

AND...

PRESS CONFERENCE with Pascal Rambert,
July 5 at 11h, cour du Cloître Saint-Louis

ELECTRONIC GLASSES   

Personalised service of French and English surtitles from July 4 to 12

Other shows with personalised surtitles on electronic glasses :

Love Triumphant (French and English),

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

We, Europe, Feast of the peoples (English et Polish),

Teahouse (English)

PEDAGOGICAL FILE

Pièce (dé)montée produced by Canopé, available on festival-avignon.com

SHOW LIVE BROADCAST

July 6 at 22:20 on France 5 and *simulcasted* on France.tv

THOUGHT WORKSHOPS with Pascal Rambert,

Site Louis Pasteur Supramuros - Avignon Université

Discussions artists-spectators July 8 at 16:30

The Triumph of emotions July 11 at 14:30

CONVERSATIONS À LA MAISON, LE FESTIVAL CÔTÉ LIVRE

Encounter with Pascal Rambert, July 12 at 11:30, Maison Jean Vilar

FAITH AND CULTURE ENCOUNTER with Pascal Rambert,

July 9 at 11:00, Chapelle de l'Oratoire

TOUR DATES AFTER THE FESTIVAL

- September 26 to October 5, 2019, Théâtre national de Bretagne, Rennes
- November 15 to 24, Théâtre national de Strasbourg
- December 6 to 22, Théâtre des Bouffes du Nord, Paris
- January 7 to 10, 2020, Bonlieu Scène nationale d'Annecy
- January 15 to 17, La Comédie de Clermont-Ferrant
- January 24 to February 1st, Les Gémeaux Scène nationale, Sceaux
- February 5 and 6, Le Phénix Scène nationale de Valenciennes
- February 12 to 19, Célestins - Théâtre de Lyon
- February 21 to 23, VIE Festival, Théâtre Arena del Sole, Bologna (Italy)

73rd

EDITION

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

FESTIVAL-AVIGNON.COM



#FDA19

ARCHITECTURE

"Hope, fortunately, can't see the future..."

In *Architecture*, 20th-century Europe, traumatised by war and nationalism, serves as the backdrop to this epic written directly on the bodies and voices of exceptional actors. Gathered for the first time on a single stage, they play the different members of a family of artists, philosophers, and composers who cannot prevent the fall of their world. Their thoughts seem petrified by what they sense the future holds. Even faced with imminent horror, they can't unite to change the course of time. Writer and director Pascal Rambert wonders: *"If they couldn't prevent bloodshed, how can we at a time like ours, with so few collective weapons?"* As for his heroes, they tear each other apart—as is often the case in his plays, with their powerful and very physical language—and can neither flee nor fight, *"gripped by fear."*

PASCAL RAMBERT

Ever since *The Parisians* (1989), **Pascal Rambert's** plays have regularly been performed at the Festival d'Avignon. A writer and director, his theatre explores our time, using the intimate language of love, desire, and the body. Director of the T2G-Théâtre de Gennevilliers from 2007 to 2016, he now travels the world to present his plays and to write and create new works for the artists he meets. His texts have been translated and adapted by many directors in France and abroad.

Architecture by Pascal Rambert, published by Les Solitaires
intempestifs, is on sale at the bookshop in the Maison Jean Vilar.

FESTIVAL D'AVIGNON 73RD

JULY 4 5 6 | 8 9 10 11 12 13
COUR D'HONNEUR DU PALAIS DES PAPES

INTERVIEW WITH PASCAL RAMBERT

Architecture: a text and a play for great actors you're bringing together onstage for the first time...

Pascal Rambert : The cast does feature many great actors with whom I've been lucky to work throughout the last ten years, and whom I wanted to bring together on a single stage. This cast, it's most importantly time between people, between shows. It's also a reunion. A reunion because, every few years, I write something for one of them. And all of them know each other. Behind this cast, there are deep, invisible ramifications, and a desire to work together. In a way, it's the frame of a play I've been thinking about since 2014.

The subject of the play—the rise of nationalism—was already at the heart of a show of yours that played in Avignon in 1989: *Les Parisiens ou l'Été de la mémoire des abeilles* (*The Parisians, or the Summer of the Memory of Bees*). Why did you choose to continue working on this subject, here and now?

I'm not an alarmist, but the world as it is evolving surprises me but doesn't exactly fill me with enthusiasm. The way I see it, the power of democracy is crumbling. I'm not talking about what you can read in the press. I'm talking about what I'm seeing in the countries where I live or travel. During my travels, I write texts I then direct with actors who live in diverse and difficult political contexts. In China or Egypt, for instance, my texts are censored. But I think it's important to work there, to meet young artists. It creates a dialogue, it helps to get things moving. I'm convinced that artistic works can help transform both things and people. *Architecture* is as much about the power of nationalism and its capacity to upset a country and the lives of its inhabitants as it is about art and the necessity to always keep going. So I keep going.

Your protagonists, whom we follow for thirty years in Germany, Austria, Trieste, Zagreb, or Bratislava... they're Europe.

The idea of the passage of time is a key part of the play, which opens with the beginning of artistic modernity in the Vienna of 1908 and closes with the Anschluss. It serves as a framework to the story of this family. Marie-Sophie Ferdane plays the part of an artist whose second husband is Jacques Weber, an authority on Viennese architecture and a champion of classicism. He has two daughters, Anne Brochet and Emmanuelle Béart, respectively married to Laurent Poitrenaux and Arthur Nauzyciel, and two sons, Denis Podalydès and Stanislas Nordey. All the men are composers, architects, philosophers, writers, scientists. All the women are philosophers, writers, actresses, painters. They've all dedicated their lives to thought and beauty, to what makes Man greater than he is. We observe this family, ruled by a mad and violent father, in an extremely harsh environment, and their inability to stand together against the rise of National Socialism. Instead of working together, they get lost in all sorts of internal wars. This division reflects their disagreements when faced with the looming threat of Nazism.

Since they can't unite, nothing happens. They're paralysed by dread at the sight of something they couldn't imagine. They're like stupefied. The play is about an inner journey, and we observe the reaction of those people who are always moving but, in the end, forever immobile. They're gripped by fear, petrified by what's happening. They'll all die violent deaths. At war, jumping out a window, killed by their own father, of madness, of hunger, of grief, in trains or in the camps...

Despite their mastery of the world, of language, of philosophy, of literature, of the image and of science, they can't prevent the rise of horror... Those characters exist in a time that's very similar to ours, although I think we're not as well-equipped—at least collectively—to deal with a new tragedy today. To write *Architecture*, I also drew inspiration from great Viennese figures, and particularly Ludwig Wittgenstein. This philosopher said that "*everyday language is a part of the human organism and is no less complicated than it.*" As a writer, I can't not talk about language. The subject of the play is but a guide. Here, I explore what happens to language when it's become a tool for the crushing and anguish of an entire continent. How does language help us and deceive us? *Architecture* is about the trajectory of language turned into a lie that destroys bodies. All the characters in the play die of the absence of language.

How did you write this collective score, in which women play a key part?

I write for actors, for their energy, their tessitura, their physical relationship to the space around them. The play can only exist through those sounds. That's why I don't write novels, because I always write for bodies, like a choreographer. The way I see it, a work is above all an organisation of the tensions of energy. I wondered how to harmoniously bring together their respective ways of speaking, sharp for Stanislas Nordey, round, dark, and soft for Emmanuelle Béart, deep for Jacques Weber, all in arabesques for Laurent Poitrenaux, mineral for Arthur Nauzyciel, full of colours for Marie-Sophie Ferdane, or highly malleable for Denis Podalydès... I built sentences with all their nuances. My writing is naturally lush, but this time I made it more direct and colder. The protagonists can be violent in their exchanges because they say what they have to say, they express their anxieties, their terror, their understanding of their own looming end. Women play an important part because at the time the play takes place, they're thinking about their place in society, their relationships with others, about new ways of living as a community, closer to nature... Our modern concerns about ecology, emancipation, and ethology were born then, thanks in large part to those women. Parallel to that, there's also the relationship to the other, desire, the attention paid to language, the exploration of beauty. But those are woven together and crushed by the main subject, the rise of nationalism.

The play is called *Architecture*. And you're directing it in a central, highly symbolic space: the Cour d'honneur of the Palais des papes.

I'd already written part of the play when the Festival d'Avignon offered me the Cour d'honneur. My plays are written for specific actors, locations, and countries. And the Cour d'honneur is a special place, it's unique. I saw important shows there, shows which played a key part in my training as an artist, such as Pina Bausch's *Nelken*. I've done things there. I've dreamt about it. So I went back and changed some things for the word of the play to be tailored to that unique space. I can say that the place changed the language of the play. I had to find a certain form of verbal power, to think about how the words would be projected. But what's most fascinating about the Cour d'honneur is the audience. It's a very diverse audience you never see anywhere else, and which is at once close and far. This specific context creates expectations I tried to meet by addressing the play to everyone, by working on my writing with everyone in mind, for everyone, all while remaining myself and hoping that everyone would find his or her own play in it.

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Interview conducted by Francis Cossu and translated by Gaël Schmidt-Cléach