



# TEXTE M.

A 2015 CREATION

**Written, directed, stage designed  
and performed by:** Hubert Colas

in artistic collaboration with:

**Assistant Director:** Sophie Nardone

**Video:** Pierre Nouvel

**Lighting:** Fabien Sanchez

**Sound:** Frédéric Viénot

**Costumes:** Fred Cambier, assisté d'Edgar Fichet

**Movement:** Odile Cazes-Laurent

**Stage Manager:** Olivier Achez

*Texte M.* was created on the 19 and 20 March 2015 at Théâtre Sorano (Toulouse), in a production by Théâtre Garonne and Théâtre Sorano-Jules Julien.

**Produced by:** Diphtong Cie

**With the support of:** montévidéo - centre de créations contemporaines

*Texte M.* is published by ACTES SUD-PAPIERS

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## NEXT DATE

1 - 2 novembre 2016 - Usine C, Montreal (Canada)

*Texte M.* was initially commissioned by Artchipel – Scène Nationale de Guadeloupe and Moïse Touré from the theatre company Les Inachevés, under the theme: “What can we rebel against today?” The commission formed part of the celebration of the two hundredth anniversary of the Guadeloupean people’s uprising against the reinstatement of slavery.

*Texte M.* is the story of a man at grips with his newly recovered freedom. A former slave, he struggles with the modern world’s loneliness. Haunted by memories of his former enslavement, he is hiding in a hole while he struggles with his new condition as a free man. In an attempt to discover this “better world”, he tries to reinvent a new way of living through irony, humour and hallucination.

*Texte M.* is the story of a man who has lost his bearings in the new world that surrounds him. He does not know how to move on. He sees humans as animals who will do anything. He has no grasp on what he hears. He knows no peaceful path – each new sign becomes the occasion of a battle for his freedom.

*Texte M.*, is the unsettling monologue of a man stuck in a hole: a man who thinks, dreams and rebels. An underground monologue. A new language that aspires to penetrate the mind and address the irreversible separation between the self and the others. Irony and humour become keys to this man’s freedom.

# INTERVIEW WITH HUBERT COLAS

## **You wrote *Texte M.* a while ago...**

I wrote it in 2002, in response to a commission from Moïse Touré and national stage L'Archipel in Guadeloupe. In celebration of the two hundredth anniversary of the Guadeloupeans' rebellion against Napoleon's attempt to restore slavery, the idea was to explore this question: what can we rebel against today? You wouldn't know from looking at me, but my great-grand parents lived in Cayenne: this makes me the descendant of slaves. The topic resonated with me quite strongly. And yet, *Texte M.* is not about the abolition of slavery as told through an individual's personal story. The text is more akin to an echoed memory. A fantasized family memory that echoes across generations.

## **What is *Texte M.* about?**

It is the story of an individual who suddenly recovers his freedom. Hiding at the bottom of a hole, haunted by his past enslavement, he tries to come to terms with his new condition and to invent a new way of being in the world. But he is a fragile character: he does not understand the world that surrounds him, he sees men as animals and has no idea how to deal with this new environment. Is he even really free? *Texte M.* also draws from a recurring theme in my writing: fear. Fear of the unknown, fear of what you have never experienced, never touched, never thought. *Texte M.* is an immersion into the brain of this character who is haunted by all these questions and who, in spite of his fears and hallucinations, eventually opens up to the Other – seen as a number of individuals but also as society as a whole.

## **Why did you choose to go back to this play over ten years after writing it?**

Because this play stayed with me the whole time. I regularly gave readings of it and people would tell me: "It would be great if you performed it". This stayed in a corner of my mind, until the opportunity came up to actually perform it. This year, Théâtre Sorano and Théâtre Garonne in Toulouse gave me carte blanche. They invited me to present a piece of mine, so I thought about *Texte M.* Although I had not acted for twenty-five years, I decided to get back to the stage. This was an exceptional opportunity to challenge my actor direction from a position I had not been in for years.

## **Concretely, what did you gain from this return to acting?**

Stepping into the shoes of an actor again, after directing actors for twenty years, can only be a precious experience. It is a way of not just starting afresh, but of rediscovering things. With *Texte M.*, I feel like a young actor. I am rediscovering the basics of acting. Learning your lines, using your memory, paying attention to your body, questioning your smallest gestures and movements... It has been an incredible source of doubts and discoveries. I believe it is salutary for an actor to take such a challenge. I don't know precisely what I am trying to figure out through this experience, but I do know that it is something about the art of performance. And I'm sure this will feed into my future work.

## **Is this something you are willing to try again?**

Subjecting yourself to the glare of others is both exhilarating and terrifying. I did train as an actor, but am I still an actor today or not? Can I do like Pascal Rambert, Stanislas Nordey and other directors, and allow myself to get back into acting? I get a lot of enjoyment from acting – a form of enjoyment to do with the artistic gesture. But my presence alongside my company's actors needs to make complete sense. I will only continue to experiment with acting if this remains artistically relevant.

## **The monologue is a recurring form in your work as a director – for instance in your collaborations with Sonia Chiambretto. Is this a theatrical form you are particularly fond of?**

It all came from the economic side of things. Some theatres cannot afford to host large-scale plays like *Hamlet* or *Le Livre d'or de Jan*. The idea of adding smaller forms to Diphtong's repertoire stemmed from a desire to be able to respond to invitations from as many venues as possible. In parallel, it also happens that the actoral Festival, of which I am the Director, was growing, and I imagined new formats to perform contemporary texts like those of Sonia Chambrietto or Rainald Goetz: readings, scratch performances, and in some cases actual productions. *Mon Képi Blanc* and *Kolik* were born from economic factors as well as from a desire to share our work with a broader audience. Throughout various projects, I enjoyed working on monologues which create a tight relationship between an actor and a director. As a theatrical form, it generates a very particular type of artistic collaboration, which requires an exceptional level of communication.

## **When the director and the actor are one same person, what happens to the collaboration you mention?**

There is collaboration within the core creative team. With *Texte M.*, I relied on Sophie Nardone who has been my assistant since *Hamlet*. She was by my side every day in rehearsals. She reacted to what she saw and gave me feedback based on what I usually tell the actors I work with, and on what she knows are my main artistic concerns – which does not mean that all I did was listen to her! The show was built on what I understood of the text, both from the inside and the outside. In a way, I told myself what I would have told any actor. But I also challenged myself in my acting. I tried to let go: I opened up to more immediate things, like an actor does when working with a director. One part of me – the actor – would release unconscious actions on the set, while the other part – the director – would immediately analyse them. The objective was to combine an intimate understanding of the text and its transmission to the public. And considering that I was also the author of the play, this made for a very weird experience – as well as a process of discovery.

**Would you say that there is a part of you in the character of *Texte M.*? Is the play a self-portrait?**

Something about this play is to do with painting, but I would still not call it a self-portrait. I don't believe in autofiction. I do believe in the writer's ability to use immediate emotional material, just like an actor draws from feelings they have experienced and brings elements from their own life to create a part. In *Texte M.*, I am not the person who speaks: of course, he is a figure. And yet on stage, I am this man. Fictionally speaking. And this figure makes me travel through ranges of emotions that resonate in me and echo my own story. This is the very mystery of theatricality. How much of it is to do with intimacy, and how much with acting? The actor himself doesn't know for sure.

***Texte M.* is a rather mysterious title. What does the M stand for?**

All I can say is that this text is filed under the letter M in my computer. All my writings are filed in alphabetical order under a letter: A, B, C, D and so on. And *Texte M.* happens to be filed under the letter M. But this is entirely random.

**If the writer in you is unable to explain this letter, can the actor tell us what he is projecting into it?**

There are two things, which are both related and unrelated to the letter M. First of all, the character in Fritz Lang's film and more specifically his isolation, which points at a certain form of repression within our so-called democratic societies. In French, "M" also sounds like "aime" (to love). At one point in the text, the character refers to "loving being mine". He or she – the character could just as well be a woman – questions the feeling of love and the possible or impossible place of the Other. The letter M has an openness about it, it opens up on a whole range of possibilities.

**You are known to pay a lot of attention to words, to the way the actors present them to the audience and to the space where these words unfold. As well as being an author, an actor and a director, you are also a stage designer. What have you imagined for the set of *Texte M.*?**

I tried to translate into space the notions of imprisonment and isolation that structure the text. I also wanted to mediate the perception of the outside world by the individual on stage and by the spectators who are watching him. Unlike the sets I designed in the past, which were based on a rectangle or a square shape, the scenic space of *Texte M.* is a circle. Thanks to this space, language can travel around. I thought that the circle was the best suited shape to accommodate the spiral of words, the logorrhea, the rumination of thoughts provoked by confinement. Yet this space is porous: there is always a risk that the outside world might burst in, bringing in its lot of questions and possibilities, and provoking reactions in individuals. Video and sound are used to communicate this intrusion. And the acting does the rest. Using a circle also necessarily brings to mind the circus ring: a place where the production of acts is summoned up under the bright lights.

**Your work appears very reflective. And yet nothing is ever imposed to the spectator or directly addressed to them.**

Unlike with some other shows of mine that featured a very direct, almost frontal, form of orality, *Texte M.* is based on a different type of setup due to the character's confined situation. There is no protagonist listening to him or making him talk. The main challenge was to find a form of openness, a way of addressing the public. We tried to do this through sensation and desire: through speech, the character attempts to show his interest in a possible Other and his desire to meet them in any way possible.

**Going back to the commission we mentioned at the start of our conversation, which initiated the writing of *Texte M.*, what is the character in this play rebelling against today?**

Against imprisonment in our contemporary societies, and the way we imprison ourselves more or less consciously. The character in *Texte M.* is aware of this. It is by naming the conditions of his imprisonment that he begins to perceive the possibility of an escape.

Interview with Laurence Perez, March 2015

# EXTRACTS

\* Tentative d'accord de paix ratée

Révolté ? Non. Juste en colère. Un rebelle ? Non. Juste un peu pas content Pas un rebelle. Non. Je crie. Oui. Bien sûr que ça m'arrive. Je n'arrive pas à ne pas crier. Je n'arrive pas à vivre en ne hurlant pas. Qu'est-ce que je fais ? Je suis dans un trou.

\* E r a d i c a t i o n

(...) Je suis trop faible pour me sentir coupable de quelque chose. Alors que si, que si, le deuxième avait vu mon trou, il aurait sûrement fait quelque chose. Peut-être simplement il se serait moqué, simplement ça et je ne sais pas si dans une situation comme celle-là j'aurais supporté un tel affront. Il m'aurait sûrement glissé une formule du genre lorsqu'on menace quelqu'un : "Haut les mains ! Les mains au-dessus de la tête !" Une bombe dans ma tête un tel affront. Tu meurs avec un tel affront. Ça tue une chose pareille. On meurt pour moins que ça. Je ne pouvais pas laisser passer ça deux fois. Impossible. Je ne me sentais pas de refaire une nouvelle fois la petite danse du chien. Je n'ai plus envie de me mordre la queue pour des inconnus. Et de toute façon impossible de revenir en arrière. Ce n'est pas un film. Il faut que j'avance. Même sans mains, il faut que j'avance. Si je n'ai plus de mains c'est bien pour arrêter de marcher à quatre pattes. Demain, il fait jour et elles ne vont pas repousser. –

\* Hémorragie 3

Dans le noir je dis je n'ai plus peur non je n'ai plus peur... humm... j'allume ce n'est pas vrai... j'ai peur du noir... mais si je ferme les yeux... là dans la lumière c'est mieux les yeux fermés en pleine lumière c'est mieux c'est presque tendre calme les yeux dans le n o i r en pleine lumière c'est mieux c'est mieux tranquille presque calme paisible reposant doux léger tendre j'ai envie de sucer mon pouce j'ouvre les yeux ce n'est pas le même jour c'est un autre j'ai rien vu c'est un autre jour c'est comment celui-là il est comment ce jour- l à je le regarde et je ne dis rien je le regarde et je ne dis rien.

# 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

# PRACTICAL INFORMATION

## TECHNICAL SPECS

**Duration of the show:** 1h15 with no interval

**Volume of set:** 12 m<sup>3</sup>

**Number of cast and crew on tour:** 7

**Slope:** 0%

**Wall to wall stage width:** 15 m

**Minimum stage depth:** 11 m

**Minimum height under grid:** 9 m

## ALSO AT THE REPERTOIRE

*UNE MOUETTE ET AUTRES CAS D'ESPÈCES*

(A 2016 CREATION)

A rewriting of *The Seagull* by Anton Chekhov  
by Edith Azam, Liliane Giraudon, Angélica Liddell,  
Nathalie Quintane, Jacob Wren, Annie Zadek

*NÉCESSAIRE ET URGENT*

by Annie Zadek

*SUPERSTRUCTURE* (A 2017-2018 CREATION)

*MON KÉPI BLANC*

*12 SŒURS SLOVAQUES*

*CHTO INTERDIT AUX MOINS DE 15 ANS*

by Sonia Chiambretto

*FACE AU MUR (FACE TO THE WALL)*

by Martin Crimp

*KOLIK*

by Rainald Goetz

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# D/HC

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