
structure



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Architecture FRANCE - THEATRE

Text, conception, installation **Pascal Rambert**

With

Emmanuelle Béart

Audrey Bonnet

Marie-Sophie Ferdane

Marina Hands

Arthur Nauzyciel

Stanislas Nordey

Denis Podalydès sociétaire at La Comédie-Française and **Pascal Rénéric**, alternating

Laurent Poitrenaux

Jacques Weber

Opening within the Avignon Festival – 2019 July 4th

Architecture

Credits

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Jacques Weber

Light design **Yves Godin**

Costume design **Anaïs Romand**

Music **Alexandre Meyer**

Artistic collaboration **Pauline Roussille**

Furniture advisor **Harold Mollet**

Associated choreographer **Thierry Thieû Niang**

Song teacher **Francine Accolas**

Text coach **Clémence Delille, Aliénor Durand**

Stage manager **Alessandra Calabi**

Light production **Thierry Morin**

Sound production **Chloé Levoy**

Stage technician **Antoine Giraud**

Dresser **Marion Regnier**

Production director **Pauline Roussille**

Production manager **Juliette Malot**

Coordination, Logistics **Sabine Aznar**

Executive Production structure production

Coproduction

Festival d'Avignon (FR), TNS - Théâtre National de Strasbourg (FR), TNB - Théâtre National de Bretagne à Rennes (FR), Théâtre des Bouffes du Nord (FR), Bonlieu - Scène Nationale d'Annecy (FR), Les Gémeaux - Scène Nationale (FR), La Comédie de Clermont-Ferrand - scène nationale (FR), Le Phénix - Scène Nationale de Valenciennes Pôle Européen de création (FR), Les Célestins Théâtre de Lyon (FR), Emilia Romagna Teatro Fondazione (IT)

Residence at La FabricA, Avignon Festival

Thanks to Nanterre-Amandiers, centre dramatique national

Opening within the Avignon Festival – 2019 July 4th.

The text is published at Les Solitaires Intempestifs.

Architecture

statement of intent

ARCHITECTURE IS A MEMENTO MORI FOR OUR TIME

For Emmanuelle Béart, for Audrey Bonnet, for Marie-Sophie Ferdane, for Marina Hands, for Arthur Nauzyciel, for Stanislas Nordey, for Laurent Poitrenaux, for Denis Podalydès, for Pascal Rénéric, for Jacques Weber : Pascal Rambert wrote Architecture for them. For each and for all of them, together... Architecture is a brutal family history that resembles a shipwreck. In the aftermath of World War One and at the gates of Anschluss, in a time of hope and battle, each member of this family, brilliant as they may be – composer, architect, philosopher, writer, scientist, actress, painter – still believes in giving over one's life to the pursuit of thought and beauty. But if they, the most talented of the talented, were unable to stop the bloodshed, how will we fare if the blood turns up anew?

- Pascal Rambert -

I am 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.

After Clôture de l'amour written for Audrey Bonnet and Stanislas Nordey. *After Avignon à vie* written for Denis Podalydès. *After Répétition* written for Audrey Bonnet, Stanislas Nordey, Denis Podalydès and Emmanuelle Béart. *After Argument* written for Marie-Sophie Ferdane and Laurent Poitrenaux. *After De mes propres mains* and *L'Art du Théâtre* with Arthur Nauzyciel.

After Une vie written for Denis Podalydès. *After Actrice* with Marina Hands and Audrey Bonnet. And after a 25 year wait - passing of time is wonderful - (names of the actors added, meeting each other, is wonderful) after a 25 year wait I tell Jacques Weber, I want to write for you and that yours and all the other names will come together for *Architecture*.

Architecture is a brutal family story.

A shipwreck. Between the beginning of modernity, the first world war and Anschluss.

A period of 30 years. Fed by hope. Its throat slit in a bloodbath. Where language itself loses all sense. Where language dies.

A brilliant family controlled by a crazy father. They are all brilliant. The sons, the daughters, the step brothers and the step sisters. They are all composers, architects, philosophers, writers, scientists and painters.

They all think. They all gave their lives for thought. They all gave their lives for beauty. All - one after another - without mercy, die a violent death, from war, by throwing themselves out of a window, by the hand of their own father, from madness, from hunger, from grief and by handful in trains and camps. They all fought for more intelligence, for knowledge, for understanding of the world and for justice. All will perish. All without exception. Incapable of preventing the horror happening despite their mastery of the world, of language, of philosophy, of literature, of image and science and covering Europe with a coat of blood and shame.

Architecture shows how the most beautiful structures collapse and end up engulfing their brightest children. *Architecture* is a memento mori to think of our time. If the brightest could not prevent the blood, how will we manage in an era such as ours if the blood comes again?

Pascal Rambert

Architecture

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 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 Taiwanese actors, he directed it for the opening of the Performing 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 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.

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 *Teatroat* 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 *Soeurs (Sisters)* written for Marina Hands and Audrey Bonnet. In December, he directs the Spanish version, *Hermanas* with Barbara Lennie and Irene Escolar.

He's currently writing *Architecture* for Emmanuelle Béart, Marina Hands, Audrey Bonnet, Marie-Sophie Ferdane, Denis Podalydès, Arthur Nauzyciel, Laurent Poitrenaux, Stanislas Nordey et Jacques Weber. *Architecture* will be created at the Festival d'Avignon in 2019.