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The art of theater USA - THEATER

text, direction **Pascal Rambert**
with **Jim Fletcher** and **Delia**

premiered on January 14, 2022 at PS21 (Performance Spaces for the 21st Century), Chatham, NY, co-presented by PS21 and The Public Theater/Under the Radar : On the Road initiative

ststructure production
c/o théâtre des bouff es 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

The art of theater

credits

playing time 40 minutes

text, direction **Pascal Rambert**

with **Jim Fletcher**

and the dog **Delia**

translation **Nicholas Elliott** and **Jim Fletcher**

production director **Pauline Roussille**

production manager **Juliette Malot**

coordination, logistics **Sabine Aznar**

executive production structure production

coproduction PS21, the Public Theater

supported by FACE Contemporary Theater (a program of Villa Albertine and FACE Foundation, in partnership with the French Embassy in the United States) and the CONXTO network for the translation.

residency at PS21 - Performance Spaces for the 21st Century Performance Spaces for the 21st Century (PS21) is a state-of-the-art green-energy black-box and open-air pavilion theaters that sit above nineteenth century apple orchards at the apex of over 100 acres of beautiful Hudson Valley land.

thanks to Nicole Birman Bloom, Laurent Clavel and Elena v. Siyanko

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The art of theater

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

The art of theater

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The art of theater

interview of Pascal Rambert by Nicole Birmann Bloom(1/4)

The Art of Theater and With My Own Hands are two monologues you have regularly restaged, and often presented as a pair. The former was first produced in 2007 and the latter in 1992, but these are timeless texts. Could you tell us about the articulation between the two texts and their passage in time? What does the form of the monologue mean to you as a playwright and a director?

If I remember correctly, I think this is the fourth or fifth version of these plays, with different actors and actresses in French and foreign versions, notably Italian and American ones. I've grown accustomed to restaging all my plays abroad and making new versions of them around the world, but these two plays started that process. A play dating from 1992 or 1993 is already another century, and it's certainly a totally different era. But if you look closely at the way *With My Own Hands* was written, it's truly the crucible of how I write today, without punctuation, with the intention of giving the sentence over to what I call the flow, a flow of consciousness. This play was at the root of my realization that I don't write classical theater with a beginning, a middle, and an end, but that my work consists in creating moments, moments of awareness for the characters, extreme moments, moments of separation like in *Love's End*, moments of difficult reunion like in *Sisters*, extremely intense rehearsal moments like in the appropriately titled *Rehearsal*. All the plays I make deal with extremely intense moments in life. That's also the subject of *With My Own Hands*, through a character who is so starved for life that life is not enough for him, and who therefore decides to kill himself in a hedonistic relationship to the world, but also of disappointment about what the world can offer. *The Art of Theater* is a little different; it's the story of an aging actor explaining the art of theater to his dog, telling the dog, shall we say, rather scandalous things about theater, on the way of considering this art I've been practicing for more than 40 years. There's something rather provocative, and therefore interesting, about staging this play here in the United States, since it tackles all the clichés you can have about the art of theater, the way that texts should be interpreted and performed. Whatever country it's in, it's an attack on the culture of the era and the place where the play is staged.

You often write for actors and actresses like Audrey Bonnet, Stanislas Nordey (who performed your work at Princeton University), Marina Hands, Laurent Poitrenaux... Could you tell us about your own relationship to the actors and actresses that you direct? Do you write in the rehearsal room and on the stage, working on the text and changing it for the actors, or do you arrive with a text that doesn't change but whose variations are established through your direction?

To be specific, I always write for the actors, both for my projects in France and abroad. I meet 10, 20, 30, 40, 50 of them...and it's based on those meetings that I make a choice and start writing the play. But I never go to meet the actors with a preestablished idea of what I'm going to write, because it's a process that always starts with my associations about the actors' bodies and vocal ranges and their energy.

The art of theater

interview of Pascal Rambert by Nicole Birmann Bloom(2/4)

For the restaging of *With My Own Hands* at PS21, I wanted to entrust those words to Ismaïl ibn Conner. I had seen Ismaïl in an Arthur Nauzyciel play, so I invited him to come do the play, to our mutual delight. The other actor the play rests on is Jim Fletcher. I had already worked with Jim on *Love's End* when it was produced in New York a few years ago. Jim is peculiar in that his acting is extremely sober, you could nearly say he doesn't act, and I had been wanting to work with him again for a long time. It didn't happen this time, but I think I'll ultimately write something specifically for him, like Richard Maxwell has done for years. In my eyes, Jim is a poet more than an actor, in his relationship to language. That's why, after Nicholas Elliott translated the text into English, I wanted to have work sessions at the table with him and Jim. It's one thing to translate a text so people can read it, or even to make subtitles, but it's something entirely different when actors have to read it. At that point, you have to do that collective work to get the orality I cultivate in my way of writing in French closer to English, or American English orality. In fact, this is an exercise I go through in Cantonese, in Mandarin, in Japanese, in Russian...in all the languages I work in around the world. The objective is not, strictly speaking, to change the text, but to get together with the translator and the actors to take the time to recover the energy of the sentence. Otherwise, you're performing a dead language. It's always very difficult, because I can't speak all the languages into which my plays are translated, and I'm always asked how I can tell if the text is accurate when I work in Hong Kong or Beijing. My answer is that you get close to accuracy by concentrating on the truth of the actor's body. When something is wrong in the sentence, you can see it in the body. Insofar as I rehearse nearly every day, and therefore spend my time watching actors, my eye has become more refined over the years. Today, I can spot when something is wrong pretty quickly. And I hear it very, very quickly. But we don't modify the text, let me be clear about that; we try to find those forms of life that come back into the words and allow the actors to look for what we are always looking for on stage, which is to say life itself.

It's as if a 3D sculptor were working with living matter...

Absolutely! We're like carpenters constantly going back over the structure of their edifice, and it's very beautiful. I've worked in Japan, and I've always been surprised to see that certain houses and certain temples are destroyed every 60 years so that the carpenters who build them can retain their know-how, so the gestures are maintained. It's as if we had retained the way of building cathedrals in Europe. Those gestures have been lost today. In Japan, they've been maintained because people systematically destroy the old buildings to keep the human gesture that builds them, so the gestures don't disappear. There's something about translation close to that, meaning that at a certain point you always have to reassemble the translation and redo it to restore that life I was talking about.

The art of theater

interview of Pascal Rambert by Nicole Birmann Bloom(3/4)

Ismail ibn Conner and Jim Fletcher have both acted in France and Europe, but they remain American actors. Have you noticed specific cultural differences in the way they claim the text for themselves and in your relationship, compared to other countries where you've worked?

In answer to that, I have to tell you how much the work I do today was heavily influenced by American theater, when I started coming to work in the US in the eighties. My discovery of Richard Maxwell's work was particularly important. His work is the polar opposite of classical European theater, with all its sets and costumes—in other words, of what we were used to. For me, he remains the absolute example of American hyper-realism, in which I found a form of poverty, in the positive sense of the term. That's a direction I was able to explore when I headed Théâtre de Gennevilliers, by inviting Richard Maxwell himself, as well as Young Jean Lee, Nature Theater of Oklahoma, and many American artists who explore an extremely powerful form of the real onstage. All that to say that staging these two plays here is, in a certain manner, to bring them back to where they came from. These two plays were contaminated by my love for contemporary American theater, and particularly for the world of downtown* and experimental theater in New York. So today, these texts are coming back to the United States after having been staged in French at Princeton University, and if I had to identify a major difference, it is that both Ismail and Jim bring a kind of lyrical realism, or real lyricism to the text. These two actors' internal intensity, their acting, are profoundly American. If I think about the Italian version, for example, there was something more lilting about it. Italian is a wave, while American English is a destination. That necessarily creates a different theater.

Since you mentioned how important a certain American theater has been in your work, could you tell us about your influences? What are your references, your inspirations?

I had a revelation about this recently, here in Chatham. I was thinking about a play called Finlandia, which I've just finished and which will be produced in September in Madrid. It's a play for two Spanish actors, which is frankly very harsh; the relations between the two characters are bitter, painful, and I was asking myself where my interest in long monologues originated. It wasn't the first time I asked myself the question, but I had never been able to answer. Suddenly, it struck me, I realized that it probably all started with the incredible monologue at the end of Jean Eustache's film *The Mother and the Whore*, which I must have seen when I was 17 or 18. There's something about that monologue, its tone, the fact that Eustache films it in a single very long shot with the actress facing the camera, which was like a scandal for the cinema of that time, that absolutely stunned me. That's for the long monologues. There are also artists who give you authorization, as I experienced in the eighties when I started reading Thomas Bernhard. Since the age of 16 or 17, I've been working on a single sentence. Whether it's *With My Own Hands*, *Love's End*, *The Art of Theater...* or *Finlandia*, it's always the same sentence continuing. I simply put it in different bodies, in different countries. That approach owes a great deal to Thomas Bernhard, who made me aware that you could give a form to inner struggles.

The art of theater

interview of Pascal Rambert by Nicole Birmann Bloom(4/4)

Also in theater, I think of writers like Bernard-Marie Koltès—about whom I spoke a lot with Ismail ibn Conner, who has performed his work here in the United States—and Peter Handke, who has found a form for the inside of human beings' brains. In literature, I obviously think of James Joyce and Virginia Woolf, all those writers who worked on the flow of consciousness to put it into words.

Recently, you worked with students at the school associated with the Théâtre National de Bretagne (TNB), which led to the play Dreamers. Could you tell us about your relationship with these very young actors who are making their debuts and starting their careers in a particularly complex world?

Unfortunately, I don't have enough of these experiences, due to lack of time, but it's not the first time I've worked with students: I also wrote Mont Vérité for the students at the Théâtre National de Strasbourg; Lac, for the excellent Swiss school La Manufacture; and, two years ago, Others, for the students of Princeton University. I do it from time to time because when I was 20, I myself loved certain artists, I loved certain directors who helped me a great deal. And it's important to be with young people, with thirty-year-olds; it allows me to better understand a world I sometimes don't understand. I try to do it once every year or two. Anyhow, when you do the work I do, age doesn't count because you're inhabited by an eternal curiosity, you enjoy eternal youth. At least, that's what I thought when I recently ran into Peter Brook, who must be 92 or 93. So it's not that I feel close to young people in their twenties, but many things bring us together. I like to listen to them and find a form for their worries. I had forgotten that when you're 25 or about to turn 30, it can be dizzying. I like to put my ear to these torments of youth. In this case, by writing Dreamers—which is really the translation of the French word "rêveurs," and has nothing to do with the Dreamers here in the US—I asked them to send me their dreams by email and voicemail for two years. I gathered a huge amount of material from which I was able to start writing texts for them; it was very beautiful, like diving into the unconscious of an entire generation. In the end, I came to a very personal, unexpected photograph of young people who are anything but normative. You see the unconscious at work, and it's amazing.

**Editor's note: Downtown theater refers to the world of alternative, often experimental and non-commercial theater that developed out of performance spaces below 14th Street in Manhattan starting in the 1960s and 1970s. With the gentrification of lower Manhattan, downtown theater has scattered around the city, and no longer has a specific geographic connotation.*

***Interview conducted on Jan 9, 2022, for the Albertine Magazine
Translation from French to English by Nicholas Elliott***

The art of theater

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 – 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 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.

The art of theater

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 Poitreaux 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.

The art of theater

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)* or the student actors o 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 directed *Soeurs (Sisters)* written or 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 o *Clôture de l'amour* at the Finnish National Theater of Helsinki (Finland).

In 2020, he created *Desaparecer* in Mexico (UNAM, Merxico city), 3 *annonciations* with Audrey Bonnet (FR), Silvia Costa (IT) and Barbara Lennie alternating Itsaso Arana (ES). He created the Greek version of *Soeurs* in Athens (Michael Cacoyannis Foundation) in November 2020, *Oed*, the Estonian version in Tallin (Tallinna Linnateater) and *Sorelle*, the Italian version in Turin (Teatro Astra).

In 2021, he created *STARS* in Switzerland (Comédie de Genève), *Sorelle*, italian version of *Soeurs*, opening at Teatro Astra, *Dreamers* for the TNB's students, *Deux amis* with Charles Berling and Stanislas Nordey (opening July 2021 at Festival d'été of Châteauvallon) and *Kotatsu* at Ebarra Riverside Theater, Toyooka, Japon.

The art of theater

biography of Jim Fletcher

Jim Fletcher is a founding member of the New York City players. He has also worked with the Wooster Group, Elevator Repair Service, and the British company Forced Entertainment. He starred in the films of Kamal Ahmed Linas Phillips, and Zbigniew Bszymek.

We saw him in France in October 2016 in Nanterre - Amandiers in Evening by Richard Mawxell.

He recently appeared in their show The Vessel, and in The Wooster Group's production of Bertolt Brecht's The Mother (Vienna and NYC) as well as in Compagnie l'Heliotrope's Pollock (Avignon).

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Pascal Rambert's plays on tour (1/3)

2021.2022

2022.05.23 > 24 **SEURS (MARINA & AUDREY)** – FRANCE PAU Espaces Pluriels
2022.05.19 > 20 **SEURS (MARINA & AUDREY)** – FRANCE BAYONNE Scène nationale du Sud-Aquitain
2022.05.17 > 25 **MONT VERITE** – FRANCE STRASBOURG TNS Théâtre National de Strasbourg
2022.05.17 > 18 **3 ANNONCIATIONS** – FRANCE BAYONNE scène Nationale du Sud-Aquitain
2022.05.13 >15 **DEUX AMIS** – ITALIE MILAN Piccolo Teatro
2022.04.26 >30 **L'INTERVIEW** – FRANCE THIONVILLE création Nest Théâtre Centre Dramatique National de Thionville Grand Est
2022.03.23 > 04.02 **STARS** – SUISSE GENEVE création Comédie de Genève
2022.01.18 **RECONSTITUTION** – FRANCE BRESSUIRE Théâtre de Bressuire Scènes de Territoire
2022.01.22 > 23 **WITH MY OWN HANDS** – USA NEW-YORK USA NEW-YORK Under the radar Festival / PS21
2022.01.22 >23 **THE ART OF THEATER** – USA NEW-YORK Under the radar Festival / PS21
2022.01.14 > 15 **WITH MY OWN HANDS** – USA NEW-YORK Under the radar Festival / PS21
2022.01.14 >15 **THE ART OF THEATER** – USA NEW-YORK Under the radar Festival / PS21
2022.01.13 **RECONSTITUTION** – FRANCE CASTELNAUDARY ATP de l'Aude
2021.11.24 >12.04 **DEUX AMIS** – FRANCE STRASBOURG TNS Théâtre National de Strasbourg
2021.11.22 **Αδελφές (SEURS version grecque)** – GRECE ATHENES création Michael Cacoyannis Fondation
2021.11.17 > 27 **DREAMERS** – FRANCE RENNES TNB Théâtre National de Bretagne
2021.11.09 >14 **DEUX AMIS** – FRANCE PARIS Théâtre des Bouffes du Nord
2021.11.07 **CLÔTURE DE L'AMOUR** – FRANCE PARIS Théâtre des Bouffes du Nord
2021.11.05 > 06 **8 ENSEMBLE** – FRANCE PARIS Théâtre des Bouffes du Nord
2021.10.31 **CLÔTURE DE L'AMOUR** – FRANCE PARIS Théâtre des Bouffes du Nord
2021.10.26 > 30 **SOEURS (Marina & Audrey)** – FRANCE PARIS Théâtre des Bouffes du Nord
2021.10.20 **MAITASUNAREN ITXIERA** – FRANCE BAYONNE scène Nationale du Sud-Aquitain
2021.10.19 **CLÔTURE DE L'AMOUR** – FRANCE BAYONNE scène Nationale du Sud-Aquitain
2021.10.12 > 13 **3 ANNONCIATIONS** – ITALIE MILAN Triennale Milano
2021.10.05 > 09 **8 ENSEMBLE** – FRANCE PARIS création à la Cartoucherie de Vincennes (projet Talents ADAMI dans le cadre du Festival d'Automne à Paris)

2020.2021

2021.07.09 **DEUX AMIS** – FRANCE CHÂTEAUVALLON – opening Châteauvallon Scène Nationale
2021.05.18 > 23 **TOI** – FRANCE ANNECY opening Bonlieu SN Annecy
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 BRETIGNY-SUR-ORGE – 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 – opening Comédie de Genève
2021.02.18 > 28 **3 ANNONCIATIONS** – FRANCE PARISB- Théâtre des Bouffes du Nord
2021.01.21 **RECONSTITUTION** – FRANCE LIMOUX – ATP de l'Aude
2021.01.16 > 17 **3 ANNONCIATIONS** – SPAIN SEVILLE – Junta de Andalucia
2021.01.07 > 12 **3 ANNONCIATIONS** – FRANCE TOURS – Théâtre Olympia, CDN de Tours
2020.12.07 (**SEURS version estonienne**) – ESTONIA TALLIN – opening Tallinna Linnateater 2020.11.20 > 21 **3 ANNONCIATIONS** – FRANCE PAU – Espace Pluriels
2020.11.17 > 18 **3 ANNONCIATIONS** – FRANCE BAYONNE Scène nationale du Sud-Aquitain
2020.10.17 **Αδελφές (SEURS greek version)** – 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 – opening TNB Théâtre National de Bretagne

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Pascal Rambert's plays on tour (2/3)

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 Théâtre National d'Helsinki
2019.09.26 > 10.05 **ARCHITECTURE** – FRANCE RENNES – TNB Théâtre National de Bretagne
2019.09.14 > 15 **NOS PARENTS** – SWITZERLAND GENEVA – Comédie de Genève

2018.2019

2019.07.04 > 13 **ARCHITECTURE** – FRANCE AVIGNON – opening Festival d'Avignon
2019.05.31 > 06.02 **MONT VÉRITÉ** – FRANCE MONTPELLIER – opening 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 – Festival de théâtre français
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 Théâtre National
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 – opening El Pavon Teatro Kamikaze
2018.12.16 **ACTRICE** – FRANCE RUNGIS – Festival Les Théâtrales Charles Dullin
2018.12.14 > 16 **HERMANAS (Barbara & Irène)** – SPAIN SEVILLE – opening Teatro Central
2018.11.24 **RECONSTITUTION** – FRANCE VERRIERES-LE-BUISSON – Espace B. Mantine
2018.11.23 > 12.09 **SOEURS (Marina & Audrey)** – FRANCE P- 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 – opening Bonlieu SN Annecy
2018.10.25 > 26 **CLÔTURE DE L'AMOUR** – MEXICO MEXICO CITY – Teatro de la Ciudad Esperanza Iris
2018.10.25 > 26 **LE DEBUT DE L'A.** – MEXIQUE 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 LISBOA – opening Teatro Nacional Dona Maria II
2018.09.11 > 30 **CHRISTINE** – SWITZERLAND GENEVA – opening Comédie de Genève

structure production

Pascal Rambert's plays on tour (3/3)

2017.2018

2018.07.15 > 16 **ACTRICE** – PORTUGAL LISBOA – Festival de Almada
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** – JAPON TOKYO – opening japanese version Agora Théâtre
2018.04.14 **NOS PARENTS** – SUISSE LAUSANNE création Vidy Lausanne
2018.03.30 > 04.01 **ACTRICE** – PAYS-BAS 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 – opening 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 PPARIS – opening Théâtre des Bouffes du Nord
2017.11.10 > 11 **CLÔTURE DE L'AMOUR** – SWITZERLAND VEVEYY- Le Reflet
2017.10.20 **CLÔTURE DE L'AMOUR** – MEXICO MEXICO CITY – 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** – opening ISRAEL TEL AVIV
2017.09.20 > 21 **LE DÉBUT DE L'A** – USA PRINCETON Festival Seuls en Scène
2017.09.21 > 24 **GHOSTs** – TAIWAN TAINAN Yuan-ShenTheatre
2017.09.20 > 21 **L'ART DU THÉÂTRE** – USA PRINCETON opening Festival Seuls en Scène
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

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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