

---

# structure



©Marc Damage

## ***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 24<sup>th</sup> of July 2011*

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

# ***Clôture de l'amour***

Credits

*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 Manager **Pauline Roussille**

**Executive production** structure production

**Coproduction** Festival d'Avignon / Théâtre du Nord - Lille

The text is published at Les Solitaires Intempestifs.

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

# *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 phylacteries, 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.

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

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?

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

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

# *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'A.*, 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

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

**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.

**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 bodies, 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

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

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

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



# ***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**)

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

# *Clôture de l'amour*

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 – Dithea 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

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

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 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 Taïwanese actors, he will direct it for the opening of the Performing Art Festival in Tapei 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