

## AND...

PRESS CONFERENCE with Daniel Jeanneteau,  
July 16 at 11:00, cour du Cloître Saint-Louis

### THOUGHT WORKSHOPS

*Discussions artists-spectators* with Daniel Jeanneteau  
July 18 at 16:30, site Louis Pasteur Supramuros - Avignon Université

### CONVERSATIONS À LA MAISON, LE FESTIVAL CÔTÉ LIVRE

*The Rest Will Be Familiar to You from Cinema* by Martin Crimp,  
encounter with the author, July 15 at 11:30, Maison Jean Vilar

## TOUR DATES AFTER THE FESTIVAL

- January 9 to February 1<sup>st</sup>, 2020, T2G - Théâtre de Gennevilliers  
Centre dramatique national
- February 7 to 15, Théâtre National de Strasbourg
- March 10 to 14, Théâtre du Nord  
Centre dramatique national Lille Tourcoing Hauts-de-France
- March 20 and 21, Théâtre de Lorient Centre dramatique national

## THE REST WILL BE FAMILIAR TO YOU FROM THE CINEMA

If Aeschylus wrote *Seven against Thebes*, if Euripides gave his own reading of it in *The Phoenician Women*, and if in *The Rest Will Be Familiar to You from Cinema*, British author Martin Crimp calls on the myth of a still alive Oedipus, it is because his incestuous succession calls to mind a world so insane that we have been trying to decipher it forever... Daniel Jeanneteau, fascinated by those repeated literary shifts which, much like tectonic plates, are constantly bending without ever breaking away from one another, wanted to contrast this war between brothers with a chorus of young women from Gennevilliers. In today's world, the director feels it necessary that the hero be a crowd who get to meet Jocasta, Antigone, Eteocles, and Polynices, those figures played by leading actors, to invite them to think about their destiny with funny and incongruous empathy. A choice addressed to the audience as well, invited to think about their future when faced with this city-character.

## DANIEL JEANNETEAU

After a career as a scenographer, **Daniel Jeanneteau** turned to directing in the 2000s, creating a world which favours perception and a unique exploration of the space of the stage, through texts both classic and contemporary (Jean Racine, August Strindberg, Sarah Kane, etc.). Since January 2017, he has been the director of the T2G in Gennevilliers. In 2008, he was invited by the Festival d'Avignon, along with Marie-Christine Soma, to create *Feux* in the gymnasium of the Lycée Aubanel.

## MARTIN CRIMP

A great voice of English theatre but also a writer of opera librettos since the 1980s, **Martin Crimp's** work explores the place of the individual in today's world with rough violence and humour. Several of his plays have been translated into French by Philippe Dijan and are published by L'Arche éditeur.

**73<sup>rd</sup>**  
EDITION

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

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

JULY 16 17 | 19 20 21 22  
GYMNASÉ DU LYCÉE AUBANEL

## INTERVIEW WITH DANIEL JEANNETEAU

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**Martin Crimp's play is a rewriting of Euripides' tragedy *The Phoenician Women*. Can you first talk to us a little about the original play?**

**Daniel Jeanneteau** : Martin Crimp actually follows in Euripides' footsteps, whose *Phoenician Women*, written in the 5th century B.C., is a reinterpretation of Aeschylus' *Seven Against Thebes*, written fifty years before. Euripides updates and reinvents one aspect of the myth by transforming it and shifting the point of view. Most notably, he introduces a shift in the play's geometry to make the Oedipus cycle echo his own time. Oedipus, who blinded himself when he discovered he'd married his mother and killed his father, still lives in Thebes, imprisoned by his sons. Invisible and omnipresent, he is like a "blind spot" in the play, while his sons Eteocles and Polynices tear each other apart to try and seize power. If Aeschylus wrote during a prosperous time in Athens, by the time Euripides wrote *The Phoenician Women* the city was stuck in the interminable Peloponnesian War. An imperialist war launched by Athens, it would lead to the downfall of the Attic civilisation. Euripides can no longer celebrate in his theatre the city and its values, as his predecessors did. He rejects this form of civicism affiliated with any form of dominant representation. In a very significant move, he uses the figure of the *stranger* to provide a number of different points of view and analyse, understand, question, and criticise the dominant order in a very subversive fashion.

**In what way does Martin Crimp's *The Rest Will Be Familiar to You From Cinema* belong to a tradition?**

There are some particularly daring changes in Euripides' version. Martin Crimp demonstrates the same courage, in our present context. Using an ancient matrix as a starting point to develop his own writing, he rewrites the play while keeping most of the structural elements of the original while managing to turn it into a contemporary object. Exactly like so many authors did before him, from the Roman period to Shakespeare and to our present day. Another important detail: Martin Crimp wrote his play based on the ancient Greek; he read and understood the text in its original version.

**Euripides' invention, used again by Martin Crimp, resides most notably in the chorus of young women who aren't actually from Thebes, and are just passing through...**

The main transformation Martin Crimp imposed on the Greek matrix is the way he put the multi-voiced and omnipresent character of the Chorus at the centre of the performance. Unlike in Greek tragedies, in which the Chorus watches from the side, in Crimp's play the Chorus leads the performance.

*The Phoenician women* are there right from the start, ask ironic questions to the audience, tell them absurd and impossible riddles. I think they do it to reach a different state of conscience, to escape from reality and fracture the usual chains of causality. Most of the time, they follow the codes of academic discourse: problem statements, reports, descriptions, etc. They're modern college students who borrow the forms of learned language to question the present, at first glance seriously but in a nonsensical way, with a deeply political and, it seems to me, poetic irony.

**Young women from Gennevilliers and the surrounding towns play those Phoenician women...**

When I read the play, I had a vision of those very young women asking questions of the previous generations, both mythical figures and the audience itself. It may be due to my arrival here in Gennevilliers, to the T2G, but I couldn't imagine anyone else in the role. Meeting them influenced the rest of the project in its entirety. The play intrigued them. They feel close to those Phoenician women who observe power and society with a critical and intelligent eye. They apprehend reality with their own personal and very sharp tools, and they're very observant. You only have to read the play by Martin Crimp, an author who dislikes long speeches and instead acts through his writing, for it to become clear: those young Phoenician women are alive. They're here, clothed according to our modern codes, summoning emblematic figures from the past. And they're holding them accountable.

**They embody an image of our modern world...**

Euripides' Phoenician women were originally Orientals, today they'd be Lebanese—for the ancient Greek, what they called *barbarians*. Deprived of their freedom and torn from their families, they were sent to Delphi to literally serve as offerings to the temple of Apollo. There's no a priori reason for them to be in Thebes; it's not their story. Euripides' genius idea was precisely to find in those strangers without rights or duties the most accurate point of view on the political situation in Thebes: as Phoenicians, they're descendants of Cadmus, the mythic founder of Thebes, himself from Tyre. As youthful ancestors of the people of Thebes, they observe the situation with irony and empathy. In Martin Crimp's play, the Chorus explains to the audience all the ins and outs of the story and, in the moment of the performance, creates the conditions for many events which their presence imbues with meaning. The dramatic status of the Chorus is in fact different from that of the mythic figures, with this permanent back-and-forth in Martin Crimp's writing between triviality and poetry.

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