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# structure



@Marc Damage

## ***With my own hands / solo*** FRANCE - THEATRE

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

structure production  
c/o théâtre des bouffes du nord,  
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# ***With my own hands / solo***

Credits

*Playing time : 35 minutes*

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

stage manager **Alessandra Calabi**

production manager **Pauline Roussille**

**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.

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# ***With my own hands / solo***

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.

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# ***With my own hands / solo***

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***

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# ***With my own hands / solo***

Interview

## **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.

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**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.

**collected in February 2006**

# ***With my own hands / solo***

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 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

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Copenhagen, Aalborg, Aarhus, and Odense, in mandarin in China in Beijing, in arabic in Cairo in Egypt, in finnish in Finland, Helsinki.

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.

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

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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 novembre 2018, he will direct *Soeurs (Sisters)* written for Marina Hands and Audrey Bonnet.

He's currently writing *Architecture* for Emmanuelle Béart, Audrey Bonnet, Marie-Sophie Ferdane, Marina Hands, and also for Arthur Nauzyciel, Stanislas Nordey, Laurent Poitrenaux, Denis Podalydès, Pascal Rénéric and Jacques Weber.

*Architecture* will be created at the Festival d'Avignon in 2019.

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# ***With my own hands / solo***

Biography of Arthur Nauzyciel

After studying visual arts and cinema, Arthur Nauzyciel trained as an actor in the school of the Théâtre National de Chaillot (Paris) run by Antoine Vitez (1978).

He began his career as an actor then turned to stage directing. His first production as a director was *Le Malade imaginaire ou le Silence de Molière*, after Molière and Giovanni Macchia for the théâtre de Lorient, CDN (1999), followed by 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).

Since then, there have been numerous productions in France and abroad: Thomas Bernhard's *Place des héros* (Heldenplatz) at the Comédie-Française (2004), the entry of the Austrian author into the repertoire of France's national theater; Kaj Munk's *Ordet* (*The Word*) staged at the Avignon Festival (2008) and at the Théâtre du Rond-Point during the Paris Autumn Festival (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). *Faim* (*Hunger*), based on Knut Hamsun's novel, with Xavier Gallais at the Théâtre de la Madeleine in Paris (2011); Anton Chekov's *La Mouette* (*The Seagull*) staged in the Cour d'honneur of the Papal Palace at the Avignon Festival (2012); *KADDISH* by Allen Ginsberg (2013), reading created at the Musée d'Art et d'Histoire du Judaïsme then at the Avignon Festival (2013); Jean Genet's *Splendid's* with Jeanne Moreau's voice and the American actors from *Julius Caesar*, created in the Centre Dramatique Orléans/Loiret/Centre (2015).

Arthur Nauzyciel works regularly in the United States: in Atlanta he staged two plays by the French playwright, Bernard-Marie Koltès: *Black Battles With Dogs* (2001), also presented in Chicago, Athens (at the International Festival), and in France at the Avignon Festival (2006); and also in Atlanta, B-M Koltès's *Roberto Zucco* (2004); in Boston, for the American Repertory Theater, Mike Leigh's *Abigail's Party* (2007) and William Shakespeare's *Julius Caesar* (2008), which went on tour to the Paris Autumn Festival and the Ibero-American Theater Festival in Bogota, Colombia.

Arthur Nauzyciel has created a number of shows abroad that were then revived in France or at international theater festivals: Samuel Beckett's *L'Image* (*The Image*) in Dublin (2006) with Damien Jalet and Anne Brochet, Lou Doillon later Julie Moulier, the production was also staged in Reykjavik, New York, Paris, China, Japan; Marie Darrieussecq's *Le Musée de la mer* (*The Sea Museum*), performed at the National Theater of Iceland (2009); Mike Leigh's *Abigail's Party*, revived for the National Theater of Norway (2012); R. W. Fassbinder's *The Bitter Tears of Petra von Kant* staged for the Mini-teater in Ljubljana, Slovenia (2015) and Kim Yougha's *Empire Of Light* in the National Theater Company of Korea (NTCK), in Seoul.

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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. In 2018, he staged the *Papillon Noir* a contemporary Opera by Yannick Haenel and the composer Yann Robin.

He regularly works with other artists on his projects: Christian Fennesz, Miroslaw Balka, Damien Jalet, Sjon, Erna Omarsdottir, Winter Family, Valérie Mréjen, Étienne Daho. Arthur Nauzyciel is a recipient of the Villa Médicis Hors les Murs Prize. His production *Jan Karski (Mon nom est une fiction)* was awarded the Georges-Lerminier Prize.

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