
structure



credit : marc damage

De mes propres mains FRANCE - THEATRE

text, direction, installation **Pascal Rambert**
interpretation **Arthur Nauzyciel**

ststructure production
c/o théâtre des bouffes du nord,
37bis bvd de la chapelle 75010 paris
SIRET 822 350 898 000 26 - code APE 9001Z
licence d'entrepreneur de spectacle 2019-000462

De mes propres mains

credits

playtime 35 minutes

text, direction, installation **Pascal Rambert**

interpretation **Arthur Nauzyciel**

technical manager **Alessandra Calabi**

production director **Pauline Roussille**

production manager **Juliette Malot**

coordination, logistics **Sabine Aznar**

executive production structure production

coproduction side one posthume theatre, Bonlieu Scène nationale – Annecy,
La Ménagerie de Verre, C.I.C.T. – Théâtre des Bouffes du Nord

the text is published at Les Solitaires Intempestifs

De mes propres mains

statement of intent

In 1993, Pascal Rambert directed his text *With my own hands* written for Éric Doye whom the audience observed walking on the edge of abyss on the roofs of the Dijon University building during the Theatre Festival in May. Then at the Théâtre Nanterre-Amandiers, Rambert created a second version for Charles Berling lost in an oversize costume, surrounded by dazzling colours. In 2007, he made for Bonlieu Scène Nationale d'Annecy, a third version, for the American actress and performer Kate Moran who suddenly appears from complete darkness. This version has toured the world from New York to Tokyo. Once every ten years Pascal Rambert makes a new version of this text about the human condition. This time he will stage it for his friend Arthur Nauzyciel, in total simplicity of the Théâtre des Bouffes du Nord.

Pascal Rambert

De mes propres mains

press

« De mes propres mains », bare foot

De mes propre mains, monologue 100% ramberian, travels around a fixed idea : myself or how to get rid of myself. By plunging in darkness first. « If my beating heart tolerates the cadence that imposes hate and disgust of oneself of men having decided to accomplish in the dash of courage the irreversible voyage in what we have been if my soul pockets bitterness »... (...) an hour of phrases without end and without punctuation, a spiral comprised of many strings. One can identify the characters – Hans, the friend, M, the woman, the author's father, the « druggist » (a word Rambert has always preferred in English dealer)... – the places – Alexandria, New York, Paris... – the accessories – the rope, the gun, the milk bottles...A puzzle of black ideas and melancholic poses, with a sky of orange clouds and worldly torture : « you are amazing says my emplyer your suffering is your best professional capital don't screw it up continue to suffer we pay you well for that. « (...) (...)The text of Pascal Rambert has a sombre humour – « From now on you can find me at the dog butchery I am suspended in the window I have the gash of a big smile », and the sober images defy adjectives. He holds his subject like a dog his bone: no question to unlock the jaw. And don't wait for caresses. To the dogs elsewhere, he doesn't stop identifying: « M's heart leaves a leash attached to a golden collar around my dog's neck in New York I wait for M to press the button to unroll the leash to traverse the Atlantic like a meteorite my animal face in love crushed itself in M's beautiful breast »(...)

Nor is there pathos in the decor. The perfect space « to open the veins load the gun and shoot in the mouth fill a needle with the best supplies feel ecstasy over the quality crush the marks with the glass from my milk bottles swallow without gagging around the top of M's place jump from the top of my place jump from the top of the bridge » And to put ones neck out in the most considerable of Pascal Rambert's shows, at the very least, in his text, the most taut.

René Solis, Libération, the 17th November 1993

It is at the same time a theatrical object clearly identifiable – a fifty minute monologue – and totally unseizable which is presented (...) This text puts a voice to patient introspection, empowered, truly sincere and honest, it becomes staggering, to a man still young, a man from today, from now, who has decided to end his days (...)

Encloement, rendered from the light, or more specifically from lack of light, this intense darkness gathers the audience for the first fifteen minutes of the piece (...) The tight, dense, precise writing of Pascal Rambert does not let anything pass, the major events or the little things, the small sensations and essential sentiments, stakes out this descent into zircon, the soul of a man.

Olivier Schmitt, Le Monde

De mes propres mains

interview of Pascal Rambert (1/2)

Why re-create today, With my own hands / solo, over ten years after it was your first creation ?

When I created With my own hands / solo, in 1993 with Charles Berling, I already had the idea to re-do this piece every ten years.

Why work with Kate Moran this time around, when the character is masculine in the text ?

Even if it is true that With my own hands / solo is written for a man, I always thought it was for a woman. First of all because this melancholic sentiment, or the difficult rapport with human relationships, is shared by men and women. And also, I wrote this text to be played by both men and women, young, and old.

Does the fact that you have chosen a woman change your direction ?

With my own hands / solo plunges the audience into something profound, into the injured human psyche.

Ever since the first creation, with Charles Berling, the piece was : a voice in the darkness, based uniquely on the reception of the text.

For this new version, it is the same thing, except with the voice of a woman.

But unlike the last creation, I would like to develop an important study on movement and the body. I want to show the interior movements of the soul installed in a dancing body.

So, it is a solo that mixes text and body work.

Can you speak about the piece ?

As the light rises slowly, we hear a feminine voice, but little by little, it is a man who appears in the light.

The LED (Light Emitting Device) lights in fragments the body of the dancer, and allows to appear both a masculine and feminine body.

The trouble is created in the fact that it is a woman who plays a man. I want to put the words of a man into the body of a woman, and to expose, through this crossing, the feminine sensibility.

The form is very plastic, like a peep-show. The audience are on the same level as the dancer, raised on a platform. They practically have their noses on her body.

The scenic dispositive permits a large proximity, the audience sees the folds of the body and the soul, the waves of the conscience that forms on the dancer's naked skin.

De mes propres mains

interview of Pascal Rambert (2/2)

When we read *With my own hands / solo*, there isn't any punctuation, permitting the reader to make one's own construction and create one's own understanding of the text. As it goes on, the rhythm becomes more and more rapid. How is that manifested on the stage ?

The way in which *With my own hands / solo* is written, one can create one's own understanding, and grammatical system. The audience member does not have any orientation, there are many possible meanings and each one can construct its own story.

It is one of the difficulties of translating this text, which is also going to be performed in english.

With Charles Berling, the rhythm was rapid, everything was fast. The text came out like a hail of bullets, as if to not have anytime to stop and think, an excessive appetite for life, a true hunger.

Anything else ?

To re-create *With my own hands / solo* is also a way, for me, to put a tension between this piece and *The beginning of...*

It seems interesting to me, to do this roundtrip between the birth of a love in *The beginning of...* and its end in *With my own hands /solo*. And always in Paris and New York. Everything becomes coherent.

pascal rambert, paris, february 2006

De mes propres mains

photos (1/2)



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De mes propres mains

photos (2/2)



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De mes propres mains

biography of Pascal Rambert (1/3)

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 – Ditheia 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 eleven 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, in Finnish in Finland, Helsinki.

De mes propres mains

biography of Pascal Rambert (2/3)

Pascal 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 67th 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.

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

In August 2017, he has written GHOSTs for some Taiwanese actors, he directed it for the opening of the Performing Art Festival in Taipei.

He wrote *Actrice* (Actress) for the actors of the Art Theater of Moscow, and he created it on December 12nd 2017 at the Théâtre des Bouffes du Nord in Paris, starred Marina Hands, Audrey Bonnet, Jakob Öhrman, Elmer Bäck, Rasmus Slätis, Jean Guizerix, Emmanuel Cuchet, Ruth Nüesch, Luc Bataïni, Lyna Khoudri, Yuming Hey, Sifan Shao, Laetitia Somé, and alternately, Anas Abidar, Nathan Aznar et Samuel Kircher.

Actrice toured in France from January to March 2018. He directs *Glumica*, the Croatian version of *Actrice* at the National Theatre in Zagreb in February 2019..

De mes propres mains

biography of Pascal Rambert (3/3)

He wrote Reconstitution in march 2018 for and with Vero Dahuron and Guy Delamotte from the Panta Theatre in Caen.

He wrote Nos Parents (Our Parents) for the student actors of the Manufacture in Lausanne that he directed in April 2018.

In september 2018, he stages his play Christine at the Comédie de Genève during the Festival Julie's Party, then creates Teatro at the Teatro Nacional Dona Maria II in Lisbon, starring Beatriz Batarda, Cirila Bossuet, João Grosso, Lúcia Maria, Rui Mendes.

In November 2018, he directed Soeurs (Sisters) written for Marina Hands and Audrey Bonnet. In December, he directed the spanish version, Hermanas, with Barbara Lennie and Irene Escolar.

In February 2019, he staged Glumica, the Croatian version of Actrice with the actors of the National Theater of Zagreb.

From February to June 2019, he is Visiting Belknap Fellow in the Humanities and Visiting Lecturer in French and Italian with Florent Masse at Princeton University, New Jersey. By May 2019, he will direct the students in his play Other's. In March 2019, he created 愛的落幕, the Taiwanese version of Clôture de l'Amour at the Metropolitan Theater of Taipei.

In June 2019, he created Mont Vérité with the TNS school students for the Printemps des Comédiens Festival.

His play Architecture, written for Emmanuelle Béart, Audrey Bonnet, Anne Brochet, Marie-Sophie Ferdane, Arthur Nauzyciel, Stanislas Nordey, Denis Podalydès, Laurent Poitrenaux, Pascal Rénéric and Jacques Weber, will be premiered at the Festival d'Avignon in 2019 (Cour d'Honneur du Palais des Papes).

In November 2019, he created Rakkauden Päätös, the finnish version of Clôture de l'amour at the Finnish National Theater of Helsinki (Finland).

In February 2020, he created Desaparecer in Mexico (UNAM, Merxico city).

He will create in septembre 2020 3 *annonciations* with Audrey Bonnet (FR), Silvia Costa (IT) and Barbara Lennie alternating Itsaso Arana (ES).

De mes propres mains

biography of Arthur Nauzyciel (1/2)

Arthur Nauzyciel is an actor and stage director. He ran the Centre Dramatique National d'Orléans from 2007/2017. Since 2017, he is directing the Théâtre National de Bretagne (Rennes, France).

After studying visual arts and cinema, Arthur Nauzyciel trained as an actor in the school of the Théâtre National de Chaillot (Paris) under the leadership of Antoine Vitez at the time (1987), and with Anatoli Vassiliev in Moscow (1994). Arthur Nauzyciel worked as an actor under the direction of Jean-Marie Villégier, Alain Françon, Éric Vigner, Tsai Ming Liang and Jacques Doillon.

His first production as a stage director was *Le Malade imaginaire ou le Silence de Molière* (1999) after Molière and Giovanni Macchia, followed by *B-M Koltès: Black Battles with Dogs* (2001) in Atlanta with a cast of American actors. Since then, there have been numerous productions in France and abroad: Samuel Beckett's *Oh Les Beaux Jours* (Happy Days) for the Odéon-Théâtre de l'Europe (2003) and the Teatro San Martin in Buenos Aires (2004); Samuel Beckett's *L'Image* (The Image) in Dublin (2006) with Damien Jalet, Anne Brochet and Lou Doillon; Mike Leigh's *Abigail's Party* (2007) and Shakespeare's *Julius Caesar* (2008) for the American Repertory Theater (A.R.T.) in Boston; Kaj Munk's *Ordet* (The Word) staged at the Avignon Festival (2008); Marie Darrieussecq's *Le Musée de la mer* (The Sea Museum), performed at the National Theater of Iceland (2009); Jan Karski (*Mon nom est une fiction*)/Jan Karski (*My Name is a Fiction*), adapted from the novel by Yannick Haenel, staged at the Avignon Festival (2011); Anton Chekov's *La Mouette* (The Seagull) staged in the Cour d'honneur of the Papal Palace at the Avignon Festival (2012); Jean Genet's *Splendid's* with a troupe of American performers and the voice of Jeanne Moreau (2015); R. W. Fassbinder's *The Bitter Tears of Petra von Kant* staged for the Mini-teater in Ljubljana, Slovenia (2015); Kim Yougha's *Empire Of Light* (2016) at the National Theater Company of Korea (NTCK), in Seoul; Alexandre Dumas Fils's *La Dame aux Camélias* (Camille) in 2018 at the TNB and *Love's End* the Korean version of Pascal Rambert's *Clôture de l'Amour* (2019) in Seoul. Since 2015, thanks to playwright and director Pascal Rambert he performed 2 monologues *With My own Hands* and *The Art of Theater*. Both have been presented in France but also in Princeton. This year, he renewed his artistic collaboration with Pascal Rambert, working on 2 exceptional creations: *Mes frères* (My brothers), for which he is the stage director and a performer; and *Architecture*, staged in the Cour d'honneur of the Palais des Papes for the opening of the 2019 Avignon Festival.

De mes propres mains

biography of Arthur Nauzyciel (2/2)

He has also worked for dance and opera. In 2011 he staged the opera Red Waters by Keren Ann and Bardi Johannsson (Lady and Bird) and contributed to the creation of Play by the choreographer Sidi Larbi Cherkaoui and the dancer Shantala Shivalingappa and Session (2019) by Sidi Larbi Cherkaoui and Colin Dune. In 2018, he staged the Papillon Noir a contemporary Opera by Yannick Haenel and the composer Yann Robin.

De mes propres mains

tour of the play

2020.10.02 > 03 – **MARSEILLE** (FRANCE) – Théâtre de la Joliette

2019.03.06 > 08 – **RENNES** (FRANCE) – TnB, Théâtre National de Bretagne

2019.02.06 > 03.03 – **PARIS** (FRANCE) – Théâtre du Rond-Point

2016.01.22 > 31 – **GENNEVILLIERS** (FRANCE) – T2G-Théâtre de Gennevilliers, centre dramatique de création contemporaine

2016.01.06 > 15 – **ORLEANS** (FRANCE) – CDN Orléans Loiret Centre

2015.10.10 > 11 – **PRINCETON** (USA) – Princeton University French Theater Festival, Seuls en Scène

2015.06.16 > 18 – **PARIS** (FRANCE) – Théâtre des Bouffes du Nord

2009.11.19 > 23 – **TOKYO** (JAPAN) – Komaba Agora Theater

2009.10.29 > 30 – **GENEVA** (SWITZERLAND) – Grü / Grütli Theater

2009.03.06 > 13 – **GENNEVILLIERS** (FRANCE) – T2G-Théâtre de Gennevilliers, centre dramatique de création contemporaine

2008.10.03 > 04 – **NEW-YORK** (USA) – PS122 Crossing the line festival à New York

2007.02.27 > 03.03 et 2007.03.20 > 24 – **PARIS** (FRANCE) – la Ménagerie de Verre

2007.02.08 > 09 – **MARTIGUES** (FRANCE) – Théâtre des Salins, Scène nationale de Martigues

2007.01.10 – **ANNECY** (FRANCE) – Bonlieu Scène nationale d'Annecy

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Pascal Rambert's plays on tour (1/2)

SAISON 2020.2021

2021.05.04 > 06 **SEURS (MARINA & AUDREY)** – FRANCE BAYONNE Scène nationale du Sud-Aquitain
2021.04.27 > 28 **SEURS (MARINA & AUDREY)** – FRANCE PAU Espace Pluriels
2021.04.22 > 24 **SEURS (MARINA & AUDREY)** – BELGIUM CHARLEROI Palais des Beaux Arts
2021.04.16 > 17 **SEURS (MARINA & AUDREY)** – FRANCE CHATEAUVALLON scène nationale Ollioules
2021.04.07 > 08 **SEURS (MARINA & AUDREY)** – FRANCE NANTES LU
2021.04.03 **SEURS (MARINA & AUDREY)** – FRANCE SAINT-ETIENNE-DU-ROUVRAY Le Rive Gauche
2021.03.30 > 31 **SEURS (MARINA & AUDREY)** – FRANCE ARLES Théâtre d'Arles
2021.03.27 **SEURS (MARINA & AUDREY)** – FRANCE BRETAGNE Théâtre Brétigny
2021.03.16 > 17 **3 ANNONCIATIONS** – ITALY MILAN Triennale Milano
2021.03.08 > 24 **SEURS (MARINA & AUDREY)** – FRANCE STRASBOURG TNS Théâtre National de Strasbourg
2021.02.24 > 03.07 **STARS** – SWITZERLAND GENEVA Comédie de Genève
2021.02.09 > 28 **3 ANNONCIATIONS** – FRANCE PARIS Bouffes du Nord
2021.01.21 **RECONSTITUTION** – FRANCE LIMOUX ATP de l'Aude
2021.01.15 > 16 **3 ANNONCIATIONS** – SPAIN SEVILLE Junta de Andalucia
2021.01.07 > 12 **3 ANNONCIATIONS** – FRANCE TOURS Théâtre Olympia, CDN de Tours
2020.12.07 **Ōed (SEURS lithuanian version)** – LITHUANIA TALLIN opening and directory entry Tallinna Linnateater
2020.11.30 **RECONSTITUTION** – FRANCE MONT-DE-MARSAN Théâtre de Gascogne
2020.11.19 > 22 **TEATRO** – FRANCE PARIS Théâtre des Bouffes du Nord
2020.11.20 > 21 **3 ANNONCIATIONS** – FRANCE PAU Espace Pluriels
2020.11.17 > 18 **3 ANNONCIATIONS** – FRANCE BAYONNE Scène nationale du Sud-Aquitain
2020.10.30 > 11.15 **姊妹 (SEURS Honk-Kong version)** – HONK-KONG
2020.10.17 **Αδελφές (SEURS version grecque)** – GREECE ATHENS
2020.10.15 > 17 **CLÔTURE DE L'AMOUR** – FRANCE THIONVILLE Nest Théâtre CDN de Thionville Grand Est
2020.10.13 **CLÔTURE DE L'AMOUR** – FRANCE EPINAL Scènes et Vosges
2020.10.10 **LE DEBUT DE L'A.** – FRANCE MARSEILLE Théâtre de La Joliette
2020.10.09 > 10 **CLÔTURE DE L'AMOUR** – FRANCE MARSEILLE Théâtre de La Joliette
2020.10.06 > 07 **RECONSTITUTION** – FRANCE MARSEILLE Théâtre de La Joliette
2020.10.02 > 03 **L'ART DU THEATRE** – FRANCE MARSEILLE Théâtre de La Joliette
2020.10.02 > 03 **DE MES PROPRES MAINS** – FRANCE MARSEILLE Théâtre de La Joliette
2020.09.29 > 10.07 **3 ANNONCIATIONS** – FRANCE RENNES TNB Théâtre National de Bretagne

SAISON 2019.2020

2020.03.13 **MONT VÉRITÉ** – FRANCE BOBIGNY MC93
2020.02.27 **DESAPARECER** – MEXICO MEXICO CITY opening UNAM
2020.02.21 > 23 **ARCHITECTURE** – ITALY BOLOGNA Teatro Arena del Sole di Bologna
2020.02.12 > 19 **ARCHITECTURE** – FRANCE LYON Les Célestins Théâtre de Lyon
2020.02.05 > 06 **ARCHITECTURE** – FRANCE VALENCIENNES Le Phénix Scène Nationale
2020.01.24 > 02.01 **ARCHITECTURE** – FRANCE SCEAUX Les Gémeaux
2020.01.15 > 17 **ARCHITECTURE** – FRANCE CLERMONT-FERRAND La Comédie de Clermont-Ferrand SN
2020.01.07 > 10 **ARCHITECTURE** – FRANCE ANNECY Bonlieu Scène Nationale
2019.12.06 > 22 **ARCHITECTURE** – FRANCE PARIS Théâtre des Bouffes du Nord
2019.11.15 > 24 **ARCHITECTURE** – FRANCE STRASBOURG TNS Théâtre National de Strasbourg
2019.11.08 **CLÔTURE DE L'AMOUR finnish version** – FINLAND HELSINKI Helsinki National Theater
2019.09.26 > 10.05 **ARCHITECTURE** – FRANCE RENNES TNB Théâtre National de Bretagne
2019.09.14 > 15 **NOS PARENTS** – SWITZERLAND GENEVA Comédie de Genève

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Pascal Rambert's plays on tour (2/2)

SAISON 2018.2019

2019.07.04 > 13 **ARCHITECTURE** – FRANCE AVIGNON création Festival d'Avignon
2019.05.31 > 06.02 **MONT VÉRITÉ** – FRANCE MONTPELLIER création Festival Printemps des Comédiens
2019.05.02 **OTHERS** – USA PRINCETON opening Princeton University
2019.03.21 > 24 **愛的落幕** – TAIWAN TAIPEI opening Metropolitan Theater
2019.03.06 > 08 **L'ART DU THÉÂTRE** – FRANCE RENNES TNB Théâtre National de Bretagne
2019.03.06 > 08 **DE MES PROPRES MAINS** – FRANCE RENNES TNB Théâtre National de Bretagne
2019.02.09 **RECONSTITUTION** – SPAIN BARCELONA French Theater Festival
2019.02.06 > 03.03 **DE MES PROPRES MAINS** – FRANCE PARIS Théâtre du Rond-Point
2019.02.06 > 03.03 **L'ART DU THÉÂTRE** – FRANCE PARIS Théâtre du Rond-Point
2019.02.01 > 08 **GLUMICA** – CROATIA ZAGREB opening National Theater
2019.02.01 **RECONSTITUTION** – FRANCE BAGNEUX Festival Auteurs en actes
2019.01.22 **SOEURS (Marina & Audrey)** – FRANCE CAEN Panta Théâtre
2019.01.10 > 02.10 **HERMANAS (Barbara & Irène)** – SPAIN MADRID El Pavon Teatro Kamikaze
2018.12.16 **ACTRICE** – FRANCE RUNGIS Festival Les Théâtrales Charles Dullin
2018.12.14 > 16 **HERMANAS (Barbara & Irène)** – SPAIN SEVILLE création Teatro Central
2018.11.24 **RECONSTITUTION** – FRANCE VERRIERES-LE-BUISSON Espace B. Mantienne
2018.11.23 > 12.09 **SOEURS (Marina & Audrey)** – FRANCE PARIS Théâtre des Bouffes du Nord
2018.11.16 > 17 **CLÔTURE DE L'AMOUR** – FRANCE CHERBOURG Le Trident SN de Cherbourg-en-Cotentin
2018.11.14 > 15 **RECONSTITUTION** – FRANCE CHERBOURG Le Trident SN de Cherbourg-en-Cotentin
2018.11.13 > 14 **CLÔTURE DE L'AMOUR** – FRANCE TOULOUSE Théâtre de la Cité TNT
2018.11.06 > 09 **RECONSTITUTION** – FRANCE CAEN Panta Théâtre
2018.11.06 > 08 **SOEURS (Marina & Audrey)** – FRANCE ANNECY création Bonlieu SN Annecy
2018.10.25 > 26 **CLÔTURE DE L'AMOUR** – MEXICO MEXICO Teatro de la Ciudad Esperanza Iris
2018.10.25 > 26 **LE DEBUT DE L'A.** – MEXICO MEXICO Teatro de la Ciudad Esperanza Iris
2018.10.18 > 28 **TEATRO** – PORTUGAL PORTO Teatro Nacional São João
2018.10.05 **ACTRICE** – FRANCE EPINAL Scènes Vosges
2018.09.28 **LE DEBUT DE L'A.** – POLAND BYDGOSZCZY Teatr Polski
2018.09.15 > 10.14 **TEATRO** – PORTUGAL LISBON opening Teatro Nacional Dona Maria II
2018.09.11 > 30 **CHRISTINE** – SWITZERLAND GENEVA opening Comédie de Genève

SAISON 2017.2018

2018.07.15 > 16 **ACTRICE** – PORTUGAL LISBON Almada Festival
2018.05.23 > 06.01 **CLÔTURE DE L'AMOUR** – FRANCE RENNES TNB Théâtre National de Bretagne
2018.05.09 > 23 **RECONSTITUTION** – FRANCE VINCENNES Théâtre de l'Aquarium La Cartoucherie
2018.05.05 > 09 **GHOSTS** – JAPAN TOKYO opening japanese version Agora Theater
2018.04.14 **NOS PARENTS** – SWITZERLAND LAUSANNE opening Vidy Lausanne
2018.03.30 > 04.01 **ACTRICE** – NETHERLANDS AMSTERDAM Brandhaarden festival
2018.03.27 > 28 **ACTRICE** – FRANCE VALENCIENNES Le Phénix – Scène nationale de Valenciennes
2018.03.21 > 23 **ACTRICE** – FRANCE CLERMONT-FERRAND La Comédie de Clermont Scène nationale
2018.03.19 **RECONSTITUTION** – FRANCE CAEN création au Panta Théâtre
2018.03.06 > 10 **ACTRICE** – FRANCE LYON Les Célestins, Théâtre de Lyon
2018.02.13 > 17 **ACTRICE** – FRANCE RENNES TnB Théâtre national de Bretagne
2018.02.08 > 09 **ACTRICE** – FRANCE CERGY PONTOISE L'Apostrophe SN Cergy-Pontoise & Val d'Oise
2018.01.24 > 02.04 **ACTRICE** – FRANCE STRASBOURG TNS, Théâtre National de Strasbourg
2018.01.16 > 17 **ACTRICE** – FRANCE TARBES Le Parvis Scène nationale Tarbes-Pyrénées
2018.01.11 > 12 **ACTRICE** – FRANCE ANNECY Bonlieu Scène nationale d'Annecy
2017.12.12 > 30 **ACTRICE** – FRANCE PARIS création au Théâtre des Bouffes du Nord
2017.11.10 > 11 **CLÔTURE DE L'AMOUR** – SWITZERLAND VEVEY Le Reflet
2017.10.20 **CLÔTURE DE L'AMOUR** – MEXICO MEXICO Festival Internacional Cervantino, Teatro Juarez
2017.10.15 **GHOSTS** – TAIWAN YUANLIN Experimental Theatre of Yuan Lin Performance Hall
2017.10.7 > 8 **UNE (MICRO) HISTOIRE ÉCONOMIQUE DU MONDE, DANSÉE** – ISRAEL TEL AVIV opening
2017.09.20 > 21 **LE DÉBUT DE L'A** – USA PRINCETON Seuls en Scène Festival
2017.09.21 > 24 **GHOSTS** – TAIWAN TAINAN Yuan-ShenTheatre
2017.09.20 > 21 **L'ART DU THÉÂTRE** – USA PRINCETON opening Seuls en Scène Festival
2017.09.12 > 23 **爱的开端 & 爱的落幕** – CHINA TANGSHAN, DEYANG, CHENGDU, YIBIN et HANGZHOU
2017.09.12 > 10.08 **ENSAYO** – SPAIN MADRID opening Teatro Pavon Kamikaze

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structure

structure is the production company of playwright, director and choreographer pascal rambert.

directed by pauline roussille, structure produces and distributes pascal rambert's works in france and internationally.

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