

# KANATA

EPISODE I – THE CONTROVERSY

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**Théâtre du Soleil**  
**Robert Lepage**  
**With the Festival d'Automne à Paris**

Directed by: Robert Lepage

With the Théâtre du Soleil actors: Shaghayegh Beheshti, Vincent Mangado, Sylvain Jailloux, Omid Rawendah, Ghulam Reza Rajabi, Taher Baig, Aref Bahunar, Martial Jacques, Seear Kohi, Shafiq Kohi, Duccio Bellugi-Vannuccini, Sayed Ahmad Hashimi, Frédérique Voruz, Andrea Marchant, Astrid Grant, Jean-Sébastien Merle, Ana Dosse, Miguel Nogueira, Saboor Dilawar, Alice Milléquant, Agustin Letelier, Samir Abdul Jabbar Saed, Arman Saribekyan, Wazhma Totakhil, Nirupama Nityanandan, Camille Grandville, Aline Borsari, Luciana Velocci Silva, Man Wai Fok, Dominique Jambert, Sébastien Brottet-Michel, Eve Doe Bruce, Maurice Durozier.

Dramaturg: Michel Nadeau

Creative direction and design: Steve Blanchet

Set design: Ariane Sauv , with Benjamin Bottinelli, David Buizard, Kaveh Kishipour, Claude Martin;  
paintwork and patina: Elena Antsiferova, with Xevi Ribas

Lighting design: Lucie Bazzo, with Geoffroy Adragna, Lila Meynard

Music: Ludovic Bonnier, with Marie-Jasmine Cocito, Yann Lem tre, Th r se Spirli

Image and projection design: Pedro Pires

Costumes: Marie-H l ne Bouvet, Nathalie Thomas, Annie Tran

Hair and wigs: Jean-Sébastien Merle

Assistant to the director: Lucile Cocito

This is the first time, in the fifty-four years of its history, that Ariane Mnouchkine has entrusted the Théâtre du Soleil troupe to a guest director – the Canadian Robert Lepage. The show he envisaged assembled fragments of a vast epic retracing two hundred years of his country's history - 'Kanata' is an Iroquoian word signifying 'village', that gave Canada its name – and, through the actors, sealed the meeting of two directors, convinced that the artist could bear witness to his time.





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### Ottawa

A painting. Mysterious and beautiful. An Indian girl from Canada. An Aboriginal. There is splendour in her regard, it draws us in irresistibly; it is the regard of an empress.. She has a name: Josephthe Ourné. The painter also has one. Joseph Légaré.

Another painting by this same Légaré: *Landscape with a speaker addressing the Indians*. This speaker, we are told is Edmund Kean, the actor, Theatre personified, all dressed in black like a pastor. What is he doing here before a small group of attentive Hurons? Is he colonizer or merely preacher? Is he reciting Shakespeare? Is he Invader? Peddler? Or actor?

Or is he, as is the fact, a womanizer in priestly robes, whom a prudish and hypocritical public has hounded from his homeland and forced into exile. Pursued by censure everywhere he settles, from Canada to Quebec, forever dogged by his female entanglements, until he meets the Hurons. They will love him, make him an honorary chief and even give him a name: Alanienouidet; which roughly means *snowflakes swirling in a gust of wind*, supposedly a description of his acting style.

Leyla Farrokhzad, the curator of the Museum, and Jacques Pelletier, curator of the Quai Branly. have taught us all this and, whatever they may think, they are not done yet with these portraits and adventures.

### British Columbia

An impressive, serene forest. A long house. Enter some loggers. Chainsaws howl.

### Vancouver

A «friendly popular» neighbourhood, or so it appears to Miranda and Ferdinand, she a young painter and he a keen young actor. They have just moved into the loft of their dreams, rented from a Chinese woman.

Here we get to know this neighbourhood. Needle Park , centre of the drug underworld. We meet Rosa, the social worker, Tanya, the heroin addict. We go to the police station. Women have disappeared. Aboriginals all.

### The environs of Vancouver

A pigsty. A man drinks his beer. The squealing of pigs as they eat.

### Vancouver and what follows

Theatre will show how, but suffice to say for now that Tanya and Miranda meet and that the latter senses certain responsibilities. We also come to know that Tanya is adopted and that she speaks Persian with her adoptive mother. The world is decidedly small, and the serial killer is close by. And then there is Tobie trying to make a documentary about this «so nice and popular» neighbourhood. The theatre will reveal how. And then there is the controversy.

*October 1<sup>st</sup>, 2018*





### THAT RECEPTIVE PEOPLE, HÉLÈNE CIXOUS

There is a human, or rather a humanimal Transpecies, a population composed of beings whose nature is hospitable, living beings cut from a cloth I find magnificent, always still being woven and interwoven, hybridized. Their nature escapes territorial, national, identity definitions. Although the sources from which they spring may be situated in different enclosures, different geopolitical spaces, although they may be 'born' Afghan, Chinese, Mi'kmaq, French, Togolese, Norwegian, Mapuche, Faroese, Khmer, Uruguayan, Ethiopian (to be continued...), they have thereafter transferred their flow across countries and continents. By meeting many others and rubbing their brains against your brain, by always joyously opening themselves to many others, open to the risk of

the surprise, they have become open, broad, and always in metamorphosis, passing from one age to the other sex, thirty-year-old octogenarians, curious geniuses, adventurers of time, resisting in their course the lazy temptations of Belonging and Appropriation. They are neither ghosts nor the inhabitants of dreams. They have ID papers. They obtain visas. But naturally, they don't take themselves for their papers. Rather for poems, and always in translation. They listen, their ears are pricked and their tongues enchanted. Surely you have recognized them, these friends of love rather than hate?

These spirits of another sort, they are the Actors.

*Hélène Cixous, for the Théâtre du Soleil, September 13, 2018*



## INTERVIEW WITH ARIANE MNOUCHKINE

**'Cultures aren't anybody's possession.'**

**In July, whilst the Canadian director Robert Lepage was preparing for his show Kanata, a letter, signed by eighteen First Nations artists and intellectuals, and twelve of their non-First Nations allies, triggered a fierce controversy. The show, performed by the actors of the Théâtre du Soleil, which is directed by Ariane Mnouchkine, must traverse the history of Canada while addressing the oppressions suffered by the First Nations. Faced with the on-stage absence of actors coming from their communities, certain representatives of these communities denounced the show for cultural appropriation. Immediately afterwards, a financial co-producer pulled out of the project, pushing the director to cancel the opening of Kanata at the Théâtre du Soleil in Paris. This was, however, without reckoning on the determination of Ariane Mnouchkine, her troupe, and Robert Lepage's tenacity.**

### **What does 'cultural appropriation' mean to you?**

The term means nothing to me because there can be no appropriation of something that isn't, and never has been, physical or intellectual property. Different cultures aren't anybody's possession. No boundary limits them, because, rightly, they have no known limitations, neither geographically, nor, above all, in time. They're not isolated; they've seeded each other since the dawn of civilisation. Just as no farmer can prevent the wind from blowing onto his field a sprinkle of healthy or harmful seeds that his neighbour has sown, no people, even the most insular, can claim a definitive purity of their culture.

The histories of groups, hordes, clans, tribes, ethnicities, people, in a word, nations, cannot be patented as some claim they can be, because they belong to the great History of humanity.

It's this great History that is the artist's territory. Cultures,

all of the different cultures, are our sources, and, in a certain way, they are all sacred. We must drink from them studiously, with respect and gratitude, but we cannot accept being forbidden to approach them, as we would thus be pushed into the desert. This would be a frightening intellectual, artistic and political regression.

Theatre has doors and windows. It speaks of the entire world.

### **What happened in the First Nations' history that can explain this controversy?**

A violent, then insidious spoliation. Never ending betrayals. Promises never kept. Treaties never respected. A genocidal treatment of the First Nations. Exclusion, then a systematic marginalisation. And, what may have left the most profound mark, an outright attack by the Catholic Church and the Canadian State against the First Nations cultures by eliminating the participation of parents and the collectivity from the intellectual, cultural, and spiritual development of the First Nations children, through the system of the infamous residential schools wherein the enclosed children were subject to a forced, idiotic, sadistic, abusive, violating and unimaginable assimilation. Comparable to what occurred in Australia with Aboriginal children. A system which, in Canada, continued until 1996. Which means yesterday.

So, there are many things that, despite the undeniable efforts of these past years, don't repair at the click of a finger. The legitimate revindications of the First Nations people are legion and reach far beyond this controversy, which is not due just to a group of First Nation artists, who by the way, let me reiterate, weren't aiming for the cancellation of Kanata, but also due, if not more so, to a movement of vindictive thought that advocates 'backlash' rather than, following that of repair, the long and difficult path of reconciliation that the majority of First Nations people seek with determination and rigour.

### **Are you worried by the turn of events?**

A little, I admit. Fences are being erected, inside of which we



separate identities that are reduced to themselves alone. So that we can rank them more easily? Ad infinitum?

On 22 September 1933, at the initiative of Joseph Goebbels and via the creation of the Reich Chamber of Culture, Jewish artists were excluded from the cultural world and could only produce work for gatherings intended for Jewish audiences. Don't panic, in this case I'm not calling anyone a Nazi, but when one examines my troupe on the basis of ethnic criteria, I recall what the Nazis did. I sound a little alarm. Watch out for certain neighbouring thoughts or methods. Even unintentional ones.

How can artists respond? Are you calling for mobilization?

The first of censures is our fear. To be accused of racism is very frightening, our accusers know this. They play with this. But once we know, consciously, that we are not racist, and that our work, the composition of the group with whom we've create work for so many years, and in short, all of our life proves this, then we have to refuse that solely by light of the ethnic composition of the casting, before even having seen our shows, we are told that they are spoliator and racist, and as such, criminal.

We all have eyes, ears, memories, legends; therefore, we all have multiple relations. We are not 'solely' French or 'solely' white. Or 'solely' First Nations. Must we resign ourselves to an atavistic curse of biblical dimensions, that runs from generation to generation? Are we, forever, for centuries of centuries, racists and colonialists, or are we human beings, bearers of universality, just like the Blacks, Jews, Arabs, Khmers, Indians, Afghans, and First Nations people whose epics we sometimes want to tell, and who, like us, well before their cultural specificities, carry in them this universal human.

And who profits from tearing society apart, in precisely this way? How exactly will this general tribalism weaken the rampant capitalism that is ruining our planet? In what way will it slow the gluttony of multinationals? What purpose does it serve? How will it restore to us the sense and love of the

common good?

Why do certain ideologues thus try to dupe our youth by negatively taking advantage of its idealism, its generosity and its thirst for solidarity and humanity?

### **Who are these ideologues?**

I don't need to name them. By their responses and their attacks, I'm afraid, they'll show that they've recognized themselves.



### **Is this not a dialogue of the deaf?**

It's worse than a dialogue of the deaf. It's a trial, where every word from the defence is twisted and added to the summing-up of the self-appointed prosecutors. You have to continually slalom between prohibited words, that become more and more numerous. How can one speak sincerely, with confidence, if every word can be taken, according to its listener, as incriminating evidence, revealing our ignominy? Under the surveillance of such commissioners, how can we escape waffle, clichés, then hypocrisy, and finally, obligatory lies?

### **Is it possible to remove oneself of guilt?**

Once every pathway to material, legislative, and symbolic repair has been traced, and these repairs, forever imperfect and insufficient, have been definitively obtained, then we will still



need to acknowledge that we are guilty of many things, but not everything, not all of the time, and not forever. The path is identical for those who are, or who consider themselves to be victims, because there can be the indecency of making an ancestor's suffering one's own, of appropriating too much. The grandchildren of deportees, as I am, didn't suffer what their grandparents or their great-great-grandparents suffered. I can't build an eternal bitterness and hate upon the fate of my forbears, a hate and bitterness that my grandparents, dead at Auschwitz, wouldn't have wished to bequeath me. (They loved me too much, I am sure, to want to inflict the pain of hating upon me). I can't boast about their heritage so as to render the whole world guilty and to forbid a young, German actress, innocent of what her great-grandfather could have done towards mine, to play Anne Frank, as long as she has the talent and moral strength to do it.

### **What is your state of mind now?**

At the meeting in July, in Montreal, Robert and I sought to reach the First Nations artists who had shared with us their incomprehension, if not disapproval, about the lack of First Nations actors or actresses in the casting of *Kanata*. We had



to mention again and again that this show was rehearsed and produced in France, with actors of diverse origins; first refugees, then French residents, with most having become French over the last few years. A good number of artists who received us that evening had vaguely heard of the *Soleil* but didn't know anything about its functioning or its principles.

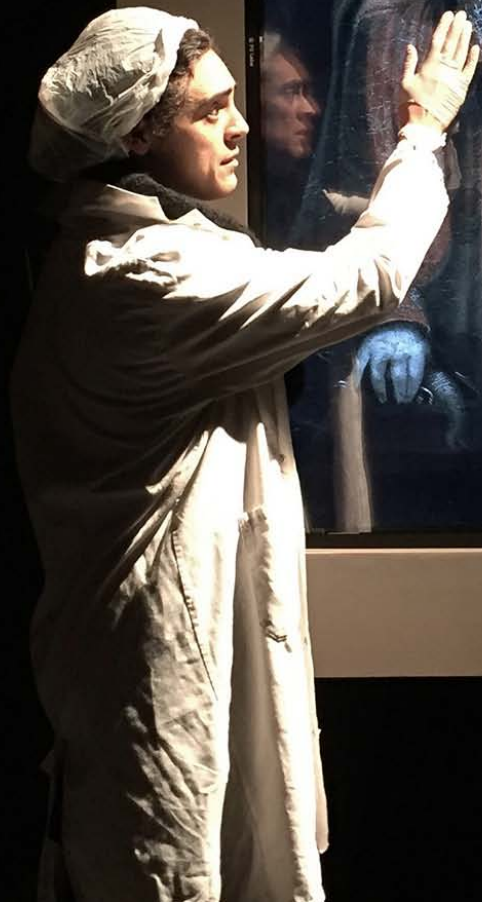
The meeting was held in an atmosphere of respect, on both sides, and I think we advanced along the difficult path towards comprehension and reconciliation. This meeting, which I will remember for the rest of my life with a very special emotion, lasted more than five and a half hours, but we needed, we still need, more time. We will take this time. We promised to. But the following morning, those who above all didn't want for this meeting, that they hadn't attended, to reach an agreement, attacked and lashed out. And, I admit today, Robert and I were thoroughly stunned in the face of the intimidating power and disinformation of certain forums or blogs, as well as the various accusations that gushed forth on social media where a multitude of anonymous people rage.

After the cancellation was announced, many First Nations artists, that we had met that evening, didn't hide their disappointment and even their disapproval of an outcome they had never sought. And so, we rallied and decided that the best response would be the first episode of the show itself.

### **Are you co-signing this episode of the show with Robert Le-page?**

No. But I co-sign the manifesto that represents the act of performing this show.

Interview conducted by *Joëlle Gayot* for *Télérama*,  
*Cartoucherie, Paris, 19 September 2018*



## PRESS RELEASE

As they announced in their communiqué of July 27th, Ariane Mnouchkine and the Théâtre du Soleil have taken time to reflect, analyze and question themselves and have finally come to the conclusion that the play *Kanata*, currently being rehearsed, does not violate the law of July 29, 1881 nor that of July 13, 1990 nor the articles of the Penal Code which ensue, in that it does not incite to hatred or sexism, racism nor anti-Semitism; that it does not excuse any war crimes nor deny any crime against humanity; that it does not contain any offensive expression or term of contempt or invective towards a person or a group of persons because of their origins or their belonging or not belonging to a particular ethnic group, nation, or religion.

The Théâtre du Soleil consider themselves subject only to the laws of the Republic as voted by the elected representatives of the French people and in this case feel no reason to contest these laws or to claim their modification. They therefore do not feel obliged legally and above all morally to submit to any other injunctions, however sincere, or to give in to attempts at ideological intimidation in the form of accusatory articles or accusatory imprecations, usually anonymous, on social networks. For these reasons the Théâtre du Soleil has decided, along with Robert Lepage, to pursue the creation of their show and to present it to the public on the dates planned, under the title *Kanata - Episode I - The Controversy*.

Once the show is available to be seen and judged by the audience, only then will its detractors be free to criticize it or even to call for the supreme sanction that is the desertion of the auditorium. All artists know that they are fallible and that their artistic inadequacies can always be harshly assessed. Artists have accepted this for millennia.

But after a flood of insulting assumptions, they cannot and must not give in to the verdict of an unaccountable and self-appointed jury who stubbornly refuse to examine the one and only piece of belief that counts, namely the work itself, and on that ignorant basis declare it harmful, culturally blasphemous, exclusionist, unfair, voracious, destructive and politically pathological, even before it is born.

That said, and honoring the inalienable principle of artistic freedom, the Théâtre du Soleil will work tirelessly at weaving the vital links of mutual trust and mutual esteem between themselves and the Aboriginal artistic representatives, whatever their provenance and whether or not they have yet met together.

To these artists we address our most respectful and hopeful greetings.

*The Theatre du Soleil, September 5, 2018*



## PRESS RELEASE

With the conviction that the cancellation of the *KANATA* show was in no way the desired aim of the vast majority of franco-phone indigenous artists who were present at the meeting with Ariane Mnouchkine and Robert Lepage on Thursday, July 19, 2018, the Théâtre du Soleil's troupe and its director decided to take the time needed (a few days) to think about how to respond, with the non-violent weapons of theatrical art, to this attempted intimidation of theater artists.

An intimidation unimaginable in a democratic country, that is carried out largely on social media networks in the name of an ideology that the Théâtre du Soleil does not wish to qualify here but to which it will respond with its own tools.

Convinced that the need for visibility of indigenous artists is a legitimate demand, and despite the disappointment caused by the momentary failure of the meeting of 19th July, the Théâtre du Soleil confirms the solemn invitation given that night by Ariane Mnouchkine to welcome to the Cartoucherie a *Festival de Théâtre Autochtone*, one that could become a regular event on a bi or triannual basis.

While the Théâtre du Soleil regrets the extreme decision to which Robert Lepage has been reduced, they reaffirm here their faithful affection and unshakable admiration for him.

*The Theatre du Soleil, July 27, 2018*



# ROBERT LEPAGE

Versatile in every form of theatre craft, Robert Lepage is equally talented as a director, playwright, actor and film director. His creative and original approach to theatre has won him international acclaim and shaken the dogma of classical stage direction to its foundations, especially through his use of new technologies. Contemporary history is his source of inspiration, and his modern and unusual work transcends all boundaries.

## TRAINING

Robert Lepage was born in Quebec in 1957. He took an early interest in geography, and when he later discovered all art forms, theatre caught his particular attention. He entered the Conservatoire d'art dramatique de Québec in 1975 at the age of 17. After a study period in Paris in 1978 he returned to Quebec and became involved in many creative projects, gaining experience as actor, author and director. Two years later he joined the Théâtre Repère.

## AN INTERNATIONAL RECOGNITION FROM THE START

In 1984, his play *Circulations* toured Canada and received Best Canadian Production award at the Quinzaine Internationale de Théâtre de Québec. The next year *The Dragons' Trilogy* gained him an international reputation, quickly followed by *Vinci* (1986), *Polygraph* (1987) and *Tectonic Plates* (1988). In 1988 he formed his own professional management company, Robert Lepage Inc. (RLI).

From 1989 to 1993 he was Artistic Director of the Théâtre français at the National Arts Centre in Ottawa. Meanwhile pursuing his own creative projects, he directed *Needles and Opium* (1991), *Coriolanus*, *Macbeth*, and *The Tempest* (1992). With *A Midsummer Night's Dream* in 1992 he became the first North American to direct a Shakespeare play at the Royal National Theatre in London.

## EX MACHINA – A TURNING POINT

A turning point in his career came with the founding of his multidisciplinary production company, Ex Machina, in 1994. Under his artistic direction, this new team produced a steady output of plays, beginning with *The Seven Streams of the River Ota* (1994), *A Midsummer Night's Dream* (1995) and a solo production, *Elsinore* (1995).

## CINEMA

In 1994, he made his début in the world of cinema. He wrote and directed his first feature film, *Le Confessionnel*, which appeared the following year at the Cannes Festival Directors' Fortnight. He went on to direct *Polygraph* in 1996, *Nô* in 1997, *Possible Worlds* in 2000 (his first feature film written in English), and finally, in 2003, a film adaptation of his play *The Far Side of the Moon*. In 2013, he codirects *Triptych* with Pedro Pires, an adaptation of the play *Lipsynch*.

## LA CASERNE

La Caserne, a multidisciplinary production centre in Quebec City, opened in 1997 under Robert Lepage's leadership. In their new quarters he and his team created and produced *Geometry of Miracles* (1998), *Zulu Time* (1999), *The Far Side of The Moon* (2000), *La Casa Azul* (2001), a new version of *The Dragons' Trilogy* with a new cast (2003) and *The Busker's Opera* (2004). This was followed by *The Andersen Project* (2005), *Lipsynch* (2007), *The Blue Dragon* (2008), *Eonnagata* (2009), *Playing Cards* (2012) (SPADES and CLUBS, each exploring a universe inspired by the asset the suit represents) and a new staging of *Needles and Opium* (2013).

Current productions include *887*, a solo performance by Robert Lepage (2015) and *Quills* (2016) Doug Wright's controversial work on censorship, Robert Lepage as the Marquis de Sade, co-directed with Jean-Pierre Cloutier.

## **ROCK SHOWS, EXHIBITS, CIRCUS AND ARCHITECTURAL PROJECTIONS**

Robert Lepage is often asked to turn his creative hand to new fields. In 1993, he directed Peter Gabriel's Secret World Tour. He joined forces with Peter Gabriel again in 2002 to direct Growing Up Tour.

In 2000, he was involved in producing Métissages, an exhibition at the Musée de la civilisation in Quebec City.

He designed and directed Cirque du Soleil shows: KÀ (2005), a permanent show in Las Vegas, and TOTEM (2010), a show under Grand Chapiteau that will tour worldwide.

For Quebec City's 400<sup>th</sup> anniversary in 2008, Robert Lepage and Ex Machina created the largest architectural projection ever achieved: The Image Mill™. In 2009, Aurora Borealis, a permanent lighting installation inspired by the colors of the northern lights was created on the same location.

As part of the festivities surrounding the Grand Bibliothèque's 10th anniversary, Ex Machina has created, based on an original idea by Bibliothèque et Archives nationales du Québec, an exhibition inspired by Alberto Manguel's The Library at Night. Multifaceted, The Library at Night (2015) offers visitors a museum-like, design-based and virtual immersion experience, inviting them to take a journey through 10 libraries, real or imagined,

from Sarajevo to Mexico and from Alexandria to the bottom of the sea on board the Nautilus, by means of virtual reality.

## **OPERA**

Robert Lepage made a grand entrance in the opera world when he staged the successful double bill: Bluebeard's Castle and Erwartung (1993). His presence on the operatic stage continued with La Damnation de Faust presented for the first time in the Saito Kinen Festival Matsumoto, Japan (1999), then at the Opera National de Paris and the Metropolitan Opera in New York.

Among his achievements in opera: 1984 based on the novel by George Orwell, with Maestro Lorin Maazel providing the musical direction (2005), The Rake's Progress (2007) and The Nightingale and Other short Fables which premiered in Toronto at the Canadian Opera Company (2009), and has been presented at the Festival d'Aix-en-Provence and Opéra de Lyon in 2010.

Das Rheingold, Wagner's Der Ring des Nibelungen prelude, premiered September 2010 at The Metropolitan Opera with the cycle being presented during the 2010-11 and 2011-12 seasons. The Tempest (2012), by Thomas Adès, libretto by Meredith Oakes, based on William Shakespeare's eponymous play. His latest staging is L'Amour de loin (2015), with music by Kaija Saariaho and a libretto by Amin Maalouf.





## AWARDS / ROBERT LEPAGE

Robert Lepage's work has been recognized by many awards. Among the most important:

- 1999 Medal of the Officers of the Ordre national du Quebec
- 2000 SORIQ Award (La Société des relations internationales de Québec) for the impact of his work outside Quebec
- 2001 he is recognized with the World Leaders Association of Harbourfront Centre, in honour of the international scope of his career
- 2002 Légion d'honneur (France)
- 2002 the Quebec Chamber of Commerce makes him "Grand Québécois"
- 2002 he wins the Herbert Whittaker Drama Bench Award for his outstanding contribution to Canadian theatre
- 2003 he wins the Denise Pelletier Prize, the highest distinction awarded by the Quebec government in the performing arts field
- 2003 National Theatre School's Gascon Thomas Award
- 2004 he is awarded the Hans Christian Andersen Prize for his outstanding artistic contribution to honouring Hans Christian Andersen worldwide
- 2005 he receives the Institut France-Canada's Samuel de Champlain Prize for his contribution to French culture
- 2005 Stanislavski Award for his contribution to international theatre and the dissemination of his productions  
The Dragons' Trilogy, The Seven Streams of the River Ota and The Busker's Opera
- 2007 the Festival de l'Union des Théâtres de l'Europe honours him with the distinguished Prix Europe, previously awarded to Ariane Mnouchkine and Bob Wilson among others
- 2007 The production of The Far Side of the Moon is recognized by The Golden Mask Festival of Russian Performing Arts in the category of Best Foreign Production
- 2009 he receives the Governor General's Performing Arts Award for his outstanding contribution to the cultural life of the country
- 2011 Médaille de la ville de Québec for his overall achievements
- 2012 recipient of the 2012 Eugene McDermott Award in the Arts at MIT
- 2012 recipient of the 2012 Prix de la Fondation de l'Opéra de Québec for his staging of The Tempest created at Festival d'Opéra de Québec
- 2012 Académie des lettres du Québec Medal for his outstanding contribution to the literary and intellectual life of Quebec
- 2014 recipient of the Tenth Glenn Gould Prize awarded by the Glenn Gould Foundation
- 2015 Compagnon des Arts et des Lettres du Québec, awarded by the Conseil des arts et des Lettres du Québec (CALQ) for his contribution, his commitment and his dedication in developing, promoting and extending the influence of the Quebec culture.





AU FOL ESPOIR

SAMINET  
et  
JARDIN

SALON  
THEATRE  
ANCIEN

ESTRIBES  
NOCES  
BAGNETS

BAGNETS  
ANTIQUE



# THE THEATRE DU SOLEIL

Ariane Mnouchkine, born 3<sup>rd</sup> March 1939 at Boulogne-sur-Seine, is the director of theatre company, the Théâtre du Soleil, which she founded in 1964 with her fellows of the ATEP (The Theatre Association of the Students of Paris). In 1970, the Théâtre du Soleil created 1789 at the Piccolo Teatro in Milan, where Giorgio Strehler warmly welcomed the young company and gave them his support. The company then went on to choose its home at the Cartoucherie, a former bullet-making factory, in the Bois de Vincennes on the outskirts of Paris. The Cartoucherie enabled the troupe to expand on the notion of the theatre simply as architectural institution and allowed them to focus on the concept of the theatre being a place of haven rather than just complying with the traditional architectural notions of a theatre building, and all this at a time when urban change and development in France was transforming the place of man in the city and the place of theatre in the city. In the Cartoucherie, the Théâtre du Soleil found the necessary tool to create and present the type of popular yet high-quality theatre dreamed of by Jean Vilar. The troupe invented new ways of working and privileged collectively devised work, its aim being to establish a new relationship with its audience and distinguishing itself from bourgeois theatre

in order to create a high-quality theatre for the people.

From the 1970s onwards, the troupe became one of France's major theatre companies, both because of the number of artists working in it (more than seventy people a year) and because of its glowing international reputation. Attached to the notion of the theatre troupe as tribe or family, Ariane Mnouchkine established the ethics of the group on certain basic foundations: everyone working at all levels, everyone on the same wage, and on stage, the definitive casting only decided upon once many different actors have tried out many different roles. Today, the Théâtre du Soleil is one of the last theatre companies in Europe to continue to function in such a way.

The adventure of the Théâtre du Soleil has been continuing for more than fifty years, thanks to the faithfulness and affection of a large audience both in France and abroad. Its development is marked by a ceaseless questioning of the role it has to play, of the place of theatre in society and of its capacity to represent its own times. The Théâtre du Soleil's commitment in treating the great political and human questions from a universal angle goes hand in hand with its research on the great theatrical forms and the convergence of Asian and Western arts.

1963 Ariane Mnouchkine travels for the first time in Asia.

1964 Founding of the THÉÂTRE DU SOLEIL

1964 Maxim Gorki's **PETIT-BOURGEOIS** (or Philistines), from the adaptation by Arthur Adamov (Paris).

1965 **CAPITAINE FRACASSE**, after Théophile Gautier, adapted by Philippe Léotard (Paris).

1967 Arnold Wesker's **THE KITCHEN** adapted by Philippe Léotard (Paris).

1968 Shakespeare's **A MIDSUMMER NIGHT'S DREAM** adapted by Philippe Léotard (Paris).

1969 **LES CLOWNS**, a collective creation (Paris, Aubervilliers, Avignon, Milan).

1970 (August) The Théâtre du Soleil moves into the Cartoucherie in the Bois de Vincennes (Paris).

1970 Creation of **1789, LA RÉVOLUTION DOIT S'ARRÊTER À LA PERFECTION DU BONHEUR** [1789: The Revolution must end only with the perfection of happiness], at the Piccolo Teatro in Milan.

- 1972 **1793, LA CITÉ RÉVOLUTIONNAIRE EST DE CE MONDE** [The Revolutionary City is of Our Times], a collective creation (Paris - Cartoucherie).
- 1974 **1789**, film version of the play shot by A. Mnouchkine.
- 1975 **L'ÂGE D'OR (A FIRST SKETCH)**, a collective creation (Paris - Cartoucherie, Warsaw, Venice, Louvain-la-Neuve, Milan).
- 1978 **MOLIÈRE OU LA VIE D'UN HONNÊTE HOMME**, film written and directed by A. Mnouchkine.
- 1979 **MÉPHISTO, LE ROMAN D'UNE CARRIÈRE**, after Klaus Mann, adapted by Ariane Mnouchkine. (Paris - Cartoucherie, Avignon, Louvain-la-Neuve, Lyon, Rome, Berlin, Lons-le-Saunier).
- 1980 **MÉPHISTO, LE ROMAN D'UNE CARRIÈRE**, film shot by Bernard Sobel.
- 1981-84 **SHAKESPEARE's cycle** (Paris - Cartoucherie, Avignon, Munich, Los Angeles, Berlin):
- 1981 **RICHARD II**, translated by A. Mnouchkine.
- 1982 **TWELFTH NIGHT**, translated by A. Mnouchkine.
- 1984 **HENRY IV (PART 1)**, translated by A. Mnouchkine.
- 1985 **THE TERRIBLE BUT UNFINISHED STORY OF NORODOM SIHANOUK, KING OF CAMBODIA**, by Hélène Cixous (Paris - Cartoucherie, Amsterdam, Brussels, Madrid, Barcelona).
- 1985 **À LA RECHERCHE DU SOLEIL**, documentary film directed by Werner Schroeter.
- 1987 **L'INDIADE OU L'INDE DE LEURS RÊVES**, by H. Cixous (Paris - Cartoucherie, Tel-Aviv).
- 1988 **L'INDIADE OU L'INDE DE LEURS RÊVES**, film directed by Bernard Sobel.
- 1989 **LA NUIT MIRACULEUSE**, film directed by A. Mnouchkine, written by A. Mnouchkine and H. Cixous.
- 1990-92 **LES ATRIDES cycle** (Paris-Cartoucherie, Amsterdam, Essen, Gibellina, Berlin, Lyon, Toulouse, Montpellier, Bradford, Montreal, New York, Vienna - Austria) :
- 1990 **IPHIGENIA AT AULIS**, by Euripides, translated by Jean and Mayotte Bollack.
- 1990 **AGAMEMNON**, by Aeschylus, translated by A. Mnouchkine.
- 1991 **THE LIBATION BEARERS**, by Aeschylus, translated by A. Mnouchkine.
- 1992 **THE EUMENIDES**, by Aeschylus, translated by H. Cixous.
- 1993 **INDIA, FROM FATHER TO SON, FROM MOTHER TO DAUGHTER** directed by Rajeev Sethi, from an idea of A. Mnouchkine.
- 1994 **LA VILLE PARJURE OU LE RÉVEIL DES ÉRINYES** [The Perjured City, or, the Awakening of the Furies], by H. Cixous (Paris - Cartoucherie, Liège, Recklinghausen, Vienne, Avignon).
- 1995 Molière's **TARTUFFE** (Vienna - Austria, Avignon, Saint-Jean d'Angély, Liège, La Rochelle, Vienne - France, Copenhagen, Berlin, Paris - Cartoucherie).

- 1997 **ET SOUDAIN DES NUITS D'ÉVEIL**, a collective creation together with H. Cixous (Paris - Cartoucherie, Moscow).
- 1997 **AU SOLEIL MÊME LA NUIT** [The Sun shines even at Night], film directed by Éric Darmon and Catherine Vilpoux, together with A. Mnouchkine.
- 1999 **TAMBOURS SUR LA DIGUE, SOUS FORME DE PIÈCE ANCIENNE POUR MARIONNETTES JOUÉE PAR DES ACTEURS** [The Flood Drummers], de H. Cixous (Paris - Cartoucherie, Basel, Antwerp, Lyon, Montreal, Tokyo, Seoul, Sydney).
- 1999 **D'APRÈS « LA VILLE PARJURE OU LE RÉVEIL DES ÉRINYES »** [From The Perjured City, or, the Awakening of the Furies] documentary film directed by C. Vilpoux.
- 2002 **TAMBOURS SUR LA DIGUE** (The Flood Drummers), film directed by A. Mnouchkine.
- 2003 **LE DERNIER CARAVANSÉRAIL (ODYSSÉES)** [The Last Caravansary (Odysseys)], a collective creation (Paris - Cartoucherie, Avignon, Rome, Quimper, Ruhrtriennale, Lyon, Berlin, New York, Melbourne, Athens).
- 2005 **UN SOLEIL À KABOUL...OU PLUTÔT DEUX**, documentary film directed by Duccio Bellugi Vannuccini, Sergio Canto Sabido and Philippe Chevallier.
- 2006 **LES ÉPHÉMÈRES**, a collective creation (Paris - Cartoucherie, Quimper, Athens, Avignon, Buenos Aires, Porto Alegre, São Paulo, Taipei, Vienna - Austria, Saint-Etienne, New York).
- 2006 **LE DERNIER CARAVANSÉRAIL (ODYSSÉES)**, film directed by A. Mnouchkine.
- 2008 **UN CERCLE DE CONNAISSEURS** [A Circle of Connoisseurs], documentary film directed by Jeanne Dosse.
- 2009 **LES ÉPHÉMÈRES**, film directed by Bernard Zitzermann.
- ARIANE MNOUCHKINE, L'AVENTURE DU THÉÂTRE DU SOLEIL**, documentary film directed by C. Vilpoux.
- 2010 **LES NAUFRAGÉS DU FOL ESPOIR (AURORES)** [The Castaways of the Fol Espoir (Sunrises)], collective creation written in part H. Cixous (Paris - Cartoucherie, Lyon, Nantes, Athens, São Paulo, Rio de Janeiro, Porto Alegre, Santiago du Chile, Vienna - Austria, Edinburg, Taipei).
- 2013 **LES NAUFRAGÉS DU FOL ESPOIR** [The Castaways of the Fol Espoir], film directed by A. Mnouchkine.
- 2014 **MACBETH**, A Tragedy by William Shakespeare, translated by A. Mnouchkine (Paris - Cartoucherie).
- 2014 The 'First Fifty Years' Anniversary of the Théâtre du Soleil.
- 2015 Creation of L'ECOLE NOMADE (The Travelling School), an initiation by A. Mnouchkine (Santiago in Chile, Färö, Oxford, Pondicherry).
- 2016 (January) Residence in Pondicherry for the first stage of the collective creation of **A ROOM IN INDIA**
- 2016 **A ROOM IN INDIA**, collective creation (Paris - Cartoucherie, Montpellier, New York, Lausanne,...)



## AWARDS / THÉÂTRE DU SOLEIL & ARIANE MNOUCHKINE

- 1967 **Brigadier Prize** (award created in 1960, nowadays known to be the oldest prize in Theater) for the play **La Cuisine**, by A. Wesker, adapted by P. Léotard, directed by A. Mnouchkine, sets by R. Moscoso.
- 1978 **Alf Sjöberg Prize** awarded by Stockholm National Theatre to the Théâtre du Soleil.
- 1982 **Grand prix du Syndicat de la critique** in Theatre for the play **Richard II**, translated and directed by A. Mnouchkine, sets by G.-C. François, masks by E. Stiefel, costumes by J.-C. Barriera and N. Thomas, music by J.-J. Lemêtre.
- 1983 **Grand Prix Dominique** for directing for the play **La Nuit des rois**.
- 1985 **Grand Prix du théâtre** for Théâtre du Soleil's 20 years' anniversary (national prize awarded by Ministry of Culture).
- 1986 **Prize of best actor by the Syndicat de la critique** awarded to G. Bigot as Sihanouk, in **L'Histoire terrible mais inachevée de Norodom Sihanouk, roi du Cambodge**, by H. Cixous, directed by A. Mnouchkine, music by J.-J. Lemêtre, sets by G.-C. François, costumes by J.-C. Barriera and N. Thomas, figures and masks by E. Stiefel.
- 1987 **Europe Theatre Prize** awarded to Ariane Mnouchkine by the Taormina Arte comity (Italy) under the patronage of the European Community (first award ceremony of such Prize).
- 1988 **Prix Plaisir du théâtre** awarded to Théâtre du Soleil, by the Taormina Arte comity (Italy), under the patronage of the European Community.
- 1989 **Arletty Prize** awarded to Ariane Mnouchkine for her influence on Theatre history.
- 1990-91 **Best theatre** and **best company Prize**, awarded by an international jury composed of 34 German critics (Germany, Switzerland, Austria).
- 1991 **Grand prix du théâtre du Syndicat de la critique** for the play **Les Atrides**, directed by A. Mnouchkine, music by J.-J. Lemêtre, sets by G.-C. François, sculptures by E. Stiefel, costumes by N. Thomas and M.-H. Bouvet.
- 1991 **Grand prix de la critique** awarded to Jean-Jacques Lemêtre for stage music of **Les Atrides**.



- 1992-93 **Drama Desk Award** for **Les Atrides** (BAM, New York)
- 1992-93 **OBIE Prize** awarded by the Village Voice (New York) to Ariane Mnouchkine and the Théâtre du Soleil for the play **Les Atrides** (BAM, New York)
- 1994 **Eschilo d'Oro Prize** awarded by Instituto Nazionale del Dramma Antico (Syracuse) for **Les Atrides**.
- 1994 **Prize of the best play created in French**, awarded by the Syndicat de la critique for **La Ville parjure ou le Réveil des Érinées** by H. Cixous, directed by A. Mnouchkine, music by J.-J. Lemêtre, sets by G.-C. François, costumes N. Thomas and M.-H. Bouvet.
- 1996 The city of Vienna (Austria) awarded the **Josef Kainz Medal** to Ariane Mnouchkine for **Le Tartuffe**.
- 1999 (12/20) **Grand Prix de la Ville de Paris pour les Arts de la scène**.
- 2000 **Grand prix du Syndicat de la critique in Theater** for **Tambours sur la digue, sous forme de pièce ancienne pour marionnettes jouée par des acteurs** by H. Cixous, directed by A. Mnouchkine, music by J.-J. Lemêtre, sets by G.-C. François, Y. de Maisonneuve and D. Martin, costumes by N. Thomas and M.-H. Bouvet,
- 2000 **Grand Prix** awarded by the **SACD** (French Authors Society) for **Tambours sur la digue** by H. Cixous.
- 2000 **Molière Prize** for **Tambours sur la digue** by H. Cixous.
- Molière Prize for the best Creation theater play**
- Molière Prize for the best Director** (A. Mnouchkine)
- Molière Prize for the best Decorator** (G.-C. François)
- 2005 (02/16) A. Mnouchkine is awarded the title of **Doctor Honoris Causa – Literature and Philosophy** in Rome (Aula Magna, Faculty of Literature and Philosophy, **University of degli Studi**).
- 2005 (03/31) **Picasso Silver medal in Education, Science and Culture** awarded by the **United Nations Organization** for Théâtre du Soleil and Ariane Mnouchkine's contribution to the promotion of cultural diversity and the development of dialogue between cultures.
- 2005 **Molière Prize** for **Le Dernier Caravansérail (Odysées)**, collective creation, music by J.-J. Lemêtre, sets by G.-C. François, paintings by D. Martin, dyes on fabrics by Y. de Maisonneuve, costumes by N. Thomas and M.-H. Bouvet.
- Molière Prize for the best Public Theater play**
- Molière Prize for the best Theater Company,**
- Molière Prize for the best Decorator** (S. Nicolaï, D. Bellugi-Vannuccini, G.-C. François)
- Molière Prize for the best Stage music** (J.-J. Lemêtre)
- 2007 A. Mnouchkine receives a **Golden Lion award** in Venice for her entire career.
- 2008 (06/17) A. Mnouchkine is awarded the title of **Docteur Honoris Causa** by **Oxford University**.
- The **2009 International Ibsen Award** is given to A. Mnouchkine in Oslo (September 10th). It aims to honour an individual, or institution or organization that has brought a new artistic dimension to the world of drama or theater.
- 2009-10 **OBIE Prize** awarded by the Village Voice (New York) to Ariane Mnouchkine and the Théâtre du Soleil for the play **Les Éphémères** (Lincoln Center Festival).
- 2010 **Prize of the best play created in French**, awarded by the Syndicat de la critique for the play **Les Naufragés du**

- Fol Espoir (Aurores)**, collective creation half-written by H. Cixous, music by J.-J. Lemêtre, costumes by N. Thomas, M.-H. Bouvet and A. Tran.
- 2010 **Molière Prize for Les Naufragés du Fol Espoir (Aurores)**  
**Molière Prize for the best Public theater play**  
**Molière Prize for the Best costumes** (N. Thomas, M.-H. Bouvet, A. Tran)
- 2011 **Goethe Medal** awarded to Ariane Mnouchkine by the Goethe-Institute (Weimar).
- 2012 **Stanislavski International Prize** awarded to A. Mnouchkine (Moscow).
- 2012 (01) **The Honorary Diploma from the Circle of Arts Critics** was awarded by the French Institute in Chile to the Théâtre du Soleil for its play **Les Naufragés du Fol Espoir (Aurores)**.
- 2012 (09) **Herald Angels 2012 Winner** for **Les Naufragés du Fol Espoir (Aurores)** in Edinburg.
- 2015 (01/31) **Nonino International Prize** awarded to A. Mnouchkine in Pavia di Udine (Italy).
- 2015 (05/24) **Prize of Hope 25<sup>th</sup> anniversary** awarded to the Théâtre du Soleil and A. Mnouchkine by the Danish Institute for Popular Arts and Dell'Arte International at Aasen Theatre in North Jutland (Denmark).
- 2015 (06) **« Pablo Neruda » Medal for Cultural and Artistic Merit**, awarded to A. Mnouchkine (Consejo Nacional de la Cultura y las Artes de Chile).
- 2017 (06/12) **Beaumarchais Prize** awarded to A. Mnouchkine (Paris).
- 2017 (08) **Goethe Prize** awarded to A. Mnouchkine for her entire career (Frankfort).
- 2018 (05/19) **OBIE Award** « Special Citations » for **Une chambre en Inde**, collective création, music J.-J. Lemêtre, costumes N. Thomas, M.-H. Bouvet and A. Tran. (Park Avenue Armory, New York).
- 2018 (05/28) **Molière Prizes for Une chambre en Inde**  
**Molière Prize for the best Public theater play**  
**Molière Prize for the best Director** (A. Mnouchkine)
- 2018 (11/05) **Prix Samuel de Champlain France - Amériques** awarded to A. Mnouchkine, by Institut France – Canada.



► 23 novembre 2017 - N°nc



**ENTRETIEN**  
 LE GRAND CONTEUR QUÉBÉCOIS  
 ROBERT LEPAGE RACONTE  
 SES PROJETS AVEC  
 ARIANE MNOUCHKINE **PAGE 32**

## Robert Lepage : « Ariane Mnouchkine est une source d'inspiration »

**ENTRETIEN** Le grand artiste québécois s'est lancé dans une fresque historique avec le Théâtre du Soleil. « La Face cachée de la Lune » est repris à La Villette et on le reverra à La Colline en février en marquis de Sade. Il met en scène « Coriolan » et réfléchit aux nouvelles technologies. Rencontre avec un amoureux de la scène.

**C** PROPOS RECUEILLIS PAR  
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Comment fait-il ? Un soir à Madrid, un jour à Liège, le lendemain à Montréal. Jamais il ne donne le sentiment de la fatigue. Il sait se rendre disponible pour parler de son travail. On devrait dire de ses travaux, car plus que jamais Robert Lepage mène de front des chantiers très divers. Depuis qu'on a découvert en France cet artiste exceptionnel à la palette profuse, on ne cesse d'être étonné, admiratif. Il sait être seul en scène pour raconter des histoires intimes, comme dans 887, du nom du numéro de la rue où habitait sa famille. Une plongée dans son enfance, son adolescence et l'histoire de son pays, le Québec, avec lui, une maquette de l'immeuble où vivait sa famille, un téléphone portable pour filmer des miniatures, un va-et-vient entre des dimensions différentes, qui subjugue. Ce spectacle tourne actuellement un peu partout.

Robert Lepage, qui a dansé *Eonmagata* en 2009 avec Sylvie Guillem et Akram Khan, incarnant le chevalier d'Éon, Robert Lepage qui sait partager le plateau avec d'autres, dans des aventures plus classiques telle *Quills* de Doug Wright, que l'on verra l'an prochain au Théâtre de La Colline, pièce dans laquelle il incarne le marquis de Sade. Robert Lepage qui a construit de longues sagas éblouissantes où chaque fait se répond et où le geste le plus infime a des répercussions lointaines, telle *La Trilogie des dragons* ou *Les Sept Branches de la rivière Ota*, ne cesse de frayer des voies nouvelles. *Le Figaro* l'a interrogé alors qu'à La Villette, dans le cadre de la programmation du

Théâtre de la Ville hors les murs, son ami Yves Jacques, extraordinaire comédien lui aussi, reprend *La Face cachée de la Lune*. Un des plus fascinants ouvrages de Lepage. On part du hublot d'une machine à laver, on s'envole vers la Lune, on renoue avec la conquête spatiale des années 1970, on retrouve sur Terre des tourments familiaux, l'éloignement et la réconciliation de deux frères. On voyage, on rêve avec Lepage.

**LE FIGARO.** – Le spectacle présenté ces jours-ci à La Villette date de 2000. Devez-vous en reprendre certaines scènes ?

**Robert LEPAGE.** – J'essaie toujours de suivre les spectacles lorsqu'ils sont repris. Il y a près de dix-huit ans que j'ai jeté les bases de *La Face cachée de la Lune*, qui a été énormément demandée et beaucoup jouée. Je ne peux pas dire que je reprenne la structure, la forme, le développement du récit. Mais il y a toujours une forme de réécriture. Je m'aperçois, je me suis aperçu, qu'il y avait des formes de redondances, que j'ai gommées. On renonce, on épure, l'écriture se simplifie. Avec *La Face cachée de la Lune*, la continuité, c'est l'interprétation d'Yves Jacques. Mais je dois reconnaître que les changements technologiques, dans nos sociétés, dans nos vies quotidiennes, vont si vite qu'il y a des choses qui ont vieilli, qui paraîtront peut-être insolites aux plus jeunes spectateurs... Par exemple, dans le fil du récit, il y a trois lettres qui sont lues au téléphone. Aujourd'hui, c'est inconcevable. Insolite, étrange...

**Depuis quelques mois, vous travaillez avec la troupe du Théâtre du Soleil, à la demande d'Ariane Mnouchkine. Pouvez-vous nous en parler ?**  
**C'est à la demande d'Ariane Mnouchkine que j'ai entrepris ce travail avec la trou-**

pe. Le spectacle va s'élaborer sur deux ans. On se laisse du temps... Nous avons commencé en février dernier à la Cartoucherie. Puis, lors d'autres sessions, les comédiens sont venus jusqu'à Québec. Une bonne partie de la troupe travaille avec moi. Ils sont plus de trente. Je leur ai soumis les propos. Je pourrais le résumer en disant qu'il s'agit des relations du Canada contemporain avec ce que nous nommons les Premières Nations. Je vois ce spectacle se dévelop-

per en trois temps : la ville de Québec au XIX<sup>e</sup> siècle, puis on se déplace vers le Midwest, du côté de Saint-Boniface, au Manitoba, et nous sommes au XX<sup>e</sup> siècle. Enfin nous serons à Vancouver, de nos jours.

**Concrètement, comment s'élabore cette fresque dans le temps et l'espace ?**  
 Nous nous retrouvons, pour de longues sessions de travail, d'un côté ou de l'autre de l'Atlantique. La première a eu lieu à la Cartoucherie en février dernier, puis la troupe s'est rendue au Québec. Les comédiens sont trente-six, trente-quatre selon les cas. Nous avons commencé par des improvisations. Au départ, il y a quelque chose d'un chaos, les matériaux se télescopent, puis on distingue des lignes. Au fur et à mesure, des personnages récurrents se sont précisés. Il ne s'agira pas du seul point de vue autochtone, mais de la tentative de faire entendre toutes les voix différentes.

**Que vous apporte la troupe du Soleil ?**  
 Sa merveilleuse et fertile diversité. Je suis le seul Américain du Nord ! Et j'observe combien les artistes venus d'horizons très différents peuvent se retrouver, se reconnaître dans le continent. Ainsi les Afghans ont-ils reconnu quelque chose





de leur pays en Alberta, dans les Rocheuses.

#### Comment fixez-vous l'écriture d'un tel spectacle ?

Avec le Théâtre du Soleil, il s'agit donc de voyages au long cours, physiques et artistiques et la matière « spectaculaire » ne cesse d'évoluer. Je suis suivi dans la dramaturgie par l'écrivain Michel Nadeau, qui m'aide à coller ensemble tout ce qui surgit et prend sa cohérence. On ne peut, pour ce genre de longue épopée, s'en tenir à une écriture traditionnelle. On ne cesse de réfléchir à la structure, qui évolue sans cesse tandis que pour la matière même, je m'inspire des personnalités de chacun et de leurs histoires. C'est extrêmement enrichissant pour moi.

C'est la première fois, dans l'histoire du Soleil, qu'Ariane Mnouchkine confie sa troupe à quelqu'un. Est-elle présente ? Pour moi, il s'agit d'une très belle et importante responsabilité. Ariane, le fil d'Ariane, a été essentiel dans ma formation. Elle est une source d'inspiration et j'ai avec elle une relation profonde. Elle nous a laissés seuls. Parfois, elle se glisse discrètement dans la salle où nous travaillons et plus nous allons avancer, plus, et je le souhaite, elle va être là.

Quand verrons-nous ce spectacle ? Je pense que ce sera pour la fin de l'automne 2018.

D'ici là, nous allons vous retrouver à La Colline, que dirige Wajdi Mouawad.

Wajdi Mouawad est un écrivain, un homme de théâtre qui met en scène, dirige et puise dans son enfance, son adolescence, beaucoup de son inspiration. En cela, nous sommes proches.

#### Avez-vous un projet avec lui ?

Nous travaillons à un spectacle qui s'intitulera *Frères* et qui est le quatrième volet d'un cycle entamé avec *Seuls*.

#### Dans *Quills*, de l'Américain Doug Wright, vous êtes un interprète parmi d'autres. Aimez-vous cette situation ?

Plus le temps passe, plus j'aime jouer. La pièce a été traduite par Jean-Pierre Chartier, qui la met en scène avec moi. J'incarne le marquis de Sade, à la fin de sa vie, alors qu'il est enfermé à Charenton. Nous sommes six comédiens sur le plateau, et cela me plaît. J'ai un rôle en or !

#### Êtes-vous toujours passionné par les nouvelles technologies ?

Pour l'exposition « La bibliothèque, la nuit », conçue par Alberto Manguel d'après son livre, nous avons utilisé la technique des casques de réalité virtuelle avec des tournages très complexes... L'évolution va si vite qu'aujourd'hui nous tournerions autrement. Il est parfois difficile de saisir toutes ces transformations. Mais sans doute la « réalité augmentée » est-elle intéressante pour l'évolution des spectacles.

#### Quelles sont vos autres occupations, actuellement ?

Je mets en scène *Coriolan*, de Shakespea-

re, que j'ai monté autrefois. Je rêve de pouvoir reprendre le *Hamlet* pour un seul comédien, un collage que j'ai conçu pour la Russie, mais ils ne veulent pas abandonner les droits. Je tourne quelques rôles, mais je ne veux plus m'engager dans la production de films. Le cinéma est une industrie. C'est trop long et contraignant. Et puis bientôt nous inaugurerons Le Diamant, notre nouveau théâtre, avec deux salles. Au Québec, il faut trouver de l'argent, sans cesse solliciter, chercher. Rien n'est donné, là-bas. Mais artistiquement, nous pourrions inviter de nombreux artistes, et c'est bien !

#### L'affaire Weinstein a-t-elle des répercussions au Québec ?

Comme aux États-Unis, comme en France, c'est une lame de fond. Il y a chaque jour de nouvelles révélations. Notre société, qui est très matriarcale, est profondément secouée. Les journalistes femmes sont chez nous très rigoureuses et fortes et veillent à ce qu'il n'y ait pas de débordements excessifs. ■

**La Face cachée de la Lune**, Grande Halle de La Villette (Paris XIX<sup>e</sup>), dans le cadre de la programmation hors les murs du Théâtre de la Ville. Du 24 novembre au 2 décembre.

Du mardi au samedi à 20 heures et le dimanche à 16 heures. Durée : 2h15. Tél. : 01 40 03 75 75. [lavillette.com](http://lavillette.com)

*Quills* sera présenté à Châlons-en-Champagne (51) puis dans la grande salle de La Colline (Paris XX<sup>e</sup>) du 6 au 18 février 2018.

# INFORMATIONS PRATIQUES

## KANATA – EPISODE I – THE CONTROVERSY

**Théâtre du Soleil**  
**Robert Lepage**

**With the Festival d'Automne à Paris**

**From December 15<sup>th</sup> 2018 to February 17<sup>th</sup> 2019**

From Wednesday to Friday at 7:30pm

Saturday at 3pm and 8 pm

Sunday at 1:30pm

Duration of the play: 2hrs30, interval included

### **Ticket prices**

Standard : 40 € / Groups, jobseekers : 30 € / Students : 20 €

Patron tickets for those who could support the Théâtre du Soleil : 150 € / 100 € / 50 €

### **Reservations**

Organisations, group bookings + 33 1 43 74 88 50, Tuesday to Friday from 11am to 6 pm

Individual bookings + 33 1 43 74 24 08, Every day from 11am to 6pm

As always, the theatre is open for the audience 1hr30min before the play begins.

As always, you have the possibility to dine at the theatre, before and after the play.

As always, our free shuttle bus starts its journeys 1hr 45min. before the play begins.

Credits: p. 3 ©Théâtre du Soleil / p. 5, 6, 8, 9, 10 © David Leclerc / p. 12, 15, 17 © Michèle Laurent / p. 21 © Martine Franck

[www.theatre-du-soleil.fr](http://www.theatre-du-soleil.fr)



