

**FESTIVAL**  
**PROGRAMME  
COMMUN**

**14 — 25 MARS 2018**

**LAUSANNE-SUISSE**

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+ **MATHIEU BERTHOLET (CH)**  
+ **LUCINDA CHILDS / RUTH CHILDS (US/CH)**  
+ **STEVEN COHEN (ZA) + PAMINA DE COULON (CH)**  
+ **RODRIGO GARCÍA (ES)**  
+ **FRANÇOIS GREMAUD / VICTOR LENOBLE (CH/FR)**  
+ **MARIE-CAROLINE HOMINAL / MARKUS ÖHRN (CH/SE)**  
+ **CHRISTOPHE JAQUET / THOMAS BURKHALTER (CH)**  
+ **STEFAN KAEGI/RIMINI PROTOKOLL (CH)**  
+ **JAN MARTEN (BE) + CHRISTOPH MARTHALER (CH)**  
+ **TABEA MARTIN (CH) + MATS STAUB (CH)**

**PRESS KIT**

**PRESS SERVICE PROGRAMME COMMUN:**

**THÉÂTRE VIDY-LAUSANNE**

**Astrid Lavanderos**

Audiences and Press Director

T +41 21 619 45 74 / M +41 79 949 46 93

Av. E.-H. Jaques-Dalcroze 5,

CH-1007 Lausanne

[www.vidy.ch](http://www.vidy.ch)

**Xénia Pfister**

[x.pfister@vidy.ch](mailto:x.pfister@vidy.ch) / +41 (0)21 619 45 56

**PRESS SERVICE  
FRANCE**

**RÉMI FORT**

[remi@myra.fr](mailto:remi@myra.fr)

**YANNICK DUFOUR**

[yannick@myra.fr](mailto:yannick@myra.fr)

+ 33 (0)1 40 33 19 13



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AND PICTURES IN HIGH RESOLUTION**

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# SUMMARY

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# STEFAN KAEGI

## RIMINI PROTOKOLL

### *Cargo Congo-Lausanne*

#### Conception and direction:

Rimini Protokoll  
(Stefan Kaegi)

#### Sound creation:

Stéphane Vecchione

#### Video:

Jérôme Vernez

#### Pictures of Congo:

Yole Africa

#### Staging assistant:

Emilie Blaser

#### Technical assistant:

Olivier Charmillot

#### With:

##### Drivers:

Roger Sisonga  
Denis Ischer

##### Alternating dancers:

Rosette Mbemba  
Renate Ndombe

#### Production:

Rimini Protokoll  
Théâtre Vidy-Lausanne

Basé sur Cargo Sofia X produit en 2006 par HAU Hebbel am Ufer Berlin et le Goethe Institut Sofia

#### Thanks for collaboration and participation go to:

Antonio Teixeira and Sébastien Moser, Camion Transport SA

Rui Fernandes, Ousmane Bathily, Marek Palasz et Pascal Perret-Gentil, Debrunner Acifer SA Romandie

David Piras, Les Routiers Suisses

Pierre-Yves Gilliéron, Research and Teaching

Associates, EPL - ENAC - Laboratoire TOPO

Coop Société Coopérative, Centrale de distribution logistique d'Aclens

ERREGI indoor outdoor Sàrl

#### With the support of:

Association Ouest lausannois: Prix Wakker 2011

Commune de Bussigny

Commune d'Ecublens

Commune de Prilly

Ville de Renens

SDC Société de Développement Crissier

CREATION ON THE 1<sup>ST</sup> OF FEBRUARY 2018

AT THÉÂTRE VIDY-LAUSANNE



© Lena Tropschug

Born in Solothurn in Switzerland, **Stefan Kaegi** studied art in Zürich, then trained in applied theatre in Giessen in Germany. He creates documentary theatre, radio plays and interventions in urban spaces. He founded the Rimini Protokoll collective in 2000 with Helgard Haug and Daniel Wetzler. Together, they expanded the definition of documentary theatre by attempting to depict reality in all of its facets, enlisting the help of those they name the "everyday experts". Passionate about our everyday technologies as well as the power of voice and image, the members of Rimini Protokoll extract theatre from its four walls, confronting urban spaces as new venues and networks of globalisation. In 2015, Stefan Kaegi received the Swiss Grand Award for Theatre/Hans Reinhart Ring. At Vidy, he has presented *Mnemopark* (2007) and *Situation Rooms* (2014), and created *Airport Kids with Lola Arias* (2008) as well as *Nachlass - Rooms Without People* (2016) with Dominic Huber.



From 1 February to  
23 March 2018  
at 7:30 pm

**VIDY** THÉÂTRE  
LAUSANNE

Wednesday 14.03 7:30 pm

Thursday 15.03 7:30

Friday 16.03 7:30

Tuesday 20.03 7:30

Wednesday 21.03 7:30

Jeudi 22.03 7:30

Friday 23.03 7:30

Length:

2:00 (without traffic jams)

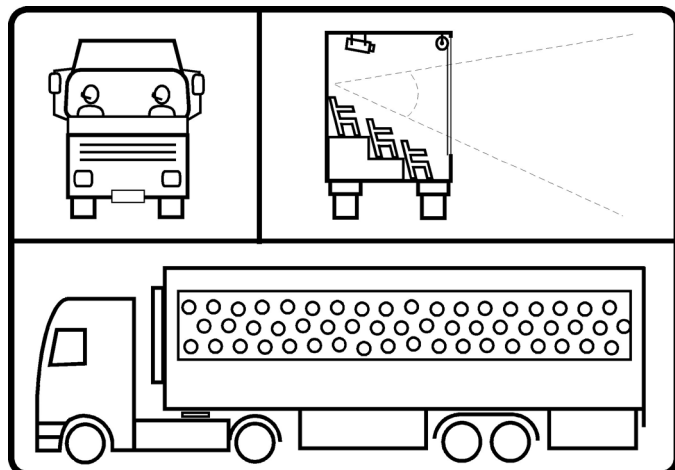
Theatre

Fr.

## PRESTENTATION OF CARGO CONGO-LAUSANNE

Rimini Protokoll has transformed a truck into a theatre - the seating installed in the trailer takes 50 spectators on a journey to the places of transit and trade at the city's edges. Two different drivers tell their two very different stories. One of them grew up as a soldier between Rwanda and Congo before becoming a dairy driver in the narrow streets of Switzerland, whereas the other one started driving trucks in Switzerland before finishing school in the sixties. Since then, he has owned more than fifty trucks and now, approaching the end of his career, he keeps wondering why the job doesn't pay off anymore. Every night, they will embark on a two-hour journey towards Africa with an audience seated in the back of their truck.

The truck is converted in such a way that fifty people can look through a 10-meter-wide window to see the landscape passing by. Where goods used to be stacked in the past is where the audience now sits to look at their city from a different perspective. The truck thus serves as an observatory, a mobile pair of binoculars or a microscope to contemplate the familiar streets. The audience is transported during two hours along gas stations, industrial loading ramps and other hotspots of globalisation which are live-synced with a score composed for the landscape outside the window. On the road, wireless microphones will transmit the drivers' biographies in real time inside the truck. Cargo Congo-Lausanne is a site-specific performance along the suburbs of West Lausanne that feels like a road movie through the flipside of a globalised economy.



# MATHIEU BERTHOLET

## *Luxe, calme*

### Text and direction :

Mathieu Bertholet

### Scenography :

Sylvie Kleiber

### Dramaturgy :

Guillaume Poix

### Staging assistant :

Manon Krüttli

### Lights :

Yan Godat

### Make-up and hairstyle :

Francis Ases

### Costumes :

Anna Van Brée

### Music selection and interpretation :

Daniele Pintaudi

### With :

Véronique Alain

Tamara Bacci

Rebecca Balestra

Joël Hefti

Julien Jacquéroz

Frédéric Jacot-Guillarmod

Baptiste Morisod

Louka Petit-Taborelli

Daniele Pintaudi

Nora Steinig

### Production:

MuFuThe

Théâtre Vidy-Lausanne

### Coproduction :

Théâtre de Valère

Comédie de Genève

Théâtre Populaire Romand

### With the support of:

Pro Helvetia-Fondation suisse pour la culture -

ThéâtrePro Valais Pour-cent culturel Migros -

Fonds culturel de la Société Suisse des Auteurs (SSA)

Fonds d'encouragement à l'emploi des intermittents genevois (FEEIG)

Spectacle Lauréat du concours Label+ théâtre romand 2016

CREATION THE 8<sup>TH</sup> OF MARCH 2018

AT THÉÂTRE VIDY-LAUSANNE



**Mathieu Bertholet** trained at the Berlin University of the Arts. He founded the MuFuThe company in 2007, of which he is artistic director. He was author in residence at the Comédie in Geneva in 2002 under the direction of Anne Bisang and at the GRÜ/Transthéâtre from 2007 to 2009 under the direction of Maya Bösch and Michèle Pralong. He co-instigated the MA in directing at the Manufacture in Lausanne and was co-supervisor of the playwriting department of the ENSATT in Lyon with Enzo Cormann until 2015. He has also taught at the University of Louvain-la-Neuve and danced under the direction of Cindy Van Acker and Foofwa D'Imobilité. Mathieu Bertholet's practice moves between different fields of activity, and he has developed a unique, demanding and radical mode of expression.

His plays, published by Actes Sud Papiers, have been directed by Anna Van Brée, Anne Bisang, Maya Bösch, Marc Liebens and Véronique Bellegarde, among others. *FarbEn* received the 2009 Italia Award for best radio play, in a broadcast by Marguerite Gateau on France Culture. In 2003, he received the Encouragement Prize from the canton of Valais and in 2011, a bursary from the Leenaards Foundation.

Since July 2015 he is the artistic director of the POCHE/GVE, where he has been establishing, with the help of his permanent team and collectives of artistic creation, a theatrical laboratory for contemporary writing.



From 8 to 18 March  
2018

**VIDY** THÉÂTRE  
LAUSANNE

Charles Apothéloz

Thursday	8.03	7:00 pm
Friday	9.03	8:00
Saturday	10.03	6:00
Thursday	15.03	7:30
Friday	16.03	7:30
Saturday	17.03	2:30
Sunday	18.03	2:30

Length : 107 min

Theatre

Fr., En. subtitles

## *Luxe, calme* TOUR

2018

TPR, La Chaux-de-Fonds (CH)

22-25.03

Comédie de Genève (CH)

10-15.04

Théâtre de Valère, Slon (CH)

18.04

## NOTE OF INTENTION

### TO SEE THE ALPS, AND DIE: ROMANTICISM AND MOUNTAINEERING

(EXTRACT)

To see the Alps, and die: Romanticism and mountaineering

The landscape of Lake Geneva and the snow-capped Alps are intimately linked to the luxury hotel trade. As if palaces were necessary to properly watch a sunset; as if one needed the comfort of a balcony or the perfect frame of a bay window to justly appreciate the changing colours of this powerful and threatening nature, where *the suns, rainy-wet / through clouds rise and set*.

The Alps and the lake, however, have never been those picturesque, bucolic and rustic postcard landscapes. Not so long ago, the mountains represented only dangers, threats and insurmountable barriers standing in the way of fertile and sun-drenched lands, *the land where the lemon trees bloom*. Goethe, while searching for the lemon trees, stumbled across these violent peaks, these deep blues, these valleys where the storms rumble, these glaciers that hold legends and souls in limbo. Goethe paved the way: for the mountaineers who conquered the Matterhorn and the Mont Blanc; for the British tourists who reclined in the sunshine and pure air of the mountains; for the poets who lived in castles and set revolutionary spirits and modern monsters there; for the visionaries who traced the railroad routes that reached the peaks; for the promoters who predicted the financial potential of this new alpine Romanticism.

In Goethe's wake, we built palaces.

We knowingly disposed new and dizzying railroads, thus uniting a rough but grandiose landscape, technology and romance; and at the end of the lines we erected the most grandiose palaces: the Caux Palace and the Rochers de Naye funicular; the Trois Couronnes hotel and the Pléiades train line; the Palaces of Lausanne on the Simplon railway, a direct line to the lemon trees in bloom. Each palace became its own invitation to the voyage.

The first night on the lake, the boats on the blue. A telegram awaits you in your room. A wedding night. The bright eyes of a young virgin who knows nothing of her husband's mistress, fallen, thrown under a tram in Brussels.

The blue, the infinite blue of the lake, infinitely changing, lagoon blue, night blue, sky blue, dirty blue, full blue, the same blue as death.

MATHIEU BERTHOLET



# MARIE-CAROLINE HOMINAL/ MARKUS ÖHRN *HOMINAL/ÖHRN*

## Concept:

Marie-Caroline Hominal

## Staging:

Markus Öhrn

## Technical direction, sound and graphism:

Damiano Bagli

## Mask:

Tilda Lovell

## With:

Marie-Caroline Hominal  
Markus Öhrn



**Marie-Caroline Hominal** trained as a dancer at the Schweizerische Ballettberufsschule in Zurich, followed by the Rambert School of Ballet and Contemporary Dance in London where, during her last year, she joined the National Youth Dance Company. Her artistic practice includes text, music, dance, performance and video. Her projects are signed under several pseudonyms: MCH, Silver, Fly girl, Madmoiselle MCH. Marie-Caroline Hominal regularly develops artistic collaboration with other artists: François Chaignaud, with whom she created *Duchesses* (2009), Clive Jenkins, Cristian Vogel, Kim Boninsegni, David Hominal, Delphine Coindet and Lukas Beyeler. Since 2013, she has been working on miniature projects such as *Hôtel Oloffson* (2013), *Le Triomphe de la Renommée* (2013) which she presented in Vidy in March 2016, the performance-concert *Silver* (2014) and *The Last Dance* (2015). She has also created durational performances-installations such as *Patricia Poses By The Pop Machine* (2011), *Ballet* (2014) and the artisanal radio project *Where's the MC* (2015). Her latest show, *Taxi-Dancers*, was created in May 2016 at the Théâtre Vidy-Lausanne.

She has danced for the Tanztheater Basel, Irène Tassebedo, Gisèle Vienne, Gilles Jobin, La Ribot and Marco Berrettini and has taken part in the project *Human Writes* by William Forsythe and *B.O.B* by Dick Wong. Since 2008, her work has been shown in theatres and galleries in Europe, South America, USA and China.

## Production:

MadMoiselle MCH association, Genève -  
Théâtre Vidy-Lausanne

## Coproduction:

TU-Théâtre de l'Usine, Genève

## With the support of:

Ville de Genève - Loterie Romande -  
Fondation Nestlé pour l'Art

## CREATION IN MARCH

### AT THÉÂTRE VIDY-LAUSANNE



**Markus Öhrn** does not come directly from the world of theatre, but rather that of the plastic arts. Elective affinities with members of the Institutet (Sweden) and Nya Rampen (Finland) companies, now settled in Berlin like him, have led him through forced entry into the world of the stage. Indeed, it was at their request that the Swedish artist began to study the orchestration of shows on the outer limits of dramatic art and performance. Trained as a video artist, Markus Öhrn deploys a singular language, whose evocative power needs no words and reinvents the space of the stage through the multiplication of viewpoints. Together, Markus Öhrn and the exclusively male members of the Institutet and Nya Rampen companies give birth to disturbing and iconoclastic works which reveal the dark unconscious of our patriarchal societies and whose ambition is to be "criticism incarnate". Whether they invest the field of popular culture (TV series, pop music) or that of miscellaneous news items, these pieces shake up the relationships between the audience and the performers. His first piece for theatre, *Conte d'amour*, won first prize at the Impulse festival in Germany in 2011. *Conte d'amour* is the first chapter of a trilogy which was followed by the performances *We Love Africa and Africa Loves Us* (2012) and *Bis Zum Tod* (2014).

These performances were programmed at international festivals such as Theater Treffen Berlin, Wiener Festwochen, le Festival d'Avignon, Festival Transamerique, Montreal and Theater Der Welt, Mannheim.



**From 14 to 25 March  
2018**

**VIDY** THÉÂTRE  
LAUSANNE

### La Passerelle

Wednesday	14.03	8:00 pm
Thursday	15.03	9:00
Friday	16.03	10:00
Saturday	17.03	7:00
Sunday	18.03	3:00
Thursday	22.03	7:00
Friday	23.03	10:00
Samedi	24.03	7:00
Dimanche	25.03	3:00

Not recommended for under  
18

Length: 1:15

**Dance/Performance**

## HOMINAL/ ÖHRN TOUR

2018

Théâtre de l'Usine, Genève (CH)  
12 - 18.04

## DECLARATION

Below, the text with which Markus Öhrn welcomes the audience. Invited to stage Marie-Caroline Hominal, Markus Öhrn invites her to embody the resurrected spirit of her grandmother who died several years ago.

My name is Markus Öhrn and I am proud to have been invited by Marie Caroline Hominal to use her as an object on stage. She will embody my dead grandmother, Eva Britt, that died 7 years ago and whom I loved so very much.

My grandmother lived her whole life in the same little village in northern Sweden, just by the river that divides Sweden from Finland. She sacrificed her whole life for her husband and her family. Her husband, my grandfather, was a real patriarch that never gave my grandmother the attention, tenderness or love that she deserved – and that she gave him all the time. When my grandfather would leave the village to go and visit someone or go on vacation, he would never bring my grandmother. He said “Someone have to take care of the dogs”, and so my grandmother did that, she took care of the dogs.

My grandfather died 18 years before my grandmother, and I spend the last three months of her life by her side, and when we both knew that she did not have long time left to live, I asked her the question “Grandma, what would you do differently if you could live your life again?” She then looked at me with her intelligent eyes and said “Markus if I could live again, I would have liked to try to be destructive at some point in my life, done something I regretted, something stupid, followed my desires and not always the rules, but instead my whole life I have only been a good wife, good mother and a good Christian. And I regret that.”

When she said that I promised myself that I would do a project that honoured her answer, and that’s why we are here tonight. My grandmother will come back to us here in Lausanne, and this time she will be free to do whatever she wants, without any stupid patriarch or religion telling her how she should be or behave, she can follow her desires and be whoever she want to be.

MARKUS ÖHRN

## PRESENTATION

In her new creation, Marie-Caroline Hominal, choreographer, dancer and performer, inverts the relationship between the choreographer and the interpreter. The person she has chosen to direct her is Markus Öhrn, a visionary figure within the European arts scene, whose shows vehemently denounce the control that Western patriarchy has over beings and bodies. As the author of the production, Hominal voluntarily places herself under the authority of the director, Öhrn.

For Marie-Caroline Hominal, dance is space for transformation; she is interested in how the body’s metamorphosis drives a change in the audience’s gaze. She presents nocturnal beings that evolve in the interval between nights that never end, partway between intimacy and artifice, manipulation and letting-go. Here, dance is the other name for the identity that floats between interiority and fantasy. For their part, Markus Öhrn’s productions call on a cruel grotesqueness that forcibly exaggerates the oppression inherent to perverse family situations. The acting and scenography, as well as the music, are subjected to a brutal, almost nightmarish deformation, yet all the while making the structures and logic of domination explicit.

In *HOMINAL/ÖHRN*, the two artists combine their artistic worlds. In the agreement between the two of them, Marie-Caroline Hominal asked Markus Öhrn to respect just one article: that the production feature her in a solo show.

ERIC VAUTRIN



© Markus Öhrn

# MATS STAUB

## 21

### Concept, conception and direction:

Mats Staub

### Scenography:

Monika Schori

### Video:

Matthias Stickel

Benno Seidel

Sifiso Khanyile

### Sound:

Andrea Brunner

Mandla Nkuna

### Collaboration:

Olivia Ebert, Sandra Li Maennel, Wolfram Sander, Nadine Tobler, Edin Omanovic, Franziska Jenni, Elisabeth Schack, Abby Middleton, David Tushingham, Inga Wagner, Maia Marie, Nomonde Mbusi, Milou de Boer, Kate Hillgrove, Simon Hildebrand

### Production technique:

Hanno Sons

### Production manager:

Elisabeth Schack

### Production:

zwischen\_produktionen

### Coproduction:

Théâtre Vidy-Lausanne – Künstlerhaus Mousonturm, Francfort – Festival Theaterformen, Hanovre – Museum für Kommunikation, Berne – Gessnerallee Zürich – Kunstfest Weimar – Kaserne Basel – Wiener Festwochen – Theater Freiburg – Noorderzon Festival Groningen

### With the support of :

Pro Helvetia, Fondation suisse pour la culture – Fondation Ernst Göhner – Pour-cent culturel Migros – Stadt Zürich Kultur – Kanton Zürich Fachstelle Kultur

CREATION 2012 - 2018

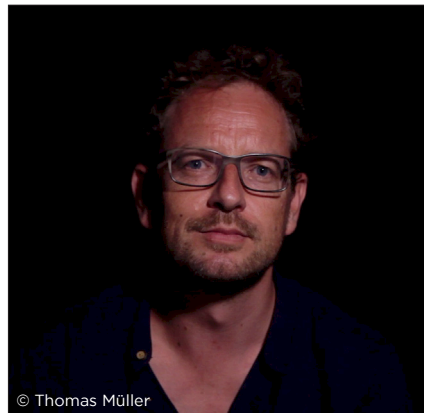
### SYNOPSIS

In which year did you turn twenty-one? What happened that year? And – how did you come of age?

Mats Staub takes a great deal of time to discuss these questions with people of different age groups. He visits them again after three months: Filming their facial expressions as they listen intently to the edited recordings. Their emotions range from happy to sad, from a sense of feeling proud to a visible reflection of what was said.

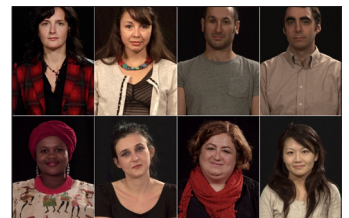
The video installation **21** consists of storytellers listening to their own recollections. Visitors to the exhibition become part of the listening experience, sharing this intimate moment with the respective narrator. A number of individual portraits can be seen, spanning a number of generations.

**21** is a long-term project that will continue to develop at various locations over a number of years. New portraits will be recorded at each stop along the way, gradually generating an extraordinary gallery of memories from the last and present century. – **the testimonies of 5 locals of Lausanne will be added for the Programme Commun.**



© Thomas Müller

**Mats Staub** lives and works in Berlin and at the development places of his long term projects. He studied theater studies, journalism and religious studies in Berne, Fribourg and Berlin (lic. phil. hist). He worked as a journalist for various publications (1996–2001) and as a dramatic advisor at the Neumarkt Theater in Zurich (2002–2004). Since 2004 he develops his own art projects at the intersections between theater and exhibition, literature and science. Mats Staub is a traveller through the realms of memory. His long term projects grow incrementally from place to place. So, for example, he has interviewed over three hundred people in fourteen cities about what they know about their grandparents. The continually expanding audio installation *My Grandparents | Memory Bureau* has been presented by a wide cross-section of institutions, including Theater Basel (2008), the Wiener Festwochen in Vienna (2009), the Musée d'art moderne et contemporain in Geneva (2010) and the Historisches Museum in Frankfurt (2012).



From 14 to 25 March 2018

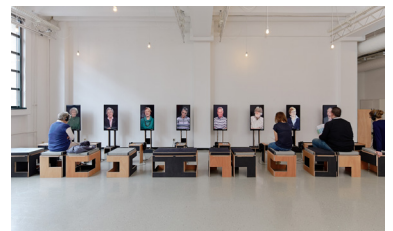
**VIDY** THÉÂTRE LAUSANNE

**René Gonzalez**

**Video installations**

Fr., En., Ge., subtitled in French

Tours on request



© DR

# MATS STAUB

## *Holidays and My other Life*

### Concept, conception and direction:

Mats Staub

### Scenography:

Moritz Lehner (*Holidays*)

### Video:

Mathias Stickel (*My other Life*), Benno Seidel (*My other Life*)

### Sound:

Andrea Brunner (*My other Life*)

### Design:

Krispin Heé (*My other Life*)

### Production:

zwischen\_produktionen

### Coproduction *Holidays*:

Kaserne Basel - Pour-cent culturel Migros

### Coproduction *My other Life*:

Festival Belluard Bollwerk International  
- Festival Theaterformen - Short Theatre  
Festival Rome - European Forum Alpbach

### With the support of:

Pro Helvetia, Fondation suisse pour la culture - Fondation Ernst Göhner - Pour-cent culturel Migros - Stadt Zürich Kultur  
- Kanton Zürich Fachstelle Kultur

### HOLIDAYS : CREATION 2010-2012

### MY OTHER LIFE : ONGOING PROJECT SINCE 2015

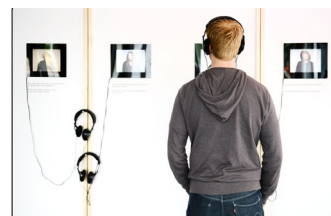
### MY OTHER LIFE : DOCUMENTING WHAT COULD HAVE BEEN

Matthias or Franziska, Sofia or Franceso, Ben or Emma. First names are given at birth. Once it has been registered the name remains with us for a lifetime. But what part does the name play in our lives? Does it shape us or do we fill it with meaning? How would it feel to be someone else and live with a different name? In his latest project, a video installation conceived specially for (international) theatre festivals, the Swiss Mats Staub asks about names.

He invites people in front of his camera and they only get to answer one ostensibly simple question: « What would have been your name, if you were born a girl/boy? » Then, Mats Staub will edit the footage gathered to create a video installation. The confluence of these many different faces who appear under their 'other' name prompt a deep and emotional meditation on fundamental issues such as identity, destiny, family, community and the bonds that hold humanity together, as well as being a starter for conversations between the different parties that form the festival crowd.

### HOLIDAYS

*Holidays* shows people contemplating. They recapitulate, remember, and count, as Mats Staub has asked them questions to be answered by a number: how many people have you met in the last 12 months? Or how many professions have you worked in? Some people answer hesitantly, some promptly. Entire stories are acted out in their faces, despite the few words that are spoken. Oral storytelling is reduced to a minimum, the imagination however is all the more called for.



From 14 to 25 March  
2018

**VIDY** THÉÂTRE  
LAUSANNE

La Kantina

Free entrance

[Video installations](#)

# RODRIGO GARCÍA

## *Evel Knievel contre Macbeth* (*Na terra do finado Humberto*)

### Text, scenic space and direction:

Rodrigo García

### Staging assistant:

Pierre-Alexandre Dupont

### Light scenography:

Sylvie Mélis

### Video:

Eva Papamargariti

Ramón Diago

Daniel Romero

### Direction of the brazilian film:

David Rodriguez Muñiz

### Sound:

Daniel Romero

Serge Monségu

### Costumes:

Marie Delphin

Eva Papamargariti

### Production:

Sarah Reis

### With:

Núria Lloansi

Inge Van Bruystegem

Gabriel Ferreira Caldas

### Production:

Humain trop humain, CDN de Montpellier –

Rodrigo García et La Carnicería Teatro

### Coproduction:

Teatros del Canal, Madrid – Bonlieu Scène

nationale, Annecy – Teatro Cervantes –

Teatro Nacional Argentino, Buenos Aires

### Soutien :

FONDOC, Fonds de Soutien à la Création

Contemporaine en Occitanie

The text was published by Editions Solitaires Intempestifs. Interactive book on request from the Vidy press service.

**CREATION NOVEMBRE 2017**



**Rodrigo García** was born in 1964 in Buenos Aires, Argentina. An author, scenographer and director, he founded the company La Carnicería Teatro in 1989 in Madrid. For the past fifteen years, he has been a leading figure of the European theatre scene. During the last four years he was director of the CDN in Montpellier, which he renamed "Humain trop humain" ("Human, all too human"). His work returns to the origins of the theatre ritual, its function, its ambition and its impact, by summoning all of the audience's senses in an experience that is both intimate and public. He expects and demands a reaction, whether it be sensitive and intellectual, or untimely and skeptical, seeing how he endeavours to transform the stage into a cyclone that might grasp all the sound and fury of our warmongering societies by showing them up and spelling them out. His writing – at once *comédie humaine*, social farce and personal artist diary – is that of an artist not satisfied with the current agenda. His texts, which are performed the world over, are published in French by Solitaires Intempestifs.



**From 15 to 18 March  
2018**

**VIDY** THÉÂTRE  
LAUSANNE

### Pavillon

Thursday	15.03	7:00 pm
Friday	16.03	9:30
Saturday	17.03	5:00
Sunday	18.03	5:30

*Length: 1:20*

### Theatre

Fr., En. and Spa., subtitled in  
French

## EXTRACT FROM AN INTERVIEW WITH RODRIGO GARCÍA

*Your new play sheds light on the figure of Evel Knievel, a daredevil motorcyclist who reached peak fame in the United States in the 1960s. How did you hear about him, and what creative pathways did this character suddenly open up for you, to make you begin work on this new project?*

**Rodrigo García** : Everybody agrees that Macbeth is total work of art. Even Borges – who, out of contrariness, would only praise Shakespeare’s sonnets – recognized it. Roman Polanski’s version of Macbeth is a quirky deployment of imagination; it is the polar opposite of Orson Welles’ minimal film, which engages me more every time I watch it, in spite of its excessive literary charge. Not to mention the 2000 arrows shot into Toshiro Mifune’s neck in *Throne of Blood*. I wanted to do something where Macbeth and the witches [...] had their Warholian five minutes of fame; for that, I needed a caped crusader to stand up to Macbeth, and I thought Evel Knievel would be perfect. Because my childhood was slavery – a pile of shit that deserves to be tossed onto a garbage heap – I have almost no tangible memories, I’ve erased all the details. This is why I have constructed my past in my own way, by merging fiction and reality. Let me be clear... if my father had been a philosopher and my mother a concert pianist, I would never have heard of a guy like Evel. But my parents had no formal education, my family was working class, so discovering the existence of Evel by watching black and white TV was more up my street than going to the opera to see *The Abduction from the Seraglio* and then dining out at the restaurant.

*Your plays always involve a plurality of graphic, visual, auditory, poetic, even narrative lines; I imagine that this new piece will also propose a constellation of personal languages, and perhaps even new texts.*

[...] My plays are becoming more and more clumsy because nowadays, not all my ideas are worth taking. Until a few years ago I was an imagining machine, and now I am a self-censoring machine: I second-guess everything, no mode of expression suits me – probably because of all the plays I have made in my life. In any case, it’s stimulating... because it pisses me off... it pisses me off that I can’t easily come up with more shapes, more colours, more essences, more emanations, more alienation.

Losing my madness would make me mad. If you take away my craziness, I will die. For me everyday life, the daily grind, is the point of departure: it is a base of poetic operations, but it is not reality. That is why I try – along with the actors, technicians, musicians, videographers and lighting designers – to look for order so as to better distort things – yes that’s it – to present alienation within a precise system, the most exact system possible... I often think of Edgar Varèse... When I can’t take it anymore, I take a CD out of my Varèse box and I listen to it... Even though in those moments, nothing beats Beethoven...

HTH INTERVIEW EXTRACT, MAY 2017



# CHRISTOPH MARTHALER

## *Tiefer Schweb*

**Direction :**

Christoph Marthaler

**Conception :**

Christoph Marthaler

Malte Ubenauf

Ueli Jäggi

**Staging :**

Duri Bischoff

**Costume :**

Sara Kittelmann

**Music :**

Jürg Kienberger

**Light :**

Jürgen Tulzer

**Dramaturgy :**

Malte Ubenauf

**With :**

Annette Paulmann

Hassan Akkouch

Jürg Kienberger

Olivia Grigolli

Raphael Clamer

Stefan Merki

Ueli Jäggi

Walter Hess

CREATION JUNE 2017

AT THE MÜNCHER KAMMERSPIELE



Christoph Marthaler © Björn Jensen

Born in Erlenbach in the Canton of Zürich, **Christoph Marthaler** first trained as an oboist and flautist before entering the world of theatre. He studied at the Lecoq school in a post-May 68 Paris. Inspired by his two artistic worlds, he began to make pieces where music and words were always in conversation. He put on his first musical play, *Indeed*, in Zürich in 1980. Different projects followed, including a performance in 1988 that took place in the Basel train station, to mark the fiftieth anniversary of *Kristallnacht*. One year later, he parodied the Swiss national anthem with *Quand le cor des alpages se mue, Suisse, tue, tue!!*, a performance in which Swiss soldiers tirelessly struck up "Die Nacht ist ohne Ende" ("The Night is Without End").

His encounter in 1991 with the scenographer Anna Viebrock and the dramaturg Stephanie Carp developed into a vibrant collaboration. After having directed classic plays such as Pessoa's *Faust* and *Kasimir and Karoline* by Horváth, he became head of the Schauspielhaus from 2000 to 2004.

Since then, his plays have succeeded each other on the stage, including *Groundings* in 2004; *Riesenbutzbach : A Permanent Colony* in 2009; *Papperlapapp*, a play inspired by his status as associate artist of the Avignon Festival, in 2010; *Meine Faire Dame. Ein Sprachlabor (My Fair Lady: A Language Laboratory)* in 2012; followed by *King Size* and *Letzte Tage. Ein Vorabend (Last Days: An Eve)* in 2013.

As a director, he is characterized by his innovative aesthetics, anchoring his plays in everyday settings such as waiting rooms or cafés, thus shaking up forms of representation. A master of slowness, irony and off-kilter humour, he has created his own brand of scenic poetry, made up of words, songs and music. In 2014, Christoph Marthaler put on *Heimweh & Verbrechen (Homesickness & Crime)* at the Deutsches Schauspielhaus in Hamburg, and *The Tales of Hoffmann* at the Teatro Real Madrid in May. At Vidy, he has presented *King Size* (2013) and *Das Weisse vom Ei (The Egg White)* (2014).



From 23 to 24 March  
2018

**VIDY** THÉÂTRE  
LAUSANNE

Salle Apothéloz

Friday 23.03 7:00

Saturday 24.03 4:30

8:00

Lenght : 125 min

Theatre/music

Ge., subtitled in French.

## PRESENTATION

Up to now, the employees in the department for passports and residency documents at Lake Constance's regional office (ZVdBR) had shrugged off the unexpected onrush as a temporary situation. They remained calm and matter-of-fact, even when the disturbing rumour of a "Day X" started to circulate. But when the date was officially confirmed, the offices were suddenly abandoned and the staff disappeared, briefly involved in an unknown mission. Enigmatic cases like these are known on the shores of Lake Constance as a "Tiefer Schweb" (deep dive), in reference to this deepest, most uncharted area of inland sea. Because here, in the area where the borders of Austria, Switzerland and Germany are so close together that you can visit all three countries in the space of a few seconds, civil servants and their relatives have retreated to a secret place: here, they meet out of the public eye and prepare for the inevitable moment of truth.

Christoph Marthaler, who knows how to captivate audiences with his idiosyncratic, poetic music-theatre shows, returns to Munich after a long absence.

TEXT OF THE MÜNCHNER KAMMERSPIELE

## FINDINGS AND COMMENTS

**Preprint from the catalogue *Tiefer Schweb - Unsolved Mystery of an Underwater Discovery* (Edition Klinke/Insel Mainau, 2047)**

### FIND 13/3

**Entry from a visitor's book found in the Underwater Chamber**

"Unconditional hospitality, inseparably linked to a conception of justice, is not applicable as such. It cannot simply be inscribed in rules or legislation. If it were translated directly into politics, it could have an entirely opposite outcome. But if we are vigilant, then we cannot and should not refrain from referring to hospitality. Hospitality is an indispensable point of reference. Outside of this point of reference, the wish for hospitality, its concept and its experience, had no meaning. Not even the conception of hospitality would make sense."

**Comment from Prof. Beate Dorfmann, historian and psychoanalyst at the University of Heidelberg:**

"First of all, it has to be noted that this is not a typical entry in a visitor's book. Far from the usual phrases of gratitude or complaint, this entry is undoubtedly to be interpreted as a reflection. It can be assumed that this reflection is allegorical in nature. And there is much to suggest that the author of these lines talks about what they consider a problematic interpretation of the term "hospitality" in the social structure of the underwater chamber community. If this assumption is true, then the simile would be personally motivated, and written only for those individuals with whom the author spent time in the underwater chamber. However, it would also be conceivable that the visitor's book entry was placed there for posterity, as a kind of testamentary theorem aimed at an abstract future audience (hoped to be as broad as possible). In this case, one could leave to interpretation the extent to which the lines in the visitor's book are referring to events in the underwater chamber, or if they should be regarded independently. Apart from these ambiguities, the formulations concerning the conception of justice and the *conception of hospitality* appear interesting in terms of content. Both semantic fields (justice, hospitality) are presented as theoretical categories, almost as if none of them actually existed but could only be evoked in the realm of imagination; a thesis which was similarly discussed in post-structuralist circles at the end of the 20th century. From today's perspective, we all know that it is deeply confusing to approach the terms *justice and hospitality*, even if only on an abstract level. This is especially true in view of the fact that, by decision of the Intercontinental Council of Science, both terms were permanently removed from the current digital encyclopaedias exactly five months ago."



© Thomas Aurin

# STEVEN COHEN

## *put your heart under your feet... and walk! / à Elu*

### Conception and interpretation:

Steven Cohen

### Lights:

Yvan Labasse

### Production:

Cie Steven Cohen

### Coproduction:

CDN Humain trop humain - Festival  
Montpellier Danse - Dance Umbrella,  
Johannesburg - Aide aux projets de la Drac  
Nouvelle Aquitaine

**CREATION JUNE 2017**



© Pierre Planchenault

**Steven Cohen** defines himself as “South African, white, Jewish and gay”. Far from being narcissistic, the manner in which he stages his body and his personal history constitutes the touchstone of a process of exploration of the flaws and graces of humanity. With incredibly sophisticated makeup and eccentric costumes that reveal more than they conceal, Steven Cohen dresses up as – or rather, transforms into – a creature that is as disquieting as it is colourful. When he bursts onto the stage or into the public sphere, he creates a breach in our daily lives and in our minds; not to make us stumble, but to force us to stop and face the indifference which is gaining ground in our societies, together.



**From 23 to 25 March  
2018**

**VIDY** THÉÂTRE  
LAUSANNE

### Pavillon

Vendredi 23.03 10:00

Samedi 24.03 9:30

Dimanche 25.03 6:00

Length : 55 min

**Performance**

En.

Not recommended for under  
16

## IN MONTPELLIER, STEVEN COHEN DANCES THE VIOLENCE OF ABSENCE

**In his new piece at Montpellier Danse, the South African performer recalls his partner who passed away.**

A coffee at Lille train station or a glass of water at home? The South African artist and performer finally decides to invite us to his home, while pointing out that “it’s a mess”. The apartment is in semidarkness. Only the studio, under its glass roof, explodes with sunlight. Everything is brimming over with objects, furniture, costumes. Everything merges together, the porcelain cups and the makeup removal products, the bell bottoms and the wooden angels. Pointe shoes are scattered all over the floor. “I brought over a hundred to Montpellier for the performance”, Cohen explains, showing us pictures on his iPad. Pointes decorated with a bird, half-swallowed in a fish’s mouth, encircled with a tiara... Steven Cohen’s hybrid world erupts in front of us, in all its animality and its head-to-toe glitz.

These ballerina shoes are the symbol of Elu (1968-2016). Elu was Steven Cohen’s partner on stage and in life for twenty years. This solo, *put your heart under your feet... and walk / to Elu*, shown at Montpellier Danse from June 24th to 26th, is dedicated to him: the man who wanted to become a dancer since the age of five, and who was regularly beaten by a father who thought he could knock this dangerous idea out of his son. This new date is a milestone: Cohen has not been programmed in France since his appearance in 2013 on the Trocadéro in Paris, flaunting a beribboned sex and being led around on a leash by a rooster. The performance ended in a trial where he was declared guilty of sexual exhibition, but without having to pay a fine. “Of course, he can sometimes be alarming”, comments Jean-Paul Montanari, the director of Montpellier Danse, which takes place from June 23rd to July 7th. “The decision to program him came from a suggestion by the director Rodrigo García. Rodrigo really wanted to invite him. We are both co-producers. Steven Cohen is a larger-than-life artist, who draws no line between what he stages, what he lives and what he is. He does not enter into social representations or the workings of the theatre world. He possesses a political courage that is rare.”

Since then, the 97-year-old Nomsa, the star of the show *The Cradle of Humankind* in 2011, has passed away. Steven Cohen lost the house he owned in Johannesburg. “We paid our debts”, he confesses. “Elu welcomed everyone, and of course, water and electricity are expensive when nineteen people live under the same roof. Now, I don’t know where to live.” Steven Cohen is candid. He seems to be afraid of nothing, although he declares he is scared of everything. He is regularly arrested by police during some of his performances. For *put your heart under your feet... and walk / to Elu*, he secretly filmed himself in an abattoir during a bloodbath to evoke that in which Elu - who had a hemorrhage in his bathtub - was found before being brought to the hospital.

In keeping with plays such as *Golgotha* (2009), about his brother’s suicide, in which Steven Cohen smashed Vallauris earthenware - the cracking bringing to mind that of human bones - he claims his new piece is a ritual of “lamentation on the violence of absence”. He quotes Elie Wiesel speaking about his book *Night*, which he waited ten years before writing “so as not to use the wrong words that would betray him”. He believes in theatre as “the right venue in these times for our rituals, to try to correct what went wrong.” And to open our arms wide in order to receive a world of never-lived-before emotions.

ROSITA BOISSEAU, *LE MONDE*, 21.06.2017



© Pierre Planchenault

# AND ALSO...

## Art work(ers)

13 - 25.03

### ARSENIC

visual art

Free entrance

Art has not waited for gentrification to enter the factories. *Art Work(ers)* questions the political and aesthetic correspondences between artistic and industrial production in the form of artworks, video works and a publication. An intervention by the école cantonale d'art du Valais, with contributions by Christopher Fülleemann, Robert Ireland, Petra Köhle, Federica Martini, Christof Nüssli, Aurélie Strumans and Nicolas Ver-mot-Petit-Outhenin.

## see also

### AURELIEN PATOUILLARD AND MARION DUVAL

*Hulul*

17.03

### MAISON DE QUARTIER DE CHAILLY

(programmation ARSENIC)

Theatre young public / 1h

Fr.

### SOL PICO

*One-Hits Wonders*

14.03

### OCTOGONE, PULLY

Dans le cadre des Printemps de Sévelin

Dance / 1h

## AT THE MANUFACTURE

At the Manufacture, the Partages de midi and the Masterclass are an occasion to exchange with a artiste on his background, processes and areas of research : a multi-faceted discussion on art, culture and society, around a midday snack or at the beginning of the afternoon.

## PARTAGES DE MIDI

March 16<sup>th</sup> and 23<sup>rd</sup> – from 1pm to 2.15pm (lunch bagels available from 12.30)  
 > March 16<sup>th</sup>: RODRIGO GARCIA (around Evel Knievel contre Macbeth)  
 > March 23<sup>rd</sup>: SIMONE AUGHTERLONY (around *Everything Fits In the Room*)

Open to the public (10-15 people; snack included. Registration: delphine.rosay@manufacture.ch)

## MASTERCLASS

March 17<sup>th</sup> – 2pm

ENCOUNTER WITH STEFAN KAEGI (around *Cargo Congo-Lausanne*)

Entry to the conference is free and open to all

Registration: delphine.rosay@manufacture.ch

## CULTURADIO

### CULTURAL MEDIATION PROJECT

Live program : March 18th + 24th, 11 am – 14 pm

Participants in Culturadio project will have the opportunity to experience a cultural and radiophonic immersion from the heart of Programme Commun. Listen to their reviews, debates and interviews via podcast or live.

[www.culturadio.ch](http://www.culturadio.ch)

## LET'S DANCE !

### SATURDAY MARCH 17TH

#### OPENING NIGHT

Starts at 11 pm | ARSENIC

Programmation by Norient, – netowrk for local and global sounds and media culture.

Free entrance

### SATURDAY MARCH 24TH

#### CLOSING PARTY

Starts at 10:30 | THÉÂTRE VIDY-LAUSANNE

DJ's Amaya & Iggy Family Selectors  
 Our "Artisans" in the mix, all night long.

Free entrance | Free shuttles will be available to get back downtown

## SEMINAIRE COMMUN

### YOUNG ARTISTS MEETING

March 22nd > 25th

Partners of Programme Commun and members of Expédition Suisse (Théâtre Vidy-Lausanne, Gessnerallee Zürich, Kaserne Basel, Theater Chur, Dampfzentrale Bern, St-Gervais-Genève, LAC et FIT-Lugano) invite young artists to attend performances and meet artists from the program for four days of exchange in Lausanne.

# A COLLABORATION OF...

## VIDY THÉÂTRE LAUSANNE

Construit par Max Bill sur les bords du Léman, le Théâtre Vidy-Lausanne est un lieu de création où les artistes de Suisse et d'ailleurs viennent inventer le théâtre d'aujourd'hui et présenter des spectacles qui tournent dans le monde entier. Vidy est un carrefour de langages artistiques et d'idées pour des artistes et des spectateurs qui interrogent notre monde.

Built by Max Bill on the shores of the Lake Geneva, the Théâtre Vidy-Lausanne is a site for creative theatre, where Swiss and international artists come to invent contemporary theatre and to present shows which will then travel throughout the world. Vidy is a crossroad of artistic languages and ideas for artists and spectators who question our world.

### Subventions / Subsidies

Ville de Lausanne, Canton de Vaud, Fonds intercommunal de soutien aux institutions culturelles de la région lausannoise

### Soutiens / Supports

Loterie Romande, Pro Helvetia – Fondation suisse pour la culture, Sandoz – Fondation de famille, Fondation Leenaards, Fondation Ernst Göhner, Fondation Hoffmann,

Partenaire média / Media partners Le Temps

Partenaire de saison / Season partner Genève Aéroport

## ARSENIC

L'Arsenic est un centre d'art dédié à la création contemporaine en danse, théâtre et performance. Laboratoire et plateforme de coproduction, sa programmation et sa politique d'accompagnement artistique encouragent les nouveaux propos et les nouvelles esthétiques d'une famille ambitieuse d'artistes suisses et internationaux. Lieu de découverte, il offre par son approche décloisonnée et ses tarifs abordables un accès étendu aux arts scéniques contemporains.

The Arsenic is an art centre dedicated to contemporary forms in the fields of dance, theatre and performance. As a laboratory and a co-production platform, its programming and its policy of artistic support encourage the new modes of expression and fresh aesthetics of an ambitious family of Swiss and international artists. A place for discovery, where an open approach and affordable rates promote extensive access to the contemporary performing arts.

### Subventions / Subsidies

Ville de Lausanne, Canton de Vaud

### Soutiens / Supports

Loterie Romande, Pro Helvetia – Fondation suisse pour la culture

Partenaire média / Media partners

Le Courrier, Magazine Mouvement, 360° Magazine

## CIRCUIT

Lieu d'exposition, de production et maison d'édition, le Centre d'Art Circuit a été fondé en 1998 avec l'ambition de développer un outil d'expérimentation pour artistes et curateurs d'art contemporain.

An exhibition and production space as well as a publishing house, the Centre d'Art Circuit was founded in 1998 with the goal of developing an experimentation tool for artists and curators of contemporary art.

### Soutiens / Supports

Ville de Lausanne, Canton de Vaud, Pour-cent culturel Migros, Loterie Romande

## MANUFACTURE

Véritable « école-laboratoire », La Manufacture offre aux jeunes artistes un espace de création et d'expérimentation pour développer les bases de leur métier et acquérir une autonomie tout en explorant leur singularité artistique. Seule école de l'espace francophone à réunir sur un même site des formations Bachelor et Master en danse et en théâtre, elle favorise les rencontres interdisciplinaires.

The Manufacture is a "laboratory-school" offering young artists from the fields of theatre and dance an environment in which to create and experiment. They are trained in the fundamentals of their art form in order to acquire autonomy as they explore and develop their individual creativity. It's the only school of the Francophone area to offer, under a same roof, Bachelor's and Master's programmes in dance and theatre, encouraging thus interdisciplinary encounters.

La Manufacture est intégrée à la HES-SO (Haute Ecole Spécialisée de Suisse Occidentale) au sein du Domaine Musique et Arts de la Scène. / The Manufacture is part of the HES-SO (Haute Ecole Spécialisée de Suisse Occidentale) into the Domaine Musique et Arts de la Scène.

### Subventions / Subsidies

Ensemble des cantons romands (BE, FR, GE, JU, NE, VS et VD)

### Soutiens / Supports

Ville de Lausanne, Loterie Romande

## Théâtre Sévelin 36

Fondé en 1995 par le chorégraphe Philippe Saire, le Théâtre Sévelin 36 est un lieu important dans le développement et la promotion de la danse contemporaine à Lausanne et en Suisse. Outre son festival annuel Les Printemps de Sévelin, il est reconnu pour son soutien aux chorégraphes de la région et ses actions de médiation originales.

Founded in 1995 by the choreographer Philippe Saire, the Théâtre Sévelin 36 is a centre for the development and promotion of contemporary dance in Lausanne and in Switzerland: principally through its festival Les Printemps de Sévelin, and also through the support it provides to the region's choreographers and the original mediation events it proposes.

### Subventions / Subsidies

Ville de Lausanne, Canton de Vaud, Loterie Romande

### Soutiens / Supports

Loterie Romande, Pro Helvetia – Fondation suisse pour la culture, Fondation Ernst Göhner, Migros Pour-cent culturel, Fondation Nestlé pour l'Art, Sandoz – Fondation de famille, Reso - Réseau Danse Suisse

Partenaire média / Media partners

Le Courrier, Magazine Mouvement, 360° Magazine



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