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Antigone

BAM Harvey Theater

Sep 24—26, 29, 30, Oct 1 & 2 at 7:30pm

Sep 26 & Oct 3 at 2pm; Sep 27 at 3pm

Running time: one hour and 40 minutes, no intermission

By Sophokles

In a new translation by Anne Carson
Barbican and Les Théâtres de la
Ville de Luxembourg

Directed by Ivo van Hove

Set design and lighting by **Jan Versweyveld**

Costume design by **An d'Huys**

Video design by **Tal Yarden**

Dramaturgy by **Peter van Kraaij**

Composition and sound design by **Daniel Freitag**

Season Sponsor:

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BAM proudly dedicates this engagement to the memory of the late Rina Anoussi—the Travel Agent to the Stars. Rina was a beloved friend and loyal supporter of BAM for over three decades.

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Produced in association with Toneelgroep Amsterdam

Co-produced by Edinburgh International Festival,
Théâtre de la Ville—Paris and Ruhrfestspiele
Recklinghausen

World premiere—Luxembourg, Feb 25, 2015

Antigone

CAST

Antigone	Juliette Binoche
Guard/Chorus	Obi Abili
Ismene/Chorus	Kirsty Bushell
Haimon/Chorus	Samuel Edward-Cook
Teiresias/Chorus	Finbar Lynch
Kreon	Patrick O'Kane
Eurydike/Chorus	Kathryn Pogson
Body of Polyneikes/Boy	Nathaniel Jackson

CREATIVE TEAM

Director	Ivo van Hove
Set and lighting	Jan Versweyveld
Dramaturg	Peter van Kraaij
Video	Tal Yarden
Composition and sound	Daniel Freitag
Costumes	An d'Huys
Assistant director	Jeff James
Second assistant director	Thierry Mousset
Assistant set designers	Ramon Huijbrechts, James Turner
Assistant lighting designer	Richard Beaton
Casting director	Joyce Nettles
Voice	Patsy Rodenburg
Photography assistant	Sjoerd Knibbelaar

The actors are appearing with the permission of Actors' Equity Association.
The American Stage Manager is a member of Actors' Equity Association.



The unanswered question —how to get to the dark soul of Antigone

by Ivo van Hove

Antigone, by Sophokles, tells the ancient story of one of Oidipous' daughters, who refuses to follow the orders of her uncle Kreon, the new Head of State.

Kreon has ordained that Antigone's brother Polyneikes, who, along with their brother Eteokles has just died in a cruel civil war, should not be allowed a burial because he is a traitor.

A war of words begins with short but razor sharp scenes between Antigone and Kreon: an exhaustive, long, bitter but also passionate discourse of opposing views on how to treat the dead, especially when they are deemed an enemy of the state.

Antigone states: "I am someone born to share in love not hatred." Kreon counters: "If a man puts family or friend ahead of fatherland I count him absolutely good for nothing." Antigone is driven by an emotional urge to bury her brother. Kreon places good citizenship above all else.

To understand Antigone's deeds, we need to return to Sophokles' Oidipous at Kolonos, in which Antigone and her sister Ismene take care of their aging father, who has been exiled from Thebes. His sons are to alternately rule Thebes every other year but after his inaugural year Eteokles refuses to relinquish the throne to Polyneikes.

A brutal war between the brothers ensues. For the sisters the situation is desperate: their mother killed herself, their father is dying and their brothers kill each other. Antigone is in deep mourning. Caught in this cruel tragedy, she can't see or enjoy beauty and has no sense of a future. She follows her impulse to take care of her brother's body. For her, all human beings are equal and, even if Polyneikes was wrong, the dead should be respected.

The dilemma of dealing with Polyneikes' body became a terrifying reality recently when Malaysia Airlines Flight 17 was shot down over a Ukrainian war zone.

The dead were left in an open field, rotting in the burning sun for over a week. The whole world saw this as an act of barbarity. Once the bodies were recovered and brought to the Netherlands for identification, the Dutch government arranged a convoy of hearses in a 100km burial procession. This was a civilized and humane response, a mark of respect to the victims.

Antigone goes on a long, solitary road towards death. Scene by scene she cuts herself loose: from her sister, who won't help with their brother's burial; from Polyneikes; from the love of her fiancé Haimon; from Kreon's policy; and, as an inevitable consequence, from society. "I'm a strange new kind of 'inbetween thing' aren't I/ not at home with the dead nor with the living," she concludes.

In a horrifying, magical scene she sees herself in her brother's tomb, which in her mind becomes a bridal chamber. She imagines an emotional reunion with her father, mother, and brother. Kreon imprisons her in a cave, buried alive "with a bit of food... no doubt if she prays hard the gods of death will save her life." But Antigone has nothing and nobody to live for. She can't transform her grief into something positive. Her journey leads to self-destruction. There is nothing left other than to stage her own death, execute the ultimate control. Her life becomes meaningful by ending it.

And what about Kreon? The play starts the day after a cruel civil war with many casualties, provoked by Polyneikes and Eteokles. Also, Kreon's eldest son has just died. It is clear that the old city of Thebes, a society based on blood ties, has been disastrous and destabilizing. But instead of mourning, Kreon does something positive to stop the atrocities; he tries to create structure, a society based on clear laws, on citizenship. He wants the citizens of Thebes to live in safety.

Before becoming king, Kreon was involved in the military operations of Thebes. Now he wants to run the city as if it is an army. His strategic plan is based on the rule, "you are with us or against us." Those who disobey should be punished. He thinks purely in logical and hierarchical terms. As a politician he has a new vision but old methods, successful in an army but which fall short in governing a society.

Kreon is his own worst enemy. He sees the value of citizenship but not of individual citizens. He wants to be the enlightened king of Thebes but ends a broken man, alone in the world with no public position and no family.

Both Antigone and Kreon are unable to develop meaningful leadership. A leader must value the wellbeing of his city or country as well as religious laws. A real democracy should allow its citizens to fulfill religious duties towards family without colliding with the laws of society.

What makes *Antigone* a drama of epic scale is the Chorus, who comprise senior advisers to the king, while also representing the people of Thebes. They cover the whole intellectual and emotional scope of the main characters in the play. The Chorus listens to what Kreon, Antigone, and others tell them and adapt their point of view accordingly. They are empathic, they don't hide when they are moved or horrified. They are the way people should be. They can be critical, neutral, mad, or sad. But one thing they are not: hypocrites. Their journey starts with complete support for the new political views of Kreon. When Antigone enters, they immediately empathize, "o you poor awful child of poor awful Oidipous." After the intense discourse between Antigone and Kreon, and later Ismene, the Chorus starts to broaden their picture and awareness.

They tell Kreon the gods are responsible for this carnage. They judge Antigone harshly, claiming she disrespected the gods and the laws of

Thebes. She is "too extreme." They turn their back on her. But, as they are only human, unrest lingers. They remind Kreon that he too is only human and the gods could turn against him.

When Teiresias, the prophet of Thebes, enters, they stay silent. They know he only comes when there is a real problem and that he always speaks the truth. And, what the Chorus aren't say or even think, he says to Kreon: "The cause is you." After the imprisonment of Antigone, and Teiresias's warning, they come to a new conclusion: "take advice... set the girl free bury the boy."

But the catastrophes are unstoppable and Kreon's efforts to turn around his punishments come too late. By the end of the play his wife, Eurydike, and two sons are dead. Like Antigone, Kreon is "alone on his insides." He has been driven by a sincere ambition to turn Thebes, his beloved city, into a better place and has failed. In every scene he is given the chance to adjust his law but he can't. His inflexibility leads to his downfall.

Antigone develops from a play about a brutal war into a play about politics and public policies and ends as a play about the helplessness of humans, lost in the cosmos. It is a play about survival: not the survival of an individual or a family, but of a whole society, perhaps even the world. The play is ambivalent and dark, modern and mythical, leaving one with more questions than answers.

MUSIC

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Tour Production Manager **Will Knapp**
Production Administrator **Anna Paschali**
Costume Supervisor **Jane Dickerson**
Lighting Programmer **Marcus Krömer**
Company Manager **Tim Speechley**
Deputy Stage Manager **Emily Porter**
Assistant Stage Manager **Alexandra Isaacs**
Lighting Operator **Stevie Porter**
Sound Operator **Neil Sowerby**
Video Operator **Gilbert Roper**
Audio/Video Technician **Angela Di Tomaso**
Stage Technicians **Tony Crawford,**
Jamie Massey, Martin Morgan
Wardrobe Supervisor **Rebecca Rees**
Hair and Make-up Artist **Martina Luisetti**

FOR TONEELGROEP AMSTERDAM

Technical Director **Götz Schwörer**
Production Manager **Edith den Hamer**
First Technician **Daan van Oene**
Sound Technician **Timo Merkie**
Video Technician **Karl Klomp**

FOR LES THÉÂTRES DE LA VILLE DE LUXEMBOURG

Technical Director **Max Kohl**
Wardrobe, Make-up & Props Coordinator
Michelle Bevilacqua
Props **Fred D'Angelo**

American Stage Manager **R. Michael Blanco**

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JULIETTE BINOCHÉ (Antigone)

French actress Juliette Binoché was born in Paris. The daughter of a sculptor/theater director and an actress/director, she studied acting at the National School of Dramatic Art of Paris. Binoché first earned recognition in 1984 for her performance in Jean-Luc Godard's *Je Vous Salue, Marie*. Her reputation was consolidated with an acclaimed appearance in André Téchiné's *Rendez-Vous* and she went on to gain international recognition when she played Tereza in Philip Kaufman's *The Unbearable Lightness of Being* in 1988. She was cast in a lead role in Leos Carax's *Mauvais Sang* and subsequently appeared in his *Les Amants du Pont-Neuf*. In 1992 Binoché played opposite Jeremy Irons in Louis Malle's *Damage* and the following year appeared in Krzysztof Kieslowski's *Three Colours: Blue*, for which she won Best Actress at the Venice Film Festival. In 1996 she earned further international recognition for her role in Anthony Minghella's *The English Patient*, winning the Oscar for Best Supporting Actress. This was followed by a second collaboration with Téchiné on the romantic drama *Alice et Martin*; an appearance opposite Daniel Auteuil in Patrice Leconte's *The Widow of Saint-Pierre* and a collaboration with filmmaker Michael Haneke, *Code Unknown*. In 2000 Binoché gave a captivating performance in the art-house film *Chocolat*, which was an international runaway hit, and for which she was nominated for best actress awards around the globe. Following a lighthearted performance opposite French icon Jean Reno in the romantic comedy *Jet Lag* she appeared with American star Samuel L. Jackson in John Boorman's political drama *In My Country*. This was followed by *Bee Season* with Richard Gere, Anthony Minghella's *Breaking and Entering* opposite Jude Law, Michael Haneke's *Cache*, Abel Ferrara's *Mary* opposite Matthew Modine and Forest Whitaker, and *A Few Days in September* opposite John Turturro. She has recently worked with many talented directors from around the world including Hou Hsiao-Hsien, *Le Voyage du Ballon Rouge* in 2007; Amos Gitai, *Désengagement*, also in 2007; Abbas Kiarostami, *Certified Copy* in 2010; and Malgoska Szumowska, *Elles* in 2011. Binoché continued her French film career with Cédric Klapisch's *Paris*; Sylvie Testud's acclaimed comedy, *La Vie d'une Autre*; Marion Laine's romantic drama *À Coeur Ouvert*, and the much applauded *Camille Claudel 1915*, directed by Bruno Dumont. She played an art dealer in

David Cronenberg's *Cosmopolis*; a painter in *Words and Pictures*, in which she co-starred with Clive Owen; a war photographer in *A Thousand Times Goodnight*; and most recently, an actress in *Clouds of Sils Maria*, directed by Olivier Assayas, with whom she also worked on *Summer Hours* in 2008. Her two most recent films, Isabel Coixet's *Nobody Wants the Night*, which opened the 2015 Berlin Film Festival, and Piero Messina's *The Wait*, are about to be released. Binoché's first theater appearance was in 1984 when she played Nina in *The Seagull*, directed by Andrei Konchalowski at the Odéon in Paris. She made her London theater debut in Pirandello's *Naked*, at the Almeida Theatre in 1997, directed by Jonathan Kent. In 2000 she made her Broadway debut in Pinter's *Betrayal*, directed by David Leveaux. In 2008 she collaborated with choreographer Akram Khan on *in-i* at the National Theatre and BAM (2009) and in 2012 appeared in Strindberg's *Mademoiselle Julie*, directed by Frédéric Fisbach, at the Barbican.

OBI ABILI (Guard/Chorus)

Obi Abili graduated from RADA. His theater credits include leading roles in *Taking Part* (Criterion Theatre); *Play House* (The Orange Tree); *Sixty-Six Books* (Bush Theatre); *Six Degrees of Separation* (Old Vic); *Dido, Queen of Carthage* (NT); *The Brothers Size* (Young Vic/ATC); *Angels in America* (Lyric Hammersmith/Headlong Theatre); *Fabulation and Darfur: How Long is Never* (Tricycle); and *Titus Andronicus* (Shakespeare's Globe). Abili's film credits include Matthew Cullen's *London Fields*; Ed McGown's *The Rules of the Game*; Jeroen Leinders' *Tula, The Revolt*; Marc Forster's *World War Z*; and Michael Hoffman's *Gambit*. His television credits include *Quirke*, *Strikeback II*, *Injustice*, *Nativity*, *Foyle's War*, *The Take*, *Moses Jones*, *Kingdom*, *Ten Days to War*, *Life is Wild*, and *Afterlife*.

KIRSTY BUSHELL (Ismene/Chorus)

Kirsty Bushell's theater credits include *The White Devil*, *The Comedy of Errors*, *Twelfth Night* and *The Tempest* (Royal Shakespeare Company); *Edward II*, *13*, *Edgar and Annabel*, *There is a War*, *Danton's Death*, *Voysey Inheritance*, and *Two Gentleman of Verona* (NT); *The Big Meal* (High Tide, Bath), *Disgraced*, and *Two Thousand Feet Away* (Bush Theatre); *I Know How I Feel About Eve* and *Belongings* (Hampstead Theatre); *A Thousand Stars Explode in the Sky*

and *Don Juan* (Lyric Hammersmith); *Angels in America* (Headlong); *Twelfth Night* (Filter); *Plenty, A Comedy of Errors, Girl in a Goldfish Bowl, Fen, and Far Away* (Sheffield Theatres); *Serious Money* (Birmingham Rep); *Pornography* (Tricycle); *Testing the Echo, Blue Heart* (Out of Joint); *The Seagull* (Northampton, Royal & Derngate); *The Importance of Being Earnest* (Watermill); *The Suppliants* (The Gate); and *An Inspector Calls* in the West End. On television, she has appeared in *Silk, Frankie, True Love, Silent Witness, Injustice, FM, Law and Order, EastEnders, Pornography, Pulling, Talk to Me, Midsomer Murders, Family Man, Life Isn't All Ha Ha Hee Hee*, and *Roger Roger*. She has been in the films *Women and Children* and *Really*. Bushell trained at LAMDA.

SAMUEL EDWARD-COOK (Haimon/Chorus)

Samuel Edward-Cook trained at RADA. His theater credits include *Pitcairn* (Chichester Festival Theatre/Shakespeare's Globe/Out of Joint), *Titus Andronicus* (Shakespeare's Globe), *Our Big Land* (Romany Theatre Company/UK Tour), *King Lear* (Theatre Royal Bath), *Glory Dazed* (Edinburgh Festival/Adelaide Festival/Soho Theatre), and *Boys* (Headlong/HighTide/Nuffield). He has appeared in the television shows *Beowulf, Peaky Blinders, Land Girls*, and *Doctors* and in films including *Passenger* and *Magwitch*.

FINBAR LYNCH (Teiresias/Chorus)

Finbar Lynch's theater credits include *The Silence of the Sea* (Trafalgar Studios); *Desire Under the Elms, The Big Fellah* (Lyric Hammersmith); *The Fairy Queen* (Opéra Comique Paris, BAM, Glyndebourne); *The Duchess of Malfi, Dancing at Lughnasa* (The Old Vic); *The Fastest Clock in the Universe, Three Sisters on Hope Street* (Hampstead Theatre); *A Doll's House, Love's Labour's Lost, Portrait of a Lady* (The Peter Hall Company); *The Hothouse, Antony and Cleopatra, King Lear* (NT); *Not About Nightingales* (NT/Broadway); *The Tempest, Measure for Measure, Coriolanus, The Alchemist, The Virtuoso, Amphibians, A Woman Killed with Kindness, The Two Gentlemen of Verona*, and two productions of *Julius Caesar* (RSC); *A Midsummer Night's Dream* (RSC/Broadway); *As You Desire Me* (Playhouse, London); *The Birthday Party* (Duchess, London); *Hecuba, To the Green Fields Beyond, Translations, Fool For Love* (Donmar Warehouse) and *A Moon for the Misbegotten* (Royal Exchange); among many others. He has

appeared in television shows including *Foyle's War, The Musketeers, Silk, Breathless, Game of Thrones, D.C.I. Banks*, and *Waking the Dead*. Lynch's film credits include *Suffragette, Departure, Child 44, Richard the Second, The Numbers Station, Matilde, To Kill a King, The Lost Battalion, King Lear*, and *A Midsummer Night's Dream*.

PATRICK O'KANE (Kreon)

O'Kane's theater work includes: *War Horse, Scenes from the Big Picture, Closing Time, The Playboy of the Western World, Peer Gynt, Romeo and Juliet* (NT); *Macbeth* (RSC), *16 Possible Glimpses, Medea, The House; Observe the Sons of Ulster Marching Towards the Somme, The Plough and the Stars, Hamlet, As the Beast Sleeps* (Irish Times Award, Best Supporting Actor), and *Quietly* (UK Theatre Award, Best Actor; Off West End Award, Best Actor; Stage Award, Best Actor—Edinburgh Festival/Abbey Theatre); *The Strip, Trust* (Royal Court); *Dr. Faustus, A Whistle in the Dark, Shoot the Crow, Unidentified Human Remains, The True Nature of Love, Julius Caesar, Miss Julie, Donny Boy* (Royal Exchange Theatre); *Sweet Bird of Youth, Edward II, Lulu, 1953* (Citizens Theatre, Glasgow); *Popcorn* (Nottingham Playhouse, West Yorkshire Playhouse, West End); *The Grapes of Wrath, The Three Musketeers, Insignificance* (CrucibleTheatre, Sheffield); *The Postman Always Rings Twice* (West Yorkshire Playhouse); *The Crucible, Cat on a Hot Tin Roof* (Lyric Theatre, Belfast); *Ashes to Ashes, Cold Comfort* (Prime Cut Productions); *Titanic* (MAC, Belfast); *The Crucible* (Regent's Park Open Air Theatre); and *Volunteers* (Gate Theatre). Films: *Prometheus, Perkins 14, Exorcist—The Beginnings, Charlotte's Red, Stealing Rembrandt, Octane*, and *Brilliance*. Television: *Jamaica Inn, Strike Back, Game of Thrones, The Borgias, The Fall, Vera, New Tricks, Holby Blue, Five Days, Waking the Dead, Holby City, Holy Cross, A Rap at the Door, As the Beast Sleeps, Any Time Now, Gunpowder Treason, Plot*, and *Wire in the Blood*. O'Kane is a NESTA Fellow and his book *Actors' Voices* is published by Oberon Books. He has been an associate artist with Nottingham Playhouse and Prime Cut Productions, for whom he directed *The Trestle* at Pope Lick Creek.

KATHRYN POGSON (Eurydike/Chorus)

Kathryn Pogson has played leading roles at the Royal Court, in the West End, and at many of

London and the country's major theaters. Pogson was the first British actress to win an OBIE (Public Theatre, New York) for her creation of the character Lemon in *Aunt Dan and Lemon*, and the original performer in many classic pieces of English theater including *Masterpieces*, *The Lucky Chance* (Aphra Behn revival) and the groundbreaking *Arbor*, all at the Royal Court. She played Ophelia for Jonathan Miller and leading roles for the RSC. On television she has appeared in *Midsomer Murders*, *Foyle's War*, *The Last of the Blonde Bombshells*, *The Bill*, *Eskimo Day*, *Family Money*, *Reckless*, and *Heartbeat*. Pogson has appeared in the films *The Company of Wolves*, *The Arbor*, *The Life Class*, *The Last Hangman*, *Breakfast on Pluto*, *A Hartley Story*, *Millions*, *Pure*, and *Brazil*. Pogson trained at Drama Centre and is the director of the London Dramatic Academy of Fordham University.

NATHANIEL JACKSON (Body of Polyneikes/Boy)

Nathaniel Jackson is a New York City based actor originally from Port Huron, MI. He earned his BFA from Western Michigan University, studied Lecoq technique at Arts University Bournemouth, and has studied improv at the Uprights Citizens Brigade Theatre. Previous credits include *Whatever Happened to Gloomy Gus* (Meyer) at the Victory Gardens Theatre, *Small Wars* (Aiden) in the Communal Spaces Festival, and *Spats* (Smith/Zealot) in the Samuel French Off-Off Broadway Festival. You can also see him in such indie films as *Young*, *Landing Up*, and *The Day Job*. He would like to thank his lovely family for all of their support.

CREATIVE TEAM

ANNE CARSON (Translation)

Anne Carson is a poet, essayist, translator, playwright, and classicist. With her background in classical languages, comparative literature, anthropology, history, and commercial art, Carson blends ideas and themes from many fields. She frequently references, modernizes, and translates Greek mythology, and has published more than a dozen books, all of which blend the forms of poetry, essay, prose, criticism, translation, dramatic dialogue, fiction, and non-fiction. Carson's translation of Sophocles' *Antigone* received its world premiere at Les Théâtres de la Ville de Luxembourg, in collaboration with the Barbican in London, starring Juliette Binoche and directed by Ivo van Hove; this production tours throughout Europe

and the US. Carson has recently translated *The Bakkhai*, which will be produced in London in the summer of 2015. Classic Stage Company has produced three of Carson's translations—Aeschylus's *Agamemnon*, Sophocles' *Electra*, and *An Oresteia* (from Euripides' *Orestes*)—in repertory. Carson's works include *Autobiography of Red*; *Red Doc*; *Antigonick*; *If Not*; *Winter: Fragments of Sappho* (translation); *The Beauty of the Husband*; *Men in the Off Hours*; *Economy of the Unlost*; *Plainwater: Essays and Poetry*; *Glass, Irony and God*; *Eros the Bittersweet: an Essay*; *Decreation: Poetry, Essays Opera*; and *Grief Lessons: Four Plays by Euripides* (translation). She is a MacArthur Fellow; she has received the Lannan Prize, the T.S. Eliot Prize, the Pushcart Prize, the Griffin Poetry Prize (twice-awarded), and was an Anna-Maria Kellen Fellow at the American Academy in Berlin, Germany.

IVO VAN HOVE (Director)

Ivo van Hove has been general director of the Toneelgroep Amsterdam since 2001. His credits for Toneelgroep Amsterdam include *Kings of War*, *The Fountainhead*, *Long Day's Journey into Night*, *Scenes from a Marriage*, *The Miser*, *Children of the Sun*, *Othello*, *Teorama*, *Summer Trilogy*, *Antonioni Project*, *Cries and Whispers* (2011 Next Wave), *The Human Voice*, *Rocco and His Brothers*, *Angels in America* (2014 Next Wave), and *Roman Tragedies* (2012 Next Wave). Other theater credits include *Strange Interlude* and *Ludwig II* (Münchner Kammerspiele); *Edward II* and *The Misanthrope* (Schaubühne, Berlin); *The Little Foxes*, *Hedda Gabler*, and *A Streetcar Named Desire* (New York Theatre Workshop); *The Lady of Camellias* and *The Miser* (Schauspielhaus, Hamburg); and the Young Vic, West End, and Broadway production of *A View from the Bridge*, for which he was awarded the 2015 Olivier Award for Best Director. Among the operas he has directed are *Brokeback Mountain* (Teatro Real, Madrid); *The Clemency of Titus* and *Idomeneo* (La Monnaie Opera, Brussels); *Mazeppa* (Komische Oper, Berlin); Verdi's *Macbeth* (L'Opera de Lyon); *Iolanta* and *The Makropulos Case* (De Nederlandse Opera); and *Lulu* and Wagner's *The Ring Cycle* (Flemish Opera). In film and television, Van Hove has worked on *Amsterdam* and *Home Front*, among others. From 1998–2004, Van Hove was artistic director of the Holland Festival. He was made Chevalier dans l'Ordre des Arts et des Lettres in France in 2004.

JAN VERSWEYVELD (Set and Lighting)

Jan Versweyveld has been head of scenography and regular designer for Toneelgroep Amsterdam since 2001. Credits for Toneelgroep Amsterdam include *Kings of War*, *The Fountainhead*, *Long Day's Journey into Night*, *Scenes from a Marriage*, *Husbands*, *Children of the Sun*, *Theorem*, *Summer Trilogy*, *Antonioni Project*, *Cries and Whispers*, *The Human Voice*, *Rocco and His Brothers*, *Angels in America*, and *Roman Tragedies*. Other theater includes *Strange Interlude* and *Ludwig II* (Münchner Kammerspiele); *Edward II* and *The Misanthrope* (Schaubühne, Berlin); *The Little Foxes*, *Hedda Gabler*, and *A Streetcar Named Desire* (New York Theater Workshop); *The Lady of Camellias* and *The Miser* (Schauspielhaus, Hamburg); and for the Young Vic, West End, and Broadway, *A View from the Bridge*. Versweyveld has worked on operas including *Brokeback Mountain* and *Boris Godunov* (Teatro Real, Madrid); *La Clemenza di Tito* and *Idomeneo* (La Monnaie Opera, Brussels); *Mazeppa* (Komische Oper, Berlin); Verdi's *Macbeth* (Opéra de Lyon); *Iolanta* and *The Makropulos Case* (De Nederlandse Opera); and *Lulu* and Wagner's *The Ring Cycle* (Flemish Opera). Dance credits include *Rain*, *Love Supreme*, *Small Hands*, *Just Before*, and *Drumming* (Rosas, Brussels).

PETER VAN KRAAIJ (Dramaturg)

Peter van Kraaij joined Ivo van Hove's first theater company Akt while still in drama school in Brussels during the early 1980s. He has worked as a director at Kaaithater in Brussels, where he staged 20th-century plays by James Joyce, T.S. Eliot, Heiner Müller, and Bernard-Marie Koltès, and made *Vinaya*, his first feature film collaborating with Josse De Pauw. He has also worked as a screenwriter for Dorothee Van den Berghe (*Girl and My Queen Karo*) and written and directed his own plays *The Blacksmith's Son*, *Sittings*, and *Trinity Trip*. In 2007 he joined Toneelgroep Amsterdam as the company's dramaturge working on several of Van Hove's most acclaimed productions, including *Angels in America*, *Cries and Whispers*, and *After the Rehearsal/Persona*, *Children of the Sun*, and recently Ayn Rand's *The Fountainhead*. Apart from his work with Van Hove, he also collaborated with directors such as Luk Perceval and Simon Stone. In 2013 Van Kraaij published his first novel *Wat Rest* (What Remains).

TAL YARDEN (Video)

Tal Yarden is currently designing video for *Indecent* (Yale; La Jolla) and *Lazarus* (New York Theater Workshop). Recent designs include *Kings of War*, *The Fountainhead* (Toneelgroep Amsterdam); *Between Worlds* (ENO); *La Clemenza de Tito* (La Monnaie); and *Brokeback Mountain* (Teatro Real). Previous projects include *Der Schatzgräber* (De Nederlandse Opera); *Mazeppa* (Komische Oper, Berlin); *Macbeth* (Opéra de Lyon); *Ludwig II* (Münchner Kammerspiele); *Edward II*, *The Misanthrope* (Schaubühne, Berlin); *Idomeneo* (La Monnaie); *POP!* (Yale); *Husbands*, *The Russians*, *Children of the Sun*, *Cries and Whispers*, *Antonioni Project*, *Angels in America*, *Mourning Becomes Electra*, *Roman Tragedies* (Toneelgroep Amsterdam); and Wagner's *Ring Cycle* (Vlaamse Opera). He has also worked in theaters in America, and created many projects for corporate clients and famous pop music stars. Yarden is also directing Kaycee Project, a documentary about sheep ranchers in Wyoming, and is a technical consultant for the new Performing Arts Center at the World Trade Center.

DANIEL FREITAG (Composition and Sound)

Musician and composer Daniel Freitag started writing and playing music at a young age, and studied musicology, media studies, and the history of art in Marburg and Berlin. His theater credits include *Miss Julie* for Thomas Ostermeier (Theatre of Nations, Moscow), where he produced the music with Nils Ostendorf, and then *An Enemy of the People* (Schaubühne, Berlin), producing with Malte Beckenbach. In France, Freitag created the music and multichannel sound design for the award-winning production *Little Eyolf*, directed by Jonathan Châtel, and *Trafic* (Theatre d'Amiens, Theatre La Colline Paris, directed by Daniel Jeanneteau and Marie-Christine Soma). He also collaborates regularly with the directors Christoph Mehler and Juliane Kann. Freitag first worked with Ivo van Hove in 2010 on *The Misanthrope* at the Schaubühne, Berlin, followed by *Never Apart*, *Husbands*, and *Strange Interlude*, in which he also appeared on stage. In 2014 he created the soundtrack for Van Hove's *Maria Stuart* at the Toneelgroep Amsterdam, arranging music written by Susato, Bach, and Schubert for analogue synthesizers. He is currently working on a solo album, which will be released in 2015.

AN D'HUYS (Costumes)

An D'Huys has worked as a costume designer since 1988 and is part of the Ann Demeulemeester design team. Her theater credits include *Three Sisters*, *Poquelin*, *Summerfolk*, *Nora*, and *The Marx Sisters* (TG Stan, Antwerp); *Othello*, *Opening Night*, *Children of the Sun*, *The Fountainhead*, and *Medea* (Toneelgroep Amsterdam); *The Misanthrope* (Schaubühne, Berlin); *Die Walküre*, *Siegfried*, and *Götterdämmerung* (Flanders Opera, Antwerp); and for the Young Vic and West End, *A View from the Bridge*. Dance credits include *Quartet*, *Bitches Brew*, and *Kassandra* (Rosas, Brussels). D'Huys has worked on films including *Toto the Hero* directed by Jaco van Dormael and *Rosie* directed by Patrice Toyé.

JEFF JAMES (Assistant Director)

Jeff James' credits as director include *Stink Foot* (The Yard), *One for the Road*, and *Victoria Station* (Young Vic and Print Room). His credits as associate director include *A View from the Bridge* (Young Vic and West End) and *The Changeling* (Young Vic). As assistant/staff director, James has worked on productions including *Blurred Lines*, *Edward II* (NT), *Stiller* (Residenztheater Munich), *Uncle Vanya* (Chichester Festival Theatre), *Fabrication* (Print Room), and *Macbeth* (Globe).

THIERRY MOUSSET (Second Assistant Director)

While studying at the University of Cambridge and Sciences Po Paris, Thierry Mousset worked for several years as assistant director at Les Théâtres de la Ville de Luxembourg. He directed Frank Wedekind's *Spring Awakening* in 2013 and *Così fan tutte* in San Marino in the same year. He was a trainee director working under Dmitri Tcherniakov at the Festival d'Aix-en-Provence, and an intern for the world premiere of Toshio Hosokawa's *The Raven*. In 2014, Mousset worked as an assistant dramaturg at La Monnaie opera house in Brussels. His most recent project is *Another Winter*, a new opera directed by Denis Marleau for LOD muziektheater in Ghent, which opened in May 2015.

RAMON HUIJBRECHTS (Assistant Set Designer)

Ramon Huijbrechts studied sculpture and then theater design at the Maastricht Academy of Fine Arts and Wimbledon School of Arts. He joined Toneelgroep Amsterdam in 2005 as an assistant designer, working mainly for Jan Versweyveld and also Katrin Brack and Jan Pappelbaum.

His credits include *Opening Night*, *Angels in America*, *Roman Tragedies*, *Cries and Whispers*, *Antigone*, *After the Rehearsals*, *Persona*, *The Fountainhead*, and many others. Huijbrechts also guest lectures on set design at the Art Academy in Amsterdam.

JAMES TURNER (Assistant Set Designer)

James Turner trained on the Motley Theatre Design Course. He won the 2013 Off-West-End Award for best set designer for *Mercury Fur*. His credits include *Cuddles* (59E59, New York/Ovalhouse/UK Tour); *The Father* (Trafalgar Studios 2); *Donkey Heart* (Trafalgar Studios 2/Old Red Lion); *State Red* (Hampstead Theatre); *The Cherry Orchard Parallel Production* (Young Vic); *Honest* (Salisbury Playhouse/UK Tour); *Toast* (Park Theatre); *John Ferguson*, *A Life*, *The Sluts of Sutton Drive* (Finborough); *Mercury Fur* (Trafalgar Studios 2/Old Red Lion); *The Armour*, *The Hotel Plays* (Langham Hotel); *Our Ajax*, *I Am a Camera*, *Execution of Justice* (Southwark Playhouse); *MilkMilkLemonade* (Oval House); *Goodnight Children Everywhere* (Drama Centre London); *Cause Célèbre* (Central School of Speech and Drama); *Strong Arm*, *That Moment* (Underbelly, Edinburgh); *Thrill Me* (Tristan Bates/Charing Cross Theatre/C Venues, Edinburgh); *Plain Jane* (Royal Exchange Studio); *No Wonder* (Library Theatre); and *A Man of No Importance* (Union Theatre/Arts Theatre). Recent work as associate designer includes: *A View from the Bridge* (West End/Young Vic), *An Intervention* (Watford Palace/Paines Plough), and *Jumpers for Goalposts* (Bush Theatre/Paines Plough).

R. MICHAEL BLANCO (American Stage Manager) has been the stage manager at BAM for Karole Armitage's *The Predator's Ball*; Jonathan Miller's *St. Matthew Passion* and *Così fan tutte*; *Playing Shakespeare USA* with John Barton; Sydney Theater Company's *White Devil* and *Hedda Gabler*; Donmar Warehouse's *Uncle Vanya/Twelfth Night*; the RSC's *Don Carlos*, *A Midsummer Night's Dream*, and *Hecuba*; Watermill/Propeller's *Merchant of Venice*; Vesturport Theatre's *Metamorphosis* and *Faust: A Love Story*; the Young Vic's *A Doll's House*; Chichester Festival Theatre's *King Lear*; Pan Pan Theatre's *Embers*; Théâtre de la Ville's *Six Characters in Search of an Author*; Royal Court Theatre's *Not I/Footfalls/Rockaby*; Almeida Theatre's *Ghosts*; and Fugard Theatre/Eric Abraham's *A Human Being Died That Night*. At the Metropolitan Opera: Kirov Ballet, Bolshoi

Ballet, and Robert Wilson's *Le Martyre de Saint Sebastien*.

ANTIGONE PRODUCERS & CO-PRODUCERS

BARBICAN, LONDON

A world-class arts and learning organization, the Barbican pushes the boundaries of all major art forms including dance, film, music, theater, and visual arts. Its creative learning program further underpins everything it does. Over 1.5 million people pass through the Barbican's doors annually, hundreds of artists and performers are featured, and more than 300 staff work onsite. The architecturally renowned center opened in 1982 and comprises the Barbican Hall; the Barbican Theatre; The Pit; Cinemas One, Two, and Three; Barbican Art Gallery; a second gallery The Curve; foyers and public spaces; a library; Lakeside Terrace; a glasshouse conservatory conference facilities; and three restaurants. The City of London Corporation is the founder and principal funder of the Barbican Centre. The Barbican is home to Resident Orchestra, London Symphony Orchestra; Associate Orchestra, BBC Symphony Orchestra; Associate Ensembles the Academy of Ancient Music and Britten Sinfonia; and Associate Producer Serious. Artistic Associates include Boy Blue Entertainment, Cheek by Jowl, Michael Clark Company, and Deborah Warner. International Associates are Royal Concertgebouw Orchestra of Amsterdam, New York Philharmonic, Los Angeles Philharmonic, Gewandhaus Orchestra Leipzig, and Jazz at Lincoln Center.

LES THÉÂTRES DE LA VILLE DE LUXEMBOURG

The Grand Théâtre and the Théâtre des Capucins, two separate venues operating under the same header—Les Théâtres de la Ville de Luxembourg—are a major national and international player when it comes to producing and presenting theater, dance, and opera in Luxembourg. Built in the 1960s to mark the millennium anniversary of Luxembourg City, the Grand Théâtre has two performance spaces with state of the art facilities. With a seating capacity of up to 1,000, the main auditorium can easily host the most elaborate international productions. The Studio is an alternative space with a more intimate capacity of up to 300 seats, black box set up, modular concept, and refined technology. Over the course of the past decade,

the Théâtres de la Ville have emerged as one of the major European co-producers forging close relationships with renowned companies such as the English National Opera, the Barbican, Cheek by Jowl, Vlaamse Opera, Deutsches Theater Berlin, Münchner Kammerspiele, Wiener Festwochen, and Aix-en-Provence Festival. Numerous world-class productions such as *Dido and Aeneas* by Sasha Waltz, *Two Lips and Dancers and Space* by Robert Wilson, and *Wagner Dream* by Jonathan Harvey have had their world premiere at the Grand Théâtre. The Théâtre des Capucins, a 260-seat proscenium-arch theater in the city center was placed under the same management in 2001 and has since developed its audience and program. With a powerful infrastructure and warm welcome, the Théâtres de la Ville de Luxembourg are doing justice to a European capital at the true height of its cultural development.

TONEELGROEP AMSTERDAM

Toneelgroep Amsterdam (TA) is one of the leading ambassadors of Dutch performing art in the Netherlands and abroad. With a core composed of a broad and highly versatile ensemble of world-famous actors and a team of leading directors, TA is the in-house company of the Amsterdam Stadsschouwburg and performs on stages worldwide. TA is led by Ivo van Hove, who has been instrumental in attracting sensational international directors to the group such as Thomas Ostermeier, Johan Simons, Krzysztof Warlikowski, Grzegorz Jarzyna, Luk Perceval, and Guy Cassiers, as well as members of a new generation such as Eric de Vroedt and Susanne Kennedy. TA sets itself apart by staging innovative and contemporary productions from the classic and modern repertoire for a wide audience in the Netherlands and abroad. The group performs for around 110,000 people a year, helping ensure that repertory theater remains an indispensable component of contemporary culture. TA has an extensive talent development program in areas such as acting, directing, and stage design, as well as theater technology and arts administration. In addition, TA has an extensive education program, including an annual junior production, and there is a program of other events occurring almost every day under the title of TA-extra. TA works together with alliance partner Adelheid | Female Economy and De Warme Winkel.

THÉÂTRE DE LA VILLE-PARIS

Théâtre de la Ville (literally, 'the city's theatre') is a Parisian theater that is open to the world. Since it was founded in 1968, it has presented theater, dance, and music from all over the world and it aims to bring new artists and artforms to Paris, without following fads and fashions. The primary theater is located in the heart of Paris and seats 1,000 spectators. It also incorporates a smaller, more intimate space, the Théâtre des Abbesses, at the foot of the famous Butte Montmartre. Emmanuel Demarcy-Mota has been director of Théâtre de la Ville since 2008. This space is home to up-and-coming and famous artists, and gives exposure to new work, attracting an audience that is varied in age, background, and tastes. Nearly 60 years after the renowned director Jean Vilar sought to make theater accessible to the greatest number of people possible, Théâtre de la Ville embodies his idea of a great, popular theater for today and tomorrow, presenting the performing arts in all their forms. With its international dimension, it has a special place on the Paris theater scene, attracting great companies from all over the world to perform there.

RUHRFESTSPIELE RECKLINGHAUSEN

From May 1 until mid-June, Recklinghausen annually turns into an international cultural metropolis. Ruhrfestspiele Recklinghausen is

one of the oldest and biggest theater festivals in Europe, attracting more than 80,000 visitors every year. The festival presents productions by well-known directors as well as young talents from the theater scene and performances with prize-winning international actors. These do not only take place in the main theater, the Ruhrfestspielhaus, but also in other venues such as tents, industrial halls, pubs, and bars in the city center, opening up new spaces to new audiences.

EDINBURGH INTERNATIONAL FESTIVAL

Every August, some of the world's greatest artists gather for the International Festival in the stunning city of Edinburgh. For three exhilarating weeks the city becomes an international cultural epicentre with the finest creators and performers from the worlds of classical music, theater, opera, and dance from around the globe offering intense, personal, and exciting experiences to those who come from Scotland, the UK, and overseas. As a vibrant, innovative, and energetic organization, involved in commissioning and producing new work from the very best artists working internationally, while also nurturing grass roots arts engagement on its doorstep, the Festival contributes to many areas—culture, economy, education, and society—and enhances the lives of people not just in Edinburgh and Scotland, but around the world.

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