
structure



credit : Pauline Roussille

Sœurs (Marina & Audrey) FRANCE - THEATRE

text, direction and design **Pascal Rambert**
with **Audrey Bonnet**
and **Marina Hands**, *pensionnaire at la Comédie-Française*

opening at Bonlieu SN Annecy on november 6th 2018

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

Sœurs (Marina & Audrey)

credits

playtime 1h30

text, direction, design **Pascal Rambert**

with **Audrey Bonnet** and **Marina Hands**, *from la Comédie-Française*

costume design **Anaïs Romand**

assistant director **Pauline Roussille**

production manager **Pauline Roussille**

stage manager **Alessandra Calabi**

lighting director **Thierry Morin**

production director **Pauline Roussille**

production manager **Juliette Malot**

coordination, logistics **Sabine Aznar**

executive production structure production

coproduction Bonlieu Scène Nationale d'Annecy

opening at Bonlieu SN Annecy on november 6th 2018

the text is published by Les Solitaires Intempestifs.



Sœurs (Marina & Audrey)

statement of intent

I decided to write Soeurs (Marina & Audrey) in October 2017, the day after we first rehearsed the scene Marina Hands and Audrey Bonnet share in Actrice at the Bouffes du Nord Theatre. To write or to stage is to answer calls. There, neither Marina nor Audrey asked me anything. They rehearsed. But what I saw in front of me carried such force. Their energies were so complementary, that I decided to respond to these forces, to these combined energies. That day I saw what Soeurs (Marina & Audrey) would become a few months later. A great conflict between two sisters that are at once divided and united by all. A fight to the death. Step by step. Word by word. Body to body. To say to each other, through this violence between sisters, one thing only : the love they feel.

Pascal Rambert, paris, september 2018

Sœurs (Marina & Audrey)

interview with Pascal Rambert, Marina Hands and Audrey Bonnet (1/6)

How was the idea for the project born? You saw Marina and Audrey together in Actrice and felt the need to bring back this duo of sisters?

Pascal : Yes, I recall very clearly : it was the first rehearsal of the scene between the two sisters in Actrice. Once it was over, I realized the right energy was present. It was obvious to me. I already had an idea to write a text about two sisters, in connection with another project of mine in Spain, but I had to verify it first. I remember going home and telling myself : there, I can write this text for the two of them. What was unexpected was that I didn't know I would write it so fast.

In truth, the reality of this desire [to write] comes every time as an answer to something. The first time I saw them in rehearsal, I saw something powerful. A calling. Something summoning me to write, a call I must answer. In fact, it's not that I feel the desire to write a specific thing, but the fact that I must respond to what I see before me. Something transpires in their acting and I have to respond. From the moment this feeling unlocks in me, I can't hold back. The language is so strong, growing from the inside, and I cannot contain it. The energy engaged towards that thing I see is so strong that I cannot stop until the play is completed. Once it sets off, I have no control over it. So, I saw something that second day of rehearsal and from that moment on I knew I had to proceed. I had no choice. But this lack of choice is a pleasure. An immense pleasure. What I know is that both [Marina and Audrey] come together around something which is crystal clear in my mind but not for the audience upon hearing their words. Something went wrong during their mother's death. Marina was there and something was said in that moment. There is a true discrepancy about something which rests between a lie and lack of attention, something indiscernible about the fact of not having been warned in time. And there is a discrepancy also concerning their respective partners.

Once again, like in Actrice, death is what allows beings who love each other but no longer see each other to reconnect and finally communicate. How do you explain this omnipresence of death in the relations between human beings?

Pascal : Ten years ago, I decided my writing would revolve around these questions. I have always been touched by Perdican's monologue in Musset's play *On ne badine pas avec l'amour* : we can do whatever we wish, the only thing that matters is to have loved. I repeated these words too often performing the piece with Emmanuelle Béart. I did it again in my play *Reconstitution*, as the character dies from breast cancer. Family, proximity to death, unfulfilled or wrongly fulfilled love affairs, that's my stamp.

Sœurs (Marina & Audrey)

interview with Pascal Rambert, Marina Hands and Audrey Bonnet (2/6)

It's not a very large area, but the important thing is that I manage to cross it. Architecture deals with the same theme. It's a story of people who die, who come back, who speak to each other through ghosts. It's a complete shadow. Argument also unlocked something in me concerning the use of time. I freed myself from the obligation of real time, of creating something realistic. This allows me to touch different historical periods. It allows me not to be stuck in the contemporary world. I always have the impression of living in a world that is my world, that is the world of my words. I have constituted a world for myself and I live inside a bubble of words. In *Sœurs (Marina & Audrey)*, there are no ghosts. It's head on.

You often write about theater in a familial context. Is everything connected for you? Is theater a family history?

Pascal : It is a new family, my chosen family. Every time, it's a new family we choose for ourselves. Since I don't like my family, I choose another one. The first play I wrote in 1989, *Les Parisiens*, was all about this. It was an immense family dispute between brothers, sisters, and Jean-Paul Roussillon, a sort of ogre, at times kind and at times mad, who eats his children.

You are fascinated by the relationship that exists between two sisters. Why?

Pascal: I have always lived with women who had sisters, and at the beginning of my career I worked with two sisters, two Iranians – I spent so much of my time with them for almost fifteen years. Being Iranian, they both had a very strong, volcanic temperament. And since we were constantly working together, we were always high-strung. There was always a great tension between them, and at the same time a feeling of being together until the very end. Being a writer, it's great for me to have these two extremes. It's like when a choreographer teaches a dancer that to jump high, they have to push into the ground very hard : one must seek support deep into the floor to be able to rise higher. And I love this, I love these opposing tensions, this desire to live far apart, to not see each other, to not share things, and then to come back and reconnect around an event that took place. For me this energy works with the two forces that are Marina and Audrey, and it works in a sort of double postulation of energy that I already had in me, related to this project. Since right after the French premiere I will start creating the Spanish version, it is the first time in my life that I am writing – and this is great – for two characters in a play with four bodies in mind. That is to say, I write for Marina and Audrey and also for Barbara Lennie and Irene Escolar.

Sœurs (Marina & Audrey)

interview with Pascal Rambert, Marina Hands and Audrey Bonnet (3/6)

I have already worked with Barbara, and I have seen Irene on stage several times in Spain. So there is a quadruple energy present which is truly great. I never imagined it would happen to me. So it will be very strong.

Will the sisters in this play be « two monsters who are opposed in all », like in Actrice ?

Pascal : They are not two monsters, that is what the mother says in Actrice, it is her opinion, not mine. It is not my opinion about the two women. First of all it is a play with no story. There is no plot, no subject matter. I prefer speaking in terms of energies. Telling the story of two sisters who fight is of no interest to me. What is important is the freedom of interpretation that comes hand in hand with the text I will provide them, as I have already done with Répétition. Two blocks of energy. I think we can achieve this without having to stage the piece like Actrice, but through the real, organic relationship between the two bodies in space. This is why I thought of having an empty space, and retrieving the imitation wood table and chairs from Actrice : having this scenery present in a matter-of-fact way, that has nothing to do with the story being told. I always know my first lines, and I know Marina will begin by saying : "You do not come to my workplace...". When I say this is a great conflict between two sisters, I reveal all and nothing. The power of this conflict lies on two elements : the power of their exchange – an oral exchange that is, since this piece will be rooted in orality, much more than some of my other recent work – and the organic call and response that occurs in real space and time. It is something that is not staged, that is rediscovered every night. We will need to take good physical care because it is going to be extremely hard.

Marina, Audrey, you played together for the first time in Actrice. What was that experience like?

Audrey : It's like a gift, a dream come true. Something quite unreal to begin with, still to this day. I always have a little thing that unlocks at some point during the performance where I realize I am telling myself : "We are doing it. We are talking onstage". Not only during but after the show. I always had this feeling that Marina and I crossed paths at the end of the show. With something I felt coming from Marina too, a sort of respect filling the air between us, of recognition of the work being done, that every time we crossed paths after the show I have plenty of memories of holding each other in our arms, of comforting. As if we already knew. It is safe to say that our experience of the show is very different, but there is something we know instinctively about the other in this moment. I say "we" because I feel it.

Sœurs (Marina & Audrey)

interview with Pascal Rambert, Marina Hands and Audrey Bonnet (4/6)

Marina : There is something along the lines of gratitude. I can't say what exactly, but it is like a family thing, knowing where we are and where we come from and that we are more or less on the same planet. That is the feeling I have. A very strong feeling of being safe, that I had never felt before in my life, when I am onstage with Audrey. That is to say that the walls of the theater could crumble, the audience members could leave, break their chairs, nothing would stop us. It never stops. The moment when she enters the stage, I feel it energetically. It is very strange, simultaneously soothing me and enlarging the playing space to infinity, since there is no more fear, no more limits. I never experienced this before, I never worked with this level of trust before in my life. And it is the same with Pascal. But with Audrey this trust exists at a very grounded level. You have the captain and the soldier with you on the field. It is a very strong association and it allows something lived which is incredibly difficult to describe.

Pascal : I would like to return to the word safety. It is a beautiful word. It corresponds with what I did writing *Sœurs (Marina & Audrey)*. I know that what I wrote would find itself safely inside a moment of real time. Because it will be in real time. *Clôture de l'amour* was in real time too. But there is an axe, a diagonal in the staging. In *Sœurs (Marina & Audrey)*, this diagonal will move a lot and never be fixed, never decided upon in advance. So I think I will give them the text, they will learn it, we will do a first read-through together and then we will start working in the space. There are nonetheless laws of positioning, of listening, that we already explored in *Répétition*. Once we have integrated these floor rules, then rehearsals can be alive every day. Then they will master the text completely and the energies will be like those seen in *Actrice*. Because every time I watch the show, it allows me to move forward with the proposals I can make. What is crazy is that, if we take the sisters' scene in *Actrice* alone, which contains nonetheless a very strong conflict, Audrey can hold Marina in her arms and it still works. In *Répétition*, for example, since we said different things each day in a different space, there are evidently some days when it works and some days when it doesn't work. And that is the beauty of it too, the beauty that will be *Sœurs (Marina & Audrey)*. If one night Audrey is less aggressive than the night before, or Marina says her first line softer, it will change and influence things. Therefore it is this obsession I am after. This obsession of the right answer, not of an answer pre-determined by the director. Think that what happens onstage is a sort of umbilical cord on which we try to place words, an umbilical cord which is a kind of elastic bond between people.

Sœurs (Marina & Audrey)

interview with Pascal Rambert, Marina Hands and Audrey Bonnet (5/6)

Marina, Audrey, is it an even stronger experience for you to play sisters?

Audrey : I already feel like Marina is my sister. If we had not been sisters in *Actrice*, we would still be sisters in some way or another.

Marina : Overall, I do not think in terms of characters. In *Actrice* for instance, I do not personally think everything I say to her. It does not correspond with what I think, and I believe Audrey feels the same. But I am nonetheless going to play the role as it must be played, even if it is not in direct correlation with me. So for Audrey, I do not know who she is. It is not about us. The stories we tell are not necessarily reflective of us. What is certain is that with Audrey I feel that we summon something that acts upon us and the people in the theatre with us. We summon things. I am obsessed by ghosts in the theater, because I feel that people's thoughts start bubbling at the same time and circulating through space. And we are a sort of transit area. There is a communion. And I feel that when we speak this thing happens. After the story we tell, it is the story Pascal tells.

Audrey : Pascal, what you say about being compelled to write, is the same for us when we have the text and start playing it. Little does it matter what we think about it, it puts something in motion. It is your writing that causes this and allows it to exist.

Pascal : There are parallel lives. When you live your life, I am thinking about you, writing for you. This continuity is beautiful, this continuity between beings that allows me to watch, every night, the body of Marina, the body of Audrey, and to associate them. It's extremely powerful. There is a constant porosity in the work. There is an almost mute relationship and I think we must preserve this. It takes the shape of trust, of mystery among beings. I don't need to know more. It is like those artists who are able to draw the face and essential traits of a person. It is the same in literature : it is not about the life of Marina or Audrey, but I take those things in them which belong to a sort of magnetism. Magnetism is an interesting word. And then we see the energy of potential, the interior engine. The interior engines of Audrey and Marina, they come together on a detail which is not to lie in the present moment. They do not lie to each other at the present moment. Each night, they are faced with a present moment and their personal histories makes it such that they do not lie to each other in this present. That is what I see. There where others recite, they maintain the truth of the present moment. What I know is that in *Soeurs (Marina & Audrey)*, the two of them empty themselves through the immense blame they place on each other. They exhaust each other with love. After hours and hours, what remains is this incredible thing that unites them both. This immense conflict unfolds into the evidence of the

Sœurs (Marina & Audrey)

interview with Pascal Rambert, Marina Hands and Audrey Bonnet (6/6)

love that binds them. Once they have lost all their armor, they will end up in each other's arms. That is the spiral. And in this way of working, from the moment they take the stage there is only breath. Each one can do her work in this real present moment which is already what happens in *Actrice*. It will be a show at the edge of life and death.

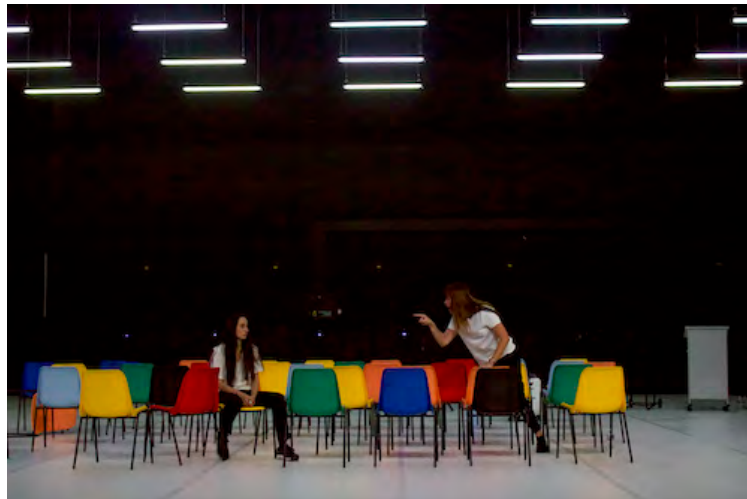
Marina : Even having the show in my body, the moment of the fight between the two sister in *Actrice* consumes me.

Pascal : Yes, this intense relationship, this is *Sœurs* (Marina & Audrey). We cannot enter on stage with any less intensity than that.

Marina : It is a mysterious and deep bond, but also an inexplicable one. There is no logic to it. There is a place of very intimate encounter, a place of depth. I don't know why, when I see Audrey onstage I cry, I am in a strange state of mind. This opening statement is great : you saw something in rehearsal, and you said to yourself "I must respond to this energy and let them build the show night after night".

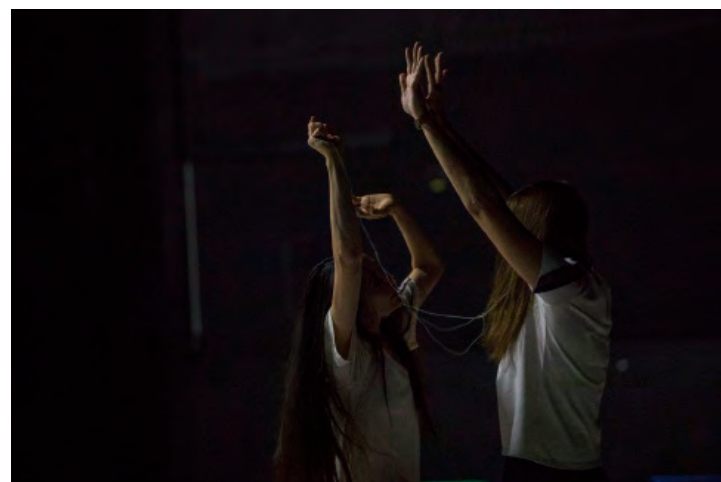
Sœurs (Marina & Audrey)

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Sœurs (Marina & Audrey)

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Sœurs (Marina & Audrey)

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 (Spain) from September 2016 to 2020, from 2014 the partner playwright at the National Theatre of Strasbourg and from 2022 the partner artist at Piccolo Teatro (Milano, Italy). 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.

Sœurs (Marina & Audrey)

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.

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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 *Teatroat* the Teatro Nacional Dona Ma-ria 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 *Prin-temps 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 2020, he created *Desaparecer* in Mexico (UNAM, Merxico city), *3 annonces* with Audrey Bonnet (FR), Silvia Costa (IT) and Barbara Lennie alternating Itsaso Arana (ES).

In 2021 he created *STARS* at the Comédie de Genève (CH), *Deux amis* written for Charles Berling and Stanislas Nordey in Chateaufallon, *Kotatsu* at the Ebarra Riverside Theater in Toyooka (JP), *8 ensemble* that he wrote for 8 young actresses and actors created during the Festival d'Automne à Paris, in the frame of Talents Adami Théâtre.

January 2022, he has adapted with Jim Fletcher and Ismaïl ibn Conner two monologues *The Art of Theater* and *With my own hands*, 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.

At the moment he is rehearsing the play that he wrote, *Sowane*, in Cairo (EGY) (creation october 2022), adapting the french version of the play *Perdre son sac* with the actress Lyna Khoudri (creation november 2022 in Rabat (MA)), creating the play *L'interview* that he wrote for Pierrette Monticelli (creation april 2022 in Nest Theater at Thionville, produced by La Joliette Theatre), and writing the play *Je te réponds* made for 8 prisoners people from the Reau prison center (creation january 2023).

Sœurs (Marina & Audrey)

bios of the actresses

Audrey Bonnet

Audrey Bonnet is an alumnae of the Conservatoire National Supérieur d'Art Dramatique in Paris. She was part of the repertory company at the Comédie Française from 2003 to 2006. On stage, she has performed in the works of Shakespeare, Koltès, Fosse, Maeterlinck, Claudel, Marivaux, Pessoa, Euripide, Duras, and Pascal Rambert, among others. She has worked with directors from a range of diverse backgrounds, from Bob Wilson to Luc Bondy, Roland Auzet to D' de Kabal, Oriza Hirata to Yves-Noël Genod. Deeply connected to the Compagnie des Petits Champs, directed by Clément Hervieu Léger and Daniel San Pedro, she has performed with them the works of Marivaux, Lorca, and in 2018 and 2019 *Le Pays Lointain* by Jean-Luc Lagarce, directed by Clément Hervieu Léger. For the Opera, she performs in the work of Romeo Castellucci (*Jeanne au Bucher*), composed by Arthur Honegger, Paul Claudel 's livret (currently on tour worldwide).

Since her key encounter with Pascal Rambert in 2001, their relationship has kept maturing in *Le Début de l'A*, *Répétition*, *Actrice* and *Clôture de l'amour* (currently on tour worldwide). For *Clôture de l'amour*, she received the award for the Best Actress at the *Palmarés du Théâtre* in 2013.

She is an associate artist at the National Theater of Strasbourg, directed by Stanislas Nordey.

On the screen, she can be seen in *Personal Shopper* by Olivier Assayas, *The End* by Guillaume Nicloux, *Jeune Femme* by Léonor Serraille and recently in *Un Peuple Et Son Roi* by Pierre Schoeller.

Marina Hands

Marina Hands is a French-British actress. She studied at the Conservatoire National Supérieur d'Art Dramatique in Paris and at the prestigious London Academy of Music and Dramatic Art (LAMDA). She received the Cesar Award of Best Actress and the Tribeca Prize for Best Actress in a Narrative Feature Film for *Lady Chatterley*, directed by Pascale Ferran.

Marina Hands has also starred in numerous other films, such as : *Les Invasions Barbares /The Barbarian Invasions* by Denys Arcand (Oscar for Best Foreign-Language Film), *Ne Le Dis à Personne / Tell no one* by Guillaume Canet, *Le Scaphandre et le Papillon / The Diving Bell and the Butterfly* by Julian Schnabel (Best Screenplay at the 2007 Cannes Film Festival), *Jappeloup* by Christian Duguay, *Sous les Jupes des Filles* by Audrey Dana and *Nos Jours Venus* by Romain Goupil.

On stage, she has performed in the works of Shakespeare, Racine, Tchekhov, Claudel, and Hugo, with directors such as Klaus-Michael Gruber, Patrice Chéreau, Yves Beaunesne, Luc Bondy and lately Pascal Rambert.

For her performance in *Actrice* by Pascal Rambert, she was awarded the Moliere for Best Actress in 2018.

Engaged as pensionnaire at the Comédie-Française from April 2020, she will resume her role of Ysé in *Partage de Midi*, by Claudel, from June 2020 at the Théâtre Marigny.

Sœurs (Marina & Audrey)

tour of the play

2021.05.04 > 06 – **BAYONNE** (FRANCE) – Scène nationale du Sud-Aquitain

2021.04.27 > 28 – **PAU** (FRANCE) – Espace Pluriels

2021.04.22 > 24 – **CHARLEROI** (FRANCE) – Palais des Beaux Arts

2021.04.16 > 17 – **CHATEAUVALLON** (FRANCE) –scène nationale Ollioules

2021.04.07 > 08 – **NANTES** (FRANCE) – LU

2021.04.03 – **SAINT-ETIENNE-DU-ROUVRAY** (FRANCE) – Le Rive Gauche

2021.03.30 > 31 – **ARLES** (FRANCE) – Théâtre d’Arles

2021.03.27 – **BRETIGNY-SUR-ORGE** (FRANCE) – Théâtre Brétigny, scène conventionnée arts et humanités

2021.03.05 > 13 – **STRASBOURG** (FRANCE) – TNS Théâtre National de Strasbourg

2019.01.22 – **CAEN** (FRANCE) – Panta Théâtre

2018.11.23 > 12.09 – **PARIS** (FRANCE) – Théâtre des Bouff es du Nord

2018.11.06 > 08 – **ANNECY** (FRANCE) – Bonlieu Scène nationale d’Annecy

structure production

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

SAISON 2020.2021

2021.05.04 > 06 **SEURS (MARINA & AUDREY)** – SWITZERLAND LAUSANNE Théâtre Vidy-Lausanne
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
2021.03.05 > 13 **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 **Öed (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 innish 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 **愛的开端 & 愛的落幕** – 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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