAINE D'ART EN AVIGNON (A WEEK OF ART IN AVIGNON)

commissioned from *Olivia Grandville*

Trained at the École de l’Opéra de Paris, **Olivia Grandville** joined the corps de ballet in 1981, then was named *sujet* [third-highest rank] in 1983. Until 1988, when she resigned, she had the opportunity of performing, besides the classic repertoire, the works of Balanchine, Limón and Cunningham, and

taking part in the creations of Maguy Marin, Bob Wilson and Dominique Bagouet. In 1989, she joined Dominique Bagouet's company and participated in all his creations until his death in 1992. It was there that she began to execute her own projects to which she totally devoted herself until the end of the company. For this *Sujets à Vif*, she has invited on stage **Catherine Legrand**, with whom she danced *Strange Days* and *So Schnell* by Bagouet in 1993 in the Cour d'honneur of the Palais des papes, and **Léone Nogarède**, her mother, who performed, in this same venue, the queen in *The Tragedy of King Richard II*, premiered in 1947 by Jean Vilar during the Week of Art in Avignon. Together, they tell us about their festival over 64 years.

Lycée Mistral (**day**) academic purple yellow garter Cunningham / Chartreuse de Villeneuve (**night**) fake mosaic fountain noise *Necessito* Bagouet / Hospice Saint-Louis (**day**) crushed chickens dog phrenology apocalyptic cooking Popette / Cour d'honneur (**night**) cavalcade white mask red mouth *Richard II* Mnouchkine / Cour d'honneur (**day**) sun Léon Gischia my mother standing still / Cour d'honneur (**night**) *So Schnell* black shorts standing still very made-up chignon / street (**day**) Unedic [Driving Instructors' Union] your mother Assedic [unemployment insurance] your father This is a movement nothing to cancel / Cour d'honneur (**night**) *Letters from Sarajevo* Camille / Jeanne Moreau / Plaza of the Palais des papes (**day**) subject variation of the elected one the Coronation / Cour d'honneur (**night**) *Richard II* my mother large red gown vague gestures/ Jardin de la vierge (**day**) ma mother, Catherine *Richard II Desert of Love* / Cour d'honneur (**night**) *Richard II* again conception **Olivia Grandville** interpretation **Olivia Grandville Catherine Legrand, Léone Nogarède**



PROPOSITION D'UN JOUR D'ÉTÉ (PROPOSITION OF A SUMMER DAY)

commissioned from *Ariane Ascaride*

Known by the general public for her roles in Robert Guédiguian's films (*Marius and Jeannette*, *Marie-Jo and her Two Loves*, *The Army of Crime*), **Ariane Ascaride** never, however, gave up the stage. On it, she notably interpreted texts by Véronique Olmi, Serge Valletti, Jean Bouchaud, Dario Fo and Franca Rame. What is not as well known is that Ariane Ascaride also co-wrote, with **Marie Desplechin**, the script of *Voyage in Armenia*. The pair is calling today on the dancer and choreographer **Thierry Thieû Niang** and all three of them, based on *A Midsummer Night's Dream* by Shakespeare, will carry us along into a waking dream, in full daylight with fantasy and poetry.

"It's called an order [*commande* in French, an order or commission]. For me, it's as if someone said: 'and above all, don't forget to order the bottles of

milk'. I think of it as a proposition. I was offered a proposition to have fun; because, basically, they proposed that I play on a personal theme. I want to fly in the air talking about Shakespeare. I don't know if it can be done, but it doesn't matter. With Marie Desplechin and Thierry Thieû Niang, we're taking off on an expedition to the imaginary land to see if Puck is still clumsy. Signed the one who wanted to be the daughter of Peter Pan (ridiculous! crazy!)"

text **Marie Desplechin** gestures and movements **Thierry Thieû Niang** interpretation **Ariane Ascaride**

Programme D

19 20 21 23 24 25 AT 6 P.M.

LAURENT SAUVAGE N'EST PAS UNE WALKYRIE (LAURENT SAUVAGE ISN'T A VALKYRIE) commissioned from *Christophe Fiat*

What can connect King Kong, Courtney Love, Isadora Duncan, Rudolf Nureyev, Batman and Stephen King? Ask **Christophe Fiat**! A philosopher, writer, performer and director, he draws his inspiration as much from pop culture as great literature and grinds them all up in plays that deal with the theatre, sound poetry and contemporary art. In 2009, at the Actoral festival, he gave a performance with **Laurent Sauvage** called *When I Think of Richard Wagner, I Hear Helicopters*. The Festival d'Avignon has invited them this year to continue this encounter.

"I am looking for an actor who can be the narrator of a cultural epic unprecedented in the history of Europe. The epic of a man as illustrious as Jesus or Napoleon: the composer Richard Wagner. This actor's name is Laurent Sauvage according to his birth certificate. I don't want him to give a poetic recital or a dramatic reading. I want to put him on stage so that he combines sang-froid and humour in a hieratical posture. I want his role to consist in placing his body in a text that I wrote specially for him, dealing with the limit of rock-inspired mass culture. The electrified body, the amplified body, the exaggerated body but also the virile body of the masculine type whose voice conjures up the spirit of Wagner, evokes his love life with his wife Cosima and creates, live, a Valkyrie."

text and staging **Christophe Fiat** music **Pierre Yves Macé** interpretation **Laurent Sauvage**



AU CONTRAIRE (ON THE CONTRARY/ based on Jean-Luc Godard) commissioned from *Foofwa d'Imobilité*

Why Foofwa? Because Jean-Luc was already taken. Why Imobilité? Because with two "m's" it was too

long. Having spent seven years involved in Merce Cunningham's metaphysics, **Foofwa d'Imobilité** started his own choreographic work in 1998 and created a certain number of OMNIs (French for UFOs). In Geneva, he founded the Néopost Ahrrrt association, explored the historicity of dance, invented the "dancerun" and continues to exercise his body, and always with a mobile neologism. He is sharing Sujets à Vif with **Antoine Leng**.

"*On the Contrary* is composing a choreography by Jean-Luc Godard, without Jean-Luc Godard. *On the Contrary* is a cinematic (kinetic) dream. *On the Contrary* are the words that Jean-Luc Godard would like to have inscribed on his tombstone. *On the Contrary* is this play without an author. *On the Contrary*, to relaunch the debate."

artistic, musical dialogue, co-writing **Antoine Leng**
interpretation **Foofwa d'Imobilité**

page 68

Installation

HISTOIRE DU VENT (HISTORY OF THE WIND)

a video and photographic installation

by *Joana Hadjithomas* and *Khalil Joreige*

ÉCOLE D'ART

duration of film 1 hour 24 min • free admission

7-27 JULY FROM 11 A.M. TO 8 P.M.

Starting in 2008, the Festival and the Centre national des Arts plastiques, with the Ministry of Culture, have commissioned, each year, a photographer artist to create a work on the Festival d'Avignon. After Martine Locatelli, who did a series of photographs on the actor's personality, exhibited in 2009, it is Joana Hadjithomas and Khalil Joreige who have been commissioned to create a work on memory. For 2011, the photographer Stéphane Couturier is already working on the dialogue between patrimonial architecture and contemporary stagecraft.

Joana Hadjithomas and **Khalil Joreige** live between Paris and Beirut. For the last 15 years, they have examined the images, memory and history of their country, Lebanon, its wars but also and especially its present. Through fictional films and plastic installations, the artists-film-makers reuse for their purposes, in a personal way, political and private documents, individual archives, symbolic places and situations, to turn them into critical images. After... "*Like Oases in the Desert*", they have returned to the Festival d'Avignon with a work on memory.

"How do you give an account of history, of the traces and the contemporary creation of the Festival d'Avignon? The mistral, often present during the performances of the Cour d'honneur of

the Palais des papes, struck us as an interesting track. The manifestations of the wind alter the shows, magnify or destroy them, but leave a lasting trace in the spectators' minds. The wind seems like a double echo: on one hand, of the theatre performance in Avignon with its specificities and, on the other, of the challenges of writing a history of live performance. Our artistic proposal consists of an installation showing a 3 meter x 2 meter photographic composition of the Cour d'honneur that acts like a translucent screen on which there is a double projection. On one side, the personal accounts of certain actors of this history of the wind, and on the other, stock images of shows during which the wind manifested itself and that have been digitally reworked to be put back into the Cour d'honneur like a passing breath, a transcendent relationship, a trace of history..."

Itinerary

WITH THE CHARTREUSE OF VILLENEUVE LEZ AVIGNON

CAR J'ÉTAIS AVEC EUX TOUT LE TEMPS (BECAUSE I WAS WITH THEM ALL THE TIME)

a sound itinerary by *Célia Houdart*
and *Sébastien Roux*

8-27 JULY

estimated duration of the itinerary 1 hour 30 min (3.1 km)

a single ticket costing €8 includes access to the Chartreuse

Author and director, **Célia Houdart** questions the means of redistributing writing, sound, image and movement in a non-narrative global poetic form. Her work consists of texts (two novels published by P.O.L.), stagings, performances and installations, like *Precisions on the Waves #2* that she presented at the Festival d'Avignon in 2008 with Sébastien Roux and Olivier Vadrot.

Sébastien Roux' work is in the electronic music field: albums, radio art, acousmatic listening sessions, music for dance and sound installations.

Because I Was with Them All the Time is a series of miniatures for mp3 player to be listened to in situ from the rue Racine (Avignon) to the Chartreuse of Villeneuve lez Avignon. A sound trajectory from the Vaucluse to the Gard. Between two banks. Dialogues, prose poems, a chain of instants, the voice in movement, atmospheric landscapes and harmonic pick-up, for pedestrians.

This itinerary, which starts at the rue Racine in Avignon and ends in the Chartreuse of Villeneuve lez Avignon, takes about 1 hour, 30 min. depending on the pedestrians. Please note: the Chartreuse is open to the public every day from 9 a.m. to 6.30 a.m. (which means that the last departure from Avignon is at 5 p.m.). A map and an mp3 player must be obtained at the ticket office of the Cloître Saint-Louis. The miniatures, which make up the sound itinerary, can be downloaded starting on June 14 at the

following sites: the Chartreuse, the Festival d'Avignon, La Muse en Circuit and éditions P.O.L. Mp3 players are available (you must leave a deposit) for a duration of 24 hours, at the ticket office of the Cloître Saint-Louis.

page 69

Readings by writers

20-24 JULY – MUSÉE CALVET • free admission

Contemporary literature illuminates every aspect of this year's Festival. Apart from Olivier Cadiot, one of the associate artists, many writers and poets will be on stage: Pierre Alferi, Frédéric Boyer, Anne-James Chaton, Jean Echenoz and Pierre Michon. Others, who don't usually write for the theatre, will do so specially for the Festival: Arno Bertina, Dennis Cooper, Marie Desplechin, Christophe Fiat and Célia Houdart. We wanted to invite writers who have marked that territory between prose and poetry, between the vocal and the written, to this reading cycle.

Pierre Guyotat

20 July – 7 p.m.

text read by the author

For the last 10 years, with *Explanations* and even more so since *Coma*, **Pierre Guyotat** has been communicating a different voice from the one that he imposed on the literary landscape at the end of the 1960s. Different from that of *Graves for Five Hundred Thousand Soldiers*, from *Eden, Eden*, texts "in language" closer to the poem and the song than to a narrative as it is commonly defined. If he is still writing in that style that characterises him, he has concurrently undertaken the "most accessible" narrative in "normative" French of certain episodes of his life. *Background* is part of this. In it, the author brings up how he learned about writing and sex, not in an ordinary autobiography, but in a prodigious musical phrase.

latest work published: *Arrière-fond (Background)*, Gallimard 2010

Anne Portugal and *Pascal Monnier*

21 July – 11 a.m.

texts read by the authors

Anne Portugal will read extracts of her book *Definitive Bob*. A kind of "poetry test" in which Bob, a brave little soldier, is led to experiment, as in a video game, on all the questions that poetry raises to itself. In view of this writing that swings between abstraction and ultra-sensitivity, **Pascal Monnier** will read from her first book, *Bayard*. The account, in four seasons, of a melancholic knight, a work that takes a singular line between poetry and prose to re-question the usefulness of heroes.

latest work published: *la formule flirt (The Flirting Formula)* by Anne Portugal, P.O.L, 2010
Aviso, by Pascal Monnier, P.O.L, 2004

Frédéric Boyer

22 July – 11 a.m.

TECHNIQUES DE L'AMOUR (TECHNIQUES OF LOVE)

text read by the author

Author of the new translation of *The Tragedy of King Richard II* that Jean-Baptiste Sastre is premiering in the Cour d'honneur, **Frédéric Boyer** says that he is looking for "a lyrical writing specific to a contemporary reception". He considers his latest book an attempt: that of talking about the amorous feeling. A mad prayer that touches Phaedra, Berenice but also through *The Song of Songs*, Teresa of Avila and the *Kâma Sûtra*, without leaving out personal memories, real or invented. An interlacing of intimacy and universality, desires of today and quotations from the past, literature, mysticism and philosophical thoughts to examine the most wonderful of mysteries.

latest work published: *Techniques de l'amour (Techniques of Love)*, P.O.L, 2010

Bernard Heidsieck

23 July – 11 a.m.

RESPIRATIONS ET BRÈVES RENCONTRES (RESPIRATIONS AND BRIEF ENCOUNTERS)

texts read by **Laurent Poitrenaux**

In 1955, **Bernard Heidsieck** decided to break with written poetry, laid on the page, to bring it out of the book, to put it in motion: with him, the field of sound poetry opened in France. A striking work in its itinerary, *Respirations and Brief Encounters* offers the appearance of a conversational text in which the replies of the other person are missing. In it, the poet dialogues with the breath put into a loop of 60 poets who died in the 20th century. An anthology of ghosts interpreted by Laurent Poitrenaux, as an "attempt at recreation of a performance by an actor".

latest work published: *Abécédaire (Alphabet Primer)*, Voix éditions, 2008

Pierre Michon

24 July – 11 a.m.

text read by the author

Also involved in the adventure of *The Tragedy of King Richard II* as an actor, **Pierre Michon** will read a few extracts from his work. A work just as inspired by the land – the rough landscapes of Ireland – as marked by men. *Minuscule Lives*, or majestic lives, lives of painters and writers, live of the poor who have strayed from destiny that he depicts with a steady and singular stroke. Haunted by the correspondences between art and life, Pierre Michon does not consider writing work, but rather a revelation. His scholarly and refined language seems dictated by necessity, his books are a singular break between the factual narrative and the use of fiction.

latest work published: *Les Onze (The Eleven)*, Verdier, 2009

page 73

Cinematographic Territories of the Festival d'Avignon

This year, on the occasion **Jean-Luc Godard's** new opus, *Socialism Film*, the Festival is proposing, with the Utopia cinemas, to look at the work of this artist. He indelibly marked the Festival d'Avignon with *The Chinese Woman* shown as a preview in the Cour d'honneur in 1967 and continues to influence a great number of creators in every artistic field, including many guests of this year's programme, starting with the two associate artists. Echoing the presence of **Denis Podalydès** at the Festival, we will present several films in which he acted, including *God Alone Sees Me*. Likewise, several films with **Jeanne Balibar** will be shown, including *Don't Change Anything*, in which **Pedro Costa** magnificently films his musical rehearsals with Rodolphe Burger. Moreover we will take a closer look at the work of this Portuguese film director, in his presence. Lastly, to celebrate the 25th anniversary of Zingaro, a preview projection of **Bartabas'** new film, *Backwards Gallop*, will take place at the Jardin de Benoît-XII.

WITH THE UTOPIA CINEMAS

JULY - UTOPIA-MANUTENTION

admission €6, 10 tickets €45, before noon €4
no reservations: ticket office of the Utopia cinema

detailed programme in the *Gazette d'Utopia* and the *Spectator's Guide* available at the beginning of July on www.cinemas-utopia.org and www.festival-avignon.com

Jean-Luc Godard

A way of going further, to the essential, of favouring dazzling speed, of forgetting transitions. Or, on the contrary, a way of only showing the infra-ordinary, the unimportant, detail without meaning. Efficiency and offhandedness. The musicality of the writing and the rhythm of the film, increasingly composed like a score. The art of cutting, the art of placing two images side by side to cause sparks and change our way of conceiving the world, art, narration, thought. These features that characterise Jean-Luc Godard's cinema, with its wealth of over 150 films, is found in Olivier Cadiot's writing and in Christoph Marthaler's theatre. To such an extent that it became obvious: Jean-Luc Godard had to be present in one way or the other at this year's Festival d'Avignon. We will see his latest creation, *Socialism Film*, but also older films that still speak today, that are contemporary with ways of doing things today, notably *The Chinese Woman*, *Masculine*, *Feminine*, *One or Two Things I Know about Her* and a few episodes from *Histoire(s) du cinéma...*

PREVIEW

GALOP ARRIÈRE (BACKWARDS GALLOP)

a film by *Bartabas*

15 JULY - JARDIN DE BENOÎT-XII - 10 p.m.
running time 1 hour 30 min • admission €5

"With this film, I wanted, in a backwards gallop, to turn myself around and visit myself with curiosity. Tracking an itinerary of initiation as a plunge into the abyss and trying to deliver what I had for too long disguised as force." For a long time considered an equestrian utopia, the "backwards gallop" requires an incredible understanding and control between the horse and its rider, as well as the exceptional capacity to move backwards while constantly facing forward. So it was natural for Bartabas to evoke his entire itinerary and that of the Théâtre Zingaro, to choose this lofty title and singular perspective: a way of going back in time. The idea was to explore and resuscitate here 25 years of artistic adventures. The project in no way resembles a more or less nostalgic remembrance. The film offered to us is original and accomplished. The furious ardour of *Cabarets*, the challenges of *Opera*, the magic of *Chimera*, the pure beauty of *Eclipse*, the painful celebration of *Triptych*, the active meditation of *Lounga*, the iconoclastic charge of *Battuta*, everything is found there. And however, an addition of a secret and intimate story is written, which uses the words of poets to recount the meaning of an unusual, risky, irreducible, inspired life. A life definitely in the form of the rider destiny.

page 74

The Theatre of Ideas

9 12 16 17 20 21 22 24 JULY

GYMNASE DU LYCÉE SAINT-JOSEPH - 3 p.m.
estimated running time 2 hours
detailed programme in the *Spectator's Guide*

9 July

WHAT IS THE CONTEMPORARY?

What does it mean to be of your time? How can we reflect our period? Should we think with or against it? Is modernity a value? Must we be absolutely modern? How can we define the contours of a contemporary art that sometimes swings between quarrels and misunderstandings? Between aesthetics and politics, literature and philosophy, a reflection from several voices of a new generation of authors on the post-modern condition.

with **François Cusset** historian of ideas **Patricia Falguière** art critic **Lionel Ruffel** theoretician on literature

12 July

WHAT IS LITERATURE THINKING ABOUT?

And if literature were not only a story, a bewitch-

ment, a confession, a language, a style, a rhythm but also a thought, what would it look like? Neither philosophical nor political, aesthetic, or conceptual, but perhaps several small fragments of knowledge from each of these domains remodelled in every direction. A dialogue concerning an art that constantly invents forms that make us think.

with **Olivier Cadiot** writer **Pierre Zaoui** philosopher

16 July

DOES THE EXERCISE OF POWER NECESSARILY LEAD TO THE ABUSE OF POWER?

Can we lead without dominating? Are the attributes of power far from the meaning of civic responsibilities? Are revolutions doomed to be authoritarian drifts? How can we prevent the government of everyone, even in a democracy, from transforming itself into the tyranny of a single individual? A conversation that will seize upon the questions of people and the art of low blows through a permanent coming-and-going between past and present.

with **Mathieu Potte-Bonneville** philosopher
Sophie Wahnich historian

17 July

FRAGILE HUMANITY?

How can the individual resist the hold of merchandise? What faculties can be mobilised to preserve a fragility imperilled by the increasing precariousness of conditions? How can we recover the sense of others? An encounter with an anthropologist of globalisation who has continued to question the way his contemporaries are plunged into interchangeable spaces, like shopping centres, where the human being is anonymous.

with **Marc Augé** anthropologist

20 July

THE IRONY OF HISTORY?

At a period characterized by the eternal return of consensual thinking and intellectual impostures, it is useful to find the relevance once again of those who, cynics from antiquity to Ludwig Wittgenstein, from Robert Musil to Karl Kraus, have found, in irony and satire, appropriate theoretical and stylistic weapons to update and critique the most obvious illusions and inequalities. Conversation with an independent thinker.

with **Jacques Bouveresse** philosopher

21 July

HOW CAN WE OVERCOME CRISES?

Whether they are existential or financial, crises continue to cadence our daily life, to the point of appearing like the term that designates the permanent state of our contemporaneity. Psychic and economic life seem to be placed in a situation of constant instability. How can we overcome these individual or collective, mental

and social depressions? Is there a crisis virtue? How can we overcome it?

with **Christophe Dejours** psychiatrist and psychoanalyst
Susan George political specialist **Roger de Weck** writer and journalist

22 July

HOW CAN WE BE MUSICAL?

Art of the charm and the spell, passion and reason, the scholarly and the popular, time and space, difference and repetition, music remains an enigma. How does a quartet or a song manage to run through our mind? How can the appropriate rhythm, the phrasing, the melody be found? Between rock and contemporary music, a dialogue between two musicians for whom composing and listening means thinking.

with **Rodolphe Burger** composer, musician and singer
Pascal Dusapin composer

24 July

WHAT FUTURE FOR THE FUTURE?

Crises, especially ecological ones, raise a great many questions on the idea of the future. The future is questioned because it now seems connected to a kind of rushing ahead that it is a question of suspending. Far from the "no future" of the theoreticians of the end of history, an encounter with a thinker concerned with technology and politics who would like to create something fictional based on another way of envisaging the future.

with **Bruno Latour** sociologist, philosopher and exhibition curator

This programme of intellectual encounters, inaugurated in 2004, has given rise to two works based on interviews: *Le Théâtre des idées. 50 penseurs pour comprendre le XXI^e siècle* (*The Theatre of Ideas, 50 Thinkers to Understand the 21st century*) (Festival d'Avignon/Flammarion, 2008) and *Éloge de l'amour, conversation avec Alain Badiou* (*In Praise of Love, Conversation with Alain Badiou*) (Flammarion, 2009).

page 77

The Rencontres européennes

10 AND 13 14 15 JULY

free admission • detailed programme in the *Spectator's Guide*

Whether they concern, as in 2007, the major questions of European cultural policy or take an interest in the broad themes of society proposed every year by the European Union, as was the case in 2008 and 2009, the *Rencontres européennes* of the Festival d'Avignon propose a space for reflection on the European project through the prism of art and culture. They are the privileged venue for exchanges between spectators, artists, cultural operators and political and economic representatives and those of civil society. This year, two distinct moments are proposed. The first will raise the dual question on the topicality of

European policy: "What place should culture hold? What role should the regions have?" The second, organised with the Aix-en-Provence lyric art Festival and the Rencontres d'Arles of the photography, will attempt to envisage the place that art and artists can and should hold in society's fight against poverty and social exclusion.

EUROPE, CULTURE, REGIONS

10 July - GYMNASE DU LYCÉE SAINT-JOSEPH
AVIGNON - 10.30 a.m. - 1 p.m.

What cultural policies for the regions of Europe today?

With a new treaty, a new parliament and a new constitution, the European Union this year is eager to define its goals for 2020 and the strategies to be implemented to achieve them. It is fundamental that it takes into account the importance of culture in the European project and the growing role of regional administrations (cities, regions, provinces) in the emergence of European cultural policies focused on economic development, innovation and the construction of an active citizenship. A seminar will bring together, on 9 July, under the chairmanship of Jacques Delor, elected officials from European regions and cultural actors to pool experiences and good practices and to envisage, together, relevant strategies and action plans. Their recommendations will be presented on 10 July and discussed in the presence of French and European representatives.

CULTURE: BY WHAT RIGHT?

13 14 15 July - ARLES - AIX-EN-PROVENCE - AVIGNON
The Aix-en-Provence and Avignon festivals are joining forces this year at the Rencontres d'Arles for a theme-based rendezvous that is in line with the European Year for combating Poverty and Social Exclusion. Exclusion mechanisms are very closely linked to the ideas of access to knowledge or culture, the acceptance of the other and differences, to that of the common good and fundamental rights. A number of artists, artistic projects and cultural operators are directly concerned by these questions and are attempting to find concrete answers, open doors and create links and meaning. These examples question society at the moment when the European Union is making the fight against poverty and exclusion one of the pillars of its policy for the next 10 years.

13 July - THÉÂTRE D'ARLES, ARLES - 3.30 p.m. - 6.30 p.m.

Right of access to culture: fighting exclusion through active participation

The right of access to culture will be brought up through projects that propose an access and active participation to marginalised individuals and publics whose access to culture is blocked, through mediation, practice and work in common.

14 July - VENUE TO COME, AIX-EN-PROVENCE
3.30 p.m. - 6.30 p.m.

Creation confronted by exclusion

Certain artists are giving a growing place in their creation processes to people who come from socially excluded milieus: how can the meaning of these approaches be understood? What is the basis of these artists' desires? What enrichment can the participants draw from them?

15 July - GYMNASE DU LYCÉE SAINT-JOSEPH
AVIGNON - 2.30 p.m. - 5 p.m.

Culture: by what right?

What place do cultural rights hold in fundamental human rights? How can cultural and political actors do what is necessary so that culture is not a social or symbolic exclusion space?

page 79

Drama schools at the Festival with the ISTS

CLOÎTRE SAINT-LOUIS

free admission - tickets available at the Cloître Saint-Louis as of 7 July

Besides being in the same city, the Festival d'Avignon and the ISTS (Higher Institute of Show Techniques) both see their respective missions as being transmitters. Cultural transmitters, transmitters in the pedagogical meaning of the word, they therefore decided to renew the experiment launched in 2008 aimed at presenting the end-of-the-year project of major performing arts training institutions to the public so that these students can profit from the experience of meeting the spectators.

ÉCOLE RÉGIONALE D'ACTEURS DE CANNES

Ensemble 18 (3rd-year students)

8 9 10 11 AT 7 P.M. / **10 11 12** AT 3 P.M.

SI UN CHIEN RENCONTRE UN CHAT... (IF A DOG MEETS A CAT...)

estimated running time 2 hours

under the direction of **Catherine Marnas**

The show's title is the beginning of a note that Koltès wrote concerning *In the Solitude of the Cotton Fields*. It is therefore not a play but pedagogical material, a crossing through Koltès' territory also including notes and letters. Koltès' characters are beings "on the lookout" as Deleuze understood it, in the animal sense of the word. On the alert in a disturbing and often dark, nocturnal territory like speech that says too much or too little, that overflows, that says everything except what it seems to say like in a dream, like at night. Physical contact, hate, demands for passionate love, electricity in any case that bodies near each other cause: we are alone and there are too many of us: it is this paradox that 14 young people with experiment with on stage.

LA MANUFACTURE HAUTE ÉCOLE
DE THÉÂTRE DE SUISSE ROMANDE

22 23 26 AT 7 P.M.

24 25 AT 3 P.M. AND 7 P.M.

LES HELVÈTES (THE HELVETIANS)

estimated running time 1 hour 45 min

written and directed by **Christian Geffroy Schlittler**

The graduating class of the La Manufacture de Lausanne is presenting *The Helvetians*, a theatre variation of the collective Swiss imagination. On stage, 16 men and women, freely inspired by Swiss personalities from the late 19th century to the 1980s. They are architects, writers, theologians, athletes, psychiatrists, businessmen, journalists, adventurers and even soldiers. In having these 16 figures intersect at the same time and on the same stage, the ambition of the actors of La Manufacture is to deal with the "Swiss" object in a utopian way, rejecting the consensus traditionally associated with this country, which the plastic artist Ben had scandalised by asserting that this consensus didn't exist.

page 80

In memory of Alain Crombecque

detailed programme in the *Spectator's Guide*

We would like the memory of Alain Crombecque to cross through this year's Festival in a discreet and sensitive way, like the man himself. With the Festival d'Automne à Paris and France Culture, we are proposing different rendezvous in three Festival venues: at the École d'Art, to freely listen to Alain Crombecque during his rare public or radio interviews, in the Jardin de la rue de Mons, to hear the actors and poets that he liked and who have marked the Festival, in the morning, and in the courtyard of the Musée Calvet, where France Culture will organise an evening in public to pay tribute to him. This tribute will be continued in Paris during the Festival d'Automne.

Alain Crombecque passed away on 12 October 2009. He had run the Festival d'Automne in Paris since 1993, after having directed the Festival d'Avignon from 1985 to 1992. He came to Avignon for the first time in 1964 as vice-president of UNEF to take part in the Avignon Encounters organised by Jean Vilar. In the 1970s, he was involved in many stage adventures with Victor Garcia, Jérôme Savary, Alfredo Arias, Claude Régy and Georges Wilson at the TNP. Then Michel Guy hired him at the beginning of the Festival d'Automne. He next collaborated with the Festival de Nancy and worked with Patrice Chéreau in Nanterre. In Avignon, which he criss-crossed on his Solex motorized bicycle, he left a strong and personal mark. That of a man with free and sensitive programming, that of a close

friend and associate of the artists in whom he placed all his trust. This permitted him to bring forth the extraordinary adventures that were milestones, like that of *Mahâbhârata* by Peter Brook in 1985 at the Carrière de Boulbon, that of *Satin Slipper*, staged in 1987 in the Cour d'honneur by Antoine Vitez, an artist that he invited very regularly to the Festival, and that of *Hamlet* by Patrice Chéreau in 1988, who came to the Festival for the first time. Alain Crombecque was one of those insatiable surveyors of artistic territories, those tireless lookouts. Passionately interested in all the arts, he also opened the Festival's doors to poetry, contemporary music and traditional music from cultures outside Europe. Never forgetting the values on which Jean Vilar founded the Festival d'Avignon, he was concerned with continuing its history, while maintaining the link with its first actors.

WORDS

7-27 July - ÉCOLE D'ART - from 11 a.m. to 8 p.m.

free admission

Public or radio interviews with Alain Crombecque to listen to freely and individually with headphones, in a quiet setting.

DEDICATIONS

dates to come - JARDIN DE LA RUE DE MONS - 11 a.m.

free admission

In the morning, in the Jardin de la rue de Mons, actors, artists and friends of Alain Crombecque dedicate a reading of an author or poet he liked to him.

TRIBUTE

16 July - MUSÉE CALVET - 8 p.m. - free admission

Evening live and in public organised by France Culture, presented by Joëlle Gayot, with artists who were close to Alain Crombecque.

under the patronage of Frédéric Mitterrand,
Minister of Culture and Communication

production Festival d'Avignon, Festival d'Automne à Paris,
France Culture / with the assistance of the Maison Jean Vilar

pages 88-89

Spectators information

The École d'Art

the spectator's green room

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

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

an interactive map of Avignon and becoming its active witnesses.

A place where the public and the works intersect, the École d'Art has naturally become a **privileged meeting place between the spectators and the artists**. It is notably here that the Dialogues with the public take place, but also the Conversations at the École d'Art and the discussions whose programme you'll find in the *Spectator's Guide*. The École d'Art is also an artistic proposal venue. Besides the shows that will be presented there at 11 p.m. in the framework of The 25th Hour (see page 30), you'll be able to discover two exhibitions from 11 a.m. to 8 p.m. (free admission):

- **HISTORY OF THE WIND** (see page 35)

- **WORDS** (see on the left)

Meeting the artists

Press conferences, Dialogues with the Public

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

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

Moderated by the Ceméa team, **Dialogues with the Public** offers you, every morning at 11.30 at sometimes 5.30 p.m. in the École d'Art courtyard, to discuss your impressions with the artistic teams of the shows you'll have discovered.

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

Mise en perspectives (Insights) conversations at the École d'Art

Several rendezvous will take place in the afternoon at the École d'Art, to go more deeply into aesthetic questions. The idea is notably to continue the Conversations, a discussion cycle introduced last year with Karelle Ménine. In the spirit of the literary salon, around two shows in the programme or based on them, two viewpoints of specialists will join forces, in public, to shed light and insight on these works.

free admission
detailed programme in the *Spectator's Guide*

The Spectator's Guide the Festival from day to day

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

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

Guide for the performing arts professional in Avignon

As Avignon is transformed into a genuine professional forum in the month of July, the Festival is publishing a guide for the performing arts professional in Avignon. It details all the discussions and information points intended for professionals in the sector, organised by all the cultural actors present in July. This document will be available at the beginning of July at the Cloître Saint-Louis, at the École d'Art but also on our website.

www.festival-avignon.com

information source, expression space

The Festival site has been totally revamped: thoroughly rethought, it now offers you more content, more functions to prepare and prolong your experience as a festival-goer. In it you'll find all the information on the Festival and its programme: calendar, presentation of the shows, photos and video extracts updated daily, coverage of press conferences, sound recordings of the Dialogues with the public and the Theatre of ideas, without forgetting news briefs... In it you'll discover a expression space: "The Festival seen by the festival-goers". A section that invites you to share your feelings, your thoughts, in short, to transmit your opinion on the shows and proposals you have seen. Because the theatre only lives in its relationship with the spectator, don't hesitate to speak out. Computers are available for your use at the École d'Art in the ARTE space.

page 90

Practical information

Useful phone numbers

Festival d'Avignon

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

Tourist offices

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

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

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

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

Easytake: + 33 (0)892 42 00 42

Vélo-cité, bicycle-taxi service:
+ 33 (0)6 37 36 48 89 or www.velo-cite.fr

Transport for people with reduced mobility or in wheelchairs, L'Âge d'Or Service:
+ 33 (0)4 90 02 01 00

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

Centre de jeunes et de séjour du Festival

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

Information and registration until 7 July

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

Information and registration from 8 July

Ceméa - Centre de jeunes
Lycée Saint-Joseph
62 rue des Lices 84000 Avignon
+ 33 (0)1 53 26 24 28

The Festival bookshop

7-29 July - CLOÎTRE SAINT-LOUIS - 10 a.m. to 7 p.m.
Run by the Avignon bookshop, Evadné Les Genêts d'Or, the Festival bookshop offers a very broad choice of books related to the programme. You'll find all the new "performing arts" publications of the year, a collection of indispensable titles, collections and publications not found elsewhere, as well as a selection of CDs and DVDs. Over 2,000 works await you in this enormous cool space, located in the Cloître Saint-Louis courtyard, without forgetting the knowledgeable recommendations of a specialised team. A bookshop point is also open at the École d'Art during the meetings with the artists and at the Festival's venues during the performances. Another bookshop is located in the courtyard of the Maison Jean Vilar.

The Festival shop

7-29 July - PLACE DE L'HORLOGE - 10 a.m. to 11 p.m. except on Sat-Sun, 11 a.m. to midnight
In the heart of the city, the shop is an information and sales point where you can find the Festival's poster, a variety of classic and original objects. Souvenirs of the 2010 Festival d'Avignon that you can take home or offer as a gift.

page 92

Itineraries for venues outside the city

BY CAR

All the itineraries are marked with red panels at the Porte Saint-Charles

Gymnase Gérard Philipe

75 rue Pablo Picasso, Avignon
(4.5 km - 12 mn by car)
• turn left outside the city walls, keeping to the city walls for about 2 km
• turn right avenue de la Folie, follow the sign

"Pont des deux-eaux/Polyclinique Urbain V"

- continue straight for 2.2 km following the sign "Pont des deux-eaux"
- at the 3rd roundabout, turn right in Vincent Van Gogh Street, follow the sign "halte-garderie"
- at the crossroads (at 300 m), turn left in Pablo Picasso Street
- the gymnase is right on the left

Salle de Montfavet

rue Félicien-Florent, Agroparc technological centre, Avignon (8 km/25 min by car)
• turn left outside the city walls, follow the sign "Aix-en-Provence", keeping to the city walls
• turn right, follow the sign "Marseille (A7)/Cavaillon /Aix-en-Provence (N7)"
• continue straight for 6.5 km, turn left following the sign "Agroparc/Chambre d'Agriculture"
• continue for 800 m, the Salle de Montfavet is on the left

Salle de spectacle de Vedène

Espace Bardi, avenue Pierre de Coubertin, Vedène (13 km/25 min by car)
• turn right outside the city walls, follow the sign "Autres directions"
• keep to the ramparts, follow the sign "Barthe- lasse" until the Daladier bridge
• go under the bridge and follow "Villeneuve" and stay on the left following the sign "Carpentras/ Orange"
• follow the sign "A7/Carpentras" for 7.6 km
• take the exit "Vedène" and at the roundabout, continue straight, follow the sign "Vedène centre/ Saint-Saturnin"
• at the 2nd roundabout, continue straight, follow the sign "Saint-Saturnin"
• continue straight for 100 m, the Salle de spectacle de Vedène is on the left. *Please note that there is high traffic from 4:30 p.m.*

Chartreuse de Villeneuve lez Avignon

58 rue de la République, Villeneuve lez Avignon (4 km/20 min by car)
• turn right outside the city walls, follow the sign "Autres directions"
• keep to the ramparts, follow the sign "Barthe- lasse" until the Daladier bridge
• go under the bridge and follow "Villeneuve"
• take the bridge and cross both arms of the Rhone
• at the end of the bridge, turn right and follow the sign "Villeneuve centre"
• continue for about 1 km until the roundabout, turn left and follow "Centre historique/Hôtel de Ville"
• continue to the Chartreuse monastery (itinerary signposted)
• the car park is on the right about 20 m after the entrance (limited number of spaces)

ON FOOT

Collège Champfleury

88 rue de Tarascon, Avignon
(20 mn on foot from the République gate)

- turn left outside the city walls, follow the sign “Aix-Marseille”
- keep to the ramparts to the 2nd traffic light, turn right on the Saint-Ruf boulevard, follow the sign “Saint-Ruf/La Rocade”
- continue straight for 1,5 km
- the Collège Champfleury is on the right, at the place Saint-Ruf


La Miroiterie

3 route de Lyon, Avignon
(200 m on foot from the Saint-Lazare gate)

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

BY SHUTTLE BUSES

Place of departure, prices and detailed schedule in the Spectator’s Guide, for the various venues:

- shuttle buses from the Festival  to the Gymnase Gérard Philipe, the Salle de spectacle de Vedène and the Salle de Montfavet (ticket sale from 14 June)
- Bustival line to the Chartreuse de Villeneuve lez Avignon
- Bustival TCRA buses also run in the evening

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

page 94

Booking

Open from 14 June

By telephone

+ 33 (0)4 90 14 14 14

- from 14 June 6 July from Monday to Friday
 - from 7 July every day from 9 a.m. to 1 p.m. and 2 p.m. to 5 p.m.
- (booking fee: €1.80 per ticket, €30 flat rate for 25 seats or more)

Payment

- **by credit card:** immediate confirmation at time of reservation
- **by cheque:** until 30 June only
 - confirmation on receipt of the cheque (bank or postal for French accounts or eurocheque from abroad) made out to the Festival d’Avignon (please write your customer code on the back of the cheque) and sent to the following address: Festival d’Avignon, service billetterie 20 rue du portail Boquier 84000 Avignon, France
 - your cheque must arrive within five days of your

phone reservation. The order becomes valid on receipt of payment. If no payment arrives after these five days, your reservation will be cancelled

- from July 1, only phone reservations immediately paid by credit card will be accepted

By Internet

www.festival-avignon.com

- booking fees: €1.80 per ticket
- open from 14 June at 9 a.m.
- payment only by credit card
- ticket sales open until midnight of the night before the performance

Collecting tickets

reserved by telephone and the Internet

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

- from 14 June to 6 July from Monday to Friday from 11 a.m. to 6 p.m.
- from 7 July, every day from 11 a.m. to 7.30 p.m.
- on the day of the show:
 - at the Cloître Saint-Louis until three hours before the start of the first show you have chosen
 - at the ticket booth at the venue of the first show chosen, 45 minutes before the performance begins.

At the ticket office - Cloître Saint-Louis

20 rue du portail Boquier, Avignon

- from 14 June to 6 July, from Monday to Friday from 11 a.m. to 6 p.m., except Monday 14 June from 9 a.m.
- from 7 July every day from 11 a.m. to 7.30 p.m.
- for shows on the same day, reservations close three hours before the start of each performance. Any remaining tickets go on sale at the entrance to the show venue, 45 min before the start of the performance

At the Fnac

reservation fee: €1.80 per ticket

- discount tickets for Fnac members only
- **in the stores:** in all Fnac stores in France, Switzerland and Belgium
- or on www.fnac.com Monday 14 June from 10 a.m.

Payment

- **by credit card:** immediate confirmation when order is placed
- **by cheque:** at least 10 days before the date of the first performance
 - the reservation is confirmed on receipt of the cheque (please write your customer code on the back of the cheque)
 - tickets must be picked up during Fnac opening hours

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

Ticket prices

• Cour d'honneur du Palais des papes

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

numbered seats

• Opéra-théâtre

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

Special price for *Der Prozess* by Andreas Kriegenburg

	normal	reduced	under-25
category I:	€33	€27	€15
category II:	€16	€13	€13

numbered seats

Cat. I numbered seats in the pit, stalls and dress circle

Cat. II seats not numbered in the circle and upper circle

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

Concessions

For everyone

- for the purchase of more than 25 tickets (reduced price)
- individual multi-ticket for five or more shows for the same person in the same booking (reduced price)

These concessions are available on the Internet, by phone and at the ticket office at the Cloître Saint-Louis

On presentation of documentary proof for

- unemployed (reduced price)
- people working in the performing arts (reduced price)
- young people under 25 and students (under 25 price)
- anyone receiving the RSA (under 25 price)

Concessions available

- by phone only until 30 June with payment by cheque and a photocopy of documentary proof (you must show the original when you collect your tickets)
- at the ticket office at the Cloître Saint-Louis
- at the entrance to the show venue

Please note

- these concessions are not available at the Fnac
- you may be asked for the documentary proof entitling you to a concession at the entrance to the show venues. Failure to present a documentary proof will result in the full price being charged.

Other information

Accessibility

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

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

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

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

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

Please read carefully

- The doors open 15 to 30 min before each show begins unless, for artistic or technical reasons, the audience may be seated later (example: if the artists are on stage when the spectators take their seats).
- The performances begin on time. If you arrive late, you will not be admitted and your ticket will not be refunded.
- 5 min before the show starts, unpaid seats will be put on sale and numbered seats are no longer guaranteed in the venues concerned.
- Children must have a ticket to be admitted to the venues.
- Tickets are non-refundable and non-exchangeable
- Venues with numbered seats: Cour d'honneur du Palais des papes, Cour du lycée Saint-Joseph, Opéra-théâtre (cat. I), Gymnase du Lycée Saint-Joseph.
- All other venues: no numbered seats.
- Light meals, snacks and beverages may be purchased at venues outside the city: Chartreuse de Villeneuve lez Avignon, Salle de Montfavet, Gymnase Gérard Philipe and salle de spectacle de Vedène.

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

Avignon Pass: to discover the city

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

For more information, please contact the Tourist Office: + 33 (0)4 32 74 32 74 or on www.ot-avignon.fr

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

This document has been published with the support of the European Commission (Culture Programme).

Texts: Antoine de Baecque, Jean-François Perrier, Christilla Vasserot. Translation: Eileen Powis