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Clôture de l'amour FRANCE - THEATRE

***Text, conception, direction Pascal Rambert
With Audrey Bonnet and Stanislas Nordey***

*Creation during the Avignon Festival 2011
from 17th to 24th of July 2011*

*At the Théâtre de Gennevilliers
from 30th of September to 22nd of October 2011*

T2G Théâtre de Gennevilliers. Fondateur : Bernard Sobel. Direction: Pascal Rambert
Centre Dramatique National de Création Contemporaine.
41 avenue des Grésillons, 92230 Gennevilliers. Métro Gabriel Péri [13]
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Clôture de l'amour

Playing time : 2 hours

Text, conception, direction **Pascal Rambert**

With **Audrey Bonnet** and **Stanislas Nordey**

Set design **Daniel Jeanneteau**

Costume **La Bourette**

Music Arrangement **Alexandre Meyer** from the song Happe (Alain Bashung - Jean Fauque), with the approval of Barclay/Universal© edition, sung by **children choir of the Edgar Varèse music conservatoire of Genevilliers**

Light design **Pascal Rambert** et **Jean-François Besnard**

Assistant **Thomas Bouvet**

Production Théâtre de Genevilliers Centre Dramatique National de Création Contemporaine

Coproduction Festival d'Avignon / Théâtre du Nord

With the support of the Ile-de-France regional council, the city of Genevilliers, and the cultural services of the city of Genevilliers

With the support of Caisse des Dépôts, Prisma Presse company, La Poste foundation and the Crédit Mutuel pour la Lecture Foundation



GROUPE PRISMA PRESSE



Théâtre de Genevilliers is subsidized by the Cultural and Communication government department, the city of Genevilliers and the Hauts-de-Seine general council.



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Clôture de l'amour

Statement of intent

I write *Clôture de l'amour* for Stanislas Nordey and Audrey Bonnet. It is Stanislas Nordey who talked to me about it first ; He said "I would like to be in one of your plays some day" ; I said "OK ; I am thinking of a separation, a hard one between a man, your age, and a woman, your age as well". I said I wanted the girl to be Audrey Bonnet. He answered "I like her very much". Then I said : "let's ask Audrey "she said "yes". I write for Stanislas Nordey. I write for him, for his personal way to project words. For the precise articulation of the French language. This unique gift he has to transform language into a full respiration of the body. The body breathes with Stanislas Nordey. Every single word from first to last letter becomes a world of its own. A whole and complete world. His words are knives-glistening blades ready for use; triggered; armed; carefully ordered ; ready to come out at the right moment. Words in order : in their first, secondary and tertiary aspects. With bare frontal objectivity ; there, just out of the mouth ; born by the nervous and dry power of the body ; the body is dry ; wicked ; the mouth is mobile, unsatisfied, sour; the eyes follow some kind of endless panick. Astonishment. One hand, then both hands express and extend the idea. They come out of the body as if they were reluctant philacteries, cold first and then suddenly burning hot, as if set ablaze. The body is the holder. The whole body holds the speech; indeed the body itself is language. Never is diction brought to perfection ; never ; It is obvious: hands, mouth, eyes, legs -this hard ballet- come out tentatively, draw back, appear again, disappear once more, come back(never in a slow sliding movement) they push forward, far out there(to the far end of the stage)to the ground-mostly to the ground- then up there... scolding, irritating and repeating over and over (never retreating, never). Here we are, there is the meaning ; there it is. In front of us, we have followed the meaning from the inside of Stanislas Nordey's body(it was in the mouth, in the hands, we had seen it in the legs, the chest) now the meaning has come out of the body to stand there just in front of us. Material. Not funny. Crude". Here, catch the meaning, it is real, blunt, catch it, it is massive weapon ; and as it breaks up, it will conveniently damage the head.

This is what I write for. For Stanisla's ability to do this.

I write for Audrey Bonnet. She, well, her character, has remained silent for half an hour, listening to Stanislas Nordey explaining with his hands, his mouth and chest why he is leaving her (closure of love) and now she takes a deep breath and she answers back. I write for Audrey. And it is very different from the way I write for Stanislas. I write for Audrey's body, for this slender delicately curving body which is listening silently. Audrey is listening. I write for this listening spell and then for this slender body which has kept silent and now starts speaking. The medium low-pitched voice utters hard, blunt words. Sometimes the voice unexpectedly rises up to high tones and suddenly drops into the depths in a second ; she is listening again. Silence. The body is waiting. It is breathing. It has been breathing since the start, for sure. But it is waiting. Audrey's body knows better than anyone else how to create silence, how to question silently : "So what?" and it can also look super active in absolute stillness. Almost stupid looking. I am here. I am (through my silence) filling your space. I am waiting. And then I carry on. The words are round. Flat. The words are flat and thorny. Sometimes lying completely abandoned in front of her because uncertainty has penetrated the meaning. The meaning has been invaded by doubt. The meaning of the words uttered has to be checked. Words are like dead fish on a stall, whose freshness has to be checked through eye examination. Meaning? Are you here, alive? What is the other side of the coin?

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And what is the right side ? Hello??? Where does it all start? Where does it go? All this is present in Audrey Bonnet's game: incredulity, dismay. She listens to the crude, downright, material, hurting speech and she says: "oh, really? Is that so? And the fight starts again, it goes on and on, Audrey Bonnet , the motionless fighter, catching the direct, crud, metallic, unpleasant words , catching them and examining them as if they were dead fish, to see if they are real living words and if love is undoubtedly dead.

Pascal Rambert, paris, april 2010

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Clôture de l'amour

By Tanguy Viel

A couple put an end to their love through two monologues which bring out their deepest thoughts, two long sentences which cannot bear any interruption. The purpose is for them to settle old accounts while asserting their physical presence in the midst of the most ruthless language attacks.

Of course 'Closure of love' is the end of a story, it is about a separation, the separation of a couple trying to put an end to something : their common story first, and one they would like to close up forever. They are animated by anger and the urgent necessity to split up . But *Closure of love* could also be a beginning, as closing also means enclosing, enclosing here the space dedicated to the soul, the space which defines the individual as a flesh and bone territory to defend, a definitely organic and even choreographic language, in which Audrey and Stan, the two characters who stand on the edge of the stage, build a barbed wire railing of words between them, repeating over and over in an obsessional manner expressions which seem to swirl up inside their bodies. Two soliloquies which could not interrupt each other , two separate word streams which wouldn't stop but for the sudden irruption of the children.' Should I go further deep into my feelings, I would describe it as a dance play.' Pascal Rambert says. A mental dance somehow, which brings to light the invisible movement of the soul and nerves on stage. Besides, it may be true that the bodies do not really move, and yet one leaves the theatre feeling that this is what they have been doing all along, moving and fighting an inner battle, but a battle revealed to the spectator through his own projection ability- an almost holographic ability, the ability to build up movement out of speech, yes, pure language, as if the scene were not intended for anything else than this virtuality and with no more substance than the substance we put in it.

Tanguy Viel

Clôture de l'amour

Interview by Pascal Rambert

In 2005 you wrote and directed *Le début de l'amour*, is there a link between this play and your new creation, *Clôture de l'amour*, presented this year in the Festival of Avignon?

PR: It is not the same kind of text or writing at all. The only link between the two plays is the actress who plays the female parts in both : Audrey Bonnet. *Clôture de l'amour* tackles the subject of separation, which is interesting both for the actors and the author in a drama play. The subject is not new to me since I have already attempted to grasp it in several plays, particularly in *Les parisiens*. As years go by, I get the strange feeling that I am digging up something which has already been written. If I give a general look at the plays I have published over a period of thirty years, I get the impression that there is a general scheme which gives them unity, but that, strangely enough, they come out in a different order, in an aleatory manner. For instance, *Clôture de l'amour* is an offspring from a scene which appears in another of my plays, *John and Mary*, which I directed in Nanterre –Amandiers in 1992 and which was played by Dominique Reymond and André Marcon. I probably have a special taste for separation scenes, since I turned it into a short film, *Car Wash*, a sequence shot which develops the same theme. In 2008, I created a dance play for the Montpellier dance Festival, entitled *Libido sciendi* forbidden to under eighteens, which featured a boy and a girl making love. So, there is a link between all this, a link weaving some fabric, composing a territory, and which, as years go by, creates a landscape or a personal alphabet whose letters come up at random. This link pervades all my theatre and dance plays, creations which somehow do not really belong to me, I have not built them up, but they obviously belong to my personal scope. Indeed, a look at the titles of my plays or short films brings up to light the fact that they all deal with a 'moment', with a beginning, a middle and an end. *Clôture de l'amour* could be entitled 'separation', had I not a special fondness for the word 'clôture'.

In an interview given when you created *Le début de l'amour*, you said you have no imagination and that you only like the real world . Are you still in the real world with *Clôture de l'amour* ?

Today it is true that my work is inspired by elements from the real world because I am a great ' listener'. My apartment is located on the first floor of a building and very often, when the windows are open, I listen to what the passersby say as they walk past. At that moment I become a soundman ; and in there are often splitting scenes, scenes that I have myself gone through three or four times as an individual. However, in this new play, I don't feel autobiographically involved as was clearly the case in *Début de l'amour*. It was then clearly stated and acknowledged. This time I have written the story of two artists (without mentioning their fields of activities), and for two very different actors, with different natures; I asked them if they would mind keeping their forenames in the play, and they agreed; This story, which takes place in a torture room in which the weapons are words, is a fictional construction built on memories of what I have heard, seen and lived and linked together. The play is about reality, but not about a real personal story. What I wanted to describe was the idea of separation, not one of my separations

The characters in *Clôture de l'amour* are artists. The action is set in a rehearsal room. Are they necessarily actors?

No, not necessarily. They talk about their artistic job in a general manner. They may be singers or dancers. One can interpret it the way one wants: The writing is broad enough to allow all possible interpretations. They are artists because I like to talk about my vision of drama, my passion for the drama art ; I admit that they may not be shared by everyone.

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Why precisely have you chosen Audrey Bonnet and Stanislas Nordey ?

Simply because they embody to perfection what I believe to be the actor's art and for the deep emotion they arouse in me when I see them play or when I direct them. The first time I made them read the text I had written, they grasped it perfectly, there was an absolute adequacy between what I had written and the way they read it. From their body expression to their penetrating capture of words, everything felt right.

It is the first time you have chosen a realistic setting. Why?

Because I wanted a torture room, a closed place, the sort you can find in a theatre ; a closed place, but not an hermetic one, like for instance a rehearsal room or an artist's dressing room. Daniel Jeanneteau has imagined a larger public space, which happens to turn private due to the kind of action and story which takes place in it. His scenographic work fits perfectly with what I write and what I want to be heard on stage.

Have you got the feeling that you write differently the great plays with many characters and the more intimistic ones, soliloquies or duos?

I feel that all my creations belong to the same work in process. Naturally, there may be some punctual difference, but it doesn't matter to me. My concern is always art in general and not only drama which may be conceived in a rather reductive acception. In Gennevilliers, as director of the National Theater Center, I invite artists rather than stage directors. They are people who build up their shows from beginning to end; they are living people who invent new things. Yet, my shows are certainly different from one another because I have changed turning to a different use of the stage and a different way to act on stage ; the place of the actor's bobies, the way I use the lights or the sound, all this has changed the role of the text as I used to conceive it, when I was still related to the very classical theatre for which, in France, text is at the core of the play. My travels and encounters have lead me to turn away from the central position of the text. With Clôture de l'amour, I have tried to write a text which is an attempt to reproduce, somehow, the meanders of the brain. Thinking is not a linear activity, and things are lost in the process. It is rather difficult to write and to set up, much more than an artifact of thought, of language, which thinks it has solved these questions of construction. What matters is the language escaping, repeating itself, the language which tells the violence of splitting, to which almost all of us are confronted one day or another.

You talk about the growing importance of body and movement in your recent plays ; Are they given special treatment in Clôture de l'amour ?

Of course, and I can even say that this play is as much a choreography as a drama play. It may sound paradoxical, but everything is organized to show how words start from a place to reach and hit the body of the opposing partner. The whole text is about falling and rising to one's feet again. We start from time sequences, which means that Stanislas delivers all his text to Audrey and she tries to understand what impact these words have on her. I shall not be able to tell her: "Stanislas says that to you, you must react this way". I must simply urge her to listen, to seize the effect the words have on her so that she may be able to express them physically. So there is indeed a dialogue in this play, but it is not played in a classical drama form;

How is this dialogue different ?

I simply extended it. A dialogue is generally built on a question-answer game. So, there is indeed a dialogue, but it consists of two soliloquies answering each other. Moreover, it has been impossible for me to put any punctuation in it: I am sure it will spring from the personal work of the actors, who will become co-authors of my text. I do not want to reduce the scope of possible meanings, I want to leave it open. This is not new for me, I already did it when I wrote a soliloquy for Charles Berling, De mes propres mains (with my own hands).

I look for an organic relation with the language which is a living material under whatever form I may imagine it. I am looking for a theatrically poetic language, for the spoken word.

Does it change your relation to stage direction?

Naturally, because I do not give many directions. I set up rather conceptual frames and then I listen to the actors. One can imagine that, like in a bullfight where each in turn would play the bull or torero, there will be little psychology and strong frontal opposition, between Stanislas and Audrey. I could compare it to a champ contre champ in a film, a process I never use in my films. This frontal relation will oblige me to pay special attention to the bodies, because in a fight, the positions of bodies are essential. As a result I will be both a stage director and a choreographer.

In a text entitled L'art du théâtre you write: "The actors pull out tears". Do you think this will happen with Clôture de l'amour ?

I don't know if Audrey and Stanislas will make people cry, but I know this work will not be easy to stand due to the violent emotions aroused by such a theme, to which no one can remain insensitive. It may be heart-renting; It is even stronger than Le début de l'amour. As Shakespeare says, one must put love in hate and hate in love....somehow it reminds me of Cassavetes. I have not tried to stir emotion, but it naturally springs out and keeps growing as the situation is displayed on stage.

Interview by Jean François Perrier- Festival d'Avignon

Clôture de l'amour

Technical and logistical conditions

Technical planning – (cf technical rider)

J-2 : *Arrival of the technical team (3 people) + scenography, the 2 actors and the director*

J-1 : AM & PM : Set up / Evening : actors rehearsal + dress rehearsal (no public) with the choir / *Arrival of the production manager*

J : Rehearsal / Connection between actors and choir / Première

Touring team

- director : Pascal Rambert
- actors : Audrey Bonnet and Stanislas Nordey
- technical team : technical director, stage technician, light technician
- production / touring manager

To be organized by the theatre / festival

- Find around 15 chorus members between 10 to 12 years old and a chorus leader.
- It depends of the dimensions of the stage but sometime it 's gone be necessary that the theater team builds up a floor with "samias" before our arrival (**cf technical rider**)

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Clôture de l'amour

Biographies of performers

Audrey Bonnet

She attended Valerie Nègre and François-Xavier Hoomann 's course at cours Florent, Following with Stuart Seide and Jacques Lassalle's course at the Conservatoire National d'art dramatique de Paris. Then she met Jean-Christophe Saïs with *Salinger* by Bernard - Marie Koltès, Jacques Lassalle with *La vie de Galilée* by Bertold Brecht, Yves Beaunesne with *La princesse Madeleine* by Maurice Maeterlinck, Marie-Louise Bishofberger by Jon Fosse .

Then, she played at La Comédie française from 2003 to 2006; there she met Gao Xingjan in *Quatre quatuors pour un week-end*, Marcel Bozonnet with Molière's *Tartuffe*, Pascal Rambert with *Le début de l'amour*, Eric Genovese with *Le privilège des chemins* by Fernando Pessoa, Brigitte Jacques-Wajeman with *Le Cid* by Corneille, Andrej Seweryn with *La nuit des rois* by Shakespeare, Christian Schiaretti with *Le grand théâtre du monde* and *Le procès en séparation de l'âme et du corps* by Calderon de la Barca, Christine Fersen with *Une saison en enfer* by Rimbaud, Claude Mathieu with *La divine comédie- l'enfer* by Dante, Bakari Sangaré with Senghor's and Damas's poetry, Bob Wilson with *La Fontaine*.

Then she decided to leave La Comédie Française to break new ground, and she once again worked with Jean-Christophe Saïs and Maeterlinck in *Pelleas et Mélisande*, Christian Collin and Marivaux in *La double inconstance*, Gabriel Garran in *L'ange divulgué*, Luc Bondy and Marivaux in *La seconde surprise de l'amour*, Jean-christophe Saïs for Euripide's *Andromaque*, Catherine Gottesman and Marguerite Duras in *Aurelia Steiner*, Oriza Hirata in *Sable et soldats*, Daniel Hurstel and Shakespeare in *Comme il vous plaira (As you like it)*, Bérangère Jeannelle in *Amphitryon* by Molière, Yves- Noël Genod in *Hamlet version 3*, Gabriel Garran in *Gary- Jouvét 45-51*.

She started working on a permanent basis in " L'atelier du grand courbé" created by Mathieu Genet.

For the cinema, she met Julie Lopes-Cuvell with *Bord de mer*, Pierre Znadrowicz with *Laura*, Bertrand Bertorello with *De la guerre*, Olivier Torres with *La ligne Blanche*, Romain Kronberger in several of his art videos among which *Vacance*, *Zenith* , *Dérive* .

For the television, she has been in Nicolas Picard Dreyfuss's *Nicolas Le floch*, 3rd season.

Stanislas Nordey

Stanislas Nordey started training as a comedian in Véronique Nordey's drama course , then he went to the Conservatoire National d'Art dramatique. There he started learning stage direction and later presented his first work as a professional stage director in Marivaux's play *La dispute* in 1988. As he has a special dedication to team work , he engaged his company in a regular contribution with Théâtre Gérard-Philippe as associated artist .Then, and again with his twelve actors troupe, he answered Jean-Pierre Vincent's invitation to work in Théâtre des Amandiers in Nanterre. There he was associated to artistic direction.

In 1998, he became director of Théâtre Gérard-Philippe and in 2001, he left it to move to Brittany and the Théâtre National de Bretagne, where he took up teaching functions in the drama course ; He has been an associated artist since 2002. He sees himself more as an actors' director than a stage director and has worked alternately on contemporary and classical authors, among them Pasolini, Marivaux, Bernard-Marie Koltès, Manfred Karge, Hervé Guibert, Jean Genet, Heiner Müller, William Shakespeare, Didier- Georges Gabily, Jean-Luc Lagarce, Georges Feydeau, Martin Crimp, August Stramm, Majdi Mouawad, Fausto Paravidino and Falk Richter. He set up several of Richter's plays : first *Sept*

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seconds/in God we trust and *Nothing hurts* before proposing a stage- setting around *Das System* for the Avignon Festival.

He has gone on working as an actor, in particular with Christine Le Tailleux in *La philosophie dans le boudoir* by Marquis de Sade, and as stage director in *Thérèse philosophe* by Anatoli Vassiliev with Valérie Dreux, and in *Ciels* by Wajdi Mouawad.

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Clôture de l'amour

Biographies of director and collaborating artists

Daniel Jeanneteau

Born in 1963, Daniel Jeanneteau studied at the Decorative Arts School , then at the National Theatre in Strasbourg.

He created and directed the scenographies of *Iphigénie en Aulide* of Jean Racine(TNS,2001), *La sonate des spectres*, from August Strindberg, *Anéantis* from Sarah Kane, *Into the Hill*, an opera by George Benjamin and Martin Crimp, *Adam et Eve* from Mikhaïl Boulgakov.

In 1989 he met Georges Regy , it was the beginning of a long collaboration in scenographic creation. It lasted about fifteen years : *L'Amante anglaise* from Marguerite Duras, *Le Cerceau* from Victor Slavkine, *Chutes* from Gregory Motton, *Jeanne D'Arc au Bûcher*, an oratorio by Arthur Honegger, *Paroles du Sage* from Henri Meschonnic, *La Terrible voix de Satan* from Gregory Morton, *La Mort de Tintagiles* from Maurice Maeterlinck, *Holocauste* from Charles Reznikoff, *Quelqu'un va venir* from Jon Fosse, *Des couteaux dans les poules* from David Harrower, *Melancholia 1* from Jon Fosse, *Le Carnet d'un disparu* from Léon Janacek, *4.48 Psychose* from Sarah Kane, *Variations sur la mort* from Jon Fosse.

He has also conceived , among other things , the scenographies of shows by Alain Milianti (*Quatre heures à Chatila*, by Jean Genet, 1991), Catherine Diverrè (*Fruits, Stance*), Gerard Desarthe (*Hygiène de l'assassin* written by Amélie Nothomb and *Partage de Midi* from Paul Claudel), Eric Lacascade(*Phèdre* , by Jean Racine)Charles Tordjmann(*Je poussais donc le temps*

avec l'épaule adapted from Marcel Proust), Jean Claude Galotta (*Nosferatu et 99 duos*), Alain Olivier

(*L'exception et la règle* from Berthold Brecht, *Pelléas et Mélisande* from Maurice Maeterlinck, *Les félins m'aiment bien*, fom Olivia Rosenthal), Marcel bozonnet(*Tartuffe* by Molière), Nicolas Leriche(*Caligula*, ballet created at the Opera de Paris), Jean-baptiste Sastre(*Surprise de l'amour* from Marivaux), Trista Brown (*da gelo a gelo*, an opera by Salvatore Sciarrino).

He has also created in collaboration with Clotilde Mollet, Hervé Pierre and Marie-Christine Soma,

the shows *Le gardeur de troupeaux* and *Caeiro!* adapted from Fernando Pessoa.

He was awarded the grand prix de la critique in 2000 for the scenographies of *Quelqu'un va venir* and *Des couteaux et des poules*, and in 2004 for the scenographies of *Variations sur la mort* and *Pelléas et Mélisande*.

He is associate director in Théâtre Gérard Philipe- Saint Denis and in the Centre d'art et de création des Savoie, espace Malraux, scène Nationale of Chambéry.

La Bourette

His work experience in Haute couture taught him feather arrangement. Alternately costume-designer, performer, make up professional...

Golden Wizzard for Christian Rizzo...

A Faithful collaborator of Rachid Ouramdane, *Exposition universelle*, also presented in the Avignon Festival, is their seventh collaboration

also an occasional cabaret singer ...on full moon nights

distinctive sign: stilettoes

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Alexandre Meyer

Born in 1962, he has been in many groups since 1982: Loupideloupe, Les Trois 8, Sentimental trios 8. He works with Marc Citti, Fred Costa, Frédéric Minière, Xavier Garcia, Heiner Goebbels the stage directors Clémentine Baert, Maurice Bénichou, Patrick Bouchain, Robert Cantarella, Véronique Caye, Jean-Paul Delore, Michel Deutsch, Nasser Djemaï, Daniel Janneteau, Philippe Mynyana, Pascal Rambert, Jacques Vincey, Marie-Christine Soma... the choreographers Odile Duboc, Fabrice Lambert, Mathilde Monnier, Julie Nioche, Rachid Ouramdane, the sculptor Daniel Buren.; the story-teller Muriel Bloch; and for France Culture with Blandine Masson and Jacques Taroni.

Pascal Rambert

Director of the Théâtre de Gennevilliers since January 2007, Pascal Rambert was born in 1962. He began writing and directing his own work in 1982. In 1984, he created his company Side One Posthume Théâtre. From 2004 to 2006, he was associated artist at the Bonlieu-scène nationale in Annecy.

In 2006, he was nominated director of the Théâtre de Gennevilliers, he was the first successor of founder, Bernard Sobel.

His texts

published by Actes Sud-Papiers and Solitaires Intempestifs – directed by himself and other in France, Europe, the United States and Japan.

1984 Désir et Les lits / Centre dramatique national de Nice (F)

1985 Météorologie / this text received le Prix spécial USA

1986 Allez Hop / Festival d'Été de Seine Maritime de Rouen (F)

1987 Le réveil / Centre national des écritures du spectacle, La Chartreuse Villeneuve-Lès-Avignon (F)

1989 Les Parisiens / 43ème Festival d'Avignon (F)

1990-1991 research in the United States and the Middle East (USA)

1992 John & Mary / Théâtre des Amandiers-Nanterre (F)

1993 De mes propres mains / Théâtre des Amandiers-Nanterre (F)

1997 Long Island / La Criée-Théâtre national de Marseille (F)

1997 Race / Festival Octobre en Normandie, Théâtre Gérard Philippe-Saint-Denis, Los Angeles with LAPD Theater Group (USA)

2000 L'Épopée de Gilgamesh / Experimental Theater Wing New York University – 54ème Festival d'Avignon (F)

2001 Asservissement Sexuel Volontaire / Théâtre National de la Colline, Théâtre des Salins-scène nationale de Martigues, Bonlieu-scène nationale d'Annecy (F)

2002-2003 workshops and performances FSO (forms without ornament) which begin physical, oral and plastic workshops in real time / Ménagerie de verre, Parc de la Villette, Comédie de Caen, Les Subsistances-Lyon, Bonlieu-scène nationale d'Annecy, mc2-Maison de la culture de Grenoble, Ballet Atlantique Régine Chopinot-CCN La Rochelle (F)

2004 Paradis (un temps à déplier) / Théâtre National de la Colline (Paris, F), Comédie de Caen (F), Bonlieu-scène nationale d'Annecy (F), festival de Sarrebruck (DE), Dance Theater Workshop New York (USA)

2004 direction **Philomela**, Opera James Dillon / Teatro Rivoli Porto (PO), Odéon-Théâtre de l'Europe (F).

2005 Le début de l'A / Comédie Française (Paris, F)

2005 Pan / Opera Marc Monnet from the texts of Christophe Tarkos / production Opéra national du Rhin de Strasbourg in coproduction with the Ircam (F)

2005 AFTER/BEFORE / 59ème Festival d'Avignon, Bonlieu-scène nationale d'Annecy, Théâtre de Gennevilliers

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2006 Un garçon debout, choreography of Rachid Ouramdane performed by Pascal Rambert / Bonlieu-scène nationale d'Annecy (F), La Ménagerie de verre (Paris, F), CDC Toulouse (F), Festival d'Utrecht (NE).

2006 Mon Fantôme, show for young public / Bonlieu Scène nationale d'Annecy (F)

2007 De mes propres mains (recréation) / Bonlieu-scène Nationale d'Annecy (F)/ Théâtre des Salins-scène nationale de Martigues (F), Ménagerie de Verre à Paris (F)

2007 Le début de l'A, recreated in Tokyo (Japan) in the Comédie-Française version, in Japanese language, with Japanese performers / Théâtre de l'Agora-direction Oriza Hirata (Japan)

2007 Toute la vie / created at the T2G (F). Touring during the Printemps des arts festival in Monaco and at Bonlieu-scène nationale d'Annecy (F) in April 2008.

2007 L'Art du théâtre with Lou Castel/created at the T2G (F)

2008 Libido Sciendi / created during the Montpellier Danse Festival (F) / La Ménagerie de Verre (Paris, F) / CDC de Toulouse (F) / CDC Aquitaine (F) / T2G (F) / Grütli theater in Geneva (CH)/ Ex Ponto Festival in Ljubljana (Slovenia) / MOT Festival in Skopje (Macedonia)

2008 Inferno of Dante / Grütli theater in Geneva (CH)

2009 Portrait/Portrait / conception and realisation Pascal Rambert and Rachid Ouramdane / T2G (F)

2009 Qu'est-ce que tu vois ? / Text of Marie José Mondzain / T2G (F) / La Force de l'Art 02 at the Grand-Palais, Paris (F)

2009 Armide / Lully's opera, musical direction Antoine Plante /with the Mercury Baroque / Wortham Theater Opera Houston (USA)/ T2G (F)

2010 Une (micro) histoire économique du monde, dansée / created at the T2G (F) Fujimi Cultural Hall Kirari in Fujimi (Japan)/ in Shizuoka at SPAC-Shizuoka Performing Arts Center (Japan) / Miyasaki at Miyazaki Prefectural Art Center theater (Japan) / Le Phénix – Scène nationale de Valenciennes (F) / Théâtre des Salins (F) / Scène nationale de Cavillon (F) / CDN Orléans (F)

2010 Knockin' on heaven's door / created in the frame of Extra 2010 festival at ADC Geneva (CH) / T2G (F)

2011 16 ans / created at T2G in March 11

2011 Clôture de l'amour / This text received le Prix du Syndicat de la Critique 2012 « Meilleure création d'une pièce en langue française » and le Grand Prix de Littérature dramatique 2012

Festival d'Avignon / Théâtre de Gennevilliers / Grütli Genève // Teatro delle Passioni for festival Vie Scena Contemporanea / ZKM à Zagreb for world theatre festival / Daehangro Arts Theater for Seoul Performing Arts Festival / Comédie Scène nationale de Clermont Ferrand / Centre Pompidou (Paris) / BOZAR theatre et danse de Bruxelles / Théâtre de Châteaувallon / TAP à Poitiers / TU à Nantes / Grand R à La Roche-sur-Yon / Nouveau Théâtre d'Angers - CDN Pays de la Loire / Théâtre du Nord à Lille / Scène Nationale de Martigues / Théâtre de la Manufacture, CDN de Nancy / Théâtre des Célestins à Lyon / L'espace Malraux Scène Nationale de Chambéry et de la Savoie / Théâtre de Saint-Quentin-en-Yvelines Scène nationale

Recreation of *Clôture de l'Amour* in Russian at Théâtre d'Art Anton Tchekhov de Moscou, 2012 / in Croatian at ZKM - Zagrebačko Kazalište Mladih, 2012 / in English at Abrons Arts Center for Crossing the Line - French Institute Alliance Française (FIAF) festival, 2012 / in Italian at Teatro delle Passioni, 2012 / in Japanese at SPAC of Shizuoka, Osaka and Tokyo, 2013

2012 50mn / performance created during the Hivernales festival – Avignon 2012 in March 12

2013 Memento mori / creation during the Hivernales festival - Vedène / Manège de Mons for Focus théâtre/fr/ Théâtre de Gennevilliers / Théâtre Daniel Sorano à Toulouse

He is also the director of several short films:

CONTACT production/ touring manager :

Pauline Roussille : +33 [0] 1 41 32 26 13 / paulineroussille@tgcdn.com

2009 – Premier anniversaire

25 mn – 35 mm

With Kate Moran, Lou Rambert-Preiss, Josette and René Graner
chef opérateur Caroline Champetier

Production : Les Films du Belier

With the support of France 2, and « aide aux programmes du CNC »

With the support of Conseil Régional de Lorraine, the PROCIREP, the IANGO-AGICOA.

Festival de Locarno 2009

Selected at Festival international du film de Locarno – International Short Film Festival
Leuven 2009

2007 – Avant que tu reviennes

30min – 35mm

Photography : Sébastien Buchman

Production: Les Films du belier (F), with the support of “aide au programme du CNC” and the
PROCIREP

2006 – Début

25min – 35mm

Photography : Yorick Leseaux

Production : Les Films du belier (F), with the support of France 2, CNC COSIP and the
Rhône-Alpes region and the Haute-Savoie department.

Getting the CNC quality price.

Selected at the Vendôme festival, the Locarno festival, the Rome festival and the European
movie festival in Vannes (Price of the city of Vannes), Festival du court in Nice, Paris Cinéma
festival, Côté court festival in Pantin (GNCR price)

2005 – Car Wash

10min – HD

With Kate Moran and Olivier Torres

Photography : Caroline Champetier

Production: Les Films du belier (F), with the support of France 2, the Pays de la Loire region,
the delegation for Plastics Arts.

Selected at the Film de Locarno festival in 2005, the film de Rome festival in 2006

2004 – Quand nous étions punk

15min – 35mm

With Kate Moran and Nicolas Granger

Photography : Caroline Champetier

Production: Les Films du belier (F), with the support of France 2

Selected at the Film de Locarno festival in 2004, Paris Tout Court festival in 2004, Travelling
Rennes festival in 2005, Larissa festival in 2005, Nice festival in 2005, Caen festival in 2005,
Paris Onze bouge festival in 2005, Cork festival in 2005, Aye Aye festival in Nancy, and
Rome festival

Bibliography

Editions Les Solitaires Intempestifs :

1997 De mes propres mains

1997 Race

1998 Long Island,

2000 Asservissement Sexuel Volontaire

2000 Story of Gilgamesh training until the first run in Avignon,

CONTACT production/ touring manager :

Pauline Roussille : +33 [0] 1 41 32 26 13 / paulineroussille@tgcdn.com

2001 Le Début de L'A.
2004 Paradis (Un temps à déplier)
2004 Mon Fantôme (Cantate)
2007 Toute la vie following L'Art du théâtre
2011 Clôture de l'amour

Editions Actes Sud-Papiers :

1988 Le Réveil
1989 Les Parisiens ou l'Eté de la mémoire des abeilles
1992 John & Mary suivi de Les Dialogues,

L'Arche Editeur:

ASV p.r; auto-interview trafiquée en plein air 6204+3
in « LEXI/textes » n°5, 2001
Où le plus grand événement est l'envol d'un coq de bruyère
New auto-interview recorded in Kyoto and Tokyo (Japan) in april 2003
(exemplaire 002) in « LEXI/textes » n°7, 2003

Sur Pascal Rambert

Laurent Goumarre, Rambert en temps réel, 2005,
Ed. Les Solitaires Intempestifs