

---

# structure



©Marc Damage

## ***Répétition***

***Pascal Rambert***

With

**Emmanuelle Béart**

**Audrey Bonnet**

**Stanislas Nordey**

**Denis Podalydès** sociétaire de la Comédie-Française

And

**Claire Zeller**

structure production  
c/o théâtre des bouffes du nord,  
37bis bvd de la chapelle 75010 paris  
SIRET 822 350 898 000 18 - code APE 9001Z  
licence d'entrepreneur de spectacle 2-1098680

# Répétition

*Credits*

## ***Répétition***

Text, conception, direction, choreography **Pascal Rambert**

With

**Emmanuelle Béart**

**Audrey Bonnet**

**Stanislas Nordey**

**Denis Podalydès** sociétaire de la Comédie-Française

And

**Claire Zeller**

Set design **Daniel Jeanneteau**

Light design **Yves Godin**

Music **Alexandre Meyer**

Costume design **Raoul Fernandez, Pascal Rambert**

Assistant **Thomas Bouvet**

Production directo **Pauline Roussille**

***Premiere on december 12nd, 2014***

*Within the scope of the Festival d'Automne à Paris*

*At the T2G-Théâtre de Gennevilliers centre dramatique national de création contemporaine*

**Delegated production** : structure production

**Coproduction** : Festival d'Automne à Paris ; Célestins Théâtre de Lyon ; Théâtre Vidy-Lausanne ; TAP – Théâtre Auditorium de Poitiers ; Théâtre National de Strasbourg ; La Comédie de Clermont-Ferrand, scène nationale ; CDN Orléans/Loiret/Centre ; CNCDC de Châteaувallon ; Le phénix scène nationale Valenciennes.

The text is published at Les Solitaires intempestifs.

CONTACT : pauline roussille  
paulineroussille@structureproduction.com  
structureproduction.com

# Répétition

Statement of intent

On stage, Pascal Rambert brings on never-ending reactions triggering unexpected consequences. These emotional precipitates call forth highly intense drama scenes. This was already true in his recent play *Clôture de l'amour*: Audrey Bonnet and Stanislas Nordey enacted the last breathtaking steps of a couple on the brink of divorce.

The same both simple and fascinating way is followed by Pascal Rambert to achieve here yet another moment of grace, no longer on the theme of love and parting, but on the theme of writing and artistic creation. The human being and the artist mingle to be shown in their naked truth. Audrey Bonnet and Stanislas Nordey have been called once more, and they have been joined by Emmanuelle Béart and Denis Podalydès, to act in a show which bears likeness to an "equation with no unknown". In a rehearsal place, Emmanuelle – actress –, Audrey – actress–, Denis – writer – and Stan – artistic director – live the last gasps of their artistic cooperation .

CONTACT : pauline roussille  
paulineroussille@structureproduction.com  
structureproduction.com

# Répétition

Interview

**Joëlle Gayot : While reading *Répétition*, one thinks of *Clôture de l'amour*, because the characters on stage bear the names of their actors. What is the purpose of this reminder of *Clôture de l'amour* ?**

Pascal Rambert : For some time now I have stopped giving character - names to the voices that I write for the actors. I write for voices and bodies rather than for characters. I think that each person is, as it were, the bearer of a figure. These figures, in the forenames of the actors, have some distinctive energy of their own, and when I write these forenames, I know who is speaking. I can hear and I can see them. It is real. They are real human beings, not paper or drama characters. Naturally what they disclose in *Clôture de l'amour* or in *Répétition* has nothing to do with their private lives. But each of them owns a personal vibration which allows me to open doors on an individual speech which will be theirs through the play.

I have always worked on the combination of bodies and voices in space. I work with certain tessitura (voice-heights) which sounds special to my ear. It is totally subjective. For instance in *Clôture de l'amour* the sound travelled from Stan to Audrey. There were two energies, one, thrown by Stan to Audrey, who caught it as if it were a terrible fire – shot, and flung it back to him.

In *Répétition*, there are direct energies, shooting one after the other, colliding, intermingling. It starts with Audrey's energy, which triggers Emmanuelle's reaction, then reaches Denis to end up inside Stanislas' body.

**Joëlle Gayot : One of the characteristics of the text, the lack of punctuation, (as in *Clôture de l'amour*) reflects the endless stream of all in all. Past in present, fiction in reality, the I in the We, here in there, and vice versa. Does this reflect your vision of the world?**

Pascal Rambert : This “constant flow of all in all” reflects my thoughts on reality, the world, life. I don't believe in what is inside or outside borders; I believe in a moving flow between things and beings, even in the middle of conflict. I am possessed by the energy of life; I am not a sad or depressive being. I am optimistic and full of vigour. I believe in this vital strength and this is what I try to convey through my artistic work; because for me, this is what art is about. Art as a never ending flow, this force which fascinates me and that I accept today as a precious gift for my own life but also something to share with the audience who for some twenty years now, have come to see my work.

**Joëlle Gayot : The title, the rehearsal, gives the starting point of the play. But is it not a mere alibi, an opening situation likely to develop in different directions?**

Pascal Rambert : *Répétition* is a “screen title”. I would like to pass the idea that one does not write plays on subjects. There is no such thing as a subject in life but a continuous seething, an endless turmoil which is beyond us, out of control, and endlessly spurting out of our inner selves. Art is in this constant spring, in the suppressed shout, the locked in suffering which suddenly explodes; This shout, this part of the individual suddenly unleashed, proclaims “I exist”.

This is the very moment of artistic expression; I try to fence in this gushing stream, to give it consistence through the language. Something which allows us to express our suppressed ailments, our muted shouts. It does not mean that the actors start falling and rolling on stage or that we are in presence of the original shout; No, it is all extremely structured by the language, but the language, even when closely articulate, can give shape to this “pure” rebellion of the human being who says “I am”.

**Joëlle Gayot : You use several “structures “ - a word used by Audrey herself- in *Répétition*. The first one with the four actors/characters, Audrey, Emmanuelle, Denis and Stan, the second group being a fictitious one with Stanley, Clay, Iris and Diane. Other groups appear as well: Staline and his wife, Madelstam and his wife, Scott and Zelda Fitzgerald. What happens between these different structures?**

Pascal Rambert : The “structure”, under the apparent turmoil agitating its surface, is very simple. We are present at the instant, during a rehearsal, when Audrey realizes in Denis’eyes that there is something going on between him and Emmanuelle. From this starting point, I wanted to show how, from a simple look, I could conjure up a world, and this world I wanted it to blow it up. We are on different levels of reality. I often feel that what we call the truth is not necessarily in what we call reality but more often in the heart of fiction. I have often seen more truth in theatre, dance or literature than in life itself. Therefore I have tried to show how we borrow from real life, transform it into fictional material, in the continuous flow I was talking about earlier. For me life and fiction are forever intermingled. They never stop. This never-ending flow is one of the possible themes of *Répétition*.

**Joëlle Gayot : The couple Audrey Stan, present in *Clôture de l’amour* is re-used in *Répétition*. Re-used as well, Denis Podalydès who played in “Avignon à vie”, re-used again some literary or theatre figures, and even the spectator’s memory is “recycled”. So, does it mean that this “all in all” stream also entails a constant reconfiguration process?**

Pascal Rambert : In the past seven or eight years I have come to understand better what I am doing. I see my plays as if they were all stored in one building, but with corridors and stairways leading from one to the other. After a while, the work of an artist acquires some coherence. Today, I perceive that each of my projects is rooted in an older one, which branches out in several directions. I know that I am working on a vein and digging it relentlessly. It is a tiny vein but I go on digging deeper and deeper.

**Joëlle Gayot : You have chosen to give *Répétition* a geographic, historic and literary background: Russia in the early twentieth century. Why ?**

Pascal Rambert : My recent travels to Moscow, Tbilissi, Kiev, Yalta, Odessa, Bucarest and in ex-Yugoslavia have opened new prospects to me. I wanted to show how a world had collapsed. I wanted to show how ideas, how an ideological system have been swept away. A spell has broken and I wanted to show how it happened. Houellebecq has described the fall of a time. I’m interested in this particular moment when the world is overturning. How could I, too, describe the end of this world in which we believed and which is collapsing everyday in front of our eyes? I wish I were able to tell this story; Tchekhov did this when he tried to say : watch out, we are drinking champagne, marveling at fireworks, while this world is collapsing under our feet. I have the same feeling about the world we live in today. I have no pretention to be a visionary, I only want to find the right words and combine them to make the spectator aware of the crucial moment when this world is overturned.

CONTACT : pauline roussille  
paulineroussille@structureproduction.com  
structureproduction.com

**Joëlle Gayot : Tchekhov is in your play, sometimes overtly, sometimes as a covert , subliminal presence ; Is Répétition a palimpsest of Tchekhov's work ?**

Pascal Rambert : Absolutely, and not only of Tchekhov! My working method is to pile up successive layers, because I like both to give a direction and at the same time to disorient the audience. And I also like feeling this when I see the work of others artists. What I like in Tchekhov is this constant wavering: « shall we look this way or that way? ».

Characters who say something and will change their minds a minute later. I have a passion for Tchekhov, as if he were a friend of mine. I would not be able to stage one of his plays but I know he was able to use the real world and transform it in a wonderful way. Somehow, I see him as my guide. Thinking of him I summon myself to stand up and live my life, to go on rehearsing, working and creating. This strength, this courage makes me love life. I want to convey this love.

**Joëlle Gayot : You said that *Clôture de l'amour* is a danced play. Is it the same with *Répétition* ?**

Pascal Rambert : Yes, this is the only way for me to write, as I said at the beginning, I write for bodies and voices. Some playwrights write stories. I have never been fascinated by stories. I don't try to write plays with a political message. I have always refused to make political points. I do not want to tell people how they should behave, what they should think about things. One can have a different connection to reality; I am aware of the emptiness of the world which surrounds us. Is it the end of this world? Does it foreshadow the end of a system? Shall we have to create something new? Will Europe be the starting point of these changes as has always been the case in the past twenty centuries, or so? Where will new ideas crop up to shape the future? These are ideas which are worth considering. I am writing a play on what was once the idea of Europe and the fall of the Balkans. I think of our old European dream, what is left of it today, why it has been disappointing for so many and yet necessary. I want to put all these questions on stage, to set up a play with a historical and political background, a story told through the combined beauty of language and bodies. I am someone who writes for bodies and voices. They are the tools I can handle to reflect on the world we live in and to give it shape.

Date of the interview : March 8th, 2014

# Répétition

## Biography of Pascal Rambert

Pascal Rambert is a French writer, choreographer, and director for the stage and screen. He was born in 1962. In 2016 he receives the “ Grand prix de l’Académie Française pour l’ensemble de son oeuvre” / “Theater Prize from Académie Française for his entire body of work”.

From January 2017 he has been the partner artist at the Théâtre des Bouffes du Nord in Paris, at El Pavón Teatro Kamikaz from September 2017 and from 2014 the partner playwright at the National Theatre of Strasbourg.

For 10 years, 2007-2016, he served as the Director of TG2-Théâtre de Gennevilliers, which he has transformed into a national dramatic center for contemporary creation, exclusively devoted to living artists (theater, dance, opera, contemporary art, film, and philosophy).

Rambert’s theatre plays and choreographies have been produced by *structure*, supported by the French Ministry of Culture and Communication, and staged in Europe, North America, Asia, Russia, South America, Middle East.

His writing (theater, stories, and poetry) is published in France with the press Solitaires Intempestifs and has been translated, published, and staged in many languages: English, Russian, Italian, German, Japanese, Chinese, Croatian, Slovenian, Polish, Portuguese (From Portugal and from Brazil), Spanish (Mexican and Argentinian), Castilian, Catalan, Dutch, Czech, Thai, Dansk and Greek.

His dance pieces, including the most recent, *Memento Mori*, created in 2013 with the lighting designer Yves Godin, have been performed at major festivals and contemporary dance festivals: Montpellier, Avignon, Utrecht, Berlin, and Hamburg as well as New York, Tokyo and Los Angeles.

Pascal Rambert has directed several operas in France and in the United States.

The short films he has directed have been selected and awarded at festivals in Pantin, Locarno, Miami, and Paris.

His play *Clôture de l’amour (Love’s End)*, created at the 65th Festival d’Avignon in 2011 with Audrey Bonnet and Stanislas Nordey, was an international success. The script won the prize for public theater in the Theater 2013 – Dithéa competition, the prize for best new French-language play from the Syndicat de la Critique (Critics’ Union) in 2012, and the Grand Prize for dramatic literature from the Centre national du théâtre (National Theater Center) in October, 2012. In 2017, *Clôture de l’amour* was staged more than 180 times in France and much more all over the world, and translated in 23 languages. Pascal Rambert has adapted *Clôture de l’amour* into ten languages: for the Moscow Art Theatre; in New York, Zagreb, Modena, and Rome, and at Milan’s Piccolo Teatro; in Shizuoka, Osaka, and Yokohama; in Berlin and at the Thalia Theater in Hamburg; in Barcelona at the Grec Festival and in Madrid at the Festival de Otoño; and in Copenhagen, Aalborg, Aarhus, and Odense, in Mandarin in China in Beijing, in Arabic in Cairo in Egypt.

Rambert created *Une (micro) histoire économique du monde, dansée (A (micro) history of world economics, danced)* at T2G, Théâtre de Gennevilliers, in 2010. After its French tour, Rambert has

CONTACT : pauline roussille  
paulineroussille@structureproduction.com  
structureproduction.com

adapted the work for further performances in Japan; in Hamburg and Karlsruhe, Germany; in the United States in New York, Los Angeles and Pittsburgh; and in Cairo, Egypt.

His play *Avignon à vie (Avignon for Life)*, read by Denis Podalydès, was first staged at the 2013 67<sup>th</sup> Festival d'Avignon in the Cour d'Honneur du Palais des Papes.

His most recent play, *Répétition (Rehearsal)*, written for Emmanuelle Béart, Audrey Bonnet, Denis Podalydès of the Comédie Française, Stanislas Nordey, and Claire Zeller, premiered December 12, 2014 at T2G, Théâtre de Gennevilliers- national dramatic center for contemporary creation as part of Festival d'Automne in Paris. It was afterward performed in Lyon and toured nationally and internationally in the fall of 2015.

At the end of 2016, he will direct the Italian version of the play, *Prova*, at the Teatro Arena del Sole de Bologna and at the Piccolo Teatro di Milano, and in 2017 *Ensayo* the Spanish version in Madrid. For *Répétition (Rehearsal)* Pascal Rambert was awarded from the French Academy with the annual prize 2015 of literature and philosophy.

In June, 2015, in the bare space of the Bouffes du Nord Theater in Paris, Rambert will present five of his plays: *Memento Mori*, *Clôture de l'amour (Love's end)*, *Avignon à vie (Avignon for life)*, *De mes propres mains (With My Own Hands)* and *Libido Sciendi*.

In January, 2016, he did premier his play *Argument*, written for Laurent Poitrenaux and Marie-Sophie Ferdane, at the CDN (National Theater Center) Orléans / Loiret / Centre, then present it at La Comédie in Reims and at T2G, Théâtre de Gennevilliers - national dramatic center for contemporary creation

He has recently written *Actrice (Actress)* which he will create on December 12nd 2017 at the Théâtre des Bouffes du Nord in Paris, starred for the main roles by Audrey Bonnet and Marina Hands, which will tour in France from January to March 2018..

Currently he is writing *GHOSTs* for some Taiwanese actors, he will direct it for the opening of the Performing Art Festival in Taipei in August 2017.

In May 2017 at the Théâtre du Vieux Colombiers in Paris, he will direct the text *Une vie (A life)* that he wrote for the actors of the Comédie-Française in Paris.

CONTACT : pauline roussille  
paulineroussille@structureproduction.com  
structureproduction.com