

AND...

PRESS CONFERENCE

with Christiane Jatahy, July 5 at 11:00, cour du Cloître Saint-Louis

CINEMATIC TERRITORIES

Utopia.doc by Christiane Jatahy, encounter with the director,

July 11 at 11:00, Utopia-Manutention cinema

SURTITLES 

Onscreen surtitles in French and English

TOUR DATES AFTER THE FESTIVAL

- September 19 to 21, 2019, Ruhrtriennale (Germany)
- October 1st to 12, Théâtre national Wallonie-Bruxelles (Belgium)
- November 1^{er} to 17, Le Centquatre-Paris
- November 22 and 23, Festival Temporada Alta, Gérone (Spain)
- December 4 to 6, Le Maillon Théâtre de Strasbourg Scène européenne
- February 6 and 7, 2020, La Comédie de Saint-Étienne
- March 17 to 22, La Comédie de Genève (Switzerland)
- March 26 to 28, Théâtre populaire roman, La Chaux-de-Fonds (Switzerland)
- April 1st to 4, Centre dramatique national Besançon Franche-Comté
- June 17 to 21, São Luiz Teatro Municipal, Lisbonne (Portugal)
- June 26 and 27, Teatro Nacional São João, Porto (Portugal)
- March, 2021, Riksteatern, Norsborg (Sweden)

THE LINGERING NOW - OUR ODYSSEY II
O AGORA QUE DEMORA

"I went looking for actual Ulysses, who could talk about their lives in exile, echoing the adventures and emotions experienced by Homer's Ulysses." Through the prism of her camera, Christiane Jatahy wants to tell the story of modern exiles, forced by pain not to remember their past and prevented by their trials from thinking about tomorrow. Led from Palestine to Lebanon and from Greece to South Africa by a 3,000-year-old fiction, the Brazilian director wanted to end her journey in the Amazon rainforest, to film a land scarred by political struggle and environmental violence. In *The Linging Now - Our Odyssey II*, the second part of a work she began with *Ithaca - Our Odyssey I*, the audience is immersed in the fiction. Halfway between theatre and cinema, the show invites the audience, without their realising it, to weave the threads of the present, the threads of the world.

CHRISTIANE JATAHY

A dramatist with a degree in philosophy as well as a filmmaker and director, **Christiane Jatahy** grew up in Rio. Halfway between the stage and the image, her shows are like machines which explore the relationship between the actor and the audience, the border between fiction and documentary. She created *Julia* (adapted from Strindberg) in 2011, *What if they went to Moscow?*, a sequel to Chekhov's *Three Sisters*, in 2014, and *The Walking Forest* (based on Shakespeare's *Macbeth*) in 2015. In 2017, she adapted Jean Renoir's *The Rules of the Game* at the Comédie-Française. The diptych *Our Odyssey* began in 2018 with *Ithaca*. *The Linging Now - Our Odyssey II* is her first creation at the Festival d'Avignon.

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.

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GYMNASE DU LYCÉE AUBANEL

INTERVIEW WITH CHRISTIANE JATAHY

***The Lingerin Now* is the second part of your *Our Odyssey* diptych...**

Christiane Jatahy : *The Lingerin Now* is, more precisely, its second act. In the first act, *Ithaca*, we used a traverse stage, the audience could move around to see first Ulysses' point of view, then Penelope's. I'd introduced a dose of reality into the fiction by supplementing Homer's text with the stories of refugees who'd told me about their crossing the sea towards Europe. In this first part, it was more about the arrival to Ithaca than about Ulysses' journey. The show ended on an image of the sea, and the introduction of cinema into the show. With *The Lingerin Now*, the structure is different; film now has the upper hand, it's become the raw material of the project. It's no longer about bringing reality into a fictional story, but to immerse stories in a lived experience, a truth. We went to five different places in the world to meet people who are going through an odyssey every day: actors in exile, refugees in countries such as Palestine, Lebanon, Greece, South Africa... And for the last part of the show, we went back to Brazil, and I wrote a script based on Homer's poems. A script reminiscent of a relay race at the Olympics, in which the "passing of the baton" would be the material of the film itself, running from country to country. I wanted to meet as many Ulysses and Penelopes as possible, those people who had to leave their country to try to rebuild a feeling of belonging somewhere else. Even if it's always the feeling of being stuck between two countries that remains, experienced like a place with its own borders, in which the past is no longer accessible and the future is out of reach. People stuck in a present so omnipresent that it overflows. It's a place of waiting that isn't static, because everything moves in a circular fashion, as in limbo.

You've decided to go on an Odyssey yourself to direct this film.

I wanted to meet people who are really subjected to it and do so in several steps, focusing on several places. Every step of the way, I wondered what we might be able to do to change, be it the situation, ourselves, or even the world. There often are barriers that can't be brought down so easily, which prevent people from feeling like they're home or from building a new home, a family, a future. For some people who find themselves in exile, or in countries at war, only the present exists, the past is already too far or almost destroyed, and the future is unimaginable. All that remains is the time of waiting. It's like that in Palestine, or in any occupied country, for Syrian war refugees, stuck in a non-place, on a border. There's a desire, a will to go somewhere, but it's impossible. It's a little like the situation Ulysses experiences for ten years on his odyssey, this feeling that the end of his journey is forever being delayed, made impossible by what's most often outside forces.

There's always in my work a research on metalanguage, which is why in this film, which travels from continent to continent, I went looking for actual Ulysses who could tell me about their lives in exile, echoing the trials and emotions experienced by Homer's Ulysses. The construction of the film is always visible, it connects the circularity of the fictional theme and the continuity of the real story. The fiction I created is always mixing with the reality of the actors we met in Palestine, Lebanon, Greece, and South Africa. We used three actors from each country, always with two Ulysses and one Penelope. Ulysses and Penelope are both characters in exile, on a quest, I don't want to create differences based on gender. Penelope isn't the one who waits, she's also experiencing the crossing of the seas, of the borders.

What is there to see on the stage, then?

Just like in a cinema, the film has already begun when the audience enters. But unlike in *The Walking Forest*, in which the spectators didn't know where to sit while I created a film from behind a one-way window, here I'm sitting at a table onstage, editing the film live, in full view of the audience. A different film is built every night with the audience in the present of the show, and is superposed on the story of the film that was previously created and is being projected onto a screen. At first, the show seems to take place on a traditional proscenium stage: the audience sits down and the events of the show start happening onstage, only to move slowly towards the seats, where they realise performers, musicians, and technicians are sitting. The performance happens as close as possible to the audience, different spaces mix without there being any spatial shift—geographic and temporal spaces, but also those gaps between fiction and reality. Everything that happens inside the theatre combines to form like a chorus responding to the film, inserts itself into it to change its trajectory slightly. I left in pauses during which unexpected events and accidents, however minor, can happen. The film is the metaphor of the open window which opens onto the space of the theatre; the present of the theatre enters to join the past of the creation of the film. We're always creating a film: there's the film of the past about the present (the current situation) of people, and the film that's being created live onstage in Avignon, which invades the film of the past. That's why the play is called *The Lingerin Now*. Here the theatre overflows into the film, and not the other way around, in order for all of us to build this odyssey together. Everything we go through serves the story of the Odyssey, the fiction remains omnipresent in our present, like a moment of celebration that would bring together those two moments, the moment of theatre which meets the moment of cinema, like reversed 3D technology. Every day, we'll send the new rushes to cultural centres in Palestine, Lebanon, etc., so that this dialogue never ends.

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Interview conducted by Moira Dalant and translated by Gaël Schmidt-Cléach