



GONE FISHING

By **Thomas Mailaender**

Stage direction : Hubert Colas

With : Vincent Thomasset

Gone Fishing tells, as a collection of fictional letters, the story of a young man who prefers the holiday between «friends» to his new responsibilities as a father.

Over the letters read here by Vincent Thomasset, Thomas Mailaender paints a disturbing picture of a Ulysses teenager more inspired by beer, fishing and table tennis than by the joys of fatherhood.

Gone Fishing was first staged **on March 13th in Pôle Culturel d'Alfortville** as part of « Carte blanche à la Revue IF »

Production : Diphtong Cie

Gone Fishing was published by RVB Books.

EXTRACTS

Marion,

Je ne savais pas comment te l'annoncer, alors je te le dis par mail. Je suis, comme tu me le rappelles à chaque fois, trop lâche pour te le dire en face...

Je ne suis pas à Marseille, comme je te l'ai raconté, voilà. Je suis parti pêcher avec Greg et Jérôme en Nouvelle-Guinée.

Pardon, mais j'avais besoin de réfléchir loin de toi et du bébé. Mon nouveau statut de père qui va bientôt me tomber sur le dos... Tout ça me retourne le cerveau et cette petite escapade m'a fait le plus grand bien (j'ai même pêché un requin) et je pense que maintenant je me sens prêt à ce qu'on ait cette petite fille ensemble. Je serai comme promis à Paris jeudi soir.

J'espère que tu trouveras la force de me pardonner... Si ça peut te consoler, je me suis pris un vilain coup de soleil sur la nuque et je souffre le martyr.

Je t'aime.

Thomas.



Marion,

Les jours passent et commencent à cruellement se ressembler. Malgré beaucoup d'efforts de ma part, les autres finissent par me sortir par les yeux.

Je me suis échappé cette après-midi au parc d'attractions qui se trouve à quelques kilomètres d'ici. Je me suis essentiellement focalisé sur une attraction : la « chute infernale ». J'ai fait au moins quinze tours, je suis sorti de là lessivé mais pleinement heureux. Cette bizarre sensation que tu as quand tu montes dans le siège qui t'emmène là-haut : un mélange de regret d'être parti et de curiosité quant à ce qui va arriver.

Vous me manquez.

Je vous embrasse.

Thomas.



Marion,

Hier soir jackpot ! Le barman de l'hôtel organisait un tournoi de poker et j'ai fait des étincelles ; ça tombe plutôt bien car tu as dû t'en rendre compte si tu as fait un saut à la banque dernièrement mais les économies sont presque à sec...

10 000 dollars, c'est pas rien ! On a dignement fêté ça et ce matin j'ai un peu mal au crâne.

Comment vas-tu ? Des nouvelles de la petite ?

Je rentrerai bientôt, je t'en fait la promesse.

Je t'aime.

Thomas.



THOMAS MAILAENDER - AUTHOR & PHOTOGRAPHER



Born in 1979 in Marseille, Thomas Mailaender is a French multimedia artist who lives between Paris and Marseille. He is graduated from the Villa Arson (Nice) and the National School of Decorative Arts (ENSAD) in Paris, Photography section. His photos were published in various newspapers and magazines: Liberation, Colors, Prototype, Sunday Times, Blast, Le Monde Diplomatique... The documentation marks the starting point of his work. In an almost scientific approach, he archives the insignificant, the accidental grotesque moments that have so abrupt and unexpected monumentality. So far, his work has focused on exploring the concept of typology. Recently, a famous French art critic died today compared his work to that of Bernd and Hilla Becher «under the influence of Pastis». His work is moving recently to sculpture and installation. He created «The Fun Archive» whose objective is to compile the worst image bank of all time. His work has regularly been exposed in montevideo and excerpts from his work entitled *Gone Fishing* have been pushished in Revue IF n°33 created for Actoral.8 and Revue If n°34.

HUBERT COLAS



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Hubert Colas is a writer, director and scenographer.

His works are published by Actes Sud-Papiers. In 1988, Hubert Colas created the theatre company Diphtong Cie. He has directed most of his own texts for the stage, including *Temporairement épuisé*, *Nomades*, *La Brûlure*, *La Croix des oiseaux*, *Sans faim*, *Le Livre d'or de Jan*, *Texte M...*

In an echo to his work as a playwright, Hubert Colas explores the writings of contemporary authors such as Witold Gombrowicz (*The Marriage*), Christine Angot (*Nouvelle Vague* and *La fin de l'amour*), Sarah Kane (*Purified*, *4.48 Psychosis*), Martin Crimp (*Face to the Wall*, *Advice to Iraqi Women*), Sonia Chiambretto (*CHTO Trilogy*), Rainald Goetz (*Kolik*, *Jeff Koons*), Annie Zadek (*Necessary And Urgent*).

In March 2005, Colas translated and directed Shakespeare's *Hamlet* at the Théâtre National de Marseille - La Criée, a play that was then presented at the 59th Avignon festival. Constantly refreshing his approach to the texts, Hubert Colas celebrates theatrical writing in all its diversity. However, his main focus is on the moment of the performance. The research and rehearsal processes are entirely oriented towards this future exchange: the encounter with the audience. He approaches the stage in a frontal, univocal manner.

In 2007 and 2008, Hubert Colas was Associate Playwright at the Théâtre National de La Colline in Paris where he presented his play *Sans faim & Sans faim... (2)* in 2008, followed by *Face to the Wall* by Martin Crimp. In 2009-2010 he became Associate Artist at Le Lieu Unique in Nantes, and he directed his play *Le Livre d'Or de Jan* at the 63rd festival of Avignon. In November 2009 he created *12 Sœurs slovaques*, the last part of Sonia Chiambretto's *CHTO Trilogy*, at the Théâtre de la Cité internationale in Paris.

In 2011, Hubert Colas created *Kolik* by Rainald Goetz at Centre Pompidou-Metz, followed in 2012 by the creation of *Stop ou Tout est bruit pour qui a peur*, his latest play, at the Théâtre de Gennevilliers. In 2013 he wrote and created a collaboration with Jean-Jacques Jauffret, *No Signal [?Help]*, with the Year 3 students of the ERAC acting school in Marseille. He then performed *Gratte-Ciel* by Sonia Chiambretto in the Marseille Festival at the Villa Méditerranée. In 2014 he created *Necessary And Urgent* by Annie Zadek at La Bâtie festival in Geneva, and in 2015, *Texte M.* at Garonne and Sorano theatres in Toulouse.

Since 2001, Hubert Colas has also been Director of montévidéo, an art centre dedicated to contemporary writing, which he founded in Marseille. The venue offers a space where contemporary writing can resonate and where cross-pollination can operate between art forms. In 2002 Colas founded actoral, an international festival of contemporary art forms. In 2012, he became the director of Marseille-based literary journal IF, founded by the poets Liliane Giraudon, Jean-Jacques Viton and Henri Deluy.

In 2015 he was invited by Dominique Bluzet to join Les Théâtres project as a guest artist.

In April 2016, he created his new play *Une Mouette et autres cas d'espèces* in Marseille. The play is a free rewriting of Anton Chekhov's *The Seagull* by writers Edith Azam, Liliane Giraudon, Nathalie Quintane and Annie Zadek.

In 2016, Colas presented Annie Zadek's *Necessary And Urgent* at the Théâtre de la Colline, which had been created by the company in 2014. In 2016 Hubert Colas also designed the scenography for Roberto Bolaño's play *2666* directed by Julien Gosselin for the 70th edition of the Avignon Festival.

PUBLICATIONS

Éditions Centre Pompidou - Metz

Hubert Colas - (2011) published on the occasion of the cycle "Instantané Hubert Colas" at the Centre Pompidou in Metz

Actes Sud-Papiers

Le Livre d'or de Jan (2011)

sans faim... (2) (2008)

La Brûlure (2006)

sans faim | Texte M | Simon (2004)

La Croix des oiseaux followed by *Traces* (1996)

La Brûlure in "Brèves d'Auteurs" (1995 and 2006)

Visages (1994)

Terre ou l'épopée sauvage de Guénolé et Matteo (1992)

Nomades (1990)

Temporairement épuisé (1988)

Unpublished

No Signal [?Help] (2013)

Stop ou tout est bruit pour qui a peur (2012)

Ces objets aimés qui d'habitude ne parlent pas (2000)

In Carnet de voyages, Issue 3

Je suis du Jour (1996), texts by H. Colas, images by D. Ben Loulou

In Les Cahiers Du Renard

Le legs invisible in «L'Art d'hériter» (1993).

In Les Cahiers de Prospero, published by the Centre National des Écritures du Spectacle

Bribes abattues in Issue 8 (July 1996)

C'est ma maison in Issue 9 (March 1999)

Pocket, collection «Des mots pour la vie» (Secours populaire)

Déroutes, Part 1 / *Comment durer* (2000)

Les Rencontres poétiques de Montpellier, librairie Sauramps

Pour la route (2000)

Revue 2, Autumn-Winter 2016

• *Disorder* (2016)

French translations by Hubert Colas

In the Jungle of Cities, B. Brecht

Hamlet, W. Shakespeare

Advice on Iraqi Women, M. Crimp

Fewer Emergencies, M. Crimp

TRANSLATIONS IN FOREIGN LANGUAGES

Theaterstückverlag

Gesichter (1996) German translation of *Visages* by C. Frühauf

Editiones Trilce

Tierra (2003), Spanish translation of *Terre* by Fernando Gomez Grande

Rostros (2003), Spanish translation of *Visages* by Gustavo Perdomo

Ksiegarnia Akademicka

Dosyt (2004) in Anthology of contemporary French theatre writing, Polish translation of *Sans faim* by Joanna Warsza

Verlag der Autoren

Die Verbrennung (2006), German translation of *La Brûlure* by Barbara Engelhardt

Actualités Éditions

Spanish translation of *Sans faim* (2013)

Other publications

If, journal of contemporary arts and writing

Director of publication: Hubert Colas

Revue 2, Autumn-Winter 2016

• *Disorder* (2016)

CRÉATIONS

2016

- *UNE MOUETTE ET AUTRES CAS D'ESPÈCES*
Free rewriting of *The Seagull* by Anton Tchekhov by Édith Azam, Liliane Giraudon, Nathalie Quintane, Annie Zadek in Théâtre du Gymnase, Marseille
- *TEXTE M.* d'Hubert Colas à l'Usine C, Montréal - 2nd step

2015

- *TEXTE M.* by Hubert Colas in Théâtre Sorano / Théâtre Garonne, Toulouse - 1st step

2014

- *NÉCESSAIRE ET URGENT* by Annie Zadek in La Bâtie Festival, Geneva

2013

- *GRATTE-CIEL* by Sonia Chiambretto at Villa Méditerranée, Marseille as part of Festival de Marseille_ danse et arts multiples
- *NO SIGNAL [?HELP]* by Hubert Colas in collaboration with Jean-Jacques Jauffret, featuring Year 3 students from the Cannes Regional Acting School (ERAC) at La Friche La Belle de Mai, Marseille
- *LE CUISINIER DE WARBURTON* by Annie Zadek, scratch performances at the actoral.13 festival, Marseille

2012

- *ZONE ÉDUCATION PRIORITAIRE* by Sonia Chiambretto at Théâtre Durance, Château Arnoux / Saint-Auban
- *STOP OU TOUT EST BRUIT POUR QUI A PEUR* by Hubert Colas at Théâtre de Gennevilliers

2011

- *KOLIK* by Rainald Goetz at Centre Pompidou-Metz

2010

- *NOUIT* by Thomas Clerc, radio reading for France Culture created at the Festival actoral.10, Marseille

2009

- *12 SOEURS SLOVAQUES* by Sonia Chiambretto at Théâtre de la Cité Internationale, Paris
- *LE LIVRE D'OR DE JAN* by Hubert Colas at the 63rd Avignon festival

2008

- *SANS FAIM... (2)* by Hubert Colas at Théâtre National de La Colline, Paris

2007

- *MON KÉPI BLANC* by Sonia Chiambretto at La Friche la Belle de Mai, Marseille, presented as part of the actoral.6 festival
- *AVIS AUX FEMMES D'IRAK (ADVICE ON THE WOMEN OF IRAQ)* by Martin Crimp at Théâtre des Salins, scène nationale de Martigues
- *JEFF KOONS* by Rainald Goetz, scratch performance at Théâtre National de La Colline, Paris with France Culture

2006

- *FACE TO THE WALL* by Martin Crimp at Théâtre du Gymnase, Marseille
- Readings of ex-Yugoslavian writers directed by Hubert Colas: *QUEL EST L'ENFOIRÉ QUI A COMMENCÉ LE PREMIER* by Dejan Dukovski, *BIENVENUE AUX DÉLICIES DU GEL* by Asja Srenec Todorovic, *UN BATEAU POUR LES POUPÉES* by Milena Markovic, *CHER PAPA* by Milena Bogovac, *EUROPE (MONOLOGUE POUR MÈRE COURAGE ET SES ENFANTS)* by Ivana Sajko

2005

- *HAMLET* by W. Shakespeare at La Criée - Théâtre National de Marseille
- *GÈNES 01* by Fausto Paravidino at montévidéo - centre de créations contemporaines, Marseille, scratch performance presented at actoral.4 festival
- *JUPITER* by T. Jonigk, scratch performance at montévidéo - centre de créations contemporaines, Marseille
- *CHTO INTERDIT AUX MOINS DE 15 ANS* by Sonia Chiambretto created for actoral.4 at the festival Les Correspondances de Manosque

2004

- *SANS FAIM* by Hubert Colas at Théâtre National de Strasbourg

2002

- *NOTES DE CUISINE* by Rodrigo García at montévidéo - centre de créations contemporaines, Marseille created with students from the Cannes Regional Acting School (ERAC)
- *EXTACIONES* d'Eduardo Calla in September in Bolivia
- *COMMENT CELA EST-IL ARRIVÉ ?* by Joris Lacoste at montévidéo - centre de créations contemporaines, Marseille

2001

- *PURIFIÉS (PURIFIED)* by Sarah Kane at Théâtre des Bernardines, Marseille
- *FIDELIO*, an opera in two acts by Ludwig Van Beethoven, a commission from the Nancy opera (musical direction by Sébastien Lang-Lessing)
- *4.48 PSYCHOSE (4:48 PSYCHOSIS)* by Sarah Kane, sound creation workshops as part of the Sarah Kane season at montévidéo - centre créations contemporaines, Marseille

2000

- *LA FIN DE L'AMOUR* by Christine Angot followed by *CES OBJETS ANIMÉS QUI D'HABITUDE NE PARLENT PAS* by Hubert Colas at Le Merlan - scène nationale à Marseille

1999

- *NOUVELLE VAGUE* by Christine Angot at Théâtre des Bernardines, Marseille

1998

- *MARIAGE* by Witold Gombrowicz at Théâtre La Passerelle, Gap

1997

- *TRACES OU SEMENCE(S) AU PÈRE* by Hubert Colas at Théâtre du Merlan, scène nationale à Marseille
- Adaptation of *DANS LA JUNGLE DES VILLES* by Bertolt Brecht in collaboration with Angela Konrad. Directed by Hubert Colas and Philippe Duclos, Théâtre de la Métaphore - Centre Dramatique, Lille
- *VIOLENCES* by Didier-Georges Gabily, scratch performance
- *YVONNE, PRINCESSE DE BOURGOGNE* by Witold Gombrowicz, scratch performance

1996

- *LA CROIX DES OISEAUX* by Hubert Colas at Le Merlan - scène nationale à Marseille and Avignon Festival

1995

- *LA BRÛLURE* by Hubert Colas at Le Merlan - scène nationale à Marseille
- *CORPS ET TENTATIONS* by D G Gabily, scratch performance at Le Merlan - scène nationale à Marseille
- *LA PLUIE D'ÉTÉ* by Marguerite Duras, scratch performance at Le Merlan - scène nationale à Marseille

1994

- *VISAGES* by Hubert Colas at La Criée - Théâtre National de Marseille and Cité Internationale, Paris

1992

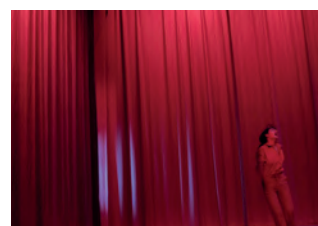
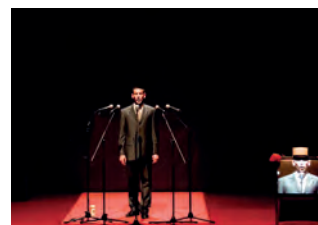
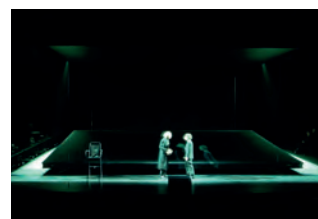
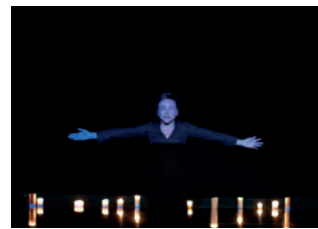
- *TERRE OU L'ÉPOPÉE DE GUÉNOLÉ ET MATTEO* by Hubert Colas at Le Moulin du Roc - scène nationale de Niort and Cité Internationale, Paris

1990

- *NOMADES* by Hubert Colas at Cité Radieuse Le Corbusier / Théâtre des Bernardines, Marseille. Scenography award at the Turbulences festival in Strasbourg and the Ales festival

1988

- *TEMPORAIREMENT ÉPUIsé* by Hubert Colas at Théâtre de la Bastille, Paris and La Ménagerie de Verre, Paris



Right, from top : *Face to the wall* by Martin Crimp, creation 2006, © Clémentine Crochet // *Gratte-ciel* by Sonia Chiambretto, creation 2013, © Bellamy // *No Signal [?Help]*, by Hubert Colas, creation 2013, © Bellamy // *12 Soeurs slovaques* by Sonia Chiambretto, creation 2012, © Scj // *Kolik* de Rainald Goetz, creation 2011, © Patrick Laffont // *Hamlet* by W Shakespeare, creation 2005, © Bellamy // *Mon Képi Blanc* by Sonia Chiambretto, creation 2007, © Bellamy // *Purifiés* by Sarah Kane, creation 2001, ©DR

VINCENT THOMASSET - ACTOR



After studying literature in Grenoble, he has several jobs and then worked as a performer with various directors including Pascal Rambert. En 2007, he joined the Ex.erce training (National Choreographic Center of Montpellier), starting point of three years of research. Initially, he works mainly in situ, in an economy of means to escape, in part, to economic constraints. He accumulates different materials and problematic both literary, choreographic and plastic, during public performances. He wrote a text he uses at different times, whose title alone sums up the approach at this time: *Topographie des Forces en Présence*.

Since 2011, it produces reproducible forms including the creation of a series of shows entitled *La Suite*, which the first two episodes (*Sus à la bibliothèque !* and *The Protragronistes*) were created at Théâtre de Vanves as part of Artdanthé festival.

In 2013, creation of *Bodies in the Cellar* and *Médail Décor* in 2014, the third episode of the series.

In 2015, he created a stage adaptation of *Lettres de non-motivation* by Julien Préviex, created at Festival La Bâtie (Geneva) and then replayed at Festival d'Automne in Paris, in which he also presented *La Suite (Sus à la bibliothèque ! + The Protragronistes + Médail Décor)* at Centre Pompidou.

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D/HC

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