

VINCENT MACAIGNE

Idiot! Parce que nous aurions
dû nous aimer

inspired by «L'Idiot» of Dostoyevsky

11.9. – 21.9.2014

Salle Charles Apothéloz

**TEXT, DIRECTION, VISUAL AND
SCENOGRAPHIC CONCEPTION :**

VINCENT MACAIGNE

WITH :

DAN ARTUS
LAURE CALAMY
THIBAUT LACROIX
PAULINE LORILLARD
EMMANUEL MATTE
RODOLPHE POULAIN
THOMAS RATHIER
PASCAL RENERIC

DECORATION :

JULIEN PEISSEL

LIGHT :

KÉLIG LE BARS

VIDEO :

THOMAS RATHIER

SCENOGRAPHIC CONCEPTION**ASSISTANTSHIP :**

DAN ARTUS

CONSTRUCTION OF DECORATION :

ATELIERS THÉÂTRE VIDY-LAUSANNE

PRODUCTION :

THÉÂTRE VIDY-LAUSANNE

COPRODUCTION :

CIE FRICHE 22.66, THÉÂTRE DE LA
VILLE - PARIS, THÉÂTRE NANTERRE-
AMANDIERS, FESTIVAL D'AUTOMNE
À PARIS, LE LIEU UNIQUE, SCÈNE
NATIONALE DE NANTES, BONLIEU,
SCÈNE NATIONALE ANNECY ET LA BÂTIE
- FESTIVAL DE GENÈVE DANS LE CADRE
DU PROJET PACT BÉNÉFICIAIRE DU
FEDER AVEC LE PROGRAMME INTERREG
IV A FRANCE-SUISSE

WITH THE SUPPORT OF :

MINISTÈRE DE LA CULTURE ET DE LA
COMMUNICATION (F)

PRO HELVETIA - FONDATION SUISSE
POUR LA CULTURE

WITH THE ASSISTANT OF :

MC2 : GRENOBLE

PRODUCTION OF THE FIRST VERSION :

MC2 : GRENOBLE, THÉÂTRE NATIONAL DE CHAILLOT
- PARIS, THÉÂTRE NATIONAL DE BRETAGNE
- RENNES, CDN D'ORLÉANS-LOIRE-CENTRE,
ARCADI (ACTION RÉGIONALE POUR LA CRÉATION
ARTISTIQUE ET LA DIFFUSION EN ÎLE-DE-FRANCE),
CIE FRICHE 22.66, CNT

CREATION IN THÉÂTRE VIDY-LAUSANNE**(SALLE CHARLES APOTHÉLOZ) SEPTEMBER 11th 2014****DURATION :** 3h30 with interlude**AGE:** Not recommended for under age 16

IDIOT!
PARCE QUE NOUS AURIONS DÛ NOUS
AIMER

ON TOUR

2014

Théâtre Vidy-Lausanne

11.9. - 21.9.

Théâtre de la Ville,

Festival d'Automne, Paris

1.10. - 12.10.

La Criée - Théâtre

National de Marseille

17.10. - 19.10.

Théâtre Nanterre-

Amandiers, Festival

d'Automne, Paris

4.11. - 14.11.

le lieu unique, Nantes

19.11. - 21.11.

Bonlieu Scène nationale,

Annecy

26.11. - 27.11.

To follow in 2015-2016

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FESTIVAL
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13 sept. - 05 oct. 2014

Images

PRESENTATION

“The play should be a sort of celebration, a shared sacrifice of both the “Idiot” and the society which renders his existence impossible. It is a self-sacrifice. Offering a requiem”.

Vincent Macaigne

Vincent Macaigne already produced Dostoyevski’s “The Idiot” in 2009, entitling it “Idiot!”. It was a huge visceral mess which impressed itself on memory. Just as his production of Hamlet, “Au moins j’aurai laissé un beau cadavre” in Avignon in 2011 left an indelible impression, due to its excesses, its gory style and, above all, its accuracy.

Today he returns to Dostoyevski’s Prince Mychkine and his incredible naivety. He returns to this formidable maladjustment to life to creat “Idiot! Parce que nous aurions dû nous aimer (we should have loved ourselves). The exclamation mark remains; the idea of being loved is added to the title.

Macaigne’s theatre, as a director who takes possession of the classics through violence, is marked by cries and defilement. He explains: “The cries come as rehearsals progress. They aren’t there at the outset. It is an expression of strength. What happens is that the actor has to defend the author’s words, those of the director and also his own. There is a lot to shout about. The relationship to acting that I’m working towards is like an accelerator of energy. The cry comes because it is urgent to speak. It is not a hysterical reaction.”

The director has adapted the 1000 pages of the Russian novel. He has stage notes which reduce the four parts of the novel to two dramatic sections. So the novel is always there. But the work consists of finding an area of liberty and risk where Dostoyevski’s rage can be staged rather than ensuring pure literary respect. His team wants to make the stage the place where “L’Idiot” was read, expressing the force and the violence of the fable and its cast of characters. There is something Germanic about the freedom of the adaptation to theatre. An energy, a scenic flux which claim the right to treat literature like matter. A de-sacralisation of the book which transforms the stage into a quarry, open to the sky, and where the work is carried out.

“What are we interested in? The naivety, the goodness of the Prince, but also the world in which he lives; a ferocious, cynical world, where beauty and ugliness, pettiness and the sublime, sperm and tears, blood and laughter mingle in no particular order. Is an “idiotic” approach to the world still possible today?”

Departing from ancient tragedy, Vincent Macaigne also turns to contemporary images of today and finds inspiration among the unvarnished photographic worlds of Terry Richardson, Gregory Crewdson or Raymond Depardon when he captures the confused souls of the San Clemente hospital. He also speaks of Rembrandt’s darkness and the deforming tears of Bacon, so that there is no illusion as to his extreme form of aesthetics.

In this project there is a sort of synthetic follow-up to Vincent Macaigne’s recent projects, the funeral and grotesque cry of “Friche”, the cry of love in “Manque” and the bloody cry of “Requiem”.

There is always this idea of bringing actors and audiences to the reality of their shared present, treating the accident as an effect of reality which creates stories. This all contributes to making this artist, as gifted for the theatre as he is for the cinema (he was a Cannes in 2013), an agitator of molecules, of sounds, of images and shapes.



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VINCENT MACAIGNE Idiot!

Parce que nous aurions
dû nous aimer

11.9. – 21.9.

Salle Charles Apothéloz

Jeudi	11.9.	19h
Vendredi	12.9.	19h
Samedi	13.9.	16h
Dimanche	14.9.	16h
Lundi	15.9.	Break
Mardi	16.9.	19h
Mercredi	17.9.	19h
Jeudi	18.9.	19h
Vendredi	19.9.	19h
Samedi	20.9.	19h
Dimanche	21.9.	16h

“L’IDIOT” BY VINCENT MACAIGNE

Regarding the choice of a classical text, when I attack “L’Idiot” I don’t see it as a classical text but feel that this is quite a modern novel. There are many elements which correspond to today’s world without the need to emphasise its echoes. It seems quite crazy that when Dostoyevski writes the novel, he encounters the concepts of liberalism, socialism, conservatism and fascism and handles them with a good deal of ambiguity. Even if it was not his intention, it is interesting to see how his words can change their meaning in the light of the two centuries’ time lapse.

What interests us: the violence of Prince Mychkin’s world. It is that of an established aristocratic society confronted with ideological changes which it cannot dominate, an aimless society, with ill-defined values, forced to entertain itself, a society which is full of tears and, already, of resentment. This entertainment, in the Pascalian sense, is that of our contemporary world: individuals form groups, have fun, undertake activities, speak and converse in order to avoid entering fully into reality. One should show how this resonates not only with the world in which we live, but also in relation to theatre itself. How can we ‘do’ theatre in an essential, naïve, idiotic way? Choosing Dostoyevski’s novelistic material also means confronting his narrative and ideological force. Finding a space of liberty and risk, not to tell the story of “The Idiot” but to create a staged work which is rooted in Dostoyevski’s rage. Trusting on-stage writing thanks to its imposed constraints in order to open up a domain of freedom. From then on, the words used will not necessarily be those of Dostoyevski, they might also be those of the actors.

WORKING NOTES BY VINCENT MACAIGNE

The mix of registers, work on violence and how it might be represented, the quest for a naïve approach of profound emotional density and the will to discover both poetry and primitiveness within realism are all at work in Dostoyevski’s text itself. The research undertaken with “Requiem” or “introduction to a day without heroics” hinged on reading of the Bible (the Old Testament) and the representation of a primal scene inserted into our contemporary world. This work engendered the desire to continue in the same direction by confronting a wider range of matter, containing not only this friction between reality and mysticism, daily life and poetry, but also expressing all its political and ideological violence.

Continuity is also to be found among the team responsible for the creation and the methods of research established since the first plays and working sites: bringing actors and audiences into the reality of their shared present, working on the accident as an effect of reality which creates a story, inciting the active attention of the public so that spectators enter into the story and become actors of the aesthetics prepared for them, enabling public and play to adhere to the same period of time, at the same time and in the same place.

As to the use of music, the idea is not just to play some for the sake of playing it or to agress the public. I try to choose pieces according to their impact on collective memory, to evoke a certain period. I really want people to feel the idea of an event taking place before their eyes, the sound too loud, great energy, without having to hide behind the alibi of theatre. The aim is to create a sort of auditive exhaustion, not in order to agress the spectator, but to place him in a different condition of listening, so that he benefits fully from the silence that follows. I have operated like this a lot, looking for poetry between the cry and the whisper. When we worked on the book, we did two readings in real time, following the indications of the novel, working with precision. In time, we realised that most of the dialogues contained the phrases “he cried” or “he yelled”. In the book, the characters do not talk to each other, they yell. You might think that this is a detail, but from a theatrical point of view, it is a genuine interpretative direction. The characters are not in a natural state, they are furious. For me it was essential to retranscribe this anger, right down to the choice of the soundtrack.

TEXT EXTRACT

“IDIOT!”

Hippolyte

Look at me, because even if I have shouted at you, even I've often yelled and worse, whinged all the time, even if sometimes I've been selfish, deathly selfish, and even if I've never been able to love you or to say anything kind or comforting when I should have been kind and comforting, even if I disappeared so many times abandoning my own family, even if I wasn't a good friend, and often preferred to complain rather than listen to you, even if my hatred was stronger and more powerful and more creative than all my love, even if I know this, even if I couldn't carry those who should have been carried really and nobly on my back, in my flesh, my blood and with my love and my rage, even if I couldn't surprise all those who needed to be surprised so that life might finally be, once, on one small occasion, a little, a tiny little bit magical and surprising, even if I didn't press the hand of newcomers against my heart and love them and fall into the mud with them definitively and entirely, loving both the mud and the newcomers, even if I shall never be that noble, strong, good, loving man that I should have been so that all this wouldn't be so drawn out, and shitty and so dark, and if...

I did love you, my God, how I loved you, all of you there before me, and even if you never felt it, my breath joined yours and now that I have to disappear, from now on my breath will be deep within you, my God how I love you, I will never have stopped holding you silently by the hand, every damned second, I will have killed myself a thousand times for each of you, my good, sweet friends, to carry you far away into eternity, each of you, my God how I have loved you...

But now it's over. It's over.
I'm sorry, I've said too much.
The pistol has jammed, it's mad with rage.
Oh shit...

He faints, and is put back into a wheelchair. Nastassia has come back and looks at the idiot.



VINCENT MACAIGNE

Text
Direction
Visual and scenographic conception

Vincent Macaigne is a multi-faceted artist who ignores boundaries. He writes, directs and acts, for both theatre and cinema. Trained at the 10th arrondissement Conservatoire and then at the Conservatoire National d'Art Dramatique in Paris, Vincent Macaigne has worked in collaboration with many theatrical personalities, including Joël Jouanneau, for "Atteinte à sa vie" by Martin Crimp, Philippe Ulysse for "On n'est pas si tranquille", adapted from Fernando Pessoa, Michel Didy, for "Badier Grégoire" by Emmanuel Darley, and Anne Torres for "Le Fou d'Elsa" by Louis Aragon. He has acquired cinematographical experience and also writes and directs. Having staged his own texts, such as "W...Voilà ce que jamais je ne te dirai", "Requiem 1" and "Friche 22.66", he has given us a freely interpreted "Idiot" by Dostoyevski. In addition to a film produced in 2009 "Ce qu'il restera de nous", and a creation inspired by a workshop in Chile in 2010, "Verdad y mentira", he presented a new interpretation of the original story of "Hamlet" in 2011 at the Avignon Festival., "Au moins j'aurai laissé un beau cadavre". Before returning with "Idiot!" parce que nous aurions dû nous aimer", he has acted in young French cinema films with "La Fille du 14 juillet", "La Bataille de Solferino", "2 automnes 3 hivers", "Tonnerre", "Tristesse Club" (2013 and "Eden" (2014).

VINCENT MACAIGNE, THEATRICAL DYNAMITE

«Le Monde»

His shows contain tenderness and trash in equal proportions. This young director, actor and producer continues to rewrite the traditional codes.

The 35 year old stands on a street corner at 11 at night, talking non-stop into the mobile phone screwed to his ear, his other hand stroking his receding hairline. He could be just any young man of today on an April night, near the Place de la République in Paris. But this is Vincent Macaigne, who has just come from his apartment where he is making two films at once, slaving away, always short of time, like Büchner's Woyzeck, whose frenzy he has made his own.

Two days later we sit down to lunch at a terrace on the canal Saint-Martin. And once again, he talks, talks and talks because he has to explain, to say what is in his mind, rage against what is going wrong, express his enthusiasm for the rest and tire himself out. As he wrote in Cologne one day in 2013, in a long sms to the Cahiers du Cinéma: "wearing oneself out for nothing. Just to say that we were alive then. This is how we were at this particular time."

Nothing defines Vincent Macaigne better than these words. They embrace his entire life history, which he told in every detail when he reached the front line, at the Cannes Festival in 2013, with the three films in which he acted: "La Fille du 14 juillet", "2 automnes, 3 hivers" by Sébastien Betbeder and "La Bataille de Solferino" by Justine Triet.

“Throwing it together” and “trashy”

Until then Vincent Macaigne had mainly been part of the world of theatre, where his talent as a director broke through with "Au moins j'aurai laissé un beau cadavre" (at least I'll have made a beautiful corpse), a ground-breaking adaptation of "Hamlet" which had thoroughly confounded both audiences and reviewers at the Avignon Festival in 2011. In 2009 there had been an "Idiot" inspired by Dostoyevski, which was equally staggering. Following this production, Vincent Macaigne had a cerebrovascular stroke. When he left hospital, Arthur Nauzyciel suggested that he become a resident artist at Orleans, where he directs the Centre dramatique national. "There were actors from Hamlet. I picked up a camera and we filmed in the house we had been lent." It was hastily thrown together and within two weeks Vincent Macaigne's first short film was there: "Ce qu'il restera de nous".

The second film hasn't yet received a title. Once again, it was made very quickly, with no budget and with friends. It will be about France and that's all we know for the time being. It is one of the films that is being edited by Vincent Macaigne at present. The other has been commissioned by the Comédie-Française and Arte who asked producers to use the play and cast of a show at the Français and to make a film of it, respecting strict rules: permission to cut the text but not to change it, filming over two weeks at most in a non-theatrical environment.

Vincent Macaigne worked with the actors who had been in "Dom Juan" by Molière, under the direction of Jean-Pierre Vincent. He placed them in the street in Paris. "It's going to be trashy" he warns. You can trust him. "Throwing things together" and "trashy" are his trademarks. But not exclusively: there are as many surges of affection as there are floods of haemoglobin in his productions, which always dig deeply into human nature, as one might dig into the soil, here and now.

But fame is such that it can afford to make light of reality. The landscape was in need of an agitator and this is what Vincent Macaigne became. He denies it: "I don't like provocation or cynicism. Through my plays and films I just want to make one voice heard, and that is mine. Leaving a trace, in a way."

One might add: and be forgotten again. For Vincent Macaigne is tired of the interest in his complicated childhood, in Paris, with a French father and a politically committed Iranian mother whose family paid the price of combat for freedom in Iran. "It's true that there have been many deaths in this family. I experienced it all from afar, in my fantasies, there was a contradiction between the child that I was, growing up in France, and what was happening in Iran. It was a tragic struggle, but I think that each of us, regardless of one's life history, experiences tragedy. This does not explain the purported violence of my productions. But it is perhaps for this reason that my creations ask: what is hope? what does getting dirty mean?"

No limits

The same thing with illness, which Vincent Macaigne would like to put in its right place. "I have always had health problems. But it isn't important. Illness contributes nothing". And so the subject is closed and we can continue with what has inhabited and obsessed Vincent Macaigne since he left the Conservatoire national supérieur d'art dramatique de Paris: acting, writing, directing, producing. "Doing" is what he calls it. It recurs in every sentence and should be understood as an injunction: not limiting oneself. Being alive. Going to Rio de Janeiro to adapt Tchekov's Three Sisters in a run-down hanger in a favela, which is what he did in 2012. "We knew that the hanger would be demolished to make way for constructions for the Olympic Games. I could do whatever I wanted with it, holes in the ceiling, pools of water...it's complicated in France because theatre directors are always afraid that I will damage their premises."

For "La Montagne magique" (The Magic mountain), his current major project, Vincent Macaigne dreams of spectators leaving the theatre during the performance and going off in buses, just as the inmates of Thomas Mann's sanatorium escape into the valleys...This long awaited Magic Mountain will be created in 2015.

In the meantime Vincent Macaigne will appear in "Eden", Mia Hansen-Love's film, in November and he is re-working the production of the Dostoyevski-inspired "Idiot". This re-creation will be performed in Vidy, Lausanne and then, during the autumn, in Paris. "It's just like my films: what's important is that the Idiot exists. That it gets done. Even if it's like an enormous wall which you can't climb, you can at least show the existence of the wall. If necessary, it may come crashing down on us. But we can't just walk round it."

BRIGITTE SALINO, «LE MONDE», 29.6.2014



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