

AND...

YOUNG AUDIENCE SHOWS

Sadness and Joy in the Life of Giraffes, Thomas Quillardet
The Imperfect, Olivier Balazuc
It's a legend, Raphaël Cottin

THE WORKSHOPS OF THOUGHT

The (emancipating) power of stories / Scènes d'enfance - Assitej and The Maison du conte / July 14 at 11:00, Louis Pasteur Supramuros University site

CINEMATIC TERRITORIES

Cycle of films for children and animation workshops, July 10 to 23, Utopia-Manutention

NAVE OF IMAGES (screenings)

L'Institut Benjamenta by Bérangère Vantusso (2016) – With in particular P.-Y. Chapalain, July 8 at 14:30, Église des Célestins

THE YOUNG SPECTATOR'S GUIDE AND VISITS FOR THE FAMILIES
 starting on July 7 - Booking visitejeunesse@festival-avignon.com

TOUR DATES AFTER THE FESTIVAL

- October 18-20 2017, Canal Théâtre de Redon
- November 7-8, Scènes du Jura Scène nationale
- November 22-23, La Ferme du Buisson Scène nationale of Marne-la-Vallée
- November 28 to December 1st, Théâtre de Lorient
- December 6, Théâtre du Pays de Morlaix
- December 8 and 9, Théâtre du Champ au Roy, Guingamp
- December 14 and 15, La Maison du théâtre de Brest
- December 19 and 20, L'Archipel, Pôle d'action culturelle Fouesnant Les Glénan

WHERE ARE THE OGRES ?

Present day, in a major city. A woman lives alone with her daughter Hannah, who's refused to come out of her room for a while. Haunted by strange desires that make her uncomfortable and drive her away from others, the only person she can trust is one she's never met, but who understands her like a sister: Angelica. They spend entire days and night talking on the Internet. And during Angelica's unpredictable and sometimes seemingly-endless naps, Hannah sits there, staring at her screen, terrified her friend has forgotten her. Hannah's mother asks a doctor friend of hers for advice: how can she be sure that Hannah isn't talking to an artificial intelligence? Her daughter needs to do things, go out, have some fun... The owner of a nearby restaurant has invited a circus to perform, a perfect opportunity for Hannah to show she can be social... especially as the daughter of the owner is none other than Angelica, as she is about to discover. Once they've been brought to the countryside to finally meet in the flesh, the teenagers will share their secrets and reveal their respective nature... Pierre-Yves Chapalain, author and director, blends dream, magic, and virtual reality to explore the budding instincts of the two young girls. Will those turn out to be destructive or creative?

PIERRE-YVES CHAPALAIN

Pierre-Yves Chapalain is a writer and director with the company Le temps qu'il faut, founded in 2008. He directs his own texts, such as *La Fiancée de Barbe-Bleue* (Bluebeard's Fiancée), *La Brume du soir* (The Mist of the Night), *La Lettre* (The Letter), *Absinthe*, or *Outrages (L'Ornière du reflux)*. Artist associated with the Centre dramatique national in Besançon, then with the Scènes du Jura, Pierre-Yves Chapalain, working with or without puppets, strives to give a contemporary setting to traits that have always characterised humans, thus blurring the border between what's real and what's imaginary. Using the tools of the theatre, he creates meaning through sensation, images through words. *Where Are the Ogres?* is a play that will in the fall give birth to a smaller piece aimed at children age 5 and up, *Le Secret* (The Secret), conceived as a mirror image to be performed in smaller venues (like classrooms), halfway between ventriloquism and object theatre. Pierre-Yves Chapalain believes that children "can benefit from meeting someone who's going through the same things they are. To realise that you are unique but also share common traits with others can help you find your place in the world." Pierre-Yves Chapalain is also an actor and a faithful collaborator of directors such as Pierre Meunier, Joël Pommerat, or Bérangère Vantusso (with whom he co-signed the adaptation and interpretation of Robert Walser's *Institute Benjamenta* for the Festival d'Avignon last year).

***Où sont les ogres ?* by Pierre-Yves Chapalain, is published by Editions Les Solitaires intempestifs.**

71st
EDITION

In order to bring you this edition, over 1,750 people, artists, technicians, and organisational staff, have worked tirelessly and enthusiastically for months. More than half of them are state-subsidised freelance workers.



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INTERVIEW WITH PIERRE-YVES CHAPALAIN

You both wrote and directed this play. When starting rehearsals, is the text final, or is there a back-and-forth?

Pierre-Yves Chapalain: When we begin rehearsing, I try to have a text that's as close to its final version as possible, while giving myself the right to make changes as we work. We had a first series of rehearsals during which we talked a lot and which allowed me to see how certain elements worked, to try things on the stage. Then I went back to working on my own on the evolution of the play, on its structure, so as to be able to show the team a version of the text that built on our first intuitions, like the notion of instinctive knowledge. People no longer listen to their instinct because they keep being told that they should wait for the adults to explain things to them so they can understand. Yet Hannah's character acquires incredible knowledge through the transformation of her body, of her mind...; precisely thanks to her instinct.

What can you do when the discovery of your instincts aligns you with an unenviable tradition?

Here, as with many elements of the show, there are two different readings. Family stories about ogres are told by Angelica. She hasn't actually seen what she tells her about the character of ogres. Her father told her about it. So some in the audience will probably think that Angelica's father is something of a joker, a *bon vivant* with a boundless imagination who likes to tell his daughter stories; others, taking the story more literally, will think that she has quite the burden to bear: parents or grandparents who, could devour her little brother by accident. We're all made up of traces of stories, whether lived or made up, that influence our lives and our behaviours when they seem not to have anything to do with our personal destinies. The question of transforming our legacy is one that every person discovering him- or herself is familiar with: how to "make do" with those things within us?

The friendship between Hannah and Angelica, two young girls, is at the heart of your play. Would being alone, regardless of one's condition, be more frightening than the idea of being an ogre?

It's very important to be able to meet someone who's going through the same things you are. Realising that you're unique but still share common traits with someone else prevents you from turning yourself into a scapegoat, helps you find your place in the world. Those two girls will survive thanks to creativity. They create things together, and realise that they're capable of doing it on their own. It's important to have someone to tell you "Of course, you can create beautiful things from what you are." The father here opens the way to art, or at least to the condensation of urges into creation.

Unlike Angelica, Hannah doesn't know about the ogres in her family. What can she do with those awakening instincts she knows nothing about?

Hannah has no hint that would help her understand what's happening inside her. But even "normal" children don't know what's happening to them during

adolescence. Within the context of the story, since we're working with fairy tales tropes, those urges are the girls' legacy. What was a defect in the father or grandfather must be turned by the young women into a gift, or at least into a quality, a driving force. The urges we feel are a source of life. They bring us a lot of energy, of vitality. The question is how to appropriate one's new urges, how to work on them within a community, among others and not away from them, to turn them into something creative?

Do you have an answer to that question? How can we do that?

Well, you have to tackle them, to work, to make up stories, you can become a cook, for instance, like Angelica's father. He turned his dangerous urges into something that gives others pleasure, by becoming an artist in the kitchen. What about his daughter? She is already a great storyteller, she loves it, she might end up making it her job... I don't know. In any case, it's always useful to know how to tell a story, regardless of what you end up doing for a living. Everyone has those same urges. It's a part of our species; cruelty, what we call our basest instincts, we should all be wondering how to turn those into something positive and rewarding, how to exalt them. For instance, instead of going out and killing someone, you can write a detective story: it's much more interesting, and it allows you to get over it!

There's often something sympathetic about ogres. Are they more charming than other fairy tales "villains?"

It's true that the fear ogres inspire is always accompanied by pleasure. The thrill you feel when in the presence of an ogre often makes you laugh. Perhaps we don't take ogres seriously! There are many fairy tales in which you'll find an ogre, but very few that are based on their world. However, I often think that's it's a very modern figure. Neoliberalism has turned many of us into ogres. Companies devour one another, individual appetites seem ever-growing... It's not always a flaw: you often come across people and think, "This one will eat anything, he'll grab anything he sees, he's hungry". It can be fun to watch, because those are often very playful people. This ambiguity between cruelty and playfulness is what interests me, and what can lead to laughter if the ogre is willing to have fun with it.

Fairy tales are often closed worlds governed by their own rules. How do you open it up here to invite the audience in?

The natural separation between the stage and the rest of the theatre remains. But we do try to play as close to the audience as possible, to touch them as much as possible, even to come down and play among them. It's a simple question of freedom. The world we create is open, or at least porous. It is the world of a fairy tale because we use the genre's figures and tropes, but it is a modern story. There's no bubble on the stage, or if there is, it contains the whole room. The fairy tale might be a form of augmented reality.

Interview conducted by Marion Canelas and translated by Gaël Schmidt-Cléach