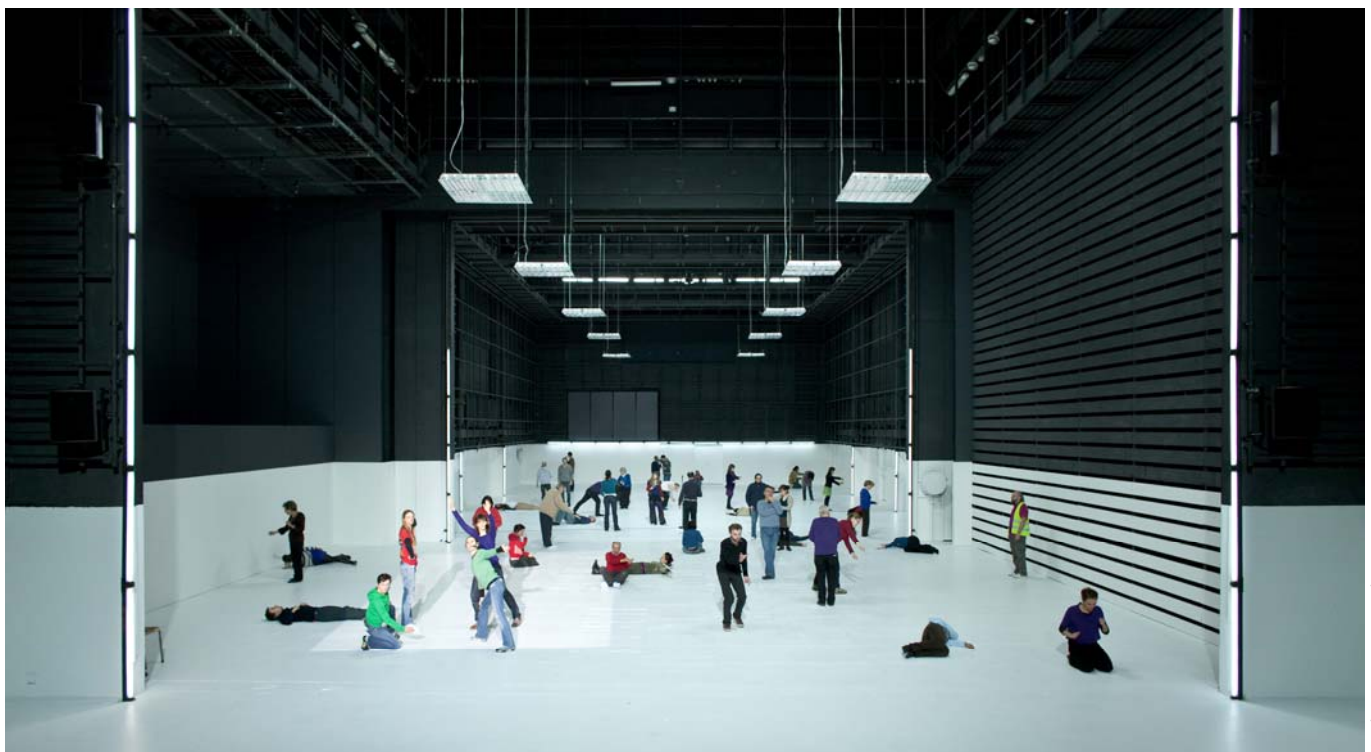


THÉÂTRE DE GENNEVILLIERS

CENTRE DRAMATIQUE
NATIONAL DE CRÉATION
CONTEMPORAINE

A (micro) history of the world economics, danced

Pascal Rambert



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With the support of



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Credits

Text / Conception / Direction **Pascal Rambert**

In collaboration with **Éric Méchoulan**

philosopher (program director of "aesthetic and economic politics" at the International College of Philosophy)

With

Clémentine Baert, Kate Moran, Cécile Musitelli, Virginie Vaillant

And

30 people from the writing workshop at the Théâtre de Gennevilliers and
16 chorus members from the école nationale de musique in Gennevilliers

Additional texts **Montaigne, Mallarmé**

Music **Alexandre Meyer**

Chorus leader **Didier Louis**

Additional music **Bee Gees, Bob Dylan**

Set and lights design **Pascal Rambert**

Artistic collaboration **Gilles Groppo**

Thanks **Vanasay Khamphommala**

Creation in January 2010 at the Théâtre de Gennevilliers

Production delegated by the Théâtre de Gennevilliers, Centre Dramatique National de Création Contemporain

With the support of Caisse des Dépôts, Bouygues Bâtiment Ile-de-France, Fondation d'entreprise La Poste, Fondation Crédit Mutuel pour la Lecture, Japan Foundation within the framework Performing Arts Japan Program, CULTURESFRANCE, ANA

Context

Since his nomination to the Theatre de Gennevilliers, Pascal Rambert has engaged in writing a territory that intersects his vision for the theatre and his own artistic projects.

To move around a territory, to make meetings happen.

Through many things, such as the tight connection woven in the weekly writing workshops, the colloquy of open rehearsals, the meetings with the artists, the composition and distribution of the work, the Theatre de Gennevilliers' ambition is to raise the border between the creation and the public, to encompass the idea that the shows and the audience belong to the same territory, the same world.

This particular dispositive includes 30 amateurs from the Theatre de Gennevilliers' Tuesday night writing workshops, a professional chorus, 4 performers from Pascal Rambert's company, and 1 philosopher.



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According to Pascal Rambert, director

« I didn't do it on purpose. It seems like opportunism because of the arrival of the crisis. But for two three years now, something has been rising. My interest in the economy and its contemporary figures - its disfiguration- rose. And then everything accelerated: in watching the diverse population that participates in the writing workshops each week here in Gennevilliers, their social origin, their ethnic origin, their writing subjects. I said to myself, this is the moment to reassemble all these voices, all these bodies, all these preoccupations and to give them a voice onstage.

So I conceived the following project: I would ask all these people (about thirty) to be onstage. I would also ask the amateur singers from the chorus of the conservatoire National de la Région of Gennevilliers (about 15) to be onstage.

50 anonymous people with their bodies, their past, tall, short, young, old, white, black, on stage.

With life's weight and the relationships that have interconnected and been worked on each week for almost two years in the writing workshops. The birth of a group. A utopia. To be together. To invent. To work together. But this project was not enough. All that must be reassembled. I would like to speak about the economy. I remember seeing a picture of an African American family in *Le Monde* sitting on their couch in the middle of the street a few minutes after they - this family - were evicted from their home. They could no longer pay the raising credit. There is the subprime crisis.

And during the writing workshops, I heard innocent, soft, reclaiming texts, that spoke of the power to buy, the loss of jobs, the panic of facing unemployment.

Something crystallized. It's necessary to explain. I would be incapable of doing it alone : to try to see the chain that began far off -that we can follow -the chain of cause and effects (one thing that leads to another) a chain that we can follow since the birth of economy through the present day. Up to the subprime crisis. Up to the crisis.

Everything is not that simple. But we can feel that something above us, outside of us, flattened us, made us poor: to not know, to not understand, makes us poor.

It was at this point that I met the philosopher Eric Méchoulan. I explained to him what I am explaining here. I said to him : help us. Help us to see clearly. Render us a little richer in knowledge. So, all this, where did it come from, how did it all start ? Can we trace a line ? Can we explain what is happening now - the crisis - by going back with the tools of knowledge, of history and economic history ?

Can we know ? I want to know. We want to know. We want to understand

I proposed that we choose different moments of world history together. I would personally write scenettes - yes, scenettes - about these moments. And every night, in real time, he would comment, clarify, this (micro) economic history of the world, danced, from the stage.

I reiterate: 50 non-professionals with their stories, and their raw presence, in daily actions, in real time onstage. The regrouping of a chorus singing or dancing that does not need to know how to sing or dance. But only to be oneself in a collective moment.

A philosopher, microphone in hand, onstage amongst us. Who reinvents his discourse every night.

Four performers who interpret the scenettes that marks out this (micro) history.

A (micro) history of the world economics, danced

So a community. Dispersed. Mixed. Incongruous : to mix very raw realness with very elaborate fiction, from knowing to a space of non - knowing, specialists with non-specialists. With a common goal, to show ordinary people combat - crossing through a wish for beauty, for elevation (to dance, to sing, to rise up) - to show ordinary people combat against the ignorance of cause and effects that impoverishes us. We lay it on the ground. We kill it.

We can imagine a large raw fresco, close to a contemporary art installation, very alive, real. We can imagine a ballet of raw bodies associating in a simple dance. We can imagine - hearing - held notes, the music simple as well, the resonant coverings murmuring or humming or vocalizing from 50 people. It disperses as well. We can imagine the « théâtre » - these scenettes - similarly reclaiming: playing, speaking, interpreting, performing these stories in a clear way. We can imagine this philosopher with a microphone in his hand, simply lecturing as he might during one of his courses at the International College of Philosophy. Life unrolling before of us. We follow. We understand. It comes right to us.

It won't be complicated. It will be complex.»

Pascal Rambert 18/02/09

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According to Eric Méchoulan, philosopher

The meeting was set in a cafe in Paris. Pascal Rambert, director and author, was looking for a philosopher of economy. He wanted to write and produce « a (micro) history of world economics, danced » and he needed, not only a collaborator who had reflected on these questions but also an « actor » who, present on stage, would analyze the situations of economic history. The artist and philosopher will find common points, contingent crossings in existence: they will work together.

It will begin with little scenes, bubbles of history, which do not so much offer significant examples of the Great History of Economics, but the *ideas* of this history (an idea always being the contraction of the scenes). A first scene is installed, not with an infallible origin, but as a melting pot of problems : in London, Mr. Lloyd's Coffee-House, where new forms of socializing converged, organized insurance systems (particularly for the maritime commerce), diffusion of the news by a gazette and mode of coffee - beginning with insurance, in fact it began with the management of *fear*. On the contrary, when Mauss, on the side of anthropology, discovered, in the 1930's, multiple forms of exchange in the offerings and counter-offerings used in ancient history, as well as in societies we call « primitive », another economy appears, an economy, in a certain way, against production, a management of *challenge*.

The new field of knowledge that we would call « political economics », it needed its first great theoretician: Adam Smith - so we head to Scotland. Adam Smith was not an economist, but a philosopher on morality. He analyzed social comportment with a singular acuity, unblocking thoughts on the riches of nations and on the spectacle of men, the two working as a pair: something his successors would forget too quickly. Like a certain Marx. The advantage in theatre is that meetings can be made: why not have merchandise fetishes and bodies at work find themselves in the work of the body and the fetish of taste? Lacan wrote « Kant with Sade », we will write a « Sade with Marx ». Not merely to create meetings, we will also imagine the poet at the end of the century, who affirmed that « everything comes back to the aesthetic and political economics » Charles Gide (the future writer's uncle) who found the creation of value more in the consumer and his desire than in the merchandise and its production.

The crossing of paths is not simply personal. Economic history also comes from the masses. The flux of capital was made possible by the flux in population. Onstage, during the entire show, fifty people recreate their daily actions, circulating lives, multiplying the journey. The world that is retraced in this micro economic history is not just about the earth turning, but about the incessant migration, singular each time.

The story thus written could nevertheless appear too linear, despite the unexpected knots. A stop on micro finance could, at times, force us to leave Europe (better for when we come back) and avoid the tight string of history: this favourable recent recourse in developing countries functions on an analogue model of pawnshops in the Old Regime. The story stammers on its own. The subprime crisis is another form of stammering, a sort of dominoes game where the first to fall knocks over all the others: begin with a woman sitting on her couch in the middle of the sidewalk looking at her lost home. We climb up this infernal chain of financial dominoes. Finally, the financial crisis that we know must be replaced in the larger framework of an evolution in the ways of working.

A (micro) history of the world economics, danced

In the industry itself, we pass from the Ford factories, which specializes in placing the workers in a unique function of dispossessing all personal investment and technique, to the Japanese production mode in the Toyota factories, which looks for versatile professionals investing their own energy and knowledge. At times, the worker has sold his strength to work like he possessed something; the man in service must, today, exchange what he is only in his singular style: two very different figures of alienation. The society of service is generalized in a society of spectacle. Adam Smith saw correctly, the first situationist in history. Or more like situationism, with Guy Debord, found, in the society of the spectacle, the social figure of capitalism. Where better to speak of and know the society of spectacle than in a theatre, when the audience does not simply see a presentation but the projection of what they are, of what we all are? The micro history of world economics won't find itself solely confined to a comfortable scene, it will envelope the room. Or, more precisely, in this micro history, it is the room that flows up onstage. The theatre is not a metaphor of the world, it is the world wearing a theatre mask to better say: I am not only economics and value is not only financial.

Eric Méchoulan 18/02/09



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To produce in the city / in the theatre

What?

A (micro) history of world economics, danced is scenically written with the participants of the théâtre de Gennevilliers writing workshop, as well as with the chorus of the national music school in Gennevilliers. But only the four actresses of the company and Eric Méchoulan will go on tour. It is impossible to travel with fifty people. However, it is possible to reinvent a new formula for productions, proposing: to prepare a number of writing workshops and meetings with a local chorus in order to incorporate people from the area into the show.

How?

Concretely, I propose two weeks (either on the weekends or over the course of a few evenings) with the non-professional groups.

The work is based on a raw presence, listening, and collective movements. A few choreographed gestures and daily actions.

The workshops are meant to effectuate a fun and profound written work in preparation of *Une (micro) histoire économique du monde, dansée*.

In the first of these writing workshops, the participants will be invited to write with a personal and social angle, in the form of portraits, dialogue, texts describing the joys and difficulties within the social rapport : work , employers, consummation, job hunting , banking, loan demands, augmentations etc...

Then the workshops take the form of body workshops, where the participants are invited to once again translate the state of the body within a social rapport - tension, politeness, stress, fakeness, anxiety, waiting, relaxing, fabricating, hypocrisies, franchises, etc..., as well as social situations that - in conflict - cross the body, the shapes, the transformations, the folds, the suffering and the freedom when the conflict unknots to the profit of complaints and manifestations.

These workshops furnish a user's manual for the body and mind of what follows, each person onstage during the show should be capable of « living in real time » and to autonomously create individual and collective movements, spoken, sung, and danced together.

This work proposes an immediate activation of the physical and verbal imagination in service to the show where each has a personal and unique place but with one goal: to produce beauty as a group in order to help each one live...

The chorus will have particular pieces to work (Bach cantata and songs by Alexandre Meyer) and plenty of time to be integrated into the show (direction, movement).

When?

Between two and three days of rehearsals are necessary to unite the prepared parts with the new parts. Pascal Rambert, on tour, wishes to increase the amount of time given to adaptation and rehearsal by performing on a practically empty space, minimizing load in time.

To welcome or co-produce *Une (micro) histoire économique du monde, dansée* is to welcome a team of people consisting of forty local non-professionals and the artists from the company for a mutual and unique work. The adventure in Gennevilliers and abroad is to find a new artistic activation and production mode.

Pascal Rambert 26/12/2007

Mode d'emploi

A crowd of ordinary human life: 30 people chosen from the théâtre de Gennevilliers' writing workshop + 16 young singers from the école nationale de musique of Gennevilliers + the 4 actresses from the company:

50 people, 50 bodies, 50 voices who are entrusted with the raw scenic presence of over 300 years of true life.

A piece where each scene, each era is commented on, live, by Eric Méchoulan, philosopher, who is not an actor but rather a specialist in economic philosophy - who is not an actor but a true economist - putting in perspective a story and the story of world economics. Gluing, in real time, and splicing together as we splice in film, the fictions of personal history on stage with the history of world economics, by and by humiliating humanity, by and by liberating it.

We were 25 for *Toute la vie (An Entire Life)*, for *Une (micro) histoire économique du monde, dansée (A (micro) history of the economic world, danced)* we are 50. In simple scenic writing that does not use metaphor or illustration, but *literal writing*: we say what we do and we do what we say. It is one of the first forms of theatre writing. The most beautiful. The oldest. The most apparent innocence. That of ancient recitation, but also of Chinese and Japanese theatre. A clear line that has its own poetry and its own force: leaving interpretation open to the public.

In a simple language, a *spoken language*, that does not try to be *literature*, that is just one of the elements of an *art project* along with the sound, the lights, the bodies, the architecture, the economy, the music, the presence. To make theatre today come back by inventing a new form of the world, rendering onstage all its richness, offering this as we write it.

Pascal Rambert 26/12/2007

Touring

Touring crew: 8 to 9 people:

- Director Pascal Rambert, or artistic collaborator, Gilles Groppo
- Performers, Clémentine Baert, Kate Moran, Cécile Musitelli, Virginie Vaillant
- Philosopher, Eric Méchoulan
- One master electrician
- One sound master
- One person in charge of production

To be furnished by the welcoming space:

- A chorus composed of 16 non-professionals singers (children / adolescents or adults)
- Approximately 30 people from workshops (writing workshops for example) chosen by the welcoming space before Pascal Rambert's arrival.
- One dresser

Minimum preparation:

- Teaching Alexandre Meyer's songs within a singing class
 - Four weekends of workshops (preparation) with the non-professionals group and the chorus group.
- + writing workshop option with Pascal Rambert

Touring plan:

Four weekends of preparation leading up to the period of presentations
D-5: arrival of the sound and the electrician masters
D-4 : 4h work session at night (direction) with the non-professionals and the chorus, directed by Pascal Rambert
D-3 : 2 day of rehearsals with the four actresses and the philosopher, and a full dress rehearsal with the entire cast
D : a day of rehearsals and opening

Financial proposition:

Production fee for two performances
+ Author rights
+ Added expenses (transportation, lodging and per diem) for 6 to 7 people

Biographies

Clémentine Baert (actress)

During her studies at L'E.R.A.C. (1998/2001) Clémentine Baert performed under such notables as Georges Lavaudant and Bernard Sobel (2001) and met Pascal Rambert. At the same time, she worked on numerous reprisals with Robert Wilson in the United States, which allowed her to work on various projects abroad. She has a strong interest in both music and dance and continues to study. In the cinéma, she has been in the films of Emmanuel Mouret (*Promène donc toi tout nu*), Jean-Charles Fitoussi (*Les Jours où je n'existe pas*) and Siegfried Alnoy (*Nos familles*) In 2005, she created her company Antilope & Pistil with the goal of creating multidisciplinary pieces; in may 2006 there was the creation of ECHO, a contemporary rock opera based on Ovid's story of Echo in the Metamorphosis. This show was performed at the Théâtre du Golfe (*La Ciotat*), C.D.N. in Dijon (May 2006) during the Festival Frictions, at the Mains-d'œuvres (september 2006) and at La Comédie de Saint-Etienne for the Festival Backstages (april 2007). With Pascal Rambert, she participated in *Formes Sans Ornement* (FSO) and performed in *Paradis (un temps à déplier)*, *Pan*, an opera by Marc Monnet, *AFTER/BEFORE* and *Mon Fantôme* (a piece for children). Recently she has performed at Théâtre de Gennevilliers in *Sables et soldats* written and directed by Oriza Hirata. She lives in Paris.

Kate Moran (actress/ dancer)

While studying at NYU's Tisch School of the Arts, she met Pascal Rambert and did her first show with him, *Gilgamesh*, for the Festival d'Avignon. Following a long research process in which Rambert discovered a new form of theatre and created a new version of his company SideOne Posthume Theatre, Kate performed in, *Paradis*, *Le Debut de l'A*, and *De Mes Propres Mains* (partial list), while continuing to work with other companies in New York, Belgium and Paris. Having made films with such directors as Yann Gonzalez and Martineau / Ducastel, she will next be seen in *Chesterfield*, directed by Fabrice Chazeneuve and *Elle s'appelle Sarah* directed by Gilles Paquet-Brenner, and will begin work with Belgium director Claude Schmidt in 2010. She lives in New York and Paris.

Cécile Musitelli (actress)

After studying communications, she began taking workshops in dance, notably with Sophie Lessard, Georges Appaix, Bruno Dizien, she danced, in 1999, in *Alceste*, an opera directed by Robert Wilson. Then she danced in various contemporary dance companies. As an actress she has worked as a voice over actress for films, TV shows and documentary. She works with Pascal Rambert since 2002, participate in *Formes Sans Ornement* (FSO) and performed in *Paradis (un temps à déplier)*, *AFTER/BEFORE* and *Pan*. She takes part in Julie Nioche and Robert Cantarella's theatrical performances. She lives in Paris.

Virginie Vaillant (actress)

She has worked in Caen for more than 10 years with ChanTier21Theatre by Antonin Mènard, and also with Rictus by David Bobée, *L'Astrakan de Médéric Legros* (*Laboratoires d'imaginaire social* 2003-2004) and also began recently with Cie projet libéral by Thomas Ferrand (*zoo/idiot cherche village*). After theatre school at the CDN of Normandy in 2000, she reprised a role in the tour of *Platonov* (2002) by Eric Lacascade, then played in *Les Barbares* (2006). She met Pascal Rambert in 2001 and has worked on *Paradis* (2004), *AFTER/BEFORE* (2005), *Pan* (2005), *Toute le vie* (2007).

A (micro) history of the world economics, danced

Eric Méchoulan (Titled Professeur
University of Montréal, Department of
French Literature)

Eric Méchoulan began his studies in France and Québec and finished his postdoctorate in England and Germany. He was a Research Fellow at King's College (Cambridge) from 1992 to 1995 and he has since become a professor in the department of French studies at the University of Montréal. His research focuses on the aesthetics of literature and philosophy, on the history of literature with France's Old Regime and the history of culture. Since 2001, he is also program director of the Collège international de philosophie Special mention by the jury prize France-Québec); "Pour une histoire esthétique de la littérature", Presses universitaires de France, 2004; "Le crépuscule des intellectuels : de la tyrannie de la clarté au délire d'interprétation", Québec, Éditions Nota Bene, 2005 ; "La culture de la mémoire ou Comment se débarrasser du passé", Presses de l'université de Montréal, 2008. He is preparing a new work entitled "L'économie inadaptée: travail immatériel et émancipation". (Paris) where he has a seminar on aesthetics and economic politics.

His recent publications: "Le livre avalé: de la littérature entre mémoire et culture", Presses de l'Université de Montréal, 2004 (Raymond-Klibanski award for the best essay in humanitarian sciences in Canada).

Alexandre Meyer (Composer/guitarist)

Born in 1962, he has been a member of various groups since 1982:
Loupideloupe, les Trois 8, Sentimental Trois 8.

He works with musicians Fred Costa, Frédéric Minière, Xavier Garcia, Heiner Goebbels, directors Maurice Bénichou, Patrick Bouchain, Robert Cantarella, Michel Deutsch, Pascal Rambert, Jean-Paul Delore, Jacques Vincey, Philippe Minyana ; choreographers Odile Duboc, Mathilde Monnier, Julie Nioche, Rachid Ouramdane ; sculpture Daniel Buren ; storyteller Muriel Bloch and for France-Culture with Blandine Masson and Jacques Taroni.

Pascal Rambert (director)

Director of the Théâtre de Gennevilliers since January 2007, Pascal Rambert was born in 1962. He began writing and directing his own work in 1982. In 1984, he created his company Side One Posthume Théâtre. From 2004 to 2006, he was associated artist at the Bonlieu-scène nationale in Annecy. In 2006, he was nominated director of the Théâtre de Gennevillier, he was the first successor of founder, Bernard Sobel.

His texts - published by Actes Sud-Papiers and Solitaires Intempestifs - directed by himself and other in France, Europe, the United States and Japan.
1984 Désir and Les lits / Centre dramatique national de Nice
1985 Météorologie / this text received le Prix spécial USA
1986 Allez Hop / Festival d'Été de Seine Maritime de Rouen
1987 Le réveil / Centre national des écritures du spectacle, La Chartreuse Villeneuve-Lès-Avignon
1989 Les Parisiens / 43ème Festival d'Avignon
1990-1991 research in the United States and the Middle East
1992 John & Mary / Théâtre des Amandiers-Nanterre
1993 De mes propres mains / Théâtre des Amandiers-Nanterre
1997 Long Island / La Criée-Théâtre national de Marseille
1997 Race / Festival Octobre en Normandie, Théâtre Gérard Philippe-Saint-Denis, Los Angeles avec LAPD Theater Group
2000 L'Épopée de Gilgamesh / Experimental Theater Wing New York University - 54ème Festival d'Avignon
2001 Asservissement Sexuel Volontaire / Théâtre National de la Colline, Théâtre des Salins-scène nationale de Martigues, Bonlieu-scène nationale d'Annecy
2002-2003 ateliers et performances FSO (formes sans ornement) qui deviendront les Ateliers d'écriture physique, orale et plastique en temps réel / Ménagerie de verre, Parc de la Villette, Comédie de Caen, Les Subsistances-Lyon, Bonlieu-scène nationale d'Annecy, mc2-Maison de la culture de Grenoble, Ballet Atlantique Régine Chopinot-CCN La Rochelle.
2004 Paradis (un temps à déplier) / Théâtre National de la Colline, Comédie de Caen, Bonlieu-scène nationale d'Annecy, festival de Sarrebruck, Dance Theater Workshop New York
2004 mise en scène de Philomela opéra de James Dillon / Teatro Rivoli Porto, Odéon-Théâtre de l'Europe.
2005 Le début de l'A / Comédie Française
2005 Pan, Opéra de Marc Monnet d'après des textes de Christophe Tarkos / production Opéra national du Rhin de Strasbourg en coproduction avec l'Ircam

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2005 AFTER/BEFORE / 59ème Festival d'Avignon, Bonlieu-scène nationale d'Annecy, Théâtre de Gennevilliers
2006 Un garçon debout, chorégraphie de Rachid Ouramdane interprété par Pascal Rambert / Bonlieu-scène nationale d'Annecy, La Ménagerie de verre à Paris, CDC Toulouse, Festival d'Utrecht.
2006 Mon Fantôme spectacle jeune public / Bonlieu Scène nationale d'Annecy
2007 De mes propres mains (recréation) / Bonlieu-scène Nationale d'Annecy / Théâtre des Salins-scène nationale de Martigues, Ménagerie de Verre à Paris
2007 Le début de l'A récréation à Tokyo dans la version de la Comédie-Française, en langue japonaise, avec des acteurs japonais / Théâtre de l'Agora-direction Oriza Hirata
2007 Toute la vie / création au théâtre2gennevillers. En tournée au Printemps des arts de Monaco et à Bonlieu-scène nationale d'Annecy en avril 2008.
2007 L'Art du théâtre avec Lou Castel/création au T2G
2008 Libido sciendi, pièce chorégraphique créée au Festival Montpellier Danse 2008

He is also the director of several short films:

2007 - Avant que tu reviennes
30min - 35mm
Image: Sébastien Buchman
Production: Les Films du bélier. Avec la participation de l'aide au programme du CNC et de la PROCIREP

2006 - Début
25min - 35mm
Image : Yorick Leseaux
Production : Les Films du Bélier
Avec la participation de France 2, du CNC COSIP et le soutien de la Région Rhône-Alpes et du département de la Haute-Savoie
Obtention du prix de qualité du CNC.
Sélectionné au Festival de Vendôme - Festival de Locarno - Festival de Rome - Rencontres du cinéma Européen de Vannes (Prix de la ville de Vannes) - Festival du court de Nice - Festival Paris Cinéma - Festival
Côté court de Pantin (Prix GNCR)

2005 - Car Wash
10min - HD
Avec Kate Moran et Olivier Torres
Image: Caroline Champetier
Production: Les Films du Bélier
Avec la participation de France 2 et du Conseil Régional des Pays de la Loire et le soutien de la Délégation Aux Arts Plastiques
Sélectionné au Festival du Film de Locarno 2005 - Festival du film de Rome 2006

Août 2004 - Quand nous étions punk
15min - 35mm
Avec Kate Moran et Nicolas Granger
Image: Caroline Champetier
Production: Les Films du Bélier
Avec la participation de France 2
Sélectionné aux Festival du Film de Locarno 2004,
Paris Tout Court 2004,
Travelling Rennes 2005, Larissa 2005, Nice 2005, Caen 2005, Paris Onze bouge 2005, Cork 2005, Festival Aye Aye Nancy, Festival de Rome

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Le Début de L'A., 2001
Paradis (Un temps à déplier) 2004, Mon Fantôme (Cantate) 2004
Toute la vie suivi de L'Art du théâtre, 2007

Editions Actes Sud-Papiers :
Le Réveil, 1988
Les Parisiens ou l'Eté de la mémoire des abeilles, 1989
John & Mary suivi de Les Dialogues, 1992
L'Arche Editeur:
ASV p.r; auto-interview trafiquée en plein air 6204+3
in « LEXI/textes » n°5, 2001
Où le plus grand événement est l'envol d'un coq de bruyère
Nouvelle auto-interview enregistrée à Kyoto et Tokyo en avril 2003
(exemplaire 002) in « LEXI/textes » n°7, 2003
Sur Pascal Rambert
Laurent Goumarre, Rambert en temps réel, 2005,
Ed. Les Solitaires Intempestifs

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Touring schedule

2010

08/22 January	Théâtre de Gennevilliers
09/20 February	centre national de création contemporaine
18/17 October	Théâtre de Fujimi (Japan)
23/24 October	Shizuoka Performing Arts Park (Japan)
30/31 October	Miyasaki Prefectural Arts center (Japan)

2011

31 March/ 1st April	Le Phénix - Scène national de Valenciennes
8 April	Théâtre des Salins - Scène nationale de Martigues
14/15 April	Scène nationale de Cavaillon
11/12/13 May	CDN Orléans/Loiret/Centre
June	Bonlieu Scène national à Annecy

2012

Tour in progress ...