

SÉVERINE CHAVRIER

Les Palmiers sauvages

adapted from the novel by William Faulkner



DIRECTION :

SÉVERINE CHAVRIER

STAGE DESIGN :

BENJAMIN HAUTIN

DRAMATURGY :

BENJAMIN CHAVRIER

SOUND :

PHILIPPE PERRIN

LIGHTING :

DAVID PEREZ

VIDEO :

JÉRÔME VERNEZ

SET CONSTRUCTION :

ATELIERS THÉÂTRE VIDY-LAUSANNE

WITH :

SÉVERINE CHAVRIER

LAURENT PAPOT

DEBORAH ROUACH

PRODUCTION :

THÉÂTRE VIDY-LAUSANNE

COMPAGNIE LA SÉRÉNADE

INTERROMPUE

COPRODUCTION :

NOUVEAU THÉÂTRE DE MONTREUIL

WITH THE SUPPORT OF :

MINISTÈRE DE LA CULTURE ET DE LA

COMMUNICATION (F)

CDN DE BESANÇON, FRANCHE COMTÉ

PRO HELVETIA - FONDATION SUISSE

POUR LA CULTURE

SPEDIDAM

CREATION AT THE THÉÂTRE VIDY-LAUSANNE (SALLE RENÉ GONZALEZ)

25TH SEPTEMBER 2014

LENGTH : APPROX. 2H

AGE : 16 AND ABOVE



SPEDIDAM

les droits des artistes-interprètes

PRESENTATION

As the theatrical director of her own company, La Sérénade Interrompue, Séverine Chavrier's concept of theatre is rooted in literature and incorporates every aspect: music, voice, body, video and set design. One particularity of her work is that everything is conceived on the stage itself, with the actors and musicians.

Her latest creation is an exploration of the singular universe of William Faulkner, that impenitent illustrator of the movements of the human soul. "Palmiers sauvages" (The Wild Palms) is the eleventh novel of the great American author and describes the brutal passion of two characters at odds with the world. Charlotte Rittenmeyer leaves her husband, her children and her tranquil middle-class existence out of love for Harry. Harry Wilbourne abandons his medical internship to run away with Charlotte. Their love affair spirals into a descent into hell, with every dimension of the tragic myth: damnation, expiation, redemption. Charlotte dies and Harry is interned. Séverine Chavrier: "Faulkner challenges the notion of absolute love. Is it because one falls in love with love itself that finally one forgets to love the other? When passion becomes a work of art, is it not a solitary undertaking and doomed to fail?"

The particularly fascinating feminine character of the "yellow-eyed" lover, who "wears real men's trousers" presents herself as an artist and immerses herself in total devotion to love. Her passion is a one-way voyage. Her counterpart writes commercial pornographic novels and dreams silently of returning to the asexual life which preceded their encounter. In this novel, Faulkner displays the two sides of the artistic act: he exorcises his fears by showing the triviality of the work and the vanity of financial delusion. A reflection on art is one of the motors of this very sensual, earthy novel, full of smells, sounds and silences. It reads like a cavalcade through multiple landscapes.

The director seeks to conjure up on stage the sensuality of the elements and the force of the natural world that the lovers pass through. Her adaptation reposes on each of the places evoked in the novel and is guided by the moments of stark lucidity which each of the protagonists experiences at one point or another. These are intuitions which appear in italics in Faulkner's text and which have to find their scenic reality: such moments of truth may be seen as the skeleton of the story.



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SÉVERINE CHAVRIER Les Palmiers sauvages

25.9. - 12.10.

Salle René Gonzalez

Thursday	25.9.	19h30
Friday	26.9.	19h30
Saturday	27.9.	19h30
Sunday	28.9.	Off
Monday	29.9.	Off
Tuesday	30.9.	19h30
Wednesday	1.10.	19h30
Thursday	2.10.	19h30
Friday	3.10.	19h30
Saturday	4.10.	19h30
Sunday	5.10.	17h30
Monday	6.10.	Off
Tuesday	7.10.	19h30
Wednesday	8.10.	19h30
Thursday	9.10.	19h30
Friday	10.10.	19h30
Saturday	11.10.	19h30
Sunday	12.10.	17h30

LES PALMIERS SAUVAGES ON TOUR

2014

Théâtre Vidy-Lausanne
25.9. - 12.10.

Nouveau Théâtre de
Montreuil
1.12. - 12.12.



NOTE OF INTENTION

Although “Wild Palms” is atypical of Faulkner’s work, the story still bears his hallmark. It puts at stake the relationship to self, to others, to who who resemble us and those who do not, to the unfamiliar. Relationships which Faulkner explored in their lineaments and limits, among family members, in houses and domains and in homes, right through to the innermost of his characters’ consciousness, or whatever may take its place.

The novel follows a fugue-flight in that intermediary world between adultery and pulp literature and the work takes on a mythical, chimerical dimension: malediction, damnation, expiation, redemption...Charlotte is inextricably bound to the demands of the religion of love, refuses to give life, becomes a captive of her own culture and dooms the lovers to mortal otherworldliness, to love unto death. Which will be revealed as a love of death. She cannot see that this headlong flight is an imprisonment, that the almost Nietzschean compulsion to cultivate an art of living and loving in the stark encounter between two helpless beings, will finally become an art of dying.

Faulkner’s hyper-romanticism, far removed from Werther and Bovary, has a mineral quality to it and kills life: by loving love, one finally loses track of the Other, denies him, and the viability of the love itself is lost. Love is seen as something absolute which cannot lower itself to seek the conditions on which its survival depends. Love causes identity to be confused with identification: I am what I can read of the Other’s future...

Sounds and silences: where is the word?

Faulkner has always impressed me by the way he works with sound: Benjy’s cries during the whole first part of “The Sound and the Fury”, the hammer blows as the coffin is constructed in “While I lay Dying...”. Here we have the sound of the wind in the palm fronds by the sea...

While listening to the wind, to the silence of the elements, the characters grapple with words of consciousness and foreboding: monologue, repetition and obsession lead to the mute rage caused by the inability to speak, the bankruptcy of words or meaningful expression.





SÉVERINE CHAVRIER

Direction

Her background in literature and philosophy, her studies in piano and musical analysis at the Conservatoire in Geneva as well as a wide experience on stage have confirmed Séverine Chavrier's very pronounced taste for mixing genres. As actor or musician, she has worked frequently with Rodolphe Burger, François Verret and Jean-Louis Martinelle, while directing her own company, "La Sérénade interrompue". Here she has developed a specific approach to direction, in which drama dialogues not only with music, but also with image and literature. Séverine Chavrier uses a variety of materials to construct her expression: the physical presence of her actors, the sound of her piano, videos, often filmed by her, not to mention spoken language. An erratic language which she devises by immersing herself in the particular worlds of her preferred authors. In 2010 her production "Epousailles et représailles", adapted from Hank Levin and presented at the Festival Impatience, dissects the trials of the couple with humour, cruelty and humanity. In 2011, she presented her creation "Série B", inspired by the British sci-fi author James Graham Ballard. In 2012 she created "Plage ultime" which was presented at the Avignon Festival. During 2014 Séverine Chavrier puts on her musician's hat and performs in a duo with Jean-Pierre Drouet in the "Percussions & Piano" concert, presented by and at the Opéra in Lille.

CONTACTS

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LE THÉÂTRE VIDY-LAUSANNE

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AUX INSTITUTIONS CULTURELLES DE LA RÉGION
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