



CENTRE DRAMATIQUE NATIONAL
ORLÉANS/LOIRET/CENTRE
DIRECTION ARTHUR NAUZYZIEL

JULIUS CAESAR

By **William Shakespeare**

Directed by **Arthur Nauzyciel**



© Frédéric Nauzyciel

Reprise in France Season 2010/2011

November 15-28 2010:

TGP – CDN de Saint-Denis

March 22-26 2011:

Théâtre Dijon-Bourgogne

March 30– April 1st 2011:

Théâtre National de Bordeaux en
Aquitaine

April 6-8 2011:

Théâtre de Saint-Quentin-en-Yvelines

Creation

American Repertory Theatre, Loeb Drama
Center (Cambridge, Boston USA)

February 13 to March 16, 2008

Presented in France at the Centre
Dramatique National Orléans/Loiret/
Centre, October 14–17, 2009 and the
Festival d'Automne à Paris (MAC Créteil)
October 21-24, 2009

PRODUCTION

**CENTRE DRAMATIQUE NATIONAL
ORLÉANS/LOIRET/CENTRE**

Direction Arthur Nauzyciel

Théâtre d'Orléans, Bd Pierre Ségelle,
45000 Orléans FRANCE

Tel : + 33 (0) 2 38 62 15 55

Sophie Mercier, production manager
mercier@cdn-orleans.com

Anne Cuisset, communication, PR
cuisset@cdn-orleans.com

Press:

Nathalie Gasser : +33 (0)6 07 78 06 10
nathalie.gasser.communication@gmail.com

COPRODUCTION

Centre Dramatique National Orléans/
Loiret/Centre in partnership with the
American Repertory Theatre (major
production sponsor : Philip and Hilary
Burling), Festival d'Automne à Paris,
Maison des Arts de Créteil, TGP-CDN de
Saint-Denis.

With the support of Etant Donnés/The
French-American Fund for the Performing
Arts, a Program of FACE



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JULIUS CAESAR

by **William Shakespeare**

Directed by **Arthur Nauzyciel**

Set Design **Riccardo Hernandez**

Costume Design **James Schuette**

Lighting Design **Scott Zielinski**

Sound Design **David Remedios**

Choreographer **Damien Jalet**

Dramaturg **Gideon Lester, Njal Mjos**

Performed in English

With

Sara Kathryn Bakker

Luca Carboni

Gardiner Comfort

Jared Craig

Thomas Derrah

Roy Faudree

Isma'il Ibn Conner

Thomas Kelley

Mark L. Montgomery

Daniel Lê

Daniel Pettrow

Neil Patrick Stewart

James Waterston

And a jazz trio

Marianne Solivan (singer), **Eric**

Hofbauer (guitar), **Blake Newman**

(bass)

PRODUCTION

Centre Dramatique National Orléans/Loiret/Centre in partnership with the American Repertory Theatre (major production sponsor : Philip and Hilary Burling), Festival d'Automne à Paris, Maison des Arts de Créteil, TGP-CDN de Saint-Denis

With the support of Etant Donnés/The French-American Fund for the Performing Arts, a Program of FACE

After two plays by Bernard-Marie Koltès, **BLACK BATTLES WITH DOGS** at the 7 Stages Theater in Atlanta (2001), reprised in Chicago (2004), and **ROBERTO ZUCCO** at the Emory Theater in Atlanta (2004), Arthur Nauzyciel staged Mike Leigh's **ABIGAIL'S PARTY** at the American Repertory Theatre in Boston (2007). Shakespeare's **JULIUS CAESAR**, his fourth show in the United States, was created at the A.R.T. in February 2008.

This Franco-American production was premiered in France for the opening of the CDN Orléans/Loiret/Centre season 2009-2010 (Oct 14- Oct 17). It was then presented within the Festival d'Automne à Paris (MAC de Créteil, Oct 21 - Oct 24) followed by a French tour (Festival Automne en Normandie, Comédie de Clermont-Ferrand, Comédie de Reims and CDDB-Théâtre de Lorient).

For its second season, the performance will tour at the TGP de Saint-Denis, at the Théâtre Dijon-Bourgogne, at the Théâtre National de Bordeaux en Aquitaine and the Théâtre de Saint-Quentin-en-Yvelines.



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ABOUT THE PROJECT

Written in 1599 for the opening of The Globe Theatre and right before *HAMLET*, *JULIUS CAESAR* is the first in a series of great tragedies. Inspired by Plutarch, he wrote it at a critical moment of the history of England: the rebellion of Essex against Elizabeth I. As in *RICHARD II* (1595), the theme is the deposition of a sovereign: Julius Caesar has become a threat to the republic. Is it fair then to murder him before Rome is held totally under his absolute power that has no limits?

Though rarely seen in France, *JULIUS CAESAR* is in the United States one of the best-known plays by Shakespeare. Its premiere at ART in 2008 (a presidential election year, whereas the play depicts a moment when democracy would teeter if the republic was to give away to an empire), was thus eventful.

ABOUT THE A.R.T.

Linked to the prestigious Harvard University, The American Repertory Theatre (A.R.T.) is considered since its creation in 1979 as one of the most important and innovative theatres in the country. The A.R.T. was founded by Robert Brustein and has been resident for twenty-seven years at Harvard University's Loeb Drama Center. In December 2002, the A.R.T. was the recipient of the National Theatre Conference's Outstanding Achievement Award, and in May 2003 it was named one of the top three theatres in the country by *TIME* magazine. Here are a few names among those who worked and took part in the life of the A.R.T. : Peter Sellars, Lee Breuer, Martha Clarke, Bob

Wilson, Anne Bogart, Dario Fo, Andrei Serban, David Mamet, Krystian Lupa, Joseph Chaikin, Susan Sontag, Milan Kundera, Jan Kott, Philip Glass, Don DeLillo, Robert Woodruff, Naomi Wallace, Frederick Wiseman.

The A.R.T. is known for its commitment to the contemporary American theatre as well as repertory. It is also a residence for authors, directors and actors. A.R.T. productions tour all over the world.

Its current director is Diane Paulus. She has succeeded to Robert Woodruff in 2008.



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DIRECTOR'S NOTE

Written in 1599 for the opening of The Globe Theatre and right before *HAMLET*, *JULIUS CAESAR* is the first in a series of great tragedies. It contains in itself all the subsequent plays of Shakespeare. It is a political play, in which language and rhetoric play a prominent part; the power of discourse can change the course of History; the flow of words both reveals and hides their extraordinary presence.

And if the world pictured in the play still resembles ours (what has changed in politics?), one nonetheless feels throughout the text a will to encompass both the visible and the invisible, the real and dream life, the living and the dead in a one-and-only unit, a singular cosmography.

We are connected to the Greeks, the Romans, to Shakespeare, by a long chain which, from the beginning of time and for many centuries to come, contains, like a DNA loop, the collective memory of human fears and illusions. As Eric Hobsbawm wrote in *The Age of Extremes*: "The short twentieth century ended in problems, for which nobody had, or even claimed to have, solutions. As the citizens of the fin de siècle tapped their way through the global fog that surrounded them, into the third millennium, all they knew for certain was that an era of history had ended. They knew very little else."

We have yet to come to terms with the dark side of this century. Whenever I confront myself with a classical text, I have the feeling I ought to direct a "memory for the future". The classics are like the Statue of Liberty at the end of *PLANET OF THE APES*. The characters project themselves into the future, in which they will be the spectators of their own past, in which their acts will be a spectacle for others to see.

Like a testimony for the future of what we are and were.

We are in Boston. The theatre was built in 1964. Pop culture in the United States then had never been so dominant, the world so loud, there were images everywhere and all was appearance: that is why I want to place the play in the sixties, during the years when one wanted to believe that Kennedy would open onto a new era, when a crowd became a mass, when the image won over the word, when the most innovative and significant artistic trends were born in this country (architects, performers, performance art, photography, collage, reproduction).

Arthur Nauzyciel, October 2007

Like *HAMLET*, *JULIUS CAESAR* is a puzzle. It doesn't conform to the idea of Aristotelian tragedy in presenting a noble man with a conspicuous flaw, nor to Elizabethan melodrama in presenting a conspicuous villain. *JULIUS CAESAR* has great relevance to our time, though it is gloomier, because it is about a society that is doomed. Our society is not doomed, but in such immense danger that the relevance is great. It was a society doomed not by the evil passions of selfish individuals, because such passions always exist, but by an intellectual and spiritual failure of nerve that made the society incapable of coping with its situation.

W. H. Auden, LECTURES ON
SHAKESPEARE



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It is no coincidence that the world of JULIUS CAESAR is constructed almost entirely from language. The play contains little physical action: there are few shifts in location, in contrast to AS YOU LIKE IT, the play that preceded it, nor are there any special stage effects, apart from the appearance of Caesar's ghost to Brutus. Except for Caesar's assassination at the Capitol and the suicides in the final act, the play shows us very few events; almost everything that happens takes place off-stage and is then retold through rumour or report. This gives JULIUS CAESAR an oddly subjective quality; so little is enacted directly in front of us that we must rely on other people's characterization of events, and we are never quite sure whom or what to believe. Words, not deeds, are the primary agents in the play, and they are endowed with extraordinary powers of creation, transformation, and destruction. Words can create a reality, or destroy a life.

Gideon Lester, THE POWER OF SPEECH

MEMORIES OF THE FUTURE

Gideon Lester talks to Arthur Nauzyciel, director of JULIUS CAESAR. (Boston, January 2008)

How are you approaching JULIUS CAESAR?

Whenever I direct a play, the context in which it's produced is very important. Why are we doing the play here, now, for this audience? JULIUS CAESAR is almost never produced in my own country, France, so when you asked me to read it I was coming to it for the first time. Of course I immediately saw connections between the play and the fact that this is an election year in the United States. I don't want that to be obvious in the production, but it provides a strong context. For me, classical plays are a memory of the future. They're time capsules, they come from long ago, but they're with us now and they'll be here for centuries. They contain a collective memory of human behavior, aspirations, expectations, illusions. As time capsules, it's interesting to catch them and open them. They are like holograms or like stars, whose light arrives far after their death. In a sense the play is a user's manual for the next generation, written by Shakespeare for the future, a guide to politics and humanity.

What about the play resonates in the twenty-first century?

There's something "contemporary" about JULIUS CAESAR, which sounds ridiculous, because it was written in the sixteenth century; it cannot literally be speaking about our own age. It's not that Shakespeare's observations are still accurate, it's more than that. It's as if



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nothing has happened in politics since the story that he writes about took place. It's as if we're stuck, like a scratched record; we're still in the final scenes when Octavius arrives. Nothing has evolved in terms of democracy or politics. Like Cassius and Brutus we believe that democracy is the best system, but it's still a compromise. So many so-called democracies are still really empires, like Rome in the play. What has changed is our experience of tragedy. We come from a century that invented Auschwitz and Hiroshima, after which we can never stage tragedy the same way again.

Your production will include many quotations from the 1960s. Can you explain why?

The production isn't set in the Sixties. I believe that all theatre takes place here and now, so it's not really a question of being in the past, whether that's Caesar's Rome or Shakespeare's London or 1960s America. But we will be quoting from the Sixties, for many reasons. There's the obvious link between Kennedy's and Caesar's, assassinations and political contexts, but more than that, I'm intrigued by the way the Sixties represent both past and future for us. It was a decade of great invention and innovation, obsessed with the future. The best Sci-Fi movies were made in the Sixties. And the aesthetic is still inspiring; if you look at furniture or clothes from the Sixties, they could belong in today's design magazines. JULIUS CAESAR is a play about the invention of the future, a dream of a new world, so the resonances are strong.

What else interests you about the Sixties?

It was a period in which the image

triumphed over the word. There's a wonderful story about the debate between Nixon and Kennedy: I don't know if it's true, but apparently people who listened to it on the radio voted for Nixon, and people who watched it on television voted for Kennedy. JFK was the first president whose image was more important than the content of his words. Suddenly visual icons and illusions were more powerful than speech. JULIUS CAESAR is so much a play about language and rhetoric, and I think it'll be interesting to create this double layer by using elements from a time in which language and rhetoric failed. And at the same time there was a revolution in American art history, with the advent of Pop Art, installations, and performance art. The art and photography of that period was a strong influence in the design for our Julius Caesar, particularly Andy Warhol's repeated images and the installations of the Ant Farm. All this seemed appropriate for a production at the Loeb Drama Center, with its 1960s architecture. I like it when the theatrical design and the architecture of the building come together and the distinctions between the two spaces are blurred.

The set design incorporates huge repeated photographs of the auditorium. Can you explain why?

In part we wanted to remind the audience that the theatre in which they're sitting is essentially the same shape as the theatres of ancient Greece and Rome. If you stand on stage and look out at the seats, you see that the configuration is exactly the same, two thousand years later. It's also good to remember with this play that theatre and democracy were invented at the same time, and that the theatre was, in its origins, a political space as much as a place of



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entertainment. In this election year, the images of those theatre seats may remind us of public assemblies, or the Senate. And I also want to create an uncertainty for the audience: Are we onstage or offstage? Who are the watchers and who the actors? Are we part of the performance? What is illusion and what is reality? On which sides are the dead and the living?

How do those questions of illusion and reality relate to Julius Caesar?

The play is full of dreams and supernatural events, of ghosts and burning men and lions roaming the streets of Rome. The world that it describes doesn't literally exist. It's an imaginary dreamscape, a distortion of reality, and we can't stage it realistically. The production has to feel truthful, but not realistic. I hope that the audience will feel connected to an invisible world, seeing things they can't usually see, listening to things they can't hear.

Gideon Lester was the A.R.T.'s Acting Artistic Director from 2007 to 2009.

Within the Festival d'Automne à Paris 2009

Arthur Nauzyciel has been invited by the Festival d'Automne in Paris to present his last two creations : ORDET (THE WORD) and JULIUS CAESAR by Shakespeare was created at the American Repertory Theatre in Boston in February 2008. These two plays deal with the question of the word and form a diptych.

INTERVIEW

By Eve Beauvallet for the Festival d'Automne à Paris

When the American Repertory Theatre of Boston offered you to come and direct JULIUS CAESAR, you had already been working on the ORDET project since 2005. Where do these two productions fit in in your career?

What interests me in the theatre is being able to reinvent each time a new working process based on a specific project. The context of production, be it intimate, political or social, is for me a powerful driving force. It pertains to a piece of fiction, as if it became the very subject of the production. The American Repertory Theatre of Boston, where I had already presented ABIGAIL'S PARTY, offered me in 2007 to direct JULIUS CAESAR in February 2008, at the very same time when the ORDET project was being postponed for the second time on budgetary grounds. The Avignon festival had invited me to direct ORDET in 2005, in the Cour d'Honneur of the Papal Palace. At the time, I was working with my company, without any subsidies, and we were having difficulties putting the production together. For three years, I could not do anything in France. I took



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advantage of that time to take on parallel projects, directing for example Beckett's *THE IMAGE* with dancer Damien Jalet and actress Anne Brochet. I worked with a choreographer, plastic artists. I developed projects abroad. Then, in 2007, I was named director of the CDN Orléans, and from then on doors opened. These experiences, the time that went by between *PLACE DES HÉROS (HELDENPLATZ)* at the Comédie-Française in 2004 and *JULIUS CAESAR*, enabled me to get closer to myself, to interrogate why I was doing theatre and how I wanted to do it. The underground culture, disco, jazz, film and dance contributed a lot to my growth, and I reconnected to them while directing this production, perhaps also because I was away. *JULIUS CAESAR* is a profoundly desperate play, in which the horrors of the world are perceived by a child left literally voiceless. I unconsciously projected myself unto that child, and it may be why the show is replete with what thrilled me when I was that age: showing Super-8 movies, building puppets, watching the Carpentier variety shows or TV series. I was still riding on this momentum and consciousness when I started work on *ORDET* in 2008. *JULIUS CAESAR* is *ORDET*'s matrix. The experience of these two shows is being crystallized in my latest production, *LE MUSÉE DE LA MER (THE SEA MUSEUM)*, which is a turning point for me.

JULIUS CAESAR, as well as ORDET, are plays centered on the question of speech – a theatrical theme par excellence. Can these two productions then be read as a diptych?

Coming from such different cultural and geographical contexts, it is unsettling to realize how much the two productions

echo each other. Like the two faces – one brighter, one darker –, of the same mirror. The universes of *JULIUS CAESAR* and *ORDET* are indeed based on speech. They interrogate the power of transformation and creation of words. *JULIUS CAESAR* is about using words to manipulate, *ORDET* about the healing power of words. Words, and not acts, are key. They can create a reality or destroy or bring back to life. I realized in retrospect that the two plays dealt both with speech and with the one who has no command of it: the child. This figure, which has a singular function in both productions, is also connected to the motif of the double, of a dream-like quality, of a world turned upside down – themes on which my work has been based for years. *JULIUS CAESAR* evolves in a world of dead souls, specters and ghosts. It is a trait shared by *ORDET*, but Kaj Munk's script could be its vital counterpart: the characters leave the realm of survivors for the world of the living. In the final ceremony in *JULIUS CAESAR*, Brutus is met with death, whereas *ORDET* ends on these words: "life, life". Each set is the double of an image, plastered onto the back-wall: a photograph of the empty house in *JULIUS CAESAR*, one of an Icelandic landscape in *ORDET*. Without mentioning the working community I established by spending a long time around the table studying the script, the use of choreography or live music, which the two productions have in common. They are, I think, my most intimate projects, in the sense that through them, I have expressed not a style but a very personal working process.

JULIUS CAESAR interrogates the connections between rhetoric and politics. The project was commissioned at a turning point in American politics,



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the primaries between Barack Obama and Hillary Clinton. In what way did you approach this analogy?

The connection between the script and the ongoing American election was of course obvious. The play deals with a Republic in danger, and the United States were coming out of eight years of Bush presidency. Yet it would have been too simplistic to only deal with how disastrous this presidential term turned out, which was nonetheless what the producers expected. I had to find a wider, more metaphysical angle. JULIUS CAESAR deals with the decline of a world, contains a collective memory of human fears and illusions. It is in a way a sensitive, political manual which connects us with the Romans and Shakespeare like a long DNA chain. The play is extremely relevant today, because it evokes a condemned society. Not that ours is condemned, but it is in danger. What have we invented in terms of politics and democracy since the period Shakespeare depicts in the play? Like Cassius and Brutus, we still believe that democracy is the best system, yet it remains an acceptable but fragile compromise.

What elements convinced you to offer references to 60s America in general, and Kennedy in particular?

The analogy is rooted in the context of production. I wanted to stay close to the sensation I often have while travelling in the United States, namely that it is a society built on fiction. And not the other way round. This is a dominant phenomenon; take for instance the TV series 24 which, as far as I know, prepared the American population for the image of a black president.

Boston, where the American Repertory Theatre is located, is the city of Kennedy.

He was the first president whose image was more important than his words. Kennedy's assassination sparked a national disillusion probably similar to what would happen if Barack Obama, who can be considered the first president of the multimedia era, were to die. Caesar, Kennedy or Obama share a common status as surfaces of collective projection, figures which strangely capture the dream of a new world. Then, the ART was built in 1964, at a time of intense, artistic effervescence, and the forms that came out of it went on to have an international influence. Its architecture dates back to the 1960s, but the configuration of the house/stage space reproduces the semi-circular, ancient model, in which politics and the theatre meet within the same space. I developed the scenography based on this specificity. Another contextual element strongly influenced the production, an element which has to do with the very story of the ART and its immediate future. Born at Yale and tied to Harvard, the ART was a founding place for modern theatre, and its programming had heretofore been immune from financial concerns. It was one of the only American theatres to have invited foreign directors and supported the work of Peter Sellars or Bob Wilson. Robert Woodruff had been its artistic director until he was recently dismissed under the charges of "elitist programming". The production bears the traces of this recent history, which reflects a loss of faith in art and a time entirely invaded by pop culture. JULIUS CAESAR, written just before HAMLET, is the play Shakespeare picked for the inauguration of the Globe Theatre in 1599. Strangely enough, it is the play which will bring to a close a part of the history of the ART.



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While Julius Caesar is considered in the United States the keystone of Shakespeare's work, the play is little known in France. How do you account for this difference in popularity? Is the play interpreted differently in the two countries?

Like many, I did not know the play, but I knew the movie. JULIUS CAESAR is part of the school curriculum of every American boy (the girl version being ROMEO AND JULIET). The play fascinates them because they view it as a combat play, a war play. Americans turn the characters in JULIUS CAESAR into superheroes; yet the script clearly says they are like heroes without a cause, like Akira Kurosawa's Kagemusha, these samurais who have lost the meaning of their actions. The play thus opened to mixed, polemical reviews in the United States. But there are other reasons: my work on the script is very precise and so pays close attention to versification – which Americans do not respect. My work is centered on language which, in itself alone, allows the world of JULIUS CAESAR to exist. The play up until the fifth act relies on systematic off-screen events: all the actions happening are told through words. It is always about people coming to “tell” their dreams and omens. It is the interpretation the characters give to these words that influences the course of events. The acts in JULIUS CAESAR also often end with Brutus telling Lucius: “sleep again”, “didst thou dream”, as if Lucius were dreaming or witnessing the story. When everything hinges on rhetoric, the sense of the real is quickly lost in the play, as if the world were upside down. Maybe Brutus is already dead without knowing it, like Bruce Willis in THE SIXTH SENSE?

You often mention the idea that the theatre is a place where the living conjure up the dead...

Marie Darrieussecq brought to my attention the fact that there is a dead man or his ghost at the centre of each of my shows! The characters are like haunting the living, bearers of a collective memory. Telling a story is akin to fighting against oblivion. Theatre interests me when the frontiers between two usually separate worlds (actors/spectators, the real/fiction, the dead/the living) disappear. As long as, in the theatre, the dead rise again, it is as if the experience of the performance were a way to defy death, a celebration of life. The stage is a crossroads and not the central place of my work. I like off-screen shots, subterranean stories. A production does not illustrate a theme, it materializes an intimate stake.

From this perspective, for you who are attached to the idea of collective memory, how do you approach classic texts?

In JULIUS CAESAR, the characters project themselves into a future in which their acts will be a performance for others to watch, in which they will be the spectators of their own past. Whenever I am confronted with a classic text, I feel I ought to direct a “memory for the future”. Like a witness account for the future of who we are and were. Classics are like the Statue of Liberty at the end of PLANET OF THE APES. They survive us. We are just passing by. They are “time capsules” from a distant past, which still accompany us today and for centuries to come. I like the image of these stars whose light reach us long after their death, or else that of the megalith in Stanley Kubrick's 2001, A SPACE ODYSSEY: an enigmatic object



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that stands the test of time, conveying the dreams of a past or future humanity.

According to you, ORDET is not, properly speaking, a play about religion. Could you elaborate on the specificity of your approach to the subject as well as on the necessity to address it today in the theatre?

ORDET is not a naturalistic, peasant drama but in every respect a poetic act, along the lines of a Nordic culture pervaded by the supernatural. ORDET tells the story of an irrational event occurring in a rational, familiar world. The central question “to believe?” is fascinating, because it does not only interrogate our relationship to God, but also our doubts, desires or necessity to believe. What interests me is the intimate quest of Man looking to make sense of the finitude of life and of loss. It is not about illustrating a theological debate. The subject of ORDET seems all the more relevant to me as we are facing a dangerous paradox today: religion has never been more present in our society, and it has never been as off-limits. “Secularism” and “atheism”, “religious” and “fundamentalist” are being confused. Spirituality is being confused with dogma. The aspiration to spirituality, which is fundamental to our human condition, is negated because it is a frightful subject. So we are at the heart of a contemporary interrogation, in which a tremendous amount of room is actually left to doubters and non-believers. This is why, in Avignon, I eventually preferred the Cloître des Carmes to the Cour d’Honneur of the Papal Palace, which had been originally offered to me. The horizontal relationship between the stage and the house at the Cloître des Carmes turned the ORDET characters into persons, while the Cour d’Honneur, with

its vertiginous, high-angle view, would have submitted them to the divine.

To what extent can ORDET be read as a theatrical manifesto?

The question that underlies the play moves me deeply: after the tragedies of the 20th century, in what can we believe today? How to live? Where does our strength come from? I am very moved by the potential of art to help to bear the miseries of the world, to understand this archaic pain, this metaphysical tear linked to the other’s loss. Kaj Munk, like Carl Dreyer, who adapted the play to the screen in 1955, lost his mother as a child. Both were confronted with the failure of the resurrection they had been promised, and mended their loss through an artistic gesture. I feel close to the approach of these artists, who found in the act of creation something reality had taken away from them. Art comes to mend reality. ORDET, probably like the theatre, means trusting speech. In that, ORDET is a manifesto.



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Arthur Nauzyciel

Director

After studying plastic arts and film, he enrolled at the school of the Théâtre National de Chaillot, then headed by Antoine Vitez, who was his professor from 1986 to 1989.

As an actor, he was directed by Eric Vigner, Alain Françon, Jacques Nichet, Philippe Clévenot, Tsai Ming Liang. He directed his first production at CDDB -Théâtre de Lorient in 1999, *LE MALADE IMAGINAIRE OU LE SILENCE DE MOLIÈRE*, after Molière and Giovanni Macchia, thereafter regularly reprised in France and abroad. In 2003, he directed *HAPPY DAYS* starring Marilù Marini, performed in France and Buenos Aires.

In 2004, he directed *PLACE DES HÉROS (HELDENPLATZ)*, marking the introduction of Thomas Bernhard into the Comédie-Française repertory. In 2008, he directed *ORDET (THE WORD)* by Kaj Munk for the Avignon Festival at the Cloître des Carmes. He has frequently worked in the United States, where he directed Bernard-Marie Koltès' *BLACK BATTLES WITH DOGS (COMBAT DE NÈGRE ET DE CHIENS)* (2001) and *ROBERTO ZUCCO* in Atlanta, and Mike Leigh's *ABIGAIL'S PARTY* (2007) and Shakespeare's *JULIUS CAESAR* (2008) in Boston. Invited in Iceland since 1997, he presented there in particular Samuel Beckett's *THE IMAGE*, with dancer Damien Jalet and Anne Brochet, then replaced by Lou Doillon, and he premiered there Marie Darrieussecq's *LE MUSÉE DE LA MER (THE SEA MUSEUM)* in 2009.

He has been invited by Franco Quadri to direct a project with young European actors within L'Ecole des Maîtres: he staged *A DOLL'S HOUSE* by Ibsen, performed in Liège, Reims, Rome and

Lisbon at the fall 2009.

He was a Villa Medici Hors-les-Murs scholar.

Since June 1, 2007, Arthur Nauzyciel has been the director of the Centre Dramatique National Orléans/Loiret/Centre.



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DIRECTION ARTHUR NAUZCYIEL

CREATIVE TEAM

Riccardo Hernandez

Set Designer

Born in Cuba and raised in Buenos Aires, he studied in the United States, at the Yale School of Drama.

On Broadway, he designed the sets of *CAROLINE OR CHANGE* by Tony Kushner, *TOPDOG/UNDERDOG* by Suzan-Lori Parks, *ELAINE STRITCH AT LIBERTY* (reprised at the Old Vic in London), *PARADE* staged by Hal Prince (Tony and Drama Desk nominations). The productions he participated in have been performed in the major American theatres: New York Shakespeare Festival/Public Theater, Lincoln Center, BAM, Goodman Theatre (Chicago), Kennedy Center (Washington), Mark Taper Forum (Los Angeles)... For the theatre, he worked with directors Robert Woodruff, Ethan Coen, John Turturro, George C. Wolfe, Brian Kulik, Mary Zimmerman, Ron Daniels, Liz Diamond, Peter du Bois.

He worked regularly for the opera and designed in 2008 the set and costumes of *LOST HIGHWAY* staged by Diane Paulus, based on David Lynch movie, with a libretto by Elfriede Jelinek and Olga Neuwirth, presented at the Young Vic in London.

Scott Zielinski

Lighting Designer

He worked for the major New York theatres: Classic Stage Company, Lincoln Center, Manhattan Theater Club, New York Theater Workshop, Public Theater...

On Broadway, he designed the lighting of *TOPDOG/UNDERDOG* by Suzan-Lori Parks.

He works regularly abroad, on theatre, dance and opera shows: in Adelaïde, Berlin,

Edimbourg, Hambourg, Hong Kong, Londres, Oslo, Ottawa, Paris, Rotterdam, Singapour, Stockholm, Tokyo, Toronto, Vienne, Zurich...

For Arthur Nauzyciel, he designed the lighting of the *SEA MUSEUM (LE MUSEE DE LA MER)* by Marie Darrieussecq created at the National Theatre of Iceland and at the CDN Orléans/Loiret/Centre in 2009.

Damien Jalet

Choreographer

Damien Jalet is French and Belgian. After his first studies in theatre at the I.N.S.A.S. (National Institute of the Performing Arts, Brussels) he shifted to contemporary dance studying in Belgium and in New York. He started his dance career with Wim Vandekeybus on the show *THE DAY OF HEAVEN AND HELL* in 1998. In 2000, he began an intense collaboration with Sidi Larbi Cherkaoui as his artistic partner within the company Les Ballets C. de la B. They co-created *RIEN DE RIEN* (2000), *FOI* (2003), *TEMPUS FUGIT* (2004), and *MYTH* (2006). In 2002 he created the piece *D'AVANT* in collaboration with Cherkaoui, Luc Dunberry and Juan Kruz Diaz de Garaio Esnaola. He is regularly collaborating with Erna Ómarsdóttir (*OFAETT*, *THE UNCLEAR AGE*, *TRANSAQUANIA*). They codirected for the prestigious Melbourne Arts Festival the piece *BLACK MARROW* for the Australian dance company Chunky Move. In 2006, he created the short duet *ALEKO* for the Museum of Contemporary Art of Aomori, Japan, in collaboration with Sidi Larbi Cherkaoui and Alexandra Gilbert.

He has been collaborating with Arthur Nauzyciel since 2006: for the creation of *THE IMAGE* by Samuel Beckett (2006), *JULIUS CAESAR* by Shakespeare (2008),



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ORDET (2008), he was also choreographer and dancer for THE SEA MUSEUM (LE MUSÉE DE LA MER) by Marie Darrieussecq, created in 2009.

In 2010 he codirected the piece BABEL (WORDS), a collaboration with Sidi Larbi Cherkaoui and Anthony Gormley.

ACTORS

James Waterston – Brutus

Son of the famous American actor Sam Waterston, James Waterston performed in the major American theatres. During three seasons, he headed the musical project GREYLOCK PROJECT within the Williamstown Theatre Festival. In New York, he performed in THE IMPORTANCE OF BEING EARNEST (directed by Peter Hall), AS YOU LIKE IT directed by Mark Lamos within the New York Shakespeare Festival, THE JEW OF MALTA directed by Brian Kulick. He worked on several movies (DEAD POETS SOCIETY, LITTLE SWEETHEART, OSCAR, THE DEBUTANTES) and TV projects (LIVE FROM BAGHDAD, 13 BOURBON STREET and SIX FEET UNDER).

Mark L. Montgomery – Cassius

On Broadway, he performed in MAMMA MIA! (Bill Austin), MACBETH and THE SEAGULL staged by Christopher Hampton with Kristin Scott Thomas in 2008.

He participated to several projects performed within the Shakespeare Festival in the Park in New York. Member of the Chicago Shakespeare Theatre, he collaborated to the creation of ROSE RAGE (Joseph Jefferson Award for the best production, reprised at the Duke Theatre in New York) and performed in AS YOU LIKE IT, KING LEAR, ANTONY

AND CLEOPATRA, HENRI IV, MUCH ADO ABOUT NOTHING, COMEDY OF ERRORS... On the screen, he was in LAW & ORDER, GUIDING LIGHT.

Daniel Pettrow – Mark Antony

Associate actor with The Wooster Group in New York, he played in HAMLET. He was co-founder and co-founder of The Ballroom Studios (1996-2003) in Atlanta, an alternative art space catering to innovative visual and performing arts. He's now associate artist of Bluemouth Inc, an award winning interdisciplinary company. He has acted in over 60 productions at National and International theatres. He worked closely with German director Walter Asmus (Beckett's longtime collaborator).

With Arthur Nauzyciel, he performed in BLACK BATTLES WITH DOGS and ROBERTO ZUCCO. He is also a movie and TV actor (THE CULT OF SINCERITY, THE LAST ADAM, PSYCHOPATIA SEXUALIS).

Thomas Derrah – Julius Caesar

Thomas Derrah studied dramatic arts at Yale University. He is founder member of the A. R. T. and played in about 114 A.R.T. productions. He participated to several other theatre projects presented on Broadway, ACT Theatre in San Francisco, Berkeley Rep, at the Doolittle Theatre in Los Angeles, at the Goodman Theatre in Chicago... Thomas Derrah worked with directors Andrei Serban, Lee Breuer, Robert Brustein, Krystian Lupa and Robert Wilson among others. He performed all over the world (Amsterdam, Avignon, Belgrade, Edimbourg, London, Madrid, Moscow, Paris, Tokyo...). He worked regularly for the TV and on movie projects, under the direction of Clint



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Eastwood (MYSTIC RIVER) and Julie Taymor (FOOLS FIRE).

**Sara Kathryn Bakker – Portia/
Calpurnia**

She studied acting and “Women studies” at Yale University. In New York, she performed Off Broadway (Roundabout Theatre, New York Classical Theater) as well as in more experimental projects within the Fringe Festival and the Drama League New Directors/New Works. She participated to the outstanding production AS FAR AS WE KNOW (on Irak’s war). She is founder member of the Rude Mechanicals Theatre.

She performed in many productions presented within the Utah Shakespearean Festival, Contemporary American Theatre Festival, Pioneer Theater, Williamstown Theatre Festival, Pennsylvania Shakespeare Festival.

For the TV and screen, she performed in LAW & ORDER, CONVICTION, GHOST STORIES and in the independent movie END OF THE SPEAR.



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