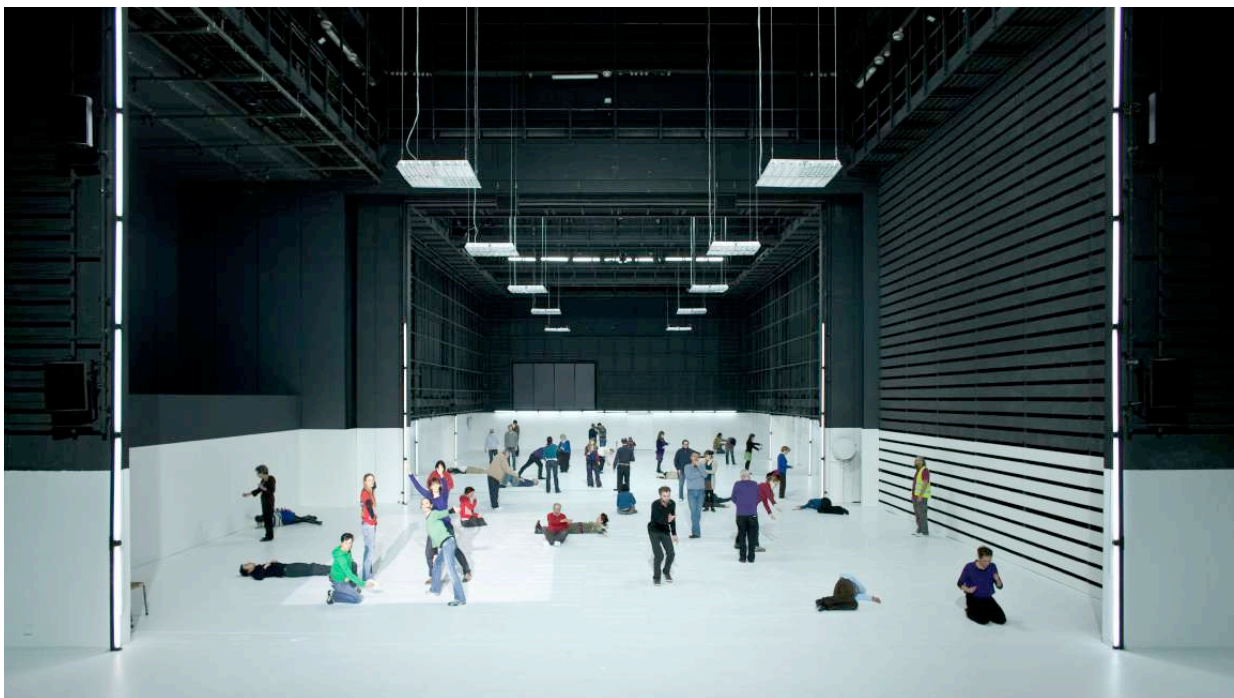


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# structure



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## ***A (micro) history of the world economics, danced***

***Conception & direction Pascal Rambert  
In collaboration with Éric Méchoulan***

***With Clémentine Baert, Cécile Musitelli, Virginie Vaillant  
And 50 people from the the city included around 15 chorus members***

***Additional texts Montaigne, Mallarmé  
Music Alexandre Meyer  
Additional music Bee Gees, Bob Dylan  
Set and lights design Pascal Rambert***

***Production delegated by structure production***

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# Summary

CREATION Credits	3
Context	4
According to Pascal Rambert, director	5
According to Eric Méchoulan, philosopher	7
To produce in the city / in the theatre	9
Mode d'emploi	10
Biographies	11

# *Credits*

Text / Conception / Direction **Pascal Rambert**

In collaboration with **Éric Méchoulan**

philosopher (program director of "aesthetic and economic politics" at the International College of Philosophy)

With

**Clémentine Baert, Cécile Musitelli, Virginie Vaillant**

And

**50 people from the city included around 15 chorus members**

Additional texts **Montaigne, Mallarmé**

Music **Alexandre Meyer**

Chorus leader **Didier Louis**

Additional music **Bee Gees, Bob Dylan**

Set and lights design **Pascal Rambert**

Production delegated **structure production**

## Context

Since his nomination to the Theatre de Gennevilliers, Pascal Rambert has engaged in writing a territory that intersects his vision for the theatre and his own artistic projects.

To move around a territory, to make meetings happen.

Through many things, such as the tight connection woven in the weekly writing workshops, the colloquy of open rehearsals, the meetings with the artists, the composition and distribution of the work, the Theatre de Gennevilliers' ambition is to raise the border between the creation and the public, to encompass the idea that the shows and the audience belong to the same territory, the same world.

This particular dispositive includes 30 amateurs from the Theatre de Gennevilliers' Tuesday night writing workshops, a professional chorus, 4 performers from Pascal Rambert's company, and 1 philosopher.



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## *According to Pascal Rambert, director*

« I didn't do it on purpose. It seems like opportunism because of the arrival of the crisis. But for two three years now, something has been rising. My interest in the economy and its contemporary figures – its disfiguration- rose. And then everything accelerated: in watching the diverse population that participates in the writing workshops each week here in Gennevilliers, their social origin, their ethnic origin, their writing subjects. I said to myself, this is the moment to reassemble all these voices, all these bodies, all these preoccupations and to give them a voice onstage.

So I conceived the following project: I would ask all these people (about thirty) to be onstage. I would also ask the amateur singers from the chorus of the conservatoire National de la Région of Gennevilliers (about 15) to be onstage.

50 anonymous people with their bodies, their past, tall, short, young, old, white, black, on stage. With life's weight and the relationships that have interconnected and been worked on each week for almost two years in the writing workshops. The birth of a group. A utopia. To be together. To invent. To work together. But this project was not enough. All that must be reassembled. I would like to speak about the economy. I remember seeing a picture of an African American family in Le Monde sitting on their couch in the middle of the street a few minutes after they – this family – were evicted from their home. They could no longer pay the raising credit. There is the subprime crisis.

And during the writing workshops, I heard innocent, soft, reclaiming texts, that spoke of the power to buy, the loss of jobs, the panic of facing unemployment.

Something crystallized. It's necessary to explain. I would be incapable of doing it alone : to try to see the chain that began far off –that we can follow –the chain of cause and effects (one thing that leads to another) a chain that we can follow since the birth of economy through the present day. Up to the subprime crisis. Up to the crisis.

Everything is not that simple. But we can feel that something above us, outside of us, flattened us, made us poor: to not know, to not understand, makes us poor.

It was at this point that I met the philosopher Eric Méchoulan. I explained to him what I am explaining here. I said to him : help us. Help us to see clearly. Render us a little richer in knowledge. So, all this, where did it come from, how did it all start ? Can we trace a line ? Can we explain what is happening now – the crisis – by going back with the tools of knowledge, of history and economic history ?

Can we know ? I want to know. We want to know. We want to understand

I proposed that we choose different moments of world history together. I would personally write scenettes – yes, scenettes – about these moments. And every night, in real time, he would comment, clarify, this (micro) economic history of the world, danced, from the stage.

I reiterate: 50 non-professionals with their stories, and their raw presence, in daily actions, in real time onstage. The regrouping of a chorus singing or dancing that does not need to know how to sing or dance. But only to be oneself in a collective moment.

A philosopher, microphone in hand, onstage amongst us. Who reinvents his discourse every night.

Four performers who interpret the scenettes that marks out this (micro) history.

So a community. Dispersed. Mixed. Incongruous : to mix very raw realness with very elaborate fiction, from knowing to a space of non – knowing, specialists with non-specialists. With a common goal, to show ordinary people combat – crossing through a wish for beauty, for elevation (to dance, to sing, to rise up) – to show ordinary people combat against the ignorance of cause and effects that impoverishes us. We lay it on the ground. We kill it.

We can imagine a large raw fresco, close to a contemporary art installation, very alive, real. We can imagine a ballet of raw bodies associating in a simple dance. We can imagine – hearing - held notes, the music simple as well, the resonant coverings murmuring or humming or vocalizing from 50 people. It disperses as well. We can imagine the « théâtre » - these scenettes – similarly reclaiming: playing, speaking, interpreting, performing these stories in a clear way. We can imagine this philosopher with a microphone in his hand, simply lecturing as he might during one of his courses at the International College of Philosophy. Life unrolling before of us. We follow. We understand. It comes right to us.

It won't be complicated. It will be complex.»

Pascal Rambert 18/02/09

## *According to Eric Méchoulan, philosopher*

The meeting was set in a cafe in Paris. Pascal Rambert, director and author, was looking for a philosopher of economy. He wanted to write and produce « a (micro) history of world economics, danced » and he needed, not only a collaborator who had reflected on these questions but also an « actor » who, present on stage, would analyze the situations of economic history. The artist and philosopher will find common points, contingent crossings in existence: they will work together.

It will begin with little scenes, bubbles of history, which do not so much offer significant examples of the Great History of Economics, but the *ideas* of this history (an idea always being the contraction of the scenes). A first scene is installed, not with an infallible origin, but as a melting pot of problems : in London, Mr. Lloyd's Coffee-House, where new forms of socializing converged, organized insurance systems (particularly for the maritime commerce), diffusion of the news by a gazette and mode of coffee – beginning with insurance, in fact it began with the management of *fear*. On the contrary, when Mauss, on the side of anthropology, discovered, in the 1930's, multiple forms of exchange in the offerings and counter-offerings used in ancient history, as well as in societies we call « primitive », another economy appears, an economy, in a certain way, against production, a management of *challenge*.

The new field of knowledge that we would call « political economics », it needed its first great theoretician: Adam Smith – so we head to Scotland. Adam Smith was not an economist, but a philosopher on morality. He analyzed social comportment with a singular acuity, unblocking thoughts on the riches of nations and on the spectacle of men, the two working as a pair: something his successors would forget too quickly. Like a certain Marx. The advantage in theatre is that meetings can be made: why not have merchandise fetishes and bodies at work find themselves in the work of the body and the fetish of taste? Lacan wrote « Kant with Sade », we will write a « Sade with Marx ». Not merely to create meetings, we will also imagine the poet at the end of the century, who affirmed that « everything comes back to the aesthetic and political economics » Charles Gide (the future writer's uncle) who found the creation of value more in the consumer and his desire than in the merchandise and its production.

The crossing of paths is not simply personal. Economic history also comes from the masses. The flux of capital was made possible by the flux in population. Onstage, during the entire show, fifty people recreate their daily actions, circulating lives, multiplying the journey. The world that is retraced in this micro economic history is not just about the earth turning, but about the incessant migration, singular each time.

The story thus written could nevertheless appear too linear, despite the unexpected knots. A stop on micro finance could, at times, force us to leave Europe (better for when we come back) and avoid the tight string of history: this favourable recent recourse in developing countries functions on an analogue model of pawnshops in the Old Regime. The story stammers on its own. The subprime crisis is another form of stammering, a sort of dominoes game where the first to fall knocks over all the others: begin with a woman sitting on her couch in the middle of the sidewalk looking at her lost home. We climb up this infernal chain of financial dominoes. Finally, the financial crisis that we know must be replaced in the larger framework of an evolution in the ways of working.

In the industry itself, we pass from the Ford factories, which specializes in placing the workers in a unique function of dispossessing all personal investment and technique, to the Japanese production mode in the Toyota factories, which looks for versatile professionals investing their own energy and knowledge. At times, the worker has sold his strength to work like he possessed something; the man in service must, today, exchange what he is only in his singular style: two very different figures of alienation. The society of service is generalized in a society of spectacle. Adam Smith saw correctly, the first situationist in history. Or more like situationism, with Guy Debord, found, in the society of the spectacle, the social figure of capitalism.

Where better to speak of and know the society of spectacle than in a theatre, when the audience does not simply see a presentation but the projection of what they are, of what we all are? The micro history of world economics won't find itself solely confined to a comfortable scene, it will envelope the room. Or, more precisely, in this micro history, it is the room that flows up onstage. The theatre is not a metaphor of the world, it is the world wearing a theatre mask to better say: I am not only economics and value is not only financial.

Eric Méchoulan 18/02/09



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# *To produce in the city / in the theatre*

## **What?**

A (micro) history of world economics, danced is scenically written with the 50 participants from the city.

Only the three french actresses, Eric Méchoulan and a technician will go on tour

OR Pascal Rambert chooses 3 actors and a philosopher from the city.

## **How?**

Concretely, I propose two weeks (either on the weekends or over the course of a few evenings) with the non-professional groups.

The work is based on a raw presence, listening, and collective movements. A few choreographed gestures and daily actions.

The workshops are meant to effectuate a fun and profound written work in preparation of *A (micro) history of world economics, danced*

In the first of these writing workshops, the participants will be invited to write with a personal and social angle, in the form of portraits, dialogue, texts describing the joys and difficulties within the social rapport: work, employers, consummation, job hunting, banking, loan demands, augmentations etc...

Then the workshops take the form of body workshops, where the participants are invited to once again translate the state of the body within a social rapport – tension, politeness, stress, fakeness, anxiety, waiting, relaxing, fabricating, hypocrisies, franchises, etc..., as well as social situations that – in conflict – cross the body, the shapes, the transformations, the folds, the suffering and the freedom when the conflict unknots to the profit of complaints and manifestations.

These workshops furnish a user's manual for the body and mind of what follows, each person onstage during the show should be capable of « living in real time » and to autonomously create individual and collective movements, spoken, sung, and danced together.

This work proposes an immediate activation of the physical and verbal imagination in service to the show where each has a personal and unique place but with one goal: to produce beauty as a group in order to help each one live...

The chorus will have particular pieces to work (Bach cantata and songs by Alexandre Meyer) and plenty of time to be integrated into the show (direction, movement).

## **When?**

Between two and three days of rehearsals are necessary to unite the prepared parts with the new parts. Pascal Rambert, on tour, wishes to increase the amount of time given to adaptation and rehearsal by performing on a practically empty space, minimizing load in time.

To welcome *A (micro) history of world economics, danced* is to welcome a team of people consisting of 50 local non-professionals and the artists from the company for a mutual and unique work. The adventure in Gennevilliers and abroad is to find a new artistic activation and production mode.

Pascal Rambert 26/12/2007

## *Mode d'emploi*

A crowd of ordinary human life: 50 people chosen from the city + the 3 professional actresses from the company OR from the city

50 people, 50 bodies, 50 voices who are entrusted with the raw scenic presence of over 300 years of true life.

A piece where each scene, each era is commented on, live, by the philosopher, who is not an actor but rather a specialist in economic philosophy – who is not an *actor* but a *true* economist – putting in perspective a story and the story of world economics . Gluing, in real time, and splicing together as we splice in film, the fictions of personal history on stage with the history of world economics, by and by humiliating humanity, by and by liberating it.

We were 25 for *Toute la vie (An Entire Life)*, for *A (micro) history of the world economics, danced* we are 50. In simple scenic writing that does not use metaphor or illustration, but *literal writing* : we say what we do and we do what we say. It is one of the first forms of theatre writing. The most beautiful. The oldest. The most apparent innocence. That of ancient recitation, but also of Chinese and Japanese theatre. A clear line that has its own poetry and its own force : leaving interpretation open to the public.

In a simple language, a *spoken language*, that does not try to be *literature*, that is just one of the elements of *an art project* along with the sound, the lights, the bodies, the architecture, the economy, the music, the presence. To make theatre today come back by inventing a new form of the world, rendering onstage all its richness, offering this as we *write it*.

Pascal Rambert 26/12/2007

# Biography 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”, and in 2017 the Theater Prize from SACD.

From January 2017 he has been the partner artist at the Théâtre des Bouffes du Nord in Paris, 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 – Ditea 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 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.

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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 Performaning 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.