

AND...

AT THE MAISON JEAN VILAR

A history of the Festival d'Avignon in 72 posters,
July 8 and 23 at 13:00, July 15 at 12:00

Reading of François Esperet's, July 9 to 11 at 11:00

A day with Jack Ralite, July 12

How's it going, world! with RFI, July 14 to 19 at 11:00

A lad's word by Nadjetta Boughalem,

July 21 at 18:00 and July 22 at 11:00 and 15:00

Actors' writings with Adami, July 22 and 23 at 18:00

Festival d'Avignon's bookshop, July 6-24 from 11:00 to 20:00

EXHIBITION

The Wanderer / The Lookouts by Claire Tabouret, July 7 to 24
from 11:00 to 19:00, église des Célestins and Collection Lambert

THE WORKSHOPS OF THOUGHT

Site Louis Pasteur Supramuros de l'Université d'Avignon

The legacy of great thinkers - Françoise Héritier, the truth seeker,
hosted by Laure Adler, July 7 at 12:00

The legacy of great thinkers - Simone Weil, the rebel,
hosted by Laure Adler, July 12 at 18:00

The Lessons of the University with Thomas Jolly, Julien Gosselin,
and Madeleine Louarn, hosted by Laure Adler, July 9 to 11 at 12:30

Live broadcasts with France Inter :

Le Mag de l'été, July 13 at 18:00

Le Masque et la Plume, July 14 at 14:30

AFTER THE FESTIVAL

The exhibition *I am all of you listening. Jeanne Moreau, a life of theatre* continues after the Festival at the Maison Jean Vilar from September 1st, 2018 to April 13, 2019.

I AM ALL OF YOU LISTENING JEANNE MOREAU, A LIFE OF THEATRE

What would theatre be without actors, without the risks they take every night, without their shamelessness and intelligence? The passion of the audience finds its source in the characters they play and, oddly, from the start of the Festival d'Avignon, in the beauty, striking look, and presence of Jeanne Moreau. *I am all of you listening* explores the career of a woman who lived the history of the Festival from 1947 to 2011, beside Jean Vilar or Étienne Daho, with the words of Henrich von Kleist or Alfred de Musset, and in roles as different as Nathalie or Célestine. Even in 2014, her image appeared in the Cour d'honneur with the band Têtes Raides. She who gave her dancer's gait to the figures she filled with incandescence... She who fascinated Marguerite Duras and Jean Genet, and continues even today to embody the ideal of a free and wilful woman...

Laure Adler, a professional spectator, leads us into the privacy of her dressing room where she finds her image, guided by bright photographs and by this so familiar voice, hoarse and tender, low and mischievous. A voice that slowly takes centre stage as her body fades away. A career in which appears the feminine and determined side of the Festival d'Avignon and of theatre at large.

JEANNE MOREAU

Jeanne Moreau began her career as an actress with Jean Vilar in the Cour d'honneur of the Palais des papes, alongside Gérard Philippe, in 1947. She wasn't yet 20. An avid reader who trained at the Conservatoire and a pensionnaire of the Comédie-française, she chose in 1951 to follow Vilar and the adventure of the TNP. Up until the end, parallel to her international career in cinema, she came back time and again to the theatre to defend Jean Genet, Heiner Müller, or Peter Handke.

*Books about Jeanne Moreau are on sale at the bookshop
in the Maison Jean Vilar.*

LAURE ADLER

Laure Adler is a writer, journalist, producer for Radio France, and Marguerite Duras's biographer. Her passion for theatre and free women informs her production for this commission.

72th
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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FESTIVAL D'AVIGNON 72^e

JULY 6-24 | MAISON JEAN VILAR

INTERVIEW WITH LAURE ADLER

Jeanne Moreau is a film icon. Why this exhibition about her “life of theatre”?

Laure Adler: That's precisely our ambition for this exhibition at the Maison Jean Vilar: to make people realise that Jeanne Moreau spent part of her life on the stage. She began her career at age 19 in the theatre and ended her journey as an actress there as well. And, in that life, the Festival d'Avignon played a central part. Nathalie Cabrera, the director of the Maison Jean Vilar and the instigator of this exhibition, had the wonderful idea to pay homage to that major personality of 20th-century culture and art, an icon famous not only in France but throughout the world, by focusing in this exhibition on theatre. What did it represent for her? Why did she love the theatre, the texts, playwrights and directors so much? It was the theatre that led her to cinema. Cinema made her immortal, her roles and the directors she worked with turned her into an icon, but it was the theatre that was her model for life and instilled in her her work ethics.

Why did she choose Jean Vilar's Théâtre national populaire instead of becoming a *sociétaire* of the Comédie-Française?

She gave up on the Comédie-Française to follow Jean Vilar and work with Gérard Philipe. Without hesitation, like one would turn a page: one can only imagine what morals and what respect for the theatre led her to that choice, to turning her back on a guaranteed and glorious career when she was only 20... Every day I discover new aspects of her personality; I thought I knew her well because I was lucky enough to meet her and talk with her many times, but the documents we collected show how much the theatre was very much the spine of her entire existence, a real way of life. That's what we want to show in this exhibition, to make the public aware of it.

Would you say that her career, the texts, playwrights, and directors she chose, but also her independence and her freedom, implicitly tell the story of the Festival d'Avignon?

I wouldn't say that. I think she left her mark on the beginning of the Festival along with Gérard Philipe in the Cour d'honneur, during the very first art week in Avignon. She was there at the beginning. She would come back to the Festival d'Avignon afterwards, but for various reasons, almost accidentally, because of the directors she worked with. But what is indeed troubling is that she chose to end her career in Avignon. Notably, in her final years, she let go of her status as an actress to become what I think she knew how to be perfectly, that is, a wonderful reader and transmitter of dramatic texts. But she isn't identified with the history of the Festival d'Avignon. She's there at the beginning, she's there at the end.

What mattered to Jeanne Moreau? You mentioned the directors she chose to work with, but didn't she also choose texts or roles?

She dreamt of *Phèdre*, she thought of herself as a tragedian, she would have liked to perform more tragic roles... But those choices belong to directors—it's important to highlight the central part actors played at the Festival d'Avignon,

right from the very beginning. So the directors she worked with determined her choices, since she of course followed Jean Vilar, accompanied Jean Cocteau, then worked with Peter Brook and Orson Welles, still on the stage. Then for a while she worked in boulevard theatre, before coming back to her love for public theatre, working with Klaus Michael Grüber on *Le Récit de la servante Zerline* (*The Story of the Servant Zerlina*), with Antoine Vitez on *La Celestina*, then with Sami Frey, Amos Gitai, and Etienne Daho. And she turned herself into a transmitter of texts like Jean Genet's or Heiner Müller's. What's remarkable is that the older she got, the more risks she took.

How will the exhibition's scenography mirror her career? Will her voice play an important part?

Jeanne Moreau's voice is at the heart of this project. It's her extraordinary voice that serves as the governing principle of the exhibition. I just finished a story based on all the interviews she gave about theatre on the radio and on television, and it will be played simultaneously in all the rooms of the Maison Jean Vilar. We'll also hear her voice in her songs, which she wrote herself: she's a singer in the full sense of the word, a songwriter and composer, and so we'll hear all her voices: in interviews, as an actress, and as a singer.

Her voice as the structure of the scenography?

It's both the starting point and the general structure. With Nathalie Crinière, the scenographer for the exhibition, we created sequences, and a sort of double dramatic journey, from her dressing room to the stage, from the early years to her last readings. With of course archival footage, over a hundred beautiful photographs, and some of the objects that surrounded her. You'll enter the exhibition through her dressing room; by the way, there's a sequence set inside a jukebox where one can listen to her songs, not only those we've all known all our life but also some more personal ones, since she wrote songs in which she talks about herself a lot, in an autobiographical manner, which aren't well-known at all and which will allow us to shine a light on her personality.

You knew Jeanne Moreau. What would you particularly want to share with the public, so that they can understand her fully?

What I'd like to share with the public regardless of age, generation, or social class, is that she was a very free person who never accepted conventions. Jeanne Moreau always lived her life the way she wanted, she had a high sense of freedom, for which she paid a rather high price. Because she wanted to be free and accomplish what she wanted to accomplish, both as an artist and as a woman, she never became as famous as Brigitte Bardot, for instance, or as well-regarded as Catherine Deneuve. She remained on the margins, artistically speaking, because she made very rigorous choices, in terms of directors, both in cinema and theatre. That's why she's so important if you want to understand art and culture: she embraced every aspect of it, she was a fighter, a soldier of culture. With no regard for conventions, free and independent in both her artistic choices and her personal life.

Interview conducted by Dominique Marçon and translated by Gaël Schmidt-Cléach