L’Art du Théâtre

text, direction Pascal Rambert

with Arthur Nauzyciel and Elboy

Creation during the Seuls en Scène Princeton French Theater Festival
the 20th of september 2017 Princeton (USA)

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
Playing time: 30 minutes

Text, direction Pascal Rambert
with Arthur Nauzyciel
and Elboy

Stage manager Alessandra Calabi

Production Manager Pauline Roussille

Executive production structure production

Coproduction TnB - Théâtre National de Bretagne

With the support of El Pavón Teatro Kamikaze, Madrid, et le C.I.C.T. - Théâtre des Bouffes du Nord, Paris

Thanks to Stéphane Coichot

The text is published at Les Solitaires Intempestifs
L’Art du Théâtre
Statement of intent

« The Art of theater is a short manifesto about what I consider the art of the actor is. This play of 40mn shows to a limited number of audience members, an actor explaining to his dog what the art of theater is. »

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”.

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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 eleven languages: for the Moscow Art Theatre; in New York, Zagreb, Modena, and Rome, and

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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.

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 TaÏwanese actors, he directed it for the opening of the Performaning Art Festival in Tapei.

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 Bataïïñ, 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.

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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 will direct *Sœurs (Sisters)* written for Marina Hands and Audrey Bonnet.

He’s currently writing *Architecture* for Emmanuelle Béart, Audrey Bonnet, Marie-Sophie Ferdane, Marina Hands, and 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.
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-theater in Ljubljana, Slovenia (2015) and Kim Yougha’s *Empire Of Light* in the National Theater Company of Korea (NTCK), in Seoul.

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.