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# Ionesco

# Suite

Théâtre de la Ville, Paris

BAM Fisher  
Jan 23—26 at 7:30pm

Running time: approx. 70 minutes, no intermission

Based on texts by **Eugène Ionesco**  
Directed by **Emmanuel Demarcy-Mota**  
Assistant director **Christophe Lemaire**  
Music by **Jefferson Lembeye, Walter N'Guyen**  
Set and lighting design by **Yves Collet**  
Costumes by **Fanny Brouste**

*2019 Winter/Spring is programmed by Joseph V. Melillo.*

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## PERFORMERS

**Charles-Roger Bour**

**Jauris Casanova**

**Sandra Faure**

**Sarah Karbasnikoff**

**Stéphane Krähenbühl**

**Walter N'Guyen**

**Gérald Maillet**

Make-up by **Catherine Nicolas**

Assistant costume designer **Alix Descieux-Read**

Second assistant director **Julie Peigné**

Texts from *Jack, or The Submission*, *Delirium for Two*, *The Bald Soprano*, *The Lesson*, and *Conversation and French Speech Exercises*. The plays by Eugène Ionesco are published by Gallimard.

New York performances are supported by Institut français and Mairie de Paris.

## NOTE ON IONESCO SUITE

Shortly after having directed *Rhinoceros*, *Love's Labor's Lost*, and *Six Characters in Search of an Author*—a series of works designed for very large stages—Emmanuel Demarcy-Mota brought together all his actors in Reims to read texts by Ionesco. The actors were seated around a table, some chairs right and left, reading, improvising, sharing lines; I just sat listening, watching them and taking pleasure in rediscovering each one of them, letting myself be fascinated and loving them, with no particular goal that day, no obligation to immediately produce a work for the stage, no scheduled opening. Emmanuel Demarcy-Mota then decided to continue this experiment and launch a research process around Ionesco, through which each actor could develop their own feelings and imagination. He suggested a design in which the actors would be in close contact with the audience. I wanted to watch them closely, to become intimate, to imagine the audience amongst us, and to let everyone experiment freely, dare the unforeseen and the unprecedented, experiment in the part which they might never be offered.

They were free to play another sex, another age, another world. This allowed each one of them to surprise us, to show things we had never seen in them, that we didn't suspect. I told them: suggest, dream, the form will follow in due time. In the end our research became the very material for a performance and once put on stage, the object of public gathering. *Ionesco Suite* could have lasted six hours. Some themes were selected: Social conventions, which are here connected with different meals (family, wedding, birthday), the fear of being, of being together, alone, of speaking, of not hearing one another... all this guided our steps, one after the other, until we put together a first version, then another and yet another. We have reached the fifth version which is still evolving.

*Ionesco Suite* has brought together a part of the company which Emmanuel Demarcy-Mota has been working with for over 10 years. Many of them were part of the staging of Shakespeare's *Love's Labors Lost* in 1998, almost all have taken part in his productions of Pirandello, Brecht, Horvath, Vitrac, or Melquiot.

—Colette Godard

### THÉÂTRE DE LA VILLE

Formerly Théâtre Sarah Bernhardt and Theater of Nations, Théâtre de la Ville, a venue in the heart of Paris, supported by the City of Paris, has been dedicated since 1968 to diverse art in its theatrical, choreographic, and musical forms. With two venues (1,000 and 400 seats), it reaches an annual audience of 280,000 people, producing and presenting the best work from France and the world in the fields of contemporary dance and theater, traditional and classical music, and programs for young audiences.

Some of the greatest artists had or have their Paris home in Théâtre de la Ville: Pina Bausch/Tanztheater Wuppertal (every year since 1979), Merce Cunningham, Trisha Brown, Lucinda Childs, William Forsythe, Sankai Juku, Maguy Marin, Robert Wilson, Patrice Chéreau, Yukio Ninagawa, Thomas Ostermeier, and many others.

It seeks to promote arts education on a large scale, working with a number of public schools ranging from kindergarten to high school, and universities.

The presentation of theater in a foreign language is also a priority: the universality of art and its capacity for bringing people together is proven daily in a cosmopolitan metropolis such as Paris.

Théâtre de la Ville also houses its own company of actors. Its theatrical productions are presented in Paris, France, Europe, and throughout the world (US, Brazil, Chile, Argentina, Russia, Japan, China, South Korea, Singapore, Taiwan, and more), making Théâtre de la Ville one of the foremost ambassadors of French culture and language in the world. These tours provide opportunities to meet with artists and leaders from cities and countries and result in invitations for these artists to visit Paris.

Théâtre de la Ville's principal venue on Place du Châtelet is currently undergoing a major renovation and is closed. During this period, the organization has relocated in the renovated Espace Cardin, ideally situated off the Place de la Concorde and the Avenue des Champs-Élysées. In order to preserve and develop the link with artists and audiences, Théâtre de la Ville is working with a network of 20 partner theaters located in Paris and its near vicinity.

Théâtre de la Ville has been directed since 2008 by Emmanuel-Demarcy-Mota.





**EMMANUEL DEMARCY-MOTA** (director) was born on June 19, 1970, the son of Portuguese actress Teresa Mota and French director and playwright Richard Demarcy. He founded the Compagnie des Millefontaines in 1988 and was director of La Comédie de Reims, Centre dramatique national from 2002 to 2008. He has directed Théâtre de la Ville since 2008, and has served as general director of the Festival d'Automne in Paris since 2011. Among the many works Demarcy-Mota has directed for the stage are *Caligula* by Albert Camus (Lycée Rodin, 1988); *The Suicide* by Nicolai Erdman (Paris V University, 1990); *The Story of the Soldier* by Ramuz (Théâtre de la Commune d'Aubervilliers, 1993—94); *Leonce and Lena* by Büchner (Théâtre de la Commune d'Aubervilliers, 1995—96); *Love's Labour's Lost* by Shakespeare (Blanc Mesnil and Théâtre de la Ville, 1998—99); *Marat-Sade* by Peter Weiss (Théâtre de la Commune d'Aubervilliers, 2000), *Six Characters in Search of an Author* by Pirandello (2001), *Le Diable en partage*, *L'Inattendu* (Théâtre de la Bastille, 2001—03), and *Ma vie de chandelle*, all by Fabrice Melquiot (CDN de Reims, Théâtre de la Ville, 2004); *Rhinoceros* by Ionesco (Théâtre de la Ville, 2004—06; BAM, 2012); *Marcia Hesse* by Melquiot (CDN de Reims, Théâtre de la Ville, 2005—07); *L'Autre Côté*, an opera by Bruno Mantovani (Festival Musica, Strasbourg, 2006); *Tanto amor desperdiçado* by Shakespeare (bilingual French-Portuguese version, Teatro Nacional Dona Maria II Lisbon, International Naples Festival, 2007); *Man Is Man* by Brecht (Théâtre de la Ville, 2007); *Casimir and Caroline* by Horváth and *Wanted Petula* (Théâtre de la Ville, 2009), and *Bouli année zero*, both by Melquiot (Théâtre de la Ville, 2010); *Rhinoceros* by Ionesco (restaging, Théâtre de la Ville, 2011; Asia, 2016); *Victor or Power to the Children* by Roger Vitrac (Théâtre de la Ville, 2012), *Le Faiseur* (Mercadet) by Balzac (Théâtre de la Ville—Abbesses, 2014), *Six Characters in Search of an Author* and *Ionesco Suite* (Chicago, San Francisco, Ann Arbor, BAM, Barbican, Théâtre de la Ville, 2014—15), and Melquiot's *Alice et autres merveilles* (2016). He participated in the

2016 Brooklyn/Paris Exchange, a collaborative presenting project between BAM and Théâtre de la Ville. While Théâtre de la Ville is currently closed for renovation, Demarcy-Mota and his team have moved to Espace Cardin, off Place de la Concorde, Paris. The season is presented in this new venue, Théâtre des Abbesses, and throughout 20 partner theaters in Paris and its suburbs. One of Demarcy-Mota's most recent awards is the prize for stage direction presented by the SACD, the French society for dramatic authors.

## PERFORMERS

### CHARLES-ROGER BOUR

Following initial theatrical training in Aix en Provence, he attended the Florent School in Paris. In 1994, he joined Emmanuel Demarcy-Mota's ensemble and took part in most of the productions: *The Story of a Soldier* (Ramuz), *Leonce and Lena* (Buchner), *Love's Labour's Lost* (Shakespeare), *Marat-Sade* (Weiss), *Six Characters in Search of an Author* (Pirandello), *Le Diable en partage* (Melquiot), *Rhinoceros* (Ionesco), *Marcia Hesse* (Melquiot), *Man Is Man* (Brecht), *Wanted Petula* and *Bouli année zéro* (Melquiot), *Casimir and Caroline* (Horvath), and *Le faiseur* (Balzac). He has worked under the direction of Christian Rist, Brigitte Jacques-Wajeman, Christophe Perton, Philippe Faure, Myriam Tanant, Jacques Weber, Louis Castel, and more, and in cinema with Yves Boisset, René Allio, Jean-Pierre Jeunet, Tonie Marshall, among others.

### JOURIS CASANOVA

Casanova trained at the École nationale supérieure des arts et techniques du théâtre (Paris) between 1993 and 1996. While completing his studies he worked with Richard Brunel, Adel Hakim, Aurélien Recoing, Nada Strancar, Thierry Lavat, and more. He joined Théâtre de la Ville Theatre Company in 2006. He performed in Ionesco's *Rhinoceros* and *Ionesco Suite*; Brecht's *Man Is Man* and *Variations Brecht*; Melquiot's *Wanted Petula*, *Bouli année zero*, and *Alice et autres merveilles*; Horváth's *Casimir and Caroline*; and Balzac's *Mercadet*.

### SANDRA FAURE

After training at Cours Florent, Sandra Faure worked with Frédéric Fisbach, Christian Germain, Christophe Lidon, and Thierry Lavat. She met Emmanuel Demarcy-Mota in 2003 and entered Théâtre de la Ville company where she played in *Rhinoceros*, *Ionesco Suite*, *Le Diable en partage*, *Man Is Man*, *Brecht Variations*, *Wanted Petula*, *Casimir and Caroline*, *Bouli année zéro*, *Mercadet*, and *Alice et autres merveilles*.

### SARAH KARBASNIKOFF

Karbasnikoff studied at the École du passage, Théâtre en Actes, and at the École supérieure d'art dramatique at Théâtre national de Strasbourg where she completed her studies in 1996. She worked with Adel Hakim, Stéphane Braunschweig, Declan Donnellan, Agathe Alexis, and Lionel Spycher. With Emmanuel Demarcy-Mota, in 2000 she performed in *Marat-Sade* and then in *Rhinoceros*, *Tanto Amor Desperdiçado*, *Man Is Man*, *Casimir and Caroline*, *Bouli année zéro*, *Mercadet*, *Alice et autres merveilles*, and *Victor, or Power to the Children*.

### STÉPHANE KRÄHENBÜHL

Trained at the conservatoire d'art dramatique de Strasbourg in 1992, Krähenbühl is a member of Emmanuel Demarcy-Mota's ensemble and has acted in *Love's Labour's Lost* (Shakespeare) *Six Characters in Search of an Author* (Pirandello), *Rhinoceros* and *Ionesco Suite* (Ionesco), *Man Is Man* and *Variations Brecht* (Brecht),

*Wanted Petula* (Melquiot), *Casimir and Caroline* (Horvath), *Le Faiseur* (Balzac), and *Victor, or power to the children* (Vitrac). and He is also assistant director to Emmanuel Demarcy-Mota for *Bouli année zéro* (Melquiot) and *Victor, or power to the children* (Vitrac). Krähenbühl also acts with Catherine Delattres, la Compagnie de l'Élan Bleu, and Pierre Diependaele. He appears in several short or TV films and is a very active theater teacher in secondary schools.

### GÉRALD MAILLET

Trained in Ensatt-Paris, he worked with Thierry Lavat and Jean-Marie Lejude. He entered Millefontaines Theatre Company in 1998 for the creation of *Love's Labour's Lost*, and afterwards performed in *Marat-Sade*, *Six Characters in Search of an Author*, *Rhinoceros*, *Man Is Man*, *Casimir and Caroline*, *Wanted Petula*, *Bouli année zéro*, *Ionesco Suite*, *Mercadet*, and *Alice et autres merveilles*.

### WALTER N'GUYEN

Dancer, musician, and actor Walter N'Guyen has been working with Emmanuel Demarcy-Mota since 2005 when he collaborated as musician for the creation of *Rhinoceros*. As an actor he performed in several of his plays: *Man Is Man*, *Casimir and Caroline*, *Rhinoceros*, *Mercadet*, and *Alice et autres merveilles*. With Jefferson Lembeye, he composed the musical scores of *Man Is Man* and *Ionesco Suite*.